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(as of September 30, 2018)
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In 1992, a veteran returned to the National Gallery of Art. Having served his country for fourteen years of active and reserve duty in the United States Navy, Earl A. Powell III was a veteran in the truest sense of the word. Four years spent serving under former National Gallery Director J. Carter Brown earned Rusty, as he is known to all, the distinction as a veteran of the National Gallery. His skills as a veteran museum director were honed during his twelve-year tenure as director of the Los Angeles County Museum of Art. Now this veteran returned home to serve his nation again. During his twenty-six-year tenure he would become the longest-serving director in the Gallery’s seventy-seven year history. By any measure of a gallery director, Rusty is in a class by himself. During his tenure, more than 126 million visitors enjoyed the Gallery’s outstanding permanent collection and hundreds of special exhibitions. The endowment more than quadrupled, while the federal appropriation grew by 319 percent. He and the board successfully matched a landmark challenge grant from The Andrew W. Mellon Foundation on the occasion of the Gallery’s 75th anniversary. He diligently worked with Congress to secure funds to renew the Gallery’s entire physical plant. Through his quiet determination, Rusty perfected what many recognize as the nation’s most successful public-private partnership. For this, and for so much more, we wish him fair winds and following seas.
SCULPTURE GARDEN
Rusty guided the Sculpture Garden from conception and funding to design and dedication, with large-scale modern sculptures installed in landscape settings. Since the Sculpture Garden opened in 1999, the Gallery has welcomed more than twenty-two million visitors. Today it is home to more than twenty awe-inspiring works of art, advancing the Gallery’s mission to make art accessible to the public.

MASTER FACILITIES PLAN
Rusty’s leadership resulted in the Master Facilities Plan (MFP) to address the structural integrity and system performance of both the East and West Buildings. He convinced Congress to invest in long-term construction projects to address a myriad of issues all designed to ensure the continued protection of the collection, improve the display of the art, and enhance the visitor’s experience. Based on the trust Rusty engendered with Congress, the MFP continues to this day.

EAST BUILDING VENEER AND RENOVATION
Coupling federal funds with $30 million raised in private funds, Rusty and his team expanded the East Building gallery space by 12,250 square feet, allowing for the display of hundreds more works of art. These interior improvements followed a massive project to rehabilitate the stone veneer on the exterior of the building. Rusty secured $82 million in federal funds over two years to remove, catalog, clean, repair, and reinstall more than 17,000 stone panels. Typical of Rusty’s practice, the projects were completed ahead of schedule and on budget.

EXHIBITIONS
During Rusty’s tenure, the Gallery presented more than 250 special exhibitions, ranging from small and scholarly to hugely popular, such as the 1995 blockbuster Vermeer exhibition. In 2012, the Gallery hosted an exquisite exhibition, Colorful Realm: Japanese Bird-and-Flower Paintings by Ito Jakuchū (1716–1800), which featured thirty meticulously painted silk scrolls on loan from the Japanese Imperial Household. This show marked only the second time since 1889 that these treasures had been shown together in public.

THE PERMANENT COLLECTION
Rusty shepherded continued growth of the Gallery’s collection with the addition of beautiful and important acquisitions. Among his first was Bernardo Bellotto’s Fortress of Königstein, followed a few years later by one of his favorite works, Winslow Homer’s Home, Sweet Home. For twenty-six years, Rusty would oversee the acquisition of more than 60,000 works, including masterpieces such as The Jolly Flatboatmen by George Caleb Bingham in 2015, Head of a Woman (Fernande) by Pablo Picasso in 2002, and The Concert by Gerrit van Honthorst in 2013.

THE CORCORAN COLLECTION
The accession of eight thousand Corcoran Collection works represents the largest expansion of the permanent collection, increasing the strength of the nineteenth-century America collection. Installed alongside related works in the Gallery’s collection, Corcoran works such as Albert Bierstadt’s The Last of the Buffalo, Frederic Remington’s Off the Range (Coming Through the Rye), and Frederic Edwin Church’s Niagara have made the Gallery’s American collection one of the finest in the country.
Early in this fiscal year, Earl A. Powell III announced plans for his retirement from the National Gallery of Art. As Rusty’s long tenure as director draws to a close, we honor his legacy of distinguished leadership. For more than a quarter century, he has led the Gallery with a keen sense of purpose and established a secure footing for the future. We are grateful for his superb stewardship and thank him for his decades of dedicated service.

Just as Rusty and his predecessors have, the new director will continue to develop and strengthen the public-private partnership that sustains this singular institution. This unique engagement between the federal government and the private sector, with private citizens providing support for acquisitions and key programs and Congress funding the daily operations of the museum, has enabled the Gallery to thrive in service to the citizens of the United States. The trustees and staff join me in expressing our sincere gratitude to the President and to the Congress for their generous, sustaining support of the Gallery.

I am thrilled to report that the Andrew W. Mellon Foundation’s $30 million endowment challenge grant given in honor of the Gallery’s 75th anniversary has been completed ahead of schedule through the extraordinary generosity of our loyal friends and patrons. In 2016, the Gallery pledged to raise $45 million in new endowment funds by March 2021 to match the Mellon Foundation’s grant endowing core programming. More than two hundred donors, both longtime Gallery patrons and new supporters, have made commitments surpassing our $45 million matching obligation, creating new endowment funding to secure our vital programs in education and outreach, digital initiatives, conservation science, scholarly research, and other Gallery priorities.

We appreciate all who have generously given to meet this challenge. Leadership gifts and commitments were made in this fiscal year by the A. James and Alice B. Clark Foundation, Leonard and Elaine Silverstein, The Frederic C. Hamilton Family Foundation, Jo Carole and Ronald S. Lauder, Leonard A. Lauder, Jacqueline B. Mars, and Denise and Andrew Saul. The trustees and staff express deep gratitude to The Andrew W. Mellon Foundation and to all the donors who, in the spirit of patriotic philanthropy, have pledged to meet this Mellon challenge grant.

The Trustees’ Council serves the Gallery as a national advisory body to the Board of Trustees. It is jointly chaired by Benjamin R. Jacobs and Jo Carole Lauder to whom we are deeply grateful for lending their talent and experience to the Council. In this fiscal year we were pleased to welcome returning Trustees’ Council members Gregory W. Fazakerley, Norma Lee Fung, Teresa Heinz, Betsy K. Fairchild, Linda H. Kaufman, and Diana Walker, as well as four new members, Debra Black, Nancy Marks, Scott Nathan, and Stephen G. Stein. My fellow trustees and I thank each member of the Trustees’ Council for their participation, support, and guidance.

We mourn the loss of several friends of the Gallery, including former Trustees’ Council member Barney A. Ebsworth and Leonard Silverstein. Barney, a Collectors Committee member since 1992, was a renowned art collector and art donor who gifted to the Gallery several important early works of American modernism. Leonard was an ardent advocate for French art and culture and a dedicated patron of the arts. He funded many special exhibitions and, most recently, a generous endowment for art conservation. We were also saddened by the loss of Frederick H. Prince this year. He and his wife, Trustees’ Council member Diana Prince, are longtime supporters of education, exhibitions, and art acquisition at the Gallery. We mourn the passing of two other former Trustees’ Council members, Robert L. Kirk and Eugene V. Thaw. Gene and Clare Thaw generously donated art from their own collection and supported exhibitions of works on paper.

With sadness, we mark the passing of Victoria F. Sant, a treasured member of the Gallery family. She was elected a trustee in 2000 and served for fifteen years, skillfully and graciously leading the Board of Trustees as its chair and then president. Vicki demonstrated a unique generosity of spirit, from her initial involvement as a docent in the 1980s to the many gifts of art and funds that she and her husband, Roger W. Sant, contributed to the Gallery over the past three decades, including their leadership gifts for the renovation and expansion of the East Building and the Andrew W. Mellon Foundation’s challenge grant as well as the acquisition of Roxy Paine’s Graft and Henri Matisse’s bronze sculpture Figure décorative. Together with Roger, Vicki created a remarkable legacy.

We remember fondly all of these dear friends of the Gallery and celebrate their many significant contributions to the nation’s museum.

In this fiscal year, The Lee and Juliet Folger Fund generously made possible the acquisition of two superlative works that further strengthen our collection of seventeenth-century Dutch paintings; the radiant An English Warship Firing a Salute by Willem van de Velde the Younger, and the exquisite Still Life with Flowers Surrounded by Insects and a Snail by Clara Peeters. The latter is the first work by one of the most significant female painters of the era to enter the collection. The trustees join me in expressing our appreciation and deepest gratitude to Julie and Lee Folger for their sustained dedication to enhancing the nation’s collection of Dutch paintings.

This year, the Robert H. Smith Family Foundation continued its support of the Center for Advanced Study in the Visual Arts and the Robert H. Smith research conservator and curatorial positions, among other priorities. We are thankful to the Smith family for their ongoing generosity, which fortifies critical areas of the Gallery’s mission for the benefit of future generations.

Indeed, we remain ever mindful of our charge to care for and exhibit the work of great artists for a broad and diverse audience.
The generosity of foundations, corporations, and individuals enables special exhibitions at the Gallery to continue to delight and educate visitors from across the country and around the globe. The trustees and I express our sincere appreciation to the Anna-Maria and Stephen Kellen Foundation for its extraordinary generosity in underwriting the noteworthy and thought-provoking exhibition *Cézanne Portraits*. We are grateful as well to Clarice and Michelle Smith and the Robert H. Smith Family Foundation and to Robert and Arlene Kogod for their generous support of the groundbreaking exhibition *Outliers and American Vanguard Art*. Another outstanding exhibition this fiscal year, *Vermeer and the Masters of Genre Painting: Inspiration and Rivalry* was sponsored by the Hata Foundation, BP America, and Dr. Mihael and Mrs. Mahy Polymeropoulos, to whom we are so grateful. We are deeply appreciative of the support provided by The Edwin L. Cox Exhibition Fund and Leonard and Elaine Silverstein for the stunning exhibition *Corot: Women*. The Board of Trustees is thrilled that Betsy Karel and the Trellis Fund have generously provided funds to continue supporting photography exhibitions at the Gallery. This year, Betsy and the Trellis Fund made possible the exhibition *Sally Mann: A Thousand Crossings*, also sponsored by Sally Engelhard Pingree and The Charles Engelhard Foundation.

Members of the Exhibition Circle and the Tower Project also provide critical support of special exhibitions at the Gallery. The landmark exhibition *Rachel Whiteread*, the Gallery’s first comprehensive exhibition of the artist’s work, was generously supported by members of the Exhibition Circle, along with Dr. Mihael and Mrs. Mahy Polymeropoulos and by Amanda and Glenn Fuhrman and The FLAG Art Foundation. The luminous *Water, Wind, and Waves: Marine Paintings from the Dutch Golden Age* was also made possible through the support of members of the Exhibition Circle and by a generous grant from the Hata Foundation. We are grateful to the Robert and Mercedes Eichholz Foundation and the Tower Project for generously supporting the exhibition *In the Tower: Anne Truitt*. Thanks to the Exhibition Circle and contributions from the Eugene V. and Clare E. Thaw Charitable Trust, *Sharing Images: Renaissance Prints into Maiolica and Bronze* found an enthusiastic audience while on view and sustained afterwards with its beautiful catalog. We thank Bank of America for its support of the national tour of *Gordon Parks: The New Tide, Early Work 1940–1950*. We note with grateful appreciation that this is Bank of America’s sixth exhibition sponsorship in ten years. We extend sincere thanks to all of the Gallery’s friends for their ongoing commitment to our special exhibitions program.

Annual support to the Gallery provides crucial resources for numerous other activities. With its focus on art acquisition, the Collectors Committee made an important contribution to the contemporary art collection this year by funding the acquisition of Theaster Gates’s *Ground Rules (black line)* and works from Dawoud Bey’s *The Birmingham Project* series. The Circle helps the Gallery with annual contributions of unrestricted funds. We are grateful to the more than one thousand members nationwide who support this institution and its programs. We were pleased to welcome longtime member Betsy Scott Kleeblatt as chair of the Circle and extend our sincere thanks to her for accepting this leadership position. We launched a new National Membership this fiscal year, which aims to expand the Gallery’s engaged community by offering entry-level memberships. The Board of Trustees is sincerely grateful for the generosity of all our members at every level.

We also express our gratitude to members of the Legacy Circle, who have included the Gallery in their estate plans. This year a number of individuals chose to make a planned gift to help secure the future of the Gallery. The trustees and I express our heartfelt appreciation for these generous future gifts.

Every day, the dedicated staff of the Gallery upholds the museum’s cherished mission to serve the nation by preserving, collecting, exhibiting, and fostering the understanding of works of art of the highest quality. The fulfillment of this mission would not be possible without the enduring support of the federal government and the extraordinary generosity of private citizens. We are profoundly grateful for the opportunity to fulfill the vision of the founders of this institution, and for the leadership of those committed to its success. Thank you Rusty, for your many dedicated years of service.

Frederick W. Beinecke
The National Gallery of Art was conceived and given to the people of the United States by financier and art collector Andrew W. Mellon, based on his belief that the United States should have a world-class national art museum comparable to those of other nations. This unprecedented gift to the nation was accepted through a 1937 Joint Resolution of Congress. Today, the Gallery continues to operate through a unique federal and private partnership. We are grateful to the President and Congress for the funding that allows us to carry out the Gallery’s mission: to serve the United States of America in a national role by preserving, collecting, exhibiting, and fostering the understanding of works of art, at the highest possible museum and scholarly standards.

Since reopening the East Building in 2016 after a three-year renovation, the Gallery has delighted audiences with renovated and expanded gallery spaces. This fiscal year, the Gallery continued to plan and design additional East Building renovation projects through the Master Facilities Plan. These focused on the atrium skylight and building systems renovation in Tower 3, including fire and life safety improvements and a new back-of-house exit staircase. With continued support from Congress, the Gallery entered the final stages of awarding a construction contract, and construction should be complete by early 2021.

During the year, the Gallery continued to systematically clean, restore, and refurbish the permanent collection galleries on the Main Floor of the West Building. The galleries were reinstalled with a new hanging track system that was incorporated into the existing architectural details, providing future ease of installation as well as added security for the works of art. A Ground Floor gift shop was converted into gallery space, allowing the display of additional works of art, including five from the Corcoran Collection. The four niches in the new gallery were glazed with a special paint finish, and, for the first time, the lifesize Venus by Antonio Canova was paired with Dancer with Finger on Chin by the same sculptor. Neoclassical brackets designed years ago for a Gallery exhibition, and subsequently given to the Corcoran, were refurbished to accommodate four busts by Hiram Powers.

Every work of art in the Gallery’s collection has been privately donated or purchased with privately donated funds. This year, the Board of Trustees voted to acquire a rare early painting by Morris Louis, two complete bound volumes by Giovanni Francesco Costa, a 1928 drawing by Stuart Davis, and a handcrafted album by ringl + pit (Grete Stern and Ellen Auerbach). We were delighted with the acquisition of these important works and grateful to the generous donors who strengthen the collection.

The Gallery also acquired a major portrait bust by one of the most renowned sculptors of the Romantic era, Pierre-Jean David d’Angers. Purchased with funds from the Patrons’ Permanent Fund and the Buffy and William Cafritz Family Sculpture Fund, the larger-than-life Comte Antoine Boulay de la Meurthe is among the finest portrait busts by David d’Angers anywhere and the first marble by the sculptor to enter the Gallery’s collection. The naturalistic details and colossal scale of this masterpiece of nineteenth-century French sculpture capture the expressive force of Romanticism.

Thanks to the generosity of the Richard C. Von Hess Foundation, the Nell and Robert Weidenhammer Fund, Barry D. Friedman, and the Friends of Dutch Art, the Gallery purchased Jan van Kessel’s Insects and a Sprig of Rosemary. Formerly in the collection of Mr. and Mrs. Paul Mellon, the seventeenth-century painting is an especially fine example of the artist’s work.

Through its impressive exhibition program, the Gallery presents works from its collection as well as those lent from institutions around the world. Fragonard: The Fantasy Figures was the first exhibition to unite Jean Honoré Fragonard’s fantasy figures with his recently discovered drawing, focusing on this aspect of the artist’s production in a powerful and intimate way. We were grateful to the public and private collections, both here and abroad, that generously lent to this exhibition, as well as to Lionel and Ariane Sauvage whose gift supported the catalog’s publication.

Vermeer and the Masters of Genre Painting: Inspiration and Rivalry deeply enriched our understanding of the web of influence among seventeenth-century Dutch artists. The exhibition would not have been possible without the incredible generosity of the lenders, both museums and private collectors, or the support of the Hata Foundation, Dr. Mihael and Mrs. Mahy Polymeropoulos, the Exhibition Circle of the National Gallery of Art, and BP America.

The groundbreaking exhibition Outliers and American Vanguard Art considered how, and in what terms, self-taught artists have been represented in the past, and how institutions like the Gallery might present their works today. As the nation’s collection of fine art, we were proud to initiate this discussion of what has been left out of American modernism’s dominant narrative, and why it should be included.

In her compelling photographs, Sally Mann uses the personal to allude to the universal, considering intimate questions of family, memory, and death while also evoking larger concerns about the influence of the South’s past on its present. We were grateful to work closely with the artist in presenting Sally Mann: A Thousand Crossings, featuring a wide selection of the work she has created for four decades. With the acquisition of works from the Corcoran Gallery of Art in 2014, the Gallery is now one of the largest repositories of Mann’s photographs.

Cézanne Portraits provided an unrivaled opportunity to reveal the extent and depth of Cézanne’s achievement in portraiture. The partnership between the National Gallery of Art, the National Portrait...
Gallery in London, and the Musée d’Orsay in Paris made it possible to explore his working techniques as well as his intellectual solutions to representation in these exceptional portraits.

To foster an understanding of the works in these exhibitions and the collection, the education division designed numerous initiatives of note. Highlights included the John Wilmerding Symposium on American Art, which focused on portraiture and featured a conversation among artists Janine Antoni, Byron Kim, and Glenn Ligon. The symposium and a related community celebration were made possible by a grant from The Walton Family Foundation. Another panel discussion brought together artists Mark Bradford and Frank Stella with noted philanthropists to speak on the importance of art in today’s world. In addition, the A. W. Mellon Lectures in the Fine Arts, hosted by the Center for Advanced Study in the Visual Arts, explored how the mass deaths of World War II, the Holocaust, and the atomic bomb affected artists.

Evenings at the Edge, the popular after-hours program, presented a vibrant mix of art and entertainment. *Color’s Garden: An Adventure with the Elements of Art*, a specially commissioned play, offered audiences of all ages another opportunity to engage with art. *Uncovering America*, a new set of digital teaching resources made possible in part by the Teresa & H. John Heinz III Educational Endowment Fund, was launched on the Gallery’s website.

Gallery conservators, scientists, and curators, all leaders in their field, collaborated to treat several notable works throughout the year. Following a four-year-long conservation treatment, Giovanni Battista Tiepolo’s *Bacchus and Ariadne* returned to public view in the West Building. The comprehensive restoration of this remarkable eighteenth-century work revealed significant discoveries about Tiepolo’s process and clues to the painting’s original home.

Gallery conservation scientists performed hyperspectral infrared reflectance imaging of Pablo Picasso’s *Mother and Child by the Sea*, a Blue Period painting in the collection of the Pola Museum of Art, Japan. Their work revealed significant discoveries for Picasso scholars and provided more information about a prior paint composition. The infrared images also showed another earlier signature by the artist in the opposite orientation.

This year the Gallery established an Executive Digital and Technology Committee (EDTC) to set priorities and provide executive-level decisions and oversight for digital and information technology programs. The new governance charter adopted by the EDTC will significantly increase the effectiveness of the Gallery’s oversight and management of digital programs and create a strong, collaborative foundation to achieve the Gallery’s digital ambitions in the future.

During fiscal year 2018, the Gallery welcomed more than 4.6 million visitors. The Gallery’s website had 5.4 million visits. We continue to see an increase in followers and engagements across our four social media networks. In total, the Gallery now serves an audience of more than 1.4 million users on Facebook, Twitter, Instagram, and Pinterest.

The Trustees and staff mourned the loss of an important member of the Gallery’s family, Victoria P. Sant. Contributions to the Gallery by Vicki and her husband, Roger, span more than thirty years, as they generously supported every major Gallery initiative during that time. Vicki served on the Gallery’s Board of Trustees for fifteen years, including ten years as president of the board. Vicki and Roger oversaw a time of dynamic growth in the Gallery’s collection. They gifted some of the Gallery’s most iconic works of art including Roxy Paine’s *Graft*, Leo Villareal’s *Multiverse*, and Henri Matisse’s *Figure décorative*. Vicki’s Gallery family will remember her for her endless enthusiasm, generosity, and love of the Gallery.

I would like to extend my gratitude and appreciation to the talented staff of the National Gallery of Art, its dedicated Board of Trustees past and present, the numerous generous donors, our supportive colleagues in the Administration and in Congress, and all of the Gallery’s many friends. Nancy and I appreciate your support and friendship over these many years. It has been the honor of a lifetime to have served this institution, which is truly a national treasure.

Earl A. Powell III
Further enhancing the Gallery’s collection of French landscape paintings is the generous gift of Mr. and Mrs. David Rockefeller of Camille Pissarro’s *Landscape at Les Pâtis, Pontoise* (1868). The work was painted in Pontoise, about fifteen miles northwest of Paris on the Oise River where the painter lived with his family in the 1860s. Pissarro maintained close contact with the art world in Paris, visiting regularly by train, but preferred to live in the verdant countryside and rural communities of the Île-de-France. This bold painting shows the influence of the dominant landscape painters of the day, Jean-Baptiste-Camille Corot and Gustave Courbet, both of whom reoriented the genre away from the Italian campagna to the scenery of rural France. Corot’s sensitive evocations of natural light inform the overall illumination of Pissarro’s painting, the bright sky backlighting the composition and sending shimmers across the patchwork of fields. The geometric approach to the topography is inspired by the groundbreaking work of Courbet, whose depictions of the rocky cliffs and rivers of his native Ornans electrified artists and critics in the 1860s.

In its broad handling and rich orchestration of greens, *Landscape at Les Pâtis, Pontoise* belongs to a group of large-scale, ambitious landscapes from the mid-1860s intended for exhibition at the Salon. The painting is the first work representing this crucial moment in Pissarro’s career to enter the Gallery’s collection. In addition to deepening the
Camille Pissarro, *Landscape at Les Pâtis, Pontoise*, Gift of Mr. and Mrs. David Rockefeller, in Honor of the 50th Anniversary of the National Gallery of Art
COLLECTING

The Slaughtered Hog is one of several paintings featuring butchers and their trade by the Dutch artist Jan Victors. In the center, a village butcher refreshes himself with a well-earned glass of beer after slaughtering a hog while an older man, perhaps the animal’s owner or simply a customer, inspects its carcass stretched out on a nearby ladder. Meanwhile, two women check the animal’s organs and a child plays with the hog’s inflated bladder. In the seventeenth century, rural life came to be regarded as embodying the solid essence of Dutch society, and the theme of butchered livestock symbolized the hard work and virtuous spirit of the population.

The American paintings collection was significantly enhanced through the gift of twenty-nine paintings from William and Abigail Gerds, including works by a number of artists not previously represented in the Gallery’s collection. The gift included a rare painting by Henry Inman, Rip Van Winkle Awakened from his Long Sleep, perhaps the earliest painted representation of Rip Van Winkle, as well as a number of remarkable still-life paintings. An early oil study for Francis William Edmonds’s The Bashful Cousin, a work already in the Gallery’s collection, came as a gift from H. Nichols B. Clark in honor of John Wilmerding. Archibald John Motley Jr.’s highly important early work Portrait of My Grandmother (1922) was acquired through the Patrons’ Permanent Fund, Avalon Fund, and Motley Fund.

Gallery’s holdings of this core impressionist, it serves as a dramatic bridge from the avant-garde landscape work of Courbet and Corot to “the new painters” of the 1870s.

The Gallery’s French paintings collection was also strengthened by Claude-Joseph Vernet’s Moonlight (1772), the pendant for Vernet’s The Shipwreck that has been part of the Gallery’s collection since 2000. The commissioned pair remained intact for almost two centuries in New Wardour Castle near Tisbury in Wiltshire, England, before they were sold to separate buyers at auction in 1932. The Gallery acquired Moonlight through the Chester Dale Fund and Patrons’ Permanent Fund.

At the time he painted these pictures, Vernet was a leading painter of landscapes and marines, his reputation firmly established throughout Europe. Drawing on the tradition of ideal landscape painting codified by painters such as Claude Lorrain and Nicolas Poussin, Vernet brought to the study of nature an empirical and closely observed approach consistent with his times. He created what seemed to his contemporaries a vivid and convincing impression of nature. The full range of Vernet’s skills as a painter are displayed in Moonlight, from the beautifully drawn, densely modeled figures in the foreground, to the meticulous depiction of the vessels and their rigging, to the various nocturnal light effects. Vernet intended this calm harbor scene as a dramatic counterpoint to its violent pendant, the different effects of nature in the two pictures contrasting and complementing each other.

The Dutch and Flemish collection was enhanced by four acquisitions this year: Clara Peeters’s Still Life with Flowers Surrounded by Insects and a Snail (c. 1615/1618) and Willem van de Velde the Younger’s An English Warship Firing a Salute (1673), both acquired thanks to the extraordinary generosity of The Lee and Juliet Folger Fund; Jan van Kessel’s Insects and a Sprig of Rosemary (1653), courtesy of funds donated by the Richard C. von Hess Foundation, the Nell and Robert Weidenhammer Fund, Barry D. Friedman, and the Friends of Dutch Art; and Jan Victor’s The Slaughtered Hog (1653), given in honor of Felix and Lise Haas.

Clara Peeters is considered one of the most significant female painters of the seventeenth century. Active from about 1607 to 1621, she produced sophisticated, yet sensitively rendered banquet pieces of simple foodstuffs, tableware, and flowers. Still Life with Flowers Surrounded by Insects and a Snail pictures a bouquet of loosely arranged spring flowers in a small roemer (white wine glass), framed by an assemblage of trompe l’oeil insects and a single snail. Signed but not dated, this small work on copper is one of only forty or so paintings by Peeters known today. It is the first painting by a woman to enter the Gallery’s Flemish collection.

An English Warship Firing a Salute is one of the first paintings Willem van de Velde the Younger executed in England after emigrating with his father from the Netherlands in 1672. Signed and dated “W. V Velde In Londen 1673,” it depicts a warship bearing the English royal arms firing a salute in honor of a departing state barge. Aboard the ship, the crew climbs the rigging and tends to the sails. Yet, for all its activity, the painting is disarmingly serene. Near the ship’s stern two small seabirds glide above the water’s smooth surface.

Jan van Kessel’s beautifully preserved Insects and a Sprig of Rosemary is the third work by this important Flemish artist to enter the collection. Signed and dated, “J. v. kessel. F. Ao. 1653,” it pictures a sprig of flowering rosemary surrounded by butterflies, a bumblebee, a moth, beetles, and several other small insects. Van Kessel’s rendering of the creatures is so accurate that each individual species is easily identified, and his composition evokes an animated world as they climb all over the sprig, casting delicate shadows on the off-white ground.

The Slaughtered Hog is one of several paintings featuring butchers and their trade by the Dutch artist Jan Victors. In the center, a village butcher refreshes himself with a well-earned glass of beer after slaughtering a hog while an older man, perhaps the animal’s owner or simply a customer, inspects its carcass stretched out on a nearby ladder. Meanwhile, two women check the animal’s organs and a child plays with the hog’s inflated bladder. In the seventeenth century, rural life came to be regarded as embodying the solid essence of Dutch society, and the theme of butchered livestock symbolized the hard work and virtuous spirit of the population.

The American paintings collection was significantly enhanced through the gift of twenty-nine paintings from William and Abigail Gerds, including works by a number of artists not previously represented in the Gallery’s collection. The gift included a rare painting by Henry Inman, Rip Van Winkle Awakened from his Long Sleep, perhaps the earliest painted representation of Rip Van Winkle, as well as a number of remarkable still-life paintings. An early oil study for Francis William Edmonds’s The Bashful Cousin, a work already in the Gallery’s collection, came as a gift from H. Nichols B. Clark in honor of John Wilmerding. Archibald John Motley Jr.’s highly important early work Portrait of My Grandmother (1922) was acquired through the Patrons’ Permanent Fund, Avalon Fund, and Motley Fund.
A pioneer in the study of American still-life painting and author of numerous publications on the subject, William Gerdts was also an astute collector. Long before others began to focus on the subject, Professor Gerdts acquired works by a number of women who were actively exhibiting and selling their still-life paintings during the nineteenth century. Included in the Gerdts gift are the first paintings by Fidelia Bridges and Lilly Martin Spencer to enter the collection. An exceptional floral painting, Peonies in a Vase, by African American artist Charles Ethan Porter was also part of the Gerdts’s gift.

Although the number of works on view in the public galleries is limited, technology provides another avenue for sharing images and information about works that may not be on view. New digital photographs of all the works given by Professor and Mrs. Gerdts, as well as information provided by the donors, will be added to the Gallery’s website. Similarly, preliminary studies for major works are often difficult to show in the large West Building galleries. On the website, however, small oil sketches can be seen alongside completed works. Thus, the addition of an early study for Edmunds’s The Bashful Cousin, when shown on the website, will serve as an instructive example of the creative process.

Archibald Motley’s portrait of his grandmother, Emily Motley, was placed on view in a West Building gallery filled with images of women—many from the Corcoran Collection. The women in the “Boston School” paintings from the Corcoran are often women of privilege shown in beautiful domestic interiors. Emily Motley’s life experience was very different. Born enslaved in 1842, she lived through the Civil War on a sugar plantation in Louisiana. Following the war, she married and, with her husband, journeyed north settling in Chicago where she remained for the rest of her life. She was eighty years old when her grandson painted her portrait on canvas cut from a laundry bag “borrowed” from a train on which his father worked as a Pullman porter. Like Gilbert Stuart’s portrait of Catherine Brass Yates and James McNell Whistler’s portrait of Joanna Hiffernan (Symphony in White, No. 1: The White Girl, Motley’s portrait of his grandmother is a remarkable demonstration of the subtleties present within a single color—white. Motley’s portrait of his elderly grandmother significantly enhances the Gallery’s portrait collection and broadens immeasurably the story of American women that can be told in the permanent galleries.

The department of modern art acquired a diverse group of paintings, from modernist classics to contemporary masterpieces. Juan Gris’s Glass and Checkerboard (c. 1917), the gift of Dian Woodner from the collection of her late father, Ian Woodner, shows the cubist painter at the height of his powers, reorganizing the still-life objects of the title into a complex abstraction of modest size but great impact. Pierre Soulages’s Peinture 326 x 181 cm, 14 mars 2009 is a monumental work of four stacked canvases done in the artist’s late style, known as outre-noir or ultra-black, in which a surprising degree of luminosity is elicited from the variable working of black paint alone. A gift of the artist and his wife, it complements four other Soulages paintings in the collection from earlier periods of his long career. Morris Louis’s Sub-Marine (1948), purchased as the gift of Howard and Roberta Ahmanson, is a rare early work by this leading Washington Color School painter. It reveals the artist learning the lessons of Joan Miró while starting to develop the flowing lyricism of his mature style already represented in the collection by five of his classic stained canvases. Blue Diagram (2009) by Amy Sillman, a gift of Anne and Joel Ehrenkranz, is the first painting by this major mid-career artist to enter the collection, joining a number of prints and drawings; its rich color, improvisatory brushwork, and hints of figuration represent her work at its best. Sylvia Sleigh, an artist new to the collection, is a figure painter known for sensitive yet frank descriptions of both male and female nudes. Her Manhattan Landscape with Figures (1968) depicts the artist’s dealer, R. V. Bendrat (who donated the work in celebration of his 95th birthday), along with his partner standing on a flowered balcony. Stephen Hannock’s Flooded Oxbow with Green Light, for Betty and Agnes Mongan (Mass MoCA #265) (2017) weaves text and image into a unique and engaging reflection on nineteenth-century American landscape painting; it is the second painting by the artist in the collection. Another work that addresses history by weaving text and image, albeit very differently, is Mary Kelly’s My James (2008) a photo-based relief by this important feminist and conceptual artist. Made of compressed lint taken from a clothes dryer, the work honors James Chaney, who was killed by the Ku Klux Klan in 1964.

Archibald John Motley Jr., Portrait of My Grandmother, Patrons’ Permanent Fund, Avalon Fund, and Motley Fund
Sculpture of the Romantic era gained major new significance in the Gallery’s collection with the acquisition of an over-life-size marble bust by the French master Pierre-Jean David d’Angers, represented in the collection by works in plaster and bronze but not marble, acquired through the Patrons’ Permanent Fund and the Buffy and William Cafritz Family Sculpture Fund. The mobile, incisively carved face of Comte Antoine Boulay de la Meurthe (1832) conveys the forceful intellect of a leader on the counsel that drafted the Napoleonic code. From ancien régime France comes a terracotta statuette of Venus Nursing Cupid made in the workshop of the French royal sculptor Etienne-Maurice Falconet. It gracefully portrays a warm human interaction through spirited modeling and careful finish and is the first gift of sculpture by David H. McDonnell, long a supporter of the Gallery’s prints and drawings collections.

The Italian Renaissance sculpture collection gained The Adoration of the Shepherds (1530s), a finely modeled and cast plaquette reflecting the influence of Raphael, by Valerio Belli, a gifted sculptor of rock crystals, medals, and plaquettes. This work came to the Gallery from Michael Riddick as a gift of the Riddick family in memory of Eleonora Luciano, the late associate curator of sculpture at the Gallery. A sensitive low-relief portrait of a bearded gentleman by American sculptor John F. Flanagan recalls the Florentine Renaissance works that influenced his teacher Augustus Saint-Gaudens. Flanagan was chosen by Andrew Mellon to model the portrait of George Washington seen on American quarters since 1932. The relief was donated by John Russell Sale and his family. Shakespeare’s comedy A Midsummer Night’s Dream inspired the figure of Puck as a mischievous infant fairy, a popular creation of the American expatriate Harriet Goodhue Hosmer. The first marble work by Hosmer to enter the Gallery’s collection, it belongs to a gift of ten sculptures from William and Abigail Gerdts.

Six newly acquired sculptures added both diversity and strength to the modern art collection. Theaster Gates’s Ground Rules (black line) (2015) is a monumental wood relief by an artist whose wide-ranging practice is focused on reviving poor neighborhoods in Chicago by repurposing their buildings and materials. In this case, he turned the gymnasium floor of a decommissioned school into an arresting abstraction that speaks to the importance of rules in games and society. Another major contemporary acquisition is Joel Shapiro’s untitled (2017–2018) in which the veteran sculptor created a dynamic play of wooden volumes and saturated blue color. A gift of the Alex Katz Foundation, it is the first large-scale work by the artist to enter the collection. Alex Katz himself is represented by Ado (Weathervane) (2016), an outdoor work of colored steel that features a painted silhouette of the artist’s wife and muse turning in the breeze. Anne Truitt is a sculptor already well represented thanks to a number of recent acquisitions, but the quiet and sober rectangular sentinel Twining Court II (2002), the gift of Mary and John Pappajohn, is the first of her late works to enter the collection. Barbara Hepworth, the important English modernist sculptor, entered the collection for the first time with Sculpture with Color and Strings (1939/1961), an organic abstraction of solids and voids, straight lines and curving planes, given by Richard and Elaine Kaufman. The same donors are also responsible for the gift of two virtuosic and witty wire sculptures by Alexander Calder, French Poodle (c. 1952) and Birdsong (Vogelgesang) (c. 1930).

Two Italian drawings given by Dian Woodner were outstanding in importance: Head of a Youth Looking Up (c. 1485) by the Sienese painter Pinturicchio, and The Virgin and Four Other Women (1505/1510) by the Venetian Vittore Carpaccio. Masterpieces of the greatest rarity, together they bring further depth to the Gallery’s representation of the early stages of draftsmanship in Europe.

An important group of twenty-nine old master drawings came as the gift of William Rudolf, whose late wife, Edith, assembled the collection. Included are red chalk figure studies by Ludovico Cigoli and Sigismondo Coccapani, leading draftsmen in early seventeenth-century Florence; a study of The Flagellation by the Milanese artist Daniele Crespi; two pen studies by Sebastiano Ricci; and a handsome landscape by Francesco Zuccarelli.

A monumental study for Saint Nicholas of Bari by Jacopo da Empoli was acquired with funds given by a consortium of donors. It is a superb example of the bold, simplified style that characterized works of the Counter-Reformation. Adding to the Gallery’s rich holdings of drawings by Giovanni Battista Tiepolo was a drapery study in red chalk from the artist’s late years in Madrid, acquired as the gift of Andrea Woodner.

The Gallery’s holdings of Dutch drawings were enriched by a sheet with dynamic studies of a bear by Leonard Bramer, probably made in the 1620s, given in memory of the Gallery’s former director J. Carter Brown by his children, John Carter Brown IV and Elissa Brown. David H. McDonnell donated Govaert Flinck’s Man Playing a Pipe (1640s),
Theaster Gates, *Ground Rules (black line)*, Gift of the Collectors Committee
along with a particularly fine group of French and Italian eighteenth-century gouaches. Thanks to the generosity of Ivan E. and Winifred Phillips, two important French eighteenth-century drawings were added to the collection: a vibrant pen and wash study of *Naiads and Dolphins* (1762/1765) by Jean-Baptiste-Marie Pierre—the collection’s first work by the master—and a compositional study of *The Education of the Virgin* (c. 1762) by Jean-Baptiste Deshays.

Two stunning British watercolors were purchased as the gift of Alexander M. and Judith W. Laughlin: William James Müller’s fresh and beautifully dappled *Eel Bucks at Goring* (c. 1843) and James Duffield Harding’s view on the Rhine (c. 1839). The holdings of nineteenth-century drawings were further enhanced by the gift of a conté crayon night scene (1894) by Charles Angrand, a scintillating landscape by Adolph Menzel, and a rather mysterious drawing from 1885 by the Belgian symbolist Georges Lemmen, all gifts of Helen Porter and James T. Dyke. Purchased for the Gallery by their son Merritt P. Dyke was a sun-drenched pastel landscape (1898) by John Appleton Brown, a choice example of American impressionism. A transformative group of American drawings was donated by William and Abigail Gerdts. Consisting of thirty predominantly nineteenth-century drawings, watercolors, and miniatures, the Gerdts donation features exemplary works by Fidelia Bridges; a breezy, impromptu drawing made by Winslow Homer during his first trip to the Bahamas in 1885; and a flamboyant, early self-portrait by William Merritt Chase.

The most important acquisition of a twentieth-century European drawing was bequeathed by Harry Grubert: *Temptation* (1919) by Max Beckmann, which focuses on the rise of prostitution in postwar Germany. Other fine additions included *Torso and Head of Two Figures* (1928), an ostensibly abstract work despite its title by Stuart Davis, purchased through the Pepita Milmore Memorial Fund and Addie Burr Clark Fund, plus seven bold, abstract collages and paintings on paper by Leon Polk Smith, donated by the artist’s foundation.

The Gallery’s collection of works by Anne Truitt was further enhanced by an important acrylic on paper from 1962, donated by Margot Wells Backas, as well as two acrylics on paper—featured in the Gallery’s recent Truitt exhibition—donated by Mary H. D. Swift. Six superb drawings by Al Taylor from the 1980s and 1990s, donated by Debbie Taylor in honor of Judith Brodie, deepened the Gallery’s already impressive representation of this wittily inventive artist.

Especially significant in terms of the Gallery’s contemporary holdings was the acquisition of an untitled drawing from 2017 by Robert Gober, which depicts a human torso punctured by a prison window, beyond which blue sky beckons. Derived from a 1992 study by Gober, the drawing was purchased as the gift of Emily and Mitchell Rales, with additional funding from the Pepita Milmore Memorial Fund, Edward E. MacCrone Fund, Mr. and Mrs. Curtin Winsor III, and Eleanor Wirth.

### PRINTS AND ILLUSTRATED BOOKS

The earliest and most important addition to the Gallery’s collection of European prints was an engraving of the humble Apostle Simon Zelotes by the mid-fifteenth-century German printmaker Master E. S., who effectively used hatching to shade and lend solidity to his figures. This single-figure devotional image was joined by a superb impression of another Northern religious subject, *The Parable of the Wise and Foolish Virgins* engraved circa 1560/1563 by the Flemish artist Philip Galle after Pieter Bruegel the Elder. Also notable was the gift...
of Hans Lützelburger’s 1545 volume *Imagines Mortis (The Dance of Death)*, after Hans Holbein the Younger, which was presented by John B. Davidson in honor of Andrew Robison.

Two major mannerist engravings that disseminated fresco designs for the palace of François I at Fontainebleau were Enea Vico’s 1542 *Battle of the Lapiths and Centaurs*, after Rosso Fiorentino, and Giulio Bonasone’s 1545 *The Trojans Hauling the Wooden Horse into Troy*, after Francesco Primaticcio, in which the eye is led in an S curve from the onlookers at the lower right up to the colossal equine.

The eighteenth-century holdings were significantly enriched by the acquisition of a collection of fifty aquatints from the first decades of the invention of that technique. The group includes twenty-three rare and accomplished prints by François-Philippe Charpentier and six by the amateur Abbé de Saint-Non, two of the first artists to experiment with this tonal intaglio printmaking technique. Also included were the first aquatint published in England (1771) and a grand example of the work of German master Johann Gottlieb Prestel. Giovanni Francesco Costa’s *The Delights of the Brenta River* (1762), a two-volume series of 140 etched views that represent one of the great projects and rarities of eighteenth-century Venetian printmaking, was also added to the collection.

With the fulfillment of Helena Gunnarsson’s pledges this year, the Gallery’s collection of etchings by the late nineteenth-century French master Félix-Hilaire Buhot increased to more than 250 works. At the same time, the holdings of works of another experimental printmaker, Camille Pissarro, were augmented by important gifts from Martin and Liane Atlas. Modern German graphics continued to expand through gifts from Christopher and Beverly With along with Ingrid Rose, who gave two portfolios of visionary compositions by Gustav Wolf in memory of her husband, Milton Rose.
A major gift from Bob Stana and Tom Judy comprising more than sixty-five prints featured examples by contemporary artists John Baldessari and Ann Hamilton, mid-twentieth century abstractionists Dorothy Dehner and Claire Falkenstein, and artist-activists Nancy Spero and Leon Albert Golub, the latter two represented by a collaboratively made lithograph for the historic portfolio Conspiracy: The Artist as Witness (1971). Thirteen prints by Saul Steinberg, including The Museum (1972), a mocking take on the temple of art, and LA (1994), both the edition print and seven related proofs, were donated by the Saul Steinberg Foundation in honor of Judith Brodie.

An outstanding gift of twenty-nine edition prints by Jasper Johns, many inscribed to the artist’s legendary dealer Leo Castelli, came from Barbara Bertozzi Castelli. These critical additions to the Gallery’s Jasper Johns Archive include such major prints as Passage I (1966), Target (1967), and Savarin (1977–1979), the latter in eight remarkably beautiful autonomous impressions. Seven prints published by Gemini G.E.L. by major American artists including Johns, Ed Ruscha, and Richard Serra formed an important gift from Lee and Ann Fensterstock; and a monumental portfolio containing 214 lithographs by Liechtenstein artist Martin Frommelt, Creation: Five Constellations on Genesis (1989–1990), was donated by the Binding Stiftung of Liechtenstein. Other notable contemporary prints acquired were Zeno Writing II (2003), a set of seven haunting photogravures by William Kentridge, and the wondrously chaotic Entropia (review) (2004) by Julie Mehretu, both donated by Neal Urtell as part of the Thomas G. Klarner Collection.

In the area of modern illustrated books, there were two major acquisitions. The first was a pristine copy of François Rabelais’s Pantagruel (1943) illustrated with color woodcuts by André Derain, purchased for the Virginia and Ira Jackson Collection; the second was an equally pristine copy of Marcel Broodthaers’s Un coup de dés jamais n’abolira le hasard! (1969), which takes its title from a radical poem by Stéphane Mallarmé and was a gift of the Collectors Committee. Broodthaers replaced the French poet’s words with variably sized black bands, paying homage to Mallarmé by translating his work into abstract form.

PHOTOGRAPHS

This year the department of photographs acquired more than 1,000 photographs through gift and purchase. Including works made from the early 1840s to 2016, they span the history of the medium and significantly enhance the quality, scope, and importance of the Gallery’s collection, enabling the story of the evolution of photography to be told in a more nuanced and complex fashion. Among the most notable was the acquisition of 119 nineteenth-century photographs from the collection of Charles Isaacs and Carol Nigro. This magnificent group of pictures, which includes work by such seminal photographers as Gustave Le Gray, Charles Marville, and Carleton Watkins, was acquired with funds from the R. K. Mellon Foundation, Diana and Mallory Walker, and W. Bruce and Delaney H. Lundberg, and through gifts from Charles Isaacs and Carol Nigro and Dr. and Mrs. Charles and Alma Isaacs. The collection is especially strong in its representation of nineteenth-century British photographs with works by William Henry Fox Talbot and Julia Margaret Cameron, as well as rare pictures by British amateur photographers from the late 1850s and 1860s such as Lady Filmer, John Dillwyn Llewelyn, Captain Horatio Ross, and Mary Dillwyn, among others.

Another important nineteenth-century addition was the acquisition of nine carte-de-visite portraits of African Americans made during the 1860s, including the Gallery’s first portrait of Frederick Douglass and a superb print of Gordon, the Whipped Slave, an icon of nineteenth-century American visual culture.

Numerous important twentieth-century photographs were also added to the collection. Foremost among these was the acquisition of 185 photographs by the mid-twentieth-century photographer Wright Morris, a gift from Barbara A. Koenig and Stephen E. Arkin in memory of Josephine Morris. A well-known author, Wright Morris was also hailed for his sensitive photographs of the culture of the Great Plains in the 1930s and 1940s and for his innovative use of “photo-texts,” which pair words and photographs to create new insights.

The collection continued to be enriched by significant photographs by women from the 1920s to the 1950s, including works by Rozi André, Aenne Biermann, Ilse Bing, Louise Dahl-Wolfe, Kati Horna, and Genevieve Naylor. Foremost among these acquisitions was a 1931 unique-bound album of photographs, watercolors, and collages by the German photographers ring + pit (Grete Stern and Ellen Auermann) acquired with the Alfred H. Moses and Fern M. Schad Fund. With its lively integration of diverse materials, the album speaks to the culture of young artists in German bohemian circles at the time.

Other important twentieth-century acquisitions include a gift of forty photographs by the photojournalist Leonard Freed from the artist’s widow, Brigitte Freed; thirty-three pictures by David Vestal, a gift of Seth and Erin Neubardt and Jack and Judy Stern; thirty-six photographs by William Henry Fox Talbot, Trees and Reflections, Lacock Abbey, Purchased as a Gift of the Richard King Mellon Foundation.
nine pictures by the New Topographics photographer Joe Deal, a gift of Dr. Richard A. and Mrs. Alice Thall and acquired with the Pepita Milmore Memorial Fund and the Robert B. Menschel and the Vital Projects Fund; ninety-one photographs by Larry Fink from Social Graces (1984), which explore the foibles of Manhattan socialites and residents of rural Pennsylvania, a gift of Tony Podesta; eighty-seven pictures by Thomas Roma from Come Sunday (1991–1994), which show the power of faith to bind a community together, a gift of Gregory and Aline Gooding. In addition, Mary and Dan Solomon donated thirty-eight pictures of the moon made between the 1860s and 1969. The Gallery also acquired seven photographs by Ming Smith, Shawn Walker, and Louis Draper, members of the Kamoinge group of African American photographers, and four diptychs and one video by Dawoud Bey from The Birmingham Project, a work that honors the victims of the 1963 16th Street Baptist Church bombing.

**RARE BOOKS AND IMAGES**

In fiscal year 2018 the library received a major scholarly collection of books and archival material on nineteenth- and twentieth-century American art assembled and donated by William and Abigail Gerdts. Notable among the 130 titles added to the rare book and special collections during the fiscal year are Thierbuch: sehr künstliche und wohlerwachsene Figuren von allerley Thieren by Georg Schaller (Frankfurt, 1579), featuring 107 woodcut illustrations of domestic, wild, and mythical animals by Jost Amman and Johann Melchior Bocksberger acquired through the J. Paul Getty Fund in honor of Franklin Murphy.

The David K. E. Bruce Fund supported the purchase of two important twentieth-century photobooks. Aveux non avenus (Paris, 1930) includes thirty-four heliogravures by Claude Cahun (née Lucy Schwob), the surrealist photographer, sculptor, and writer whose self-portraits prefigure the work of Cindy Sherman. A deluxe edition of Rabochii-Krest'ian'naia Krasnaia Arm'iia (Moscow, 1934), with graphic design by El Lissitzky, commemorates the Workers’ and Peasants’ Red Army with dramatic montages by pioneering photo-journalists Dmitri Debabov, Vladimir Griuntal, Ivan Shagin, Arkady Shaikhet, and Genady Zelma.

The most notable acquisition this fiscal year in the department of image collections was a collection of sixty-six photographs and negatives by Benjamin Brecknell Turner. Turner began experimenting with the medium of photography in 1849 and was a founding member of the Photographic Society of London (later the Royal Photographic Society) in 1853. Other important rare photographs include a Daguerriean etching of sculpture at Notre Dame in Paris by Hippolyte Fizeau; a group of daguerreotypes of early American portraiture (1850s); and a group portrait by Moses P. Rice of the Jicarilla Apache Indian delegation at the Corcoran Gallery of Art (1880) posed in front of Frederic Edwin Church’s painting Niagara, now in the Gallery’s collection. Among the rare albums acquired are those documenting the architecture and decoration of Castel Béranger, Hector Guimard’s art nouveau masterpiece (Paris, 1898); a unique extra-illustrated family copy of the architecture of F. Wagner-Poltrock (Berlin, 1927); Parham Park in Sussex (London, 1947); and Der Barock-Zwinger und seine Wiedergeburt, with original photographs documenting the reconstruction of the Zwinger Palace in Dresden (1945–1955).

Additions to the artists’ portraits collection include Judy Dater’s photograph of Imogen Cunningham photographing Twinka Thiebaud (1974); two portraits of Charles Burchfield by Dwight Boyer (c. 1965); a set of ten photos of Naud Squire and Ethel Mars by various artists (c. 1890–1940); and photographs of Marsden Hartley and his paintings at the Alfredo Valente Gallery (c. 1940). Individual portraits of John Pope by Masury and Silsbee (1854), Stuart Davis by Anne Zane Shanks (c. 1950), Pablo Picasso by Kurt Wyss (1967), and Francis Bacon by J. S. Lewinski (1968) are also noteworthy.
During fiscal year 2018 the Gallery showcased an ambitious exhibition program made up of nineteen exhibitions. Three of these exhibitions, Matthias Mansen: Configurations; Edvard Munch: Color in Context; and Posing for the Camera: Gifts from Robert B. Menschel, continued from the previous year.

Fragonard: The Fantasy Figures combined art, fashion, science, and conservation in an exhibition that brought together for the first time fourteen rapidly executed, brightly colored paintings of lavishly costumed individuals by Jean Honoré Fragonard. These fantasy figure paintings were shown alongside his newly discovered Sketches of Portraits, a drawing that prompted a two-year investigation of his Young Girl Reading and helped establish the Gallery’s painting as a part of the fantasy figure series, shedding light on Fragonard’s approach to the ensemble as a whole. A combined x-radiograph and hyperspectral image of Young Girl Reading allowed visitors to compare underlying layers of the painting with the artist’s sketch and the final work of art. An illustrated diagram correlated each of the painted fantasy figures with its corresponding sketch on the drawing, clarifying the relationship between the two. Names appearing on all but one of the sketches, suggesting that the fantasy figures are actually true portraits, informed brief texts accompanying each painting. A large color photomural of Young Girl Reading above the Fourth Street entrance of the West Building announced the exhibition. The portraits were arranged symmetrically in the one-room presentation with Young Girl Reading on the main axis. Three supplementary features were presented on the Gallery’s website: Sketches of Portraits: The Fantasy Figures Identified, Young Girl Reading: A Hidden Portrait Revealed, and Mapping the Fantasy Figures.
Visitors eagerly await their turn to view the popular exhibition "Vermeer and the Masters of Genre Painting: Inspiration and Rivalry."
Founded in the nineteenth century, Rotterdam’s Museum Boijmans Van Beuningen possesses one of the world’s finest collections of fifteenth- and sixteenth-century Netherlandish drawings. The exhibition Bosch to Bloemaert: Early Netherlandish Drawings from the Museum Boijmans Van Beuningen, Rotterdam offered American audiences an exceptional opportunity to see a beautiful and remarkably comprehensive overview of the period, encompassing nearly all media and types of drawings of the time. A large entrance graphic featured a lovely black and red chalk drawing, Portrait of a Young Woman by Hendrick Goltzius. Several drawings were displayed on pedestals so that recto and verso could be viewed.

Vermeer and the Masters of Genre Painting: Inspiration and Rivalry was a landmark exhibition that examined the artistic exchanges among Johannes Vermeer and his contemporaries from the mid-1650s to around 1680, when they reached the height of their technical ability and mastery of genre painting. The exhibition brought together nearly seventy works by Vermeer and his fellow Dutch painters, including Gerrit Dou, Gabriel Metsu, Caspar Netscher, and Jan Steen. Juxtaposing paintings related by theme, motif, and composition, the exhibition explored how these artists inspired, rivaled, surpassed, and pushed each other to greater artistic achievement. The exhibition featured ten paintings by Vermeer (many of which had not been seen in the United States since the Gallery’s 1995 exhibition Johannes Vermeer).

A banner of Vermeer’s A Lady Writing from the Gallery’s collection beckoned visitors to the building. In anticipation of large crowds, the exhibition layout was designed to allow visitors the maximum space to view the paintings. The first gallery included a map of the Netherlands marking cities where the artists lived to emphasize their proximity to each other. An illustrated brochure examined sixteen works from the exhibition. An online video narrated by the curator featured comparisons of similar works by these artists; a shortened, silent version played in the exhibition space.

In the Tower: Anne Truitt, the first major presentation of Truitt’s work at the Gallery, celebrated the museum’s acquisition of several major artworks by Truitt in recent years, including works from the Corcoran Collection, as well as several outstanding loans. Nine sculptures, two paintings, and twelve works on paper were installed in the day-lit Tower Gallery in the East Building. Masterfully crafted mounts were fabricated to display Truitt’s minimalist sculptures without pedestals or platforms, authentic to the artist’s intention. The exhibition traced the artistic development from 1961 to 2002 of this leading figure associated with minimalism, who lived and worked in Washington, DC. Jem Cohen’s 2009 film Anne Truitt, Working, which included interviews with the artist at the Yaddo artists’ colony in Saratoga Springs, New York, and footage of Truitt’s studio in Washington, was shown in the gallery. An accompanying illustrated brochure featured excerpts from the curator’s conversations with the artist in the years before her death.

A special installation in the Gallery’s East Building featured Mural (1943) by Jackson Pollock, on loan from the University of Iowa Museum of Art. Originally commissioned by Peggy Guggenheim for her New York City townhouse, the early painting is Pollock’s largest work at nearly twenty feet long, and represents a major turning point in the seminal artist’s career and style. Mural was installed adjacent to the permanent collection to put it in context with other works.
in the Gallery’s collection. Early and mature drawings and paintings by the artist were hung in the same room. Illustrated texts provided background on Pollock’s technique and on the work’s original patron.

Considered Estonia’s greatest Renaissance artist, Michel Sittow was sought after by the renowned European courts of his day. Celebrating the centennial of the establishment of the Republic of Estonia, Michel Sittow: Estonian Painter at the Courts of Renaissance Europe provided an exceptional opportunity to examine the rare and masterful works attributed to Sittow. This first monographic exhibition devoted to the artist included some twenty paintings from American and European collections, including thirteen paintings by Sittow, as well as works by Juan de Flandes, Hans Memling, and Jan Gossaert that provide a context for understanding Sittow’s achievement. A banner featuring Sittow’s Portrait of Diego de Guevara invited visitors into the West Building. The small-scale paintings were grouped on panels, and several were reunited diptychs. The largest paintings, part of an altarpiece from the Art Museum of Estonia (Niguliste Museum), served as the visual anchor for the room. Text panels provided a chronological overview of Sittow’s career as a court artist for rulers in Spain, the Netherlands, and Denmark.

Self-taught artists—variously termed folk, primitive, visionary, naïve, and outsider—have played a significant role in the history of modernism, yet their contributions have been largely disregarded or forgotten. Outliers and American Vanguard Art focused on three periods during the last century when the intersection of self-taught artists with the mainstream has been at its most fertile. It was the first major exhibition to explore how those key moments, which coincided with periods of American social, political, and cultural upheaval, challenged or erased traditional hierarchies and probed prevailing assumptions about creativity, artistic practice, and the role of the artist in contemporary culture. Vanguard artists found affinities and inspiration in the work of their untutored, marginalized peers and became staunch advocates, embracing them as fellow artists. Bringing together some 250 works in a range of media, the exhibition included more than eighty schooled and unschooled artists and argued for a more diverse and inclusive representation in cultural institutions and cultural history.

A large banner with an image from Jacob Lawrence’s Sidewalk Drawings invited visitors through the East Building entrance. The exhibition was installed in the Concourse galleries of the East Building, which provided both generous spaces for three-dimensional works and quilts and intimate spaces for works on paper by artists such as Bill Traylor and James Castle.

The exhibition included a number of media presentations: audio recordings of songs; two slideshow presentations of large, immersive environmental works that brought site-specific works into the exhibition space; a short film featuring excerpts from an interview with artist Lonnie Holley; and, in the small auditorium, artist James Benning’s haunting film Stemple Pass (2012). An illustrated booklet accompanied the exhibition and a web feature presented biographies of each of the exhibition artists.

Top Left: Fragonard: The Fantasy Figures
Bottom Left: Vermeer and the Masters of Genre Painting: Inspiration and Rivalry
Below: In the Tower: Anne Truitt
One of the most innovative Italian books of the early baroque period, the Descrizione del Sacro Monte della Vernio, published in 1612, illustrates the experiences of Saint Francis and the buildings of the Franciscan community at La Verna. Drawing from the Gallery’s rich holdings of works with Franciscan imagery, Heavenly Earth: Images of Saint Francis at La Verna contextualized this publication, which was shown with some thirty traditional representations from the late fifteenth through the mid-eighteenth centuries. The exhibition, installed in an intimate gallery, featured a painting of Saint Francis by Bernardo Strozzi surrounded by prints and drawings from the collection. Two pedestals allowed the visitor to view pages of a pop-up book illustrating the surrounding landscape in Saint Francis’s world. A feature on the Gallery’s website, Sacred Mountain of La Verna, offered a close look at the holy site with photographs of its appearance today.

For more than forty years, Sally Mann has made experimental, elegiac, and hauntingly beautiful photographs that explore the over-arching themes of existence: memory, desire, death, the bonds of family, and nature’s magisterial indifference to human endeavor. What unites this broad body of work is that it is all bred of a place, the American South. Using her deep love of her native land and her knowledge of its fraught history, Mann asks provocative questions about history, identity, race, and religion that reverberate across geographic and national boundaries. Sally Mann: A Thousand Crossings considered how Mann’s relationship with this land has shaped her work and how the legacy of the South—as both homeland and graveyard, refuge and battleground—continues to permeate American identity.

The exhibition was the first major survey of the artist’s work to travel internationally. Featuring some 110 photographs, including many works not previously published or publicly shown, the exhibition was organized in five sections, spatially and thematically. Rich earth-tone wall color set apart the brooding Civil War series. Three complementary exhibition films provided important context for Mann’s photographs. Sally Mann: Collodion and the Angel of Uncertainty brought visitors into the artist’s studio to observe her technique, which revives the collodion process used by many Civil War photographers. A short film featuring the artist in conversation with choreographer and dancer Bill T. Jones explored their shared interest in confronting the difficult his-

Top: Jackson Pollock’s “Mural”
Bottom: Michel Sittow: Estonian Painter at the Courts of Renaissance Europe
Cézanne Portraits, the first exhibition devoted to the subject, explored the unconventional aspects of Paul Cézanne’s portraiture, the role his portraits played in the development of his radical style and method, and the range and influence of his sitters. The exhibition brought together some sixty paintings drawn from collections around the world. They encompassed his entire career and include portraits made in Paris as well as in Aix, where he eventually settled. Several paintings were exclusive to the Gallery’s presentation, while some works had never before been exhibited in the United States. A striking banner featuring Cézanne’s Boy in a Red Waistcoat announced the exhibition at the Sixth Street entrance of the West Building. Wall colors were chosen to complement Cézanne’s palette. Exhibition wall texts presented an overview of the role of portraiture in Cézanne’s work as his style shifted throughout the decades. Exhibition curators offered insights on eighteen paintings in a free audio tour. A web feature, Cézanne’s Sitters, provided biographical information about those depicted, dividing them into categories of family, friends, youths, the art world, and people of Aix. A second web feature reproduced portrait drawings from Cézanne’s intact sketchbook in the Gallery’s collection.

Inspired by the acquisition of the important William A. Clark maiolica collection from the Corcoran Gallery of Art and drawn largely from the Gallery’s expanded holdings, Sharing Images: Renaissance Prints into Maiolica and Bronze brought together some ninety objects to highlight the impact of Renaissance prints on maiolica and bronze plaquettes. Focusing on designs by major artists of the time, the exhibition told the story of how printed images were transmitted, transformed, and translated onto ceramics and small bronze reliefs, creating a shared visual canon across artistic media and geographical boundaries. The exhibition was designed so that casework and mounts necessary to hold fragile maiolica were in close proximity to the prints from which they were derived. A variety of casework was designed to accommodate the works, including two ornate bronze cases and five beautiful walnut cases.

Water, Wind, and Waves: Marine Paintings from the Dutch Golden Age explored the deep, multifaceted relationship the Dutch had with the water, including their gratitude for the sea’s bounty and their fear of its sometimes-destructive power. Drawn largely from the Gallery’s collection, the exhibition featured nearly fifty paintings, prints, drawings, rare books, and ship models. From quiet harbor scenes and frozen canals to fierce naval battles pitting Dutch crews against their Spanish foes, the range of images revealed the extraordinary impact the water had on art of the Dutch Golden Age. A graphic banner of ships in distress graced the Fourth Street entrance. Ship models from private collections as well as two from the Peabody Essex Museum...

Top: Outliers and American Vanguard Art
Bottom: Sally Mann: A Thousand Crossings
displayed on Renaissance tables from the Gallery’s collection helped to bring the Dutch maritime paintings to life. An illustrated brochure, which was also available on the website, examined the influence of the Dutch shipbuilding industry on seventeenth-century painters.

Humor may be fundamental to human experience, but its expression in painting and sculpture has been limited. Instead, prints, as the most widely distributed medium, and drawings, as the most private, have been the natural vehicles for comic content. Drawn from the Gallery’s collection, Sense of Humor: Caricature, Satire, and the Comical in Prints and Drawings from Leonardo to the Present celebrated this incredibly rich though easily overlooked tradition through works including Renaissance caricatures, biting English satires, and twentieth-century comics. Two graphic images rotated at the entrance: Francisco de Goya’s aquatint Asta su abuelo (And So Was His Grandfather) in Los caprichos (first edition) and Roy Lichtenstein’s Reflections on The Scream.

Camille Corot, best known as the great master of landscape painting in the nineteenth century, bridged the French neoclassical tradition with the impressionist movement of the 1870s. His figure paintings constitute a much smaller, less well-known portion of his work, but they appeared throughout his prolific fifty-year career, with particular force toward the end. Rarely seen outside his studio during his lifetime, these works made an impact on later nineteenth- and early twentieth-century modernist artists who copied or borrowed from them. His sophisticated use of color and his deft, delicate touch applied to the female form resulted in pictures of quiet majesty. The forty-five paintings displayed in Corot: Women were largely divided into three major subjects: costumed single figures, nudes, and allegorical studio scenes. Illustrated texts in the exhibition galleries explored these themes, revealing how Corot drew on art historical precedent while also experimenting with modern aesthetic sensibilities.

Dawoud Bey: The Birmingham Project marked the Gallery’s acquisition of four large-scale photographs and one video from Bey’s series The Birmingham Project, a tribute to the victims of the 16th Street Baptist Church bombing in Birmingham, Alabama. Coinciding with the fifty-fifth anniversary of this tragedy, the exhibition focused on how Bey visualized the past through the lens of the present, pushing the boundaries of portraiture and engaging ongoing national issues of racism, violence against African Americans, and terrorism in places of worship. The exhibition was installed in two galleries. Four diptychs hung across from each other in the first room, and a film, also considered
a diptych, played in the second room. Accompanying the exhibition, a ten-minute filmed interview with the artist explored the inspiration and evolution of the project, as well as Bey’s broader interest in portraiture and American history.

Rachel Whiteread, the first comprehensive survey of the work of the British sculptor, brought together roughly one hundred objects from the course of the artist’s thirty-year career. The exhibition featured drawings, photographs, architecture-scaled sculptures, archival materials, documentary materials on public projects, and several new works on view for the first time. Ranging in scale and effect from the monumental to the modest, Whiteread’s sculptures memorialize everyday objects, domestic interiors, and public spaces. Throughout her celebrated career, Whiteread has effectively recast the memories of locations and objects to chart the seismic changes in how we live, from the late twentieth century and into the twenty-first century. Whiteread’s Untitled (Domestic), a twenty-two-foot stairway, was positioned near the entrance to the exhibition. A short feature produced by Artangel documented the artist’s site-specific House installation, erected in late 1993 and dismantled eleven weeks later. A long feature produced by the BBC, Rachel Whiteread: Ghost in the Room, was screened continuously in the East Building Small Auditorium. The film included extensive interviews with the artist and gave broad context to her entire career.

The Gallery administered the loan of 740 works of art to 231 sites during fiscal year 2018. This year, the Gallery continued to loan numerous works by female artists to a number of exhibitions domestically and internationally. Some of the highlights included Piano mécanique by Joan Mitchell to the Musée des national beaux-arts du Québec and the Art Gallery of Ontario; Untitled (Comet) and Tulip Car #1 by Vija Celmins to the Kunsthalle d’Emden; Hartley and Loneliness by Alice Neel to the Deichtorhallen Hamburg; Sunny by Anni Albers to the Museo Guggenheim Bilbao and the Kunstsammlung Nordrhein-Westfalen; three paintings by Berthe Morisot to the Musée national des beaux-arts du Québec; Little Girl in a Blue Armchair by Mary Cassatt to the Musée Jacquemart-André and the National Museum of Western Art Tokyo; Children Playing on the Beach by Mary Cassatt and The Sisters by Berthe Morisot to the Denver Art Museum, the Speed Art Museum, and the Sterling and Francine Clark Art Institute; and Jack-in-the-Pulpit No. 3 and Line and Curve by Georgia O’Keeffe to the Reynolda House Museum of American Art.
Using Archibald John Motley Jr.’s Portrait of My Grandmother as a model, David Ibata demonstrates painting techniques to students in the Art Around the Corner program.
The education division served more than 780,000 visitors at the Gallery this year through its programming and publications. Several new initiatives helped broaden the division’s reach by making programmatic offerings more inclusive to new and more diverse visitors.

The second annual John Wilmerding Symposium on American Art, funded by The Walton Family Foundation, brought together a group of distinguished scholars, curators, and artists who spoke about stories embedded in works of American art in the Gallery’s collection.

The following day, the large-scale Community Celebration further explored the expanding and changing stories of American art and the Gallery’s role in sharing those stories. In the weeks leading up to the celebration, a performance artist collected stories at several locations in the community and then used them to provide material for a “story chorus” on the day of the event. Visitors also drew and wrote on a large paper path inspired by Jacob Lawrence’s Sidewalk Drawings, which was on view in the Outliers and American Vanguard Art exhibition. A second community weekend, Art + Play, delighted visitors at a two-day event that emphasized the connection between art and enjoyment. The weekend included an “exquisite corpse” workshop, based on the drawing game created by early twentieth-century surrealist artists. A specially commissioned play for all ages that drew its inspiration from Henri Matisse’s cut-outs, Color’s Garden: An Adventure with the Elements of Art, invited visitors to connect with the visual arts through the performing arts.
Advanced Art History Workshop participants investigate photographs in the Gallery’s collection to hone their skills in careful observation and interpretation.
Evenings at the Edge, which was conceived with young professionals in mind, considered topics as varied as outlier art and artistic exchange. Together, these large-scale community events served almost 20,000 visitors.

The division welcomed seven interns from four states and three countries and fourteen summer interns from across the United States. With an eye to diversity, the Gallery’s intention is to help broaden perspectives within the museum field.

Incorporating artists into the Gallery’s programs helped visitors think more deeply about artists’ processes and choices. Lectures and symposia in the Gallery’s auditoria highlighted more artists than ever including Janine Antoni, Kevin Beasley, Mark Bradford, Byron Kim, Glenn Ligon, Sally Mann, Michelangelo Pistoletto, Amy Sherald, and Frank Stella. Drop-in pilot art making facilitated by local teaching artists brought in rising numbers of visitors and allowed the educators to make connections with various local communities. And in response to participants’ interest, the multiple-visit teen program titled Museum Makers recast part of its focus on career possibilities in the art field, emphasizing the intersection of art, graphic design, and visual communication.

For the first time, the Gallery published online lesson plans for English language learners offering teachers ways to increase students’ comprehension, speaking, and writing skills through art. The Gallery is among the first museums to offer such resources. Additionally, during the summer, the division launched Uncovering America, a new set of digital teaching resources focused on viewing American history through American art that has already proven popular with teachers nationwide. Finally, to assist both offsite and onsite visitors, the division added more audio content to the website, including the popular Director’s Tour and featured selections in English, Spanish, French, Russian, Japanese, and Mandarin. Brochures and signage let visitors know this content is free and available on their personal devices while at the museum.

Interviews with visitors at three exhibitions and during eleven different programs allowed the division to move beyond tracking numbers and helped staff to understand the ideas that visitors take away, the tools and resources that they find most helpful, and the ways they comprehend content. This data helps the Gallery innovate its programming in a thoughtful and targeted manner.

Largely a result of social media and public television showings, outreach served more than thirty-three million people, an increase over the prior year.

CONCERTS AND FILMS

In celebration of its seventy-sixth season, the music department presented and produced fifty unique musical events, attracting more than 17,000 people. In addition to Sunday afternoon concerts, the music department collaborated with the education division on two Evenings at the Edge programs, and oversaw the operation of the fifteen concerts in the Jazz in the Garden summer series, which brought more than 100,000 people into the Sculpture Garden.

Numerous concerts were presented in honor of exhibitions: a symposium and the American premiere of Norwegian composer Gisle Kverndokk’s opera Letters from Ruth celebrated Edvard Munch: Color in Context; one concert celebrated Bosch to Bloemaert: Early Netherlandish Drawings from the Museum Boijmans Van Beuningen, Rotterdam; four salon concerts plus an opera production celebrated Fragonard: The Fantasy Figures; one Sunday concert and one midweek pop-up concert celebrated.
Michel Sittow: Estonian Painter at the Courts of Renaissance Europe; one concert celebrated Cézanne Portraits; and two concerts celebrated Outliers and American Vanguard Art. Lonnie Holley, a featured artist in that exhibition, performed at both an Evenings at the Edge program and a Sunday concert.

The music department collaborated externally with the TEDxMidAtlantic and the National Cherry Blossom Festival, and presented artists from Norway, India, Japan, Finland, Denmark, the United Kingdom, Italy, Armenia, Slovakia, and Estonia.

Concerts at the Gallery merited eight reviews in various publications, including the Washington Post, and numerous other mentions in the media; most notably the Jazz in the Garden series received extensive local and tourist media mention as a must-see event. Fiscal year 2018 concerts were produced with funds bequeathed to the Gallery by William Nelson Cromwell and F. Lammot Belin, with generous additional support from the Billy Rose Foundation and the Gottesman Fund in memory of Milton M. Gottesman. The music program was also supported by the Ann and Gordon Getty Foundation and Professor Joseph L. Gastwirth.

Film and video premieres, restorations, ciné-concerts, and retrospectives were presented every week during the year and frequently introduced by filmmakers, scholars, artists, and critics. The Gallery’s membership in the International Federation of Film Archives remains vital for access to rare prints.

During the year, the department researched the film series Revolutionary Rising: Soviet Film Vanguard to coincide with the centenary of the 1917 October Revolution. The Warrior, the Reader, the Writer: Fantasy Figures in French Period Film was presented as a companion series to the exhibition Fragonard: The Fantasy Figures. Works by the Ghanaian-British artist-filmmaker John Akomfrah were screened in the series Lateral Time: John Akomfrah and Smoking Dogs Films. The Rajiv Vaidya Memorial Lecture: “Agnès Varda and the Art of the Documentary” was followed by a screening of Varda’s most recent film, Visages Villages.

The season included special events such as Jem Cohen: Portraits of People and Place in association with the exhibition In the Tower: Anne Truitt and the premiere of a new feature documentary on Dutch landscape designer Piet Oudolf, with the noted designer in attendance. It also featured the American premiere of a new film on Cézanne’s portraits, Avant-Garde to Underground: Outliers and Film, and the series Affinities, or The Weight of Cinema.

The department examined the relationship between artists and the May 1968 youth rebellions in Paris. The series Paris, May ’68: Zanzibar and Philippe Garrel, coinciding with the fiftieth anniversary, included...
many archival prints. Three Italian portrayals of the life of Saint Francis (in conjunction with the exhibition Heavenly Earth: Images of Saint Francis at La Verna), a new documentary on Joseph Beuys, Thomas Riedelsheimer’s new film on Andy Goldsworthy, and the premiere of the documentary Witkin & Witkin, rounded out the season.

The department organized a complete retrospective of the early works of auteur Ingmar Bergman on the occasion of Bergman’s centennial. The season also featured the series Jacques Becker: Poet of the Commonplace. Additional special events included a ciné-concert with experimental films by Peter Hutton, a lecture by Stanley Kubrick scholar Robert Kolker, and the Washington premiere of In the Intense Now by Brazilian auteur João Moreira Salles.

RESOURCES FOR SCHOLARLY RESEARCH

The library added 10,408 books and 1,098 auction catalogs to its holdings in fiscal year 2018. The reader services department answered 3,491 inquiries, welcomed 600 new readers among 1,430 visitors, created 10,799 scans from its collections, and recorded 17,550 unique visits to the library’s web pages. The department borrowed 2,757 items for Gallery and Center for Advanced Study in the Visual Arts staff and loaned 2,765 titles to universities and public libraries in forty-nine states and twenty countries. In cooperation with the Gallery’s division of imaging and visual services, the library acquired a state-of-the-art digital photography system for rare books.

The department of image collections added 141,789 photographic images, including 101 rare albums, more than 111,000 negatives and transparencies from the David Finn Archive, almost 20,000 digital files, and more than 3,000 rare photographs, bringing the approximate number of images held to sixteen million. Researchers viewed 2,739 photographs and photo boxes on-site, image specialists answered 1,178 reference inquiries, and department staff created 7,090 scans. The Gallery’s conservation division reviewed or treated 232 photographs and albums.

A library exhibition and an accompanying online feature celebrated the 75th anniversary of the George M. Richter Archive of Illustrations on Art arriving at the Gallery in 1943. Purchased with funds provided by Solomon R. Guggenheim in the midst of World War II, the archive was heralded for its significance as “an invaluable record of many works of art from the great European museums now either destroyed or dispersed.” The 60,000 photographs assembled by Richter formed the nucleus of the department that now includes images ranging from daguerreotypes to digital files covering all periods and forms of art and architecture.

The Gallery Archives continued its core mission of collecting and maintaining the Gallery’s valuable records. During the past year, the archives undertook a number of activities to enhance the preservation and discovery of archival holdings.

Historical resources were added to the Gallery’s website, as well as a digital collection of the Gallery’s past calendars of events from 1941 to 2017, making this comprehensive information easily discoverable. The archives added numerous images of past exhibition installations to its web pages and also enhanced its public space resulting in improved security, work areas, and a better research environment.

The archives continued to spearhead a multiyear project to inventory and digitize more than 26,000 data sheets relating to the Index of American Design collection. The data sheets hold critical provenance information, and staff continued to collaborate on planning the public database. When completed, this project will serve as a significant new research tool.

During the year, the archives received five hundred inquiries from staff, scholars, researchers, and the general public about the Gallery’s buildings, exhibitions, collections, and people. Notable records transfers from Gallery offices include records documenting the director’s tenure, curatorial departmental records, outgoing loan files, photographic images from various offices, and media files and tapes documenting the construction of the Sculpture Garden, East Building exterior stone repair work, Gallery exhibitions, publications, and ephemera. The archives continued to receive numerous born-digital image files relating to the East Building renovations, Master Facilities Plan projects, exhibition installations, and Gallery events.

The archives successfully completed a major milestone in its multiyear Kress Collection History and Conservation Database project. A detailed strategic plan for building a sustainable database was submitted to the Kress Foundation, and the department expects to request additional support next year to build the database.

The study room for American prints and drawings in the West Building hosted 828 visitors, including students in twenty-three classes from twelve universities and four schools. Additionally, curators provided eighteen presentations for visitors and staff.

The study room for European works of art on paper in the East Building hosted 1,152 visitors, who viewed the Gallery’s original prints, drawings, and illustrated books. This included forty-one classes from
fifteen universities, colleges, and seminaries; ten special groups; and twelve tours for Gallery docents, interns, and staff. Gallery curators conducted fifty of these classes, lectures, and tours.

PUBLISHING

The publishing office completed the initial contents and design of the digital catalogue raisonné *Mark Rothko: Works on Paper*, with entries for the Gallery’s nearly nine hundred works on paper by Rothko. Works in the Rothko Estate and from public and private collections around the world will follow in coming years. Eight book-length publications were released, including six exhibition catalogs (Michel Sittow: Estonian Painter at the Courts of Renaissance Europe; Outliers and American Vanguard Art; Sally Mann: A Thousand Crossings; Sharing Images: Renaissance Prints into Maiolica and Bronze; Corot: Women; and Tintoretto: Artist of Renaissance Venice) and two CASVA volumes (*The Artist in Edo* and *Center 38*). In addition, educational exhibition brochures were prepared for *Vermeer and the Masters of Genre Painting: Inspiration and Rivalry; Outliers and American Vanguard Art; In the Tower: Anne Truitt*; and *Water, Wind, and Waves: Marine Paintings from the Dutch Golden Age*, as well as one library installation. The department received awards for seven of its publications—*Dwan Gallery: Los Angeles to New York, 1959–1971; Three Centuries of American Prints from the National Gallery of Art; Documenting the Salons Paris Salon Catalogs, 1673–1945; America’s National Gallery of Art: East of the Mississippi Nineteenth-Century American Landscape Photography; Outliers and American Vanguard Art; and Sally Mann: A Thousand Crossings.*

For NGA Online Editions, the Gallery’s ongoing series of digital catalogs of the permanent collection, new entries were launched in *American Paintings, 1900–1945*, while writing and editing continued for subsequent volumes, *French Paintings of the Nineteenth Century* and *Italian Paintings of the Sixteenth Century*. The *Alfred Stieglitz Key Set* publication, which is scheduled to launch in 2019, will become the first Online Edition devoted to works from the Gallery’s photography collection.

In addition to labels and wall texts for exhibitions and installations, the publishing office edited online features and produced the biannual *NGA Bulletin*, more than 325 education projects, and more than 1,000 pieces of collateral, including press releases, invitations, newsletters, quarterly calendars, and recurring film and music program calendars.
In fiscal year 2018 the imaging and visual services department continued to document the Gallery’s collections and promote access to high-quality, color-accurate digital images. New master digital files were made for 679 objects, including eighty-two new acquisitions. The department captured 719 new images as part of the division’s rapid imaging program to document the sculpture collection, provided technical imaging for 112 conservation treatments, and made publication-quality images for ten Gallery exhibitions and catalogs including *Outliers and American Vanguard Art*, *Sally Mann: A Thousand Crossings*, and *Corot: Women*.

The department posted 4,663 new and replacement images to the Gallery’s website, including 300 ultra-resolution images, allowing the public to pan and zoom at extremely close detail. Web visitors downloaded more than one million open-access images from NGA Images. Since NGA Images launched in 2012, more than four million images have been downloaded.

The Gallery’s website was visited by 5.4 million people this fiscal year. The website department created shorter webpage addresses to make reading and sharing content easier. A new image delivery standard was added to object pages, providing a convenient and powerful tool for comparing images. Other important projects included a significant exhibition feature for *Heavenly Earth: Images of Saint Francis at La Verna*, an expanded and redesigned feature about African American artists in the collection, and contributions to the new resource *Uncovering America*.

The media production department continued to provide digital moving image media and audio to the public, staff, docents, and volunteers, supporting more than 1,700 live events in public presentation spaces. Audio content was accessed more than 650,000 times, and video content more than 500,000 times. Several films were produced to celebrate artists, musicians, and filmmakers, including Binh Danh, Susan Meiselas, Jean Desmet, and the Rose Ensemble.

Fourteen unique multimedia installations were installed and maintained in exhibitions including *Vermeer and the Masters of Genre Painting: Inspiration and Rivalry*, *In the Tower: Anne Truitt; Outliers and American Vanguard Art*, *Sally Mann: A Thousand Crossings*, *Dawoud Bey: The Birmingham Project*, and *Rachel Whiteread*. 

**Digital Media**

Advanced placement art history students practice essay writing in front of Michelangelo Pistoletto’s *Donna che indica* as part of the Advanced Art History Workshop.
The Center for Advanced Study in the Visual Arts sponsors the study of the visual arts in its program areas of fellowships, research, publications, and scholarly meetings. In fiscal year 2018 the Board of Advisors included Patricia Berger (University of California, Berkeley), Emily Braun (Hunter College, City University of New York), Betsy M. Bryan (Johns Hopkins University), H. Perry Chapman (University of Delaware), Huey Copeland (Northwestern University), Aden Kumler (University of Chicago), Chika Okeke-Agulu (Princeton University), and William W. Wallace (Washington University in St. Louis).

During its thirty-eighth academic year, the Center welcomed fellows from France, Italy, China, Spain, the United Kingdom, and twelve of the United States. The topics of their research ranged from the meanings of aesthetic production of the Nahua people of Central Mexico to artistic encounters with Byzantium during the expansion of Aragon, and from the reemergence of narrative in 1970s performance art in the United States to a history of photography of the Swahili Coast.

In 2017 the Center accepted responsibility for the Sydney J. Freedberg Lecture on Italian Art. This annual lecture, which features original research presented by distinguished scholars of Renaissance Italy, began in 1997 and is now endowed. For the twenty-first lecture in the series, Beverly Louise Brown presented on the topic “Sugar and Spice and All Things Nice? Titian’s Portrait of Clarice Strozzi.”

Other highlights included a study day for an international group of curators, conservators, and art historians held in connection with the exhibition Vermeer and the Masters of Genre Painting: Inspiration and Rivalry. This year’s Wyeth Lecture in American Art was delivered by Cécile Whiting on the topic “The Panorama and the Globe: Expanding the American Landscape in World War II” followed by an incontro with members of the Center on “Global War and the New American Landscape, 1939–1948.” CASVA held a two-day meeting on “New Initiatives in African American Art” to reinforce the Center’s commitment to the advancement of the field first explored in last year’s Wyeth Foundation for American Art Symposium on the topic of “The African American Art World in Twentieth-Century Washington, D.C.” A two-day symposium entitled “Boundary Trouble: The Self-Taught Artist and American Avant-Gardes,” was held on the occasion of the exhibition Outliers and American Vangaurd Art. The papers will be published in a volume of Studies in the History of Art. Edmond J. Safra Visiting Professor David Bomford led an international colloquy for scholars, curators, and conservators on the subject “Art and Uncertainty: The Limits of Technical Art History.” He also gave a public lecture titled “Pentimenti: When Artists Change Their Minds.”

The new audio and video series Reflections on the Collection: The Edmond J. Safra Visiting Professors at the National Gallery of Art was posted to the Gallery’s website with the four inaugural presentations by Edmond J. Safra Visiting Professors Kathleen A. Foster, Jacqueline Lichtenstein, Anna Ottani Cavina, and Carl Brandon Strehlke. In this series, the professors share their unique insights on works of art from the Gallery’s collection.

The sixty-seventh A. W. Mellon Lectures in the Fine Arts were delivered by Hal Foster of Princeton University on the topic “Positive Barbarism: Brutal Aesthetics in the Postwar Period.”

The Center’s research projects provide primary materials for scholarship. The Malvasia project makes available a multivolume English translation and critical edition of Carlo Cesare Malvasia’s Felsina pittrice (Bologna, 1678). Volume nine chronicles the life of Guido Reni. Progress was also made on the volume dedicated to Francesco Francia and Lorenzo Costa. The project is directed by the dean and coordinated by Professor Lorenzo Pericolo of the University of Warwick, who also edits the critical edition. The digital database for the History of Early American Landscape Design project, directed by Associate Dean Therese O’Malley, is in the beta-testing phase with a projected release date of 2019 to 2020. Associate Dean Peter Lukehart and his team continue to identify and incorporate new documentary sources for the online database The History of the Accademia di San Luca, c. 1590–1635: Documents from the Archivio di Stato di Roma (www.nga.gov/academia).

For more on the Center’s programs, see the archive of annual reports at www.nga.gov/content/ngaweb/research/casva/publications/center-report.html.
Painting conservators restore paintings in the Gallery’s collection. Clockwise from left: Erin Stephenson with Mark Rothko’s No. 10, Sarah Murray with Benjamin West’s Telemachus and Calypso, and Jay Krueger with Cy Twombly’s Synopsis of a Battle.
The conservation division continued work on the fourth volume of its biennial publication *Facture*, dedicated to conservation research topics related to the Gallery’s collection. This volume focuses on the creation and production of series, multiples, and replicas in various mediums from the Renaissance to the present. The division also continued work on the development of ConservationSpace, the open-source document management software that was launched at the Gallery in 2017 and has steadily been adopted by the conservation community. Conservators across the division engaged in collaborative research with curators and scientists to contribute to catalogs and programs associated with future Gallery exhibitions. Staff also shared their knowledge through the presentation of papers and publication of articles to professional colleagues nationally and internationally, by providing gallery talks and lectures, and serving as a resource for members of the general public.

The Art Materials Research and Study Collection database has been redesigned to integrate its holdings of manufacturers’ technical literature, company histories, and pigment origin data. It now documents more than 21,000 samples of paints and other media and will be revamped to allow content sharing with the public in an online setting.

Object conservators completed fourteen major treatments on works in a wide range of materials, sizes, and time periods. This work included essential repairs to stabilize damaged wood components and lifting varnish on the newly acquired *Ground Rules* (black line) by
Object conservation fellow Robert Price repairs the glazes on Andrea della Robbia’s terracotta sculpture, The Adoration of the Child.
Theaster Gates. Conservators also removed disfigured and aged fills from Andrea della Robbia’s glazed ceramic relief *The Adoration of the Child*, and then replaced them with elegant color-corrected fills. An innovative major structural treatment of the monumental weathering steel *America* by Alfredo Halegua involved removing a badly corroded mounting system, welding newly fabricated mounts, and installing the conserved work in the Sculpture Garden. George Rickey’s outdoor sculpture *Divided Square Oblique II*, which was damaged in severe weather, required the realignment of deformed components using a customized form to reshape the stainless steel.

The department performed 362 minor treatments in the course of collection preservation, including Frederic Remington’s bronze quartet of riders in *Off the Range (Coming Through the Rye)*, Anne Truitt’s *Summer Remembered*, and Ermenegildo Hamerani’s bronze medal depicting *Saint Luke Painting the Virgin*. The department completed major examinations of thirty-one works and 821 minor condition examinations to prepare works for loan and in conjunction with exhibitions. Extensive technical exams were also performed on Andrea del Verrocchio sculptures in advance of the 2019 exhibition.

Object conservators presented at professional conferences on the conservation treatments of *Ghost* by Rachel Whiteread, Adolph Gottlieb’s *Wall*, Edgar Degas’s original sculptures, and the *Shaw Memorial* by Augustus Saint-Gaudens. They led discussions with emerging scholars on topics including Spanish polychrome sculpture and the materials and methods used by Verrocchio’s workshop. Conservators also contributed to an international digital publication focused on copper-alloy casting that lead to groundbreaking insights on the interaction of patina and alloy in Renaissance bronzes, which was shared with an audience of international scholars.

The painting conservation department completed thirty-one major treatments, sixty-three minor treatments, and 166 major examinations involving detailed study, analysis, x-radiography, and infrared reflectography. More than 960 paintings were examined and documented in preparation for loans to other institutions or inclusion in Gallery exhibitions. Several significant conservation treatments were completed this year, including those on paintings by Paul Cézanne, Henri Matisse, Giorgio Morandi, Sebastiano Ricci, and Mark Rothko. Conservation of notable works included Fra Angelico’s *The Entombment of Christ*, François Boucher’s *Allegory of Music*, Sir Anthony van Dyck’s *Lady with a Fan*, Claude Monet’s *The Artist’s Garden at Vétheuil*, Sir Henry Raeburn’s *The Binning Children*, and Jacopo Tintoretto’s *A Procurator of Saint Mark’s* and *Summer*. Giovanni Battista Tiepolo’s *Bacchus and Ariadne* was the focus of a multiyear treatment that involved extensive imaging and collaboration with the scientific research department. Restorations dating to the late eighteenth century compromised the understanding of this masterpiece, and the treatment revealed significant discoveries about Tiepolo’s materials and his approach to painting.

The department continued to support Gallery publications. Working on *NGA Online Editions* and the systematic catalog project, several conservators were closely involved with curators and catalog authors to resolve questions of facture and condition, prepare technical entries, and edit the scholarly essays for volumes devoted to sixteenth-century Italian paintings by Titian, Tintoretto, and Veronese; nineteenth-century paintings by Paul Cézanne, Henri Matisse, Giorgio Morandi, Sebastiano Ricci, and Mark Rothko. Conservation of notable works included Fra Angelico’s *The Entombment of Christ*, François Boucher’s *Allegory of Music*, Sir Anthony van Dyck’s *Lady with a Fan*, Claude Monet’s *The Artist’s Garden at Vétheuil*, Sir Henry Raeburn’s *The Binning Children*, and Jacopo Tintoretto’s *A Procurator of Saint Mark’s* and *Summer*. Giovanni Battista Tiepolo’s *Bacchus and Ariadne* was the focus of a multiyear treatment that involved extensive imaging and collaboration with the scientific research department. Restorations dating to the late eighteenth century compromised the understanding of this masterpiece, and the treatment revealed significant discoveries about Tiepolo’s materials and his approach to painting.

Conservation scientists John Delaney and Kathryn Dooley perform reflectance imaging spectroscopy to further study *Pope Innocent X* by the Circle of Diego Velázquez.
Painting conservation fellow Kari Rayner removes discolored varnish from Mary, Queen of Heaven by the Master of the Saint Lucy Legend.
century French paintings; and American modernism. Technical examinations and updates for the online Dutch catalog continue, primarily focusing on the Corcoran Collection and recent acquisitions.

The paper conservation department completed eight major treatments, 101 minor treatments, and 1,475 examinations and took more than seventy x-radiographs, ultraviolet, and infrared images. Matting-framing specialists and technicians matted 576 prints, drawings, and photographs; framed and unframed 1,341 artworks; constructed 216 custom housings; devised 209 mounts for display; built or repaired 247 frames; and installed 203 artworks in exhibitions. The department actively participated in Gallery projects to scan paper-based records for digital storage and to establish an exhibition management system.

Exhibitions requiring special attention by the conservators and framers included *Sense of Humor, Sharing Images: Renaissance Prints into Maiolica and Bronze*, and *Sally Mann: A Thousand Crossings*. Noteworthy paper conservation treatments included the bathing of prints by Marcantonio Raimondi, Annibale Carracci, and Louis Lozowick to reduce disfiguring and discolored components in the paper. Physical deterioration caused by iron gall ink in a double-sided drawing by Baccio Bandinelli required delicate reinforcement to prevent the paper from breaking apart while making sure the image remained readable. Twenty-nine drawings by Giovanni Battista Tiepolo and other Italian masters were conserved. In addition to treatment projects, the paper conservation department assisted with the Mark Rothko online catalogue raisonné of drawings by identifying media and documenting watermarks in the paper. This past year conservators taught international workshops on the use of gels in the treatment of works on paper and presented lectures on Gallery drawings. They continued research on Genoese baroque drawings, prints by Jasper Johns, and Mary Cassatt’s drawings and prints.

Framers continued to develop innovative and attractive approaches for displaying works of art including a new design for sealed packages for matted works on paper and the framing of prints on felt by Joseph Beuys. Collaborating with other divisions, the framers organized and reviewed frame stock and created a frame inventory management database. The photograph conservation department completed fifteen major treatments, 155 minor treatments, and 1,270 condition examinations for loans, collection maintenance, and exhibitions. The department continued to devote most of its time and resources in support of Gallery exhibitions, including *Sally Mann: A Thousand Crossings; Gordon Parks: The New Tide, Early Work 1940–1950; Dawoud Bey: The Birmingham Project;* the future exhibition *The Eye of the Sun: Nineteenth-Century Photographs from the National Gallery of Art*; as well as rotating exhibitions in the permanent collection.

Among the more challenging treatments was Gordon Parks’s 1949 photograph *Tenement House, Ansonia, Connecticut*, one of a large group of photographs and films given to the Corcoran Gallery of Art by the artist in 1998, now in the Gallery’s collection. Several other demanding examinations and treatments were performed on many photographs in preparation for *By the Light of the Silvery Moon: A Century of Lunar Photographs from the 1850s to Apollo 11*. These prints required significant repairs to stabilize them for travel and to greatly enhance their appearance while on display.

Many daguerreotypes will be featured in *The Eye of the Sun*. The display of these extraordinary early photographs, which have a mirror-
like surface, pose major challenges. Photograph conservators collaborated with other departments to plan for their enhanced exhibition.

Preventive conservation staff substantially contributed to initiatives including the development of an emergency preparedness plan, the ongoing deep-clean project, and material testing for products used in the storage, display, and transport of art. Department conservators assisted with examinations, handling, display, and packing of eleven special exhibitions, four of which required ongoing support at subsequent venues.

Two special exhibitions required extraordinary work by the department. Conservators travelled to lenders to assess, advise, examine, and pack loans for Outliers and American Vanguard Art, then assisted with the complex installation and maintenance of the exhibition. Staff spent several weeks continuing to check the condition of loans and assist with the installation at the next venue. Preventive conservators also traveled to assess loans and helped to resolve many transportation and installation challenges for Rachel Whiteread.

The department modified and treated fifty-eight frames to improve their appearance and structural integrity. One unique project involved the artist-selected frame on Morris Louis’s Sub-Marine. The frame had been overgilded, covering an original surface that matched colors in the painting. With the assistance of family snapshots provided by the donors, which captured the painting in the background, the artist-intended appearance of the frame was restored.

The textile conservator completed one major treatment, six minor examinations, four minor treatments, and 584 condition examinations for exhibitions, loans, and collection maintenance. The textile conservator coordinated and contributed to a study day for an in-depth exchange on the complex artist’s methods and materials employed by Robert Rauschenberg and printers at Gemini G.E.L. for the 1974 work Hoarfrost Editions, which is comprised of nine large and fragile components: Ringer, Preview, Scrape, Pull, Sand, Ringer State, Mule, Plus Fours, and Scent. The study day was attended by visiting scholars, artists, conservators, curators, and conservation scientists.

Examinations and treatments were completed for numerous textile hangings in Outliers and American Vanguard Art, including Rosie Lee Tompkins’s Three Sixes (quilted by Willia Ette Graham) and two untitled works quilted by Irene Bankhead. Condition examinations were carried out for the installation of several delicate and complex textile works: Enrico Baj’s When I Was Young; Barry Le Va’s Equal Quantities: Placed or Dropped In, Out, and On in Relation to Specific Boundaries; Betye Saar’s Dat Of Black Magic; and Salvatore Scarpitta’s Harpoon Rack II. Much of this work required close coordination and collaboration with other departments.

Scientists examined seventy-four works of art in association with conservation treatments and research in support of exhibition catalogs and ongoing projects by conservators and curators. Considerable effort was given to the technical investigation of works by Andrea del Verrocchio and members of his workshop in preparation for a forthcoming exhibition. The technical investigations produced unprecedented information about the artist’s working methods. Six paintings from international collections were examined in detail using state-of-the-art imaging technology, while the analysis of other works, in less detail, was also undertaken. Study of new images acquired using multiple imaging methods in combination with new cross-section analysis provided insight into the making of The Feast of the Gods by Giovanni Bellini and Titian to allow an improved reconstruction of the appearance of the painting as it was first completed by Bellini.

Research into use of soft matter for cleaning delicate surfaces reached a conclusion and has resulted in the publication of several papers. Investigation into the mechanisms of metal soap formation and subsequent changes in oil paint films has provided new data on these processes, augmented by fruitful collaborations with scientists at research institutions. Conducted in collaboration with the photograph conservators, scientists’ studies on the immediate and long-term reactions of photographic images continue to offer astounding information about the metal nanoparticles that form the image.

The expertise developed within the department was solicited through invitations to advise and share capabilities with colleagues working in collections throughout the world, to give keynote and plenary talks at conferences, and to provide training to visiting conservators and scientists.

Top Left: Preventive conservator Jamie Gleason restores the frame for Morris Louis’s Sub-Marine.
Left: Textile conservator Julia Burke cleans the surface of Yinka Shonibare’s Girl on Globe 2.

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2018 REVIEW
Fiscal year 2018 marked another year of strong financial growth for the Gallery. This was achieved through impressive performance of the investment portfolio, prudent management of expenses, strong support from Congress and the Administration, and the generosity of private citizens, foundations, and corporations.

The federal commitment to operate and maintain the Gallery originates in the 1937 Joint Resolution of Congress that accepted Andrew W. Mellon’s unprecedented gift to the nation of his art collection, the funds to construct the West Building, and an endowment. The Joint Resolution pledged that the United States would provide funds for the upkeep, administrative expenses, and costs of operations, including the protection and care of the works of art given to the nation, so that the Gallery would at all times be properly maintained and remain open to the public free of charge.

The Gallery receives annual federal appropriations to support core programs and renovations of its buildings as part of the budget approved annually by Congress and signed by the President. Income from endowments as well as gifts and grants designated by donors for other specific purposes supplement the federal appropriations. Endowment support for expenditures is computed under the Gallery’s spending policy and utilized in accordance with donor-imposed restrictions. The Gallery is a nonprofit organization exempt from federal income taxes under the provisions of Section 501(c)(3) of the Internal Revenue Code.

FINANCIAL POSITION

The Gallery continued to build on its strong financial position in fiscal year 2018. Net assets totaled $1.3 billion at September 30, 2018, an increase of $70.3 million or 5.6 percent over the prior year. This increase is due primarily to the strong performance of the Gallery’s investment portfolio, which ended the year at $994.5 million, an increase of $58.1 million above last year. The diversified portfolio returned 7.1 percent for the year, benefitting from positive performance across nearly all asset categories. The strongest contributors to performance included the Gallery’s investments in U.S. and international developed public market equities and hedge funds. The investment portfolio’s long-term performance over the ten-year period totaled 7.7 percent, exceeding the Gallery’s custom investable benchmark by 120 basis points.

Cash balances increased $20.0 million over the prior year primarily in order to fund the construction contract for renovations to the Gallery’s East Building atrium and adjacent spaces, to begin in fiscal year 2019. Spanning 16,000 square feet, the deteriorating atrium skylight has not been renovated since the East Building opened in 1978 and requires complete replacement of the glass units and aluminum frames. The structural steel space frame will remain in place while undergoing refurbishment, and public access will be maintained while the renovation is underway. The project is part of the federally funded Master Facilities Plan, a comprehensive, long-term capital renewal program that is designed to address life safety and infrastructure improvements necessary to maintain and protect the Gallery’s buildings. Investments in property, plant, and equipment decreased by $6.4 million in fiscal year 2018 as capital expenditures slowed in advance of the upcoming major East Building atrium renovations and were more than offset by depreciation expense. Fiscal year 2018 capital expenditures of $8.9 million included completion of design documents for the atrium renovation, replacement of a number of building systems and communications components, as well as modernization of information technology systems.

Pledges receivable increased by $3.5 million as generous individuals and foundations have continued to contribute to The Andrew W. Mellon Foundation’s challenge grant in celebration of the Gallery’s 75th anniversary. Total liabilities increased slightly by $4.3 million, primarily due to contract obligations related to the East Building atrium skylight renovation project.
OPERATING RESULTS

The Gallery ended the fiscal year with a modest unrestricted operating surplus of $0.9 million before depreciation and amortization. This surplus is primarily the result of careful management of expenses and unrestricted gifts that exceeded the budget plan.

Operating support and revenue totaled $168.7 million in fiscal year 2018, increasing $5.1 million, or 3.1 percent over fiscal year 2017. Federal support recognized for operations totaled $129.7 million, an increase of $2.5 million or 1.9 percent, primarily as a result of increased outlays from prior year obligations. Gifts from individuals, corporations, and foundations continued to play a critical role in supporting the Gallery’s outstanding exhibition, education, curatorial, and conservation programs in fiscal year 2018. Operating gifts and grants totaled $11.2 million, an increase of $2.9 million over the prior year, primarily due to major gifts received from foundations and individual donors for special exhibitions including Cézanne Portraits and Outliers and American Vanguard Art.

Funds appropriated under the Gallery’s investment spending policy totaled $18.0 million versus $18.7 million in fiscal year 2017, decreasing 3.6 percent primarily as a result of the successful fundraising for exhibitions described above and also because shared costs for Rachel Whiteread and other traveling exhibitions that opened at the end of fiscal year 2018 will not be reflected until next fiscal year. Revenues from the Gallery shops totaled $8.6 million, an increase of $0.6 million primarily from sales of exhibition catalogs. Royalties and other income decreased slightly from $1.4 million in fiscal year 2017 to $1.3 million in fiscal year 2018.

Fiscal year 2018 operating expenses totaled $167.8 million, increasing $4.0 million or 2.5 percent over the prior year, due primarily to increased costs of exhibitions and related programs in fiscal year 2018. Major exhibitions opening during the fiscal year included Outliers and American Vanguard Art, Cézanne Portraits, Vermeer and the Masters of Genre Painting: Inspiration and Rivalry, Rachel Whiteread, and Corot: Women.

The collection was augmented by several major purchases in fiscal year 2018 including Willem van de Velde the Younger’s An English Warship Firing a Salute (1673), Archibald John Motley Jr.’s Portrait of My Grandmother (1922), Pierre-Jean David d’Angers’s Comte Antoine Boulay de la Meurthe (1832), Claude-Joseph Vernet’s Moonlight (1772), and Clara Peeters’s Still Life with Flowers Surrounded by Insects and a Snail (c. 1615/1618).

AUDITORS’ REPORT AND FINANCIAL STATEMENTS

Summarized financial information is shown on the following pages. The Gallery’s complete fiscal year 2018 audited financial statements, related notes, and the auditors’ reports thereon can be found on the Gallery’s website at www.nga.gov. The Gallery’s external auditors issued an unmodified opinion on the fiscal year 2018 financial statements and did not identify any material weaknesses, significant deficiencies, or areas of noncompliance with laws and regulations.

William W. McClure
Treasurer
# Financial Statements

## Summarized Statements of Financial Position and Change in Net Assets

**Years ended September 30, 2018 and 2017**

(In thousands)

## Statements of Financial Position

<table>
<thead>
<tr>
<th>Assets</th>
<th>2018</th>
<th>2017</th>
</tr>
</thead>
<tbody>
<tr>
<td>Cash and cash equivalents</td>
<td>$89,886</td>
<td>$69,926</td>
</tr>
<tr>
<td>Pledges, accounts receivable, and other assets</td>
<td>28,980</td>
<td>25,998</td>
</tr>
<tr>
<td>Investments and trusts held by others</td>
<td>994,526</td>
<td>936,470</td>
</tr>
<tr>
<td>Property, plant, and equipment, net</td>
<td>324,993</td>
<td>331,427</td>
</tr>
<tr>
<td><strong>Total assets</strong></td>
<td><strong>$1,438,385</strong></td>
<td><strong>$1,363,821</strong></td>
</tr>
</tbody>
</table>

## Liabilities and Net Assets

### Liabilities:

<table>
<thead>
<tr>
<th></th>
<th>2018</th>
<th>2017</th>
</tr>
</thead>
<tbody>
<tr>
<td>Environmental liability</td>
<td>$19,863</td>
<td>$22,978</td>
</tr>
<tr>
<td>Other liabilities</td>
<td>91,080</td>
<td>83,691</td>
</tr>
<tr>
<td><strong>Total liabilities</strong></td>
<td>110,943</td>
<td>106,669</td>
</tr>
</tbody>
</table>

### Net Assets:

<table>
<thead>
<tr>
<th></th>
<th>2018</th>
<th>2017</th>
</tr>
</thead>
<tbody>
<tr>
<td>Without donor restrictions</td>
<td>588,663</td>
<td>576,934</td>
</tr>
<tr>
<td>With donor restrictions</td>
<td>738,779</td>
<td>680,218</td>
</tr>
<tr>
<td><strong>Total net assets</strong></td>
<td><strong>1,327,442</strong></td>
<td><strong>1,257,152</strong></td>
</tr>
</tbody>
</table>

**Total liabilities and net assets**

<table>
<thead>
<tr>
<th></th>
<th>2018</th>
<th>2017</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Total liabilities</strong></td>
<td><strong>$1,438,385</strong></td>
<td><strong>$1,363,821</strong></td>
</tr>
</tbody>
</table>

## Change in Net Assets

<table>
<thead>
<tr>
<th></th>
<th>2018</th>
<th>2017</th>
</tr>
</thead>
<tbody>
<tr>
<td>Net assets at beginning of year</td>
<td>$1,257,152</td>
<td>$1,142,764</td>
</tr>
<tr>
<td>Change in net assets from operating activities</td>
<td>910</td>
<td>(182)</td>
</tr>
<tr>
<td>Nonoperating gifts and federal appropriations</td>
<td>48,647</td>
<td>49,387</td>
</tr>
<tr>
<td>Investment return in excess of amount appropriated for operations</td>
<td>47,309</td>
<td>87,747</td>
</tr>
<tr>
<td>Acquisitions of art</td>
<td>(14,871)</td>
<td>(6,274)</td>
</tr>
<tr>
<td>Environmental liability change in value</td>
<td>4,298</td>
<td>1,153</td>
</tr>
<tr>
<td>Depreciation expense and other</td>
<td>(16,003)</td>
<td>(17,443)</td>
</tr>
<tr>
<td><strong>Change in net assets</strong></td>
<td><strong>$70,290</strong></td>
<td><strong>$114,388</strong></td>
</tr>
</tbody>
</table>

**Net assets at end of year**

<table>
<thead>
<tr>
<th></th>
<th>2018</th>
<th>2017</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Net assets at end of year</strong></td>
<td><strong>$1,327,442</strong></td>
<td><strong>$1,257,152</strong></td>
</tr>
</tbody>
</table>
SUMMARIZED STATEMENT OF OPERATIONS
Years ended September 30, 2018 and 2017
(In thousands)

<table>
<thead>
<tr>
<th>UNRESTRICTED SUPPORT AND REVENUE</th>
<th>2018</th>
<th>2017</th>
</tr>
</thead>
<tbody>
<tr>
<td>Federal appropriations</td>
<td>$129,651</td>
<td>$127,173</td>
</tr>
<tr>
<td>Gifts and grants</td>
<td>11,171</td>
<td>8,266</td>
</tr>
<tr>
<td>Spending policy appropriated for operations</td>
<td>17,988</td>
<td>18,669</td>
</tr>
<tr>
<td>Gallery shops sales, net</td>
<td>8,639</td>
<td>8,085</td>
</tr>
<tr>
<td>Royalties and other income</td>
<td>1,250</td>
<td>1,374</td>
</tr>
<tr>
<td>Total support and revenue</td>
<td>$168,699</td>
<td>$163,567</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>UNRESTRICTED EXPENSES*</th>
<th>2018</th>
<th>2017</th>
</tr>
</thead>
<tbody>
<tr>
<td>Collections</td>
<td>$51,225</td>
<td>$50,940</td>
</tr>
<tr>
<td>Special exhibitions</td>
<td>22,423</td>
<td>21,149</td>
</tr>
<tr>
<td>Education, Gallery shops, and public programs</td>
<td>45,255</td>
<td>42,777</td>
</tr>
<tr>
<td>Editorial and photography</td>
<td>7,401</td>
<td>7,071</td>
</tr>
<tr>
<td>General and administrative</td>
<td>37,008</td>
<td>37,748</td>
</tr>
<tr>
<td>Development</td>
<td>4,477</td>
<td>4,064</td>
</tr>
<tr>
<td>Total expenses</td>
<td>167,789</td>
<td>163,749</td>
</tr>
<tr>
<td>Change in net assets from operating activities</td>
<td>$910</td>
<td>$(182)</td>
</tr>
</tbody>
</table>

*excluding depreciation and amortization

2018 UNRESTRICTED OPERATING SUPPORT AND REVENUE
$168,699 (In thousands)

2018 UNRESTRICTED OPERATING EXPENSES BEFORE DEPRECIATION AND AMORTIZATION
$167,789 (In thousands)
ACQUISITIONS

PAINTINGS

Babcock, William Perkins, American, 1826–1899
In Peaches, Grapes, and Apples, n.d., oil on board, 2018.44.48, Gift of William and Abigail Gerds
Batcheller, Frederick, American, 1837–1889
Gift of William and Abigail Gerds
Baylis, Henry, 1801–1874
Gift of William and Abigail Gerds
Bonnat, Léon, French, 1833–1922
Gift of William and Abigail Gerds
Borofsky, Lorenzo, Italian, 1777–1850
2018.44.1, Gift of William and Abigail Gerds
Brown, William Mason, American, 1828–1898
Mound of Cherries, n.d., oil on wood, 2018.44.2, Gift of William and Abigail Gerds
Dunning, Robert Spear, American, 1829–1905
Still Life with Trays of the Hunt, n.d., oil on canvas, 2018.44.140, Gift of William and Abigail Gerds
Dupuis, Pierre, French, 1610–1682
Still Life with Flowers, Grapes, n.d., oil on canvas, 2018.44.3
Evershed, James, 1866–1885
Still Life, oil on canvas, 2018.44.14, Gift of William and Abigail Gerds
Feldman, Harris, American, 1818–1874
Forster, George, American, 1817–1896
Still Life with Fruit and Greenery in a Bowl, 1870, oil on canvas, 2018.44.4, Gift of William and Abigail Gerds
Francis, John F., American, 1808–1886
Skeptet of Pears and Crabapples, n.d., oil on board
Friedman, Alex, American, born 1927
Blue Diagram, 2009, oil on canvas, 2018.20.5, Gift of David and Elaine Kaufman
Gates, Theaster, American, born 1973
Ground Rules (black line)
Gill, Eric, French, 1904–1947
Head of Pietro Tenerani, 1852, marble, 2018.44.127, Gift of William and Abigail Gerds
Gonzalez, Antonio, Mexican, 1895–1942
Three Figures in a Landscape, 1942, oil on wood, 2018.44.113, Gift of Mrs. A. P. Rockefeller
Henderson, Horace, American, 1819–1886
Still Life, oil on canvas, 2018.44.37, Gift of William and Abigail Gerds
Hepworth, Barbara, British, 1903–1975
Venus Nursing Cupid, c. 1759, terracotta, 2018.20.5, Gift of David H. McConnell
Hosmer, Harriet Goodhue, American, 1839–1935
Gift of Robert K. Kraft
Howard, Joel, American, 1864–1938
Study of a Child, c. 1900, watercolor, 2018.44.7, Gift of William and Abigail Gerds
Howard, John Henry, American, 1864–1915
Still Life, n.d., oil on canvas, 2018.44.35, Gift of Robert K. Kraft
Hosmer, Harriet Goodhue, American, 1839–1935
Gift of Robert K. Kraft
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Study of a Child, c. 1900, watercolor, 2018.44.7, Gift of William and Abigail Gerds
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Still Life, n.d., oil on canvas, 2018.44.35, Gift of Robert K. Kraft
Hosmer, Harriet Goodhue, American, 1839–1935
Gift of Robert K. Kra...
NATIONAL GALLERY OF ART

Powers, Hiram, American, 1805–1873
About of 'The Disconsolate', n.d., marble
foot of 'The Greek Slave', n.d., marble,
1844.24.131. Gift of William and Abigail Gerds
 Shapiro, Joel, American, born 1941
untitled, 2017–2018, wood and
casein, 2018.1351. Gift of Alex Katz
Foundation.

Truitt, Anne, American, 1921–2004
Twining Court II, 2002, acrylic on
wood, 2018.1341. Gift of Mary and John Pappajohn

Unknown 19th Century
Island of the Honorable Lady Nene,
1818, marble, 2018.44132.333. Gift of William and Abigail Gerds

MEDIA ART

Bengt, Lynda, American, born 1941
Ten untitled videotapes, 1972–1973,
2017.1271–130. Dorothy and Herbert Vogel Collection

DRAWINGS

Abbott, Mary, American, born 1921
untitled (Abstract), 1951. oil and oil
stick, 2018.1432. Gift of Bob Stana and Tom Judy
Abramosovitz, Ben, American,
1917–2011 untitled (Abstract), c. 1965. acrylic and
watercolor, 2018.1433. Gift of Bob Stana and Tom Judy
Alberti, Cherubino, Italian, 1553–1615
A Design for a Wall Decoration or
Fountain, 1590s?, pen and brown ink
Alston, Washington, American,
1779–1843 Portrait of a man, c. 1810, graphite,
2018.44.39. Gift of William and Abigail Gerds
American 19th Century
Stix, Watch Hill, Rhode Island, 19th
century, black wash over graphite,
2018.44.4.1. Gift of William and Abigail Gerds
Angard, Charles, French, 1854–1926
The Annunciation to the Shepherds,
1894, charcoal with conté crayon,
2018.1271. Gift of Helen Porter and
James T. Dyke, in honor of Margaret
Morgan Grasselli
Arquetin, Louis, French, 1861–1932
Studies, 1886–?, pen and black
ink, 2017.1361. Gift of Dr. and Mrs.
Michael Schlossberg
Appian, Adolphe, French, 1818–1918
Interior of a Forge (recto); Fund with
a Piglet (verso), 1860s, charcoal on
blue paper (recto); graphite and black
and white chalk on blue paper (verso),
2017.2171a, b. Gift of Helen Porter and
James T. Dyke
Babel, Pierre-Edme, French,
probably 1720–1775
Nicolle Cartouche, mid-18th
century, gray wash with pen and
Nicolle Cartouche with an Eagle
mid-18th century, gray wash with pen and
brown ink and traces of graphite, 2018.573.3. Ailsa Mellon Bruce Fund
Baratta, Carlo, Alberto, Italian, 1754–1815
Adam and Eve with Cain and Abel,
gouache with pen and brown ink on
blue paper, 2017.1433. Ailsa Mellon
Bruce Fund
Barzani, Morris, American,
ink, acrylic, and
collage, 2018.1437. Gift of Bob Stana
and Tom Judy
Beckmann, Max, German, 1884–1950
Temptation, 1919, bluish-black ink
over graphite, 2018.184.1
Bellange, Thierry, French, 1598–1638
The Madonna and Child Seated by
a Ledge, black and red chalk with
graphite and gold on vellum, 2018.64.3. Ailsa Mellon Bruce Fund
Bernardi, Pietro, Italian, active
c. 1614–1623 Bishop Saint in Supplication,
1610s, black and white chalk on
blue paper, 2017.1291. Gift of Nicolas Schwed
Bienenrodt, Victor-François-Eloi,
French, 1823–1893
Porta Santi Lorenzo, Rome, mid-19th
century, watercolor and graphite on
blue paper, 2017.1593. Gift of Jeffrey E.
Hovitz
Bigari, Vittorio Maria, Italian,
1892–1779 Architectural Capriccio with a Soldier
and Dog, mid-18th century, pen and
brown and black ink with gray wash,
2018.26.1. The Edith Tanenbaum Rudolf Collection
Bigatti, Tommaso, Italian, active
c. 1600 untitled (Abstract), 1800.
ink, graphite, and
collage, 2018.138.1, Joseph F. McCrindle
Bird, Alfred, American, 1859–1910
Study of Hands, 1909, charcoal
The Cab, 1873, watercolor
Trees near a Stream, 1898, pastel,
2018.301. Purchased as the Gift of
Merrett P. Dyke
Bishop Saint in Supplication, 1802–1828
Blashfield, Edwin Howland, American,
1802–1889 untitled (Abstract), 1870s.
watercolor, 1879, graphite
The Madonna and Child Seated by
the Virgin in Glory, 1860s, black
and white chalk, heightened with white gouache,
2017.1309.30. Helena Gunnarsson
Buch Collection, Gift in Honor of the
Fiftieth Anniversary of the National Gallery of Art
In a Butter aux Caillées, 1873, watercolor
over graphite, 2017.199.30. Helena
Gunnarsson Buch Collection
Confortini, Jacopo, Italian, 1602–1672
A Study of a Standing Male Nude:
Saint Sebastian, mid-17th century,
black chalk, with stumping, on buff paper,
2018.20.3. Gift of David H. McDowell
Coroner, Bruce, American, 1933–2008
My Lady Had a Little Lamb, 1991, ink,
2018.691. Gift of the Collectors Committee
and Ailsa Mellon Bruce Fund
Coway, Richard, British,
1740/1742–1822
A Man T raped between a Lion and a
Serpent, 1790s, pen and brown ink
with gray wash, 2018.603. Joseph F.
McCredie Endowment Fund

Ciardi, Ludovico called Cigoli, Italian,
1559–1613
A Standing Male Figure, Facing Left,
1590s, red chalk, 2018.26.6. The Edith
Tanenbaum Rudolf Collection
Carpaccio, Vittore, Italian,
c. 1456–1525/1526
The Virgin and Four Other Women,
1550/1550, pen and brown ink with
gray wash over charcoal, 2017.112.
Woodner Collection, Gift of Dan
Woodner
Casciani, Giuseppe, Italian, 1863–1943
View of the Phlegrean Island of
Nisida from Pozzuoli, 1907, pastel
and oil paint, 2017.1451, Ailsa Mellon
Bruce Fund
Chaupin, Jean-Ferdinand, French,
1830–1906
A Sheep, 1860s, black and white chalk
Studies of Sheep, 1860s, Black and
white chalk, 2018.1261.2, Gift of
Christine Laba
Charlier, Jacques, French, c. 1720–1790
Verus Surprised by a Satyre (after
François Boucher), third quarter of the
18th century, gouache on vellum
Sleeping Bacchantes (after François
Boucher), third quarter of the 18th
century, gouache on vellum
Pan and Syrinx (after François Boucher),
third quarter of the 18th century,
goat on ivory in metal locket
A Standing Bearded Man, 1600/1630,
The Edith Tanenbaum Rudolf Collection
Cortiolo, Jacopo, Italian, 1602–1672
A Study of a Standing Male Nude:
Saint Sebastian, mid-17th century,
black chalk, with stumping, on buff paper,
2018.20.3. Gift of David H. McDowell
Coroner, Bruce, American, 1933–2008
Mary Had a Little Lamb, 1991, ink,
2018.691. Gift of the Collectors Committee
and Ailsa Mellon Bruce Fund
Crespi, Daniele, Italian,
1602–1670
A Man T raped between a Lion and a
Serpent, 1790s, pen and brown ink
with gray wash, 2018.603. Joseph F.
McCredie Endowment Fund
Creti, Donato, Circle of, Italian,
1671–1749
Saint Francis Proying Surrounded by
Putti (recto); Presentation in the
Temple (verso), late 17th century,
pen and brown ink (recto); red chalk
(verso), 2018.26.6.a, b. The Edith
Tanenbaum Rudolf Collection
Davis, Dexter, American, born 1965
*Lace/Body*, 2012, watercolor and collage, 2017.148.10, Gift of Bob Stana and Tom Judy

Davis, Stuart, American, 1892–1964
*Toro and Head of Two Figures*, 1928, brush and black ink and graphite, 2017.114.1, Pepita Milmore Memorial Fund and Adde Barr Clark Fund

de Longpré, Paul, American, 1855–1911
*White Flowers*, 1901, watercolor and graphite, 2018.44.46, Gift of William and Abigail Gerds

de Looper, Willem, American, born The Netherlands, 1932–2009
*Abstract in Green and Purple*, 1928, watercolor miniature on ivory, 2018.64.1, Alice Mellon Bruce Fund

Devéria, Eugène, French, 1805–1865
*Soldiers in a Windy Landscape*, 1770s, black chalk and pen with brown ink and brown wash, 2018.6.4, Alice Mellon Bruce Fund

Leinster, John, British, 1792–1882
*Paddington Fields, London*, 1811, black and white chalk on blue paper, 2018.88.2, Alice Mellon Bruce Fund

Leoni, Aurelio, Italian, 1556–1623

Maganza, Alessandro, Italian, 1556–1640
*The Annunciation*, graphite and pen and brown ink, early 17th century, 2018.6.42, Alice Mellon Bruce Fund

Manners, Violet, Marchioness of
*Letter of the Artist in memory of his parents*, 1924

Massad, G. Daniel, American, born 1946
*Brother, 2009*, pastel, 2018.171, Gift of the Artist in memory of his parents

Menzel, Adolph, German, 1815–1905
*Landscape with a Windscorn*, c. 1890, graphite with stamping, 2017.171.1, Gift of Helen Porter and James T. Dyke

Leopold, Karl, American, 1891–1971
*Untitled (Cross with Lamp)*, 1930, crayon, 2018.143.32, Gift of Bob Stana and Tom Judy

Leiberman, Henry, French, 1814–1882
*Christ with Doubting Thomas and the Apostles*, mid-19th century, graphite with watercolor, 2018.130.1, Gift of John O’Brien

Lemmen, Georges, Belgian, 1865–1916
*Two Studies of Madame Lemmens*, 1885, charcoal on buff paper, 2017.172.2, Gift of Helen Porter and James T. Dyke

Le Prince, Jean-Baptiste, French, 1734–1781
*A Man and Two Women on a Rocky Shore*, c. 1705, graphite on vellum, 2018.271, Gift of Nickel Schwartz

Linnell, John, British, 1792–1882
*The Assumption of the Virgin*, c. 1839, watercolor over graphite, 2018.88.1, Gift of Bob Stana and Tom Judy

Leibnitz, John O’Brien, 1965

Levi, Ilona, Hungarian, 1884–1944
*Frank Burt Hoxford*, 1915, graphite, 2018.651, Gift of William Kelly Simpson

Mohr, Vera, French, born Hungary, 1924
*Interlusions, 1969*, computer drawing in black ink on Benson plotter paper, 2018.381, Gift of the Artist

The Infant Christ as Salvator Mundi, 1650/1657, etching.

Parodic Comedy, 1727–1815, etching, drypoint, roulette, aquatint, and softground etching, printed in brown, 2018.91.3, Pepita Milmore Memorial Fund.

The Annunciation, 1879, etching, drypoint, aquatint, and spit bite, printed in black and brown on Japan paper.

The Burial—Small Plate, 1878, etching, aquatint, and drypoint.

The South-East View of Brough Castle, in the County of Wilts, 1879, etching.

The Burial—Small Plate, 1878, etching, aquatint, and drypoint.

The Shower-Bath, 1873, etching, drypoint, aquatint, and roulette.

The South-East View of Brough Castle, in the County of Westmorland, 1873, etching, drypoint, aquatint, and softground etching, printed in blue, red, black, and gold.

Six Lies: Butterfly and Dragonfly, 1885, etching.

Midnight Moss, 1887, etching.

National Holiday, 30 June 1878, 1878, etching, drypoint, aquatint, stopping-out, fouling, and softground etching, printed in blue, black, and gold.

Les Selves d’Estompes, 1887, etching, drypoint, printed in brown.

National Holiday on the Boulevard de Clichy, 1878, etching, drypoint, aquatint, stopping-out, fouling, and softground etching, printed in blue, black, and gold on blue paper.

Les Selves d’Estompes, late 19th century, bound album with one watercolor, one print, journal articles, and a letter.


Bunce, Louis, American, born 1907

Summer Windows #2, 1946, color screenprint, 2017.148.9, Gift of Bob Stana and Tom Judy.

Bardett, Peter Pever, British, died 1793

Bambini di Bolognese, 1784–1792, etching, drypoint, aquatint, and sandpaper ground, printed in black and brown.

The Knight of the Woeful Countenance Going to Exorcize the National Assembly, 1790, etching, hand-colored in watercolor, 2017.97.3, Ailsa Mellon Bruce Fund.
Crowning of the Virgin, 1768, etching and engraving

Christ on the Cross, 1764, etching

The Triumph of Bacchus with Dancing Nymphs, 1773, etching

The Education of Sertorius Children, 1771, etching, 2018.113.45–50, Gift of Alessandra Manning-Doliner

Schrödler, Johann Heinrich, German, 1609–c. 1682

Head of a Monk, late 17th Century, etching, 2018.113.60, Gift of Alessandra Manning Doliner

Taylor, Al, American, 1948–1999

Ten Common Objects (Hawaiian Household) Objects, 1989, etching, aquatint, and drypoint

Flypaper from Ten Common Objects (Hawaiian Household) Objects, 1989, etching, aquatint, and drypoint

Bottle of Water from Ten Common Objects (Hawaiian Household) Objects, 1989, etching, aquatint, and drypoint

Things from Ten Common Objects (Hawaiian Household) Objects, 1989, drypoint and aquatint

Palm Root from Ten Common Objects (Hawaiian Household) Objects, 1989, etching and drypoint

Birdsmouth from Ten Common Objects (Hawaiian Household) Objects, 1989, etching and drypoint

Coconut Milk from Ten Common Objects (Hawaiian Household) Objects, 1989, etching and aquatint

Sex Rocks from Ten Common Objects (Hawaiian Household) Objects, 1989, aquatint and etching

Window Screen from Ten Common Objects (Hawaiian Household) Objects, 1989, drypoint and aquatint

Alligator from Ten Common Objects (Hawaiian Household) Objects, 1989, drypoint and aquatint

Flypaper from Ten Common Objects (Hawaiian Household) Objects, 1989, etching and drypoint

Nymphs, 1773, etching

La Transformation Stage, 1762, etching, 2018.143.75, Gift of Bob Stana and Tom Judy

Ten Common Objects (Hawaiian Household) Objects, 1989, drypoint and aquatint


VLack’s Walk from Ten Common Objects (Hawaiian Household) Objects, 1989, etching and drypoint

Perch, 1989, color screenprint, 2017.148.64, Gift of Bob Stana and Tom Judy


La Capricciosa, Caffi and the Ice Cream Stickers, 2006, digital inkjet print, 2017.148.65, Gift of Bob Stana and Tom Judy

Lugo da Cari, Italian, c. 1480–1532, and Ludovico Arighi (calligrapher), Italian, 1475–1527

Regolo di imparare scrivere vari caratteri di lettere con il suo compassi e misura: et il modo di temperare le penne... 1533, bound volume with one engraved title plate, calligraphic engraving throughout, and one woodcut tailpiece, 2017.150.1

William B. O’Neal Fund

Ullrich, Edward Buk, American, 1889–1966

Calm Excitement [Horses], 1932, monotype, 2018.133.65, Gift of Bob Stana and Tom Judy

Urban, Albert, American, 1909–1959

Untitled [Abstract], 1944, color screenprint, 2017.148.66, Gift of Bob Stana and Tom Judy

Yelovnus, Anthony, American, 1911–1997

Selection—Interior, 1939, color screenprint, 2017.148.67, Gift of Bob Stana and Tom Judy

Crowned and Clothed in Glory, 1570, bound volume with twelve etchings, 2017.148.65, Gift of Bob Stana and Tom Judy

Van Dyck, Sir Anthony after Sir Anthony van Dyck, 1600/1605–1641, etching, 2018.46.3, Alisa Mellon Bruce Fund

Napoleon I, 1804–1814, color screenprint, 2018.133.66, Gift of Bob Stana and Tom Judy

Wands, Alfred James, American, 1908–1990

Senteed Figure, 1936, color woodcut, 2018.44.63, Gift of William and Abigail Gerds

Weems, Carrie Mae, American, born 1953

All the Boys, 2017, oil color offset lithograph, 2017.80.1, Gift of the Collectors Committee

Welton, Elise Cavanna Seeds Armitage, American, 1902–1963

Semi-Abstraction (Abstract Monk #1), 1932/1934, lithograph, 2017.148.1, Gift of Bob Stana and Tom Judy

Woll, Gustav, German, 1887–1947

Zehra Heidarian, 1912, portfolio of ten woodcuts with title page, original wrappers, cloth-lined cover, and outer cardboard cover

Vision of Manhattan, 1942, portfolio of twelve etchings with decorated color cover and prospectus, 2018.37/11, 12, Gift of Ingrid Rose in memory of her husband Milton Ross

Vygtenaere, Frans van den, Flemish, 1614–1679

The Lettering (after Sir Anthony van Dyck), 1600/1605–1641, etching, 2018.46.3, Alisa Mellon Bruce Fund

Zorach, Marguerite, American, 1887–1968

Autumn Colors, c. 1940, color screenprint, 2017.148.69, Gift of Bob Stana and Tom Judy

Technical Material

Pollock, Jackson, American, 1912–1956

Untitled, 1944/1945, copper plate (recto and verso), 2018.118.3, Gift of Harry Gruber
ACQUISITIONS

PHOTOGRAPHS

Azcel, Márta, Hungarian, 1909–1997

- "Tóthkell [ Bowl]," 1935


- Adams, Robert, American, born 1937


- Alinari Family, Italian, 19th century


- Albobell, Gioacchino, Italian, c. 1820–c. 1879

- "Porta de Nomentano [Bridge of Nomentano]," 1860s, albumen print, 2018.23.36. Gift in honor of Ralph and Nancy Ellen Nigro

- American 19th Century

- "Peterham School in Miss Laura's Day," c. 1830, daguerreotype, 2017.153.1, Pepita Milmore Memorial Fund

- American 19th Century

- "Portrait of a Woman," 1850s, daguerreotype with applied color, 2018.7.45. Purchased as a Gift of the Richard King Mellon Foundation

- American 19th Century

- "Portrait of Two Children, 1850s, daguerreotype with applied color, 2018.23.27. Gift of Charles Isaacs and Carol Nigro Ph.D.

- American 19th Century

- "Portrait of Man, c. 1860s. carte-de-visite albumen print, 2018.95.9, Pepita Milmore Memorial Fund

- American 20th Century


- American 20th Century

- "Bey, Davoud, American, born 1953


- "Hoarfrost, a Park Scene", 1862, albumen print, 2018.7.11, Purchased as a Gift of the Richard King Mellon Foundation


- "The Dargle Hole," 1850s, salted paper print, 2018.7.22, Purchased as a Gift of the Richard King Mellon Foundation

- "American 20th Century


- "American 20th Century


- "American 20th Century


- American 20th Century


- American 20th Century

- "Watches Dad at work, 1971, gelatin silver print, 2018.21.29. Gift of Mary and Dan Solomon

- Barrows, Robert, British, 1830–1883

- "Print Study. 1860s, albumen print, 2018.7.9. Purchased as a Gift of the Richard King Mellon Foundation

- Bartrams, Edward, Canadian, born 1955

- "Rock of Ages #7," chromogenic print, 2017.117.1, Gift of Richard and Elizabeth Herson

- Caithness, Earl of, British, 1821–1881


- Cameron, Julia Margaret, British, 1815–1879


- Campbell of Strachathro, Lord James, Scottish, 19th century

- "Talkeetna Castle. Vale of Leven, Scotland, 1857


- Charles Scowen and Co., British, 1876–1899

- Vanderbilt, c. 1870, albumen print, 2018.7.40. Purchased as a Gift of the Richard King Mellon Foundation

- Clifford, Charles, Welsh, 1819–1863


- Core, Sharon, American, born 1965

- "Subar, Sandwiches, and Dessert," 2003, chromogenic print, 2017.189.1, Gift of the Heather and Tony Podesta Collection

- A. W. Cox & Son, British, c. 1863–1890

- "Tree Study," c. 1870, albumen print, 2018.23.8. Gift of Charles Isaacs and Carol Nigro Ph.D.

- Cundall, Joseph, British, 1818–1895

- "The Echo Rock," 1866, albumen print, 2018.23.2. Gift of Charles Isaacs and Carol Nigro Ph.D.

- Bates, Joseph L., American, active 1850s–1870s

- "The Dunes, Bottle, 1869," albumen print, 2018.95.5, Pepita Milmore Memorial Fund

- "Theater in Arles (Theatre des Mouvements)," c. 1861, carte-de-visite albumen print, 2009, inkjet print, 2017.1641. Gift of Timothy and Suzanne Hyde

- "The Dunes, Bottle, 1869," albumen print, 2018.95.5, Pepita Milmore Memorial Fund

- "The Pathway in Alexandra Park," c. 1868, carbon print, 2018.95.5, Pepita Milmore Memorial Fund

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<table>
<thead>
<tr>
<th>Title</th>
<th>Artist</th>
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The following changes of attribution are the result of scholarly research utilizing the latest art historical investigations and scientific examinations. It is the policy of the National Gallery of Art to publish these changes regularly. The following changes of attribution were proposed by Gallery curators and approved by the Gallery’s Board of Trustees during fiscal year 2018. Each list is arranged in alphabetical order according to former attribution. Changes of title and/or date are included if they were a part of the attribution change.

### PAINTINGS

**1964.161**  
**A Knight of the Golden Fleece**  
Old: French 15th Century  
New: Attributed to Jean Perreal  
1939.198  
**Portrait of a Man as Saint George**  
Old: Jacopo Tintoretto, 1540/1550  
New: Attributed to Giuseppe Caletti, c. 1620s  
1939.180  
**The Worship of the Golden Calf**  
Old: Jacopo Tintoretto, c. 1560  
New: Workshop of Jacopo Tintoretto, c. 1594  
1939.231  
**Susanna**  
Old: Jacopo Tintoretto, c. 1575  
New: Domenico Tintoretto, c. 1580s  
1943.730  
**Jacopo Tintoretto, Portrait of a Venetian Senator,** c. 1571  
New: Jacopo Tintoretto, with landscape by Marten de Vos, Portrait of a Man with a Landscape View, 1552/1556  
1947.66  
**The Madonna of the Stars**  
Old: Jacopo Tintoretto, second half 16th century  
New: Jacopo Tintoretto and Workshop, c. 1575/1585  
1952.527  
**Christ at the Sea of Galilee**  
Old: Jacopo Tintoretto, c. 1575/1580  
New: Workshop of Jacopo Tintoretto, (probably Lambert Sustris), c. 1570s  
1960.6.37  
**Lamentation**  
Old: Marco Tintoretto, not dated  
New: Circle of Tintoretto, 1580s  
1942.9.84  
**Venus and Adonis**  
Old: Titian, c. 1560  
New: Titian and Workshop, c. 1540s/c. 1560–1565  
1957.143  
**Vincenzo Cappello**  
Old: Titian, probably c. 1540  
New: Titian and Workshop, c. 1550/1560  
1957.146  
**Saint John the Evangelist on Patmos**  
Old: Titian, c. 1547  
New: Titian and Workshop, c. 1520/1525  
1960.6.38  
**Girolamo and Cardinal Marco Corner Investing Marco, Abbot of Carrara, with His Benefice**  
Old: Titian and Workshop, c. 1520  
New: Follower of Titian, c. 1520/1525  
1937.135  
**Old: Attributed to Titian, Andrea de’ Franceschi,** c. 1530/1540  
New: after Titian, Andrea de’ Franceschi, late 16th or early 17th century  
1939.1.299  
**Old: Follower of Titian, Allegory (Possibly Allerina d’Este and Laura Danti), not dated**  
New: Workshop of Titian, Allegory of Love, c. 1520/1540  
1942.9.82  
**Evelo di Splimbergo**  
Old: Follower of Titian  
New: Assistant of Titian, possibly begun by Gian Paolo Pace  
1942.9.83  
**Inven di Splimbergo**  
Old: Follower of Titian  
New: Assistant of Titian, possibly begun by Gian Paolo Pace  
1952.2.12  
**Venus Blinding Cupid**  
Old: Follower of Titian, c. 1560/1570  
New: Workshop or Follower of Titian, c. 1566/1570 or c. 1576/1580  
1952.5.80  
**Alessandro Alberdi with a Page**  
Old: Follower of Titian, mid 16th century  
New: North Italian 16th Century (possibly Gian Paolo Pace), possibly 1544/1545  
1952.5.82  
**Rebecca at the Well**  
Old: Veronese, 1580/1585  
New: Veronese and Workshop, c. 1582/1588  
1959.9.6  
**The Annunciation**  
Old: Veronese, c. 1580  
New: Veronese and Workshop, c. 1583/1584  
1961.9.87  
**Saint Jerome in the Wilderness**  
Old: Veronese, c. 1580  
New: Veronese Workshop (possibly Benedetto Caliari), c. 1573/1585  
1961.9.88  
**Saint Lucy and a Donor**  
Old: Veronese, probably c. 1580  
New: Veronese Workshop (possibly Gabriele Caliari), c. 1585/1595  
1939.1.259  
**Birth Certificate of Catherine Hartmann**  
Old: American 19th Century  
New: Micah Williams  
1980.62.66  
**Portrait of a Woman with a Lace Cap**  
Old: American 19th Century  
New: Micah Williams  
2001.101.82  
**THIS MORNING I GOT UP AT 6:00 A.M.**  
Old: On Kawara  
New: Hank Virginna

### SCULPTURES

**1942.9.32**  
**Old: Master of the Orpheus Legend, Achilles Taking Leave of Thetis, fourth quarter 15th century**  
New: Mantuan or Ferrarese 16th Century, Achilles Taking Leave of Thetis and Chiron, first quarter 16th century  
1942.9.38  
**Old: Master of the Orpheus Legend, The Centaur Chiron, fourth quarter 15th century**  
New: Mantuan or Ferrarese 16th Century, Achilles Taking Leave of Thetis and Chiron, first quarter 16th century
During the fiscal year, 344 lenders from twenty-one countries and thirty-five states loaned 1,510 works of art to nineteen exhibitions. The Gallery also worked on another thirty exhibitions scheduled to open in the next five years and administered the tour of eight exhibitions. United States Government Indemnity was secured for four exhibitions on view in fiscal year 2018, resulting in savings of more than $1,080,946,072 in insurance premiums.

EXHIBITIONS AND LOANS

> Matthys Memmen: Conﬁgurations
Continued from the previous fiscal year to April 20, 2018
Organized by the National Gallery of Art
John A. Tyson, curator

> Edward Munch: Color in Context
Continued from the previous fiscal year to January 28, 2018
Organized by the National Gallery of Art
Jonathan Borob and Mollie Berger, curators

> Posing for the Camera: Gifts from Robert B. Menschel
Continued from the previous fiscal year to January 28, 2018
Organized by the National Gallery of Art
Sarah Greenough, curator

> Gregorion: The Fantasy Figures
October 8, 2017– December 3, 2017
Organized by the National Gallery of Art
Yuriko Jackall, curator

> Bosch to Bloommart: Early Netherlandish Drawings from the Museum Boijmans Van Beuningen, Rotterdam
October 8, 2017– January 7, 2018
Organized by the Museum Boijmans Van Beuningen, Rotterdam
Stacey Sell, curator

> Vermeer and the Masters of Genre Painting:
Inspiration and Rivalry
October 22, 2017– January 21, 2018
Organized by the National Gallery of Art, Washington, the National Gallery of Ireland, Dublin, and the Musée du Louvre, Paris
Arthur Wheelock, curator
BP is proud to be a major sponsor of this exhibition as part of its support of the arts in the U.S. and U.K.
Additional support provided by the National Gallery of Art
Ginger Hammer, curator
Sally Miksic: A Thousand Crossings
March 4, 2018– May 28, 2018
Organized by the National Gallery of Art
Sally Miksic, curator
Additional support provided by the Hata Foundation, Dr. Mihal and Mrs. Mahy Polymeropolous, and the Exhibition Circle of the National Gallery of Art Supported by an indemnity from the Federal Council on the Arts and the Humanities
In the Tower: Anne Truitt
November 19, 2017– July 8, 2018
Organized by the National Gallery of Art
James Meyer, curator
Made possible through the generous support of the Robert and Mercedes Eichholz Foundation
Additional funding provided by the Towner Project of the National Gallery of Art and Steven Elmsendorf
Jackson Pollock’s “Mural”
November 19, 2017– October 28, 2017
Organized by the National Gallery of Art
Harry Cooper, curator
Michel Sittow: Estonian Painter at the Courts of Renaissance Europe
January 28, 2018– May 13, 2018
Organized by the National Gallery of Art, Washington, and the Art Museum of Estonia, Tallinn
John Hand, curator
Supported by an indemnity from the Federal Council on the Arts and the Humanities
Sharing Images: Renaissance Prints into Manuscric and Bronze
April 1, 2018– August 5, 2018
Organized by the National Gallery of Art
Jamie Gable, curator
Made possible by a generous grant from the Clark E. and Clare E. Thaw Charitable Trust
Additional funding provided by the Exhibition Circle of the National Gallery of Art
Winter, Wind, and Waves: Marine Paintings from the Dutch Golden Age
July 1, 2018– November 25, 2018
Organized by the National Gallery of Art
Alexandra Libby, curator
Generously supported by the Hata Foundation
Additional support provided by the Exhibition Circle of the National Gallery of Art
Sense of Humor: Caricature, Satire, and the Comical in Prints and Drawings from Leonardo to the Present
July 15, 2018– January 6, 2019
Organized by the National Gallery of Art
Jonathan Bober, Judith Brodie, and Stacey Sell, curators
Corot: Women Images of Saint Francis
September 9, 2018– December 31, 2018
Organized by the National Gallery of Art
Mary Morton, curator
Made possible through the support of the Edwin L. Cox Exhibition Fund and Leonard and Elaine Silverstein
Onward Bay: The Birmingham Project
September 12, 2018– March 24, 2019
Organized by the National Gallery of Art
Kara Fiedorek, curator
Rachel Whiteread
September 16, 2018– January 13, 2019
Organized by the National Gallery of Art
Kara Fiedorek, curator

EXHIBITIONS

Private Collections
Lorin Adolph
Dennis Adrian
Shahra Ahmed-Llewellyn
Robert Alter and Sherry Siegel
Susan Bay-Nimoy
James Binning
Robert Bergman and Marie Krane
Edward V. Blanchard Jr.
Ivona Blazwick
Sheldon and Jill Bonovitz
Mr. and Mrs. Lee Broughston
Christine Burgin
Joseph M. Cohen Family Collection
Beth Rudin DeWys
Keith Edmier
Ernesto Esposito
Bridget and Bruce Evans
Glen and Amanda Fuhrman
Allison Furlotti
Gail and Tony Ganz
Douglas Gitter and Travis Bousquet
Robert Gober
Nan Goldin
Mr. and Mrs. Bernard Greenberg
Robert M. Greenberg
Lewis B. and Jean Greenblatt
Guerrino Family
Agnès Gand
Guru Sangat Kaur Khalsa
N. Hackerman
Mr. and Mrs. James Hanahan
Marion Harris
Ms. halley k. harriss and, Mr. Michael Rosenfeld
Marlene Hays
Marguerite Steed
Hoffman
Don Howlett and Lisa Stone
Carroll Janes
The Sir Elton John Photography Collection
Thomas Kaplan
Kaufman Foundation:
George M. and Linda H. Kaufman
John Kelly
Lyn Kienholz
Alan Kirshner and Deborah Mihaioff
William L. Koch
Kravis Collection
Kriegerstein Collection
Emily Fisher Landau
Scott H. Lang
The Leiden Collection
E.L.
K. E. Long Collection
Lin Lougheed
Joel and Sherry Mallin
Sally Mann
Judith Pellar Martinson
Andrew Masullo
Robert B. Menschel
Neil and Sanya Meyerhoff
Robert E. Meyerhoff
Movio Art Collection
Matt Mullican
David Newcomb
Jim Natt and Gladys Nilsson
Mr. and Mrs. John Papajohn
Laura and Richard Parsons
Private Collections
Deborah Runnem Family Collection
Richard S. Rosenzweig and Judy Henning
Barbara Rossi
Robert A. Roth
Richard Rubenstein
Michael and Rene Salcman
Sally and Peter Saul
Mrs. Dougals Scheumann
David and Patricia Schulte
Nancy Shaver
Cindy Sherman
Meg Siegel and Rachel Siegel
Barry Shuane
Valerie Smith
Gary Snyder
Leah Sobel
Stephen G. Stein
Employee Benefit Trust
Sarah Sterling
Jessica Stokholder
Mary H. Davidson Swift
David Syrek and David Cuscko
Moveo Art Collection
Willen van de Velde the Younger
• The Dutch fleet assembling before the Four Days’ Battle of 11–14 June 1666
Musée du Louvre, Réunion des Musées Nationaux, Paris
Venetian 16th Century
• Boy on a Dolphin
National Museum of Health and Medicine, Institute of Pathology
Thomas Eakes
• Dr. John H. Bruton
The Norton Simon Art Foundation
Claude Monet
• The Artist’s Garden at Vertheuil
Anita and Burton Reiner
• Master of the Universe
Collection of David M. Schwarz
Louis Le Prince
• Untitled (Machine Ornament)
Shearbrook (US) LLC
Robert Indiana
• ONE through ZERO (The Numbers)
Candida and Rebecca Smith
David Smith
• Aggressive Character
• Black-White Forward
• Blue Construction
Robert H. Smith
Manner of Pugin
• Mapple Octagonal Pedestal
Smithsonian American Art Museum
Sir Anthony van Dyck
• Marquesa de Mancio
• Gérard David
• Binder Altoviti
• The Artist’s Sister at a Window
• Young Woman with a Can of Flowers
The Saul Steinberg Foundation
Saul Steinberg
• Au/Screedriver
• RedDog and Woman
• Camera (blue jar
• Camera (fan
• Camera (reflector
• Deco Skyscraper
• Envelope
• Krall
• Ledger Book (green)
• Low-rise Building
• Open Book (Death as Liberty and portrait of a woman)
• Open Spiral Notepad
• Pantbrush
• Pen (marked August 9, 1974)
• Ruler
U.S. Department of the Interior, National Park Service, Saint-Gaudens National Historic Site, Cornish, New Hampshire
Augustus Saint-Gaudens
• Study Head of a Black Soldier (6 works)
• Preliminary Sketch for Show Memorial
• Shaw Memorial
• Early Study of the Allegorical Figure for the Shaw Memorial
Rose-Marie and Eijk van Otterloo Collection
Cesar van Everdingen
• Bacchus and Baccantes
• An Offering to Venus Aert van der Neer
• A Snowy Winter Landscape
Esaías van de Velde
• An Elegant Company in a Garden
The White House
Paul Cézanne
• Hamlet at Plymouth
• View of Gardanne
• Houses on a Hill
• Providence [Maisons sur un collin]
• Still Life with Skull
Mr. and Mrs. Erving Wolf
Anna Hyatt Huntington
• Junoing Panther
Frederick William MacMonnies
• Nathan Hale
• Pan of Robinhood
Paul Manship
• Actaeon
• Atlanta
• Beires
• Flight of Europa
• Flight of Night
• Oriental Dancer: Vase
• Panther leaping at deer (Bronze Relief from the New York Century Association Flower Boxes)
Selena
Edward McCarran
• Bacchus
• Sappho and Satyr
E练 Nadelman
• Classical Head
Augustus Saint-Gaudens
• The Puritan
• Deaccession
Samuel Chapin
• Samuel Crow Ward
Robert Louis Stevenson
• (square format)
• Robert Louis Stevenson (horizontal format)
• Victory/Fair
Dian Woodner
Louise Bourgeois
• Gemini
NGA LOANS TO TEMPORARY EXHIBITIONS
The department of loans and the National Lending Service administered the loans of 740 works of art to 231 sites during fiscal year 2018. This number includes the loan of 603 works to temporary exhibitions at 187 institutions and the redistribution of 120 Gallery works to 39 sites. Six works from the Gallery’s collections were on short-term loan to the permanent collections of three museums.
• Works in the National Lending Service
AUSTRIA
Vernon, Albertina
Raphael
• September 26, 2017–January 7, 2018
• Raphael: Three Altars
Robert Frank
October 25, 2017–January 21, 2018
• Robert Frank
• At the same time Mel’s morning duties done, has changed his uniform and rests in one of the garage chairs.
• After lunch Connie jokes with other workers outside the factory. By early afternoon, the fruit picker has restocked his tray for the second time. He has just sold a piece and continues his route. Lens is through working.
• It is 3 PM and she will soon go home. Like many other people who live within a few blocks, Mr. and Mrs. Feinberg come into the late afternoon to get their car from the Handan garage.
• On Saturday and Sunday the street is empty.
• George is alone.
• On Saturday and Sunday the street is empty.
• The Miracle of the Man Healed by Saint Peter and Saint John
• Saint Peter and Paul Rubens over Anonymous Italian After Raphael
• Peinture de Transformation
October 17, 2017–January 21, 2018
• Circulated to Städelisches Kunstinstitut und Städtische Galerie
• June 8, 2017–June 3, 2018
• Florentine 16th Century
• Marsden Harvard
• Sir Peter Paul Rubens
• Venus Lamenting Alcina
• Battle of Nude Mers
• Sir Peter Paul Rubens over Anonymous Italian after Carracci
• Carnival of the Virgin
Juan de Flandes
• The Temptation of Christ
FRANCE
Arco-en-Provence
• Hôtel de Caumont, Centre d’Art
Alfred Sidey (1839–1904)
• Imprisonment Master
June 10, 2017–October 15, 2017
• Alfred Sidey
• Boulevard Hélène, Argenteuil
• Food at Port-Marly
Arco-en-Provence, Musée Granet
Picasso-Ficabia, History of Painting
June 30, 2018–September 23, 2018
• Francis Picabia
• The Procession, Seville
Giverny, Musée des impressionnismes
Giverny, Japonismes/Impressionismes
March 30, 2018–July 15, 2018
• Paul Gauguin
• Berlin Girls Dancing, Pont-Aven
Color and Light. The Neo-Impressionist
Henri-Edmond Cross
July 27, 2018–November 4, 2018
• Henri Edmond Cross
• Colonne des Banques
Montpellier, Musée Fabre
Francis Bacon/Bruc Nauman. Face to face. July 1, 2017–November 5, 2017
• Francis Bacon
• Study for a Running Dog*
Picasso—Donner à voir
June 15, 2018–September 23, 2018
• Pablo Picasso
• Harlem Musician
Paris, Galeries nationales du Grand Palais
Gauguin the Alchemist
January 22, 2018–October 11, 2018
• Mark Rothko
• Untitled*
ESTONIA
Tallinn, Kunnu Art Museum
Michael Sittow: Estonian Painter at the Courts of Renaissance Europe
June 8, 2018–September 30, 2018
• Hans Memling
• Portrait of a Man with an Arrow
Michel Sittow
• Portrait of Diego de Guzman (?)
• The Assumption of the Virgin
Jean de Flandes
• The Temptation of Christ
Belgium
Bruges, Steeplejage
• Musée Brugge
• Colard Mansion and the Bruges Printing Industry in the Second Half of the Fifteenth Century
March 1, 2018–June 3, 2018
• Petrus Christus
• Portrait of a Female Donor
BRAZIL
São Paulo, Museu de Arte de São Paulo Ao Vivo
• Christenafari
• Toulouse-Lautrec: In Red
June 29, 2017–October 1, 2017
• Henri de Toulouse-Lautrec
• Lady with a Dog*
• A Bad Betistle (Jeanne Verlaine)
HISTORIAS AFRICAS—ATLANTICAS
June 28, 2018–October 21, 2018
• Aaron Douglas
• In To Bondage
CANADA
Montreal, Montreal Museum of Fine Arts
Alexander Calder: Radical Inventor
September 21, 2018–February 24, 2019
• Alexander Calder
• Little Spider
• Triple Gong
Québec City, Musée des beaux-arts du Québec
Mitchell/Riopelle: Nothing in Moderation
October 12, 2017–January 7, 2018
• Circulated to Art Gallery of Ontario
• February 17, 2018–May 13, 2018
• Joan Mitchell
• Piano mécanique
Berthe Morisot, Woman Impressionist
June 21, 2018–September 23, 2018
• Berthe Morisot
• The Artist’s Sister at a Window
• Young Woman with a Straw Hat*
• Hanging the Laundry out to Dry*
DENMARK
Hamarlekk, Louisiana Museum of Modern Art
THE MOON
September 13, 2018–January 20, 2019
• Mark Rothko
• Untitled*
ESTONIA
Tallinn, Kunnu Art Museum
Michael Sittow: Estonian Painter at the Courts of Renaissance Europe
June 8, 2018–September 30, 2018
• Hans Memling
• Portrait of a Man with an Arrow
Michel Sittow
• Portrait of Diego de Guzman (?)
• The Assumption of the Virgin
Jean de Flandes
• The Temptation of Christ
73
Monochrome: Painting in Black and White October 30, 2017–February 18, 2018
Circulated to: Stiftung museum kunst palast March 21, 2018–July 15, 2018
Petrus Christus
The Nativity
Monet and Architecture April 9, 2018–July 29, 2018
Claude Monet
Argenteuil
London, National Portrait Gallery
Cézanne Portraits October 26, 2017–February 11, 2018
Paul Cézanne
The Gardener Valler
The Artist’s Father, Revisiting “1, Éventre”
Antoine Vollon
Shin on a Red Wristcoat
London, Royal Academy of Arts
Circulated to: The Broad Museum February 10, 2018–May 13, 2018
Jasper Johns
Preparatory Night
Charles I: King and Collector January 27, 2018–April 15, 2018
Sir Anthony van Dyck
Queen Henrietta Maria with Sir Jeffrey Hudson
London, Tate
Impressionism in London: French Artists in Exile, 1870–1904 November 2, 2017–May 7, 2018
Circulated to: Musée du Petit Palais June 21, 2018–October 14, 2018
Camille Pissarro
Marquet Court Green
Andre Devam
Charing Cross Bridge, London*
Camille Pissarro
Charing Cross Bridge, London
London, Victoria and Albert Museum
Videogames: Design, Play, Disrupt September 8, 2018–February 24, 2019
Rene Magritte
The Blank Signature
Oxford, Ashmolean Museum
America’s Cool Modernism: O’Keeffe to Hopper March 22, 2018
Edward Steichen
Le Tourneur (The Sunflower)
UNITED KINGDOM—SCOTLAND
Edinburgh, National Gallery of Scotland
Rembrandt: Britain’s Discovery of the Master July 7, 2018–October 14, 2018
Rembrandt van Rijn
The Mill
UNITED STATES
Arkansas
Little Rock, The Arkansas Arts Center
Becoming John Marin: Modernist at Work January 26, 2018–April 22, 2018
John Marin
California
Culver City, Museum of Cultural History
Juan Downey: Radiant Nature September 6, 2017–December 15, 2017
Juan Downey
Against Shadows
Nostalgic Item
Seven Critics
Los Angeles, The J. Paul Getty Museum Los Angeles, California
Giovanni Bellini in Renaissance Venice October 10, 2017–January 14, 2018
Giovanni Bellini
Saint Jerome Reading
Los Angeles, Los Angeles County Museum of Art
The Chiaroscuro Woodcut in Renaissance Italy May 18, 2018–September 16, 2018
Marcellantoni Raimondi, alter Raphael
Hercules and Antaurus
Antonio da Trento, after Parmigianino
The Martyred of Two Saints
Saint Simon
The Martyred of Saints Peter and Paul Niccolo Geronio, after Camillo Boccaccino
The Virgin and Child with Saints
Andrea Andreani, after Jacopo Ligozzi
Allergy of Virtue
After Parmigianino
Caricature and Landscape
After Domenico Beccafumi
Eve
Andrea Andreani, after Raffaello Motta
The Entombment
The Martyrdom of Saints Peter and Paul Niccolo Bollini
Hunter on Horseback Ugo da Carpi, after Parmigianino
Diogenes
Niccolo Bollini, after Raphael
Hercules and the Nemean Lion
San Diego, Tjekken Museum of Art
Rocco Rivals and Revivals September 21, 2018–January 6, 2019
Antoine Watteau
The Italian Comedians
San Francisco, Fine Arts Museums of San Francisco, de Young, Legion of Honor
Klimt & Rodin: An Artistic Encounter October 14, 2017–January 28, 2018
Gustav Klimt
Baby (Cradle)
California
Claremont, Pitzer College Art Galleries
Juan Downey:
Precisionism in the Machine Age March 17, 2018–August 12, 2018
Circulated to: Dallas Museum of Art September 16, 2018–January 6, 2019
Charles Sheeler
Side of White Barn
Classic Landscape
John Storrs
Auto Tower, Industrial Forms (part A)
Philadelphia, Pennsylvania
Mastering the Masters: Pre-Raphaelites and Their Sources of Inspiration June 30, 2018–September 30, 2018
Jan van Eyck
The Annunciation
San Francisco, San Francisco Museum of Modern Art
Walker Evans
September 30, 2017–February 4, 2018
Walker Evans
Rapel, Mississippi
Debres
Ringling Bandwagon
Subway Portrait
Subway Portrait
Subway Portrait
Cover for The People’s Seed
Bridgewater, Connecticut
Bridgewater, Connecticut
Bridgewater, Connecticut
Bridgewater, Connecticut
Bridgewater, Connecticut
Gordon Parks
Washington, D.C. Government Charwoman (American Gothic)
Washington, The Phillips Collection
Remarq and His Models: Decoding Luncheon of the Beating Party October 1, 2017–January 31, 2018
Auguste Renoir
Carnival of Chatou
Mlle Charlotte Bertiller
Georges Riviere
Dance in the Country
10 American Artists: After Paul Klee February 3, 2018–May 6, 2018
Jacques Dalcroze
Untitled
Untitled
Georgia
Atlanta, High Museum of Art
AI Taylor: What Are You Looking At? November 19, 2017–March 18, 2018
AI Taylor
The Defector (Floters)
The Peoplebody Group #32
Outliers and American Vanguard Art June 24, 2018–September 30, 2018
Mael G. Claffin
The Mirror Frame
Mina Lowry
Whitney
George Constantine
The Cameo House
Yokande Dassier
Adam and Eve
Gertrude Koch
Chalkware Cat
Alistair H. Smith
Shaker Revolving Table with Benches
Lake Chabot
Shaker Rug Strip
Eldora P. Lorenzini
Burlington
The Curvesetter Limmer (Possibly Peter Vanderlyn)
Mae M. Aven
The Cornell Farm*
The Peaceable Kingdom*
American 19th Century
Still Life of Fruit Henri Rousseau
Rendezvous in the Forest
Tropical Forest with Monkeys*
Horne Pippin
Interior
Charles Sheeler
Doyens House—Stony window with Chair
Doyens House—The Stove
James Castle
Untitled (Street Interior with Pictures on Display)
JefCote
Untitled (Small Figure Dressed in Red)
Untitled (Totem Landscape)
PUBLICATIONS AND MEDIA

During the fiscal year the publishing office completed the initial contents and design of the digital catalogue raisonné Mark Rothko: Works on Paper, published new entries for the scholarly catalog American Paintings, 1900–1945 through the digital imprint National Gallery of Art Online Editions, and produced eight book-length print publications, including six exhibition catalogs and two CASVA volumes. In addition to labels and wall texts for exhibitions and installations, the publishing office edited online features and produced the biannual Gallery Bulletin, more than 325 education projects, and more than 1,000 pieces of collateral, including press releases, invitations, newsletters, quarterly calendars, and recurring film and music program calendars.

The department of exhibition programs continued to produce brochures, audio tours, and digital media, including filmed interviews with artists, demonstrations of artistic techniques, and documentary films. Shown at the Gallery and shared with other museums here and abroad, they are also featured on the Gallery’s website, for which the department produced eight special online features. The documentary films are broadcast nationally on public television stations and screened at film festivals and juried competitions; they received four national and international awards or special recognitions in 2018.

PUBLICATION RELATED TO THE PERMANENT COLLECTION

> American Paintings, 1900–1945
  [http://www.nga.gov/content/ngaweb/research/online-editions/american-paintings-1900-1945.html]
  Robert Wilson Torchia et al.
  National Gallery of Art Online Editions

EXHIBITION CATALOGS

> Michel Sittow: Estonian Painter at the Courts of Renaissance Europe
  John Oliver Hand, Cerita Keppel, et al.
  (412 pages, 407 illustrations, hardcover edition)
  Published in association with Yale University Press

> Outliers and American Vanguard Art
  Lynne Cooke et al.
  (332 pages, 230 illustrations, hardcover edition)
  Published in association with the University of Chicago Press

> Sally Mann: A Thousand Crossings
  Sarah Greenough, Sarah Kenzel, et al.
  (332 pages, 230 illustrations, hardcover edition)
  Published in association with Abrams

> Sharing Images: Renaissance Prints into Maiolica and Bronze
  Jamie Galbearelli with Jonathan Beber
  (156 pages, 98 illustrations, hardcover edition)
  Published in association with Lund Humphries

EXHIBITION BROCHURES

> Vermeer and the Masters of Genre Painting: Inspiration and Rivalry
  by Alexandra Libby
  produced by the department of exhibition programs and the publishing office

> The Artist in Edo, Studies in the History of Art, Volume 80
  Edited by Yukio Lippit
  (304 pages, 244 illustrations, hardcover edition)
  Distributed by Yale University Press

> Center 38
  Annual report, print and online versions

CENTER FOR ADVANCED STUDY IN THE VISUAL ARTS (CASVA) PUBLICATIONS

> The Artist in Edo, Studies in the History of Art, Volume 80
  Produced in association with Yale University Press

> Vermeer and the Masters of Genre Painting: Inspiration and Rivalry
  Produced in conjunction with the exhibition
  Sally Mann: A Thousand Crossings
  (7 minutes, color)
  Made possible by Heather and Jim Johnson and Neil and Sayra Meyerhoff

> Interview with Dawoud Bey
  Produced in conjunction with the exhibition Dawoud Bey: The Birmingham Project
  Produced and directed by Carroll Moore
  Executive Producer: Lynn Mathey
  (11 minutes, color)
  Made possible by Heather and Jim Johnson and Neil and Sayra Meyerhoff

ONLINE FEATURES

> Vermeer and the Masters of Genre Painting: Inspiration and Rivalry
> Sketches of Portraits: The Fantasy Figure Identified
> Young Girl Reading: A Hiders Portrait Revealed
> Mapping the Fantasy Figure
> Outliers: Biographies of the Artists
> Sacred Mountain of La Verna
> A Selection of Portraits from Cézanne’s Sketchbook
> Cézanne’s Sitters

EXHIBITION AUDIO TOUR

> Cézanne Portraits narrated by Director Earl A. Powell with commentary by curators John Elderfield and Mary Morton, produced by the department of exhibition programs

DIGITAL AND SOCIAL MEDIA

During the year the imaging and visual services department continued to document the Gallery’s collections and promote access to high quality, color-accurate digital images. The Gallery’s website was visited by 5.4 million people this fiscal year. The website department created shorter webpage addresses to make reading and sharing content easier. The media production department continued to provide digital moving image media and audio to the public, staff, docents, and volunteers, supporting more than 1,700 live events in public presentation spaces.

The education division continued to manage the Gallery’s social media accounts: Facebook, Twitter, Instagram, and Pinterest. Each platform provides access to deep expertise, timely and engaging content, and opportunities to participate.

MEDIA PRODUCTIONS

Audio content was accessed more than 650,000 times, and video content more than 500,000 times. These films and videos, among others, were posted to the website and aggregates:

> Bush Dand [nga]
> Susan Meiselas [nga]
> Issue: 1966/2016


### STAFF LIST

Staff as of September 30, 2018

#### OFFICE OF THE DIRECTOR

**Director**  
Earl A. Powell III

**Chief of Staff & Executive Assistant**  
Angela M. LoRe

**Deputy Chief of Staff**  
Celina B. Emery

**Staff Assistant**  
Gabrielle Wingate

**Chief Internal Auditor**  
Christie Johnson

**Internal Auditor**  
Steve Elsberg

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**Congressional Liaison**  
Officer and Director of Special Projects  
Delia Gerace Scott

**Special Projects Associate**  
Sarah Bohannan

**Special Projects Assistant**  
John W. Hobson

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D. Dodge Thompson

**Exhibition Officers**  
Jennifer F. Cipriano  
Naomi R. Remes  
Jennifer F. Cipriano

**Office Managers/Assistant to the Chief of Exhibitions**  
Wendy Battaglino

**Exhibition Associate**  
Elizabeth Dent

#### EXHIBITION PROGRAMS

**Head of Department**  
Susan MacMillan Arensberg

**Deputy Heads of Department and Associate Curators**  
Margaret Doyle  
Lynn Matheny

**Senior Audiovisual Production Specialist**  
Carroll Moore

**Audiovisual Production Specialist**  
David Hammer

**Office Manager for Exhibition Programs**  
Nicholas Velazquez

**Staff Assistant for Film Production**  
Sarah Turner

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**Senior Curator and Chief of Design**  
Mark Leithauser

**Deputy Chief and Head of Exhibition Production**  
David Ammon

**Office Manager**  
Bryant Johnson

**Office Assistant**  
Travis Ferguson

**Architects/Designers**  
Donna Kirk  
Brian Sentman  
Lee Weaver

**Design Assistant**  
Rachel Schechtman

**Design Coordinator**  
Deborah Clark-Kirkpatrick

**Production Coordinators**  
Linda Daniel  
Elizabeth Parr  
Armature Maker  
Andrew Watt

**Photographer**  
Rob Shelley

**Head of Graphic Design/Silkscreen Production**  
Jeffrey Wilson

**Graphic Design/Silkscreen Production**  
Lisa Farrell  
Victoria Fisher Kaak  
Christopher Lempeke  
Stefan Wood

**Head of Exhibits Shop**  
Robert Molley

**Exhibits Shop Specialists**  
Lester Darnell  
William Ferguson  
George Grello  
George McDonald  
H. Belmondo Thompson

**Head of Lighting Shop**  
Robert Johnson

**Lighting Shop Specialists**  
Michael Daniels  
Jared Caneiro

**Head of Paint Shop**  
Derrick Duarte

**Painters/Finishers**  
Wilber Bonilla  
Derrick Duarte

### DEVELOPMENT

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Christine Myers

**Senior Development Officer**  
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Sarah Brown  
Catherine Brown  
Kathryn Dickert Scoville

**Senior Development Officer for Major Gifts**  
Carolyn A. Donovan

**Senior Development Officer for Major Gifts and Individual Giving**  
Julie D. Fuller  
R. Lee Butcher

**Senior Development Officer for Individual Giving**  
Julie D. Fuller

**Senior Development Officer for Corporate Relations**  
Jennifer Beers  
Kristin L. Hauser

**Senior Development Officer for Corporate Communications**  
Katherine Ramish

**Development Officer**  
Valerie Ladouceur

**Development Officer for Stewardship**  
Deborah Clark-Kirkpatrick

**Development Officer for Giving**  
Kate Conrad

**Development Officer for Annual Giving**  
McGinnis E. Anderson

**Development Officer for Foundation Giving**  
Kate Conrad

**Development Officer for Special Projects**  
Catherine Schreiber

### SPECIAL EVENTS

**Chief of Protocol and Special Events**  
Carol W. Kelley

**Executive Assistant**  
Amy Piguski

**Event Planner**  
Rachel Henderson

**Budget Specialist**  
Benjamin Maxi-Cohen

**Invitations and Protocol Assistant**  
Samantha Niese

### OFFICE OF THE DEPUTY DIRECTOR/CHIEF CURATOR

**Deputy Director and Chief Curator**  
Franklin Kelly

**Administrative Assistant**  
Elizabeth Driscoll

**Administrative Assistant for Policy and Programs**  
Elizabeth Driscoll

**Administrative Assistant for Development**  
Jane Evans Davis

**Administrative Assistant for Stewardship and Communications**  
Sarah Hyde

**Development Associate for Database Management and Analytics**  
Melissa Brashar

**Development Associate for Annual Giving**  
Sarah Hyde

**Development Associate for Special Projects**  
Catherine Schreiber

### Communications

**Chief of Communications**  
Anabeth Guthrie

**Publicists**  
Christina Brown  
Isabella Bulkeley  
Laurie Tylec

**Web Designer/Systems Developer**  
Dwayne Franklin

**Communications Coordinator**  
Dominick LeNoir

**Office, Finance, Archives Manager**  
Shana Condill

###Italian and Spanish Paintings

**Special Events**  
Christina Cordero

**Special Events Officer**  
Carol W. Kelley

**Executive Assistant**  
Amy Piguski

**Event Planner**  
Rachel Henderson

**Budget Specialist**  
Benjamin Maxi-Cohen

**Invitations and Protocol Assistant**  
Samantha Niese

### MODERN ART

**Senior Curator and Head of Department**  
Harry Cooper

**Curator of Art, 1986–1998**  
Michael Scheuer

**Curator of Art, 1984–1985**  
James Meyer

**Curator of Art, 1984–1994**  
Walter H. Stone

**Curator of Art, 1975–Present**  
Michael S. Chermin

### Prints and Drawings

**Senior Curator and Head of Department**  
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**Curator of Art, 1986–1998**  
Michael Scheuer

**Curator of Art, 1975–1986**  
Walter H. Stone

**Curator of Art, 1984–1985**  
James Meyer

**Curator of Art, 1984–1994**  
Walter H. Stone

**Curator of Art, 1975–Present**  
Michael S. Chermin

### NORTHERN BAROQUE PAINTINGS

**Assistant Curator**  
Alexandra Libby

### AMERICAN AND BRITISH PAINTINGS

**Curator and Head of Department**  
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**Curatorial Associate**  
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**Curatorial Assistant**  
Emily Ann Francisco

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**Assistant Curator**  
Alexandr Kliban

**Curator and Head of Department**  
David H. Silver

**Photographs**  
Sarah Greenough

**Volunteer**  
Ellen Lysman

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### Curatorial Associate

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Lucy Alonzo

**Gretchen Hirschauer

**Curatorial Associate**  
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**Exhibition Research Assistant**  
Susannah Rutherford

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**Curator of Art, 1975–1986**  
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**Curator of Art, 1984–1985**  
James Meyer

**Curator of Art, 1982–1984**  
Walter H. Stone

**Curator of Art, 1975–Present**  
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Ginger Hammer

**Joseph F. McCrindle Foundation Curatorial Intern**  
Amanda Hillam

### Old Master Paintings

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**Assistant Curator**  
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Charles Ritchie

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**Curator of Nineteenth-Century Photographs**  
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**Stiegitz Online Project Coordinator**  
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**Curator and Head of Department**  
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**Assistant Curator**  
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**Joseph F. McCrindle Foundation Curatorial Intern**  
Amanda Hillam

### Old Master Paintings

**Curator and Head of Department**  
Rena Hossington

**Assistant Curator**  
Ginger Hammer

**Associate Curator**  
Stacy Sell

**Assistant Curator**  
Amy Johnston

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**Curator and Head of Department**  
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**Associate Curators**  
Carolyn Owens  
Charles Ritchie

**Curatorial Associate**  
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Curator of Early European Sculpture and Deputy Head of Department
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Emily Pegues

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Senior Curator
Lynne Cooke

CURATORIAL RECORDS AND FILES
Associate
Anne L. Halpern

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Registrar for Exhibitions
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Registrar for Loans
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Assistant Registrar for Loans
Shannon Schuler
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Assistant Loan Officer
Paula Binari

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Melissa Stegeman

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Program Administrator for Internships and Fellowships
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Senior Publications Manager
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Gallery and Studio Learning
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Eric Denker

Senior Lecturer
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Dunbarton Oaks
Humanities Fellow
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Filmmaker
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Production Assistant
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Associate Curator
Adam Greenhalgh

Project Coordinator and Contributing Author
Lali Nasr

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Digital Head
Photographic Services
Lorene Emerson

Department Head, Imaging, and Web Services
Peter Durkee

Chief, Media Productions
Vicki Toyne

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Color Management Specialist
Ken Fleisher

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Lee Evins

Greg Williams

Tricia Zigmund

Visual Information
Specialists
Debbie Ademan

Christina Moore

John Schwartz

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Permisso Coordinator
Barbara Goldstein Wood

Image Permissions, NGA Collections
Pete Hurstis

Digital Imaging Cataloger
Kate Mayo

eDAMS Coordinator
Jaime McCurry

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Website Developer
Carolyn Campbell

Website, Special Projects
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Content Producer
Alan Manton

Media Production
Supervisory Audiovisual Production Systems Specialist
Brian Donoza

Audiovisual Production Specialists
John Conway

Adam Eratisky

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Olivia Powers

Frank Tulko

Information Technology Manager
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Event Support Coordinator
Emily M. Francisco

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Library Systems Specialist
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Jennifer Smith

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Amanda Kim
Mary Lazarenko
Jeffrey Levine
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John P. Heins
Bary Johnson
J. Bryan Lane
Cathy F. Quinn
Paula L. Zech

Cataloging Assistants
Gretchen Berkman
Vada Komitava

Binding Assistant
Jane E. Higgins

Reader Services
Head of Reader Services
John Haygood

Reference Librarian for Interlibrary Loan
Tessa Bravely-Barker

Interlibrary Loan Assistant
Gillian Grossman

Faye Karas

Special Collections Librarian
Yuri Long

Assistant Special Collections Librarian
Anna Tomlinson

Supervisory Library Technician
Rodrick McKee

Circulation Assistants
Charlotte Donwito
Ian Roberts

Reference Librarian
Anne Simmons

Serials Assistants
Tammie Hamilton

Bruce B. Hebblethwaite

Department of Image Collections

Chief, Library Image Collections
Gregory P. J. Most

Deputy Chief and Image Specialist for Architecture
Andrea R. Gibbs

Image Specialist for Modern Art
Meg Melvin

Image Specialist for American and British Art
Andrew L. Thomas

Image Specialist for Italian Art
Melissa Beck Lenke

Image Specialist for Special Projects
Lisa M. Collidrom

Image Specialist for Spanish Art
Thomas A. O’Callaghan Jr.

Image Specialist for Northern European Art
Wolfgang E. Kuenster
Carpenter Shop
Supervisor
Allan Schaufele
Wood Crafter Leader
Carl Sturm
Wood Crafters
Lynn C. Edwards
Jeff NicDaniel
Burt Parks
Paint Shop
Supervisor
Paul Zappulla
Paint Leader
Victor Bercian
Painters
Steven Brady
James Miller
Troy Patterson
Mason Shop
Supervisor
Gino Ricci
Mason Leaders
Tony Lowe
Patrick Verdin
Masons
Dennis Colettia
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The support of the federal government and private sector enables the Gallery to fulfill its mission to collect, exhibit, interpret, and preserve works of art at the highest possible standard. While the federal government provides an annual appropriation for the Gallery’s operation and maintenance, works of art in the collection, the two buildings, and the sculpture garden are made possible through private gifts, as are numerous educational and scholarly programs. The Gallery extends its gratitude to both the federal government and the many generous donors listed here who made gifts during fiscal year 2018. These private contributions have allowed the Gallery to enhance its art collections, build its library holdings, present special exhibitions, undertake conservation and research, offer comprehensive educational initiatives, and pursue scholarly endeavors. Thanks to the ongoing commitment of its supporters and the federal government, the Gallery continues to serve the American people.

**GIFTS/DONORS**

The Andrew W. Mellon Foundation awarded the Gallery a grant of $30 million in endowment funds, to be matched by $45 million in new gifts from other donors. The Gallery is deeply grateful to those who have contributed endowment gifts, both large and small, toward the Mellon challenge grant. This historic initiative reinforces the Gallery’s leadership role as the nation’s art museum. The financial support of the donors listed here captures the spirit of generosity that created this museum for the nation and has allowed it to thrive for three-quarters of a century.

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GIFTS TO THE NATIONAL GALLERY OF ART

(October 1, 2017–September 30, 2018)

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The Gallery’s collection is the result of private generosity. Unlike other national museums throughout the world, the Gallery receives no government funds for the acquisition of art. Works of art were added to the Gallery’s collection in fiscal year 2018 through the generosity of the friends listed here:

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