



# NATIONAL GALLERY OF ART

2016 ANNUAL REPORT

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NATIONAL GALLERY OF ART

*Washington, DC*

*Fiscal Year 2016*





# A GIFT TO THE NATION

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*Celebrating 75 Years*

*1941 – 2016*



Fiscal year 2016 marked the 75th anniversary of the National Gallery of Art. The founding story of the Gallery began with Andrew Mellon's monumental gift to the nation: his art collection, the funds to construct the West Building, and an endowment. He is remembered best for founding the Gallery with what was thought at the time to be the single largest gift by any individual to any nation. Visitors to the Gallery and all Americans owe a debt of gratitude to Andrew Mellon for his act of extraordinary generosity and to his children, Paul Mellon and Ailsa Mellon Bruce, for their devotion to their father's legacy. Together they changed the cultural life of Washington, DC, and the nation forever.

It was Andrew Mellon's intention to provide a framework for the Gallery's future growth. His gift of 126 paintings and 26 sculptures, the nucleus of the Gallery's world-class collection, spans from Jan van Eyck's *The Annunciation* and Raphael's *The Alba Madonna* to Francisco de Goya's *The Marquesa de Pontejos* and Gilbert Stuart's *The Skater*. His collection was chosen with such discretion that it provided a nearly complete outline of seven centuries of European painting. Andrew Mellon insisted that the museum not bear his name, believing that it should be a truly national institution and knowing that it would depend on generous gifts of art from many individuals to fill its spacious galleries. Thanks to his foresight, other major donors were already giving their collections to the new museum before its opening.

Paul Mellon, like his father, left a legacy of visionary and judicious leadership, spanning more than six decades, from the inception of the Gallery to the time of his death. Following the inaugural ceremony where he presented the Gallery to the nation on behalf of his father, he almost single-handedly guided, nurtured, and built this vibrant institution. With his signature modesty and grace, Paul Mellon donated extraordinary gifts—in art and funds—and he enlisted others to do the same. His peerless gifts to the Gallery's permanent collection, made with his wife Bunny, amount to more than 1,000 works of art since 1964. Among them are his favorite Edgar Degas wax sculptures, Paul Cézanne's masterpiece *Boy in a Red Waistcoat*, and numerous watercolors by Winslow Homer. Over the course of his life, Paul Mellon served as trustee, president, chairman, and finally the Gallery's first honorary trustee. He carefully watched over the Gallery's growth, from a single building with a budding collection to a magnificent institution with an additional monumental structure and rich holdings. His silent partner for a quarter century was his

sister, Ailsa Mellon Bruce. Their names are two of the last in the list of the nine founding benefactors carved into the walls of the West Building's north lobby, yet their stories—and their contributions—are distinct and different.

The quiet contributions of Ailsa Mellon Bruce stand powerfully alongside those of her father and brother. As a patron of the arts, she generously donated funds to the Gallery as well as other institutions to enable acquisitions, fellowships, lectures, and publications. When the Gallery faced a critical need for additional space to display its permanent collection, temporary exhibitions, and ever-expanding programs, she and her brother stepped forward to offer funds for a second building. Ailsa Mellon Bruce famously donated her personal collection of small French paintings to the Gallery and funds to purchase the only panel painting by Leonardo da Vinci in the Americas. Among her many gifts were Claude Monet's *The Artist's Garden at Vétheuil*, Vincent van Gogh's *Farmhouse in Provence*, and Thomas Cole's allegorical quartet *The Voyage of Life*. Just as Ailsa Mellon Bruce gave an impressive variety of gifts, she also conferred them through different means, in part to minimize public awareness of her generosity. She made some gifts personally and some anonymously; she made other donations through her Avalon Foundation and its successor, The Andrew W. Mellon Foundation. Whether she gave openly, anonymously, jointly, posthumously, or through a conduit, her contributions to the Gallery earned her an undisputed place among the Gallery's founding benefactors.

The National Gallery of Art began as Andrew Mellon's vision. As intended, he inspired—and continues to inspire—others to contribute to the nation's collection. For seventy-five years the Gallery has provided millions with tangible reminders of the power of the human spirit and the beauty of artistic expression. Thanks to the Mellon family's devotion, the generosity of many citizens, and the support of the federal government, the Gallery continues to be a vital part of our national identity.

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View of the East and West Buildings of the National Gallery of Art and the Andrew W. Mellon Memorial Fountain looking toward the U.S. Capitol.



## *President's Foreword*

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The National Gallery of Art celebrated a distinguished record of accomplishments and looked to an exciting future as it marked its 75th anniversary in 2016. Generous friends stepped forward this fiscal year, with significant gifts in honor of this landmark occasion. On March 17, 2016, the Gallery announced a major endowment challenge grant awarded by The Andrew W. Mellon Foundation. I am pleased to announce that this Mellon grant has already generated an enthusiastic response from many of the Gallery's dedicated patrons. The goal of this challenge is to increase accessibility to the Gallery's impressive collection and intellectual resources through its digital initiatives, education and outreach programs, art conservation, and Center for Advanced Study in the Visual Arts (CASVA). There is no better tribute to the legacy of Andrew Mellon and his gift to the nation on this 75th anniversary than this unprecedented grant, which will enable the Gallery to fulfill its mission to the American public. The trustees and staff look forward to meeting this challenge with each accomplishment.

In just seventy-five years, the Gallery has become one of the world's great national art museums through unique cooperation between the federal government and American private donors. Federal budget funds support the Gallery's basic operations while private contributions to its core programs sustain its standard of excellence. The trustees join me in expressing our deepest thanks to the President and the Congress of the United States for their unwavering support of the Gallery's mission of service to the nation.

Adding to the excitement in this landmark year, our East Building galleries reopened to the public to great acclaim after an extensive three-year renovation and expansion. The federal government provided funds to upgrade the building and its systems, and five dedicated friends of the Gallery—Victoria and Roger Sant, Mitchell and Emily Rales, and David M. Rubenstein—generously funded its expansion. We are grateful to Vicki and Roger, Mitch and Emily, and David for their leadership support and commitment to the Gallery. I am pleased to report that this transformation of the East Building was completed on time and on budget and enables the Gallery to present more modern art from its permanent collection and accommodate comfortably an increasing number of exhibitions and a greater number of visitors.

The Trustees' Council continues steadfast in its national advisory role to the Board of Trustees. It is the trustees' pleasure to welcome back four members of the Council: Doris Fisher, Benjamin R. Jacobs,

Diana C. Prince, and Luther M. Stovall. As Vincent J. Buonanno concludes his tenure as Council chair, the members of the Trustees' Council join the trustees in expressing gratitude to Vin for his valuable leadership.

My fellow trustees and I extend special thanks to Calvin Cafritz, Gregory W. Fazakerley, Betsy K. Karel, Linda H. Kaufman, LaSalle D. Leffall Jr., Diane A. Nixon, and Roger W. Sant. These members generously agreed to continue on the Council and serve as members for an additional year in honor of the 75th anniversary. The trustees join me in expressing deep appreciation to all of the Trustees' Council members for their generous support and guidance.

This year we mourned the loss of a close friend of the Gallery, Frederic C. Hamilton. A founding member of the Collectors Committee, Fred also served on the Trustees' Council for more than two decades. We honor his service to the Gallery over the years. We also were saddened by the death of artist Ellsworth Kelly. A key figure in postwar abstraction, Ellsworth was a dear friend whose gifts have enhanced the Gallery's modern art collection. The Ellsworth Kelly Foundation has been a significant supporter of the Gallery's modern and contemporary art conservation program as well.

Several leadership gifts from foundations, individuals, and corporations were received during this anniversary year. The Walton Family Foundation established the John Wilmerding Fund for Education in American Art at the Gallery to enhance and deepen the public's understanding of our country's artistic heritage. I am pleased to acknowledge this important leadership gift in honor of the Gallery's former chairman and trustee John Wilmerding, one of our nation's leading scholars of American art. On behalf of the trustees and all who will benefit from programming supported by the Wilmerding Fund, I express our deepest gratitude to Alice Walton and The Walton Family Foundation for this extraordinary gift.

We extend our warmest appreciation to The Lee and Juliet Folger Fund for strengthening and enhancing the nation's Dutch collection over many years. This fiscal year, thanks to The Folger Fund, a significant acquisition by Frans van Mieris was added to the seventeenth-century Dutch collection. The trustees join me in recognizing Lee and Julie for their generosity and enduring commitment to the Gallery's collection.

The Gallery is grateful to the Richard King Mellon Foundation for two major commitments this year: a grant that made possible the restoration and rededication of the Andrew W. Mellon Memorial

Fountain and a 75th-anniversary gift in support of photography acquisitions. We also express sincere gratitude to Lily Safra and the Edmond J. Safra Foundation for their substantial gift to endow the Edmond J. Safra Visiting Professorship in CASVA.

The contributions of foundations, individuals, corporations, and the members of the Exhibition Circle supported a robust special exhibitions program this year. We thank the Terra Foundation for American Art for its generous sponsorship of *Three Centuries of American Prints from the National Gallery of Art* and *Stuart Davis: In Full Swing*, which also received major funding from the Henry Luce Foundation. The renovated East Building and Concourse galleries were opened with two outstanding exhibitions: *Los Angeles to New York: Dwan Gallery, 1959–1971*, made possible with the generous support of the Robert and Mercedes Eichholz Foundation, and *Photography Reinvented: The Collection of Robert E. Meyerhoff and Rheda Becker*. The Gallery acknowledges and thanks The Leonard and Elaine Silverstein Family Foundation for its leadership support of *Hubert Robert, 1733–1808*, and Dr. Mihael and Mrs. Mahy Polymeropoulos for their sponsorship of a future exhibition of paintings and works on paper, *Drawings for Paintings in the Age of Rembrandt*. The trustees join me in expressing appreciation to Betsy Karel and the Trellis Fund and the Ryna and Melvin Cohen Family Foundation for their ongoing support of our photography exhibitions program.

We are grateful to Altria Group for its sponsorship of *Three Centuries of American Prints from the National Gallery of Art* and *Stuart Davis: In Full Swing*. Altria continues its long-standing commitment to the Gallery by sponsoring the 2017 exhibition *Della Robbia: Sculpting with Color in Renaissance Florence*—marking this company's fourteenth exhibition sponsorship. We thank as well BP America for making a special commitment in celebration of the Gallery's 75th anniversary.

The annual giving programs—the Exhibition Circle, the Collectors Committee, the Tower Project, and the Circle—provide vital resources for many Gallery activities. On behalf of the Board of Trustees I thank sincerely all of our members at every giving level for their participation and support. We are grateful to the members of the Exhibition Circle whose contributions help support the special exhibitions program. This year the Collectors Committee voted to acquire *Lick and Lather* (1993) by Janine Antoni, and there are currently three galleries in the East Building showcasing the past generosity and vision of the Collectors Committee. The Gallery's original Tower gallery, dedicated to a series of exhibitions sustained by members of the Tower Project

reopened with an exhibition of the works of Barbara Kruger. Generous contributions from more than a thousand members of the Circle continued to provide key unrestricted resources for many of the Gallery's programs. We thank them all.

We also are grateful to the Legacy Circle, whose members have made commitments to secure the Gallery's future through their estate plans. Many individuals have named the Gallery as a legatee of a bequest or as a beneficiary of a gift annuity, charitable lead or remainder trust, or other planned giving vehicle. The trustees join me in honoring the foresight and support of the members of the Legacy Circle.

The achievements of this fiscal year carry forward the Gallery's tradition of excellence and commitment to its ongoing mission to enrich the lives of all people and to serve the public in perpetuity. These successes are only possible through the dedication and diligence of every staff member at the Gallery. On the occasion of the 75th anniversary, let us pause to reflect on the venerable history of our National Gallery of Art and all those before us who have contributed to create and sustain this great national institution.



Frederick W. Beinecke

## Director's Statement

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The National Gallery of Art opened to the public on March 17, 1941. Founded by Andrew W. Mellon and accepted by President Franklin D. Roosevelt on behalf of the nation, the Gallery serves a singular role in American cultural life. As the nation's art museum, it is dedicated to preserving, collecting, exhibiting, and fostering an understanding of works of art at the highest possible museum and scholarly standards. Throughout the Gallery's 75th-anniversary year we celebrated this mission and the federal-private partnership that enables us to showcase the nation's fine art collection.

In honor of the Gallery's 75th anniversary, the restored three-tiered bronze Andrew W. Mellon Memorial Fountain, inoperable since 2008, was unveiled. We were delighted to accept the transfer of responsibility for this important site from the National Park Service. We are very grateful for the generosity of the Richard King Mellon Foundation and their major leadership gift to restore and renovate the site, which now stands as a beautiful entrance at the apex of the Federal Triangle.

Two generous gifts came to the Gallery on the occasion of the 75th anniversary. The Andrew W. Mellon Foundation awarded a \$30 million endowment challenge grant to reinforce the Gallery's leadership role in digital programs, education, conservation, and scholarship. The trustees and staff join me in expressing our deep gratitude for all that the Mellon family and Mellon Foundation have done to create and maintain this important American institution. The Walton Family Foundation also awarded a \$10 million grant to establish the John Wilmerding Fund for Education in American Art. The Wilmerding Fund will significantly strengthen the Gallery's efforts to engage our visitors and expand our reach to new audiences in educating them about this country's rich artistic heritage.

The reopening of the East Building galleries to the public on September 30, 2016 marked the culmination of years of planning, design, and construction. In the spirit of the public and private initiative that created the Gallery, generous donors funded the construction of the new public spaces while the interior renovations and enhanced public safety features were achieved through the federally funded Master Facilities Plan. Two new top-lit Tower galleries connected by a new Roof Terrace, a gift to the nation by Victoria and Roger Sant, Mitchell and Emily Rales, and David M. Rubenstein, provide for additional exhibition space for our ever-growing modern collection. We are continually grateful for the private and federal funding that enables us to protect and present the nation's art collection, free of charge, seven days a week, for current and future generations.

From the Gallery's architects and engineers to those who design and install the exhibitions, from the conservators to curators, many Gallery staff worked long hours, with great enthusiasm, to create the beautiful new spaces in the East Building. The dedicated staff worked to repair and renovate existing spaces, create and design new galleries, and select and preserve the great masterpieces exhibited to tell the story of modern art. The results of their enthusiastic work have met with rave reviews from around the globe. On behalf of myself, the trustees, and the American public, we thank them for their commitment to the Gallery.

This year, Jonathan Bober was named Andrew W. Mellon senior curator of prints and drawings. He succeeds Andrew Robison, who cultivated the Gallery's departments of prints and drawings for more than forty years. We are delighted to have Jonathan assuming this prestigious role.

Additional works of art from the Corcoran Collection were accessioned into the Gallery's permanent collection this year. The Gallery will continue to expand public accessibility to works of art from the Corcoran Gallery of Art including its prints, drawings, watercolors, and photographs.

The acquisition of an extensive range of works also deepened the Gallery's collection. These include a superb painting by Dutch master Frans van Mieris, *A Soldier Smoking a Pipe*; an early portrait by Alex Katz of his wife, Ada; a major work by French impressionist Gustave Caillebotte; and a remarkable trompe l'oeil painting by an unknown seventeenth-century Dutch artist. The Collectors Committee enhanced the Gallery's growing contemporary holdings with the groundbreaking *Lick and Lather* (1993) by Janine Antoni, two untitled photographs by Sally Mann, and eight images by Christina Ramberg and Roger Brown.

An impressive eighteen special exhibitions delighted Gallery audiences this year. Coinciding with the 50th anniversary of the renowned artists' workshop and publisher, *The Serial Impulse at Gemini G.E.L.* showcased, in their entirety, seventeen innovative and exemplary serial projects. The Gallery is proud to be the home of the Gemini G.E.L. Archive.

Gallery visitors were given an unprecedented opportunity to see some fifty rare bronze sculptures and related works from the Hellenistic period in *Power and Pathos: Bronze Sculpture of the Hellenistic World*. We thank the many lenders from museums in Austria, Denmark, France, Georgia, Great Britain, Greece, Italy, Spain,

Tunisia, the United States, and the Vatican, as well as Bank of America for their generous support.

Timed to coincide with the Gallery's 75th anniversary, *In Celebration of Paul Mellon* featured the finest pastels, watercolors, drawings, prints, and illustrated books of one of the Gallery's leading benefactors. Paul Mellon was a major donor of funds and works of art, a valiant advocate for the Gallery's architecture (both the East and West Buildings), and a supporter of its programs for scholars and for all who appreciate fine art.

*Hubert Robert, 1733–1808* was the first monographic exhibition in the United States on the artist as well as the first exhibition to survey his achievements as both a painter and a draftsman. Robert's overall production was far richer and more varied than has generally been recognized on this side of the Atlantic, and we were delighted to bring new recognition to an artist whose creative range and accomplishments deserve to be better known.

*Los Angeles to New York: Dwan Gallery, 1959–1971*, the first major exhibition to explore the storied past of the pioneering mid-twentieth-century Dwan Gallery, honored Virginia Dwan's gift from her extraordinary personal collection. We are grateful to Ms. Dwan for this generous promised gift and to the many lenders who enabled us to present an exhibition that brought together highlights of the more than forty seminal shows that she installed in her galleries.

*Photography Reinvented: The Collection of Robert E. Meyerhoff and Rheda Becker* featured works by eighteen artists, who in the last two decades have created pictures that expand our understanding of the nature of photography. Their collection of photographs enhances the appreciation of the vitality and complexity of modern and contemporary art and photography. We are immensely grateful for this remarkable promised gift.

In addition to these exhibitions, educational initiatives attracted large audiences to the Gallery this year. We are thankful to Faber-Castell USA for its generous support of educational programs, including the pilot program *Sketching Is Seeing*, in commemoration of the Gallery's 75th anniversary.

Part of an ongoing effort to digitize and provide open access to the Gallery's permanent collection catalogs, NGA Online Editions released the second catalog of the series, *Italian Paintings of the Thirteenth and Fourteenth Centuries*. We are supremely grateful to the late Miklós Boskovits, and to Laurence B. Kanter, chief curator, and Lionel Goldfrank III, curator of European art at the Yale University

Art Gallery, who agreed to undertake the role of volume editor after Miklós's death. We also extend our thanks to Samuel H. Kress Foundation President Max Marmor and its board for their continuing commitment to the Gallery, and to the Getty Foundation for its critical support in enabling the Gallery to embark on this digital series.

The Gallery maintains the largest public collection of art by the American artist Mark Rothko. Current research is being prepared for *Mark Rothko: The Works on Paper*, which will document and illustrate some 2,600 works by Rothko located in public and private collections worldwide. We are thankful to the artist's children, Kate Rothko Prizel and Christopher Rothko, for their continuing support of this important project.

In keeping with the Gallery's mission to preserve works of art, many notable works from the collection were conserved this year including paintings by Jean Siméon Chardin, Frederic Edwin Church, and Aaron Douglas; works on paper by Pietro Rotari and Ed Ruscha; and sculptures by Roxy Paine and Jean Dubuffet. In preparation for the upcoming exhibition *Della Robbia: Sculpting with Color in Renaissance Florence*, conservators treated several glazed terracottas.

During fiscal year 2016, the Gallery welcomed more than four million visitors. Through social media, the Gallery reached more than one million followers in innovative and exciting ways. The Gallery's website received six million visits this year.

These momentous achievements marking the Gallery's first seventy-five years would not be possible without a dedicated Board of Trustees and talented staff. I join with Gallery President Frederick Beinecke in thanking them, along with the federal government, individual, foundation, and corporate donors, and many volunteers, for their efforts to ensure the Gallery continues to serve the American people for many years to come.



Earl A. Powell III





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Restoration of the Andrew W. Mellon Memorial Fountain, dedicated to the Gallery's founder, was made possible by a major grant from the Richard King Mellon Foundation.



# COLLECTING

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## PAINTINGS

This fiscal year the Gallery received a spectacular nineteenth-century garden scene, Gustave Caillebotte's large-scale *Dahlias, Garden at Petit Gennevilliers* (1893), a generous gift from the Scharffenberger family of California. A leader of the impressionist movement, a central exhibitor, and an organizing force for several of their exhibitions between 1876 and 1882, Caillebotte was also an avid horticulturalist. Caillebotte designed the garden on his property in Petit Gennevilliers across the Seine River from Argenteuil, both

suburbs of Paris. Like his close friend Claude Monet, with whom he shared gardening expertise, Caillebotte created lush, vibrantly colored landscapes and translated them into paint on canvas. This marvelous addition to the Gallery's singular impressionist collection celebrates his prized dahlias exploding in the foreground in front of his greenhouse and home. The painter uses perspectival recession to structure his composition and dramatize the space, an effect employed brilliantly in his Parisian scenes of the late 1870s. Caillebotte continued to paint scenes of his garden and of the river until his premature death in 1894, one year after he completed this painting.

*Dahlias, Garden at Petit Gennevilliers* lived in the Scharffenbergers' home near Los Angeles for fifty years before the family

decided to share it with the nation. It joins other dazzling impressionist garden scenes in the collection by Auguste Renoir and Camille Pissarro, and most spectacularly, Monet's *The Artist's Garden at Vétheuil*, a work of the same dimensions.

The newly discovered early-seventeenth-century painting *Madonna and Child* (1633) by the leading French artist of the day, Simon Vouet, also strengthened the collection of French paintings this year. Vouet studied in Rome during the first decades of the seventeenth century, succumbing to the pervasive, pan-European influence of Caravaggio's realist revolution in contemporary painting. In 1627, King Louis XIII called Vouet home to Paris to be his court painter, and Vouet refined Caravaggio's

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Gustave Caillebotte  
*Dahlias, Garden at Petit Gennevilliers*  
 Gift of the Scharffenberger Family





innovations into a style that would become the French school of painting so exquisitely represented by *Madonna and Child*.

The cult of the Virgin was in full swing during this period, inspiring the king to dedicate the empire to her in 1638. Images of her proliferated, not least in the oeuvre of Vouet, who painted a dozen compositions of the Virgin and her son at half-length, many of which were reproduced as prints. The Gallery's *Madonna and Child* seems not to have been reproduced, and, also unlike the others, is signed and dated, quite rare in the work of the artist. While the dark background and monumental composition remain from his Roman manner, Vouet's mastery of exquisitely subtle light and his use of clearer, brighter colors—the strong blue and red against the delicate tones of white and yellow of the Virgin's clothing—mark his new French style. Supported by a classical capital, the Virgin holds her son on her lap, gazing at him adoringly through heavy eyelids. Her thick hair is pulled back loosely with a fabric

band, exposing the ivory tones of her neck and shoulder. The Christ child reaches up to kiss his mother, his body twisting as he pulls her face toward him. This brilliantly executed moment expresses extreme tenderness and intimacy, as well as a prescient gravitas.

*Madonna and Child* bridges the Roman-period painting by Vouet in the Gallery's collection, *Saint Jerome and the Angel* (c. 1622/1625), with a later decorative panel, *The Muses Urania and Calliope* (c. 1634), completed with the help of Vouet's by-then large studio, as well as with works by his successor in the royal court, Nicolas Poussin. Likely commissioned as an altarpiece for the private chapel of a wealthy Parisian, the painting provides a powerful anchor for the seventeenth-century French galleries.

Three paintings entered the American collection this year as gifts from private individuals: *Mount Desert Island, Maine* (1864) by Jervis McEntee, *Woods in Winter* (1886) by Charles Warren Eaton, and *High Bridge at Night, New York City* (c. 1910/1920) by Ernest Lawson.

In the summer of 1864, Jervis McEntee and his close friend, Sanford Robinson Gifford, journeyed to Maine where both artists completed oil sketches featuring the panoramic view from the summit of Cadillac Mountain on Mount Desert Island. Gifford's

painting, *The Artist Sketching at Mount Desert, Maine*, inscribed July 22, 1864, entered the Gallery's collection in 2004, as the gift of Jo Ann and Julian Ganz. McEntee's painting, *Mount Desert Island, Maine*, inscribed July 17, 1864, now joins the collection as a gift from John Wilmerding in honor of Jo Ann and Julian Ganz. Created during the same summer expedition, both works feature a single figure seated on a rocky precipice high above an expansive, sun-bathed forest. Neither painting betrays a hint of the horrific Civil War still raging to the south. Scholars have suggested that the Gifford/McEntee summer sketching tour may have been prompted by a shared wish to escape the war. Gifford, who had served briefly in the Union Army, had lost his brother, Edward, to the conflict in 1863. During their summer excursion, both artists produced quiet, reflective landscapes that speak, perhaps, of the restorative power many visitors found in Maine's wilderness landscape.

Twenty-two years after Gifford and McEntee painted their Mount Desert landscapes, Charles Warren Eaton completed *Woods in Winter*, a work that vividly illustrates the dramatic change that took place among landscape painters during the final decades of the nineteenth century. The clearly defined, richly

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Jervis McEntee

*Mount Desert Island, Maine*

Gift of John Wilmerding in honor of Jo Ann and Julian Ganz

detailed landscapes characteristic of first- and second-generation Hudson River School artists gave way to softer, muted landscapes produced by artists later described as tonalists. Members of this loosely defined group were influenced by artists James Abbott McNeill Whistler and George Inness as well as by the French Barbizon painters. In 1886, Eaton traveled to Europe, specifically to the Barbizon region in France. In letters to a friend, he described taking long walks in the forest of Fontainebleau—the primary subject of several prominent Barbizon painters. *Woods in Winter*, dated 1886, is a particularly beautiful example of the soft-focus forest interiors for which Eaton is best known. *Woods in Winter*, the first painting by Eaton to enter the collection, was given by Stephen and Andrew Trachtenberg in loving memory of Honey Trachtenberg Weiss and Henry Weiss.

*High Bridge at Night, New York City* is a rare nocturnal view by Ernest Lawson, one of a group of painters called The Eight, who rebelled against the conservative policies of the National Academy of Design early in the twentieth century. Protesting exclusionary policies and led by artist and teacher Robert Henri, the group mounted an independent exhibition in 1908. With a focus on contemporary American life and painterly practices that favored loose, active brushwork, the eight painters often chose urban subjects. As a young artist, Lawson studied abroad, but in 1896 he returned to New York and soon became a member of Henri's circle. In 1898 he settled in Washington Heights and for the next two decades painted images that combine landscape elements with the buildings and bridges that marked New York City's rapid expansion north. Among the most accomplished of these paintings are Lawson's views of the Harlem River, including *High Bridge at Night, New York City*, which joins the artist's *Boathouse, Winter, Harlem River* (c. 1916) in the Gallery's collection. *High Bridge at Night, New York City* is the gift of Alice and Richard Schoen.

The Dutch and Flemish collection was enhanced with two wonderful acquisitions this year: *Trompe l'Oeil of an Etching by Ferdinand Bol* (c. 1675) by an anonymous Dutch or Flemish artist, courtesy of funds given in honor of Derald H. Ruttenberg's grandchildren, and *A Soldier Smoking a Pipe* (c. 1657/1658) by Frans van Mieris, made possible through the continued generosity of The Lee and Juliet Folger Fund.

*Trompe l'Oeil of an Etching by Ferdinand Bol* depicts Bol's etching *Old Man with a Flowing Beard and Velvet Beret* as though it were attached by a red-wax seal to a pine



board. Northern baroque artists particularly delighted in creating such illusionistic works that could deceive a viewer into mistaking a painted image for reality itself. The illusionism in this painting is owed to the artist's extraordinary rendering of the etching's crinkles and creases. He has also masterfully imitated the look of the pine wood panel with its rough grain and knots with toned glazes, and carefully built up the red pigments to approximate the texture of a wax seal. Although not signed or dated, the painting was likely executed around 1675.

*A Soldier Smoking a Pipe* is a superb example of the refined manner of the Leiden master Frans van Mieris. Dating from about 1657/1658, this masterpiece encompasses all of Van Mieris's finest qualities: it is intimate in scale, possesses a high degree of refinement (particularly in the soldier's aubergine costume), and depicts an engaging subject. The soldier is most likely a member

of the local militia company, judging by the trumpet, banner, and armor on the floor. The soldier's knowing gaze, paired with the deck of cards, half a glass of beer, and empty chair engage the viewer and raise fascinating questions about the narrative the artist has depicted.

The Italian paintings department acquired, through the Pepita Milmore Memorial Fund, *The Adoration of the Magi* (c. 1600), a beautiful oil sketch by Pier Francesco Mazzucchelli, also called Morazzone. In recent years, along with his fellow early-seventeenth-century Lombard painters, Morazzone has been of keen interest to scholars. The painter may well have completed the picture in Rome, where he was active between 1596 and 1598.

#### Frans van Mieris

*A Soldier Smoking a Pipe*

The Lee and Juliet Folger Fund



Representing the Adoration of the Magi as a night scene, in a format approximately ten inches square, the panel has the virtues of an oil sketch (intimate mood and bravura execution) but does not seem to have been made for any of the large-scale altarpieces of this subject that Morazzone undertook. The painter was also a prolific frescoist, and his works still ornament the churches and chapels in Como, Varese, and elsewhere in Lombardy, for which they were completed. The artist's works, large and small, in oil or fresco, display a mannerist elegance and exaggeration, combined with a proto-baroque expressiveness that he shares with other members of the school. The flashes of light on the crowns and gifts of the magi and the brilliant hues of their garments, punctuating the dark space, give the little painting a kind of glowing presence that belies its size. The elaborate carved and gilded frame appears to date from considerably later in the seventeenth century and was probably put on by an early collector to enhance the painting as a precious object.

The department of modern art received the gift of six paintings: a monumental untitled canvas featuring black linear geometries on a white ground by the late Al Held, donated by the Al Held Foundation, Inc., in memory of Nan Rosenthal, former curator of modern art; a powerful painting by Mel Bochner from 2011 titled *Blah, Blah, Blah*, in which the

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Pier Francesco Mazzucchelli, called Morazzone  
*The Adoration of the Magi*  
 Pepita Milmore Memorial Fund

title word is repeated in brushy white capital letters on a red ground, given by the artist in honor of Dr. James Meyer, another former curator of modern art; a fascinating work by Roxy Paine, *Pigeon Holes* (1997), displaying monochromatic textured brushstrokes pinned to a wooden board and numbered like specimens, a gift of the Heather and Tony Podesta Collection; an important early painting by the Oakland-based painter Oliver Lee Jackson, *Portrait of Julius*

*Hemphill* (1973), in which the jazz composer and saxophonist is evoked in mixed media including silver paint and studs, given by the Oliver L. Jackson Trust; a major early painting by the British, New York-based painter Graham Nickson, *The Bather with Outstretched Arms* (1980–1981), in which a strongly rendered female figure balances on a rock over water in a minimal landscape composed of five separate panels, a gift of John and Laurie Adams; and an impressive work by the Washington-based painter Willem de Looper, *The Duke* (1990), an abstract tribute in metallic paints to the great Washington-born jazz composer and bandleader Duke Ellington, given by Frauke de Looper, the artist's widow. Alex Katz's *Portrait of Ada* (1959), an important early portrait by the artist of his wife and muse seen cropped at the waist in a plain blue shirt on a flat green background, was purchased through the Avalon Fund.

#### PHOTOGRAPHS

This year the department of photographs acquired almost 480 works through gift and purchase, many donated in honor of the 25th anniversary of the photography program at the Gallery, celebrated in 2015. Foremost among these are a superb vintage print by Dorothea Lange, *General Strike, San Francisco* (1934), made possible through Diana and Mallory Walker and Robert Menschel and the Vital Projects Fund. Made at the moment when Lange turned from photographing San Francisco's elite to recording the impact of the Depression on the poor, it shows her compassion for "people in trouble," as she

said, and is also the first work by this photographer to enter the Gallery's collection. Other significant gifts made in honor of the 25th anniversary include Paul Strand's portrait of his mentor, *Alfred Stieglitz* (1929), a gift of Gary and Ellen Davis; Leon Levinstein's celebrated *Houston Street, New York* (1970), a gift of Michael Mattis and Judith Hochberg; Vik Muniz's *New York City, after George Bellows* (2011), a stunning reinterpretation of the Gallery's painting by George Bellows, *New York* (1911), a gift of Nion McEvoy; Muniz's *Untitled (Matrix for New York City, after George Bellows)* (2011), a gift of the artist himself; Paul Graham's *Pittsburgh* (2004), two series of inkjet prints, a gift of Susan and Peter MacGill; Idris Khan's *Every...Bernd and Hilla Becher Spherical Type Gasholder* (2004), a gift of Mary and Dan Solomon; and Simon Norfolk's seven-part study of the evaporation of the Lewis Glacier, a gift of Theresa Luisotti.

Several exceptional nineteenth-century photographs were also acquired, notably the gift from John P. Coll, in memory of Margaret Canaga Coll and John Owen Reilly Coll, of John Moran's *Broadhead's Creek, Delaware Water Gap* (1863); a rare daguerreotype by Platt D. Babbitt, *Niagara Falls* (c. 1855), a gift of the Robinson Family Fund in memory of C. David Robinson and the Clinton and Jean Wright Fund; Thomas Sutton's salted paper print *Landscape with Ships and Castle* (c. 1850), acquired with funding from Robert Menschel and the Vital Projects Fund; a paper negative by Captain Linnaeus Tripe, *Bridge near Collector's House, Shungavellor, India* (1857–1858), a gift of Betsy Karel; and an album of albumen prints by Louis-Émile Durandelle, *Le Nouvel Opéra de Paris (The New Paris Opera)* (1875).

The twentieth-century collection of photographs was also enriched with many works by women photographers, including Dora Maar's *Christian Bérard's Head Posed at Edge of Basin of Water* (c. 1935) and Rogi André's portrait *Dora Maar* (1941), both acquired through Robert Menschel and the Vital Projects Fund. The Pepita Milmore Memorial Fund enabled the acquisition of three works by Ringl and Pit (Grete Stern and Ellen Auerbach): *Soapsuds* (1930), *Eckstein with Lipstick* (1930), and *Walter and Ellen Auerbach* (1931); Lisette Model's *Beggar, Paris* (1937); and Eleanor Antin's conceptual work *100 BOOTS* (1971–1973). In addition, the collection was augmented with Martha Rosler's *Roadside Ambush* from the series *House Beautiful: Bringing the War Home* (1967–1972), a gift of the artist and Mitchell-Innes and Nash;

and Sally Mann's *Deep South, Untitled*, (*Scarred Tree*) (1998), acquired through the Alfred H. Moses and Fern M. Schad Fund.

Other major twentieth-century photographs added to the collection include Lewis Baltz's portfolio *San Quentin Point* (1982–1983), a gift of Stephen G. Stein, and Baltz's silver-dye bleach print *There is No Life Outside of These Verona Walls* (1992), a gift of David Knaus; Christian Boltanski's mixed media installation of gelatin silver prints, metal biscuit boxes, and lamps from his series *Le Lycée Chases (Numbers 6, 7, 9, 11, 12, 14)* (1986), a gift of Glenstone Foundation; four gelatin silver prints by Henri Cartier-Bresson, a gift of Ann Ford Doyle; and the maquette for David Levinthal's seminal publication, *Mein Kampf* (1974–1975), an anonymous gift, along with his *Dallas 1963* (2013), a gift of Donald S. Rosenfeld Jr.; three videos (2000, 2002, and 2008) by Jonas Dahlberg, gifts of the Heather and Tony Podesta Collection; and fifteen gelatin silver prints (1986–1995) by Emmet Gowin, along with Robert Frank's *Park/Sleep* (2012), one of the artist's last books with twenty-seven gelatin silver prints and eight dye diffusion transfer prints, both gifts of Jane P. Watkins.

### SCULPTURES

Gifts of five medals and plaquettes strengthened the Gallery's collection this year. A bronze medal from the seventeenth century that reproduces a design by Jean Warin, the leading French medalist of the period, was given by Andrew Brown. *Louis XIV, 1638–1715, King of France 1643, and his mother Anne of Austria* is a long-sought example of a fine early cast of the obverse of a medal commissioned in 1645 by Anne of Austria, queen of France, herself, for the foundation of the church of Val-de-Grâce in Paris. A solid gold cast of the medal was encased in the church's foundation stone, laid by the six-year-old Louis XIV. Anne, who tenderly embraces her son, founded Val-de-Grâce in fulfillment of a vow of thanks for the long-awaited birth of an heir to the French throne. By the time the church was begun, Anne had been a widow and regent for two years. On the medal's obverse the artist brilliantly conflates the age-old theme of mother and child, whose hand gestures serve to show affection and intimacy, with the traditional iconography for joint rulers (going back to Roman coinage) of facing profile portraits. This significant addition to the Gallery's holdings demonstrates one of Warin's most famous inventions. The reverse is formed from a detailed negative impression of the obverse, a difficult technical

accomplishment known as incuse-cast that was popular in France in the first half of the seventeenth century.

A terracotta medal of the little-known poet and astrologer Giovanni Francesco Tinti by a sixteenth-century Tuscan sculptor intriguingly follows the typology of a bronze medal, yet is made of clay. It would have been created with very fine clay pressed into molds and then fired. Tinti is known to have contributed to the practice of burying medals in the foundations of buildings, supplying groups of his medals for protected sites for posterity and future discovery. Examples of this medal, given by Michael, Elizabeth, Christian, and Francesca Riddick, have been excavated in at least four locations in Tuscany. Also given by the Riddick family is a gilded bronze plaquette by a French sixteenth-century sculptor depicting Judith and Holofernes. Its design forms a pair with another oval plaquette of *Susanna and the Elders*, which dates to the 1570s, already in the Gallery's collection. The composition of *Judith with the Head of Holofernes* reflects the influence of prints by Jean Cousin the Younger first published in 1596, and both works may be indebted to a common source. The Judith plaquette is known in only one other example, in Vienna. Its rarity and the opportunity to reunite these two complementary works celebrating heroic women make this gift a desirable addition to the collection.

Two late-nineteenth-century works by Louis-Oscar Roty augment the Gallery's holdings of this important French medallist. A silvered-bronze medal commemorating the 50th anniversary of the École française d'Athènes and a subtly modeled bronze plaquette, *Painting (Pittura)*, were given by Faya Causey in memory of the Gallery's late curator of European paintings, Philip Conisbee. De-

picting different classical personifications of artistic practice, these two works add to a growing area of the collection.

The department of modern art received seven gifts of sculpture in 2016: Janine Antoni's remarkable *Lick and Lather* (1993), a multiple self-portrait consisting of fourteen busts taken from life and cast in either chocolate or soap before being modified through licking and bathing respectively, a gift of the Collectors Committee; Kenneth Snelson's *V-X* (1967), a "tensegrity" (the artist's contraction of tension and integrity) work of stainless-steel tubes and wire cables, donated by the artist; Fred Sandback's *Untitled (One of Four Diagonals)* (1970), a room-filling work consisting of a single black elastic cord stretched from the bottom corner of a room to the diagonally opposite top corner, given by the Fred Sandback Archive in honor of Virginia Dwan; Dimitri Hadzi's *Scudi IV* (1959–1961), an abstracted, roughly worked bronze figure holding a shield, given by the artist's widow, Cynthia Hadzi, in honor of Dimitri Hadzi;



Dorothea Lange  
*General Strike, San Francisco*  
The Diana and Mallory Walker Fund and  
Robert Menschel and the Vital Projects Fund,  
in Honor of the 25th Anniversary of Photography  
at the National Gallery of Art

## COLLECTING



(Above)

Janine Antoni

*Lick and Lather*

Complete set of fourteen busts: seven in chocolate and seven in soap on fourteen pedestals

Gift of the Collectors Committee

Pieter Bruegel the Elder

*The Bagpipe Player*

Woodner Collection, Gift of Dian Woodner

and three sculptures by Arlene Shechet, *Not Buddha* (1995), *Head in My Head* (2000), and *Twin Rockers* (2007), which employ ceramic or Hydrcal in addition to other supporting materials to depict contemplative, mysterious figures and objects, all donated by Anne and Joel Ehrenkrantz.

### DRAWINGS

This fiscal year the Gallery's collection of old master drawings was enhanced by both gifts and purchases of more than fifty works. Deserving of special recognition are four from the fifteenth century, which form a fascinating group of sheets by artists from three different regions: Florence, South Germany, and the southern Netherlands. The earliest is the work of an anonymous Florentine artist active around 1400, an impressive composite sheet of figure studies focusing on the expressive qualities of light and pose, a gift of Dian Woodner from the collection of her father, Ian Woodner. This drawing harks back to the work of Taddeo Gaddi, Giotto's closest follower, but the style and iconography belong to the generation of Gaddi's son, Agnolo. The date, size, and complexity of this work make it one of the Gallery's most important early drawings and a major addition to the collection.

Purchased through the Ruth and Jacob Kainen Memorial Acquisition Fund are two small but very fine South German drawings from about 1440, one of a standing gentle-

man and the other of the ancient poetess Sappho. Both drawings had been pasted into a 1436 manuscript that contained school texts and aphorisms in Latin and German, even though they had no connection to the writings. The details of the man's elegant costume, especially the full sleeves adorned with lacy falls of fabric at the wrists, and the complex folds of Sappho's dress and cloak are particularly well-drawn. Adding to the importance of these two sheets is the secular nature of the subjects, which is quite rare in art from this period.

Dating from about 1480/1490 is a beautifully imagined rendering of *Jacob's Dream* by an artist from the circle of Hugo van der Goes, a gift of Beatrix von Hoffmann. The interpretation of the scene is quite literal, with Jacob stretched across the foreground, asleep on the ground with a rock serving as his pillow. The ladder of his dream is set on the earth behind him and extends to heaven, with angels descending and ascending. Typical of early Netherlandish storytelling, a second episode from Jacob's story appears in the middle ground, showing him embracing his eventual wife Rachel as she tends her herds. Although unattributed, this is a particularly fine representation of Netherlandish draftsmanship of the late fifteenth century.

Three impressive sixteenth-century drawings that were also acquired this year merit

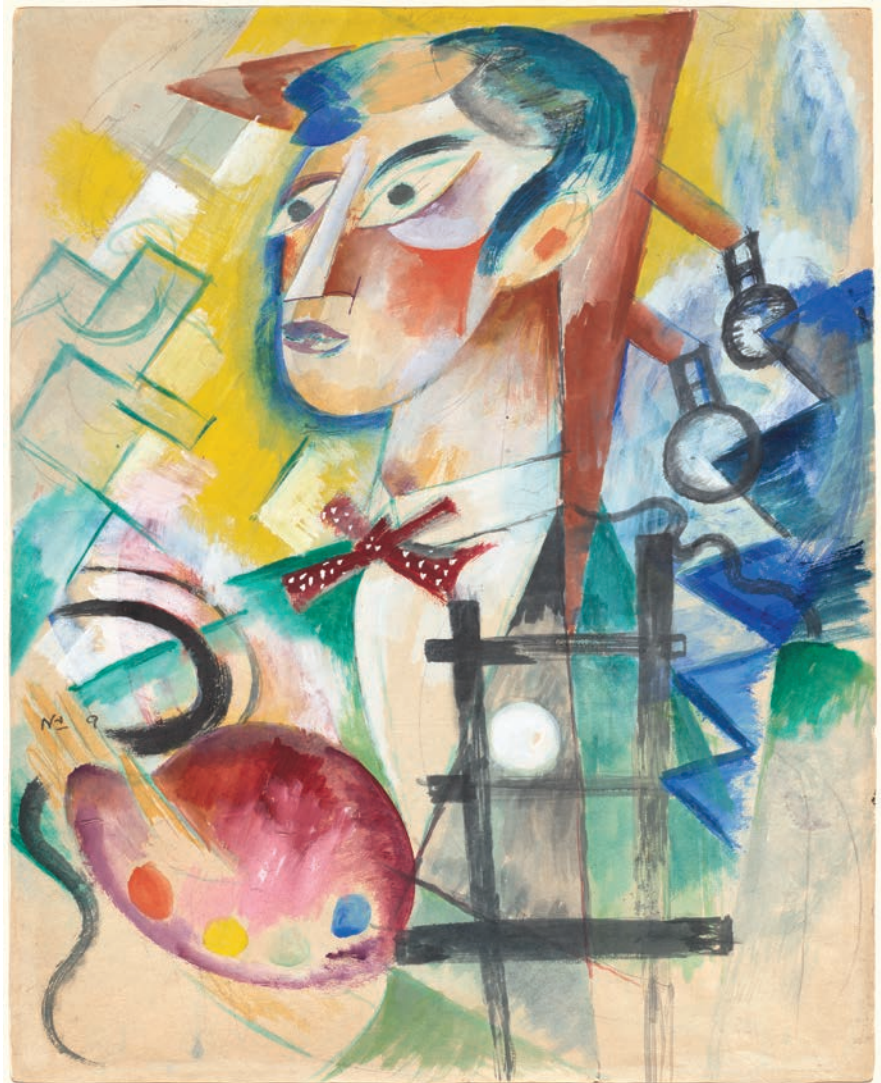
particular attention. A handsome early pen drawing of a sibyl by the Genoese master Luca Cambiaso, dating from the mid-1550s, was purchased as the gift of Joan and David Maxwell. A spirited study by Pieter Bruegel the Elder (c. 1562) of a peasant playing the bagpipes while balancing precariously on a three-legged stool was another important gift of Dian Woodner from the Ian Woodner Collection. Most unusual is an exquisitely drawn *Pietà* (c. 1570), one of a handful of drawings now attributed to El Greco. This work is thought to have been executed during El Greco's ten-year-long stay in Italy, when the influence of the Venetian mannerists was especially strong in his work. This exceptional composition came to the Gallery as the gift of David H. McDonnell.

Outstanding among the more than 150 modern drawings acquired this year were three by noted avant-garde artists Heinrich Campendonk, Lyonel Feininger, and Egon Schiele, each with ties to German expressionism. The earliest is a double-sided watercolor from 1912 by Campendonk, a gift of Beatrix and Ladislaus von Hoffmann in honor of Andrew Robison. The self-portrait on the front of the sheet shows Campendonk in a red bow tie—an array of abstracted forms circling around him. The drawing becomes the Gallery's most important work on paper by any member of Munich's *Blaue Reiter* (Blue Rider) group.

A charming work by Feininger, an American-born artist who spent most of his career in Germany, was purchased through the Ruth and Jacob Kainen Fund. *Strolling Ladies with Gentlemen Admirers* (1910) shows fashionably dressed people traversing a knoll. The perspective is such that the figures seem almost perched on top of an off-kilter world. They strut at impossible angles, as if answering to their own laws of gravity.

Schiele's *Standing Nude with a Patterned Robe* (1917) is one of two drawings by the artist given by the Robert and Mary M. Looker Family Collection this year. Unusually sensuous for Schiele and extremely beautiful, *Standing Nude* focuses on the woman's soft curves. Her gaze is averted, her head barely contained on the sheet, her legs cropped at the knees—a mere hint of stocking visible.

Also outstanding was a transformative gift from the Saul Steinberg Foundation of thirty-four drawings and a sketchbook by the artist Saul Steinberg. Renowned for his work in *The New Yorker*, the drawings date from 1945 to 1985 and cover a wide range: from the horror of World War II bombings, to a satirical look at the social dynamics of a cocktail party, to the sheer beauty of works such as *Via Aerea* (1969). The group



demonstrates that Steinberg was as much a brilliant draftsman with a witty sensibility as he was a keen observer of art, the cultural landscape, human nature, and the natural and built environment.

#### PRINTS AND ILLUSTRATED BOOKS

The Gallery acquired some 725 prints by gift and purchase and a dozen fine illustrated books this year. The earliest and most important volume is the *Mirouer de la redemption de l'umain lignage*, published in Lyons in 1478. *The Speculum Humanae Salvationis*, a digest of the Old Testament, the New Testament, and apocryphal texts emphasizing their interconnection and the path to personal salvation, was the most popular book of the early Renaissance. The *Mirouer* was not only its first French edition, but also the first illustrated book published in France. The 236 woodcuts are especially beautiful, imaginative in design and sophisticated in cutting.

Purchased through the New Century Fund and the Eugene L. and Marie-Louise Garbáty Fund, this volume is only the sixth copy to have been identified.

Among numerous sixteenth-century prints, three works deserve special mention. Imposing and articulate, Hans Weiditz's woodcut portrait of Maximilian I, commemorating his death in 1519, is a celebrated image in the vast iconography of the great Holy Roman Emperor. In the so-called *Allegory of Love* (c. 1540) by a Roman engraver from the school of Marcantonio Raimondi, a child expires in a boiling cauldron and a poised female figure plays dice with Cupid, while arrows pierce a male torso, a dog devours a heart, and the chariot of Hades darkens the

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#### Heinrich Campendonk *Self-Portrait*

Gift of Beatrix and Ladislaus von Hoffmann  
in Honor of Andrew Robison



sky. The verse below—in the voice of the child—elucidates, this is the fate of those who lose in love. Unprecedented in ancient literature and unparalleled in contemporary imagery, the print epitomizes mannerist invention. A very different and famous expression of the period's imagination, the twenty plates of Hans Vredeman de Vries's *Scenographiae sive Perspectivae* (1560) fuse the Renaissance traditions of utopian architecture and rigorous perspectival construction.

A number of outstanding series of seventeenth-century etchings were added to the

collection. Acquired through the generosity of an anonymous donor, Giovanni Battista Bracelli's *Figure con Instrumenti Musicali e Boscarecci*, created in Rome around 1630, presents a fantastic choreography of stylish postures and lavish costumes. Extraordinarily rare, this is only the fifth group of impressions to be identified, the only one in this country, and the most complete of any. Three complete sets of maritime views by Reinier Nooms, called *Zeeman*, were purchased through the Pepita Milmore Memorial Fund. A sailor who became a painter and exquisite etcher, Zeeman gave definitive expression to this quintessentially Dutch subject. His renderings are so detailed and sensitive that the features of actual ports and types of ships can be distinguished.

Printmaking in eighteenth-century Rome was exceptionally well-represented among this year's acquisitions. In 1738, the resident

French academician Pierre-Hubert Sableyras made an etching after his own painting *The Feast in the House of Simon*. It is one of the most accomplished pure etchings of the period, prefiguring Giovanni Battista Piranesi's in virtuosity and painterliness. Thanks to the generous gift of Vincent J. Buonanno, in honor of Andrew Robison, the Gallery's holdings in this area were transformed by two contemporary albums and sixty-six plates, the most complete set of *China* prints outside of Rome. The *China* was an annual Roman festival celebrating the papacy's concession of its feudal rights to the Kingdom of Naples. In the eighteenth century the festival came to feature monumental temporary architecture, elaborate decoration, and pyrotechnic display. These "machines," designed by the leading architects of the day, were commemorated in large-scale etchings of their own considerable beauty.

Louis-Joseph Le Lorrain  
*Fortes Creantur Fortibus* [Strength  
 Begets Strength]: First 'Macchina' for  
 the China Festival of 1748  
 Gift of Vincent Buonanno in Honor  
 of Andrew Robison

Notable among the roughly 450 modern prints that entered the collection are more than sixty of Max Weber's cubist-style woodcuts and linoleum cuts from 1919 to 1956, many of them uniquely inked and printed in color, a gift of Jack and Margrit Vanderryn. Another noteworthy gift, from Bob Stana and Tom Judy, featured picturesque color woodcuts from the late 1910s by Gustave Baumann and Edna Boies Hopkins, a fiery color lithograph with collage (1998) by Betye Saar, and prints by such Chicago imagists as Jim Nutt, Christina Ramberg, and Karl Wirsum.

Celebrating its 50th anniversary, Gemini G.E.L. strengthened the Gallery's Gemini archive by donating important series and individual prints by twelve major artists. The most extraordinary modern print purchased this year was Chuck Close's *Keith* (1972), made possible through the generous support of the Jon and Mary Shirley Foundation, the Frank H. and Eva B. Buck Foundation, Nelson Blitz Jr. and Catherine Woodard, Avalon Fund, Pepita Milmore Memorial Fund, and Jordan D. Schnitzer. A rare and coveted work, *Keith* ranks as a milestone both in Close's career and in the history of printmaking.

Among the most exquisite of the modern illustrated books acquired this year was Joan Miró's deluxe-format copy of *À toute épreuve*, with poems by surrealist Paul Éluard, published in 1958. Containing eighty of Miró's color woodcuts, many with additional collage elements, the book was purchased through the Pepita Milmore Memorial Fund, the Eugene L. and Marie-Louise Garbáty Fund, and the Ahmanson Foundation.

#### RARE BOOKS AND IMAGES

The library added seventy-nine titles to the rare book collection in 2016, of which three are of particular interest. An extremely rare edition of Vincenzo Coronelli's *Singularità di Venezia e del serenissimo suo dominio...* (Venice, 1697) was acquired through the Grega and Leo A. Daly Fund for Architectural Books and the J. Paul Getty Fund in honor of Franklin D. Murphy. As one of the most comprehensive albums of Venetian architecture of the time, the four imperial folios are bound in the original vellum and include 244 etched and engraved plates. Coronelli's work was a forerunner for *vedutisti* such as Canaletto and Francesco Guardi, and only one other complete edition is known to exist in North America.

The Nell and Robert Weidenhammer Fund supported the acquisition of Antonio Gioffi's *Raccolta di diverse vedute della città di Genova e delle principali sue parti e fabbriche* (Genoa, 1769), the first documented collec-

tion of views of Genoa and the sole edition published. Privately printed in large format for informed amateurs, noble Genoese patrons, and French travelers to the city, the work includes eighteen folio-sheet engravings and four engraved double-sheets, which can be assembled to create a twelve-foot panorama of the bay and coastline.

*Etudes d'anatomie a l'usage des peintres* (Paris, between 1769 and 1776) by Charles Monnet enriched the library's collection on human anatomy and proportion with the support of the David K. E. Bruce Fund. Intended as an instruction manual for young artists, the plates are noteworthy for bearing the proper myological and osteological terminology. This example is in its original portfolio featuring forty-two sanguine engravings by Gilles Demarteau, the inventor of the technique. Several drawings by Théodore Géricault are believed to be modeled after plates in this edition.

The image collections department acquired an archive of approximately 5,000 albumen photographs comprising the core set produced by the British photographer Francis Bedford (1815–1894). Bedford documented the architecture and environs of the British Isles during the 1870s and 1880s. The archive includes two ledgers that track the production of the images. This acquisition makes the Gallery the center for the study of Bedford's work.

The department acquired twenty-six rare albums this year. One of the most notable documents the construction of the Haus der Deutschen Kunst in Munich from 1933 to 1937. From images of the initial plans by Paul Ludwig Troost to its dedication by Adolf Hitler, the album shows how the Third Reich planned to showcase "approved" German art.

The department also acquired a small set of postcards of the exhibition *Entartete Kunst (Degenerate Art)* held in Munich in 1937. Other important acquisitions include a presentation album to the Dukes of Bavaria with photographs of the Villa della Pianore, home of the Dukes of Bourbon near Lucca (c. 1893); an album capturing views of the Exposition des Arts Décoratifs in Paris (1925); and an album depicting Wilhem Kaulbach's mural cycle for the Neue Pinakothek in Munich (1863).

Among the individual rare photographs acquired is an early photo by William Henry Fox Talbot of the Chiaramonti Museum at the Vatican (1858) that relates to a nearly identical photo in the collection by Robert Macpherson taken the same year, a photograph of Winslow Homer's *Right and Left* sent to the artist by his dealer in 1909, and an extensive group of photos from the collection of Hilla von Rebay documenting her work at the Solomon Guggenheim Foundation and Museum.



Francis Bedford  
*Tintern Abbey, View of the Choir looking East*  
Department of Image Collections,  
National Gallery of Art Library



In the Tower **Barbara Kruger**



Photography Reinvented The M





Meyerhoff-Becker Collection

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The Gallery's East Building reopened on September 30, 2016, revealing 12,250 square feet of new exhibition space for the Gallery's growing collection of modern and contemporary art.



In Celebration of  
**Paul Mellon**



CONSTITUTION  
500

# EXHIBITING

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During fiscal year 2016 the Gallery presented a varied selection of special exhibitions while preparing to reopen the East Building galleries after three years of renovation. Of the eighteen exhibitions offered, four continued from the previous year: *Recent Acquisitions of Italian Renaissance Prints: Ideas Made Flesh*; *Gustave Caillebotte: The Painter's Eye; Pleasure and Piety: The Art of Joachim Wtewael (1566–1638)*; and *Vermeer's "Woman in Blue Reading a Letter" from the Rijksmuseum*. The Library presented three exhibitions of books and images from its collections.

This year marked the 50th anniversary of Gemini G.E.L. (Graphic Editions Limited), the renowned Los Angeles artists' workshop and publisher. As the home of the Gemini

G.E.L. Archive, the Gallery organized *The Serial Impulse at Gemini G.E.L.* to commemorate this important milestone. The exhibition showcased, in their entirety, seventeen innovative and exemplary serial projects (127 individual prints) created by seventeen artists working at Gemini G.E.L. including John Baldessari, David Hockney, Jasper Johns, Julie Mehretu, Susan Rothenberg, and Ed Ruscha. All the works in the exhibition were drawn from the archive at the Gallery, which contains an example of nearly every edition ever published by Gemini. An extensive feature on the Gallery's website presented images of all the prints in the exhibition, archival photographs of printmakers at work in Gemini's studio, quotations from the artists, and discussions of the nature, purpose, and

sources of inspiration for their serial projects.

The beginning of the year marked the culmination of a yearlong celebration and a three-year initiative for photography. The Gallery's publication *The Altering Eye: Photography from the National Gallery of Art*, a landmark volume on the photography collection, coincided with the commemorative exhibition *Celebrating Photography at the National Gallery of Art: Recent Gifts*. The exhibition unveiled some 200 works acquired in honor of the 25th anniversary of the Gallery's photography program and included photographs made from the dawn of photography in the 1840s to work by contemporary photographers. The exhibition incorporated a number of challenging display features including a large wall with sixty-nine

## EXHIBITING



political portraits by Richard Avedon originally produced as *Rolling Stone* covers. To enable visitors to appreciate the full extent of Deborah Luster's *One Big Self: Prisoners of Louisiana* (1998–2002), the Gallery digitized her 249 images and their reverse, each inscribed with information about the inmates and all presented on a touch screen monitor—the first time such technology has been used in a Gallery exhibition. The entire set of Luster portraits was also made available on the Gallery's website.

*Louise Bourgeois: No Exit* explored the work of the artist with twenty-one drawings, prints, and sculptures revealing Bourgeois's ties to both existentialism and surrealism. The exhibition featured a rare complete copy of the artist's book *He Disappeared into Complete Silence* (1947), a group of nine engravings, each with a parable written by Bourgeois suggesting the themes of loss, misfortune, miscommunication, and rejection.

Only a small fraction of ancient bronzes survive; most have been melted down over the centuries. *Power and Pathos: Bronze Sculpture of the Hellenistic World* offered an

unprecedented opportunity to appreciate their importance in antiquity and the innovations of Hellenistic sculptors. Some fifty bronze sculptures and related works, dating from the fourth century BC to the first century AD, spanned the Hellenistic period when the art and culture of Greece spread throughout the Mediterranean. Through the medium of bronze, artists were able to capture the dynamic realism, expression, and detail that characterized the new artistic goals of the era.

*Statue of a Victorious Youth* ("The Getty Bronze"), set against a curved wall with a photomural of the stone statue bases in situ at Olympia, beckoned to visitors in the East Garden Court. Several photomurals were used throughout including an enlarged fragment of the Alexander mosaic positioned behind an equestrian sculpture of Alexander the Great. Pedestal designs and mounts were carefully crafted to allow for the least amount of handling of fragile objects while also hiding complex steel and aluminum braces. A new, internally lit, micro-climate case was designed for two high-relief statues from the first century BC of Eros riding lions.

A fully illustrated catalog accompanied the exhibition. A documentary film, produced by the Gallery and narrated by Liev Schreiber, explored the historical and cultural context of Hellenistic bronzes and included original footage shot on location at archaeological sites at Delphi, Corinth, and Olympia in Greece. For the first time, the Gallery also offered a free exhibition audio tour accessible directly from visitors' mobile devices. Two related programs were created for the Gallery's website: a slideshow with commentary highlighting the Hellenistic emphasis on realistic

portraiture and the dynamic expression of states of mind, and a series of step-by-step diagrams of the complex process for casting hollow bronze sculptures in antiquity.

A focused installation of the work of British artist Tom Hunter featured five photographs from the series *Life and Death in Hackney*, in which he explored the cultural resonances of iconic Victorian paintings by reworking their compositions in a contemporary setting. Like the Pre-Raphaelite painters who came before, Hunter also concentrated on the marginal and disempowered. By adding the weight of historical allusion to his compositions, Hunter imparted a dignity to his often overlooked subjects, transforming the disaffected youth of contemporary London into his heroes and heroines.

Mounted on the occasion of the Gallery's 75th anniversary and drawn entirely from the permanent collection, including promised gifts, *Three Centuries of American Prints from the National Gallery of Art* explored major events and movements in American art from the Colonial era to the present. This exhibition surveyed how America has been represented in prints made by artists between 1710 and 2010. Early prints of the continent's indigenous peoples, landscapes, flora and fauna, historical events, wars, and citizenry reflect the curiosity of Europeans about a world they perceived as new and strange. The exhibition included works from across the centuries that aim to raise awareness and inspire change, ranging from an engraving of the Boston Massacre by Paul Revere to a broadside from more than two hundred years later by the undercover feminist collective known as the Guerrilla Girls. Enlarged images of Robert Havell's (after John James

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(Clockwise from above)

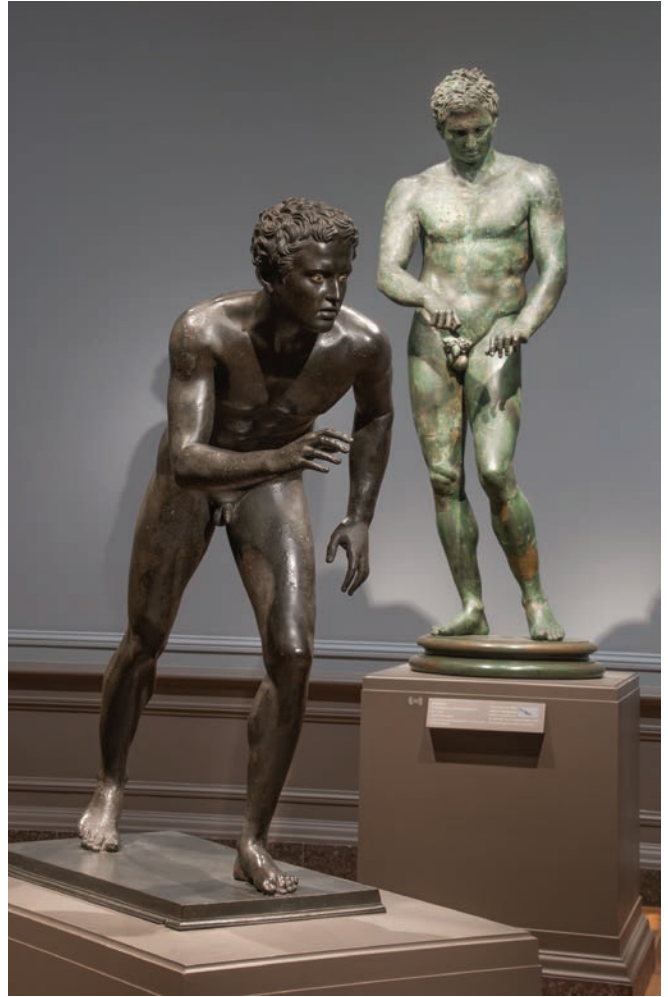
*The Serial Impulse at Gemini G.E.L.*

*Celebrating Photography at the National Gallery of Art: Recent Gifts*

*Power and Pathos: Bronze Sculpture of the Hellenistic World*

*Three Centuries of American Prints from the National Gallery of Art*

NATIONAL GALLERY OF ART



## EXHIBITING



Audubon) *American Flamingo* and Jasper Johns's *Flags I* served as entrance and exit graphics. A fully illustrated catalog accompanied the exhibition.

The 75th-anniversary celebration continued as the Gallery recognized the crucial role that Paul Mellon played in carrying out the founding vision of his father, Andrew,

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(Above)

*In Celebration of Paul Mellon*

*Intersections: Photographs and Videos from the National Gallery of Art and the Corcoran Gallery of Art*

who had laid plans for the museum before his death in 1937. A great number of Paul Mellon's gifts were works of art on paper, which are light sensitive and cannot be constantly displayed. *In Celebration of Paul Mellon* brought together some eighty of the finest pastels, watercolors, drawings, prints, and illustrated books given to the Gallery by the philanthropist. Among the works on display were evocative watercolors by Winslow Homer and Édouard Manet, powerful portrait drawings by Jean-Auguste-Dominique Ingres and Edgar Degas, sporting lithographs by George Bellows, a pen landscape by Vincent van Gogh, and cubist compositions by Pablo Picasso and

Georges Braque. Quotations taken from interviews, memoirs, and other writings by Paul Mellon were screen printed on the walls, vividly conveying both his distinctive approach to collecting and his sheer delight in looking at and living with the works he chose. To complement the exhibition of works on paper, the Gallery produced a companion brochure, *A Lasting Legacy: Paintings and Sculptures from the Paul Mellon Collection*, which provided visitors with a walking tour of major Mellon gifts in other media on view in the permanent collection galleries.

Nearly 700 photographs from Eadweard Muybridge's groundbreaking publication *Animal*



*Locomotion*, acquired by the Corcoran Gallery of Art in 1887, became the foundation for that institution's early interest in photography. The Key Set of more than 1,600 works by Alfred Stieglitz, donated by Georgia O'Keeffe and the Alfred Stieglitz Estate, launched the photography collection at the National Gallery of Art in 1949. Inspired by these two seminal artists, Muybridge and Stieglitz, the exhibition *Intersections: Photographs and Videos from the National Gallery of Art and the Corcoran Gallery of Art* brought together highlights of the recently merged collections by a range of artists from the 1840s to today. The connections between the two photography collections were explored through five themes—movement, sequence, narrative, studio, and identity—present in the work of the two founding photographers.

The exhibition *Hubert Robert, 1733–1808* explored one of the most prominent artists of the late eighteenth century. Robert loved and depicted ruined structures of all types, whether real or imagined. At the core of his success was his brilliance as a master of the architectural capriccio, in which random monuments from different locales were artfully brought together to create new, completely imaginary landscapes. With some fifty paintings and fifty drawings, this monographic exhibition, co-organized by the Gallery and the Musée du Louvre, was the first in more than eighty years to encompass Robert's entire career

and to survey his achievements as both a painter and a draftsman.

The visitor was drawn into the exhibition with a view of the colossal painting *Stair and Fountain in the Park of a Roman Villa* on loan from the Los Angeles County Museum of Art. Four monumental paintings created for the petit salon of the Château de Méréville were hung in an octagonal gallery to emphasize their power and relationship as an architectural quartet. One gallery, devoted entirely to works on paper, was hung in a salon style and included a digitized sketchbook using page-turning technology, allowing visitors to flip through its recreated pages on a monitor next to the actual book. A selection of digitized sketchbook drawings was also made available on the Gallery website.

*Recent Acquisitions of Dutch and Flemish Drawings* encompassed landscapes, seascapes, portraits, still lifes, and historical subjects that demonstrate the originality of Dutch and Flemish draftsmanship and its stylistic evolution. Key works by artists such as Maerten van Heemskerck, Hendrick Goltzius, Abraham Bloemaert, and Jan van Huysum were exhibited. In addition to eight works made prior to 1600, six eighteenth- and nineteenth-century drawings were on view, including major works by Gaspar van Wittel and Johan Barthold Jongkind. The latest work in the exhibition was the powerful *Self-Portrait* (1907) by Lodewijk Schelfhout.

*Damien Hirst: The Last Supper* included thirteen prints from the Corcoran Collection, which are the first works by Hirst to enter the Gallery's collection. In *The Last Supper*, Hirst wittily explored the role of faith, viewing it in relation to medicine and religion. Each print features an altered pharmaceutical label. The names of medicines have been replaced with those of common British foods, and the names or logos of the manufacturers have been replaced by those of the artist—Hirst's own brand, so to speak.

This fiscal year the East Building galleries reopened, revealing new and enhanced spaces, which included three exhibitions. The Tower Gallery exhibition focused on the work of American artist Barbara Kruger. Inspired by the Gallery's recent acquisition of Kruger's *Untitled (Know nothing, Believe anything, Forget everything)* (1987/2014), the exhibition featured related images of faces and figures in profile over which Kruger superimposed her striking phrases and figures of speech. In a short film produced by the Gallery, *Barbara Kruger: in her own words*, the artist discussed her career from her beginnings as a layout editor for Condé Nast publications to her present life as an artist. An illustrated brochure featured excerpts from an interview with the artist and a checklist of the works on view.

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*Hubert Robert, 1733–1808*





Exhibited in the newly redesigned Concourse galleries, *Los Angeles to New York: Dwan Gallery, 1959–1971* showcased the remarkable career of art dealer and patron Virginia Dwan and featured 100 works promised to the Gallery from her extraordinary personal collection. Founded by Dwan in a storefront in Los Angeles in 1959, the West Coast enterprise was a leading avant-garde space in the early 1960s, presenting works by abstract expressionists, neo-dadaists, pop artists, and *nouveaux réalistes*, including Philip Guston, Franz Kline, Ad Reinhardt, Robert Rauschenberg, Claes Oldenburg, Edward Kienholz, Yves Klein, Niki de Sant Phalle, Jean Tinguely, and others. In 1965, Dwan established a gallery in New York where she presented groundbreaking exhibitions on minimalism, conceptual art, and land art, featuring works by Carl Andre, Walter De Maria, Michael Heizer, Robert Morris, Sol LeWitt, Agnes Martin, Robert Ryman, and Robert Smithson, among others. Dwan emerged as a leading patron of earthworks during this period, sponsoring Heizer's monumental sculptures *Double Negative* (1969) and *City* (1972–ongoing); Smithson's masterpiece *Spiral Jetty* (1970); the first version of De Maria's *35-Pole Lightning Field* (1974); and

Charles Ross's *Star Axis* (1971–ongoing). Very large photomurals of these sculptures were produced to give a sense of their scale.

A fully illustrated catalog accompanied the exhibition, which will travel to the Los Angeles County Museum of Art. The Gallery also produced a documentary film that features Dwan reflecting on her career, commentary by artists she supported, and original and archival footage capturing the innovative spirit of the 1960s. Within the exhibition and on the Gallery's website, short films showed two of Tinguely's kinetic sculptures in motion:

*Odessa* (1963) and *Portrait of Virginia* (1963), which are too fragile to run continuously.

The third exhibition in the new spaces, *Photography Reinvented: The Collection of Robert E. Meyerhoff and Rheda Becker* brought together works by critically important artists who changed the course of photography through their experimentation and conceptual scope. The exhibition celebrated the pledged gift of thirty-three, large-scale photographs from the important collection of Robert E. Meyerhoff and Rheda Becker with monumental works by Thomas



(Above)

*In the Tower: Barbara Kruger*

(Right)

*Los Angeles to New York: Dwan Gallery, 1959–1971*



Demand, Thomas Struth, Hiroshi Sugimoto, and Jeff Wall, among others. A fully illustrated catalog accompanied the exhibition.

The Gallery administered the loan of 1,104 works of art to 228 sites during fiscal year 2016. This year, the Gallery loaned numerous works to a number of exhibitions featuring women artists including Yayoi Kusama's *Infinity Nets Yellow* to the Henie Onstad Art Center and Moderna Museet, Alice Neel's *Loneliness* and *Hartley* to the Ateneum Art Museum, Élisabeth-Louise Vigée Le Brun's *The Marquise de Pezay*, and *the Marquise de Rougé with Her Sons Alexis and Adrien* to the Metropolitan Museum of Art and the National Gallery of Canada, Helen Levitt's *New York* to the Musée d'Orsay, and Mary Cassatt's *Children Playing on the Beach* to the Yokohama Museum of Art. The Gallery also loaned numerous works by Georgia O'Keeffe, including *Line and Curve*, *Sky with Flat White Cloud*, *Winter Road I*, and *No. 14 Special* to the Tate; *Jack-in-Pulpit—No. 2*, *Jack-in-the-Pulpit No. 3*, *Jack-in-the-Pulpit No. IV*, *Jack-in-Pulpit Abstraction—No. 5*, and *Jack-in-the-Pulpit No. VI* to the Norton Gallery and School of Art; *Second, Out of My Head* and *No. 20—From Music—Special* to the Columbia Museum of Art; and *Line and Curve*, *Sky with Flat White Cloud*, *Jack-in-Pulpit—No. 2*, *Jack-in-the-Pulpit No. 3*, *Jack-in-the-Pulpit No. IV*, and *Jack-in-the-Pulpit*

*No. VI* to the Chrysler Museum of Art, as well as Käthe Kollwitz's *The Widow I (Die Witwe I)*, *Self-Portrait (Selbstbildnis)*, *The Survivors (Die Überlebenden)*, and *Never Again War (Nie Wieder Krieg)* to the Davis Museum and Cultural Center at Wellesley College.

Included in the total number of loans this year, 993 works were loaned to museums for exhibition both domestically and internationally. Some of the highlights included loans of twenty-five photographs by Robert Frank and Allen Ginsberg to the Musée national d'art moderne, Centre Georges Pompidou, Sandro Botticelli's *Portrait of a Youth* to the Staatliche Museen zu Berlin and the Tokyo Metropolitan Art Museum, Jan van Eyck's *The Annunciation* to the Städelches Kunstinstitut und Städtische Galerie, René Magritte's *La condition humaine* to the Staatsgalerie Stuttgart and the Kyoto Municipal Museum of Art, Hieronymus Bosch's *Death and the Miser* to the Noorbrabants Museum and the Museo Nacional del Prado, Gilbert Stuart's *George Washington (Vaughan portrait)* to the National Portrait Gallery, Washington, and *The Jolly Flatboatman* by George Caleb Bingham to the Denver Art Museum.



ROBERT GOULD SHAW KILLED WHILE LEADING THE ASSAULT ON BATTERY VARREN JULY TWENTY





OMNIA REFINOVIT  
SERVARE REIPUBLICAM

TY THIRTH EIGHTEEN-H

HREE

Gallery educator Meghan Lally encourages *Art Around the Corner* students to look closely at Augustus Saint-Gaudens's *Shaw Memorial* to deepen their understanding of the American Civil War.



# EDUCATING

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This year the education division focused on how to encourage visitors to have richer, more purposeful experiences with works of art in the Gallery's collection. With that idea in mind, the division planned several new programs to celebrate the Gallery's 75th-anniversary year and reach out to visitors onsite and through social media.

*Sketching Is Seeing* encouraged audiences of all ages and skill levels to sketch as a way to slow down, look carefully, and connect with works of art. This pilot program

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Children and their families enjoy story time with Gallery educator Marjorie Mitzner during the *Stories in Art* series.

served more than 13,000 people. Based on an online survey, ninety-three percent of participants reported that the program had a moderate to major impact on their visit. Sixty-seven percent of participants reported never having attended a program at the Gallery, which meant an entirely new audience was reached. On social media, a campaign was launched called #NGASketch which encouraged onsite and virtual visitors to share their sketches.

Another new offering, *75 Stories* invited visitors to join fifteen-minute pop-up talks that focused on rarely told tales from the Gallery's first seventy-five years. Stories ranged from the puzzling discovery of an older woman painted beneath Jean-Honoré Fragonard's *Young Girl Reading* to the clandestine arrival

of Leonardo da Vinci's *Ginevra de' Benci*.

Two other programs piloted this year included *Writing Salon*, a variation on *Drawing Salon*, and *Artist + Artist*. *Writing Salon* was created for visitors who like to connect with art through looking, conversation, and writing. Taught by a writer and museum educator, these sessions attracted another new audience. In *Artist + Artist*, a working artist discussed an object in the permanent collection and how he or she took inspiration from it. The program linked old master art to contemporary practice, offering insights to visitors. In one session, an artist discussed how a painting by the fifteenth-century Netherlandish artist Hans Memling inspired her to create a series of photographs exhibited at the Venice Biennale.

## EDUCATING

To better appreciate the Gallery's audiences, visitor studies and interviews were conducted. A study of visitor experiences in the Joachim Wtewael exhibition, in collaboration with the northern baroque curatorial department, proved that using clear language when referring to art historical concepts is critical. Texts or talks grounded in visual elements of a work of art support careful looking, and installing works of art to encourage comparing and contrasting is a powerful learning strategy. Additionally, a yearlong study of Gallery website users was conducted to understand their motivations and satisfactions. An online survey for Homeschool Days was offered, observations and interviews for *Art Around the Corner* Family Days were prepared, and visitors were interviewed about what they are looking for in a highlights tour of the West Building. Based on the findings, the education department has already recast a number of programs.

Another initiative included a six-visit pilot program designed for Georgetown University medical students, using art to help them hone their observation and communication skills. In addition, the division worked with advanced nursing students and created a workshop for the American College of Physician's annual internal medicine conference to focus on closer looking. For users with disabilities, a short introductory video was created for the website in American Sign Language, and the ASL and *Picture This*

tour offerings were maintained. Regular programming continued for school tours, family programs, the Summer Teacher Institute, workshops for teachers, lectures, gallery talks, docent tours, audio guides for adults, and internship and fellowship programs. The summer intern program served eighteen students from ten states and three countries, while the academic-year intern initiative welcomed eight participants. Auditorium programs served more than 16,000 visitors. Among the highlights of the year were public conversations with architect Frank Gehry and artists Cecily Brown and Lorna Simpson. Podcasts of these events were posted online and reached almost 150,000 additional viewers. Docent- and staff-led tours and free audio guides of the collection reached about 125,000 visitors. Teen and family programs and audio guides for children engaged about 12,000 young visitors. School tours, including the multiple-visit *Art Around the Corner* program, connected more than 33,000 students with the Gallery's collections. A series of three lessons in the *Art Around the Corner* program focused on the theme "What's Your Story" to explore how artists depict characters and symbols. During the 75th-anniversary year, a new guide was created for objects given by Paul Mellon. Together, all print publications served more than 550,000 visitors. Thus, through various approaches, an audience of more than 750,000 was reached on site.

Throughout the year, the Gallery's one million followers on social media (Facebook, Twitter, Instagram, and Pinterest) helped the Gallery share posts, generating three million engagements in the process. Several new hashtags, including #myngadc, encouraged visitors to post their favorite Gallery images. Education resources, the Gallery's outreach program that consists of nearly five hundred programs and publications, served more than thirty million users, including television viewers across the nation.

## CONCERTS AND FILMS

The music department began its seventy-fourth concert season with three brunch-time concerts in the Sculpture Garden, expanding the musical offerings to include bluegrass and Dixieland jazz bands. For the first time the Gallery held all concerts during the day, which increased attendance and brought standing-room-only crowds to several of the musical events.

A number of concerts were presented in honor of special exhibitions. In honor of *Louise Bourgeois: No Exit*, some of the artist's favorite composers were featured in concert. One concert included music in the style of Benny Goodman, Paul Mellon's favorite musician, to honor *In Celebration of Paul Mellon*. The Gallery presented three concerts of American music in honor of *Three Centuries of American Prints from the National Gallery of Art*.

The music department produced three special weekend-long music festivals. To celebrate the 150th anniversaries of Carl Nielsen and Jean Sibelius, four concerts of music by the Nordic composers were presented. The Gallery's resident ensembles, as well as its orchestra and a Finnish soprano were featured. A festival of the complete instrumental trios of Ludwig van Beethoven was presented, including nine concerts in four days, culminating with the National Gallery of Art Orchestra accompanying the resident piano trio on the *Triple Concerto*. In honor of the Gallery's 75th anniversary on March 17, 2016, the music department brought ensembles from four branches of the military to perform daily throughout the four-day celebration.

To present special concerts and symphony programs, the music department collaborated with a number of offices and organizations including the Embassy of the Czech Republic, the Delegation of the European Union to the United States, Washington Performing Arts, the Gallery's department of film programs, and the Equal Employment Opportunity office. The Gallery presented special concerts in honor of Hispanic



*Writing Salon* participants join local playwright Mary Hall Surface in exploring the literal and metaphorical roles of setting in writing and painting.



Heritage Month, Veterans Day, African American History Month, Women's History Month, the National Cherry Blossom Festival, and Asian Heritage Month. The department helped to present the popular Jazz in the Garden concert series as well as jazz brunch concerts. These two programs entertained more than 100,000 music lovers.

The music department merited seven positive concert reviews in various publications. The 2016 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, and retrospectives were presented every week during the year, adding to the Gallery's reputation as one of the best film exhibition venues in North America. Films were frequently introduced by renowned filmmakers, scholars, artists, and critics. The Gallery's membership in the International Federation of Film Archives remains vital for access to rare prints from film vaults around the world. The estate of artist Nancy Holt collaborated on the digital restoration of Holt's films *Pine Barrens* (1975) and *Sun Tunnels* (1978), both of which premiered at the Gallery.

Highlights from the year included premieres of *Don't Blink—Robert Frank*, *Wondrous Boccaccio*, *Hockney*, and *The Seasons in Quincy: Four Portraits of John Berger*, produced by Berger's friend Tilda Swinton. Among the special events during the fall season were a collaborative presentation with Festival del film Locarno and the retrospectives *Agnès Varda: Ciné-Portraiture* and *Maya Deren: Rhythm, Ritual, Repetition*.

The film department cooperated with the Freer Gallery of Art to present *Reseeing Iran: Twentieth Annual Iranian Film Festival*, which attracted standing-room-only audiences. Other series during the winter months included *Bolshoi Postmodern: Innovative Performance in HD* and *Athens Today: New Greek Cinema*, organized to coincide with the exhibition *Power and Pathos: Bronze Sculpture of the Hellenistic World*. Special film events during the winter included a revival of *Zorba the Greek* introduced by Katherine Quinn.

The spring season began with a partnership with the National Cherry Blossom Festival and two film restorations, Kon Ichikawa's *Kyoto* and Nagisa Oshima's *Kyoto, My Mother's Place*. Avant-garde cinematographer Babette Mangolte, who collaborated with film artists Yvonne Rainer, Michael Snow, and Chantal Akerman, presented a retrospective. The film and music series *Bernard Herrmann: Stage, Screen, and Radio* attracted media coverage and large audiences.

During the summer, the popular series *The Grandest Spaces: Picturing Museums* focused on ciné-essays recently produced about museums. In conjunction with the commemoration of the 400th anniversary of Shakespeare's death, *Shakespeare as Cinematic Experiment: 1908–1921* featured many unusual expressions of Shakespearean performance including a restoration of Asta Nielsen's *Hamlet* (1921) from the collection of the George Eastman Museum. Throughout the year, popular ciné-concerts continued, ranging from F. W. Murnau's *Faust* (1926) with a new score by the Daniel Schnyder Trio to D. W. Griffith's *Way Down East* featuring the film's original orchestral score from 1920.

#### RESOURCES FOR SCHOLARLY RESEARCH

The Library's third publication highlighting important aspects of its collection, *Documenting the Salon*, was completed this year thanks to a generous grant from the Florence Gould Foundation. The volume was distributed free of charge to more than 250 museum and university libraries worldwide.

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The Gallery's summer interns closely examine selections from the permanent collection of American works of art on paper in the West Building study room.





The Library added 6,393 books and 1,353 auction catalogs to its holdings in fiscal year 2016. The reader services department answered 2,950 inquiries, welcomed approximately 2,000 visitors, created 3,467 scans from its rare book collection, and recorded 28,384 unique visits to the library's web pages. The department borrowed 4,553 items for Gallery and Center for Advanced Study in the Visual Arts (CASVA) staff and

*Art Around the Corner* students journal and sketch during their visit to the exhibition *Three Centuries of American Prints from the National Gallery of Art*.

loaned 1,664 titles to universities and public libraries in forty-seven states and Puerto Rico and in nineteen foreign countries. Research orientations were held for groups from the George Washington University, University of Maryland, Catholic University of America, College Art Association, and Japan Library Forum.

The department of image collections acquired approximately 148,000 images in 2016, including twenty-six rare photographic albums, 5,800 rare photographs, 62,500 photographs, and 36,000 digital images. Researchers viewed more than 10,000 images on-site, and image specialists answered 954 reference inquiries.

Nearly 1,000 scans from the department's collections were created. Digitization of the 4,000 negatives comprising the Georg Piltz Archive began this year. Piltz documented architecture and sculpture in the former East Germany from just before World War II until the fall of the Berlin Wall in 1989.

Artists' portraits acquired include Marcel Duchamp by Julian Wasser (1963), Ruth Asawa by Imogen Cunningham (1963), Elaine de Kooning by Fred McDarrah (1961), Paul Cadmus by George Platt Lynes (1940), Robert Frank on the set of *Pull My Daisy* by John Cohen (1959), and twenty-one photos of New York art dealers by Mottke Weissman (1965).

The department received notable gifts from Diane de Grazia, Mrs. Michael Horn, Dianne Modestini, Innis Shoemaker, and Scott Sullivan, and from Gallery staff members Elizabeth Cropper, Lamia Doumato, and John Hand. William Craft Brumfield continues to add images to his survey of Russian architecture.

In keeping with its mission, the Gallery Archives provided critical support for the Gallery's 75th-anniversary commemoration by giving access to thousands of historical images and documentary materials, assisting with extensive research, and delivering several well-received presentations on the Gallery's history.

The archives received transfers of paper and digital records from Gallery offices to significantly increase its holdings, including new documentation on the Andrew W. Mellon Memorial Fountain and East Building renovations. Dorothy Vogel donated supplementary photographs, clippings, correspondence, and other items to enhance the Vogel biography and information about their collection. Gillian Walker gave additional materials relating to her father and former Gallery director, John Walker, for inclusion with the rest of his papers housed in the Gallery Archives.

Staff responded to some 600 inquiries about the Gallery's early exhibitions, acquisitions, programs, and architecture. A reference service database was created and implemented to track and respond to researchers more efficiently.

To provide further insight on Gallery history, the oral history program continued conducting interviews with several individuals, including key figures involved with the Gallery's historic agreement with the Corcoran Gallery.

Archives staff transferred the Corcoran archives from the Corcoran building, which had been placed in the Gallery's custody for temporary safekeeping, to the George Washington University.

The Kress History and Conservation Database project successfully digitized conservation documents relating to Gallery-owned Kress paintings and developed strategies for providing public access to these and other legacy scans. The project is supported generously by the Samuel H. Kress Foundation.

The Archive completed the import of the remaining legacy finding aids into the archival description database. This multi-year project to normalize and ingest bibliographical metadata into a structured environment improved physical and intellectual management of Gallery archival records.

The study room for European works of art on paper in the East Building hosted more than 1,200 visitors. Thirty-seven classes from twelve universities and seven schools were taught, using the Gallery's original prints, drawings, and rare illustrated books. In addition, there were twelve lectures for special groups and ten tours for Gallery docents, interns, and new staff. Gallery curators offered twenty-five of these classes, lectures, and tours. The study room for American prints and drawings in the West Building hosted 742 visitors, including students in twenty-three classes from eight universities and four schools. Additionally, curators provided thirty-one presentations for special groups,

behind-the-scenes tours, visiting curators, Gallery docents, interns, and new staff.

#### PUBLICATIONS

The Gallery's 75th-anniversary celebration and the reopening of the East Building galleries were the inspiration for a significant portion of the publishing office's activities and output during fiscal year 2016. Foremost in size and importance among the 2016 publications is *America's National Gallery of Art*, a richly illustrated tour through the museum's remarkable history, highlighting the contributions of its four directors, the growth of the Gallery's collections and exhibitions, its architectural grace, and the largesse of its founders and supporters over the past seventy-five years. The book was written by Philip Kopper and the publishing office of the Gallery, designed by Kelly Doe, and copublished by Princeton University Press.

A new highlights guide to the Gallery's collections and a compact map of the campus that includes accessible graphics of the renovated East Building were produced. *Highlights from the National Gallery of Art*, curated and introduced by the deputy director, features 430 works accompanied by insightful texts by the Gallery's curatorial staff; it is available in English, Spanish, French,

Chinese, and Japanese editions. The publishing office edited thirty wall texts and five hundred object labels and edited and designed a variety of ephemera including brochures, audio guides, calendars, press materials, invitations, announcements, and web overviews pertaining to the reopening.

The Gallery's second catalog in the prize-winning series National Gallery of Art Online Editions, *Italian Paintings of the Thirteenth and Fourteenth Centuries*, went live in February 2016. The third catalog in this series, *American Paintings, 1900–1945*, was launched in September to coincide with the installation of works from this period in the renovated East Building galleries. Approximately twenty more backlist titles were added to the PDF Library on the Gallery's website, where online visitors can browse, search, and download out-of-print exhibition and collection catalogs at no charge.

A prototype for the online resource *Mark Rothko: Works on Paper* is in preparation. The site is expected to launch in 2017 with approximately nine hundred works from the Gallery's collection to afford a broad view of Rothko's work from the 1930s through 1970.

Twelve book-length publications were produced this year: five exhibition catalogs, two collection catalogs, two volumes for CASVA, a library publication, a special Mellon publication, and *America's National Gallery of Art*. Reprints were undertaken for *Pleasure and Piety: The Art of Joachim Wtewael and Drawing in Silver and Gold: Leonardo to Jasper Johns*. Printed brochures were prepared for *In Celebration of Paul Mellon* and *In the Tower: Barbara Kruger*, along with five library brochures. The publishing office received a total of eight design awards for *Drawing in Silver and Gold: Leonardo to Jasper Johns*, *The Memory of Time: Contemporary Photographs at the National Gallery of Art*, *Gustave Caillebotte: The Painter's Eye*, and *The Altering Eye: Photographs from the National Gallery of Art*.

#### DIGITAL MEDIA

In fiscal year 2016 the digital media division was established to further the Gallery's digital integration plans. During the year, the division of imaging and visual services, the website department, and the media production department, were consolidated to increase the effectiveness and coordination



Gallery visitors draw a still life in the pilot program *Sketching Is Seeing*, where complimentary sketchbooks and graphite pencils were provided to visitors as tools to explore the museum.

## EDUCATING

of all digital media activities at the Gallery.

The division of imaging and visual services continued documenting the Gallery's collections and promoting access to high-quality, color-accurate digital images. Master digital files were made for 828 objects including 158 new acquisitions. Technical imaging was provided for 121 conservation treatments. Publication-quality images were made for seven Gallery exhibitions and catalogs including *Three Centuries of American Prints from the National Gallery of Art*; *In Celebration of Paul Mellon*; and *Intersections: Photographs and Videos from the National Gallery of Art and the Corcoran Gallery of Art*.

The Gallery posted 41,771 new and replacement images to its website. Using highly sophisticated imaging techniques, 332 ultra-resolution images were created and posted to the website, allowing the public to pan and zoom at extremely close detail. Ad-

ditionally, more than 46,200 images are now available for free download from NGA Images. NGA Images users downloaded more than 550,000 images in the fiscal year, bringing the grand total of downloads to 2,324,871 since the website launched in 2012.

In support of the East Building reopening, the Gallery released a new home page on the website as well as refreshed visitor information pages. These updates reflect a renewed focus on the Gallery visitor, providing high visibility for key facts as well as information about the collection, exhibitions, and events. The Gallery's website had more than six million visits in the fiscal year, an increase of four percent from fiscal year 2015.

The media production department provided digital moving media and audio to the public. Several films were produced to highlight art by Mark Ruwedel, Allan McCollum, Julie Mehretu, Don Perry, and Jennifer

Reeves. Films about the Gallery's permanent collection included *From Private Setting to Public Garden* about the installation of Marc Chagall's mosaic mural *Orphée* in the Sculpture Garden, and *Photographing "Little Dancer"* featuring Degas's iconic sculpture. In total, the Gallery produced 164 audio and sixty-seven video podcasts this year. All films and podcasts were featured on the Gallery's website. Multimedia artwork was installed and maintained for several exhibitions and ongoing media art installations including *Intersections: Photographs and Videos from the National Gallery of Art and the Corcoran Gallery of Art*; *Los Angeles to New York: Dwan Gallery, 1959–1971*; James Nares's video *Street* (2011); and Rineke Dijkstra's *I See a Woman Crying (Weeping Woman)* (2009).



Junior chairs of the Beijing Thirty-Fourth World Congress of Art History discuss the Gallery's rare book collection with executive librarian Neal Turtell and rare book librarian Yuri Long.

# CENTER FOR ADVANCED STUDY IN THE VISUAL ARTS

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The Center for Advanced Study in the Visual Arts sponsors the study of the visual arts in its four program areas of fellowships, research, publications, and scholarly meetings. Most members are selected through a competitive process by the Center's Board of Advisors. In 2016 the Board of Advisors included Patricia Berger (University of California, Berkeley), H. Perry Chapman (University of Delaware), John R. Clarke (University of Texas), Michael W. Cole (Columbia University), Jeffrey F. Hamburger (Harvard University), Steven D. Nelson (University of California, Los Angeles), and Cécile Whiting (University of California, Irvine). Three professorial appointments (the Samuel H. Kress professor, the Andrew W. Mellon professor, and the Edmond J. Safra visiting professor) are made at the invitation of the Gallery's Board of Trustees.

During its thirty-sixth academic year, the Center welcomed fellows from China, Germany, Italy, Japan, the Netherlands, Serbia, the United Kingdom, and the United States. The topics of their research ranged from gold disks of Chichen Itza in the reign of K'ak'upcal to the migration of fountains in early modern Europe, from the relationship between Edgar Degas and Mary Cassatt to fashion and costume in Yuan dynasty China, from the art of Romare Bearden to that of Philip Guston, and from American modernist photography and the Mexican cultural renaissance to the prints of Jan van de Velde II.

The Center cosponsored, with the University of Maryland, the forty-sixth Middle Atlantic Symposium in the History of Art.

This year's Wyeth Foundation for American Art Lecture was delivered by Kirk Savage on the topic "The Art of the Name: Soldiers, Graves, and Monuments in the Aftermath of the Civil War," and was subsequently released as a video podcast. The Center sponsored a Robert H. Smith study day in association with the exhibition *Gustave Caillebotte: The Painter's Eye*. A lecture by André Dombrowski entitled "Painting Rain: The Atmosphere of Impressionism" preceded the study day. At the 104th annual conference of the College Art Association (CAA), the Center convened a session on the topic of the study of world art in Washington, DC, supported by the J. Carter Brown Fund. The Center further sponsored a two-day visit to the Gallery for fifteen emerging scholars from China attending the CAA conference, who served as junior chairs at the 2016 Congress in Beijing organized by the Comité international d'histoire de l'art (CIHA). To recognize the contributions of former Safra professors, the Center held a meeting for the public and Gallery staff entitled "Reflections on the Collection: The Edmond J. Safra Visiting Professors at the National Gallery of Art." The meeting included lectures from eleven former professors and will result in a series of short video podcasts.

The sixty-fifth A. W. Mellon Lectures in the Fine Arts were delivered by Vidya Dehejia of Columbia University, on the topic "The Thief Who Stole My Heart: The Material Life of Sacred Bronzes in Chola India, c. 850–1280." Professor Dehejia's six Mellon lectures are now available on the Gallery website as audio and closed-captioned video podcasts.

The Center's ongoing research projects provide primary materials for scholarship. The Malvasia project will make available a multivolume annotated translation and new critical edition of Carlo Cesare Malvasia's *Felsina pittrice* (Bologna, 1678). Work on volume two, dedicated to Bolognese printmakers, is advancing to completion. The project is directed by the dean and coordinated by Professor Lorenzo Pericolo of the University of Warwick, who also serves as editor of the critical edition. Associate Dean Therese O'Malley is directing the design of a digital database for the History of Early American Landscape Design project. This expands upon the published volume *Keywords in American Landscape Design* (2010). Associate Dean Peter Lukehart and his team have been developing a geotagging feature that will allow place names mentioned in documents in the Accademia di San Luca database ([www.nga.gov/casva/accademia](http://www.nga.gov/casva/accademia)) to link to historic maps of Rome. In the course of the year the Accademia database migrated to the Gallery's new web platform, which allows for increased sustainability of the data and the addition of new documents.

For more on the Center's programs, see the complete archive of its published annual reports at [www.nga.gov/content/ngaweb/research/casva/publications/center-report.html](http://www.nga.gov/content/ngaweb/research/casva/publications/center-report.html).





Gallery painting conservator Joanna Dunn restores Jacopo Tintoretto's *Summer*.



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# PRESERVING

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The reopening of the East Building galleries required a team effort within the conservation division, a process undertaken in collaboration with colleagues throughout the Gallery. Conservation staff treated many objects and participated in numerous installations, including much work to integrate the Corcoran works into the collection. In addition, the staff prepared the third volume of *Facture* devoted to Edgar Degas's oeuvre that includes significant new research on his work across mediums. Another major initiative that involved the entire division was

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Gallery frame conservator Richard Ford applies gold leaf to the eighteenth-century Italian frame for Amedeo Modigliani's *Nude on a Blue Cushion*.

ConservationSpace. Since 2010, the Gallery has led this software development project to support conservation business processes and manage conservation documents.

The painting conservation department staff completed twenty-eight major and/or complex treatments, thirty-five minor treatments, and seventy-four major examinations involving x-radiography and infrared reflectography. More than five hundred paintings were examined and documented in preparation for lending to other institutions or for inclusion in Gallery installations. Several hundred additional paintings in the collection were examined.

Some of the more significant painting conservation treatments included Jean Siméon Chardin's *The Scullery Maid*, Frederic Edwin

Church's *Niagara*, Marsden Hartley's *Berlin Abstraction*, Aaron Douglas's *Into Bondage*, and Leon Berkowitz's *Coronation*. Other notable treatments included Pieter de Hooch's *Woman and Child in a Courtyard*, Frédéric Bazille's *Edouard Blau*, Sir Peter Paul Rubens's *Decius Mus Addressing the Legions*, Jan Davidsz de Heem's *Vase of Flowers*, and Jean Dubuffet's *Façades d'immeubles (Building Façades)*.

The department continued to commit significant time and resources to the Gallery's online systematic catalog project. Several conservators worked closely with curators and catalog authors to resolve questions of facture and condition, prepare technical entries, and edit scholarly essays for volumes devoted to sixteenth-century Italian paintings





by Titian, Jacopo Tintoretto, and Veronese; nineteenth-century French paintings; and American modernism. Staff began technical examinations and updates for the online Dutch catalog, primarily focusing on the Corcoran Collection and other recent acquisitions. Painting conservators also engaged in collaborative research with curators and scientists to contribute chapters to forthcoming catalogs for the Gallery exhibitions *Frédéric Bazille and the Birth of Impressionism* and *Fragonard's Fantasy Figures*.

Department staff continued their collaboration with Gallery Archives on the Kress Archives Conservation database project. Staff also conducted a wide range of research related to Gallery paintings, artists' materials and techniques, and innovative approaches to treatment, and produced numerous publications and presentations.

Paper conservators completed seventeen major treatments ranging from the repair

of scratches and water damage on Pietro Rotari's pastel *An Elegant Young Lady with a Lace Cap* (1750/1756) to the mending of paper shattered by sulfuric acid in Ed Ruscha's *Stains: Sulfuric Acid (Mallinckrodt)* (1969). They also finished 124 minor treatments, four major examinations, and 1,376 minor examinations. One of the most intriguing works conserved this year was the eighteenth-century British cut paper drawing *Adam and Eve in the Garden with Two Sheep and Two Doves*. Resembling paper lace, the work of art was made by cutting the design into the paper and drawing the details using graphite pencil, pen and ink, and touches of watercolor. The artist glued the lacework onto a red painted background and framed it. Over time, areas of paper became stuck to the glass and some sections tore apart. The conservator carefully removed the paper from the glass using moisture, mended the tears, and realigned distorted sections of the lacework.

Matting-framing specialists matted 1,584 prints, drawings, and photographs, framed and unframed 1,104 artworks, devised 132 display mounts, built 115 frames, installed 103 artworks, and prepared 598 custom

housings. Although specialists concentrated mainly on straightforward hinging, matting, and framing, they frequently needed to create mounts for three-dimensional or unusual works on paper. Several exhibitions included sketchbooks and bound volumes for which framers constructed cradles to support the books, some with multiple page openings. Matting and framing specialists collaborated with other Gallery staff on the complicated installation of a glass lanternslide by Étienne Jules Marey, *Chronograph of a Man on a Bicycle*. For the exhibition *Three Centuries of American Prints from the National Gallery of Art*, framers and conservators mounted Robert Rauschenberg's collage of printed cardboard, *Cardbird II*, directly to the wall with fabricated hardware and Velcro. Made of molded polyurethane over a lithographic print, Claes Oldenburg's *Profile Airflow* was cleaned and reassembled using additional materials to provide structural support necessary for the artwork to safely travel to other institutions.

The photograph conservators completed twenty-seven major treatments, 966 minor treatments, and 828 condition examinations for loans, collection maintenance, and five exhibitions: *Celebrating Photography at the National Gallery of Art: Recent Gifts*; *Intersections: Photographs and Videos from the National Gallery of Art and the Corcoran Gallery of Art*; *Tom Hunter: Life and Death in Hackney*; *Los Angeles to New York: Dwan Gallery*, 1959–1971; and *Photography Reinvented: The Collection of Robert E. Meyerhoff and Rheda Becker*.

Working in close collaboration with art handlers, matter-framers, and preventive conservation staff, the photograph conservation department prepared for the installation of *Photography Reinvented* in the renovated East Building galleries. Many of the exhibition's large and impressive contemporary photographs have exposed surfaces without protective glazing, so the department initiated research to test cleaning and dusting methods to inform how to preserve the delicate high-gloss surfaces of these works of art.

Conservation of three photographs by James Van Der Zee was completed, which included the reintegration of mottled areas on the matte-surfaced print *A Casual Affair* and compensations for loss, reduction of tears, and creases in *Club Lido* and *Dress Rehearsal #2*.

To prepare for the upcoming exhibition *East of the Mississippi: Nineteenth-Century American Landscape Photography*, a complex treatment was performed on James F. Ryder's *Photographic Views on the Atlantic & Great Western Railway* in which flocked

Gallery paper conservator Kimberly Schenck repairs scratches and water damage on Pietro Rotari's pastel *An Elegant Lady with a Lace Cap*.

cellulose powder was used to camouflage unsightly stains on the mount of this albumen print.

Photograph conservation continued work on the upcoming book *Platinum and Palladium Photographs: Technical and Aesthetic History, Chemistry, and Connoisseurship*, featuring forty-one essays by forty-four contributors, nine of whom are past and present Gallery photograph conservators, scientists, and curators. The department also collaborated with the Gallery's media production staff to produce videos describing the process of platinum photography for the Gallery's website, which will launch in conjunction with the book's publication.

Object conservators completed ten major treatments, 127 minor treatments, sixty-three major examinations, and more than 600 minor examinations for loan, exhibition, and preservation. Among notable treatments were those sculptures new to the collection or long absent from view, including *Pigeon Holes* by Roxy Paine; Jean Dubuffet's *Site à l'homme assis*, a quintessential example of his polyester resin figural works painted bright white with bold black lines; Constantino Nivola's *Widow of Pausania*, an assemblage of carved and polished travertine blocks; and Wilhelm Lehbruck's last sculpture, the large-scale painted plaster *Seated Youth*. Disfiguring old repairs on the large marble roundel depicting *Lodovico Sforza, Duke of*

*Bari* by Benedetto Briosco were replaced, and Alexander Calder's monumental *Cheval Rouge* returned to the Sculpture Garden newly painted in the rich red-orange color as the artist intended.

The department oversaw major conservation of the three-tiered Andrew W. Mellon Memorial Fountain with bronze zodiac reliefs designed by Sidney Waugh. Situated in a plaza bounded by Sixth Street, Pennsylvania Avenue, and Constitution Avenue Northwest, the fountain was restored as a functioning waterwork to celebrate the Gallery's 75th anniversary.

Preparation of sculpture for installation in the renovated East Building was paramount. Installation of outdoor works on the new Roof Terrace including the impressive blue painted *Hahn/Cock* by Katharina Fritsch, George Rickey's kinetic piece *Divided Square Oblique II*, and the intertwined stainless steel configuration V-X by Kenneth Snelson required exceptional coordination with numerous Gallery departments to ensure safe installation.

For the upcoming exhibition *Della Robbia: Sculpting with Color in Renaissance Florence*, conservators treated glazed terracottas for exhibition, examined multiple works of art, and initiated technical research for the accompanying catalog. As part of an international team investigating copper-alloy sculpture techniques and history, conservators participated in a bronze-casting course to

learn firsthand the arcana of lost-wax and sand-casting techniques.

The preventive conservation department coordinated several activities throughout the Gallery while continuing to work on outgoing loans, frames, and special exhibitions, which included the installation of *Power and Pathos: Bronze Sculpture of the Hellenistic World*; *Hubert Robert, 1733–1808*; and *Los Angeles to New York: Dwan Gallery, 1959–1971*. Each of these projects required substantial support from preventive conservators to collect loans and collaborate with curators and designers to ensure a successful installation. Conservators also assisted with the return of the last traveling loan exhibition associated with the closing of the East Building galleries, *Intimate Impressionism from the National Gallery of Art*. In addition to exhibition responsibilities, twenty-six micro-climate and waterproof packages were constructed for the Gallery's loan program.

Preventive conservators worked closely with scientific research and risk management departments to improve the review and approval process of all materials and products used at Gallery facilities. Work

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Gallery textile conservator Julia Burke prepares Matt Mullican's cotton and machine appliquéd, oversized wall hanging, *Untitled*, for installation in the renovated East Building Concourse galleries.



PRESERVING



A collaborative study by Gallery painting conservators and curators using x-radiography revealed a hidden portrait beneath Frédéric Bazille's *Young Woman with Peonies*.

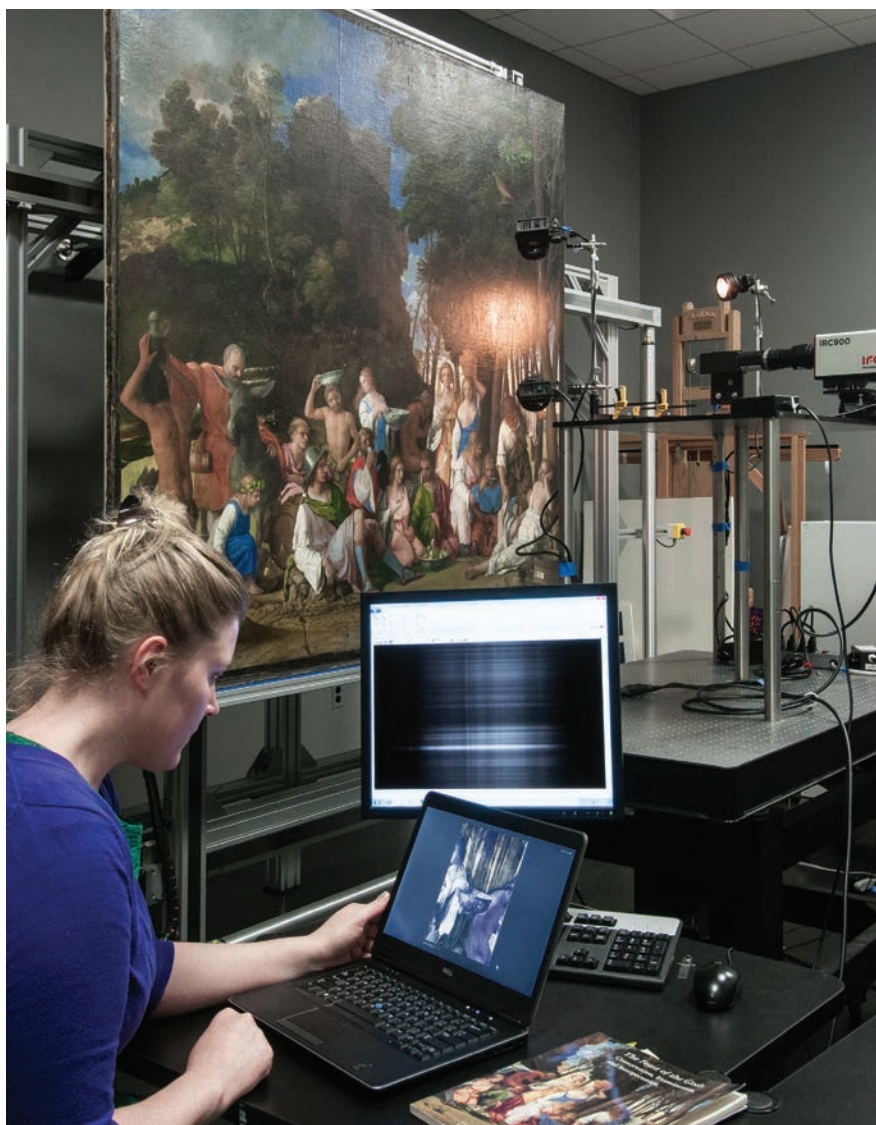
included modification to the Safety Data Sheet database to highlight important distinctions of material usage that may pose a risk to art preservation.

Frame conservators completed several major treatments, notably the stabilization and refinishing of the eighteenth-century Italian frame for Amedeo Modigliani's *Nude on a Blue Cushion* and the replacement of the frame for Jean Dubuffet's *Façades d'immeubles (Building Façades)*. For installation in the French, American, and Dutch galleries, frames recently entering the collection from the Corcoran also were treated or replaced.

The textile conservator completed four major treatments, thirteen major examinations, fifty-one minor treatments, eighty minor examinations, and 213 condition examinations for exhibitions, loans, collection maintenance, and the East Building reinstallation. Treatments included a silk damask upholstered slip seat from a Philadelphia side chair (1740–1760) in the Kaufman Collection; Matt Mullican's cotton and machine appliquéd, oversized wall hanging, *Untitled* (1982); a *Scenic Animal Carpet* (c. 1625) from Northwest India; and Robert Rauschenberg's *Ringer (State)* with lithograph and newsprint transfers and collage on silk and cotton layered panels. Two of the works examined and rehoused included Jean Arp's tapestry *Variation Sur "Aubette"* and the related cartoon.

In collaboration with other conservation departments, microfading and instrumental analysis techniques were used to assess the vulnerability of light-induced fading in textiles, photographs, and works on paper.

In addition to analysis of conservation and exhibition materials and ongoing support of online catalogs, the scientific research department responded to more than 120 requests for analysis on works of art, many involving complex investigations. In preparation for two upcoming exhibitions, the department collected technical information that will be used to illuminate the relationships among paintings: in one case, a small group of works by Jean-Honoré Fragonard, and in the other, the complex network of relationships among seventeenth-century Dutch genre painters. For the latter exhibition, 105 paintings were examined and methods for the visualization of the data developed. The department replaced two gas-chromatographs and the ten-year-old micro-spectrophotometer. Scientists demonstrated new, leading-edge capabilities for collecting and processing high-resolution hyperspectral reflectance images and x-ray fluorescence maps of large paintings. One of the highlights of this work is the set of images obtained from



*The Feast of the Gods* by Giovanni Bellini and Titian. Department members shared expertise with the conservation field through training, continued leadership in working groups, and lectures at academic institutions and conferences. Podcasts from a symposium on imaging works of art were added to the Gallery website. Department members co-authored twelve papers that covered topics as diverse as non-invasive identification and visual localization of different paint binders in a painting by Jackson Pollock, the discovery of a rare mineral in a painting by Giotto, investigations of innovative gels for cleaning works of art, and the chemistry that occurs in paint films.

The conservation administration department has been creating a comprehensive data repository for advertising materials, technical information, and color charts that will be appended to the database for artists' materials in the Art Materials Research and

Study Center. Work continues to reorganize trade literature, which will be available on the database with detailed descriptions of all 21,600 items cataloged to date. The history files will contain rare, primary-source documents gathered directly from company owners and business records housed in the art materials collection.

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Conservation scientist Kathryn Dooley collects and processes high-resolution hyperspectral reflectance images of *The Feast of the Gods* by Giovanni Bellini and Titian.





2016 REVIEW

# TREASURER'S REPORT

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Fiscal year 2016 marked a number of significant milestones for the Gallery including the 75th anniversary of its opening on March 17, 1941, the completion of a three-year renovation and expansion of the East Building galleries, and the conclusion of the accessioning and integration of art works from the Corcoran Gallery of Art under the landmark agreement between the Corcoran, the George Washington University, and the National Gallery of Art in August 2014. Each of these milestones significantly advanced the Gallery's mission of service to the nation and also influenced the Gallery's financial position and operating results. These accomplishments could not have been successfully realized without the steadfast support of Congress and the President, the generosity of many donors, and the tremendous effort and dedication of staff in every department of the Gallery.

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 2016. Net assets totaled \$1.14 billion at September 30, 2016, an increase of \$75.8 million or 7.1 percent over fiscal 2015. This increase is primarily due to the strong performance of the Gallery's investment portfolio, which ended the year at \$808.1 million, \$48.4 million or 6.4 percent over the prior year-end.

The invested portfolio returned 8.4 percent, excluding new gifts added and spending withdrawn to support programs. All asset classes of the portfolio produced gains, with developed international, emerging market and U.S. equities contributing most to overall performance. Relatively flat returns for private equity and hedge funds tempered the overall performance of the portfolio. The investment portfolio's long-term performance over the ten-year period totaled 5.5 percent, exceeding the Gallery's custom investable benchmark by 150 basis points.

The Gallery continued progress on the Master Facilities Plan, a comprehensive long-term capital renewal program supported by federal appropriations that is designed to address life safety and infrastructure improvements necessary to maintain and protect the Gallery's buildings. In fiscal year 2016, investments in building renovations and capitalized equipment totaled \$36.8 million. Construction was completed on the major fire, life safety, and infrastructure improvements to the public galleries in the East Building including the privately funded gallery expansion and new Roof Terrace. On September 30, the renovated East Building galleries reopened to the public in celebration of the Gallery's 75th-anniversary year.

### Operating Results

The Gallery ended the fiscal year with an unrestricted operating surplus of \$1.1 million before depreciation and amortization. Operating expenses increased at a greater rate than operating support and revenue resulting in a lower operating surplus than the prior year.

Operating support and revenue totaled \$158.6 million in fiscal 2016, increasing \$4.1 million or 2.6 percent over fiscal 2015. Federal support for operations totaled \$123.5 million, an increase of \$6.3 million, as a result of a 6.5 percent increase in total federal appropriations received and increased outlays for prior year obligations. Support from gifts and grants totaled \$8.5 million, an increase of \$1.2 million over fiscal year 2015 primarily as a result of unrestricted gifts received in honor of the Gallery's 75th anniversary. Gifts from individuals, corporations, and foundations continued to play a major role in supporting the Gallery's special exhibition, education, curatorial, and conservation programs in fiscal year 2016.

These increases in operating support were partially offset by reductions in revenue from royalties and other income, funds appropriated under the Gallery's spending policy, and sales in the Gallery shops. Royalties

and other income totaled \$1.2 million, a decrease of \$1.7 million from the prior year due primarily to one-time fees received in the prior year for touring exhibitions of art displaced by the East Building construction project. Funds appropriated under the Gallery's investment spending policy totaled \$17.5 million, a decrease of \$1.0 million or 5.2 percent from the prior year as a result of one-time support in fiscal 2015 for the transfer of artworks and personnel from the Corcoran Gallery of Art. Revenues from the Gallery shops totaled \$7.8 million, a decrease of \$0.8 million from the prior year due to the East Building renovation.

Fiscal 2016 operating expenses totaled \$157.5 million, increasing \$7.3 million or 4.9 percent over the prior year, mainly the result of special programs and events celebrating the Gallery's 75th-anniversary year and the reinstallation and reopening of the East Building. This heightened level of activity was supported by the sustained efforts of staff in nearly every Gallery department. At the end of the year, exhibitions of two major promised gifts marked the reopening of the East Building galleries: *Los Angeles to New York: Dwan Gallery, 1959–1971* and *Photography Reinvented: The Collection of Robert E. Meyerhoff and Rheda Becker*. Other

major exhibitions opening this year included *Power and Pathos: Bronze Sculpture of the Hellenistic World*; *Hubert Robert, 1733–1808*; and *The Serial Impulse at Gemini G.E.L.*

The collection was augmented by several major purchases in fiscal year 2016 including Frans van Mieris's *A Soldier Smoking a Pipe*, Simon Vouet's *Madonna and Child*, and Janine Antoni's *Lick and Lather*.

### Auditors' Report And Financial Statements

Summarized financial information is shown on the following pages. The Gallery's complete fiscal year 2016 audited financial statements, related notes, and the auditors' reports thereon can be found on the Gallery's website at [www.nga.gov](http://www.nga.gov). The Gallery's external auditors issued an unqualified opinion on the fiscal year 2016 financial statements and did not identify any material weaknesses, significant deficiencies, or areas of noncompliance with laws and regulations.



# FINANCIAL STATEMENTS

## SUMMARIZED STATEMENTS OF FINANCIAL POSITION

Years ended September 30, 2016 and 2015

(In thousands)

ASSETS	2016	2015
Cash and cash equivalents	\$ 54,774	\$ 60,101
Pledges, accounts receivable, and other assets	27,835	14,205
Investments and trusts held by others	808,105	759,738
Property, plant, and equipment, net	332,157	310,886
<b>Total assets</b>	<b>\$ 1,222,871</b>	<b>\$ 1,144,930</b>

## LIABILITIES AND NET ASSETS

### LIABILITIES:

Environmental liability	\$ 22,981	\$ 23,671
Other liabilities	57,126	54,345
<b>Total liabilities</b>	<b>80,107</b>	<b>78,016</b>

### NET ASSETS:

Unrestricted	549,768	499,780
Temporarily restricted	184,801	176,324
Permanently restricted	408,195	390,810
<b>Total net assets</b>	<b>1,142,764</b>	<b>1,066,914</b>

<b>Total liabilities and net assets</b>	<b>\$ 1,222,871</b>	<b>\$ 1,144,930</b>
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## SUMMARIZED STATEMENT OF OPERATIONS

Years ended September 30, 2016 and 2015

(In thousands)

UNRESTRICTED SUPPORT AND REVENUE	2016	2015
Federal appropriations	\$ 123,534	\$ 117,196
Gifts and grants	8,492	7,256
Gallery shops sales, net	7,822	8,641
Spending policy appropriated for operations	17,488	18,455
Royalties and other income	1,232	2,929
<b>Total support and revenue</b>	<b>158,568</b>	<b>154,477</b>

### UNRESTRICTED EXPENSES\*

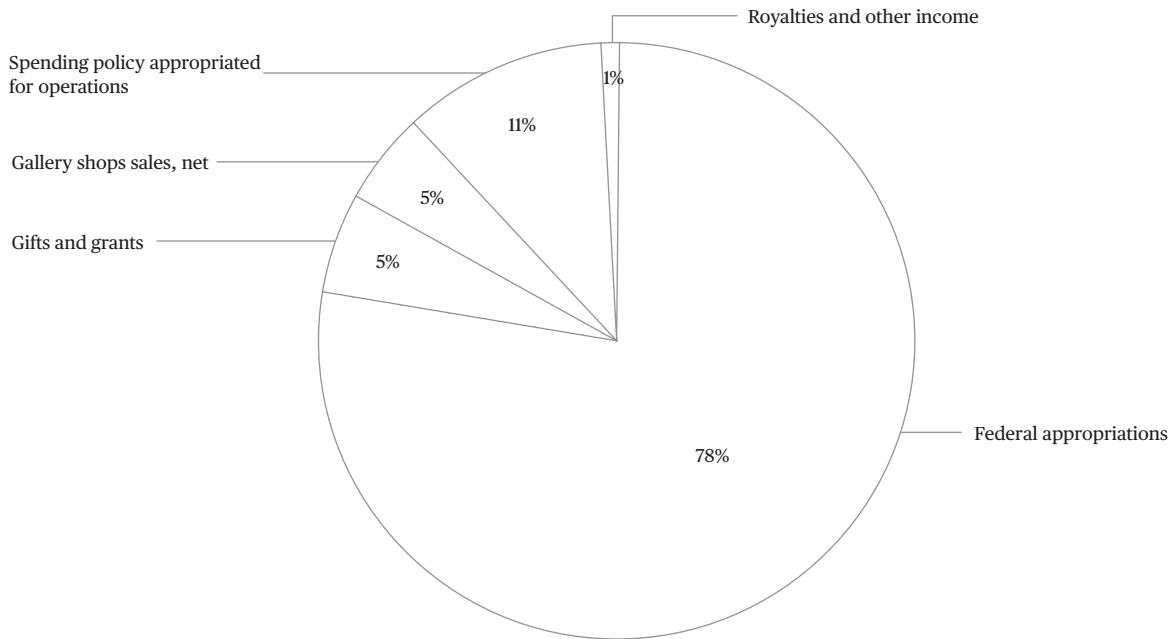
Collections	49,702	48,436
Special exhibitions	20,812	18,644
Education, Gallery shops, and public programs	41,370	39,969
Editorial and photography	6,587	6,184
General and administrative	34,843	32,905
Development	4,168	4,044
<b>Total expenses</b>	<b>157,482</b>	<b>150,182</b>

<b>Change in net assets from operating activities</b>	<b>\$ 1,086</b>	<b>\$ 4,295</b>
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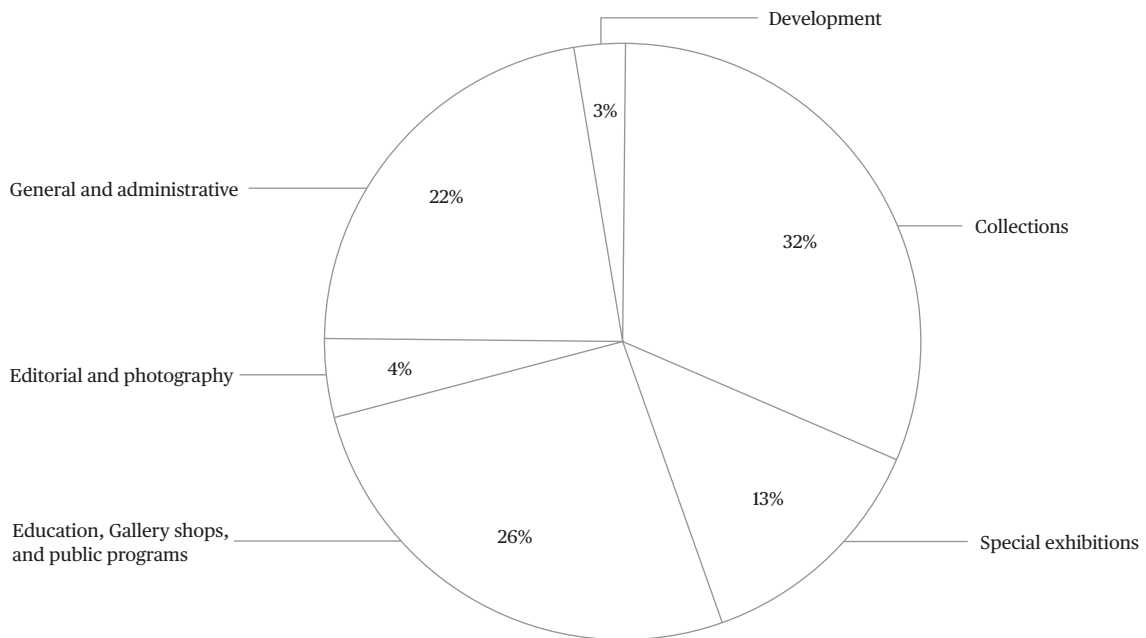
\*excluding depreciation and amortization

NATIONAL GALLERY OF ART

2016 UNRESTRICTED OPERATING SUPPORT AND REVENUE  
\$158,568 (In thousands)



2016 UNRESTRICTED OPERATING EXPENSES BEFORE DEPRECIATION AND AMORTIZATION  
\$157,482 (In thousands)



# ACQUISITIONS

During fiscal year 2016 the National Gallery of Art accessioned 2,204 works of art from the Corcoran Gallery of Art. These works of art are in addition to the works accessioned during fiscal years 2014 and 2015. The full list of works accessioned from the Corcoran Collection, since the court decision, is available on the Gallery's press website at [www.nga.gov/press](http://www.nga.gov/press). In fiscal years 2014, 2015, and 2016 the Gallery

accessioned a total of 8,801 works of art from the Corcoran Collection including 536 paintings, 455 sculptures, 1,170 drawings, 3,876 prints and illustrated books, and 2,569 photographs. The works listed below represent works outside the Corcoran Collection that were acquired during fiscal year 2016.

## PAINTINGS

- Artschwager, Richard, American, 1923–2013  
> *Untitled (Mantlepiece)*, 1972, charcoal and acrylic polymer emulsion on composition board, 2016.11.1, Dorothy and Herbert Vogel Collection
- Benglis, Lynda, American, born 1941  
> *Ist Wax Work*, 1966, wax and resin with powder aniline dye, 2016.11.4, Dorothy and Herbert Vogel Collection
- Bochner, Mel, American, born 1940  
> *Blah, Blah, Blah*, 2011, oil on canvas, 2015.154.1, Gift of Mel Bochner in honor of Dr. James Meyer
- Caillebotte, Gustave, French, 1848–1894  
> *Dahlias, Garden at Petit Gennevilliers*, 1893, oil on canvas, 2016.48.1, Gift of the Scharffenberger Family
- Constable, John, British, 1776–1837  
> *Yarmouth Jetty*, 1822, oil on canvas, 2016.11.5.1, Gift of Ruth Carter Stevenson in Honor of the 50th Anniversary of the National Gallery of Art
- Dutch or Flemish 17th Century  
> *Trompe l'Oeil of an Etching by Ferdinand Bol*, c. 1675, oil on panel, 2016.3.1, Fund given in honor of Derald Ruttenberg's Grandchildren
- Eaton, Charles Warren, American, 1857–1937  
> *Woods in Winter*, 1886, oil on canvas, 2015.162.1, Stephen and Andrew Trachtenberg in loving memory of Honey Trachtenberg Weiss and Henry Weiss
- Held, Al, American, 1928–2005  
> *Untitled*, 1973, acrylic on canvas, 2016.45.1, Gift of the Al Held Foundation, Inc. in memory of Nan Rosenthal
- Jackson, Oliver Lee, American, born 1935  
> *Portrait of Julius Hemphill*, 1973, silver paint, studs, and mixed media on canvas, 2015.152.1, Gift of the Oliver L. Jackson Trust
- Katz, Alex, American, born 1927  
> *Portrait of Ada*, 1959, oil on linen, 2016.2.1, Avalon Fund
- Lawson, Ernest, American, born Canada, 1873–1939  
> *High Bridge at Night, New York City*, c. 1910/1920, oil on canvas, 2016.129.1, Gift of Alice and Richard Schoen
- Looper, Willem de, American, born the Netherlands, 1932–2009  
> *The Duke*, 1990, acrylic on canvas, 2016.116.1, Gift of Frauke de Looper
- Mazzucchelli, called Morazzone, Pier Francesco, Lombard, 1573–1626  
> *The Adoration of the Magi*, c. 1600, oil on panel, 2016.87.1, Pepita Milmore Memorial Fund
- McEntee, Jervis, American, 1828–1891  
> *Mount Desert Island, Maine*, 1864, oil on canvas, 2016.141.1, Gift of John Wilmerding in honor of Jo Ann and Julian Ganz

- Mieris, Frans van, Dutch, 1635–1681  
> *A Soldier Smoking a Pipe*, c. 1657/1658, oil on panel, 2016.10.1, The Lee and Juliet Folger Fund
- Nickson, Graham, British, born 1946  
> *The Bather with Outstretched Arms*, 1980–1981, Liquitex on museum board (five panels), 2015.155.1, Gift of John and Laurie Adams
- Paine, Roxy, American, born 1966  
> *Pigeon Holes*, 1997, acrylic, alkyd, silicone, and insect pins on mahogany panel with Plexiglas, 2015.159.4, Gift of the Heather and Tony Podesta Collection
- Vos, Marten de, Flemish, 1532–1603  
> *Portrait of an Old Woman*, 1556, oil on panel, 2015.156.1, Gift of Family of Edith K. Bralove
- Vouet, Simon, French, 1590–1649  
> *Madonna and Child*, 1633, oil on canvas, 2016.20.1, Chester Dale Fund

## SCULPTURES

- Antoni, Janine, Bahamian, born 1964  
> *Lick and Lather*, 1993, complete set of fourteen busts: seven in chocolate and seven in soap on fourteen pedestals, 2016.49.1, Gift of the Collectors Committee
- Benglis, Lynda, American, born 1941  
> *Untitled*, 1968, colored latex, 2016.11.2, Dorothy and Herbert Vogel Collection
- Flavin, Dan, American, 1933–1996  
> *"monument" for V. Tatlin*, 1966, cool white fluorescent light, 2015.179.1, Gift of Virginia Dwan
- French 16th Century  
> *Judith with the Head of Holofernes*, 16th century or later, gilded bronze, 2015.178.2, Gift of the Riddick Family: Michael, Elizabeth, Christian, and Francesca
- French 17th Century, after Jean Warin, Flemish, 1607–1672  
> *Louis XIV, 1638–1715, King of France 1643, and his mother Anne of Austria*, after 1645, bronze, 2016.52.1, Gift of Andrew Brown
- Giacometti, Alberto, Swiss, 1901–1966  
> *Bust of Annette IX*, conceived 1964, cast 1966, bronze, 2016.44.1, Gift of Richard and Elaine Kaufman
- Hadzi, Dimitri, American, 1921–2006  
> *Scudi IV*, model 1959, cast 1961, bronze, 2016.17.1, Gift of Cynthia Hadzi, in honor of Dimitri Hadzi
- Ross, Charles, American, born 1937  
> *Hanging Islands*, conceived 1966, refabricated 2015, acrylic and metal (thirty-six prisms), 2016.19.1, Gift of Virginia Dwan
- Roty, Louis-Oscar, French, 1846–1911  
> *Medal for the Fiftieth Anniversary of the École française d'Athènes* [obverse]; *École française d'Athènes* [reverse], 1898, silver

- > *Painting (Pittura)*, 1879, bronze, 2015.177.1.a, b, 2, Gift of Faya Causey, in memory of Philip Conisbee
- Sandback, Fred, American, 1943–2003  
> *Untitled (One of Four Diagonals)*, 1970, black elastic cord, 2015.153.1, Gift of the Fred Sandback Archive in honor of Virginia Dwan
- Shechet, Arlene, American, born 1951  
> *Not Buddha*, 1995, Hydrocal and acrylic
- > *Head in My Head*, 2000, Hydrocal, acrylic, steel, and concrete
- > *Twin Rockers*, 2007, ceramic, steel, acrylic, and plywood, 2016.9.1–3, Gift of Anne and Joel Ehrenkranz
- Snelson, Kenneth, American, born 1927  
> *V-X*, 1967, stainless steel and wire cable, 2016.51.1, Gift of the artist
- Tuscan 16th Century  
> *Giovanni Francesco Tinti, Poet and Astrologer* [obverse]; *Coat of Arms and Inscription* [reverse], 1581, terracotta, 2015.178.1.a, b, Gift of the Riddick Family: Michael, Elizabeth, Christian, and Francesca
- Tuttle, Richard, American, born 1941  
> *#7 (wood)*, 1997–1998, plywood, cardboard, wire, paint, and nails, 2016.11.3, Dorothy and Herbert Vogel Collection

## DRAWINGS

- Adamski, Hans Peter, German, born 1947  
> *Self-Portrait with Nose Trophy*, 1980, acrylic on brown paper, 2016.142.1, Gift of Christopher and Beverly With in memory of Karl and Gerda With
- Angelis, Pietro de, Italian, c. 1730s–1800 or later  
> *Design for a Trompe-l'Oeil Ceiling Decoration*, c. 1780, pen and black ink with gray wash and graphite, 2016.66.1, Ailsa Mellon Bruce Fund
- Augsburg School, 18th century  
> *Arabesques with Frolicking Putti, Animals, and Jesters*, c. 1750, pen and gray ink with gray wash over graphite, heightened with white and gold on blue paper, 2016.100.1, Purchased as the Gift of Andrea Woodner
- Baclar d'Albe, Baron Louis-Albert-Guillain, French, 1761–1824  
> *River Landscape with Castles and Travelers*, 1817, gouache on cardboard
- > *River Landscape with Castles and Fishermen*, 1817, gouache on cardboard, 2016.71.1, 2, Purchased as the Gift of Dian Woodner
- Barth, Carl, German, 1787–1853  
> *A Young Woman with an Elaborate Hairdo*, 1823, graphite with pen and black ink, 2016.28.1, Ailsa Mellon Bruce Fund
- Berkowitz, Leon, American, 1911–1987  
> *Untitled*, 1984, pastel, 2016.148.5, Gift of Bob Stana and Tom Judy

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- Birmann, Peter, Swiss, 1758–1844  
 > *Il Orido a Bellano sul Lago di Como*, c. 1805, pen and black and brown ink with brown wash, 2016.33.1, Ailsa Mellon Bruce Fund
- Bisttram, Emil, American, 1895–1976  
 > *Untitled*, c. 1950, charcoal, 2015.115.6, Gift of Bob Stana and Tom Judy
- Bonnard, Pierre, French, 1867–1947  
 > *Intervalles (Study for Le Petit Solfège illustré)*, 1891/1893, pen and ink with wash over graphite, 2016.88.1, Purchased for the Virginia and Ira Jackson Collection
- Bruegel, Pieter the Elder, Flemish, c. 1525/1530–1569  
 > *The Bagpipe Player*, c. 1562, pen and brown ink, with some incised lines, 2016.127.2, Woodner Collection, Gift of Dian Woodner
- Cambiaso, Luca, Genoese, 1527–1585  
 > *A Standing Sibyl with a Scroll*, mid-1550s, pen and brown ink, 2016.75.1, Purchased as the Gift of Joan and David Maxwell
- Campendonk, Heinrich, 1889–1957  
 > *Self-Portrait* (recto); *Adda Deichmann Reclining in a Chair* (verso), c. 1912, watercolor and gouache over graphite on Japanese paper, 2016.136.1.a, b, Gift of Beatrix and Ladislaus von Hoffmann in Honor of Andrew Robison
- Chatillon, Henri-Guillaume, French, 1780–1856  
 > *Apollo or Adonis*, c. 1818, charcoal and black chalk, 2016.54.3, Gift of David H. McDonnell
- Chazal, Antoine Toussaint de, French, 1793–1854  
 > *Seated Woman* (recto); *Head of a Child* (verso), c. 1815, black and white chalk on blue paper, squared in red chalk (recto); black and white chalk on blue paper (verso), 2016.93.1.a, b, Joseph F. McCrindle Endowment Fund
- Corbett, Muriel Goodwin, American, 1906–1990  
 > *Paris #27*, 1957, ink, 2016.148.11, Gift of Bob Stana and Tom Judy
- Cox, David, British, 1783–1859  
 > *Grotto Interior*, c. 1850, watercolor over graphite, 2015.151.1, Gift of Donald Stone
- Di Meo, Dominick, American, born 1927  
 > *Untitled*, 1966, gouache and collage, 2016.148.9, Gift of Bob Stana and Tom Judy
- Dine, Jim, American, born 1935  
 > *Shellac Orientale*, 1973–1974, graphite, watercolor, and shellac with collage of various papers, human hair, and screw heads, 2016.13.1, Gift of Milly and Arne Glimcher
- Donley, Robert, American, born 1934  
 > *Great Tank Battle*, 1981, graphite, colored pencil, and ink, 2015.115.13, Gift of Bob Stana and Tom Judy
- Dorner, Johann Jakob the Younger, German, 1775–1852  
 > *A Study of Pine Trees* (recto); *The Rhine Valley* (verso), c. 1820, watercolor and gouache over graphite with pen and black ink on blue-gray prepared paper (recto); graphite (verso), 2016.84.2.a, b, Ailsa Mellon Bruce Fund
- El Greco, attributed to, Greek, 1541–1614  
 > *Pietà*, c. 1570, pen and brown ink and brown wash over black chalk, 2016.54.1, Gift of David H. McDonnell
- Elsasser, Julius Albert, German, 1814–1859  
 > *Moonlit Landscape with a Monk Walking near a Palace*, 1852, brown wax with scratching out, 2015.188.1, Ailsa Mellon Bruce Fund
- Feininger, Lyonel, American, 1871–1956  
 > *Strolling Ladies with Gentlemen Admirers*, 1910, pen and black ink, 2016.101.2, Ruth and Jacob Kainen Memorial Acquisition Fund
- Florentine 15th century  
 > *Studies of Saint Francis Kneeling and Other Figures*, c. 1390/1410, brown wax heightened with white on green prepared paper cut, reassembled, and laid down, 2016.127.1, Woodner Collection, Gift of Dian Woodner
- Francis, Sam, American, 1923–1994  
 > *Untitled*, 1976–1977, acrylic paint, 2016.8.1, Gift of the Sam Francis Foundation, California; Bequest of Robert Shapazian
- Freudenberger, Sigmund, Swiss, 1745–1801  
 > *Conversation Piece*, 1770s, pen and ink with gray wash over graphite, 2015.161.2, Gift of John O'Brien
- Gandolfi, Gaetano, Italian, 1734–1802  
 > *Birth of Venus*, late 1770s, red chalk heightened with white chalk, 2016.131.2, Gift of David H. McDonnell
- Gessner, Conrad, Swiss, 1764–1826  
 > *Sunlight Filtering through Trees along the River Sihl*, 1792, watercolor and gouache, 2016.41.1, Ailsa Mellon Bruce Fund
- Goes, Hugo van der, circle of, Netherlandish, 15th century  
 > *Jacob's Dream*, 1480/1490, pen and brown ink with white heightening on brown paper, 2016.55.1, Gift of Beatrix von Hoffmann
- Green, Art, American, born 1941  
 > *Untitled*, c. 1969, black ball-point pen on newsprint, 2015.115.18, Gift of Bob Stana and Tom Judy
- Grillo, John, American, 1917–2014  
 > *Tention with a Yellow Shape*, 1947, gouache on paperboard, 2016.148.12, Gift of Bob Stana and Tom Judy
- Hawkins, Louis Welden, French, 1849–1910  
 > *Gleaners in the Field*, c. 1880, watercolor and gouache, 2016.110.1, Joseph F. McCrindle Endowment Fund
- Hermes, George, American, born 1935  
 > *Compro*, 1977, collage with rubber stamping, 2015.115.20, Gift of Bob Stana and Tom Judy
- Herriman, George, American, 1880–1944  
 > *A "Air" One, A "Sea" One, and a "Land" One*, 1921, ink, blue colored pencil, and graphite on paperboard  
 > *Ah-h, She Sails Like an Angel*, 1921, ink and graphite with scratching on paperboard, 2016.21.1, 2, Gift of Garry Trudeau
- Hollar, Wenceslaus, Bohemian, 1607–1677  
 > *View of Orsoy*, 1636, pen and ink over graphite, 2016.133.1, Gift of Katherine and Alexandra Baer
- Indian, 18th century  
 > *Man Holding a Jewel*, 18th century, watercolor  
 > *Seated Figures*, 18th century, watercolor, 2016.132.1, 2, Gift of Jutta Mosse, in memory of Rudolf Mosse
- Kelly, Walt, American, 1913–1973  
 > *A Bear-Trap in His Mouth 'Stead of Teeth*, 1952, ink, blue colored pencil, and graphite  
 > *Owl's Head*, 1955, ink over blue colored pencil  
 > *Owl's Bulls-eye*, 1965, ink over blue colored pencil  
 > *Human and Humane*, 1970, ink over blue colored pencil, 2016.21.3–6, Gift of Garry Trudeau
- Kline, Franz, American, 1910–1962  
 > *Nude Studies*, 1936, pen and brown ink  
 > *Sanitation Man*, 1939–1940, graphite  
 > *Seated Nude*, 1940s, pen and black ink  
 > *Self-Portrait*, c. 1940, brush and black ink over graphite  
 > *Standing Female Nude*, c. 1940, red conté crayon  
 > *Street Scene*, c. 1940, pen and black ink  
 > *Standing Man*, 1940s, graphite  
 > *Woman in a Rocker* (recto); *Untitled (Head of a Woman)* (verso), 1942, pen and black ink  
 > *Seated Woman* (recto); *Figure Studies* (verso), c. 1942, pen and black ink (recto); graphite (verso)  
 > *Three Seated Figures*, c. 1942, pen and blue ink
- > *Reclining Nude*, 1944, graphite  
 > *Figure in a Rocker*, 1945, brush and black ink  
 > *Seated Nude with Right Leg Extended*, 1945, graphite  
 > *Seated Woman Doing Handwork*, 1945, graphite on coated paper  
 > *Woman Seated at a Desk*, 1945, graphite  
 > *Elisabeth Seated Sewing*, c. 1945, pen and black ink  
 > *Interior*, c. 1945, pen and black ink  
 > *Seated Woman*, c. 1945, pen and black ink  
 > *Woman at a Table*, c. 1945, brush and black ink on gray cardboard  
 > *Seated Woman Resting Her Head on Her Hand*, c. 1945, pen and black ink with pastel  
 > *Seated Woman at a Table*, c. 1945, brush and black ink  
 > *Reclining Nude*, 1946, graphite  
 > *Elisabeth in a Rocker*, 1946, pen and black ink  
 > *Elisabeth*, 1946, graphite  
 > *Seated Woman (Portrait of Elisabeth?)* (recto); *Standing Woman Leaning on a Table* (verso), 1946, graphite  
 > *Seated Woman*, c. 1946, pen and black ink  
 > *Two Still-Life Studies*, c. 1946, graphite  
 > *Studio Interior*, 1947, pen and black ink  
 > *Self-Portrait*, c. 1947, brush and brown ink  
 > *Seated Woman*, c. 1947, brush and black ink  
 > *Untitled*, c. 1948, brush and black ink  
 > *Untitled*, c. 1948, pen and black ink on printed postcard  
 > *Untitled*, c. 1950, brush and black ink over graphite  
 > *Seven Studies*, c. 1950, brush and black ink on tissue paper  
 > *Untitled*, c. 1950, charcoal and orange oil paint, 2016.60.1–35, Gift of Rufus Zogbaum and Reina Schratler
- Klinsky, Johann Gottfried, German, 1765–1828  
 > *Ancient Roman Ruins Overgrown with Trees and Bushes*, 1793/1795, watercolor over graphite, 2016.84.1, Ailsa Mellon Bruce Fund
- Kramer, Linda, American, born 1937  
 > *Untitled*, 1970, oil stick, graphite, and crayon, 2016.148.24, Gift of Bob Stana and Tom Judy
- Lalaise, Hippolyte, French, 1810–1884  
 > *Workmen Gathering Ice at the Water's Edge*, c. 1850, black chalk heightened with white on blue paper  
 > *Nessus and Dejanira in Four Poses, and the Dying Nessus*, 1830s, pen and brown ink with brown wash, heightened with white on blue paper  
 > *An Ancient Roman Warrior in Battle*, c. 1830, pen and brown ink  
 > *A Pollard Willow by a Stream*, c. 1840, pen and brown ink  
 > *An Arab Cavalier on Camelback*, c. 1840, black chalk with white heightening on blue paper, 2015.196.1–4, 2016.70.1, Ailsa Mellon Bruce Fund
- Lallemant, Jean-Baptiste, French, 1716–c. 1803  
 > *Architectural Fantasy of Roman Ruins with an Inscription Plaque*, c. 1768, pen and brown ink with brown wash, heightened with white, over black chalk, 2016.65.1, Ailsa Mellon Bruce Fund
- Le Barbier, Jean-Jacques-François, French, 1738–1826  
 > *The Grimse Pass*, 1776/1780, pen and black ink with gray wash, 2016.80.1, Purchased as the Gift of Ivan and Winifred Phillips
- Le Prince, Jean-Baptiste (Attributed to), French, 1734–1781  
 > *The Carrefour de Liguille in the Forest of Fontainebleau*, c. 1770, red chalk, 2016.78.1, Ailsa Mellon Bruce Fund and Phillips Family Fund
- Leithauser, Mark, American, born 1950  
 > *Fallen Tree, Fiddlehead Ferns (First Study)* (recto); *Study of Trees and Table Settings* (verso), 1979, graphite (recto); graphite and pen and black ink (verso)  
 > *Birches and King George (Second Study)*, 1979, graphite, 2016.57.4, 5, Gift of General William Y. Smith

## ACQUISITIONS

- Lepère, Auguste, French, 1849–1918  
 > *Chestnut Trees above a River*, c. 1900, pastel on paperboard, 2015.206.1, Gift of Helen Porter and James T. Dyke
- Lhermitte, Léon Augustin, French, 1844–1925  
 > *Spring*, c. 1880(?), charcoal and brown pastel  
 > *The Weaver's Cottage*, c. 1895, pastel, 2016.130.1, 2, Gift of Merriitt Porter Dyke in Honor of Andrew Robison
- Michetti, Francesco Paolo, Italian, 1851–1929  
 > *Luisa Carmignani, the Artist's Mother-in-Law*, c. 1881, pastel and white gouache on gray paper, 2015.150.1, Gift of Jean-Luc Baroni
- Middleton, John, British, 1827–1856  
 > *A Country Lane*, c. 1850, watercolor and gouache, 2016.98.1, Joseph F. McCrindle Endowment Fund
- Muys, Nicolaas, Dutch, 1740–1808  
 > *A Lady Wearing a Dormeuse Cap*, c. 1770, red and black chalk, 2016.96.1, Purchased as the Gift of Ivan and Winifred Phillips in Honor of Margaret Morgan Grasselli
- North, John William, British, 1842–1924  
 > *The Hayloft*, 1867, watercolor with gouache and scratching out, laid down on board, 2016.65.3, William B. O'Neal Fund
- Orlowski, Hans, German, 1894–1967  
 > *Circus Performers*, 1930, watercolor and pen and ink, 2016.142.8, Gift of Christopher and Beverly With in memory of Karl and Gerda With
- Payne, William, British, c. 1760–1830  
 > *Travellers in a Woodland Glade*, c. 1800, watercolor with graphite  
 > *A Ruined Abbey by a Waterfall*, c. 1800, watercolor and gouache with graphite, 2016.76.1, 2, Ailsa Mellon Bruce Fund
- Petitjean, Hippolyte, French, 1854–1929  
 > *A Broad Valley at Sunset*, c. 1897, watercolor, 2015.206.2, Gift of Helen Porter and James T. Dyke
- Ramberg, Christina, American, 1946–1995  
 > *Untitled (hunched women and other studies)*, c. 1968, black and brown felt-tip pen and graphite  
 > *Untitled (undergarments)*, c. 1968, black felt-tip pen  
 > *Untitled (torsos)*, c. 1971, black ball-point pen and colored pencil on postcard, 2015.158.3–5, Gift of the Collectors Committee  
 > *Untitled (four figures)*, 1968, black felt-tip pen, 2015.158.6, Gift of the Gallery Girls and Dian Woodner
- Ridolfi, Claudio, Italian, 1570–1644  
 > *The Flagellation of Christ*, 1619, oil paint over pen and black ink (?) on two pieces of paper mounted on fabric and wood, 2016.85.1, Pepita Milmore Memorial Fund
- Rizzi, Maria Teresa, Argentinean, born 1957  
 > *May 17*, 2005, watercolor  
 > *Merging*, 2014, watercolor, 2016.7.1, 2, Gift of Catherine Woodard and Nelson Blitz Jr.
- Rocca, Suellen, American, born 1943  
 > *Exercise Handbag*, c. 1968, pen and black ink, 2015.115.40, Gift of Bob Stana and Tom Judy
- Rotari, Pietro, Italian, 1707–1762  
 > *An Elegant Young Lady with a Lace Cap*, 1750/1756, pastel on fabric prepared with a beige ground and wrapped around a wood strainer, 2015.201.1, The Ahmanson Foundation
- Rottenhammer, Hans, German, 1564–1625  
 > *The Adoration of the Golden Calf*, 1595/1596, pen and brown ink with brown wash, over black chalk, 2015.181.1, Ruth and Jacob Kainen Memorial Acquisition Fund
- Saenredam, Pieter Jansz, Dutch, 1597–1665  
 > *Interior of Saint Bavō's Church, Haarlem*, 1635, pen and brown ink with gray wash and touches of red chalk over graphite, squared in red chalk, 2015.149.1, The Woodner Collection, Gift of Dian Woodner
- Saint-Non, Jean-Claude-Richard, Abbé de, French, 1727–1791  
 > *A Gardener and a Gentleman*, c. 1745, pen and brown ink, 2015.161.1, Gift of John O'Brien
- Savery, Jacob I, Dutch, c. 1545–1602  
 > *Panoramic River Landscape*, c. 1590, pen and brown ink over traces of black chalk, 2016.101.3, Ruth and Jacob Kainen Memorial Acquisition Fund
- Schiele, Egon, Austrian, 1890–1918  
 > *Frauenkopf*, c. 1907/1908, conté crayon and pastel  
 > *Standing Nude with a Patterned Robe*, 1917, gouache and black crayon, 2016.59.1, 2, Gift of The Robert and Mary M. Looker Family Collection
- Schuffenecker, Claude Emile, French, 1851–1934  
 > *Chrysanthemums*, 1890s(?), black chalk and charcoal heightened with white chalk on gray paper, 2016.65.2, Ailsa Mellon Bruce Fund
- Schwalb, Susan, American, born 1944  
 > *Strata #134*, 1997, copperpoint and aluminumpoint on clay-coated paper, 2016.144.1, Gift of the Artist
- Spero, Nancy, American, 1926–2009  
 > *The Red Cape Dancer*, 1992, color relief print with collage on Japanese paper, 2015.115.45, Gift of Bob Stana and Tom Judy
- South German 15th Century  
 > *A Standing Courtier*, c. 1440, pen and black ink with gray wash  
 > *Sappho*, c. 1440, pen and black ink with gray wash, 2016.101.1, 5, Ruth and Jacob Kainen Memorial Acquisition Fund
- Steinberg, Saul, American, 1914–1999  
 > *Germany*, c. 1945, pen and black ink over graphite  
 > *Three Women II*, 1945, pen and black ink  
 > *Belle I*, c. 1949–1954, pen and black ink  
 > *Parade 2*, 1950–1951, pen and black ink with fingerprint and rubber-stamping  
 > *Parade 5*, 1950–1951, pen and black ink and watercolor  
 > *Three Fur Coats*, 1951, pen and black ink  
 > *Cowboys*, 1952, graphite  
 > *Untitled (Pedestrians and Bread Cars)*, 1952, ink, watercolor, and graphite on paper cut-outs  
 > *Vichy Water Still Life*, c. 1953, pen with black and brown ink, watercolor, oil paint, graphite, colored pencil, and collage  
 > *Bingo in Venice, California*, 1953, pen and black ink, crayon, and watercolor  
 > *Untitled (Cocktail Party)*, 1953, pen and black ink, conté crayon, watercolor, crayon, and graphite  
 > *Diploma*, 1954, pen and black ink with embossing in white paint  
 > *Subway*, 1954, pen and black ink, crayon, and charcoal on torn brown paper  
 > *Untitled (Man at a Table, Drawing)*, 1963, pen and black ink  
 > *Untitled (A Conversation)*, 1964, pen and black ink, graphite, and watercolor with collage  
 > *Five Dollars*, 1964, pen with black and colored inks, colored markers, colored pencil, crayon, rubber-stamping, collage, and embossing  
 > *Bergamo*, 1966, pen and black ink, colored pencil, and rubber-stamping  
 > *The Smithsonian*, 1967, pen with black and colored inks, gouache, watercolor, rubber-stamping, colored pencil, crayon, and graphite with collage  
 > *Untitled (Seated Man and Seated Woman with a Cat on Her Lap)* (recto); *Untitled (Brushwork, Penwork, Stamping, and Embossing)* (verso), 1967, watercolor and graphite with embossing (recto); watercolor, pen and black ink, stamping in color, with embossing (verso)  
 > *Untitled (Woman on a Wicker Sofa)*, 1967, graphite and colored pencil
- > *Untitled (Family Portrait)*, c. 1968, pen and black ink, graphite, colored pencil, watercolor, gouache, and crayon  
 > *Untitled (Man and Woman in a Spatial Illusion)*, 1968, graphite, pen and black ink, charcoal, colored pencil, and crayon  
 > *Artists and War*, 1969, rubber-stamping, graphite, and colored pencil  
 > *Untitled (Factory)* (recto); *Untitled (Stamped Landscape)* (verso), 1969, rubber-stamping, pen and black ink, and graphite (recto); rubber-stamping and graphite (verso)  
 > *Via Aerea*, 1969, colored pencil, crayon, pen and black ink, watercolor, rubber-stamping, and collage  
 > *Artist*, 1970, graphite, colored pencil, ink, and rubber-stamping  
 > *Untitled (Ghost Town)*, 1971, charcoal  
 > *Untitled (Doanstown)*, 1971, graphite and colored pencil  
 > *Untitled (Table Composition with Hebrew Greeting Card)*, 1974, graphite, colored pencil, black ball-point pen, and pen and ink with collage  
 > *Three Landscapes*, 1974, watercolor, graphite, and ink with rubber-stamping  
 > *Canal St. Station*, 1981, crayon, colored pencil, and graphite  
 > *Self-Portrait*, 1984, graphite, crayon, and colored pencil  
 > *Flowers and Ink Bottles*, 1985, watercolor, crayon, colored pencil, charcoal, gouache, graphite, and collage  
 > *November, Long Shadows*, 1985, graphite and crayon  
 > *Sketchbook*, 1986, spiral-bound notebook with forty-eight drawings in various media, 2016.143.1–35, Gift of The Saul Steinberg Foundation
- Strij, Jacob van, Dutch, 1756–1815  
 > *Man Sitting on a Cask on a Wheelbarrow*, c. 1787, gray wash over graphite, 2016.83.1, Ailsa Mellon Bruce Fund
- Strozzi, Bernardo, Italian, 1581/1582–1644  
 > *A Standing Man with Cloak and Gloves*, 1630s, red chalk, 2015.148.1, Gift of Silvana Tagliavini Bareggi in memory of Riccardo Bareggi
- Swiss 18th century  
 > *The Mountains near Glärnisch, Switzerland*, c. 1790, pen and black ink with watercolor over graphite, 2016.101.4, Ruth and Jacob Kainen Memorial Acquisition Fund
- Trudeau, Garry, American, born 1948  
 > *The Real Enemy*, 2013, graphite on three sheets of paper printed with blue guide lines, 2016.21.7, Gift of Garry Trudeau
- Valadier, Luigi, Italian, 1726–1785  
 > *A Salver with Two Bases*, 1755/1760, pen and brown ink with brown wash over black chalk  
 > *A Salver and an Openwork Base*, 1755/1760, pen and brown ink with brown wash over black chalk and graphite, 2016.68.1, 2, William B. O'Neal Fund
- Wirsum, Karl, American, born 1939  
 > *Wake Up Yer Scalp with Chicago*, 1969, pen and brush with black ink, graphite, and red ball-point pen on spiral-bound sketchbook page, 2015.115.49, Gift of Bob Stana and Tom Judy
- With, Gerda Becker, German, 1910–2002  
 > *Café*, 1931, graphite on blue paper  
 > *Two Men Seated at a Table*, 1932, charcoal and white chalk on blue-gray paper, 2015.141.17, 18, Gift of Christopher and Beverly With in memory of Karl and Gerda With

## PRINTS AND ILLUSTRATED BOOKS

- Acconci, Vito, American, born 1940  
 > *Stones for a Wall*, 1977, portfolio of ten lithographs, 2016.148.1, Gift of Bob Stana and Tom Judy
- Ackroyd, Norman, British, born 1938  
 > *Westmere Rainbow*, 1981, etching

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- > *Daybreak Picture*, 1982, etching, 2016.126.3, 4, Gift of Marion F. Houstoun
- Ademollo, Luigi, Italian, 1764–1849
- > *An Antique Sacrifice*, 1820s, etching and aquatint, 2015.195.1, Ailsa Mellon Bruce Fund
- Andrade, Edna, American, 1917–2008
- > *Black Diamond*, 1967, screenprint, 2015.115.3, Gift of Bob Stana and Tom Judy
- Arneson, Robert, American, 1930–1992
- > *Picasso*, 1983, woodcut, 2016.148.13, Gift of Bob Stana and Tom Judy
- Audenaerd, Robert van, Flemish, 1663–1743
- > *Omnia Vincit Amor [Apollo and Daphne]* (after Carlo Maratta), 1728, etching and engraving, 2015.142.4, Gift of David H. McDonnell
- Baldessari, John, American, born 1931
- > *Jump (with Volcano)*, 1994/2012, color lithograph and screenprint
- > *One and Three Persons (with Two Contexts—One Chaotic)*, 1994/2012, color lithograph and screenprint
- > *Money (with Space Between)*, 1994, color lithograph and screenprint on two sheets of paper
- > *Accordionist (with Crowd)*, 1994, color screenprint
- > *French Horn Player (with Three Contexts—One Uncoded)*, 1994, color lithograph and screenprint
- > *Two Sunsets (One with Square Blue Moon)*, 1994, color screenprint
- > *Keys (with Intrusion)*, 1994, color screenprint, 2015.138.9, 10, 2015.139.1–5, Gift of Gemini G.E.L. and the Artist
- > *Man with Snake (Blue and Yellow)*, 1991, color lithograph, 2016.146.1, Gift of Gemini G.E.L. and the Artist, in honor of Andrew Robison
- Balechou, Jean-Joseph, French, 1716–1764
- > *Madame Arlon Spinning Silk* (after Jean-Simon Aved), 1739, engraving with etching, 2016.67.1, Katharine Shepard Fund
- Balestrieri, Lionello, Italian, 1872–1958
- > *Matins*, c. 1905, aquatint with etching, 2016.82.2, Purchased as the Gift of Ann and Matthew Nimetz
- Barnett, Will, American, 1911–2012
- > *Child in High Chair (Dicky)*, 1942, color woodcut, 2016.148.2, Gift of Bob Stana and Tom Judy
- Baskin, Leonard, American, 1922–2000
- > *Owl*, 1960, color woodcut, 2016.126.1, Gift of Marion F. Houstoun
- Baudet, Etienne, French, c. 1636–1711
- > *Martyre de Saint Etienne* (after Annibale Carracci), 1677, engraving, 2015.160.1, Gift of Ingrid Rose in memory of her husband Milton Rose
- Baum, Don, American, 1922–2008
- > *Don Baum Says Chicago Needs Famous Artists*, 1969, offset photolithograph, 2015.157.20, Purchased as the Gift of Stephen Dull
- Baumann, Gustave, American, 1881–1971
- > *Idle Fleet*, 1918, color woodcut, 2015.115.4, Gift of Bob Stana and Tom Judy
- Baumberger, Otto, Swiss, 1889–1961
- > *The Descent from the Cross*, 1918, lithograph, 2015.141.4, Gift of Christopher and Beverly With in memory of Karl and Gerda With
- Bayer, Herbert, American, born Austria, 1900–1985
- > *Untitled*, 1948, color lithograph, 2015.115.24, Gift of Bob Stana and Tom Judy
- > *Spiral and Free Curve*, 1979, color lithograph, 2016.148.3, Gift of Bob Stana and Tom Judy
- Beal, Jack, American, 1931–2013
- > *Chicago Skyline*, 1979, color lithograph, 2016.148.4, Gift of Bob Stana and Tom Judy
- Berdich, Vera, American, 1915–2003; Art Green, American, born 1941; Suellen Rocca, American, born 1943; William Schwedler, American, 1942–1982
- > *Silent Eclectic Fish Tattoo*, 1964, etching, 2015.158.7, Purchased as the Gift of Stephen Dull
- Bertoia, Harry, American, 1915–1978
- > *Untitled*, c. 1943, color monotype, 2015.115.5, Gift of Bob Stana and Tom Judy
- Bevan, Robert Polhill, British, 1865–1925
- > *A Lonely Farm [Hawkbridge]*, 1900, crayon-manner lithograph, 2016.36.2, Ailsa Mellon Bruce Fund
- Bianchi, Mosè, Italian, 1840–1904
- > *Seated Acolyte*, c. 1872, etching with roulette and aquatint (artist's proof), 2016.82.1, Purchased as the Gift of Ann and Matthew Nimetz
- Bléry, Eugène, French, 1805–1887
- > *Plants and Ivies by a Stream*, 1848/1849, lithograph
- > *Oaks by Ravines*, 1845, etching, 2016.128.1, 2, Gift of Nicholas and Margaret Morgan Grasselli, in honor of Andrew Robison
- Bontecou, Lee, American, born 1931
- > *Untitled*, 1973, color screenprint, 2015.115.1, Gift of Bob Stana and Tom Judy
- Borofsky, Jonathan, American, born 1942
- > *Turtle*, 1991, color lithograph and screenprint with gold leaf, varnish, and embossing
- > *Heart Light*, 1991, aluminum and resin sculpture with electronic sound and light, 2016.63.3, 8, Gift of Gemini G.E.L. and the Artist
- > *White Horse*, 1991, lithograph, screenprint, and collage with hand coloring
- > *Self-Portrait—Bronze Head*, 1991, cast bronze with hand painting
- > *Self-Portrait—Bronze Head (State)*, 1991, painted cast bronze
- > *Self-Portrait with Gold Dot*, 1991, lithograph, screenprint, and collage with hand painting
- > *Portrait of My Father*, 1991, color screenprint, 2016.146.10–14, Gift of Gemini G.E.L. and the Artist, in honor of Andrew Robison
- Bracelli, Giovanni Battista, Italian, active c. 1624/1649
- > *Figure con Instrumenti Musicali e Boscarecci*, set of thirty etchings, 2016.35.1–30, Purchased as an Anonymous Gift
- Brooks, James, American, 1906–1962
- > *Concord*, 1975, color screenprint, 2016.148.6, Gift of Bob Stana and Tom Judy
- Brown, Roger, American, 1941–1997
- > *Giotto in Chicago*, 1981, color lithograph and photolithograph
- > *One Share Art Stock*, 1989, color lithograph, 2015.115.7, 8, Gift of Bob Stana and Tom Judy
- > *Sinking*, 1977, etching and aquatint
- > *Standing While All Around Are Sinking*, 1977, etching and aquatint
- > *Study for "Standing While All Around Are Sinking," 1977/1998*, etching and aquatint
- > *Family Tree Mourning Print*, 1987, color woodcut, 2015.144.1, 2015.157.1–3, Gift of the Collectors Committee
- > *False Image Postcards*, 1968, color offset photolithograph on card stock
- > *False Image Postcards*, 1968, color offset photolithograph on card stock
- > *False Image Decals*, 1969, color screenprint decal on calendered paper
- > *Famous Artists from Chicago*, 1970, color offset lithograph on calendered paper
- > *Disasters*, 1972, color offset lithograph, 2015.157.4, 5, 9, 10, 19, Purchased as the Gift of Stephen Dull
- > *The Jim and Tammy Show*, 1987, color lithograph, 2016.148.7, Gift of Bob Stana and Tom Judy
- Brown, Roger, American, 1941–1997; Eleanor Dube, American, born 1946; Philip Hanson, American, born 1943; Christina Ramberg, American, 1946–1995
- > *The False Image*, 1968, double-sided offset lithograph
- > *False Image II*, 1969, color offset lithograph, 2015.157.17, 18, Purchased as the Gift of Stephen Dull
- Buhot, Félix-Hilaire, French, 1847–1898
- > *Une Matinée d'automne*, 1875, etching, aquatint and drypoint on japan paper, 2016.107.1, Purchased for the Virginia and Ira Jackson Collection
- Calle, Sophie, French, born 1953
- > *Address Book*, 2009, portfolio of twenty-eight pages, each with text and photographs, in a screen printed binder; one etching with gold leaf, one blind embossment and one color lithograph, 2016.61.1, Gift of Gemini G.E.L., LLC and the Artist
- Carracci, Agostino, Italian, 1557–1602
- > *Saint Jerome*, 1602, engraving, 2016.131.1, Gift of David H. McDonnell
- Carter, Clarence Holbrook, American, 1904–2000
- > *Railroad Avenue*, 1931, color aquatint, 2015.115.11, Gift of Bob Stana and Tom Judy
- Charlot, Jean, American, born France, 1898–1979
- > *Picture Book*, 1933, bound volume with thirty-two color lithographs, 2016.148.19, Gift of Bob Stana and Tom Judy
- Cheffetz, Asa, American, 1896–1965
- > *Monday*, c. 1932, wood engraving, 2016.148.54, Gift of Bob Stana and Tom Judy
- Chodowiecki, Daniel, German, 1726–1801
- > *Unklug*, c. 1780, etching
- > *Sah er ungehalten aus?*, 1779, etching
- > *Du bist schläfrig*, 1788, etching, 2016.142.2, 10, 11, Gift of Christopher and Beverly With in memory of Karl and Gerda With
- Close, Chuck, American, born 1940
- > *Keith*, 1972, mezzotint, 2016.90.1, Purchased as a Gift of the Jon and Mary Shirley Foundation, Frank H. and Eva B. Buck Foundation, Nelson Blitz Jr. and Catherine Woodard, Avalon Fund, Pepita Milmore Memorial Fund, and Jordan D. Schnitzer
- Colescott, Warrington, American, born 1921
- > *In Birmingham Jail*, 1963–1964, color etching, aquatint, drypoint, and roulette, 2015.115.12, Gift of Bob Stana and Tom Judy
- > *A Moonlight Savin*, 1952, color screenprint, 2016.148.8, Gift of Bob Stana and Tom Judy
- Conner, Bruce, American, 1933–2008
- > *Untitled (Mandala)*, c. 1977, offset lithograph on brown paper, 2016.148.14, Gift of Bob Stana and Tom Judy
- Corinth, Lovis, German, 1858–1925
- > *Milk Wagon*, c. 1917, drypoint, Gift of Jutta Mosse, in memory of Edith Steinfeld
- Cort, Cornelis, Netherlandish, 1533–1578
- > *The Betrayal of Christ* (after Girolamo Muziano), 1568, engraving, 2015.202.1, Ailsa Mellon Bruce Fund
- Czashka, Jurgen, Austrian, 20th century
- > *Gesicht*, 1980, etching, 2015.141.16, Gift of Christopher and Beverly With in memory of Karl and Gerda With
- David, Hermine, French, 1886–1970
- > *Menton: Kiosque à musique*, 1920s, engraving and drypoint, 2015.141.5, Gift of Christopher and Beverly With in memory of Karl and Gerda With
- de Erdely, Francis, American, 1904–1959
- > *The Three Magi*, 1940s, woodcut, 2015.141.6, Gift of Christopher and Beverly With in memory of Karl and Gerda With

## ACQUISITIONS

- Diebenkorn, Richard, American, 1922–1993  
 > *Untitled*, 1991, lithograph  
 > *Untitled*, 1991 lithograph  
 > *Untitled*, 1991, lithograph  
 > *Untitled #9*, 1993, lithograph  
 > *Untitled #10*, 1993, lithograph, 2016.146.2–4, 7, 8, Gift of Gemini G.E.L. and the Artist, in honor of Andrew Robison
- Dion, Mark, American, born 1961  
 > *World in a Box*, 2015, suite of twenty-seven prints in various media in a custom-made oak wood box, 2016.145.1.1–27, Gift of Graphicstudio/University of South Florida and the Artist
- Doré, Gustave, French, 1832–1883  
 > *Rue de la Vieille-Lanterne, mort de Gérard de Nerval*, 1855, lithograph, 2016.134.3, Gift of the Prouté Family in Honor of Andrew Robison
- Drewes, Werner, American, 1899–1985  
 > *In Front of the New York Public Library*, 1931, woodcut on Japanese paper, 2015.115.14, Gift of Bob Stana and Tom Judy
- > *American Indians*, 1973, portfolio of eight woodcuts, 2015.160.2.1–8, Gift of Ingrid Rose in memory of her husband Milton Rose
- Dube, Eleanor, American, born 1946  
 > *False Image Postcards*, 1968, color offset photolithograph on card stock  
 > *False Image Postcards*, 1968, color offset photolithograph on card stock  
 > *False Image Decals*, 1969, color screenprint decal on calendered paper, 2015.157.6, II, 12, Purchased as the Gift of Stephen Dull
- Dürer, Albrecht, German, 1471–1528, Various Artists, and Sebastian Brant (author), Swiss, 1458–1521  
 > *Stultifera navis* (Basel, 1497), bound volume with 117 woodcut illustrations from 112 blocks, 2016.40.1, William B. O'Neal Fund
- Dwight, Mabel, American, 1875–1955  
 > *Ferry Boat*, 1930, lithograph, 2015.115.15, Gift of Bob Stana and Tom Judy
- Edmondson, Leonard, American, 1916–2002  
 > *Flying Machine*, c. 1950, color etching and aquatint, 2015.115.16, Gift of Bob Stana and Tom Judy
- Fabre, François-Xavier, French, 1766–1837  
 > *Christ Carried to the Tomb*, 1810, etching and aquatint, printed in brown, 2016.43.5, Ailsa Mellon Bruce Fund
- Favai, Gennaro, Italian, 1879–1958  
 > *Procession in Front of San Marco*, c. 1914, lithograph on tissue paper [proof], 2015.147.1, Gift of Eric Denker
- Fernandez-Pol, Julia, American, born 1984  
 > *Reef Series 2: #4*, 2012, watercolor monotype with hand coloring on gray paper, 2016.148.10, Gift of Bob Stana and Tom Judy
- Ferren, John, American, 1905–1970  
 > *Untitled*, 1935, softground etching, 2015.115.53, Gift of Bob Stana and Tom Judy
- Feure, Georges de, French, 1868–1943, and Marcel Schwob (author), French, 1867–1905  
 > *La Porte des Rêves* (Paris, 1899), bound volume with fold-out frontispiece etched in two tones and hand-colored; sixteen full-page wood engravings; 100 illustrated borders from thirty-two blocks; and fifteen culs-de-lampe, 2016.99.2, Purchased for the Virginia and Ira Jackson Collection
- Flood, Ed, American, 1944–1985  
 > *Two Palm Trees Menaced by a Wave*, 1971, color lithograph, 2015.115.17, Gift of Bob Stana and Tom Judy
- Focus, Georges, French, 1644–1708  
 > *Landscape with a Traveler Resting*, 1660s, etching, 2015.171.1, Gift of Ivan E. and Winifred Phillips in memory of Neil Phillips
- Fortuny y Carbó, Mariano, Spanish, 1838–1874  
 > *Ami Ed. Zamacois* (*Eduardo Zamacois y Zabala*), 1869, etching, 2016.73.1, Purchased as the Gift of Dewayne and Faith Perry
- > *Arabe assis*, 1873, etching and aquatint on japan paper  
 > *L'Amateur de jardin*, 1878, etching, 2016.104.1, 2, Purchased as the Gift of Ann and Matthew Nimetz
- Franco, Battista, Italian, probably 1498–1561  
 > *Saint John the Baptist*, 1550s, etching with engraving, 2016.18.1, Purchased as the Gift of Robert B. Loper
- French 16th Century  
 > *Heures a l'usage de Rouen* (Paris, 1502), almanac [for 1502–1520] with forty-two metalcut and engraved illustrations on vellum, decorated with hundreds of small and large illuminated initials, 2016.27.1, William B. O'Neal Fund
- French or Swiss 15th Century, and Julien Macho (translator and editor), French, active 15th century  
 > *Mirouer de la redemption de l'umain lignage* (Lyons, 1478), bound volume with 236 woodcut illustrations from 232 blocks, 2015.182.1, New Century Fund and Eugene L. and Marie-Louise Garbáty Fund
- Gaillard, Ferdinand, French, 1834–1887  
 > *Oedipus* (after Jean-Auguste-Dominique Ingres), 1876, engraving on chine collé, 2016.105.2, Purchased as the Gift of David A. Krol in Memory of his Brother Anthony J. Krol Jr.
- Goeneutte, Norbert, French, 1854–1894  
 > *A Moonlit Harbor*, 1890s, mezzotint, 2016.43.2, Purchased as the Gift of Lawrence Lawver
- Goujon, Jean, French, 1510–1565  
 > [*Entrée d'Henri II*] *C'est l'ordre qui a este tenu a la nouvelle et ioyeuse entrée que tres haul, tres excellent et trespuissant Prince le Roy treschrestien Henry deuxieme de ce nom à faicte en sa bonne ville et cité de Paris...* (Paris, 1549), bound volume with one woodcut headpiece and eleven woodcut illustrations including two fold-outs, 2016.91.1, William B. O'Neal Fund
- Goya, Francisco de, Spanish, 1746–1828  
 > *No se convienen*, published 1863, etching, drypoint, engraving, and burnishing
- > *Que valor!*, published 1863, etching, aquatint, drypoint, engraving, and burnishing, 2015.144.7, 8, Gift of Christopher and Beverly With in memory of Karl and Gerda With
- Graham, Robert, American, 1938–2008  
 > *Untitled*, 1982–1983, glazed porcelain, 2016.63.1, Gift of Gemini G.E.L. and the Artist
- Grambs, Blanche, American, 1916–2010  
 > *Negro Girl*, 1939, color etching and aquatint, 2016.74.2, Evelyn Stefansson Nef Fund
- Grasset, Eugène, French, 1844–1917; Charles Gillot (engraver), French, 1853–1903; and Charles Marccilly (author), French, active late 19th century  
 > *Histoire des Quatre Fils Aymon* (Paris, 1883), bound volume with 24 chromolithographic ornamental borders or full-page illustrations, 2016.77.1, Purchased for the Ira and Virginia Jackson Collection
- Guérard, Henri-Charles, French, 1846–1897  
 > *Tall Ships in a Harbor*, c. 1880, drypoint and aquatint  
 > *Boats in a Morning Fog*, 1875/1880, etching, aquatint, and roulette on simili Japan
- > *Cleopatra*, c. 1890, mezzotint with aquatint  
 > *Salomon and Cleopatra*, c. 1890, mezzotint  
 > *Salomon and Cleopatra*, c. 1890, mezzotint, 2015.187.1, 2015.190.1, 2016.37.1, 2, 2016.37.3, Ailsa Mellon Bruce Fund
- Hanson, Philip, American, born 1943  
 > *Dancing Couple II*, 1968, color etching, 2015.115.19, Gift of Bob Stana and Tom Judy
- > *False Image Postcards*, 1968 color offset photolithograph on card stock
- > *False Image Postcards*, 1968, color offset photolithograph on card stock  
 > *False Image Decals*, 1969, color screenprint decal on calendered paper, 2015.157.7, 13, 14, Purchased as the Gift of Stephen Dull
- Hara, Keiko, American, born Japan, 1942  
 > *Vérse–Space M-I*, 2006, lithograph  
 > *Vérse–Space M-II*, 2006, lithograph  
 > *Vérse–Space M-III*, 2006, lithograph  
 > *Vérse–Space M-IV*, 2006, lithograph with hand additions, 2016.53.1–4, Gift of Ainslie and Keith Peoples in memory of Barbara Frost Harkness
- Hartley, Marsden, American, 1877–1943  
 > *Grapes*, 1923, lithograph, 2016.148.15, Gift of Bob Stana and Tom Judy
- Havell, Robert, American, born England, 1793–1878  
 > *Tell-tale Godwit or Snipe* (after John James Audubon), 2002, engraving (restrike), 2016.12.1, Gift of Bill and Peg Steiner
- Heckel, Erich, German, 1883–1970  
 > *Frühlingslandschaft* (*Spring Landscape*), 1913, woodcut, 2015.141.9, Gift of Christopher and Beverly With in memory of Karl and Gerda With
- Heintz, Joseph the Younger, Swiss, c. 1600–1678  
 > *The Transport of the Holy House of Loreto*, c. 1650, etching, 2016.43.3, Ailsa Mellon Bruce Fund
- Hill, Polly Knipp, American, 1900–1990  
 > *Quilting Party*, 1942, etching in brown on buff paper, 2015.141.1, Gift of Christopher and Beverly With in memory of Karl and Gerda With
- Hockney, David, British, born 1937  
 > *Celia Pondering*, 1980, color lithograph  
 > *Self-Portrait*, 1980, color lithograph  
 > *Untitled for Joel Wachs*, 1993, color lithograph and screenprint  
 > *Blue Hang Cliff*, 1993, color lithograph and screenprint  
 > *Slow Rise*, 1993, color lithograph and screenprint  
 > *Catherine's Walk*, 1994, color lithograph and screenprint  
 > *Gorge d'Ince*, 1994, color lithograph and screenprint  
 > *Pushing Up*, 1994, color lithograph and screenprint  
 > *Above and Beyond*, 1994, color screenprint  
 > *Albert Clark*, 1995, color lithograph  
 > *Albert and George Clark*, 1995, color lithograph  
 > *Celia Reading*, 1995, color lithograph  
 > *Celia Looks*, 1995, color lithograph  
 > *Bill Burroughs*, 1995, color lithograph  
 > *Bill and James I*, 1995, color lithograph  
 > *Bill and James II*, 1995, color lithograph  
 > *James*, 1995, color lithograph, 2016.146.15–30, 51, Gift of Gemini G.E.L. and the Artist, in honor of Andrew Robison
- Hofer, Karl, German, 1878–1955  
 > *Schlafende II*, c. 1926, lithograph, 2016.142.3, Gift of Christopher and Beverly With in memory of Karl and Gerda With
- Holzer, Jenny, American, born 1950  
 > *Inflammatory Essays Red*, 1979–1982, offset lithograph on pink paper, 2015.115.21, Gift of Bob Stana and Tom Judy
- Hooghe, Romeyn de, Dutch, 1645–1708, and Antoine de la Sale (author), French, 1385/1386–1460/1461  
 > *Les Cent Nouvelles* (Cologne [Amsterdam], 1701), two volumes with 100 half-page, etched illustrations, 2016.69.1.1–2, William B. O'Neal Fund
- Hopkins, Edna Boies, American, 1878–1937  
 > *Canoes*, c. 1917–1918, color woodcut, 2015.115.22, Gift of Bob Stana and Tom Judy
- Hudson, Andrew, American born 1935  
 > *Tom and Mark*, 1981, color lithograph, 2016.148.16, Gift of Bob Stana and Tom Judy

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- Huntley, Victoria Hutson, American, 1900–1971  
> *Lower New York*, 1934, lithograph, 2015.115.23, Gift of Bob Stana and Tom Judy
- Ireland, David, American, 1930–2009  
> *Untitled*, 1972, lithograph, 2016.148.17, Gift of Bob Stana and Tom Judy
- Jacque, Charles Émile, French, 1813–1894  
> *Riverbank at Night*, 1844, etching  
> *The Pig Butcher*, 1844, etching with engraving on japan paper, 2016.106.1, 2, Purchased as the Gift of Andrew Robison
- Janssen, Gerhard, Dutch, 1636–1725  
> *Antique Boar Hunt*, 1716, etching and open-bite  
> *Nymphs in a Landscape*, 1716/1717, etching and open-bite, 2016.103.1, 2, Purchased as the Gift of Ann and Matthew Nimetz
- Johns, Jasper, American, born 1930  
> *Untitled*, 1991, color lithograph, 2016.146.5, Gift of Gemini G.E.L. and the Artist, in honor of Andrew Robison
- Johnston, Ynez, American, born 1920  
> *Abstract Composition*, c. 1950s, etching with oil paint, 2016.142.9, Gift of Christopher and Beverly With in memory of Karl and Gerda With
- Jones, John Paul, American, 1924–1999  
> *Double Portrait*, 1957, softground etching and aquatint, 2016.142.5, Gift of Christopher and Beverly With in memory of Karl and Gerda With
- Judd, Donald, American, 1928–1994  
> *Parallelogram*, 1974, aquatint, 2016.148.18, Gift of Bob Stana and Tom Judy
- Kainen, Jacob, American, 1909–2001  
> *Night Club*, c. 1938, color lithograph, 2015.115.26, Gift of Bob Stana and Tom Judy
- Kanemitsu, Matsumi, American, 1922–1992  
> *Tam. 12, 1965*, 1978, color lithograph, 2016.148.20, Gift of Bob Stana and Tom Judy
- Kasten, Karl, American, 1916–2010  
> *Fete St. Jeanne*, 1961–1962, color etching and aquatint, 2016.148.21, Gift of Bob Stana and Tom Judy
- Katz, Alex, American, born 1927  
> *Tracy*, 2013, color lithograph and woodcut, 2016.145.2, Gift of Graphicstudio/University of South Florida and the Artist
- Kelly, Ellsworth, American, 1923–2015  
> *Yellow Panel*, 1981/1982, painted aluminum  
> *Gray Panel*, 1981/1982, painted aluminum  
> *Red Panel*, 1981/1982, painted aluminum  
> *Red-Orange Panel*, 1981/1982, painted aluminum  
> *White Panel*, 1981/1982, painted aluminum  
> *Black Panel*, 1981/1982, painted aluminum  
> *Dark Blue Panel*, 1981/1982, painted aluminum  
> *Dark Green Panel I*, 1981/1982, painted aluminum  
> *Dark Green Panel II*, 1981/1982, painted aluminum, 2015.139.13–21, Gift of Gemini G.E.L. and the Artist  
> *Green Curve with Radius of 20'*, 1974, color lithograph with embossing  
> *Untitled*, 1974, color lithograph  
> *Blue/Yellow/Red*, 1992, color lithograph  
> *Oak*, 1993, lithograph  
> *Oak II*, 1993, lithograph  
> *Oak III*, 1993, lithograph  
> *Oak IV*, 1993, lithograph  
> *Oak V*, 1993, lithograph  
> *Oak VI*, 1993, lithograph  
> *Oak VII*, 1993, lithograph  
> *Red Curve (for Joel)*, 1993, color lithograph, 2016.146.31–41, Gift of Gemini G.E.L. and the Artist, in honor of Andrew Robison
- Kelly, James, American, 1913–2003  
> *August*, 1952, color lithograph, 2015.115.27, Gift of Bob Stana and Tom Judy
- Kent, Rockwell, American, 1882–1971  
> *Drifter*, 1933, wood engraving, 2015.115.28, Gift of Bob Stana and Tom Judy  
> *Sea and Sky*, 1931, wood engraving, 2016.126.2, Gift of Marion F. Houstoun  
> *Pinnacle*, 1928, lithograph, 2016.142.4, Gift of Christopher and Beverly With in memory of Karl and Gerda With
- Kerciu, G. Ray, American, born 1933  
> *Gulf Port Sound*, 1960, color lithograph, 2016.148.22, Gift of Bob Stana and Tom Judy
- Kip, Johannes, Dutch, 1653–1722  
> *The North Prospect of the Cathedral Church of Oxford* (after Leendert Knijff), 1707, etching and engraving  
> *The North Prospect of the New Quadrangle of Christ Church in Oxford* (after Leendert Knijff), 1707, etching and engraving  
> *The South Prospect of the New Quadrangle of Christ Church in Oxford* (after Leendert Knijff), 1707, etching and engraving, 2015.145.1–3, Gift of Joan and Daniel Mulcahy
- Kirchner, Ernst Ludwig, German, 1880–1938  
> *Nude with Jewelry [The Thousand and One Nights]*, 1906, woodcut on brown paper, 2016.42.1, Gift (Partial and Promised) of Trina and Lee G. Rubenstein
- Klinger, Max, German, 1857–1920  
> *Amor und Psyche (Opus Va and Vb)*, 1880–1881 (this edition 1893/1907), complete set of two portfolios with forty-seven etchings, some with aquatint, on twenty-four sheets, 2015.113.11–15 and 2015.113.2.1–9, Ruth and Jacob Kainen Memorial Acquisition Fund
- Kozman, Myron, American, 1916–2002  
> *Untitled*, 1941, color screenprint, 2016.148.23, Gift of Bob Stana and Tom Judy
- Kubinyi, Kálmán, American, 1906–1973  
> *Harbor Scene*, c. 1940, color woodcut, 2016.148.25, Gift of Bob Stana and Tom Judy
- Kunisada, Utagawa, Japanese, 1786–1864  
> *Kabuki Actor with a Fan*, 1820s/1840s, woodblock print on Japanese paper  
> *Scene from a Kabuki Play [trptych]*, 1840s, woodblock print on three sheets of paper, 2015.146.1, 2.a–c, Gift of Lin Lougheed
- Lagrenée, Jean Jacques II, French, 1739–1821  
> *Four Religious and Secular Compositions*, 1760s, etching, 2016.36.1, Ailsa Mellon Bruce Fund
- Landacre, Paul, American, 1893–1963  
> *Death of a Forest*, 1938, wood engraving, 2015.115.29, Gift of Bob Stana and Tom Judy
- Landon, Edward, American, 1911–1984  
> *Departure*, 1942, color screenprint, 2016.148.26, Gift of Bob Stana and Tom Judy
- Lanyon, Ellen, American, 1926–2013  
> *Ostricart*, 1968, lithograph, 2016.148.27, Gift of Bob Stana and Tom Judy
- Lebrun, Rico, American, born Italy, 1900–1964  
> *Rabbit*, 1945, lithograph, 2015.115.30, Gift of Bob Stana and Tom Judy
- Leithauser, Mark, American, born 1950  
> *Birches (proof 2)*, 1980, etching  
> *Birches (proof 3)*, 1980, etching  
> *Birches (proof 5)*, 1980, etching, 2016.57.1–3, Gift of General William Y. Smith
- Leslie, Alfred, American, born 1927  
> *Untitled*, c. 1956, color screenprint, 2015.115.31, Gift of Bob Stana and Tom Judy
- Lewis, Martin, American, 1881–1962  
> *Building a Babylon, Tudor City, N.Y.C.*, 1929, etching and drypoint, 2016.148.28, Gift of Bob Stana and Tom Judy
- Lostutter, Robert, American, born 1939  
> *Ross's Turaco Looking Back*, 1988, etching with colored pencil, 2015.115.32, Gift of Bob Stana and Tom Judy
- Macke, August, German, 1887–1914  
> *Komposition*, 1918, linoleum cut, 2015.141.10, Gift of Christopher and Beverly With in memory of Karl and Gerda With
- Maes, Karel, Belgian, 1900–1974  
> *Violiniste*, 1919, woodcut, 2016.142.6, Gift of Christopher and Beverly With in memory of Karl and Gerda With
- Mansen, Matthias, German, born 1958  
> *Strasse, Ile St. Louis–II de la Cité*  
> *Strasse*  
> *Haus (Fragment aus Ile St. Louis–II de la Cité)*, 1988, woodcut, 2016.5.1–3, Gift of Wolfgang Wittrock
- Massé, Jean-Baptiste (designer and author), French, 1687–1767, and Various Engravers  
> *La Grande Galerie de Versailles, et les deux salons qui l'accompagnent* (Paris, 1752), bound volume with fifty-six engravings after Charles Le Brun, 2015.142.1.1–56, Gift of David H. McDonnell
- McChesney, Robert, American, 1913–2008  
> *S3, 1951*, color screenprint, 2016.148.30, Gift of Bob Stana and Tom Judy
- McGarrell, James, American, born 1930  
> *Elephant Girl*, 1990, intaglio, 2016.148.31, Gift of Bob Stana and Tom Judy
- McMillen, Mildred, American, 1884–1940  
> *The Attic Window*, 1920, woodcut, 2016.148.32, Gift of Bob Stana and Tom Judy
- Mehretu, Julie, American, born Ethiopia, 1970  
> *Myriads, Only by Dark*, 2014, color aquatint and spitbite on four sheets of paper, 2015.138.3.1–4, Gift of Gemini G.E.L., LLC and the Artist
- Meidner, Ludwig, German, 1884–1966  
> *Gebet*, 1918, lithograph on buff paper, 2015.141.3, Gift of Christopher and Beverly With in memory of Karl and Gerda With
- Merida, Carlos, Guatemalan, 1891–1984  
> *Untitled*, 1934, suite of four lithographs, 2016.148.36–39, Gift of Bob Stana and Tom Judy
- Meryon, Charles, French, 1821–1868  
> *Nouvelle Zélande, Presqu'île de Banks*, 1863, etching, 2015.189.1, Ailsa Mellon Bruce
- Miró, Joan, Spanish, 1893–1983, and Paul Éluard (author), French, 1895–1952  
> *À toute épreuve* (Geneva, 1958), unbound volume with eighty color woodcuts, some with collage, 2016.1.1–80, Pepita Milmore Memorial Fund, Eugene L. and Marie-Louise Garbáty Fund, and The Ahmanson Foundation
- Molitor, Martin von, Austrian, 1759–1812  
> *Mountain Landscape with a Rocky Outcrop*, 1795, etching and aquatint, 2016.102.1, Ruth and Jacob Kainen Memorial Acquisition Fund
- Moreau, Jean Michel, French, 1741–1814  
> *Le bal masqué—Fête donnée à l'occasion de la naissance de Monseigneur le Dauphin, 23 janvier 1782*, 1782, etching  
> *Le festin royal—Fête donnée à l'occasion de la naissance de Monseigneur le Dauphin, 21 janvier 1782*, 1782, etching, 2016.134.1, 2, Gift of the Prouté Family in Honor of Andrew Robison
- Morris, Robert, American, born 1931  
> *A Final Tomb for Frank "Jelly" Nash*, 1980, color lithograph, 2016.148.29, Gift of Bob Stana and Tom Judy



## ACQUISITIONS

- Mucha, Alphonse Marie, Czech, 1860–1939, and Anatole France (author), French, 1844–1924  
 > *Clio* (Paris, 1900), bound volume with forty-two wood-engraved illustrations including the cover and twelve engravings [each present in three states, as a monochrome, in color, and as published]; one title with vignette; and a lower cover device [in two states], 2016.99.1, Purchased for the Virginia and Ira Jackson Collection
- Munch, Edvard, Norwegian, 1863–1944  
 > *The Kiss*, 1895, etching, open bite, drypoint, and aquatint  
 > *Munch and Director Ludvig Didrichsen*, 1916, lithograph  
 > *Old Woman with Umbrella*, 1902, etching with aquatint and burnishing  
 > *Doctor Linde's Four Sons*, 1902, drypoint, 2016.6.1–4, Gift of The Epstein Family Collection
- Murray, Elizabeth, American, 1940–2007  
 > *Jump*, color lithograph on two sheets of paper  
 > *Dictionary #2, Bogy*, 1994, color etching and screenprint with hand coloring  
 > *Toe Two*, 1994, etching  
 > *Falling Leaf*, 1995, color intaglio  
 > *LuLu Leaps*, 1995, color intaglio  
 > *Red Violet*, 1995, color lithograph, screenprint, and intaglio  
 > *Disguise*, 1995, color lithograph, screenprint, and intaglio  
 > *Night and Day*, 1995, color lithograph, screenprint, and intaglio  
 > *Flying A*, 1995, color lithograph, screenprint, and intaglio  
 > *Skyline*, 1995, color lithograph, screenprint, and intaglio, 2016.146.9, 42–50, Gift of Gemini G.E.L. and the Artist, in honor of Andrew Robison
- Nash, David, British, born 1945  
 > *Egg and Stump*, 2004, aquatint, 2016.142.7, Gift of Christopher and Beverly With in memory of Karl and Gerda With
- Nauman, Bruce, American, born 1941  
 > *Fingers and Holes: Untitled*, 1994, seven etchings, 2015.139.6–12, Gift of Gemini G.E.L. and the Artist
- Niffenegger, Aubrey, American, born 1963  
 > *Nest*, 1985, etching, 2016.148.33, Gift of Bob Stana and Tom Judy
- Nilsson, Gladys, American, born 1940  
 > *Problematical Tripdickery*, 1984, color etching and drypoint, 2015.115.37, Gift of Bob Stana and Tom Judy
- Nooms, called Zeeman, Reinier, Dutch, 1624–1664  
 > *Ships and Harbors*, c. 1652–1654, three complete sets of twelve etchings, 2016.89.1–36, Pepita Milmore Memorial Fund
- Nutt, Jim, American, born 1938  
 > *A Time and a Place*, 1969, lithograph, 2015.115.33, Gift of Bob Stana and Tom Judy  
 > *The Hairy Who, Hyde Park Art Center*, 1967, color offset lithograph, 2016.46.1, Anonymous Gift
- Oldenburg, Claes, American, born Sweden, 1929  
 > *Sneaker Lace Sculpture*, 1990, cast stainless steel, hand-painted  
 > *Thrown Ink Bottle with Fly and Dropped Quill*, 1991, color lithograph, 2016.63.4, 5, Gift of Gemini G.E.L. and the Artist
- > *Bull for Ganit*, 1990, color lithograph and screenprint with embossing, 2016.146.6, Gift of Gemini G.E.L. and the Artist, in honor of Andrew Robison  
 > *Geometric Mouse Pyramid as an Image of the Electoral System, Doubled*, 1976, color lithograph, 2016.148.34, Gift of Bob Stana and Tom Judy
- Oliveira, Nathan, American, 1928–2010  
 > *Man and Drum*, 1956, color lithograph, 2015.115.34, Gift of Bob Stana and Tom Judy
- Oppenheim, Dennis, American, 1938–2011  
 > *Time Line*, 1978, color lithograph, 2016.148.55, Gift of Bob Stana and Tom Judy
- Orlowski, Hans, German, 1894–1967  
 > *Man in a Storm*, 1947, woodcut, 2015.141.11, Gift of Christopher and Beverly With in memory of Karl and Gerda With
- Paschke, Ed, American, 1939–2004  
 > *Ben Hur*, 1969–1970, color screenprint  
 > *Hubert*, 1976–1977, color lithograph, 2015.115.35, 36, Gift of Bob Stana and Tom Judy
- Pearson, John, British, born 1940  
 > *Mondrian Linear Series / J.C. / Study B*, 1977, color screenprint with graphite and colored pencil, 2016.148.35, Gift of Bob Stana and Tom Judy
- Peschka, Anton, German, 1885–1940  
 > *Morituri Te Salutant*, 1920, drypoint, 2015.141.2, Gift of Christopher and Beverly With in memory of Karl and Gerda With
- Peterdi, Gabor, American, 1915–2001  
 > *Dark Visit*, 1948, etching and engraving, 2016.148.40, Gift of Bob Stana and Tom Judy
- Picasso, Pablo, Spanish, 1881–1973  
 > *Pour Roby*, 1950, etching, 2015.141.20, Gift of Christopher and Beverly With in memory of Karl and Gerda With
- Pierre, Jean-Baptiste-Marie, French, 1713–1789  
 > *Rest on the Flight into Egypt*, 1758, etching  
 > *Rest on the Flight into Egypt*, 1759, etching, 2016.81.1, 2, Ailsa Mellon Bruce Fund and Katharine Shepard Fund
- Piper, Adrian, American, born 1948  
 > *Calling Card (I am black)*, 1986, offset lithograph  
 > *Calling Card (I am not here to pick anyone up)*, 1986, offset lithograph, 2015.140.1, 2, Gift of Anne H. Simmons
- Piranesi, Francesco, Italian, c. 1758–1810  
 > *Antiquities de la Grande-Grèce*, 1806/1807, thirteen etchings after Giovanni Battista Piranesi, 2015.160.3–15, Gift of Ingrid Rose in memory of her husband Milton Rose
- Piranesi, Giovanni Battista, Italian, 1720–1778, and Francesco Piranesi, Italian, c. 1758–1810  
 > *Oeuvres des Chevaliers Jean Baptiste et Francois Piranesi* (Rome, 1792), catalog of Piranesi works (no illustrations), 2016.97.1, Purchased as the Gift of Vincent J. Buonanno
- Pittoni, Giovanni Battista, Italian, c. 1520–1583  
 > *Panel of Ornament*, 1561, etching, 2015.172.1, Gift of Andrée and Jonathan Bober
- Pozzatti, Rudy, American, born 1925  
 > *Apollo*, 1970, color etching and aquatint, 2016.148.41, Gift of Bob Stana and Tom Judy
- Price, Ken, American, 1935–2012  
 > *Mildred*, 1991, glazed earthenware  
 > *Fireworm*, 1991, glazed earthenware  
 > *Casper*, 1991, glazed earthenware  
 > *North of El Prado*, 1991, glazed earthenware, 2015.138.1, 2, 4, 2015.139.22, Gift of Gemini G.E.L. and the Artist
- Puryear, Martin, American, born 1941  
 > *Untitled (from "The MoCA Portfolio")*, 1999, etching and aquatint on chine collé, 2016.72.1, Fund in Honor of Marta Horgan and Ailsa Mellon Bruce Fund
- Radziwill, Franz, German, born 1895  
 > *The Prophet*, 1919/1920, woodcut  
 > *Turning Away*, 1921, woodcut  
 > *Mother and Child*, 1920, woodcut, 2015.141.12–14, Gift of Christopher and Beverly With in memory of Karl and Gerda With
- Raimondi, Marcantonio, School of, Italian, 16th century  
 > *Allegory of Love* (after Baccio Bandinelli), c. 1540, engraving, 2016.47.1, Ailsa Mellon Bruce Fund
- Ramberg, Christina, American, 1946–1995  
 > *Head*, 1969–1970, color screenprint, 2015.115.38, Gift of Bob Stana and Tom Judy  
 > *False Image Postcards*, 1968, color photolithograph on card stock  
 > *False Image Postcards*, 1968, color photolithograph on card stock  
 > *False Image Decals*, 1969, color screenprint decal on calendered paper, 2015.157.8, 15, 16, Purchased as the Gift of Stephen Dull
- > *Heads*, 1973, etching  
 > *Back-to-Back*, 1973, etching, 2015.158.1, 2, Gift of the Collectors Committee
- Ramos, Mel, American, born 1935  
 > *Coca Cola (Lola Cola)*, 1972, color lithograph, 2015.115.39, Gift of Bob Stana and Tom Judy
- Rathbone, Augusta, American, 1897–1990  
 > *Washington Square*, c. 1930, color aquatint, 2016.148.42, Gift of Bob Stana and Tom Judy
- Rauschenberg, Robert, American, 1925–2008  
 > *Tibetan Keys (Centers)*, 1987, photo-screenprinted decals and hand painting on powder-coated steel  
 > *Tibetan Keys (El)*, 1987, photo-screenprinted decals and hand painting on powder-coated steel, 2016.63.6, 7, Gift of Gemini G.E.L. and the Artist
- Ribera, Jusepe de, Spanish, 1591–1652  
 > *Saint Jerome Hearing the Trumpet of the Last Judgement*, c. 1621, etching (counterproof), 2015.142.3, Gift of David H. McDonnell
- Rice, William S., American, 1873–1963  
 > *The Bush Burner*, c. 1930, color woodcut, 2015.115.25, Gift of Bob Stana and Tom Judy
- Rizzi, Maria Teresa, Argentinean, born 1957  
 > *Asymmetrical Sin*, 2005, color etching  
 > *Arrojo*, 1994, color etching, 2016.7.3, 4, Gift of Catherine Woodard and Nelson Blitz Jr.
- Robert, Hubert, French, 1733–1808  
 > *Landscape with a Fallen Tree*, 1764, etching, 2016.43.6, Katharine Shepard Fund
- Romano, Clare, American, born 1922  
 > *Summer Garden*, 1958, color collograph  
 > *Grand Canyon*, 1975/1977, color collograph, 2016.148.43, 44, Gift of Bob Stana and Tom Judy
- Rosofsky, Seymour, American, 1924–1981  
 > *The Family*, 1968, lithograph, 2015.115.41, Gift of Bob Stana and Tom Judy
- Roth, Dieter, Swiss, born Germany, 1930–1998  
 > *Book AC*, 1964, unbound volume with twenty-four die-cut sheets, 2016.58.1, Gift of the Korper Family in memory of Hazel Priest Korper
- Rothenberg, Susan, American, born 1945  
 > *Puppet Series #1–#4*, 2008, four mezzotints, 2015.138.5–8, Gift of Gemini G.E.L., LLC and the Artist
- Ruscha, Ed, American, born 1937  
 > *OH/NO*, 2008, volume with gilded silver edges and airbrushed text on fore-edge, 2016.145.4, Gift of Graphicstudio/University of South Florida and the Artist
- Saar, Alison, American, born 1956  
 > *Blue Plate Special*, 1993, color etching, lithograph, and chine collé, 2016.148.45, Gift of Bob Stana and Tom Judy
- Saar, Betye, American, born 1926  
 > *Blow Top Blues, The Fire Next Time*, 1998, color lithograph and collage, 2015.115.42, Gift of Bob Stana and Tom Judy

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- Salamé, Soledad, American, born Chile, 1954  
> *Gulf Distortion XII*, 2011, color screenprint on Mylar, 2016.148.46, Gift of Bob Stana and Tom Judy
- Saul, Peter, American, born 1934  
> *White Sex*, 1966, lithograph, 2015.115.43, Gift of Bob Stana and Tom Judy
- Scacciati, Andrea, Italian, 1725–1771  
> *The Musical Contest between Apollo and Pan* (after Bartholomaeus Spranger), c. 1766, etching and paste-manner lavis, printed in blue, 2016.137.1, Gift of Andréé and Jonathan Bober, in honor of Andrew Robison
- Scharff, Edwin, German, 1887–1955  
> *Männer im Boot I*, 1918, drypoint  
> *Männer im Boot II*, 1918, drypoint, 2015.209.1, 2, Ailsa Mellon Bruce Fund
- Segall, Lasar, Lithuanian, 1890–1957  
> *Praying Boy*, 1921, woodcut on buff paper, 2015.141.15, Gift of Christopher and Beverly With in memory of Karl and Gerda With
- Segantini, Gottardo, Italian, 1882–1974  
> *Giovanni Segantini*, 1914, etching and aquatint on buff paper, 2015.194.1, Ailsa Mellon Bruce Fund
- Serra, Richard, American, born 1939  
> *Carnegie*, 1986, screenprint and Paintstik on coated paper, 2016.63.2, Gift of Gemini G.E.L. and the Artist
- Sessler, Alfred A., American, 1909–1963  
> *Thorny Croan II*, 1958, color woodcut, 2016.148.47, Gift of Bob Stana and Tom Judy
- Sheets, Millard, American, 1907–1989  
> *Horse Frightened by Lightning*, 1939, color lithograph, 2015.115.44, Gift of Bob Stana and Tom Judy
- Sintenis, Renée, German, 1888–1965  
> *Fox*, 1947, drypoint, 2015.141.19, Gift of Christopher and Beverly With in memory of Karl and Gerda With
- Soldner, Paul, American, 1921–2011  
> *Untitled*, c. 2000, lithograph, 2016.148.48, Gift of Bob Stana and Tom Judy
- Stanczak, Julian, American, born 1928  
> *Filtration Eleven*, 1977/1978, color screenprint, 2016.148.49, Gift of Bob Stana and Tom Judy
- Statsinger, Evelyn, American, 1927–2016  
> *Untitled (Abstract) #22*, 1958–1959, color etching and aquatint, 2016.148.50, Gift of Bob Stana and Tom Judy
- Suavius, Lambert, Flemish, c. 1510–1567  
> *Sibyl Seen from the Back, Looking Downward to the Left*, c. 1550, engraving, 2016.105.1, Purchased as the Gift of David A. Krol in Memory of his Brother Anthony J. Krol Jr.
- Subleyras, Pierre-Hubert, French, 1699–1749  
> *The Feast in the House of Simon*, 1738, etching, 2015.193.1, Ailsa Mellon Bruce Fund
- Snyderhoff, Jonas, Dutch, c. 1613–1686  
> *René Descartes* (after Frans Hals), 1650s, engraving, 2016.43.1, Purchased as the Gift of Lawrence Lawver
- Tischbein, Johann Heinrich Wilhelm, German, 1751–1829, Homer (author), Greek, active before 700 B.C., and Christian Gottlob Heyne (author), German, 1729–1812  
> *Homer Nach Antiken Gezeichnet* (Göttingen, 1801), bound volume with sixty-four etched and engraved illustrations, 2015.203.1, William B. O'Neal Fund
- Toorop, Jan, Dutch, 1858–1928  
> *Vénise sauvée*, 1895, lithograph (proof before letters), 2016.108.1, Purchased for the Virginia and Ira Jackson Collection
- Twiggs, Russell, American, 1898–1991  
> *The First Act*, 1950s, color screenprint, 2016.148.51, Gift of Bob Stana and Tom Judy
- Van Hoesen, Beth, American, 1929–2010  
> *The Nude Man*, 1965, portfolio of twenty-five intaglios, 2015.115.54.1–25, Gift of Bob Stana and Tom Judy
- Various Artists  
> *Rubber Stamp Portfolio*, 1976–1977, portfolio of thirteen rubberstamp prints, each stored in a separate envelope, 2015.115.2.1–13, Gift of Bob Stana and Tom Judy
- Various Artists, Domenico de Rossi, Italian 1627–1640 (publisher), and Paolo Alessandro Maffei (author), Italian, 1653–1716  
> *Raccolta di Statue Antiche e Moderne* (Rome, 1704), two bound volumes with 163 engravings combined, 2015.142.2.1–2, Gift of David H. McDonnell
- Various Artists after Ennemond Alexandre Petitot, French, 1727–1801, and Giambattista Bodoni (printer), Italian, 1740–1813  
> *Descrizione delle feste celebrate in Parma l'anno MDC-CLXXIX* (Parma, 1769), bound volume with one etched frontispiece, one etched and engraved title-page vignette, thirty-six etchings (six double-spread), four etched headpieces, nineteen etched and engraved tailpieces, and eight etched initials, 2016.86.1, Purchased as the Gift of Vincent J. Buonanno
- Various Artists and Jean Duchesne Ainé (author), French, 1779–1855  
> *Musée Français: Recueil des plus beaux tableaux, statues, et bas-reliefs qui existaient au Louvre avant 1815* (Paris, 1815), a set of four bound volumes containing 366 engravings, including the illustrated titles, headpieces, and tailpieces in each, 2016.54.2.1–4, Gift of David H. McDonnell
- Various Artists and Ricky Jay (author), American, born 1948  
> *The Magic Magic Book*, 1994, set of two bound volumes with eight prints in various media, 2016.16.1–8, Gift of Lin Loughheed
- Vasi, Giuseppe, Italian, 1710–1782, and Various Artists  
> *Depictions of the Celebrations of the China*, 1726–1785, one bound album with fifty-three etchings, one disbound album of thirty-seven etchings, and sixty-five loose etchings, 2016.121.1–67, Gift of Vincent Buonanno in Honor of Andrew Robison
- Velde, Esaias van de, I. Dutch, 1587–1630  
> *Landscape with a Meadow and a Village Church*, c. 1615, etching, 2016.36.3, Purchased as the Gift of Ann and Matthew Nimetz
- Villon, Jacques, French, 1875–1963  
> *Les Femmes de Thrace*, 1907, etching  
> *Minne Reclining in a Rocking Chair*, 1907, drypoint, 2015.204.1, 2016.74.1, Evelyn Stefansson Nef Fund
- Voulikos, Peter, American, 1924–2002  
> *Untitled*, c. 1975, color lithograph, 2016.148.52, Gift of Bob Stana and Tom Judy
- Weber, Max, American, born Poland, 1881–1961  
> *Essays on Art*, 1916, bound volume with two woodcuts  
> *Frieze*, 1919/1920, woodcut on Japanese paper  
> *Frieze*, 1919/1920, color woodcut on Japanese paper  
> *Nude with Upraised Arm*, 1919/1920, color woodcut on Japanese paper  
> *Standing Nude*, 1919/1920, color woodcut on China paper  
> *Two Figures*, 1919/1920, woodcut on Japanese paper  
> *Two Figures*, 1919/1920, woodcut on Japanese paper  
> *Rabbi Reading*, 1919/1920, woodcut on Japanese paper  
> *Seated Figure*, 1919/1920, color woodcut on Japanese paper
- > *Seated Figure*, 1919/1920, woodcut on Japanese paper  
> *Seated Figure*, 1919/1920, woodcut on Japanese paper  
> *Seated Figure*, 1919/1920, woodcut on Japanese paper  
> *Seated Figure*, 1919/1920, color woodcut on gray mica paper  
> *Seated Figure*, 1919/1920, color woodcut on Japanese paper  
> *Seated Figure*, 1919/1920, color woodcut on Japanese paper  
> *Seated Figure*, 1919/1920, woodcut on Japanese paper  
> *Woman Seated at Table*, 1919/1920, color woodcut on Japanese paper  
> *Woman Seated at Table*, 1919/1920, color woodcut on Japanese paper  
> *Woman Seated at Table*, 1919/1920, color woodcut on Japanese paper  
> *Woman Seated at Table*, 1919/1920, color woodcut on Japanese paper  
> *Woman Seated at Table*, 1919/1920, color woodcut on Japanese paper  
> *Woman Seated at Table*, 1919/1920, color woodcut on Japanese paper  
> *Head*, 1919/1920, color woodcut on Japanese paper  
> *Head of a Man*, 1919/1920, color woodcut on Japanese paper  
> *Head and Shoulders of Figure*, 1919/1920, color woodcut on Japanese paper  
> *Head and Shoulders of Figure*, 1919/1920, color woodcut on Japanese paper  
> *Crouching Nude*, 1919/1920, woodcut on Japanese paper  
> *Nude with Upraised Arm*, 1919/1920, woodcut on Japanese paper  
> *Standing Nude*, 1919/1920, color woodcut on Japanese paper  
> *Standing Nude*, 1919/1920, woodcut on Japanese paper  
> *Figure Composition*, 1919/1920, color woodcut on Japanese paper  
> *Cubist Head*, 1919/1920, color woodcut on Japanese paper  
> *Cubist Head*, 1919/1920, color woodcut on Japanese paper  
> *Rabbi Reading*, 1919/1920, color woodcut on Japanese paper  
> *Rabbi Reading*, 1919/1920, color woodcut on Japanese paper  
> *Rabbi Reading*, 1919/1920, color woodcut on Japanese paper  
> *Rabbi Reading*, 1919/1920, color woodcut on Japanese paper  
> *Seated Woman*, 1919/1920, color woodcut on Japanese paper  
> *Seated Woman*, 1919/1920, color woodcut on gray mica paper  
> *Seated Woman*, 1919/1920, color woodcut on Japanese paper  
> *Seated Woman*, 1919/1920, color woodcut on Japanese paper  
> *Mother and Child*, 1919/1920, color woodcut on Japanese paper  
> *Mask*, 1919/1920, color woodcut on Japanese paper  
> *Mask*, 1919/1920, color woodcut on Japanese paper  
> *Invocation*, 1919/1920 (possibly printed 1956), woodcut on Japanese paper  
> *Study (Woman Reading)*, 1919/1920, color woodcut on Japanese paper  
> *Meditation*, 1920, color linoleum cut on Japanese paper  
> *Meditation*, 1920, linoleum cut on Japanese paper  
> *Three Figures Reading*, 1920, color linoleum cut on Japanese paper  
> *Prayer*, 1920, color linoleum cut on Japanese paper  
> *Rabbi*, 1920, color linoleum cut on Japanese paper  
> *Mother Love*, 1920, woodcut on Japanese paper  
> *Mother Love*, 1920 (printed 1950), color woodcut on Japanese paper  
> *Mother Love*, 1920, color woodcut on Japanese paper  
> *Head*, 1920, color linoleum cut on Japanese paper  
> *Head*, 1920, linoleum cut on Japanese paper  
> *Reclining Nude*, 1924, woodcut on Japanese paper

## ACQUISITIONS

- > *Primitives*, 1926, bound volume with eleven woodcut illustrations, including one on handmade paper, with poems by Max Weber
- > *Max Weber*, 1930, bound volume with one lithograph
- > *The Workers*, 1937/1940 (printed c. 1973), linoleum cut on Japanese paper
- > *Seated Figure*, 1951/1952, woodcut on Japanese paper
- > *Figure*, 1951/1952, woodcut on Japanese paper
- > *Standing Female Figure*, 1951/1952, woodcut on Japanese paper
- > *Standing Figure*, probably 1954, woodcut
- > *Standing Figure*, 1954, color woodcut on Japanese paper
- > *Woodcuts by Max Weber*, c. 1956, color woodcut on Japanese paper
- > *Five Prints by Max Weber*, 1956, portfolio of three linoleum cuts and two woodcuts
- > *Woodcuts and Linoleum Blocks by Max Weber*, 1956, bound volume with thirty-one woodcuts and two linoleum cuts, some on Japanese paper
- > *Things*, 1960, bound volume with one woodcut on Japanese paper, 2015.114.1–71, Gift of Jack and Margrit Vanderryn
- Weiditz, Il, Hans, German, 1500 or before–c. 1536
- > *Emperor Maximilian I* (after Albrecht Dürer), 1519, woodcut, 2015.191.1, Ailsa Mellon Bruce Fund
- Weiss, Bartholomäus Ignaz, German, 1740–1814
- > *Studies of Eleven Heads*, 1770s(?), etching with drypoint, 2016.43.4, Ailsa Mellon Bruce Fund
- Wells, James Lesesne, American, 1902–1993
- > *Primitive Boy*, c. 1929, linoleum cut, 2015.115.46, Gift of Bob Stana and Tom Judy
- Westerhout, Arnold von, Flemish, 1651–1725; after Giovanni Battista Lenardi, Italian, 1656–1704; and John Michael Wright (author), British, c. 1617–1694
- > *Ragguaglio della solenne comparsa, fatta in Roma gli otto di Gennaio MDCLXXVII dall'Illustrissimo... Conte di Castelmaine ambasciadore straordinario della Sagra Real Maestà di Giacomo II, all'udienza di Papa Innocenzo XI* (Rome, 1687), bound volume with seventeen engraved illustrations including one frontispiece, one initial, and fifteen plates, 2016.79.1, Purchased as the Gift of Vincent J. Buonanno
- Westermann, H. C., American, 1922–1981
- > *Death Ship of No Port*, 1967, color lithograph, 2015.115.47, Gift of Bob Stana and Tom Judy
- Wilke, Ulfert, American, 1907–1987
- > *Zero through Nine*, 1977, portfolio of thirteen color lithographs, 2016.148.53, Gift of Bob Stana and Tom Judy
- Willmann, Eduard, German, 1820–1877
- > *The Four Seasons* (after Julius Eduard Mařák), 1871, complete set of four etchings, 2016.135.1–4, Gift of Dewayne and Faith Perry
- Wilson, John, American, 1922–2015
- > *Martin Luther King, Jr.*, 2002, etching and aquatint with scraping and burnishing on chine collé, 2016.15.1, Gift of the family of John Wilson in honor of President Barack Obama
- Wirsum, Karl, American, born 1939
- > *First Portrait of the Brand New Star*, 1969–1970, color screenprint
- > *Remind Me to Call Off the Dogs*, 1974, color screenprint
- > *Inner E' Stare Bonnet*, 1980, color lithograph
- > *Blue Burger Quartet*, 1994, three-dimensional color lithograph construction, 2015.115.9, 10, 48, 50, Gift of Bob Stana and Tom Judy
- Wolfe, Meyer, American, 1897–1985
- > *Conversation Piece*, 1935, lithograph, 2015.115.52, Gift of Bob Stana and Tom Judy
- Woodruff, Hale, American, 1900–1980
- > *Blind Musician*, 1935 (printed posthumously in 1981), woodcut, 2016.14.1, Gift of Auldlyn Higgins Williams and E. T. Williams Jr. in honor of Alma Arrington Brown and in memory of Ronald Harmon Brown
- Wright, John Buckland, British, 1897–1954
- > *Composition No. 5*, 1935, wood engraving on Japanese paper, 2016.92.1, Purchased as the Gift of Andrew Robison
- Yoshida, Ray, American, 1930–2009
- > *See*, 1995, color lithograph, 2015.115.51, Gift of Bob Stana and Tom Judy
- 
- ### PHOTOGRAPHS
- Abbott, Berenice, American, 1898–1991
- > *Waldorf Astoria, St. Bartholomew's Church and G.E. Building*, 1936, gelatin silver print, 2015.192.1, Pepita Milmore Memorial Fund
- Adam-Salomon, Antoine Samuel, French, 1811–1881
- > *Portrait of a Girl*, c. 1850s, salted paper print, 2015.170.2, Gift of Alexander Novak
- American 19th Century
- > *View of House with Greenhouse, Virginia*, c. 1850, daguerreotype, 2016.31.1, Robert Menschel and the Vital Projects Fund
- > *Panoramic View of Washington, DC*, 1860–1876, five albumen prints, 2015.134.1, Gift of Daniel Wolf and Mathew Wolf in memory of Diane Wolf
- American 20th Century
- > *Mug Shot—Walter Heller*, n.d.
- > *Mug Shot—J. M. Simpson*, 1936
- > *Mug Shot—Stanley H. Gardner*, 1932, gelatin silver prints, 2015.135.1–3, Gift of Robert E. Jackson, in Honor of the 25th Anniversary of Photography at the National Gallery of Art
- > *Atomic Bomb Test Sequence, Operation Upshot-Knothole, Nevada Proving Ground*, 1953, four gelatin silver prints, 2015.137.1–4, Gift of Mary and Dan Solomon
- André, Rogi, French, 1905–1970
- > *Dora Maar*, 1941, gelatin silver print, 2015.198.1, Robert Menschel and the Vital Projects Fund
- Antin, Eleanor, American, born 1935
- > *100 BOOTS*, 1971–1973, fifty-one halftone photo-postcards with postmark, 2015.205.1–51, Pepita Milmore Memorial Fund
- Babbitt, Platt D., American, 1823–1879
- > *Niagara Falls*, c. 1855, daguerreotype, 2016.30.1, Robinson Family Fund in memory of C. David Robinson and Clinton and Jean Wright Fund
- Baltz, Lewis, American, 1945–2014
- > *San Quentin Point, no. 1*
- > *San Quentin Point, no. 2*
- > *San Quentin Point, no. 3*
- > *San Quentin Point, no. 4*
- > *San Quentin Point, no. 7*
- > *San Quentin Point, no. 8*
- > *San Quentin Point, no. 10.A*
- > *San Quentin Point, no. 16*
- > *San Quentin Point, no. 18*
- > *San Quentin Point, no. 19*
- > *San Quentin Point, no. 20*
- > *San Quentin Point, no. 22*
- > *San Quentin Point, no. 24*
- > *San Quentin Point, no. 25*
- > *San Quentin Point, no. 27*
- > *San Quentin Point, no. 33*
- > *San Quentin Point, no. 35*
- > *San Quentin Point, no. 37*
- > *San Quentin Point, no. 37B*
- > *San Quentin Point, no. 38*
- > *San Quentin Point, no. 40*
- > *San Quentin Point, no. 40G*
- > *San Quentin Point, no. 40I*
- > *San Quentin Point, no. 40J*
- > *San Quentin Point, no. 42*, 1982–1983, gelatin silver prints, printed 1985, 2015.131.1–25, Gift of Stephen G. Stein
- > *There is No Life Outside of These Verona Walls*, 1992, silver dye bleach print diptych, 2016.56.1.1–2, Gift of David Knaus
- Barna, Anna, Hungarian, 1901–1964
- > *Punished, Paris*
- > *Untitled, Paris*
- > *Onlooker, Paris*, c. 1930s, gelatin silver prints, 2016.24.1–3, Robert Menschel and the Vital Projects Fund
- Bing, Ilse, American, born Germany, 1899–1998
- > *Île Saint-Louis, Paris*, 1932, gelatin silver print, 2015.136.1, Gift of Russell and Anne Byers, in Honor of the 25th Anniversary of Photography at the National Gallery of Art
- Bisson Frères, French, active 1841–1864
- > *Schweiz, Kanton Wallis, Rhonegletscher (Switzerland, Canton of Valais, Rhône Glacier)*, c. 1859–1862, albumen print, 2016.26.1, Pepita Milmore Memorial Fund
- Boltanski, Christian, French, born 1944
- > *Autel de Lycée Chases*, 1986, mixed media installation of gelatin silver prints, metal biscuit boxes, and lamp, 2015.127.1.1–29
- > *Le Lycée Chases (Number 14)*, 1986, mixed media installation of gelatin silver prints, metal biscuit boxes, and lamp, 2015.127.2.1–12
- > *Le Lycée Chases (Number 6)*, 1986, mixed media installation of gelatin silver prints, metal biscuit boxes, and lamp, 2015.127.3.1–12
- > *Le Lycée Chases (Number 12)*, 1986, mixed media installation of gelatin silver prints, metal biscuit boxes, and lamp, 2015.127.4.1–12
- > *Le Lycée Chases (Number 7)*, 1986, mixed media installation of gelatin silver prints, metal biscuit boxes, and lamp, 2015.127.5.1–12
- > *Le Lycée Chases (Number 9)*, 1986, mixed media installation of gelatin silver prints, metal biscuit boxes, and lamp, 2015.127.6.1–12
- > *Le Lycée Chases (Number 11)*, 1986, mixed media installation of gelatin silver prints, metal biscuit boxes, and lamp, 2015.127.7.1–12
- > *Untitled*
- > *Untitled*
- > *Untitled*, 1984, gelatin silver prints, 2015.127.11–13, Gift of Glenstone Foundation
- Cartier-Bresson, Henri, French, 1908–2004
- > *Henri Matisse, Venice, France*, 1944
- > *Beijing, China*, 1948
- > *Shanghai*, 1948
- > *Srinagar, Kashmir, India*, 1948, gelatin silver prints, 2015.120.1–4, Gift of Ann Ford Doyle
- Claudet, Antoine, French, 1797–1867
- > *Portrait of a Woman*, c. 1850, stereo daguerreotype with applied color, 2015.180.1, Pepita Milmore Memorial Fund
- Clift, William, American, born 1944
- > *Desert Form #1, New Mexico, 1984*, 1984, gelatin silver print, 2015.174.1, Gift of Bonnie and Louis Cohen
- Core, Sharon, American, born 1965
- > *Early American, Apples in a Porcelain Basket*, 2007
- > *Early American, Blackberries*, 2008
- > *Early American, Lemons*, 2007, chromogenic prints, 2015.159.1–3
- > *1665*, 2011, inkjet print, 2015.159.5, Gift of the Heather and Tony Podesta Collection

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- Crawford, Ralston, American, 1906–1978  
 > *Rail Yard, New Orleans*, c. 1945  
 > *New Orleans Woman*, c. 1966  
 > *Girders*, c. 1970  
 > *Junk Car Windshield*, c. 1958  
 > *Portrait*, c. 1965  
 > *Fishing Boats, Stornoway, Scotland*, c. 1972  
 > *Diamond Plate, Duluth*, c. 1961, gelatin silver prints, 2015.167.1–7, Gift of Neelon Crawford
- Dahlberg, Jonas, Swedish, born 1970  
 > *Untitled (Horizontal Sliding)*, 2000, single-channel video, thirty-eight minutes, looped  
 > *One Way Street*, 2002, single-channel video, four minutes, looped  
 > *Three Rooms*, 2008, three-channel video, twenty-seven minutes, looped, 2015.159.6–8, Gift of the Heather and Tony Podesta Collection
- Danh, Binh, American, born Vietnam, 1977  
 > *Lafayette Hillside Memorial*  
 > *CPL Sean Langevin*  
 > *Sergeant Patrick McCaffrey*  
 > *LT Seth Dvorin*  
 > *Army PFC James J. Coo*  
 > *AMN Jonathan Antonio "Jake" Yelner*  
 > *Army CPL Patrick D. Tillman*  
 > *Army SGT Marvin R. Sprayberry III*, 2014, daguerreotypes, 2015.126.1–8, Gift of the Artist  
 > *Ghost of Tuol Sleng, Genocide Museum # 2*, 2008, daguerreotype, 2016.39.1, Charina Endowment Fund
- Durand-Brager, Jean Baptiste Henri, French, 1814–1879, and Lassimonne, French, active 1850s  
 > *Kamiesch: Entrée du Port (2e Vue) (Kamiesch: Port of Entry (2nd View))*, c. 1855, salted paper print, 2015.170.1, Gift of Alexander Novak
- Durandelle, Louis-Émile, French, 1839–1917  
 > *Le Nouvel Opéra de Paris (The New Paris Opera)*, 1875, album, 2016.34.1, Pepita Milmore Memorial Fund
- Epstein, Mitch, American, born 1952  
 > *Massachusetts Turnpike*, 1973, chromogenic print, printed 2005, 2016.124.1, Gift of Timothy and Suzanne Hyde, in Honor of the 25th Anniversary of Photography at the National Gallery of Art
- Frank, Robert, American, born Switzerland, 1924  
 > *Park/Sleep*, 2012, book maquette with hand and typewritten text, twenty-seven gelatin silver prints, and eight diffusion transfer prints (Polaroid), 2015.186.1, Gift of Jane P. Watkins  
 > *Coney Island*, 1958, gelatin silver print, printed 1970s, 2016.122.1, Gift of Susan and Peter MacGill
- Ginsberg, Allen, American, 1926–1997  
 > *Georgian Writers' Union*..., 1985, gelatin silver print  
 > *Miguel Grinberg*..., 1965, gelatin silver print, printed 1984–1997  
 > *John Giorno, Henry Geldzahler*..., 1985, gelatin silver print  
 > *Natalie Jackson, San Francisco*, 1955  
 > *Me asleep, snapped by Peter Orlovsky*..., 1961  
 > *Bill Burroughs with camera*..., 1961  
 > *Charles Olson*..., 1963, gelatin silver prints, printed 1984–1997  
 > *Jim Carroll backstage*..., 1984, gelatin silver print  
 > *Strong Gregory Corso Tangier*..., 1961, gelatin silver print, printed 1984–1997  
 > *Patrick Warner in the kitchen*..., 1985  
 > *William Burroughs*..., 1985  
 > *Allen Ginsberg Gregory Corso William Seward Burroughs*..., 1985  
 > *Two new wave youths*..., 1985  
 > *Ray Bremser master poet*..., 1995  
 > *Philip Whalen*..., 1984, gelatin silver prints  
 > *Basil Bunting*..., 1973, gelatin silver print, printed 1984–1997
- > *Jimmy Osterberg, the musician Iggy Pop*..., 1990, gelatin silver print  
 > *William Burroughs on roof*..., 1953, gelatin silver print, printed 1984–1997  
 > *John Hammond on his sick-bed*..., 1986  
 > *Ray Bremser*..., 1987  
 > *Poet John Giorno & Bill's secretary Jim Grauerholz*..., 1985  
 > *Robert Duncan in his front room*..., 1984, gelatin silver prints  
 > *Louis Marker, Jacksonville Florida*..., 1953  
 > *Gary Snyder Poet & Zen student*..., 1963, gelatin silver prints, printed 1984–1997  
 > *Francesco Clemente and Julius Orlovsky*..., 1984  
 > *Francesco Clemente*..., 1985  
 > *Poet Michael & Joanna McClure*..., 1984  
 > *Self Portrait*..., 1987, gelatin silver prints  
 > *Hugh MacDiarmid*..., 1973  
 > *Carl Solomon*..., 1983, gelatin silver prints, printed 1984–1997  
 > *Irving Rosenthal*..., 1984  
 > *Ellie Dorfman*..., 1985  
 > *Anna & George Condo*..., 1993, gelatin silver prints  
 > *William S. Burroughs & Alene Lee*..., 1953  
 > *Helen Parker's boys Bruce & Tommy*..., 1953  
 > *Poet Philip Whalen, Jerry Heiserman & student Thomas Jackrell*..., 1963, gelatin silver prints, printed 1984–1997  
 > *Gelek Rinpoche*..., 1993, gelatin silver print  
 > *All dressed up with tie & tweed jacket*..., 1956, gelatin silver print, printed 1984–1997  
 > *Family house living room wall*..., 1986  
 > *Chaim and Renee Gross*..., 1984, gelatin silver prints  
 > *Peter Du Peru, Neal Cassady, & Natalie Jackson*..., 1955  
 > *Wise-eyed Alan Ansen*..., 1957, gelatin silver prints, printed 1984–1997  
 > *Dimetri Prigoff and Bela Akhmadulina*..., 1985, gelatin silver print, 2015.163.1–43, Gift of Gary Davis
- Govin, Emmet, American, born 1941  
 > *Pivot Agriculture, San Luis Valley, Colorado*, 1990  
 > *Agricultural Pivot, San Luis Valley, Near the Great Sand Dune, Colorado*, 1990  
 > *Pivot Agriculture on the Snake River Plain near the Confluence of the Snake and Columbia Rivers, Washington*, 1991  
 > *Pivot Irrigation, near the One Hundred Circle Farm and the McNary Dam on the Columbia River, Washington*, 1991  
 > *Snow Over Pivot Agriculture, near Liberal, Kansas*, 1995  
 > *Pivot Agriculture, South of Moses Lake, Washington*, 1991  
 > *Race Track and Motor Cross Near the Airport, Albuquerque, New Mexico*, 1988  
 > *Mining Exploration near Carson City, Nevada*, 1988  
 > *Waterfowl Nesting Site and Wetland Area Restoration near Sutters Butte, California*, 1991  
 > *Natural Drainages Outlined by Cultivation, Dry Land Wheat Farming near Hermiston, Oregon*, 1991  
 > *Golf Course Under Construction, Arizona*, 1993  
 > *Off Road Traffic Pattern along the Northwest Shore of the Great Salt Lake, Utah*, 1988  
 > *Old Hanford City Site and the Columbia River, Hanford Nuclear Reservation, near Richland, Washington*, 1986  
 > *Alluvial Fan, Natural Drainage near the Yuma Proving Ground, near the Arizona-California Border*, 1988  
 > *Aeration Pond, Toxic Water Treatment Facility, Pine Bluff, Arkansas*, 1989, gelatin silver prints, 2015.185.1–15, Gift of Jane P. Watkins
- Graham, Paul, British, born 1956  
 > *Pittsburgh*, 2004, series of six inkjet prints, 2016.125.1.1–6  
 > *Pittsburgh*, 2004, series of nine inkjet prints, 2016.125.2.1–9, Gift of Susan and Peter MacGill, in Honor of the 25th Anniversary of Photography at the National Gallery of Art
- Greene, Myra, American, born 1975  
 > *Untitled #32*  
 > *Untitled #68*, 2007, ambrotypes, 2016.25.1–2, Charina Endowment Fund  
 > *Untitled #82*, 2007, ambrotype, 2016.25.3, Pepita Milmore Memorial Fund
- Haacke, Hans, German, born 1936  
 > *Live Random Airbourne System, November 30, 1968*, 1968  
 > *Cast Ice: Freezing and Melting, January 3, 4, 5...1969*, 1969  
 > *Tokyo Trickle*, 1970, gelatin silver prints, 2015.127.8–10, Gift of Glenstone Foundation
- Hacker, Francis, American, 1827–1904  
 > *Looking Northwest from Westminster Street, Providence*, 1858–1860, salted paper print, 2015.200.1, Pepita Milmore Memorial Fund
- Hale, Luther Holman, American, 1821–1885  
 > *Portrait of a Mother and Child*, c. 1850, daguerreotype, 2015.180.2, Pepita Milmore Memorial Fund  
 > *Portrait of a Mother and Child and Two Women*, c. 1850, daguerreotype, 2015.180.3, Pepita Milmore Memorial Fund
- Hase, Elisabeth, German, 1905–1991  
 > *Self-Portrait*, c. 1927  
 > *Downstairs*, c. 1948, gelatin silver prints, 2016.4.1–2, Pepita Milmore Memorial Fund
- Heinrich, Annemarie, Argentinian, born Germany, 1912–2005  
 > *Serge Lifar, "El espectro de la rosa" (The Spirit of the Rose)*, 1935, gelatin silver print, 2016.95.1, Pepita Milmore Memorial Fund
- Herbert, H. F., American, 19th century  
 > *Coll. Church. Prof Long's Prex Lord's Sherman Nursery*, c. 1858, salted paper print, 2015.166.1, Gift of Lee Gallery, Inc.
- Kasten, Barbara, American, born 1936  
 > *Amalgam, Untitled 79/17*, 1979, gelatin silver print with applied crayon, 2015.184.1, Corcoran General Art Acquisition Fund and the Corcoran Photography Acquisition Fund
- Kertész, André, American, born Hungary, 1894–1985  
 > *New York*, 1939, gelatin silver print, 2015.116.1, Gift of The André and Elizabeth Kertész Foundation, in Honor of the 25th Anniversary of Photography at the National Gallery of Art
- Khan, Idris, British, born 1978  
 > *Every...Bernd and Hilla Becher Spherical Type Gasholder*, 2004, gelatin silver print, 2015.169.1, Gift of Mary and Dan Solomon in honor of Sarah Greenough on the occasion of the 25th Anniversary of the founding of the Department of Photographs at the National Gallery of Art
- Lange, Dorothea, American, 1895–1965  
 > *General Strike, San Francisco*, 1934, gelatin silver print, 2015.183.1, The Diana and Mallory Walker Fund and Robert Menschel and the Vital Projects Fund, in Honor of the 25th Anniversary of Photography at the National Gallery of Art
- Levinstein, Leon, American, 1910–1988  
 > *Houston Street, New York*, 1970, gelatin silver print, printed c. 1980, 2015.122.1, Gift of Michael Mattis and Judith Hochberg, in Honor of the 25th Anniversary of Photography at the National Gallery of Art
- Levinthal, David, American, born 1949  
 > *Untitled*, 1972  
 > *Untitled*, 1972  
 > *Untitled*, 1974  
 > *Untitled*, 1973  
 > *Untitled*, 1975  
 > *Untitled*, 1975  
 > *Untitled*, 1974

## ACQUISITIONS

- >Untitled, 1975
- >Untitled, 1975, gelatin silver prints
- >Untitled, 1987
- >Untitled, 1987
- >Untitled, 1987
- >Untitled, 1987
- >Untitled, 1986, internal dye diffusion prints (Polaroid SX-70)
- >Untitled, from the series *Mein Kampf*
- >Untitled, from the series *Mein Kampf*
- >Untitled, from the series *Mein Kampf*
- >Untitled, from the series *Mein Kampf*
- >Untitled, from the series *Mein Kampf*
- >Untitled, from the series *Mein Kampf*
- >Untitled, from the series *Mein Kampf*, 1994, dye diffusion transfer prints (Polacolor)
- >Untitled, 1975, gelatin silver print, 2015.123.1–22, Anonymous Gift
- >Dallas 1963, 2013, inkjet print, 2015.124.1, Gift of Donald S. Rosenfeld Jr.
- Lutter, Vera, German, born 1960
- >Degas Dancers: October 29–31, 2014, 2014, 2015.129.1, Gift of Vera Lutter
- Maar, Dora, French, 1907–1997
- >Christian Bérard's Head Posed at Edge of Basin of Water, Appearing to Float in the Water at the House of la Vicomtesse de Noailles, 1930s, gelatin silver print, 2015.197.1, Robert Menschel and the Vital Projects Fund
- Mandel, Mike, American, born 1950
- >Harold Allen
- >Harold Allen
- >Oscar Bailey
- >Oscar Bailey
- >Michael Becotte
- >Michael Becotte
- >John Benson
- >John Benson
- >Don Blumberg
- >Don Blumberg
- >Wynn Bullock
- >Cornell Capa
- >Carl Chiarenza
- >Van Deren Coke
- >Al Coleman
- >Linda Connor
- >Linda Connor
- >Arnold Crane
- >Barbara Crane
- >Bob Cumming
- >Imogen Cunningham
- >Darryl Curran
- >Robert Doherty
- >Jim Dow
- >Bill Edwards
- >Bill Eggleston
- >Elliott Erwitt
- >Bob Flick
- >Dave Freund
- >Laura Gilpin
- >Peter Gowland
- >Jim Hajicek
- >Scott Hyde
- >C. Jansen
- >Harold Jones
- >Ken Josephson
- >Les Krims
- >Bill Larson
- >Bill Larson
- >Richard Link
- >Joan Lyons
- >Margery Mann
- >Grace Mayer
- >Roger Mertin
- >Roger Mertin
- >Joel Meyerowitz
- >Duane Michals
- >Duane Michals
- >Bea Nettles
- >Anne Noggle
- >Bill Owens
- >Paige Pinnell
- >Mark Powner
- >Lee Rice
- >Charley Roitz
- >Charley Roitz
- >Naomi Savage
- >Arthur Siegel
- >Ed Sievers
- >Ed Sievers
- >Ed Sievers
- >Art Sinsabaugh
- >Art Sinsabaugh
- >Aaron Siskind
- >Hank Smith
- >Fred Sommer
- >Eve Sonneman
- >Eve Sonneman
- >Doug Stewart
- >Larry Sultan
- >Chuck Svedlund
- >John Szarkowski
- >Arthur Tress
- >Jerry Uelsmann
- >Paul Vanderbilt
- >Ron Walker
- >Jack Welcott
- >Minor White
- >Lee Witkin, 1975, offset lithographs, 2015.173.1–79, Gift of Sarah Greenough
- >Michael Becotte
- >Van Deren Coke
- >Linda Connor
- >Liliane DeCock
- >Jacob Deschin
- >Bill Edwards
- >Arnold Gassan
- >Len Gittleman
- >Joe Jachna
- >Joe Jachna
- >Les Krims
- >Richard Link
- >Duane Michals
- >Ira Nowinski
- >Timo Pajunen
- >Bart Parker
- >Linda Parry
- >Tom Porett
- >C. J. Pressma
- >C. J. Pressma
- >John Schulze
- >Art Sinsabaugh
- >Larry Sultan
- >Al Sweetman
- >Al Sweetman
- >Edmund Teske
- >Ron Walker
- >Geoff Wingham, 1975, offset lithographs, 2015.176.1–28, Gift of Philip Brookman
- Mann, Sally, American, born 1951
- >Deep South, Untitled, (Scarred Tree), 1998, gelatin silver print, 2016.112.1, Alfred H. Moses and Fern M. Schad Fund
- Marsovszky, Elemérné de, Hungarian, active 1930s–1940s
- >Untitled (Woman Sitting Next to Gloves), c. 1930s, gelatin silver print with collage, 2016.94.1, Pepita Milmore Memorial Fund
- Misrach, Richard, American, born 1949
- >Submerged Lamppost, Salton Sea, 1985, inkjet print, printed 2015, 2016.64.1, Gift of Bruce and Sharyn Charnas and the Charina Endowment Fund
- Model, Lisette, American, born Austria, 1901–1983
- >Beggar, Paris, 1937, gelatin silver print, 2016.109.1, Pepita Milmore Memorial Fund
- Moran, John, American, 1831–1903
- >Broadhead's Creek, Delaware Water Gap, 1863, albumen print, 2016.29.1, Gift of John P. Coll, in memory of Margaret Canaga Coll and John Owen Reilly Coll, 2016
- Muniz, Vik, American, born Brazil, 1961
- >New York City, after George Bellows, 2011, chromogenic print, 2015.125.1, Gift of Nion McEvoy, in Honor of the 25th Anniversary of Photography at the National Gallery of Art
- >Untitled (Matrix for New York City, after George Bellows), 2011, collage of magazine on Foamcore, 2015.168.1, Gift of Vik Muniz
- Nickerson, Jackie, American, born 1960
- >Bryan #2, 2013, chromogenic print, 2015.164.1, Gift of Jackie Nickerson and Jack Shainman Gallery in Honor of the 25th Anniversary of Photography of the National Gallery of Art
- Nixon, Nicholas, American, born 1947
- >Beaumont Newhall, Albuquerque, 1973, gelatin silver print, 2015.175.1, Gift of Nicholas Nixon
- >The Brown Sisters, Walfleet, Massachusetts, 2015, gelatin silver print, 2016.38.1, Randi and Bob Fisher Fund
- Norfolk, Simon, British, born Nigeria, 1963
- >The Lewis Glacier, Mt. Kenya, 1987
- >The Lewis Glacier, Mt. Kenya, 1963
- >The Lewis Glacier, Mt. Kenya, 1934 (B)
- >The Lewis Glacier, Mt. Kenya, 1934 (A)
- >The Lewis Glacier, Mt. Kenya, 2004 (A)
- >The Lewis Glacier, Mt. Kenya, 1963 (B)
- >The Lewis Glacier, Mt. Kenya, 2004 (B), 2014, chromogenic prints, 2015.133.1–7, Gift of Theresa Luisotti, in Honor of the 25th Anniversary of Photography at the National Gallery of Art
- Parks, Gordon, American, 1912–2006
- >Washington, D.C., Mrs. Ella Watson, a Government Charwoman, 1942, gelatin silver print, 2015.119.1, Gift of Julia J. Norrell
- Ringl and Pit, German, active 1930–1933; Grete Stern, Argentinian, born Germany, 1904–1999; Ellen Auerbach, American, born Germany, 1906–2004
- >Walter and Ellen Auerbach, 1931
- >Soapsuds, 1930
- >Eckstein with Lipstick, 1930, gelatin silver prints, 2015.199.1–3, Pepita Milmore Memorial Fund
- Rosler, Martha, American, born 1943
- >Roadside Ambush, from the series, House Beautiful: Bringing the War Home, 1967–1972, inkjet print, printed 2007, 2015.121.1, Gift of the Artist and Mitchell-Innes and Nash
- Ruwedel, Mark, American, born 1954
- >Wonder Valley #33, 2005
- >Apple Valley #6, 2007
- >Wonder Valley #69, 2008
- >Antelope Valley #145, 2008
- >Wonder Valley #55, 2006
- >Wonder Valley #83, 2008
- >Wonder Valley #77, 2008
- >Wonder Valley #47A, 2006
- >Lucerne Valley #37, 2008
- >Antelope Valley #207B, 2008
- >Wonder Valley #70, 2008
- >California Valley #21A, 2011

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- > *Central Pacific #11*, 1994
- > *Spokane Portland and Seattle #2*, 1994
- > *Spokane Portland and Seattle #36*, 2001
- > *Virginia and Truckee #2*, 1996
- > *California Eastern #4*, 1998
- > *Chicago Milwaukee St. Paul and Pacific #18*, 2004
- > *Colorado Midland #7*, 1996
- > *Central Pacific #6*, 1994
- > *Northern Pacific #13*, 2005
- > *Tonopah and Tidewater #17*, 2002
- > *North Yakima and Valley #1*, 2001
- > *Tonopah and Tidewater #1*, 1995, gelatin silver prints, 2016.50.1–12, Gift of John Divola
- Sander, August, German, 1876–1964
- > *Peasant Woman*, 1912, gelatin silver print, 2015.132.1, Gift of Kent and Marcia Mimichiello, in Honor of the 25th Anniversary of Photography at the National Gallery of Art
- Sherman, Cindy, American, born 1954
- > *Untitled*, 1975, gelatin silver print, 2016.9.4, Gift of Anne and Joel Ehrenkranz
- Siskind, Aaron, American, 1903–1991
- > *Martha's Vineyard II*, 1954
- > *Chicago 10*, 1965, gelatin silver prints, 2015.165.1–2, Gift of Richard and Ronay Menschel
- Stieglitz, Alfred, American, 1864–1946
- > *Untitled (exhibition of Georgia O'Keeffe's paintings at An American Place)*, 1930s, forty-seven negatives on plastic, printed later, 2015.207.1–47, Anonymous Gift
- > *Untitled*, 1930s, five glass negatives, 2015.207.48–52, Anonymous Gift
- > *Untitled*, 1930s, 1,265 gelatin silver prints, printed later, 2015.207.53–1317, Anonymous Gift
- > *Untitled*, 1930s, thirteen pieces of ephemera and seventy-eight gelatin silver prints, printed later, 2016.119.1–91, Anonymous Gift
- Strand, Paul, American, 1890–1976
- > *Alfred Stieglitz, Lake George, New York*, 1929, gelatin silver print, 2016.123.1, Gift of Gary and Ellen Davis, in Honor of the 25th Anniversary of Photography at the National Gallery of Art
- Sutton, Thomas, British, 1819–1875
- > *Landscape with Ships and Castle*, c. 1850, salted paper print, 2016.32.1, Robert Menschel and the Vital Projects Fund
- Tripe, Linnaeus, British, 1822–1902
- > *Bridge near Collector's House, Shungavellor, India*, December 1857–January 1858, paper negative, 2016.62.1, Gift of Betsy Karel
- Unknown
- > *Untitled (silver cup bearing an inscription "To Alfred Stieglitz from his fellow members of The Camera Club in recognition of his distinguished services in founding 'Camera Notes' 1898")*, 1898, silver cup, 2016.120.1, Gift of Sarah Greenough
- Unknown 20th Century
- > *Untitled*, 1973
- > *Untitled*, 1973
- > *Untitled*, 1973, chromogenic prints, 2015.135.5–7, Gift of Robert E. Jackson, in Honor of the 25th Anniversary of Photography at the National Gallery of Art
- > *Boys Pointing Guns*, n.d., gelatin silver print, 2015.135.4
- > *Gun on the Car*, n.d., chromogenic print
- > *Men with Target Practice*, n.d., internal dye diffusion print (Polaroid SX-70), 2015.135.8–9, Gift of Robert E. Jackson, in Honor of the 25th Anniversary of Photography at the National Gallery of Art
- > *5:15 pm, Thursday*
- > *5:25 pm, Thursday*
- > *Today*, 1937, gelatin silver prints, 2015.137.5–7, Gift of Mary and Dan Solomon
- > *Untitled (press photographs covering the assassination of John F. Kennedy)*, c. 1963, nineteen gelatin silver prints, 2015.208.1–19, Pepita Milmore Memorial Fund
- Whitney, Joel E., American, 1822–1886
- > *Fort Snelling*, c. 1865, albumen print, 2016.111.1, Clinton and Jean Wright Fund
- Williamson, Charles H., American, 1826–1874
- > *Portrait of a Boy*, c. 1850, daguerreotype, 2015.118.1, Gift of William L. Schaeffer, in Honor of the 25th Anniversary of Photography at the National Gallery of Art
- Willis, John, American, born 1957
- > *Vern Sitting Bear and His Niece's Pet Wolf*, 2004
- > *Victoria Chipps of the Horn Chipps Lineage of Medicine Men on her 90th Birthday with her Great Grand-daughter*, 2005
- > *The Merrival Family's Buffalo Ranch*, 1984
- > *Pine Ridge*, 2004, gelatin silver prints, 2015.130.1–4, Gift of Jeanne and Richard S. Press
- Winograd, Garry, American, 1928–1984
- > *Mummer's Parade, Philadelphia*, c. 1960
- > *Democratic National Convention, Los Angeles*, 1960
- > *Los Angeles*, 1983
- > *New York*, c. 1960
- > *Ivar Theater, Los Angeles*, 1980–1983
- > *Untitled*, c. 1979
- > *Miami Beach, Florida*, 1976
- > *Location for the Film "Annie," 1981*, gelatin silver prints, printed 2012, 2014.180.1–8, Gift of the Randi and Bob Fisher Fund
- > *Minsky's Burlesque, New Jersey*, c. 1954
- > *New York*, c. 1961
- > *Political Meeting, New York*, c. 1960
- > *New York*, c. 1952
- > *New York*, c. 1969
- > *Los Angeles*, 1964
- > *Austin*, c. 1975
- > *New Hampshire*, c. 1975, gelatin silver prints, printed 2012, 2014.180.9–16, Gift of the Blavatnik Family Foundation
- > *Venice Beach, Los Angeles*, 1980–1983
- > *Los Angeles*, c. 1974
- > *New York*, c. 1963
- > *John F. Kennedy International Airport, New York*, c. 1967
- > *Chicago*, c. 1972
- > *Watergate Hotel, Washington, D.C.*, c. 1975
- > *Los Angeles*, c. 1979
- > *New York*, c. 1975, gelatin silver prints, printed 2012, 2014.180.17–24, Gift of the Robert and Mercedes Eichholz Foundation
- > *Democratic National Convention, Los Angeles*, 1960
- > *Houston*, 1976–1977
- > *Political Meeting, New York*, c. 1961
- > *New York*, c. 1962
- > *Dallas*, 1964
- > *Los Angeles*, 1980–1983
- > *Farmer's Market, Los Angeles*, 1980–1983
- > *Los Angeles*, 1980–1983, gelatin silver prints, printed 2012, 2014.180.25–32, Gift of the Trellis Fund

# CHANGES OF ATTRIBUTION

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 2016. 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.

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## PAINTINGS

2015.143.18  
*The Judgment of Midas*  
Old: School of Peter Paul Rubens, c. 1634  
New: Jan van den Hoecke, c. 1640

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## SCULPTURES

1952.5.100  
*Ciborium for the Sacrament*  
Old: Desiderio da Settignano, c. 1429–1464  
New: Florentine 15th Century, possibly after a model by Desiderio da Settignano, 1460s–c. 1470 (stem with integral base); Florentine 19th Century, probably 1860s–c. 1870 (dome, enclosure, base beneath enclosure); Florentine 19th Century, 1870s (finial, bottom plinth)

1939.1.328  
*Saint Peter*  
Old: Andrea della Robbia, c. 1480  
New: Imitator of Andrea della Robbia, c. 1900/1925 (figure); Probably Italian 16th Century, c. 1550 (framing garland)

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## DRAWINGS

1951.16.159  
*Sailboat on a Beach*  
Old: British 19th century  
New: John Varley

1951.16.198  
*Ragland*  
Old: British 19th century  
New: Attributed to James Bulwer

1951.16.195  
*Bridge near Waters-Meet-Lynton*  
Old: British 19th century  
New: Attributed to James Bulwer

1951.16.196  
*Castle on a Hill*  
Old: British 19th century  
New: Attributed to James Bulwer

1951.16.200  
Old: British 19th century, *Tower Overlooking Water*  
New: William James Müller, *The Bauern Turm, Cologne*

1951.16.179  
Old: Attributed to John Sell Cotman, *Cottage with Pigs in the Foreground*  
New: after John Sell Cotman, *Cottage at Diss*

1951.16.183  
Old: Attributed to John Sell Cotman, *River with Bridge and Distant Castle*  
New: James Bulwer, after John Sell Cotman, *Bridge at Knaresborough*

1951.16.185  
*Sketch of Buildings with Cart and Horses in Foreground*  
Old: Attributed to John Sell Cotman  
New: John Sell Cotman

1951.16.190  
*Landscape with Trees*  
Old: Attributed to John Sell Cotman  
New: after John Sell Cotman

1951.16.191  
*A Dry Dock*  
Old: Follower of John Sell Cotman  
New: John Sell Cotman

1951.16.192  
*Landscape with Church*  
Old: Follower of John Sell Cotman  
New: John Sell Cotman

1989.65.1  
*Seated Faun*  
Old: Antoine Coypel  
New: Louis de Boullogne the Younger

1985.1.43  
Old: Attributed to Albert Joseph Moore, *Studies for Three Figures*  
New: British 19th century, *Studies for the Raising of the Daughter of Jairus*

2011.117.1.a, b  
*View of the Janiculum Hill Seen from the Tiber* (recto);  
*The Church of S. Gregorio Magno of the Celian Hill* (verso)  
Old: Netherlandish 16th Century  
New: Anton van den Wyngaerde

1995.43.1  
*Manhattan Nocturne*  
Old: Joseph Stella  
New: Leon Louis Dolice

2009.70.246  
*A Scholar Writing*  
Old: Cornelis Visscher  
New: Flemish 17th Century

# EXHIBITIONS AND LOANS

During the fiscal year, 279 lenders from eighteen countries and thirty-two states loaned 1,329 works of art to eighteen exhibitions. The Gallery also worked on another forty exhibitions scheduled to open in the next five years and administered the tour of seven exhibitions. United States Government Indemnity was secured for three exhibitions on view in fiscal year 2016, resulting in savings of more than \$3,303,392 in insurance premiums.

>*Recent Acquisitions of Italian Renaissance Prints: Ideas Made Flesh*

Continued from the previous fiscal year to October 4, 2015  
Organized by the National Gallery of Art  
Jonathan Bober, curator  
Supported by the Thaw Charitable Trust

>*Gustave Caillebotte: The Painter's Eye*

Continued from the previous fiscal year to October 4, 2015  
Organized by the National Gallery of Art and the Kimbell Art Museum, Fort Worth  
Mary Morton, curator  
Made possible through the leadership support of the Leonard and Elaine Silverstein Family Foundation  
Generous support provided by the Robert and Mercedes Eichholz Foundation  
Additional funding kindly given by Count and Countess de La Haye St. Hilaire  
Supported by an indemnity from the Federal Council on the Arts and the Humanities

>*Pleasure and Piety: The Art of Joachim Wtewael (1566–1638)*

Continued from the previous fiscal year to October 4, 2015  
Organized by the Centraal Museum Utrecht; the National Gallery of Art, Washington; the Museum of Fine Arts, Houston; and the Sarah Campbell Blaffer Foundation  
Arthur Wheelock, curator  
Made possible through the Exhibition Circle of the National Gallery of Art  
Supported by an indemnity from the Federal Council on the Arts and the Humanities

>*Vermeer's "Woman in Blue Reading a Letter" from the Rijksmuseum*

Continued from the previous fiscal year to December 1, 2015  
Organized by the National Gallery of Art  
Arthur Wheelock, curator

>*The Serial Impulse at Gemini G.E.L.*

October 4, 2015–February 7, 2016  
Organized by the National Gallery of Art  
Judith Brodie and Adam Greenhalgh, curators  
Made possible by the Exhibition Circle of the National Gallery of Art

>*Celebrating Photography at the National Gallery of Art: Recent Gifts*

November 1, 2015–March 13, 2016  
Organized by the National Gallery of Art  
Sarah Greenough, curator

Made possible through the generous support of the Trellis Fund

Also made possible through the Ryna and Melvin Cohen Family Foundation  
Additional funding kindly provided by Kate and Wes Mitchell

>*Louise Bourgeois: No Exit*

November 15, 2015–May 15, 2016  
Organized by the National Gallery of Art  
Judith Brodie, curator

>*Power and Pathos: Bronze Sculpture of the Hellenistic World*

December 13, 2015–March 20, 2016  
Organized by the National Gallery of Art, Washington; the J. Paul Getty Museum, Los Angeles; and the Fondazione Palazzo Strozzi, Florence  
Jens M. Daehner, Kenneth Lapatin, and Carol C. Mattusch, curators  
Supported by Bank of America, national sponsor of this touring exhibition  
Made possible through a generous gift from an anonymous donor  
Additional support provided by the Marshall B. Coyne Foundation through the Fund for the International Exchange of Art  
Supported by an indemnity from the Federal Council on the Arts and the Humanities

>*Tom Hunter: Life and Death in Hackney*

February 7, 2016–August 7, 2016  
Organized by the National Gallery of Art  
Diane Waggoner, curator

>*Three Centuries of American Prints from the National Gallery of Art*

April 3, 2016–July 24, 2016  
Organized by the National Gallery of Art  
Amy Johnston and Judith Brodie, curators  
Supported by Altria Group in celebration of the 75th Anniversary of the National Gallery of Art  
Funding for the international tour of the exhibition provided by the Terra Foundation for American Art  
Additional support provided by the Exhibition Circle of the National Gallery of Art

>*In Celebration of Paul Mellon*

May 8, 2016–September 18, 2016  
Organized by the National Gallery of Art  
Andrew Robison, curator

>*Intersections: Photographs and Videos from the National Gallery of Art and the Corcoran Gallery of Art*

May 29, 2016–January 2, 2017  
Organized by the National Gallery of Art  
Sarah Greenough and Philip Brookman, curators  
Supported by the Trellis Fund  
Additional funding provided by Brian and Paula Ballo Dailey

>*Hubert Robert, 1733–1808*

June 26, 2016–October 2, 2016  
Organized by the National Gallery of Art, Washington; and the Musée du Louvre, Paris  
Margaret Morgan Grasselli and Yuriko Jackall, curators  
Made possible through the Leonard and Elaine Silverstein Family Foundation  
Additional funding provided by the Exhibition Circle of the National Gallery of Art  
Supported by an indemnity from the Federal Council on the Arts and the Humanities

>*Recent Acquisitions of Dutch and Flemish Drawings*

July 3, 2016–January 2, 2017  
Organized by the National Gallery of Art  
Margaret Morgan Grasselli, curator  
Supported by the Thaw Charitable Trust

>*Damien Hirst: The Last Supper*

August 13, 2016–November 27, 2016  
Organized by the National Gallery of Art  
Judith Brodie, curator

>*In the Tower: Barbara Kruger*

September 30, 2016–January 22, 2017  
Organized by the National Gallery of Art  
Molly Donovan, curator  
Made possible by the Tower Project of the National Gallery of Art

>*Los Angeles to New York: Dwan Gallery, 1959–1971*

September 30, 2016–January 29, 2017  
Organized by the National Gallery of Art  
James Meyer, curator  
Supported by the Robert and Mercedes Eichholz Foundation

>*Photography Reinvented: The Collection of Robert E. Meyerhoff and Rheda Becker*

September 30, 2016–March 5, 2017  
Organized by the National Gallery of Art  
Sarah Greenough, curator

## LENDERS TO EXHIBITIONS

### Private Collections

Ambassador of France, London  
Robert Bass  
Susan Bay-Nimoy  
Rheda Becker  
Ms. Katrin Bellinger  
Lawrence B. Benenson  
Sandra Berler  
The Honorable Max N. Berry  
James and Elise Blair  
Jean Bonna  
Mary Boone  
Carolyn Brody  
Matthias Brunner  
Buttonwood Holdings, LP  
Russell and Anne Byers  
Norman and Carolyn Carr  
Chris Carter and Dori Pierson  
Rosemarie Castoro  
Joseph M. Cohen  
Earl Davis  
Gary S. Davis  
Mr. de Royere  
Mrs. I. A. L. Diamond  
John Divola  
Virginia Dwan  
Bruno Eberli  
Lawrence Ellison  
Randi and Bob Fisher  
Aaron I. Fleischman

David and Susan Gersh  
Gregory and Aline Gooding  
Anna and Michael Haas  
Harry Waldron Havemeyer  
Michael Heizer



## EXHIBITIONS AND LOANS

Paul Hertzmann  
 Jeffrey E. Horvitz  
 Candace and Michael Humphreys  
 Timothy and Suzanne Hyde  
 Charles Isaacs  
 Robert Jackson  
 Mr. and Mrs. Conrad Janis  
 Michael Jesselson  
 Lorraine and Renaud Jordan  
 Betsy Karel  
 Nancy Reddin Kienholz  
 David Knaus  
 Robert and Arlene Kogod  
 Joseph Kosuth  
 Barbara Kruger  
 Myron Kunin  
 Jon Landau  
 Larry Lasser

Richard and Jeanne Levitt  
 Phyllis and William Mack  
 Linda and Harry Macklowe  
 MAFG Art Fund LLC  
 David Mahoney  
 Tom Marsico

Nion McEvoy  
 Robert E. Meyerhoff  
 Marlene Meyerson  
 The Honorable J. William Middendorf II  
 Dr. and Mrs. Kent Minichiello  
 Ron Miyashiro  
 Rotraut Klein Moquay  
 Robert Morris  
 Adam Nathanson

Judy Norrell  
 Claes Oldenburg  
 Mr. Ivan E. Phillips  
 Anthony Podesta  
 John and Lisa Pritzker  
 Private Collector  
 Phyllis Rappaport and Jerome Lyle  
 Mary Robinson  
 Faye Sarofim

William L. Schaeffer  
 Mr. and Mrs. Michael Scharf  
 Jean-Pierre Selz  
 Edward Shein  
 Theodore P. Shen  
 Stephen G. Stein  
 Stephen G. Stein Employee Benefit Trust  
 Laurie Tisch  
 Bruce E. Toll  
 Allen and Lynn Turner  
 Neal Turtell  
 Pascal Vincent-Bertillon  
 Diane von Furstenberg  
 Jane P. Watkins  
 Andrea Woodner  
 Dian Woodner

### Public Collections

**AUSTRIA**  
 Vienna: Albertina; Kunsthistorisches  
 Museum, Antikensammlung  
 Ephesos Museum

**CANADA**  
 Montreal: Montreal Museum of Fine  
 Arts; Power Corporation of Canada  
 Art Collection  
 Ottawa: National Gallery of Canada  
 Toronto: Art Gallery of Ontario

**DENMARK**  
 Copenhagen: Ny Carlsberg Glyptotek

**FRANCE**  
 Beaune-la-Rolande: Commune de  
 Beaune-la-Rolande  
 Grenoble: Musée de Grenoble  
 Le Havre: Musée Malraux  
 Montpellier: Musée Fabre  
 Paris: Bibliothèque Nationale de  
 France; École Nationale Supérieure des  
 Beaux-Arts; Kraemer Collection; Musée  
 Carnavalet; Musée d'Orsay; Musée du  
 Louvre; Musée du Petit Palais; Musée  
 Marmottan Monet; Musée national d'art  
 moderne, Centre Georges Pompidou;  
 Sceaux; Musée de l'Île de France  
 Versailles: Musée national des Châteaux  
 de Versailles et de Trianon

**GERMANY**  
 Berlin: Staatliche Museen zu Berlin,  
 Kunstbibliothek  
 Darmstadt: Hessisches Landesmuseum  
 Darmstadt  
 Frankfurt: Städelsches Kunstinstitut  
 und Städtische Galerie  
 Hamburg: Hamburger Kunsthalle  
 Remagen: Arp Museum Bahnhof  
 Rolandseck

**GREECE**  
 Athens: Ephorate of Underwater  
 Antiquities; National Archaeological  
 Museum  
 Corinth: Archaeological Museum  
 of Corinth  
 Iraklio: Herakleion Archaeological  
 Museum  
 Rhodes: Kalymnos Archaeological  
 Museum  
 Thessaloniki: Archaeological Museum  
 of Thessaloniki

**ITALY**  
 Brindisi: Museo Provinciale Francesco  
 Ribezzo, Brindisi  
 Chieti: Museo Archeologico Nazionale  
 d'Abruzzo  
 Florence: Galleria degli Uffizi; MAN  
 Florence; Museo Nazionale del Bargello  
 Naples: Museo Archeologico Nazionale  
 de Napoli  
 Pompeii: Soprintendenza Speciale per i  
 Beni Archeologici di Pompei, Ercolano  
 e Stabia  
 Rome: Museo Nazionale Romano  
 Salerno: Museo Archeologico  
 Provinciale di Salerno

**JAPAN**  
 Tokyo: The National Museum of  
 Western Art

**NETHERLANDS**  
 Rotterdam: Museum Boijmans  
 Van Beuningen

**SPAIN**  
 Madrid: Museo Nacional del Prado;  
 Museo Thyssen-Bornemisza

**SWITZERLAND**  
 Geneva: Petit Palais, Musée d'Art  
 Moderne Genève

**TUNISIA**  
 Tunis: Bardo Museum, Tunis

**UNITED KINGDOM-ENGLAND**  
 London: The British Museum;  
 The National Gallery

**UNITED STATES**  
**Arizona**  
 Tucson: University of Arizona Museum  
 of Art

**Arkansas**  
 Bentonville: Crystal Bridges Museum  
 of American Art

**California**  
 La Jolla: Museum of Contemporary Art  
 San Diego  
 Los Angeles: California African  
 American Museum (CAAM); Frederick  
 R. Weisman Art Foundation; Gemini  
 G.E.L.; The J. Paul Getty Museum;  
 Los Angeles County Museum of Art;  
 The Museum of Contemporary Art,  
 Los Angeles  
 Pasadena: Norton Simon Museum  
 San Francisco: Fine Arts Museums  
 of San Francisco, de Young, Legion  
 of Honor; San Francisco Museum of  
 Modern Art

**Connecticut**  
 Hartford: Wadsworth Atheneum  
 Museum of Art  
 New Haven: Yale University Art Gallery  
 Westport: Michael Shapiro Photographs

**District of Columbia**  
 Washington: Hirshhorn Museum and  
 Sculpture Garden; National Gallery of  
 Art Library; Smithsonian American Art  
 Museum; The Phillips Collection

**Florida**  
 Palm Beach: Hall Collection Inc.  
 West Palm Beach: Norton Gallery and  
 School of Art

**Georgia**  
 Atlanta: High Museum of Art  
 Columbus: The Columbus Museum

**Illinois**  
 Chicago: The Art Institute of Chicago;  
 Terra Foundation for American Art

**Indiana**  
 Bloomington: Indiana University Art  
 Museum

**Maine**  
 Portland: Portland Museum of Art

**Maryland**  
 Baltimore: The Baltimore Museum  
 of Art; The Walters Art Museum  
 Potomac: Glenstone Museum

**Massachusetts**  
 Andover: Addison Gallery of American Art  
 Boston: Isabella Stewart Gardner  
 Museum; Museum of Fine Arts, Boston  
 Cambridge: Harvard Art Museums  
 Waltham: Rose Art Museum  
 Williamstown: Sterling and Francine  
 Clark Art Institute

**Michigan**  
 Detroit: The Detroit Institute of Arts

**Minnesota**  
 Minneapolis: Minneapolis Institute of  
 Art; Walker Art Center

**Missouri**  
 Kansas City: The Nelson-Atkins  
 Museum of Art  
 St. Louis: Saint Louis Art Museum

**Nebraska**  
 Lincoln: Sheldon Museum of Art,  
 University of Nebraska-Lincoln  
 Omaha: Joslyn Art Museum

**New Hampshire**  
 Manchester: Currier Museum of Art

**New Jersey**  
 Newark: Newark Museum  
 Princeton: Princeton University  
 Art Museum

**New Mexico**  
 Santa Fe: The Holt-Smithson  
 Foundation

**New York**  
 Brooklyn: Brooklyn Museum  
 Ithaca: Herbert F. Johnson Museum  
 of Art, Cornell University  
 New York: Vilcek Collection; Howard  
 Greenberg Gallery; Hans P. Kraus, Jr.,  
 Inc.; The Metropolitan Museum of Art;  
 The Morgan Library & Museum; The  
 Museum of Modern Art; Pace/MacGill  
 Gallery; Penn Foundation; Estate of Robert  
 Smithson; Solomon R. Guggenheim  
 Museum; The Assadour O. Tavitian  
 Trust U/A dated October 28, 2004;  
 Whitney Museum of American Art  
 Purchase; Neuberger Museum of Art  
 Rochester: Memorial Art Gallery of the  
 University of Rochester  
 Utica: Munson-Williams-Proctor Arts  
 Institute

**North Carolina**  
 Raleigh: North Carolina Museum of Art  
 Winston-Salem: Reynolda House  
 Museum of American Art

**Ohio**  
 Cincinnati: Cincinnati Art Museum  
 Cleveland: The Cleveland Museum of Art  
 Oberlin: Allen Memorial Art Museum,  
 Oberlin College  
 Toledo: Toledo Museum of Art

**Pennsylvania**  
 Philadelphia: Pennsylvania Academy  
 of the Fine Arts; Philadelphia Museum  
 of Art

**Tennessee**  
 Memphis: J. R. Hyde III Family Foundation

**Texas**  
 Dallas: Dallas Museum of Art  
 Fort Worth: Amon Carter Museum;  
 Kimbell Art Museum  
 Houston: The Menil Collection; The  
 Museum of Fine Arts, Houston

**Virginia**  
 Norfolk: Chrysler Museum of Art  
 Richmond: Virginia Museum of Fine Arts

**Washington**  
 Seattle: Seattle Art Museum

**Wisconsin**  
 Milwaukee: Milwaukee Art Museum

VATICAN CITY  
Vatican City: Musei Vaticani

**LENDERS OF WORKS  
DISPLAYED WITH THE  
NGA COLLECTION**

**Anonymous**  
Nicolaes Pietersz Berchem  
>*An Italianate Landscape with Figures*  
Gerrit Adriaensz Berckheyde  
>*The Grote or St. Bavokerk in Haarlem*  
Gerard ter Borch the Younger  
>*The pressing invitation to drink*  
German 18th Century  
>*Pair of Female Figures*  
Jacopo Palma il Giovane  
>*Venus and Cupid at the Forge of Vulcan*  
Georgia O'Keeffe  
>*A Black Bird with Snow-Covered  
Red Hills*  
Charles Ethan Porter  
>*Cherries*

**Collection of Roger Arvid Anderson**  
Possibly Germain Pilon  
>*Veiled Mourner with Torch*

**Ambassador Elizabeth Frawley Bagley**  
Rembrandt van Rijn  
>*Portrait of an Old Man*

**The Morris and Gwendolyn Cafritz  
Foundation**  
David Smith  
>*Cubi XI*

**Calder Foundation**  
Alexander Calder  
>*Aztec Josephine Baker*  
>*Cheval Rouge*  
>*Cheval Rouge (maquette)*  
>*Descending Spines*  
>*Eucalyptus*  
>*Louisa's 43rd Birthday Present*  
>*1 Red, 4 Black plus X White*  
>*Rat*  
>*Red Panel*  
>*Small Feathers*  
>*Sphere Pierced by Cylinders*  
>*The Big Ear*  
>*Tom's*  
>*Tower with Orange Band*  
>*Untitled*  
>*Untitled*  
>*Untitled*  
>*Untitled*  
>*Untitled*  
>*Untitled*

**The Catholic University of America,  
Oliveira Lima Library**  
Frans Post  
>*Brazilian Landscape, Probably  
Pernambuco*

**Cooper-Hewitt, National Design  
Museum, Smithsonian Institution**  
Giovanni Domenico Tiepolo  
>*The Immaculate Conception*

**Collection of Louis and Georges  
de M n il**  
Anthony Caro  
>*Prairie*

**Fioratti Collection**  
Giovanni Minello  
>*Bust of a Woman*

**Collection of Helen Frankenthaler  
Foundation, Inc.**  
Helen Frankenthaler  
>*Mountains and Sea*

**Glenstone Museum, Potomac,  
Maryland**  
Katharina Fritsch  
>*Hahn/Cock*

**Collection of the Artist**  
Jasper Johns  
>*Dancers on a Plane*  
>*Field Painting*  
>*No*  
>*Target*

**Richard and Elaine Kaufman**  
Alberto Giacometti  
>*Buste d'Annette IX*

**The Honorable and Mrs. Ronald S.  
Lauder**  
Ellsworth Kelly  
>*Blue Green*

**The Leiden Collection, New York**  
Jan Lievens  
>*Self-Portrait*  
Jan van Mieris  
>*A Traveler at Rest*  
Rembrandt van Rijn  
>*Study of an Elderly Woman in a  
White Cap*  
Jan Steen  
>*The Prayer Before the Meal*

**The Library of Congress**  
Unknown Artist  
>*Hubbard and Brockman Reproduction  
of a Pascal Taksin Harpsichord*

**The Metropolitan Museum of Art**  
Francesco di Giorgio Martini  
>*The Nativity*

**Robert and Jane Meyerhoff Collection**  
Brice Marden  
>*Cold Mountain 5 (Open)*

**Mus e du Louvre, R union des  
Mus es Nationaux, Paris**  
Venetian 16th Century  
>*Boy on a Dolphin*

**National Museum of Health and  
Medicine, Institute of Pathology**  
Thomas Eakins  
>*Dr. John H. Brinton*

**North Carolina Museum of Art**  
Paris Bordone  
>*Portrait of Man in Armor*

**Anita and Burton Reiner**  
Mel Bochner  
>*Master of the Universe*

**Candida and Rebecca Smith**  
David Smith  
>*Black-White Forward*  
>*Blue Construction*

**Robert H. Smith**  
Manner of Pugin  
>*Marble Octagonal Pedestal (2 Works)*

**Smithsonian American Art Museum**  
Sir Anthony van Dyck  
>*Marchesa Elena Grimaldi-Cattaneo*  
French 13th Century  
>*Angel Holding a Cross and the Crown  
of Thorns*  
>*Bishop Blessing*  
>*Heraldic Panel*  
>*Vita Contemplativa*  
Jan Anthonisz Ravesteyn  
>*Judith Langley*

**Mrs. Frederick M. Stafford**  
Claude Lorrain  
>*Landscape with Apollo and Mercury*

**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 Shaw Memorial*  
>*Shaw Memorial*  
>*Early Study of the Allegorical Figure for  
the Shaw Memorial*

**Rose-Marie and Eijk van Otterloo  
Collection**  
Caesar van Everdingen  
>*Bacchus and Bacchantes*  
>*An Offering to Venus*  
Aert van der Neer  
>*A Snowy Winter Landscape*  
Esaias van de Velde I  
>*An Elegant Company in a Garden*

**The White House**  
Paul C zanne  
>*Hamlet at Payannet, near Gardanne  
(Hameau   Payannet pr s de Gardanne)*  
>*Houses on a Hill, Provence [Maisons  
sur un colline.]*

**Mr. and Mrs. Erving Wolf**  
Anna Hyatt Huntington  
>*Yawning Panther*  
Frederick William MacMonnies  
>*Nathan Hale*  
>*Pan of Rohallion*  
Paulanship  
>*Actaeon*  
>*Atalanta*  
>*Briseis*  
>*Flight of Europa*  
>*Flight of Night*  
>*Oriental Dancer: Vase*  
>*Panther leaping at deer (Bronze Relief  
from the New York Century Association  
Flower Boxes)*  
>*Salome*  
Edward McCartan  
>*Bacchus*  
>*Nymph and Satyr*  
Elie Nadelman  
>*Classical Head*

Augustus Saint-Gaudens  
>*"The Puritan" (Deacon Samuel Chapin)*  
>*Samuel Gray Ward*  
>*Robert Louis Stevenson (square format)*  
>*Robert Louis Stevenson (horizontal format)*  
>*Victory/Peace*

**Dian Woodner**  
Louise Bourgeois  
>*Germinal*

**NGA LOANS TO TEMPORARY  
EXHIBITIONS**

The department of loans and the National Lending Service administered the loans of 1,104 works of art to 228 sites during fiscal year 2016. This number includes the loan of 908 works to temporary exhibitions at 189 institutions and the extended loan of 186 Gallery works to 32 sites. Seven works from the Gallery's collections were on short-term loan to the permanent collections of five museums.

\*Works in National Lending Service

**AUSTRALIA**  
*Canberra, National Gallery of Australia*  
Loan to National Gallery of Australia permanent collection  
March 1, 2014–March 17, 2016  
Barnett Newman  
>*Yellow Painting*

*Melbourne, National Gallery of Victoria*  
**Degas: A New Vision**  
June 24, 2016–September 18, 2016  
Edgar Degas  
>*Horses in a Meadow*  
>*Alexander and Bucephalus*  
>*Fallen Jockey (study for "Scene from the Steeplechase: The Fallen Jockey")*  
>*Head of the Fallen Jockey (study for "Scene from the Steeplechase: The Fallen Jockey")*  
>*Racehorses (study for "Scene from the Steeplechase: The Fallen Jockey")*  
>*The Dance Class*

**AUSTRIA**  
*Vienna, Albertina*  
**"From End to Beginning"—Pointillism and Pointillisms in Europe**  
September 15, 2016–January 8, 2017  
Camille Pissarro  
>*Hampton Court Green*

**CANADA**  
*Montreal, Montreal Museum of Fine Arts*  
**Metamorphosis: The Studio of Rodin**  
May 26, 2015–October 18, 2015  
Circulated to: Virginia Museum of Fine Arts  
November 17, 2015–March 13, 2016  
Circulated to: Peabody Essex Museum  
May 14, 2016–September 5, 2016  
Auguste Rodin  
>*The Sirens\**

EXHIBITIONS AND LOANS

Ottawa, National Gallery of Canada  
**Monet: A Bridge to Modernity**  
 October 30, 2015–February 15, 2016  
 Claude Monet  
 >The Bridge at Argenteuil

Toronto, Art Gallery of Ontario  
**Camera Atomica**  
 July 8, 2015–November 15, 2015  
 Robert Frank  
 >Hoover Dam, Nevada  
 >Halifax Infirmary  
 Richard Misrach  
 >Princesses Against Plutonium, Nuclear Test Site, Nevada

DENMARK  
 Aarhus, ARoS Aarhus Kunstmuseum  
**Monet and the French Impressionists**  
 October 9, 2015–January 10, 2016  
 Claude Monet  
 >Cliffs at Pourville

Copenhagen, Statens Museum for Kunst  
**Christoffer Wilhelm Eckersberg**  
 October 9, 2015–January 31, 2016  
 Circulated to: Hamburger Kunsthalle  
 February 11, 2016–May 16, 2016  
 Circulated to: Fondation Custodia,  
 Collection Frits Lugt  
 June 1, 2016–August 14, 2016  
 Christoffer Wilhelm Eckersberg  
 >View of the Cloaca Maxima, Rome

**Fleeting Moments—Drawings by Auguste Rodin**  
 September 22, 2016–January 15, 2017  
 Auguste Rodin  
 >Nude Woman Carrying Vase on Head  
 >Figure Facing Forward  
 >Two Figures

Humbleack, Louisiana Museum of Modern Art  
**Yayoi Kusama—a Survey Show**  
 September 18, 2015–January 24, 2016  
 Circulated to: Henie Onstad Art Center  
 February 18, 2016–May 15, 2016  
 Circulated to: Moderna Museet  
 June 10, 2016–September 11, 2016  
 Yayoi Kusama  
 >Infinity Nets Yellow

FINLAND  
 Helsinki, Ateneum Art Museum, Finnish National Gallery  
**Alice Neel—A Retrospective**  
 June 10, 2016–October 9, 2016  
 Alice Neel  
 >Loneliness  
 >Hartley

FRANCE  
 Giverny, Musée des impressionnismes Giverny  
**Caillebotte, Painter and Gardener**  
 March 25, 2016–July 3, 2016  
 Circulated to: Museo Thyssen-Bornemisza  
 July 19, 2016–October 30, 2016  
 Gustave Caillebotte  
 >Skiffs\*

Le Camet, Musée Bonnard  
**Entre chiens et chats. Le Bestiaire de Bonnard**  
 July 2, 2016–November 6, 2016  
 Pierre Bonnard  
 >Still Life with Basset Hound

Le Havre, Musée d'art moderne André Malraux  
**Normandy Impressionist Festival**  
 April 16, 2016–September 26, 2016  
 Eugène Boudin  
 >Jetty and Wharf at Trouville

Montpellier, Musée Fabre  
**Frédéric Bazille and the Birth of Impressionism**  
 June 25, 2016–October 16, 2016  
 Jean-Baptiste-Camille Corot  
 >The Artist's Studio  
 Berthe Morisot  
 >The Harbor at Lorient  
 Frédéric Bazille  
 >Young Woman with Peonies  
 >The Ramparts at Aigues-Mortes\*  
 >Edmond Maître\*  
 Claude Monet  
 >Sainte-Adresse  
 >Bazille and Camille (Study for "Déjeuner sur l'Herbe")  
 Paul Guigou  
 >Washerwomen on the Banks of the Durance  
 Henri Fantin-Latour  
 >Pansies

Paris, Galeries nationales du Grand Palais  
**Élisabeth-Louise Vigée Le Brun (1755–1842)**  
 September 21, 2015–January 11, 2016  
 Circulated to: The Metropolitan Museum of Art  
 February 10, 2016–May 15, 2016  
 Circulated to: National Gallery of Canada  
 June 10, 2016–September 12, 2016  
 Élisabeth-Louise Vigée Le Brun  
 >The Marquise de Pezay, and the Marquise de Rougé with Her Sons Alexis and Adrien

Paris, Musée d'Art Moderne de la Ville de Paris  
**Albert Marquet**  
 March 24, 2016–August 21, 2016  
 Albert Marquet  
 >Posters at Trouville

Paris, Musée d'Orsay  
**Splendeurs et misères des courtisanes. Images del la prostitution en France 1850–1910**  
 September 21, 2015–January 20, 2016  
 Circulated to: Van Gogh Museum  
 February 19, 2016–June 19, 2016  
 Edouard Manet  
 >Plum Brandy  
 >Masked Ball at the Opera\*

**Who's Afraid of Women Photographers**  
 October 13, 2015–January 25, 2016  
 Helen Levitt  
 >New York

**Henri Rousseau Le Douanier: Le Douanier Rousseau. L'innocence archaïque**  
 March 21, 2016–July 17, 2016  
 Circulated to: Národní galerie v Praze  
 September 16, 2016–January 15, 2017  
 Prior-Hamblin School  
 >Little Girl with Slate\* (displayed in France only)  
 American 19th Century  
 >Lexington Battle Monument\* (displayed in France only)  
 Redpath  
 >Mounting of the Guard\* (displayed in France only)  
 American 19th Century  
 >Still Life of Fruit (displayed in France only)  
 Henri Rousseau  
 >Tropical Forest with Monkeys\*

**"Au rendez-vous des poètes" Apollinaire et la naissance de l'art moderne**  
 April 5, 2016–July 18, 2016  
 Albert Gleizes  
 >Football Players

**All that Glitters: Paris and the Dawn of Impressionism, 1852–1870**  
 September 26, 2016–January 16, 2017  
 Pierre Puvis de Chavannes  
 >Rest  
 >Work

Paris, Musée du Louvre  
**Hubert Robert, 1733–1808**  
 March 9, 2016–May 30, 2016  
 Circulated to: National Gallery of Art  
 June 26, 2016–October 2, 2016  
 Hubert Robert  
 >The Ponte Salaro  
 >Architectural Fantasy with a Triumphal Bridge

**Edme Bouchardon de sanguine et de marbre**  
 September 12, 2016–December 5, 2016  
 Edme Bouchardon  
 >Head of a Boy  
 >Rocaille Fountain with Venus, Amorini, and Swans

Paris, Musée du Luxembourg  
**Fragonard in Love**  
 September 16, 2015–January 24, 2016  
 Jean-Honoré Fragonard  
 >A Game of Hot Cockles  
 >Love as Folly  
 >Diana and Endymion\*  
 >The Bedroom (Le Coucher or Ma Chemise brûlée)  
 >Angelica Is Exposed to the Orc

**Henri Fantin-Latour (1836–1904)**  
 September 14, 2016–February 12, 2017  
 Henri Fantin-Latour  
 >Self-Portrait

Paris, Musée Jacquemart-André  
**Monet, Renoir, Pissaro, Boudin, Gauguin...in Normandy. Open-Air Studio**  
 March 18, 2016–July 25, 2016  
 Auguste Renoir  
 >The Mussel Harvest

Paris, Musée national d'art moderne, Centre Georges Pompidou  
**Beat Generation**  
 June 22, 2016–October 3, 2016  
 Robert Frank  
 >From the Bus, New York  
 >From the Bus, New York  
 >From the Bus, New York  
 >From the Bus, New York  
 >From the Bus, New York  
 >From the Bus, New York  
 Allen Ginsberg  
 >Herbert E. Huncke, author "The Evening Sun Turned Crimson," ..., 1953.  
 >Carl Solomon in his Prince Street..., 1953.  
 >Gary Snyder, his small house-garden on Nishinomiya-cho, Kita-ku section..., 1963.  
 >From roof of Brahmin's house wherein we'd rented Third floor room six months December to May 1963..., 1963.  
 >Gregory Corso, Paul Bowles, William Burroughs, behind him shades of Ian Summerville, Cambridge mathematics student, Bill's cut-up tech assistant, and Michael Portman, eighteen-year-old Public School aristocrat admirer of Naked Lunch..., 1961.  
 >Allen Ginsberg, utility man..., 1947.  
 >We went uptown to look at Mayan Codices..., 1953  
 >"Now Jack as I warned you..." 1953.  
 >Robert LaVigne, painter at 1010 Montgomery Street, San Francisco..., 1955  
 >Neal Cassady and his love of that year the star-crossed Natalie Jackson..., 1955  
 >Jack Kerouac wandering along East 7th Street..., 1953  
 >Bob Donlon (Rob Donnelly, Kerouac's Desolation Angels), Neal Cassady, myself..., 1956  
 >Paul Bowles preparing mint tea..., 1961  
 >My front room 1010 Montgomery..., 1955  
 >Bill Burroughs and Jack Kerouac locked in Mortal Combat..., 1953  
 >Jack Kerouac, Villa Mounieria Garden Wall, Tangier..., 1957  
 >Peter Orlovsky legs crossed..., 1961  
 >Dr. Timothy Leary meeting Neal Cassady..., 1964

**Magritte, la trahison des images**  
 September 21, 2016–January 23, 2017  
 René Magritte  
 >The Blank Signature\*

Rouen, Musée des Beaux-Arts de Rouen  
**Normandy Impressionist Festival**  
 April 16, 2016–September 26, 2016  
 Auguste Renoir  
 >Claude Monet

GERMANY  
 Berlin, Staatliche Museen zu Berlin  
**Botticelli Re-Imagined**  
 September 24, 2015–January 24, 2016  
 Circulated to: Victoria and Albert Museum  
 March 5, 2016–July 3, 2016  
 Sandro Botticelli  
 >Portrait of a Youth  
 Robert Rauschenberg  
 >Swim/ROCI USA (Wax Fire Works)

**"El Siglo de Oro," Spanische Malerei und Skulptur des 17. Jh**

July 1, 2016–October 30, 2016  
El Greco (Domenikos Theotokopoulos)  
>Saint Martin and the Beggar

Düsseldorf, Museum Kunstpalast  
**Zurbarán, Meister der Details**  
October 10, 2015–January 31, 2016  
Francisco de Zurbarán and Workshop  
>Saint Jerome with Saint Paula and Saint Eustochium

Essen, Museum Folkwang Essen  
**The Shadow of the Avantgarde**  
October 17, 2015–January 17, 2016  
Henri Rousseau  
>Tropical Forest with Monkeys\*

Frankfurt, Städtisches Kunstinstitut und Städtische Galerie  
**Masterworks in Dialogue. Eminent Guests for the Anniversary**  
October 6, 2015–January 24, 2016  
Jan van Eyck  
>The Annunciation

**Maniera. Mannerism in Medici Florence**  
February 24, 2016–June 5, 2016  
Agnolo Bronzino  
>The Holy Family

Hamburg, Hamburger Kunsthalle  
**Manet: Painting the Gaze**  
May 27, 2016–September 4, 2016  
Edouard Manet  
>Masked Ball at the Opera\*  
>Tama, the Japanese Dog

Munich, Museum Brandhorst  
**Painting 2.0: Expression in the Information Age**  
November 14, 2015–April 30, 2016  
Circulated to: Museum moderner Kunst Stiftung Ludwig  
June 4, 2016–September 25, 2016  
Glenn Ligon  
>Untitled (I Am a Man)

**ITALY**  
Ferrara, Exhibit Halls, Palazzo dei Diamanti  
**De Chirico a Ferrara 1915–1918. Pittura Metafisica e avanguardie europee**  
November 14, 2015–February 28, 2016  
Circulated to: Staatsgalerie Stuttgart  
March 18, 2016–July 3, 2016  
René Magritte  
>La condition humaine

Rome, Scuderie del Quirinale  
**Correggio e Parmigianino. Arte a Parma nel Cinquecento**  
March 11, 2016–26 June 2016  
Correggio  
>The Mystic Marriage of Saint Catherine  
>Study for the "Madonna della Scodella"  
[recto]  
Circle of Andrea Mantegna (Possibly Correggio)  
>Madonna and Child

Venice, Gallerie dell'Accademia  
**Manutius, the arts and publishing. The Venetian Renaissance**  
March 19, 2016–July 31, 2016  
Lorenzo Lotto  
>Study for the "Madonna della Scodella"  
[recto]  
>Allegory of Virtue and Vice  
Cima da Conegliano  
>Saint Helena

**JAPAN**  
Kyoto, Kyoto Municipal Museum of Art  
**René Magritte: The Search for the Absolute**  
July 11, 2015–October 12, 2015  
René Magritte  
>The Blank Signature\*  
>La condition humaine

**Renoir Image of Women**  
March 19, 2016–June 5, 2016  
Auguste Renoir  
>Woman with a Cat  
>Mlle Charlotte Berthier  
>Child with Toys—Gabrielle and the Artist's Son, Jean

Nagoya, Aichi Prefectural Museum of Art  
**The Secret of Picasso's Genius**  
January 3, 2016–March 21, 2016  
Circulated to: Abeno Harukas Museum  
April 9, 2016–July 3, 2016  
Pablo Picasso  
>Lady with a Fan\*  
>Ponies

Tokyo, Tokyo Metropolitan Art Museum  
**Botticelli and His Time**  
January 6, 2016–February 25, 2016  
Sandro Botticelli  
>Portrait of a Youth

Yokohama, Yokohama Museum of Art  
**Mary Cassatt Retrospective**  
June 25, 2016–September 11, 2016  
Circulated to: The National Museum of Modern Art, Kyoto  
September 27, 2016–December 4, 2016  
Mary Cassatt  
>Children Playing on the Beach\*

**NETHERLANDS**  
Amsterdam, Rijksmuseum  
**Asia in Amsterdam**  
October 15, 2015–January 18, 2016  
Circulated to: Peabody Essex Museum  
February 27, 2016–June 5, 2016  
Balthasar van der Ast  
>Basket of Fruits  
>Basket of Flowers  
Rembrandt van Rijn  
>Abraham Francken (displayed in Massachusetts only)  
Pieter Claesz  
>Still Life with Peacock Pie (displayed in Massachusetts only)

's-Hertogenbosch, Noordbrabants Museum  
**Hieronymus Bosch Anniversary Exhibition**  
February 11, 2016–May 8, 2016  
Hieronymus Bosch  
>Death and the Miser

**NORWAY**  
Oslo, Munch Museet  
**Johns Munch**  
June 18, 2016–September 25, 2016  
Jasper Johns  
>Perilous Night  
>Between the Clock and the Bed  
>Between the Clock and the Bed  
>Spring

**QATAR**  
Doha, Gallery Atrwaq  
**Luc Tuymans**  
October 25, 2015–January 30, 2016  
Luc Tuymans  
>Dead Skull

**SPAIN**  
Madrid, Instituto de Cultura, Fundación MAPFRE  
**Pierre Bonnard (1867–1947). Painting Arcadia**  
September 19, 2015–January 10, 2016  
Circulated to: California Palace of the Legion of Honor, The Fine Arts Museums of San Francisco  
February 6, 2016–May 15, 2016  
Pierre Bonnard  
>Nude in an Interior  
>Walking at the Lake, Bois de Boulogne  
>Work Table

Madrid, Museo Nacional del Prado  
**Ingres**  
November 24, 2015–March 27, 2016  
Jean-Auguste-Dominique Ingres  
>Madame Moitessier

"**Georges de La Tour**"  
February 23, 2016–June 12, 2016  
Georges de La Tour  
>The Repentant Magdalen

**El Bosco**  
May 31, 2016–September 25, 2016  
Hieronymus Bosch  
>Death and the Miser

Madrid, Museo Thyssen-Bornemisza  
**Edvard Munch**  
October 6, 2015–January 17, 2016  
Edvard Munch  
>The Kiss (Der Kuss)  
>The Kiss

**The Illusion of the American Frontier**  
November 3, 2015–February 7, 2016  
George Catlin  
>Buffalo Dance—Mandan\*  
>Buffalo Chase in the Snow Drifts—Ojibwe\*  
>Buffalo Chase—Bulls Protecting the Calves\*  
>Dying Buffalo Bull\*

**SWITZERLAND**  
Riehen/Basel, Fondation Beyeler  
**Jean Dubuffet—Everything is Landscape**  
January 31, 2016–May 8, 2016  
Jean Dubuffet  
>Façades d'immeubles (Building Façades)

Zürich, Kunsthaus Zürich  
**Joan Miró—Wäll, Frieze Mural**  
October 2, 2015–January 24, 2016  
Circulated to: Schirn Kunsthalle Frankfurt  
February 26, 2016–June 12, 2016  
Joan Miró  
>The Farm

**Picabia: A Retrospective**  
June 3, 2016–September 20, 2016  
Francis Picabia  
>The Procession, Seville

**UNITED KINGDOM—ENGLAND**  
London, Barbican Art Gallery  
**Strange and Familiar: Britain as Revealed by International Photographers**  
March 16, 2016–June 19, 2016  
Robert Frank  
>City of London  
>City of London  
>London  
>Caerau, Wales  
>Wales, Ben James  
>Wales, Ben James  
>Wales, Ben James and His Family  
>Wales, Ben James and His Wife  
>Caerau, Wales  
>Caerau, Wales  
>Wales, Ben James  
>Wales, Ben James  
>Caerau Coal Mine, Wales  
>Caerau, Wales  
>Caerau, Wales

London, The National Gallery  
**Goya: The Portraits**  
October 7, 2015–January 10, 2016  
Francisco de Goya  
>Bartolomé Sureda y Miserol  
>Thérèse Louise de Sureda

London, Royal Academy of Arts  
**In the Age of Giorgione**  
March 12, 2016–June 5, 2016  
Cariani  
>Portrait of a Venetian Gentleman

**Abstract Express**  
September 20, 2016–January 2, 2017  
Mark Rothko  
>Interior\*  
>Untitled  
Robert Motherwell  
>In Plato's Cave No. 1  
Joan Mitchell  
>Salut Tom

London, Tate  
**Alexander Calder: Performing Sculpture**  
November 9, 2015–April 3, 2016  
Alexander Calder  
>Triple Gong

**Georgia O'Keeffe**  
July 6, 2016–October 30, 2016  
Alfred Stieglitz  
>From the Back Window—291  
>Paul Rosenfeld  
>John Marin  
>Claudia O'Keeffe  
>Rebecca Salsbury Strand  
>Barn & Snow  
>Lake George

EXHIBITIONS AND LOANS

>Door to Shanty, Lake George  
 >Portrait of Georgia, No. 2  
 >Lake George  
 >From the Shelton, New York (Room 3003) Looking Southeast  
 >New York from An American Place  
 >From the Shelton, New York, Looking East  
 >Georgia O'Keeffe at 291  
 >Georgia O'Keeffe  
 >Georgia O'Keeffe  
 >Georgia O'Keeffe—Torso  
 >Georgia O'Keeffe—Torso  
 >Georgia O'Keeffe  
 >Georgia O'Keeffe  
 >Georgia O'Keeffe—Breasts  
 >Georgia O'Keeffe  
 >Ida and Georgia O'Keeffe  
 >Georgia O'Keeffe  
 >Georgia O'Keeffe  
 >Line and Curve  
 >Sky with Flat White Cloud  
 >No. 14 Special  
 >Winter Road I  
 >Wall with Green Door

London, Victoria and Albert Museum  
**Captain Linnaeus Tripe: Photographer of India and Burma, 1852–1860**  
 June 24, 2015–October 11, 2015  
 Linnaeus Tripe  
 >Tanjore: Great Pagoda, Entrance Looking Outwards  
 >Madura: The Iyngay River, with Causeway, across to Madura  
 >Quarterdeck of HMS "Impregnable"  
 >Amerapoora: Young-lay-lou-ty Kyount  
 >Tsagain Myo: Ruined Tazoung  
 >Tsagain Myo: View near the Irrawadi River  
 >Rangoon: View near the Lake  
 >Pugahm Myo: Carved Doorway in Courtyard of Shwe Zegong Pagoda  
 >Rangoon: Near View of the Shwe Dagon Pagoda  
 >Amerapoora: Doorway of Pythat on East of Maha-too-lo-Bounglian Kyount  
 >Amerapoora: South Ditch of the City Wall  
 >Amerapoora: Ouk Kyount  
 >Pugahm Myo: East Facade of Damayangye Pagoda  
 >Amerapoora: West Gate of the Residency Enclosure

UNITED STATES

**Arkansas**  
 Bentonville, Crystal Bridges Museum of American Art  
**From Tierra Del Fuego to the Arctic: Landscape Painting in the Americas**  
 October 1, 2015–January 31, 2016  
 Charles Sheeler  
 >Classic Landscape

**Alfred H. Maurer: At the Vanguard of Modernism**  
 October 10, 2015–January 4, 2016  
 Alfred Maurer  
 >Young Woman in Kimono

**California**  
 Berkeley, Berkeley Art Museum & Pacific Film Archive, University of California  
**Architecture of Life**  
 January 28, 2016–May 29, 2016  
 Giovanni Battista Bracelli  
 >From "Bizzarie di varie Figure"

>From "Bizzarie di varie Figure"  
 >From "Bizzarie di varie Figure"  
 Pavel Tchelitchev  
 >Tree into Double Hand (Study for Hide-and-Seek)  
 Georgia O'Keeffe  
 >Wall with Green Door  
 Los Angeles, The J. Paul Getty Museum  
**Natural Creation: Théodore Rousseau's Landscape Art**  
 June 21, 2016–September 11, 2016  
 Théodore Rousseau  
 >Landscape with Boatman  
 >Mountain Stream in the Auvergne

Los Angeles, Los Angeles County Museum of Art  
**The Serial Impulse at Gemini G.E.L.**  
 September 11, 2016–January 1, 2017

David Hockney  
 >Rain  
 >Sun  
 >Wind  
 >Snow  
 >Lightning  
 >Mist  
 Michael Heizer  
 >Scrap Metal Drypoint #1  
 >Scrap Metal Drypoint #2  
 >Scrap Metal Drypoint #3  
 >Scrap Metal Drypoint #4  
 >Scrap Metal Drypoint #5  
 >Scrap Metal Drypoint #6  
 Frank Stella  
 >Club Onyx—Seven Steps  
 >Arbeit Macht Frei  
 >Clinton Plaza  
 >Arundel Castle  
 >Die Fahne Hoch!  
 >Marriage of Reason and Squalor  
 >Tomlinson Court Park  
 >Getty Tomb  
 >Bethlehem's Hospital  
 Ellsworth Kelly  
 >Light Green Panel  
 >Dark Red-Violet Panel  
 >Yellow Panel  
 >Gray Panel  
 >Red Panel  
 >Red-Orange Panel  
 >White Panel  
 >Black Panel  
 >Dark Blue Panel  
 >Dark Green Panel I  
 >Dark Green Panel II

Vija Celmins  
 >Concentric Bearings, B  
 >Concentric Bearings, D  
 >Concentric Bearings, C  
 >Concentric Bearings, A  
 Bruce Nauman  
 >Untitled  
 >Untitled  
 >Untitled  
 >Untitled  
 >Untitled  
 >Untitled  
 >Untitled  
 >Untitled  
 >Untitled  
 >Untitled  
 John Baldessari  
 >Two Bowlers (with Questioning Person) [left panel]

>Two Bowlers (with Questioning Person) [right panel]  
 >Jump (with Volcano)  
 >One and Three Persons (with Two Contexts—One Chaotic)  
 >Money (with Space Between)  
 >Accordionist (with Crowd)  
 >French Horn Player (with Three Context—One Uncoded)  
 >Two Sunsets (One with Square Blue Moon)  
 >Keys (with Intrusion)  
 Julie Mehretu  
 >Myriads, Only by Dark [entire polyptich]  
 Susan Rothenberg  
 >Puppet Series #1  
 >Puppet Series #2  
 >Puppet Series #3  
 >Puppet Series #4

San Diego, San Diego Museum of Art  
**Coney Island: Visions of an American Dreamland, 1861–2008**  
 July 11, 2015–October 11, 2015  
 Circulated to: Brooklyn Museum  
 November 20, 2015–March 13, 2016  
 Circulated to: Chrysler Museum of Art  
 June 8, 2016–September 4, 2016  
 Robert Frank  
 >Coney Island

**The Art of Music**  
 September 26, 2015–February 7, 2016  
 Thomas Wilmer Dewing  
 >Lady with a Lute  
 Jasper Johns  
 >Dancers on a Plane

San Francisco, Fine Arts Museums of San Francisco, de Young, Legion of Honor  
**Jewel City: Art of the Panama-Pacific International Exposition**  
 October 17, 2015–January 10, 2016  
 Paul Strand  
 >Panama-Pacific Exposition, San Francisco  
 Karl Struss  
 >Columbia University, Night

**Colorado**  
 Denver, Denver Art Museum  
**Working among Flowers: French Still Life in the 19th Century**  
 July 19, 2015–October 11, 2015  
 Edouard Manet  
 >Flowers in a Crystal Vase  
 Paul Gauguin  
 >Still Life with Peonies

**Andrew and Jamie Wyeth at Work**  
 November 8, 2015–February 7, 2016  
 Circulated to: Museo Thyssen  
 Bornemisza  
 March 1, 2016–June 19, 2016  
 Andrew Wyeth  
 >Snow Flurries  
 >The Oak

**Connecticut**  
 Greenwich, Bruce Museum of Arts and Science  
**The Sins: Pride**  
 June 6, 2015–October 4, 2015  
 Pieter van der Heyden, after Pieter Bruegel the Elder  
 >Pride

**Electric Paris**  
 May 14, 2016–September 4, 2016  
 Jean Béraud  
 >Paris, rue du Havre\*

New Haven, Yale University Art Gallery  
**Early American Elegance: Rhode Island Furniture, 1650–1830**  
 August 19, 2016–January 8, 2017  
 John Goddard  
 >Card Table

New London, Lyman Allyn Art Museum  
**J. Alden Weir and American Impressionism in Eastern Connecticut**  
 May 7, 2016–September 11, 2016  
 Julian Alden Weir  
 >U.S. Thread Company Mills, Willimantic, Connecticut  
 >Obweebetuck

**District of Columbia**  
 Washington, American University Museum at the Katzen Arts Center  
**William Dunlap: Look at It—Think About It**  
 April 2, 2016–May 29, 2016  
 William Dunlap  
 >Spring Storm—Valley Series

**Kevin MacDonald**  
 April 2, 2016–May 29, 2016  
 Kevin John MacDonald  
 >Rooftops  
 >8th Grade Dance

Washington, Hirshhorn Museum and Sculpture Garden  
**Marvelous Objects: Surrealist Sculpture from Paris to New York**  
 October 29, 2015–February 15, 2016  
 Alberto Giacometti  
 >The Invisible Object (Hands Holding the Void)\*  
 >No More Play  
 Jean Arp  
 >The Forest  
 >Shirt Front and Fork  
 Marcel Duchamp  
 >Fresh Widow  
 Joseph Cornell  
 >Caravaggio Prince, Medici Slot Machine Variant

Washington, National Building Museum  
**Exhibition on the work of Oehme, Van Sweden & Associates**  
 October 27, 2015–May 1, 2016  
 Pieter de Hooch  
 >A Dutch Courtyard

Washington, National Portrait Gallery  
 Loan to the America's Presidents Gallery  
 April 1, 2016–September 4, 2017  
 Gilbert Stuart  
 >George Washington (Vaughan portrait)  
 >George Washington

Washington, Arthur M. Sackler Gallery  
**Red: Ming Dynasty/Mark Rothko**  
 September 3, 2016–February 20, 2017  
 Mark Rothko  
 >Untitled (Seagram Mural sketch)\*

Washington, *The Phillips Collection*  
**William Merritt Chase: A Retrospective**  
 June 4, 2016–September 11, 2016  
 William Merritt Chase  
 >*Study of Flesh Color and Gold*

**Florida**

West Palm Beach, Norton Gallery and School of Art  
**New Women: Four New York Modernists, 1910–1935**  
 February 18, 2016–May 15, 2016  
 Circulated to: Portland Museum of Art  
 June 23, 2016–September 18, 2016  
 Georgia O'Keeffe  
 >*Jack-in-Pulpit—No. 2*  
 >*Jack-in-the-Pulpit No. 3*  
 >*Jack-in-the-Pulpit No. IV*  
 >*Jack-in-Pulpit Abstraction—No. 5*  
 >*Jack-in-the-Pulpit No. VI*

Winter Park, *The George D. and Harriet W. Cornell Fine Arts Museum*  
**In the Light of Naples: The Art of Francesco de Mura**  
 September 17, 2016–December 11, 2016  
 Francesco de Mura  
 >*Alexander Condemning False Praise*

**Georgia**

Savannah, Telfair Museum of Art  
**Monet and American Impressionism**  
 October 16, 2015–January 24, 2016  
 Claude Monet  
 >*Bridge at Argenteuil on a Gray Day*

**Illinois**

Chicago, *The Art Institute of Chicago*  
**Martin Puryear: Multiple Dimensions**  
 February 1, 2016–May 3, 2016  
 Circulated to: Smithsonian American Art Museum  
 June 5, 2016–September 6, 2016  
 Martin Puryear  
 >*Untitled*

**Jan Gogh's Bedrooms**

February 14, 2016–May 10, 2016  
 Vincent van Gogh  
 >*Self-Portrait*

**American Painting in the 1930s**

June 5, 2016–September 18, 2016  
 Charles Sheeler  
 >*Classic Landscape*

Chicago, *Museum of Contemporary Art*  
**Kerry James Marshall Retrospective**  
 April 23, 2016–September 16, 2016  
 Kerry James Marshall  
 >*Voyager*

**Kentucky**

Louisville, Frazier History Museum  
**Kentucky by Design: Material Culture, Regionalism, and the New Deal**  
 August 6, 2016–February 12, 2017  
 Ada Barnes  
 >*Log Cabin Quilt*  
 Elbert S. Mowery  
 >*Silk Quilt*  
 >*Pioneer Salt Gourd*  
 >*Shaker Rug*  
 Ralph N. Morgan  
 >*Silk Quilt (Hexagonal Pattern)*

Charles Goodwin  
 >*Coverlet*  
 >*Shaker Shirred Rug*  
 >*Sewing Table*  
 George V. Vezolles  
 >*Shaker Sugar Chest*  
 >*Shaker Pegs and Candlestand*  
 >*Bronze Powder Flask*  
 >*Corner Cupboard*  
 >*Corner Cupboard*  
 >*Shaker Rug*  
 Orville A. Carroll  
 >*Glass Bottle*  
 Edward D. Williams  
 >*Shaker Cabinet*  
 Lon Cronk  
 >*Shaker Dining Table and Chairs*  
 William Paul Childers  
 >*Foot Warmer*  
 American 20th Century  
 >*Toy Bank*  
 Alois E. Ulrich  
 >*Coverlet*

**Maine**

Brunswick, Bowdoin College Museum of Art

**This is a Portrait if I Say So: Reimagining Representation in American Art, 1912–Today**

June 25, 2016–October 18, 2016  
 Alfred Stieglitz  
 >*Portrait—K. N. R., No. 1*  
 >*Portrait—K. N. R., No. 2*  
 >*Portrait—K. N. R., No. 3*  
 >*Portrait—K. N. R., No. 4*  
 >*Portrait—K. N. R., No. 5*  
 >*Portrait—K. N. R., No. 6*  
 Jasper Johns  
 >*Viola*  
 Byron Kim  
 >*Synecdoche (Aaron Dunkel)*  
 >*Synecdoche*  
 >*Synecdoche (Ada Mejicanos)*  
 >*Synecdoche (Adalberto Arez)*  
 >*Synecdoche (Adam Lowenbein)*  
 >*Synecdoche (Adalyse Caraballo)*  
 >*Synecdoche (Adeline Kim)*  
 >*Synecdoche (Adriane Jaecle)*  
 >*Synecdoche (Agnieszka Pienczykowska)*  
 >*Synecdoche (Aiko Enokido)*

>*Synecdoche (Alan Greenwood)*  
 >*Synecdoche (Alberto Batista)*  
 >*Synecdoche (Alex Campos)*  
 >*Synecdoche (Alex Feldesman)*  
 >*Synecdoche (Aleya Saad)*  
 >*Synecdoche (Alfredo Maldonado)*  
 >*Synecdoche (Alice Yang)*  
 >*Synecdoche (Alicia Beach)*  
 >*Synecdoche (Alison Keane)*  
 >*Synecdoche (Alison Loerke)*  
 >*Synecdoche (Alphonso O'Neill-White)*  
 >*Synecdoche (Altigracia Fernandez)*  
 >*Synecdoche (Alton Gooden)*  
 >*Synecdoche (Alyson Monaghan)*  
 >*Synecdoche (Amy Hsu)*  
 >*Synecdoche (Amy Podmore)*  
 >*Synecdoche (Andrea Munoz)*  
 >*Synecdoche (Andrew Harper)*  
 >*Synecdoche (Andrew Klein)*  
 >*Synecdoche (Andrew Lyndon)*  
 >*Synecdoche (Andrew Zimmerman)*  
 >*Synecdoche (Andy Bality)*  
 >*Synecdoche (Andy Goldstein)*  
 >*Synecdoche (Andy Hort)*

>*Synecdoche (Andy Prashad)*  
 >*Synecdoche (Anita Guldimmann)*  
 >*Synecdoche (Ann Torke)*  
 >*Synecdoche (Annette Lemieux)*  
 >*Synecdoche (Annmarie Maxwell)*  
 >*Synecdoche (Anthony White)*  
 >*Synecdoche (Antonie Wright)*  
 >*Synecdoche (Arlan Huang)*  
 >*Synecdoche (Arlette Hernandez)*  
 >*Synecdoche (Autumn McDonald)*  
 >*Synecdoche (Barbara Arledge)*  
 >*Synecdoche (Barbara Lapceck)*  
 >*Synecdoche (Barbara Rigney)*  
 >*Synecdoche (Baruch Friedman)*  
 >*Synecdoche (Bing Lee)*  
 >*Synecdoche (Bissoon Persaud)*  
 >*Synecdoche (Blair Thurman)*  
 >*Synecdoche (Bob Bojidak)*  
 >*Synecdoche (Bob Brady)*  
 >*Synecdoche (Bob Lee)*  
 >*Synecdoche (Bob Skerker)*  
 >*Synecdoche (Bobby Henry)*  
 >*Synecdoche (Bobby Sneed)*  
 >*Synecdoche (Brad Brooks)*  
 >*Synecdoche (Brian Lipke)*  
 >*Synecdoche (Brice Marden)*  
 >*Synecdoche (Bruce Reinoso)*  
 >*Synecdoche (Bum Chan Oh)*  
 >*Synecdoche (Byron Kim)*  
 >*Synecdoche (Byung Chun Kim)*  
 >*Synecdoche (C. W. Kim)*  
 >*Synecdoche (Carlos Martinez)*  
 >*Synecdoche (Carmen Camacho)*  
 >*Synecdoche (Carmen Sanchez)*  
 >*Synecdoche (Carol Greene)*  
 >*Synecdoche (Carol Wallace)*  
 >*Synecdoche (Caroline Fitzgerald)*  
 >*Synecdoche (Carolyn Farris)*  
 >*Synecdoche (Carolyn Yorston)*  
 >*Synecdoche (Carriane Worlund)*  
 >*Synecdoche (Charlayne Haynes)*  
 >*Synecdoche (Charles Cochrane)*  
 >*Synecdoche (Charlie Banta)*  
 >*Synecdoche (Chris Karp)*  
 >*Synecdoche (Chris Parrott)*  
 >*Synecdoche (Christiana Shafidiya)*  
 >*Synecdoche (Christine Forester)*  
 >*Synecdoche (Bob Greene)*  
 >*Synecdoche (Charles Balbach)*  
 Edward Steichen  
 >*Mushton Shlushley, the Lyric Poet and Aestheticurean*

**Maryland**

Baltimore, *The Walters Art Museum*  
**Traces of the Poet, Artist, and Patron in the Age of Islamic Empires**  
 November 8, 2015–January 31, 2016  
 Circulated to: Asian Art Museum of San Francisco  
 February 26, 2016–May 8, 2016  
 Hendrik Goudt after Adam Elsheimer  
 >*The Flight into Egypt*  
 Northwest Indian 17th Century  
 >*Scenic Animal Carpet*

**Carlo Crivelli, A Renaissance Original**

February 28, 2016–May 22, 2016  
 Carlo Crivelli  
 >*Madonna and Child*  
 >*Madonna and Child Enthroned with Donor*

Easton, *Academy Art Museum*  
**Robert Rauschenberg—Selections from the National Gallery of Art**  
 November 22, 2015–March 1, 2016  
 Robert Rauschenberg  
 >*Copperhead Grande/ROCI CHILE*  
 >*Urban/Interior Network/ROCI VENEZUELA*  
 >*Cuban Acre/ROCI CUBA*  
 >*Bach's Rocks (Bachs Steine)/ROCI BERLIN*  
 >*Bach's Rocks (Bachs Steine)/ROCI BERLIN [panel 2]*  
 >*Pegasis/ROCI USA (Wax Fire Works)*  
 >*Narcissus/ROCI USA (Wax Fire Works)*  
 >*Seminole Host/ROCI USA (Wax Fire Works)*

**Massachusetts**

Boston, *The Institute of Contemporary Art*  
**Leap Before You Look: Black Mountain College 1933–1957**  
 October 7, 2015–January 24, 2016  
 Circulated to: UCLA at the Armand Hammer Museum of Art and Cultural Center  
 February 21, 2016–May 14, 2016  
 Circulated to: Wexner Center for the Arts, The Ohio State University  
 September 17, 2016–January 1, 2017  
 Theodoros Stamos  
 >*North Carolina Landscape*

Boston, *Isabella Stewart Gardner Museum*  
**Carlo Crivelli and the Power of Images**  
 October 22, 2015–January 25, 2016  
 Carlo Crivelli  
 >*Madonna and Child*  
 >*Madonna and Child Enthroned with Donor*

**Boston, Museum of Fine Arts**  
**Rank and Status in the Age of Rembrandt and Vermeer**

October 11, 2015–January 18, 2016  
 Circulated to: The Nelson-Atkins Museum of Art  
 February 20, 2016–May 22, 2016  
 Paulus Potter  
 >*A Farrier's Shop*  
 Johannes Vermeer  
 >*A Lady Writing*  
 Isack van Ostade  
 >*Workmen before an Inn*

**Della Robbia: Sculpting with Color in Renaissance Florence**

August 9, 2016–December 4, 2016  
 Andrea della Robbia  
 >*Madonna and Child with Cherubim*  
 >*The Adoration of the Child*  
 Giovanni della Robbia  
 >*Pietà*  
 Luca della Robbia  
 >*The Nativity*

**North Adams, Massachusetts Museum of Contemporary Art**

**Sol LeWitt: A Wall Drawing Retrospective**  
 November 14, 2008–November 14, 2033  
 Sol LeWitt  
 >*Wall Drawing No. 681 C/A wall divided vertically into four equal squares separated and bordered by black bands. Within each square, bands in one of four directions, each with color ink washes superimposed.*

EXHIBITIONS AND LOANS

*Salem, Peabody Essex Museum*  
**American Impressionist: Childe Hassam on the Isles of Shoals**

July 16, 2016–November 6, 2016  
Childe Hassam  
>Poppies, Isles of Shoals  
>A North East Headland

*Wellesley, Davis Museum and Cultural Center*

**The Krieg Cycle: Kathie Kollwitz and World War I**  
September 16, 2015–December 13, 2015  
Käthe Kollwitz  
>The Widow I (Die Witwe I)  
>Self-Portrait (Selbstbildnis)  
>The Survivors (Die Überlebenden)  
>Never Again War (Nie Wieder Krieg)

**Michigan**

*Detroit, The Detroit Institute of Arts*  
**The Art of American Dance**  
March 20, 2016–June 12, 2016  
Circulated to: Denver Art Museum  
July 10, 2016–October 2, 2016  
Thomas Eakins  
>Study for "Negro Boy Dancing": The Boy\*  
>Study for "Negro Boy Dancing": The Banjo Player\*  
George Caleb Bingham  
>The Jolly Flatboatmen  
Abastenia St. Leger Eberle  
>Girls Dancing

**Minnesota**

*Minneapolis, Minneapolis Institute of Art*  
**Eugène Delacroix and Modernity**  
October 18, 2015–January 10, 2016  
Circulated to: The National Gallery  
February 17, 2016–May 22, 2016  
Eugène Delacroix  
>Arabs Skirmishing in the Mountains  
Frédéric Bazille  
>Young Woman with Peonies  
Edgar Degas  
>Alexander and Bucephalus

**Missouri**

*Kansas City, The Nelson-Atkins Museum of Art*  
**Thomas Hart Benton and Hollywood**  
October 10, 2015–January 3, 2016  
Circulated to: Amon Carter Museum  
February 6, 2016–May 1, 2016  
Circulated to: Milwaukee Art Museum  
June 9, 2016–September 5, 2016  
Thomas Hart Benton  
>Trail Riders\*

**New York**

*Brooklyn, Brooklyn Museum*  
**From San Juan to Paris and Back: Francisco Oller, His Caribbean, and the Era of Impressionism**  
October 2, 2015–January 3, 2016  
Circulated to: Museo de Arte de Puerto Rico  
January 29, 2016–April 24, 2016  
Camille Pissarro  
>A Creek in St. Thomas (Virgin Islands)\*  
>Two Women Chatting by the Sea, St. Thomas\*

*Cooperstown, Fenimore Art Museum, New York State Historical Association*  
**A Perfect Likeness: Folk Portraits and Early Photography**

October 10, 2015–December 31, 2015  
Horace Bundy  
>Vermont Lawyer\*  
Erastus Salisbury Field  
>Paul Smith Palmer\*  
>Mrs. Paul Smith Palmer and Her Twins\*  
Royall Brewster Smith  
>Eliza R. Read\*  
>John G. Read\*

*New York, Acquavella Contemporary Art, Inc.*

**Jean Dubuffet: Anticultural Positions**  
April 15, 2016–June 10, 2016  
Jean Dubuffet  
>Barbe des combats (Combat Beard)

*New York, David Zwirner Gallery*

**Giorgio Morandi**  
November 6, 2015–December 19, 2015  
Giorgio Morandi  
>Still Life

*New York, The Frick Collection*

**The Renaissance Workshop in Action: Andrea del Sarto**  
October 6, 2015–January 10, 2016  
Andrea del Sarto  
>Head of Saint John the Baptist

**Van Dyck: The Anatomy of Portraiture**

March 2, 2016–June 5, 2016  
Sir Anthony van Dyck  
>Queen Henrietta Maria with Sir Jeffrey Hudson  
>Head of a Young Man  
>Portrait of a Man Standing

*New York, The Metropolitan Museum of Art*

**John Singer Sargent: Artists, Writers, Actors and Musicians**  
June 29, 2015–October 4, 2015  
John Singer Sargent  
>Marie Buloz Pailleron (Madame Édouard Pailleron)

**Andrea del Sarto's Borgherini Holy Family**

October 13, 2015–January 10, 2016  
Andrea del Sarto  
>Charity

**The World in Play: Luxury Cards, 1430–1540**

January 19, 2016–April 17, 2016  
German 15th Century  
>Playing Card  
>Playing Card  
>Playing Card  
>Playing Card  
Master PW of Cologne  
>The Jack of Parrots  
Italian 15th Century  
>Playing Cards  
Master E. S.  
>The Knight of Men

*New York, The Morgan Library & Museum*

**Dubuffet Drawings, 1935–1962**  
September 30, 2016–January 2, 2017

Jean Dubuffet

>Jean Paulhan  
>Fâche (Cowe)  
>Café au damier  
>L'Arnaque (The Swindle)  
>Cycliste Nue (Nude Cyclist)

*New York, The Museum of Modern Art*  
**Joaquín Torres-García: The Arcadian Modern**

October 25, 2015–February 15, 2016  
Joaquín Torres-García  
>Untitled Composition

**Marcel Broodthaers Retrospective**

February 14, 2016–May 15, 2016  
Marcel Broodthaers  
>Panneau de Moules (Panel of Mussels)

**Degas: Impressions**

March 26, 2016–July 24, 2016  
Edgar Degas  
>Allice Bécot  
>Woman Reading (Liseuse)  
>The Road (La route)  
>Three Studies of Ludovic Halévy Standing  
>Three Studies of Ludovic Halévy Standing  
Edgar Degas, executed in collaboration with Vicomte Lepic  
>The Ballet Master (Le maître de ballet)

**Bruce Conner (1933–2008)**

July 3, 2016–October 2, 2016  
Bruce Conner  
>Book Pages

*New York, Solomon R. Guggenheim Museum*

**Laszlo Moholy-Nagy Retrospective**  
June 10, 2016–September 7, 2016  
László Moholy-Nagy  
>Z VII

*New York, The Met Breuer*

**Unfinished: Thoughts Left Visible**  
March 1, 2016–September 4, 2016  
Francesco di Giorgio Martini  
>Saint Jerome  
Edgar Degas  
>Scene from the Steeplechase: The Fallen Jockey

*New York, Miriam and Ira D. Wallach Art Gallery, Columbia University*

**Rembrandt's Changing Impressions**  
September 9, 2015–December 12, 2015  
Rembrandt van Rijn  
>Clement de Jonghe  
>Clement de Jonghe  
>Woman Sitting Half Dressed beside a Stove  
>Jacob Haaringh (Young Haaringh) (Pieter Haaringh)

*New York, Whitney Museum of American Art*

**Frank Stella: A Retrospective**  
October 30, 2015–February 7, 2016  
Circulated to: Modern Art Museum of Fort Worth  
April 17, 2016–September 4, 2016  
Frank Stella  
>Chodorow II

**Danny Lyon: Message to the Future**

June 17, 2016–September 25, 2016

Danny Lyon

>National Guard Arrest, Sit-in, Cambridge, Maryland

**North Carolina**

*Raleigh, North Carolina Museum of Art*

**The Worlds of M. C. Escher**  
October 18, 2015–January 24, 2016  
M. C. Escher  
>Belvedere  
>Eight Heads  
>The Fall of Man  
>Street in Scanno, Abruzzi  
>Senglea, Malta  
>Verbium  
>Encounter  
>Magic Mirror  
>Bond of Union  
>Still Life with Spherical Mirror  
>Covered Alley in Atrani  
>Scarabs  
>Snakes  
>Escher's Father, G. A. Escher  
>Self-Portrait in a Chair  
>Puddle

**American Impressionist: Childe Hassam on the Isles of Shoals**

March 19, 2016–June 19, 2016  
Circulated to: Peabody Essex Museum  
July 16, 2016–November 6, 2016  
Childe Hassam  
>Poppies, Isles of Shoals  
>A North East Headland

*Winston-Salem, Reynolda House Museum of American Art*

**Grant Wood and the American Farm**  
September 9, 2016–December 31, 2016  
Grant Wood  
>Haying  
>New Road

**Ohio**

*Cincinnati, Taft Museum of Art*  
**Daubigny, Monet, Van Gogh. Impressions of Landscape**  
February 19, 2016–May 29, 2016  
Circulated to: National Galleries of Scotland  
June 25, 2016–October 2, 2016  
Camille Pissarro  
>Orchard in Bloom, Louveciennes

*Cleveland, The Cleveland Museum of Art*  
**Painting the Modern Garden: Monet to Matisse**

October 11, 2015–January 3, 2016  
Circulated to: Royal Academy of Arts  
January 30, 2016–April 17, 2016  
Camille Pissarro  
>The Artist's Garden at Eragny  
Henri Matisse  
>Palm Leaf, Tangier  
Claude Monet  
>The Artist's Garden in Argenteuil (A Corner of the Garden with Dahlias)

*Columbus, Wexner Center for the Arts, The Ohio State University*

**Noah Purifoy: Junk Dada**  
January 30, 2016–April 10, 2016  
Noah Purifoy  
>Untitled (Assemblage)

Toledo, Toledo Museum of Art  
**Degas and the Dance—a Focus Exhibition**  
 October 15, 2015–January 10, 2016  
 Edgar Degas  
 >Dancers in the Wings (Danseuses dans la coulisse)  
 >On Stage I  
 >Dancers in the Wings  
 >The Dance Lesson

Oklahoma  
 Tulsa, Gilcrease Museum  
**Painted Journeys: The Art of John Mix Stanley**  
 October 1, 2015–January 4, 2016  
 Circulated to: Tacoma Art Museum  
 February 1, 2016–April 29, 2016  
 John Mix Stanley  
 >The Trapper's Cabin

Pennsylvania  
 Philadelphia, The Barnes Foundation  
**Picasso: The Great War, Experimentation and Change**  
 February 13, 2016–May 9, 2016  
 Circulated to: Columbus Museum of Art  
 June 10, 2016–September 11, 2016  
 Pablo Picasso  
 >Harlequin Musician

Philadelphia, Pennsylvania Academy of the Fine Arts  
**Procession: The Art of Norman Lewis**  
 November 13, 2015–April 3, 2016  
 Circulated to: Amon Carter Museum  
 June 4, 2016–August 21, 2016  
 Norman Lewis  
 >Untitled (Alabama)

Philadelphia, Philadelphia Museum of Art  
**Audubon to Warhol: The Art of the American Still Life**  
 October 15, 2015–January 10, 2016  
 Circulated to: Phoenix Art Museum  
 February 12, 2016–May 8, 2016  
 Rembrandt Peale  
 >Rubens Peale with a Geranium  
 William Michael Harnett  
 >The Old Violin  
 Samuel Lewis  
 >A Deception  
 Charles Bird King  
 >Poor Artist's Cupboard

South Carolina  
 Columbia, Columbia Museum of Art  
**Georgia O'Keeffe: Her Carolina Story**  
 October 2, 2015–January 3, 2016  
 Georgia O'Keeffe  
 >Second, Out of My Head  
 >No. 20—From Music—Special

REMIx: Themes & Variations in African American Art  
 February 5, 2016–May 1, 2016  
 Romare Bearden  
 >The Fall of Troy

Greenville, Bob Jones University Museum & Gallery  
**The Art of Sleuthing**  
 October 23, 2015–May 28, 2017  
 Imitator of Johannes Vermeer  
 >The Smiling Girl

Texas  
 Dallas, Dallas Museum of Art  
**International Pop**  
 October 11, 2015–January 17, 2016  
 Circulated to: Philadelphia Museum of Art  
 February 18, 2016–May 15, 2016  
 Roy Lichtenstein  
 >Look Mickey  
 Christo  
 >Package 1961

Jackson Pollock: Blind Spots  
 November 15, 2015–March 20, 2016  
 Jackson Pollock  
 >Number 7, 1951\*  
 >Untitled  
 >Untitled  
 >Untitled  
 >Untitled  
 >Untitled  
 >Untitled  
 >Untitled  
 >Untitled  
 >Untitled  
 >Untitled  
 >Untitled  
 >Untitled (Betty Parsons Invitation)

Fort Worth, Kimbell Art Museum  
**Gustave Caillebotte: The Painter's Eye**  
 November 8, 2015–February 14, 2016  
 Gustave Caillebotte  
 >Skiffs\*

The Brothers Le Nain: Painters of 17th-Century France  
 May 22, 2016–September 11, 2016  
 Louis Le Nain  
 >Landscape with Peasants  
 >Peasant Interior

Houston, The Museum of Fine Arts, Houston  
**Mark Rothko: Works from the Collection of the National Gallery of Art, Washington**  
 September 20, 2015–January 24, 2016  
 Mark Rothko  
 >Orange and Tan  
 >Untitled (Seagram Mural sketch)\*  
 >Untitled (Seagram Mural sketch)\*  
 >Untitled (Seagram Mural sketch)\*  
 >Untitled\*  
 >Untitled\*  
 >Phalanx of the Mind\*  
 >Aquatic Drama\*  
 >Personage Two\*  
 >Untitled\*  
 >Untitled (still life in front of window)\*  
 >Street Scene\*  
 >Untitled (man and two women in a pastoral setting)\*  
 >Untitled\*  
 >The Omen of the Eagle\*  
 >Antigone\*  
 >Underground Fantasy\*  
 >No. 2\*  
 >No. 18\*  
 >No. 7\*  
 >Untitled\*  
 >No. 10\*  
 >Untitled\*  
 >No. 8\*  
 >No. 6 (?)\*  
 >Untitled\*  
 >No. 9\*  
 >No. 7 [or] No. 11\*  
 >No. 10\*

>Untitled\*  
 >No. 8\*  
 >Untitled\*  
 >Untitled (Harvard Mural sketch)\*  
 >Untitled\*  
 >Untitled\*  
 >Red Band\*  
 >Untitled (Seagram Mural sketch)\*  
 >Untitled\*  
 >Untitled\*  
 >Untitled\*  
 >Untitled\*  
 >No. 5\*  
 >Untitled\*  
 >Untitled\*  
 >Untitled\*  
 >Untitled\*  
 >Untitled\*  
 >Untitled\*  
 >Untitled (Brown and gray)  
 >Untitled (brown and gray)  
 >Untitled (vase of flowers) [obverse]  
 >Untitled

Pleasure and Piety: The Art of Joachim Wtewael (1566–1638)  
 November 1, 2015–January 31, 2016  
 Joachim Anthonisz Wtewael  
 >Moses Striking the Rock  
 >The Judgment of Paris  
 Attributed to Joachim Anthonisz Wtewael  
 >Mercury and Argus

Vermont  
 Bennington, The Bennington Museum  
**Milton Avery's Vermont**  
 July 2, 2016–November 6, 2016  
 Milton Avery  
 >Mountain and Meadow  
 >Avery Sketchbook (Jamaica, Vermont)

Virginia  
 Charlottesville, The Fralin Museum of Art, University of Virginia Art Museums  
**Andy Warhol: Icons**  
 May 20, 2016–September 18, 2016  
 Attributed to Piero della Francesca  
 >Saint Apollonia

Norfolk, Chrysler Museum of Art  
**Collection Conversations: The Chrysler and the National Gallery**  
 June 30, 2015–October 18, 2015  
 Gustav Klimt  
 >Baby (Cradle)  
 Arshile Gorky  
 >The Artist and His Mother  
 >One Year the Milkweed  
 >Organization

Collection Conversations: The Chrysler and the National Gallery  
 October 28, 2015–January 3, 2016  
 Georgia O'Keeffe  
 >Jack-in-Pulpit—No. 2  
 >Jack-in-the-Pulpit No. 3  
 >Jack-in-the-Pulpit No. IV  
 >Jack-in-the-Pulpit No. VI  
 >Line and Curve  
 >Sky with Flat White Cloud

Williamsburg, Muscarelle Museum of Art  
**Building the Brafferton—The Founding, Funding and Legacy of America's Indian School**  
 September 9, 2016–January 8, 2017  
 Pieter de Hooch  
 >A Dutch Courtyard

Washington  
 Seattle, Seattle Art Museum  
**Intimate Impressions**  
 September 20, 2015–January 10, 2016  
 Jean-Baptiste-Camille Corot  
 >The Artist's Studio  
 Edgar Degas  
 >The Races  
 >Dancers Backstage  
 >Horses in a Meadow  
 >Self-Portrait with White Collar  
 Edouard Manet  
 >At the Races  
 >George Moore in the Artist's Garden  
 >Oysters  
 >A King Charles Spaniel  
 >Tama, the Japanese Dog  
 Jean-Louis Forain  
 >Behind the Scenes\*  
 Auguste Renoir  
 >Head of a Young Girl  
 >Woman with a Cat  
 >The Mussel Harvest  
 >Madame Henriot  
 >Madame Monet and Her Son  
 >Picking Flowers  
 >Young Woman Braiding Her Hair  
 >Peaches on a Plate  
 >Claude Monet  
 Pierre Bonnard  
 >Two Dogs in a Deserted Street  
 >The Cab Horse  
 >The Green Table  
 >Table Set in a Garden  
 >Bouquet of Flowers\*  
 >Stairs in the Artist's Garden\*  
 >The Artist's Studio  
 >Red Plums  
 >Paris, Rue de Parme on Bastille Day  
 Eugène Boudin  
 >Beach at Trouville  
 >Women on the Beach at Berck  
 >Yacht Basin at Trouville-Deauville  
 >Festival in the Harbor of Honfleur  
 >Coast of Brittany  
 >Beach Scene at Trouville  
 >Washerwoman near Trouville  
 >Concert at the Casino of Deauville  
 Claude Monet  
 >Argenteuil  
 Berthe Morisot  
 >The Artist's Sister at a Window  
 Camille Pissarro  
 >Orchard in Bloom, Louveciennes  
 >The Fence\*  
 Georges Seurat  
 >Study for "La Grande Jatte"  
 Alfred Sisley  
 >Boulevard Héloïse, Argenteuil  
 >Meadow  
 >Flood at Port-Marly  
 Henri de Toulouse-Lautrec  
 >Carmen Gaudin  
 Edouard Vuillard  
 >Child Wearing a Red Scarf  
 >The Conversation  
 >Woman in Black  
 >Two Women Drinking Coffee



EXHIBITIONS AND LOANS

>The Yellow Curtain  
 >The Artist's Paint Box and Moss Roses  
 >Vase of Flowers on a Mantelpiece  
 >Landscape of the Ile-de-France  
 >Self-Portrait, Aged 21  
 Paul Cézanne  
 >The Battle of Love\*  
 >Still Life with Milk Jug and Fruit\*  
 >Three Pears  
 Vincent van Gogh  
 >Flower Beds in Holland  
 Paul Gauguin  
 >Self-Portrait Dedicated to Carrière  
 Antoine Vollon  
 >Mound of Butter  
 Henri Fantin-Latour  
 >Three Peaches on a Plate  
 >Self-Portrait  
 >Still Life with Grapes and a Carnation  
 Odilon Redon  
 >Breton Village  
 >Village by the Sea in Brittany  
 Johan Barthold Jongkind  
 >The Towpath  
 Georges Seurat  
 >Seascape (Gravelines)

Tacoma, Tacoma Art Museum  
**Edvard Munch and the Sea**  
 April 9, 2016–July 17, 2016  
 Edvard Munch  
 >Lovers at the Seaside (Liebespaar am Strande)  
 >Girls Bathing (Badende Mädchen)  
 >Summer Evening (Sommernacht)  
 >Alpha's Despair  
 >Moonrise  
 >Omega's Death  
 >Omega's Flight  
 >Shoreline Sketch  
 >Attraction II  
 >Anxiety  
 >Lovers in the Waves  
 >Girls on the Pier  
 >Woman  
 >Separation II  
 >Two Human Beings

EXTENDED LOANS FROM THE NGA COLLECTION

All works part of the National Lending Service unless indicated by \*\*

FRANCE

Paris, Musée du Louvre  
 Severo da Ravenna  
 >The Christ Child\*\*

IRELAND

Dublin, United States Embassy Residence  
 Gilbert Stuart  
 >Counsellor John Dunn

ITALY

Florence, Casa Buonarroti  
 after Michelangelo  
 >Damned Soul\*\*

UNITED KINGDOM–ENGLAND

London, United States Embassy Residence  
 Sir William Beechey  
 >Lieutenant-General Sir Thomas Picton

Francis Cotes  
 >Mrs. Thomas Horne  
 Thomas Gainsborough  
 >William Yelverton Davenport

London, Wallace Collection  
 Sir Thomas Lawrence  
 >Francis Charles Scymour–Conway, 3rd Marquess of Hertford

UNITED STATES

**Alabama**  
 Birmingham, Birmingham Museum of Art  
 Anders Zorn  
 >Hugo Reisinger

**California**  
 Oakland, Oakland Museum  
 Mark Rothko  
 >Untitled

**District of Columbia**  
 The Library of Congress  
 Carl Milles  
 >Head of Orpheus

Meridian International Center  
 Léon Bonnat  
 >Henry White\*\*

National Museum of American History  
 Charles Peale Polk  
 >General Washington at Princeton

National Portrait Gallery  
 Irving R. Wiles  
 >Miss Julia Marlowe

U.S. Commission of Fine Arts  
 Alice Neel  
 >William Walton

Office of Senate Leadership,  
 United States Capitol  
 Franklin C. Courter  
 >Lincoln and His Son, Tad\*\*

Office of Vice President of the United States  
 Dietz Edzard  
 >Flowers in a Vase  
 >Three Flowers in a Vase  
 Karl Knaths  
 >Marble Mantel  
 Mark Rothko  
 >Untitled (two women at the window)

American 19th Century  
 >The Start of the Hunt  
 >The End of the Hunt  
 John Wesley Jarvis  
 >Commodore John Rodgers  
 John Vanderlyn  
 >John Sudam  
 American 18th Century  
 >Attack on Bunker's Hill, with the Burning of Charles Town  
 A. Hashagen  
 >Ship "Arkansas" Leaving Havana  
 John Neagle  
 >Colonel Augustus James Pleasonton

Residence of the Vice President of the United States  
 John Singer Sargent  
 >Mary Crowninshield Endicott Chamberlain (Mrs. Joseph Chamberlain)

Auguste Renoir  
 >Child with Blond Hair  
 >Child with Brazen Hair  
 John Ferneley  
 >Heaton Park Races  
 Style of Benjamin Marshall  
 >Race Horse and Trainer  
 Walt Kuhn  
 >Zinnias  
 Lydia Field Emmet  
 >Olivia

The White House  
 American 19th Century  
 >Chief Jumper of the Seminoles  
 Winslow Homer  
 >Sunset  
 George Catlin  
 >A Crow Chief at His Toilette  
 >Cheyenne Village  
 >A Small Cheyenne Village  
 >Pawnee Indians Approaching Buffalo  
 >Game of the Arrow—Mandan  
 >A Foot War Party in Council—Mandan  
 >An Ojibbeway Village of Skin Tents  
 >Ball-Play Dance—Choctaw  
 >Buffalo Chase  
 >Buffalo Chase, with Accidents  
 >Catlin and Indian Attacking Buffalo  
 >Kisteneux Indians Attacking Two Grizzly Bears  
 >Grassy Bluffs, Upper Missouri  
 >Comanches Lancing a Buffalo Bull  
 >Mired Buffalo and Wolves  
 >Grizzly Bears Attacking Buffalo

Raoul Dufy  
 >The Basin at Deauville\*\*  
 Leon Polk Smith  
 >Stretch of Black III  
 Edward Corbett  
 >Washington, D.C. November 1963 III  
 Jasper Johns  
 >Numerals, O through 9\*\*

Sam Francis  
 >White Line\*\*  
 Mark Rothko  
 >The Party  
 >No. 17 [or] No. 15  
 >No. 3  
 Richard Diebenkorn  
 >Berkeley No. 52\*\*  
 Hans Hofmann  
 >Staccato in Blue\*\*  
 Ed Ruscha  
 >I Think Ill.\*\*  
 Robert Mangold  
 >1/2 W Series (Medium Scale)\*\*  
 >1/2 V Series (Medium Scale)\*\*  
 >1/2 X Series (Medium Scale)\*\*  
 Ad Reinhardt  
 >Untitled (Yellow and White)\*\*  
 >Untitled (Red and Gray)\*\*  
 Susan Rothenberg  
 >Butterfly\*\*  
 Louise Nevelson  
 >Model for "Sky Covenant"\*\*\*  
 Giorgio Morandi  
 >Still Life\*\*  
 >Still Life\*\*  
 Pat Steir  
 >After Winslow Homer I\*\*  
 >Waterfall with Rose Petals\*\*  
 Alice Neel  
 >Loneliness\*\*

Secretary of Education  
 Mark Rothko  
 >Rural Scene  
 >Untitled  
 >The Pugilist  
 >Woman Reading  
 >Untitled (still life with vase and two statues)  
 Thomas Chambers  
 >Bay of New York, Sunset

Secretary of Energy  
 John Woodhouse Audubon  
 >Black-Footed Ferret  
 Leonid  
 >Faraduro, Portugal  
 George Catlin  
 >Distinguished Crow Indians  
 >Two Unidentified North American Indians  
 Francis A. Beckett  
 >Blacksmith Shop  
 J. W. Bradshaw  
 >Plains Indian  
 after William John Wilgus  
 >Ichabod Crane and the Headless Horseman

Secretary of Health and Human Services  
 French 19th Century  
 >Woman and Two Children in a Field  
 American 19th Century  
 >Bucks County Farm Outside Doylestown, Pennsylvania

Office of Management and Budget,  
 The White House  
 Mark Rothko  
 >Untitled  
 >Untitled  
 >Contemplation  
 >The Source  
 >Untitled (four figures in a plaza)

Supreme Court of the United States

Chief Justice John Roberts  
 Gilbert Stuart  
 >George Washington  
 George Cuiitt the Younger  
 >Easby Abbey, near Richmond

Justice Ginsburg  
 Mark Rothko  
 >Untitled  
 >The Omen

Justice Kennedy  
 Berthe Morisot  
 >Girl in a Boat with Geese  
 French 17th Century  
 >Flowers in a Classical Vase

Justice O'Connor  
 George Catlin  
 >Buffalo Chase, Sioux Indians, Upper Missouri  
 >After the Buffalo Chase—Sioux  
 >A Crow Village and the Salmon River Mountains  
 >Two Blackfoot Warriors and a Woman  
 >An Apachee Village

NATIONAL GALLERY OF ART

*Justice Stevens*  
Studio of Franz Xaver Winterhalter  
>*Queen Victoria*  
C. Gregory Stapko after John Constable  
>*A View of Salisbury Cathedral*\*\*  
Alphonse Legros  
>*Hampstead Heath*  
George Catlin  
>*Scene from the Lower Mississippi*  
Maurice Utrillo  
>*Street at Corté, Corsica*  
American 19th Century  
>*Portland Harbor, Maine*

*Justice Sotomayor*  
Mark Rothko  
>*Street Scene*  
>*Untitled (subway)*  
>*Untitled*  
>*Untitled (woman in subway)*\*\*

**Maryland**  
*Solomons, Annumarie Garden Sculpture*  
*Park & Arts Center*  
James Rosati  
>*Untitled*\*\*  
George Rickey  
>*Cluster of Four Cubes*\*\*

**Missouri**  
*Kansas City, The National World*  
*War I Museum*  
Robert Ingersoll Aitken  
>*Lambs Club Memorial*\*\*

**Pennsylvania**  
*Doylestown, James A. Michener*  
*Art Museum*  
Edward Hicks  
>*The Landing of Columbus*  
Joseph Goodhue Chandler  
>*Girl with Kitten*

**Virginia**  
*Fairfax, George Mason University*  
Lila Pell Katzen  
>*Antecedent*  
Alfredo Halegua  
>*America*

*Charlottesville, The Fralin Museum*  
*of Art, University of Virginia*  
Jean Arp  
>*Oriforme*\*\*

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**TEMPORARY LOANS TO  
MUSEUM COLLECTIONS**

\*Works in National Lending Service

**UNITED STATES**

**Connecticut**  
*Hartford, Wadsworth Atheneum*  
*Museum of Art*  
September 15, 2015–December 8, 2015  
Titian  
>*Ranuccio Farnese*

**District of Columbia**  
*Washington, The Phillips Collection*  
September 1, 2014–December 31, 2015

Georgia O'Keeffe  
>*Jack-in-the-Pulpit No. IV*  
>*Jack-in-the-Pulpit No. VI*  
Henri Matisse  
>*Open Window, Collioure*

**Illinois**  
*Chicago, The Art Institute of Chicago*  
June 22, 2015–May 6, 2016  
Edgar Degas  
>*Scene from the Steeplechase:*  
*The Fallen Jockey*

**Indiana**  
*Bloomington, Indiana University*  
*Art Museum*  
October 6, 2015–April 10, 2016  
Paul Gauguin  
>*The Invocation\**

**New York**  
*New York, The Metropolitan*  
*Museum of Art*  
February 28, 2008–March 13, 2016  
Francesco di Giorgio Martini  
>*God the Father Surrounded by Angels*  
*and Cherubim*

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**LIBRARY LOANS**

**UNITED STATES**

**District of Columbia**  
*Hirshhorn Museum and Sculpture Garden*  
*Marvelous Objects: Surrealist*  
*Sculpture from Paris to New York*  
October 29, 2015–February 15, 2016  
>*Cahiers d'art vol. II, no. 1*  
>*Dictionnaire abrégé du surréalisme*  
>*Minotaure no. 1*  
>*Minotaure no. 3–4*  
>*Surréalisme au service de la révolution #3*

**Maine**  
*Brunswick, Bowdoin College Museum*  
*of Art*  
*This is a Portrait if I Say So: Identity*  
*in American Art, 1912–Today*  
June 25, 2016–October 23, 2016  
>*The Little Review, winter 1922*

**Maryland**  
*Baltimore, Walters Art Museum*  
*Pearls on a String: Artists, Patrons,*  
*and Poets at the Great Islamic Courts*  
November 18, 2015–January 31, 2016  
John Young  
>*A Series of Portraits of the Emperors*  
*of Turkey, from the Foundation of the*  
*Monarchy to the Year 1815*

# PUBLICATIONS AND MEDIA

During the fiscal year the Gallery released two online scholarly catalogs through the digital imprint National Gallery of Art Online Editions and produced twelve book-length print publications, including a 75th-anniversary volume of the Gallery, a gift book in honor of the Mellons, a new collection highlights book (in five languages), five exhibition catalogs, and books for CASVA and the library. Several major publications were in progress for publication in 2017. In addition to labels and wall texts for all fiscal year 2016 exhibitions and the reopening of the East Building galleries, the publishing office edited online features and produced the biannual Gallery *Bulletin*, more than two hundred education projects, and more than seven hundred pieces of Gallery ephemera, ranging from press releases and invitations to brochures for the new installations in the East Building and a redesigned Gallery map in five languages. The department of exhibition programs produced three documentary films and five digital online programs in conjunction with special exhibitions in fiscal year 2016, and additional projects were in progress for exhibitions in 2017.

## PUBLICATIONS RELATED TO THE PERMANENT COLLECTION

- > *Italian Paintings of the Thirteenth and Fourteenth Centuries*  
(<http://www.nga.gov/content/ngaweb/research/online-editions/italian-paintings-of-the-thirteenth-and-fourteenth-centuries.html>)  
Miklós Boskovits  
NGA Online Editions
- > *American Paintings, 1900–1945*  
(<http://www.nga.gov/content/ngaweb/research/online-editions/american-paintings-1900-1945.html>)  
Robert Wilson Torchia et al.  
NGA Online Editions
- > *The Mellon Legacy: Andrew W. Mellon, Ailsa Mellon Bruce, Paul Mellon*  
(108 pages, 32 illustrations, hardcover, limited edition)
- > *America's National Gallery of Art*  
Philip Kopper and the publishing office of the National Gallery of Art  
(404 pages, 730 illustrations, hardcover edition)  
Published in association with Princeton University Press
- > *Highlights from the National Gallery of Art, Washington*  
Curatorial staff  
(360 pages, 435 illustrations, flexibound edition; English, French, Spanish, Japanese, and Chinese editions) Distributed by the National Gallery of Art
- > *Documenting the Salon: Paris Salon Catalogs, 1673–1945*  
John Hagood et al.  
(236 pages, 33 illustrations, hardcover edition)

## EXHIBITION CATALOGS

- > *Three Centuries of American Prints from the National Gallery of Art*  
Judith Brodie, Amy Johnston, Michael J. Lewis, et al.  
(360 pages, 206 illustrations, hardcover edition; English, Czech, and Spanish editions) Published in association with Thames & Hudson
- > *Hubert Robert*  
Margaret Morgan Grasselli, Yuriko Jackall, et al.  
(296 pages, 140 illustrations, hardcover edition)  
Published in association with Lund Humphries
- > *Stuart Davis: In Full Swing*  
Harry Cooper and Barbara Haskell  
(260 pages, 209 illustrations, hardcover and softcover editions) Published in association with DelMonico Books • Prestel
- > *Dwan Gallery: Los Angeles to New York, 1959–1971*  
James Meyer with Virginia Dwan and Paige Rozanski  
(408 pages, 418 illustrations, hardcover edition)  
Published in association with the University of Chicago Press
- > *Photography Reinvented: The Collection of Robert E. Meyerhoff and Rheda Becker*  
Sarah Greenough et al.  
(120 pages, 71 illustrations, hardcover edition)  
Published in association with Princeton University Press

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

- > *The Civil War in Art and Memory*  
Studies in the History of Art, Volume 81  
Edited by Kirk Savage  
(292 pages, 145 illustrations) Distributed by Yale University Press
- > *A Generous Vision II: Samuel H. Kress Professors, 1995–2016*  
Edited by Therese O'Malley, introduction by Elizabeth Cropper (108 pages, 60 illustrations)
- > *Center 36*  
Annual report, print and online versions

## EXHIBITION BROCHURES

- > *A Lasting Legacy: Paintings and Sculptures from the Paul Mellon Collection*, produced by the departments of education publications, exhibitions programs, and the publishing office
- > *In the Tower: Barbara Kruger*, written by Molly Donovan and produced by the department of exhibition programs and the publishing office
- > *Selections from the Dwan Gallery and Virginia Dwan Archives*, written by Yuri Long and Paige Rozanski and produced by the publishing office
- > *Growth and Development of the Salon Livret*, written by Yuri Long and produced by the publishing office
- > *The Convergence of Commerce and Instruction in Art*, written by Yuri Long and produced by the publishing office

## EXHIBITION FILMS

- > *Power and Pathos: Bronze Sculpture of the Hellenistic World*  
Narrated by Liev Schreiber  
Directed by Carroll Moore  
Edited by David Hammer  
(20:41 minutes, color, captioned)  
Made possible by the HRH Foundation
- > *Barbara Kruger: in her own words*  
Narrated by Barbara Kruger  
Produced and edited by David Hammer  
(5:58 minutes, color, captioned)  
Made possible by the HRH Foundation
- > *Los Angeles to New York: Dwan Gallery*  
Narrated by Holly Twyford  
Directed by Carroll Moore  
Edited by David Hammer  
(23:32 minutes, color, captioned)  
Made possible by the HRH Foundation

## EXHIBITION ONLINE FEATURES

- > *The Serial Impulse at Gemini G.E.L.: Artists at Gemini*
- > *Intersections: Photographs and Videos from the National Gallery of Art and the Corcoran Gallery of Art*
- > *Celebrating Photography at the National Gallery of Art: Deborah Luster's "One Big Self: Prisoners of Louisiana"*
- > *Power and Pathos: Bronze Sculpture of the Hellenistic World: Casting Bronze Statues in Ancient Greece*
- > *Hubert Robert, 1733–1808: Roman Sketchbook*

## DIGITAL AND SOCIAL MEDIA

In 2016 the digital media division was established to further the Gallery's digital integration plans. During the year the division of imaging and visual services, media production department, and Gallery website department continued to document the Gallery's collections and exhibitions, promoted open access to high-quality, color-accurate digital images, provided digital moving media and audio to the public, and released a refreshed home page on the Gallery's website to reflect a greater focus on visitors. The Gallery's website had more than six million visits during the fiscal year, an increase of four percent from fiscal year 2015.

The education division continues to manage the Gallery's social media accounts, including Facebook, Twitter, and Instagram. Social media has proven to be a powerful tool through which online audiences connect more deeply with the educational mission of the institution and gain a better understanding of works of art in the Gallery's collection.

### Digital Imaging

The Gallery posted 41,771 new and replacement images to the Gallery's website this year. Using highly sophisticated imaging techniques, the division of imaging and visual services created and posted online 332 ultra-resolution images, allowing the public to pan and zoom at extremely close detail. New master digital files for 828 objects were made including 158 new acquisitions. Publication-quality images were made for the following eight Gallery exhibitions, catalogs, and books:

## NATIONAL GALLERY OF ART

- >*Three Centuries of American Prints from the National Gallery of Art*
- >*In Celebration of Paul Mellon*
- >*Intersections: Photographs and Videos from the National Gallery of Art and the Corcoran Gallery of Art*
- >*Hubert Robert, 1733–1808*
- >*Photography Reinvented: The Collection of Robert E. Meyerhoff and Rheda Becker*
- >*In the Tower: Barbara Kruger*
- >*Los Angeles to New York: Dawn Gallery, 1959–1971*
- >*America's National Gallery of Art*

### Media Productions

During the year, the Gallery produced 164 audio and 67 video podcasts. NGA videos were viewed 315,942 times, which equates to 1,077,379 minutes of content viewed, and NGA audio content was played 449,398 times. These films and videos, among others, were posted to the website and aggregates to highlight art and artists in the Gallery's permanent collection and newly renovated East Building:

- >Mark Ruwedel | *nga*
- >Allan McCollum | *nga*
- >Julie Mehretu | *nga*
- >Don Perry | *nga*
- >Jennifer Reeves | *nga*
- >*From Private Setting to Public Garden*
- >*Photographing "Little Dancer"*
- >*Technicolor at 100: The Road to Color Film Production*
- >*American Sign Language at the National Gallery of Art*

### Social Media Statistics

Participation on the Gallery's social media networks has continued to rise. The Gallery's Facebook account saw a 90 percent increase in likes, while the number of Instagram followers increased by 220 percent. In total, the Gallery now serves an audience of more than one million users on Facebook, Twitter, Instagram, and Pinterest. During the year, more than 109 million impressions were generated through social media. The Gallery's posts sparked more than 3.2 million engagements, which include actions such as comments, likes, shares, and retweets.

In celebration of the Gallery's 75th anniversary, a special hashtag was launched that encouraged visitors to share their experiences on social media. Since the launch, more than 3,500 public posts on Instagram have been tagged with #myngacd. Many of the Gallery's Instagram posts have been reposted, increasing the community's participation with and appreciation of the collection.

### AWARDS

#### Print, Design Awards

- >*Piero di Cosimo: The Poetry of Painting in Renaissance Florence*  
PROSE Awards, Honorable Mention
- >*The Altering Eye: Photographs from the National Gallery of Art*  
American Alliance of Museums Publications Design Competition, First Place, Exhibition Catalog; Washington Publishers Book Design and Effectiveness Competition, Third Place
- >*Drawing in Silver and Gold: Leonardo to Jasper Johns*  
AIGA 50 Books/50 Covers; American Association of University Presses Book, Jacket, and Journal Show; Washington Publishers Book Design and Effectiveness Competition, Honorable Mention
- >*Gustave Caillebotte: The Painter's Eye*  
American Association of University Presses Book, Jacket, and Journal Show
- >*The Memory of Time: Contemporary Photographs at the National Gallery of Art*  
AIGA 50 DC; American Association of University Presses Book, Jacket, and Journal Show; Washington Publishers Book Design and Effectiveness Competition, Second Place

#### Film Awards

- >*Power and Pathos: Bronze Sculpture of the Hellenistic World*  
50th Annual U.S. International Film & Video Festival: Second Place Silver Screen Award in category of Education: Writing and Concept; 49th WorldFest, Houston International Film Festival: Special Jury Remi Award; 37th Annual Telly Competition: Silver Award (the top award) in the category of Charitable/Not-for-profit Programs, Bronze award in the category of Documentary Programs, and Bronze award in the category of Cultural Programs
- >*Drawing in Silver and Gold: Leonardo to Jasper Johns*  
50th Annual U.S. International Film & Video Festival: Certificate in Creative Excellence in the category of Education: Editing; 49th WorldFest, Houston International Film Festival: Gold Remi Award; 37th Annual Telly Competition: Bronze award in the category of Cultural Programs, Bronze award in the category of Documentary Programs; 8th Annual SENE Film, Music, and Arts Festival: Official selection for screening at the Warwick Museum of Art, Rhode Island
- >*El Greco: An Artist's Odyssey*  
34th International Festival of Films on Art, Montreal: Selection for 2016 showcase
- >*Diaghilev and the Ballets Russes*  
Zhejiang Art Museum, Hangzhou, People's Republic of China: Selected for screening by Ping Pong Productions, dedicated to bringing China and the rest of the world together through performance art; Lincoln Center for the Performing Arts, New York: Selected for screening in the Bruno Walter Auditorium; Beirut Art Film Festival: Selected for screening

### STAFF PUBLICATIONS

- >Susan MacMillan Arensberg, "Notes on the Presentation of *Heaven and Earth: Art of Byzantium from Greek Collections* at the National Gallery of Art," in *Viewing Greece: Cultural and Political Agency in the Medieval and Early Modern Mediterranean*, ed. Sharon E. J. Gerstel (Belgium, 2016), 261–277.
- >———, "Hellenistic Bronzes from Italian Collections," in *Power and Pathos at the National Gallery of Art* (Embassy of Italy and the Ministero dei Beni e delle Attività Culturali, Rome, 2016), 8–29.
- >Barbara H. Berrie, "Mining for Color: New Blues, Yellows, and Translucent Paint," *Early Science and Medicine* 20, no. 4–6 (2015): 308–334.
- >Barbara Berrie, Marco Leona, and R. McLaughlin, "Unusual Pigments Found in a Painting by Giotto (c. 1266–1337) Reveal Diversity of Materials Used by Medieval Artists," *Heritage Science* 4, no. 1.
- >Mattia Biffis, "A Rediscovered 'St. Jerome' on Copper and Its Early Provenance," *The Burlington Magazine* 158 (August 2016): 610–615.
- >Jonathan Bober, "Domenico Pellegrini in the Rijksprentenkabinet, Amsterdam," *Master Drawings* 53 (2015): 431–434.

- >———, "European Art before 1900," in *The Collections. The University of Texas*, ed. Andrée Bober (Austin, 2016), 110–123.
- >———, "The Artist's Print in Venice and the Veneto," in *Myth, Allegory, and Faith: The Kirk Edward Long Collection of Mannerist Prints* (Milan, 2016), 65–91.
- >Lynne Cooke, "Paint and Plaid," in *Painting 2.0: Expression in the Information Age*, ed. Manuela Ammer, Achim Hochdoefer, and David Joselit (Munich, 2015), 254–258.
- >Harry Cooper, "Disillusion and Dissolution," in *Fred Sandback* (Glenstone, 2016).
- >Costanza Cucci, John K. Delaney, and Marcello Picollo, "Reflectance Hyperspectral Imaging for Investigation of Works of Art: Old Master Paintings and Illuminated Manuscripts," *Accounts of Chemical Research*, <http://pubs.acs.org/doi/abs/10.1021/acs.accounts.6b00048>.
- >Elizabeth Cropper, "Pietro Testa: Sandrart's Shy Stoic Friend," in *Aus aller Herren Länder: Die Künstler der Deutschen Akademie von Joachim von Sandrart*, ed. Susanne Meurer, Anna Schreurs-Morét, and Lucia Simonato (Turnhout, 2015), 154–163.
- >John K. Delaney, Paola Ricciardi, Lisha Glinsman, Michael Palmer, and Julia M. Burke, "Use of Near Infrared Reflectance Imaging Spectroscopy to Map Wool and Silk Fibers in Historic Tapestries," *Analytical Methods*, <http://pubs.rsc.org/en/content/articlelanding/2016/ay/c6ay02066f#divAbstract>.
- >John K. Delaney, Mathieu Thoury, Jason G. Zeibel, Paola Ricciardi, Kathryn M. Morales, and Kathryn A. Dooley, "Visible and Infrared Imaging Spectroscopy of Paintings and Improved Reflectography," *Heritage Science* 4, no. 6 (2016), <https://heritagesciencejournal.springeropen.com/articles/10.1186/s40494-016-0075-4>.
- >Eric Denker, "Félix Bracquemond: Impressionist Innovator—Selections from the Frank Raysor Collection," *Nineteenth-Century Art Worldwide: An Online Journal of Nineteenth-Century Visual Culture* 4, no. 3 (Autumn, 2015), <http://www.19thc-artworldwide.org/autumn15/denker-reviews-felix-bracquemond-impresionist-innovator>.
- >———, "The Boy with the Piercing Eyes: Titian's Pesaro Altarpiece in the Frari," *Smithsonian Journeys* (Autumn, 2015): 106–107.
- >Eric Denker and William Wallace, "Seats of Power: Images from the Life of Michelangelo," *Artibus et Historiae*, no. 72 (2015): 199–210.
- >C. D. Dickerson III, review of *The Eternal Baroque: Studies in Honour of Jennifer Montagu*, ed. Carolyn H. Miner, *The Burlington Magazine* 158 (August 2016): 648–649.
- >———, "Préface," in *Les écrits de Jacques Thuillier. Vol. 4. Les frères Le Nain*, ed. Serge Lemoine (Paris, 2016): ix–xii.
- >C. D. Dickerson III and Esther Bell, *The Brothers Le Nain: Painters of Seventeenth-Century France* (Fine Arts Museums of San Francisco, San Francisco, 2016).
- >C. D. Dickerson III and Anthony Sigel, "Bernini/Not Bernini: Reflections on the Role of Technical Evidence in the Attribution of Bernini's Terracottas," in *Material Bernini*, ed. Evonne Levy and Caroline Mangone (New York, 2016), 187–218.

## PUBLICATIONS AND MEDIA

- >Kathryn A. Dooley, James Coddington, Jay Krueger, Damon M. Conover, Murray H. Loew, and John K. Delaney, "Standoff Chemical Imaging Finds Evidence for Jackson Pollock's Selective Use of Alkyd and Oil Binding Media in a Famous 'Drip' Painting," *Analytical Methods*, <http://pubs.rsc.org/en/content/articlelanding/2016/ay/c6ay01795a#divAbstract>.
- >Teresa T. Duncan, Barbara H. Berrie, and Richard G. Weiss, "Colloidal Properties of Aqueous Poly(vinyl acetate)-Borate Dispersions with Short-Chain Glycol Ethers," *ChemPhysChem* 17, no. 16 (2016): 2535–2544.
- >Jamie Gabbarelli, catalog entries 29–31, in *Marcantonio Raimondi, Raphael, and the Image Multiplied*, ed. Edward Wouk (Manchester, 2016), 166–168.
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*(October 1, 2015–September 30, 2016)*

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