



# NATIONAL GALLERY OF ART

2017 ANNUAL REPORT

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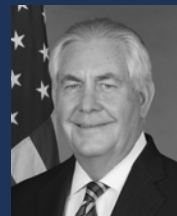
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NATIONAL GALLERY OF ART

*Washington, DC*

*Fiscal Year 2017*





**EAST BUILDING**  
New Galleries for Modern Art  
and Roof Terrace

4  
100

UNIVERSITY OF MICHIGAN  
MUSEUM OF ART

## President's Foreword

The sustained operation of the National Gallery of Art and the display and presentation of its collection are the result of significant teamwork by the public and private sectors. Since its founding, the museum has flourished through a strong partnership between the federal government and private donors. The Gallery relies on federal funds to be open and free of charge 363 days a year. The trustees and staff are deeply appreciative of the President and the Congress of the United States for their continuing commitment to this institution and its visitors.

In this past fiscal year we have welcomed visitors back to the East Building, to galleries extensively renovated and expanded. More galleries have been open in our two buildings than ever before, and more than five million people visited the Gallery during the past twelve months. Every member of the Gallery staff deserves appreciation for this resounding success and public engagement we have experienced.

The significant support of the federal government is complemented by private patronage of citizens whose gifts support and enhance essential programs that advance the Gallery's purpose to collect, preserve, and exhibit art, and foster appreciation and engagement with works of art. Following its 75th-anniversary year, the Gallery continued its efforts to meet the goal set by The Andrew W. Mellon Foundation in 2016: to match the foundation's \$30 million endowment grant with \$45 million additional private endowment funds. Many friends and patrons of the Gallery have made commitments, both large and small, to help the museum raise three-quarters of the matching funds. These contributions will support digital initiatives and collaborations, education and outreach programs, scholarly research, art conservation, and other priorities of the Gallery. We are exceedingly grateful to all who have generously given or committed endowment funds to these key areas, among them were major leadership gifts in this fiscal year from David M. Rubenstein, Christiane and James Valone, the Robert H. Smith Family Foundation, the Samuel H. Kress Foundation, Jo Carole and Ronald S. Lauder, Louisa C. Duemling, Sharon Percy Rockefeller and John D. Rockefeller IV, the Edmond J. Safra Foundation, Victoria and Roger Sant, and the estate of Jeanne R. Zeydel. The early success of this initiative is a glowing example of the power and generosity of private philanthropy.

The Trustees' Council has played an important role in this initiative. The Council has welcomed Benjamin R. Jacobs and

Jo Carole Lauder as its new cochairs. We are fortunate to have Ben's and Jo Carole's guidance and commitment in this leadership position. It is a pleasure to welcome back to the Trustees' Council Calvin Cafritz, Vincent J. Buonanno, Marina Kellen French, and Roger Sant. We also are delighted to have three new members: Sarah M. Gewirz, Jacqueline B. Mars, and Hilary Geary Ross. My fellow trustees and I extend our sincere gratitude to all the members of the Trustees' Council for their service, support, and counsel.

In 2017, we were deeply saddened by the loss of Anna-Maria Kellen. She and her husband, former Trustees' Council member Stephen Kellen, contributed to art acquisition at the Gallery through the Patrons' Permanent Fund, and the Anna-Maria and Stephen Kellen Foundation sponsored several of the Gallery's most popular exhibitions of the past fifteen years. This year, we also mourned the loss of David Rockefeller. Another close friend of the Gallery, David was a founding member of the Collectors Committee and a major art donor to the Gallery. He bequeathed Camille Pissarro's beautiful *Landscape at Les Pâtis, Pontoise* to the Gallery.

The philanthropy of private donors is essential to the growth of the nation's art collection. We are immensely grateful to individuals, such as Juliet and Lee Folger, who continue to enrich the Gallery's collection through their generous contributions for the acquisition of works of art. In fiscal year 2017, the Gallery acquired three masterworks with the support of The Lee and Juliet Folger Fund: *A Woman Feeding a Parrot, with a Page* by Caspar Netscher, *Imaginary River Landscape* by Herman Saftleven, and *Dunes by the Sea* by Jacob van Ruisdael. The trustees join me in extending our grateful thanks to the Folgers for their continuing commitment to the museum's outstanding collection of seventeenth-century Dutch paintings.

The trustees are also deeply grateful to Mallory and Diana Walker for establishing the largest charitable gift annuity ever to the Gallery. Since the Gallery began to collect photographs actively in 1990, the Walkers have been champions of our photography program. Their planned gift reinforces and expands their commitment to the acquisition of photographs and to special exhibitions of photography.

The Gallery must rely on private donors in order to provide effective educational programs that serve the metropolitan community. We thank The Morris and Gwendolyn Cafritz Foundation

and its president and CEO, Calvin Cafritz, for their pledge to support future educational series—*Sketching is Seeing*, *Community Celebration*, and *Evenings at the Edge*—reflecting the Cafritz Foundation’s enduring commitment to funding outreach activities that benefit the Washington community. We are also extremely grateful to The Walton Family Foundation for its generosity in establishing the John Wilmerding Fund for Education in American Art.

The Gallery’s special exhibitions program, generously supported by foundations, individuals, corporations, and members of the Exhibition Circle, continued to engage the public. The trustees join me in expressing our appreciation to all special exhibition sponsors, including Sally Engelhard Pingree and The Charles Engelhard Foundation, and the Buffy and William Cafritz Family Foundation for their support of *Della Robbia: Sculpting with Color in Renaissance Florence*. We are grateful to Betsy Karel and the Trellis Fund for their sponsorship of the exhibition *East of the Mississippi: Nineteenth-Century American Landscape Photography*. In the spring, *Frédéric Bazille and the Birth of Impressionism* introduced many visitors to a relatively unknown figure in French impressionism. This exhibition was made possible by the leadership support of The Leonard and Elaine Silverstein Family Foundation; major support was also provided through the generosity of the Virginia Cretella Mars Endowment Fund for the International Exchange of Art. The Gallery thanks the Hata Foundation, and Dr. Mihael and Mrs. Mahy Polymeropoulos for generously supporting the exhibition *Vermeer and the Masters of Genre Painting: Inspiration and Rivalry*.

We are grateful to Altria Group and its Ste. Michelle Wine Estates as well as Marchesi Antinori S.p.A. for their support of *Della Robbia: Sculpting with Color in Renaissance Florence*. Altria’s support of *Della Robbia* marks its fourteenth exhibition sponsorship at the Gallery since 1987. The Gallery welcomed the noble Tuscan winemaker, Marchesi Antinori S.p.A., as a sponsor. This is the first time in the Gallery’s history that a corporate sponsor and the descendants of a patron who commissioned one of the works of art in the exhibition are in fact the same. We also thank BP America for its generous support of the exhibition *Vermeer and the Masters of Genre Painting: Inspiration and Rivalry*, its first exhibition sponsorship. We appreciate BP’s special commitment to the Gallery’s 75th-anniversary celebration.

The Circle, the Tower Project, the Exhibition Circle, and the Collectors Committee form the collective of annual giving programs at the Gallery. These philanthropic groups are essential to the success of many of the Gallery’s priorities. In addition to the exhibition sponsors already mentioned, we thank all the members of the Exhibition Circle for their annual gifts that help support the special exhibitions program at the Gallery. The Collectors Committee continues to expand the Gallery’s holdings of contemporary art. The generosity of this group enabled the Gallery to acquire two outstanding works this fiscal year: Felix Gonzalez-Torres’s “*Untitled*” (*Ross in L.A.*), also in part a gift of Emily and Mitchell Rales; and Jack Whitten’s *Sphinx Alley II*, a gift of Kyle J. and Sharon Krause, and Chris and Lois Madison as well. The Tower Project continued its support of contemporary art exhibitions in 2017 with the exhibition *In the Tower: Theaster Gates: The Minor Arts*. We extend our sincere gratitude to the more than one thousand Circle members who provide important unrestricted funds each year for the Gallery’s core programs and to all who contribute to the museum’s annual giving programs.

We also appreciate the generosity and foresight of members of the Legacy Circle who have provided for the Gallery with various planned giving vehicles in our recent fiscal year. The trustees join me in thanking these friends for their commitment to the Gallery and its mission.

We are so pleased with the public’s enthusiastic response to the Gallery’s exhibitions and programs following the reopening of the enhanced East Building galleries. The Gallery’s staff has been vital to this success. The trustees thank every staff member for this extraordinary accomplishment. We look forward to completing the Mellon challenge grant, which will contribute monumentally to achieving the Gallery’s mission to serve the public.



Frederick W. Beinecke





More than 116,000 visitors attended the seventeenth season of Jazz in the Garden. The free summer concert series features locally and nationally acclaimed musicians who perform a wide variety of musical genres on Friday nights in the Sculpture Garden.



## Director's Statement

The National Gallery of Art reopened its East Building to the public on September 30, 2016, after a three-year renovation. This fiscal year marked the first year that the renovated East Building galleries, two new top-lit Tower galleries, and new Roof Terrace were available to the American public and visitors from around the world. During the course of the opening weekend, we welcomed visitors with an exciting array of programs celebrating the completion of the project, which added more than 12,000 square feet of exhibition space. We were delighted to present live concerts, tours, evening hours, educational activities, and lectures by artists, scholars, and noted authors to mark the occasion. One program that continued through April, the after-hours *Evenings at the Edge*, held on the second Thursday of each month, offered visitors a vibrant mix of art and entertainment, from tours and exhibitions, to performances and films.

The renovation and expansion of the East Building was made possible through a unique federal and private partnership. Gallery operations depend on crucial support from the President and Congress coupled with the generosity of many private donors. In the East Building, interior renovations and enhanced public safety features were completed through the federally funded Master Facilities Plan, while construction of new public spaces was funded entirely by donors Victoria and Roger Sant, Mitchell and Emily Rales, and David Rubenstein. This gift to the nation from these individuals enables the Gallery to exhibit more art from our ever-growing modern collection. We are continually grateful for the federal funding that enables us to protect and present the nation's art collection, as well as offer exhibitions of art spanning the world and the history of art, free of charge, seven days a week, for current and future generations.

In all, the East Building, West Building, and Sculpture Garden delighted more than five million visitors from across the country and abroad this year, a twenty-eight percent increase from the prior year. The renovation of the East Building received positive reviews from critics and visitors alike. The two Tower galleries expand the display space to feature the work of Mark Rothko, Barnett Newman, and Alexander Calder. The adjoining Roof Terrace provides visitors with a new vantage point for viewing outdoor sculpture and the city beyond. Throughout the East Building galleries, access, circulation, and the overall flow of space are dramatically improved and changed through the addition of two new public staircases and an elevator connecting all gallery levels. Other improvements not immediately visible to the public include the modernization of building systems, essential to ensuring the long-term care of the building and

the preservation of the art it contains. Design for the next phase of the Master Facilities Plan, now underway, will include replacement of the Atrium skylight, additional fire and life safety improvements, and comprehensive building systems renovations.

All this would not be possible without the dedication of the Gallery's talented staff. This year the Gallery announced several new appointments as well as promotions that foster professional growth for existing staff. We were thrilled to welcome Christine Zapotoczky Kelleher as chief of investments, Emiko Usui as editor-in-chief, and Kathleen Williams as chief archivist. Roger Lawson was promoted to the position of executive librarian. James Meyer returned to the Gallery to cultivate our growing collection of midcentury art as curator of art, 1945 to 1974, and Molly Donovan was named curator of art, 1975 to present. For their work on distinguished exhibitions, Kimberly Jones was promoted to curator of nineteenth-century French paintings, and Diane Waggoner was named curator of nineteenth-century photographs. Harry Cooper was named senior curator of modern art.

The Gallery's exquisite art collection continued to grow. One hundred forty-three gelatin silver prints by Dorothea Lange were added to the collection through the generosity of Daniel Greenberg and Susan Steinhauser. With only two photographs by Lange previously in the Gallery's collection, Dan and Susan's donation is a truly transformative gift. These photographs will be featured in the upcoming exhibition *The New Woman Behind the Camera*, planned for 2019.

Other significant acquisitions from the year included a large portrait donated by artist Alex Katz of his grandsons, *Isaac and Oliver* (2013), and the first work by the Los Angeles-based artist Mark Bradford, *Legendary* (2016), to enter the collection thanks to funds provided by Ken Griffin and an anonymous patron. Two expressive drawings by Emil Nolde created in 1910, *Hamburg Harbor with a Tugboat* and *A Small Steamboat*, were also added to the collection through the generosity of Ladislaus and Beatrix von Hoffmann.

Throughout the year, twenty-one major exhibitions presented stunning works combined with significant research. *Drawings for Paintings in the Age of Rembrandt* contributed a new perspective to the scholarship on seventeenth-century Dutch art while also providing visitors with a better understanding of these masters—including Rembrandt van Rijn, Aelbert Cuyp, Jacob van Ruisdael, and Pieter Jansz Saenredam—and their artistic processes. We were very grateful to Dr. Mihael and Mrs. Mahy Polymeropoulos and the Exhibition Circle for their generous support of the exhibition.

*Stuart Davis: In Full Swing* wowed visitors with the American artist's visually complex, mobilizing bold colors and jagged forms in jangling, jazz-inspired compositions. We were grateful to the many major U.S. museums that lent works, and the Thyssen-Bornemisza Museum in Madrid for contributing two rarely seen paintings, as well as to the sponsors, including Altria Group, the Henry Luce Foundation, and the Terra Foundation for American Art.

The Gallery proudly presented *Della Robbia: Sculpting with Color in Renaissance Florence*, the first exhibition in the United States devoted to the wonderful sculptures of the Della Robbia family, which stand the test of time as powerful examples of Renaissance creativity and refinement. We were grateful to Altria Group and to the Antinori family for making the exhibition possible, and to Sally Engelhard Pingree and the Charles Engelhard Foundation, the Buffy and William Cafritz Family Foundation, and the Exhibition Circle for their generous support.

*East of the Mississippi: Nineteenth-Century American Landscape Photography* was the first exhibition devoted to this foundational period in both the history of photography and of our nation. The assembling of this extraordinary selection of photographs, many of which are rarely displayed, could not have happened without the generous support of the Trellis Fund and Kate and Wes Mitchell.

In celebration of the 175th anniversary of the artist's birth, *Frédéric Bazille and the Birth of Impressionism* demonstrated Bazille's key role in the developments of French painting. The outstanding partnership between the National Gallery of Art, the Musée Fabre in Montpellier, and the Musée d'Orsay in Paris made it possible to undertake this study of Bazille's work that revealed new scientific examinations.

As part of the Gallery's mission to foster a deeper understanding of works of art, we continued to expand our public programming. The multiple-visit High School Seminar program, which has served more than five hundred students from more than ninety-five schools in the District of Columbia, Maryland, and Virginia, celebrated its twenty-fifth anniversary. A new educational program designed for people with memory loss and their care partners, *Just Us* created positive experiences for participants with dementia and other forms of memory loss. To reach larger audiences, the Gallery continued to embrace social media, serving more than 1.2 million users on Facebook, Twitter, Instagram, and Pinterest.

Two important professorships at the Center for Advanced Study in the Visual Arts (CASVA) were endowed in perpetuity this year thanks to generous gifts given in conjunction with The Andrew

W. Mellon Foundation's challenge grant. We are grateful for the ongoing support of the Samuel H. Kress Foundation, which endowed and named the Kress-Beinecke Professorship in honor of the foundation's Chairman and Gallery President Frederick W. Beinecke. We also extend deep gratitude to Lily Safra and the Edmond J. Safra Foundation for their remarkable commitment to support the Edmond J. Safra Visiting Professorship at CASVA. The Gallery is thrilled that these important scholarly programs will continue as a result of such visionary philanthropy.

Contributing their expertise, conservators treated numerous works for display in the East Building including paintings by Jean Siméon Chardin, Jean Dubuffet, Henri Matisse, and Mark Rothko. Paper conservators treated drawings by Saul Steinberg, color woodcuts by Matthias Mansen, Marcel Duchamp's three-dimensional *Boîte-en-Valise*, and Max Weber's watercolor *Dancer in Green*. Object conservators completed a major treatment of Rachel Whiteread's breakout sculpture, *Ghost*, in anticipation of the artist's retrospective at the Gallery in 2018.

The conservation division published its third issue of the biennial journal *Facture* as well as *Platinum and Palladium Photographs: Technical History, Connoisseurship, and Preservation*, a volume presenting the results of a four-year research initiative organized by the Gallery and made possible through the generous support of The Irving Penn Foundation, The Andrew W. Mellon Foundation, and the Samuel H. Kress Foundation.

Seeing the ambitious East Building renovation project to completion required the dedication of the Board of Trustees and a tireless commitment on the part of Gallery staff in every department. I join with Gallery President Frederick Beinecke in thanking them, along with the federal government, individual, foundation, and corporate donors, and many volunteers for furthering the Gallery's mission this year.



Earl A. Powell III







Jacob van Ruisdael, *Dunes by the Sea*  
The Lee and Juliet Folger Fund







The masterpiece demonstrates Netscher's remarkable command of a variety of painting techniques, his radiant colors, and his dazzling textures.

Herman Saftleven was a renowned painter of landscapes and a superb draughtsman and etcher. He initially painted realistic portrayals of the Dutch countryside, but he soon became famous for imaginative views of the Rhine River valley. By 1670, when Saftleven executed his delicately rendered *Imaginary River Landscape*, he had perfected his depictions of this meandering river valley. From a rocky cliff, the viewer encounters an expansive landscape dotted with castles, monasteries, walled towns, and villages. Earthy colors and precisely executed foreground elements gently morph into a more suggestive rendering of faraway pictorial motifs bathed in atmospheric misty blues, as small figures enliven the scene throughout.

Jack Whitten, *Sphinx Alley II*

Gift of the Collectors Committee, Kyle J. and Sharon Krause, Chris and Lois Madison, and Anonymous

Saftleven's style harkens back to the exquisite world-landscape views of the early seventeenth-century Flemish master Jan Brueghel the Elder. Not only are the color qualities of their intimately scaled landscapes similar, but both artists also used their figures to evoke man's harmonious interaction with nature.

Major gifts of modern paintings included a work by Mark Bradford acquired with funds provided by Ken Griffin and an anonymous patron. *Legendary* (2016), the Gallery's first work by Bradford, is one of several paintings that he made for an exhibition uniting works by himself and abstract expressionist Clyfford Still. Whereas Still often applied black paint with a palette knife, Bradford took black-dyed paper, moistened it, and crushed it onto the canvas. "My work bounces between social issues and the history of abstract art," he explained. "I try to keep one foot in art history and the other foot at the bus stop."

Alex Katz donated a large portrait of his grandsons, *Isaac and Oliver* (2013), in which he trained his gaze on the two brothers. Isaac looms slightly forward, light catching the side of his face. Oliver is placed behind, in the shadows, yet owing to his wider face and bigger build he is hardly a retiring presence. This work

is the first large-scale portrait by Katz to enter the collection; it joins more than eighty prints and drawings by the artist as well as three important earlier paintings.

Virginia Dwan continued her series of groundbreaking donations with Yves Klein's *L'eau et le Feu (Water and Fire)* (1961), the first painting by the artist to enter the collection. Klein's revolutionary work redefined the practice of painting. Here, using a blowtorch to burn a partially dampened board, he created an image of surprising subtlety. Klein's work was met with hostility when shown at the Dwan Gallery, but the patron and dealer insisted that the artist was "on fire with his vision."

Collectors Suzanne and Ted Fields donated an early diamond-shaped painting by Larry Poons, *The Art of the Fugue II* (1958–1959). An important color-field artist in the 1960s, Poons is interested in optical experience, compositional systems, and avant-garde music, and has changed course several times in his career. In this early painting, he explores the work of Piet Mondrian, in particular *Victory Boogie Woogie* (1942–1944). *The Art of the Fugue II* joins paintings by the artist from 1964 and 1981 already in the collection.

The Collectors Committee and several of its members, including Kyle J. and Sharon Krause and Chris and Lois Madison, donated *Sphinx Alley II* (1975), a striking work of textured acrylic by Jack Whitten, who is finally being recognized as one of the most important contemporary painters. Around 1970, using a large homemade rakelike structure that he called a developer or processor (referencing photography), Whitten began to create complex abstractions that embodied, as he has put it, "a molecular notion of perception."

## SCULPTURES

This year the Collectors Committee and Emily and Mitchell Rales donated a paper stack by Felix Gonzalez-Torres, *"Untitled" (Ross in L.A.)* (1991), the first work by this Cuban-American artist and seminal figure in contemporary art to enter the collection. Living in New York in the 1980s and 1990s, Gonzalez-Torres often addressed issues of life and death by encouraging public participation in his work. This sculpture calls for viewers to complete its meaning by removing a single piece of paper from the whole. The subtitle refers to the artist's partner, who died in 1991 from complications due to AIDS. Both coolly abstract and intensely personal, the silver rectangle on each sheet of paper evokes a mirrored surface in which viewers are able to imagine a reflection of themselves.

Virginia Dwan, whose gifts continue to transform the Gallery's collection of postwar art, donated Robert Morris's *Untitled (Battered Cubes)* (1966). Before these four identical slanted (or "battered") cubes were exhibited, sculpture had rarely appeared so spare. Shown at the Dwan Gallery, the work became one of the signature objects of the new movement that would be called minimalism. Seeking what he considered a "less introverted" experience, Morris encouraged viewers to walk around and between the cubes, noting, "The surroundings must of necessity be seen with the piece."

The Arnold and Joan Saltzman Collection, which recently gave and promised several major German expressionist paintings, continued its generosity with Ernst Barlach's bronze *The Avenger* (1914), one of the most iconic sculptures of the twentieth century.

## DRAWINGS

Of some forty old master drawings acquired this year, more than half were Italian. Four sixteenth-century works came as the gift of Jeffrey Horvitz, foremost among them a study by Bartolomeo Ramenghi showing *Christ among the Doctors* in a grand architectural setting. This striking composition of the 1520s reflects the influence of Raphael in the quality of expression and the interactions among the figures, but the lavish use of white height-



ening over gray-green wash is the artist's own. Quite different in scale and visual effect is a *Virgin Annunciate* (1550s) by Andrea Meldolla, called Schiavone, purchased as the gift of Ann and Matthew Nimetz. Set down with a speedy brush and glowing with ethereal light, this is a rare and choice example of Venetian mannerism.

Another fine contribution was Domenico Piola's *Satyr Entertaining His Family* (1690s), acquired thanks to Joan and David Maxwell. An especially fresh example from the end of the artist's long career, it shows his great gift for rendering complex effects of light and shade. By good fortune an important drawing by one of his pupils, Giuseppe Palmieri, was also acquired through the Pepita Milmore Memorial Fund, supplemented by a donation from Andrea Woodner. Glorious in the fluidity and luminosity of the composition, this *Vision of the Immaculate Conception* (1732) is also the only drawing that is firmly attributable to the artist, having been made in preparation for the ceiling in the now-destroyed Oratorio di Sant'Antonio in Genoa.

Ernst Barlach, *The Avenger*  
Collection of Arnold and Joan Saltzman



Francesco Mancini's variation on the Immaculate Conception is very close in date (1739) but quite different in character. This delicately modulated black chalk drawing was a study for the artist's most important commission, and his only drawing connected to a documented painting. The purchase of another large and impressive drawing, *A Roman Ruin* by Antonio Zucchi, was made possible by a contribution from Vincent J. Buonanno. Signed and dated 1788, it shows Zucchi working in the grand tradition of architectural *capricci* made famous by such masters as Giovanni Paolo Panini and Giovanni Battista Piranesi.

Five nineteenth-century Italian drawings, an area of significant growth for the collection in recent years, were acquired this year. A sheet of penetrating studies of Christ on the cross by Mosè Bianchi made in preparation for his most important religious work was acquired through the Joseph F. McCrindle Endowment Fund. Antonio Mancini's late double self-portrait (c. 1920), boldly and swiftly executed in oil on paper, was purchased as the gift of Max N. Berry. It is an outstanding example of Mancini's extraordinary facility with the brush, blurring the line between painting and drawing, and capturing deep personal emotion.

Two other areas of the old master drawings collection were enhanced by choice acquisitions. Four prime seventeenth-century works include two excellent classical landscapes: one by Gaspard Dughet, a purchase funded by the Ahmanson Foundation and

Edward E. MacCrone Fund, and another by Louis Chéron, acquired as the gift of Dian Woodner. Five wonderfully articulate Victorian watercolors brought some much-needed depth to that part of the collection. Two of these—both purchased as the gift of Alexander M. and Judith W. Laughlin—were executed on a grand scale: the first a vibrant watercolor (c. 1865) by William Henry Millais, and the second a more subtly atmospheric work (c. 1892) executed by James Thomas Watts.

Outstanding additions to the collection of modern drawings included two beautifully executed works by German artist Emil Nolde, purchased as the gift of Ladislaus and Beatrix von Hoffmann. Made while Nolde was on a visit to Hamburg in 1910 and done in brush and black ink, the drawings are a testament to his ability to distill a place or a transient sight to its essentials. In *Hamburg Harbor with a Tugboat*, he relied on instinct and a remarkable proficiency with the brush to convey the dynamic energy and atmosphere of a bustling port. In *A Small Steamboat*, he used an extreme economy of means—no more than two dozen brushstrokes—to depict a boat navigating choppy waters, three puffs of smoke billowing from its stack.

Another outstanding acquisition was an early drawing from 1968 by Jim Nutt, *Ethel in the salads*, purchased as the gift of Jack Shear and the Collectors Committee. The most acclaimed of the so-called Hairy Who artists, Nutt based his drawing on a fictitious character named Ethel, a waitress tasked with the job of making the salads. Her face is shown devolving into lettuce and her breasts have changed into eggplants. Elegantly drawn with subtle coloration, still *Ethel in the salads* has an in-your-face impact meant to challenge norms.

William Henry Millais, *On the East Lyn, North Devon*  
Purchased as the Gift of Alexander M. and Judith W. Laughlin

PRINTS AND ILLUSTRATED BOOKS

During the year, 109 old master prints were acquired by purchase and 181 by gift. Foremost among the purchases were two magnificent early sixteenth-century German woodcuts, each a fascinating combination of sophisticated stylistic awareness and pungent contemporary imagery. Hans Lützelburger's *Battle of the Naked Men and Peasants* (1522), pitting the classical world against the indigenous, is a demonstration of the block-cutter's virtuosity and a unique instance of any such craftsman signing his work. Acquired with the Pepita Milmore Memorial Fund and the Eugene L. and Marie-Louise Garbáty Fund, Erhard Schön's *Army Train and Death* (c. 1532) transforms an ancient Roman triumphal procession into a vibrant genre scene unfolding across four blocks and five feet.

Three major mannerist works entered the collection: an early impression of an etching from the School of Fontainebleau, Léon Davent's *Venus and Mars Served by Cupid and the Three Graces* (c. 1547); the summit of sixteenth-century Venetian woodcuts, Giuseppe Scolari's *Rape of Proserpina* (1590/1607); and a stylized *Holy Family with Saint Catherine, Saint John the Evangelist, and an Angel* (1612/1616) by Jacques Bellange. Ivan and Winifred Philips enabled the purchase of impeccable impressions of Louis-Marin Bonnet's pendant heads of Joseph and Potiphar's wife, dated 1773, masterpieces of chalk-manner engraving. A generous contribution from the Krugman family in honor of J. Sylvia Krugman allowed for the purchase of George Stubbs's *Death of a Doe* (1804) in a unique proof impression of incomparably subtle tonality and nuanced expression.

There were numerous acquisitions in three areas outside of the traditional strengths of the collection: early French lithography, notably superb examples by Achille Devéria, the era's great portraitist; Dutch printmaking around 1900, including works by leading figures Theodoor van Hoijtema, W.O.J. Nieuwenkamp, and Willem Arnold Witsen; and printmaking after the unification of Italy, including a rare proof by Giovanni Fattori, Luigi Conconi's ethereal *The Wave (L'Onda)*, and an early impression of Umberto Boccioni's most rigorously constructed etching, *Mia madre che lavora* (1907).

Five fine illustrated volumes were acquired during the year. Andrea Cirino's publication of the celebrations at the birth of Prince Philip of Prospero of Spain (1658) is the first and finest of Neapolitan festival books. Two bound collections contain the delicate landscape etchings (1743–1745) of Christian Ludwig von Hagedorn and sets of Arcadian landscapes for wall decoration (c. 1700) by Isaac de Moucheron and Daniel Marot I. Henry

Tresham's *Le Avventure di Saffo* (1784), depicting a famous tale of female artistic inspiration with eighteen color aquatints, is a major example of idiosyncratic neoclassicism. Finally, Brierkopf and Härtel's lavish edition of the Bible (1853–1860) contains 240 wood engravings after designs by Julius Schnorr von Carolsfeld.

The Gallery's collection of British prints was significantly enhanced by the donation of 119 works from the collection of the late Donald Vogler through his brother, Thomas. The gift features groups of etchings by the brilliantly accomplished John Hamilton Mortimer, the exquisitely sensitive amateur John Clerk of Eldin, and Alexander Runciman, an extravagant master in Henry Fuseli's circle in Rome. Twenty-one prints came from the estate of A. Thompson Ellwanger III to join the Ellwanger/Mescha Collection, principally etchings by Francesco Londonio, a master of rustic subjects and the leading original printmaker in eighteenth-century Milan. An anonymous donor contributed a singularly brilliant impression of James Gillray's *Wierd-Sisters [sic]* (1791), a satire on the madness of King George III, and five more prints by Edvard Munch were received from the Epstein Family Collection.



The modern print collection was strengthened with the acquisition of a rare etching by Salvador Dalí, *Fantastic Beach Scene* from 1935. The first major surrealist work by Dalí to enter the collection, the print is replete with the Freudian themes and sexually charged imagery that define classic surrealism.

Meriting special note among acquisitions of contemporary prints are the more than one hundred prints and sculpture editions donated by Gemini G.E.L., including works by such leading artists as David Hockney, Jasper Johns, Elizabeth Murray, and many others.

Hans Lützelburger, after Nikolaus Hogenberg, *Battle of the Naked Men and Peasants*  
Ruth and Jacob Kainen Memorial Acquisition Fund



## PHOTOGRAPHS

This year the department of photographs acquired more than 485 photographs through gift and purchase. Foremost among these was the donation of 143 photographs by the seminal American documentary photographer Dorothea Lange, most well-known for her compelling studies made during the Great Depression. An exceptional gift from Daniel Greenberg and Susan Steinhauser, this collection includes work by Lange from the beginning of her career in the 1920s to her death in 1965. Another stellar acquisition was Andrew Joseph Russell's landmark *The Great West Illustrated* (1869), a bound volume of fifty photographs that celebrate the American West as a land of vast untapped resources and unparalleled natural beauty.

Other important nineteenth-century acquisitions include twenty-five rare photographs by Thomas H. Johnson made in Pennsylvania between 1863 and 1865; two exceptional daguerreotypes of African American freedmen (c. 1850) by John Plumbé Jr.; and George Barker's *Silver Springs, Florida* (c. 1886), all acquired with the Alfred H. Moses and Fern M. Schad Fund. The collection was enriched with a salted paper print by Louis De Clercq, *Grenade, Alhambra, Cour des Lions* (1850s), acquired with the Edward J. Lenkin Fund; Roger Fenton's *Chapel, Wells Cathedral* (1860s); and the first photograph by the acclaimed American painter and photographer Thomas Eakins to enter the Gallery's collection, *William H. Macdowell* (1884), acquired through Robert B. Menschel and the Vital Projects Fund. In addition, three important photographs by the pioneering late nineteenth-century

American photographer Frances Benjamin Johnston were acquired.

Numerous important twentieth-century photographs were added to the collection, including Ralph Steiner's *Louis Lozowick* (1929) and Saul Steinberg's witty study of a cleaning woman and a dog (1950), both acquired through Robert B. Menschel and the Vital Projects Fund; Gordon Parks's *Harlem Rooftops* (c. 1948), acquired with the Alfred H. Moses and Fern M. Schad Fund; Richard Avedon's *Times Square, New York City, November 22, 1963*, a gift of Marlene Nathan Meyerson; and forty-four photographs by Allen Ginsberg made between 1953 and 1993, a gift of Gary Davis. The most notable recent works include Lewis Baltz's monumental *Docile Bodies* (1994), a gift of David Knaus; Todd Hido's *#5437* (1996) and *#7373* (2008), a gift of Jamie Lunder; four photographs by Simon Norfolk made in 2002 and 2003, a gift of Dr. and Mrs. J. Patrick Kennedy; Trevor Paglen's *Untitled (Reaper Drone)* (2010), acquired with the Pepita Milmore Memorial Fund, Charina Endowment Fund, and Heather and Jim Johnson Fund; and three Robert Adams photographs, two later works, *Burns, Oregon* (1999) and *Near North Powder, Oregon* (2000),

gifts from the artist and his wife, Kerstin, and *Santa Ana Wash, Norton Air Force Base, San Bernardino, California* (1979), a gift of Paul Sack.

In keeping with the effort to broaden the collection, the Gallery acquired many works by women photographers. Among the most notable are Germaine Krull's *Moulin Rouge, Paris* (c. 1925); Marianne Breslauer's *Walter Menzel and Paul Citroen* (1927); Yvonne Chevalier's *Nude* (1929); five works made in Ginza (c. 1932) by Michiko Yamawaki; and Kati Horna's *Stairs to the Cathedral, Spanish Civil War, Barcelona, Spain* (1938), all made possible through the Alfred H. Moses and Fern M. Schad Fund. Other significant additions include two photographs by Sally Mann, *Deep South, Untitled (Three Drips)* (1998) and *Battlefields, Cold Harbor (Battle)* (2003), a gift of the Collectors Committee and The Sarah and William L Walton Fund; two works by Ming Smith from 1978 and 1980 and ten by Ursula Schulz-Dornburg made between 2000 and 2010, nine of which were acquired with the Charina Endowment Fund and one of which was a gift of the artist; Carrie Mae Weems's seminal *Kitchen Table Series* (1990),



Above:

Emil Nolde, *A Small Steamboat*

Purchased as the Gift of Ladislaus and Beatrix von Hoffmann

Right:

Dorothea Lange, *Migratory Cotton Picker, Eloy, Arizona*

Gift of Daniel Greenberg and Susan Steinhauser



a gift of the Collectors Committee and Robert B. Menschel and the Vital Projects Fund; and Sam Taylor-Johnson's 2002 video *A Little Death*, a gift of the Heather Podesta Collection.

#### RARE BOOKS AND IMAGES

The library added 107 titles to the rare book collection in fiscal year 2017. The J. Paul Getty Fund in honor of Franklin Murphy supported the purchase of two rare first editions. *Piante, facciata, e spaccati del Palazzo Senatorio Ranuzzi in Bologna* (Bologna?, 1760?) depicts the extensive baroque-era modifications to a Palladian palace by sculptors Luigi Balugani and Giovanni Battista Piacentini and ceiling decorations by painter Marcantonio Franceschini. The work features eleven etchings by Balugani and Antonio Cattani. *La perspective: avec la raison des ombres et miroirs* by Salomon de Caus (London and Frankfurt, 1612) is of particular interest for its discussion of anamorphosis as well as the high quality of technical illustration; it is also believed to be one of the earliest books published in England to incorporate pop-up flaps in its diagrams.

The Nell and Robert Weidenhammer Fund made possible the purchase of *Historische beschryving der stad Amsterdam* (Amsterdam, 1663) by celebrated Dutch historian Olfert Dapper. This finely illustrated topographical and historical description of Amsterdam features seventy-one double-page engraved views of civil and religious buildings, city gates, and surrounding villages after designs by J. Veerhuyzen.

The David K. E. Bruce Fund enabled the library to acquire a complete set of the periodical *Camera Notes* (1897–1903) edited by Alfred Stieglitz. A precursor to Stieglitz's *Camera Work*

(1903–1917), the periodical served as the official publication of the Camera Club and is richly illustrated with mounted photographs.

A generous donation by Cordy Ryman facilitated the purchase of *Alphavitos* by Stephen Antonakos (New York, 1996). The volume is the last in a series of eight *livres d'artiste* and complements earlier titles from the series already in the collection.

The department of image collections acquired notable albums featuring the Mayer Carl Rothschild collection photographed by Friedrich Weisbrod (Frankfurt, 1864), the Photographic Historical Portrait Gallery by Caldesi & Co. (London, 1864), platinum prints of Venice taken by the anonymous M.A.B. (1905), a set of Surrealist postcards published by Georges Hugnet (Paris, 1937), views of the "Siegesallee" in Berlin with poems by Hermann Walthari (1904), and a Bertel Thorvaldsen sculpture by Bertel Christian Budtz-Müller (1871). Rare photographs added include daguerreotypes of works of art, principally American portraits from the Thurman E. Naylor collection, a view of portal sculptures at Chartres by Henri Le Secq (1853), a group of nineteenth-century views of India by various photographers including Samuel Bourne and Lala Deen Dayal, and a photo postcard of a Constantin Brancusi sculpture from the 1913 Armory Show. Images documenting the Salon d'Automne (Paris, 1912) and international expositions in Paris (1855), London (1862), St. Louis (1904), Chicago (1933), and Brussels (1958) also enriched the collection this year.

Olfert Dapper, *Historische beschryving der stad Amsterdam*  
Nell and Robert Weidenhammer Fund



**DELLA ROBBIA**

*Sculpting with Color  
in Renaissance Florence*

CLARE COLSON SIMON  
The Renaissance in Florence





DELLA  
ROBBIA  
ROOM 1





NATIONAL GALLERY OF ART  
WEST BUILDING  
SEVENTH STREET ENTRANCE

NATIONAL GALLERY OF ART  
WEST BUILDING  
SEVENTH STREET ENTRANCE

# Exhibiting

During fiscal year 2017 the Gallery continued to present a varied selection of special exhibitions. Seven exhibitions continued from the previous year: *Intersections: Photographs and Videos from the National Gallery of Art and the Corcoran Gallery of Art*; *Hubert Robert, 1733–1808*; *Recent Acquisitions of Dutch and Flemish Drawings*; *Damien Hirst: The Last Supper*; *In the Tower: Barbara Kruger*; *Los Angeles to New York: Dwan Gallery, 1959–1971*; and *Photography Reinvented: The Collection of Robert E. Meyerhoff and Rheda Becker*. The library presented three exhibitions of books and images.

The fiscal year began with the critically acclaimed exhibition *Drawings for Paintings in the Age of Rembrandt*. The vivid details and realistic nature of seventeenth-century Dutch landscapes, still lifes, and genre scenes seem to have been painted from life when, in fact, most artists based their paintings on preliminary drawings. The exhibition featured nearly one hundred such

drawings, many of them paired with related paintings. Several works in the exhibition were on view in the United States for the first time. Among the drawings were sheets from sketchbooks, rapidly executed compositional designs, detailed figure studies, and carefully rendered construction drawings made with the aid of a ruler and compass. The exhibition shed light on the varied ways in which renowned artists of the Dutch Golden Age—including Rembrandt van Rijn, Aelbert Cuyp, Jacob van Ruisdael, and Pieter Jansz Saenredam—used drawings as part of the painting process. Two of nine surviving sketchbooks by seventeenth-century Dutch draftsmen were included in this exhibition, and a selection of drawings from one of them, belonging to Jan van Kessel, was digitized for viewing on a touch-screen monitor. A second monitor allowed visitors to compare seven paintings and their underdrawings, made visible through infrared reflectography, by using a slider tool to scroll back and forth between

## EXHIBITING

the two. Versions of these digital components were also made available on the website, along with a slideshow of twenty-one works.

One of the most important American modernists, Stuart Davis blurred distinctions between text and image, high and low art, and abstraction and figuration, crafting his own style. *Stuart Davis: In Full Swing* featured some one hundred of his most

as interviews with scholars and a musician. The film was made possible by the HRH Foundation and was shown at the Gallery, at other exhibition venues, and on PBS television stations. An exhibition web feature focused on how the artist recycled his own imagery, allowing viewers to easily see the transformation of earlier compositions. A complementary audio guide included commentary by curators and archival audio of the artist.

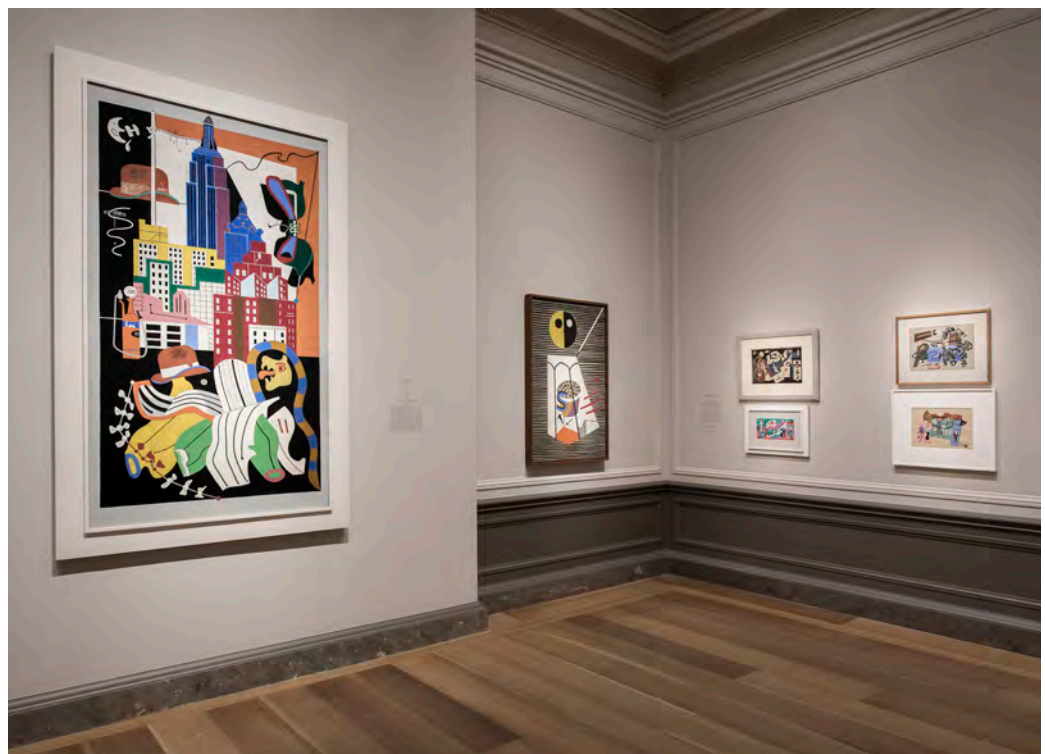
The Gallery installed *Rineke Dijkstra*, a small exhibition of works by the photographer known for her strikingly earnest, unsentimental depictions of young people in large-scale color prints. Shooting from a low vantage point with minimal background information, she endows her subjects with a monumental presence, creating portraits that are at once self-conscious but revealing, powerful but tender. This installation featured four of Dijkstra's portraits of adolescents, as well as the 1991 self-portrait that inspired much of her later work. It was timed to coincide with the display of Collectors Committee gifts in the East Building

important, visually complex, jazz-inspired compositions, offering a new exploration of his working method. This was the first exhibition dedicated to the artist's work at the Gallery and the first major exhibition anywhere to consistently hang the artist's later works alongside the earlier compositions that inspired them. Beginning with his 1921 breakthrough paintings of tobacco packages and his abstract *Egg Beater* series of the late 1920s, *Stuart Davis: In Full Swing* charted Davis's painting through the following decades, up until the work left on his easel at the time of his death in 1964. The exhibition highlighted the artist's unique ability to assimilate the imagery of popular culture, the aesthetics of advertising, the lessons of cubism, and the sounds and rhythms of jazz into works that hum with intelligence and energy.

The installation took advantage of the Gallery's spatial configuration by placing the large vertical *New York Mural* on the axial view, visible from the East Garden Court. The large painting *Swing Landscape* was positioned on another long gallery view. A thirty-minute film, narrated by John Lithgow, surveyed Davis's career and included original footage shot on location in New York and Gloucester, Massachusetts, as well

that included *I See a Woman Crying (Weeping Woman)*, Dijkstra's three-channel video of British schoolchildren talking about Pablo Picasso's painting *Weeping Woman*.

More than five hundred years after their creation, Della Robbia terracotta sculptures endure as some of the most innovative and expressive examples of art from the Italian Renaissance. *Della Robbia: Sculpting with Color in Renaissance Florence* was the first major American exhibition dedicated to works by three generations of the Della Robbia family and the competing



Buglioni workshop. Some forty examples illustrated the range of sculptural types produced by the workshop—Madonna and Child reliefs, architectural decoration, portraits, household statuettes, and large-scale figures in the round. Even today the ceramics retain their signature opaque whites, deep cerulean blues, and lively greens, purples, and yellows, due to the glazing technique invented by sculptor Luca della Robbia. While drawn chiefly from American collections, the exhibition also included major loans from Italy, among them Luca's masterpiece, *The Visitation* (c. 1445), on loan from the church of San Giovanni Fuorcivitas in Pistoia. *The Visitation* was displayed in an architectural niche designed to integrate with the architecture of the Italian travertine galleries. The exhibition was installed in and around the main sculpture hall, West Garden Court, and Italian galleries, taking advantage of natural light.

The imposing *Resurrection of Christ* lunette, on loan from the Brooklyn Museum, was positioned above one of the monumental doorways in the West Building sculpture hall. This allowed the sculpture to be viewed from the Rotunda. The support structure was designed to carry the fifteen-hundred-pound sculpture and was faux painted and detailed to appear to be part of the architectural fabric of the building.

Sculptures of three life-size monks, including Saint John of Capistrano and Saint Bernardino of Siena, were reunited in the last room and were visually tied together by an inscribed arch. The last object, the *Adoring Angel*, was mounted on an architectural baffle and placed in an Italian paintings gallery.

Technical analysis and conservation conducted at the Gallery and three other museums provided new insight into how these groundbreaking works were made. Two online features offered a closer look at Della Robbia sculpture. One explained the step-by-step process of transforming chalky clay into glazed terracotta works of art, and the other provided a virtual walking tour of Florentine churches and other buildings where the artists' sculptures remain in situ. A richly illustrated catalog, the first English-language overview of three generations of Della Robbia sculpture, accompanied the exhibition.

*The Urban Scene: 1920–1950* featured works drawn largely from the permanent collection. American artists of the early twentieth century sought to interpret the beauty, power, and anxiety of the modern age in diverse ways. Through depictions of



bustling city crowds and breathtaking metropolitan vistas, the twenty-five black-and-white prints included in *The Urban Scene* explored the spectacle of urban modernity.

Cross-disciplinary American artist Theaster Gates (born 1973) created a new body of work, *Theaster Gates: The Minor Arts*, as part of the *In the Tower* exhibition series in the Tower Gallery of the East Building. Gates created the installation out of his collections of “modern castoffs,” a term he uses for materials that technology, the market, and history have left behind. Using objects such as a shuttered high school’s gym floor, a demolished

Top Left:  
*Drawings for Paintings in the Age of Rembrandt*

Bottom Left:  
*Stuart Davis: In Full Swing*

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

## EXHIBITING

church's slate roof, and old copies of *Ebony* magazine as his raw materials, Gates creates works of art that refer to the decline of urban institutions. He encourages the viewer to consider the artfulness of the everyday, giving new value to the minor and the outdated. This was Gates's first solo exhibition in Washington and on the East Coast. An exhibition brochure featured an interview with the artist.

*East of the Mississippi: Nineteenth-Century American Landscape Photography* brought attention to the often-relegated vistas of the eastern part of the United States in the nineteenth

*The Woodner Collections: Master Drawings from Seven Centuries* showcased the collections of the Woodner family. Some one hundred drawings dating from the fourteenth to the twentieth century were presented in this exhibition, which, for the first time, brought together the best of Ian Woodner's collection with works given and promised by his daughters, Dian and Andrea Woodner. The exhibition included drawings executed by outstanding draftsmen such as Leonardo da Vinci, Albrecht Dürer, Raphael, Jean-Auguste-Dominique Ingres, Edgar Degas, and Pablo Picasso, among many others.



century. Before venturing west to capture America's frontier in paintings and photographs, nineteenth-century artists explored the eastern landscape, which served as a powerful source of mythmaking for a nation finding its identity. As the first of its kind, the exhibition explored this fundamental chapter in America's photographic history through 175 photographs, including daguerreotypes, salted paper prints, albumen prints, stereo cards, and albums. The exhibition showcased photographers who documented the nation's transition during the course of the century, exploring the untouched wilderness, the devastation of the Civil War, and the dramatic transformations of industrialization. Two stereographs were mounted in wooden stereoscope viewers, giving visitors the opportunity to experience the visual effects of this popular type of photograph. Seven cases with more than thirty daguerreotypes, ambrotypes, a glass stereo card, and books with photographs were carefully composed and lit with internal fiber optics and LED strips. Along with a slideshow of twelve photographs, the website offered an extensive feature based on the wall texts, illustrated with works from the exhibition. In a first for the Gallery website, the approximate locations where more than fifty of the photographs had been made were plotted out on an interactive Google map that allowed users to see a current overhead satellite image of the sites.

*In the Tower: Theaster Gates:  
The Minor Arts*

Displayed in the newly renovated Concourse galleries, *Frédéric Bazille and the Birth of Impressionism* transported viewers to nineteenth-century France. The Gallery holds the largest group of works by Bazille outside of France and was the sole American venue for the exhibition. This first major presentation of Bazille's work in America in twenty-five years also marked the 175th anniversary of the artist's birth. Through some seventy-five paintings and two sketchbooks from private and public collections in the United States, Europe, and Japan, the exhibition examined Bazille as a central figure at the dawn of impressionism, who, because of the brevity of his career, the limited size of his extant body of work, and his absence from the impressionist exhibitions mounted after his death, has remained a relatively unknown and underappreciated figure. This exhibition was the most comprehensive retrospective of Bazille's career, featuring nearly three-quarters of his artistic output.

The visitor entered the exhibition through an enormous photomural of Bazille's painting *The Family Gathering*. Organized thematically, this exhibition juxtaposed works by Bazille with important works by the predecessors who inspired him—Théodore Rousseau, Jean-Baptiste-Camille Corot, and Gustave Courbet—and by contemporaries such as Édouard Manet and Claude Monet with whom he was closely associated. Quotations from letters written by Bazille were placed high on the walls to give voice to the artist. An immense photomural of the painting *Bazille's Studio* was positioned at the end of the exhibition.

A free audio tour familiarized visitors with Bazille's life and times. Installed next to one of his sketchbooks, a monitor showed a digital recreation that allowed visitors to see all the drawings it contained. Another monitor displayed compositions that Bazille later painted over, made visible through x-radiography. The website included a feature that paired drawings from the artist's sketchbooks with the finished paintings, allowing visitors to trace the evolution of some of his most important works.

*America Collects Eighteenth-Century French Painting* was the first survey of American taste for French painting of the period. When Joseph Bonaparte, elder brother of Napoleon I, fled to America in 1815, he packed his collection, which included eighteenth-century French paintings. In an effort to spread his native country's culture across the United States, he put his works on public display, causing a sensation and inspiring a new American fascination with French art. From then on, such works made their way into museums and private collections from coast to coast. This exhibition brought together sixty-eight paintings that represented some of the best and most unusual examples of French art of that era held by American museums. The exhibition told the



eighteenth-century French art, silkscreened on walls, provided insight into the motivations for acquiring these paintings. A reading room displayed four illustrated text panels on various aspects of the American collecting of French art. In addition to a slideshow of fifteen paintings, the website featured an illustrated timeline that chronicled the ownership history of nearly fifty paintings that journeyed from France to the United States, and listed important exhibitions and events that helped shape American collectors' taste in this field.

This fiscal year, the exhibition program was balanced by alternating between major loan and permanent collection exhibitions. *Matthias Mansen: Configurations* was drawn solely from the Gallery's permanent collection. German artist Matthias Mansen (born 1958) creates large-scale woodcuts that explore abstraction and figuration. This exhibition included a series of thirteen prints created in the tradition of woodblock printing by transforming pieces of scavenged wood—discarded



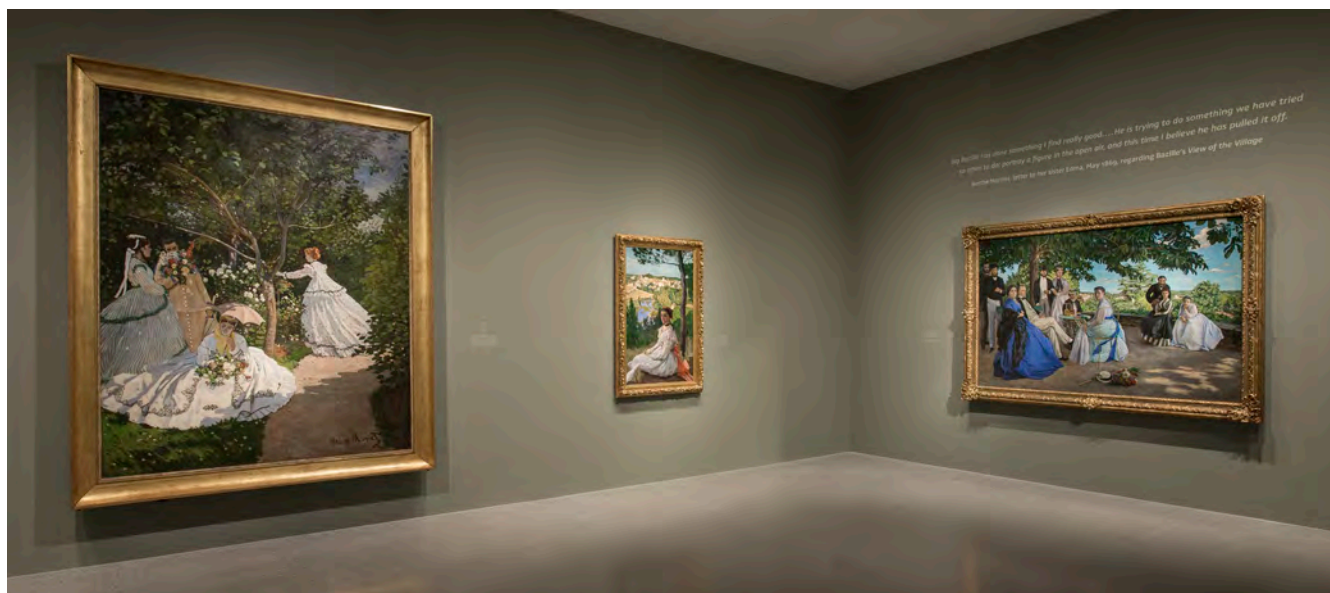
story of the collectors, curators, museum directors, and dealers responsible for bringing the paintings across the Atlantic and into the collections they now call home.

The exhibition presented works from museum collections, from Pittsburgh and Indianapolis to Birmingham and Phoenix. It also featured lesser-known artists, including women artists and one of the earliest mixed-race artists in the Western canon. Quotations by and about American and French collectors of

Top:  
*East of the Mississippi: Nineteenth-Century American Landscape Photography*

Bottom:  
*The Woodner Collections: Master Drawings from Seven Centuries*

## EXHIBITING



floorboards or fragments of abandoned furniture—into printing blocks, which he progressively carves and recarves. Working on numerous prints simultaneously, Mansen generously inks the salvaged woodblocks, often using the same one for multiple related compositions. His serial projects are best viewed as an ensemble, so that their grammar and rhythms become discernable.

In the second half of the nineteenth century, the scientific exploration of invisible matter, made possible through advances in physics, electromagnetism, and x-radiography, stimulated mystical movements concerned with unseen forces. Theosophists held that thoughts generated auras of colorful shapes, an idea explored in *Edvard Munch: Color in Context*. The exhibition of twenty-one prints by Munch considered the choice, combinations, and meaning of color in light of theosophist principles. The majority of the prints in the exhibition came from the Epstein Family Collection, the largest and finest gathering of the artist's graphic work outside of his native Norway.

*Posing for the Camera: Gifts from Robert B. Menschel* explored how photographers have both drawn on artistic conventions and exploited the collaborative nature of the medium to create probing portraits of their subjects. A selection of some seventy photographs examined the many forms portraits have taken throughout the history of the medium: as a means to define one's understanding of another person or one's own identity, a device to elucidate cultural issues, documents of historical moments, and resources for educational and scientific purposes. It also illustrated the ways in which photographers have used a figure's unconscious pose to create striking depictions of contemporary life. Indicative of the theme, a larger-than-life photomural of *Light Artillery, Sergeant* by Oliver Harvey Willard greeted visitors at the entrance.

The Gallery administered the loan of 1,071 works of art to 224 sites during fiscal year 2017. The Gallery partnered with 129 museums in the United States to administer the loan of 559 works of art and 107 international museums to administer the loan of 512 works of art. This year, the Gallery loaned several sculptural works to a number of exhibitions. For the second venue of the landmark exhibition *Della Robbia: Sculpting with Color in Renaissance Florence*, the Gallery partnered with the Museum of Fine Arts, Boston to loan *The Adoration of the Child* by Andrea della Robbia, *The Nativity* by Luca della Robbia, and the *Pietà* by Giovanni della Robbia. Other loans of sculptural



Top:  
*Frédéric Bazille and the Birth of Impressionism*

Bottom:  
*Posing for the Camera: Gifts from Robert B. Menschel*

## NATIONAL GALLERY OF ART

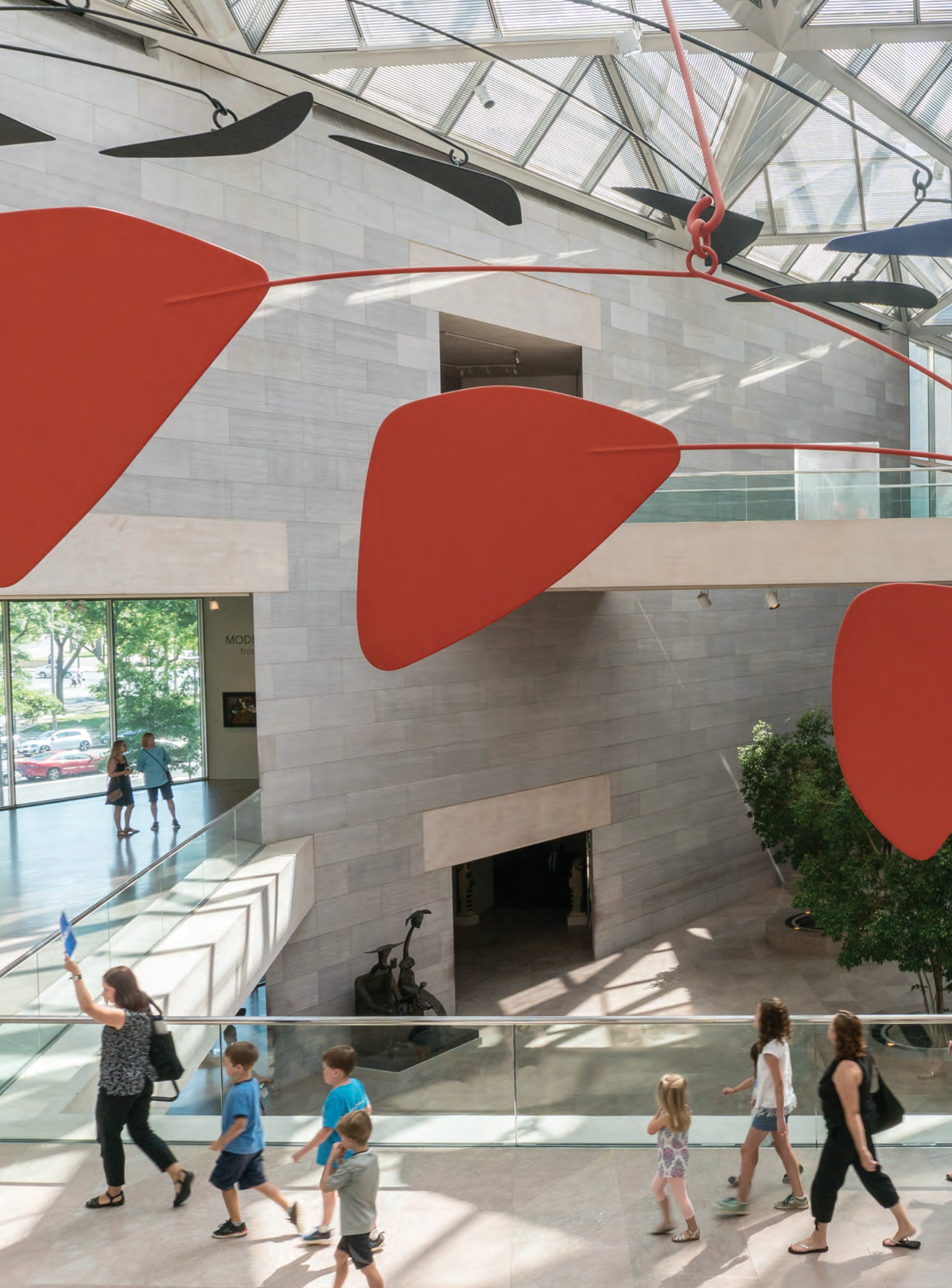
works included Edme Bouchardon's *Cupid* to the Musée du Louvre, *Head of a Boy* and *Rocaille Fountain with Venus, Amorini, and Swans* to both the Musée du Louvre and the J. Paul Getty Museum, Jacques Lipchitz's *Bas-Relief I* to the Museu Picasso, Joel Shapiro's *Untitled* to the Dominique Lévy Gallery, and Peter Voulkos's *USA 41* to both the Museum of Arts and Design and the Renwick Gallery.

For large-scale exhibitions, the Gallery loaned eighty-two works of art domestically and eighty-seven works of art internationally. Some of the highlights included twenty-five photographs by Robert Frank and Allen Ginsberg to the Musée

national d'art moderne, Centre Georges Pompidou; twenty-one works by Jasper Johns, Robert Rauschenberg, Sam Francis, and Ed Ruscha to the British Museum; twenty-nine photographs by Alfred Stieglitz to the Tate; and ninety-one works by Alfred Stieglitz and Byron Kim to Bowdoin College Museum of Art. In addition, the Gallery loaned Paul Gauguin's *Mahana Atua (The Food of the Gods)*, *Père Paillard*, *Pair of Wooden Shoes (Sabots)*, *The Invocation*, *Breton Girls Dancing*, *Pont-Aven*, and *Head of a Man with a Study of His Back*; *Various Sketches with a Peasant Woman and a Goose* to the Art Institute of Chicago.







MODI  
from



Families attend free educational programs to further explore the recently reinstalled East Building galleries.



# Educating

The education division inaugurated several new initiatives, based on museum experience and visitor surveys, which complemented its regular programming and publications and served almost one million in-house visitors. Many of these programs also align with concepts of diversity and inclusion, one of the division's new strategic directions conceived in order to better serve the Gallery's varied publics.

*Just Us* is an open-ended exploration of a few works of art for people with memory loss and their care partners. The sessions develop through conversation and are guided by the participants' interests. Another new program, *The Art of Care* is a series of four sessions designed for medical professionals, including social workers, nurses, and nurse practitioners. Each two-hour session includes looking at and discussing works of art

while building skills in visual literacy, communication, empathy, and perspective taking—all of which are essential tools of these professions. For a second year, the department teamed with a colleague from a local medical institution to present *Art and the Making of the Modern Physician*. This seven-part series for first-year medical students explores how to define and practice observation, communication, empathy, and bias both in looking at works of art and in the medical field.

*Evenings at the Edge*, a series of monthly evening events held in the East Building from October to April, encouraged young adult audiences to visit the museum, relax, enjoy themselves, and connect with works of art. More than 10,000 visitors attended. From the data collected during the events, ninety-six percent of those attending were pleased with their experience and entered into the galleries to engage with art. The inaugural John Wilmerding Symposium on American Art, funded by The Walton Family Foundation and named in honor of the Gallery's former colleague and trustee, offered talks by a group of distinguished scholars whose work has been inspired by Professor Wilmerding. A Community Celebration, also supported by the

Participants delve into the Gallery's collection through sketching and creative writing exercises in *Artful Conversations*, designed for visitors aged eight to eleven.

## EDUCATING

foundation, focused on American art and included sketching in the galleries, dance, music, and theatrical performances. It served more than 5,500 visitors.

To coincide with the reopening of the East Building galleries, a small team of educators and curators developed paper and audio guides. The audio tour offered a diversity of objects and voices, including perspectives of both curators and artists. In addition, the department interpreted the audio guide into American Sign Language and produced an Access Guide that focuses on accessible routes throughout the East Building.

The department gave a fresh perspective to many of its established or relatively new programs. The High School Seminar celebrated its twenty-fifth anniversary by organizing a panel of past participants including an architect, a graphic designer, and an art teacher, each of whom talked about how the seminar has influenced their lives. Participants from all past sessions were invited. For several years the department has participated with Harvard University's Project Zero research project Children Are Citizens, which serves 350 Title 1 students. The project seeks to promote citizenship values and skills in preschool children. The culminating publication was selected as the featured Washington, DC, book in the Pavilion of States for the Library of Congress National Book Festival. *Art Around the Corner (AAC)*, the multiple-visit program for underserved area public school children, reached more students than ever this year and saw a participation increase of forty-eight percent over the prior year. Almost five hundred students, family, and friends participated in the popular family day associated with the AAC program. The spring program empowered students to become artists, innovators, and agents of change as they explored the works of Theaster Gates and other contemporary artists. The program challenged students to think deeply about how they would

change or improve a place in their neighborhood, using East Building works as inspiration.

The summer intern program served eighteen students from twelve states and four foreign countries, while the academic-year initiative welcomed eight participants. Highlights among the auditorium presentations were sessions with Perry Y. Chin (partner of I. M. Pei, architect of the Gallery's East Building) and artists Kevin Beasley, Rineke Dijkstra, Theaster Gates, Joan Jonas, Jason Moran, and Thomas Struth. Podcasts of these events attracted an additional audience of 185,000 listeners.

Social media allows the Gallery to have an even greater reach. Each platform used provides access to deep expertise, timely and engaging content, and opportunities to participate. This year, the Gallery instituted a strategic plan for social media. The primary goals are to share compelling stories, to connect through conversation, to meaningfully diversify the Gallery's voice on social media, and to empower a digital mindset at the Gallery. The strategy outlines the next two years and will evolve in response to Gallery priorities, audience needs, and changes within social media.

The division's two programs with the furthest outreach are education resources, materials for teachers that include films that are shown on public television across the country, and social media accounts. The division reached roughly thirty-one million people through the resources program. The Gallery served an audience of more than 1.2 million followers on the social media platforms Facebook, Twitter, Instagram, and Pinterest.

## CONCERTS AND FILMS

In celebration of its seventy-fifth season, the music department presented more than ninety concerts, attracting more than 21,000 people. The department made use of many spaces throughout the Gallery, including the West Garden Court, the East Garden Court, the West Building Lecture Hall, the East Building Auditorium, galleries, the Rotunda, and even the Mall entrance steps. The broad range of styles included ancient to contemporary music, western classical music, world music, bluegrass, and jazz. Multimedia presentations coupled the musical genius of world-renowned composers and performers with the visual arts.

Numerous concerts were presented in conjunction with exhibitions: three events honored *Los Angeles to New York: Dwan Gallery, 1959–1971*; two concerts celebrated *Drawings for Paintings in the Age of Rembrandt*; a series of pop-up, in-gallery mini concerts plus a full jazz concert celebrated *Stuart Davis: In Full Swing*; one Sunday concert and four Saturday pop-up concerts observed *Della Robbia: Sculpting with Color in Renaissance Florence*; two Americana concerts celebrated *East of the Mississippi: Nineteenth-Century American Landscape Photography*;



Visitors engage in digital painting activities during the special Community Celebration in honor of the reopening of the East Building galleries.



to honor *Frédéric Bazille and the Birth of Impressionism*, the Alliage Quintett brought their “Dancing Paris” program; the Marine Chamber Orchestra performed in conjunction with *America Collects Eighteenth-Century French Painting*.

To advance the Gallery’s connection to the community, the music department initiated a new mid-week series, Washingtonians on Wednesdays. The series featured fifteen concerts by local musicians performing American music. The department collaborated with the Delegation of the European Union to the United States, and the embassies of Malta, Estonia, and the Czech Republic to produce three mid-week concerts for the European Month of Culture. The department collaborated with the John F. Kennedy Center for the Performing Arts and Washington Performing Arts for *SHIFT: A Festival of American Orchestras*, presenting the singers of the Atlanta Symphony Orchestra. The department also provided musical programming for two *Evenings at the Edge* events.

Concerts at the Gallery merited seven reviews in various publications, including the *Washington Post*, and numerous other mentions in the media, including several “best classical performances of the year” and season preview “best picks.” Again this year, concerts were produced with funds bequeathed to the Gallery by William Nelson Cromwell and F. Lamot Belin, with generous additional support from the Billy Rose Foundation and the Gottesman Fund in memory of Milton M. Gottesman. The music program was also supported by the Ann and Gordon Getty Foundation and Professor Joseph L. Gastwirth.

Film and video premieres, restorations, ciné-concerts, and retrospectives were presented every week during the year. The Gallery is considered one of the best film exhibition venues in North America for its wide range of moving image genres. Filmmakers, scholars, artists, and critics frequently introduced programs. The Gallery’s membership in the International

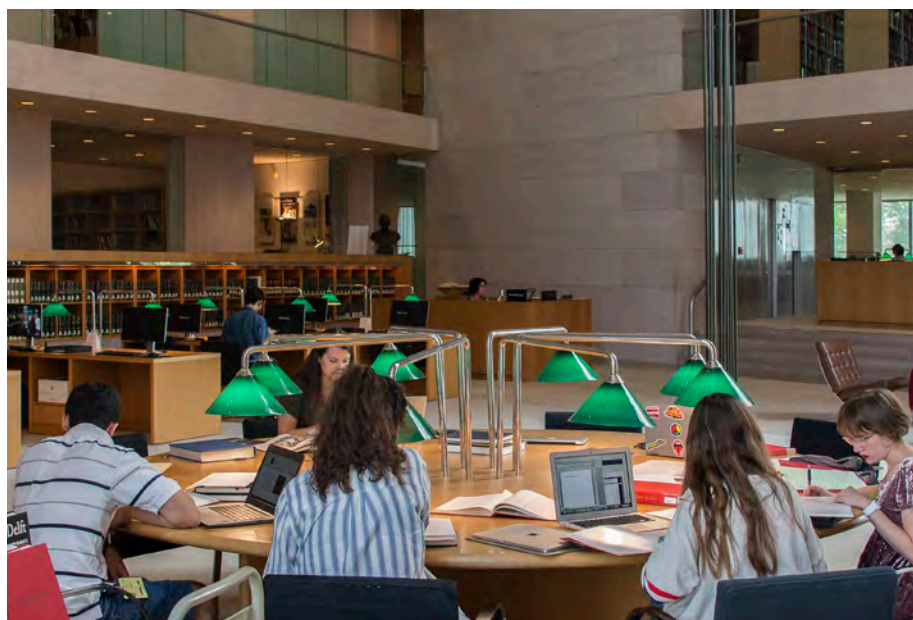
Federation of Film Archives remains vital for access to rare prints from film vaults around the world.

Highlights from the year included a special presentation of Franco Zeffirelli’s landmark *Per Firenze* on the fiftieth anniversary of the devastating November 1966 flood in Florence. Among the premieres were *Gertrude Bell: Letters from Baghdad*; *Tony Conrad—Completely in the Present*; *In the Steps of Trisha Brown*; *Death of Louis XIV*; and *Dawson City: Frozen Time*.

Film retrospectives during the fall and winter seasons included *Umberto Eco and Film*; *Jean Desmet’s Dream Factory, 1906–1916*; *El Pueblo: Searching for Contemporary Latin America*; *Reseeing Iran: Twenty-First Annual Iranian Film Festival* (organized in association with the Freer Gallery of Art); *Commedia dell’Arte—Reprise*; and *Il Cinema Ritrovato: From Vault to Screen*.

During the spring and summer seasons, retrospectives comprised *A Universe Inside Out: Hubley Animation Studio*; *Reinventing Realism—New Cinema from Romania*; *A Pictorial Dream—Directed by Straub and Huillet*; *New Waves: Transatlantic Bonds between Film and Art in the 1960s*; *Animator: International Animation Festival*; *From Doodles to Pixels: A Century of Spanish Animation*; *Gaumont at 120: Twelve Unseen Treasures*; and *From Vault to Screen: Recent Restorations from the Academy Film Archive*. The Gallery also joined with the Embassy of Canada and the American Film Institute to present the series *Saluting Canada at 150*.

Children between the ages of four and seven learn about Wassily Kandinsky and create their own color-filled compositions in the *Art Investigator* program.



A number of series were organized to coincide with the Gallery's special exhibitions. These included *Film, Video, and Virginia Dwan*; *Barbara Kruger Selects*; *Virginia Dwan Selects*; *Alternate Takes: Jazz and Film*; and *Cinéma de la révolution: America Films Eighteenth-Century France*.

#### RESOURCES FOR SCHOLARLY RESEARCH

The library added 6,659 books and 1,205 auction catalogs to its holdings in fiscal year 2017. The reader services department answered 2,950 inquiries, welcomed approximately 1,200 visitors, created 14,655 scans from its rare book collection, and recorded 18,351 unique visits to the library's web pages. The department borrowed 2,520 items for Gallery and Center for Advanced Study in the Visual Arts (CASVA) staff and loaned 1,003 titles to universities and public libraries in forty-six states and twelve countries. The library held research orientations throughout the year for groups from the George Washington University, University of Maryland, and Glenstone, and welcomed more than one hundred attendees for the thirty-fifth congress of the Association Internationale de Bibliophilie.

The department of image collections added 122,287 images, including thirty-two rare photographic albums; 401 rare photographs; 102,692 photographs, negatives, and transparencies; and 18,964 digital images. Researchers viewed 2,986 photographs and photo boxes on-site, and image specialists answered 914 reference inquiries. Scans created from the department's collections numbered 2,665, and 232 photographs and albums

Top:

Students from the George Washington University visit the National Gallery of Art Library, a major art research center that welcomes hundreds of students annually.

Bottom:

Gallery workshops help teachers of all subjects explore curriculum connections and methods for using art in their classrooms.

were reviewed or treated by the conservation division.

Two online exhibitions on the department's web page feature noteworthy aspects of the collection. *Process and Participation in the Work of Christo and Jeanne-Claude* accompanied a library exhibition that explored projects documented in the Shunk-Kender Photography Collection. *Beauty, Fire, & Memory: Lost Art of the Kaiser-Friedrich-Museum* documented works lost in a Berlin fire during the final days of World War II.

Additions to the artists' portraits collection included photographs of John Chamberlain by an anonymous press photographer (1962), George Frederic Watts by Frederick Hollyer (1898), a group portrait of Minor White, Brett Weston, and Dody Warren by Barbara Morgan (c. 1948), Harry Callahan by Emmet Gowin (1967), and a group of photos of Georges Braque, Giorgio De Chirico, and Marino Marini (c. 1960–1963). The department also acquired an archive documenting the life and work of British portraitist Gerald Leslie Brockhurst.

The Gallery Archives continued to serve as steward of the Gallery's valuable permanent records. Throughout the year the archives received records from internal offices and donated materials in analog and digital forms. Notable transfers include



seventy-one books belonging to Andrew Mellon and his father, Thomas Mellon, from the bequest of Paul Mellon, and items from Dorothy Vogel relating to her interactions with artists associated with the Vogel art collection.

The archives received approximately five hundred inquiries from staff, researchers, and the public about the Gallery's buildings, exhibitions, collections, and history. The celebration of the Gallery's 75th anniversary continued to produce many inquiries about its past.

The archives increased its web presence to enhance holdings access and launched a web-based timeline highlighting important events in the Gallery's history. In addition, past press releases from 1939 to 2013 were made available to the

public for the first time on the Gallery's website. A reference service database was created to track research and respond to inquiries more efficiently. Staff installed a laptop kiosk to provide on-site access to digital assets for all researchers.

The oral history program continued as an integral part of the archives by conducting interviews with individuals associated with the Gallery. A new database was created to track the progress of work related to the oral history program. Approximately two hundred legacy interview recordings on problematic analog tape format were digitized for preservation and access. Work continued on the Kress Collection History and Conservation Database project, which provides a comprehensive source of digital information on Kress works of art.

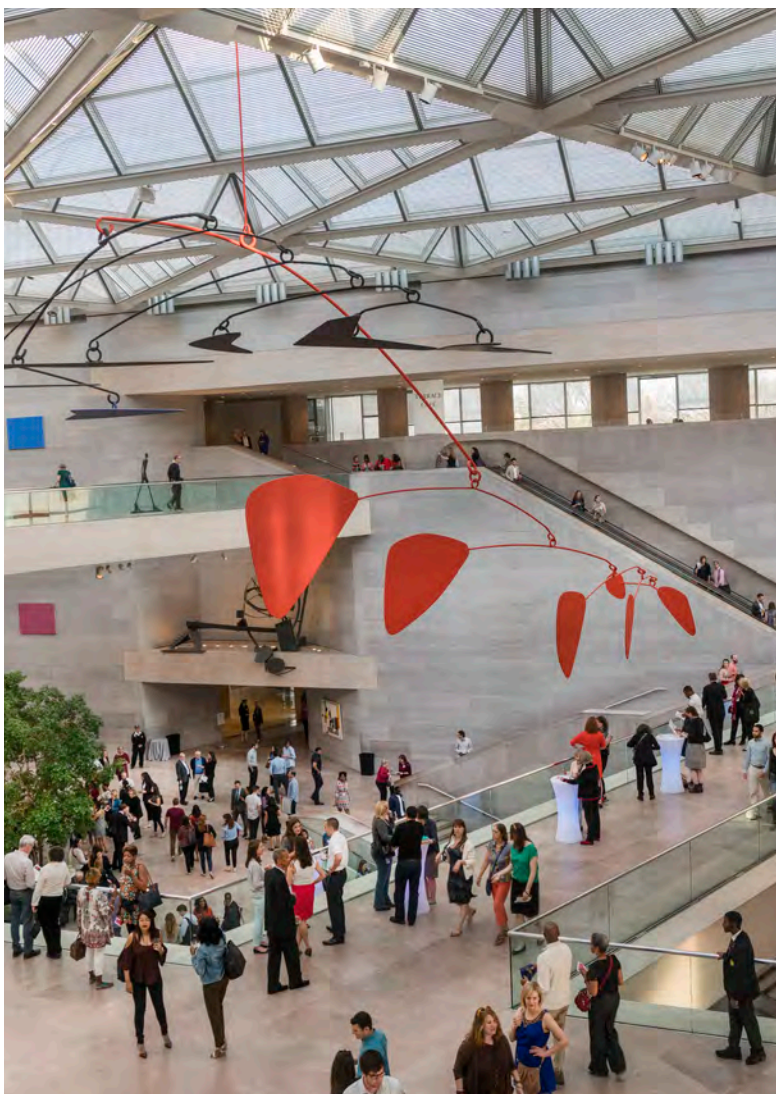
The study room for European works of art on paper in the East Building hosted 1,284 visitors. Thirty-nine classes from eight universities and sixteen schools were taught, using the Gallery's original prints, drawings, and illustrated books. In addition, there were eleven lectures for special groups and nine tours for Gallery docents, interns, and new staff. Gallery curators gave thirty of these classes, lectures, and tours.

The study room for American prints and drawings in the West Building hosted 712 visitors, including students in twenty classes from seven universities and four schools. Additionally, curators provided eleven presentations for visitors and staff.

## PUBLICATIONS

The publishing office produced seven major publications in 2017 including three exhibition catalogs (*America Collects Eighteenth-Century French Painting, East of the Mississippi: Nineteenth-Century American Landscape Photography, and Fragonard: The Fantasy Figures*), a special donor edition to honor and document the gifts from Robert B. Menschel for the photography collection, the third volume of the conservation journal *Facture*, and two CASVA volumes—*The Cubism Seminars* (the third volume of Seminar Papers) and *Center 37*. In addition, several major exhibition catalogs were in progress for publication in 2018. The publishing office also received awards for nine publications—*America's National Gallery of Art; America Collects Eighteenth-Century French Painting; Documenting the Salon: Paris Salon Catalogs, 1673–1945; Dwan Gallery: Los Angeles to New York, 1959–1971; East of the Mississippi: Nineteenth-Century American Landscape Photography; Highlights from the National Gallery of Art, Washington; Hubert Robert; Stuart Davis: In Full Swing; and Three Centuries of American Prints from the National Gallery of Art*.

Printed brochures were prepared for the *Della Robbia* and *Theaster Gates* exhibitions. In addition to labels and wall texts for all exhibitions, the publishing office edited online features and edited and produced printed projects, such as the biannual Gallery *Bulletin*, more than 260 education materials, and more than 1,000 pieces of Gallery ephemera, ranging from press releases, invitations, newsletters, and music programs to quarterly calendars. Approximately ten 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.

For National Gallery of Art Online Editions and other digital publications devoted to the permanent collection, new entries were added to *Dutch Paintings of the Seventeenth Century* and work continued on *American Paintings, 1900–1945; Italian Paintings of the Sixteenth Century; Renaissance Plaquettes at the National Gallery of Art; and French Paintings of the Nineteenth Century*. An open-access web-based catalogue raisonné, *Mark Rothko: Works on Paper*, which will eventually document more than 2,600 works from public and private collections around the world, will launch in installments beginning in early 2018. The first installment will include the Gallery's collection of some 850 works. Final entries are being reviewed, vetted, and edited to ensure completeness and accuracy, and the site is currently undergoing a design and user-experience review.

Visitors to the inaugural season of *Evenings at the Edge* enjoy free live music, theatrical performances, films, and pop-up talks inspired by the Gallery's collection.



DIGITAL MEDIA

In fiscal year 2017 the imaging and visual services department continued to document the Gallery’s collections and promote access to high-quality, color-accurate digital images. New master digital files were made for 556 objects, including sixty-four new acquisitions. The department provided technical imaging for ninety-one conservation treatments and made publication-quality images for seven Gallery exhibitions and catalogs including *Frédéric Bazille and the Birth of Impressionism, East of the Mississippi: Nineteenth-Century American Landscape Photography*, and *America Collects Eighteenth-Century French Painting*.

The department posted 13,322 new and replacement images to the Gallery’s website, including 371 ultra-resolution images, allowing the public to pan and zoom at extremely close detail. Web visitors downloaded more than 700,000 open-access images from NGA Images. Since NGA Images launched in 2012, more than three million images have been downloaded.

The website department continued its work to modernize and improve the Gallery’s website. Design changes released this year support larger, uncropped images of collection objects. The department revised the grid layout for collection highlights. Content projects included a redesigned acquisition page and

new Sculpture Garden pages. The department also completed work on a page template for the presentation of long-form content as part of an ongoing effort to create tools that enable website authors to create engaging content for visitors.

The media production department continued to provide digital moving image media and audio to the public, staff, docents, and volunteers. Audio content has been accessed more than 400,000 times, and video content more than 850,000 times. Several films were produced to celebrate artists, musicians, and filmmakers, including Vera Lutter, Rackstraw Downes, and Jean Desmet. Noteworthy videos produced this year were *Collection Highlights: East Building—American Sign Language (ASL)*, which supports accessible programs, and *ConservationSpace*, a video introduction to ConservationSpace software.

The Gallery continued to post media content to its website as well as the sharing platforms You Tube, iTunes, ArtBabble, and SoundCloud. More than one hundred videos or audio projects were recorded and produced during events and as online media, which enables the public to enjoy programs indefinitely. Multimedia artwork was also installed and maintained for several exhibitions and ongoing media art installations, including *In the Tower: Theaster Gates: The Minor Arts*, *Frédéric Bazille and the Birth of Impressionism*, *Stuart Davis: In Full Swing*, and James Nares’s video *Street*.



Distinguished artists discuss Sam Gilliam’s *Relative* at “The African American Art World in Twentieth-Century Washington, DC” panel, as part of the two-day Wyeth Foundation for American Art Symposium hosted by CASVA.







Object conservator Katy May applies a protective wax coating to Louise Bourgeois's bronze *Spider*.



# Preserving

The conservation division released the third volume of *Facture*, a biennial publication on conservation research topics. This volume focuses on the works in the Gallery's collection by Edgar Degas in honor of the centenary of his death. It is the first volume to highlight the work of a single artist and features a wide range of essays that draw on the tremendous wealth of the Gallery's collection and its collaborative scientific, scholarly, and conservation expertise. Topics include the question of finish in Degas's paintings, the analysis of the posthumous bronze casts, his unconventional use of materials including tracing paper for a late pastel and wax for his sculpture, and the degree to which he pushed traditional techniques beyond conventional boundaries. *Facture* research formed the basis for a public symposium,

Paper conservation fellow Amy Hughes treats Matthias Mansen's *Studio, Kopf und Füße (Studio, Head and Feet)* in preparation for exhibition.

*Edgar Degas (1834–1917): A Centenary Tribute*, organized jointly with the education division.

Other initiatives included the continued improvements and refined features in ConservationSpace, a document management software system designed for the conservation community. The software was deployed at the Gallery in early 2017. In addition, the inventory and cataloging of manufacturers' technical literature in the Art Materials Research and Study Collection was completed. At present, the collection has holdings of 21,000 paint and media samples. The Gallery accepted a gift of paints, tools, and drawing aids from the Al Held Foundation, adding to the growing number of art materials given to the collection. As the Gallery's collection of time-based media art continues to grow, so too have its preservation challenges. Conservators collaborated with curators, registrars, imaging staff, and audio-visual specialists to establish preservation guidelines.

The paper conservation department completed eleven major treatments, 201 minor treatments, one major examination, and 1,687 minor examinations. Conservators also examined 835

## PRESERVING

drawings by Mark Rothko to identify the medium and paper type for a catalogue raisonné of the artist's works on paper. Paper conservators contributed essays to Gallery publications, journals of the American Institute for Conservation, and post-prints from international conferences on color and gels. They travelled to Prague, Mexico City, and Dallas to assist with the transit and installation of the exhibition *Three Centuries of American Prints from the National Gallery of Art*.

packing peanuts stuck to the surface of Robert Rauschenberg's *Cardbird II*, a cardboard sculpture printed in lithography given to the Gallery by Gemini G.E.L. and the artist.

Matting-framing specialists and technicians matted 1,066 prints, drawings, and photographs, framed or unframed 913 artworks, prepared 689 custom housings for works of art and library or archival materials, devised fifty-eight display mounts, built or repaired eighty-two frames, and installed twenty-five



Paper conservators treated several prints and drawings for exhibition, loan, and collection maintenance. For display in the reinstalled East Building galleries, noteworthy works included watercolor and ink drawings by Saul Steinberg, large color woodcuts by Matthias Mansen, Marcel Duchamp's three-dimensional *Boîte-en-Valise*, and Max Weber's watercolor *Dancer in Green*. The treatment to reduce disfiguring stains on Steinberg's *Untitled (A Conversation)* proved to be challenging in view of the drawing's complex history of modifications. After a series of discussions with the curator, the stains were visually improved by treating the areas using a micro-scalpel. Recent acquisitions, such as a heavily discolored etching by Salvator Rosa and matted prints by Weber, also required attention by conservators. An unusual treatment was the removal of the original foam

artworks in exhibitions. In all, matting-framing specialists and technicians contributed to more than thirty Gallery exhibitions and displays in various ways. In addition to preparing works for display, framers also cared for works as they were deinstalled or returned from traveling. Framers continue to develop innovative approaches to display works of art, such as using rare earth magnets for the installation of small paper collages by Ray Johnson.

The painting conservation department completed thirty-two major treatments, sixty-eight minor treatments, and 124 major examinations involving x-radiography and infrared reflectography. More than 1,100 paintings were examined and documented in preparation for loans to other institutions or inclusion in Gallery exhibitions.

Several significant conservation treatments were completed this year, including paintings by Jean Siméon Chardin, Jean Dubuffet, and Henri Matisse. Notable highlights include Paul Cézanne's *The Artist's Father, Reading "L'Événement"*; two portraits by Thomas Gainsborough, *Miss Catherine Tatton*

Painting conservation fellow Erin Stephenson restores Mark Rothko's *Aquatic Drama*.

and *Master John Heathcote*; Sir Joshua Reynolds's *Lady Caroline Howard*; two major paintings by Rothko, *Aquatic Drama* and *No. 8*; Georges Seurat's *Seascape (Gravelines)*, one of a remarkable group of thirteen oil sketches that were the final bequest of Mr. and Mrs. Paul Mellon; and Willem van de Velde the Younger's *Before the Storm*.

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 the scholarly entries for volumes devoted to sixteenth-century Italian paintings by Titian, Jacopo Tintoretto, and Veronese; nineteenth-century French paintings; and works of American modernism. The department began technical examinations and updates for the Gallery's online catalog of seventeenth-century Dutch paintings, primarily focusing on the Corcoran Collection and other recent acquisitions. Painting conservators were also engaged in collaborative research with curators and scientists to contribute to catalogs and programs for the Gallery exhibitions *Frédéric Bazille and the Birth of Impressionism* and *Fragonard: The Fantasy Figures*.

Photograph conservation published *Platinum and Palladium Photographs: Technical History, Connoisseurship, and Preservation*, a groundbreaking volume with thirty-eight essays and technical highlights by forty-six contributing authors. Made possible with the support of The Irving Penn Foundation, the Samuel H. Kress Foundation, and The Andrew W. Mellon Foundation, *Platinum and Palladium*

*Photographs* not only consolidates existing knowledge regarding these rare and beautiful photographs, but vastly expands it.

One avenue of investigation that evolved from the platinum and palladium photographs project is the use of platinum as a toning agent for silver photographs. Photograph conservators and conservation scientists partnered to study this topic, with the results of their preliminary research included in *Platinum and Palladium Photographs* and presented at three professional conferences. The rediscovery of this toning practice alerted curators, conservators, and scientists at other institutions to reevaluate photographs in their collections; many have since discovered early photographs that contain both silver and platinum.

The photograph conservation department completed nine major treatments, 315 minor treatments, and 1,018 condition examinations for loans, collection maintenance, and exhibitions. Gallery photograph exhibitions included *Photography Reinvented: The Collection of Robert E. Meyerhoff and Rheda Becker*, *East of the Mississippi: Nineteenth-Century American Landscape Photography*, and *Posing for the Camera: Gifts from Robert B. Menschel*.



In addition to the exhibitions mounted in 2017, work commenced for the 2018 exhibitions *Gordon Parks: The New Tide, Early Work 1940–1950* and *Sally Mann: A Thousand Crossings*. Sally Mann's ambrotype, *Untitled (Self-Portrait)*, which consists of nine glass-supported photographs within one frame, posed challenges to safeguard it during the six-venue exhibition. The department worked in close collaboration with matter-framers, art handlers, and mount makers to prepare these complex photographs for exhibition.

Conservation scientist Joan Walker and photograph conservator Ronel Namde investigate platinum as a toning agent for silver photographs.



## PRESERVING

Several demanding treatments were performed on gelatin silver prints by Gordon Parks, many of which were acquired from the Corcoran Gallery of Art, and numerous photographs by Robert Frank. These prints required significant repairs to stabilize them for travel and greatly enhance their appearance while on display.

In another challenging and productive year, object conservators successfully completed eight major treatments including Rachel Whiteread's *Ghost*, in anticipation of the artist's retrospective exhibition. Treatment required collaboration within the Gallery to design and install reinforcement of the original steel frame armature and to add new hardware to support the eighty-six plaster panels that comprise the complex sculpture. Two significant

The enthusiastically anticipated treatment of Adriaen de Vries's unique, signed and dated bronze, *Empire Triumphant over Avarice*, was completed, and its revived surface again attests to the superlative artistry of Renaissance sculptors. The challenges of conserving outdoor sculpture were realized with treatment of Sol LeWitt's *Four-Sided Pyramid*, Frank Stella's *Prinz Friedrich von Homburg, Ein Schauspiel, 3X*, and phase two of the Andrew W. Mellon Memorial Fountain.

Object conservators performed 183 minor treatments, among them Frederic Remington's *Off the Range (Coming Through the Rye)*; *The Adoration of the Shepherds* by an anonymous artist after Annibale Fontana; Jenny Holzer's *Truisms*; and select Renaissance medals. More than one thousand minor examinations were completed for loans including Paul Gauguin's *Père Paillard*, Marcel Broodthaers's *Panneau de Moules*, and Jean-Antoine Houdon's *Voltaire*.

The department assisted with examinations for *Della Robbia: Sculpting with Color in Renaissance Florence*, presented on the Della Robbia workshop's techniques for a study day hosted by the Center for Advanced Study in the Visual Arts (CASVA), and spoke on serialization of the Della Robbia works at the Renaissance Society of America annual meeting.

Conservators were invited to present on the facture of nineteenth-century sculpture by Auguste Rodin, Edgar Degas, Aristide Maillol, and Auguste Renoir for CASVA's Safra colloquy; on the sculpture of Degas at the Museum of Fine Arts Houston; and at the Gallery's symposium honoring the centenary anniversary of Degas's death. New insights on the polychrome terracotta *Lorenzo de' Medici* were presented at the College Art Association.

Preventive conservators completed 969 condition reports, 178 frame examinations for outgoing loans, fifty-nine frame modifications for loans, seven major frame treatments, and sixty-three minor frame treatments. The conservators worked on eleven temporary exhibitions, travelling with *Los Angeles to New York: The Dwan Gallery, 1959–1971*; *Della Robbia: Sculpting with Color in Renaissance Florence*; *In the Tower: Theaster Gates: The Minor Arts*; *East of the Mississippi: Nineteenth-*

*Century American Landscape Photography*; and *Drawings for Paintings in the Age of Rembrandt*. Preventive conservators worked to further develop the database of materials approved for use throughout the Gallery, and, collaborating with the design and installation department, found ways to modify antique display cases from the Corcoran to meet current environmental requirements. The conservators worked with the facilities engineers to address lender requirements for upcoming temporary exhibitions. The frame conservators completed major frame treatments for the American and French collections and continued to build reproductions for the modern collection. The conservators worked closely with contractors to complete the treatment



outdoor works, *Wandering Rocks* and *The Snake Is Out* by Tony Smith, long absent from the Sculpture Garden and the East Building, were reinstalled after being repainted in the rich black finish intended by the artist. Conservators worked closely with the Smith estate, paint manufacturers, and contractors to realize the final treatment.

Object conservation fellow Robert Price cleans the surface of Jean-Antoine Houdon's marble bust *Diana*.

of the tabernacle frame for Giovanni Bellini and Titian's *Feast of the Gods* and continued to address needs of the Corcoran Collection paintings.

The textile conservator treated a silk moiré, upholstered *Grecian Couch*, attributed to John and Hugh Findlay from the Kaufman Collection. The conservator collaborated with curators to preserve the mounting methods and materials of linen and board specifically devised by Anni and Josef Albers for Anni Albers's complex leno woven portrait *Sunny*. It was then elegantly incorporated into a frame using archival methods and materials, prior to loan.

As part of an ongoing acoustical study of tapestries in sacred spaces, the department collaborated on a unique project, including sharing yarn denier measurements and other structural and installation information for fifteenth- and sixteenth-century tapestries in the Gallery's collection.

The textile and paper conservation departments collaborated on an inventive storage and packing technique, which incorporated magnets in a honeycomb-structured base to provide a stable system for shipping oversize textiles, such as Robert Rauschenberg's *Preview* prior to its loan for an exhibition at the British Museum.



reviewed literature in collaboration with scientists, conservators, and art historians on a range of topics including technical art history, conservation, and scientific investigation of paint chemistry and of photographic materials. Innovations and improvements in imaging science were made and described, as were insights into the fading of colorants and their in situ detection in works, and the reactions between oil and pigments that lead to chemical, physical, and optical changes in paint and paintings. A novel organo-gel was designed to expand the conservators' tool box for possible use to treat delicate, water-sensitive surfaces.

Outreach and service to the field by department members included talks, seminars, and significant roles on committees. With members from other divisions, the highly regarded series *Artists' Pigments: A Handbook of Their History and Characteristics* is being reenvisioned as an online research tool and will be updated and expanded from the current format. This project will evolve over the next three years. The expertise of the department was recognized by invitations as visiting experts to several institutions, including the Courtauld Institute Research Forum, London; the Rijksmuseum, Amsterdam; and the National Gallery, London.



The textile conservator completed one major treatment, five major examinations, three minor treatments, three minor examinations, and 304 condition examinations for exhibitions, loans, and collection maintenance.

Gallery scientists examined more than sixty-four works of art in conjunction with conservation treatments and research for online systematic catalogs and exhibitions. Technical work on paintings culminated in the preparation of essays included in the exhibition catalogs *Fragonard: The Fantasy Figures* and *Vermeer and the Masters of Genre Painting: Inspiration and Rivalry*. Members of the department participated in a wide-ranging research project on Andrea del Verrocchio's methods and materials.

In addition to writing for Gallery publications, the department members contributed to conference proceedings and peer-

Top:  
Preventive conservator Bethann Heinbaugh and control technician Anthony Hayes collaborate to monitor humidity levels in medals display cases.

Bottom:  
Scientific research fellow Xiao Ma investigates the chemical makeup of paints using Fourier-transform infrared microspectroscopy.



# 2017 REVIEW



# TREASURER'S REPORT

In fiscal 2017, the Gallery returned to a full schedule of public programs after three years of renovations and the reopening of the East Building galleries on September 30, 2016. Fifty-five thousand square feet of public galleries reopened, including more than twelve thousand square feet of new galleries, and attendance increased by twenty-eight percent to 5.1 million visitors. For the first time since its opening in 1978, the East Building was reinstalled with the Gallery's permanent collection of modern art to tell the narrative history of works primarily from 1900 to the present. On the Concourse, two exhibitions of major gifts from Virginia Dwan and Robert Meyerhoff and Rheda Becker inaugurated the reopening. In tandem with growth in its collections, galleries, and audiences, the Gallery's financial position grew stronger in fiscal 2017. This was achieved through impressive performance of the investment portfolio, prudent management of expenses, strong support from Congress and the Administration, and the generosity of private citizens, foundations, and corporations.

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

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

## FINANCIAL POSITION

The Gallery continued to build on its strong financial position this year. Net assets totaled \$1.26 billion at September 30, 2017, an increase of \$114.4 million or 10.0 percent over the prior year. This increase is due primarily to the strong performance of the Gallery's investment portfolio, which ended the year at \$936.5 million, an increase of \$128.4 million above last year. The diversified portfolio returned 12.6 percent for the year, benefitting from positive performance across all asset categories. The strongest contributors to performance included U.S. and international developed public market equities, emerging market equities, and marketable alternative investments such as hedge funds. The investment portfolio's long-term performance over the ten-year period totaled 5.0 percent, exceeding the Gallery's custom investable benchmark by 140 basis points.

After completion of major East Building gallery renovations late in fiscal 2016, capital construction activity slowed significantly this year, and the Gallery began design work for future Master Facilities Plan renovations in the East Building Atrium and Study Center. Supported by federal appropriations, the Master Facilities Plan is a comprehensive, long-term capital renewal program that is designed to address life safety and infrastructure improvements necessary to maintain and protect the Gallery's buildings. In fiscal 2017, investments of \$15.6 million in building renovations and capital equipment were fully offset by an increase in accumulated depreciation, leaving net property, plant, and equipment almost unchanged from the prior year.

In fiscal 2017, liabilities increased by \$26.6 million over the prior year due almost entirely to a major conditional gift received in honor of the Gallery's 75th anniversary. During the first quarter, the Gallery received \$25 million from The Andrew W. Mellon Foundation, the remaining balance of a \$30 million challenge grant. The \$25 million received is a conditional gift, which is recognized as a refundable advance on the balance sheet until matching funds are raised by the Gallery. In order to satisfy the foundation's conditions, the Gallery must raise \$45 million in

matching gifts within five years. When completed, the challenge grant will provide \$75 million in new endowments for education, the Center for Advanced Study in the Visual Arts (CASVA), conservation, and digital programs that will help ensure the Gallery's leadership and continue its standards of excellence for generations to come. Many generous donors and foundations have enthusiastically contributed to the challenge grant campaign, and the Gallery is confident that it will meet the matching goal in advance of the five-year time frame.

**OPERATING RESULTS**

The Gallery ended the fiscal year with an unrestricted operating loss of \$0.2 million before depreciation and amortization. This small operating loss is the result of federal employee benefit expenses that will be funded by federal appropriations in future years.

Operating support and revenue totaled \$163.6 million in fiscal 2017, increasing \$5.0 million, or 3.2 percent over fiscal 2016. Federal support for operations totaled \$127.2 million, an increase of \$3.6 million, as a result of a 5.3 percent increase in total federal appropriations received and reduced outlays for prior year obligations. Operating gifts and grants totaled \$8.3 million, relatively unchanged from prior year operating gifts of \$8.5 million. Gifts from individuals, corporations, and foundations continued to play a critical role in supporting the Gallery's outstanding exhibition, education, curatorial, and conservation programs in fiscal 2017.

Support and revenue also increased from funds appropriated under the Gallery's investment spending policy, sales in the Gallery shops, royalties, and other income. Funds appropriated under the spending policy totaled \$18.7 million, an increase of \$1.2 million over the prior year, due mainly to increased endowment support for special exhibitions that resumed in the East Building galleries. Revenues from the Gallery shops, royalties, and other income totaled \$9.5 million, an increase of \$0.4 million over the prior year primarily as a result of increased attendance in the East Building.

Fiscal 2017 operating expenses totaled \$163.7 million, increasing \$6.3 million or 4.0 percent over the prior year, due primarily to increased staffing requirements to secure and maintain the newly

reopened East Building galleries and conduct a full program of special exhibitions and education programs. Major exhibitions opening during the fiscal year included *Drawings for Paintings in the Age of Rembrandt*; *Stuart Davis: In Full Swing*; *Della Robbia: Sculpting with Color in Renaissance Florence*; *Frédéric Bazille and the Birth of Impressionism*; and *America Collects Eighteenth-Century French Painting*. Operating expenses also increased this year as a result of new information technology investments to strengthen the Gallery's cybersecurity defenses and other system modernization initiatives.

The collection was augmented by several major purchases in fiscal 2017 including Jacob van Ruisdael's *Dunes by the Sea*, Mark Bradford's *Legendary*, and Felix Gonzalez-Torres's "Untitled" (*Ross in L.A.*).

**AUDITORS' REPORT AND FINANCIAL STATEMENTS**

Summarized financial information is shown on the following pages. The Gallery's complete fiscal 2017 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 unmodified opinion on the fiscal 2017 financial statements and did not identify any material weaknesses, significant deficiencies, or areas of noncompliance with laws and regulations.



William W. McClure  
Treasurer

# FINANCIAL STATEMENTS

## SUMMARIZED STATEMENTS OF FINANCIAL POSITION AND CHANGE IN NET ASSETS

Years ended September 30, 2017 and 2016  
(In thousands)

### STATEMENTS OF FINANCIAL POSITION

ASSETS	2017	2016
Cash and cash equivalents	\$ 69,926	\$ 54,774
Pledges, accounts receivable, and other assets	25,998	27,835
Investments and trusts held by others	936,470	808,105
Property, plant, and equipment, net	331,427	332,157
Total assets	\$ 1,363,821	\$ 1,222,871

### LIABILITIES AND NET ASSETS

LIABILITIES:		
Environmental liability	\$ 22,978	\$ 22,981
Other liabilities	83,691	57,126
Total liabilities	106,669	80,107

### NET ASSETS:

Unrestricted	582,387	549,768
Temporarily restricted	224,724	184,801
Permanently restricted	450,041	408,195
Total net assets	1,257,152	1,142,764
Total liabilities and net assets	\$ 1,363,821	\$ 1,222,871

### CHANGE IN NET ASSETS

Net assets at beginning of year	\$ 1,142,764	\$ 1,066,914
Change in net assets from operating activities	(182)	1,086
Nonoperating gifts and federal appropriations	49,387	61,511
Investment return in excess of amount appropriated for operations	87,747	45,929
Acquisitions of art	(6,274)	(17,670)
Depreciation expense and other	(16,290)	(15,006)
Change in net assets	\$ 114,388	\$ 75,850
Net assets at end of year	\$ 1,257,152	\$ 1,142,764

NATIONAL GALLERY OF ART

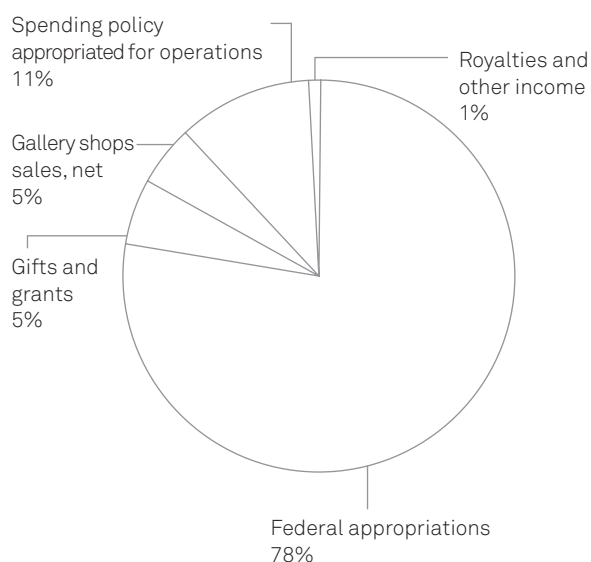
SUMMARIZED STATEMENT OF OPERATIONS

Years ended September 30, 2017 and 2016  
(In thousands)

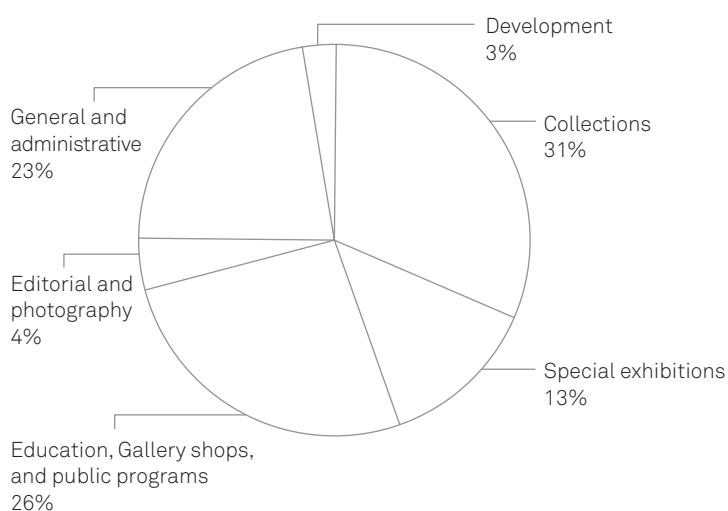
UNRESTRICTED SUPPORT AND REVENUE	2017	2016
Federal appropriations	\$ 127,173	\$ 123,534
Gifts and grants	8,266	8,492
Gallery shops sales, net	8,085	7,822
Spending policy appropriated for operations	18,669	17,488
Royalties and other income	1,374	1,232
<b>Total support and revenue</b>	<b>\$ 163,567</b>	<b>\$ 158,568</b>
<b>UNRESTRICTED EXPENSES*</b>		
Collections	\$ 50,940	\$ 49,702
Special exhibitions	21,149	20,812
Education, Gallery shops, and public programs	42,777	41,370
Editorial and photography	7,071	6,587
General and administrative	37,748	34,843
Development	4,064	4,168
<b>Total expenses</b>	<b>163,749</b>	<b>157,482</b>
Change in net assets from operating activities	\$ (182)	\$ 1,086

\*excluding depreciation and amortization

2017 UNRESTRICTED OPERATING  
SUPPORT AND REVENUE  
\$163,567 (In thousands)



2017 UNRESTRICTED OPERATING  
EXPENSES BEFORE DEPRECIATION  
AND AMORTIZATION  
\$163,749 (In thousands)





# ACQUISITIONS

## PAINTINGS

Bradford, Mark, American, born 1961

> *Legendary*, 2016, mixed media on canvas, 2017.1.1, Purchased as the Gift of Ken Griffin and Anonymous

Katz, Alex, American, born 1927  
> *Isaac and Oliver*, 2013, oil on linen, 2017.44.1, Gift of the Artist

Klein, Yves, French, 1928–1962  
> *L'eau et le Feu (F 113)*, 1961, burnt cardboard on panel, 2016.192.1, Gift of Virginia Dwan

Netscher, Caspar, Dutch, 1639–1684  
> *A Woman Feeding a Parrot, with a Page*, 1666, oil on panel, 2016.118.1, The Lee and Juliet Folger Fund

Poons, Larry, American, born 1937  
> *The Art of the Fugue II*, 1958–1959, oil on canvas, 2016.181.1, Gift of Suzanne and Ted Fields

Ruisdael, Jacob van, Dutch, c. 1628/1629–1682  
> *Dunes by the Sea*, 1648, oil on panel, 2017.55.1, The Lee and Juliet Folger Fund

Saftleven, Herman, Dutch, 1609–1685  
> *Imaginary River Landscape*, 1670, oil on panel, 2016.147.1, The Lee and Juliet Folger Fund

Whitten, Jack, American, born 1939  
> *Sphinx Alley II*, 1975, acrylic on canvas, 2017.74.1, Gift of the Collectors Committee, Kyle J. and Sharon Krause, Chris and Lois Madison, and Anonymous

## SCULPTURES

Andre, Carl, American, born 1935  
> *64 Copper Square*, 1969, copper, 2017.105.1, Gift of Virginia Dwan

Barlach, Ernst, German, 1870–1938  
> *The Avenger*, 1914, bronze, 2017.104.1, Collection of Arnold and Joan Saltzman

Gonzalez-Torres, Felix, American, born Cuba, 1957–1996  
> *"Untitled" (Ross in L.A.)*, 1991, print on paper, endless supply, 2017.51.1, Gift of the Collectors Committee and Emily and Mitchell Rales

Morris, Robert, American, born 1931  
> *Untitled (Battered Cubes)*, 1966, painted fiberglass, 2016.182.1, Gift of Virginia Dwan

Sandback, Fred, American, 1943–2003  
> *Blue Corner Piece*, 1970, blue elastic cord, 2017.105.2, Gift of Virginia Dwan

## DRAWINGS

Bandini, Giovanni, Italian, 1540–1599  
> *Kneeling Hermit and Two Draped Figures Contemplating a Skull*, 1570s?, pen with brown ink and touches of red chalk, 2016.180.1, Gift of Jeffrey Horvitz

Jacopo Zanguidi, called Bertoia, Italian, 1544–1573/1574  
> *Christ in Gethsemane*, 1560s, pen and brown ink with black chalk, brown wash, and white heightening on gray-green paper, 2017.77.1, Ruth and Jacob Kainen Memorial Acquisition Fund

Bianchi, Mosè, Italian, 1840–1904  
> *Study of the Figure and Head of Christ in "Christ on the Cross and Mary Magdalene"*, c. 1879, charcoal and black and gray wash with white heightening on gray paper, 2017.31.1, Joseph F. McCrindle Endowment Fund

Bonheur, Rosa, French, 1822–1899  
> *Cattle in the Auvergne*, 1867, black and white chalk with stumping and touches of pastel, 2017.40.1, Ailsa Mellon Bruce Fund

British 18th Century  
> *Studies of the "Figurine"* (after Salvator Rosa), 18th century, pen and ink, 2017.53.2, Gift of Thomas Vogler in Memory of His Brother Donald J. Vogler

Callow, William, British, 1812–1908  
> *A Gondola on the Grand Canal, Venice*, 1866, watercolor over graphite with gouache, 2017.33.1, Purchased as the Gift of Dian Woodner

Chéret, Jules, French, 1836–1932  
> *Elegant Lady Seated in a Chair*, c. 1900, red chalk with white heightening on blue paper, 2017.19.2, Ellwanger/Mescha Collection

Chéron, Louis, French, 1660–1725  
> *Imaginary Classical Landscape*, 1690s, pen and brown ink with brown wash and white gouache on blue paper, 2017.85.1, Purchased as the Gift of Dian Woodner

Davis, Stuart, American, 1892–1964  
> *Gloucester*, 1917, watercolor and graphite, 2017.23.1, Gift of Jane Varkell in Memory of Paul Varkell

Dughet, Gaspard, French, 1615–1675  
> *Italian Landscape with Fortifications and a Waterfall*, mid-1660s, black and white chalk on blue paper, 2017.14.1, The Ahmanson Foundation and Edward E. MacCrone Fund

Eeckhoudt, Jean Vanden, Belgian, 1875–1946  
> *Interior*, 1897, pastel, 2017.83.1, Purchased as the Gift of the Joan and David Maxwell Fund

Faccini, Pietro, Italian, c. 1562–1602  
> *Standing Male Nude Seen from Behind*, c. 1590, red chalk heightened with white chalk, 2016.180.2, Gift of Jeffrey Horvitz

Garden, William Fraser, British, 1856–1921  
> *River Landscape near St. Ives, Huntingdonshire*, 1897, watercolor with gouache, 2017.12.2, Ailsa Mellon Bruce Fund

Gardner, Daniel, British, 1750–1805  
> *Charlotte, Lady Watkin Williams-Wynn*, c. 1775, pastel with black chalk and gouache, 2016.162.1, Ailsa Mellon Bruce Fund

Gignous, Eugenio, Italian, 1850–1906  
> *A Village Street in Northern Italy*, 1874, watercolor, 2017.82.2, Purchased as the Gift of the Joan and David Maxwell Fund

Guérard, Henri-Charles, French, 1846–1897  
> *Fan with Poppies*, c. 1890, gouache and stencil on blue silk, 2017.50.1, Gift of Pia Gallo in Honor of Andrew Robison

Helmbreker, Dirk, Dutch, 1633–1696  
> *Head Study of a Young Man Looking Upward*, 1660s?, red chalk, 2016.176.1, Gift of Dian Woodner

Jouvenet, Jean-Baptiste, French, 1644–1717  
> *Man Reaching Down and Two Studies of Heads (recto); Man on a Ladder [Study for "The Martyrdom of Saint Andrew"] (verso)*, before 1698, red and black chalks heightened with white on brown paper, 2017.86.1.a, b, Joseph F. McCrindle Endowment Fund and Ailsa Mellon Bruce Fund

Leachman, Kristin, American, born 1966  
> *February 1999, 1999*, graphite, 2017.24.1, Gift of the Artist

Lhermitte, Léon Augustin, French, 1844–1925  
> *Study of Two Women, One Seated and One Holding a Basket*, 1879, graphite and white gouache on blue-gray paper, 2017.59.1, William B. O'Neal Fund

Lilio, Andrea, Italian, 1565–1635  
> *The Adoration of the Shepherds*, c. 1600/1610, black and red chalks with pen and brown and gray ink, 2017.29.1, Ailsa Mellon Bruce Fund

Mancini, Antonio, Italian, 1852–1930  
> *Self-Portrait*, c. 1920, oil paint on paper, laid down on canvas, 2017.87.1, Purchased as the Gift of Max N. Berry

Mancini, Francesco, Italian, 1679–1758  
> *The Immaculate Conception with God the Father and Angels*, 1739, black and white chalks on gray-green paper, 2017.88.1, Purchase as the Gift of Robert B. Loper

Marchionni, Carlo, Italian, 1702–1786  
> *Caricature of a Peasant with a Broad Hat*, c. 1750/1770, pen and brown ink with gray and brown washes, 2017.52.2, Ailsa Mellon Bruce Fund

Millais, William Henry, British, 1828–1899  
> *On the East Lyn, North Devon*, c. 1865, watercolor with gouache and gum arabic, 2017.37.1, Purchased as the Gift of Alexander M. and Judith W. Laughlin

Mortimer, John Hamilton, British, 1740–1779  
> *Beatrice*, 1776, pen and ink, 2017.53.79, Gift of Thomas Vogler in Memory of His Brother Donald J. Vogler

Mortimer, John Hamilton, attributed to, British, 1740–1779  
> *War Instigated by the Demon of Discord and Restrained by the Virtues*, late 18th century, watercolor, 2017.53.78, Gift of Thomas Vogler in Memory of His Brother Donald J. Vogler

Naldini, Giovanni Battista, Italian, 1537–1591  
> *Mercury and Aglauros*, c. 1566?, red chalk, 2016.180.3, Gift of Jeffrey Horvitz

Nolde, Emil, German, 1867–1956  
> *Hamburg Harbor with a Tugboat*, 1910, brush and black ink  
> *A Small Steamboat*, 1910, brush and black ink on Japanese paper,

## NATIONAL GALLERY OF ART

- 2016.150.1, 2, Purchased as the Gift of Ladislaus and Beatrix von Hoffmann
- Nutt, Jim, American, born 1938  
 > *Ethel in the salads*, 1968, graphite and colored pencil, 2017.20.1, Purchased as the Gift of Jack Shear and Gift of the Collectors Committee
- Pagliano, Eleuterio, Italian, 1826–1903  
 > *A Seated Peasant Girl in Contemplation*, 1871, watercolor with white heightening over traces of black chalk, 2017.75.1, Ailsa Mellon Bruce Fund
- Palmieri, Giuseppe, Italian, 1674–1740  
 > *Vision of the Immaculate Conception*, 1732, brush with brown wash and white gouache over black chalk, 2017.73.1, Pepita Milmore Memorial Fund and Andrea Woodner Fund
- Phillips, Kandy Vermeer, American, born 1954  
 > *Downy Woodpecker Wing Study*, 2017, goldpoint, 2017.48.1, Gift of the Artist
- Pietri, Pietro Antonio de, Italian, 1663–1716  
 > *The Vision of Simon Stock* (recto and verso), c. 1680/1700, red chalk, 2017.52.1.a, b, Ailsa Mellon Bruce Fund
- Piola, Domenico, Italian, 1627–1703  
 > *A Satyr Entertaining His Family*, 1690s, pen and brown ink with brown wash over traces of black chalk, 2017.84.1, Joan and David Maxwell Fund
- Posi, Paolo, Italian, 1708–1776  
 > *Study for a "Macchina" of a Fountain Pavilion*, 1754, graphite with pen and brown ink with gray wash  
 > *Study for a "Macchina" on a Nautical Theme*, 1769?, graphite with pen and brown ink, 2016.179.1–2, Gift of Vincent Buonanno in Honor of Andrew Robison
- Poynter, Edward John, Sir, British, 1836–1919  
 > *Narcissus in a Blue and White Vase*, 1864, watercolor and gouache, 2017.12.1, Ailsa Mellon Bruce Fund
- Ramenghi, Bartolomeo, Italian, 1484–1542  
 > *Christ among the Doctors*, 1520s, point of the brush and brown wash, heightened with white gouache over black chalk on paper washed gray-green, on two joined sheets, 2016.180.4, Gift of Jeffrey Horvitz
- Ravier, François-Auguste, French, 1814–1895  
 > *La terrasse de la maison Ravier à Morestel*, 1880s, watercolor over traces of black chalk, 2017.82.1, Purchased as the Gift of Helen Porter and James T. Dyke
- Ribot, Augustin Théodule, French, 1823–1891  
 > *Old Woman Working*, c. 1860, pen and brown ink  
 > *Head of an Old Woman*, c. 1870, pen and brown ink with brown wash on brown paper, 2016.180.5–6, Gift of Carol Horvitz
- Andrea Meldolla, called Schiavone, Italian, c. 1500–1563  
 > *Study of the Virgin for an Annunciation*, 1550s, brown wash with white heightening over red chalk, 2017.32.1, Purchased as the Gift of Ann and Matthew Nimetz
- Semplice da Verona, Fra, Italian, c. 1589–1654  
 > *A Monk Seated with Arms Outstretched [Study for the Virgin in "The Vision of Blessed Felice da Cantalice"]*, 1625, black, white and red chalk on blue paper, 2017.8.1, Ailsa Mellon Bruce Fund
- Skarbina, Franz, German, 1849–1910  
 > *The Beach at Marina Piccola, Capri*, 1883, watercolor and gouache, 2016.159.1, William B. O'Neal Fund
- Ubeleski, Alexandre, French, 1628–1715  
 > *The Annunciation*, c. 1690, red chalk with red chalk wash on three joined pieces of paper, 2017.11.2, Ailsa Mellon Bruce Fund
- Vetri, Paolo, Italian, 1855–1937  
 > *Young Woman Asleep*, 1870s, pen and black ink with black wash, 2017.11.1, Ailsa Mellon Bruce Fund
- Watts, James Thomas, British, 1853–1930  
 > *A Winter Morning, Hoar Frost Melting*, c. 1892, watercolor and gouache, 2017.37.2, Purchased as the Gift of Alexander M. and Judith W. Laughlin
- Zucchi, Antonio, Italian, 1726–1795  
 > *A Roman Ruin*, 1788, pen and brown and gray ink with brown, gray, and red wash over black chalk, 2017.28.1, Purchased as the Gift of Vincent J. Buonanno
- Allen, James E., American, 1894–1964  
 > *Brazilian Builders*, 1933, etching, 2017.19.7, Ellwanger/Mescha Collection
- Andreani, Andrea, Italian, 1558/1559–1629  
 > *Saint Francis of Assisi* (after Alessandro Casolani), 1591, chiaroscuro woodcut in ocher and olive green from four blocks, 2016.168.5, Ailsa Mellon Bruce Fund
- Barbault, Jean, French, 1718–1762  
 > *Alzata dell'Obelisco di Campo Marzio*, after 1748, etching, 2016.198.1, Purchased as the Gift of Vincent J. Buonanno  
 > *Martyrdom of Saint Peter* (after Pierre-Hubert Subleyras), c. 1750s, etching, 2017.13.1, Ailsa Mellon Bruce Fund
- Bartolini, Luigi, Italian, 1892–1963  
 > *Le conchiglie*, 1939, etching, 2017.76.2, Ailsa Mellon Bruce Fund
- Bellange, Jacques, French, c. 1575–1616  
 > *The Holy Family with Saint Catherine, Saint John the Evangelist, and an Angel*, 1612/1616, etching with stipple, 2016.169.1, Ruth and Jacob Kainen Memorial Acquisition Fund
- Bewick, Thomas, British, 1753–1828  
 > *The Wild Bull of Chillingham*, 1789, wood engraving  
 > *Waiting for Death*, 1828, wood engravings, 2017.53.5–6, Gift of Thomas Vogler in Memory of his Brother Donald J. Vogler
- Bianchi, Mosè, Italian, 1840–1904  
 > *Fratelli sono al campo*, 1870, etching on chine collé (proof)  
 > *The Violin Lesson*, c. 1874, etching and aquatint on chine collé (proof), 2016.163.1, 2017.38.5, Ailsa Mellon Bruce Fund
- Bléry, Eugène, French, 1805–1887  
 > *The Great Thistle*, 1843, etching on chine collé  
 > *Burdock in Bloom*, 1858, etching on chine collé  
 > *Oaks near a Pond*, 1852, etching on chine collé, 2017.19.3, 6, 49, Ellwanger/Mescha Collection
- Blyth, Robert, British, 1750–1784  
 > *Boat in a Storm at Sea* (after John Hamilton Mortimer), c. 1780, etching  
 > *Silenus* (after John Hamilton Mortimer), 1779, etching  
 > *Banditti Variousy Employed* (after John Hamilton Mortimer), 1779, complete set of six etchings  
 > *Two Soldiers and Child Holding a Helmet* (after John Hamilton Mortimer), 1779, etching  
 > *James Smithson and Alice Whitworth* (after John Hamilton Mortimer), 1780, etching
- > *Man Attacking a Monster* (after John Hamilton Mortimer), 1803, etching  
 > *Oriental Couple* (after John Hamilton Mortimer), 1782, etching, 2017.53.84–92 and 95–97, Gift of Thomas Vogler in Memory of His Brother Donald J. Vogler
- Boccioni, Umberto, Italian, 1882–1916  
 > *Mia madre che lavora*, 1907, drypoint, 2017.30.2, Ailsa Mellon Bruce Fund
- Bonnet, Louis-Marin, French, 1736–1793  
 > *Tête de Joseph* (after Jean-Baptiste Deshayes), 1773, chalk manner printed from two plates in black and white on blue paper  
 > *Tête de Putiphar* (after Jean-Baptiste Deshayes), 1773, chalk manner printed from two plates in black and white on blue paper, 2017.6.1–2, Purchased as the Gift of Ivan and Winifred Phillips in Honor of Margaret Morgan Grasselli
- Borofsky, Jonathan, American, born 1942  
 > *Beyond good and bad, It's amazing to be alive.*, 1991, color lithograph and screenprint  
 > *Beyond good and bad, It's amazing to be alive. (State)*, 1991, color lithograph and screenprint  
 > *Bronze Casting with Numbers*, 1991, cast bronze with black patina and hand painting, 2017.54.14, 15, 40, Gift of Gemini G.E.L. and the Artist
- Bracelli, Giovanni Battista, Italian, active c. 1624–1649  
 > *Attila at the Gates of Rome* (after Alessandro Algardi), 1649, etching [proof], 2016.151.3, Purchased as the Gift of Bert Freidus
- British 18th Century  
 > *Nature and Genius Introducing Garrick to the Temple of Shakespeare* (after John Hamilton Mortimer), 1779, etching  
 > *An Answer to the Print of John Wilkes Esq. by Wm. Hogarth* (after William Hogarth), 1763, etching, 2017.53.34 and 69, Gift of Thomas Vogler in Memory of His Brother Donald J. Vogler
- Brizio, Francesco, Italian, c. 1575–1623  
 > *Saint Roch with a Donor* (after Parmigianino), c. 1603, etching and engraving, 2016.151.2, Purchased as the Gift of Bert Freidus
- Bruycker, Jules de, Belgian, 1870–1945  
 > *Piccadilly Circus, London [Large Plate]*, 1916, etching and drypoint on simili japan paper, 2017.7.1, Ailsa Mellon Bruce Fund

### PRINTS AND ILLUSTRATED BOOKS

- Agazzi, Carlo Paolo, Italian, 1870–1922  
 > *Donna ignuda addormentata nel parco [Naked Woman Asleep in the Park]*, 1890s(?), etching with aquatint  
 > *Little Girl Smiling*, c. 1916, drypoint in brown, 2017.30.1, 3, Ailsa Mellon Bruce Fund

## ACQUISITIONS

- Buren, Daniel, French, born 1938  
 > *The Missing Square*, 1989, color lithograph on four panels  
 > *The Rotating Square—In and Out of the Frame*, 1989, color lithograph on four sheets, 2017.54.16.1–4, 41.1–4, Gift of Gemini G.E.L. and the Artist
- Burgkmair I, Hans, German, 1473–1531  
 > *Peasants with a Cart*, 1516/1518 (published 1522, printed 1777 or 1796), woodcut  
 > *Five Tilters on Foot*, 1516/1518 (published 1522, printed 1777 or 1796), woodcut, 2017.5.1.2, Museum of Mathematics Fund
- Caraglio, Gian Jacopo, Italian, c. 1500–1565  
 > *Pentecost* (after Raphael), 1520/1539, engraving with etching, 2016.139.1, Ailsa Mellon Bruce Fund
- Carracci, Agostino, Bolognese, 1557–1602  
 > *The Holy Family*, 1597, engraving, 2016.168.4, Ailsa Mellon Bruce Fund
- Castiglione, Giovanni Benedetto, Italian, 1609–1664  
 > *Young Shepherd on Horseback*, c. 1635, etching, 2016.166.1, Purchased as the Gift of Ann and Matthew Nimetz and Ailsa Mellon Bruce Fund
- Cermignani, Armando, Italian, 1888–1957  
 > *Il Giardiniere*, 1920s, chiaroscuro woodcut, 2017.38.7, Ailsa Mellon Bruce Fund
- Chalon, Jan, Dutch, 1738–1795  
 > *Portrait of a Man Turned to the Left*, c. 1788/1793, etching with drypoint  
 > *Portrait of a Woman with Wide Brim Hat*, 1790, etching with drypoint, 2017.53.7.8, Gift of Thomas Vogler in Memory of His Brother Donald J. Vogler
- Charlet, Nicolas-Toussaint, French, 1792–1845  
 > *Le Marchand de dessins lithographiques*, 1819, lithograph, 2016.198.2, Ailsa Mellon Bruce Fund
- Cheesman, Thomas, British, 1760–1834  
 > *Head of a Young Woman*, 1797, color stipple engraving, 2017.53.9, Gift of Thomas Vogler in Memory of His Brother Donald J. Vogler
- Chéret, Jules, French, 1836–1932  
 > *Papier à cigarettes Job*, 1895, color lithograph on paper mounted on canvas, 2016.140.1, Evelyn Stefansson Nef Fund
- Cirino, Andrea (author), Italian, 1618–1664, Nicolas Perrei (engraver), Italian, active mid-17th century, and Jusepe Martinez (engraver), Spanish, 1600–1682  
 > *Feste celebrate in Napoli per la nascita del serenissimo prencipe di Spagna* (Naples, 1658), bound volume with one engraved title plate, one large engraved fold-out and four smaller etched fold-outs; woodcut headpieces and tailpieces throughout, 2017.71.1, William B. O'Neal Fund
- Clerk of Eldin, John, Scottish, 1728–1812  
 > *Etchings, Chiefly Views in Scotland*, 1825, bound volume of twenty-eight etchings  
 > *Roslin Castle III*, c. 1770/1775, etching with drypoint  
 > *Tower at Pembroke Castle*, c. 1770/1782, etching  
 > *Hill-head, near Lasswade*, c. 1770/1782, etching with drypoint  
 > *Loch Orr Castle*, c. 1770/1782, etching with aquatint on chine collé  
 > *Blackness Castle*, c. 1770/1782, etching  
 > *Perth Bridge*, 1775, etching  
 > *Dumfries Bridge*, c. 1770/1782, etching  
 > *Melville Castle from Eldin*, 1776, etching  
 > *Borthwick Castle*, c. 1770/1782, etching  
 > *Stirling from Kinneil*, 1776, etching touched with gray wash  
 > *Stirling from Kinnell*, 1776, etching  
 > *Dalhousie Castle I*, c. 1770/1782, etching with drypoint on chine collé  
 > *Eddystone Lighthouse*, c. 1770/1782, etching and drypoint  
 > *Melville Milne*, c. 1770/1782, etching with drypoint  
 > *Newark Castle II*, c. 1770/1782, etching and drypoint  
 > *Crichton Castle from the Northeast*, 1773, etching with drypoint  
 > *Borthwick Castle from the Southwest*, c. 1770/1782, etching and drypoint  
 > *Dairsie II*, c. 1770/1782, etching and drypoint, 2017.53.10–27 and 100, Gift of Thomas Vogler in Memory of His Brother Donald J. Vogler
- Collaert, Adriaen, Flemish, c. 1560–1618  
 > *The Four Elements*, after 1587, complete set of four engravings, 2017.38.1–4, Ruth and Jacob Kainen Memorial Acquisition Fund
- Conconi, Luigi, Italian, 1852–1917  
 > *Portrait of a Young Woman in Profile*, c. 1884, etching with monotype wiping  
 > *Solitudine*, 1892, etching with monotype wiping  
 > *The Wave*, 1896, etching with monotype wiping, 2017.75.2, 2017.76.1, and 2017.99.1, Ailsa Mellon Bruce Fund
- Crutchfield, William, American, born 1932  
 > *Riverboat*, 1967, color lithograph with watercolor, 2017.54.42, Gift of Gemini G.E.L. and the Artist
- Cuitt the Younger, George, British, 1779–1854  
 > *The Refectory, Rievaulx Abbey, Yorkshire*, 1822, etching  
 > *The Chapterhouse, Fountains Abbey*, 1822, etching, 2017.53.29, 30, Gift of Thomas Vogler in Memory of his Brother Donald J. Vogler
- Dalí, Salvador, Spanish, 1904–1989  
 > *Fantastic Beach Scene*, 1935, etching in sepia on chine collé, 2017.15.1, Ruth and Jacob Kainen Memorial Acquisition Fund
- Davent, Léon, French, active 1540/1556  
 > *Venus and Mars Served by Cupid and the Three Graces* (after Luca Penni), c. 1547, etching, 2016.160.1, Ruth and Jacob Kainen Memorial Acquisition Fund
- Demarteau, Gilles, French, 1722–1776  
 > *Head of a Young Woman Wearing a Hat* (after Antoine Watteau), 1773, chalk manner in black and red  
 > *Seated Nude Man, Seen from Behind, Pulling a Rope* (after Carle Van Loo), c. 1760, chalk manner in red-brown  
 > *Académie (457)* (after Carle Van Loo), 1774, chalk manner in red  
 > *Singerie with Four Vignettes of Dogs Hunting*, 1773, etching and chalk manner in red  
 > *Head of a Young Woman Facing Left* (after François Boucher), c. 1774, chalk manner in black, red, and blue  
 > *Woman Playing the Guitar* (after Antoine Watteau), 1764, chalk manner in red, 2017.19.39–41, 48, 58, and 59, Ellwanger/Mescha Collection
- Demarteau, Gilles, French, 1722–1776, and Jean-Baptiste Hüet, French, 1745–1811  
 > *Five Trophies with Themes of Hunting, Love, and Folly*, 1774, etching and chalk manner in red  
 > *Hunting Trophies and Vignettes with Dogs Chasing a Boar and a Stag*, 1773, etching and chalk manner in red  
 > *Two Pastoral Vignettes, Two Hunting Vignettes, and a Trophy*, 1774, etching and chalk manner in red, 2017.19.42–45, Ellwanger/Mescha Collection
- Demarteau, Gilles-Antoine, French, 1750–1802  
 > *Académie (639)* (after Edme Bouchardon), c. 1785, chalk manner  
 > *Neptune* (after Anicet-Charles-Gabriel Lemonnier), 1787, crayon manner engraving in black and beige, 2017.19.46–47, Ellwanger/Mescha Collection
- De Pian, Giovanni, Italian, 1764–1800  
 > *An Old Man Leaning on a Sack* (after Francesco Londonio), etching and aquatint in red, 2017.19.57, Ellwanger/Mescha Collection  
 > *The "Giardin Scuro," for Executions by Strangling* (after Francesco Galimberti), 1797, etching and aquatint  
 > *The "Ovens," for Those Who Wouldn't Admit Their Crimes* (after Francesco Galimberti), 1797, etching and aquatint  
 > *The "Well," for Violators of State Law* (after Francesco Galimberti), 1797, etching and aquatint, 2016.168.1–3, Ailsa Mellon Bruce Fund
- Devéria, Achille, French, 1800–1857  
 > *Carnevale*, 1830, lithograph on chine collé  
 > *Victor Hugo*, 1829, lithograph on chine collé, 2016.198.5 and 2017.13.5, Ailsa Mellon Bruce Fund
- Dijkstra, Siemen, Dutch, born 1968  
 > *Noordenveld*, 2006–2008, color reduction woodcut, 2017.98.1, Ailsa Mellon Bruce Fund
- Dine, Jim, American, born 1935  
 > *Paintbrush*, 1971, etching, 2017.25.1, Gift of Paul Kanev
- di Suvero, Mark, American, born 1933  
 > *Delivered Word*, 1981, copper-plated aluminum  
 > *Moon Dog*, 1981, nickel-plated aluminum  
 > *Rising (for Walt Whitman)*, 1981, nickel-plated aluminum  
 > *Stainless*, 1981, nickel-plated aluminum  
 > *Longing*, 1981, nickel-plated aluminum, 2017.54.43–47, Gift of Gemini G.E.L. and the Artist
- Drevet, Pierre, French, 1663–1738  
 > *André Hercules, Cardinal de Fleury* (after Hyacinthe Rigaud), 1730, engraving on gold silk, 2016.161.1, Ailsa Mellon Bruce Fund
- Dupont, Pieter, Dutch, 1870–1911  
 > *Apple Trees along the Side of a Ditch*, 1894, etching, 2016.157.3, Ailsa Mellon Bruce Fund
- Earlom, Richard, British, 1743–1822  
 > *The Royal Academy of Arts* (after Johann Zoffany), 1773, mezzotint  
 > *The Bird Chorus* (after Mario Nuzzi), 1778, mezzotint, 2017.53.59, 101, Gift of Thomas Vogler in Memory of His Brother Donald J. Vogler
- Fattori, Giovanni, Italian, 1825–1908  
 > *Artillery Soldier on Horseback*, 1888/1890, etching [proof], 2017.38.6, Ailsa Mellon Bruce Fund
- Fortuny y Carbó, Mariano, Spanish, 1838–1874  
 > *Maréchal ferrant au Maroc*, 1875, etching and aquatint on japan paper, 2016.163.2, Ailsa Mellon Bruce Fund

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- Francis, Sam, American, 1923–1994  
 >Cut Throat, 1971, color lithograph, 2017.54.48, Gift of Gemini G.E.L. and the Artist
- Gavarni, Paul, French, 1804–1866  
 >Frédéric Sauvage, 1853, lithograph on chine collé, 2016.198.6, Ailsa Mellon Bruce Fund
- Giani, Felice, Italian, 1758–1823  
 >Personification of Architecture with the Genius of the Fine Arts, 1797, etching and aquatint in sanguine, 2017.56.2, Ailsa Mellon Bruce Fund
- Gillray, James, British, 1757–1815  
 >Wierd-Sisters [sic]; Ministers of Darkness; Minions of the Moon, 1791, etching, engraving and aquatint in sepia, with publisher's hand-coloring and inscriptions by Gillray, 2017.49.1, Anonymous Gift
- Graham, Robert, American, 1938–2008  
 >Untitled, 1975, screenprint  
 >Untitled, 1983, porcelain  
 >Untitled, 1983, porcelain  
 >Untitled, 1983, porcelain  
 >Untitled, 1983, porcelain  
 >Untitled, 1983, porcelain  
 >Untitled, 1983, porcelain  
 >Untitled, 1983, porcelain, 2017.54.49–57, Gift of Gemini G.E.L. and the Artist
- Grosz, George, German, 1893–1959  
 >Attentat, 1915, lithograph, 2017.100.1, Purchased as the Gift of Richard A. Simms and Ailsa Mellon Bruce Fund
- Hagedorn, Christian Ludwig von, German, 1712–1780  
 >Landscapes and Heads, 1743–1745, bound volume with forty-nine etchings on blue paper, 2016.169.2.1–49, William B. O'Neal Fund
- Haynes, British, active late 18th century  
 >Banditti: Three Heads (after John Hamilton Mortimer), 1780, etching  
 >Pilgrims (after John Hamilton Mortimer), 1780, etching, 2017.53.93, 94, Gift of Thomas Vogler in Memory of His Brother Donald J. Vogler
- Hayter, Sir George, British, 1792–1871  
 >The Tribute Money, 1817, etching, 2016.139.2, Ailsa Mellon Bruce Fund
- Held, John, Jr., American, 1889–1958  
 >The Enchanted Isle, Martha's Vineyard, 1934, color offset lithograph, 2017.22.2, Gift of Andrew Robison
- Hennequin, Philippe-Auguste, French, 1762–1833  
 >Délassement champêtre, 1825, lithograph
- >L'Amour terrassant un lion (Personification of Love Vanquishing a Lion), 1825, lithograph, 2016.198.3, 4, Ailsa Mellon Bruce Fund
- Hockney, David, British, born 1937  
 >Henry with Cigar, 1977, lithograph on newsprint  
 >Maurice and the Flowers, lithograph on Japanese paper, 2017.54.58–59, Gift of Gemini G.E.L. and the Artist
- Hogarth, William, English, 1697–1764  
 >The Enraged Musician, 1741, engraving  
 >The Five Orders of Perriwigs as They Were Worn at the Late Coronation, Measured Architectonically, 1761, etching  
 >The Times of Day, 1738, complete set of four etchings with engraving, 2017.53.33, 35, 37–39, and 102, Gift of Thomas Vogler in Memory of His Brother Donald J. Vogler
- Hoijsma, Theodoor van, Dutch, 1863–1917  
 >Bosidylle, 1898, lithograph in green on chine collé, 2016.157.4, Ailsa Mellon Bruce Fund
- Hutin, Jean-Baptiste, French, 1726–1786  
 >The Annunciation (after Jean François de Troy), 1750, etching, 2016.139.3, Ailsa Mellon Bruce Fund
- Italian 19th Century  
 >Milan Cathedral, 1830s/1843, lithograph touched with gouache, 2016.187.1, Gift of Hans P. Kraus Jr.
- Johns, Jasper, American, born 1930  
 >Target, 1970, lithograph with collage, displayed in a wooden box  
 >Face Black State, 1974, lithograph on Japanese paper  
 >HandFootSockFloor Black State, 1974, lithograph on Japanese paper  
 >Buttocks Black State, 1974, lithograph on Japanese paper  
 >Torso Black State, 1974, lithograph on Japanese paper  
 >Feet Black State, 1974, lithograph on Japanese paper  
 >Knee Black State, 1974, lithograph on Japanese paper  
 >O through 9, 1976, lithograph on Japanese paper, 2017.54.60–67, Gift of Gemini G.E.L. and the Artist
- Kandinsky, Wassily, Russian, 1866–1944  
 >Composition in Red and Blue, 1939, color woodcut, 2017.19.5, Ellwanger/Mescha Collection
- Kelly, Ellsworth, American, 1923–2015  
 >Red-Orange over Black, 1970, color screenprint  
 >Green/White, 1971, color lithograph with embossing  
 >Thoronet, 1975, lithograph with debossing, 2017.54.68–70, Gift of Gemini G.E.L. and the Artist
- Kolbe, Carl Wilhelm, German, 1759–1835  
 >Plant Study with Burdock, c. 1820?, etching, 2017.19.44, Ellwanger/Mescha Collection
- Lalive de Jully, Ange-Laurent de, French, 1725–1789  
 >Louis Boucherat, Chancelier, Garde des Sceaux de France, 1760s, etching, 2017.13.2, Ailsa Mellon Bruce Fund
- Lepautre, Jean, French, 1618–1682  
 >Illuminations autour du grand Canal de Versailles, 1676, etching with engraving, 2017.19.4, Ellwanger/Mescha Collection
- Lepic, Ludovic Napoléon, Vicomte, French, 1839–1889  
 >Programme de la représentation du 3 février 1878, salle Ventadour, 1878, etching on gold silk, 2017.9.1, Ailsa Mellon Bruce Fund
- Lichtenstein, Roy, American, 1923–1997  
 >The Sower, 1985, color lithograph, woodblock, and screenprint  
 >Imperfect 67 5/8" x 91 1/2", 1988, color woodcut and screenprint with collage  
 >La Sortie, 1991, color woodcut on paperboard, 2017.54.12, 13, 17, Gift of Gemini G.E.L. and the Artist
- Londonio, Francesco, Italian, 1723–1783  
 >Seated Shepherdess, a Ram, a Sheep and a Goat, 1759, etching with white heightening on blue paper, 2017.19.8  
 >Horse, Ram, Goat with Kid; In the Distance a Shepherd with Flock, 1759, etching with white heightening on blue paper  
 >Seated Shepherdess, 1762, etching with white heightening on blue paper  
 >Seated Shepherdess with Three Rams, 1762, etching with white heightening on blue paper  
 >Standing Ox, Two Sheep, and a Goat, c. 1762, etching with white heightening on blue paper  
 >Sleeping Shepherd, Two Calves, and a Peasant Woman, 1762/1763, etching with white heightening on blue paper  
 >Shepherd in Repose near a Pack Horse, c. 1762, etching with white heightening on blue paper  
 >Boy on a Donkey Driving a Flock, 1763, etching heightened with white on blue paper  
 >Seated Old Man about to Drink from a Gourd, c. 1763, etching with white heightening on blue paper  
 >Reclining Shepherd with a Sack, c. 1763, etching with white heightening on blue paper  
 >Seated Shepherd with a Bull and Bullock, 1763, etching with white heightening on blue paper  
 >Sleeping Peasant and Standing Spinner, 1763, etching with white heightening on blue paper
- >Old, Bald-headed Shepherd, Seated Shepherd Boy and Flock, after 1766, etching with white heightening on blue paper  
 >Woman, Shepherd Boys, and Sheep near an Arch, 1759/1782, etching with white heightening on blue paper  
 >Seated Old Man and Woman with a Basket of Eggs, 1759/1782, etching heightened with white on blue paper  
 >Seated Shepherd before a Flock of Goats, after 1766, etching with white heightening on blue paper  
 >Seated Shepherd Boy and Woman Giving a Drink to a Child, 1759/1782, etching with white heightening on blue paper  
 >Seated Shepherd and a Peasant Woman with a Basket, 1759/1782, etching with white heightening on blue paper  
 >Old Man Leaning against a Sack, probably after 1767, etching with white heightening on blue paper  
 >Peasant Man with a Sack and Two Shepherdesses, after 1765, etching with white heightening on blue paper  
 >Sleeping Shepherd Boy and Woman with a Child, 1759/1782, etching with white heightening on blue paper  
 >Interior of a Stable with a Seated Spinner and Sleeping Child, 1759/1782, etching with white heightening on blue paper  
 >Shepherd Wearing a Cape Driving a Flock, after 1776, etching  
 >Shepherd Resting on a Walking Stick with an Old Horse and a Reclining Bull, after 1767, etching with white heightening on blue paper  
 >Standing Cow and a Shepherd Boy with Flock, 1760s, etching with white heightening on blue paper  
 >Seated Shepherd with Horse, Dog, Goats and Sheep, after 1776, etching  
 >Two Shepherds with a Cow and Calf, after 1776, etching  
 >Standing Shepherdess with a Child, after 1776, etching  
 >Peasant Woman with Two Children, 1764, etching heightened with white on blue paper  
 >Shepherd Boy with Sheep, 1764, etching heightened with white on blue paper  
 >Boy and Girl with a Donkey, 1764, etching heightened with white on blue paper  
 >Woman Spinning Yarn by an Arch, 1764, etching heightened with white on blue paper  
 >Shepherd Playing a Flute with Goats, 1764, etching heightened with white on blue paper  
 >Shepherd Boy Speaking to a Farm Girl, 1764, etching heightened with white on blue  
 >Boy on a Donkey Watching over a Group of Animals, 1763, etching  
 >Study of Heads: Three Goats, an Ox, and a Ram, published c. 1783,

## ACQUISITIONS

- etching heightened with white on blue paper, 2017.19.8–35, 50–56, and 60, Ellwanger/Mescha Collection
- Louis, Victor, French, probably 1731–probably 1802
- › *A Ruined Vault with a Vista of Saint Peter's*, late 18th century, etching, 2016.158.1, Purchased as the Gift of Vincent J. Buonanno
- Lützelburger, Hans, German, died before 1526
- › *Battle of the Naked Men and Peasants* (after Nikolaus Hogenberg), 1522, woodcut, 2017.21.1, Ruth and Jacob Kainen Memorial Acquisition Fund
- Marot, Daniel, I, French, c. 1663–1752, and Isaac de Moucheron, Dutch, 1667–1744
- › *Nouveaux Livres de vue et batiments en Perspectives propre à peindre d'ans des Salles...., and Zaal-Stucken in't huys van der Hr. D. B. Mezquita*, c. 1700, bound volume of twelve etchings from two series, 2017.58.1.1–12, William B. O'Neal Fund
- Mattioli, Ludovico, Italian, 1662–1747
- › *The Twelve Months*, late 17th century, complete set of twelve etchings, 2017.76.3–14, Ailsa Mellon Bruce Fund
- Mortimer, John Hamilton, British, 1740–1779
- › *Four Etchings of Monsters*, 1778, complete set of four etchings on pale green paper
- › *First Set of Six Etchings of Characters from Shakespeare*, 1775, complete set of six etchings
- › *Second Set of Six Etchings of Characters from Shakespeare*, 1776, complete set of six etchings
- › *A Captain of Banditti*, 1778, etching
- › *Revengeful Monsters*, 1780, etching
- › *Banditti Taking His Post*, 1778, etching
- › *Banditti Taking His Post*, 1778, etching, 2017.53.60–68, 70–77, 80, 98, 99, and 105, Gift of Thomas Vogler in Memory of His Brother Donald J. Vogler
- Various artists after John Hamilton Mortimer, British, 1740–1779
- › *Etchings after Mortimer*, 18th century, bound album of twenty-six etchings after John Hamilton Mortimer, 2017.53.83.1–26, Gift of Thomas Vogler in Memory of His Brother Donald J. Vogler
- Mucha, Alphonse Marie, Czech, 1860–1939
- › *Biscuits Lefèvre-Utile*, 1896, color lithograph on paper laid down on linen, 2016.140.2, Evelyn Stefansson Nef Fund
- Müller, Karl, Austrian, 1862–1938
- › *Ver Sacrum*, 1903, illustrated magazine with eight color woodcuts, 2017.60.1.1–8, Purchased for the Virginia and Ira Jackson Collection
- Munch, Edvard, Norwegian, 1863–1944
- › *Stanislaw Przybyszewski*, 1895, lithograph on japan paper
- › *Worker*, 1902, probably printed after 1906, etching in brown
- › *Head of a Man*, 1906, drypoint
- › *Young Women on the Beach II*, 1905, drypoint
- › *Hjærdis Gierløff*, 1914, drypoint, 2017.18.1–5, Gift of The Epstein Family Collection
- Murray, Elizabeth, American, 1940–2007
- › *Dictionary #1*, 1994, color etching and screenprint with hand coloring
- › *Dictionary #4*, 1994, color etching and screenprint with hand coloring
- › *Deep Night*, 1995, color intaglio
- › *Foggy Day*, 1995, color intaglio
- › *Deep Bite*, 1995, color intaglio, 2017.54.38, 39, 71–73, Gift of Gemini G.E.L. and the Artist
- Nauman, Bruce, American, born 1941
- › *Knot at the End of My Rope*, 1995, drypoint, 2017.54.74, Gift of Gemini G.E.L. and the Artist
- Niel, Gabrielle-Marie, French, 1840–after 1875
- › *Ruines de l'Hôtel de Brentonvilliers, à la pointe de l'île Saint-Louis*, 1875, etching on blue paper [proof], 2017.13.6, Ailsa Mellon Bruce Fund
- Nieuwenkamp, Wynand Otto Jan, Dutch, 1874–1950
- › *De Gracht*, 1912, etching in dark brown on japan paper, 2016.157.1, Purchased as the Gift of Lawrence Lawver
- › *Poplars, Santpoort*, 1900/1902, etching in brown on japan paper, 2016.157.2, Ailsa Mellon Bruce Fund
- Norblin, Jean Pierre, French, 1745–1830
- › *Susannah and the Elders*, 1776, etching, aquatint and drypoint, 2017.13.3, Ailsa Mellon Bruce Fund
- Northcote, James, British, 1746–1831
- › *Bacchus Accompanied by a Leopard and a Tiger*, c. 1797/1799, etching, 2017.53.40, Gift of Thomas Vogler in Memory of His Brother Donald J. Vogler
- Oldenburg, Claes, American, born Sweden, 1929
- › *Geometric Mouse—Scale D*, 1971, die-cut laminated photo-offset lithograph
- › *Sneaker Lace in Landscape—Line State*, 1991, color lithograph
- › *Study for Sneaker Lace—Black*, 1991, color lithograph
- › *Study for Sneaker Lace—White*, 1991, color lithograph
- › *Perfume Atomizer on a Chair Leg (line version)*, 1997, color lithograph and screenprint, 2017.54.2, 76–79, Gift of Gemini G.E.L. and the Artist
- Ormsby, Waterman Lily, American, 1809–1883
- › *Self-Portrait of John Hamilton Mortimer "in Character"* (after John Hamilton Mortimer), 1840s, etching, 2017.53.81, Gift of Thomas Vogler in Memory of His Brother Donald J. Vogler
- Parrocel, Pierre, French, 1670–1739
- › *Apollo le Muse e Pegaso sul Monte Parnaso Prima Macchina*, etching, 2017.46.1, Gift of Vincent Buonanno in Honor of Andrew Robison
- Piallat, French, active mid-19th century
- › *Advertisement for Edmond Ganneron, Ingénieur Constructeur*, c. 1860, photolithograph [proof], 2017.57.1, Ailsa Mellon Bruce Fund
- Piranesi, Francesco, Italian, c. 1758–1810
- › *Interior of Saint Peter's, with the Illumination of the Cross of St. Peter*, 1787, etching, 2016.113.1, Purchased as the Gift of National Gallery of Art Staff in Honor of Andrew Robison
- Piranesi, Giovanni Battista, Italian, 1720–1778
- › *Sig. Nicola Zabbaglia* (after Pier Leone Ghezzi), 1764, etching [proof], 2017.26.1, Purchased as the Gift of Vincent J. Buonanno
- Pittoni, Giovanni Battista, Italian, c. 1520–1583
- › *Landscape with Two Trees*, c. 1558, etching with engraving, 2016.151.1, Ailsa Mellon Bruce Fund
- Playter, Charles Gauthier, British, died 1809
- › *Second Part of King Henry the Sixth. Act I, Scene IV* (after John Opie), 1796, engraving, 2017.53.41, Gift of Thomas Vogler in Memory of His Brother Donald J. Vogler
- Potter, Paulus, Dutch, 1625–1654
- › *The Cowherd*, 1643, etching, 2017.19.36, Ellwanger/Mescha Collection
- Price, Ken, American, 1935–2012
- › *Club Atomica*, 1988, photoengraving
- › *Club Romance*, 1988, photoengraving
- › *Club XX*, 1988, color etching
- › *Club Flamingo*, 1989, color lithograph and screenprint
- › *At Club XX*, 1989, color lithograph and screenprint
- › *At Club Flamingo*, 1989, color lithograph and screenprint
- › *Don't Think About Her When You're Trying to Drive*, 1989, color lithograph and screenprint
- › *Western Sunset*, 1993, color screenprint, 2017.54.80–87, Gift of Gemini G.E.L. and the Artist
- Rauschenberg, Robert, American, 1925–2008
- › *Test Stone #6*, 1967, color lithograph
- › *Rack*, 1969, color lithograph
- › *Ghost*, 1969, color lithograph
- › *Cardbird Box II*, 1971, paper, cardboard and wood with color photo-offset lithograph
- › *Earth Day 1990*, 1990, color pochoir and screenprint
- › *Spackle*, 1991, color lithograph
- › *Murmurs*, 1991, color lithograph
- › *Marmont Flair*, 1991, color lithograph
- › *People for the American Way Print*, 1991, color lithograph and screenprint
- › *Rust Pursuit*, 1992, color lithograph
- › *Fest*, 1992, color lithograph
- › *Fence*, 1992, color lithograph
- › *Pressure Garden*, 1992, color lithograph
- › *Viaduct*, 1992, color lithograph
- › *For Ferraro*, 1992, color screenprint
- › *Bird Dock*, 1993, color lithograph
- › *Lion Rhyme*, 1993, color lithograph
- › *Lounge Fence*, 1993, color lithograph
- › *Chronosaur*, 1993, color lithograph
- › *Grid Gull*, 1993, color lithograph
- › *Solitaire*, 1993, color lithograph, 2017.54.18–20, 88–105, Gift of Gemini G.E.L. and the Artist
- Reinhart, Johann Christian, German, 1761–1847
- › *The Mill at the Great Oaks*, 1788, etching, 2017.81.1, Von Hoffmann Fund
- Richardson, Jonathan, Jr., British, 1694–1771
- › *Self-Portrait*, c. 1735/1745, etching, 2017.53.43, Gift of Thomas Vogler in Memory of His Brother Donald J. Vogler
- Robinson, Robert, attributed to, British, active 1674–1706
- › *Cattle Forging a Stream* (after Nicolaes Pietersz Berchem), 1680s/1690s?, mezzotint, 2016.175.8, Ailsa Mellon Bruce Fund
- Rosa, Salvator, Neapolitan, 1615–1673
- › *The Death of Atilius Regulus*, c. 1662, etching with drypoint, 2016.149.1, Purchased as the Gift of Robert B. Loper
- Rowlandson, Thomas, British, 1756–1827
- › *The French Barracks*, 1788, etching with aquatint [proof], 2017.53.44, Gift of Thomas Vogler in Memory of His Brother Donald J. Vogler
- Runciman, Alexander, Scottish, 1736–1785
- › *Collection of Sixteen Original Etchings*, late 18th century,

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- bound album of sixteen etchings, 2017.53.104, Gift of Thomas Vogler in Memory of His Brother Donald J. Vogler
- Ruscha, Ed, American, born 1937  
>Compass, 1990, color screenprint  
>Main Street, 1991, lithograph, 2017.54.21, 106, Gift of Gemini G.E.L. and the Artist
- Ryland, William Wynne, British, 1732–1783  
>Jacob Persuaded to Send Benjamin with His Brethren into Egypt, 1762, stipple etching, 2017.19.1, Ellwanger/Mescha Collection
- Sabatelli, Luigi, I, Italian, 1772–1850  
>Et vidi alium angelum fortem..., 1809/1810, etching, 2016.177.1, Anonymous in Memory of Gaillard Ravenel  
>Daniel's Vision, 1809, etching, 2016.178.1, Gift of Ramón Osuna
- Saint-Non, Jean-Claude-Richard, Abbé de, French, 1727–1791  
>Recueil de Griffonis, de Vues, Paysages, fragments antiques et Sujets historiques, 1756, complete set of six etchings after Jean-Baptiste Le Prince, 2016.175.1–6, Katharine Shepard Fund
- Sandby, Paul, British, 1731–1809  
>A New Book of Ruins, c. 1750, complete set of six etchings  
>Part of the Remains of Llanphor near Pembroke, 1775, etching and aquatint  
>Manerbawr Castle from the Inward Court, 1775, etching with aquatint  
>Part of the Remains of Llanphor near Pembroke, 1775, aquatint, etching, and drypoint in sepia  
>Manerbawr Castle from the Inward Court, 1775, etching with aquatint, in brown, 2017.53.1, 3, 4, 28, 32, 46–49, 103, Gift of Thomas Vogler in Memory of His Brother Donald J. Vogler
- Schiainonossi, Raffaello, Italian, 1572–1622  
>Bust of Christ, 1606/1607, etching with engraving  
>Bust of the Virgin, 1606/1607, etching with engraving, 2017.9.2, 3, Purchased as the Gift of Jimmy and Jessica Younger, Houston
- Schiavonetti, Luigi, Italian, 1765–1810  
>William Blake (after Thomas Phillips), 1808, published 1813, etching on india paper (proof), 2016.175.7, Ailsa Mellon Bruce Fund
- Schmidt, Georg Friedrich, German, 1712–1775  
>Self-Portrait of Rembrandt (after Rembrandt van Rijn), 1771, etching, 2017.13.4, Ailsa Mellon Bruce Fund
- Various Artists, after Julius Schnorr von Carolsfeld, German, 1794–1872  
>Biblia Sacra tabulis illustrata (Leipzig, Paris 1853–1860), bound volume with 240 wood engravings over yellow lithographic backgrounds, 2017.80.1, Ruth and Jacob Kainen Memorial Acquisition Fund
- Schön, Erhard, German, c. 1491–1542  
>Army Train and Death, c. 1532, woodcut from four blocks, on four joined sheets, 2017.16.1, Pepita Milmore Memorial Fund and Eugene L. and Marie-Louise Garbáty Fund
- Scolari, Giuseppe, Italian, active c. 1580–1607  
>The Rape of Proserpina, 1590/1607, woodcut and wood engraving, 2016.170.1, Ruth and Jacob Kainen Memorial Acquisition Fund
- Serra, Richard, American, born 1939  
>Fuck Helms, 1990, screenprint with embossing  
>Film Forum Print, 1990, screenprint  
>Eidid I, 1991, etching  
>Eidid II, 1991, etching  
>Eidid III, 1991, etching  
>Vesturey II, 1991, intaglio construction  
>Vesturey III, 1991, intaglio construction  
>Hreppholar I, 1991, intaglio construction  
>Hreppholar II, 1991, intaglio construction  
>Hreppholar IV, 1991, intaglio construction  
>Hreppholar V, 1991, intaglio construction  
>Hreppholar VII, 1991, intaglio construction  
>Hreppholar VIII, 1991, intaglio construction  
>Iceland, 1991, intaglio construction  
>Heimaey I, 1991, etching  
>Heimaey II, 1991, etching  
>Heimaey III, 1991, etching  
>Videy Afangar #1, 1991, intaglio  
>Videy Afangar #3, 1991, intaglio  
>Videy Afangar #5, 1991, intaglio  
>Videy Afangar #9, 1991, intaglio  
>For Joni, 1996, etching  
>Untitled, 1996, etching  
>Inverness, 1996, etching  
>Finkl Forge I, 1996, etching  
>Finkl Forge II, 1996, etching  
>Cool Down, 1996, etching  
>Broad Cove Marsh II, 1996, etching  
>Dealer's Choice, 1996, etching  
>Jump Start, 1996, etching, 2017.54.1, 3–10, 22–37, 107–111, Gift of Gemini G.E.L. and the Artist
- Shahn, Ben, American, 1898–1969  
>McCarthy Peace, 1968, color offset lithograph, 2017.22.1, Gift of Andrew Robison
- Sharp, William, British, 1749–1824  
>Miller of Trompington and Two Scholars (after John Hamilton Mortimer), 1787, etching and engraving, 2017.53.82, Gift of Thomas Vogler in Memory of His Brother Donald J. Vogler
- Simon, Pierre, II, British, 1750 or before–c. 1810  
>Shakespeare, Tempest, Act I, Scene II, 1797, engraving, 2017.53.31, Gift of Thomas Vogler in Memory of His Brother Donald J. Vogler
- Smith, Benjamin, British, 1775–1833  
>The Infant Shakespeare, Attended by Nature and the Passions (after George Romney), 1799, engraving, 2017.53.45, Gift of Thomas Vogler in Memory of His Brother Donald J. Vogler
- Smith of Chichester, John, British, 1717–1764, and George Smith of Chichester, British, 1714–1776  
>Woodland Village with a Woman on a Footbridge, 1757, etching with engraving  
>Landscape with Travelers, 1756, etching with engraving, 2017.53.51, 52, Gift of Thomas Vogler in Memory of His Brother Donald J. Vogler
- Steinberg, Saul, American, born Romania, 1914–1999  
>Portrait of M, 1996, lithograph, 2017.54.11, Gift of Gemini G.E.L., LLC and the Artist
- Stella, Frank, American, born 1936  
>Furg (State I), 1975, color offset lithograph and screenprint  
>Furg (State II), 1975, color offset lithograph and screenprint, 2017.54.112–113, Gift of Gemini G.E.L. and the Artist
- Strang, William, Scottish, 1859–1921  
>Cosmo Monkhouse, 1892, etching, 2017.53.106, Gift of Thomas Vogler in Memory of His Brother Donald J. Vogler
- Stubbs, George, British, 1724–1806  
>Death of the Doe, 1804, mezzotint, 2017.17.1, Purchased as the Gift of the Krugman Family in Honor of J. Sylvia Krugman and Ailsa Mellon Bruce Fund
- Sullivan, Luke, Irish, 1705–1771  
>Satire on False Perspective (after William Hogarth), 1754, engraving and etching, 2017.53.36, Gift of Thomas Vogler in Memory of His Brother Donald J. Vogler
- Summers, Carol, American, 1925–2016  
>Storm Over Mt. Meru, 1993, color woodcut, 2017.25.3, Gift of Paul Kanev
- Taylor, Isaac, the Younger, British, 1759–1829  
>Merry Wives of Windsor, Act V, Scene V (after Robert Smirke), 1795, engraving and etching, 2017.53.50, Gift of Thomas Vogler in Memory of His Brother Donald J. Vogler
- Teyler, Johann, Dutch, 1648–after 1697  
>The Neighing Horse, color etching, 1690s  
>The Pissing Cow, color etching, 1690s, 2017.19.37, 38, Ellwanger/Mescha Collection
- Tiepolo, Giovanni Domenico, Italian, 1727–1804  
>The Triumph of Hercules, 1760s, etching, Ailsa Mellon Bruce Fund
- Toulouse-Lautrec, Henri de, French, 1864–1901  
>May Milton, 1895, lithograph, 2016.153.1, Evelyn Stefansson Nef Fund
- Tresham, Henry, Irish, 1751–1814  
>Le Avventure di Saffo (Rome, 1784), bound volume with etched title page, etched introduction, and eighteen aquatints in brown, 2016.171.1.1–20, William B. O'Neal Fund
- Watson, Caroline, British, 1760/1761–1814  
>Second Part of King Henry the Sixth, Act III, Scene III (after Sir Joshua Reynolds), 1792, engraving, 2017.53.42, Gift of Thomas Vogler in Memory of His Brother Donald J. Vogler
- Webb, Joseph, British, 1908–1962  
>Rat Barn, 1928, etching with drypoint [proof]  
>The Great Bridge, 1929, etching, 2017.53.107–108, Gift of Thomas Vogler in Memory of his Brother Donald J. Vogler
- Welliver, Neil, American, 1929–2005  
>Osprey's Nest, 1979–1980, color woodcut, 2017.25.2, Gift of Paul Kanev
- Williams, William Thomas, American, born 1942  
>HKL Portfolio, 1970, set of four color screenprints, 2017.47.1–4, Gift of Rodney M. Miller Sr. and Billy E. Hodges
- Wilson, Benjamin, British, 1721–1788  
>Maria, Countess of Coventry, 1751, etching and drypoint  
>Gowin Knight, M.B., F.R.S., 1751, etching and drypoint, 2017.53.54, 55, Gift of Thomas Vogler in Memory of His Brother Donald J. Vogler

## ACQUISITIONS

- Wilson, William Charles, British, active 1750–1794
- >As You Like It, Act IV, Scene III (after Raphael Lamar West), 1798, etching and engraving, 2017.53.53, Gift of Thomas Vogler in Memory of His Brother Donald J. Vogler
- Witsen, Willem Arnold, Dutch, 1860–1923
- >Oudezijds Achterburgwal, twee deuren in het midden, c. 1905/1906, etching and aquatint, 2017.27.1, Ailsa Mellon Bruce Fund
- Worlidge, Thomas, British, 1700–1766
- >Mahomet, a Turkish Merchant, c. 1741, etching and drypoint
- >Rembrandt's Head by Himself (after Rembrandt van Rijn), 1758, etching and drypoint
- >Jan Cornelisz Sylvius (after Rembrandt van Rijn), 1757, etching and drypoint, 2017.53.56–58, Gift of Thomas Vogler in Memory of His Brother Donald J. Vogler
- ### PHOTOGRAPHS
- Adams, Robert, American, born 1937
- >Santa Ana Wash, Norton Air Force Base, San Bernardino, California, 1979, gelatin silver print, 2016.185.1, Gift of Paul Sack
- >Burns, Oregon, 1999, gelatin silver print
- >Near North Powder, Oregon, 2000, gelatin silver print, 2017.45.1–2, Gift of Robert and Kerstin Adams
- American 19th Century
- >Portrait of a Man, c. 1850, daguerreotype, 2017.3.1, Robert B. Menschel and the Vital Projects Fund and Pepita Milmore Memorial Fund
- American 19th Century
- >Portrait of a Sailor, c. 1850, daguerreotype, 2017.3.2, Alfred H. Moses and Fern M. Schad Fund
- American 19th Century
- >Portrait of a Girl, c. 1860, ambrotype, 2017.34.1, Alfred H. Moses and Fern M. Schad Fund
- American 19th Century
- >Postmortem Portrait of a Girl, c. 1850, daguerreotype, 2017.36.1, Alfred H. Moses and Fern M. Schad Fund
- American 19th Century
- >Postmortem Portrait of a Girl, c. 1850, daguerreotype, 2017.36.2, Alfred H. Moses and Fern M. Schad Fund
- American 20th Century
- >Buzz Aldrin, Lunar Module Pilot, becomes the second man to set foot on the Moon, July 21, 1969
- >Neil Armstrong steps onto the Moon, July 21, 1969, 1969, gelatin silver prints, 2017.96.1–2, Pepita Milmore Memorial Fund
- Avedon, Richard, American, 1923–2004
- >Times Square, New York City, November 22, 1963, 1963, gelatin silver print, 2017.78.1, Gift of Marlene Nathan Meyerson
- Babbitt, Platt D., American, died 1879
- >Niagara Falls, 1870s, glass transparency, 2017.69.1, Pepita Milmore Memorial Fund
- >Niagara Park Place, c. 1862, stereoscopic glass transparency, 2017.79.3, Pepita Milmore Memorial Fund
- Baltz, Lewis, American, 1945–2014
- >Docile Bodies, 1994, twelve silver dye bleach prints, 2016.195.1.1–12, Gift of David Knaus
- Bark, Jared, American, born 1944
- >Untitled (JBARK PB 1116), 1975, collage of twenty gelatin silver prints, 2017.65.1, Pepita Milmore Memorial Fund
- Barker, George, American, born Canada, 1844–1894
- >Silver Springs, Florida, c. 1886, albumen print, 2017.61.1, Alfred H. Moses and Fern M. Schad Fund
- Beato, Felice, British, born Venice, 1832–1909
- >Curio Shop, c. 1865
- >Street Refreshment Stalls, c. 1865, albumen prints, 2017.70.1 and 2017.70.3, Pepita Milmore Memorial Fund
- Bierstadt Brothers, American, 1819–1906
- >Ferry on the Big Blue, Kansas, 1859, stereoscopic glass transparency, 2017.79.1, Pepita Milmore Memorial Fund
- Breslauer, Marianne, German, 1909–2001
- >Walter Menzel and Paul Citroen, 1927, gelatin silver print, 2017.89.2, Alfred H. Moses and Fern M. Schad Fund
- Broadbent, Samuel, American, 1810–1880
- >M. Edward Rogers, Robert E. Randall, and Charles F. Lennig, 1861, albumen print, 2017.72.1, Pepita Milmore Memorial Fund
- Chambi, Martin, Peruvian, 1891–1973
- >Untitled (Portrait of Priests), c. 1930–1950, gelatin silver print, 2016.189.1, Gift of Joy Mileaf
- Chevalier, Yvonne, French, 1899–1982
- >Nude, 1929, gelatin silver print, 2017.62.1, Alfred H. Moses and Fern M. Schad Fund
- De Clercq, Louis, French, 1836–1901
- >Grenade, Alhambra, Cour des Lions, 1850s, salted paper print, 2017.101.2, Edward J. Lenkin Fund
- de Patta, Margaret, American, 1903–1964
- >Untitled
- >Untitled
- >Untitled, 1939, gelatin silver prints, 2017.10.1–3, Alfred H. Moses and Fern M. Schad Fund
- Eakins, Thomas, American, 1844–1916
- >William H. Macdowell, 1884, platinum print, 2016.173.1, Robert B. Menschel and the Vital Projects Fund
- Evans, Walker, American, 1903–1975
- >Untitled, 1974, dye diffusion transfer print, 2016.164.1, Pepita Milmore Memorial Fund
- Fenton, Roger, British, 1819–1869
- >Chapel, Wells Cathedral, 1860s, albumen print, 2017.101.1, Pepita Milmore Memorial Fund
- Frith, Francis, British, 1822–1898
- >The Mosque of Kaitbey, 1858, albumen print, 2017.92.1, Pepita Milmore Memorial Fund
- Ginsberg, Allen, American, 1926–1997
- >Father Pierre Riches at kitchen table..., 1992
- >John Murao in Shig's bedroom..., 1985
- >Jack Micheline in front of Trieste Cafe..., 1985
- >Kaye McDonough, Nile, and Gregory Corso..., 1985, gelatin silver prints
- >Peter Orlovsky handsome before he left for Greece..., 1961
- >Peter Orlovsky age 23..., 1956, gelatin silver prints, printed 1984–1997
- >Alan Ansen visiting from Greece..., 1985
- >Tom Parkinson visiting upstairs office..., 1985
- >Rudi di Prima & William Burroughs with his cigarette lighter gun..., 1984
- >Gregory Corso embraced by intimate friend..., 1992
- >A. G. & Neeli Cherkovski kneeling..., 1985
- >Dr. R. D. Laing, his residence office study..., 1985
- >Neeli Cherkovski & Jesse Cabrera..., 1985
- >George Condo in his studio townhouse..., 1993
- >Sandro Chia & William S. Burroughs..., 1995
- >Geoffrey Manough, day after 19th birthday..., 1995
- >Fine-bearded Ilya Kutik & his wife, center, at home..., 1985
- >Dick McBride, returned from England..., 1985, gelatin silver prints
- >Neal Cassady and Al Hinkle playing chess..., 1955
- >William Burroughs, kitchen table..., 1953, gelatin silver prints, printed 1984–1997
- >Dr. R. D. Laing, friend & sympatico..., 1987
- >Paul Bowles in bed with Christmas presents..., 1993, gelatin silver prints
- >Philip Whalen visiting Lloyd Reynolds..., 1963, gelatin silver print, printed 1984–1997
- >Patrick Warner, Northhampton student, in basement of Ellie Dorfman's house..., 1985
- >Gathering at Henry Geldzahler's West 9th Street backyard patio..., 1985
- >John Giorno, Tibetan N'yingma Buddhist Practitioner..., 1987
- >Wedding party, New York Municipal Building Marriage Chambers..., 1984
- >Self-portrait in guest suite mirror, University of Virginia, Charlottesville..., 1985, gelatin silver prints
- >Alexei Ginzberg and Sergei Yessenin-Vulpine, Moscow, 1965, gelatin silver print, printed 1984–1997
- >Philip Whalen, sensei staying over in my bedroom..., 1987
- >Harry Smith, film-maker, folklore archivist..., 1985
- >My aunt Edie Leegang (Uncle Max Frohman's sister)..., 1985
- >John Wieners for me among top ten American poets..., 1985
- >John Hammond ill..., 1986
- >Ken Kesey'd come to New York..., 1989, gelatin silver prints
- >Downtown Jacksonville's main street..., 1953, gelatin silver print, printed 1984–1997
- >Nicanor Parra Anti-Poet, Professor of Newtonian Physics, University of Santiago Chile..., 1984
- >Odalisque, my bedroom on East 12th Street..., 1985
- >Ancient Hemlock, oldest tree across new beaver pond..., 1987
- >Francesco Clemente taking a break from painting my portrait..., 1989
- >Lois Snyder Hennessy in her living room..., c. 1988
- >Foyer & arcade at entrance to Josef Stalin Birthplace Museum..., 1985, gelatin silver prints
- >Jerry Heiserman (later Sufi "Hassan")..., 1963, gelatin silver print, printed 1984–1997
- >Museum of the Great Patriotic War, Minsk, Belarus, Soviet Union..., 1985, gelatin silver print, 2016.184.1–44, Gift of Gary Davis
- Greene, John Beasley, American, born France, 1832–1856
- >Karnak, Temple du Sud, c. 1854, salted paper print, 2016.185.2, Gift of Paul Sack
- Hido, Todd, American, born 1968
- >#5437, 1996

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- >#7373, 2008, chromogenic prints, printed 2016.188.1–2, Gift of Jamie Lunder
- Higgins, American, 19th Century
- >Portrait of Two Men, c. 1850, daguerreotype, 2017.3.3, Pepita Milmore Memorial Fund
- Horna, Kati, Mexican, born Hungary, 1912–2000
- >Stairs to the Cathedral, Spanish Civil War, Barcelona, Spain, 1938, gelatin silver print, 2017.90.1, Alfred H. Moses and Fern M. Schad Fund
- Johnson, Thomas H., American, 1821–unknown
- >Von Storch Shaft
- >Von Storch Breaker
- >Scranton Terminus
- >Eaton and Co.'s Breaker. (Archbald.)
- >Olyphant.
- >Gibson's Breaker. (Rushdale.)
- >Grassy Island Shaft.
- >Carbondale. (Section 3.)
- >Birdsey Breaker. (Archbald.)
- >Archbald.
- >On the Moosic. (East.)
- >Pecks Crossing and Plane. E.
- >Providence.
- >Breaker at Dickson.
- >The Pockets. (Honesdale.)
- >On the Moosic. (West.)
- >Von' Storch Breaker.
- >Carbondale. (Section 1.)
- >Honesdale. (Section 3.)
- >Honesdale. (Section 4.)
- >Honesdale. (Section 1.)
- >Waymart
- >Rocket Brook Breaker
- >Honesdale. (Section 2.)
- >Lake View. (Near Waymart.), c. 1863–1865, albumen prints, 2016.152.1–25, Alfred H. Moses and Fern M. Schad Fund
- >Providence, (Pa.), c. 1863–1865, albumen print, 2017.63.1, Pepita Milmore Memorial Fund
- >Johnson's Photographic Views in the Oil Fields of Pennsylvania, c. 1865, eighteen stereoscopic albumen prints, 2017.93.1–18, Pepita Milmore Memorial Fund
- Johnston, Frances Benjamin, American, 1864–1952
- >Dressmaking, Tuskegee Institute, 1902, gelatin silver print
- >History Lesson, Washington, DC, Schools, 1899, cyanotype
- >Learning about Rabbits, Washington, DC, Schools, cyanotype, 2017.94.1–3, Pepita Milmore Memorial Fund
- Kahn, Steve, American, born 1943
- >The Hollywood Suites (Window #10)
- >The Hollywood Suites (Window #1), 1977, gelatin silver prints, 2016.174.1–2, Pepita Milmore Memorial Fund and Charina Endowment Fund
- >The Hollywood Suites (Mirror #7)
- >The Hollywood Suites (Mirror #4)
- >The Hollywood Suites (Bound Door #3)
- >The Hollywood Suites (Bound Door #4)
- >The Hollywood Suites (Bound Door #6)
- >The Hollywood Suites (Bound Door #7)
- >The Hollywood Suites (Window #8)
- >The Hollywood Suites (Window #22), 1977, gelatin silver prints, 2016.190.1–8, Gift of Mary and Dan Solomon
- Krull, Germaine, French, 1897–1985
- >Moulin Rouge, Paris, c. 1925, gelatin silver print, 2016.172.1, Alfred H. Moses and Fern M. Schad Fund
- Lange, Dorothea, American, 1895–1965
- >Tractored Out, Childress County, Texas, 1938
- >Ex-Slave with a Long Memory, Alabama, 1938
- >Migrant Mother, Nipomo, California, 1936
- >White Angel Breadline, San Francisco, California, 1933
- >Woman of the High Plains, Texas Panhandle, 1938
- >Sharecropper's Cabin and Sharecropper's Wife, 10 miles south of Jackson, Mississippi, 1938
- >Spring in Berkeley, 1951
- >End of Shift 3:30, Richmond, California, 1943
- >Filipinas Cutting Lettuce, Salinas Valley, California, 1935
- >Death in the Doorway, Grayson, San Joaquin Valley, California, 1938
- >Street Demonstration, Chinatown, San Francisco, California, 1934, gelatin silver prints
- >Filipinos Cutting Lettuce, Salinas Valley, California, 1935, gelatin silver print, printed 1940s
- >Young Widow, Venezuela, 1960
- >Two Workers with Mountains, Imperial Valley, California, c. 1930
- >Family of Nine, 1937, gelatin silver prints
- >Rural Rehabilitation Client, Tulare County, California, 1938, gelatin silver print, printed c. 1960
- >One Nation Indivisible, San Francisco, California, 1942, gelatin silver print, printed c. 1965
- >Country Road, County Clare, Ireland, 1954
- >Hand, Indonesian Dancer, Java, 1958, gelatin silver prints
- >Displaced Tenant Farmers, Goodlett, Hardeman County, Texas, 1937, gelatin silver print, printed 1950s
- >Lydia Wall, Berkeley, California, 1944, gelatin silver print
- >Young Girl, 1940, gelatin silver print, printed c. 1950s
- >River Town, Mekong River Delta, Vietnam, 1958
- >On the Plains a Hat is More Than a Covering, 1938, gelatin silver prints, printed c. 1965
- >Texas Panhandle, 1930, gelatin silver print, printed c. 1950s
- >Niile Delta, Egypt, 1963
- >Arkansas Farmers, Squatters near Bakersfield, California, 1935, gelatin silver prints
- >Stoop Labor in Cotton Field, San Joaquin Valley, California, 1938, gelatin silver print, printed later
- >Migratory Cotton Picker, Eloy, Arizona, 1940, gelatin silver print, printed 1950s
- >Black Maria, Oakland, California, 1957, gelatin silver print, printed c. 1950s
- >Church on the Great Plains, South Dakota, 1949, gelatin silver print, printed c. 1965
- >Untitled, 1937
- >Migrant Mother Nursing, Nipomo, California, 1936, gelatin silver prints
- >Free Speech, Bakersfield, California, 1938, gelatin silver print, printed c. 1950s
- >Street Demonstration, Chinatown, San Francisco, California, 1934–1938, gelatin silver print, printed 1960s
- >Young Girl, 1940, gelatin silver print, printed c. 1950s
- >Helen Vernalis, Outside Tracy, California, 1949, gelatin silver print
- >Ditched, Stalled and Stranded. Missouri Farmer in San Joaquin Valley, California, 1936, gelatin silver print, printed c. 1965
- >Child of Tenant Farmer Family, Alabama, 1937
- >Children in Back of Wagon, Klamath County, Oregon, 1939
- >Grandfather and Grandson, Manzanar, 1942, gelatin silver prints
- >Mexican Workers Leaving for the Melon Fields, Imperial Valley California, 1935, gelatin silver print, printed c. 1940s
- >Rural Rehabilitation Client, Tulare County, California, 1938
- >Vietnam, 1958
- >Yazoo Delta, Mississippi, 1938, gelatin silver prints, printed 1965
- >Richmond, California, 1942, gelatin silver print, printed c. 1965
- >Man with a Cap, 1935
- >City in Transition, 1942
- >Ex-Tenant Farmer on Relief Grant in the Imperial Valley, California, 1936
- >Roadside Camp, Bakersfield, California, 1935
- >Industrialized Agriculture, from Texas Farmer to Migratory Worker in Kern County, California, November, 1938
- >One Hundred Years of Independence, 1937, gelatin silver prints
- >Riley Savage, Utah, 1953, gelatin silver print, printed c. 1965
- >On the Great Plains, near Winner, South Dakota, 1938, gelatin silver print, printed 1950s
- >War Babies, Richmond, California, 1944, gelatin silver print, printed c. 1965
- >County Clare, Ireland, 1954
- >Death in the Doorway, Grayson, San Joaquin Valley, California, 1938, gelatin silver prints
- >Ex-Slave with a Long Memory, Alabama, 1938, gelatin silver print, printed 1950s
- >Ex-Slave with a Long Memory, Alabama, 1938, gelatin silver print, printed c. 1960s
- >Hands, Maynard and Dan Dixon, 1930, gelatin silver print, printed c. 1960s
- >Line-up at Social Security in Early Days of the Program, 1937, gelatin silver print, printed c. 1960s
- >On the Great Plains, near Winner, South Dakota, 1941
- >Untitled, c. 1940, gelatin silver prints, printed c. 1960s
- >Rebecca Chambers, Sausalito, California, 1954, gelatin silver print
- >St. George Highway and Brigham Young's Granddaughter, St. George, Utah, 1950s, gelatin silver print
- >Pledge to the Flag, 1942, gelatin silver print, printed c. 1965
- >Hoeing, Alabama, 1936, gelatin silver print
- >Funeral Cortège. End of an Era in a Small Valley Town, California, 1938, gelatin silver print, printed early 1950s
- >San Francisco Waterfront, 1934, gelatin silver print
- >Lap, 1953, gelatin silver print, printed c. 1965
- >Two Men Sitting, Visible from Neck Down, c. 1940
- >Mexican-American Girl, San Francisco, California, 1928
- >Farm Woman, c. 1940, gelatin silver prints
- >Richmond, California, 1942
- >Family on the Road, Oklahoma, 1938
- >Untitled, c. 1940, gelatin silver prints, printed c. 1960s
- >Church on the Great Plains, South Dakota, 1949
- >May Day Listener, San Francisco, California, 1934
- >In a Migratory Labor Contractor's Camp, Calipatria, California, 1937
- >Mary Ann Savage, Toquerville, Utah, 1933
- >Tractored Out, Childress County, Texas, 1938
- >End of Shift 3:30, Richmond, California, 1943
- >Demonstration, San Francisco, California, 1933
- >Ex-Slave with a Long Memory, Alabama, 1938
- >Plowing Field, 1937
- >Portrait of William, c. 1929
- >Rebecca Chambers, Sausalito, California, 1954
- >God Bless Nora Kennedy, 1954
- >Migratory Cotton Picker, Eloy, Arizona, 1940
- >U.S. Route 54, the Road West, New Mexico, 1938
- >Line up at Social Security in Early Days of the Program, 1937



## ACQUISITIONS

- >Patrick Flanagan on Tubber Green, 1954
- >Venezuela, 1960
- >Arkansas Farmers, Squatters near Bakersfield, California, 1935
- >Old Age near Washington, Pennsylvania, 1936
- >Death in the Doorway, Grayson, San Joaquin Valley, California, 1938
- >Hutterite Bible, West of Vermillion, South Dakota, 1941
- >Riverbank Gas Station, 1940
- >Window-Self-Portrait, Saint George, Utah, 1953
- >Lovers, Richmond, California, 1944
- >Andrew at Steep Ravine, Marin County, California, 1957
- >Woman from the Far West Welcomes Friends Gathering on Memorial Day in the Old Cemetery of Beryessa Valley, California, 1957
- >Woman Wearing Bonnet, n.d.
- >Mary Ann Savage, Toquerville, Utah, 1933
- >Patrick Flanagan on Tubber Green, 1954
- >Young Widow, Venezuela, 1960
- >Old Woman, Egypt, 1963
- >Two Women, Egypt, 1963
- >Untitled, n.d.
- >Texas Flood Refugees with their Possessions, 1938
- >Paul's Flag, Stinson Beach, California, c. 1955
- >A Young Girl in Ennis, Ireland, 1954
- >Irish Child, County Clare, Ireland, 1954
- >Portrait of a Child Pea Picker, 1935
- >Untitled, South Dakota, 1939
- >On the Great Plains, near Winner, South Dakota, 1938, gelatin silver prints
- >Migrant Mother Contact Sheet, 1939, gelatin silver print, printed 1960s
- >Woman with Scarf, c. 1958-1962
- >Cotton Sharecropper, Gren County, Georgia, 1937
- >Portrait of an Elderly Indonesian Woman, 1958
- >Woman on Stairs, Indonesia, 1958
- >Death in the Doorway, Grayson, San Joaquin Valley, California, 1938
- >Richmond, California, 1942
- >Vietnam, 1958
- >Demonstration, San Francisco, California, 1934
- >Grandfather and Grandson, Manzanar, 1942
- >Campesino, Venezuela, 1960
- >Egypt, c. 1963
- >Untitled, Ireland, 1954
- >Industrialized Agriculture, from Texas Farmer to Migratory Worker in Kern County, California, November, 1938
- >Untitled, c. 1963
- >Love and Marriage, 1952
- >Grain Elevator, Everett, Texas, 1938
- >I Am An American, Oakland, California, 1942
- >Death in the Doorway, Grayson, San Joaquin Valley, California, 1938
- >Man Engaged in Self Help Cooperative Dairy, c. 1935
- >Untitled, 1934
- >A Sign of the Times, Mended Stockings, Stenographer, San Francisco, California, 1934
- >Untitled, n.d.
- >Untitled, n.d.
- >Braided Hair, Bay Area, California, 1952
- >Pea Pickers, Nipomo, California, c. 1935
- >Ballet, Richmond, California, 1952, gelatin silver prints, 2016.191.1-143, Gift of Daniel Greenberg and Susan Steinhauser
- Langenheim, Frederick and William, American, 1809-1879
- >General View from the American Side (Niagara Falls), 1860, stereoscopic glass transparency, 2017.79.2, Pepita Milmore Memorial Fund
- Link, O. Winston, American, 1914-2001
- >Maude Bows to the Virginia Creeper, Green Cove, Virginia
- >Hawksbill Creek Swimming Hole, Luray, Virginia, 1956, gelatin silver prints, 2016.186.1-2, Gift of Norman S. and Carolyn K. Carr
- Mandel, Mike, American, born 1950
- >Joe Deal
- >Don Drowty
- >Ellen Brooks
- >Dennis Hearne
- >Elaine Mayes
- >Ed West
- >Leonard Freed
- >Harry Callahan
- >Gary Metz
- >Ansel Adams
- >Ed Ruscha
- >Mike Mandel
- >Anne Tucker
- >Phil Perkis
- >Michael Simon
- >Manuel Bravo
- >Nathan Lyons
- >Bill Arnold
- >Joyce Neimanas
- >Judy Dater
- >Burk Uzzle
- >Todd Walker
- >Eva Rubinstein
- >Fred McDarrah
- >Betty Hahn
- >Nick Hlobeczy
- >John Divola
- >Tom Barrow
- >Cal Kowal
- >Robert von Sternberg
- >Jim Alinder
- >M.J. Walker
- >Bill Parker
- >Al Woolpert
- >Duke Baltz
- >Gus Kayafas
- >Arnold Newman
- >Andy Anderson
- >Pete Bunnell
- >Bobby Heinecken
- >Micha Bar-Am
- >Beaumont Newhall
- >Jerry McMillan
- >Neal Slavin
- >Bill Jenkins
- >Emmet Gowin
- >Barbara Morgan
- >Lionel Suntop
- >Bunny Yeager
- >Doug Prince
- >Eileen Cowin
- >Reg Heron
- >Mike Bishop
- >Bob Fichter
- >Baseball Photographer Trading Cards Checklist, 1975, offset lithographs, 2016.114.1-55, Black Dog Private Foundation Fund
- Mann, Sally, American, born 1951
- >Deep South, Untitled (Three Drips), 1998
- >Battlefields, Cold Harbor (Battle), 2003, gelatin silver prints, 2016.194.1-2, Gift of the Collectors Committee and The Sarah and William L. Walton Fund
- McClees, James, American, 1822-1887
- >Chesnut Street Theatre, Philadelphia, 1850s, albumen print, 2017.66.1, Pepita Milmore Memorial Fund
- McCurry, Steve, American, born 1950
- >Procession of Nuns. Rangoon Burma/Myanmar, 1994
- >Dust Storm. Rajasthan, India, 1983, inkjet prints, printed 2016, 2016.183.1-2, Gift of Steve McCurry
- Nixon, Nicholas, American, born 1947
- >The Brown Sisters, Truro, Massachusetts, 2016, gelatin silver print, 2016.165.1, Randi and Bob Fisher Fund and Pepita Milmore Memorial Fund
- Norfolk, Simon, British, born Nigeria, 1963
- >The North Gate Baghdad, 2003, chromogenic print, printed 2004
- >Old Biplane on a Display Plinth at the Exhibition Grounds in Kabul
- >Bullet Scarred Outdoor Cinema at the Palace of Culture in Kabul
- >Victory Arch Built by the Northern Alliance at the Entrance to a Local Commander's HQ in Bamiyan, 2002, chromogenic prints, printed 2007, 2016.196.8-11, Gift of Dr. and Mrs. J. Patrick Kennedy
- Oldenburg, Claes, American, born Sweden, 1929
- >Sort of a Commercial for an Ice Bag, 1970, digital master of 16mm color sound film, 2017.54.75, Gift of Gemini G.E.L. and the Artist
- Owen, Hugh, British, 1808-1897
- >Oyster Boats, 1860s-1870s, albumen print, 2016.193.1, Gift of Hans P. Kraus Jr.
- Paglen, Trevor, American, born 1974
- >Untitled (Reaper Drone), 2010, chromogenic print, 2017.64.1, Pepita Milmore Memorial Fund, Charina Endowment Fund, and Heather and Jim Johnson Fund
- Parks, Gordon, American, 1912-2006
- >Harlem Rooftops, c. 1948, gelatin silver print, 2017.68.1, Alfred H. Moses and Fern M. Schad Fund
- Plumbe, John, Jr., American, 1809-1857
- >Portrait of a Man
- >Portrait of a Man, c. 1850, daguerreotypes, 2017.35.1-2, Alfred H. Moses and Fern M. Schad Fund
- Price, William Lake, British, c. 1810-c. 1896
- >Group with Horse and Carriage, 1850s, albumen print, 2016.167.1, Pepita Milmore Memorial Fund
- >Don Quixote in his Study, 1857, photogravure, 2017.70.2, Pepita Milmore Memorial Fund
- Rehn, Isaac, American, 1815-1883
- >Portrait of a Young Man, c. 1860, ambrotype, 2017.2.1, Robert B. Menschel and the Vital Projects Fund
- Rogovin, Milton, American, 1909-2011
- >Appalachia, 1960s
- >Appalachia, 1962
- >Buffalo, East Side, 1960s
- >Mexico, 1950s
- >Mexico, 1950s
- >Untitled (Storefront Churches)
- >Untitled (Storefront Churches)
- >Untitled (Storefront Churches), 1959-1961, gelatin silver prints, 2016.196.1-7 and 2016.196.12, Gift of Dr. and Mrs. J. Patrick Kennedy
- Rudolph, Charlotte, German, 1896-1983
- >Gret Palucca Dance Study I, 1925, gelatin silver print, 2017.89.1, Alfred H. Moses and Fern M. Schad Fund
- Russell, Andrew Joseph, American, 1830-1902
- >Stone Wall Rear of Fredericksburg, with Rebel Dead, 1863, albumen print, 2016.154.1, Robert B. Menschel and the Vital Projects Fund
- >The Great West Illustrated in a Series of Photographic Views Across the Continent, Taken Along the Line of the Union Pacific Railroad, West from Omaha, Nebraska, 1869, bound volume of fifty albumen prints, 2016.155.1, Avalon Fund and New Century Fund
- Schulz-Dornburg, Ursula, German, born 1938
- >Erevan—Gymri, 2001
- >Erevan—Sevan 09, 2004/2010

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- >Erevan—Sevan, 2002
- >Erevan—Gymri 08, 2004
- >Erevan—Gymri, 2000
- >Erevan—Mezamor, 2000
- >Erevan—Sevan 07, 2001
- >Gymri—Erevan 07, 2000
- >Sevan—Wardenis 02, 2002, gelatin silver prints, 2017.39.1–9, Charina Endowment Fund
- >Erevan—Gori (Tiflis), 2000, gelatin silver print, 2017.43.1, Gift of Ursula Schulz-Dornburg

Smith, Ming, American,  
born c. 1950

- >Sun Ra Space II, New York, New York, 1978
- >A Shopper at the Fair, Columbus, Ohio, c. 1980, gelatin silver prints, 2017.42.1–2, Charina Endowment Fund

Steinberg, Saul, American,  
born Romania, 1914–1999

- >Untitled, 1950, gelatin silver print, 2017.91.1, Robert B. Menschel and the Vital Projects Fund

Steiner, Ralph, American,  
1899–1986

- >Louis Lozowick, 1929, gelatin silver print, 2017.97.1, Robert B. Menschel and the Vital Projects Fund

Taylor-Johnson, Sam, British,  
born 1967

- >A Little Death, 2002, 35 mm film transferred to DVD, 2016.197.1, Gift of Heather Podesta Collection

Terris, Adolphe, French, 1820–1900

- >Sculpture de griffon sur un chantier à Marseille
- >Sculpture de griffon sur un chantier à Marseille
- >Sculpture de griffon sur un chantier à Marseille, c. 1866–1868, cyanotypes, 2017.41.1–3, Pepita Milmore Memorial Fund

Vignes, Louis, French, 1831–1896

- >Two Men in Ruins near Beyrouth, Lebanon, 1860s, albumen print, 2017.67.1, Pepita Milmore Memorial Fund

Weems, Carrie Mae, American,  
born 1953

- >Kitchen Table Series, 1990, twenty platinum prints and fourteen screenprints, printed 2003, 2017.4.1.1–34, Gift of the Collectors Committee and Robert B. Menschel and the Vital Projects Fund

Yamawaki, Michiko, Japanese,  
1910–2000

- >Ginza
- >Ginza
- >Ginza
- >Ginza
- >Ginza, c. 1932, gelatin silver prints, 2017.95.1–5, Alfred H. Moses and Fern M. Schad 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 2017. 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.

## SCULPTURES

- 1942.9.188  
Old: Donatello, *Bacchante*, n.d.  
New: Master of the Martelli Mirror, *A Bacchante*, late 15th or early 16th century
- 1942.9.192  
Old: Donatello, *Satyr*, n.d.  
New: Master of the Martelli Mirror, *A Satyr*, late 15th or early 16th century
- 1957.14.137  
Old: Donatello, *Ornamental Plaque*, n.d.  
New: Italian 15th Century, *Ornamental appliqué with triton, dolphins, and seed-pods*, possibly late 15th century
- 1942.9.190  
Old: Donatello, *Playing Putti*, n.d.  
New: Roman 15th Century, *Infant Bacchants with Pipes, a Vase, and a Mask of Silenus*, c. 1465/1471
- 1957.14.134  
Old: Donatello, *Saint Jerome*, mid 15th century  
New: North Italian (Veneto) 16th Century, *Saint Jerome in Penitence before a Rustic Church*, c. 1505/1510
- 1957.14.128  
Old: Mantuan 15th Century, *A Satyr (Making the Cuckold's Sign)*, fourth quarter 15th century  
New: Master of the Martelli Mirror, *A Satyr*, late 15th or early 16th century
- 1957.14.129  
*A Bacchante*  
Old: Mantuan 15th Century, fourth quarter 15th century  
New: Master of the Martelli Mirror, late 15th or early 16th century
- 1957.14.127  
Old: After Mantuan 19th Century, *A Satyr and a Bacchante*, 19th century  
New: European 19th Century, after the Master of the Martelli Mirror, *A Satyr and a Bacchante (Allegory of Reproduction)*, fourth quarter 19th century
- 1957.14.136  
Old: North Italian 16th Century, *Five Cupids at Play*, early 16th century  
New: Roman 15th Century, *Infant Bacchants with Pipes, a Vase, and a Mask of Silenus*, c. 1465/1471
- 1942.9.191  
Old: Paduan 16th Century, *Saint Jerome*, late 15th or early 16th century  
New: North Italian (Veneto) 16th Century, *Saint Jerome in Penitence before a Rustic Church*, c. 1505/1510

## DRAWINGS

- 2006.11.4  
*The Presentation of the Virgin in the Temple*  
Old: Netherlandish 17th Century, after Federico Barocci, c. 1610  
New: Attributed to Federico Barocci, c. 1600
- 2005.145.21  
*Two Nudes*  
Old: Auguste Rodin, c. 1900  
New: Odilon Roche, 1918/1947
- 1982.85.1  
*Studies of Nude Dancers*  
Old: Attributed to Auguste Rodin, c. 1900/1905  
New: Odilon Roche, 1918/1947

# EXHIBITIONS AND LOANS

During the fiscal year, 279 lenders from sixteen countries and thirty-four states loaned 1,557 works of art to twenty-one exhibitions. The Gallery also worked on another thirty-four exhibitions scheduled to open in the next five years and administered the tour of eight exhibitions. United States Government Indemnity was secured for three exhibitions on view in fiscal year 2017, resulting in savings of more than \$1,203,579 in insurance premiums.

›*Hubert Robert, 1733–1808*

Continued from the previous fiscal year to 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

›*Damien Hirst: The Last Supper*

Continued from the previous fiscal year to January 1, 2017  
Organized by the National Gallery of Art  
Judith Brodie, curator

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

Continued from the previous fiscal year to 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

›*Recent Acquisitions of Dutch and Flemish Drawings*

Continued from the previous fiscal year to January 2, 2017  
Organized by the National Gallery of Art  
Margaret Morgan Grasselli, curator  
Supported in part by a generous grant from the Thaw Charitable Trust

›*In the Tower: Barbara Kruger*

Continued from the previous fiscal year to January 22, 2017

Organized by the National Gallery of Art

Molly Donovan, curator  
Supported by the Tower Project of the National Gallery of Art

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

Continued from the previous fiscal year to 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*

Continued from the previous fiscal year to March 5, 2017  
Organized by the National Gallery of Art

Sarah Greenough, curator

›*Civic Pride: Group Portraits from Amsterdam*

Continued from the previous fiscal year to August 28, 2017  
Organized by the National Gallery of Art

Arthur Wheelock, curator  
Made possible by the Hata Foundation  
Supported, in part, by public funds from the Netherlands Cultural Services and through the generosity of Mrs. Henry H. Weldon

›*Drawings for Paintings in the Age of Rembrandt*

October 4, 2016–January 2, 2017  
Organized by the National Gallery of Art, Washington, and the

Fondation Custodia, Collection Frits Lugt, Paris  
Arthur Wheelock, curator  
Made possible through the generous support of Dr. Mihael and Mrs. Mahy Polymeropoulos  
Additional funding provided by the Exhibition Circle of the National Gallery of Art

›*Stuart Davis: In Full Swing*

November 20, 2016–March 5, 2017  
Organized by the National Gallery of Art, Washington, and the Whitney Museum of American Art, New York  
Harry Cooper, curator  
Made possible by Altria Group in celebration of the 75th Anniversary of the National Gallery of Art  
Major support provided by the Henry Luce Foundation  
Additional support provided by the Terra Foundation for American Art  
Supported by an indemnity from the Federal Council on the Arts and the Humanities

›*Rineke Dijkstra*

December 10, 2016–July 16, 2017  
Organized by the National Gallery of Art

Sarah Greenough, curator

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

February 5, 2017–June 4, 2017  
Organized by the Museum of Fine Arts, Boston, in association with the National Gallery of Art, Washington

Alison Luchs, curator  
Made possible by Altria Group on behalf of Ste. Michelle Wine Estates, and by Marchesi Antinori S.p.A.  
Major support provided by Sally Engelhard Pingree and The Charles Engelhard Foundation, and the Buffy and William Cafritz Family Foundation  
Additional funding provided by the Exhibition Circle of the National Gallery of Art

›*The Urban Scene: 1920–1950*

February 26, 2017–August 6, 2017  
Organized by the National Gallery of Art

Charles Ritchie, curator

›*In the Tower: Theaster Gates: The Minor Arts*

March 5, 2017–September 4, 2017  
Organized by the National Gallery of Art

Sarah Newman, curator  
Made possible by the Tower Project of the National Gallery of Art

›*East of the Mississippi: Nineteenth-Century American Landscape Photography*

March 12, 2017–July 16, 2017  
Organized by the National Gallery of Art, Washington, in association with the New Orleans Museum of Art

Diane Waggoner, curator  
Made possible through the generous support of the Trellis Fund  
Additional funding kindly provided by Kate and Wes Mitchell

›*The Woodner Collections: Master Drawings from Seven Centuries*

March 12, 2017–July 16, 2017  
Organized by the National Gallery of Art

Margaret Morgan Grasselli, curator  
›*Frédéric Bazille and the Birth of Impressionism*  
April 9, 2017–July 9, 2017  
Organized by the National Gallery of Art, Washington; the Musée Fabre, Montpellier; and the Musée d'Orsay, Paris  
Kimberly Jones, curator  
Made possible by leadership

support of The Leonard and Elaine Silverstein Family Foundation  
Major support provided through the generosity of the Virginia Cretella Mars Endowment Fund for the International Exchange of Art  
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

›*America Collects Eighteenth-Century French Painting*

May 21, 2017–August 20, 2017  
Organized by the National Gallery of Art

Yuriko Jackall, curator

›*Matthias Mansen: Configurations*

July 23, 2017–December 13, 2017  
Organized by the National Gallery of Art

John A. Tyson, curator

›*Edvard Munch: Color in Context*

September 3, 2017–January 28, 2018  
Organized by the National Gallery of Art

Jonathan Bober and Mollie Berger, curators

›*Posing for the Camera: Gifts from Robert B. Menschel*

September 17, 2017–January 28, 2018  
Organized by the National Gallery of Art

Sarah Greenough, curator

## LENDERS TO EXHIBITIONS

### Private Collections

Eduardo Abush  
Kate Agius  
Ambassador of France, London  
Anne Anka  
Susan Bay-Nimoy  
Rheda Becker  
Ms. Katrin Bellinger  
The Honorable Max N. Berry  
Mr. and Mrs. Leon D. Black  
Iwona Blazwick  
Jean Bonna  
Mary Boone  
Matthias Brunner  
Chris Carter and Dori Pierson  
Rosemarie Castoro  
Tony Cheng  
Paula Cooper  
Mr. de Royere  
Beth Rudin DeWoody  
Virginia Dwan  
Sarah G. Epstein  
Ernesto Esposito  
Anne Faggionato  
Peter Fleissig  
Greg French  
Glenn Fuhrman  
Tony Ganz

## EXHIBITIONS AND LOANS

- John and Jill Garcia  
Theaster Gates  
Stephen Geiger  
David and Susan Gersh  
Mr. and Mrs. Ralph Goldenberg  
Mr. and Mrs. Noam Gottesman  
Mr. and Mrs. Bernard Greenberg  
Mr. and Mrs. Kenneth Griffin  
Agnes Gund  
Nancy Hackerman  
Diane and Bruce Halle  
Thomas Harris  
Harry Waldron Havemeyer  
Michael Heizer  
Damien Hirst  
Maguerite Hoffman  
Charles Isaacs  
Mr. and Mrs. Conrad Janis  
Thomas Kaplan  
Nancy Reddin Kienholz  
Rotraut Klein-Moquay  
Joseph Kosuth  
Henry R. Kravis  
Barbara Kruger  
Jon Landau  
The Honorable and Mrs. Ronald S. Lauder  
Michael Lehr  
David Leventhal  
Richard and Jeanne Levitt  
Stephan Loewntheil  
Lin Lougheed  
W. Bruce and Delaney H. Lundberg  
Phyllis and William Mack  
Linda and Harry Macklowe  
David Mahoney  
Joel and Sherry Mallin  
Michael Mattis  
Janet Mavec  
Robert B. Menschel  
Robert E. Meyerhoff  
Marlene Meyerson  
The Honorable J. William Middendorf II  
Ron Miyashiro  
Robert Morris  
Adam Nathanson  
Philip Niarchos  
Selmo and Genny Nissenbaum  
Diane Nixon  
Russell Norton  
Claes Oldenburg  
Mr. Ivan E. Phillips  
Donn and Bob Poile  
Private collector  
David Rockefeller Sr.  
Deborah Ronnen  
Prentice and Paul Sack  
Photographic Trust  
Marissa Sackler  
Michael Salcman, M.D.  
Lord Harry Samuel  
Lionel Sauvage  
William L. Schaeffer  
Mrs. Douglas Scheumann  
Jean-Pierre Selz  
Robert and Anna Marie Shapiro  
Henry Silverman  
Sheldon H. Solow  
Stephen G. Stein  
Thomas F. Sterling  
Trustees of the 1990  
Children's Settlement  
Allen and Lynn Turner  
Neal Turtell  
Celia Forner Venturi
- Diane von Furstenberg  
H. Scott Wallace  
Dr. and Mrs. John C. Weber  
John Willenbecher  
Daniel Wolf  
Andrea Woodner  
Dian Woodner  
Mary Zlot  
Mr. and Mrs. Morris E. Zukerman
- Public Collections**
- AUSTRIA**  
Vienna: Albertina; Kunsthistorisches Museum Wien; Liechtenstein Museum
- BRAZIL**  
Sao Paulo: Museu de Arte de Sao Paulo Assis Chateaubriand
- CANADA**  
Montreal: Candian Centre for Architecture; 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**  
Le Havre: Musée Malraux  
Montpellier: Musée Fabre  
Paris: Bibliothèque Nationale de France; École Nationale Supérieure des Beaux-Arts; Kraemer Collection; Musée Carnavalet; Musée de l'Orangerie; Musée du Louvre; Musée du Petit Palais; Musée Marmottan-Claude Monet; Musée national d'art moderne, Centre Georges Pompidou  
Sceaux: Musée de l'Ile de France  
Versailles: Musée national des Châteaux de Versailles et de Trianon
- GERMANY**  
Berlin: Staatliche Museen zu Berlin, Gemäldegalerie; Staatliche Museen zu Berlin, Kunstbibliothek  
Bremen: Kunsthalle Bremen  
Cologne: Wallraf-Richartz-Museum  
Darmstadt: Hessisches Landesmuseum Darmstadt  
Dresden: Gemäldegalerie Alte Meister, Staatliche Kunstsammlungen  
Frankfurt: Städelsches Kunstinstitut  
Frankfurt am Main  
Hamburg: Hamburger Kunsthalle  
Karlsruhe: Staatliche Kunsthalle Karlsruhe  
Mannheim: Städtische Kunsthalle Mannheim
- Munich: Bayerisches Staatsgemäldesammlungen-Alte Pinakothek  
Schwerin: Staatliches Museum Schwerin
- IRELAND**  
Dublin: National Gallery of Ireland
- ITALY**  
Florence: Galleria degli Uffizi; Museo Nazionale del Bargello; Oratory of San Tomasso Aquino  
Pistoia: San Giovanni Fuorcivitas, Pistoia  
Rome: Galleria Lorcan O'Neill
- JAPAN**  
Yokohama: Yokohama Museum of Art
- NETHERLANDS**  
Amsterdam: Rijksmuseum  
Leiden: Stedelijk Museum De Lakenhal  
Rotterdam: Museum Boijmans Van Beuningen  
The Hague: Royal Picture Gallery Mauritshuis
- SPAIN**  
Madrid: Galería Helga de Alvear; Museo Thyssen-Bornemisza
- SWITZERLAND**  
Basel: Fondation Beyeler; Kunstmuseum Basel  
Zurich: Dena Capital Holdings Inc.; David M. Koester Gallery
- UNITED KINGDOM—ENGLAND**  
Bedfordshire: The National Trust  
London: The Courtauld Gallery, Courtauld Institute of Art; Dulwich Picture Gallery; The National Gallery; The Royal Collection; Tate; Johnny Van Haeften Ltd.  
Manchester: Manchester Art Gallery  
Newcastle upon Tyne: Newcastle University Library
- UNITED KINGDOM—SCOTLAND**  
Edinburgh: National Galleries of Scotland
- UNITED STATES**  
**Alabama**  
Birmingham: Birmingham Museum of 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 Diego: Timken Museum of Art  
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  
**District of Columbia**  
Washington: Hirshhorn Museum and Sculpture Garden; The Library of Congress; National Gallery of Art Library; National Museum of American History, Behring Center, Smithsonian Institution; Smithsonian American Art Museum; The Phillips Collection  
**Florida**  
Jacksonville: The Cummer Museum of Art & Gardens  
Palm Beach: Hall Collection Inc.  
West Palm Beach: Norton Gallery and School of Art  
**Illinois**  
Chicago: The Art Institute of Chicago  
**Indiana**  
Indianapolis: Indianapolis Museum of Art  
Muncie: David Owsley Museum of Art  
**Kentucky**  
Louisville: The Speed Art Museum  
**Louisiana**  
New Orleans: The Historic New Orleans Collection; New Orleans Museum of Art  
**Maryland**  
Baltimore: The Walters Art Museum  
Potomac: Glenstone Museum  
**Massachusetts**  
Andover: Addison Gallery of American Art  
Boston: Isabella Stewart Gardner Museum; Museum of Fine Arts  
Cambridge: Harvard Art Museums  
Newburyport: Museum of Old Newbury  
Williamstown: Sterling and Francine Clark Art Institute  
Worcester: Worcester Art Museum  
**Michigan**  
Detroit: The Detroit Institute of Arts  
**Minnesota**  
Minneapolis: Minneapolis Institute of Art  
**Missouri**  
Kansas City: The Nelson-Atkins Museum of Art  
St. Louis: Missouri History Museum; Saint Louis Art Museum

## NATIONAL GALLERY OF ART

### Nebraska

Omaha: Joslyn Art Museum

### New Hampshire

Hanover: Hood Museum of Art,  
Dartmouth College

### New Jersey

Princeton: Princeton University Art  
Museum

### New Mexico

Santa Fe: The Holt-Smithson  
Foundation

### New York

Brooklyn: Brooklyn Museum  
Buffalo: Albright-Knox Art Gallery  
New York: The Frick Collection; Hans  
P. Kraus, Jr., Inc.; The Metropolitan  
Museum of Art; The Morgan Library  
& Museum; The Museum of Modern  
Art; Museum of the City of New York;  
Estate of Robert Smithson; Solomon  
R. Guggenheim Museum; The  
Assadour O. Tavitian Trust U/A dated  
October 28, 2004; Whitney Museum  
of American Art  
Poughkeepsie: The Frances Lehman  
Loeb Art Center, Vassar College

### North Carolina

Raleigh: North Carolina Museum of Art

### Ohio

Cincinnati: American Premier  
Underwriters; Cincinnati Art  
Museum; Taft Museum of Art  
Cleveland: The Cleveland Museum of Art  
Columbus: Columbus Museum of Art  
Oberlin: Allen Memorial Art Museum,  
Oberlin College  
Toledo: Toledo Museum of Art

### Pennsylvania

Philadelphia: Library Company of  
Philadelphia; Philadelphia Museum  
of Art  
Pittsburgh: Carnegie Museum of Art

### Rhode Island

Providence: Rhode Island School of  
Design Museum of Art

### Texas

Dallas: Dallas Museum of Art  
Fort Worth: Amon Carter Museum;  
Kimbell Art Museum  
Houston: Sarah Campbell Blaffer  
Gallery; The Museum of Fine Arts

### Virginia

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

### Washington

Seattle: Seattle Art Museum

### LENDERS OF WORKS DISPLAYED WITH THE NGA COLLECTION

#### Anonymous

Bernardo Bellotto  
>Pima, *The Fortress of Sonnenstein*  
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*  
Jean-Antoine Houdon  
>Diana the *Huntress*  
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  
>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*

#### 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

#### 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*  
>Head of a *Girl*  
Jan Steen  
>The *Prayer Before the Meal*

#### The Metropolitan Museum of Art

Francesco di Giorgio Martini  
>The *Nativity*

#### Robert and Jane Meyerhoff Collection

Brice Marden  
>Cold *Mountain 5 (Open)*

#### Musée du Louvre, Réunion des Musées Nationaux, Paris

Venetian 16th Century  
>Boy on a *Dolphin*

#### National Museum of Health and Medicine, Institute of Pathology

Thomas 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  
>Aggressive *Character*  
>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*

#### The Saul Steinberg Foundation

Saul Steinberg  
>Awl/*Screwdriver*  
>Bellhop *Dog and Woman*  
>Camera (blue *jar-cover lens*)  
>Camera (film-*canister lens*)  
>Camera (reflector-*light lens*)  
>Deco *Skyscraper*  
>Envelope  
>Envelope  
>Envelope  
>Knife  
>Ledger *Book (green)*  
>Low-rise *Building*  
>Open *Book (Death as Liberty and  
portrait of a woman)*  
>Open *Spiral Notepad*  
>Paintbox  
>Paint *Brush*  
>Pen (marked *August 9, 1974*)  
>Ruler

#### U.S. Department of the Interior, National Park Service, Saint- Gaudens National Historic Site, Cornish, New Hampshire

Augustus Saint-Gaudens  
>Study *Head of a Black Soldier (6 works)*  
>Preliminary *Sketch for 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 Cézanne  
>Hamlet at *Payannet, near Gardanne*  
(Hameau à *Payannet près de  
Gardanne*)  
>Houses on a *Hill, Provence*  
[Maison sur un *colline*]  
>Still *Life with Skull*

#### Mr. and Mrs. Erving Wolf

Anna Hyatt Huntington  
>Yawning *Panther*  
Frederick William MacMonnies  
>Nathan *Hale*  
>Pan of *Rohallion*

## EXHIBITIONS AND LOANS

Paul Manship

- >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 1,071 works of art to 224 sites during fiscal year 2017. This number includes the loan of 888 works to temporary exhibitions at 184 institutions and the extended loan of 175 Gallery works to 32 sites. Six works from the Gallery's collections were on short-term loan to the permanent collections of four museums.

\*Works in the National Lending Service

#### AUSTRALIA

Melbourne, National Gallery of Victoria  
**Van Gogh and the Seasons: Images of Nature and Humanity**  
 April 28, 2017–July 12, 2017  
 Vincent van Gogh  
 >Farmhouse in Provence

#### AUSTRIA

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

**Raphael**

September 29, 2017–January 7, 2018  
 Raphael  
 >Bindo Altoviti

#### BRAZIL

São Paulo, Museu de Arte de São Paulo Assis Chateaubriand  
**Henri de Toulouse-Lautrec**  
 June 29, 2017–October 1, 2017  
 Henri de Toulouse-Lautrec  
 >Lady with a Dog\*  
 >A la Bastille (Jeanne Wenz)

#### CANADA

Montreal, Montreal Museum of Fine Arts  
**Chagall: Colour and Music**  
 January 16, 2017–June 4, 2017  
 Marc Chagall  
 >Houses at Vitebsk

#### CZECH REPUBLIC

Prague, Národní galerie v Praze  
**Henri Rousseau Le Douanier: Le Douanier Rousseau. L'innocence archaïque**  
 September 16, 2016–January 15, 2017  
 Henri Rousseau  
 >Tropical Forest with Monkeys\*

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

October 5, 2016–January 8, 2017  
 Circulated to: Antiguo Colegio de San Ildefonso, Mexico City  
 February 7, 2017–May 2, 2017  
 Circulated to: Dallas Museum of Art  
 May 28, 2017–September 3, 2017  
 Josef Albers  
 >White Line Square XII  
 Peggy Bacon  
 >Frenzied Effort  
 after F. Bartoli  
 >Ki-On-Twog-Ky, or Cornplanter  
 Leonard Baskin  
 >The Hydrogen Man  
 Romare Bearden  
 >Home to Ithaca  
 George Bellows  
 >A Stag at Sharkey's  
 >Splinter Beach  
 James Bennett, after Jacob C. Ward  
 >View of the Natural Bridge  
 William James Bennett, after George Cooke  
 >City of Charleston, S. Carolina, looking across Cooper's River  
 Thomas Hart Benton  
 >Departure of the Joads  
 Albion Bicknell  
 >A Sun-dappled Meadow by a River  
 Isabel Bishop  
 >Noon Hour  
 William Bradford  
 >Among the Ice Floes  
 George Loring Brown  
 >A View Near Rome  
 Bernarda Bryson  
 >Arkansas Sharecroppers  
 Alexander Calder  
 >The Big I  
 Mary Cassatt  
 >Woman Bathing  
 >The Visitor  
 >The Banjo Lesson  
 >The Coiffure

>The Letter

- Elizabeth Catlett
- >Untitled (Harriet Tubman)
- Vija Celmins
- >Concentric Bearings, D
- Jean Charlot
- >Tortilla Maker
- Chuck Close
- >Leslie/Fingerprint/Silk Collé
- Stuart Davis
- >Barber Shop Chord
- Dorothy Dehner
- >Figures in Landscape
- Willem de Kooning and Harold Rosenberg (author)
- >Revenge
- Charles B. J. Fèvret de Saint-Mémin
- >Folio 2 of Saint-Mémin Album
- >Folio 9 of Saint-Mémin Album
- >Folio 27 of Saint-Mémin Album
- >Folio 31 of Saint-Mémin Album
- Richard Diebenkorn
- >Green
- Jim Dine
- >Five Paintbrushes (third state)
- Mabel Dwight
- >Queer Fish Josef Albers, Tlaloc
- >Stick 'Em Up
- Michele Fanoli, after Richard Caton Woodville
- >Politics in an Oyster House
- Lyonel Feininger
- >The Gate (Das Tor)
- William Forrester, after Frederic Edwin Church
- >Heart of the Andes
- Helen Frankenthaler
- >Savage Breeze
- Valentine Green, after Thomas Stothard, after Charles Willson Peale
- >George Washington
- Jolán Gross-Bettelheim
- >Home Front
- Guerrilla Girls
- >Do women have to be naked to get into the Met. Museum?
- Robert Gwathmey
- >The Hitchhiker
- John Hall, after Benjamin West
- >William Penn's Treaty with the Indians
- Childe Hassam
- >The Lion Gardiner House, Easthampton
- Robert Havell, after John James Audubon
- >American White Pelican
- >American Flamingo
- Stanley William Hayter
- >Danse du Soleil
- John Hill, after William Guy Wall
- >New York from Weehawk
- >View from Fishkill Looking to West Point
- Carl Hoeckner
- >Cold Steel
- Jenny Holzer
- >Truism
- Winslow Homer
- >Eight Bells
- >Saved
- after Winslow Homer
- >The Army of the Potomac—A Sharp-Shooter on Picket Duty
- Edward Hopper
- >American Landscape
- >The Locomotive
- Johann Hürlimann, after Karl Bodmer
- >Siñ-Chidä and Mahchsi-Karehde
- Jasper Johns
- >Flags I
- William H. Johnson
- >Blind Singer
- Alfred Jones, after Richard Caton Woodville
- >Mexican News
- Elbridge Kingsley
- >New England Elms
- Mauricio Lasansky
- >Sol y Luna
- Martin Lewis
- >Stoops in Snow
- >Arc Welders at Night
- Roy Lichtenstein
- >Sweet Dreams, Baby!
- Glenn Ligon
- >Untitled: Four Etchings [B]
- William Home Lizars, after John James Audubon
- >Great American Cock
- Louis Lozowick
- >Still Life #2
- >New York
- >Subway Construction
- Helen Lundeberg
- >Planets
- Brice Marden
- >Ten Days (I)
- John Marin
- >Woolworth Building, No.1
- >Woolworth Building (The Dance)
- >Brooklyn Bridge #6 (Swaying)
- Reginald Marsh
- >Tattoo-Shave-Haircut
- >Etinge Follies
- Mary Nimmo Moran
- >Tween the Gloaming and the Mirk
- Thomas Moran
- >Mountain of the Holy Cross, Colorado
- >The Much Resounding Sea
- Eugene Morley
- >Jersey Landscape
- Robert Motherwell
- >Harvest, with Orange Stripe
- Thomas Nast
- >Why He Cannot Sleep
- Louise Nevelson
- >Magic Garden
- >Magic Garden
- Albert Newsam, after Charles Bird King
- >Ne-Sou-A Quoit, a Fox Chief
- Claes Oldenburg
- >Profile Airflow
- Frances Flora Bond Palmer
- >"Wooding Up" on the Mississippi
- >A Midnight Race on the Mississippi
- Peter Pelham
- >Cotton Mather
- Joseph Pennell
- >Hail America
- Jackson Pollock
- >Untitled
- >Untitled
- Maurice Brazil Prendergast
- >Central Park
- Martin Puryear
- >Untitled
- Robert Rauschenberg
- >Accident
- >Booster

NATIONAL GALLERY OF ART

>Cardbird II  
Paul Revere  
>Buried with Him by Baptism  
Paul Revere, after Henry Pelham  
>The Boston Massacre (The Bloody Massacre)  
Diego Rivera  
>Viva Zapata  
Ed Ruscha  
>Standard Station  
John Singer Sargent  
>Study of a Seated Man  
John Sartain, after George Caleb Bingham  
>The County Election  
Edward Savage, after Robert Edge Pine  
>Congress Voting Independence  
Richard Serra  
>Bo Diddley  
Dominic Serres  
>The Phoenix and the Rose Engaged by the Enemy's Fire  
Ships and Galleys  
Charles Sheeler  
>Delmonico Building  
John Simon, after John Verelst  
>Ho Nee Yeath Taw No Row, King of the Generethgarick  
>Etow Oh Koam, King of the River Nation  
>Sa Ga Yeath Qua Pieth Tow, King of the Maquas  
>Tee Yee Neen Ho Ga Row, Emperor of the Six Nations  
David Alfaro Siqueiros  
>Reclining Nude  
>Black Woman (Dama negra)  
John Sloan  
>Anshutz on Anatomy  
>Turning Out the Light  
>McSorley's  
>Mosaic  
David Smith  
>A Letter  
Kiki Smith  
>[untitled]  
Benton Murdoch Spruance  
>Riders of the Apocalypse  
Wayne Thiebaud  
>Eight Lipsticks  
Sylvia Wald  
>Between Dimensions  
Charles A. Walker  
>Evening on a River with a Boatman  
Kara Walker  
>no world  
Andy Warhol  
>Marilyn Monroe (Marilyn)  
Max Weber  
>Prayer  
James Lesesne Wells  
>Looking Upward  
James McNeill Whistler  
>Florence Leyland  
>Rotherhithe  
>Nocturne  
>Nocturne  
Charles White  
>We Have Been Believers  
Henry Wolf, after Alexander Harrison  
>Le Crépuscule  
Grant Wood  
>Shrine Quartet  
>Fertility

José Clemente Orozco (displayed in Mexico City and Dallas only)  
>The Family (La familia)  
>Flag (Bandera)  
>Requiem  
>Corner of a House and Figures (Esquina de casa y figuras)

DENMARK

Copenhagen, Ordrupgaard  
**Monet: A Step Beyond Impressionism**  
August 19, 2016–December 4, 2016  
Claude Monet  
>Bridge at Argenteuil on a Gray Day

**Pissarro. Between Danish Golden Age Painting and French Impressionism**  
March 9, 2017–July 2, 2017  
Camille Pissarro  
>A Creek in St. Thomas (Virgin Islands)\*  
>Bridge at Caracas

Copenhagen, Statens Museum for Kunst  
**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

FINLAND

Helsinki, Ateneum Art Museum, Finnish National Gallery  
**Alice Neel—A Retrospective**  
June 10, 2016–October 9, 2016  
Circulated to: Gemeentemuseum Den Haag  
November 5, 2016–February 12, 2017  
Circulated to: Fondation Vincent van Gogh—Arles  
March 4, 2017–September 17, 2017  
Alice Neel  
>Loneliness  
>Hartley

Helsinki, Helsinki Art Museum  
**Yayoi Kusama: In Infinity**  
October 7, 2016–January 22, 2017  
Yayoi Kusama  
>Infinity Nets Yellow

FRANCE

Giverny, Musée des impressionnismes Giverny  
**In Concert! (Tintamarre). Musical instruments in art between the 1860s and the 1910s**  
March 24, 2017–July 2, 2017  
Auguste Renoir  
>Young Spanish Woman with a Guitar

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

Lyon, Musée des Beaux-Arts de Lyon  
**Matisse en noir et blanc**  
December 2, 2016–March 6, 2017  
Henri Matisse  
>Still Life with Sleeping Woman

Montpellier, Musée Fabre  
**Frédéric Bazille and the Birth of Impressionism**  
June 25, 2016–October 16, 2016  
Circulated to: Musée d'Orsay  
November 15, 2016–March 5, 2017  
Circulated to: National Gallery of Art  
April 9, 2017–July 9, 2017  
Jean-Baptiste-Camille Corot  
>The Artist's Studio  
Claude Monet  
>Bazille and Camille (Study for "Déjeuner sur l'Herbe")  
>Sainte-Adresse  
Berthe Morisot  
>The Harbor at Lorient  
Frédéric Bazille  
>Young Woman with Peonies  
>The Western Ramparts at Aigues-Mortes\*  
>Edmond Maître\*  
Paul Guigou  
>Washerwomen on the Banks of the Durance  
Henri Fantin-Latour  
>Pansies

**Francis Bacon/Bruce Nauman/Concept/Expression**  
June 30, 2017–November 5, 2017  
Francis Bacon  
>Study for a Running Dog\*

Paris, Fondation Custodia, Collection Frits Lugt  
**Drawings for Paintings in the Age of Rembrandt**  
February 3, 2017–May 7, 2017  
Rembrandt van Rijn  
>Jan Cornelisz Sylvius, the Preacher  
Pieter Molijn  
>Landscape with Open Gate  
Nicolaes Pietersz Berchem  
>Four Sheep and a Cow  
Abraham Bloemaert  
>Head of an Old Man  
Cornelis Bega  
>The Alchemist  
Aelbert Cuyp  
>Landscape with Herdsmen

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

**Cézanne Portraits**  
June 13, 2017–September 24, 2017  
Paul Cézanne  
>The Gardener Vallier  
>The Artist's Father, Reading "L'Événement"  
>Antony Valabrègue  
>Boy in a Red Waistcoat

Paris, Musée du Louvre  
**Edme Bouchardon de sanquine et de marbre**  
September 12, 2016–December 5, 2016  
Circulated to: The J. Paul Getty Museum  
January 10, 2017–April 4, 2017  
Edme Bouchardon  
>Cupid (displayed in France only)  
>Head of a Boy  
>Rocaille Fountain with Venus, Amorini, and Swans

**Vermeer and the Masters of Genre Painting: Inspiration and Rivalry**  
February 20, 2017–May 22, 2017  
Circulated to: National Gallery of Ireland  
June 17, 2017–September 17, 2017  
Gabriel Metsu  
>The Intruder  
Gerard ter Borch the Younger  
>The Sutor's Visit  
Johannes Vermeer  
>Woman Holding a Balance  
>A Lady Writing  
Caspar Netscher  
>A Woman Feeding a Parrot, with a Page

Paris, Musée du Luxembourg  
**Henri Fantin-Latour (1836–1904)**  
September 14, 2016–February 12, 2017  
Circulated to: Musée de Grenoble  
March 18, 2017–June 18, 2017  
Henri Fantin-Latour  
>Self-Portrait

Paris, Musée du Quai Branly  
**The Color Line: African American Artists and Segregation**  
October 4, 2016–January 15, 2017  
James Lesesne Wells  
>Looking Upward  
Glenn Ligon  
>Condition Report  
>Condition Report  
Aaron Douglas  
>Into Bondage

Paris, Musée Marmottan Monet  
**Camille Pissarro: Le Premier des Impressionnistes**  
February 23, 2017–July 2, 2017  
Camille Pissarro  
>Peasant Girl with a Straw Hat  
>Two Women Chatting by the Sea, St. Thomas\*

**Monet, Collector**  
September 14, 2017–January 14, 2018  
Auguste Renoir  
>Madame Monet and Her Son  
Paul Cézanne  
>Still Life with Milk Jug and Fruit\*

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



## EXHIBITIONS AND LOANS

- >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-cross'd 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 Mouneria 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  
 Circulated to: Schirn Kunsthalle Frankfurt  
 February 10, 2017–June 5, 2017  
 René Magritte  
 >The Blank Signature\*

**Walker Evans**  
 April 26, 2017–August 14, 2017  
 Circulated to: San Francisco Museum of Modern Art  
 September 30, 2017–February 4, 2018  
 >Tupelo, Mississippi  
 >Debris  
 >Ringling Bandwagon  
 >Subway Portrait  
 >Subway Portrait  
 >Subway Portrait  
 >Subway Portrait  
 >Subway Portrait  
 >Cover for The Passengers  
 >Bridgeport, Connecticut  
 >Bridgeport, Connecticut  
 >Bridgeport, Connecticut

- >Bridgeport, Connecticut
- >Bridgeport, Connecticut
- >Bridgeport, Connecticut
- >Bridgeport, Connecticut
- >Battlefield Monument, Vicksburg, Mississippi
- >Sixth Avenue El, New York City

Réunion des Musées Nationaux and Galeries nationales du Grand Palais  
**Rodin, l'exposition du centenaire**  
 March 20, 2017–July 31, 2017  
 Auguste Rodin  
 >Eve Eating the Apple  
 >La France

Versailles, Musée national des Châteaux de Versailles et de Trianon  
**Fêtes et divertissements a la cour**  
 November 29, 2016–March 26, 2017  
 Jean-Baptiste Oudry  
 >Henri Camille, Chevalier de Beringhen

### GERMANY

Berlin, Martin-Gropius-Bau  
**The Luther Effect. Protestantism—500 Years in the World**  
 April 12, 2017–November 5, 2017  
 Attributed to Frederick Kemmelmeyer  
 >Martin Luther

Berlin, Staatliche Museen zu Berlin  
**"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

Bremen, Kunsthalle Bremen  
**Max Liebermann: Riding, Tennis, Polo. From Leisure Activity to Modern Sports**  
 October 22, 2016–February 26, 2017  
 Edgar Degas  
 >The Riders

**Max Beckmann. The World as a Stage**  
 September 30, 2017–February 4, 2018  
 Max Beckmann  
 >The Argonauts [left panel]\*  
 >The Argonauts [middle panel]\*  
 >The Argonauts [right panel]\*  
 >Beckmann Sketchbook 23  
 >Beckmann Sketchbook 39  
 >Beckmann Sketchbook 26  
 >Beckmann Sketchbook 15  
 >Beckmann Sketchbook 18  
 >Dancer and Male Audience

Düsseldorf, Museum Kunst Palast  
**Before the Curtain, Behind the Veil, Revelation and Concealment since the Renaissance**  
 October 1, 2016–January 22, 2017  
 Edouard Vuillard  
 >The Yellow Curtain

Frankfurt, Städtisches Kunstinstitut und Städtische Galerie  
**Matisse—Bonnard. "Long live painting!"**  
 September 13, 2017–January 14, 2018

- Henri Matisse
- >Pianist and Checker Players
- Pierre Bonnard
- >Work Table

Hamburg, Hamburger Kunsthalle  
**The School of Titian—Paris Bordone and Venetian Painting**  
 February 23, 2017–May 21, 2017  
 Titian  
 >Portrait of a Lady

Munich, Haus der Kunst  
**Postwar: Art between the Pacific and the Atlantic, 1945–1965**  
 October 14, 2016–March 26, 2017  
 Jean Dubuffet  
 >La dame au pompon\*

Potsdam, Museum Barberini  
**Impressionism: The Art of Landscape**  
 January 23, 2017–May 28, 2017  
 Claude Monet  
 >The Bridge at Argenteuil

### ITALY

Rome, Museo Galleria di Villa Borghese  
**The Birth of the Still Life**  
 November 16, 2016–March 12, 2017  
 Pensionante del Saraceni  
 >Still Life with Fruit and Carafe

Rome, Palazzo Braschi  
**Artemisia Gentileschi and Her Times**  
 November 30, 2016–May 7, 2017  
 Bernardo Cavallino  
 >The Triumph of Galatea

Rome, Scuderie del Quirinale  
**Pablo Picasso between Cubism and Classicism: 1915–1925**  
 September 21, 2017–January 21, 2018  
 Pablo Picasso  
 >Harlequin Musician

### JAPAN

Kyoto, The National Museum of Modern Art, Kyoto  
**Mary Cassatt Retrospective**  
 September 27, 2016–December 4, 2016  
 Mary Cassatt  
 >Children Playing on the Beach\*

Sapporo, Hokkaido Museum of Modern Art  
**Van Gogh & Japan**  
 August 26, 2017–October 15, 2017  
 Vincent van Gogh  
 >Still Life of Oranges and Lemons with Blue Gloves

Sendai, The Miyagi Museum of Art  
**Renoir Image of Women**  
 January 14, 2017–April 16, 2017  
 Auguste Renoir  
 >The Dancer  
 >Girl with a Basket of Fish  
 >Girl with a Basket of Oranges

Tokyo, Mori Arts Center Gallery  
**Marie Antoinette—The queen who loved art and France**  
 October 25, 2016–February 26, 2017  
 after Élisabeth-Louise Vigée Le Brun  
 >Marie-Antoinette\*

Tokyo, The National Museum of Western Art  
**Lucas Cranach the Elder. A Renaissance Master and his Legacy**  
 October 15, 2016–January 15, 2017  
 Circulated to: The National Museum of Art, Osaka  
 January 28, 2017–April 16, 2017  
 Lucas Cranach the Elder  
 >The Nymph of the Spring

### KOREA, REPUBLIC OF (SOUTH KOREA)

Seoul, Seoul Museum of Art  
**Renoir Image of Women**  
 December 16, 2016–March 26, 2017  
 Circulated to: The Miyagi Museum of Art  
 January 14, 2017–April 16, 2017  
 Auguste Renoir  
 >Woman with a Cat  
 >Child with Toys—Gabrielle and the Artist's Son, Jean

### MEXICO

Mexico City, Museo Nacional de Arte  
**Desnudo en el paisaje. Felipe Santiago Gutiérrez.**  
 September 12, 2017–January 18, 2018  
 Jean-Baptiste-Camille Corot  
 >Italian Girl

### NETHERLANDS

The Hague, Royal Picture Gallery Mauritshuis  
**Slow Food: Still Lifes of the Golden Age**  
 March 9, 2017–25 June 25, 2017  
 Osias Beert the Elder  
 >Dishes with Oysters, Fruit, and Wine  
 Pieter Claesz  
 >Still Life with Peacock Pie

### SPAIN

Barcelona, Museu Picasso  
**The Crystal in the Flame: Cubism and War**  
 October 20, 2016–January 29, 2017  
 Jacques Lipchitz  
 >Bas-Relief, I

Madrid, Fundación Juan March  
**Lyonel Feininger**  
 February 17, 2017–May 28, 2017  
 Lyonel Feininger  
 >Zirchow VII\*

Madrid, Fundación MAPFRE, Instituto de Cultura  
**Zuloaga in Paris of La Belle Époque (1889–1914)**  
 September 28, 2017–January 7, 2018  
 Paul Gauguin  
 >Self-Portrait Dedicated to Carrière

NATIONAL GALLERY OF ART

Madrid, Museo Nacional Centro de Arte Reina Sofía

**Marcel Broodthaers: A Retrospective**

October 4, 2016–January 9, 2017

Circulated to: Kunstsammlung Nordrhein-Westfalen  
March 4, 2017–June 11, 2017

Marcel Broodthaers

>Panneau de Moules (Panel of Mussels)

Madrid, Museo Thyssen-Bornemisza

**Caillebotte, Painter and Gardener**

July 19, 2016–October 30, 2016

Gustave Caillebotte

>Skiffs\*

**Renoir's Caress: Tactile Sense and Intimacy**

October 18, 2016–January 22, 2017

Circulated to: Museo de Bellas Artes de Bilbao

February 7, 2017–May 15, 2017

Auguste Renoir

>Mlle Charlotte Berthier

**Venice: The Triumph of Beauty and the Destruction of Painting**

June 20, 2017–September 24, 2017

Giovanni Battista Moroni

>"Titian's Schoolmaster"

SWITZERLAND

Basel, Fondation Beyeler

**Monet**

January 22, 2017–May 28, 2017

Claude Monet

>Waterloo Bridge, London, at Sunset

Bern, Zentrum Paul Klee

**10 American Artists: After Paul Klee**

September 14, 2017–January 7, 2018

William Baziotès

>Pierrot

>Untitled

>Untitled

>Untitled

>Untitled

Lugano, Museo d'arte della Svizzera italiana

**Sulle vie dell'illuminazione. Il mito dell'India nella cultura occidentale 1808–2017**

September 24, 2017–January 21, 2018

Allen Ginsberg

>Shambhu Bharti Baba..., 1962

>Sea of Japan, returning after year and half in India..., 1963

>From roof of Brahmin's house wherein we'd rented Third floor room..., 1963

>Peter Orlovsky smoking Indian Hemp..., 1962

>"Peter lying dressed up in pants on mattress picking his red moustache...", 1962

Martigny, Fondation Pierre Gianadda  
Martigny

**Paul Cézanne**

June 16, 2017–November 19, 2017

Paul Cézanne

>Montagne Sainte-Victoire, from near Gardanne\*

UNITED KINGDOM–ENGLAND

London, The British Museum

**The American Dream: Pop to the Present**

March 9, 2017–June 18, 2017

Jasper Johns

>0 through 9

>Figure 2

>Figure 5

>Figure 1

>Figure 7

>Figure 0

>Figure 9

>Figure 3

>Figure 4

>Figure 6

>Figure 8

Robert Rauschenberg

>Page 2

>Link

>Preview

>Cardbird Door

>Tilt

>Sky Rite

>Medallion

Sam Francis

>Always In and Out of Need

Ed Ruscha

>Big Dipper over Desert

>Hollywood

London, The National Gallery

**Beyond Caravaggio**

October 12, 2016–January 15, 2017

Circulated to: National Gallery of Ireland

February 11, 2017–May 14, 2017

Circulated to: National Galleries of Scotland

June 17, 2017–September 24, 2017

Jusepe de Ribera

>The Martyrdom of Saint Bartholomew

**Michelangelo & Sebastiano**

March 15, 2017–June 25, 2017

Sebastiano del Piombo

>A Prophet Addressed by an Angel

London, National Portrait Gallery

**Howard Hodgkin—Absent Friends**

March 23, 2017–June 18, 2017

Howard Hodgkin

>Souvenirs

London, Royal Academy of Arts

**Abstract Express**

September 20, 2016–January 2, 2017

Circulated to: Museo Guggenheim Bilbao

February 2, 2017–June 4, 2017

Mark Rothko

>Interior\*

>Untitled

Robert Motherwell

>In Plato's Cave No. 1

Joan Mitchell

>Salut Tom

**Jasper Johns: 'Something**

**Resembling Truth'**

September 23, 2017–December 10, 2017

Jasper Johns

>Perilous Night

>Between the Clock and the Bed

>Field Painting

>No

>Spring

London, Tate

**Georgia O'Keeffe**

July 6, 2016–October 30, 2016

Circulated to: BA-CA Kunstforum

December 7, 2016–March 26, 2017

Circulated to: Art Gallery of Ontario

April 22, 2017–July 30, 2017

Alfred Stieglitz

>From the Back-Window—291

(displayed in United Kingdom only)

>Paul Rosenfeld (displayed in

United Kingdom only)

>John Marin

>Claudia O'Keeffe (displayed in

United Kingdom only)

>Rebecca Salsbury Strand

(displayed in United Kingdom only)

>Barn & Snow

>Lake George

>Door to Shanty, Lake George

(displayed in United Kingdom only)

>Portrait of Georgia, No. 2

>Lake George

>From the Shelton, New York

(Room 3003) Looking Southeast

>New York from An American Place

(displayed in United Kingdom only)

>From the Shelton, New York,

Looking East (displayed in United

Kingdom only)

>Georgia O'Keeffe at 291 (displayed

in United Kingdom only)

>Georgia O'Keeffe

>Georgia O'Keeffe

>Georgia O'Keeffe—Torso (displayed

in United Kingdom only)

>Georgia O'Keeffe—Torso (displayed

in United Kingdom only)

>Georgia O'Keeffe

>Georgia O'Keeffe

>Georgia O'Keeffe—Breasts

(displayed in United Kingdom only)

>Georgia O'Keeffe (displayed in

United Kingdom only)

>Ida and Georgia O'Keeffe

>Georgia O'Keeffe

>Georgia O'Keeffe

>Line and Curve (displayed in

United Kingdom only)

>Sky with Flat White Cloud

>No. 14 Special

>Winter Road I

>Wall with Green Door

UNITED STATES

**Alaska**

Anchorage, Anchorage Museum

of History and Art

**Camouflage: In Plain Sight**

October 28, 2016–February 5, 2017

Jasper Johns

>Target [artist's proof: white]

**California**

Claremont, Pitzer College Art Galleries

**Juan Downey: Radiant Nature**

September 6, 2017–December 15, 2017

Juan Downey

>Against Shadows

>Nostalgic Item

>Seven Critics

Los Angeles, The J. Paul Getty Museum  
**Eyewitness Views: Making History in the Capitals of Eighteenth-Century Europe**

May 9, 2017–July 30, 2017

Circulated to: Minneapolis Institute of Art

September 10, 2017–December

31, 2017

Antonio Joli

>Procession in the Courtyard of the

Ducal Palace, Venice\*

Canaletto

>The "Giovedì Grasso" Festival

before the Ducal Palace in Venice

(displayed in California only)

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

>Yellow Panel

>Gray Panel

>Red Panel

>Red-Orange Panel

>White Panel

>Black Panel

>Dark Blue Panel

>Dark Green Panel I

>Dark Green Panel II

>Dark Red-Violet Panel

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

## EXHIBITIONS AND LOANS

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 Contexts—One Uncoded)
- >Two Sunsets (One with Square Blue Moon)
- >Keys (with Intrusion)
- Julie Mehretu
- >Myriads, Only by Dark [entire polyptych]
- Susan Rothenberg
- >Puppet Series #1
- >Puppet Series #2
- >Puppet Series #3
- >Puppet Series #4

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

- March 19, 2017–September 10, 2017
- Donald Judd
- >Untitled
- Jo Baer
- >Horizontals Flanking (Small, Thalo-Green Line)
- >Horizontals Flanking (Small, Thalo-Green Line)
- Carl Andre
- >64 Steel Square
- Lawrence Weiner
- >Structure Poem
- Robert Smithson
- >Glass Stratum
- >A Nonsite, Pine Barrens, New Jersey
- >A Nonsite, Pine Barrens, New Jersey [Photostat of map with typed text]
- Robert Morris
- >Untitled (Battered Cubes)
- Yves Klein
- >L'eau et le Feu (F 113)

### Playing with Fire: Paintings by Carlos Almaraz

- August 6, 2017–December 3, 2017
- Carlos Almaraz
- >Europe and the Jaguar

San Francisco, California Palace of the Legion of Honor, The Fine Arts Museums of San Francisco

### The Brothers Le Nain: Painters of 17th-Century France

- October 8, 2016–January 29, 2017
- Circulated to: Musée du Louvre-Lens
- March 22, 2017–June 26, 2017
- Louis Le Nain
- >Landscape with Peasants
- >Peasant Interior

### Degas, Impressionism, and the Paris Millinery Trade

- June 24, 2017–September 25, 2017
- Edgar Degas
- >Woman Viewed from Behind (Visit to a Museum)

### Danny Lyon: Message to the Future

- November 5, 2016–April 30, 2017

Danny Lyon

- >Clifford Vaughs, Student Nonviolent Coordinating Committee (SNCC) Photographer, Arrested by the National Guard, Cambridge, Maryland

### Colorado

- Denver, Denver Art Museum
- The Art of American Dance**
- July 10, 2016–October 2, 2016
- Circulated to: Crystal Bridges Museum of American Art
- October 22, 2016–January 16, 2017
- 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

### Splendors of the Venetian Renaissance

- October 2, 2016–February 12, 2017
- Circulated to: North Carolina Museum of Art
- March 4, 2017–June 18, 2017
- Vittore Carpaccio
- >The Flight into Egypt
- Bartolomeo Veneto
- >Portrait of a Gentleman

### Shade: Clyfford Still/Mark Bradford

- April 9, 2017–July 16, 2017
- Mark Bradford
- >Legendary

### Connecticut

- Greenwich, Bruce Museum of Arts and Science
- Alfred Sisley (1839–1899): Impressionist Master**
- January 21, 2017–May 21, 2017
- Circulated to: Hôtel de Caumont, Centre d'Art
- June 10, 2017–October 15, 2017
- Alfred Sisley
- >Boulevard Héloïse, Argenteuil
- >Flood at Port-Marly

New Haven, Yale University Art Gallery

### Art and Industry in Early America: Rhode Island Furniture, 1650–1830

- August 19, 2016–January 8, 2017
- John Goddard
- >Card Table

### District of Columbia

- Washington, American University Museum at the Katzen Arts Center
- Val Lewton: From Hollywood to Brezewood**
- June 17, 2017–August 13, 2017
- Val Lewton
- >Dale City, Virginia

Washington, Hirshhorn Museum and Sculpture Garden

### Yayoi Kusama: Infinity Mirrors

- February 16, 2017–May 7, 2017
- Yayoi Kusama
- >Infinity Nets Yellow

Washington, National Portrait Gallery

### America's Presidents Gallery

- April 11, 2017–September 4, 2017
- Gilbert Stuart
- >George Washington (Vaughan portrait)
- >George Washington

Washington, Arthur M. Sackler Gallery

### The Power of Red

- September 3, 2016–February 20, 2017
- Mark Rothko
- >Untitled (Seagram Mural sketch)\*

### Florida

- Sarasota, The John and Mable Ringling Museum of Art
- A Feast for the Senses: Art and Experience in Medieval Europe**
- February 4, 2017–April 30, 2017
- Master of the Saint Lucy Legend
- >Mary, Queen of Heaven

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
- Circulated to: Chazen Museum of Art
- January 20, 2017–April 2, 2017
- Circulated to: The Frances Lehman Loeb Art Center, Vassar College
- April 21, 2017–July 2, 2017
- Francesco de Mura
- >Alexander Condemning False Praise

### The Black Figure in the European Imaginary

- January 20, 2017–May 15, 2017
- Henri Regnault
- >A Chief of Abyssinia

### Georgia

- Savannah, Savannah College of Art and Design
- Lines of Influence**
- September 7, 2017–February 4, 2018
- Jacob Lawrence
- >Street to Mbari

### Illinois

- Chicago, The Art Institute of Chicago
- Moholy-Nagy: Future Present**
- October 2, 2016–January 3, 2017
- Circulated to: Los Angeles County Museum of Art
- February 12, 2017–June 18, 2017
- László Moholy-Nagy
- >Q
- >Z VII

### Gauguin: Artist as Alchemist

- June 25, 2017–September 10, 2017
- Paul Gauguin
- >Mahana Atua (The Food of the Gods) [recto]
- >Père Paillard
- >Pair of Wooden Shoes (Sabots) [right]
- >Pair of Wooden Shoes (Sabots) [left]
- >The Invocation\*
- >Bretton Girls Dancing, Pont-Aven
- >Head of a Man with a Study of His Back; Various Sketches with a Peasant Woman and a Goose [recto]

### 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
- >Sewing Table
- >Shaker Shirred Rug
- George V. Zezoles
- >Corner Cupboard
- >Shaker Rug
- >Bronze Powder Flask
- >Shaker Sugar Chest
- >Shaker Pegs and Candlestand
- 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 (Adayalise Caraballo)
- >Synecdoche (Adeline Kim)
- >Synecdoche (Adriane Jaeckle)
- >Synecdoche (Agnieszka Pienczykowska)
- >Synecdoche (Akiko 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 Loecker)

NATIONAL GALLERY OF ART

- >Synecdoche (Alphonso O'Neill-White)  
>Synecdoche (Altgracia 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 (Antoine Wright)  
>Synecdoche (Arlan Huang)  
>Synecdoche (Arlette Hernandez)  
>Synecdoche (Autumn McDonald)  
>Synecdoche (Barbara Arledge)  
>Synecdoche (Barbara Lapcek)  
>Synecdoche (Barbara Rigney)  
>Synecdoche (Baruch Friedman)  
>Synecdoche (Bing Lee)  
>Synecdoche (Bissoon Persaud)  
>Synecdoche (Blair Thurman)  
>Synecdoche (Bob Bojdak)  
>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 (Cariane 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 Baltimore Museum  
of Art  
**Matisse/Diebenkorn**  
October 23, 2016–January 29, 2017  
Circulated to: San Francisco  
Museum of Modern Art  
March 11, 2017–May 29, 2017
- Richard Diebenkorn  
>Seated Figure with Hat  
  
Baltimore, The Walters Art Museum  
**A Feast for the Senses: Art and  
Experience in Medieval Europe**  
October 15, 2016–January 8, 2017  
Circulated to: The John and Mable  
Ringling Museum of Art  
February 4, 2017–April 30, 2017  
German 15th Century  
>The Wounds of Christ with the  
Symbols of the Passion
- Massachusetts**  
Boston, Museum of Fine Arts  
**Della Robbia: Sculpting with Color  
in Renaissance Florence**  
August 9, 2016–December 4, 2016  
Circulated to: National Gallery of Art  
February 5, 2017–June 4, 2017  
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.
- Salem, Peabody Essex Museum  
**American Impressionist: Child  
Hassam on the Isles of Shoals**  
July 16, 2016–November 6, 2016  
Childe Hassam  
>Poppies, Isles of Shoals  
>A North East Headland
- Michigan**  
Detroit, The Detroit Institute of Arts  
**Examining Political Expressions in  
African American Art**  
July 23, 2017–October 22, 2017  
Norman Lewis  
>Untitled (Alabama)
- Minnesota**  
Minneapolis, Walker Art Center  
**Merce Cunningham: Common Time**  
February 8, 2017–September 20, 2017  
John Cage  
>Music Walk (Notation Plan)
- Missouri**  
St. Louis, Saint Louis Art Museum  
**Degas, Impressionism, and the  
Paris Millinery Trade**  
February 12, 2017–May 7, 2017  
Circulated to: California Palace of  
the Legion of Honor, The Fine Arts  
Museums of San Francisco  
June 24, 2017–September 25, 2017
- Edgar Degas  
>Madame Dietz-Monnin  
Jean Béraud  
>Paris, rue du Havre\*
- New Jersey**  
Montclair, Montclair Art Museum  
**Matisse and American Art**  
February 4, 2017–June 18, 2017  
Henri Matisse  
>Pianist and Checker Players
- New York**  
Brooklyn, Brooklyn Museum  
**Georgia O'Keeffe: Living Modern**  
March 3, 2017–July 23, 2017  
Circulated to: Reynolda House  
Museum of American Art  
August 25, 2017–November 19, 2017  
Alfred Stieglitz  
>Georgia O'Keeffe  
>Georgia O'Keeffe  
>Georgia O'Keeffe, Prospect  
Mountain, Lake George  
>Georgia O'Keeffe  
>Georgia O'Keeffe  
>Jack-in-the-Pulpit No. 3  
>Line and Curve
- New York, American Folk Art Museum  
**Securing the Shadow: Posthumous  
Portraiture in America**  
October 6, 2016–February 26, 2017  
Joseph Goodhue Chandler  
>Charles H. Sisson\*  
William Matthew Prior  
>Baby in Blue  
American 19th Century  
>Memorial to Nicholas M. S. Catlin\*  
Joseph Whiting Stock  
>Mary and Francis Wilcox\*  
American 19th Century  
>Innocence\*
- New York, Dominique Lévy Gallery  
**Joel Shapiro's Sculpture**  
October 27, 2016–December 30, 2016  
Joel Shapiro  
>Untitled
- New York, The Frick Collection  
**Divine Encounter: Rembrandt's  
Abraham and the Angels**  
May 30, 2017–August 20, 2017  
Rembrandt van Rijn  
>God the Father Supported by Angels  
>Abraham Entertaining the Angels  
[recto]  
>Abraham Entertaining the Angels
- New York, The Metropolitan Museum  
of Art  
**Valentin de Bologne**  
October 4, 2016–January 22, 2017  
Circulated to: Musée du Louvre  
February 13, 2017–May 22, 2017  
Valentin de Boulogne  
>Soldiers Playing Cards and Dice  
(The Cheats)
- Max Beckmann and New York**  
October 17, 2016–February 20, 2017  
Max Beckmann  
>Falling Man\*  
  
New York, The Morgan Library &  
Museum  
**Dubuffet Drawings, 1935–1962**  
September 30, 2016–January 2, 2017  
Circulated to: UCLA at the Armand  
Hammer Museum of Art and  
Cultural Center  
January 30, 2017–April 30, 2017  
Jean Dubuffet  
>Jean Paulhan  
>Vache (Cow)  
>Café au damier  
>L'Arnaque (The Swindle) (displayed  
in New York only)  
>Cycliste Nue (Nude Cyclist)
- New York, Museum of Arts and Design  
**Voukos: The Breakthrough Years**  
October 18, 2016–March 15, 2017  
Circulated to: Renwick Gallery  
April 7, 2017–August 20, 2017  
Peter Voukos  
>USA 41
- New York, The Museum of Modern Art  
**Bruce Conner (1933–2008)**  
July 3, 2016–October 2, 2016  
Circulated to: San Francisco  
Museum of Modern Art  
October 29, 2016–January 29, 2017  
Bruce Conner  
>Book Pages
- Robert Rauschenberg**  
May 16, 2017–September 17, 2017  
Andy Warhol  
>Let Us Now Praise Famous Men  
(Rauschenberg Family)\*
- New York, Neue Galerie New York  
**Alexei Jawlensky**  
February 16, 2017–May 29, 2017  
Alexej von Jawlensky  
>Murnau  
>Frosty Day
- New York, The New-York Historical  
Society  
**The First Jewish Americans:  
Freedom and Culture in the  
New World**  
October 28, 2016–February 28, 2017  
Camille Pissarro  
>A Creek in St. Thomas (Virgin  
Islands)\*  
>Two Women Chatting by the Sea,  
St. Thomas\*
- New York, Pace Gallery  
**Rothko: Dark Paintings**  
November 4, 2016–January 7, 2017  
Mark Rothko  
>Untitled\*
- Alexander Calder's Constellation  
Works**  
April 20, 2017–June 30, 2017  
Alexander Calder  
>Vertical Constellation with Bomb

EXHIBITIONS AND LOANS

New York, *The Jewish Museum*  
**Modigliani Unmasked**  
 September 15, 2017–February 4, 2018  
 Amedeo Modigliani  
 >Head of a Woman

New York, *The Met Breuer*  
**Kerry James Marshall: Mastry**  
 October 25, 2016–January 22, 2017  
 Circulated to: The Museum of Contemporary Art, Los Angeles  
 March 12, 2017–July 2, 2017  
 Kerry James Marshall  
 >Voyager

**Marsden Hartley's Maine**  
 March 14, 2017–June 4, 2017  
 Circulated to: Colby College Museum of Art  
 July 9, 2017–November 12, 2017  
 Marsden Hartley  
 >Maine Woods

Roslyn Harbor, *Nassau County Museum of Art*  
**New York, New York**  
 July 21, 2017–November 5, 2017  
 Max Weber  
 >Rush Hour, New York\*

**North Carolina**  
 Durham, *Nasher Museum of Art at Duke University*  
**Southern Accent: Seeking the American South in Contemporary Art**  
 August 25, 2016–January 8, 2017  
 Circulated to: The Speed Art Museum  
 April 24, 2017–October 15, 2017  
 William Christenberry  
 >Coleman's Cafe (I)

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**  
 Cleveland, *The Cleveland Museum of Art*  
**100th Anniversary of the Cleveland Museum of Art**  
 October 17, 2016–January 16, 2017  
 Orazio Gentileschi  
 >The Lute Player

**Brand-New & Terrific: Alex Katz in the 1950s**  
 April 30, 2017–August 6, 2017  
 Alex Katz  
 >Folding Chair  
 >Portrait of Ada

**Pennsylvania**  
 Chadds Ford, *Brandywine River Museum of Art*  
**Andrew Wyeth: In Retrospect**  
 June 24, 2017–September 17, 2017  
 Andrew Wyeth  
 >Snow Flurries  
 >Wind from the Sea

Philadelphia, *Pennsylvania Academy of the Fine Arts*  
**World War I and American Art**  
 November 4, 2016–April 9, 2017  
 Circulated to: The New-York Historical Society  
 May 26, 2017–September 3, 2017  
 Andrew Wyeth  
 >Snow Flurries (displayed in Pennsylvania only)  
 John Marin  
 >Abstraction (displayed in Pennsylvania only)  
 Edward Steichen  
 >Vaux (Chateau Thierry Sector)  
 Kerr Eby  
 >Where Do We Go? (displayed in Pennsylvania only)  
 George Bellows  
 >The Germans Arrive

Philadelphia, *Philadelphia Museum of Art*  
**American Watercolor in the Age of Homer and Sargent**  
 February 23, 2017–May 14, 2017  
 Samuel Colman  
 >The Harbor of Seville  
 John Marin  
 >Marin Sketchbook  
 Edward Hopper  
 >Haskell's House  
 Stanton Macdonald-Wright  
 >Generation  
 Thomas Moran  
 >Mountain of the Holy Cross  
 Winslow Homer  
 >Young Woman Sewing

**South Carolina**  
 Greenville, *Bob Jones University Museum & Gallery*  
**The Art of Sleuthing**  
 October 23, 2015–March 24, 2017  
 Imitator of Johannes Vermeer  
 >The Smiling Girl

**Tennessee**  
 Memphis, *The Dixon Gallery and Gardens*  
**Wild Spaces, Open Seasons: Hunting and Fishing in American Art**  
 October 23, 2016–January 15, 2017  
 Circulated to: Joslyn Art Museum  
 February 12, 2017–May 7, 2017  
 Circulated to: Shelburne Museum  
 June 4, 2017–August 27, 2017  
 Circulated to: Amon Carter Museum  
 September 24, 2017–December 17, 2017  
 William Tylee Ranney  
 >The Retrieve

**Texas**  
 Dallas, *Meadows Museum, Southern Methodist University*  
**Between Heaven and Hell: The Drawings of Jusepe di Ribera**  
 March 12, 2017–June 11, 2017  
 Jusepe de Ribera  
 >Head of a Man  
 Fort Worth, *Kimbell Art Museum*  
**Monet: The Early Years**  
 October 16, 2016–January 29, 2017

Circulated to: California Palace of the Legion of Honor, The Fine Arts Museums of San Francisco  
 February 25, 2017–May 29, 2017  
 Claude Monet  
 >Argenteuil  
 >The Cradle—Camille with the Artist's Son Jean

**The Pursuit of Pleasure: Casanova's Europe**  
 August 27, 2017–December 31, 2017  
 Canaletto  
 >The Porta Portello, Padua  
 Jean-Antoine Houdon  
 >Voltaire

Houston, *The Museum of Fine Arts*  
**Degas: A New Vision**  
 October 16, 2016–January 16, 2017  
 Edgar Degas  
 >Horses in a Meadow  
 >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")  
 >Scene from the Steeplechase: The Fallen Jockey  
 >The Dance Class

**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**  
 Richmond, *Virginia Museum of Fine Arts*  
**Johns | Munch**  
 November 12, 2016–February 20, 2017  
 Jasper Johns  
 >Perilous Night  
 >Between the Clock and the Bed  
 >Between the Clock and the Bed  
 >Spring

Williamsburg, *Muscarella 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

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 Seymour-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  
 John Wesley Jarvis  
 >Commodore John Rodgers  
 John Vanderlyn  
 >John Sudam

## NATIONAL GALLERY OF ART

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

The White House  
 George Catlin  
 >A Small Cheyenne Village  
 >Pawnee Indians Approaching Buffalo  
 >An Ojibbeway Village of Skin Tents  
 >Buffalo Chase  
 George Peter Alexander Healy, after  
 Gilbert Stuart  
 >Thomas Jefferson

Attorney General  
 Edward Savage  
 >George Washington

Secretary of Agriculture  
 Attributed to John Woodhouse  
 Audubon  
 >A Young Bull  
 American 19th Century  
 >Farmhouse in Mahantango Valley  
 >Twenty-two Houses and a Church  
 Georgia Timken Fry  
 >Flock of Sheep  
 American 18th Century  
 >Hunting Scene with a Pond

Administrator of the Environmental  
 Protection Agency  
 American 19th Century  
 >Abraham Lincoln

Secretary of Housing and Urban  
 Development  
 Francesco Guardi  
 >Fanciful View of the Castel  
 Sant'Angelo, Rome

Secretary of the Treasury  
 Mark Rothko  
 >No. 3  
 >Untitled  
 >Olympian Play  
 >Untitled  
 >Untitled  
 >Untitled

Supreme Court of the United States

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

Justice Ginsburg  
 Mark Rothko  
 >Untitled  
 >The Omen

Justice Neil Gorsuch  
 American 19th Century  
 >Liberty  
 Winslow Homer  
 >Sunset  
 Alexander Helwig Wyant  
 >Peaceful Valley

George Catlin  
 >Battle between the Jicarilla  
 Apaches and Camanchees  
 >Making Flint Arrowheads—Apaches  
 >Falls of the Snake River  
 Charles Henry Granger  
 >Muster Day

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

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

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

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

**Missouri**  
 Kansas City, The National World  
 War 1 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\*\*

## TEMPORARY LOANS TO MUSEUM COLLECTIONS

### UNITED STATES

#### Illinois

Chicago, The Art Institute of Chicago  
 May 28, 2016–October 10, 2016  
 Jacques-Louis David  
 >The Emperor Napoleon in His Study  
 at the Tuileries

#### Massachusetts

Boston, Museum of Fine Arts  
 September 18, 2017–September 3,  
 2018  
 Mark Rothko  
 >Thru the Window  
 >Untitled  
 >No. 17

Cambridge, Harvard Art Museums  
 May 1, 2017–September 11, 2017  
 Jean Honoré Fragonard  
 >Young Girl Reading

#### Virginia

Norfolk, Chrysler Museum of Art  
 October 18, 2016–December 29, 2016  
 Johannes Vermeer  
 >A Lady Writing

## LIBRARY LOANS

### UNITED STATES

#### New York

New York, Museum of Modern Art  
**Francis Picabia: Our Heads are  
 Round So Our Thoughts Can Change  
 Direction**  
 November 21, 2016–March 19, 2017  
 >391 no. 8, February 1919  
 >Pensées sans langage, 1919  
 >Dada nos. 4–5, 1919  
 >Dada no. 6, 1920  
 >Sept manifestes dada, 1924



Small informational label on the wall between the two paintings.



Small informational label on the wall to the right of the large painting.







# PUBLICATIONS AND MEDIA

During the fiscal year the Gallery released seven major publications, including three exhibition catalogs, a special donor edition to honor and document the gifts from Robert B. Menschel for the photography collection, the third volume of the conservation journal *Facture*, and two CASVA volumes. In addition, printed brochures were prepared for two exhibitions. The publishing office received fifteen awards for nine publications.

For National Gallery of Art Online Editions and other digital publications devoted to the permanent collection, new entries were added to *Dutch Paintings of the Seventeenth Century* and work continued on *American Paintings, 1900–1945*; *Italian Paintings of the Sixteenth Century*; *Renaissance Plaquettes at the National Gallery of Art*; and *French Paintings of the Nineteenth Century*. Work also continued on the open-access web-based catalogue raisonné *Mark Rothko: Works on Paper*, documenting more than 2,600 works from public and private collections around the world. All are set to launch installments in 2018.

The department of exhibition programs continued to produce documentary films, brochures, and audio tours for exhibitions. Shown at the Gallery and shared with other museums here and abroad, the films are also broadcast nationally on public television stations, screened at film festivals and juried competitions, and posted on the Gallery's website, for which the department also produced ten online features. The films, made possible by the HRH Foundation, received eleven awards in 2017.

## PUBLICATIONS RELATED TO THE PERMANENT COLLECTION

- > *Posing for the Camera: Gifts from Robert B. Menschel*  
Sarah Greenough  
(232 pages, 612 illustrations, hardcover edition)
- > *Facture: Conservation, Science, Art History*  
Volume 3: Degas  
Edited by Daphne Barbour and Suzanne Quillen Lomax  
(196 pages, 163 illustrations, softcover edition)  
Distributed by Yale University Press

## EXHIBITION CATALOGS

- > *America Collects Eighteenth-Century French Painting*  
Yuriko Jackall et al.  
(348 pages, 232 illustrations, hardcover edition)  
Published in association with Lund Humphries
- > *East of the Mississippi: Nineteenth-Century American Landscape Photography*  
Diane Waggoner  
(288 pages, 222 illustrations, hardcover edition)  
Published in association with Yale University Press
- > *Fragonard: The Fantasy Figures*  
Yuriko Jackall et al.  
(176 pages, 140 illustrations, hardcover edition)  
Published in association with Lund Humphries

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

- > *The Cubism Seminars*  
Edited by Harry Cooper  
(356 pages, 161 illustrations, softcover edition)  
Distributed by Yale University Press
- > *Center 37*  
Annual report, print and online versions

## EXHIBITION BROCHURES

- > *Della Robbia: Sculpting with Color in Renaissance Florence*, written by the departments of sculpture and exhibition programs; produced by the publishing office
- > *In the Tower: Theater Gates: The Minor Arts*, an interview with the artist, produced by the department of exhibition programs and the publishing office

## EXHIBITION FILM

- > *Stuart Davis: In Full Swing*  
Narrated by John Lithgow  
Directed by Carroll Moore  
Edited by David Hammer  
Executive Producer, Susan M. Arensberg  
(30 minutes, color, captioned)  
Made possible by the HRH Foundation

## ONLINE FEATURES

### Exhibition Features

- > *Underdrawings Revealed: Dutch Painters and Their Artistic Process*
- > *Drawings for Paintings in the Age of Rembrandt: Jan van Kessel's Sketchbook*
- > *Stuart Davis's Reinventions*
- > *Materials and Techniques of Della Robbia Sculpture*
- > *Della Robbia Sculpture in Florence*
- > *Hidden Paintings in the Work of Frédéric Bazille*

- > *Drawings for Paintings in the Work of Frederic Bazille*
- > *East of the Mississippi: Nineteenth-Century American Landscape Photography*
- > *Mapping the Photographs*
- > *America Collects Eighteenth-Century French Painting: An Illustrated Chronology*

## In-Depth Features

- > *Madonna and Child*, written by Gretchen Hirschauer
- > *Provenance Study: The Princely Collections of Liechtenstein*, written by Nancy H. Yeide

## EXHIBITION AUDIO TOURS

- > *Stuart Davis: In Full Swing* narrated by Director Earl A. Powell with commentary by curators Harry Cooper and Barbara Haskell, produced by the department of exhibition programs
- > *Frédéric Bazille and the Birth of Impressionism* narrated by Director Earl A. Powell with commentary by curators Kimberly Jones and Paul Perrin, produced by the department of exhibition programs

## DIGITAL AND SOCIAL MEDIA

The digital media division continued to further the Gallery's digital integration plans. The imaging and visual services department continued to document NGA collections and promote access to high quality, color-accurate digital images. The website department continued its work to modernize and improve the Gallery's website. The media production department provided digital moving image media and audio to the public, staff, docents, and volunteers.

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

## Media Productions

Throughout the year, NGA audio content was played 405,711 times and NGA videos were viewed 889,074 times. These films and videos, among others, were posted to the website and aggregates:

- > *Jean Desmet's Dream Factory, 1906–1916: Up in the Air!*
- > *The Landmarks of New York*
- > *Conversations with Artists: Theater Gates*
- > *East of the Mississippi: Nineteenth-Century American Landscape Photography*
- > *Frédéric Bazille and the Birth of Impressionism*
- > *David Maisel | nga*
- > *FAPE 2017: Roy Lichtenstein—Mexico—The Mural Tradition*

> *Rackstraw Downes: a painter*

> *Los Angeles to New York: Dwan Gallery, 1959–1971, I: West Coast, East Coast*

> *ConservationSpace*

## Social Media Statistics

The Gallery continues to see an increase in followers and engagement across its four social media networks. The Gallery's Twitter account saw a 90 percent increase in likes, while the number of Instagram followers increased by 37 percent. In total, the Gallery now serves an audience of more than 1.2 million users on Facebook, Twitter, Instagram, and Pinterest. During the year, more than 69 million impressions were generated through social media. The Gallery's posts ignited more than 2.3 million engagements, which include actions such as comments, likes, shares, and retweets.

More than 12,000 public posts on Instagram have been tagged with #myngadc since the launch of the hashtag in March 2016. This is a 243 percent increase in hashtag use since fiscal year 2016. This increase has been attributed to increased onsite hashtag signage (including placement in the galleries and in exhibitions). The Gallery reposts many visitor images to spark a dialogue with the community.

## AWARDS

### Print Awards

> *America's National Gallery of Art*  
AAUP Book, Jacket, and Journal Show; American Alliance of Museums Publication Design Competition, Honorable Mention, Books; Washington Publisher Design Awards, First Place, Illustrated Text

> *America Collects Eighteenth-Century French Painting*  
Washington Publisher Design Awards, Third Place, Illustrated Text

> *Documenting the Salon: Paris Salon Catalogs, 1673–1945*  
American Alliance of Museums Publication Design Competition, Honorable Mention, Books

> *Dwan Gallery: Los Angeles to New York, 1959–1971*  
AAUP Book, Jacket, and Journal Show; American Alliance of Museums Publication Design Competition, First Prize, Exhibition Catalog

> *East of the Mississippi: Nineteenth-Century American Landscape Photography*  
Washington Publisher Design Awards, Best of Show, Art Book, and Second Place, Illustrated Text

> *Highlights from the National Gallery of Art*  
AAUP Book, Jacket, and Journal Show

> *Hubert Robert*  
AAUP Book, Jacket, and Journal Show; PROSE Awards, Honorable Mention

> *Stuart Davis: In Full Swing*  
AAUP Book, Jacket, and Journal Show; CAA Barr Award, Finalist

> *Three Centuries of American Prints from the National Gallery of Art*  
International Fine Print Dealers Association Book Award, Honorable Mention

## Film Awards

> *Stuart Davis: In Full Swing*  
58th Cinema in Industry (CINDY) Awards: Gold Award in the museum category; 50th Worldfest, Houston International Film Festival: Remi Award; 20th Annual Long Island International Film Expo: Official selection for screening at the Bellmore Movies and Showplace; 2nd Annual New York Jazz Film Festival: Official selection; 51st Annual U.S. International Film & Video Fest: Certificate of Creative Excellence in the category of Documentary (Arts)

> *Los Angeles to New York: Dwan Gallery*  
7th Annual New York Los Angeles (NYLA) International Film Festival: Best Documentary Short; 58th Cinema in Industry (CINDY) Awards: Gold Award in the museum over 15 minutes category; 9th Annual SENE Film, Music, and Arts Festival: Official selection for screening at the Warwick Museum of Art, Rhode Island; 38th Annual Telly Competition: Bronze Award (2nd place) in the General Documentary: Individual for Non-Broadcast Productions; 50th Worldfest, Houston International Film Festival: Remi Award; 20th Annual Long Island International Film Expo: Official selection for screening at the Bellmore Movies and Showplace

## STAFF PUBLICATIONS

> Lacey Baradel, "Mobility for the Masses: The Reception of Thomas Hovenden's *Breaking Home Ties*," *Archives of American Art Journal* 51 (Spring 2017): 4–23.

> Mollie R. Berger, "Centres of Energy," in *In Focus: Gift 1961–2 by Kenneth Noland*, ed. Alex Taylor (Tate, London, 2016), <http://www.tate.org.uk/research/publications/in-focus/gift-kenneth-noland/centres-of-energy>.

> Barbara H. Berrie and Yoonjoo Strumfels, "Change Is Permanent: Thoughts on the Fading of Cochineal-Based Watercolor Pigments," *Heritage Science* 5, no. 1.

> Mattia Biffis, "Negotiating an Art Deal in Eighteenth Century Europe: Guido Reni's *Dispute* and Its Acquisition by Sir Robert Walpole in 1731," *Journal of the History of Collection* (Fall 2017).

> Jonathan Bober, catalog entries on Lazzaro Tavarone and Tanzio da Varallo, in *Galleria Portatile: Old Master Drawings from the Hoesch Collection*, ed. Heiko Damm and Henning Hoesch (Petersberg, 2017), 150–159.

> Charles Brock, "George Bellows: Reviews and Reflections," in *George Bellows Revisited: New Considerations of the Painter's Oeuvre*, ed. M. Melissa Wolfe (Newcastle upon Tyne, 2016), 9–23.

> ———, "The Exhibition Game: Rockwell Kent and the Twelve," in *The World of William Glackens: The C. Richard Hilder Art Lectures* (New York, 2017), 121–163.

> Silvia A. Centeno, Charlotte Hale, Federico Carò, Anna Cesaratto, Shibayama Nobuko, John K. Delaney, and Kathryn A. Dooley, "Van Gogh's Irises and Roses: The Contribution of Chemical Analyses and Imaging to the Assessment of Color Changes in the Red Lake Pigments," *Heritage Science* 5, no. 1 (2017): 18.

> Harry Cooper, "Puryear's Pictures: A Free Association," in *Martin Puryear: Big Bling* (Madison Square Park Conservancy, New York, 2017).

> ———, "Some Kind of Insane Structure of Painting," in *Nicholas Krushenick* (Tang Museum, Saratoga Springs, 2016).

> Elizabeth Cropper, "Florence in the Late 16th Century: a State of Beauty," in *The Cinquecento in Florence: "Modern Manner" and Counter-Reformation*, ed. Carlo Falciani and Antonio Natali (Fondazione Palazzo Strozzi/Mandragora, Florence, 2017), 291–301.

> John K. Delaney, Kathryn A. Dooley, Michelle Facini, and Francesca Gabrieli, "Mapping and Identification of the Pigments Used in Two Illuminations from the Laudario of Sant'Agnesse Attributed to the Master of the Dominican Effigies," in *Manuscripts in the Making: Art and Science* (Cambridge, 2017).

> John K. Delaney, Giorgio Trumpy, Marie Didier, Paola Ricciardi, and Kathryn A. Dooley, "A High Sensitivity, Low Noise and High Spatial Resolution Multi-Band Infrared Reflectography Camera for the Study of Paintings and Works on Paper," *Heritage Science* 5, no. 1 (August 2017): 32.

> C. D. Dickerson III, "The Art of Display," in *Casanova: The Seduction of Europe*, ed. Frederick Ilchman, Thomas Michie, C. D. Dickerson III, and Esther Bell (Museum of Fine Arts, Boston, 2017), 14–39.

> ———, "Butchers as Murderers in Renaissance Italy," in *Murder in the Renaissance*, ed. Trevor Dean and Kate Lowe (Cambridge, 2017), 289–309.

> C. D. Dickerson III and Esther Bell, "Les frères Le Nain dessinateurs?," in *Le mystère Le Nain*, ed. Nicolas Milovanovic and Luc-Piralla-Heng Vong (Musée du Louvre-Lens, Lens, 2017), 79–90.

> Teresa T. Duncan, Barbara H. Berrie, and Richard G. Weiss, "Soft, Peelable Organogels from Partially Hydrolyzed Poly (vinyl acetate) and Benzene-1, 4-diboronic Acid: Applications to Clean Works of Art," *ACS Applied Materials & Interfaces* 9, no. 33 (August 23, 2017): 28069–28078.

> Molly Donovan, "Vies Trouvées (Found Lives)," in *Rachel Whiteread* (Tate, London, 2017), 38–49.

> Molly Donovan and Ann Gallagher, ed. *Rachel Whiteread* (Tate, London, 2017).

> Patricia A. Favero, Jennifer Mass, John K. Delaney, Arthur R. Woll, Alyssa M. Hull, Kathryn A. Dooley, and Adam C. Finnefrock, "Reflectance Imaging Spectroscopy and Synchrotron Radiation X-ray Fluorescence Mapping Used in a Technical Study of *The Blue Room* by Pablo Picasso," *Heritage Science* 5, no. 1 (2017): 13.

> E. Melanie Gifford, John K. Delaney, Suzanne Quillen Lomax, Rachel Morrison, and Marika Spring, "New Findings on the Painting Medium of the Washington *Annunciation*," in *Van Eyck Studies: Papers Presented at the Eighteenth Symposium for the Study of Underdrawing and Technology in Painting* (Brussels, 2017), 280–289.

> E. Melanie Gifford and Lisha Deming Glinsman, "Style collectif et manière personnelle: Matériaux et techniques dans la peinture de genre," in *Vermeer et les maîtres de la peinture de genre* (Musée de Louvre, Paris, 2017), 114–145.

> Margaret Morgan Grasselli, catalog entry on Charles Nicolas Cochin drawing, in *Spurenlese*:

## PUBLICATIONS AND MEDIA

- Zeichnungen un Aquarelle aus drei Jahrhunderten* (Hamburger Kunsthalle, Hamburg, and Fondation Custodia, Paris, 2016).
- >Rudolf Gschwind, Erwin Zbinden, Giorgio Trumpy, and John Delaney, "Part A: Edge Markings—New Possibilities of Dating 35mm Film," in *Photographic Materials ICOM-CC 18th Triennial Conference* (Copenhagen, 2017).
- >John Oliver Hand, review of *Jan de Beer. Gothic Renewal in Renaissance Antwerp*, by Dan Ewing, *Historians of Netherlandish Art Reviews*, October 2017.
- >Jennifer Henel, "New Approaches to Old Art: The Launch of NGA Online Editions' *Dutch Paintings of the Seventeenth Century*," *Visual Arts Research*, vol. 43, no. 1, issue 84, (Summer 2017): 8–16.
- >Amy Hughes, "Measurement of Surface pH of Paper Using Agarose Gel Plugs: A Feasibility Study," in *Gels in the Conservation of Art*, ed. Lora V. Angelova, Bronwyn Ormsby, Joyce H. Townsend, and Richard Wolbers (London, 2017): 62–66.
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- >Christopher Maines, "Microfade Testing to Predict Change," 276–277.
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- >Ronel Namde and Joan M. Walker, "Platinum Toning of Silver Prints," 186–189.
- >Andrea Nelson, "The Subtle Beauty of Platinum and Palladium Photographs," 14–27.
- >Sarah S. Wagner, "Manufactured Platinum and Faux Platinum Papers, 1880s–1920s," 144–183.
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## NATIONAL GALLERY OF ART

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The support of the federal government and private sector enables the Gallery to fulfill its mission to collect, exhibit, interpret, and preserve works of art at the highest possible standard. While the federal government provides an annual appropriation for the Gallery's operation and maintenance, works of art in the collection, the two buildings, and the sculpture garden are made possible through private gifts, as are numerous educational and scholarly programs. The Gallery extends its gratitude to both the federal government and the many generous donors listed here who made gifts during fiscal year 2017. These private contributions have allowed the Gallery to enhance its art collections, build its library holdings, present special exhibitions, undertake conservation and research, offer comprehensive educational initiatives, and pursue scholarly endeavors. Thanks to the ongoing commitment of its supporters and the federal government, the Gallery continues to serve the American people.

## GIFTS TO THE NATIONAL GALLERY OF ART

*(October 1, 2016–September 30, 2017)*

### Gifts of Art

The Gallery's collection is the result of private generosity. Unlike other national museums throughout the world, the Gallery receives no government funds for the acquisition of art. Works of art were added to the Gallery's collection in fiscal year 2017 through the generosity of the friends listed here.

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Pia Gallo in honor of Andrew Robison

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Gemini G.E.L., LLC and Claes Oldenburg, Richard Serra, and Saul Steinberg

Daniel Greenberg and Susan Steinhauser

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Benefactors are those who have made cumulative gifts of art and/or funds at the level of \$5,000,000 or more. The following names were added to this distinguished list during fiscal year 2017:

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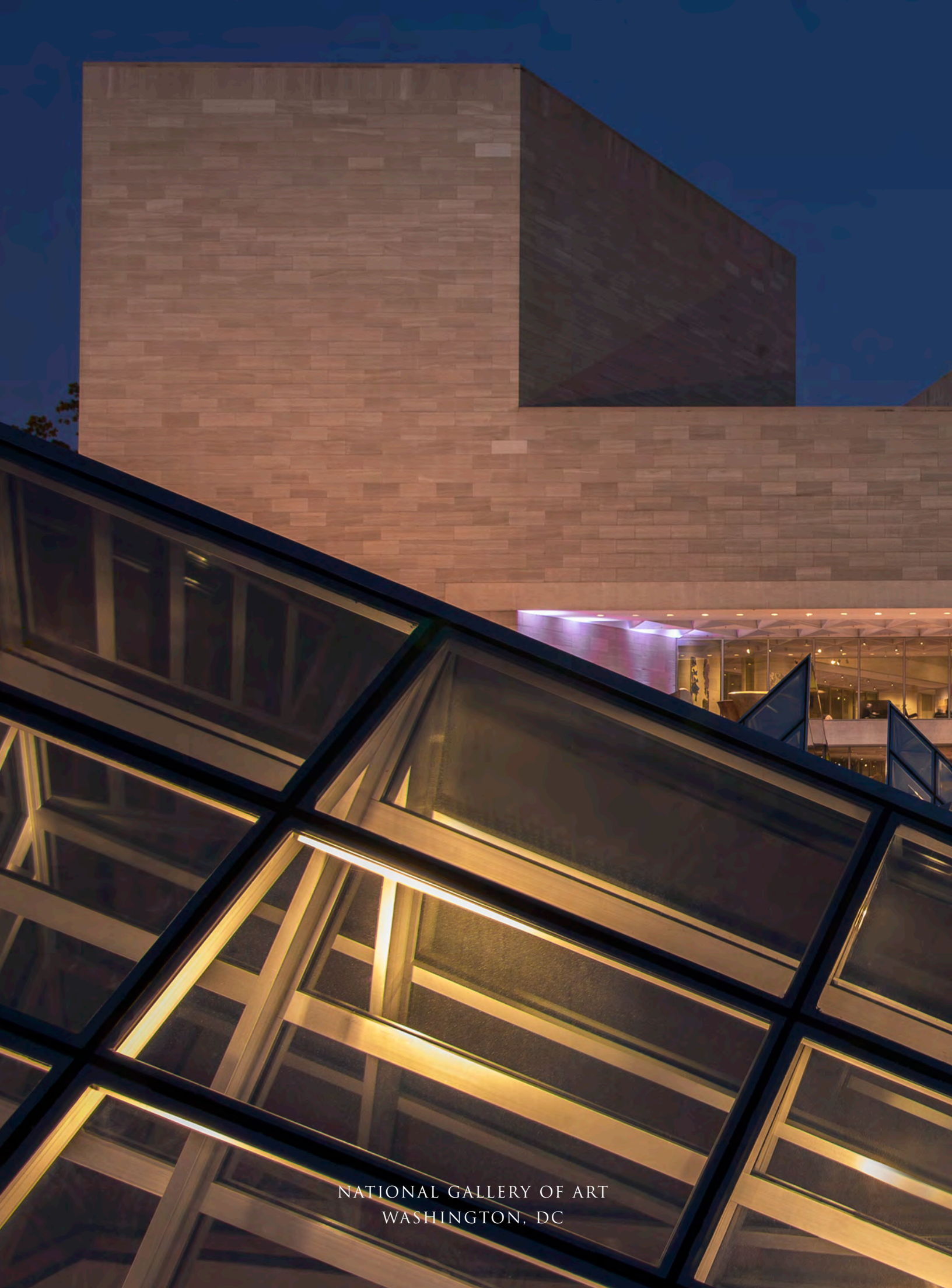
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