

2018 ANNUAL REPORT

NATIONAL
GALLERY
OF ART



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(as of September 30, 2018)



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EARL A. POWELL III

DIRECTOR, 1992–2019

In 1992, a veteran returned to the National Gallery of Art. Having served his country for fourteen years of active and reserve duty in the United States Navy, Earl A. Powell III was a veteran in the truest sense of the word. Four years spent serving under former National Gallery Director J. Carter Brown earned Rusty, as he is known to all, the distinction as a veteran of the National Gallery. His skills as a veteran museum director were honed during his twelve-year tenure as director of the Los Angeles County Museum of Art. Now this veteran returned home to serve his nation again. During his twenty-six-year tenure he would become the longest-serving director in the Gallery's seventy-seven year history. By any measure of a gallery director,

Rusty is in a class by himself. During his tenure, more than 126 million visitors enjoyed the Gallery's outstanding permanent collection and hundreds of special exhibitions. The endowment more than quadrupled, while the federal appropriation grew by 319 percent. He and the board successfully matched a landmark challenge grant from The Andrew W. Mellon Foundation on the occasion of the Gallery's 75th anniversary. He diligently worked with Congress to secure funds to renew the Gallery's entire physical plant. Through his quiet determination, Rusty perfected what many recognize as the nation's most successful public-private partnership. For this, and for so much more, we wish him fair winds and following seas.



SCULPTURE GARDEN

Rusty guided the Sculpture Garden from conception and funding to design and dedication, with large-scale modern sculptures installed in landscape settings. Since the Sculpture Garden opened in 1999, the Gallery has welcomed more than twenty-two million visitors. Today it is home to more than twenty awe-inspiring works of art, advancing the Gallery's mission to make art accessible to the public.



MASTER FACILITIES PLAN

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



EAST BUILDING VENEER AND RENOVATION

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



EXHIBITIONS

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



THE PERMANENT COLLECTION

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



THE CORCORAN COLLECTION

The accession of eight thousand Corcoran Collection works represents the largest expansion of the permanent collection, increasing the strength of the nineteenth-century America collection. Installed alongside related works in the Gallery's collection, Corcoran works such as Albert Bierstadt's *The Last of the Buffalo*, Frederic Remington's *Off the Range (Coming Through the Rye)*, and Frederic Edwin Church's *Niagara* have made the Gallery's American collection one of the finest in the country.

PRESIDENT'S FOREWORD

Early in this fiscal year, Earl A. Powell III announced plans for his retirement from the National Gallery of Art. As Rusty's long tenure as director draws to a close, we honor his legacy of distinguished leadership. For more than a quarter century, he has led the Gallery with a keen sense of purpose and established a secure footing for the future. We are grateful for his superb stewardship and thank him for his decades of dedicated service.

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

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

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

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

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

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

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

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

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

Indeed, we remain ever mindful of our charge to care for and exhibit the work of great artists for a broad and diverse audience.

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

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

Annual support to the Gallery provides crucial resources for numerous other activities. With its focus on art acquisition, the Collectors Committee made an important contribution to the contemporary art collection this year by funding the acquisition of Theaster

Gates's *Ground Rules (black line)* and works from Dawoud Bey's *The Birmingham Project* series. The Circle helps the Gallery with annual contributions of unrestricted funds. We are grateful to the more than one thousand members nationwide who support this institution and its programs. We were pleased to welcome long-time member Betsy Scott Kleeblatt as chair of the Circle and extend our sincere thanks to her for accepting this leadership position. We launched a new National Membership this fiscal year, which aims to expand the Gallery's engaged community by offering entry-level memberships. The Board of Trustees is sincerely grateful for the generosity of all our members at every level.

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

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



Frederick W. Beinecke

DIRECTOR'S STATEMENT

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

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

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

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

The Gallery also acquired a major portrait bust by one of the most renowned sculptors of the Romantic era, Pierre-Jean David d'Angers. Purchased with funds from the Patrons' Permanent Fund and the Buffy

and William Cafritz Family Sculpture Fund, the larger-than-life *Comte Antoine Boulay de la Meurthe* is among the finest portrait busts by David d'Angers anywhere and the first marble by the sculptor to enter the Gallery's collection. The naturalistic details and colossal scale of this masterpiece of nineteenth-century French sculpture capture the expressive force of Romanticism.

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

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

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

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

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

Cézanne Portraits provided an unrivaled opportunity to reveal the extent and depth of Cézanne's achievement in portraiture. The partnership between the National Gallery of Art, the National Portrait

Gallery in London, and the Musée d'Orsay in Paris made it possible to explore his working techniques as well as his intellectual solutions to representation in these exceptional portraits.

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

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

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

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

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

During fiscal year 2018, the Gallery welcomed more than 4.6 million visitors. The Gallery's website had 5.4 million visits. We continue to

see an increase in followers and engagements across our four social media networks. In total, the Gallery now serves an audience of more than 1.4 million users on Facebook, Twitter, Instagram, and Pinterest.

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

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



Earl A. Powell III





COLLECTING

EXHIBITING

EDUCATING

PRESERVING

PAINTINGS

Further enhancing the Gallery's collection of French landscape paintings is the generous gift of Mr. and Mrs. David Rockefeller of Camille Pissarro's *Landscape at Les Pâtis, Pontoise* (1868). The work was painted in Pontoise, about fifteen miles northwest of Paris on the Oise River where the painter lived with his family in the 1860s. Pissarro maintained close contact with the art world in Paris, visiting regularly by train, but preferred to live in the verdant countryside and rural communities of the Île-de-France. This bold painting shows the influence of the dominant landscape painters of the day, Jean-Baptiste-Camille Corot and Gustave Courbet, both of whom reori-

ented the genre away from the Italian campagna to the scenery of rural France. Corot's sensitive evocations of natural light inform the overall illumination of Pissarro's painting, the bright sky backlighting the composition and sending shimmers across the patchwork of fields. The geometric approach to the topography is inspired by the groundbreaking work of Courbet, whose depictions of the rocky cliffs and rivers of his native Ornans electrified artists and critics in the 1860s.

In its broad handling and rich orchestration of greens, *Landscape at Les Pâtis, Pontoise* belongs to a group of large-scale, ambitious landscapes from the mid-1860s intended for exhibition at the Salon. The painting is the first work representing this crucial moment in Pissarro's career to enter the Gallery's collection. In addition to deepening the



Camille Pissarro, *Landscape at Les Pâtis, Pontoise*, Gift of Mr. and Mrs. David Rockefeller, in Honor of the 50th Anniversary of the National Gallery of Art

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

The Gallery's French paintings collection was also strengthened by Claude-Joseph Vernet's *Moonlight* (1772), the pendant for Vernet's *The Shipwreck* that has been part of the Gallery's collection since 2000. The commissioned pair remained intact for almost two centuries in New Wardour Castle near Tisbury in Wiltshire, England, before they were sold to separate buyers at auction in 1952. The Gallery acquired *Moonlight* through the Chester Dale Fund and Patrons' Permanent Fund.

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

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

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

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

Jan van Kessel's beautifully preserved *Insects and a Sprig of Rosemary* is the third work by this important Flemish artist to enter the collection. Signed and dated, "J. v. kessel. F. Ao. 1653," it pictures a sprig of flowering rosemary surrounded by butterflies, a bumblebee, a moth,



Willem van de Velde the Younger, *An English Warship Firing a Salute*, The Lee and Juliet Folger Fund

beetles, and several other small insects. Van Kessel's rendering of the creatures is so accurate that each individual species is easily identified, and his composition evokes an animated world as they climb all over the sprig, casting delicate shadows on the off-white ground.

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

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

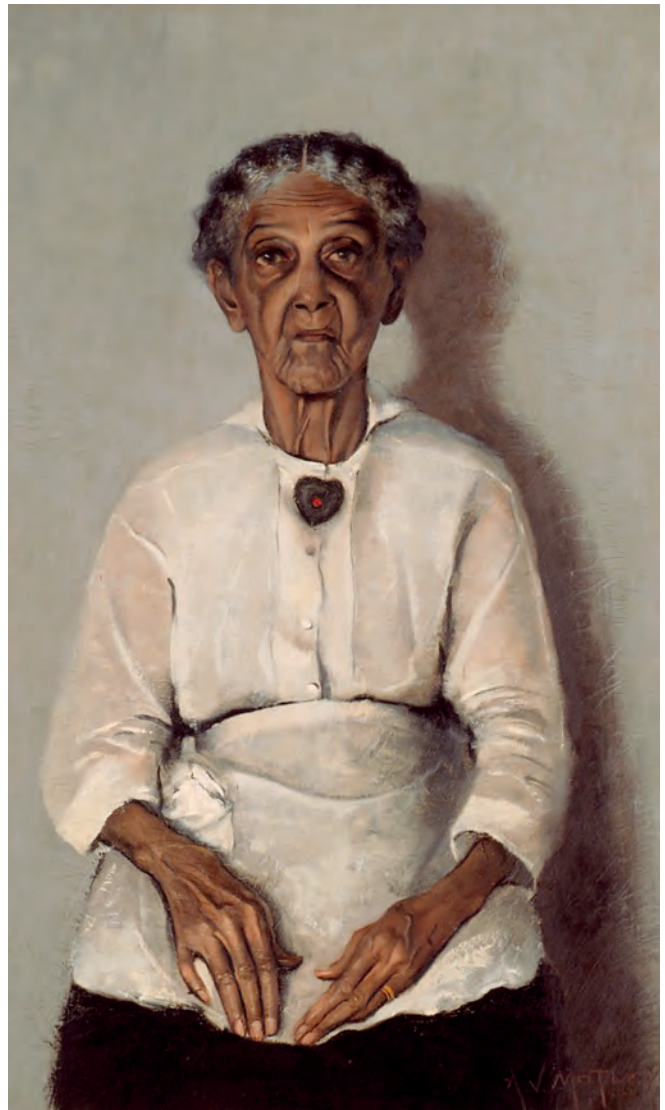
A pioneer in the study of American still-life painting and author of numerous publications on the subject, William Gerdts was also an astute collector. Long before others began to focus on the subject, Professor Gerdts acquired works by a number of women who were actively exhibiting and selling their still-life paintings during the nineteenth century. Included in the Gerdts gift are the first paintings by Fidelia Bridges and Lilly Martin Spencer to enter the collection. An exceptional floral painting, *Peonies in a Vase*, by African American artist Charles Ethan Porter was also part of the Gerdts's gift.

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

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

The department of modern art acquired a diverse group of paintings, from modernist classics to contemporary masterpieces. Juan Gris's *Glass and Checkerboard* (c. 1917), the gift of Dian Woodner from the collection of her late father, Ian Woodner, shows the cubist painter at the height of his powers, reorganizing the still-life objects of the title into a complex abstraction of modest size but great impact. Pierre Soulages's *Peinture 326 x 181 cm, 14 mars 2009* is a monumental work of four stacked canvases done in the artist's late style, known as *outré-noir* or ultra-black, in which a surprising degree of luminosity is elicited from the variable working of black paint alone. A gift of the artist and his wife, it complements four other Soulages paintings in the collection from earlier periods of his long career. Morris Louis's *Sub-Marine* (1948), purchased as the gift of Howard and Roberta Ahmanson, is a rare early work by this leading Washington Color School painter. It reveals the artist learning the lessons of Joan Miró while starting to develop the flowing lyricism of his mature style already represented in the collection by five of his classic stained canvases. *Blue Diagram* (2009) by Amy Sillman, a gift of Anne and

Joel Ehrenkranz, is the first painting by this major mid-career artist to enter the collection, joining a number of prints and drawings; its rich color, improvisatory brushwork, and hints of figuration represent her work at its best. Sylvia Sleigh, an artist new to the collection, is a figure painter known for sensitive yet frank descriptions of both male and female nudes. Her *Manhattan Landscape with Figures* (1968) depicts the artist's dealer, R. V. Bendrat (who donated the work in celebration of his 95th birthday), along with his partner standing on a flowered balcony. Stephen Hannock's *Flooded Oxbow with Green Light, for Betty and Agnes Mongan (Mass MoCA #265)* (2017) weaves text and image into a unique and engaging reflection on nineteenth-century American landscape painting; it is the second painting by the artist in the collection. Another work that addresses history by weaving text and image, albeit very differently, is Mary Kelly's *My James* (2008) a photo-based relief by this important feminist and conceptual artist. Made of compressed lint taken from a clothes dryer, the work honors James Chaney, who was killed by the Ku Klux Klan in 1964.



Archibald John Motley Jr., *Portrait of My Grandmother*, Patrons' Permanent Fund, Avalon Fund, and Motley Fund



Pierre-Jean David d'Angers, *Comte Antoine Boulay de la Meurthe*, Patrons' Permanent Fund and Buffy and William Cafritz Family Sculpture Fund

SCULPTURES

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

The Italian Renaissance sculpture collection gained *The Adoration of the Shepherds* (1530s), a finely modeled and cast plaquette reflecting the influence of Raphael, by Valerio Belli, a gifted sculptor of rock crystals, medals, and plaquettes. This work came to the Gallery from Michael Riddick as a gift of the Riddick family in memory of Eleonora Luciano, the late associate curator of sculpture at the Gallery. A sensitive low-relief portrait of a bearded gentleman by American sculptor John F. Flanagan recalls the Florentine Renaissance works that influenced his teacher Augustus Saint-Gaudens. Flanagan was chosen by Andrew Mellon to model the portrait of George Washington seen on American quarters since 1932. The relief was donated by

John Russell Sale and his family. Shakespeare's comedy *A Midsummer Night's Dream* inspired the figure of Puck as a mischievous infant fairy, a popular creation of the American expatriate Harriet Goodhue Hosmer. The first marble work by Hosmer to enter the Gallery's collection, it belongs to a gift of ten sculptures from William and Abigail Gerds.

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

DRAWINGS

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

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

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

The Gallery's holdings of Dutch drawings were enriched by a sheet with dynamic studies of a bear by Leonard Bramer, probably made in the 1620s, given in memory of the Gallery's former director J. Carter Brown by his children, John Carter Brown IV and Elissa Brown. David H. McDonnell donated Govaert Flinck's *Man Playing a Pipe* (1640s),



Theaster Gates, *Ground Rules (black line)*, Gift of the Collectors Committee



along with a particularly fine group of French and Italian eighteenth-century gouaches. Thanks to the generosity of Ivan E. and Winifred Phillips, two important French eighteenth-century drawings were added to the collection: a vibrant pen and wash study of *Naiads and Dolphins* (1762/1765) by Jean-Baptiste-Marie Pierre—the collection’s first work by the master—and a compositional study of *The Education of the Virgin* (c. 1762) by Jean-Baptiste Deshayes.

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

The most important acquisition of a twentieth-century European drawing was bequeathed by Harry Grubert:

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

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

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

PRINTS AND ILLUSTRATED BOOKS

The earliest and most important addition to the Gallery’s collection of European prints was an engraving of the humble *Apostle Simon Zelotes* by the mid-fifteenth-century German printmaker Master E. S., who effectively used hatching to shade and lend solidity to his figures. This single-figure devotional image was joined by a superb impression of another Northern religious subject, *The Parable of the Wise and Foolish Virgins* engraved circa 1560/1563 by the Flemish artist Philip Galle after Pieter Bruegel the Elder. Also notable was the gift



Top: James Duffield Harding, *Oberlahnstein on the Rhine*, Purchased as the Gift of Alexander M. and Judith W. Laughlin
Bottom: Giulio Bonasone, after Francesco Primaticcio, *The Trojans Hauling the Wooden Horse into Troy*, Ailsa Mellon Bruce Fund



Jasper Johns, *Savarin*, Gift of Barbara Bertozzi Castelli

of Hans Lützelburger's 1545 volume *Imagines Mortis (The Dance of Death)*, after Hans Holbein the Younger, which was presented by John B. Davidson in honor of Andrew Robison.

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

The eighteenth-century holdings were significantly enriched by the acquisition of a collection of fifty aquatints from the first decades of the invention of that technique. The group includes twenty-three rare and accomplished prints by François-Philippe Charpentier and six by the amateur Abbé de Saint-Non, two of the first artists to experiment with this tonal intaglio printmaking technique. Also included were the

first aquatint published in England (1771) and a grand example of the work of German master Johann Gottlieb Prestel. Giovanni Francesco Costa's *The Delights of the Brenta River* (1762), a two-volume series of 140 etched views that represent one of the great projects and rarities of eighteenth-century Venetian printmaking, was also added to the collection.

With the fulfillment of Helena Gunnarsson's pledges this year, the Gallery's collection of etchings by the late nineteenth-century French master Félix-Hilaire Buhot increased to more than 250 works. At the same time, the holdings of works of another experimental printmaker, Camille Pissarro, were augmented by important gifts from Martin and Liane Atlas. Modern German graphics continued to expand through gifts from Christopher and Beverly With along with Ingrid Rose, who gave two portfolios of visionary compositions by Gustav Wolf in memory of her husband, Milton Rose.

COLLECTING

A major gift from Bob Stana and Tom Judy comprising more than sixty-five prints featured examples by contemporary artists John Baldessari and Ann Hamilton, mid-twentieth century abstractionists Dorothy Dehner and Claire Falkenstein, and artist-activists Nancy Spero and Leon Albert Golub, the latter two represented by a collaboratively made lithograph for the historic portfolio *Conspiracy: The Artist as Witness* (1971). Thirteen prints by Saul Steinberg, including *The Museum* (1972), a mocking take on the temple of art, and *LA* (1994), both the edition print and seven related proofs, were donated by the Saul Steinberg Foundation in honor of Judith Brodie.

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

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

PHOTOGRAPHS

This year the department of photographs acquired more than 1,000 photographs through gift and purchase. Including works made from the early 1840s to 2016, they span the history of the medium and significantly enhance the quality, scope, and importance of the Gallery's collection, enabling the story of the evolution of photography to be told in a more nuanced and complex fashion. Among the most notable was the acquisition of 119 nineteenth-century photographs from the collection of Charles Isaacs and Carol Nigro. This magnificent group of pictures, which includes work by such seminal photographers as Gustave Le Gray, Charles Marville, and Carleton Watkins, was acquired with funds from the R. K. Mellon Foundation, Diana and Mallory Walker, and W. Bruce and Delaney H. Lundberg, and through gifts from Charles Isaacs and Carol Nigro and Dr. and Mrs. Charles and Alma Isaacs. The collec-

tion is especially strong in its representation of nineteenth-century British photographs with works by William Henry Fox Talbot and Julia Margaret Cameron, as well as rare pictures by British amateur photographers from the late 1850s and 1860s such as Lady Filmer, John Dillwyn Llewelyn, Captain Horatio Ross, and Mary Dillwyn, among others.

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

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

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

Other important twentieth-century acquisitions include a gift of forty photographs by the photojournalist Leonard Freed from the artist's widow, Brigitte Freed; thirty-three pictures by David Vestal, a gift of Seth and Erin Neubardt and Jack and Judy Stern; thirty-



William Henry Fox Talbot, *Trees and Reflections, Lacock Abbey*, Purchased as a Gift of the Richard King Mellon Foundation

nine pictures by the New Topographics photographer Joe Deal, a gift of Dr. Richard A. and Mrs. Alice Thall and acquired with the Pepita Milmore Memorial Fund and the Robert B. Menschel and the Vital Projects Fund; ninety-one photographs by Larry Fink from *Social Graces* (1984), which explore the foibles of Manhattan socialites and residents of rural Pennsylvania, a gift of Tony Podesta; eighty-seven pictures by Thomas Roma from *Come Sunday* (1991–1994), which show the power of faith to bind a community together, a gift of Joy of Giving Something, Inc.; and forty-two photographs by Ursula Schulz-Dornburg from the series *Iraqi Wetlands*, which enrich our holdings of twenty-first-century German work, a gift of Gregory and Aline Gooding. In addition, Mary and Dan Solomon donated thirty-eight pictures of the moon made between the 1860s and 1969. The Gallery also acquired seven photographs by Ming Smith, Shawn Walker, and Louis Draper, members of the Kamoinge group of African American photographers, and four diptychs and one video by Dawoud Bey from *The Birmingham Project*, a work that honors the victims of the 1963 16th Street Baptist Church bombing.

RARE BOOKS AND IMAGES

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

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

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



Benjamin Brecknell Turner, *Christine Bicknell*, National Gallery of Art, Department of Image Collections, Benjamin Brecknell Turner Archive

Wiedergeburt, with original photographs documenting the reconstruction of the Zwinger Palace in Dresden (1945–1955).

Additions to the artists' portraits collection include Judy Dater's photograph of Imogen Cunningham photographing Twinka Thiebaud (1974); two portraits of Charles Burchfield by Dwight Boyer (c. 1965); a set of ten photos of Maud Squire and Ethel Mars by various artists (c. 1890–1940); and photographs of Marsden Hartley and his paintings at the Alfredo Valente Gallery (c. 1940). Individual portraits of John Pope by Masury and Silsbee (1854), Stuart Davis by Anne Zane Shanks (c. 1950), Pablo Picasso by Kurt Wyss (1967), and Francis Bacon by J. S. Lewinski (1968) are also noteworthy.



VERMEER
and the
MASTERS
of GENRE
PAINTING



COLLECTING
EXHIBITING
EDUCATING
PRESERVING

During fiscal year 2018 the Gallery showcased an ambitious exhibition program made up of nineteen exhibitions. Three of these exhibitions, *Matthias Mansen: Configurations*; *Edvard Munch: Color in Context*; and *Posing for the Camera: Gifts from Robert B. Menschel*, continued from the previous year.

Fragonard: The Fantasy Figures combined art, fashion, science, and conservation in an exhibition that brought together for the first time fourteen rapidly executed, brightly colored paintings of lavishly costumed individuals by Jean Honoré Fragonard. These fantasy figure paintings were shown alongside his newly discovered *Sketches of Portraits*, a drawing that prompted a two-year investigation of his *Young Girl Reading* and helped establish the Gallery's painting as a part of the fantasy figure series, shedding light on Fragonard's approach to the ensemble as a whole. A combined x-radiograph and

hyperspectral image of *Young Girl Reading* allowed visitors to compare underlying layers of the painting with the artist's sketch and the final work of art. An illustrated diagram correlated each of the painted fantasy figures with its corresponding sketch on the drawing, clarifying the relationship between the two. Names appearing on all but one of the sketches, suggesting that the fantasy figures are actually true portraits, informed brief texts accompanying each painting. A large color photomural of *Young Girl Reading* above the Fourth Street entrance of the West Building announced the exhibition. The portraits were arranged symmetrically in the one-room presentation with *Young Girl Reading* on the main axis. Three supplementary features were presented on the Gallery's website: *Sketches of Portraits: The Fantasy Figures Identified*, *Young Girl Reading: A Hidden Portrait Revealed*, and *Mapping the Fantasy Figures*.



Visitors eagerly await their turn to view the popular exhibition *Vermeer and the Masters of Genre Painting: Inspiration and Rivalry*.

EXHIBITING

Founded in the nineteenth century, Rotterdam's Museum Boijmans Van Beuningen possesses one of the world's finest collections of fifteenth- and sixteenth-century Netherlandish drawings. The exhibition *Bosch to Bloemaert: Early Netherlandish Drawings from the Museum Boijmans Van Beuningen, Rotterdam* offered American audiences an exceptional opportunity to see a beautiful and remarkably comprehensive overview of the period, encompassing nearly all media and types of drawings of the time. A large entrance graphic featured a lovely black and red chalk drawing, *Portrait of a Young Woman* by Hendrick Goltzius. Several drawings were displayed on pedestals so that recto and verso could be viewed.

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

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

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



studio in Washington, was shown in the gallery. An accompanying illustrated brochure featured excerpts from the curator's conversations with the artist in the years before her death.

A special installation in the Gallery's East Building featured *Mural* (1943) by Jackson Pollock, on loan from the University of Iowa Museum of Art. Originally commissioned by Peggy Guggenheim for her New York City townhouse, the early painting is Pollock's largest work at nearly twenty feet long, and represents a major turning point in the seminal artist's career and style. *Mural* was installed adjacent to the permanent collection to put it in context with other works



in the Gallery's collection. Early and mature drawings and paintings by the artist were hung in the same room. Illustrated texts provided background on Pollock's technique and on the work's original patron.

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

Self-taught artists—variously termed folk, primitive, visionary, naïve, and outsider—have played a significant role in the history of modernism, yet their contributions have been largely disregarded or forgotten. *Outliers and American Vanguard Art* focused on three periods during the last century when the intersection of self-taught artists with the mainstream has been at its most fertile. It was the first major exhibition to explore how those key moments, which coincided with periods of

American social, political, and cultural upheaval, challenged or erased traditional hierarchies and probed prevailing assumptions about creativity, artistic practice, and the role of the artist in contemporary culture. Vanguard artists found affinities and inspiration in the work of their untutored, marginalized peers and became staunch advocates, embracing them as fellow artists. Bringing together some 250 works in a range of media, the exhibition included more than eighty schooled and unschooled artists and argued for a more diverse and inclusive representation in cultural institutions and cultural history.

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

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

Top Left: *Fragonard: The Fantasy Figures*
 Bottom Left: *Vermeer and the Masters of Genre Painting: Inspiration and Rivalry*
 Below: *In the Tower: Anne Truitt*



EXHIBITING



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

For more than forty years, Sally Mann has made experimental, elegiac, and hauntingly beautiful photographs that explore the overarching themes of existence: memory, desire, death, the bonds of family,

and nature's magisterial indifference to human endeavor. What unites this broad body of work is that it is all bred of a place, the American South. Using her deep love of her native land and her knowledge of its fraught history, Mann asks provocative questions about history, identity, race, and religion that reverberate across geographic and national boundaries. *Sally Mann: A Thousand Crossings* considered how Mann's relationship with this land has shaped her work and how the legacy of the South—as both homeland and graveyard, refuge and battleground—continues to permeate American identity.

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

Top: Jackson Pollock's "Mural"

Bottom: Michel Sittow: *Estonian Painter at the Courts of Renaissance Europe*



tory of the South through art. A third film featured an interview with Janssen Evelyn, who modeled for Mann, reflecting on the photographs of black men in the “Abide with Me” section of the exhibition.

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

world, and people of Aix. A second web feature reproduced portrait drawings from Cézanne’s intact sketchbook in the Gallery’s collection.

Inspired by the acquisition of the important William A. Clark maiolica collection from the Corcoran Gallery of Art and drawn largely from the Gallery’s expanded holdings, *Sharing Images: Renaissance Prints into Maiolica and Bronze* brought together some ninety objects to highlight the impact of Renaissance prints on maiolica and bronze plaquettes. Focusing on designs by major artists of the time, the exhibition told the story of how printed images were transmitted, transformed, and translated onto ceramics

and small bronze reliefs, creating a shared visual canon across artistic media and geographical boundaries. The exhibition was designed so that casework and mounts necessary to hold fragile maiolica were in close proximity to the prints from which they were derived. A variety of casework was designed to accommodate the works, including two ornate bronze cases and five beautiful walnut cases.

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

Top: *Outliers and American Vanguard Art*

Bottom: *Sally Mann: A Thousand Crossings*

EXHIBITING



displayed on Renaissance tables from the Gallery's collection helped to bring the Dutch maritime paintings to life. An illustrated brochure, which was also available on the website, examined the influence of the Dutch shipbuilding industry on seventeenth-century painters.

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

Camille Corot, best known as the great master of landscape painting in the nineteenth century, bridged the French neo-classical tradition with the impressionist movement of the 1870s. His figure paintings constitute a much smaller, less well-known portion of his work, but they appeared throughout his prolific fifty-year career, with particular force toward the end. Rarely seen outside his studio during his lifetime, these works made an impact on later nineteenth- and early twentieth-century modernist artists who copied or borrowed from them. His sophisticated use of color and his deft, delicate touch applied to the female form resulted in pictures of quiet majesty. The forty-five paintings displayed in

Corot: Women were largely divided into three major subjects: costumed single figures, nudes, and allegorical studio scenes. Illustrated texts in the exhibition galleries explored these themes, revealing how Corot drew on art historical precedent while also experimenting with modern aesthetic sensibilities.

Dawoud Bey: The Birmingham Project marked the Gallery's acquisition of four large-scale photographs and one video from Bey's series



The Birmingham Project, a tribute to the victims of the 16th Street Baptist Church bombing in Birmingham, Alabama. Coinciding with the fifty-fifth anniversary of this tragedy, the exhibition focused on how Bey visualized the past through the lens of the present, pushing the boundaries of portraiture and engaging ongoing national issues of racism, violence against African Americans, and terrorism in places of worship. The exhibition was installed in two galleries. Four diptychs hung across from each other in the first room, and a film, also considered

a diptych, played in the second room. Accompanying the exhibition, a ten-minute filmed interview with the artist explored the inspiration and evolution of the project, as well as Bey’s broader interest in portraiture and American history.

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

screened continuously in the East Building Small Auditorium. The film included extensive interviews with the artist and gave broad context to her entire career.

The Gallery administered the loan of 740 works of art to 231 sites during fiscal year 2018. This year, the Gallery continued to loan numerous works by female artists to a number of exhibitions domestically and internationally. Some of the highlights included *Piano mécanique* by Joan Mitchell to the Musée des national beaux-arts du Québec and the Art Gallery of Ontario; *Untitled (Comet)* and *Tulip Car #1* by Vija Celmins to the Kunsthalle d’Emden; *Hartley and Loneliness* by Alice Neel to the Deichtorhallen Hamburg; *Sunny* by Anni Albers to the Museo Guggenheim Bilbao and the Kunstsammlung Nordrhein-Westfalen; three paintings by Berthe Morisot to the Musée national des beaux-arts du Québec; *Little Girl in a Blue Armchair* by Mary Cassatt to the Musée Jacquemart-André and the National Museum of Western Art Tokyo; *Children Playing on the Beach* by Mary Cassatt and *The Sisters* by Berthe Morisot to the Denver Art Museum, the Speed Art Museum, and the Sterling and Francine Clark Art Institute; and *Jack-in-the-Pulpit No. 3* and *Line and Curve* by Georgia O’Keeffe to the Reynolda House Museum of American Art.



Top Left: *Cézanne Portraits*

Bottom Left: *Sense of Humor: Caricature, Satire, and the Comical in Prints and Drawings from Leonardo to the Present*

Above: *Corot: Women*



Using Archibald John Motley Jr.'s *Portrait of My Grandmother* as a model, David Ibata demonstrates painting techniques to students in the *Art Around the Corner* program.



Portrait of an Elderly Woman
by Richard J. Motley Jr.
1970



COLLECTING
EXHIBITING
EDUCATING
PRESERVING

The education division served more than 780,000 visitors at the Gallery this year through its programming and publications. Several new initiatives helped broaden the division's reach by making programmatic offerings more inclusive to new and more diverse visitors.

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

The following day, the large-scale Community Celebration further explored the expanding and changing stories of American art and the Gallery's role in sharing those stories. In the weeks leading up to the celebration, a performance artist collected stories at several locations

in the community and then used them to provide material for a "story chorus" on the day of the event. Visitors also drew and wrote on a large paper path inspired by Jacob Lawrence's *Sidewalk Drawings*, which was on view in the *Outliers and American Vanguard Art* exhibition. A second community weekend, *Art + Play*, delighted visitors at a two-day event that emphasized the connection between art and enjoyment. The weekend included an "exquisite corpse" workshop, based on the drawing game created by early twentieth-century surrealist artists. A specially commissioned play for all ages that drew its inspiration from Henri Matisse's cut-outs, *Color's Garden: An Adventure with the Elements of Art*, invited visitors to connect with the visual arts through the performing arts.

Advanced Art History
Workshop participants
investigate photographs
in the Gallery's collection
to hone their skills in
careful observation and
interpretation.



EDUCATING

Evenings at the Edge, which was conceived with young professionals in mind, considered topics as varied as outlier art and artistic exchange. Together, these large-scale community events served almost 20,000 visitors.

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

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

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

Russian, Japanese, and Mandarin. Brochures and signage let visitors know this content is free and available on their personal devices while at the museum.

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

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

CONCERTS AND FILMS

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

Numerous concerts were presented in honor of exhibitions: a symposium and the American premiere of Norwegian composer Gisle Kverndokk's opera *Letters from Ruth* celebrated *Edvard Munch: Color in Context*; one concert celebrated *Bosch to Bloemaert: Early Netherlandish Drawings from the Museum Boijmans Van Beuningen, Rotterdam*; four salon concerts plus an opera production celebrated *Fragonard: The Fantasy Figures*; one Sunday concert and one midweek pop-up concert celebrated



Visitors of all ages explore the relationship between art and enjoyment during the Community Celebration *Art + Play*.



Visitors applaud a performance by the Suspicious Cheese Lords in honor of the Michel Sittow exhibition.

Michel Sittow: Estonian Painter at the Courts of Renaissance Europe; one concert celebrated *Cézanne Portraits*; and two concerts celebrated *Outliers and American Vanguard Art*. Lonnie Holley, a featured artist in that exhibition, performed at both an Evenings at the Edge program and a Sunday concert.

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

Concerts at the Gallery merited eight reviews in various publications, including the *Washington Post*, and numerous other mentions in the media; most notably the Jazz in the Garden series received extensive local and tourist media mention as a must-see event. Fiscal year 2018 concerts were produced with funds bequeathed to the Gallery by William Nelson Cromwell and F. 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 and frequently introduced by filmmakers, scholars, artists, and critics. The Gallery's

membership in the International Federation of Film Archives remains vital for access to rare prints.

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

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

The department examined the relationship between artists and the May 1968 youth rebellions in Paris. The series *Paris, May '68: Zanzibar and Philippe Garrel*, coinciding with the fiftieth anniversary, included



Families enjoy *Color's Garden: An Adventure with the Elements of Art*, a specially commissioned play inspired by the Gallery's permanent collection.

many archival prints. Three Italian portrayals of the life of Saint Francis (in conjunction with the exhibition *Heavenly Earth: Images of Saint Francis at La Verna*), a new documentary on Joseph Beuys, Thomas Riedelsheimer's new film on Andy Goldsworthy, and the premiere of the documentary *Witkin & Witkin*, rounded out the season.

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

RESOURCES FOR SCHOLARLY RESEARCH

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

The department of image collections added 141,789 photographic images, including 101 rare albums, more than 111,000 negatives

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

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

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

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

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

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

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

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

The study room for European works of art on paper in the East Building hosted 1,152 visitors, who viewed the Gallery's original prints, drawings, and illustrated books. This included forty-one classes from

fifteen universities, colleges, and seminaries; ten special groups; and twelve tours for Gallery docents, interns, and staff. Gallery curators conducted fifty of these classes, lectures, and tours.

PUBLISHING

The publishing office completed the initial contents and design of the digital catalogue raisonné *Mark Rothko: Works on Paper*, with entries for the Gallery's nearly nine hundred works on paper by Rothko. Works in the Rothko Estate and from public and private collections around the world will follow in coming years. Eight book-length publications were released, including six exhibition catalogs (*Michel Sittow: Estonian Painter at the Courts of Renaissance Europe*; *Outliers and American Vanguard Art*; *Sally Mann: A Thousand Crossings*; *Sharing Images: Renaissance Prints into Maiolica and Bronze*; *Corot: Women*; and *Tintoretto: Artist of Renaissance Venice*) and two CASVA volumes (*The Artist in Edo* and *Center 38*). In addition, educational exhibition brochures were prepared for *Vermeer and the Masters of Genre Painting: Inspiration and Rivalry*; *Outliers and American Vanguard Art*; *In the Tower: Anne Truitt*; and *Water, Wind, and Waves: Marine Paintings from the Dutch Golden Age*, as well as one library installa-

tion. The department received awards for seven of its publications—*Dwan Gallery: Los Angeles to New York, 1959–1971*; *Three Centuries of American Prints from the National Gallery of Art*; *Documenting the Salon: Paris Salon Catalogs, 1673–1945*; *America's National Gallery of Art*; *East of the Mississippi: Nineteenth-Century American Landscape Photography*; *Outliers and American Vanguard Art*; and *Sally Mann: A Thousand Crossings*.

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

In addition to labels and wall texts for exhibitions and installations, the publishing office edited online features and produced the biannual *Gallery Bulletin*, more than 325 education projects, and more than 1,000 pieces of collateral, including press releases, invitations, newsletters, quarterly calendars, and recurring film and music program calendars.



Adult visitors join local artists for sketching and conversation during a Drawing Salon focused on Henri Matisse's cut-outs.



Advanced placement art history students practice essay writing in front of Michelangelo Pistoletto's *Donna che indica* as part of the Advanced Art History Workshop.

DIGITAL MEDIA

In fiscal year 2018 the imaging and visual services department continued to document the Gallery's collections and promote access to high-quality, color-accurate digital images. New master digital files were made for 679 objects, including eighty-two new acquisitions. The department captured 719 new images as part of the division's rapid imaging program to document the sculpture collection, provided technical imaging for 112 conservation treatments, and made publication-quality images for ten Gallery exhibitions and catalogs including *Outliers and American Vanguard Art*, *Sally Mann: A Thousand Crossings*, and *Corot: Women*.

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

The Gallery's website was visited by 5.4 million people this fiscal year. The website department created shorter webpage addresses

to make reading and sharing content easier. A new image delivery standard was added to object pages, providing a convenient and powerful tool for comparing images. Other important projects included a significant exhibition feature for *Heavenly Earth: Images of Saint Francis at La Verna*, an expanded and redesigned feature about African American artists in the collection, and contributions to the new resource *Uncovering America*.

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

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

CENTER FOR ADVANCED STUDY IN THE VISUAL ARTS

The Center for Advanced Study in the Visual Arts sponsors the study of the visual arts in its program areas of fellowships, research, publications, and scholarly meetings. In fiscal year 2018 the Board of Advisors included Patricia Berger (University of California, Berkeley), Emily Braun (Hunter College, City University of New York), Betsy M. Bryan (Johns Hopkins University), H. Perry Chapman (University of Delaware), Huey Copeland (Northwestern University), Aden Kumler (University of Chicago), Chika Okeke-Agulu (Princeton University), and William W. Wallace (Washington University in St. Louis).

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

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

Other highlights included a study day for an international group of curators, conservators, and art historians held in connection with the exhibition *Vermeer and the Masters of Genre Painting: Inspiration and Rivalry*. This year’s Wyeth Lecture in American Art was delivered by Cécile Whiting on the topic “The Panorama and the Globe: Expanding the American Landscape in World War II” followed by an incontro with members of the Center on “Global War and the New American Landscape, 1939–1948.” CASVA held a two-day meeting on “New Initiatives in African American Art” to reinforce the Center’s commitment to the advancement of the field first explored in last year’s Wyeth Foundation for American Art Symposium on the topic of “The African American Art World in Twentieth-Century Washington, DC.” A two-day symposium entitled “Boundary Trouble: The Self-Taught Artist

and American Avant-Gardes,” was held on the occasion of the exhibition *Outliers and American Vanguard Art*. The papers will be published in a volume of Studies in the History of Art. Edmond J. Safra Visiting Professor David Bomford led an international colloquy for scholars, curators, and conservators on the subject “Art and Uncertainty: The Limits of Technical Art History.” He also gave a public lecture titled “Pentimenti: When Artists Change Their Minds.”

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

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

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

For more on the Center’s programs, see the archive of annual reports at www.nga.gov/content/ngaweb/research/casva/publications/center-report.html.





Painting conservators restore paintings in the Gallery's collection. Clockwise from left: Erin Stephenson with Mark Rothko's *No. 10*, Sarah Murray with Benjamin West's *Telemachus and Calypso*, and Jay Krueger with Cy Twombly's *Synopsis of a Battle*.

COLLECTING
EXHIBITING
EDUCATING
PRESERVING

The conservation division continued work on the fourth volume of its biennial publication *Facture*, dedicated to conservation research topics related to the Gallery's collection. This volume focuses on the creation and production of series, multiples, and replicas in various mediums from the Renaissance to the present. The division also continued work on the development of ConservationSpace, the open-source document management software that was launched at the Gallery in 2017 and has steadily been adopted by the conservation community. Conservators across the division engaged in collaborative research with curators and scientists to contribute to catalogs and programs associated with future Gallery exhibitions. Staff also shared their knowledge through the presentation of papers and publication

of articles to professional colleagues nationally and internationally, by providing gallery talks and lectures, and serving as a resource for members of the general public.

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

Object conservators completed fourteen major treatments on works in a wide range of materials, sizes, and time periods. This work included essential repairs to stabilize damaged wood components and lifting varnish on the newly acquired *Ground Rules (black line)* by



Object conservation fellow
Robert Price repairs the glazes
on Andrea della Robbia's
terracotta sculpture
The Adoration of the Child.

PRESERVING

Theaster Gates. Conservators also removed disfigured and aged fills from Andrea della Robbia's glazed ceramic relief *The Adoration of the Child*, and then replaced them with elegant color-corrected fills. An innovative major structural treatment of the monumental weathering steel *America* by Alfredo Halegua involved removing a badly corroded mounting system, welding newly fabricated mounts, and installing the conserved work in the Sculpture Garden. George Rickey's outdoor sculpture *Divided Square Oblique II*, which was damaged in severe weather, required the realignment of deformed components using a customized form to reshape the stainless steel.

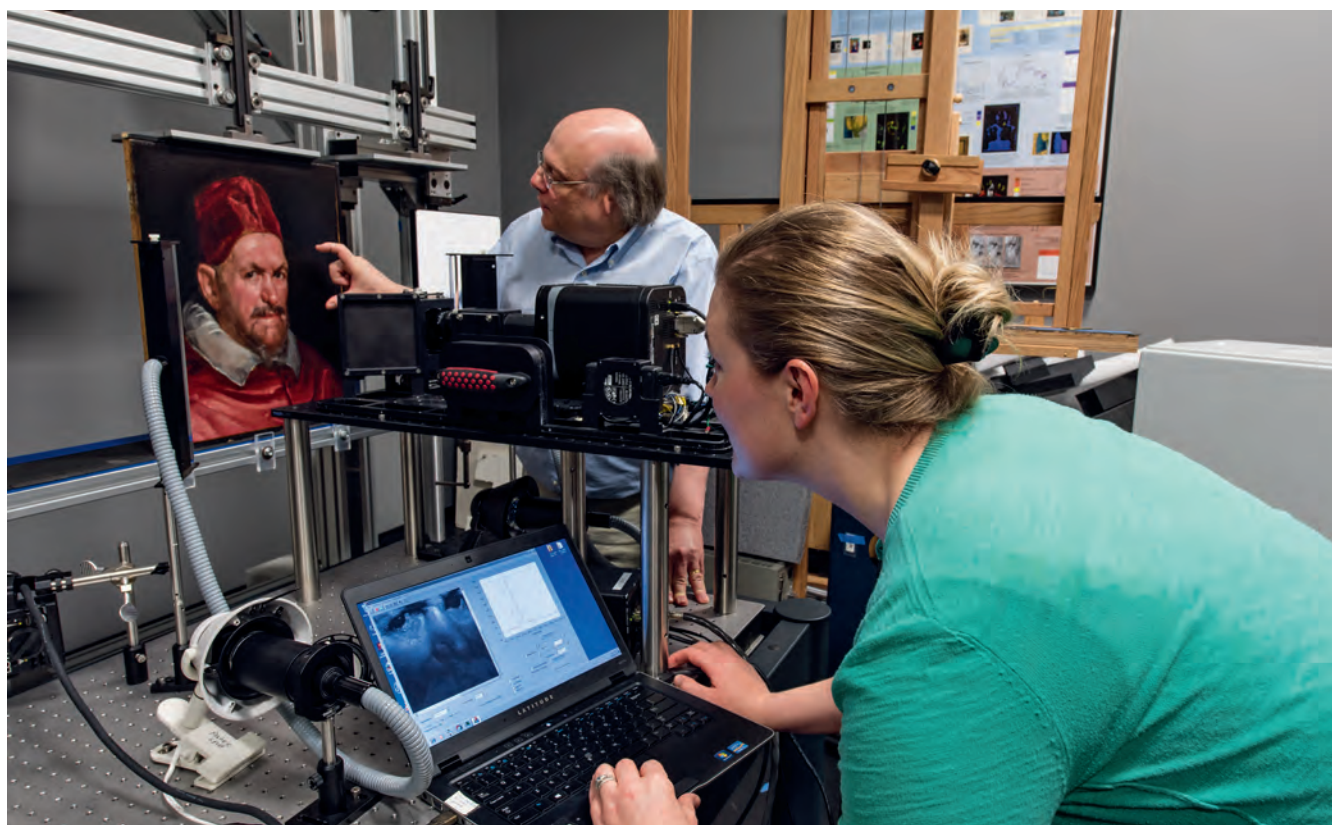
The department performed 362 minor treatments in the course of collection preservation, including Frederic Remington's bronze quartet of riders in *Off the Range (Coming Through the Rye)*, Anne Truitt's *Summer Remembered*, and Ermenegildo Hamerani's bronze medal depicting *Saint Luke Painting the Virgin*.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

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

on the interaction of patina and alloy in Renaissance bronzes, which was shared with an audience of international scholars.

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

The department continued to support Gallery publications. Working on NGA Online Editions and the systematic catalog project, several conservators were closely involved with curators and catalog authors to resolve questions of facture and condition, prepare technical entries, and edit the scholarly essays for volumes devoted to sixteenth-century Italian paintings by Titian, Tintoretto, and Veronese; nineteenth-



Conservation scientists John Delaney and Kathryn Dooley perform reflectance imaging spectroscopy to further study *Pope Innocent X* by the Circle of Diego Velázquez.



Painting conservation fellow Kari Rayner removes discolored varnish from *Mary, Queen of Heaven* by the Master of the Saint Lucy Legend.



century French paintings; and American modernism. Technical examinations and updates for the online Dutch catalog continue, primarily focusing on the Corcoran Collection and recent acquisitions.

The paper conservation department completed eight major treatments, 101 minor treatments, and 1,475 examinations and took more than seventy x-radiographs, ultraviolet, and infrared images. Matting-framing specialists and technicians matted 576 prints, drawings, and photographs; framed and unframed 1,341 artworks; constructed 216 custom housings; devised 209 mounts for display; built or repaired 247 frames; and installed 203 artworks in exhibitions. The department actively participated in Gallery projects to scan paper-based records for digital storage and to establish an exhibition management system. Exhibitions requiring special attention by the conservators and framers included *Sense of Humor*, *Sharing Images: Renaissance Prints into Maiolica and Bronze*, and *Sally Mann: A Thousand Crossings*.

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

Framers continued to develop innovative and attractive approaches for displaying works of art including a new design for sealed packages for matted works on paper and the framing of prints on felt by Joseph Beuys. Collaborating with other divisions, the framers organized and reviewed frame stock and created a frame inventory management database.

The photograph conservation department completed fifteen major treatments, 155 minor treatments, and 1,270 condition examinations for loans, collection maintenance, and exhibitions. The department continued to devote most of its time and resources in support of Gallery exhibitions, including *Sally Mann: A Thousand Crossings*; *Gordon Parks: The New Tide, Early Work 1940–1950*; *Dawoud Bey: The Birmingham Project*; the future exhibition *The Eye of the Sun: Nineteenth-Century Photographs from the National Gallery of Art*; as well as rotating exhibitions in the permanent collection.

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

Many daguerreotypes will be featured in *The Eye of the Sun*. The display of these extraordinary early photographs, which have a mirror-

like surface, pose major challenges. Photograph conservators collaborated with other departments to plan for their enhanced exhibition.

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

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

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

The textile conservator completed one major treatment, six minor examinations, four minor treatments, and 584 condition examinations for exhibitions, loans, and collection maintenance. The textile con-

servator coordinated and contributed to a study day for an in-depth exchange on the complex artist's methods and materials employed by Robert Rauschenberg and printers at Gemini G.E.L. for the 1974 work *Hoarfrost Editions*, which is comprised of nine large and fragile components: *Ringer*, *Preview*, *Scrape*, *Pull*, *Sand*, *Ringer State*, *Mule*, *Plus Fours*, and *Scent*. The study day was attended by visiting scholars, artists, conservators, curators, and conservation scientists.

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

Scientists examined seventy-four works of art in association with conservation treatments and research in support of exhibition catalogs and ongoing projects by conservators and curators. Considerable effort was given to the technical investigation of works by Andrea del Verrocchio and members of his workshop in preparation for a forthcoming exhibition. The technical investigations produced unprecedented information about the artist's working methods. Six paintings from international collections were examined in detail using state-of-the-art imaging technology, while the analysis of other works,

in less detail, was also undertaken. Study of new images acquired using multiple imaging methods in combination with new cross-section analysis provided insight into the making of *The Feast of the Gods* by Giovanni Bellini and Titian to allow an improved reconstruction of the appearance of the painting as it was first completed by Bellini.

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

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



Top Left: Preventive conservator Jamie Gleason restores the frame for Morris Louis's *Sub-Marine*.

Left: Textile conservator Julia Burke cleans the surface of Yinka Shonibare's *Girl on Globe 2*.

2018 REVIEW





TREASURER'S REPORT

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

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

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

FINANCIAL POSITION

The Gallery continued to build on its strong financial position in fiscal year 2018. Net assets totaled \$1.3 billion at September 30, 2018, an increase of \$70.3 million or 5.6 percent over the prior year. This increase is due primarily to the strong performance of the Gallery's investment portfolio, which ended the year at \$994.5 million, an increase of \$58.1 million above last year. The diversified portfolio returned 7.1 percent for the year, benefitting from positive

performance across nearly all asset categories. The strongest contributors to performance included the Gallery's investments in U.S. and international developed public market equities and hedge funds. The investment portfolio's long-term performance over the ten-year period totaled 7.7 percent, exceeding the Gallery's custom investable benchmark by 120 basis points.

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

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

OPERATING RESULTS

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

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

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

Fiscal year 2018 operating expenses totaled \$167.8 million, increasing \$4.0 million or 2.5 percent over the prior year, due primarily to increased costs of exhibitions and related programs in fiscal year 2018. Major exhibitions opening during the fiscal year included *Outliers and American Vanguard Art*, *Cézanne Portraits*,

Vermeer and the Masters of Genre Painting: Inspiration and Rivalry, *Rachel Whiteread*, and *Corot: Women*.

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

AUDITORS' REPORT AND FINANCIAL STATEMENTS

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



William W. McClure
Treasurer

FINANCIAL STATEMENTS

SUMMARIZED STATEMENTS OF FINANCIAL POSITION AND CHANGE IN NET ASSETS

Years ended September 30, 2018 and 2017

(In thousands)

STATEMENTS OF FINANCIAL POSITION

ASSETS	2018	2017
Cash and cash equivalents	\$ 89,886	\$ 69,926
Pledges, accounts receivable, and other assets	28,980	25,998
Investments and trusts held by others	994,526	936,470
Property, plant, and equipment, net	324,993	331,427
Total assets	\$ 1,438,385	\$ 1,363,821
LIABILITIES AND NET ASSETS		
LIABILITIES:		
Environmental liability	\$ 19,863	\$ 22,978
Other liabilities	91,080	83,691
Total liabilities	110,943	106,669
NET ASSETS:		
Without donor restrictions	588,663	576,934
With donor restrictions	738,779	680,218
Total net assets	1,327,442	1,257,152
Total liabilities and net assets	\$ 1,438,385	\$ 1,363,821
CHANGE IN NET ASSETS		
Net assets at beginning of year	\$ 1,257,152	\$ 1,142,764
Change in net assets from operating activities	910	(182)
Nonoperating gifts and federal appropriations	48,647	49,387
Investment return in excess of amount appropriated for operations	47,309	87,747
Acquisitions of art	(14,871)	(6,274)
Environmental liability change in value	4,298	1,153
Depreciation expense and other	(16,003)	(17,443)
Change in net assets	\$ 70,290	\$ 114,388
Net assets at end of year	\$ 1,327,442	\$ 1,257,152

NATIONAL GALLERY OF ART

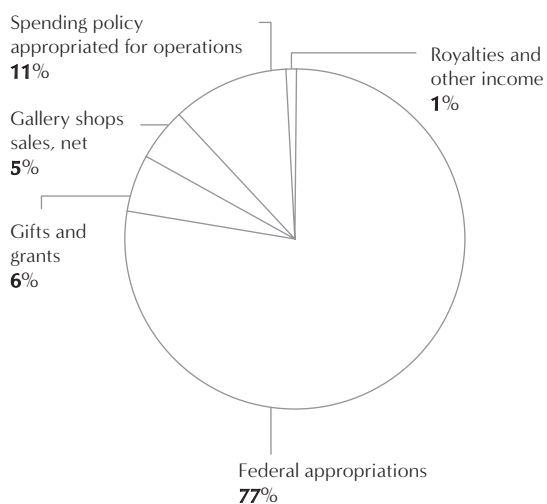
SUMMARIZED STATEMENT OF OPERATIONS

Years ended September 30, 2018 and 2017
(In thousands)

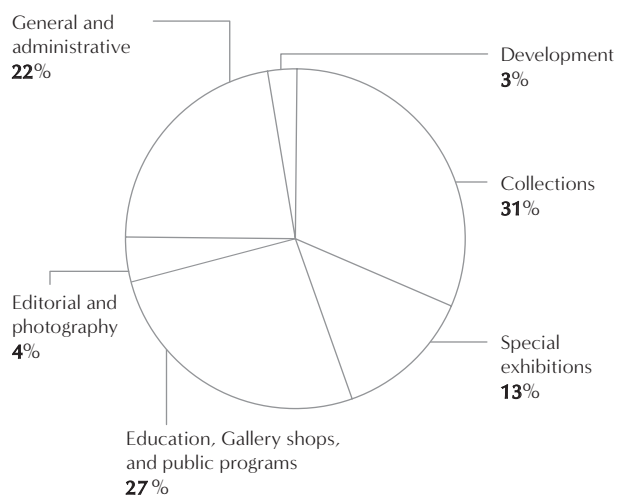
UNRESTRICTED SUPPORT AND REVENUE	2018	2017
Federal appropriations	\$ 129,651	\$ 127,173
Gifts and grants	11,171	8,266
Spending policy appropriated for operations	17,988	18,669
Gallery shops sales, net	8,639	8,085
Royalties and other income	1,250	1,374
Total support and revenue	\$ 168,699	\$ 163,567
UNRESTRICTED EXPENSES*		
Collections	\$ 51,225	\$ 50,940
Special exhibitions	22,423	21,149
Education, Gallery shops, and public programs	45,255	42,777
Editorial and photography	7,401	7,071
General and administrative	37,008	37,748
Development	4,477	4,064
Total expenses	167,789	163,749
Change in net assets from operating activities	\$ 910	\$ (182)

*excluding depreciation and amortization

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



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



ACQUISITIONS

PAINTINGS

- Babcock, William Perkins, American, 1826–1899
 > *Flowers in a Cut Glass Vase*, 185[?], oil on canvas, 2018.44.1, Gift of William and Abigail Gerdtz
- Batcheller, Frederick, American, 1837–1889
 > *Mysotis and Roses in Vase*, n.d., oil on canvas, 2018.44.25, Gift of William and Abigail Gerdtz
- Bonnat, Léon, French, 1833–1922
 > *Henry White*, 1882, oil on canvas, 2018.111.1, Gift of Margaret R. White Bennett
- Bridges, Fidelia, American, 1834–1923
 > *Trailing Arbutus*, 1863, oil on wood, 2018.44.125, Gift of William and Abigail Gerdtz
- Brown, William Mason, American, 1828–1898
 > *Mound of Cherries*, n.d., oil on wood, 2018.44.2, Gift of William and Abigail Gerdtz
- Dunning, Robert Spear, American, 1829–1905
 > *Still Life, Wineglass, Two Peaches*, n.d., oil on canvas
- > *Red Cherries*, 1866, oil on canvas, 2018.44.3, 140, Gift of William and Abigail Gerdtz
- Dupuis, Pierre, French, 1610–1682
 > *Still Life with Trophies of the Hunt*, n.d., oil on canvas, 2017.159.1, Gift of Jeffrey E. Horvitz
- Edmonds, Francis William, American, 1806–1863
 > *Study for "The Bashful Cousin,"* c. 1841–1842, oil on paper, 2018.42.1, Gift of H. Nichols B. Clark in honor of John Willmerding
- Forster, George, American, 1817–1896
 > *Still Life with Fruit/Gooseberries in a Bowl*, 1870, oil on canvas, 2018.44.4, Gift of William and Abigail Gerdtz
- Francis, John F., American, 1808–1886
 > *Basket of Pears and Crabapples*, n.d., oil on board
- > *Watermelon and Grapes*, 1863, oil on wood, 2018.44.5, 6, Gift of William and Abigail Gerdtz
- Gris, Juan, Spanish, 1887–1927
 > *Glass and Checkerboard*, c. 1917, oil on wood, 2017.122.1, Woodner Collection, Gift of Dian Woodner
- Hall, George Henry, American, 1825–1913
 > *A Peach, Seville*, 1866, oil on canvas
- > *A Pomegranate, Siena*, 1885, oil on canvas
- > *Tulip*, 1869, oil on wood
- > *Lemons*, 1884, oil on canvas, 2018.44.7–10, Gift of William and Abigail Gerdtz
- Hannock, Stephen, American, born 1951
 > *Flooded Oxbow with Green Light, for Betty and Agnes Mongan (Mass MoCA #265)*, 2017, oil on canvas, 2018.109.1, Purchased as the Gift of Robert K. Kraft
- Hardy, Anna Eliza, American, 1839–1934
 > *Two McLaughlin Pears*, n.d., oil on board, 2018.44.11, Gift of William and Abigail Gerdtz
- Hardy, Jeremiah Pearson, American, 1800–1888
 > *Two McLaughlin Pears*, n.d., oil on board, 2018.44.12, Gift of William and Abigail Gerdtz
- Hays, Barton Stone, American, 1826–1914
 > *Still Life, Apples, Grapes*, n.d., oil on canvas, 2018.44.13, Gift of William and Abigail Gerdtz
- Inman, Henry, American, 1801–1846
 > *Rip Van Winkle Awakening from his Long Sleep*, 1823, oil on wood, 2018.44.134, Gift of William and Abigail Gerdtz
- Inman, John O'Brien, American, 1828–1896
 > *Still Life*, 1868, oil on canvas
- > *Gentlemen's Still Life*, 1871, oil on wood, 2018.44.26, 27, Gift of William and Abigail Gerdtz
- Kelly, Mary, American, born 1941
 > *My James*, 2008, compressed lint on cardboard, 2018.62.1, Pepita Milmore Memorial Fund and Firestone Fund
- Kessel, Jan van, Flemish, 1626–1679
 > *Insects and a Sprig of Rosemary*, 1653, oil on panel, 2018.41.1, The Richard C. Von Hess Foundation, Nell and Robert Weidenhammer Fund, Barry D. Friedman, and Friends of Dutch Art
- Lacroix, Paul, American, 1827–1869
 > *Asparagus, Tomatoes, and a Squash*, 1865, oil on canvas, 2018.44.14, Gift of William and Abigail Gerdtz
- Louis, Morris, American, 1912–1962
 > *Sub-Marine*, 1948, oil on canvas, 2017.115.1, Purchased as the Gift of Howard and Roberta Ahmanson
- Miller, William Rickarby, American, born England, 1818–1893
 > *Study of Apples from Nature*, 1863, oil on board, 2018.44.15, Gift of William and Abigail Gerdtz
- Motley, Archibald John Jr., American, 1891–1981
 > *Portrait of My Grandmother*, 1922, oil on canvas, 2018.2.1, Patrons' Permanent Fund, Avalon Fund, and Motley Fund
- Peeters, Clara, Flemish, c. 1580–after 1636
 > *Still Life with Flowers Surrounded by Insects and a Snail*, c. 1615/1618, oil on copper, 2018.144.1, The Lee and Juliet Folger Fund
- Porter, Charles Ethan, American, 1847–1923
 > *Peonies in a Vase*, c. 1885, oil on canvas, 2018.44.124, Gift of William and Abigail Gerdtz

- Ramsey, Milne, American, 1846–1915
 > *Marble Tabletop with Fruit and Wine-glass*, 1869, oil on board, 2018.44.16, Gift of William and Abigail Gerdtz
- Ream, Carducius Plantagenet, American, 1837–1917
 > *Blackberries Spilling from Tin Cup*, n.d., oil on board, 2018.44.17, Gift of William and Abigail Gerdtz
- Roesen, Severin, American, born Germany, 1816–after 1872
 > *Peaches, Grapes, and Apples*, n.d., oil on wood, 2018.44.18, Gift of William and Abigail Gerdtz
- Sillman, Amy, American, born 1955
 > *Blue Diagram*, 2009, oil on canvas, 2018.115.1, Gift of Anne and Joel Ehrenkranz
- Skeele, Hannah Brown, American, 1829–1901
 > *Vase of Morning Glories*, n.d., oil on wood, 2018.44.19, Gift of William and Abigail Gerdtz
- Sleigh, Sylvia, American, born Wales, 1916–2010
 > *Manhattan Landscape with Figures*, 1968, oil on canvas, 2018.114.1, Gift of R. V. Bendrat, in celebration of his 95th birthday
- Soulages, Pierre, French, born 1919
 > *Peinture 326 x 181 cm, 14 mars 2009*, 2009, acrylic on canvas (four panels), 2017.120.1, Gift of Pierre and Colette Soulages
- Velde, Willem van de, the Younger, Dutch, 1633–1707
 > *An English Warship Firing a Salute*, 1673, oil on canvas, 2018.10.1, The Lee and Juliet Folger Fund
- Vernet, Claude-Joseph, French, 1714–1789
 > *Moonlight*, 1772, oil on canvas, 2018.13.1, Chester Dale Fund and Patrons' Permanent Fund
- Victors, Jan, Dutch, 1619–after 1676
 > *The Slaughtered Hog*, 1653, oil on panel, 2018.31.1, Gift in honor of Felix and Lise Haas
- Vignon, Claude, French, 1593–1670
 > *Mary Magdalene Comforted by an Angel*, 1626, oil on panel, 2017.159.2, Gift of Jeffrey E. Horvitz
- Way, Andrew John Henry, American, 1826–1888
 > *Two Bunches of Grapes*, n.d., oil on canvas, 2018.44.20, Gift of William and Abigail Gerdtz
- Wenzler, Sarah Wilhelmina, American, active 1861–1872
 > *Hanging Bunch of Grapes*, 1867, oil on canvas, 2018.44.21, Gift of William and Abigail Gerdtz
- Wores, Theodore, American, 1859–1939
 > *Buddha's Flowers: Lotus, Tokyo*, 1894, oil on board, 2018.44.22, Gift of William and Abigail Gerdtz

SCULPTURES

- Amadori, E., Italian, active 1852–1870
 > *Hand of Pietro Tenerani*, 1852, marble, 2018.44.127, Gift of William and Abigail Gerdtz
- Bartolini, Lorenzo, Italian, 1777–1850
 > *Eliza Bonaparte*, n.d., marble, 2018.44.128, Gift of William and Abigail Gerdtz
- Belli, Valerio, Italian, 1468–1546
 > *The Adoration of the Shepherds*, 1530s, bronze, 2017.112.1, Gift of the Riddick Family in memory of Eleonora Luciano
- Calder, Alexander, American, 1898–1976
 > *French Poodle*, c. 1952, brass wire
- > *Birdsong (Vogelgesang)*, c. 1930, brass wire, 2017.124.2, 3, Gift of Richard and Elaine Kaufman
- Crawford, Thomas, American, 1814–1857
 > *Raphael*, n.d., marble, 2018.44.126, Gift of William and Abigail Gerdtz
- Daniel-Dupuis, Jean-Baptiste, French, 1849–1899
 > *Pennsylvania Academy of the Fine Arts Founder's Medal*, struck c. 2005, silver, 2018.44.129.a, b, Gift of William and Abigail Gerdtz
- David d'Angers, Pierre-Jean, French, 1788–1856
 > *Comte Antoine Boulay de la Meurthe*, 1832, marble, 2017.116.1, Patrons' Permanent Fund and Buffy and William Cafiriz Family Sculpture Fund
- Falconet, Etienne-Maurice, Workshop of, French, 1716–1791
 > *Venus Nursing Cupid*, c. 1759, terracotta, 2018.20.5, Gift of David H. McDonnell
- Flanagan, John F., American, 1865–1952
 > *Portrait of a Bearded Gentleman*, probably c. 1890, marble, 2018.136.1, Gift of John Russell Sale, former Curator of Education, and his family
- Gates, Theaster, American, born 1973
 > *Ground Rules (black line)*, 2015, wood flooring, 2018.11.1, Gift of the Collectors Committee
- Hepworth, Barbara, British, 1903–1975
 > *Sculpture with Color and Strings*, model 1939, cast 1961, bronze, 2017.124.4, Gift of Richard and Elaine Kaufman
- Hosmer, Harriet Goodhue, American, 1830–1908
 > *Puck*, c. 1856, marble, 2018.44.130, Gift of William and Abigail Gerdtz
- Katz, Alex, American, born 1927
 > *Ada (Weathervane)*, 2016, porcelain enamel on shaped steel mounted on powder-coated steel base, 2017.123.1, Gift of Robert Lococo and the Artist
- Mead, Larkin Goldsmith, American, 1835–1910
 > *Venezia*, c. 1865/1866, marble, 2018.44.23, Gift of William and Abigail Gerdtz

NATIONAL GALLERY OF ART

Powers, Hiram, American, 1805–1873
 >Bust of "Eve Disconsolate," n.d., marble
 >Foot of "The Greek Slave," n.d., marble, 2018.44.24, 131, Gift of William and Abigail Gerdts
 Shapiro, Joel, American, born 1941
 >untitled, 2017–2018, wood and casein, 2018.135.1, Gift of Alex Katz Foundation
 Truitt, Anne, American, 1921–2004
 >Twining Court II, 2002, acrylic on wood, 2018.134.1, Gift of Mary and John Pappajohn
 Unknown 19th Century
 >Hand of the Honorable Lady Neave, 1883, marble
 >Hand of Unknown Sculptor, n.d., marble, 2018.44.132, 133, Gift of William and Abigail Gerdts

MEDIA ART

Benglis, Lynda, American, born 1941
 >Ten untitled videotapes, 1972–1973, 2017.127.1–10, Dorothy and Herbert Vogel Collection

DRAWINGS

Abbott, Mary, American, born 1921
 >Untitled [Abstract], 1951, oil and oil stick, 2018.143.2, Gift of Bob Stana and Tom Judy
 Abramowitz, Ben, American, 1917–2011
 >Untitled [Abstract], c. 1965, acrylic and watercolor, 2018.143.3, Gift of Bob Stana and Tom Judy
 Alberti, Cherubino, Italian, 1553–1615
 >A Design for a Wall Decoration or Fountain, 1590s?, pen and brown ink and brown wash over black chalk, 2018.20.2, Gift of David H. McDonnell
 Alston, Washington, American, 1779–1843
 >Portrait of a Man, c. 1810, graphite, 2018.44.39, Gift of William and Abigail Gerdts
 American 19th Century
 >Shells, Watch Hill, Rhode Island, 19th century, black wash over graphite, 2018.44.64, Gift of William and Abigail Gerdts
 Angrand, Charles, French, 1854–1926
 >The Annunciation to the Shepherds, 1894, charcoal with conté crayon, 2018.127.1, Gift of Helen Porter and James T. Dyke, in honor of Margaret Morgan Grasselli
 Anquetin, Louis, French, 1861–1932
 >Head Studies, 1880s?, pen and black ink, 2017.136.1, Gift of Dr. and Mrs. Michael Schlossberg
 Appian, Adolphe, French, 1818–1898
 >Interior of a Forge (recto); Yard with a Pigsty (verso), 1860s, charcoal on blue paper (recto); graphite and black and white chalk on blue paper (verso), 2017.172.1.a, b, Gift of Helen Porter and James T. Dyke
 Babel, Pierre-Edme, French, probably 1720–1775
 >Rocaille Cartouche, mid-18th century, gray wash with pen and brown ink, 2018.57.2, Katharine Shepard Fund
 >Rocaille Cartouche with an Eagle,

mid-18th century, gray wash with pen and brown ink and traces of graphite, 2018.57.3, Ailsa Mellon Bruce Fund
 Baratta, Carlo Alberto, Italian, 1754–1815
 >Adam and Eve with Cain and Abel, gouache with pen and brown ink on blue paper, 2017.143.1, Ailsa Mellon Bruce Fund
 Barazani, Morris, American, 1924–2015
 >Untitled (Abex), 1965, ink, acrylic, and collage, 2018.143.7, Gift of Bob Stana and Tom Judy
 Beckmann, Max, German, 1884–1950
 >Temptation, 1919, bluish-black ink over graphite, 2018.118.4, Gift of Harry Grubert
 Bellange, Thierry, French, 1598–1638
 >The Madonna and Child Seated by a Ledge, black and red chalk with graphite and gold on vellum, 2018.64.3, Ailsa Mellon Bruce Fund
 Bernardi, Pietro, Italian, active c. 1614–1623
 >Bishop Saint in Supplication, 1610s, black and white chalk on blue paper, 2017.129.1, Gift of Nicolas Schwed
 Biennourry, Victor-François-Eloi, French, 1823–1893
 >Porta San Lorenzo, Rome, mid-19th century, watercolor and graphite on blue paper, 2017.159.3, Gift of Jeffrey E. Horvitz
 Bigari, Vittorio Maria, Italian, 1692–1776
 >Architectural Capriccio with a Soldier and Dog, mid-18th century, pen and brown and black ink with gray wash, 2018.26.1, The Edith Tanenbaum Rudolf Collection
 Bigatti, Tommaso, Italian, active c. 1800
 >Elaborate Wall Decorations with Venus and Adonis, c. 1800, gouache over traces of graphite, on fine vellum
 >Elaborate Wall Decoration with Endymion and Hebe, c. 1800, gouache with gum arabic on fine vellum, 2017.126.2, 3, Gift of David H. McDonnell
 Blanchet, Thomas, French, 1614–1689
 >The Deposition, 1670s?, red chalk with pen and brown ink and gray wash, 2017.159.4, Gift of Jeffrey E. Horvitz
 Blarenberghe, Louis-Nicolas van, French, 1716 or 1719–1794
 >Cavalry Battle by a River, gouache on vellum, 2017.159.5, Gift of Jeffrey E. Horvitz
 Blashfield, Edwin Howland, American, 1848–1936
 >Study of Hands, 1909, charcoal heightened with white on green paper, 2018.44.40, Gift of William and Abigail Gerdts
 Bochner, Mel, American, born 1940
 >Pythagoras (2), 2006, charcoal and conté crayon, 2017.177.1, Gift of Marc Selwyn Fine Art
 Bonington, Richard Parkes, British, 1802–1828
 >Honfleur, c. 1821, brown wash over graphite, 2018.117.1, Gift of Donald Stone
 Bonnard, Pierre, French, 1867–1947
 >The Voyeur, 1910, black crayon
 >Spanish Dancers, 1910, black crayon, 2017.108.1, 2, Purchased for the Virginia and Ira Jackson Collection

Bramer, Leonard, Dutch, 1596–1674
 >Studies of a Bear, 1620s?, brown wash with blue gouache over black chalk on blue-green paper, 2017.132.1, Gift of John Carter Brown IV and Elissa Brown in Memory of J. Carter Brown
 Brandegee, Robert Bolling, American, 1848–1922
 >Apple Blossoms, c. 1869, watercolor
 >Dead Bird, c. 1867, watercolor and graphite, 2018.44.41, 42, Gift of William and Abigail Gerdts
 Brenta, Luigi, Italian, born 1800
 >Juno Seated on the Clouds, early 19th century, pen and brown ink with brown wash over graphite, squared for transfer
 >Diana and Her Companions in a Landscape, early 19th century, pen and brown ink with brown wash over graphite, 2017.158.2, 3, Ailsa Mellon Bruce Fund
 Bridges, Fidelia, American, 1834–1923
 >Dead Yellow-breasted Bird in Autumn Landscape, 1870s, watercolor
 >Flowers in a Pitcher, 1870s, watercolor on brown paper, 2018.44.43, 44, Gift of William and Abigail Gerdts
 British 19th Century
 >Portrait of a Man, 1840s, watercolor miniature on ivory in metal locket, 2018.44.70, Gift of William and Abigail Gerdts
 Brown, George Loring, American, 1814–1889
 >Shoe, Herring, and Book, 1833, watercolor, 2018.44.45, Gift of William and Abigail Gerdts
 Brown, John Appleton, American, 1844–1902
 >Trees near a Stream, 1898, pastel, 2018.101.1, Purchased as the Gift of Merritt P. Dyke
 Buhot, Félix-Hilaire, French, 1847–1898
 >The Staircase, late 19th century, graphite
 >The Salon, late 19th century, graphite
 >Preliminary Sketch for "The Passage," c. 1879, graphite
 >Preliminary Sketch for "The Passage," c. 1879, graphite
 >Preliminary Sketch for "The Passage," c. 1879, graphite
 >The Cab, late 19th century, pen and ink, graphite and chalk
 >Three Sheep by a Cottage (recto); Sketches of Cows (verso), late 19th century, pen and ink with wash and chalk (recto); wash and chalk (verso), 2017.199.2, 20–25.a–b, Helena Gunnarsson Buhot Collection, Gift in Honor of the Fiftieth Anniversary of the National Gallery of Art
 >La Butte aux Cailles, 1873, watercolor over graphite, 2017.199.30, Helena Gunnarsson Buhot Collection
 Cambiaso, Luca, workshop of, Italian, 1527–1585
 >The Virgin in Glory, early 1560s, pen and brown ink on paper washed light brown, 2018.26.3, The Edith Tanenbaum Rudolf Collection
 Cantagallina, Remigio, Italian, 1582/1583–1656
 >Landscape with a Man Resting, Farm Houses, and a Castle, early 17th century, pen and brown ink over black chalk, 2017.138.1, Joseph F. McCrindle Endowment Fund

Cardi, Ludovico called Cigoli, Italian, 1559–1613
 >A Standing Male Figure, Facing Left, 1590s, red chalk, 2018.26.6, The Edith Tanenbaum Rudolf Collection
 Carpaccio, Vittore, Italian, c. 1465–1525/1526
 >The Virgin and Four Other Women, 1505/1510, pen and brown ink with gray wash over charcoal, 2017.111.2, Woodner Collection, Gift of Dian Woodner
 Casciaro, Giuseppe, Italian, 1863–1943
 >View of the Phlegraean Island of Nisida from Posillipo, 1907, pastel and oil paint, 2017.145.1, Ailsa Mellon Bruce Fund
 Chaigneau, Jean-Ferdinand, French, 1830–1906
 >A Sheep, 1860s, black and white chalk
 >Studies of Sheep, 1860s, black and white chalk, 2018.126.1, 2, Gift of Christine Laba
 Charlier, Jacques, French, c. 1720–1790
 >Venus Surprised by a Satyr (after François Boucher), third quarter of the 18th century, gouache on vellum
 >Sleeping Bacchantes (after François Boucher), third quarter of the 18th century, gouache on vellum
 >Pan and Syrinx (after François Boucher), third quarter of the 18th century, gouache over traces of black and brown chalk on vellum, 2017.126.4–6, Gift of David H. McDonnell
 Chase, William Merritt, American, 1849–1916
 >Self-Portrait, 1909, pen and black ink on two sheets of paper, 2018.44.28, Gift of William and Abigail Gerdts
 Coccapani, Sigismondo, Italian, 1585–1643
 >A Standing Bearded Man, 1610/1630, red chalk with red wash, 2018.26.7, The Edith Tanenbaum Rudolf Collection
 Confortini, Jacopo, Italian, 1602–1672
 >Study of a Standing Male Nude: Saint Sebastian, mid-17th century, black chalk, with stumping, on buff paper, 2018.20.3, Gift of David H. McDonnell
 Conner, Bruce, American, 1933–2008
 >MARY HAD A LITTLE LAMB, 1991, ink, 2018.69.1, Gift of the Collectors Committee and Ailsa Mellon Bruce Fund
 Cosway, Richard, British, 1740/1742–1821
 >A Man Trapped between a Lion and a Serpent, 1790s, pen and brown ink with gray wash, 2018.60.1, Joseph F. McCrindle Endowment Fund
 Crespi, Daniele, Italian, 1597/1600–1630
 >The Flagellation, c. 1629, pen and brown ink and brown wash over black chalk, heightened with white gouache, on blue paper, squared for transfer in red chalk, 2018.26.15, The Edith Tanenbaum Rudolf Collection
 Creti, Donato, Circle of, Italian, 1671–1749
 >Saint Francis Praying Surrounded by Putti (recto); Presentation in the Temple (verso), late 17th century, pen and brown ink (recto); red chalk (verso), 2018.26.8.a, b, The Edith Tanenbaum Rudolf Collection

ACQUISITIONS

- Davis, Dexter, American, born 1965
>*Face/Body*, 2012, watercolor and collage, 2017.148.10, Gift of Bob Stana and Tom Judy
- Davis, Stuart, American, 1892–1964
>*Torso and Head of Two Figures*, 1928, brush and black ink and graphite, 2017.114.1, Pepita Milmore Memorial Fund and Addie Burr Clark Fund
- de Longpré, Paul, American, 1855–1911
>*White Flowers*, 1901, watercolor and graphite, 2018.44.46, Gift of William and Abigail Gerdts
- de Looper, Willem, American, born The Netherlands, 1932–2009
>*Abstract in Green and Purple*, 1973, acrylic, 2017.148.17, Gift of Bob Stana and Tom Judy
- Deshays, Jean-Baptiste, French, 1729–1765
>*The Education of the Virgin*, c. 1762, red chalk with pen and brown ink and brown wash, heightened with white gouache, 2018.67.1, Purchased as the Gift of Ivan E. and Winifred Phillips in honor of Margaret Morgan Grasselli
- Devéria, Eugène, French, 1805–1865
>*Study of an Angel*, 1838, graphite, 2018.63.1, Diane A. Nixon Fund
- Dietsch, Johann Albrecht, German, 1720–1782
>*Landscape with Travelers*, 1776, brown and gray wash with pen and brown ink over traces of graphite, 2017.180.2, Gift of John O'Brien
- Dinnerstein, Harvey, American, born 1928
>*Study: Budding Flower*, 1976, silverpoint on paperboard, 2018.44.29, Gift of William and Abigail Gerdts
- Diziani, Gaspare, Italian, 1689–1767
>*Figure Studies and a Horse-Drawn Carriage* (recto); *The Assumption of the Virgin* (verso), early 18th century, pen and brown ink with traces of red chalk (recto and verso)
- >*A Marriage Ceremony*, early 18th century, red chalk, 2018.26.9.a, b, 10, The Edith Tanenbaum Rudolf Collection
- Empoli, Jacopo da, Florentine, c. 1554–1610
>*Study for Saint Nicholas of Bari*, c. 1610, pen and brown ink with blue wash, over black chalk, squared in red chalk, 2018.94.1, Purchased as the Gift of the Krugman Family Foundation, Ann and Matthew Nimetz, and Robert B. Loper
- Engleheart, John Cox Dillman, British, 1783–1862
>*Eye*, 19th century, watercolor miniature on the lid of an ivory toothpick box, 2018.44.67, Gift of William and Abigail Gerdts
- Fanshaw, Samuel, American, 1814–1888
>*Mrs. Cornelius Ver Bryck*, 1840s, watercolor miniature on ivory, 2018.44.68, Gift of William and Abigail Gerdts
- Flinck, Govaert, Dutch, 1615–1660
>*Study of a Man Playing a Pipe*, 1640s, black and white chalk on blue paper, 2018.20.1, Gift of David H. McDonnell
- Fortuny y Carbó, Mariano, Circle of, Spanish, 1838–1874
>*Standing Musician*, 1870, watercolor and gouache with gum arabic, 2017.180.3, Gift of John O'Brien
- French 18th Century
>*Jupiter and Semele*, 18th century, pen and black ink with gray wash, 2018.132.3, Gift of Nicholas Martin in memory of his parents, Vernon Paul and Jean Webster Martin
- Frost, Arthur B., American, 1851–1928
>*View of Giverny*, 1908–1909, graphite on green paper, 2018.44.47, Gift of William and Abigail Gerdts
- Gabriel, Ramon, American, 1910–1987
>*Untitled [Abstract Landscape]*, c. 1945, watercolor, 2018.143.20, Gift of Bob Stana and Tom Judy
- Gigante, Giacinto, Italian, 1806–1876
>*View through the Temple of Venus, Baia*, 1860s?, watercolor with gouache over traces of graphite, 2017.139.1, Ailsa Mellon Bruce Fund
- Ginzel, Roland F., American, born 1921
>*Paintscape Four*, 1976, acrylic and graphite, 2018.143.22, Gift of Bob Stana and Tom Judy
- Gober, Robert, American, born 1954
>*Untitled*, 2017, graphite and pastel on artificial vellum, 2018.104.1, Purchased as the Gift of Emily and Mitchell Rales, Pepita Milmore Memorial Fund, Edward E. MacCrone Fund, Mr. and Mrs. Curtin Winsor III, and Eleanor Wirth
- González Amezcua, Consuelo, American, born Mexico, 1903–1975
>*Sultan de Marnuscos*, 1969, black ballpoint pen and graphite on card-board, 2017.148.71, Gift of Bob Stana and Tom Judy
- Guercino, Follower of, Italian, 1591–1666
>*Landscape with Figures*, 17th century, pen and brown ink, 2018.26.11, The Edith Tanenbaum Rudolf Collection
- Guys, Constantin, French, 1805–1892
>*Two Dancers*, mid-19th century, graphite and black wash, 2018.26.12, The Edith Tanenbaum Rudolf Collection
- Harding, James Duffield, British, 1797–1863
>*Oberlahnstein on the Rhine*, c. 1839, watercolor over graphite with gouache, 2018.88.1, Purchased as the Gift of Alexander M. and Judith W. Laughlin
- Hart, James McDougal, American, 1828–1901
>*Still Life with Fruit*, 1856, graphite, 2018.44.48, Gift of William and Abigail Gerdts
- Heil, Charles E., American, 1870–1950
>*Indian Pipe*, c. 1912, watercolor on paperboard, 2018.44.50, Gift of William and Abigail Gerdts
- Heinigke, Otto, American, 1850–1915
>*A Peach*, 1878, watercolor, 2018.44.51, Gift of William and Abigail Gerdts
- Henri, Robert, American, 1865–1929
>*Concarneau Terrace/Brittany Street Scene*, c. 1899, black ink, 2018.44.135, Gift of William and Abigail Gerdts
- Hirst, Claude Raguet, American, 1855–1942
>*Queens of the Garden*, 1884, black crayon, 2018.44.52, Gift of William and Abigail Gerdts
- Homer, Winslow, American, 1836–1910
>*Dunmore Town, Harbour Island, Bahamas*, 1885, pen and brown ink, 2018.44.54, Gift of William and Abigail Gerdts
- Inman, Henry, American, 1801–1846
>*Man in Snow*, c. 1825, graphite
>*Portrait of a Man*, c. 1830, watercolor miniature on ivory in metal locket, 2018.44.55, 69, Gift of William and Abigail Gerdts
- Italian 16th Century
>*Saint Lawrence on the Grill* (after Luca Cambiaso), late 16th century, pen and brown ink with brown wash over traces of red chalk, 2018.26.4, The Edith Tanenbaum Rudolf Collection
- Italian 17th Century
>*Madonna and Child in the Clouds, Adored by Saints*, c. 1610, pen and brown ink with brown wash over graphite, 2017.181.1, Gift of John O'Brien
- Italian 17th Century
>*The Four Evangelists* (after Luca Cambiaso), 17th century, pen and brown ink with brown wash over black chalk
>*Christ Carrying the Cross* (recto and verso), 17th century, pen and brown ink
>*The Descent from the Cross* (recto); *Two Studies of a Leg* (verso), 17th century, red chalk (recto and verso), 2018.26.2; 13.a, b; 14.a, b, The Edith Tanenbaum Rudolf Collection
- Italian 17th–18th century
>*Putti in the Clouds* (after Luca Cambiaso), 17th/18th century, pen and brown ink over black chalk, 2018.26.5, The Edith Tanenbaum Rudolf Collection
- Kesler, Christine, American, born 1980
>*Evan's Piece*, 2002, ink, pencil, gouache, and collage, 2018.143.31, Gift of Bob Stana and Tom Judy
- Kleberg, Matt, American, born 1985
>*Untitled [suite of nine drawings]*, 2017, ink, 2018.124.1–9, Gift of Hiram Carruthers Butler and Andrew Spindler-Roesle, in Honor of Earl A. Powell III
- Knaths, Karl, American, 1891–1971
>*Untitled (Cows with Lamp)*, c. 1930, crayon, 2018.143.32, Gift of Bob Stana and Tom Judy
- Kolbe, Georg, German, 1877–1947
>*Seated Figure*, 1930, brown wash, 2018.120.3, Gift of Christopher and Beverly With in memory of Karl and Gerda With
- Kuitca, Guillermo, Argentinean, born 1961
>*The Old Vic*, 2004, collage on black paper, 2018.116.1, Gift of Lenore S. and Bernard A. Greenberg
- La Farge, John, American, 1835–1910
>*Allegorical Female Figure*, 1880s, graphite, 2018.44.30, Gift of William and Abigail Gerdts
- Legros, Alphonse, French, 1837–1911
>*Landscape along a Riverbank with a Figure*, 1905, brown wash with pen and brown ink over black chalk, 2018.26.16, The Edith Tanenbaum Rudolf Collection
- Lehmann, Henri, French, 1814–1882
>*Christ with Doubting Thomas and the Apostles*, mid-19th century, graphite with watercolor, 2018.130.1, Gift of John O'Brien
- Lemmen, Georges, Belgian, 1865–1916
>*Two Studies of Madame Lemmen*, 1885, charcoal on buff paper, 2017.172.2, Gift of Helen Porter and James T. Dyke
- Le Paon, Jean-Baptiste, French, 1738–1785
>*Soldiers in a Windy Landscape*, 1770s?, black chalk and pen and brown ink with brown wash over traces of red chalk, 2018.64.1, Ailsa Mellon Bruce Fund
- Le Piper, Francis, British, 1640–1698
>*Head Study of a Preacher*, c. 1670, pen and brown ink with gray wash, 2018.128.1, Gift of Lowell Libson & Jonny Yarker, Ltd., in honor of Professor Donald Stone
- Le Prince, Jean-Baptiste, French, 1734–1781
>*A Man and Two Women on a Rocky Shore*, c. 1765, graphite on vellum, 2018.27.1, Gift of Nicolas Schwed
- Linnell, John, British, 1792–1882
>*Paddington Fields, London*, 1811, black and white chalk on blue paper, 2018.88.2, Ailsa Mellon Bruce Fund
- Lomi, Aurelio, Italian, 1556–1623
>*The Visitation*, c. 1590, oil paint on paper, 2018.26.17, The Edith Tanenbaum Rudolf Collection
- Maganza, Alessandro, Italian, 1556–1640
>*The Annunciation*, graphite and pen and brown ink, early 17th century, 2018.64.2, Ailsa Mellon Bruce Fund
- Manners, Violet, Marchioness of Granby, British, 1856–1937
>*James Jebusa Shannon Painting a Portrait of the Young John Manners*, 1897, graphite with touches of pen and brown ink on pale gray washed paper, 2018.75.1, Ailsa Mellon Bruce Fund
- Maratta, Carlo, attributed to, Italian, 1625–1713
>*Figures on Steps [Studies for an Assumption of the Virgin]*, late 17th century, pen and brown ink over black chalk, 2018.26.18, The Edith Tanenbaum Rudolf Collection
- Martineau, Edith, British, 1842–1909
>*Myrrhine*, 1873, watercolor, 2018.87.1, Ailsa Mellon Bruce Fund
- Massad, G. Daniel, American, born 1946
>*Breach*, 2009, pastel, 2018.17.1, Gift of the Artist in memory of his parents
- Menzel, Adolph, German, 1815–1905
>*Landscape with a Washerwoman*, c. 1890, graphite with stumping, 2017.171.1, Gift of Helen Porter and James T. Dyke in honor of Andrew Robison
- Modigliani, Amedeo, Italian, 1884–1920
>*Frank Burty Haviland*, 1915, graphite, 2018.65.1, Gift of William Kelly Simpson
- Molnár, Vera, French, born Hungary, 1924
>*Interruptions*, 1969, computer drawing in black ink on Benson plotter paper, 2018.38.1, Gift of the Artist

- >2 *Rangées de Rectangles (2 Rows of Rectangles)*, 1986, computer drawing in yellow ink, 2018.80.1, Purchased as the Gift of the Gallery Girls
- Monnier, Henry Bonaventure, French, 1805–1877
- >*Portrait of a Man*, 1849, graphite, 2017.136.3, Gift of Dr. and Mrs. Michael Schlossberg
- Müller, William James, British, 1812–1845
- >*Eel Bucks at Goring*, c. 1843, watercolor, 2018.86.1, Purchased as the Gift of Alexander M. and Judith W. Laughlin
- Neapolitan 17th Century
- >*The Virgin and Child Appearing to Two Female Monastics*, c. 1700, pen and brown ink over charcoal with gray wash, 2017.109.1, Gift of Ruth Rowe Philbrick
- Nicolle, Victor Jean, French, 1754–1826
- >*View of an Ancient Roman Bridge with a Mascaraon*, c. 1785/1789, pen and brown ink with gray wash, 2018.79.1, Purchased as the Gift of Vincent J. Buonanno
- Oudry, Jean-Baptiste, French, 1686–1755
- >*Standing Woman*, red chalk, heightened with white chalk, on gray paper, 2017.159.6, Gift of Jeffrey E. Horvitz
- Page, William, American, 1811–1885
- >*A Starling and a Lark*, 1863, watercolor, 2018.44.31, Gift of William and Abigail Gerdts
- Palma il Giovane, Jacopo, Italian, 1544 or 1548–1628
- >*A Sheet of Studies for the Martyrdom of Saint Catherine of Alexandria*, late 16th century, pen and brown ink with brown wash, heightened with yellowish gouache, on brown prepared paper
- >*Two Soldiers Crowned by Victory*, pen and brown ink with brown wash, heightened with yellowish gouache, on brown prepared paper
- >*A Seated Soldier with a Sword and Shield, Seen from Below*, late 16th century, pen and brown ink with brown and gray wash, heightened with white gouache, over traces of black chalk on brown-gray paper, 2018.26.19–21, The Edith Tanenbaum Rudolf Collection
- Palmieri, Pietro Giacomo, Italian, 1737–1804
- >*Holy Family with Angels*, late 18th century, pen and brown ink, 2018.130.2, Gift of John O'Brien
- Pascin, Jules, French, 1885–1930
- >*Girls' School*, c. 1925, watercolor over graphite, 2017.133.8, Gift of Christopher and Beverly With in memory of Karl and Gerda With
- Pearlstein, Philip, American, born 1924
- >*Two Nudes with Flowered Rug*, 1976, sepia ink, 2017.178.1, Gift of Philip and Judith Benedict
- Pedetti, Maurizio, Italian, 1719–1799
- >*An Architectural Capriccio with a Triumphal Arch*, 1784, pen and gray and black ink with gray wash over graphite, 2017.128.1, Gift of Vincent J. Buonanno
- Pierre, Jean-Baptiste-Marie, French, 1713–1789
- >*Naiads and Dolphins*, 1762/1765, pen and brown ink with brown wash and white gouache on buff paper, 2018.76.2, Purchased as the Gift of Ivan E. and Winifred Phillips in Memory of his Brother, Neil Phillips
- Pinturicchio, Italian, c. 1454–1513
- >*Head of a Youth Looking Up*, c. 1485, leadpoint and brown wash, heightened with white gouache on gray prepared paper, 2017.111.1, Woodner Collection, Gift of Dian Woodner
- Point, Armand, French, 1861–1932
- >*Venus and Cupid*, late 19th century, black chalk, 2017.136.2, Gift of Dr. and Mrs. Michael Schlossberg
- Prud'hon, Pierre Paul, Circle of, French, 1758–1823
- >*A Standing Female Nude*, c. 1810, black chalk heightened with white chalk on blue paper, 2017.126.7, Gift of David H. McDonnell
- Ranney, William Tylee, American, 1813–1857
- >*Study for "The Freshet"*, 1857, pen and ink, 2018.44.56, Gift of William and Abigail Gerdts
- Ricci, Sebastiano, Italian, 1659–1734
- >*Apotheosis of Saint George*, 1693/1694, red chalk
- >*Christ and the Samaritan Woman*, 1718, pen and brown ink with brown wash over black chalk, 2018.26.22, 23, The Edith Tanenbaum Rudolf Collection
- Richmond, George, British, 1809–1896
- >*Study of a Seated Man Wearing a Helmet*, 1824/1830, pen and brown ink with graphite, 2018.75.2, William B. O'Neal Fund
- Roëttiers, Charles-Norbert, French, 1720–1772
- >*Young Girl and Boy with a Squirrel*, 1765, pastel on blue paper, 2017.126.1, Gift of David H. McDonnell
- Romney, George, British, 1734–1802
- >*Figure Studies: A Bound Man and a Woman with Clasped Hands*, 1780s, pen and brown ink with brown wash, 2018.26.24, The Edith Tanenbaum Rudolf Collection
- Russian 20th Century
- >*A Winged Sorceress Soaring above Mountains*, 1907, watercolor on card, 2017.181.2, Gift of John O'Brien
- Scarlett, Rolph, American, 1889–1984
- >*Untitled [Abstract]*, c. 1950, gouache, 2018.143.58, Gift of Bob Stana and Tom Judy
- Sharples, James, American, born British, c. 1751–1811
- >*Charlotte Sneyd*, c. 1790, pastel
- >*Mary Sneyd*, c. 1790, pastel, 2018.89.1, 2, Ailsa Mellon Bruce Fund
- Simpol, Claude, French, 1666–1716
- >*August: Fishing*, c. 1700, brown wash with pen and brown and black ink over traces of black chalk, 2018.57.1, William B. O'Neal Fund
- Smith, Leon Polk, American, 1906–1996
- >*Untitled*, 1946, opaque watercolor on cardboard
- >*Untitled*, 1950, collage with graphite additions
- >*Untitled*, 1958, collage on black paper
- >*Untitled*, 1961, opaque watercolor
- >*Untitled*, 1972, collage with graphite additions, 2017.137.1–5, Gift of Leon Polk Smith Foundation
- Smith, Russell, American, born Scotland, 1812–1896, and Mary Wilson Smith, American, 1842–1878
- >*Untitled*, c. 1851, watercolor and graphite, 2018.44.62, Gift of William and Abigail Gerdts
- Sokol, John M., born 1947
- >*Serial*, 1971, collage on cardboard, 2017.148.61, Gift of Bob Stana and Tom Judy
- Spencer, Lilly Martin, American, 1822–1902
- >*My Poor Sweet Angelica*, 19th century, graphite, 2018.44.33, Gift of William and Abigail Gerdts
- Steinberg, Saul, American, born Romania, 1914–1999
- >*LA*, 1994, black ink, 2018.39.8, Gift of The Saul Steinberg Foundation in honor of Judith Brodie
- >*Vogue Magazine*, 1950, magazine with original drawings added by Saul Steinberg, 2018.39.15, Gift of The Saul Steinberg Foundation in honor of Judith Brodie
- Stella, Joseph, American, 1877–1946
- >*Flowers*, c. 1920, crayon and graphite, 2018.44.63, Gift of William and Abigail Gerdts
- Sterne, Hedda, American, born Romania, 1910–2011
- >*Untitled [Vacuum Cleaner]*, 1949, ink-transfer with crayon, 2018.36.1, Gift of The Hedda Sterne Foundation
- Taylor, Al, American, 1948–1999
- >*X Ray Tube*, 1995, graphite, gouache, and colored paper
- >No title, 1998, graphite, watercolor, and ink
- >2 *Tide Tabs*, 1993, graphite, gouache, grease pencil, and wax crayon
- >*Hanging Puddles*, 1992, graphite, ink, and correction fluid
- >*Bat Parts*, 1994, graphite and gouache
- >No title, c. 1982/1985, acrylic on newsprint with ink on Mylar, 2018.112.1–6, Gift of Debbie Taylor in honor of Judith Brodie
- Tesi, Mauro Antonio, Italian, 1730–1766
- >*Studies of the Cenotaph of Annia Regilla*, 1750s/1766, pen and brown ink with gray wash, 2018.85.1, Purchased as the Gift of Vincent J. Buonanno
- Tiepolo, Giovanni Battista, Italian, 1696–1770
- >*Figure Studies*, c. 1744, pen and brown ink, 2018.26.25, The Edith Tanenbaum Rudolf Collection
- >*Study of a Draped Figure*, c. 1750, red chalk, 2018.76.1, Purchased as the Gift of Andrea Woodner
- Truitt, Anne, American, 1921–2004
- >20 Feb '68, 1968, acrylic
- >24 Oct '71, 1971, acrylic, 2018.119.1–2, Gift of Mary H. D. Swift
- >7 Nov. '62, 1962, acrylic, 2018.121.1, Gift of Margot Wells Backas
- Turner, Lynne Woods, American, born 1951
- >*Untitled*, colored pencil and graphite, 2018.143.64, Gift of Bob Stana and Tom Judy
- Vagnetti, Fausto, Italian, 1876–1954
- >*Portrait of a Man, Turned Right*, 1895, black chalk on gray paper, 2018.66.1, William B. O'Neal Fund
- Valeriani, Giuseppe, Italian, c. 1708–1761
- >*Architectural Study*, mid-18th century, pen and black ink with gray and brown wash over graphite, 2018.26.26, The Edith Tanenbaum Rudolf Collection
- Vanni, Francesco, Circle of, Italian, 1563–1610
- >*The Virgin, Queen of Heaven*, early 17th century, pen and brown ink with brown and gray wash, 2017.180.1, Gift of John O'Brien
- Vaudoyer, Antoine Laurent Thomas, French, 1756–1846
- >*Study for the Renovation of a Legal Chamber at the Sorbonne*, 1820, pen and black ink with watercolor, 2018.125.1, Gift of David Schaff
- Vedder, Elihu, American, 1836–1923
- >*Nile Journey*, 1890, colored chalk on blue paper
- >*Nile Journey, Feluccas*, 1890, colored chalk on blue paper
- >*Nile Journey, Colossi of Memnon*, 1890, colored chalk on blue paper
- >*Nile Journey, Mantafalot, Through Spyglass*, 1890, colored chalk, 2018.18.1–4, Gift of Richard Spear and Athena Tacha
- Villon, Jacques, French, 1875–1963
- >*Study of a Woman*, c. 1902, graphite and brown wash with touches of green watercolor, 2018.26.27, The Edith Tanenbaum Rudolf Collection
- Volk, Douglas, American, 1856–1935
- >*Abraham Lincoln*, c. 1908, charcoal, 2018.122.1, Gift of Christine Isabelle Oaklander, Ph.D.
- Weir, Robert Walter, American, 1803–1889
- >*Man in Oriental Costume*, 19th century, ink heightened with opaque watercolor, 2018.44.66, Gift of William and Abigail Gerdts
- Weyer, Jacob, German, active 1645–1670
- >*Three Pairs of Beggars with Babies*, 1660s, red chalk, 2017.174.1, Gift of Ivan E. and Winifred Phillips in honor of Jonathan Bober
- Willette, Adolphe Léon, French, 1857–1926
- >*Sequestre*, 1912, pen and black ink with watercolor on photomechanical illustration
- >*Hmm! Your Underwear Isn't Very White*, 1912, pen and black ink with watercolor on photomechanical illustration, 2018.132.1, 2, Gift of Nicholas Martin in memory of his parents, Vernon Paul and Jean Webster Martin
- Wyck, Thomas, Dutch, c. 1616–1677
- >*View into a Courtyard with a Family at a Well*, 1660s?, pen and black ink with gray wash over traces of graphite, 2017.144.1, Ailsa Mellon Bruce Fund
- Zuccarelli, Francesco, Italian, 1702–1788
- >*Landscape with a Bridge*, mid-18th century, pen and brown ink with brown-gray wash over graphite
- >*Landscape with Shepherds*, mid-18th century, pen and brown ink with brown wash over black chalk, heightened with white gouache, 2018.26.28, 29, The Edith Tanenbaum Rudolf Collection

ACQUISITIONS

PRINTS AND ILLUSTRATED BOOKS

- Alexander, Peter, American, born 1939
> *Anacin II*, 1972, color lithograph, 2018.143.70, Gift of Bob Stana and Tom Judy
- Allan, David, British, 1744–1796
> *A Girl at School* (after Bartolomeo Schedoni), 1780s?, etching and aquatint printed in brown, 2018.91.2, Pepita Milmore Memorial Fund
- Allen, James E., American, 1894–1964
> *Spiderboy*, 1937, etching, 2018.143.4, Gift of Bob Stana and Tom Judy
American and British 19th and 20th Centuries
> Sixty-six bound volumes, 2018.44.34–38, 71–123, 136–139, Gift of William and Abigail Gerds
- Appiani, Andrea, Italian, 1754–1817
> *A Satyr Seated in a Landscape*, 1808/1812, lithograph, 2018.77.3, Ailsa Mellon Bruce Fund
- Arnold, Paul B., American, 1918–2012
> *Sleeping Shepherd*, 1951, color engraving and softground etching, 2018.143.5, Gift of Bob Stana and Tom Judy
- Aubry-Lecomte, Hyacinthe-Louis-Victor-Jean-Baptiste, French, 1787–1858
> *Ossian Receiving the Shades of French Heroes* (after Anne-Louis Girodet de Roussy-Trioson), 1821, lithograph, 2018.46.2, Ailsa Mellon Bruce Fund
- Audenaerd, Robert van, Flemish, 1663–1743
> *David and Bathsheba* (after Carlo Maratta), engraving, 2017.125.2, Gift of David H. McDonnell
- Baldessari, John, American, born 1931
> *Raw Prints (Red)*, 1976, color lithograph with collage, 2018.143.6, Gift of Bob Stana and Tom Judy
- Bar, Jacques Charles, French, 1740–1811
> *Landscape with Figures*, c. 1777/1795, etching and aquatint, 2018.123.4, Gift of James A. Bergquist in honor of Jamie Gabbarelli
- Barnet, Will, American, 1911–2012
> *Black Spokane*, 1964, color aquatint, 2018.143.8, Gift of Bob Stana and Tom Judy
- Barnhart, Scip, American, born 1946
> *Death of Ray Chapman*, 2001, lithograph, 2018.143.9, Gift of Bob Stana and Tom Judy
- Bartolini, Luigi, Italian, 1892–1963
> *The Pork Pat*, 1924, drypoint, 2018.61.1, Ailsa Mellon Bruce Fund
- Bartolozzi, Francesco, Italian, 1727–1815
> *Resurrection of Christ* (after Michelangelo), 1795, chalk manner, 2018.20.4, Gift of David H. McDonnell
> *Allegory on the Recovery of the King* (after William Hamilton), 1790, stipple engraving, 2018.30.1, Gift of James A. Bergquist in honor of Dwayne and Faith Perry
- Bate, Stanley, American, 1903–1972
> *Masks*, 1949, color screenprint on brown paper, 2017.148.2, Gift of Bob Stana and Tom Judy
- Baum, Don, American, 1922–2008
> *Domus*, 1992, three-dimensional color lithograph in six pieces, 2018.143.71, Gift of Bob Stana and Tom Judy
- Baumgartner, Johann Wolfgang, German, 1709–1761
> *The Four Elements*, c. 1750, complete set of four etchings, 2018.113.51–54, Gift of Alessandra Manning Dolnier
- Bawden, Edward, English, 1903–1989
> *Saffron Walden Church*, 1980, color linocut, 2018.43.4, Gift of Paul Kanew
- Beall, Dennis, American, born 1929
> *Shield II (USA Baroque)*, 1965, color collagraph, 2018.143.10, Gift of Bob Stana and Tom Judy
- Becker, Fred, American, 1913–2004
> *Untitled [Picking]*, 1936, etching
> *Pulled Forms*, 1949, color engraving and aquatint, 2017.148.3–4, Gift of Bob Stana and Tom Judy
- Bélangier, François Joseph, French, 1744–1818
> *Grand Theater of the Arts or Temple of Apollo, with a Victory Column in the Middle of the Main Square, Erected to Commerce, the Sciences, the Arts, and Republican Virtues*, 1795, etching and aquatint printed in brown, 2018.91.3, Pepita Milmore Memorial Fund
- Bellows, George, American, 1882–1925
> *The Shower-Bath*, 1917, lithograph, 2017.102.1, Purchased as the Gift of Max N. Berry
- Berdich, Vera, American, 1915–2003
> *The Doors Were Closed*, 1962, color photoetching, drypoint, and mezzotint, 2018.143.11, Gift of Bob Stana and Tom Judy
- Berman, Eugene, American, 1899–1972
> *Nocturnal Cathedral*, 1951, color lithograph
> *Untitled (Scene Design: Giselle, First Act Curtain)*, 1946, color screenprint, 2017.148.5–6, Gift of Bob Stana and Tom Judy
- Berry, Carroll Thayer, American, 1886–1978
> *Mt. Katahdin—from Ripogenos Gorge*, c. 1965, woodcut
> *Lobsterman—Maine*, c. 1966, color woodcut
> *Camden Harbor—Maine Coast*, c. 1949, woodcut, 2018.37.13–15, Gift of Ingrid Rose in memory of her husband Milton Rose
- Biscaino, Bartolomeo, Italian, 1629–1657
> *Saint Jerome*, 1650/1657, etching
> *Saint Joseph and the Christ Child*, 1650/1657, etching
> *The Holy Family*, 1650/1657, etching
> *The Infant Christ as Salvator Mundi*, 1650/1657, etching
> *Circumcision of Christ*, 1650/1657, etching, 2018.113.16–20, Gift of Alessandra Manning Dolnier
- Bleckner, Ross, American, born 1949
> *School*, 1999, color lithograph and screenprint, 2017.179.4, Gift of Lee and Ann Fensterstock
- Bonasone, Giulio, Italian, c. 1498–c. 1580
> *The Trojans Hauling the Wooden Horse into Troy* (after Francesco Primaticcio), 1545, engraving on laid paper, 2017.149.2, Ailsa Mellon Bruce Fund
- Borel, André-Marie-Paul, French, 1828–1912
> *Village Overlooking a Bay*, 1880/1882, etching [proof], 2018.90.2, Ailsa Mellon Bruce Fund
- Borofsky, Jonathan, American, born 1942
> *Half Foot Etching with Black Cross (State)*, 1992, photoetching and drypoint on handmade paper
> *American Indian Flowers*, 1986, color screenprint, 2017.179.5–6, Gift of Lee and Ann Fensterstock
- Bothwell, Dorr, American, 1902–2000
> *Exhibition*, 1947, color screenprint, 2017.148.7, Gift of Bob Stana and Tom Judy
- Bourdon, Sébastien, French, 1616–1671
> *Virgin and Child Trampling Sin*, 1640s, etching
> *Annunciation*, 1637/1640, etching
> *Peasants Resting*, 1636/1640, etching
> *Rest on the Flight into Egypt*, 1653/1657, etching
> *Flight into Egypt*, 1650s, etching
> *Holy Family with a Lamb*, 1642/1652, etching
> *Flight into Egypt*, 1640s, etching
> *Saint Paul Baptizing the Eunuch*, 1637/1642, etching, 2018.113.37–44, Gift of Alessandra Manning Dolnier
British 18th Century
> *Judgment of Paris*, 1770s/1780s, mezzotint, 2017.125.1, Gift of David H. McDonnell
- Brizio, Francesco(?), Italian, c. 1575–1623
> *Christ and the Samaritan* (after Annibale Carracci), 1610, etching, 2018.113.8, Gift of Alessandra Manning Dolnier
- Broodthaers, Marcel, Belgian, 1924–1976, and Stéphane Mallarmé (author), French, 1842–1898
> *Un coup de dés jamais n'abolira le hasard*, 1969, bound volume of thirty pages with offset lithographs, 2018.68.1, Gift of the Collectors Committee
- Brown, Robert W., American, 1917–2009
> *Submarine*, c. 1949, color screenprint, 2017.148.8, Gift of Bob Stana and Tom Judy
- Buck, Samuel, British, 1696–1779, and Nathaniel Buck, British, active c. 1724–after 1753
> *The South-East View of Brough Castle, in the County of Westmorland*, 1732, engraving
> *The South-East View of Wardour Castle, in the County of Wilts*, 1739, engraving, 2018.35.1, 2, Gift of Thomas Vogler in memory of his brother, Donald J. Vogler
- Buff, Conrad, American, 1886–1975
> *Old California*, c. 1939, lithograph, 2018.143.67, Gift of Bob Stana and Tom Judy
- Buhot, Félix-Hilaire, French, 1847–1898
> *Spirits from the Cities of the Dead*, 1885, etching, roulette, drypoint, lift ground, aquatint, scraping, and burnishing
> *Port with Seagulls*, 1886, etching, drypoint, aquatint and sandpaper ground printed in brown-black and black ink with white chalk
> *The Owl*, 1883, etching
> *Winter Morning on the Quai de l'Hôtel-Dieu*, 1876, etching, aquatint, and drypoint, with stopping-out and roulette
- > *Westminster Palace*, 1884, etching, drypoint, roulette, aquatint, salt lift ground, and stippling, printed in black and brown
> *Westminster Palace*, 1884, etching, drypoint, roulette, aquatint, salt lift ground, and stippling, printed in black and brown
> *Westminster Bridge*, 1884, etching, drypoint, roulette, aquatint, and spit bite, printed in black (main subject) and brown (margins)
> *Winter Morning on the Quays*, 1883, etching, drypoint, roulette, aquatint, and sandpaper ground, printed in black and brown on Japan paper
> *The Marine Painter*, c. 1879, etching, drypoint, aquatint, stopping-out, sandpaper ground, and spit bite, printed in blue-black and black
> *Small Landscape*, c. 1876, etching
> *Pigs in the Sun*, c. 1878, etching
> *Road to Perdition*, 1873, etching and drypoint
> *The House of the Damned*, c. 1883/1885, etching
> *Woman with Swans*, 1879, etching and drypoint
> *Thatched Cottages—Small Plate*, 1878, etching, aquatint, and drypoint
> *The Burial—Small Plate*, 1878, etching
> *Frontispiece for "Les Graveurs du XIXe siècle de Henri Beraldi," 1877*, etching and drypoint
> *Moonrise at Dinard*, 1891, etching, drypoint, and aquatint, 2017.199.1, 3–19, Helena Gunnarsson Buhot Collection, Gift in Honor of the Fiftieth Anniversary of the National Gallery of Art
> *Near Gravesend: Souvenir of the Thames*, 1883, etching, drypoint, aquatint, and roulette
> *Baptismal Commemoration for Jean Buhot*, 1887, etching, aquatint, drypoint, and liftground printed in black and brown [proof]
> *National Holiday on the Boulevard de Clichy*, 1878, etching, drypoint, aquatint, stopping-out, foul-biting, and softground etching, printed in blue, red, black, and gold
> *Ex Libris: Butterfly and Dragonfly*, 1885, etching
> *Midnight Mass*, 1887, etching
> *National Holiday 30 June 1878*, 1878, etching
> *Frontispiece for "Les Salles d'Estampes," 1887*, etching printed in brown
> *National Holiday on the Boulevard de Clichy*, 1878, etching, drypoint, aquatint, stopping-out, foul-biting, and softground etching on blue paper
> *Les Salles d'estampes*, late 19th century, bound album with one watercolor, one print, journal articles and a letter
> *The Curfew, First Plate*, 1872, etching, 2017.199.26–29, 31–36, Gift from the Helena Gunnarsson Buhot Collection
- Bunce, Louis, American, born 1907
> *Summer Windows #2*, 1946, color screenprint, 2017.148.9, Gift of Bob Stana and Tom Judy
- Burdett, Peter Pever, British, died 1793
> *Banditti Robbing Fishermen* (after John Hamilton Mortimer), 1771, etching and aquatint printed in brown, 2018.91.4, Pepita Milmore Memorial Fund
- Byron, Frederick George, British, 1764–1792
> *The Knight of the Woeful Countenance Going to Extirpate the National Assembly*, 1790, etching, hand-colored in watercolor, 2017.197.3, Ailsa Mellon Bruce Fund

NATIONAL GALLERY OF ART

- Campigli, Massimo, Italian, 1895–1971
> *The Meeting II*, 1932, softground etching, 2017.147.1, Ailsa Mellon Bruce Fund
- Cantardini, Simone, Italian, 1612–1648
> *Virgin and Child*, 1640s, etching
> *Guardian Angel*, 1640s, etching
> *Venus and Adonis*, 1640s, etching
> *Saint Anthony of Padua*, 1640s, etching
> *Saint Sebastian*, 1640s, etching
> *Adam and Eve*, 1640s, etching
> *Rest on the Flight into Egypt*, 1640s, etching, 2018.113.9–15, Gift of Alessandra Manning Dolnier
- Carrà, Carlo, Italian, 1881–1966
> *On the Beach*, 1924, etching, 2017.147.3, Ailsa Mellon Bruce Fund
- Carracci, Agostino, Italian, 1557–1602, (finished by Francesco Brizio, Italian, c. 1575–1623)
> *Saint Jerome*, c. 1602, engraving, 2017.169.1, Gift of Stephen E. Ostrow in Memory of Sue Cooley
- Carrogis, Louis de, called Carmontelle, French, 1717–1806
> *Louis-Philippe, Duc d'Orléans, and His Son, Louis-Philippe Joseph, Duc de Chartres*, 1759, etching, 2018.100.2, Katharine Shepard Fund and Ailsa Mellon Bruce Fund
- Carter, John Randolph, American, born 1941
> *Night Croquet*, 1971, portfolio of eight color screenprints, 2018.19.1–8, Gift of the Artist
- Casarella, Edmond, American, 1920–1996
> *Indecision*, 1952/1955, color relief print, 2017.148.11, Gift of Bob Stana and Tom Judy
- Castiglione, Giovanni Benedetto, Italian, 1609–1664
> *Temporalis Aeternitas*, 1645, etching
> *Temporalis Aeternitas [Second Version]*, 1655, etching
> *Theseus Finding Aegeus' Arms*, c. 1645, etching
> *Theseus Finding Aegeus' Arms*, c. 1645, etching
> *Laban Searching for Idols*, c. 1660s, etching
> *Flight into Egypt*, 1640/1645, etching, 2018.113.325–330, Gift of Alessandra Manning Dolnier
- Chagall, Marc, Russian, 1887–1985
> *House in Peskovatik*, 1922, etching and drypoint, 2017.133.1, Gift of Christopher and Beverly With in memory of Karl and Gerda With
- Chaney, Ruth, American, 1910–1973
> *Swimmers*, c. 1936, etching with drypoint, 2017.148.12, Gift of Bob Stana and Tom Judy
- Chaponnier, Alexandre, French, 1753–1830?
> *Hebe*, late 18th century, stipple engraving, 2017.125.3, Gift of David H. McDonnell
- Charpentier, François-Philippe, French, 1734–1817
> *Descent from the Cross* (after German or Netherlandish 16th century), c. 1763/1766, aquatint and etching printed in brown
> *The Graces* (after François Boucher), 1766, etching and aquatint printed in brown
- > *Sketch for a Tomb* (after François Boucher), 1766, etching and aquatint printed in brown
> *Rest on the Hunt* (after Jacob de Wit), 1766, etching and aquatint printed in brown
> *Bacchanal* (after Jacob de Wit), 1766, etching and aquatint printed in brown
> *Rape of Europa* (after Nicolas Le Sueur, after Paolo Farinati), 1763, etching and aquatint printed in brown
> *Diana and Endymion* (after Nicolas Le Sueur, after Sebastiano Conca), 1763, etching and aquatint printed in brown
> *Perseus and Andromeda* (after Carle Van Loo), 1762, etching and aquatint
> *Descent from the Cross* (after Carle Van Loo), c. 1762, aquatint [proof]
> *Descent from the Cross* (after Carle Van Loo), c. 1762, aquatint printed in brown [proof]
> *Descent from the Cross* (after Carle Van Loo), c. 1762, etching and aquatint printed in brown
> *Death of Archimedes* (after Ciro Ferri), 1766, etching and aquatint printed in brown
> *The School* (after François Boucher), c. 1766, etching and aquatint printed in brown
> *The Sad Memory* (after François Boucher), c. 1766, etching and aquatint printed in brown
> *Education of the Virgin* (after François Boucher), 1766, etching and aquatint printed in brown
> *Young Astianax, Whom Andromache Hid in Hector's Tomb, Is Seized from His Mother's Arms by Ulysses' Orders* (after Gabriel François Doyen), 1766, etching and aquatint
> *Beheading of Saint John the Baptist* (after Giovanni Francesco Barbieri, called il Guercino), 1762, etching and aquatint printed in brown
> *The Tumble* (after Jean Honoré Fragonard), 1766, etching and aquatint printed in brown
> *Study of Beggars* (after Jean-Baptiste Greuze), c. 1763/1766, etching and aquatint printed in brown
> *The Poor Farmer and His Family* (after Jean-Baptiste Greuze), c. 1763/1766, etching and aquatint printed in brown
> *Italian Peasant Woman* (after Jean-Baptiste Greuze), c. 1763/1766, etching and aquatint [proof]
> *Italian Peasant Woman* (after Jean-Baptiste Greuze), c. 1763/1766, etching and aquatint printed in brown
> *Alpine Landscape* (after Paul Brill), c. 1763/1766, aquatint and etching printed in brown, 2018.91.1, 8–12, 14, 16–27, 30–33, Pepita Milmore Memorial Fund
- Childs, Bernard, American, 1910–1985
> *La Pluie*, 1957, etching
> *Untitled [Abstract]*, 1961, color etching, 2018.143.13–14, Gift of Bob Stana and Tom Judy
- Coen, Eleanor, American, 1916–2010
> *Lamentation*, 1939, color lithograph, 2018.143.15, Gift of Bob Stana and Tom Judy
- Cohn, Max Arthur, American, 1903–1998
> *The Delaware at Easton*, 1938, color screenprint, 2017.148.13, Gift of Bob Stana and Tom Judy
- Colecott, Warrington, American, born 1921
> *In a Baroque Garden*, 1952, color screenprint on gray paper
- > *Mountain Village*, 1953, color screenprint on black paper, 2017.148.14–15, Gift of Bob Stana and Tom Judy
- Colombi Borde, Francesco, Italian, 1846–1905
> *The Duel*, 1880, etching with drypoint [proof], 2017.158.1, Ailsa Mellon Bruce Fund
- Conconi, Luigi, Italian, 1852–1917
> *Nightfall*, c. 1902, etching with monotype wiping, 2017.147.2, Ailsa Mellon Bruce Fund
- Conner, Bruce, American, 1933–2008
> *RETURN TO GO*, 1967, color lithograph, 2017.148.16, Gift of Bob Stana and Tom Judy
- Conner, Bruce, American, 1933–2008 and Michael McClure (author), American, born 1932
> *Cards*, 1970, portfolio of twenty-five color offset lithographs, 2018.143.23, Gift of Bob Stana and Tom Judy
- Cope, Charles West, British, 1811–1890
> *Milton's Dream of His Deceased Wife*, 1857, etching on chine collé, 2017.130.1, Gift of Thomas Vogler in Memory of his brother, Donald Vogler
- Cort, Cornelis, Netherlandish, 1533–1578
> *Venus and Bacchus*, 1556, engraving, 2017.194.1, Ailsa Mellon Bruce Fund
> *Landscape with a Penitent Magdalene* (after Girolamo Muziano), 1573, engraving, 2018.46.4, Ailsa Mellon Bruce Fund
- Costa, Giovanni Francesco, Italian, 1711–1773
> *Le Delizie del fiume Brenta nei palazzi e casini situati sopra le sue sponde dalla sua sboccatura nella laguna di Venezia infino alla città di Padova*, published 1762, two bound volumes with seventy etchings each, 2017.140.1.a, b, 2, New Century Fund, William B. O'Neal Fund and Eugene L. and Marie-Louise Garbáty Fund
- Coughlin, Jack, American, born 1932
> *Hyena-Hyenas*, c. 1960, color etching and aquatint, 2018.143.16, Gift of Bob Stana and Tom Judy
- Danby, Francis, Irish, 1793–1861, Samuel Jackson, British, 1794–1869, and James Johnson, British, 1803–1834
> *Scenery of Bristol*, 1823, complete portfolio of three lithographs, 2017.146.1, Ailsa Mellon Bruce Fund
- Daullé, Jean, French, 1703–1763
> *Jean-Baptiste Rousseau* (after Jacques-André Joseph Camelot Aved), after 1738, engraving, 2017.170.1, Gift of Stephen and Claudine Ostrow in honor of Esme
- David, Giovanni, Italian, 1743–1790
> *Adoration of the Magi* (after Battista Dossi), 1776, etching with bitten tone, 2017.176.1, Gift of Andrée and Jonathan Bober
- David, Giovanni, Italian, 1743–1790, Giovanni Vitalba, Italian, 1738–c. 1792, and Bartolommeo Benincasa (author), Italian, 1745–c. 1825
> *Descrizione della raccolta di stampe di S. E. il sig. Conte Jacopo Durazzo*, 1784, bound volume with one illustrated frontispiece in etching, aquatint, and engraving, 2017.193.1, William B. O'Neal Fund
- Dehner, Dorothy, American, 1901–1994
> *City*, 1958, engraving, 2018.143.17, Gift of Bob Stana and Tom Judy
- Delâtre, Eugène, French, 1864–1938
> *Gust of Wind at Étretat*, c. 1898, etching and aquatint, 2018.72.1, Purchased as the Gift of Lawrence Lawver
- > *Portrait of Madame Delâtre*, 1895, etching and drypoint [proof], printed in red, 2018.90.1, Purchased for the Virginia and Ira Jackson Collection
- Dente, Marco, Italian, c. 1493–1527
> *Saint Philip*, engraving, 2017.155.3, Ailsa Mellon Bruce Fund
- Derain, André, French, 1880–1954, and François Rabelais (author), French, 1483/1494–1553
> *Les Horribles et Espouvantables Faictz et Prouesses du Très Renommé Pantagruel, Roy des Dipsodes, fils du Grand Géant Gargantua*, 1943, unbound volume with 179 color woodcut illustrations, 2018.45.1, Purchased for the Virginia and Ira Jackson Collection
- Desboutsin, Marcellin-Gilbert, French, 1823–1902
> *Child with a Dog*, 1880s, etching, 2018.72.2, Purchased for the Virginia and Ira Jackson Collection
- Diamantini, Giuseppe, Italian, 1621–1705
> *Holy Family with Saint Elizabeth*, late 17th century, etching
> *The Body of Christ*, late 17th century, etching, 2018.113.21, 22, Gift of Alessandra Manning Dolnier
- Dillon, Mildred, American, 1907
> *Lady and the Horse*, c. 1950, color screenprint, 2017.148.18, Gift of Bob Stana and Tom Judy
- Dine, Jim, American, born 1935
> *Tool Box 2*, 1966, color screenprint with collage, 2017.148.19, Gift of Bob Stana and Tom Judy
> *Shoe (first state)*, 1971, intaglio on blue paper
> *Bolt Cutters (second state)*, 1973, etching
> *Red and Blue Robe*, 1999, color etching and aquatint, 2018.43.1–3, Gift of Paul Kanev
- Drewes, Werner, American, 1899–1985
> *Still Life with Blue Fish*, 1955, color woodcut, 2017.148.20, Gift of Bob Stana and Tom Judy
- > *#20 Il Can't Happen Here*, 1943, woodcut, 2018.37.1, Gift of Ingrid Rose in memory of her husband Milton Rose
- Elena, Giuseppe, Italian, 1801–1867
> *Self-Portrait*, 1820s, lithograph, 2018.77.1, Ailsa Mellon Bruce Fund
- Euffa, Ray, American, 1904–1977
> *Sumac*, 1946, color silkscreen, 2018.143.18, Gift of Bob Stana and Tom Judy
- Everts, Connor, American, born 1926
> *Studies for Adam and Eve*, 1971, suite of twelve lithographs on three sheets, 2018.143.33, Gift of Bob Stana and Tom Judy
- Falkenstein, Claire, American, 1908–1997
> *Untitled*, 1955, color offset print, 2018.143.19, Gift of Bob Stana and Tom Judy

ACQUISITIONS

- Fatoue, Pierre, French, 1584–1629, and Gabriel Lejeune, French, active early 17th century
> *The Supper at Emmaus* (after Caravaggio), c. 1609/1610, etching and engraving, 2018.105.1, Purchased as the Gift of Ladislaus and Beatrix von Hoffmann, by Exchange
- Feitelson, Lorser, American, 1898–1978
> *Post-Surreal Configuration: Biological Symphony*, 1939, lithograph, 2017.148.21, Gift of Bob Stana and Tom Judy
- Fischl, Eric, American, born 1948
> *Puppet-Tears*, 1985, aquatint, sugar-lift, drypoint and scraping, 2018.120.1, Gift of Christopher and Beverly With in memory of Karl and Gerda With
- Floding, Per Gustaf, Swedish, 1731–1791
> *Apollo and Daphne* (after François Boucher), 1762, etching and aquatint printed in brown
> *Guard House* (after François Boucher), 1762, etching and aquatint printed in brown
> *Arms of the City of Paris* (after Simon Challes), c. 1762, etching and aquatint printed in brown, 2018.91.5–7, Pepita Milmore Memorial Fund
- French 18th Century(?)
> *Saint John Preaching* (after Pellegrino Tibaldi), 18th century, etching and aquatint printed in brown, 2018.123.3, Gift of James A. Bergquist in honor of Jamie Gabbarelli
- Frommelt, Martin, Liechtenstein, born 1933
> *Creation: Five Constellations on Genesis*, 1989–1999, portfolio comprised of 214 color etchings with five cover etchings on card, in five plexi boxes, with text by Rupert Riedl, 2017.134.1, Gift of BINDING STIFTUNG, Liechtenstein
- Gaillard, René, French, c. 1719–1790
> *Meditation* (after Johann Eleazar Schenau), 1766, etching and engraving, 2017.125.4, Gift of David H. McDonnell
- Galle, Philip, Flemish, 1537–1612
> *The Parable of the Wise and Foolish Virgins* (after Pieter Bruegel the Elder), c. 1560/1563, engraving, 2017.142.1, Ailsa Mellon Bruce Fund
- Garrard, George, British, 1760–1826, M. N. Bate, British, active 19th century, Joseph Constantine Stadler, British, 1780–1890, and Thomas Morris, British, active 1750–1800
> *Wobourne Sheepshearing*, 1810, etching, stipple, engraving, and aquatint printed in brown, 2017.197.4, Ailsa Mellon Bruce Fund
- Gearhart, Frances H., American, 1869–1958
> *Untitled [Two Figures in a Landscape]*, 1918/1920, color woodcut, 2018.143.21, Gift of Bob Stana and Tom Judy
- Giacometti, Alberto, Swiss, 1901–1966
> *Studio II*, 1954, lithograph, 2017.133.2, Gift of Christopher and Beverly With in memory of Karl and Gerda With
- Gielniak, Józef, Polish, born France, 1932–1972
> *Autumn in Bukowiec*, 1959–1960, linocut on Japan paper, 2018.37.16, Gift of Ingrid Rose in memory of her husband Milton Rose
- Gillray, James, British, 1757–1815
> *Sin, Death, and the Devil, vide Milton*, 1792, etching, hand-colored with watercolor, 2017.173.1, Anonymous Gift
- Goeneutte, Norbert, French, 1854–1894
> *The Letter*, c. 1887, drypoint, 2018.72.3, Purchased for the Virginia and Ira Jackson Collection
- Goetz, James Russell, American, 1915–1946
> *Uranus and Gaea*, 1946, engraving and aquatint on gray paper, 2017.148.25, Gift of Bob Stana and Tom Judy
- Goldyne, Joseph, American, born 1942
> *A Little Night Music*, 1978, color etching and aquatint on chine collé, 2017.148.22, Gift of Bob Stana and Tom Judy
- Gorny, Anthony Peter, American, born 1950
> *H. T. A. D.*, 1974, color etching and aquatint, 2017.148.23, Gift of Bob Stana and Tom Judy
- Graf, Gottfried, German, 1881–1938
> *Girl with Bird of Paradise*, 1918, woodcut, 2017.133.3, Gift of Christopher and Beverly With in memory of Karl and Gerda With
- Grandi, Giuseppe, Italian, 1843–1894
> *Sleeping Boy*, 1873/1874, etching with monotype wiping, 2018.77.4, Ailsa Mellon Bruce Fund
- Greville, Charles Francis, The Hon. (Attributed to), British, 1749–1809
> *Title Page*, c. 1786, etching and aquatint, 2018.123.1, Gift of James A. Bergquist in honor of Jamie Gabbarelli
- Gross-Bettelheim, Jolán, American, born Hungary, 1900–1972
> *The Coal Yard*, 1936, lithograph, 2018.143.12, Gift of Bob Stana and Tom Judy
- Grützke, Johannes, German, 1937–2017
> *The Efforts of the Schule der Neuen Prachtigkeit Honored by History*, 1975, aquatint, 2018.120.4, Gift of Christopher and Beverly With in memory of Karl and Gerda With
- Gunst, Pieter Stevens van, Dutch, 1659–c. 1724
> *King William III* (after Johann Brandon), 1694, etching with engraving
> *Queen Mary II* (after Johann Brandon), 1694, etching with engraving, 2017.197.1, 2, Ailsa Mellon Bruce Fund
- Hamilton, Ann, American, born 1956
> *Script D*, 2008, color lithograph on chine collé, 2018.143.24, Gift of Bob Stana and Tom Judy
- Hancock, Trenton Doyle, American, born 1974
> *YU, MICA, ME*, born 1974, letterpress and screenprint, 2018.131.1, Gift of Rena M. Hoisington in honor of Judith Brodie
- Haupers, Clement Bernard, American, 1900–1982
> *Beach Boys*, 1930, drypoint, 2018.143.25, Gift of Bob Stana and Tom Judy
- Hawkins, William L., American, 1895–1990
> *Untitled [Gameboard]*, 1932/1934, graphite and green colored pencil on sketchbook page, 2017.148.73, Gift of Bob Stana and Tom Judy
- Hayez, Francesco, Italian, 1791–1882
> *Mary Stuart Being Led to the Scaffold*, c. 1827, lithograph on chine collé, 2017.195.1, Ailsa Mellon Bruce Fund
- Hayter, Stanley William, British, 1901–1988
> *Bride*, 1934, engraving, softground etching, and roulette, 2017.148.46, Gift of Bob Stana and Tom Judy
- Hentschel, William Ernest, American, 1892–1962
> *Mermaid*, 1932, airbrush stencil, 2018.143.26, Gift of Bob Stana and Tom Judy
- Herz the Elder, Johann Daniel, German, 1710–1776
> *Virgin Enthroned in Glory with Saint Peter*, 1740s/1750s, etching, 2018.47.1, Ailsa Mellon Bruce Fund
- Hoehme, Gerhard, German, 1920–1989
> *Branches*, 1955, screenprint, 2017.184.1, Ruth and Jacob Kainen Memorial Acquisition Fund
- Hogue, Alexandre, American, 1898–1994
> *Rattler*, 1938, lithograph, 2018.143.68, Gift of Bob Stana and Tom Judy
- Homer, Winslow, American, 1836–1910
> *The Wreck of the "Atlantic"—Cast Up by the Sea*, 1873, wood engraving, 2018.44.53, Gift of William and Abigail Gerds
- Hubert, François, French, 1744–1809
> *Return from the Wet Nurse* (after Jean-Baptiste Greuze), 1767, etching and engraving, 2018.91.34, Pepita Milmore Memorial Fund
- Hugo, Jean, French, 1894–1984
> *Victorian Interior #2*, c. 1935, color screenprint, 2017.148.24, Gift of Bob Stana and Tom Judy
- Hunt, Richard Howard, American, born 1935
> *Paper Piece III*, 1978, color cast paper on blue handmade paper, 2018.143.27, Gift of Bob Stana and Tom Judy
- Italian 16th Century
> *The Madonna of the Veil* (after Raphael), 1570s?, engraving, 2017.175.1, Gift of David P. Tunick, in honor of Jonathan Bober
- Italian 17th Century
> *Vision of Saint Catherine of Alexandria* (after Lodovico Carracci), late 17th century, etching with engraving, 2018.58.1, Ailsa Mellon Bruce Fund
- Italian 17th Century
> *Saint Anthony with the Christ Child*, 1641, etching
> *Lamentation*, 17th century, etching
> *Pastoral Journey* (after Giovanni Benedetto Castiglione), late 17th century, etching
> *Bacchanal by a Herm* (after Giovanni Benedetto Castiglione), late 17th century, etching
> *Temporalis Aeternitas [Second Version]* (after Giovanni Benedetto Castiglione), late 17th century, etching
> *Pastoral Journey* (after Giovanni Benedetto Castiglione), late 17th century, etching, 2018.113.31–36, Gift of Alessandra Manning Dolnir
- Jackson, Billy Morrow, American, 1926–2006
> *After Hours*, 1954, etching and aquatint, 2017.148.26, Gift of Bob Stana and Tom Judy
- Jeanniot, Georges, French, 1848–1934
> *Young Woman Seated in a Garden*, c. 1896, woodcut, 2018.46.1, Purchased for the Virginia and Ira Jackson Collection
- Jensen, Alfred, American, born Guatemala, 1903–1981
> *Untitled (A Pythagorean Notebook XII)*, 1965, color lithograph, 2017.148.27, Gift of Bob Stana and Tom Judy
- Johns, Jasper, American, born 1930
> *Untitled*, 1992, color lithograph on handmade paper
> *Untitled*, 1992, color lithograph on handmade paper, 2017.179.1–2, Gift of Lee and Ann Fensterstock
> *Recent Still Life*, 1966, color lithograph
> *Passage I*, 1966, color lithograph on black paper
> *Target*, 1967, color lithograph
> *Figure 4*, 1967, soapground aquatint
> *A Cartoon for Tanya*, 1972, lithograph
> *O–9*, 1975, hard and softground etching, soapground, sugarlift, and spitbite aquatint
> *O*, 1975, spitbite aquatint
> *I*, 1975, etching and aquatint with burnishing
> *2*, 1975, sugarlift and spitbite aquatint
> *3*, 1975, sugarlift and soapground aquatint
> *4*, 1975, sugarlift and soapground aquatint with burnishing
> *5*, 1975, sugarlift and soapground aquatint with burnishing
> *6*, 1975, etching and spitbite aquatint
> *7*, 1975, softground, soapground, and spitbite aquatint
> *8*, 1975, spitbite aquatint
> *9*, 1975, spitbite aquatint with burnishing
> *Light Bulb*, 1976, lithograph
> *Untitled I*, 1976, color spitbite etching, and drypoint
> *Untitled II*, 1976, color spitbite aquatint with burnishing
> *Untitled*, 1977, color lithograph
> *Savarin*, 1977, color lithograph
> *Savarin*, 1977, color lithograph
> *Savarin I (Cookie)*, 1978, lithograph
> *Savarin 2 (Wash and Line)*, 1978, lithograph
> *Savarin 3 (Red)*, 1978, color lithograph
> *Savarin 4 (Oval)*, 1978, lithograph
> *Savarin 5 (Corpse and Mirror)*, 1978, color lithograph
> *Savarin 6 (Blue)*, 1979, color lithograph, 2017.183.1–29, Gift of Barbara Bertozzi Castelli
- Johnston, Ynez, American, born 1920
> *Night Voyage*, 1956, color intaglio, 2018.143.28, Gift of Bob Stana and Tom Judy
- Jones, Frank, American, 1900–1969
> *Untitled [devil house with clock tower]*, c. 1966, colored pencil, 2017.148.72, Gift of Bob Stana and Tom Judy
- Jules, Mervin, American, 1912–1994
> *Little Tailor*, c. 1945, color screenprint, 2017.148.28, Gift of Bob Stana and Tom Judy

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- Kaplan, Philip, American, born Russia, 1903–1990
 > *Dimensional Vista*, 1948, color engraving, 2017.133.4, Gift of Christopher and Beverly With in memory of Karl and Gerda With
- Kaprow, Allan, American, 1927–2006
 > *Announcement: Four Happenings by Allan Kaprow*, 1963, lithograph on brown paper, 2018.143.29, Gift of Bob Stana and Tom Judy
- Kasten, Karl, American, 1916–2010
 > *In the First Place*, 1969, color collograph, 2018.143.30, Gift of Bob Stana and Tom Judy
- Kauffman, Craig, American, 1932–2010
 > *Untitled*, 1971, color lithograph, 2018.143.72, Gift of Bob Stana and Tom Judy
- Kelly, Ellsworth, American, 1923–2015
 > *Untitled*, 1986, polished stainless steel
 > *Untitled*, 1986, shot-peened stainless steel, 2017.135.1–2, Gift of Gemini G.E.L. and the Artist
- Kelly, Wallace, American, 1894–1976
 > *People in Boxes: The Angry*, 1975, color screenprint, 2017.148.29, Gift of Bob Stana and Tom Judy
- Kent, Mary Corita, American, 1918–1986
 > *Have You Still No Faith*, color screenprint, 2017.148.30, Gift of Bob Stana and Tom Judy
- Kentridge, William, South African, born 1955
 > *Zeno Writing II*, 2003, set of seven photogravures with drypoint, 2018.24.2–8, Thomas G. Klamer Collection, Gift of Neal Turtell
- Klinger, Max, German, 1857–1920
 > *At the Gate (Am Thor)*, 1887, etching on Japan paper, 2017.133.5, Gift of Christopher and Beverly With in memory of Karl and Gerda With
- Krisel, Harold, American, 1920–1995
 > *Yellow Form*, 1964, color screenprint, 2017.148.31, Gift of Bob Stana and Tom Judy
- Kubin, Alfred, Austrian, 1877–1959
 > *Roland the Knight*, 1921, lithograph on Japan paper, 2018.133.1, Gift of Nicholas Martin in memory of Anne Mochon
- Lacour, Pierre, the Elder, French, 1745–1814
 > *Venus and Cupid*, 1780, etching, 2017.107.1, Katharine Shepard Fund
- Lagrenée, Jean Jacques II, French, 1739–1821
 > *Title Page*, 1765/1784, etching
 > *Anacreon*, c. 1782, aquatint and etching printed in dark brown
 > *Composition with Antique Fragments*, c. 1782, etching and aquatint printed in brown
 > *Composition with Antique Vases*, c. 1782, etching and aquatint printed in brown
 > *Composition with Antiquities*, 1784, etching
 > *Ornamental Frieze*, c. 1784, etching and aquatint printed in brown
 > *Ornamental Frieze*, c. 1784, etching and aquatint printed in brown, 2018.91.35–41, Pepita Milmore Memorial Fund
- Lalive de July, Ange-Laurent de, French, 1725–1779
 > *The Poor Farmer and His Family* (after Jean-Baptiste Greuze), c. 1761/1766, etching
 > *The Mother of the Family* (after Jean-Baptiste Greuze), c. 1755/1766, etching, 2018.91.28–29, Pepita Milmore Memorial Fund
- Landacre, Paul, American, 1893–1963
 > *Counterpoint*, 1939, wood engraving, 2018.143.69, Gift of Bob Stana and Tom Judy
- Landon, Edward, American, 1911–1984
 > *Balance II*, 1967, color screenprint on handmade paper
 > *By the Light of the Moon*, 1954, color screenprint
 > *Deadlock*, 1947, color screenprint
 > *Hall of Fame*, 1951, color screenprint
 > *Scheherazade*, 1946, color screenprint, 2017.148.32–36, Gift of Bob Stana and Tom Judy
- Lanyon, Ellen, American, 1926–2013
 > *Duet*, 1950, color aquatint and etching with gold leaf, 2018.143.34, Gift of Bob Stana and Tom Judy
- Lasansky, Mauricio, American, born Argentina, 1914–2012
 > *Time in Space*, 1946, engraving, etching, and aquatint, 2017.148.37, Gift of Bob Stana and Tom Judy
- Le Barbier I, Jean-Jacques-François, French, 1738–1826
 > *Composition with Figural Relief*, etching, 2018.91.42, Pepita Milmore Memorial Fund
- Lehmbruck, Wilhelm, German, 1881–1919
 > *Rape II*, 1911, drypoint, 2017.133.6, Gift of Christopher and Beverly With in memory of Karl and Gerda With
- Leibl, Wilhelm, German, 1844–1900
 > *Head of a Boy*, 1874, etching on Japan paper
 > *Head of a Boy*, 1874, etching
 > *Bust of a Young Peasant Girl in a Plaid Jacket*, c. 1875/1877, etching
 > *Peasant Boy with a Jug*, c. 1875/1877, etching
 > *Landscape with Resting Children ["La Dolce far niente"]*, c. 1875/1877, etching
 > *The Large Tree*, c. 1874/1875, etching
 > *Portrait of an Old Peasant Woman, in Profile to the Right*, 1874, etching
 > *Old Farmer with a Hat*, c. 1875/1877, etching
 > *Portrait of the Painter Sperl*, c. 1875/1877, etching
 > *Team of Oxen in Harness*, c. 1875/1877, etching
 > *Farmhouse*, c. 1875/1877, etching
 > *Therese Bauer [Head of a Young Farmgirl Facing Right]*, c. 1875/1877, etching
 > *The Smoker [Portrait of the Painter Horstig]*, c. 1873/1874, etching
 > *Portrait of the Painter Wopfner*, c. 1873/1874, etching
 > *Portrait of the Painter Wopfner*, c. 1873/1874, etching
 > *The Drinker [Portrait of Wirts Rauecker]*, 1874, etching
 > *The Drinker [Portrait of Wirts Rauecker]*, 1874, etching
 > *Leibl's Mother*, 1874, etching on Japan paper, 2018.129.1–18, Gift of the Wolfgang Ratjen Foundation in Memory of Wolfgang Ratjen on the 75th Anniversary of His Birth
- Leithauser, Mark Alan, American, born 1950
 > *Paperwhites*, 1982, etching
 > *Studio Shelf*, 1981, etching, 2018.143.35–36, Gift of Bob Stana and Tom Judy
- Lelu, Pierre, French, 1741–1810
 > *The Death of Hector on the Ramparts of Troy* (recto); *Tancred and Hermione* (verso), aquatint with etching printed in gray-brown (recto); aquatint printed in brown (verso)
 > *The Dictation*, etching and aquatint printed in brown
 > *Tancred and Hermione* (after Charles Paul Jean-Baptiste de Bourgevin Vialart de Saint-Morys), aquatint printed in brown
 > *Allegory of Conception or Allegory of Redemption*, (after Giorgio Vasari), 1783, etching and aquatint printed in red-brown, 2018.91.43.a, b; 44; 45; 46, Pepita Milmore Memorial Fund
- Lepère, Auguste, French, 1849–1918
 > *War is Declared*, 1915, woodcut, 2018.132.4, Gift of Nicholas Martin in memory of his parents, Vernon Paul and Jean Webster Martin
- Le Sueur, Nicolas, French, 1690–1764
 > *Rape of Europa* (after Paolo Farinati), c. 1742, chiaroscuro woodcut printed in green and brown
 > *Diana and Endymion* (after Sebastiano Conca), c. 1742, chiaroscuro woodcut printed in green and black, 2018.91.13, 15, Pepita Milmore Memorial Fund
- Levy, Beatrice S., American, 1892–1974
 > *Rainy Night*, 1914, etching and aquatint, 2018.90.3, Ailsa Mellon Bruce Fund
- Lewandowski, Edmund D., American, 1914–1998
 > *Hull 101*, 1957, color screenprint, 2017.148.38, Gift of Bob Stana and Tom Judy
- Libby, William Charles, American, 1919–1982
 > *Anguish of Spring*, c. 1960, color woodcut on Japanese paper, 2017.148.39, Gift of Bob Stana and Tom Judy
- Lumpkins, William, 1909–2000
 > *Untitled [Abstract]*, 1961, color monoprint, 2018.143.37, Gift of Bob Stana and Tom Judy
- Lützelburger, Hans, German, died before 1526, and Arnold Nicolai, Flemish, 1550–1596
 > *Imagines Mortis*, 1545, bound volume with forty-four woodcut illustrations after Hans Holbein the Younger, 2017.110.1, Gift of John B. Davidson in honor of Andrew Robison
- MacCoy, Guy, American, 1904–1981
 > *Bottles*, 1940s, color screenprint
 > *Indian Plate*, 1943, color screenprint
 > *The Deer Park*, 1945, color screenprint, 2017.148.40–42, Gift of Bob Stana and Tom Judy
- Mandleman, Beatrice, American, 1912–1998
 > *Carnival*, c. 1936, color woodcut, 2018.143.50, Gift of Bob Stana and Tom Judy
- Margo, Boris, American, 1902–1995
 > *Untitled [Abstract]*, 1949, color cellocut
 > *Untitled [Abstract]*, c. 1933, cellocut
 > *Corralled*, 1945, color cellocut
- > *Pleistocene Monarchs*, 1945, color cellocut, 2018.143.38–40, 43, Gift of Bob Stana and Tom Judy
- Marshall, Kerry James, American, born 1955
 > *Untitled (Man)*, 2017, color woodcut, 2018.34.1, Gift of Mr. David and Dr. Lisa Grain and Family
- Master E. S., German, active c. 1450–1467
 > *The Apostle Simon Zelotes*, c. 1460/1465, engraving, 2018.73.1, The Ahmanson Foundation and Pepita Milmore Memorial Fund
- Master I. B., German, active c. 1523/1530
 > *Temperance*, c. 1525, hand-colored engraving, 2017.133.7, Gift of Christopher and Beverly With in memory of Karl and Gerda With
- Mattioli, Ludovico, Italian, 1662–1747, and Giulio Cesare Croce, Italian, 1550–1609
 > *Bertoldo con Bertoldino e Cacasenno in ottava rima*, 1736, bound volume in two parts with twenty full-page etchings and fifteen etched tailpieces, 2017.158.4, William B. O'Neal Fund
- Mauroner, Fabio, Italian, 1884–1948
 > *Burano*, 1924, etching with monotype wiping, 2018.77.2, Ailsa Mellon Bruce Fund
- McCollum, Allan, American, born 1944
 > *Untitled*, 1974, color screenprint, 2018.143.73, Gift of Bob Stana and Tom Judy
- Meeker, Dean Jackson, American, born 1920
 > *Curcubeta*, 1957, color screenprint on gray paper, 2017.148.44, Gift of Bob Stana and Tom Judy
- Mehretu, Julie, American, born Ethiopia, 1970
 > *Entropia (review)*, 2004, color screenprint and lithograph, 2018.24.1, Thomas G. Klamer Collection, Gift of Neal Turtell
- Meryon, Charles, French, 1818–1868
 > *Tourelle. Rue de la Tixeranderie*, 1852, etching printed in brown, 2017.156.1, Ailsa Mellon Bruce Fund
- Mieczkowski, Edwin, American, born 1929
 > *Untitled [Abstract]*, 1954, color woodcut, 2018.143.41, Gift of Bob Stana and Tom Judy
- Monnier, Louis-Gabriel, French, 1733–1804
 > *Allegory Celebrating the Birth of the Duc d'Enghien* (after Charles-Joseph Le Jolivet), 1772, etching and aquatint printed in brown, 2018.91.47, Pepita Milmore Memorial Fund
- Morin, Jean, French, c. 1600–1650
 > *Landscape with Duck Hunters* (after Jacques Fouquières), mid-17th century, etching, 2018.29.1, Gift of Jimmy and Jessica Younger
- Morris, Robert, American, born 1931
 > *Poster. Castell-Sonnabend "Labyrinths-Voice-Blind Time,"* 1974, offset lithograph, 2018.143.42, Gift of Bob Stana and Tom Judy
- Moy, Seong, American, 1921–2013
 > *The Bathers*, 1946, color woodcut on Japanese paper, 2017.148.45, Gift of Bob Stana and Tom Judy

ACQUISITIONS

- Munch, Edvard, Norwegian, 1863–1944
> *Pretenders: Ordeal by Fire II*, 1927, woodcut
> *Double Suicide*, 1901, etching and drypoint
> *Mrs. Marie Linde*, 1902, drypoint on Japan paper, 2018.25.1–3, The Epstein Family Collection
- Nauman, Bruce, American, born 1941
> *False Passage*, 1977, etching and drypoint, 2018.143.1, Gift of Bob Stana and Tom Judy
- Neureuther, Eugen Napoleon, German, 1806–1882
> *The Parson's Daughter from Taubenhain*, 1844, etching on chine collé, 2017.103.1, Ruth and Jacob Kainen Memorial Acquisition Fund
- Nieuwland, Isaac Lodewijk de la Fargue van, Dutch, 1726–1805
> *William V of Orange*, 1778, watercolor over etching with pen and ink and gray and brown wash
> *Frederica Sophia Wilhelmine*, 1779, watercolor over etching with pen and ink and gray and brown wash, 2018.142.1, 2, Anonymous Gift
- Niffenegger, Audrey, American, born 1963
> *The Death of the Lighthouse Keeper from The Three Incestuous Sisters*, 1985–1998, hand-colored aquatint and etching, 2018.143.43, Gift of Bob Stana and Tom Judy
- Nilsson, Gladys, American, born 1940
> *LOOKY–YKOOL*, 1994, color etching on chine collé, 2018.143.44, Gift of Bob Stana and Tom Judy
- Nolde, Emil, German, 1867–1956
> *Madonna*, 1906, woodcut, 2018.120.2, Gift of Christopher and Beverly With in memory of Karl and Gerda With
- Nooms, called Zeeman, Reinier, Dutch, 1623 or 1624–1664
> *Inland Waterways*, c. 1656, complete set of eight etchings, 2018.28.1–8, Gift of Dr. Klaus Anselm
- Nordfeldt, Bror Julius Olsson, American, 1878–1955
> *Camp of Company F*, c. 1930, etching and drypoint
> *Company M*, c. 1930, etching and drypoint, 2018.143.45–46, Gift of Bob Stana and Tom Judy
- Olds, Elizabeth, American, 1896–1991
> *The Great Fire*, 1940, color screenprint, 2018.143.47, Gift of Bob Stana and Tom Judy
- Palladio, Andrea, Italian, 1508–1580 (editor and illustrator) and Julius Caesar, Roman, 100–44 B.C. (author)
> *I Commentari di C. Giulio Cesare*, 1575, bound volume with forty-two double-page engraved illustrations, engraved headpieces, tailpieces, and letters throughout, 2018.78.1, William B. O'Neal Fund
- Paolozzi, Eduardo, British, 1924–2005
> *Donald Duck Meets Mondrian*, c. 1980, color screenprint, 2018.143.48, Gift of Bob Stana and Tom Judy
- Patrick, James Hollins, American, 1911–1944
> *Panic, Lion's Loose*, c. 1936, lithograph, 2018.143.49, Gift of Bob Stana and Tom Judy
- Perrier, François, French, 1594–1649
> *Fragments of Antique Sculpture*, 1638, set of nine etchings after classical sculptures, 2017.126.8–16, Gift of David H. McDonnell
- Peterson, Roland Conrad, American, born 1926
> *Father and Daughter*, c. 1957, etching, 2018.143.51, Gift of Bob Stana and Tom Judy
- Pettit, Geno, American, 1894–1982
> *River Lullaby*, 1947, color screenprint, 2017.148.47, Gift of Bob Stana and Tom Judy
- Picasso, Pablo, Spanish, 1881–1973
> *Head of a Young Girl*, 1949, lithograph, 2017.124.1, Gift of Richard and Elaine Kaufman
- Pichler, Johann Peter, Austrian, 1765–1807
> *The Triumph of Omphale* (after Domenichino), 1797, mezzotint
> *Raging Hercules* (after Alessandro Turchi), 1797, mezzotint, 2018.106.1, 2, Ruth and Jacob Kainen Memorial Acquisition Fund
- Pissarro, Camille, French, 1830–1903
> *Côte Sainte-Catherine, Rouen*, c. 1884, etching and aquatint
> *Bathers Wrestling*, c. 1896, lithograph on chine collé
> *Market at Pontoise*, c. 1895, lithograph on chine collé
> *Place du Havre à Paris*, c. 1897, lithograph on chine collé, 2017.182.1–3, 2017.185.1, Gift of Martin and Liane Atlas
- Pitteri, Marco Alvise, Italian, 1702–1786
> *A Woman Wearing a Straw Hat [Madame de Pompadour?]* (after Giovanni Battista Piazzetta), mid-18th century, engraving [proof], 2018.59.1, Purchased as the Gift of Ivan E. and Winifred Phillips in honor of Jonathan Bober
- Plattemontagne, Nicolas de, French, 1631–1706
> *Vincent Barthélémy*, 1657, etching with engraving, 2017.155.2, Ailsa Mellon Bruce Fund
- Pollock, Jackson, American, 1912–1956
> *Untitled*, 1944/1945, engraving and drypoint
> *Untitled*, 1944/1945, engraving and drypoint, 2018.118.1–2, Gift of Harry Grubert
- Prestel, Johann Gottlieb, German, 1739–1808
> *The Ascension of the Virgin* (after Guido Reni), 1776, etching and aquatint printed in brown, 2018.91.48, Pepita Milmore Memorial Fund
> *Jupiter and Juno* (after Pietro da Cortona), 1788, etching and aquatint
> *Venus Commanding Vulcan to Make Arms for Aeneas* (after Pietro da Cortona), 1788, etching and aquatint, 2018.123.5, 6, Gift of James A. Bergquist in honor of Jamie Gabbarelli
- Pytlak, Leonard, American, 1910–1998
> *Be Bop Fitzgerald*, c. 1949, color screenprint
> *Jam Session*, 1940s, color screenprint, 2017.148.48–49, Gift of Bob Stana and Tom Judy
- Quest, Charles, American, 1904–1993
> *Through the Looking Glass*, 1950, color woodcut, 2017.148.50, Gift of Bob Stana and Tom Judy
- Reddy, N. Krishna, American, born India, 1925–2018
> *Insect*, 1952, color intaglio, 2018.143.52, Gift of Bob Stana and Tom Judy
- Reed, Paul, American, 1919–2015
> *Untitled [Abstract]*, 1985, color screenprint on two sheets of paper, 2018.143.53, Gift of Bob Stana and Tom Judy
- Remington, Deborah, American, born 1935
> *Anathema*, 1952, color etching and aquatint, 2018.143.54, Gift of Bob Stana and Tom Judy
- Reni, Guido, Italian, 1575–1642
> *Saint Roch Distributing Alms*, 1610, etching
> *The Obsequies of Agostino Carracci*, 1603, set of three etchings, 2018.113.4–7, Gift of Alessandra Manning Dolnier
- Riggs, Robert, American, 1896–1970
> *Amateur Gym*, c. 1932/1933, lithograph
> *Neighborhood Champ*, c. 1932/1933, lithograph
> *Trial Horse*, 1932, lithograph
> *Psychopathic Ward*, c. 1940, lithograph
> *Dust Storm*, c. 1941, lithograph
> *Florence Nightingale*, c. 1936, lithograph
> *Pool (Boys Bathing)*, c. 1933, lithograph
> *Children's Ward*, c. 1940, lithograph, 2018.37.3–10, Gift of Ingrid Rose in memory of her husband Milton Rose
- Robertson, Thomas Arthur, American, 1911–1976
> *Composition #4*, c. 1940, color screenprint, 2017.148.51, Gift of Bob Stana and Tom Judy
- Rode, Bernhard, German, 1725–1797
> *The Happy New Age*, 1778, etching with drypoint, 2017.196.1, Ailsa Mellon Bruce Fund
> *Presentation in the Temple*, 1770, etching
> *Memorial Plaque for David Bruhn*, c. 1774, etching, roulette, and stipple
> *The Goddess of Fame Placing a Laurel Wreath on the Memorial to General Keith*, 1774, etching and drypoint
> *Christ on the Cross*, 1770s, etching
> *Antique Sacrifice*, 1752, etching, 2018.113.55–59, Gift of Alessandra Manning Dolnier
- Rönnbeck, Arnold, American, 1885–1947
> *Colorado Silver Mine*, 1932, lithograph, 2018.37.2, Gift of Ingrid Rose in memory of her husband Milton Rose
- Rosa, Salvator, Neapolitan, 1615–1673
> *The Rescue of the Infant Oedipus*, 1663, etching with drypoint, 2017.131.1, Gift of James A. Bergquist in honor of Faith and Dewayne Perry, Austin, Texas
- Rose, Ruth Starr, American, 1887–1965
> *Untitled (Mother and Child)*, 1934, lithograph, 2018.143.55, Gift of Bob Stana and Tom Judy
- Rothenstein, Michael, British, 1908–1993
> *Veiled Sun*, 1972, woodcut, 2018.43.5, Gift of Paul Kanev
- Ruscha, Ed, American, born 1937
> *Miracle*, 1999, lithograph on handmade paper, 2017.179.3, Gift of Lee and Ann Fensterstock
- Ryan, Anne, American, 1889–1954
> *Figures in a Yellow Room*, 1946, color woodcut on black paper
> *Two Figures*, 1945, color woodcut, 2017.148.52, 2018.143.56, Gift of Bob Stana and Tom Judy
- Sadeler I, Raphael, Flemish, 1560/1561–1628 or 1632
> *Saint Luke Painting the Virgin* (after Bartholomaeus Spranger), 1580s?, engraving, 2017.155.1, Ruth and Jacob Kainen Memorial Acquisition Fund
- Saint-Morys, Charles Paul Jean-Baptiste de Bourgevin Vialart de, French, 1743–1795
> *Concert of Angels around the Infant Jesus* (after Paolo Veronese), 1770s, etching and aquatint printed in brown
> *Head of a Man* (after Sandro Botticelli), 1785, etching and aquatint printed in red-brown, 2018.91.49, 50, Pepita Milmore Memorial Fund
> *Adonias Imploring the Grace of Solomon or Jeroboam Kneeling before Rehoboam* (after Amico Aspertini), c. 1770/1795, etching and aquatint printed in brown
> *Esther before Ahasuerus* (after Johann Carl Loth), late 18th century, etching and aquatint printed in gray-brown, 2018.123.2, 7, Gift of James A. Bergquist in honor of Jamie Gabbarelli
- Saint-Non, Jean-Claude-Richard, Abbé de, French, 1727–1791
> *Naïads and Tritons* (after François Boucher), 1766, etching and aquatint printed in brown
> *Pensionnaires from the French Academy Going from Rome to Naples by Carriage and Passing through a Forest in Fondi during the Night* (after Gabriel François Doyen), c. 1766–1772, aquatint and etching printed in brown
> *Entrance to the Temple of Serapis in Pozzuoli* (after Hubert Robert), 1767, etching and aquatint printed in brown
> *View in the Garden of a Roman Villa, with the Temple of Hercules Victor and the Temple of Portunus* (after Hubert Robert), 1766, etching and aquatint printed in brown
> *View of an Antique Fountain* (after Hubert Robert), 1767, etching and aquatint printed in brown
> *Stairway in an Italian Garden: Villa d'Este or Caprarola* (after Jean Honoré Fragonard), 1766, etching and aquatint printed in brown, 2018.91.51–55, Pepita Milmore Memorial Fund
- Sandback, Fred, American, 1943–2003
> *Untitled*, 1975, color lithograph, 2017.148.53, Gift of Bob Stana and Tom Judy
- Sander, Ludwig, American, 1906–1975
> *ARAPAHOE*, 1969, color screenprint, 2018.143.57, Gift of Bob Stana and Tom Judy
- Sarkisian, Sarkis, American, born Turkey, 1909–1977
> *Untitled [Man Reading]*, 1938, color silkscreen, 2017.148.54, Gift of Bob Stana and Tom Judy
- Schmidt, Louis, American, 1857–1935
> *Queensborough Bridge*, 1929, etching, 2018.143.59, Gift of Bob Stana and Tom Judy
- Schmidt, Martin Johann, Austrian, 1718–1801
> *Assumption of the Virgin*, 1775, etching
> *Descent from the Cross*, 1779, etching and engraving

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- > *Crowning of the Virgin*, 1768, etching and engraving
- > *Christ on the Cross*, 1764, etching
- > *The Triumph of Bacchus with Dancing Nymphs*, 1773, etching
- > *The Education of Satyr Children*, 1771, etching, 2018.113.45–50, Gift of Alessandra Manning Dolnier
- Schönfeld, Johann Heinrich, German, 1609–c. 1682
- > *Head of a Monk*, late 17th Century, etching, 2018.113.60, Gift of Alessandra Manning Dolnier
- Schrimpf, George, German, 1889–1938
- > *Nude IX*, 1918, woodcut, 2017.133.9, Gift of Christopher and Beverly With in memory of Karl and Gerda With
- Seawall, Thomas Robert, American, born 1936
- > *The Bus—The Opera*, 1972/1974, color screenprint, 2017.148.55, Gift of Bob Stana and Tom Judy
- Serra, Richard, American, born 1938
- > *T. E. Sparrows Point*, 1999, etching, 2017.179.7, Gift of Lee and Ann Fensterstock
- Sheets, Millard, American, 1907–1989
- > *Circus Rider*, 1936, color screenprint, 2017.148.56, Gift of Bob Stana and Tom Judy
- Shellabarger, Stan, American, born 1968
- > *Untitled (Welcome)*, 2010, color reduction woodcut, 2017.148.57, Gift of Bob Stana and Tom Judy
- Shields, Francis Bernard, American, 1908–1990
- > *Ho Hum*, c. 1938, color lithograph, 2017.148.58, Gift of Bob Stana and Tom Judy
- Siena, James, American, born 1957
- > *Battery*, 2002, color reduction linocut, 2017.148.59, Gift of Bob Stana and Tom Judy
- Sistler, Nicholas, American, born 1954
- > *Caught*, 2005, etching, 2018.143.60, Gift of Bob Stana and Tom Judy
- Smillie, James David, American, 1833–1909
- > *Bunch of Sweet Peas*, 1891, drypoint
- > *Hollyhocks in Long-neck Vase*, 1891, etching
- > *Pansies*, 1890, etching
- > *Pansies*, 1910 [posthumous], etching
- > *Dark Single Hollyhocks*, etching, 2018.44.32, 57–60, Gift of William and Abigail Gerdts
- Smillie, James David after Winslow Homer, American, 1833–1909
- > *A Voice from the Cliffs*, 1886, etching, 2018.44.61, Gift of William and Abigail Gerdts
- Smith, Alexis, American, born 1949
- > *Words Cannot Cook Rice*, 1977, color lithograph, 2018.143.74, Gift of Bob Stana and Tom Judy
- Smith, Kiki, American, born 1954
- > *My Blue Lake*, 1995, color photograph and lithograph with à la poupée inking, 2018.71.1, Gift of the Collectors Committee
- Smith, Leon Polk, American, 1906–1996
- > *Untitled*, 1973, spiral bound pad containing two drawings in paint and graphite, 2017.137.6.1–2, Gift of Leon Polk Smith Foundation
- Smithson, Robert, American, 1938–1973
- > *Torn photograph from the second stop (rubble). Second mountain of 6 stops on a section.*, 1970, color offset lithograph torn into quarters, 2017.148.60, Gift of Bob Stana and Tom Judy
- Speed, Julie, born 1951
- > *Chinese Puzzle*, color aquatint, 2018.143.61, Gift of Bob Stana and Tom Judy
- Spero, Nancy, American, 1926–2009, and Leon Albert Golub, American, 1922–2004
- > *They Will Torture You My Friend*, 1971, color screenprint, 2018.143.62, Gift of Bob Stana and Tom Judy
- Stackhouse, Robert, American, born 1942
- > *Ruby's Way*, 1989, color screenprint, 2017.133.10, Gift of Christopher and Beverly With in memory of Karl and Gerda With
- Steinberg, Saul, American, born Romania, 1914–1999
- > *LA*, 1994, color relief print
- > *LA (proof)*, 1994, color relief print
- > *LA (proof)*, 1994, color relief print with colored pencil, graphite, and collage
- > *LA (proof)*, 1994, color relief print with graphite, colored paper, and erasures
- > *LA (proof)*, 1994, relief print
- > *LA (proof)*, 1994, relief print with crayon, ink, graphite, and felt pen
- > *LA*, 1994, color relief print
- > *LA (proof, with three Mylar attachments)*, 1994, color relief print and graphite
- > *Albergo Minerva*, 1961, lithograph
- > *Untitled*, c. 1982–1990, color etching and aquatint
- > *Union Square*, 1973, color lithograph
- > *The Museum*, 1972, color lithograph with rubber stamping
- > *Untitled*, c. 1975, woodcut on gray paper, 2018.39.1–7, 9–14, Gift of The Saul Steinberg Foundation in honor of Judith Brodie
- Stephens, Peter, attributed to, British, active 1760–1769
- > *Horace's Sabine Villa*, 1762, etching, 2017.107.2, Ailsa Mellon Bruce Fund
- Stieglmeyer, Norman, American, 1937–1985
- > *Transformation Stage*, 1966, lithograph, 2018.143.75, Gift of Bob Stana and Tom Judy
- Stratton, Dorothy, American, 1908–2007
- > *The Directors*, c. 1960, blowtorch etching and engraving with hand-coloring, 2018.143.63, Gift of Bob Stana and Tom Judy
- Strombotne, James, American, born 1934
- > *String*, 1968, lithograph, 2017.148.70, Gift of Bob Stana and Tom Judy
- Swanenburg, Willem van, Dutch, 1580–1612
- > *Penitent Magdalene* (after Abraham Bloemaert), 1609, engraving, 2018.113.3, Gift of Alessandra Manning Dolnier
- Takis, Nicholas, 1903–1965
- > *Untitled (Waterfront)*, 1940s, color screenprint
- > *Untitled (Warehouses)*, 1940s, color screenprint, 2017.148.62–63, Gift of Bob Stana and Tom Judy
- Taylor, Al, American, 1948–1999
- > *Title Page from Ten Common Objects (Hawaiian Household) Objects*, 1989, etching, aquatint, and drypoint
- > *Flypaper from Ten Common Objects (Hawaiian Household) Objects*, 1989, etching, aquatint, and drypoint
- > *Bottled Water from Ten Common Objects (Hawaiian Household) Objects*, 1989, etching, aquatint, and drypoint
- > *Thongs from Ten Common Objects (Hawaiian Household) Objects*, 1989, drypoint and aquatint
- > *Palm Root from Ten Common Objects (Hawaiian Household) Objects*, 1989, etching and drypoint
- > *Broomstick from Ten Common Objects (Hawaiian Household) Objects*, 1989, etching, aquatint, and drypoint
- > *Coconut Mask from Ten Common Objects (Hawaiian Household) Objects*, 1989, etching, aquatint, and engraving
- > *Sex Rocks from Ten Common Objects (Hawaiian Household) Objects*, 1989, drypoint, etching, and aquatint
- > *Window Screen from Ten Common Objects (Hawaiian Household) Objects*, 1989, aquatint and etching
- > *Mosquito Call from Ten Common Objects (Hawaiian Household) Objects*, 1989, etching and aquatint
- > *Ventilated Ceiling from Ten Common Objects (Hawaiian Household) Objects*, 1989, drypoint and aquatint, 2018.112.7–17, Gift of Debbie Taylor
- Testa, Pietro, Italian, 1612–1650
- > *Saint Jerome*, 1631/1637, etching
- > *Sacrifice of Isaac*, c. 1640/1642, etching, 2018.113.23, 24, Gift of Alessandra Manning Dolnier
- Tibaldi, Domenico, Italian, 1541–1583
- > *Allegory of Peace*, c. 1560, engraving, 2017.149.1, Ailsa Mellon Bruce Fund
- Trova, Ernest, American, 1927–2009
- > *Untitled*, 1968, color screenprint, 2017.148.64, Gift of Bob Stana and Tom Judy
- Trundle, Jonathan, American, born 1979
- > *"Creamsicle" Carla and the Ice Cream Stickers*, 2006, digital inkjet print, 2017.148.65, Gift of Bob Stana and Tom Judy
- Ugo da Carpi, Italian, c. 1480–1532, and Ludovico Arrighi (calligrapher), Italian, 1475–1527
- > *Regola da imparare scrivere varii caratteri de littere con li suoi compassi et misure: et il modo di temperare le penne...*, 1533, bound volume with one engraved title plate, calligraphic engravings throughout, and one woodcut tailpiece, 2017.150.1, William B. O'Neal Fund
- Ulreich, Edward Buk, American, 1889–1966
- > *Calm Excitement [Horses]*, 1932, monotype, 2018.143.65, Gift of Bob Stana and Tom Judy
- Urban, Albert, American, 1909–1959
- > *Untitled [Abstract]*, 1944, color screenprint, 2017.148.66, Gift of Bob Stana and Tom Judy
- Velonis, Anthony, American, 1911–1997
- > *El Station—Interior*, 1939, color screenprint, 2017.148.67, Gift of Bob Stana and Tom Judy
- Veronese 16th Century (possibly Battista Angolo del Moro), Italian
- > *Landscape with Penitent Saints*, 16th Century, etching, 2018.113.1, Gift of Alessandra Manning Dolnier
- Veronese 16th Century (possibly Falconetto), Italian
- > *Landscape* (after Hieronymus Cock), 16th Century, etching, 2018.113.2, Gift of Alessandra Manning Dolnier
- Vico, Enea, Italian, 1523–1567
- > *Battle of the Lapiths and Centaurs* (after Rosso Fiorentino), 1542, engraving, 2018.47.2, Purchased as the Gift of Ivan E. and Winifred Phillips in Memory of Neil Phillips
- Vispre, Francois-Xavier, French, c. 1730—in or after 1780
- > *Psyche Carried by Zephyr to the Palace Built by Cupid* (after Angelica Kauffmann), c. 1775/1785, etching and aquatint printed in brown, 2018.123.8, Gift of James A. Bergquist in honor of Jamie Gabbarelli
- Vogel, Donald, American, 1902–1986
- > *Crucifixion*, c. 1945, drypoint, 2018.143.66, Gift of Bob Stana and Tom Judy
- Wands, Alfred James, American, 1904–1998
- > *Molas Pass, Colorado*, 1950s, color screenprint, 2017.148.68, Gift of Bob Stana and Tom Judy
- Weber, Max, American, born Poland, 1881–1961
- > *Seated Figure*, 1936, color woodcut, 2018.44.65, Gift of William and Abigail Gerdts
- Weems, Carrie Mae, American, born 1953
- > *All the Boys*, 2017, color offset lithograph, 2018.70.1, Gift of the Collectors Committee
- Welton, Elise Cavanna Seeds Armitage, American, 1902–1963
- > *Semi-Abstraction (Abstract Mask #1)*, 1932/1934, lithograph, 2017.148.1, Gift of Bob Stana and Tom Judy
- Wolf, Gustav, German, 1887–1947
- > *Zehn Holzschnitte*, 1912, portfolio of ten woodcuts with title page, original wrappers, cloth-lined cover, and outer cardboard cover
- > *Vision of Manhattan*, 1942, portfolio of twelve etchings with decorated cloth cover and prospectus, 2018.37.11, 12, Gift of Ingrid Rose in memory of her husband Milton Rose
- Wyngaerde, Frans van den, Flemish, 1614–1679
- > *The Lamentation* (after Sir Anthony van Dyck), 1630/1645, etching with engraving, 2018.46.3, Ailsa Mellon Bruce Fund
- Zorach, Marguerite, American, 1887–1968
- > *Autumn Colors*, c. 1940, color screenprint, 2017.148.69, Gift of Bob Stana and Tom Judy

TECHNICAL MATERIAL

- Pollock, Jackson, American, 1912–1956
- > *Untitled*, 1944/1945, copper plate (recto and verso), 2018.118.3, Gift of Harry Grubert

ACQUISITIONS

PHOTOGRAPHS

- Aczél, Márta, Hungarian, 1909–1997
> *Untitled (Bowl)*, 1935
> *Untitled (Three Fish)*, c. 1935, gelatin silver prints, 2017.151.1 and 2018.52.1, Alfred H. Moses and Fern M. Schad Fund
- Adams, Robert, American, born 1937
> *North edge of Denver, Colorado*, 1973–1974, gelatin silver print, printed 2008, 2017.118.1, Gift of Robert and Kerstin Adams
- Alinari Family, Italian, 19th century
> *Pise: Corridore del Camposanto*, c. 1870, albumen print, 2018.7.14, Purchased as a Gift of the Richard King Mellon Foundation
- Altobelli, Gioacchino, Italian, c. 1820–c. 1879
> *Ponte de Nomentano (Bridge of Nomentano)*, 1860s, albumen print, 2018.23.36, Gift in honor of Ralph and Nancy Ellen Nigro
- American 19th Century
> *Petersham School in Miss Laura's Day*, c. 1850, daguerreotype, 2017.153.1, Pepita Milmore Memorial Fund
- American 19th Century
> *Portrait of a Man Behind Newspaper*, c. 1855, daguerreotype, 2018.7.6, Purchased as a Gift of Diana and Mallory Walker
- American 19th Century
> *Portrait of a Woman*, 1850s, daguerreotype with applied color, 2018.7.45, Purchased as a Gift of the Richard King Mellon Foundation
- American 19th Century
> *Portrait of Two Children*, 1850s, daguerreotype with applied color, 2018.23.27, Gift of Charles Isaacs and Carol Nigro Ph.D.
- American 19th Century
> *Portrait of a Man*, c. 1860s, carte-de-visite albumen print, 2018.95.9, Pepita Milmore Memorial Fund
- American 20th Century
> *Astronaut Edwin Aldrin Spins a Can of Ham for Televiewers*, 1969, gelatin silver print, 2018.21.11, Gift of Mary and Dan Solomon
- American 20th Century
> *Edwin "Buzz" Aldrin*, 1969, gelatin silver print, 2018.21.22, Gift of Mary and Dan Solomon
- American 20th Century
> *Photograph of the moon from the Markovitch camera of Helsinki*, 1969, gelatin silver print, 2018.21.23, Gift of Mary and Dan Solomon
- American 20th Century
> *Armstrong on the Moon*, 1969, gelatin silver print, 2018.21.25, Gift of Mary and Dan Solomon
- American 20th Century
> *Surveyor's cameras returned detailed photos*, 1969, gelatin silver print, 2018.21.26, Gift of Mary and Dan Solomon
- American 20th Century
> *Apollo II spacecraft*, 1969, gelatin silver print, 2018.21.28, Gift of Mary and Dan Solomon
- American 20th Century
> *Watches Dad at work*, 1971, gelatin silver print, 2018.21.29, Gift of Mary and Dan Solomon
- American 20th Century
> *Man in moon. Target for Surveyor 2*, 1966, gelatin silver print, 2018.21.34, Gift of Mary and Dan Solomon
- American 20th Century
> *Apollo II Astronauts in Houston*, 1969, gelatin silver print, 2018.21.35, Gift of Mary and Dan Solomon
- American 20th Century
> *President Nixon aboard U.S.S. Hornet*, 1969, gelatin silver print, 2018.21.36, Gift of Mary and Dan Solomon
- Anderson, James, British, 1813–1877
> *Temple of Vesta and Fountain, Rome*, 1860s, albumen print, 2018.7.15, Purchased as a Gift of the Richard King Mellon Foundation
- Anderson, James, attributed to, British, 1813–1877
> *Piazza Colonna, Column of Marcus Aurelius and Chigi Palace*, c. 1860, albumen print, 2018.7.16, Purchased as a Gift of the Richard King Mellon Foundation
- André, Rogi, French, 1905–1970
> *At the Vanity*, 1928–1929 or earlier, gelatin silver print, 2018.54.1, Alfred H. Moses and Fern M. Schad Fund
- Andrew & Ives, American, active 1860s
> *Frederick Douglass*, 1863, carte-de-visite albumen print, 2018.95.1, Pepita Milmore Memorial Fund
- Archer, Frederick Scott, British, 1813–1858
> *Ruined Tower*, c. 1858, albumen print, 2018.8.5, Purchased as a Gift of the Richard King Mellon Foundation
- Baldus, Édouard-Denis, French, 1813–1889
> *Théâtre Romain à Arles (Roman Theater in Arles)*, c. 1855, albumen print, 2018.7.17, Purchased as a Gift of the Richard King Mellon Foundation
- > *Rocher de St. Michel au Puy (Rock of St. Michel in Puy)*, 1854, salted paper print, 2018.7.18, Purchased as a Gift of the Richard King Mellon Foundation
- Bankart, George, British, 1829–1916
> *Cottage at Wilford*, c. 1865, albumen print, 2018.23.2, Gift of Charles Isaacs and Carol Nigro Ph.D.
- Bates, Joseph L., American, active 1850s–1870s
> *The Moon*, 1860, stereoscopic albumen print, 2018.21.3, Gift of Mary and Dan Solomon
- Béchar, Henri, French, active late 19th century
> *Thebes, Colosses de Memnon (Thebes, Colossi of Memnon)*, 1870s, albumen print, 2018.23.3, Gift of Charles Isaacs and Carol Nigro Ph.D.
- Bedford, Francis, British, 1816–1894
> *On the Llugwy, at Miner's Bridge, Betws-y-Coed*, 1860, carbon print, 2018.7.20, Purchased as a Gift of the Richard King Mellon Foundation
- > *Glen Kenilworth*, c. 1868, carbon print, 2018.23.4, Gift of Charles Isaacs and Carol Nigro Ph.D.
- Bedford, Francis, attributed to, British, 1816–1894
> *Pathway in Alexandra Park*, c. 1863, albumen print, 2018.23.5, Gift of Charles Isaacs and Carol Nigro Ph.D.
- Bey, Dawoud, American, born 1953
> *Michael-Anthony Allen and George Washington*, 2012, two inkjet prints, printed 2014, 2018.12.11–2, Gift of the Collectors Committee
- > *Betty Selvage and Faith Speights*, 2012, two inkjet prints, printed 2014, 2018.12.21–2, Gift of the Collectors Committee
- > *Mary Parker and Caela Cowan*, 2012, two inkjet prints, printed 2014, 2018.12.31–2, Gift of the Collectors Committee and the Alfred H. Moses and Fern M. Schad Fund
- > *9.15.63*, 2013, single-channel HD video with sound, 11 minutes and 25 seconds, 2018.12.4, Gift of the Collectors Committee
- > *Don Sledge and Moses Austin*, 2012, two inkjet prints, printed 2014, 2018.14.11–2, Purchased as a Gift of Peter Edwards and Rose Gutfeld and the Alfred H. Moses and Fern M. Schad Fund
- Biermann, Aenne, German, 1898–1933
> *Untitled (Anthurium)*, c. 1927–1929, gelatin silver print, 2018.84.1, Alfred H. Moses and Fern M. Schad Fund
- Biernoff, Elisheva, American, born 1980
> *Exposure*, 2017, acrylic on plywood, 2018.49.1, Pepita Milmore Memorial Fund
- Bing, Ilse, American, born Germany, 1899–1998
> *Die Reklame, Frankfurt (Advertisements, Frankfurt)*, 1929
> *Ballet "L'Errante," Paris*, 1933, gelatin silver prints, 2018.51.1 and 2018.53.1, Alfred H. Moses and Fern M. Schad Fund
- Blackmon, Julie, American, born 1966
> *Gum*, 2005, chromogenic print, 2017.164.1, Gift of Timothy and Suzanne Hyde
- Bo, Hai, Chinese, born 1962
> *Shadow-3*, 2009, inkjet print, 2018.138.1, Gift of Howard and Roberta Ahmanson
- Brady, Mathew B., American, 1822–1896
> *"Pet of the 7th Regiment," c. 1861*, carte-de-visite albumen print, 2018.95.5, Pepita Milmore Memorial Fund
- Braun, Adolphe, French, 1812–1877
> *Landscape*, c. 1864, albumen print, 2018.23.6, Gift of Charles Isaacs and Carol Nigro Ph.D.
- Bridges, George Wilson, British, 1788–1863
> *Amphitheatre at Taormina*, 1846, salted paper print, 2018.7.19, Purchased as a Gift of the Richard King Mellon Foundation
- British 19th Century
> *"Essay with a Revolving Camera," 1860s*, albumen print, 2018.23.28, Gift of Charles Isaacs and Carol Nigro Ph.D.
- Brownrigg, Thomas Marcus, British, 1823–1901?
> *The Dargle Hole*, c. 1865, carbon print, 2018.7.1, Purchased as a Gift of Diana and Mallory Walker
- Bureau, Ferdinand, French, 1820–1893
> *View of Moscow*, 1850s, salted paper print, 2018.56.1, Pepita Milmore Memorial Fund
- Burrows, Robert, British, 1810–1883
> *Plant Study*, 1860s, albumen print, 2018.7.9, Purchased as a Gift of the Richard King Mellon Foundation
- Burtynsky, Edward, Canadian, born 1955
> *Rock of Ages #7*, chromogenic print, 2017.117.1, Gift of Richard and Elizabeth Hedreen
- Caithness, Earl of, British, 1821–1881
> *Hoarfrost, a Park Scene*, 1862, albumen print, 2018.7.10, Purchased as a Gift of the Richard King Mellon Foundation
- Cameron, Julia Margaret, British, 1815–1879
> *A Minstrel Group*, 1867, albumen print, 2018.7.11, Purchased as a Gift of the Richard King Mellon Foundation
- Campbell of Strachathro, Lord James, Scottish, 19th century
> *Tullichewan Castle, Vale of Leven, Scotland*, 1857
> *Tullichewan Castle, Vale of Leven, Scotland*, c. 1855, salted paper prints, 2018.7.21 and 2018.8.6, Purchased as a Gift of the Richard King Mellon Foundation
- Charles Scowen and Co., British, 1876–1899
> *Veddahs*, c. 1870, albumen print, 2018.7.40, Purchased as a Gift of the Richard King Mellon Foundation
- Clifford, Charles, Welsh, 1819–1863
> *Segovia, Façade of the Alcazar and Moorish Tower*, c. 1854, albumen print, 2018.7.22, Purchased as a Gift of the Richard King Mellon Foundation
- Core, Sharon, American, born 1965
> *Salads, Sandwiches, and Dessert*, 2003, chromogenic print, 2017.189.1, Gift of the Heather and Tony Podesta Collection
- A. W. Cox & Son, British, c. 1860–1890
> *Tree Study*, c. 1870, albumen print, 2018.23.8, Gift of Charles Isaacs and Carol Nigro Ph.D.
- Cundall, Joseph, British, 1818–1895
> *The Echo Rock, Fountains Abbey*, 1856, albumen print, 2018.8.7, Purchased as a Gift of the Richard King Mellon Foundation
- Cuvelier, Eugène, French, 1837–1900
> *Gorges de Franchard-Forêt de Fontainebleau (Franchard Gorges-Fontainebleau Forest)*, 1863, salted paper print, 2018.6.1, Purchased as a Gift of the Richard King Mellon Foundation
- Dahl-Wolfe, Louise, American, 1895–1989
> *Rose Pauson House*, 1942
> *Joan Fontaine*, 1938
> *Ophelia, Nashville, Tennessee*, 1932, gelatin silver prints, 2018.97.1–2 and 2018.98.1, Alfred H. Moses and Fern M. Schad Fund
- Davies, John, British, born 1946
> *Durham Ox, Sheffield*, 1982
> *Agecroft Power Station, Salford*, 1983, gelatin silver prints, 2018.99.1–2, Alfred H. Moses and Fern M. Schad Fund
- Deal, Joe, American, 1947–2010
> *Anaheim, California*, from the series *Subdividing the Inland Basin*, 1983
> *Surveyor's Mark, California*, from the series *Subdividing the Inland Basin*, 1984

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- >Landscaping, *Phillips Ranch, California*, from the series *Subdividing the Inland Basin*, 1984
- >Sunset Beach, *California*, from the series *Beach Cities*, 1978
- >Corona, *California*, from the series *Carbon Canyon*, 1982
- >Landscaping, *Anaheim Hills, California*, from the series *Subdividing the Inland Basin*, 1984
- >Debris, *Anaheim Hills, California*, from the series *Subdividing the Inland Basin*, 1984
- >Cleared Hillside, *Diamond Bar, California*, from the series *Diamond Bar*, 1984
- >View, *Albuquerque, New Mexico*, 1974
- >Playground, *San Bernardino, California*, from the series *Subdividing the Inland Basin*, 1984
- >Retreat, *Upland, California*, from the series *Subdividing the Inland Basin*, 1983
- >Road Cut (*Homage to Roger Fenton*) *Diamond Bar, California*, from the series *Subdividing the Inland Basin*, 1984
- >Untitled, from the series *Site Works*, c. 1995
- >Untitled, from the series *Site Works*, c. 1993
- >Huntington Beach, from the series *Beach Cities*, 1978
- >Magic Mountain, *Valencia, California*, 1978
- >Back Yard, *Diamond Bar, California*, from the series *Diamond Bar*, 1980
- >Property Line #2, *Rancho Cucamonga, California*, from the series *Subdividing the Inland Basin*, 1984
- >Edger, *County Village, California*, from the series *Subdividing the Inland Basin*, 1984
- >Model Home, *Phillips Ranch, California*, from the series *Subdividing the Inland Basin*, 1984
- >Home Site #2, *Phillips Ranch, California*, from the series *Subdividing the Inland Basin*, 1984
- >Sunning, *Country Village, California*, from the series *Subdividing the Inland Basin*, 1984
- >Cut and Fill, *Diamond Bar, California*, from the series *Subdividing the Inland Basin*, 1984
- >Day Care Home, *Phillips Ranch, California*, from the series *Subdividing the Inland Basin*, 1984
- >Shopping Center Site, *Yorba Linda, California*, from the series *Subdividing the Inland Basin*, 1983, gelatin silver prints, 2017.163.1–25, Gift of Dr. Richard and Mrs. Alice Thall
- >Inversion Layer, *Chino Hills, California*, from the series *Subdividing the Inland Basin*, 1983, gelatin silver print, 2018.3.1, Robert B. Menschel and the Vital Projects Fund
- >Untitled View (*Boulder City*), 1975
- >Missouri Plateau, from the series *West & West*, 2005, gelatin silver prints, 2018.4.1–2, Pepita Milmore Memorial Fund
- >View, *Cedar City, Utah*, 1977
- >View, *Globe, Arizona*, from the series *Buena Vista*, 1977
- >Sanitary Landfill, *Corona, California*, from the series *Subdividing the Inland Basin*, 1984
- >Watering, *Phillips Ranch, California*, from the series *Subdividing the Inland Basin*, 1983
- >Corona, *California*, from the series *Beach Cities*, 1978
- >Untitled, from the series *Site Work*, c. 1995
- >Untitled, from the series *Site Work*, c. 1995
- >View, *Cedar City, Utah*, 1977
- >View, *Cedar City, Utah*, 1977
- >Property Line #1, *Rancho Cucamonga, California*, 1984
- >Spectacular Master Baths, c. 1983, gelatin silver prints, 2018.139.1–11, Gift of Dr. Richard A. and Mrs. Alice Thall
- de Beaucorps, Gustave, French, 1825–1906
- >Rome, *Vue Prise au Forum (Rome, View of the Forum)*, 1858–1859, albumen print, 2018.8.1, Purchased as a Gift of the Richard King Mellon Foundation
- de Boisguyon, Paul, French, active 1850s–1860s
- >Chateau de Josselin, *Burgundy*, c. 1859, albumen print, 2018.6.3, Purchased as a Gift of the Richard King Mellon Foundation
- de Bonis, Francesco Adriano, Italian, active 1850s–1870s
- >Lion Fountains at the base of the Capitoline Ramp, *Rome*, 1860s, albumen print, 2018.7.29, Purchased as a Gift of the Richard King Mellon Foundation
- Delamotte, Philip Henry, British, 1821–1889
- >Steam Engine near the Grand Transept, *Crystal Palace*, 1851, albumen print, 2018.6.4, Purchased as a Gift of the Richard King Mellon Foundation
- Dillwyn, Mary, Welsh, 1816–1906
- >The Picnic Party, 1854, salted paper print, 2018.7.23, Purchased as a Gift of the Richard King Mellon Foundation
- Dittrich, Paul, Austrian, 1868–1939
- >Pyramids of Sakkarah & Gizeh, from above, 1880s, albumen print, 2018.16.1, Gift of Dr. and Mrs. Charles T. Isaacs
- Draper, Henry, American, 1837–1882
- >Full Moon, 1860, stereoscopic albumen print, 2018.21.5, Gift of Mary and Dan Solomon
- Draper, Louis, American, 1935–2002
- >Swing and Shadow, *New York*, 1967
- >Children Playing Handball, *New York*, c. 1965, gelatin silver prints, 2018.50.1–2, Pepita Milmore Memorial Fund
- Drummond, David Thomas Kerr Reverend, Scottish, 1805–1877
- >Flowers, c. 1860, albumen print, 2018.7.24, Purchased as a Gift of the Richard King Mellon Foundation
- Du Camp, Maxime, French, 1822–1894
- >Thèbes, *Medinet Habou, Galeries du Palais (Palace Galleries at Medinet Habou, Thebes)*, 1851, salted paper print, 2018.7.25, Purchased as a Gift of the Richard King Mellon Foundation
- Dudgeon, John William, Scottish, died 1865
- >Banks of a Pool, c. 1853, salted paper print, 2017.191.1, Gift of Charles Isaacs and Carol Nigro Ph.D.
- Dufour, Pierre, French, 1800–1899
- >Portrait of a French Naval Officer, 1854, daguerreotype, 2017.152.1, Pepita Milmore Memorial Fund
- Filmer, Lady, British, 19th Century
- >Misses Laura, Emily, Eva, and Edith, c. 1860, albumen print, 2018.7.26, Purchased as a Gift of the Richard King Mellon Foundation
- Fink, Larry, American, born 1941
- >Allentown Museum, *Pennsylvania*, 1975
- >Benefit, *The Corcoran Gallery of Art, Washington, D.C.*, 1975
- >Benefit, *The Corcoran Gallery of Art, Washington, D.C.*, 1975
- >Benefit, *The Museum of Modern Art, New York City*, 1977
- >Benefit, *The Museum of Modern Art, New York City*, 1977
- >Benefit, *The Museum of Modern Art, New York City*, 1977
- >Benefit, *The Museum of Modern Art, New York City*, 1977
- >Dance, *American Legion, Bangor, Pennsylvania*, 1979
- >Dance, *American Legion, Bangor, Pennsylvania*, 1978
- >Oslin's Graduation Party, *Martins Creek, Pennsylvania*, 1977
- >English Speaking Union, *New York City*, 1975
- >English Speaking Union, *New York City*, 1975
- >Gallery Opening, *New York City*, 1974
- >Gallery Opening, *New York City*, 1974
- >Gallery Opening, *New York City*, 1974
- >Graduation, *Bangor High School, Bangor, Pennsylvania*, 1977
- >Jean Sabatine, *Christmas, Martins Creek, Pennsylvania*, 1983
- >John Sabatine and Father-in-Law, *Martins Creek, Pennsylvania*, 1977
- >John Sabatine, *Martins Creek, Pennsylvania*, 1984
- >Joseph Gasparetti's Baptism, *Martins Creek, Pennsylvania*, 1979
- >Martins Creek, *Pennsylvania*, 1991
- >New Year's Eve Party, *American Legion, Bangor, Pennsylvania*, 1980
- >New Year's Eve Party, *American Legion, Bangor, Pennsylvania*, 1980
- >Oslin's Graduation Party, *Martins Creek, Pennsylvania*, 1977
- >Pat Sabatine and Big Stuff, *Martins Creek, Pennsylvania*, 1977
- >Pat Sabatine and Big Stuff, *Martins Creek, Pennsylvania*, 1977
- >Pat Sabatine's Eleventh Birthday Party, *Martins Creek, Pennsylvania*, 1980
- >Pat Sabatine's Twelfth Birthday Party, *Martins Creek, Pennsylvania*, 1981
- >Pat Sabatine's Twelfth Birthday Party, *Martins Creek, Pennsylvania*, 1977
- >Peter Beard and Friends, *East Hampton, New York*, 1976
- >Regine's, *New York City*, 1977
- >Russian Ball, *New York City*, 1976
- >Russian Ball, *New York City*, 1977
- >Russian Orthodox Fund, *New York City*, 1975
- >Hungarian Debutante Ball, *New York City*, 1978
- >Second Hungarian Ball, *New York City*, 1978
- >Second Hungarian Ball, *New York City*, 1978
- >Studio 54, *New York City*, 1977
- >Studio 54, *New York City*, 1977
- >Studio 54, *New York City*, 1977
- >Washington, *D.C.*, 1975
- >Wedding, *Count Oslin, Martins Creek, Pennsylvania*, 1978
- >William Miller and Family, *Twentieth Anniversary Party, Martins Creek, Pennsylvania*, 1978
- >Wolfe Voltz Party, *New York City*, 1981
- >Club Cornich, *New York City*, 1977
- >English Speaking Union, *New York City*, 1975
- >Russian Ball, *New York City*, 1977
- >Alan Turner Party, *New York City*, 1982
- >Allentown Art Museum, *Pennsylvania*, 1975
- >Benefit, *The Museum of Modern Art, New York City*, 1977
- >Club Cornich, *New York City*, 1977
- >Dance, *American Legion*, 1979
- >Dance, *American Legion*, 1979
- >Gallery Opening, *New York City*, 1974
- >Gallery Opening, *New York City*, 1974
- >Gasparetti Baptism, *Martins Creek*, 1979
- >Hungarian Debutante Ball, *New York City*, 1977
- >Hungarian Debutante Ball, *New York City*, 1977
- >Hungarian Debutante Ball, *New York City*, 1977
- >International Center of Photography, *Peter Beard Opening*, 1977
- >Jean Sabatine and Molly, 1983
- >Jean Sabatine's Sixtieth Birthday, 1992
- >John Sabatine & Molly at Pat Sabatine's Eleventh Birthday, 1980
- >Julie, 1981
- >New Year's Eve Party, *American Legion, Bangor, Pennsylvania*, 1979
- >New Year's Eve Party, *American Legion, Bangor, Pennsylvania*, 1979
- >Oslin's Graduation Party, 1977
- >Oslin's Graduation Party, 1977
- >Oslin's Graduation Party, 1977
- >Oslin's Graduation Party, 1977
- >Oslin's Graduation Party, 1977
- >Pat Sabatine's Eleventh Birthday, 1980
- >Pat Sabatine's Eleventh Birthday, 1980
- >Pat Sabatine's Twelfth Birthday Party, 1981
- >Pat Sabatine's Twelfth Birthday Party, 1981
- >Pat Sabatine's Twelfth Birthday Party, 1981
- >Pat Sabatine's Twelfth Birthday Party, 1977
- >Pat Sabatine's Eighth Birthday Party, 1977
- >Pat Sabatine's Eighth Birthday Party, 1977
- >Peter Beard, *Montauk, New York*, 1977
- >Regine's, *New York City*, 1977
- >Russian Ball, *New York City*, 1976
- >Russian Ball, *New York City*, 1976
- >Russian Ball, *New York City*, 1976
- >Russian Orthodox Fund, *New York City*, 1975
- >Russian Ball, *New York City*, 1977
- >Sabatine-Miller Graduation Party, 1977
- >Sabatine-Miller Graduation Party, 1977
- >Skating Rink, 1980
- >Tavern on the Green, *New York City*, 1976, gelatin silver prints, 2017.160.1–46 and 2018.33.1–45, Gift of the Tony Podesta Collection, Washington, DC
- Fisher, British, active 1860s
- >Stonehenge, 1860s, albumen print, 2018.23.9, Gift of Charles Isaacs and Carol Nigro Ph.D.
- Frank, Robert, American, born Switzerland, 1924
- >Untitled, 1994, gelatin silver print with black ink, 2017.192.1, Gift of Sarah Greenough
- >Untitled, from "New York Is," 1958
- >Untitled, from "New York Is," 1958
- >Untitled, from "New York Is," 1958, gelatin silver prints, 2017.198.1–3, Gift of the Kellogg Family
- Freed, Leonard, American, 1929–2006
- >New Orleans, *Louisiana*, 1956
- >Brooklyn, *New York*, 1963

ACQUISITIONS

- >New Orleans, Louisiana, 1963
>Voting, Selma, Alabama, 1963
>Brooklyn, Bedford Stuyvesant Area, 1963
>New York City, 1963
>New York City, 1963
>New Orleans, Louisiana, 1965
>Wall Street banking, New York City, 1966
>New Orleans, Louisiana, 1963
>Black man being forced aside by police, New York City, 1963
>New York City, 1966
>Harlem, 1963
>New York City, 1966
>Homicide in a welfare office..., 1972
>Homicide detectives produce fingerprint prints from a corpse..., 1972
>On a warm July day neighborhood children play in a patrol car..., 1979
>A police officer and family pose in their fishing boat..., 1979
>A "shooting gallery" raid..., 1979
>Suspects checked for weapons..., 1972
>Police officer and bride at their wedding..., 1979
>A known drug dealer shows the knife wounds he had received..., 1978
>At night in a police station, the minors are set out of the cells..., 1972
>A demonstrator refused to stop blocking traffic..., 1979
>Homicide detectives working around the clock on a double cop killing case..., 1975
>Homicide in the garage of a lavish apartment building..., 1972
>The 9th Precinct Investigation Unit..., 1975
>Police officer with family, New York City, 1979
>The hotel clerk, the neighbors, his roommate of three years..., 1972
>A community group accuses a precinct of maltreating a suspect..., 1979
>The man lay unconscious..., 1979
>A 14th Street drug pusher shows one of his many knife wounds..., 1978
>A man taken into custody in a police car, 1978
>An officer once said to me that he always worried about his family at home..., 1978
>Waiting at the airport, Amsterdam, 1964
>Fritz Kortner, German-Jewish actor and stage director..., 1961
>Israel, 1962
>Mea Shearim, Jerusalem, 1962
>Beer Sheva..., 1967
>Winter at the Vatican, Rome, 1958, gelatin silver prints, 2017.166.1–40, Gift of Brigitte Freed
French 19th Century
>Georgina, morte a 20 ans (Georgina, died at age 20), c. 1852, salted paper print, 2018.83.1, Pepita Milmore Memorial Fund
French 19th Century
>Portrait of Sulisse Family, 1847, daguerreotype with gilt highlights, 2018.23.33, Gift of Charles Isaacs and Carol Nigro Ph.D.
French 20th Century
>Paris Flood, rue Jacob, 1910, gelatin silver print, 2018.23.32, Gift of Charles Isaacs and Carol Nigro Ph.D.
Gayford & Speidel, American, active 1860s
>Christopher Anderson, 1865, carte-de-visite albumen print, 2018.95.4, Pepita Milmore Memorial Fund
Gething, G. B., British, active c. 1850s
>River Bank in the Vale of Neath, c. 1855, albumen print, 2018.6.5, Purchased as a Gift of the Richard King Mellon Foundation
Gething, G. B., attributed to, British, active c. 1850s
>Old Mill and Waterfall, c. 1855, albumen print, 2018.23.10, Gift of Charles Isaacs and Carol Nigro Ph.D.
Ginsberg, Allen, American, 1926–1997
>R.D. Lang's shadow, his front porch..., 1987
>Lynn Wildey, Bob Kaufman, City Lights Book Shop..., 1984
>Meat delivery, Bluefields Nicaragua..., 1986
>Joe Richey poet Crosslegged on Floor..., 1986
>Listeners at Poetry reading..., 1986
>At foot of Uluru Ayers Rock, Circumambulation..., 1971
>Karen Minzer & Babe, Dallas. This is the good one. The eyes strong, c. 1985
>Miles Forst in Robert Frank's house, New York, c. 1960
>Peter O. sleeping in our small room..., 1961
>Dead creature, Xauen, Morocco..., 1957
>Victor Hernandez Cruz & friends at banquet..., 1990
>Gregory Corso & Nile, Grant Street..., 1985
>Trieste Coffeeshop Corner Gang..., 1985
>Dr. R. D. Lang, friend & sympatico anti-psychiatry radical..., 1985
>Gregory Corso 1964 N.Y.C., 1964
>Jesse Cabrera Lover & Neeley Cherkowski..., 1985
>Father Pierre Riches and Peter Hale New York..., 1992
>Allen Ginsberg & Gregory Corso, Enrico's Cafe..., 1985
>Oliver Ray, aspiring writer, adept at word processors..., 1995
>Dic Jones, ex Bardic Chair-holder..., 1995
>Acting tough, indifferent, sexy, self absorbed..., 1991
>Gelek Rimpoche, Tibetan Vajrayana teacher..., 1995
>Trieste Cafe corner Grant & Vallego..., 1985
>San Francisco "K." Commune feeds hundreds of homeless folk..., 1988
>My aunt Clara Lehman talking in mirror of her room..., 1987
>Peter Wolf, musician-singer at Ellie Dorfman's living room..., 1985
>Peter Orlovsky Bill Burroughs and the inventor of the "Marl Hole"..., 1957
>A friend's house in M'raksh!, 1961
>Gregory Corso holding print of Kerouac..., 1989
>Tom Picard in his flat London..., 1984
>Gregory Corso, my room Hotel Metropole Brussels..., 1984
>Robert Creeley Maine Summer..., 1983
>Khentse Dilgo Rimpoche..., 1987
>Visit with Julius Orlovsky..., 1987
>Lou Reed, poet-musician..., 1984
>The Living Theater family departing founder..., 1985
>Keith Haring visiting his Pop Shop on Lafayette Street..., 1989
>Danny Kalb, Cafe Au Go Go..., 1995, gelatin silver prints, 2017.165.1–38, Gift of Gary Davis
Giroux, André, French, 1801–1879
>Trees, c. 1855, salted paper print, 2018.6.6, Purchased as a Gift of the Richard King Mellon Foundation
Gossage, John, American, born 1946
>Pomodori a Grappolo, 2009–2011, portfolio of forty-seven chromogenic prints, 2017.164.2.1–47, Gift of Timothy and Suzanne Hyde
Graham, James, British, 1806–1869
>The Street Called Straight, Damascus, 1856, albumen print, 2018.16.2, Gift of Dr. and Mrs. Charles T. Isaacs
Graham, James, attributed to, British, 1806–1869
>Portrait of a Woman, c. 1855, salted paper print, 2018.23.37, Gift in honor of Dr. Charles T. and Alma A. Isaacs
Greene, John Beasley, American, active France, 1832–1856
>Pyramid of Cheops, Giza, 1853–1854, salted paper print, 2018.40.1, Purchased as a Gift of W. Bruce and Delaney H. Lundberg
Gresley, Francis, British, 1807–1880
>At Winterdyne on Severn, 1860s
>Study of Foliage, 1860s, albumen prints, 2018.7.12 and 2018.7.27, Purchased as a Gift of the Richard King Mellon Foundation
>At Winterdyne on Severn, 1860s, albumen print, 2018.16.3, Gift of Dr. and Mrs. Charles T. Isaacs
Hammerschmidt, Wilhelm, German, active 19th century
>Colosses de Memnon à Thèbes (Colossi of Memnon at Thèbes), c. 1859, albumen print, 2018.23.11, Gift of Charles Isaacs and Carol Nigro Ph.D.
Hanson, David T., American, born 1948
>Strip mine, spoil piles, and intersected water table, 1985, chromogenic print, printed 2010, 2017.188.1, Gift of David T. Hanson
Heath, Vernon, British, 1819–1895
>Richmond, the Star and Garter, 1870s, carbon print, 2018.8.8, Purchased as a Gift of the Richard King Mellon Foundation
Hill, David Octavius, and Robert Adamson, Scottish, 1802–1870
>The Letter, 1844–1845, salted paper print, 2018.7.28, Purchased as a Gift of the Richard King Mellon Foundation
Horna, Kati, Mexican, born Hungary, 1912–2000
>Untitled (Trench and Machine Gunner), Spanish Civil War, 1937–1938, gelatin silver print, 2018.102.1, R. K. Mellon Family Foundation
Humbert de Molard, Louis-Adolphe, Baron, French, 1800–1874
>Portrait of a Woman from Lisieux, Argentelle, 1846, daguerreotype, 2018.81.1, Pepita Milmore Memorial Fund
Hunter, Tom, British, born 1965
>Sunday, 2000, silver dye bleach print, 2018.32.1, Gift of the Tony Podesta Collection, Washington, DC
Jennings, John Payne, British, 1843–1926
>Waterfall, County Wicklow, c. 1870, albumen print, 2018.23.12, Gift of Charles Isaacs and Carol Nigro Ph.D.
Jones, Baynham Jr., British, 1806–1890
>Farm Yard, Prestbury near Cheltenham, c. 1855, albumen print, 2017.191.2, Gift of Charles Isaacs and Carol Nigro Ph.D.
Keystone View Company, American, 1892–1963
>The Full Moon, Yerkes Observatory., after 1897, stereoscopic albumen print, 2018.21.6, Gift of Mary and Dan Solomon
Kimball, Myron H., American, active 1860s
>"Isaac and Rosa, Emancipated Slave Children," 1863, carte-de-visite albumen print, 2018.95.6, Pepita Milmore Memorial Fund
Kolko, Bernice, American, 1904–1970
>Untitled, c. 1944
>Men, Miahuatlan, Oaxaca, 1970, gelatin silver prints, 2018.96.1–2, Alfred H. Moses and Fern M. Schad Fund
Kontinen, Sirkka-Liisa, Finnish, born 1948
>Man Gesturing in Demolished Street, Byker, 1975
>Young Couple, Byker, 1975
>William Nielson, Byker, 1975, gelatin silver prints, 2018.108.1–3, Alfred H. Moses and Fern M. Schad Fund
Lafon, Louis, French, active 1870s–1890s
>La Fonderie (The Foundry), 1880s, albumen print, 2018.23.13, Gift of Charles Isaacs and Carol Nigro Ph.D.
Lange, Dorothea, American, 1895–1965
>Migratory workers harvesting peas near Nipomo, California, 1937
>Post office and postmistress, Widsloe, Utah, 1936
>Torso, San Francisco, 1923
>Drought refugees from Oklahoma camping by the roadside, Blythe, California, 1936, gelatin silver prints, 2017.162.1–4, Gift of Daniel Greenberg and Susan Steinhäuser
Le Dien, Firmin Eugène, with Gustave Le Gray, French, 1817–1865
>Chapiteaux Colorés, Ruins at Pompeii, 1853, albumen print, 2018.23.14, Gift of Charles Isaacs and Carol Nigro Ph.D.
Le Gray, Gustave, French, 1820–1884
>Brig on the Water, 1856, albumen print, 2018.5.1, Purchased as a Gift of Diana and Mallory Walker
Le Morvan, Charles, French, 1865–1933
>Carte photographique et systématique de la lune (Photographic and systematic map of the moon), 1914, portfolio of forty-eight photogravures, 2018.22.11–48, Pepita Milmore Memorial Fund
Levinthal, David, American, born 1949
>Untitled, from the series "Hitler Moves East," 1975, fifty-eight gelatin silver prints, 2017.167.1–58, Gift of an anonymous donor
>"Hitler Moves East" book maquette, 1975, forty-five publication layout boards, 2017.167.59–103, Gift of an anonymous donor
>"Hitler Moves East" publication materials, 1975, ten mounted gelatin silver prints, black ink, transparencies, glue, and tape, 2017.167.104–113, Gift of an anonymous donor
>"Hitler Moves East" publication materials, 1975, ten gelatin silver prints enclosed in Mylar marked with black ink, 2017.167.114–123, Gift of an anonymous donor
>"Hitler Moves East" publication materials, 1975, gelatin silver print, black ink, and graphite on Mylar, 2017.167.124, Gift of an anonymous donor

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- >Garry Trudeau and David Levinthal, 1975, gelatin silver print, 2017.167.125, Gift of an anonymous donor
- >"Hitler Moves East" publication materials, 1975, black ink and graphite on Mylar, 2017.167.126, Gift of an anonymous donor
- >"Hitler Moves East" publication materials, 1975, yellow legal paper, ink and graphite, 2017.167.127, Gift of an anonymous donor
- >"Hitler Moves East" publication materials, n.d., magazine page "Eyewitness Close-up," 2017.167.128, Gift of an anonymous donor
- Llewelyn, John Dillwyn, Welsh, 1810–1882
- >A Summer's Evening, Penllergare, 1854, albumen print, 2018.5.2, Purchased as a Gift of Diana and Mallory Walker
- >The Upper Lake, Penllergare Valley Woods, c. 1852
- >The Upper Falls, Penllergare Valley Woods, c. 1852, albumen prints, 2018.7.30–31, Purchased as a Gift of the Richard King Mellon Foundation
- Loydreau, Édouard, French, 1820–1905
- >Effet de Givre (Frost Effect), 1853, salted paper print, 2018.8.2, Purchased as a Gift of the Richard King Mellon Foundation
- Maler, Teobert, Austrian, 1842–1917
- >El Palacio de las Palomas, Uxmal (The Palace of the Pigeons, Uxmal), 1893, albumen print, 2018.7.32, Purchased as a Gift of the Richard King Mellon Foundation
- Mandel, Mike, American, born 1950
- >Untitled, from the series Boardwalk, 1974, gelatin silver print, 2018.55.1, Charina Endowment Fund
- Mann, Sally, American, born 1951
- >Ponder Heart, 2009, gelatin silver print, 2018.1.1, Alfred H. Moses and Fern M. Schad Fund
- Marconi, Guglielmo, French, active c. 1860–c. 1870
- >Nude Study, 1870s, albumen print, 2018.7.33, Purchased as a Gift of the Richard King Mellon Foundation
- Marville, Charles, French, 1813–1879
- >Cloud Study over the Pantheon, Paris, 1856, albumen print, 2018.9.1, Purchased as a Gift of Diana and Mallory Walker
- May, William, British, active 19th century
- >The Logan Rock, South Coast of Cornwall, 1860s, albumen print, 2018.8.10, Purchased as a Gift of Diana and Mallory Walker
- McPherson & Oliver, American, active 1860s
- >Gordon, the Whipped Slave, c. 1863
- >"Regular Contraband," 1860s, carte-de-viste albumen prints, 2018.95.2–3, Pepita Milmore Memorial Fund
- Mestral, O., French, active 19th century
- >Angel Sculpture by Geoffroy-Dechaume, 1851–1853, salted paper print, 2018.23.15, Gift of Charles Isaacs and Carol Nigro Ph.D.
- Misrach, Richard, American, born 1949
- >Untitled, 1998, gelatin silver print, printed 2017, 2017.187.1, Gift of Richard Misrach
- >Ocotillo at Night, 1976, gelatin silver print, 2018.16.5, Gift of Dr. and Mrs. Charles T. Isaacs
- Moran, John, American, 1831–1902
- >Darien Expedition, 1871, albumen print, 2018.48.1, Pepita Milmore Memorial Fund
- Morris, Wright, American, 1910–1998
- >Uncle Harry, outside Norfolk, Nebraska, 1947
- >Mint near Board, 1947
- >Jacket in front of Tree, 1947
- >Dresser and Mirror, 1947
- >Bedroom with Portrait, 1947
- >Plow, 1947
- >Interior with Stove, 1947
- >Home Place, 1947
- >Pomona, California, 1937
- >Corncrib with Cobs at Window, 1947
- >Drawer with Silverware, 1947
- >Straightback Chair, 1947
- >Battle Creek, Nebraska, 1947
- >Uncle Harry, outside Norfolk, Nebraska, 1947
- >Nebraska, 1947
- >Pin Cushion, c. 1947
- >Chair in Corner, 1947
- >Nebraska, 1947
- >Battle Creek, Nebraska, 1947
- >Abandoned House, Platte Valley, Nebraska, 1947
- >Panama Depot, Panama, Nebraska, 1947
- >Missouri Pacific Line Wagon, Panama, Nebraska, 1947
- >Model T, Ed's Place near Norfolk, Nebraska, 1947
- >Front Seat, Model T, near Norfolk, Nebraska, 1947
- >Model T, near Norfolk, Nebraska, 1947
- >Wagon, 1947
- >Store Porch, 1947
- >Nebraska Outhouse, 1947
- >Nebraska Outhouse and Backstop, 1947
- >Barber's Chair, Cahow's Barber Shop, Chapman, Nebraska, 1942
- >Cahow's Barber Shop, Chapman, Nebraska, 1942
- >Uncle Harry's Farm outside Norfolk, Nebraska, c. 1942
- >Barber Pole, Battle Creek, Nebraska, 1947
- >Chapman, Nebraska, 1947
- >Bank Grill, back of Cahow's Barber Shop, Chapman, Nebraska, 1942
- >White Rock, c. 1942
- >Schoolhouse, Eastern Nebraska, 1947
- >Bandstand, Nebraska, 1947
- >Pin Cushion, 1947
- >Uncle Harry, outside Norfolk, Nebraska, 1947
- >The Home Place, 1947
- >Basket of Cobs, 1947
- >Clothing on Hooks, Norfolk, Nebraska, 1947
- >Bed, Shoes on Floor, Ed's Place near Norfolk, Nebraska, 1947
- >Interior with Stove, Ed's Place near Norfolk, Nebraska, 1947
- >Chapman, Nebraska, 1947
- >Dresser Drawer, Ed's Place, near Norfolk, Nebraska, 1947
- >Shoes on Chair, 1947
- >Interior through Screened Window, c. 1945
- >Church, near Milford, Nebraska, 1949
- >Chair and Tiled Floor, 1938
- >Park Bench, Central City, Nebraska, c. 1945
- >Carousel near Media, Pennsylvania, c. 1939
- >Storefronts, Western Kansas, 1939
- >Tool Shed with Scythe, near Norfolk, Nebraska, 1947
- >Tractor, 1947
- >Uncle Harry entering Barn, outside Norfolk, Nebraska, 1947
- >Windmill, Nebraska, 1947
- >Through the Lace Curtain, near Norfolk, Nebraska, 1947
- >Gravestone, 1947
- >Egg on Oil Drum, 1947
- >Patchwork Quilt, 1947
- >City Hall, Tecumseh, Nebraska, 1947
- >Piano, 1947
- >Clapboard House and Porch, Nebraska, 1947
- >Photograph of Morris Family Homestead in Ohio, 1947
- >Tool Shed Doorway, 1952
- >Weeping Water, Nebraska, 1947
- >Barber Pole, 1947
- >Shingled House with Debris in Yard, c. 1945
- >Farm Yard, 1936
- >Aspen, Colorado, 1943
- >Store Front, c. 1945
- >Beaver Crossing, Nebraska, 1947
- >Porch, 1947
- >Grain Elevator, Eastern Nebraska, 1947
- >Chester, Pennsylvania, 1940
- >White Church, c. 1940
- >Washington, District of Columbia, 1940
- >Missouri River Town, 1947
- >Nebraska, 1947
- >Massachusetts, 1939
- >Store Fronts, c. 1940
- >Los Angeles, California, 1937
- >Farm Buildings, c. 1940
- >Backyard Abstraction, c. 1940
- >Fence and Buildings, c. 1940
- >Shed Door, 1947
- >Nebraska, 1947
- >Kansas, 1940
- >Brownsville, Texas, 1947
- >Crossroads Store near Lincoln, Nebraska, 1947
- >Crossroads Store near Lincoln, Nebraska, 1947
- >Porch with Vegetation, 1947
- >Clapboard House, 1947
- >Wooden Door, 1947
- >Nebraska, 1947
- >Home Place, 1947
- >Clapboard House, 1947
- >California, 1936
- >Chester, Pennsylvania, 1940
- >Home Place, Nebraska, 1947
- >Home Place, 1947
- >Comb on Dresser, 1947
- >Home Place, 1947
- >South Indiana, 1951
- >North Albany, Indiana, 1954
- >Railroad Station Office, Nebraska, 1947
- >Central City, Nebraska, 1947
- >Central City, Nebraska, 1947
- >Interior with Stove, 1947
- >View into Kitchen, 1947
- >Chapman, Nebraska, 1947
- >Home Place, Ed's Place near Norfolk, Nebraska, 1947
- >Bed with Quilt, 1947
- >Shoes and Shadows, 1947
- >Uncle Harry, outside Norfolk, Nebraska, 1947
- >Uncle Harry, outside Norfolk, Nebraska, 1947
- >Alexandria, Virginia, 1939
- >Fallen Tree in front of Barn, 1947
- >Aspen, Colorado, 1938
- >Brick Building, New Media, Pennsylvania, c. 1940
- >Farm Building and Shadows, Winslow, Arizona, 1943
- >Garden City, Kansas, 1939
- >Model T in front of Barn, near Norfolk, Nebraska, 1947
- >Door and Store Fronts, Beaver Crossing, Nebraska, 1947
- >View into Bedroom, Ed's Place near Norfolk, Nebraska, 1947
- >Can on Ground, 1947
- >Plow, 1947
- >Barrel, c. 1940
- >Naples, Italy, 1934
- >Three Geese, Vienna, 1933
- >Gano Grain Elevator, western Kansas, 1947
- >Southbury, Connecticut, 1940
- >Southbury, Connecticut, 1940
- >Faulkner Country, near Oxford, Mississippi, 1940
- >Corner of Clapboard Farm House, 1940
- >Corner of Clapboard Farm House, 1940
- >White Barn, Connecticut, 1940
- >Cape Cod House, South Truro, Massachusetts, 1938
- >Abandoned Farm near Malta, Idaho, 1941
- >Church near Truro, Massachusetts, c. 1940
- >Discarded Pew and Gravestones, Suburban Philadelphia, Pennsylvania, c. 1940
- >Gano Grain Elevator, Western Kansas, c. 1940
- >Farmhouse with Snowbank, near Lincoln, Nebraska, 1940
- >Outhouse and Eucalyptus Tree, California, 1935
- >Store with False Fronts, Western Kansas, 1939
- >Near Truro, Cape Cod, Massachusetts, c. 1938
- >Near Rising Sun, Maryland, 1940
- >Winter, Claremont, California, 1935
- >Near Pocatello, Idaho, 1940
- >Tattered Curtain in Window, Pomona, California, c. 1943
- >Hydrant and Gas Tanks, Los Angeles, California, 1937
- >Hydrant and Gas Tanks, Los Angeles, California, 1937
- >Chicken Shed, Claremont, California, c. 1935
- >Barber Pole and Hydrant, Needles, California, 1938
- >Barber Pole and Hydrant, Needles, California, 1938
- >Steps, Painted and Unpainted, Baltimore, Maryland, 1940
- >Windows in Adobe Structure, 1940
- >Belen, New Mexico, 1941
- >Kokomo, Colorado, c. 1940
- >New Orleans, Louisiana, c. 1940
- >Culpeper, Virginia, c. 1940
- >Chester, Pennsylvania, c. 1940
- >Adobe Wall, New Mexico, 1940
- >House with White Chimney, c. 1940
- >Cape Cod, Massachusetts, 1938
- >Cape Cod, Massachusetts, 1938
- >Mexican Church, Claremont, California, c. 1936
- >Sunrise, near Lordsburg, New Mexico, 1940
- >House on Incline, Virginia City, Nevada, 1941
- >Discarded Pew and Gravestones, Suburban Philadelphia, Pennsylvania, 1944
- >Farmhouse near McCook, Nebraska, 1947
- >Outhouse and Eucalyptus Tree, California, c. 1940

ACQUISITIONS

- >Doorway, c. 1940
>Tattered Curtain in Window, Pomona, California, 1936
>Wooden Tub with Basin, Pomona, California, 1935
>Row House with White Steps, Baltimore, Maryland, 1940
>House in Winter, near Lincoln, Nebraska, 1941
>House in Winter, near Lincoln, Nebraska, 1941
>Church and House, Virginia City, Nevada, 1941
>Culpeper, Virginia, 1940
>Wellfleet, Cape Cod, Massachusetts, c. 1940
>New Orleans, Louisiana, c. 1940, gelatin silver prints, 2018.15.1–185, Gift of Barbara A. Koenig and Stephen E. Arkin in memory of Josephine Morris
Moulin, Félix Jacques Antoine, French, 1802–c. 1875
>Nude, 1851–1853, stereoscopic daguerreotype with applied color, 2018.7.34, Purchased as a Gift of the Richard King Mellon Foundation
Murray, John, Scottish, 1809–1898
>Taj Mahal from the East, c. 1858–1862, albumen print
>Taj Mahal from the East, c. 1858–1862, waxed paper negative, 2018.7.35, 36, Purchased as a Gift of the Richard King Mellon Foundation
National Aeronautics and Space Administration, American, established 1958
>Lunar Orbiter, Medium Resolution, LOIV M-009, 1967
>Lunar Orbiter, Medium Resolution, LOIV M-187, 1967
>Lunar Orbiter, Medium Resolution, LOIV M-186, 1967
>Lunar Orbiter, Medium Resolution, LOIV M-066 LRC, 1967
>Lunar Orbiter, Medium Resolution, LOIV M-066 V-14, 1967
>Lunar Orbiter, High Resolution, LOIV M-069 ACE, 1967
>Lunar Orbiter, Medium Resolution, LOIV M-099, 1967
>Apollo 8 Moon, 1969, gelatin silver prints, 2018.21.12–19
>Stars and Stripes on Moon, 1969, gelatin silver print, 2018.21.24
>Fifty seconds before impact, 1969, gelatin silver print, 2018.21.27
>Moon Man James Irwin climbs down ladder, 1969
>Dancing on the Moon, 1969
>Pasadena, California, Closeup of Moon surface, 1965
>Pasadena, California, Ranger 9 made this photo while 775 miles above the moon, 1965, gelatin silver prints, 2018.21.30–33
>This photograph, taken by the wide angle lens of Lunar Orbiter 3, 1967
>Moon's backside is photographed, 1966, gelatin silver prints, 2018.21.37–38, Gift of Mary and Dan Solomon
Naylor, Genevieve, American, 1915–1989
>Models in Swimsuits, 1943, gelatin silver print, 2018.137.1, Gift of Peter Reznikoff
Nixon, Nicholas, American, born 1947
>The Brown Sisters, Truro, Massachusetts, 2017, gelatin silver print, 2017.154.1, Pepita Milmore Memorial Fund
Normand, Alfred Nicholas, French, 1822–1909
>La Tour des Vents, Athènes (The Tower of the Winds, Athens), 1851, albumen print, 2018.23.16, Gift of Charles Isaacs and Carol Nigro Ph.D.
Oakley, Richard Banner, British, active 1850s
>Temple at Hallibeed, India, 1856–1857, albumen print, 2018.23.17, Gift of Charles Isaacs and Carol Nigro Ph.D.
Owen, Hugh, British, 1808–1897
>The Mill-Dam, 1855, salted paper print, 2017.191.3, Gift of Charles Isaacs and Carol Nigro Ph.D.
Pain, Robert Tucker, British, active 1863–1877
>Building a Haystack, c. 1865, albumen print, 2018.23.18, Gift of Charles Isaacs and Carol Nigro Ph.D.
Parry, Roger, French, 1905–1977
>Untitled, from Banalitè, 1929, gelatin silver print, 2018.93.1, Pepita Milmore Memorial Fund
Paxson, Charles, American, active 1860s
>Rosa, Charley, Rebecca, Slave Children from New Orleans, 1864, carte-de-visite albumen print, 2018.95.7, Pepita Milmore Memorial Fund
Pigou, William Henry Dr., British, 1818–1858
>Temple, Chitradurga, India, 1857, albumen print, 2018.23.19, Gift of Charles Isaacs and Carol Nigro Ph.D.
Plumier, Victor, French, active 1840–1850
>Portrait of a Girl, c. 1853, daguerreotype, 2018.23.20, Gift of Charles Isaacs and Carol Nigro Ph.D.
Prout, Victor Albert, British, active 1850s–1860s
>New Lock, Hurley, 1862, albumen print, 2018.23.21, Gift of Charles Isaacs and Carol Nigro Ph.D.
Pumphrey, William A., British, 1817–1905
>Ripon Cathedral from the Southeast, adjacent to the River Skell, c. 1855, salted paper print, 2018.7.8, Purchased as a Gift of the Richard King Mellon Foundation
>The Chapter House, St. Mary's Abbey, 1853, albumen print, 2018.16.4, Gift of Dr. and Mrs. Charles T. Isaacs
Redfield, Robert S., American, 1849–1923
>Spring Landscape, 1890s, platinum print, 2018.8.9, Purchased as a Gift of the Richard King Mellon Foundation
Regnault, Henri-Victor, French, 1810–1878
>Nature Morte: chaudron, cruche et legumes, sur une table a treaux (Still Life: Pot, Pitcher and Vegetables on a Sawhorse Table), c. 1852, salted paper print, 2018.8.3, Purchased as a Gift of the Richard King Mellon Foundation
Richards, Frederick DeBourg, American, 1822–1903
>View of McAllister's Optical Shop, Philadelphia, 1854, daguerreotype
>Arch St. Theatre, Arch at 6th St., Philadelphia, c. 1859, salted paper print, 2017.191.4, 2018.23.22, Gift of Charles Isaacs and Carol Nigro Ph.D.
ringl + pit (Grete Stern and Ellen Auerbach), German, active 1930–1933
>Ringlpitis, 1931, album with photographs, collages, watercolors, texts, and drawings, 2017.141.1, Alfred H. Moses and Fern M. Schad Fund
Robertson, James, British, 1813–1888, and Felice Beato, British, born Venice, 1832–1909
>Fountain at Sultan Ahmed Mosque, Istanbul, 1853
>Convent of Mar Saba, 1857, albumen prints, 2018.7.37–38, Purchased as a Gift of the Richard King Mellon Foundation
>Pool of Siloam, Jerusalem, 1857, albumen print, 2018.23.23, Gift of Charles Isaacs and Carol Nigro Ph.D.
Roma, Thomas, American, born 1950
>Untitled, from the series Come Sunday, 1991–1994, eighty-seven gelatin silver prints, 2017.121.1–87, Gift of Joy of Giving Something, Inc.
Rosling, Alfred, British, 1802–1882
>On the River Mole, Surrey, 1860s, albumen print, 2018.7.2, Purchased as a Gift of Diana and Mallory Walker
Ross, Horatio, Captain, Scottish, 1801–1886
>Horace and Edward Stalking Stags, 1856, albumen print, 2018.7.3, Purchased as a Gift of Diana and Mallory Walker
Rousselet, Louis, French, 1845–1929
>The King's Temples, Ulvar, 1860s, albumen print, 2018.7.39, Purchased as a Gift of the Richard King Mellon Foundation
Rutherford, Lewis M., American, 1816–1892
>View of the Moon, 1860
>Full Moon, 1864, stereoscopic albumen prints, 2018.21.1–2, Gift of Mary and Dan Solomon
Ruwedel, Mark, American, born 1954
>Dusk #92, 2016, photogravure, 2017.186.1, Gift of the Gallery Luisotti, Santa Monica, CA
Salzmann, Auguste, French, 1824–1872
>Jerusalem: Eglise de Sainte Marie Madeleine (Jerusalem: Church of St. Mary Magdalene), 1854, salted paper print, 2018.8.4, Purchased as a Gift of the Richard King Mellon Foundation
Schmidt, Georg, German, active 1850s–1860s
>Der runde Turm und der Festung in Nürnberg (The Round Tower and the Fortress in Nuremberg), c. 1852, albumen print, 2018.23.35, Gift of Charles Isaacs and Carol Nigro Ph.D.
Schoefft, Otto, German, active 1870s–1880s
>Egyptian Woman Holding a Vase, c. 1870, albumen print, 2017.191.5, Gift of Charles Isaacs and Carol Nigro
Schulz-Dornburg, Ursula, German, born 1938
>Untitled, from the series Iraqi Wetlands, 1980, forty-two gelatin silver prints, 2017.161.1–42, Gift of Gregory and Aline Gooding
Sert, Jose Maria, Spanish, 1874–1945
>Study for the Queen of Sheba Ceiling Mural at Hotel (now Musée Carnavalet), c. 1920, gelatin silver print with graphite, 2018.7.41, Purchased as a Gift of the Richard King Mellon Foundation
Shadbolt, George Esq., British, 1830–1901
>Raglan Castle, 1860s, albumen print, 2018.23.24, Gift of Charles Isaacs and Carol Nigro Ph.D.
Sherlock, William, British, 1813–1880
>Boy Peeling Turnip, c. 1854, salted paper print, 2018.23.25, Gift of Charles Isaacs and Carol Nigro Ph.D.
Sidibè, Malick, Malian, born 1936
>Malick en 1956, 1956
>Vues de dos, 2003/2004, gelatin silver prints, glass, paint, cardboard, tape, string, 2018.103.1–2, Robert B. Menschel and the Vital Projects Fund
>Les Beatles Bayada Di, 1966/2004, gelatin silver print, glass, paint, cardboard, tape, string, 2018.103.3, Scott Nathan and Laura DeBonis Fund
Siskind, Aaron, American, 1903–1991
>St. Louis 9, 1955
>Martha's Vineyard, Balancing Rocks, c. 1954
>Martha's Vineyard (9), 1952
>Jalapa 10 (Homage to Franz Kline), 1973
>Uruapan II, 1955
>Iquitos 139, 1980
>Spring House, Bucks County, c. 1938, gelatin silver prints, 2017.168.1–7, Gift of Fern M. Schad
Smith, Ming, American, born 1947
>August Wilson, 1991
>Steps, August Wilson's Mother's Home, Pittsburgh, Pennsylvania, c. 1993, gelatin silver prints, 2018.82.1–2, Charina Endowment Fund
Soule, John, American, 1828–1904
>Full Moon, 1863, stereoscopic albumen print, 2018.21.4, Gift of Mary and Dan Solomon
Steinberg, Saul, American, born Romania, 1914–1999
>Untitled, 1950, gelatin silver print, 2017.119.1, Gift of The Saul Steinberg Foundation
Stieglitz, Alfred, American, 1864–1946
>Untitled, c. 1917–1918, twelve glass negatives, 2017.113.1–12, Anonymous gift
Stone, Cami, Belgian, 1872–1975
>Nachtaufnahme, Berlin (Night Scene, Berlin), c. 1929, gelatin silver print, 2017.106.1, Alfred H. Moses and Fern M. Schad Fund
Struss, Karl, American, 1886–1981
>Sorrento, c. 1910, cyanotype
>Roof Tops, 291 Fifth Ave, 1914, platinum print
>Reflections, Venice, 1909, cyanotype, 2018.7.4, 2018.9.3, and 2018.74.1, Purchased as the Gift of Diana and Mallory Walker
Svoboda, Alexander, Russian, 1826–1896
>Gigantic Head Cut in the Solid Rock, Lately Discovered near Smyrna at the Entrance of a Cave, c. 1865, albumen print, 2018.7.42, Purchased as a Gift of the Richard King Mellon Foundation
Talbot, William Henry Fox, British, 1800–1877
>Trees and Reflections, Lacock Abbey, c. 1843, salted paper print, 2018.6.2, Purchased as a Gift of the Richard King Mellon Foundation

- Taub, William Paul, National Aeronautics and Space Administration, American, 1923–2010
 > *Celebration after Apollo II made flawless splashdown*, 1969, gelatin silver print, 2018.21.21, Gift of Mary and Dan Solomon
- Tennison, Edward King, Irish, 1805–1878
 > *The Dublin Great Exhibition of 1853*, 1853, salted paper print, 2018.7.43, Purchased as a Gift of the Richard King Mellon Foundation
- Teynard, Félix, French, 1817–1892
 > *Dakkeh, Village et Rives du Nil (Village and banks of the Nile, Dakkeh)*, 1851–1852, salted paper print, 2018.23.26, Gift of Charles Isaacs and Carol Nigro Ph.D.
- Thivier, Paul, French, 19th century
 > *Garden Scene with Statuary*, c. 1853, salted paper print, 2018.7.44, Purchased as a Gift of the Richard King Mellon Foundation
- Thomas, S. A., American, 19th century
 > *Portrait of a Woman*, 1864–1865, carte-de-visite albumen print, 2018.95.8, Pepita Milmore Memorial Fund
- Thompson, Charles Thurston, British, c. 1816–1868
 > *Water Tanks Outside of Annex, Paris Exposition Universelle*, 1855, salted paper print, 2018.7.5, Purchased as a Gift of Diana and Mallory Walker
- Tripe, Linnaeus, Captain, British, 1822–1902
 > *Elliot Marbles*, 1859, albumen print, 2018.23.1, Gift of Charles Isaacs and Carol Nigro Ph.D.
- Ullmann, Doris, American, 1882–1934
 > *Cypress Trees, South Carolina*, c. 1932, platinum print, 2018.92.1, Purchased as the Gift of W. Bruce and Delaney H. Lundberg
- Unknown 19th Century
 > *Portrait of a Woman*, c. 1855–1860, ivorytype, 2017.190.1, Gift of Mary and Dan Solomon
- Unknown 19th Century
 > *Portrait of a Man*, c. 1855–1860, ivorytype, 2017.190.2, Gift of Mary and Dan Solomon
- Unknown 19th Century
 > *Photographie Lunaire (Region Centrale)*, 1890, albumen print, 2018.21.7, Gift of Mary and Dan Solomon
- Unknown 19th Century
 > *Portrait of Two Children*, 1850s, daguerreotype with applied color, 2018.23.7, Gift of Charles Isaacs and Carol Nigro Ph.D.
- Unknown 19th Century
 > *Writing Letter*, c. 1880, albumen print with applied color, 2018.23.34, Gift of Charles Isaacs and Carol Nigro Ph.D.
- Unknown 19th Century
 > *Portrait of a Soldier*, c. 1855, daguerreotype, 2018.107.1, Robert B. Menschel and the Vital Projects Fund
- Unknown 20th Century
 > *Eclipse*, 1932, gelatin silver print, 2018.21.8, Gift of Mary and Dan Solomon
- Unknown 20th Century
 > *Eclipse, Corona*, 1932, gelatin silver print, 2018.21.9, Gift of Mary and Dan Solomon
- Unknown 20th Century
 > *Eclipse, Corona*, 1932, gelatin silver print, 2018.21.10, Gift of Mary and Dan Solomon
- Unknown 20th Century
 > *Warrior on a Moon Beam*, 1969, gelatin silver print, 2018.21.20, Gift of Mary and Dan Solomon
- Van Der Zee, James, American, 1886–1983
 > *Group Portrait, Church of God, Reverend J. F. Lyrtle, Harlem*, 1920s–1930s, gelatin silver print, 2018.110.1, Pepita Milmore Memorial Fund
- Vestal, David, American, 1924–2013
 > *133 W. 22nd Street, New York*, 1964
 > *133 W. 22nd Street, New York*, 1964
 > *Brooklyn Bridge*, 1964
 > *Gene Smith's Stairs, 821 6th Avenue, New York*, 1965
 > *Chelsea, NYC*, 1965
 > *6am, 6th Avenue & 23rd Street, New York*, 1965
 > *From Back Window, 133 W. 22nd Street, New York*, 1963
 > *West 21st Street, New York*, 1959
 > *East 12th Street, New York*, 1956
 > *From Back Window, 133 W. 22nd Street*, 1965
 > *Greely Square, New York, St. Patrick's Day*, 1967
 > *133 W. 22nd Street, New York*, 1958
 > *Penn Station, New York*, 1964
 > *Carroll Street, Brooklyn, New York*, 1969
 > *"Environmental Portraiture" Adams Students, Church Bowl, Yosemite*, 1966–1967
 > *Washington–NYC Shuttle*, 1969
 > *Sacaton Central School, Sacaton, Arizona*, 1966
 > *Pimas, Gila River Indian Community, Sacaton, Arizona*, 1966
 > *Fulton and Pearl Streets, New York*, 1964, gelatin silver prints, 2018.140.1–19, Gift of Seth and Erin Neubardt
 > *André Kertész at Long Island University, Brooklyn, New York*, 1969
 > *George Washington Bridge, New York/New Jersey*, 1960
 > *Sid Grossman Teaching at 7 W. 24th Street, New York*, 1953
 > *West 23rd St., New York*, 1964
 > *West 28th St., New York*, 1963
 > *Carroll Street, Brooklyn, New York*, 1968
 > *Ann Treer's Window, 2nd Ave. and 5th St., New York*, 1957
 > *Minor White, Arlington, Massachusetts*, 1970
 > *Fifth Avenue IND Subway Station, New York, December*, 1958
 > *From 22nd St., Back Window*, 1958
 > *Mount Desert, Maine*, 1968
 > *Minor White's House, Arlington, Massachusetts*, 1970
 > *Ramona Mack, Sacaton, Arizona*, 1966
 > *Rio de Janeiro, Brazil*, 1960, gelatin silver prints, 2018.141.1–14, Gift of Jack and Judy Stern
- Vignes, Louis, French, 1831–1896
 > *Mausolée à l'Extrémité Ouest de la Colonnade, Palmyre (Mausoleum at the Western End of the Colonnade, Palmyra)*, 1864, albumen print, 2018.23.29, Gift of Charles Isaacs and Carol Nigro Ph.D.
- Walker, Shawn, American, born 1940
 > *Untitled, New York, New York*, from the *Invisible Man* series, c. 1980
- > *Untitled Harlem, New York*, from the *Invisible Man* series, c. 1980
 > *Untitled, 117th Street, Harlem, New York*, from the *Halloween* series, 1975, gelatin silver prints, 2018.82.3–5, Charina Endowment Fund
- Waring, Charles Henry, Welsh, 1818–1887
 > *A Well by the Seaside, Langland Bay, Swansea, Wales*, c. 1854, salted paper print, 2018.23.30, Gift of Charles Isaacs and Carol Nigro Ph.D.
- Watkins, Carleton E., American, 1829–1916
 > *The Yosemite Falls, from Glacier Point*, 1878–1881, albumen print, 2018.9.2, Purchased as a Gift of Diana and Mallory Walker
- Watkins, Margaret, Canadian, 1884–1969
 > *Advertisement for Woodbury's Soap*, 1924, palladium print, 2018.55.2, Alfred H. Moses and Fern M. Schad Fund
- Wenderoth, Frederick August, American, 1819–1884
 > *Portrait of a Boy Holding a Flag*, 1859, ivorytype, 2018.7.46, Purchased as a Gift of the Richard King Mellon Foundation
- Whipple, John Adams, American, 1822–1891
 > *Portrait of a Man*, c. 1855, salted paper print, 2017.157.1, Pepita Milmore Memorial Fund
- White, Henry, British, 1819–1903
 > *Bridge near Betws-y-Coed*, c. 1858, albumen print, 2018.7.13, Purchased as a Gift of the Richard King Mellon Foundation
- > *Miner's Bridge, Wales*, c. 1858, albumen print, 2018.8.11, Purchased as a Gift of Diana and Mallory Walker
- Williamson, Charles H., American, 1826–1874
 > *Portrait of a Woman and Girl*, 1850s, daguerreotype with applied color, 2018.7.47, Purchased as a Gift of the Richard King Mellon Foundation
- Winter, Charles David, French, 1821–1904
 > *Strasbourg Cathédrale, Pilier de L'Ange (Strasbourg Cathedral, Pillar of the Angel)*, c. 1858, salted paper print, 2018.23.31, Gift of Charles Isaacs and Carol Nigro Ph.D.
- Wolf, Maximilian, German, 1863–1932
 > *The Milky Way*, c. 1900, gelatin silver print, 2018.23.38, Gift in honor of Dr. Charles T. and Alma A. Issacs
- Wortley, Stuart, Colonel, British, 1832–1890
 > *Sunset at Sea*, 1860s, albumen print, 2018.7.7, Purchased as a Gift of Diana and Mallory Walker

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 2018. Each list is arranged in alphabetical order according to former attribution. Changes of title and/or date are included if they were a part of the attribution change.

PAINTINGS

- 1964.16.1
A Knight of the Golden Fleece
Old: French 15th Century
New: Attributed to Jean Perréal
- 1939.1.98
Portrait of a Man as Saint George
Old: Jacopo Tintoretto, 1540/1550
New: Attributed to Giuseppe Caletti, c. 1620s
- 1939.1.180
The Worship of the Golden Calf
Old: Jacopo Tintoretto, c. 1560
New: Workshop of Jacopo Tintoretto, c. 1594
- 1939.1.231
Susanna
Old: Jacopo Tintoretto, c. 1575
New: Domenico Tintoretto, c. 1580s
- 1943.7.10
Old: Jacopo Tintoretto, *Portrait of a Venetian Senator*, c. 1571
New: Jacopo Tintoretto, with landscape by Marten de Vos, *Portrait of a Man with a Landscape View*, 1552/1556
- 1947.6.6
The Madonna of the Stars
Old: Jacopo Tintoretto, second half 16th century
New: Jacopo Tintoretto and Workshop, c. 1575/1585
- 1952.5.27
Christ at the Sea of Galilee
Old: Jacopo Tintoretto, c. 1575/1580
New: Circle of Tintoretto (Probably Lambert Sustris), c. 1570s
- 1960.6.37
Lamentation
Old: Marco Tintoretto, not dated
New: Circle of Tintoretto, 1580s
- 1942.9.84
Venus and Adonis
Old: Titian, c. 1560
New: Titian and Workshop, c. 1540s/c. 1560–1565
- 1957.14.3
Vincenzo Cappello
Old: Titian, probably c. 1540
New: Titian and Workshop, c. 1550/1560
- 1957.14.6
Saint John the Evangelist on Patmos
Old: Titian, c. 1547
New: Titian and Workshop, c. 1520/1525
- 1960.6.38
Girolamo and Cardinal Marco Corner Investing Marco, Abbot of Carrara, with His Benefice
Old: Titian and Workshop, c. 1520
New: Follower of Titian, c. 1520/1525
- 1937.1.35
Old: Attributed to Titian, *Andrea dei Franceschi*, c. 1530/1540
New: after Titian, *Andrea de' Franceschi*, late 16th or early 17th century

- 1939.1.259
Old: Follower of Titian, *Allegory (Possibly Alfonso d'Este and Laura Dianti)*, not dated
New: Workshop of Titian, *Allegory of Love*, c. 1520/1540
- 1942.9.82
Emilia di Spilimbergo
Old: Follower of Titian
New: Assistant of Titian, possibly begun by Gian Paolo Pace
- 1942.9.83
Irene di Spilimbergo
Old: Follower of Titian
New: Assistant of Titian, possibly begun by Gian Paolo Pace
- 1952.2.12
Venus Blindfolding Cupid
Old: Follower of Titian, c. 1560/1570
New: Workshop or Follower of Titian, c. 1566/1570 or c. 1576/1580
- 1952.5.80
Alessandro Alberti with a Page
Old: Follower of Titian, mid 16th century
New: North Italian 16th Century (possibly Gian Paolo Pace), possibly 1544/1545
- 1952.5.82
Rebecca at the Well
Old: Veronese, 1580/1585
New: Veronese and Workshop, c. 1582/1588
- 1959.9.6
The Annunciation
Old: Veronese, c. 1580
New: Veronese and Workshop, c. 1583/1584
- 1961.9.47
Saint Jerome in the Wilderness
Old: Veronese, c. 1580
New: Veronese Workshop (possibly Benedetto Caliari), c. 1575/1585
- 1961.9.48
Saint Lucy and a Donor
Old: Veronese, probably c. 1580
New: Veronese Workshop (possibly Gabriele Caliari), c. 1585/1595

DRAWINGS

- 1966.13.15
Baptismal Wish for Catarina Titzlir
Old: American 18th Century
New: Sussel-Washington Artist
- 1967.20.13
Fraktur of a Lady
Old: American 18th Century
New: Sussel-Washington Artist
- 1953.5.121
Birth Certificate of Catherine Hartman
Old: American 19th Century
New: Henry Young
- 1953.5.122
Birth Certificate of Christopher M. Hartman
Old: American 19th Century
New: Henry Young
- 1980.62.65
Portrait of a Man Holding a Book
Old: American 19th Century
New: Micah Williams
- 1980.62.66
Portrait of a Woman with a Lace Cap
Old: American 19th Century
New: Micah Williams
- 2001.101.82
THIS MORNING I GOT UP AT 6:00 A.M.
Old: On Kawara
New: Hank Virgona

SCULPTURES

- 1942.9.232
Old: Master of the Orpheus Legend, *Achilles Taking Leave of Thetis*, fourth quarter 15th century
New: Mantuan or Ferrarese 16th Century, *Achilles Taking Leave of Thetis and Chiron*, first quarter 16th century
- 1942.9.238
Old: Master of the Orpheus Legend, *The Centaur Chiron*, fourth quarter 15th century
New: Mantuan or Ferrarese 16th Century, *Achilles Taking Leave of Thetis and Chiron*, first quarter 16th century

EXHIBITIONS AND LOANS

During the fiscal year, 344 lenders from twenty-one countries and thirty-five states loaned 1,510 works of art to nineteen exhibitions. The Gallery also worked on another thirty exhibitions scheduled to open in the next five years and administered the tour of eight exhibitions. United States Government Indemnity was secured for four exhibitions on view in fiscal year 2018, resulting in savings of more than \$1,080,946,072 in insurance premiums.

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

Musée du Louvre, Paris
Arthur Wheelock, curator
BP is proud to be a major sponsor of this exhibition as part of its support of the arts in the U.S. and U.K.
Additional support provided by the Hata Foundation, Dr. Mihael and Mrs. Mahy Polymeropoulos, and the Exhibition Circle of the National Gallery of Art
Supported by an indemnity from the Federal Council on the Arts and the Humanities

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

> *In the Tower: Anne Truitt*
November 19, 2017–July 8, 2018
Organized by the National Gallery of Art
James Meyer, curator
Made possible through the generous support of the Robert and Mercedes Eichholz Foundation
Additional funding provided by the Tower Project of the National Gallery of Art and Steven Elmendorf

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

> *Jackson Pollock's "Mural"*
November 19, 2017–October 28, 2018
Organized by the National Gallery of Art
Harry Cooper, curator

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

> *Michel Sittow: Estonian Painter at the Courts of Renaissance Europe*
January 28, 2018–May 13, 2018
Organized by the National Gallery of Art, Washington, and the Art Museum of Estonia, Tallinn
John Hand, curator
Supported by an indemnity from the

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

> *Vermeer and the Masters of Genre Painting: Inspiration and Rivalry*
October 22, 2017–January 21, 2018
Organized by the National Gallery of Art, Washington, the National Gallery of Ireland, Dublin, and the

Federal Council on the Arts and the Humanities

> *Outliers and American Vanguard Art*
January 28, 2018–May 13, 2018
Organized by the National Gallery of Art
Lynne Cooke, curator
Made possible by a generous gift from the Smith-Kogod Family

> *Heavenly Earth: Images of Saint Francis at La Verna*
February 25, 2018–July 8, 2018
Organized by the National Gallery of Art
Ginger Hammer, curator

> *Sally Mann: A Thousand Crossings*
March 4, 2018–May 28, 2018
Organized by the National Gallery of Art, Washington, and the Peabody Essex Museum, Salem, Massachusetts
Sarah Greenough, curator
Supported by a generous grant from the Trellis Fund
Additional support provided by Sally Engelhard Pingree and The Charles Engelhard Foundation

> *Cézanne Portraits*
March 25, 2018–July 8, 2018
Organized by the National Gallery of Art, Washington, the National Portrait Gallery, London, and the Musée d'Orsay, Paris
Mary Morton, curator
Made possible through the generous support of the Anna-Maria and Stephen Kellen Foundation
Supported by an indemnity from the Federal Council on the Arts and the Humanities

> *Sharing Images: Renaissance Prints into Maiolica and Bronze*
April 1, 2018–August 5, 2018
Organized by the National Gallery of Art
Jamie Gabbarelli, curator
Made possible by a generous grant from the Eugene V. and Clare E. Thaw Charitable Trust

Additional funding provided by the Exhibition Circle of the National Gallery of Art

> *Water, Wind, and Waves: Marine Paintings from the Dutch Golden Age*
July 1, 2018–November 25, 2018
Organized by the National Gallery of Art
Alexandra Libby, curator
Generously supported by the Hata Foundation
Additional support provided by the Exhibition Circle of the National Gallery of Art

> *Sense of Humor: Caricature, Satire, and the Comical in Prints and Drawings from Leonardo to the Present*
July 15, 2018–January 6, 2019
Organized by the National Gallery of Art
Jonathan Bober, Judith Brodie, and Stacey Sell, curators

> *Corot: Women*
September 9, 2018–December 31, 2018
Organized by the National Gallery of Art
Mary Morton, curator
Made possible through the support of the Edwin L. Cox Exhibition Fund and Leonard and Elaine Silverstein

> *Dawoud Bey: The Birmingham Project*
September 12, 2018–March 24, 2019
Organized by the National Gallery of Art
Kara Fiedorek, curator

> *Rachel Whiteread*
September 16, 2018–January 13, 2019
Organized by the National Gallery of Art, Washington, and Tate Britain
Molly Donovan, curator
Made possible by Dr. Mihael and Mrs. Mahy Polymeropoulos
Supported by Amanda and Glenn Fuhrman and the FLAG Art Foundation
Additional funding provided by the Exhibition Circle of the National Gallery of Art

LENDERS TO EXHIBITIONS

Private Collections

Lorin Adolph
Dennis Adrian
Shahara Ahmad-Llewellyn
Robert Alter and Sherry Siegel
Susan Bay-Nimoy
James Benning
Robert Bergman and Marie Krane
Edward V. Blanchard Jr.
Iwona Blazwick
Sheldon and Jill Bonovitz
Mr. and Mrs. Lee Broughton
Christine Burgin
Joseph M. Cohen Family Collection
Ruth and Laura Compton
Kate and Matt Cooper
Charlie and Jacqueline Crist
Beth Rudin DeWoody
Keith Edmier
Ernesto Esposito
Bridgitt and Bruce Evans
Glenn and Amanda Fuhrman
Allison Furlotti
Gail and Tony Ganz
Douglas Gitter and Travis Bousquet
Robert Gober
Nan Goldin
Mr. and Mrs. Bernard Greenberg
Robert M. Greenberg
Lewis B. and Jean Greenblatt
Guerinot Family
Agnes Gund
Guru Sangat Kaur Khalsa
N. Hackerman
Mr. and Mrs. James Harithas
Marion Harris
Ms. halley k. harrisburg and Mr. Michael Rosenfeld
Marlene Hays
Marguerite Steed Hoffman
Don Howlett and Lisa Stone
Carroll Janis
The Sir Elton John Photography Collection
Thomas Kaplan

Kaufman Americana Foundation; George M. and Linda H. Kaufman

John Kelly
Lyn Kienholz
Alan Kirshner and Deborah Mihaloff
William I. Koch
Kravis Collection
Kriegstein Collection
Emily Fisher Landau
Scott H. Lang
The Leiden Collection
Eli Leon
K. E. Long Collection
Lin Loughheed
Joel and Sherry Mallin
Sally Mann
Judith Pellar Marrinson
Andrew Masullo
Robert B. Menschel
Neil and Sayra Meyerhoff
Robert E. Meyerhoff
Moveo Art Collection
Matt Mullican
David Newcomb
Jim Nutt and Gladys Nilsson
Mr. and Mrs. John Pappajohn
Laura and Richard Parsons
Private Collections
Deborah Ronnen Family Collection
Richard S. Rosenzweig and Judy Henning
Barbara Rossi
Robert A. Roth
Richard Rubenstein
Michael and Ilene Salcman
Sally and Peter Saul
Mrs. Douglas Scheumann
David and Patricia Schulte
Nancy Shaver
Cindy Sherman
Meg Siegel and Rachel Siegel
Barry Sloane
Valerie Smith
Gary Snyder
Leah Sobel
Stephen G. Stein
Employee Benefit Trust
Sarah Sterling
Jessica Stockholder
Mary H. Davidson Swift
David Syrek and David Csicsko

EXHIBITIONS AND LOANS

- Carmen Thyssen-Bornemiza
Alice and Richard G. Tilghman
The Trustees of the 1990 Children's Settlement
Alessandro F. Uzielli
Carlos de Villa-Amil and Nir Polonsky
Waterman/Kislinger Family
Dr. William Weathers
Dr. and Mrs. John C. Weber
Sue A. Welsh at Tara's Hall
Rachel Whiteread
Frank Williams
Mr. and Mrs. Morris E. Zukerman
- Public Collections**
- AUSTRIA**
Vienna: Kunsthistorisches Museum Wien;
Liechtenstein Museum
- BELGIUM**
Antwerp: Koninklijk Museum voor Schone Kunsten Antwerpen
- BRAZIL**
Sao Paulo: Museu de Arte de Sao Paulo Assis Chateaubriand
- CANADA**
Ottawa: National Gallery of Canada
Toronto: Art Gallery of Ontario
- DENMARK**
Copenhagen: Ny Carlsberg Glyptotek; Statens Museum for Kunst
- ESTONIA**
Tallinn: Niguliste Museum
- FRANCE**
Paris: Musée de l'Orangerie; Musée d'Orsay; Musée du Louvre; Musée du Petit Palais
- GERMANY**
Berlin: Museum Berggruen; Neugerriemschneider Gallery; Staatliche Museen zu Berlin, Gemäldegalerie
Bönningheim: Sammlung Zander
Bremen: Kunsthalle Bremen
Cologne: Wallraf-Richartz-Museum
Darmstadt: Hessisches Landesmuseum Darmstadt
Dresden: Gemäldegalerie Alte Meister, Staatliche Kunstsammlungen
- Frankfurt: Städtisches Kunstinstitut Frankfurt am Main
Mannheim: Städtische Kunsthalle Mannheim
Munich: Bayerisches Staatsgemäldesammlungen-Alte Pinakothek
Schwerin: Staatliches Museum Schwerin
- HUNGARY**
Budapest: Museum of Fine Arts, Budapest
- IRELAND**
Dublin: National Gallery of Ireland
- ITALY**
Rome: Galleria Lorcan O'Neill
- JAPAN**
Yokohama: Yokohama Museum of Art
- NETHERLANDS**
Amsterdam: Rijksmuseum
Reeuwijk: Stichting Avivia
Rotterdam: Museum Boijmans Van Beuningen
's-Hertogenbosch: Noordbrabant Museum
The Hague: Royal Picture Gallery Mauritshuis
- SPAIN**
Barcelona: Museu Nacional d'Art de Catalunya
Madrid: Museo Thyssen-Bornemisza; Palacio Real de Madrid
- SWEDEN**
Stockholm: Nationalmuseum
- SWITZERLAND**
Basel: Fondation Beyeler; Kunstmuseum Basel
Geneva: Musée d'art et d'histoire, Ville de Genève
Zurich: Dena Capital Holdings Inc.; David M. Koester Gallery
- UNITED KINGDOM—ENGLAND**
Bedfordshire: The National Trust
Cambridge: Kings College c/o Fitzwilliam Museum
London: The Courtauld Gallery, Courtauld Institute of Art; Dulwich Picture Gallery; Gagosian Gallery; The National Gallery; Tate; The Museum of Everything; Johnny Van Haften Ltd.; Wellington Museum
Manchester: Manchester Art Gallery
Warwickshire: Upton House, Collection of The National Trust
- UNITED KINGDOM—SCOTLAND**
Edinburgh: National Galleries of Scotland
Glasgow: Glasgow Art Gallery and Museum
- UNITED STATES**
- California**
Berkeley: University of California, Berkeley Art Museum
Los Angeles: California African American Museum (CAAM); Greer Lankton Archives
Museum of Art; UCLA at the Armand Hammer Museum of Art and Cultural Center
Napa: di Rosa Collection
Pasadena: Norton Simon Museum
Oakland: Creative Growth Art Center; Oakland Museum of California
San Francisco: Fine Arts Museums of San Francisco; San Francisco Museum of Modern Art
- Connecticut**
Hartford: The Cartin Collection
New Haven: Yale University Art Gallery
Wilton: Louis-Dreyfus Family Collection
- District of Columbia**
Washington: Archives of American Art, Smithsonian Institution; Hirshhorn Museum and Sculpture Garden; Howard University Gallery of Art; National Gallery of Art Library, Department of Image Collections; National Gallery of Art Library; The Phillips Collection; Smithsonian American Art Museum; The White House
- Florida**
Palm Beach Gardens: The Jaffe Collection
West Palm Beach: Norton Gallery and School of Art
- Georgia**
Atlanta: High Museum of Art; Souls Grown Deep Foundation
- Idaho**
Boise: James Castle Collection and Archive, LP
- Illinois**
Chicago: The Art Institute of Chicago; Carl F. Hammer Gallery; Corbett vs. Dempsey; Museum of Contemporary Art Chicago; Roger Brown Study Collection
- Elmhurst: The Elmhurst College Chicago Imagist and Abstract Art Collection
- Iowa**
Iowa City: University of Iowa Museum of Art
- Louisiana**
New Orleans: New Orleans Museum of Art
- Maryland**
Baltimore: The Baltimore Museum of Art; The Walters Art Museum
- Massachusetts**
Andover: Addison Gallery of American Art
Boston: Museum of Fine Arts, Boston
Cambridge: Harvard Art Museums
Northampton: Smith College Museum of Art
Salem: Peabody Essex Museum
Williamstown: Sterling and Francine Clark Art Institute
- Michigan**
Detroit: The Detroit Institute of Arts
- Minnesota**
Minneapolis: Minneapolis Institute of Art; University of Minnesota Frederick R. Weisman Art Museum
- Missouri**
Kansas City: Kansas City Art Institute
Saint Louis: Saint Louis Art Museum
- New Jersey**
Newark: Newark Museum
- New York**
New York: Christine Burgin Gallery; Derek Eller Gallery; Franklin Parrasch Gallery; Gagosian Gallery; Gary Snyder Fine Art; Edwynn Houk Gallery; Lühring Augustine; Matthew Marks Gallery; Metro Pictures Gallery; The Metropolitan Museum of Art; Museum of Modern Art; Narrows Holdings LLC; P.P.O.W. Gallery; Solomon R. Guggenheim Museum; The Studio Museum in Harlem; The Drawing Room Gallery; The Estée Lauder Companies Inc.; Whitney Museum of American Art
- North Carolina**
Durham: Nasher Museum of Art at Duke University
- Ohio**
Cincinnati: Taft Museum of Art
Columbus: Columbus Museum of Art
- Toledo: Toledo Museum of Art
- Pennsylvania**
Philadelphia: Pennsylvania Academy of the Fine Arts; Philadelphia Museum of Art
Pittsburgh: Carnegie Museum of Art
- Rhode Island**
Providence: Rhode Island School of Design Museum of Art
- South Carolina**
Spartanburg: The Johnson Collection
- Texas**
Fort Worth: Amon Carter Museum; Kimbell Art Museum
Houston: The Menil Collection; The Museum of Fine Arts, Houston
Vermont
Shelburne: Shelburne Museum
- Virginia**
Glen Allen: Markel Corporation
Richmond: Virginia Museum of Fine Arts
- Wisconsin**
Milwaukee: Milwaukee Art Museum
Sheboygan: John Michael Kohler Arts Center
- LENDERS OF WORKS DISPLAYED WITH THE NGA COLLECTION
- Anonymous**
Jacob Adriaensz Backer
>A Portrait of Jan Pietersz van den Eeckhout (1584–1652) in a Broad-Brimmed Hat
Bernardo Bellotto
>Pima, The Fortress of Sonnenstein
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
Jan Brueghel the Elder
>View of Tivoli Falls
Jean-Antoine Houdon
>Diana the Huntress
Georgia O'Keefe
>A Black Bird with Snow-Covered Red Hills
Charles Ethan Porter
>Cherries
- Collection of Roger Arvid Anderson**
Possibly Germain Pilon
>Veiled Mourner with Torch
- 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
>I 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
- 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
Felix Gonzalez-Torres
>"Untitled" (Chemo)
- Collection of the Artist**
Jasper Johns
>Between the Clock and the Bed
>Dancers on a Plane
>Target
- The Metropolitan Museum of Art**
Francesco di Giorgio Martini
>The Nativity
- Robert and Jane Meyerhoff Collection**
Brice Marden
>Cold Mountain 5 (Open)
Jackson Pollack
>Ritual

Moveo Art Collection
Willem van de Velde the Younger

>The Dutch fleet assembling before the Four Day's Battle of 11–14 June 1666

Musée du Louvre, Réunion des Musées Nationaux, Paris
Venetian 16th Century

>Boy on a Dolphin

National Museum of Health and Medicine, Institute of Pathology
Thomas Eakins

>Dr. John H. Brinton

The Norton Simon Art Foundation

Claude Monet
>The Artist's Garden at Vétheuil

Anita and Burton Reiner

Mel Bochner
>Master of the Universe

Collection of David M. Schwarz

Louis Lozowick
>Untitled (Machine Ornament)

Shearbrook (US) LLC

Robert Indiana
>ONE through ZERO (The Numbers)

Candida and Rebecca Smith

David Smith
>Aggressive Character
>Black-White Forward
>Blue Construction

Robert H. Smith

Manner of Pugin
>Marble Octagonal Pedestal

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 Payan-net, near Gardanne (Hameau à Payan-net près de Gardanne)
>Houses on a Hill, Provence [Maisons 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
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 740 works of art to 231 sites during fiscal year 2018. This number includes the loan of 613 works to temporary exhibitions at 187 institutions and the extended loan of 120 Gallery works to 39 sites. Six works from the Gallery's collections were on short-term loan to the permanent collections of three museums.

*Works in the National Lending Service

AUSTRIA

Vienna, Albertina
Raphael
September 26, 2017–January 7, 2018
Raphael
>Bindo Altoviti

Robert Frank

October 25, 2017–January 21, 2018
Robert Frank
>At the same time Mel, his morning duties done, has changed his uniform and rests in one of the garage chairs.
>After lunch Connie jokes with other workers outside the factory.
>By early afternoon the fruit peddler has restocked his tray for the second time. He has just sold a pear and continues his route.
>Lena is through working. It is 3 PM and she will soon go home.
>Like many other people who live within a few blocks, Mr. and Mrs. Feiertag come in the late afternoon to get their car from the Handon garage.
>On Saturday and Sunday the street is empty. Georgie is alone.
>Newburgh, New York
>Cocktail party—New York City
>Sign, "Yea, Happy!," convention—Chicago
>Men's room, railway station—Memphis, Tennessee
>Car accident—U.S. 66 between Winslow and Flagstaff, Arizona
>Car accident—U.S. 66 between Winslow and Flagstaff, Arizona

>Car accident—U.S. 66 between Winslow and Flagstaff, Arizona
>Two men standing by side of road in snow—U.S. 66 between Winslow and Flagstaff, Arizona
>Fourth of July—Jay, New York
>Fourth of July—Jay, New York
>Guggenheim 104/ Americans 1—Hoboken, New Jersey
>Guggenheim 371/ Americans 35—U.S. 66, between Winslow and Flagstaff, Arizona
>Guggenheim 330/ Americans 47—Baton Rouge, Louisiana
>Guggenheim 667/ Americans 52—Memphis, Tennessee
>Guggenheim 133/ Americans 53—New York City
>Convention 14/Americans 58—political rally, Chicago
>Guggenheim 755—Jay, New York
>Parade—Hoboken, New Jersey
>Miami Hotel
>Robert Frank, Americans 40—Newburgh, New York XI
>Democratic National Convention, Chicago
>Wales, Ben James
>Welsh Miners
>Caerau, Wales
>Wales, Ben James
>Wales, Ben James
>Fourth of July—Jay, New York

Vienna, Kunsthistorisches Museum Wien

Rubens: The Power of Transformation

October 17, 2017–January 21, 2018
Circulated to: Städtisches Kunstinstitut und Städtische Galerie
February 8, 2018–June 3, 2018
Florentine 16th Century
>Farnese Hercules
Sir Peter Paul Rubens
>Venus Lamenting Adonis
>Battle of Nude Men
Sir Peter Paul Rubens over Anonymous Italian after Parmigianino after Raphael
>The Miracle of the Lame Man Healed by Saint Peter and Saint John
Sir Peter Paul Rubens over Anonymous Italian after Titian
>Part of the Crowd at the Ecce Homo

BELGIUM

Bruges, Stedelijke Musea Brugge
Colard Mansion and the Bruges Printing

Industry in the Second Half of the Fifteenth Century

March 1, 2018–June 3, 2018
Petrus Christus
>Portrait of a Female Donor

BRAZIL

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

Historias Afro-Atlânticas

June 28, 2018–October 21, 2018
Aaron Douglas
>Into Bondage

CANADA

Montreal, Montreal Museum of Fine Arts
Alexander Calder: Radical Inventor
September 21, 2018–February 24, 2019
Alexander Calder
>Little Spider
>Triple Gong
Québec City, Musée des beaux-arts du Québec
Mitchell/Riopelle: Nothing in Moderation
October 12, 2017–January 7, 2018
Circulated to: Art Gallery of Ontario
February 17, 2018–May 13, 2018
Joan Mitchell
>Piano mécanique

Berthe Morisot, Woman Impressionist

June 21, 2018–September 23, 2018
Berthe Morisot
>The Artist's Sister at a Window
>Young Woman with a Straw Hat*
>Hanging the Laundry out to Dry*

DENMARK

Humblebaek, Louisiana Museum of Modern Art
THE MOON
September 13, 2018–January 20, 2019
Mark Rothko
>Untitled*

ESTONIA

Tallinn, Kumu Art Museum
Michel Sittow: Estonian Painter at the Courts of Renaissance Europe
June 8, 2018–September 16, 2018
Hans Memling
>Portrait of a Man with an Arrow

Michel Sittow
>Portrait of Diego de Guevara (?)
>The Assumption of the Virgin
Juan de Flandes
>The Temptation of Christ

FRANCE

Aix-en-Provence, Hôtel de Caumont, Centre d'Art
Alfred Sisley (1839–1899): Impressionist Master
June 10, 2017–October 15, 2017
Alfred Sisley
>Boulevard Héloïse, Argenteuil
>Flood at Port-Marly

Aix-en-Provence, Musée Granet

Picasso-Picabia, History of Painting
June 8, 2018–September 23, 2018
Francis Picabia
>The Procession, Seville

Giverny, Musée des impressionnistes Giverny

Japonismes/Impressionnistes

March 30, 2018–July 15, 2018
Paul Gauguin
>Breton Girls Dancing, Pont-Aven

Color and Light. The Neo-Impressionist Henri-Edmond Cross

July 27, 2018–November 4, 2018
Henri Edmond Cross
>Calanque des Antibois*

Montpellier, Musée Fabre

Francis Bacon/Bruce Nauman. Face to face.

July 1, 2017–November 5, 2017
Francis Bacon
>Study for a Running Dog*

Picasso—Donner à voir

June 15, 2018–September 23, 2018
Pablo Picasso
>Harlequin Musician

Paris, Galeries nationales du Grand Palais

Gauguin the Alchemist

October 11, 2017–January 22, 2018
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*

>Breton Girls Dancing, Pont-Aven

>Head of a Man with a Study of His Back; Various Sketches with a Peasant Woman and a Goose [recto]
>A Breton Gleaner

Paris, Musée d'Orsay
Water Lilies. The New York Abstraction and the Last Monet
April 12, 2018–August 20, 2018
Mark Rothko
>No. 22*
>Untitled*
Philip Guston
>Untitled

Picasso. Blue and Rose
September 18, 2018–January 6, 2019
Pablo Picasso
>Lady with a Fan*

Paris, Musée du Louvre
Delacroix (1798–1863)
March 29, 2018–July 23, 2018
Eugène Delacroix
>Arabs Skirmishing in the Mountains

Paris, Musée Jacquemart-André
Mary Cassatt, an American in Paris
March 9, 2018–July 23, 2018
Mary Cassatt
>Little Girl in a Blue Armchair

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

Corot: Women
February 8, 2018–July 22, 2018
Jean-Baptiste-Camille Corot
>The Artist's Studio
>Italian Girl
>Repose

Paris, Musée national d'art moderne, Centre Georges Pompidou
André Derain 1904–1914. The Radical Decade
October 4, 2017–January 29, 2018
André Derain
>Mountains at Collioure*
>View of the Thames*

GERMANY

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

Bremen, Kunsthalle Bremen
Max Beckmann. The World as a Stage
September 30, 2017–February 4, 2018
Circulated to: Museum Barberini
February 23, 2018–June 10, 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

Cologne, Wallraf-Richartz-Museum
Tintoretto—Venedigs Moderne um 1540
October 6, 2017–January 28, 2018
(Circulated to: Musée du Luxembourg
March 6, 2018–July 1, 2018
Jacopo Tintoretto
>The Conversion of Saint Paul

Düsseldorf, Kunstsammlung Nordrhein-Westfalen
Anni Albers
June 9, 2018–September 9, 2018
Anni Albers
>Sunny

Emden, Kunsthalle d'Emden
The American Dream
November 19, 2017–May 27, 2018
Vija Celmins
>Tulip Car #1
>Untitled (Comet)

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, Deichtorhallen Hamburg
Alice Neel, Painter of Modern Life
October 13, 2017–January 14, 2018
Alice Neel
>Loneliness
>Hartley

Stuttgart, Staatsgalerie Stuttgart
The Master of the Messkirch: Catholic Splendour during the Reformation
December 8, 2017–April 2, 2018
Hans Baldung Grien
>Saint Anne with the Christ Child, the Virgin, and Saint John the Baptist

ITALY

Brescia, Museo di Santa Giulia
Titian and Sixteenth-Century Painting in Venice and Brescia
March 21, 2018–July 1, 2018
Giovanni Girolamo Savoldo
>The Adoration of the Shepherds

Ferrara, Exhibit Halls, Palazzo dei Diamanti
Gustave Courbet and Nature
September 22, 2018–January 6, 2019
Gustave Courbet
>The Stream (Le Ruisseau du Puits-Noir; vallée de la Loue)
>La Grotte de la Loue

Florence, Galleria degli Uffizi
Art Collecting from the Medici to the 20th Century
June 21, 2018–September 23, 2018
Medici Porcelain Factory
>Flask

Florence, Galleria dell'Accademia
Firenze: Pittura e tessile nel XII e XIV
December 5, 2017–April 15, 2018
Giovanni Baronzio
>The Baptism of Christ

Milan, Gallerie d'Italia—Piazza Scala
The Last Caravaggio. Fortune and Misfortune of Naturalism from Milan to Genoa
November 29, 2017–April 8, 2018
Giulio Cesare Procaccini
>The Ecstasy of the Magdalen

Milan, Palazzo Reale
Toulouse-Lautrec at the Palazzo Reale
October 17, 2017–February 18, 2018
Henri de Toulouse-Lautrec
>The Artist's Dog Flèche
>The Trap

Dürer e il Rinascimento Tedesco
February 21, 2018–June 24, 2018
Albrecht Dürer
>Portrait of a Clergyman (Johann Dorsch?)

Hans Baldung Grien
>Half-Figure of an Old Woman with a Cap
Hans Leonard Schäufelein
>Saint Benedict Reviving a Monk Killed by the Devil
Lucas Cranach the Elder
>Hercules Relieving Atlas of the Globe

Rome, Scuderie del Quirinale
Pablo Picasso between Cubism and Classicism: 1915–1925
September 22, 2017–January 21, 2018
Pablo Picasso
>Harlequin Musician

Venice, Gallerie dell'Accademia
Tintoretto: Artist of Renaissance Venice
September 7, 2018–January 6, 2019
Titian and Workshop
>Saint John the Evangelist on Patmos
Jacopo Tintoretto
>The Conversion of Saint Paul
>Summer

Venice, Palazzo Ducale
John Ruskin, Le Pietre di Venezia
March 10, 2018–June 10, 2018
Joseph Mallord William Turner
>The Dogana and Santa Maria della Salute, Venice

Tintoretto: Artist of Renaissance Venice
September 7, 2018–January 6, 2019
Jacopo Tintoretto
>A Procurator of Saint Mark's
>Doge Alvise Mocenigo and Family before the Madonna and Child

JAPAN

Nagoya, Nagoya City Art Museum
Leonardo da Vinci and The Battle of Anghiari: The Mystery of Tavola Doria (Season II)
January 13, 2018–March 25, 2018
Circulated to: Fukuoka City Museum
April 6, 2018–June 3, 2018
Cristoforo di Geremia
>Lodovico Scarampi (Mezzarota), died 1465, Patriarch of Aquileia 1444 [obverse]
Schelte Adams
Bolswert after Sir Peter Paul Rubens
>Lion Hunt
Willem van der Leeuw after Sir Peter Paul Rubens
>The Wolf Hunt
Pieter Claesz Soutman after Sir Peter Paul Rubens
>The Defeat of Sennacherib

Jonas Suyderhoff after Sir Peter Paul Rubens
>A Lion Hunt

Sapporo, Hokkaido Museum of Modern Art
Van Gogh & Japan
August 26, 2017–October 15, 2017
Circulated to: Tokyo Metropolitan Art Museum
October 24, 2017–January 8, 2018
Circulated to: The National Museum of Modern Art, Kyoto
January 20, 2018–March 4, 2018
Circulated to: Van Gogh Museum
March 23, 2018–June 24, 2018
Vincent van Gogh
>Still Life of Oranges and Lemons with Blue Gloves

Tokyo, Mitsubishi Ichigokan Museum
The Flora of Odilon Redon: Botanist or Interior Decorator
February 8, 2018–May 20, 2018
Odilon Redon
>Flowers in a Vase
>Large Vase with Flowers

Tokyo, The National Museum of Western Art
Hokusai and Japonisme
October 21, 2017–January 28, 2018
Thomas Moran
>The Much Resounding Sea*
Pierre Bonnard
>Children Leaving School
Mary Cassatt
>Little Girl in a Blue Armchair

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

Amsterdam, Museum Van Loon
Ferdinand Bol: the house, the collection, the artist
October 5, 2017–January 8, 2018
Rembrandt van Rijn
>The Circumcision
Amsterdam, Rijksmuseum
Johan Maelwael
October 6, 2017–January 7, 2018
Limbourg Brothers
>Saint Christopher Carrying the Christ Child

Netherlandish 14th Century
>The Death of the Virgin

Assen, Drents Museum
The American Dream
November 19, 2017–May 27, 2018
Andy Warhol
>Birmingham Race Riot
Groningen, Groninger Museum
Romanticism in Northern Europe
December 9, 2017–May 6, 2018
Joseph Mallord William Turner
>The Evening of the Deluge

SPAIN

Bilbao, Museo Guggenheim Bilbao
Anni Albers: Touching Vision
October 6, 2017–January 24, 2018
Anni Albers
>Sunny

Madrid, Biblioteca Nacional de España
Luis Paret y Alcazar. Dibujos
May 17, 2018–September 9, 2018
Luis Paret y Alcazar
>Dance in a Palace
>Dance in a Village Square

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

Madrid, Museo Nacional del Prado
Mariano Fortuny (1838–1874)
November 1, 2017–March 31, 2018
Mariano Fortuny y Carbó
>A Street in Tangiers
>The Choice of a Model

Lorenzo Lotto. Portraits
June 18, 2018–September 30, 2018
Lorenzo Lotto
>Allegory of Virtue and Vice

Madrid, Museo Thyssen-Bornemisza
Monet/Boudin
June 26, 2018–September 30, 2018
Eugène Boudin
>Concert at the Casino of Deauville

SWITZERLAND

Basel, Kunstmuseum Basel
The Music of Color. Sam Gilliam, 1967–1973

June 9, 2018–
September 30, 2018
Sam Gilliam
>Relative

Basel, Schaulager Basel
**Bruce Nauman:
Disappearing Acts**
March 17, 2018–
August 26, 2018
Bruce Nauman
>Dead

Bern, Zentrum Paul Klee
**10 American Artists:
After Paul Klee**
September 14, 2017–
January 7, 2018
Circulated to: The
Phillips Collection
February 3, 2018–
May 6, 2018
William Baziotos
>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 mous-
tache....," 1962

Martigny, Fondation
Pierre Gianadda
Martigny
Paul Cézanne
June 16, 2017–
November 19, 2017
Paul Cézanne
>Montagne Sainte-
Victoire, from near
Gardanne*

Zurich, Kunsthaus
Zürich
**Praised and ridiculed.
French Painting from
1820 to 1880**
November 10, 2017–
January 28, 2018
Théodore Rousseau
>After the Rain

**Robert Delaunay—
Images of Paris**
August 31, 2018–
November 18, 2018
Robert Delaunay
>Political Drama

**UNITED KINGDOM—
ENGLAND**

London, The National
Gallery

**Monochrome: Painting
in Black and White**
October 30, 2017–
February 18, 2018
Circulated to: Stiftung
museum kunst palast
March 21, 2018–
July 15, 2018
Petrus Christus
>The Nativity

**Monet and
Architecture**
April 9, 2018–
July 29, 2018
Claude Monet
>Argenteuil

London, National Por-
trait Gallery
Cézanne Portraits
October 26, 2017–
February 11, 2018
Paul Cézanne
>The Gardener Vallier
>The Artist's Father,
Reading "L'Événement"
>Antony Valabrégue
>Boy in a Red Waistcoat

London, Royal Academy
of Arts
**Jasper Johns:
'Something
Resembling Truth'**
September 23, 2017–
December 10, 2017
Circulated to: The
Broad Museum
February 10, 2018–
May 13, 2018
Jasper Johns
>Perilous Night

**Charles I: King and
Collector**
January 27, 2018–
April 15, 2018
Sir Anthony van Dyck
>Queen Henrietta Maria
with Sir Jeffrey Hudson

London, Tate
**Impressionists in
London: French Artists
in Exile, 1870–1904**
November 2, 2017–
May 7, 2018
Circulated to: Musée
du Petit Palais
June 21, 2018–
October 14, 2018
Camille Pissarro
>Hampton Court Green
André Derain
>Charing Cross Bridge,
London*
Camille Pissarro
>Charing Cross Bridge,
London

London, Victoria and
Albert Museum
**Videogames: Design,
Play, Disrupt**
September 8, 2018–
February 24, 2019
René Magritte
>The Blank Signature*

Oxford, Ashmolean
Museum
**America's Cool
Modernism: O'Keeffe
to Hopper**
March 23, 2018–
July 22, 2018

Edward Steichen
>Le Tournesol (The
Sunflower)

**UNITED KINGDOM—
SCOTLAND**

Edinburgh, National
Gallery of Scotland
**Rembrandt:
Britain's Discovery
of the Master**
July 7, 2018–
October 14, 2018
Rembrandt van Rijn
>The Mill

UNITED STATES

Arkansas
Little Rock, The Arkan-
sas Arts Center
**Becoming John Marin:
Modernist at Work**
January 26, 2018–
April 22, 2018
John Marin
>Castorland, New York
>Tall Buildings, Down-
town, New York
>Partridge in Flight,
Deer Isle
>Marin Sketchbook
>Woolworth Building
under Construction
[recto]
>The Harbor

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
**Landscapes of Faith:
Giovanni Bellini in
Renaissance Venice**
October 10, 2017–
January 14, 2018
Giovanni Bellini
>Saint Jerome Reading

Los Angeles, Los
Angeles County
Museum of Art
**The Chiaroscuro
Woodcut in
Renaissance Italy**
May 18, 2018–
September 16, 2018
Marcantonio Raimondi,
after Raphael
>Hercules and Antaeus
Antonio da Trento, after
Parmigianino
>The Martyrdom of
Two Saints
>Saint Simon
>The Martyrdom of
Saints Peter and Paul
Giuseppe Nicolo
Vicentino, after Camillo
Boccaccino
>The Virgin and Child
with Saints
Andrea Andreani,
after Jacopo Ligozzi
>Allegory of Virtue
After Parmigianino
>Circe

Andrea Andreani, after
Domenico Beccafumi
>Eve
Andrea Andreani,
after Raffaello Motta
>The Entombment
Master F. P., after
Parmigianino
>Saint Simon
>The Martyrdom of
Saints Peter and Paul
Nicolo Boldrini
>Hunter on Horseback
Ugo da Carpi,
after Parmigianino
>Diogenes
Nicolo Boldrini,
after Raphael
>Hercules and the
Nemean Lion

San Diego, Timken
Museum of Art
**Rococo Rivals and
Revivals**
September 21, 2018–
January 6, 2019
Antoine Watteau
>The Italian Comedians

San Francisco, Fine Arts Museums
of San Francisco, de
Young, Legion of Honor
**Klimt & Rodin: An
Artistic Encounter**
October 14, 2017–
January 28, 2018
Gustav Klimt
>Baby (Cradle)

**America in Focus:
Precisionism in the
Machine Age**
March 17, 2018–
August 12, 2018
Circulated to: Dallas
Museum of Art
September 16, 2018–
January 6, 2019
Charles Sheeler
>Side of White Barn
>Classic Landscape
John Storrs
>Auto Tower, Industrial
Forms (part A)

**Mastering the Masters:
Pre-Raphaelites and
Their Sources of
Inspiration**
June 30, 2018–
September 30, 2018
Jan van Eyck
>The Annunciation

San Francisco, San
Francisco Museum
of Modern Art
"Walker Evans"
September 30, 2017–
February 4, 2018
Walker Evans
>Tupelo, Mississippi
>Debris
>Ringling Bandwagon
>Subway Portrait
>Subway Portrait
>Subway Portrait
>Subway Portrait
>Cover for The
Passengers
>Bridgeport,
Connecticut
>Bridgeport,
Connecticut

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

Robert Rauschenberg
November 18, 2017–
March 25, 2018
Robert Rauschenberg
>Black Painting

**René Magritte:
The Fifth Season**
May 19, 2018–
October 28, 2018
René Magritte
>La condition humaine

Colorado
Denver, Denver
Art Museum
**Her Paris: Women
Artists in the Age of
Impressionism**
October 22, 2017–
January 15, 2018
Circulated to: The
Speed Art Museum
February 17, 2018–
May 13, 2018
Circulated to:
Sterling and Francine
Clark Art Institute
June 9, 2018–
September 3, 2018
Berthe Morisot
>The Sisters
Mary Cassatt
>Children Playing on
the Beach*

**Rembrandt as
Printmaker**
September 16, 2018–
January 6, 2019
Rembrandt van Rijn
>The Circumcision
>Seated Old Man
>Jan Cornelisz Sylvius,
the Preacher

District of Columbia
Washington, Hirshhorn
Museum and
Sculpture Garden
**George Baselitz
Retrospective**
June 21, 2018–
September 16, 2018
Georg Baselitz
>Mann im Mond—
Franz Pflor (Man in the
Moon—Franz Pflor)

Washington, National
Portrait Gallery
**The Sweat of their
Face: Portraying
American Workers**
November 3, 2017–
September 3, 2018
John George Brown
>The Longshoremen's
Noon

Gordon Parks
>Washington, D.C. Gov-
ernment Charwoman
(American Gothic)

Washington, The
Phillips Collection
**Renoir and His Models:
Decoding Luncheon of
the Boating Party**
October 1, 2017–
January 31, 2018
Auguste Renoir
>Oarsmen at Chatou
>Mlle Charlotte Berthier
>Georges Rivière
>Dance in the Country

**10 American Artists:
After Paul Klee**
February 3, 2018–
May 6, 2018
Jackson Pollock
>Untitled
>Untitled
>Untitled

Georgia
Atlanta, High
Museum of Art
**Al Taylor: What Are
You Looking At?**
November 19, 2017–
March 18, 2018
Al Taylor
>Untitled (Floaters)
>The Peabody Group #32

**Outliers and American
Vanguard Art**
June 24, 2018–
September 30, 2018
Majel G. Claflin
>Tin Mirror Frame
Mina Lowry
>Whirligig
George Constantine
>Carousel Horse
Yolande Delasser
>Adam and Eve
Gertrude Koch
>Chalkware Cat
Alfred H. Smith
>Shaker Refectory
Table with Benches
Lucille Chabot
>Shaker Rug Strip
Eldora P. Lorenzini
>Bulto
The Gansevoort Limner
(Possibly Pieter Vanderlyn)
>Miss Van Alen*
Edvard Hicks
>The Cornell Farm*
>Peaceable Kingdom*
American 19th Century
>Still Life of Fruit
Henri Rousseau
>Rendezvous in the
Forest*
>Tropical Forest with
Monkeys*
Horace Pippin
>Interior
Charles Sheeler
>Doylestown House—
Stairway with Chair
>Doylestown House—
The Stove
James Castle
>Untitled (Shed Interior
with Pictures on
Display) [recto]
>Untitled (Small Figure
Dressed in Red)
>Untitled (Totem
Landscape)

EXHIBITIONS AND LOANS

Joseph Yoakum
>Briar Head Mtn of National Park Range of Bryce Canyon National Park near Hatch, Utah U.S.A.

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

Illinois
Chicago, The Art Institute of Chicago
John Singer Sargent and Chicago's Gilded Age
July 1, 2018–September 30, 2018
John Singer Sargent
>Peter A. B. Widener
>Street in Venice

Kentucky
Louisville, The Speed Art Museum
Southern Accent: Seeking the American South in Contemporary Art
April 30, 2017–October 14, 2017
William Christenberry
>Coleman's Cafe (I)

Louisiana
New Orleans, New Orleans Museum of Art
East of the Mississippi
October 5, 2017–January 7, 2018
Alfred Stieglitz
>An Icy Night
Asher Brown Durand
>Forest in the Morning Light*
John Moran
>The Wissahickon Creek near Philadelphia
>Broadhead's Creek, Delaware Water Gap
>Broadhead's Creek, Delaware Water Gap
Arthur Wesley Dow
>Haystacks, Ipswich
Henry Peter Bosse
>Construction of Rock and Brush Dam, L.W. 1891
James Fitzallen Ryder
>Atlantic & Great Western Railway
>Atlantic & Great Western Railway
George K. Warren
>Battery Knox
>F.W. 4 (Old Chain Battery Walk), West Point, New York
>East Rock, New Haven
>From Trophy Point, West Point, Hudson River
Thomas Moran
>The Juniata, Evening
Seneca Ray Stoddard
>Ausable Chasm—Up the River from Table Rock
>Marion River at Bassett's Camp

>Cascade Lake, Adirondacks
Attributed to Lewis Emory Walker
>Construction of Washington Aqueduct
William H. Rau
>Ganoga Lake Branch
>Across County from West Portal, N.J.
American 19th Century
>House on a Hillside
Bierstadt Brothers
>Rapids and Cascades, Franconia Notch, New Hampshire
Francis Hacker
>Looking Northwest from Westminster Street, Providence
Platt D. Babbitt
>Niagara Falls
American 19th Century
>House with Greenhouse, Virginia
Joel E. Whitney
>Fort Snelling
Thomas H. Johnson
>Von Storch Shaft, Del. & Hudson Canal Co.
>Von Storch Breaker, Del. & Hudson Canal Co.
>Waymart, Del. & Hudson Canal Co.
George Barker
>Silver Springs, Florida

Maine
Waterville, Colby College Museum of Art
Marsden Hartley's Maine
July 9, 2017–November 12, 2017
Marsden Hartley
>Maine Woods

Maryland
College Park, University of Maryland Art Gallery
Progress and Harmony for Mankind: Art and Technology ca. 1970
January 31, 2018–April 6, 2018
John Chamberlain
>Untitled
Walter De Maria
>Untitled
Mark di Suvero
>Untitled
Dan Flavin
>Untitled
Hans Haacke
>420 West Broadway Visitors' Profile
Donald Judd
>Installation Drawing for a Work in the New York Collection for Stockholm
Ellsworth Kelly
>Untitled
Sol LeWitt
>Untitled
Roy Lichtenstein
>Finger Pointing
Robert Morris
>Untitled
Kenneth Noland
>Untitled
Claes Oldenburg
>Mickey Mouse
Nam June Paik
>Untitled

Robert Rauschenberg
>Installation Drawing of Monogram
James Rosenquist
>Ten Days
Richard Serra
>Untitled
Andy Warhol
>Mao
Bruce Nauman
>Studies for Holograms (a)
>Studies for Holograms (b)
>Studies for Holograms (c)
>Studies for Holograms (d)
>Studies for Holograms (e)

Silver Spring, National Museum of Health and Medicine
Put on Your Mask, You Damned Fool!
February 12, 2018–July 31, 2018
John Singer Sargent
>Studies for "Gassed"

Massachusetts
Boston, Isabella Stewart Gardner Museum
Fra Angelico and the Colors of Heaven
February 20, 2018–May 20, 2018
Attributed to Fra Angelico
>The Entombment of Christ
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
Sally Mann: A Thousand Crossings
June 30, 2018–September 23, 2018
Sally Mann
>Untitled (Self-Portrait)
>The Alligator's Approach
>Cherry Tomatoes
>Jessie at Nine
>Deep South, Untitled (Scarred Tree)
>Deep South, Untitled (Three Drips)
>Battlefields, Cold Harbor (Battle)
>Ponder Heart

Michigan
Detroit, The Detroit Institute of Arts
Art of Rebellion: Black Art of the Civil Rights Movement
July 23, 2017–October 22, 2017
Norman Lewis
>Untitled (Alabama)

Claude Monet's Gladioli
October 22, 2017–March 4, 2018
Claude Monet
>Argenteuil
>Bridges at Argenteuil on a Gray Day
>The Bridge at Argenteuil
>The Artist's Garden in Argenteuil (A Corner of the Garden with Dahlias)
>Woman with a Parasol—Madame Monet and Her Son
Auguste Renoir
>Regatta at Argenteuil
>Claude Monet

Minnesota
Minneapolis, Minneapolis Institute of Art
Eyewitness Views: Making History in the Capitals of Eighteenth-Century Europe
September 10, 2017–December 31, 2017
Circulated to:
The Cleveland Museum of Art
February 25, 2018–May 20, 2018
Antonio Joli
>Procession in the Courtyard of the Ducal Palace, Venice*

Mississippi
Jackson, Mississippi Museum of Art
Picturing Mississippi, 1817–2017: Land of Plenty, Pain, and Promise
December 9, 2017–July 9, 2018
George Catlin
>La Salle's Party Entering the Mississippi in Canoes, February 6, 1682*
>La Salle Claiming Louisiana for France, April 9, 1682*
Thomas Hart Benton
>Tennessee Belle

Montana
Billings, Yellowstone Art Museum
Emil Carlsen's Quiet Harmonies
March 22, 2018–July 8, 2018
Circulated to: Huntington Museum of Art
August 11, 2018–November 4, 2018
Emil Carlsen
>The Picture from Thibet

New Jersey
Princeton, Princeton University Art Museum
Clarence White and His World: The Art and Craft of Photography, 1895–1925
October 8, 2017–January 14, 2018
Circulated to: Davis Museum and Cultural Center
February 13, 2018–June 3, 2018

Circulated to: Portland Museum of Art
June 22, 2018–September 16, 2018
Alvin Langdon Coburn
>Clarence H. White

New York
New York, The Frick Collection
Murillo: The Self Portraits
November 1, 2017–February 11, 2018
Circulated to: The National Gallery
February 28, 2018–May 21, 2018
Bartolomé Esteban Murillo
>Two Women at a Window
Paulus Pontius, after Sir Peter Paul Rubens, after Diego Velázquez
>Gaspar de Gusman, Count of Olivares

New York, The Metropolitan Museum of Art
Michelangelo: Divine Draftsman and Designer
November 13, 2017–February 12, 2018
Martin Schongauer
>The Tribulations of Saint Anthony
Sebastiano del Piombo
>A Prophet Addressed by an Angel
Giorgio Vasari (author)
>Vita de' gran Michelagnolo Buonarroti

New York, Mnuchin Gallery
Sean Scully: Wall of Light (Mnuchin Gallery)
February 28, 2018–April 14, 2018
Sean Scully
>WALL OF LIGHT

New York, Neue Galerie
Towards Catastrophe: German and Austrian Art of the 1930s
February 22, 2018–May 28, 2018
Max Beckmann
>Pandora's Box

New York, The New-York Historical Society
Brown Brothers Harriman
September 28, 2018–December 2, 2018
Eastman Johnson
>The Brown Family

New York, Pace Gallery
Jean Dubuffet: Théâtres de mémoire
May 18, 2018–June 30, 2018
Jean Dubuffet
>La ronde des images

New York, Solomon R. Guggenheim Museum
Giacometti
June 8, 2018–September 12, 2018
Alberto Giacometti
>No More Play

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

New York, The Met Breuer
Like Life: Sculpture, Color, and the Body
March 20, 2018–July 22, 2018
Paul Gauguin
>Eve

New York, Whitney Museum of American Art
Grant Wood Retrospective
March 2, 2018–June 10, 2018
Grant Wood
>Haying
>New Road
Purchase, Neuberger Museum of Art
Brand-New & Terrific: Alex Katz in the 1950s
June 17, 2018–October 14, 2018
Alex Katz
>Folding Chair
>Portrait of Ada

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
Winston-Salem, Reynolda House Museum of American Art
Georgia O'Keeffe: Living Modern
August 25, 2017–November 19, 2017
Circulated to: Peabody Essex Museum
December 16, 2017–April 7, 2018
Alfred Stieglitz
>Georgia O'Keeffe
>Georgia O'Keeffe
>Georgia O'Keeffe, Prospect Mountain, Lake George
>Georgia O'Keeffe
>Georgia O'Keeffe
Georgia O'Keeffe
>Jack-in-the-Pulpit No. 3
>Line and Curve

Ohio
Cincinnati, Cincinnati Art Museum
Albrecht Durer: The Age of Reformation and Renaissance
November 17, 2017–February 11, 2018

Albrecht Dürer
>The Triumphal Chariot of Maximilian I (The Great Triumphal Car)
>Emperor Maximilian I

Oklahoma
Tulsa, The Philbrook Museum of Art
Cassatt, Degas, and Pissarro as Painter-Printmakers

June 3, 2018–September 2, 2018
Edgar Degas
>Dancers in the Wings
>Dancers Backstage
Camille Pissarro
>A Woman Emptying a Wheelbarrow (Femme vidant une brouette)
>Herding the Cows at Dusk (Vachère le soir)
>Road by a Field of Cabbages
>A Bather

Tennessee
Nashville, Frist Center for the Visual Arts
World War I and American Art
October 6, 2017–January 21, 2018
Edward Steichen
>Vaux (Chateau Thierry Sector)

Texas
Dallas, Nasher Sculpture Center
The Nature of Arp: Sculptures, Reliefs, Works on Paper
September 8, 2018–January 6, 2019
Jean Arp
>The Forest
>Shirt Front and Fork

Fort Worth, Amon Carter Museum
Wild Spaces, Open Seasons: Hunting and Fishing in American Art
October 7, 2017–January 7, 2018
William Tylee Ranney
>The Retrieve

Fort Worth, Kimbell Art Museum
Casanova's Europe: Art, Pleasure, and Power in the 18th Century
August 27, 2017–December 31, 2017
Circulated to: Fine Arts Museums of San Francisco, de Young, Legion of Honor
February 10, 2018–May 28, 2018
Circulated to: Museum of Fine Arts, Boston
July 8, 2018–October 9, 2018
Canaletto
>The Porta Portello, Padua
Jean-Antoine Houdon
>Voltaire

Utah
Salt Lake City, Church History Museum
Joseph Paul Vorst: Origin, Prayers, and Country
November 9, 2017–April 15, 2018
Joseph Paul Vorst
>Studio (William Benton)
>Dry River Run

Virginia
Williamsburg, Muscarelle Museum of Art
Dutch and Flemish Paintings in Light of Caravaggio: Selections from Southeastern Museums
February 8, 2018–May 15, 2018
Hendrick ter Brugghen
>Bagpipe Player

Washington
Seattle, Seattle Art Museum
Andrew Wyeth: In Retrospect
October 19, 2017–January 15, 2018
Andrew Wyeth
>Snow Flurries
>Wind from the Sea

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
American 18th Century
>Attack on Bunker's Hill, with the Burning of Charles Town
A. Hashagen
>Ship "Arkansas" Leaving Havana

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

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—Apachees
>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 Ultrillo
>Street at Corté, Corsica
American 19th Century
>Portland Harbor, Maine

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

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

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

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

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

TEMPORARY LOANS TO MUSEUM COLLECTIONS

*Works in the National Lending Service

UNITED STATES

District of Columbia
Washington, Meridian International Center
September 29, 2016–October 31, 2018
Léon Bonnat
>Henry White

Kentucky
Louisville, The Speed Art Museum
February 17, 2018–May 13, 2018
Jean Honoré Fragonard
>Young Girl Reading

Massachusetts
Boston, Museum of Fine Arts
September 18, 2017–September 3, 2018
Mark Rothko
>Untitled*
>No. 7*
>No. 8*
>No. 6 (?)*
>No. 9*
>No. 10*
>No. 1*
>Untitled*
>Thru the Window
>Untitled
>No. 17

LIBRARY LOANS

UNITED STATES

District of Columbia
The Phillips Collection
Renio and Friends: Luncheon of the Boating Party
October 7, 2017–January 8, 2018
>Gazette des beaux-arts, vol. 21, ser.2
>Gazette des beaux-arts, vol. 24, ser.2
>Gazette des beaux-arts, vol. 34, ser.3

Smithsonian American Art Museum
Tamayo: The New York Years
November 3, 2017–March 18, 2018
>Picasso: Guernica

Georgia
Atlanta, High Museum of Art
Outliers and American Vanguard Art
June 24, 2018–September 30, 2018
Noah Purifoy
>High Desert
>Naives and Visionaries
Sister Gertrude Morgan
>Let's Make a Record
Robert Farris Thompson
>Flash of the Spirit: African and Afro-American Art and Philosophy

PUBLICATIONS AND MEDIA

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

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

PUBLICATION RELATED TO THE PERMANENT COLLECTION

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

EXHIBITION CATALOGS

>*Michel Sittow: Estonian Painter at the Courts of Renaissance Europe*
John Oliver Hand, Greta Koppel, et al.
(144 pages, 90 illustrations, hardcover edition)
Published in association with Yale University Press

>*Outliers and American Vanguard Art*
Lynne Cooke et al.
(412 pages, 467 illustrations, hardcover and softcover editions)
Published in association with the University of Chicago Press

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

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

>*Corot: Women*
Mary Morton et al.
(192 pages, 99 illustrations, hardcover edition)
Published in association with Yale University Press

>*Tintoretto: Artist of Renaissance Venice*
Robert Echols, Frederick Ilchman, et al.
(312 pages, 238 illustrations, hardcover and softcover editions; English and Italian editions)
Published in association with Yale University Press and Marsilio Editori

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

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

>*Center 38*
Annual report, print and online versions

EXHIBITION BROCHURES

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

>*Outliers and American Vanguard Art*, produced by the department of exhibition programs and the publishing office

>*In the Tower: Anne Truitt*, produced by the department of exhibition programs and the publishing office

>*Water, Wind, and Waves: Marine Paintings from the Dutch Golden Age*, written by Alexandra Libby and produced by the department of exhibition programs and the publishing office

>*In the Library: The Richter Archive at 75*, written by Gregory P. J. Most and produced by the publishing office

EXHIBITION FILMS

>*Sally Mann: Collodion and the Angel of Uncertainty*
Produced in conjunction with the exhibition *Sally Mann: A Thousand Crossings*
Produced and directed by Carroll Moore and David Hammer
Executive Producer, Susan M. Arensberg
(10 minutes, color)
Made possible by the HRH Foundation

>*Interview with Janssen Evelyn*
Produced in conjunction with the exhibition *Sally Mann: A Thousand Crossings*
(4 minutes, color)
Courtesy of the Peabody Essex Museum

>*Sally Mann and Bill T. Jones*
Produced in conjunction with the exhibition *Sally Mann: A Thousand Crossings*
(7 minutes, color)
Made possible by Heather and Jim Johnson and Neil and Sayra Meyerhoff

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

ONLINE FEATURES

>*Vermeer and the Masters of Genre Painting: Inspiration and Rivalry*

>*Sketches of Portraits: The Fantasy Figure Identified*

>*Young Girl Reading: A Hidden Portrait Revealed*

>*Mapping the Fantasy Figure*

>*Outliers: Biographies of the Artists*

>*Sacred Mountain of La Verna*

>*A Selection of Portraits from Cézanne's Sketchbook*

>*Cézanne's Sitters*

EXHIBITION AUDIO TOUR

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

DIGITAL AND SOCIAL MEDIA

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

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

MEDIA PRODUCTIONS

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

>*Binh Danh | nga*

>*Susan Meiselas | nga*

>*Issue, 1966/2016*

>*Jean Desmet's Dream Factory, 1906–1916: The Colorful World of Cinema*

> *Platinum Photography: The Glycerine Process*

> "The Sweet By and By"—*The Rose Ensemble*

> "Goin' across the Sea"—*The Rose Ensemble*

SOCIAL MEDIA STATISTICS

Social media allows the Gallery to have an even greater reach. The Gallery continues to see an increase in followers and engagement across its four social media networks. The Gallery's Instagram account saw a 47 percent increase in followers, while the number of Pinterest followers increased by 28 percent. In total, the Gallery now serves an audience of more than 1.4 million users on Facebook, Twitter, Instagram, and Pinterest. During the year, more than 59 million impressions were generated through social media. The Gallery's posts ignited more than 1.9 million engagements, which include actions such as comments, likes, shares, and retweets.

More than 17,100 public posts on Instagram have been tagged with #myngacd since its launch in March 2016. This is a 390 percent increase in hashtag use since fiscal year 2016, attributed to an increase in 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

> *Dwan Gallery: Los Angeles to New York, 1959–1971* AIGA 50 2018

> *Three Centuries of American Prints from the National Gallery of Art* Print Magazine Regional Design Award 2017

> *Documenting the Salon: Paris Salon Catalogs, 1673–1945* Print Magazine Regional Design Award 2017

> *America's National Gallery of Art* Print Magazine Regional Design Award 2017; AIGA 50 2018

> *East of the Mississippi: Nineteenth-Century American Landscape Photography* 2018 Association of University Presses Book, Jacket, and Journal Show; New England Society Book Award 2018

> *Outliers and American Vanguard Art* 2018 Association of University Presses Book, Jacket, and Journal Show; American Alliance of Museums Publication Design Competition, Honorable Mention, Exhibition Catalogs

> *Sally Mann: A Thousand Crossings* Shortlist winner for Paris Photo–Aperture Foundation PhotoBook Award

FILM AWARDS

> *Sally Mann: Collodion and the Angel of Uncertainty* 13th Annual W3 Awards: Silver Award in Online Video category; 39th Annual Telly Competition: Silver Award in the General-Documentary category; 4th Annual Beirut Art Film Festival (BAFF): Official selection for screening in Lebanon

> *Los Angeles to New York: Dwan Gallery* 60th Annual Emmy Awards, National Capital Chapter, nominated for an Emmy in the Documentary-Historical category

STAFF PUBLICATIONS

> Stefan Albl, "La rinascita dei filosofi antichi nel Seicento," in *I filosofi antichi nell'arte italiana del Seicento*, ed. Stefan Albl and Francesco Lofano (Rome, 2017), 15–52.

> ———, "Oreste Ferrari e i suoi filosofi antichi nel Seicento," in *I filosofi antichi nell'arte italiana del Seicento*, ed. Stefan Albl and Francesco Lofano (Rome, 2017), 393–402.

> ———, "Beobachtungen zu Zeichnungen von Lazzaro Baldi. Das Problem der Funktionszuweisung," *Frühneuzeit-Info* 28 (2017): 209–218.

> ———, "Copie da Diego Velázquez a Roma," in *Originali, repliche, copie. Uno sguardo diverso sui grandi maestri*, ed. Pietro di Loreto (Rome, 2018), 181–183.

> ———, "Agucchi, Dolcini and Ludovico Carracci's painting of Saint Mary Magdalen," in *L'arte di vivere l'Arte. Scritti in onore di Claudio Strinati*, ed. Pietro di Loreto (Rome, 2018), 20–26.

> Stefan Albl and Francesco Lofano, eds., *I filosofi antichi nell'arte italiana del Seicento* (Rome, 2017).

> Lora V. Angelova, Emiliano Carretti, Barbara H. Berrie, and Richard G. Weiss, "Poly(Vinyl Alcohol)-Borax 'Gels': A Flexible Cleaning Option," in *Proceedings from the Gels in Conservation Conference, October 16–18, 2017*, ed. Lora V. Angelova, Bronwyn Ormsby, Joyce H. Townsend, and Richard Wolbers (London, 2017): 231–236.

> Mollie Berger, "Vital Painting," in *Thomas Downing: Spot On* (Yares Art, New York, 2018), 43–45.

> Jonathan Bober, "The Chiaroscuro Woodcut and Drawing in Sixteenth-Century Italy" and three entries, in *The Chiaroscuro Woodcut in Renaissance Italy*, ed. Naoko Takahatake (Los Angeles County Museum of Art, Los Angeles, 2018), 42–51, 148–49, 201–204, and 210–11.

> ———, review of *Dessins de l'école genevoise du XVIIIe au XVIIIe siècle*, by F. Mancini, *ArtItali* 24 (2018): 128–31.

> Lorena Bradford with Margaret Slota, Maureen McLaughlin, Julia F. Langley, and Sarah Vittone, "Visual Intelligence Education as an Innovative Interdisciplinary Approach for Advancing Communication and Collaboration Skills in Nursing Practice," *Journal of Professional Nursing* 34: 5 (September–October 2018): 357–363.

> Philip Brookman, "Eduardo Carrillo in Califas," in *Testament of the Spirit: Paintings by Eduardo Carrillo* (Crocker Art Museum, Sacramento, 2018).

> ———, "Meet the Press: John Zimmerman's 1968 Photographs of Arthur Ashe," in *Crossing the Line: Arthur Ashe at the U.S. Open, Photographs by John Zimmerman* (Veurne, 2018).

> Harry Cooper, "George Braque's La Baie de l'Estaque: The First Cubist Painting?," *Harvard Art Journal* VI (May 2018): 12.

> ———, "The Whole Truth," *Artforum* 56, no. 9 (May 2018): 170–179.

> Elizabeth Cropper, *La pintura boloñesa en el Prado: tras las huellas de Malvasia como crítico de la pintura* (Catédra Museo del Prado, Madrid, 2017).

> John K. Delaney, Damon M. Conover, Kathryn A. Dooley, Lisha Glinsman, Koen Janssens, and Murray H. Loew, "Integrated X-Ray Fluorescence and Diffuse Visible-to-Near-Infrared Reflectance Scanner for Standoff Elemental and Molecular Spectroscopic Imaging of Paints and Works on Paper," *Heritage Science* 6, no. 31 (May 30, 2018): 1–12.

> John K. Delaney, Kathryn A. Dooley, Damon M. Conover, Lisha Glinsman, Giorgio Trumpy, and Michelle Facini, "Mapping and Identification of the Pigments Used in Two Illuminations from the Laudario of Sant'Agnes: Attributed to the Master of the Dominican Effigies," in *Manuscripts in the Making: Art and Science, 8–10 December 2016*, vol. 2, ed. Stella Panayotova and Paula Ricciardi, (University of Cambridge, 2018).

> Marian Peck Dirda and Michael Durgin, "For Future Reference: The National Gallery of Art Paper Sample Collection," *Hand Papermaking Magazine* 32, no. 2 (Winter 2017): 10–15.

> Kathryn A. Dooley, E. Melanie Gifford, Annelies van Loon, Petria Noble, Jason G. Zeibel, Damon M. Conover, Matthias Alfeld, Geert van der Snickt, Stijn Legrand, Koen Janssens, Joris Dik, and John K. Delaney, "Separating Two Painting Campaigns in

Saul and David, Attributed to Rembrandt, Using Macroscale Reflectance and XRF Imaging Spectroscopies and Microscale Paint Analysis," *Heritage Science* 6, no. 46 (August 2, 2018): 1–15.

> Teresa T. Duncan, Barbara H. Berrie, and Richard G. Weiss, "A Comparison between Gel and Swab Cleaning: Physical Changes to Delicate Surface," in *Proceedings from the Gels in Conservation Conference, October 16–18, 2017*, ed. Lora V. Angelova, Bronwyn Ormsby, Joyce H. Townsend, and Richard Wolbers (London, 2017): 250–256.

> Francesca Gabrieli, Kathryn A. Dooley, Jason G. Zeibel, James D. Howe, and John K. Delaney, "Standoff Mid-Infrared Emissive Imaging Spectroscopy for Identification and Mapping of Materials in Polychrome Objects," *Angewandte Chemie* 130, no. 25 (May, 2018): 7463–7467.

> E. Melanie Gifford, "Willem van Aelst and the Market for Still-Life Painting in Paris. Reattribution of an Early Work," in *Papers Presented at the Nineteenth Symposium for the Study of Underdrawing and Technology in Painting, 11–13 September 2014*, vol. 1, *Technical Studies of Paintings: Problems of Attribution (15th–17th Century)*, ed. Anne Dubois, Jacqueline Couvert, and Till-Holger Borchert (Bruges, 2018): 1–25.

> Margaret Morgan Grasselli, ten entries on Antoine Watteau, Pierre Antoine Baudouin, and Hubert Robert, in *Tradition & Transitions. Eighteenth-Century French Art from the Horvitz Collection*, ed. Alvin L. Clark Jr. (Petit Palais, Musée des Beaux-Arts de la Ville de Paris, Paris, 2017).

> ———, entry on Louis Marin Bonnet, in *A Perspicacious Tenure: Suzanne Boorsch at Yale*, ed. Elisabeth Hodermarsky (New Haven, 2018).

> Diana Seave Greenwald, "Modernization and Rural Imagery at the Paris Salon: An Interdisciplinary Approach to the Economic History of Art," *The Economic History Review*, (March 22, 2018), <https://doi.org/10.1111/ehr.12695>.

> ———, "Colleague Collectors: A Statistical Analysis of Artists' Collecting Networks in Nineteenth-Century New York," *Nineteenth-Century Art Worldwide* 17:1 (Spring 2018).

> John Hagood, review of *Misère: The Visual Representation of Misery in the 19th Century*, by Linda Nochlin, *ARLIS/NA Reviews* (May 2018).

> Rena M. Hoisington, review of *Bouchardon: Royal Artist of the Enlightenment*, by Anne-Lise Desmas, Édouard Kopp, Guilhem Scherf, and Juliette Trey, in *Print Quarterly*, vol. XXXV, no. 3 (September 2018): 318–321.

> Amy Hughes, review of *Fabriano: City of Medieval and Renaissance Papermaking*, *Journal of the American Institute for Conservation* 57, no. 1–2 (2018): 86–88.

> ———, "Paper Sample Collection in Practice: Treating a Max Weber Print," *Hand Papermaking Magazine* 32, no. 2 (Winter 2017): 16–17.

> Alexandra Libby, review of *Collecting for the Public: Works That made a Difference. Essays for Peter Hecht*, ed. Bart Cornelis, Ger Luijten, Louis van Tilborgh, and Tim Zeedijk, translated by Michael Hoyle, in *Collections: A Journal for Museum and Archives Professionals*, vol. 13, no. 3/4 (Summer/Fall, 2017): 283–285.

> Suzanne Quillen Lomax, Joseph F. Lomax, Trevor K. Graham, Thomas J. T. Moore, and Carly G. Knapp, "Historical Azo Pigments: Synthesis and Characterization," *Journal of Cultural Heritage* (April 21, 2018), <http://www.sciencedirect.com/science/article/pii/S1296207417307586>.

> Alison Luchs, "Alternate Identities for Verrocchio's *Lady with a Bunch of Flowers*: Evidence from Botticelli and Bandinelli," *Source: Notes in the History of Art* 37, no. 2 (Winter 2018): 86–96.

> ———, "Titian, Friendship, and the Vienna *Ecce Homo* for Giovanni d'Anna," *Artibus et Historiae* 76 (2017): 33–51.

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- >Xiao Ma, Selwin Hageraats, Victoria Beltran, Mathieu Thoury, Matthieu Réfrégiers, Katrien Keune, and Barbara H. Berrie, “Microspectroscopic Investigation of Metal Soaps in Oil Paintings—a Case Study on Late 19th-Century Cobalt Green (Co₂Zn₃O) Paint,” *Microscopy and Microanalysis* 24, no. S1 (August, 2018): 2152–2153. <https://doi.org/10.1017/S1431927618011248>.
- >James Meyer, “Danh Vo,” *Artforum* 56, no. 10 (Summer 2018): 298–299.
- , “Arte y lugar en la era de la movilidad: Una conversación de José Díaz Cuyás con James Meyer,” *Concreta* 10 (Fall 2017): 53–63.
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The support of the federal government and private sector enables the Gallery to fulfill its mission to collect, exhibit, interpret, and preserve works of art at the highest possible standard. While the federal government provides an annual appropriation for the Gallery's operation and maintenance, works of art in the collection, the two buildings, and the sculpture garden are made possible through private gifts, as are numerous educational and scholarly programs. The Gallery extends its gratitude to both the federal government and the many generous donors listed here who made gifts during fiscal year 2018. These private contributions have allowed the Gallery to enhance its art collections, build its library holdings, present special exhibitions, undertake conservation and research, offer comprehensive educational initiatives, and pursue scholarly endeavors. Thanks to the ongoing commitment of its supporters and the federal government, the Gallery continues to serve the American people.

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Members of the Development Committee support the Gallery's outreach efforts by advocating for the Gallery and helping to broaden fundraising activity through the cultivation of old and new friends. The Gallery is grateful for the participation and leadership of those listed here.

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

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(October 1, 2017–September 30, 2018)

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