

S A M U E L H. K R E S S F O U N D A T I O N

The Art of Europe in Context

Platinum Year



Samuel H. Kress

S A M U E L H . K R E S S F O U N D A T I O N

Annual Report 2004

SEVENTY-FIFTH YEAR

REPORT FOR FISCAL YEAR ENDED JUNE 30, 2004

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Covers: Archival photographs from the Kress Foundation.

Front Cover:

Samuel Henry Kress, 1913.

Back Cover:

A room in the Fifth Avenue apartment of Samuel Kress in the late 1930s. Centered on the wall is one of the most celebrated paintings in the Kress Collection, The Adoration of the Shepherds, 1505–1510, by Giorgione, today in the National Gallery of Art. Flanking it are Italian Renaissance portraits of a woman and a youth; the latter, ca. 1495–1500 by Agnolo del Domenico del Mazziere, is also in the National Gallery. Below is a marble sculpture of a Madonna on a Throne with Two Adoring Angels, late 15th century, by Giovanni Antonio Amadeo and Collaborators, today in the Snite Museum of Art at the University of Notre Dame.

THE SAMUEL H. KRESS FOUNDATION
was established on March 6, 1929
by Samuel H. Kress.

The Kress Foundation was endowed
through the generosity
of
Samuel H. Kress (1863–1955)
and his brothers
Claude W. Kress (1876–1940)
Rush H. Kress (1877–1963).



The headquarters of the Samuel H. Kress Foundation in New York City. The Foundation moved to East 80th Street in 1986.

The Art of Europe in Context

Annual Report 2004



A view of the interior decoration of the Church of the Holy Virgin (1606–07) in the Monastery at Slivnica, Struga, Macedonia. A grant from the European Preservation Program supported analysis and conservation of the frescoes.

Mission Statement

Valuing the artistic expression and historic content of European art and architecture from antiquity to the 19th century, the Kress Foundation nurtures excellence in the study, conservation, and presentation of this artistic heritage through programs that focus on

FOSTERING PROFESSIONAL RESOURCES

Preparation of essential human, academic, and scientific resources and expertise for the highest quality of professional performance in archaeology, art historical scholarship, and the conservation of European art and architecture.

CONSERVING EUROPEAN ART AND ARCHITECTURE

Historically accurate conservation of works of European art and artistically significant European architecture.

INTERPRETING EUROPEAN ART IN REGARD TO ORIGINAL CONTEXT

Presentations that promote the contemplation of specific works of art in light of their original place and purpose in human life.

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Funding Priorities

Kress Foundation grants are concentrated on projects and programs that promote the understanding and enjoyment of European art and architecture, especially in relation to its historic context.

The Care and Presentation of European Art

Grants for the documentation, care, and display of European art and architecture. This area includes two special programs:

OLD MASTERS IN CONTEXT

Planning and implementation grants to encourage the presentation of works of European art in regard to the context for which they were originally made.

EUROPEAN PRESERVATION PROGRAM

Grants for the conservation of artistically significant architectural heritage in Europe, administered by the World Monuments Fund.

The Practice of Art History and Conservation

Grants that develop and utilize the skills and experience of trained professionals. Emphasis is placed on two program areas:

ESSENTIAL RESOURCES

Grants that support the means by which specialized knowledge is created and disseminated, including publications, archives, photography, documentation, databases, catalogues, technical and scientific studies, and other materials that relate to art historical research and art conservation.

SHARING EXPERTISE

Grants for activities that permit art historians and conservators to share their expertise through international exchanges, professional meetings, conferences, symposia, consultations, the presentation of research, and other structured events.

Kress Fellowships

Grants for advanced research and training in art history and conservation. Kress Fellowships are sponsored at a broad range of institutions. In addition, the Foundation administers competitive grants in the following areas:

ADVANCED KRESS FELLOWSHIPS AT MUSEUMS OF ART

Fellowships for a year of specialized training within a museum of art in preparation for a career as a conservator or curator.

PRE-DOCTORAL KRESS RESEARCH FELLOWSHIPS IN THE HISTORY OF ART

Fellowships for independent research for the doctoral dissertation.

Special Initiatives

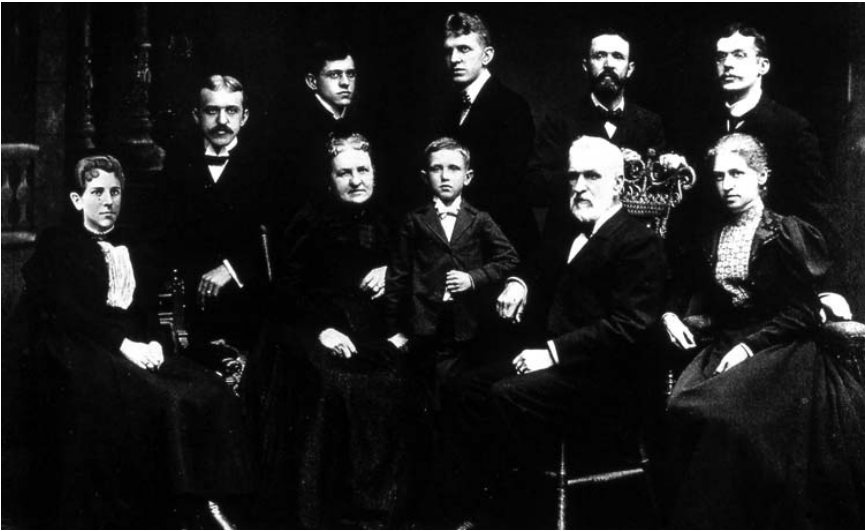
Occasional projects in which the Foundation takes an active role in development and implementation.

GUIDELINES FOR APPLICANTS APPEAR ON PAGES 140–147.



Madonna Enthroned with Angels, 1450–70,
*an Umbrian painting from the circle of
Giovanni Boccati, today in the Birmingham
Museum of Art. The picture was purchased by
Samuel Kress in 1927 and is the first work of
art in the inventory of the Kress Collection.*

President's Review



Historic photographs from the archives of the Kress Foundation.

Above: Samuel Kress (second from left) with family members in his hometown of Cherryville, Pennsylvania, ca. 1895.

Below: The inauguration of the National Gallery of Art on March 17, 1941. President Franklin D. Roosevelt accepts the gift of the gallery and works of art on behalf of the nation. Samuel Kress is seated at the far left, next to Paul Mellon and Chief Justice Charles Evans Hughes.

Platinum Year

In the late winter of 1929, a well-known five-and-dime store magnate in New York City established a donating foundation that would bear his name, the Samuel H. Kress Foundation. Like many wealthy philanthropists of his day, he recognized a social debt to the American people, from whom he had made his fortune, and wished to benefit them in ways that would enrich their lives. Inspired by the artistic achievements of the European past, he chose to focus on protecting and sharing this heritage.

In Fiscal Year 2004 the Kress Foundation marked three-quarters of a century devoted to improving the condition, display, and enjoyment of European art and architecture. Decade by decade, responding to needs and opportunities, this steadily compounded interest (not unlike its financial equivalent) has increased in value and reputation, profoundly affecting the ways that the artistic heritage of Europe is viewed, conserved, and understood.

Seventy-five years ago, on the cusp of the Great Depression, access to European art in the United States was limited to a few prosperous cities and universities where fine arts museums typically displayed archaeological finds, works of art from local donors, and plaster casts of classical sculpture. Awareness of Europe's monumental heritage was even more limited, at best a travel pastime of the rich and leisured. Nor was the formal study of European art available beyond a handful of prestigious institutions of higher learning. In these related areas, the influence of the Kress Foundation has been without peer.

THE KRESS COLLECTION (1929–1961)

During its first three decades, the Kress Foundation was primarily associated in the public mind with the Kress Collection, an astounding bounty of more than 3,000 Old Master paintings, sculpture, and works of decorative art that was bestowed upon the nation. In a Herculean enterprise, the premier collection of European art in the United States was assembled, conserved, catalogued, and distributed to

more than ninety institutions across the country—from Washington DC to Honolulu, from Seattle to Coral Gables—in just over thirty years.

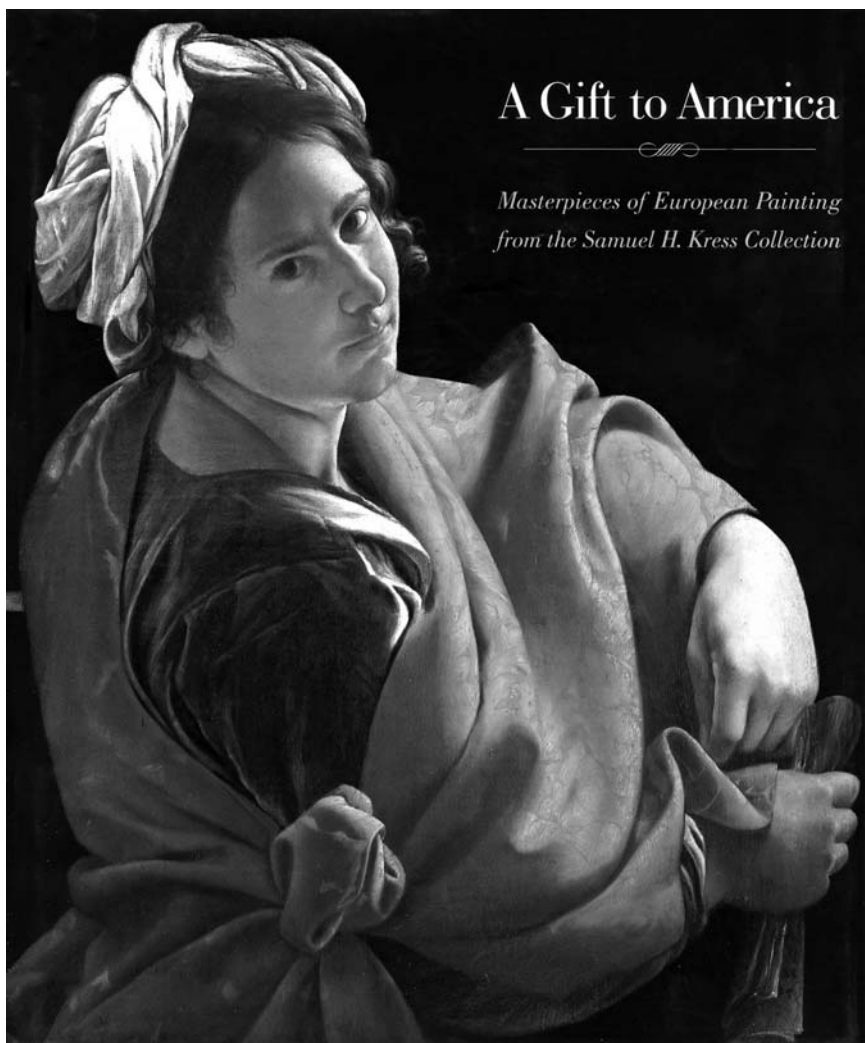
Italian pieces predominate, but the Kress Collection also contains outstanding examples of French, Dutch, German, Netherlandish, and Spanish art. When the National Gallery of Art opened to the public in 1941, the Kress donation filled more than thirty galleries with masterpieces of painting and sculpture (eventually 1,815 works of art). Eighteen Kress Regional Museums received significant gifts of European art (785 works), for which many constructed new wings and even new buildings in the 1950s. An additional twenty-three colleges and universities were awarded Kress Study Collections (285 works). Kress Special Collections (200 pieces) and individual gifts (125 pieces) accounted for the rest. When the deeds of gift were presented in 1961, millions of Americans became privileged owners of European art as part of the permanent possessions of their communities.¹

Arguably the most important distribution of art ever made, the Kress Collection was equally remarkable as the product of a single individual's vision and means. The breath-taking originality of the entire venture was summed up in an editorial in the distinguished European journal of art history, The Burlington Magazine, in 1962:

So typical of America is the confidence with which extravagant schemes of this kind are launched, on a scale never before contemplated, with no very clear object in view, but in the unshakeable belief that in time the scheme will bring its own rewards. We can be sure that these altar-pieces from Italian churches, these allegorical panels from French châteaux, which now stray across the American continent like bewildered refugees, will one day work their way, like every other foreign body in this astonishing country, into the very fabric of American life.²

¹ For a history of the creation and distribution of the Kress Collection, see Marilyn Perry, 'The Kress Collection,' *A Gift to America: Masterpieces of European Painting from the Samuel H. Kress Collection (exhibition catalogue)*, ed. Chiyo Ishikawa et al., New York, 1994, pp. 12–39.

² 'The Samuel H. Kress Collection' (editorial), *The Burlington Magazine*, 106 (June 1962), p. 279.



An exhibition of Old Master paintings from the Kress Collection was shown at four Kress Regional Galleries—the North Carolina Museum of Art; The Museum of Fine Arts, Houston; the Seattle Art Museum; and The Fine Arts Museums of San Francisco—in 1994–95. On the catalogue cover is Portrait of a Young Woman as a Sibyl, ca. 1620, by Orazio Gentileschi from The Museum of Fine Arts, Houston.

The Distribution of the Kress Collection

NATIONAL GALLERY OF ART

1,815 works of art

KRESS SPECIAL COLLECTIONS

200 works of art

Metropolitan Museum of Art

Morgan Library

Philadelphia Museum of Art

KRESS REGIONAL GALLERIES

785 works of art

Allentown Art Museum

Birmingham Museum of Art

Columbia Museum of Art

Denver Art Museum

El Paso Museum of Art

Fine Arts Museums of San Francisco

High Museum of Art

Honolulu Academy of Arts

Lowe Art Museum, University of Miami

Memphis Brooks Museum of Art

Museum of Fine Arts, Houston

Nelson-Atkins Museum of Art

New Orleans Museum of Art

North Carolina Museum of Art

Philbrook Museum of Art

Portland Art Museum

Seattle Art Museum

University of Arizona Museum of Art

KRESS STUDY COLLECTIONS

285 works of art

Allen Memorial Art Museum, Oberlin College
Arizona State University Art Museum, Tempe
Armstrong-Browning Library, Baylor University
Austin Arts Center, Trinity College
Bowdoin College Museum of Art
Samek Art Gallery, Bucknell University
David and Alfred Smart Museum of Art, University of Chicago
Doris Ulmann Galleries, Berea College
Elvehjem Museum of Art, University of Wisconsin-Madison
Fairfield University
Georgia Museum of Art, University of Georgia
Howard University Gallery of Art
Indiana University Art Museum
Mead Art Museum, Amherst College
Museo de Arte de Ponce
Museum of Art and Archaeology,
University of Missouri, Columbia
Pomona College Museum of Art
Sheldon Memorial Art Gallery and Sculpture Garden,
University of Nebraska-Lincoln
Snite Museum of Art, University of Notre Dame
Spencer Museum of Art, University of Kansas
Staten Island Institute of Arts and Sciences
Vanderbilt University Fine Arts Gallery
Williams College Museum of Art

KRESS GIFTS

50 Institutions received 125 works of art

KRESS GRANTS FOR ART HISTORY AND ART CONSERVATION (1962–PRESENT)

A patrimony of European art had arrived in the New World requiring professional care and interpretation. In particular, the Trustees of the Kress Foundation recognized the relevance of the academic subject of the history of art, as yet not widely taught in the United States. A new program of Kress Fellowships, launched in the early 1960s, was designed to help promising young scholars to prepare for careers as art historians. Pre-doctoral candidates traveled abroad to view works of art, study at European institutes, and reside at American academies. A distinguished Kress Professor supervised Kress Fellows at the National Gallery of Art. Related grants to universities supported slide collections, books, publications, and fellowship funds for graduate students. Thus encouraged, the discipline flourished. Former Kress Fellows returned from Europe to join the new art history faculties. Their students in turn won places as Kress Fellows in Florence, London, Munich, and Rome.

Over the past four decades, the Kress Fellowship program has aided more than 4,000 talented individuals in their professional preparation—art historians acquiring a Ph.D., conservators taking supervised hands-on training, preservationists researching historic buildings and sites.³ Responding to changing circumstances, the program added opportunities for curators and conservators within museums, for research shared by conservators and scholars, for archaeological lectureships, for art librarians, and for the preparation of textbooks on art conservation. Additionally, the Foundation supports databases, photographic archives, and scientific investigations that advance projects relating to the materials and practices of the field—the publications, seminars, and scientific meetings that underpin our understanding of European art and architecture. In the museums, classrooms, and libraries where the art of the past is valued, cared for, and interpreted, the Kress Foundation has been—and remains—a familiar and nurturing presence.

³ An overview of the entire program during its first forty years was published by the Kress Foundation in 2003. It is entitled *Launching Careers in Art History and Conservation: The Kress Fellowship Program 1962–2002*.

Launching Careers in Art History and Conservation

The Kress Fellowship Program

1962–2002



Samuel H. Kress Foundation

More than 4,000 art historians, conservators, and preservationists have been supported by the Kress Fellowship Program, which celebrated its 40th anniversary in 2002. An historical overview is available from the Kress Foundation.



Kress Foundation European Preservation Program

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WORLD MONUMENTS FUND

The Kress Foundation European Preservation Program has provided funding for over 250 sites in 49 countries since its establishment in 1987. Reports on the projects, prepared by the World Monuments Fund, are available from the Kress Foundation. Illustrated here is the mid-18th-century Assumption Church, Kondopoga, Karelia, Russia.

KRESS GRANTS FOR EUROPEAN ARCHITECTURAL HERITAGE (1929–PRESENT)

A parallel evolution can be traced in the third traditional area of the Foundation's commitments, the preservation of architectural heritage in Europe. The first grants, made 75 years ago by Samuel Kress, helped to conserve monuments in four provincial Italian cities—Bari, Mantua, Ravenna, and Spoleto. Sites in other European countries received Kress funding in the 1930s, but the Palazzo Ducale in Mantua with its famous interior frescoes appears to have been Mr. Kress's personal favorite. After the Second World War, the Foundation rebuilt bomb-damaged sites in Germany (Nuremberg) and Italy (Florence, Rimini), and subsequently undertook projects in France (Versailles), Ireland (Doneraile Court), Italy (Bologna, Spoleto, Venice), and Spain (Toledo, Trujillo).

The practice of 'adopting' the full restoration of a specific site conveyed a rewarding sense of accomplishment to the Foundation, but did not significantly affect the increasingly urgent condition of European architectural heritage in general. With the goal of aiding a wider range of projects and attracting new funding to the field, a program of incentive grants—the Kress Foundation European Preservation Program—was established in the mid-1980s with the World Monuments Fund to offer challenge grants for discrete aspects of the preservation process, from initial planning to final finishes, with additional support for technical surveys, training, and publications. Although often small in regards to overall costs, the grants from the European Preservation Program have proven to be of great value, shining an international spotlight that helps to attract more funding to worthy projects (a Kress grant typically 'leverages' at least three times its own value and often vastly more). Typologically, the program has thus far aided more than 250 archaeological sites, cityscapes, religious buildings, castles, manors, concert halls, civic structures, and even a tearoom, in 49 countries, including most of the former East Bloc states.⁴

⁴ Surveys of the funded projects were prepared by the World Monuments Fund in two publications: Kress Foundation European Preservation Program 1987–1999 and Kress Foundation European Preservation Program 2000–2004.



Two views of Samuel Kress's Fifth Avenue apartment in the late 1930s, prior to the transfer of most of the works of art to the new National Gallery of Art. Visible are 16th-century Venetian paintings by Titian, a follower of Titian, and Bartolommeo Veneto (above), and a wall of 15th-century pictures (below) centered around Domenico Veneziano's Madonna and Child, ca. 1450.

Kress Foundation Contributions (1929–2004)

An overview of the philanthropic activities of the Kress Foundation during the past seventy-five years. The grants are categorized according to the Foundation's current programs.

THE KRESS COLLECTION OF EUROPEAN ART

<i>Paintings</i>	1,434
<i>Sculpture and Bronzes</i>	1,514
<i>Drawings and Manuscripts</i>	42
<i>Works of Decorative Art</i>	220

At the time of its formal donation in 1961, the Kress Collection was valued at \$100,000,000. The costs of its conservation, cataloguing, and distribution are not included.

KRESS GRANTS

Care and Presentation of European Art and Architecture

<i>Archaeology</i>	1,876,123
<i>Art Conservation</i>	4,106,328
<i>Old Masters in Context</i>	2,549,000
<i>Preservation of European Architectural Heritage</i>	11,443,601

Practice of Art History and Art Conservation

<i>Essential Resources</i>	25,455,789
<i>Sharing Expertise</i>	6,229,627

Kress Fellowships

<i>Fellowships in Art History</i>	27,042,571
<i>Fellowships in Art Conservation</i>	10,171,455

Other Grants

<i>General Program Support</i>	13,404,770
<i>Medical</i>	14,784,535

TOTAL GRANTS	117,063,799
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*As the Kress Foundation surveys its 75 years of existence, we reconfirm our long commitment to the artistic expression and historic content of European art and architecture. Our goals are focused on conserving objects and sites, fostering professional resources for their care and interpretation, and sharing the meaning of their original place and purpose in human life. The overall program is called *The Art of Europe in Context*.*



The ceiling of the Chapelle de la Visitation in Moulins, France, with paintings of the Life of the Virgin, 1648–53, by Rémy Vuibert. A technical mission to develop recommendations for treatment of the failing timber roof structure was sponsored by the European Preservation Program.

The Art of Europe in Context

All of the motives of human existence are reflected in the creation of art. In the quest to understand those who have gone before us, nothing speaks with the immediacy of their art and architecture—the mighty halls that announced the presence of kings, the stained glass that lit the hopes of the pilgrim, the library busts that extolled learning, the miniature portrait that symbolized love, the allegorical painting that threatened war, the Breviary page that comforted the dying, the funerary chapel that honored the exploits of a hero. Precious elements from the vast ecological system of the past, these fragile treasures survive as cherished works of beauty and—if we can but interpret them—as messengers from a distant age.

Traditional works of European art—a patrimony greatly enriched by the Kress Collection—are today part of the permanent holdings in most American museums. Yet these rare and valued objects, by definition cast adrift from their original moorings, are not always easy of access for the general public. Paintings, sculpture, and furnishings originally commissioned for palaces, high altars, public buildings, and private gardens are now displayed independently as prized specimens, much as exotic butterflies were once shown in natural history museums—i.e. respected and cared for, but bereft of a full identity. Without reference to its intended setting, the royal portrait or the Renaissance bronze or the jeweled snuff box has lost not only its primary purpose but also, to some degree, its capacity to carry the meaning of its former place in human life. Its appeal now depends upon its appearance, how it is displayed, and whether or not it was made by a recognized artist.

While only a small percentage of the European art in American collections can boast a full historical pedigree, there is nonetheless much that is known. Scholars of the history of art have often been able to identify the chapel for which a picture was painted or the political environment that dictated a cycle of allegorical frescoes—

in other words, the background elements that can influence the understanding and enjoyment of specific objects. Typically, however, such knowledge is presented to the public only through art history books, exhibition catalogues, articles in learned journals, or formal lectures, and not—except, perhaps, in gallery tours—as an aspect of viewing works of art.

The situation is not simple. European art survives to us from a complex and venerable civilization whose history, geography, literature, and religion are often unfamiliar to an American public. Art historical interpretations can be lengthy and complicated. Museum space is at a premium. Prevailing curatorial attitudes dictate limited amounts of written information per object. There is a desire to display as much of the permanent collection as possible. In addition, financial considerations and the quest for new audiences tend to direct resources to special exhibitions that can be sponsored and promoted as once-only events. Visitors with limited time typically concentrate on the current show. Paradoxically, the galleries with the museum's finest treasures may in fact attract the fewest beholders.

*These considerations are of particular relevance to the Kress Foundation, both as the nation's most prodigious donor of European art to American museums and as a primary sponsor for distinguished scholarship and conservation of European art and architecture. Following an extended review of our funding priorities in the spring of 1999, the Kress Trustees announced a program to foster greater awareness of the historic background of European art through a greater convergence of our own traditional areas of interest. The program was entitled *The Art of Europe in Context*.*

The goals of Kress Foundation programming are fused in the protection, interpretation, and enjoyment of European art and architecture. A new program area—Old Masters in Context—specifically encourages the presentation of works of art in the light of their history. By exploring the art of the past in this way, the unique and beautiful object—the painting or statue, the tapestry or cabinet, the chapel or villa—becomes an even more precious element in the continuum of human life, a bearer of meaning from those who have lived before.

Grants in Fiscal Year 2004

*As described above, the tides of the Foundation's 75-year history converge in *The Art of Europe in Context*. In a happy complement to the larger anniversary, the program completed its first five-year cycle in Fiscal Year 2004 and was renewed by the Trustees, who thus recommitted the Kress Foundation to its focus on unique works of European art and architecture, their protection and care, and their interpretation as part of the world for which they were made.*

In Fiscal Year 2004, the Kress Foundation dispersed 366 grants totaling \$3,763,079 for projects that took place in 22 states and 23 foreign countries. The geographic distribution reflects the universality of interest in European art and architecture and the widespread competence of the professionals charged with its care. Equally important is the breadth of the projects sponsored, which ranged from the study and conservation of archaeological sites and objects in the Mediterranean region to investigations of lasers for the treatment of paintings in Los Angeles. While most of the grants support tangible goals—an exhibition, a book or catalogue, the restoration of a monument, the cleaning of a painting, the research of a Kress Fellow—there is one category that consistently exceeds our expectations. These are the small grants, typically \$10,000 or less, that sponsor conferences and seminars, or the participation of experts at international meetings or site visits. It often happens that the ideas and contacts of these occasions generate discoveries and interpretations that will, in the future, guide the field.

Also relevant are the thematic connections that occur among grants in different program areas. For example, this year saw several exhibitions on Dutch and Flemish art, as well as a museum catalogue and dissertation research on the subject by three Kress Fellows. Bronze objects and statuary in antiquity and the Renaissance, the collection and display of art in the past and the present, and a multitude of issues on the preservation of cultural property were also addressed in

different ways. The most extensive group of related projects focused on 18th-century French art, including exhibitions of landscape and portraiture, research for a show of Clodion's sculpture, a catalogue of historic toile fabrics, a curatorial seminar on the Regency and Rococo in Paris, a planning meeting for exchanges between French and American museums, a fellowship in historic preservation, pre-doctoral research by two Kress Fellows, and the restoration of two well-known Parisian mansions. One of the purposes of this report is to encourage an appreciation of the value of the many mutually reinforcing elements sponsored by Kress funding.

THE CARE AND PRESENTATION OF EUROPEAN ART

All Kress funding relates to works of European art and architecture that have survived to us from the past. Delivered by chance on the seas of time, these objects and buildings bear witness to the daily life, the aspirations, and the achievements of another age. Our enjoyment of their value is dependent upon the ways in which they are displayed, interpreted, and conserved, and is greatly enhanced the more we understand.

Old Masters in Context

The historian of art accepts a twofold charge in relation to a work of art—to set it in the historical context for which it was created, and to explain its qualities and meaning. The curator of art, even more closely involved with the specific object, must in addition consider appropriate means for its protection and display. Old Masters in Context, a program of support for presentations elucidating the original place and purpose of European art, calls upon the expertise of both. Small planning grants help to initiate promising proposals; larger grants are made for implementation.

Projects that received grants in Fiscal Year 2004 ranged from very broad historical overviews to in-depth investigations of individual works of art. The most comprehensive exhibition, Spain in the Age of Exploration, surveyed artistic and technological responses to the tumultuous and chaotic infusion of new information, materials, and wealth arriving from the New World in the period between 1492 and 1792. Another large survey of the same epoch, Paper Museums,



The Cottage Door, ca. 1780, by Thomas Gainsborough, in the Huntington Library, Art Collections, and Botanical Gardens. A joint exhibition with the Yale Center for British Art, focusing on the idealization of rural life in 18th-century English painting, was awarded an Old Masters in Context grant.

considered the crucial role of prints in disseminating images of paintings and sculpture. From 1500 to 1800, it was via these inexpensive reproductions that artists, collectors, and historians throughout Europe enjoyed and compared the achievements of distant masters.

While works of art from the same place or period often share recognizable forms of style and content, other contemporary aspects may be lost to us, as demonstrated in four projects that interpreted thematic elements in Old Master paintings. For example, it is easy to accept the ubiquity of arms and armor in Renaissance and Baroque art without understanding the meaning embedded in the breastplate of a warrior saint or the obsolete weapons in a battle scene. Similarly, as the plague swept over Europe again and again from the late Middle Ages, painters responded to the mortal terror with altarpieces to comfort the bereaved and sustain their faith. At an opposite extreme, the delicate small cabinet pictures of 17th-century Dutch interiors often feature men and women composing and receiving love letters. Although the story of new love, or hoped-for love, or lost love, is sweetly (or bitterly) to the fore, we are less likely to appreciate how the paintings promoted Dutch pride in their widespread literacy, their comfortable houses, and their well-appointed soldiers. Or again, admiring French landscapes of the 17th and 18th centuries, it is easy to note the many forms of architectural ruins—ancient, medieval, modern—without inquiring what they meant to their original viewers.

Even within the oeuvre of a single artist—or indeed a single work of art—there are nuances and discoveries to be made. The National Galleries of Scotland mounted an exhibition of 16th-century Venetian painting—Titian and His World—that also included an analysis of Scottish patterns of collecting from the 17th to the 20th century. An exhibition of oil sketches by Peter Paul Rubens illustrated not only his brilliant mastery of the medium but also the extraordinary range of subjects and important locales that he was commissioned to paint. The art of the 17th-century Haarlem painter Jan de Bray made distinctions between formal portraiture and the portrait historié in which sitters are posed in historical or allegorical guise. Thomas Gainsborough's invention of a new genre scene, the Cottage Door, awakened nostalgia for the supposed simplicity of rural peasant life in 18th-century British landscapes. In the im-

mediate aftermath of the French Revolution, Jacques-Louis David painted a stark, unadorned portrait of the Irishman Cooper Penrose that reflected their shared civic ideals in an age of violent change. Later in the 19th century, the luscious allegorical figures of Times of Day in a series by William Bouguereau exalted popular standards of ideal beauty.

Re-creations of original settings also aid the understanding of European art, as in an exhibition contrasting the worlds of the courtier and the cardinal that illustrated Baroque concepts of duty and comportment at the University of North Carolina, Chapel Hill, or the creation of a traditional Wunderkammer, or cabinet of curiosities, where works of medallic art and paintings can be studied in the atmosphere of a Renaissance scholar at the University of California, Santa Barbara.

Works of Art in Museums

Kress funding supports museum-based activities relating to works of European art such as curatorial research, scholarly catalogues, conservation, and innovative display. A model project involving all of these elements was an exhibition at the Rosenbach Museum and Library that reunited the Roman sketchbooks of Girolamo da Carpi (1501–56). For the first time since 1830, all of the artist's Roman drawings could be seen and enjoyed by both scholars and the public.

Curators at the National Gallery of Art traveled abroad to meet colleagues and study works of art for proposed exhibitions of Venetian Renaissance painting and of Clodion's marble statuette of A Vestal, 1770, in the Kress Collection. Preliminary plans for an exhibition of Goya's last works proceeded at the Frick Collection. A video on Rubens's early experience in Italy and Spain accompanied an exhibition at the National Gallery in London.

Demonstrating how many threads are woven into whole cloth, the adjunct curator of prints at the Allentown Art Museum prepared an exhibition and catalogue—Toiles for All Seasons—from the museum's impressive collection of French and English printed textiles. Much of her research had taken place while she was a Kress Curatorial Research Fellow at the Metropolitan Museum of Art. Another newly catalogued body of material was the ancient and early

Medieval Iberian collection at the Hispanic Society of America. A systematic catalogue of works of Northern European art—including a number of fine paintings from the Kress Collection—was prepared by the North Carolina Museum of Art.

Conservation activities included a condition survey of works of art from the Kress Collection in three locations in Arizona, conducted by a former Kress Advanced Fellow in Paintings Conservation. A Kress painting at the Lowe Art Museum, Bernardino Fungai's Madonna and Child with Saints and Angels, ca. 1510–15, was identified for treatment, with its frame, at the Conservation Center of the Institute of Fine Arts of New York University. Four 14th-century frescoes from a house in Gubbio were conserved at the American Episcopal Church in Rome, St. Paul's-Within-the-Walls, for a collaborative exhibition focusing on the Anglo-American community in Rome before the First World War. A grant for the exhibition catalogue was made to the American Academy in Rome.

Two other collaborative exhibitions also received Kress sponsorship. The Seattle Museum of Art borrowed a picture by Neri di Bicci from St. James Cathedral for an in-focus show on Renaissance devotional painting that also displayed several Italian altarpieces of the same period from the Kress Collection. The Dayton Art Institute of the University of Dayton plans to borrow three Kress paintings from the Georgia Museum of Art for a practical 'visiting picture' program with concomitant academic and public programs.

Art and Architecture in Context

The original context of European art carries us to the buildings and sites that first housed and displayed the artistic creations of their time. The Foundation's European Preservation Program, administered by the World Monuments Fund, makes competitive grants for the conservation of this heritage. This year's awards spanned two thousand years of European history.

Archaeological ruins have a melancholy grandeur, especially when they evoke an era of wealth and magnificence. At the heart of the marble city of Aphrodisias in the ancient Greco-Roman province of Lydia (modern Turkey), forty Ionic columns once surrounded the famed 1st-century B.C. temple to the goddess Aphrodite. Fifteen

columns, still stalwartly standing, were stabilized to avoid collapse. Another ancient building—a large pagan hall in the Roman Forum—owed its survival to its conversion to a Christian sanctuary in the 6th century. Redecorated at least four times before an earthquake entombed it in 847, Santa Maria Antiqua and its multi-layered frescoes were rediscovered in 1900. Recent conservation, including Kress support since 2001, permitted the site to reopen to the public in April 2004.

The vulnerability of wall murals to damp and disrepair is visible in Medieval and later buildings throughout Europe. Typically, it is necessary to attend to the roof and walls before conserving the frescoes, as was the case for the early 13th-century Church of the Holy Virgin in Timotesubani, Georgia, where unique paintings from the ‘Golden Age’ of Georgian art illustrate the region’s artistic independence from Byzantine influence. In Macedonia, funds were awarded to two sites at the beginning of this process, the isolated medieval pilgrimage complex known as the Treskavec Monastery and an early 17th-century monastery at Slivnica, both of which have extensive fresco cycles in danger of being lost. In Moulins, France, the exceptionally beautiful 17th-century easel paintings mounted in the ceiling of the choir of the Convent of the Visitation are threatened by failing structural timbers and technical studies were again required.

Nor are the preservation needs of grand residences and civic buildings dissimilar. In the German province of Saxony, the authorities in charge of the complex restoration of the massive early Renaissance two-story decorated oriel window at Castle Hartenfels convened a roundtable of international experts to review treatment proposals. In the Royal Garden at Prague Castle, material analyses and testing were required for the 74 stone relief sculptures adorning the Summer Palace (or Belvedere), the first notable example of Italian Renaissance architecture at the Bohemian court. To preserve a largely forgotten masterpiece in the heart of London, James Gibbs’s beautifully proportioned Neo-Classical North Wing (1730–32) of St. Bartholomew’s Hospital, the first step was a conservation management plan. The same was true for the Minaret, an early 19th-century folly near an artificial lake on the grounds of Lednice Castle in the Czech Republic.

Not infrequently, architectural conservation must also contend with ill-guided decisions of past owners, as demonstrated by two prominent hôtels particuliers of 18th-century Paris. To restore the original spatial configuration of the State Apartments in the Hôtel de Talleyrand, the site of the signing of the Marshall Plan, it was necessary to relocate a fireplace and close walls that had been opened for grand 19th-century soirées. Vastly more grave are the circumstances of the Chancellerie d'Orléans, once a showplace of the city, of which only the famous interiors survive in a dismantled state. Even so, a painstaking catalogue of these elements has made possible an elaborate scale model of the building, sponsored by Kress funding, and the hope that the rooms may be reconstructed at an appropriate site.

THE PRACTICE OF ART HISTORY AND CONSERVATION

Professional responsibility for the condition and enjoyment of European art and architecture is placed in the hands of an extended but closely-knit network of highly skilled experts who work together across international borders to interpret, display, and care for objects and sites. Distinguished by their dedication, they are archaeologists, art historians, archivists, art librarians, cartographers, curators, photographers, designers, conservators, preservationists, conservation scientists, legal scholars, and technicians of many sorts. Their activities depend upon access to works of art and to specialized information in libraries, photographic archives, and databases, as well as direct contact with one another through conferences, seminars, and joint projects—all of which qualify for Kress Foundation support.

Essential Resources

Preparation of reference materials is a costly process requiring both meticulous research and documentation and time-consuming attention to the final arrangement of information. New digital formats amass data and images for easy access and widespread sharing, joining the books, scholarly articles, photographic archives, and scientific reports that have traditionally advanced our knowledge of European art.

Since 1988, the Foundation has sponsored the Cicognara Library Microfiche Project, an exceptional venture that looks back to one of



A Vestal, 1770, by Clodion (Claude Michel), a statuette formerly owned by Catherine II of Russia and now in the Kress Collection at the National Gallery of Art. Gallery curators organized a joint exhibition with the State Hermitage Museum under the title Russia, France, and Rome: Clodion's Vestal of 1770.

the founding fathers of European art history, Count Leopoldo Cicognara (1767–1834), and the famous library that he assembled. By historic chance, the 5,000 volumes of his collection are today housed together in the Vatican Library, making it possible to identify and photograph them. Organized on microfiches and catalogued for modern bibliographic access by the National Gallery of Art, the full range of learning that inspired Cicognara in his pioneering studies is now available to scholars throughout the world.

As it happened, this year's database projects included a small grant to another venerable Italian library, the Biblioteca Marciana in Venice, for the conversion of its handwritten card catalogue to an electronic format. Other grants were made for a digital archive of historic landscapes, a searchable provenance index for Holocaust-era European art in American museums, and two compilations relevant to the architectural heritage of New York City—a gathering of materials related to the early history of the preservation movement and a photographic archive of designated historic districts. Projects of scientific research produced data for conservation experts in a variety of fields. At the ancient Phrygian site of Gordion in Turkey, studies of desalination processes for newly excavated ceramics led to improved techniques. At the Hellenistic site of Sagalassos, also in Turkey, archaeologists demonstrated new types of field documentation for architectural ruins. Specialists in the qualities of ancient marbles studied the 'geo-classical fingerprints' of the Medici Aphrodite in comparison with her copies in Classical Antiquity. Another project looked at the sources and varieties of white marble employed in the domestic households of Pompeii. An art historian and a metals conservator traveled to Venice to consult on the restoration of the majestic bronze equestrian statue of Bartolomeo Colleoni, 1488–96, by Andrea Verrocchio. Research into the use of lasers in painting conservation proceeded in Los Angeles, and new adhesives for resin-coated papers were developed in New York.

Publication grants were awarded for books and catalogues on subjects that ranged across the whole of Western art. Scholars of the ancient world looked at the prehistory of the Mediterranean region, at Mycenaean culture on Crete, at the Parthenon, at Horace's villa, and at Roman gardens. Medievalists presented material on early Anglo-Saxon art, on the abbey of San Sebastiano at Alatri near Rome, on a

Byzantine pilgrimage church at Carthage, on Crusader art in the Holy Land, and on the stained glass in Beauvais Cathedral. Later studies concerned the art patronage of the Sacchetti family in Rome, the princely attire of Renaissance Italy, the paintings of Gerard ter Borch, the tomb of Pope Alexander VIII, a bibliography of private Italian collections of art, and structure and meaning in human settlements. Grants for periodicals underwrote the Technical Bulletin on the conservation of paintings at the National Gallery, London, and color illustrations in the Art Bulletin, The Burlington Magazine, and Gesta. Support continued for the preparation of conservation textbooks by the American Institute for Conservation of Historic and Artistic Works, with this year's Kress Fellow preparing a reference book on the care of photographic negatives. A tenth-anniversary review of the Kress Collection Conservation Program described not only the processes used but also the discoveries made by Kress Advanced Fellows while conserving Old Master paintings from the Kress Regional Galleries.

Sharing Expertise

When experts gather to share their knowledge of European art they also increase their familiarity with the research and experience of colleagues working in different environments. Given the nature of the subject, international meetings are especially valuable to their participants and by extension to the field.

American professional societies invited foreign scholars to present papers at annual meetings that focused on archaeology, the physical properties of ancient marbles, the Near East, the conservation of Egyptian antiquities, Medieval studies, architectural history, shared exhibitions between American and French museums, Renaissance studies, Italian art, Spanish and Portuguese history, and preservation technology. Conferences and workshops brought scholars together for discussions about early ceramics of the southern Caucasus, Egyptian tombs, the interiors of Italian Renaissance palaces, statues of David in Florence, Baroque ecclesiastical architecture, landscape painting, the Accademia Eolia, 18th-century Parisian decoration, antiquarianism in Europe and China, the collection and display of art, the bibliography of cultural heritage law, and the nature of research in a digital age. Conservators and preservationists attended meetings on earthen architecture in Iran, on Byzantine architecture in Turkey, on

stone conservation in Sweden, on monastic architecture in Russia, on fortifications in Mexico, on heritage conservation in Bulgaria, and on the preservation of municipalities in Poland. International specialists traveled to Natchitoches, Louisiana, to present papers on the preservation of sites.

A few grants supported the acquisition of expertise through consultations, courses, lectures, or hands-on training. Two American conservators traveled to Herculaneum to share their familiarity with ancient wooden objects. Other Americans taught photography conservation to Eastern Europeans. Lectures and courses focused on an introduction to conservation principles, the practice and philosophy of preservation, Bronze and Iron Age conservation, and ancient and historic metals.

KRESS FELLOWSHIPS

In our longest consecutive program, Kress Fellowships provide support for the research of established scholars of European art and architecture and—through the Foundation's particular emphasis—for promising students in the final phases of preparing for careers as art historians and conservators. This commitment to the future has long borne rich fruits, as each generation of Kress Fellows guides the next.

Kress Fellowships in the History of European Art

Nowhere was the interaction of Kress Fellows more visible than at the Center for Advanced Study in the Visual Arts at the National Gallery of Art. A distinguished senior scholar served as Kress Professor, presiding over two Kress Senior Research Fellows and four Kress Pre-Doctoral Fellows. A Kress Paired Fellowship supported the joint investigations of a scholar and a conservator. Collectively, they studied ancient Roman painting, Simone Martini, 15th-century Florentine painting techniques, the engraver Romeyn de Hooghe, Gabriel Metsu, Guercino, the topographical history of Baroque Rome, and 19th-century French painting, an exhilarating range of subjects with many interconnections. Other senior scholars were supported at the American School for Classical Studies at Athens and the Villa I Tatti in Florence.

Kress Curatorial Fellowships sponsor a period of supervised post-doctoral training for young scholars seeking a museum-based career. This year's seven fellows were to be found in museums in Baltimore, Cleveland, and New York, where they focused on works of art of many sorts, including drawings, tapestries, lace, objects, and paintings. Another post-doctoral fellow trained in art librarianship at Yale.

Kress Pre-Doctoral Fellows in art history typically spend time in Europe as they prepare their dissertations, studying in libraries and archives and seeking out works of art. Eight students were awarded two-year assignments to European research institutes in Florence, Leiden, London, Munich, and Paris where they investigated Speyer Cathedral, medieval Baltic churches, religious themes in Dutch art, Pieter Bruegel's peasant scenes, French Rococo painting and music, portraiture in the French Revolution, Delacroix's representations of Arabs, and English artists in Florence. Twenty-eight additional fellowships supported shorter periods of travel that permitted pre-doctoral candidates to visit sites being studied in depth for their Ph.D.s. American institutes in Ankara, Athens, Cairo, Jerusalem, and Rome hosted eleven more Kress Pre-Doctoral Research Fellows.

Kress Fellowships in the Conservation of Art and Architecture

Age, fragility, and the disintegration of precious materials take their toll on the appearance and stability of works of art, buildings, and archaeological sites. To combat the effects of time and nature, Kress Fellowships offer future conservators and preservationists opportunities for supervised training in their chosen areas of expertise.

Working within a museum environment, Kress Conservation Fellows focused on European paintings in Baltimore, Denver, Raleigh, and Washington DC, as well as at the Mauritshuis, Tate Britain, and the conservation studio of the Hamilton Kerr Institute in Cambridge, England. Objects conservators worked on projects in Boston, Los Angeles, New York, and Cambridge, Massachusetts. Paper conservators were placed in Andover and New York, and other experts examined textiles in Philadelphia, stained glass in Brooklyn, and stone in Florence. Archaeological objects received attention at the Agora Excavations in Athens, at the site of Domuztepe in Turkey, and at the Museum of Anatolian Civilizations in Ankara. In two

long-standing special programs, a Kress Advanced Fellow in Painting Conservation treated pictures from the Kress Collection at the Conservation Center of the Institute of Fine Arts of New York University, and an established conservator of photography wrote a textbook on her subject for the American Institute for Conservation of Historic and Artistic Works.

Preservationists also won Kress support to work on projects relating to historic architecture, monuments, and planned landscapes. They were to be found at an imperial Roman basilica in Turkey, at an historic barn and in country houses in Britain, at the war-damaged city of Mostar in Bosnia, on the ramparts of the islands of Malta and Puerto Rico, at documentation centers in France and Italy, in a cemetery in New Orleans, and at American national parks. Closer to home in New York City, there were Kress Interns in Monuments Conservation at the Central Park Conservancy and the City Parks Foundation, and a Kress Fellow who studied potential future landmarks for the Friends of the Upper East Side Historic Districts. Their participation benefited the monuments, the host organizations, and, above all, their future professional careers.

CONTINUITY

As we look back to Samuel H. Kress and the vision that guided the creation of this Foundation three-quarters of a century ago, it is gratifying to contemplate the degree to which his benefactions have affected an entire field of human endeavor. Convinced that the art and architecture of the European past embodied the highest values of the civilization that nurtured him, he determined to share this physical heritage and its meaning with his fellow countrymen and to help to preserve it as the gift of the past to the future. These goals are no less important today than they were in 1929.

The programs of The Art of Europe in Context ultimately contribute to this larger purpose. At a time when many tenets of the traditional relationship between the United States and Europe are undergoing profound review, it is essential to remember, and to cherish, the communalities of our shared past—the long centuries of expanding ideals and aspirations, of political thought and artistic expression, of science and music and learning and architecture and poetry, that

compose our cultural heritage. It is to understanding these elements, manifested in precious objects and buildings, that the Kress Foundation devotes its resources. In a sense, every Kress project promotes this understanding, whether it is the recovery of an ancient temple precinct in Anatolia or the restoration of the 18th-century palace in Paris where the Marshall Plan was signed. Every time that a conference is held about Caucasian ceramics or Renaissance interiors, every effort that is made to protect a Macedonian fresco in situ, or a Flemish tapestry in an American museum, or to better understand the properties of classical statues of Venus, or Verrocchio's David in Florence, every new book on the Acropolis in Athens or papal patronage in Rome, every Kress Fellow who travels abroad to look at a painting and every visiting expert who attends an American meeting to present a paper, are all part of the great adventure of better understanding who we are by inquiring where we have come from.

This vision has guided the Samuel H. Kress Foundation for 75 years. In committing the Foundation's resources to The Art of Europe in Context, the Trustees have recognized the values inherent in our programs and the decades of exceptional achievements of Kress grantees. We salute the thousands of Kress Fellows who study and care for the art of the past, the tens of thousands of Kress-sponsored projects that have advanced the field, and the millions of people everywhere whose comprehension and enjoyment of European art have been enriched by them. We are all the inheritors of the generosity of Samuel Kress.

A handwritten signature in black ink, reading "Marilyn Levy". The script is elegant and cursive, with the first letter of each name being capitalized and prominent.



Woman Reading a Letter with a Maidservant, ca. 1665–67, by Gabriel Metsu, National Gallery of Ireland. An exhibition of Love Letters: Dutch Genre Painting in the Age of Vermeer at the Bruce Museum of Arts and Sciences and the National Gallery of Ireland was awarded an Old Masters in Context grant.

The Care and Presentation of European Art

At once unique and vulnerable, works of European art and architecture require specialized attention both for their physical condition and for their enjoyment.

Old Masters in Context

Works of European art that are treasured in museums or other public institutions share a common fate—their aesthetic qualities are recognized and valued, but they are separated from the locale for which they were created and the meaning that it conveyed. As familiarity with European history and culture declines, so too does the capacity to understand European art. *Old Masters in Context*, a program initiated by the Foundation in 1999, invites museum curators and art historians to work together on presentations that enrich the experience and appreciation of European art by recapturing elements of its historic context. Grants are offered for both the planning and the implementation of projects.

ALLENTOWN ART MUSEUM

Allentown, Pennsylvania

Arms and Armor in Renaissance and Baroque Art

10,000

To plan an exhibition focusing on depictions of weapons and armor in paintings, prints, textiles, and other decorative objects from the 14th to the 17th century, including six Kress Collection pictures.

BIRMINGHAM MUSEUM OF ART

Birmingham, Alabama

Bouguereau's Times of Day

10,000

To plan an exhibition to explore William Bouguereau's standards of ideal beauty and exaltation of the female form in works from 1880–1885 by reuniting a group of allegorical paintings of the times of day.

BRUCE MUSEUM OF ARTS AND SCIENCES

Greenwich, Connecticut

Love Letters: Dutch Genre Painting in the Age of Vermeer

40,000

For an exhibition illuminating the sudden popularity of scenes of the writing, dictation, delivery, and reception of letters in 17th-century Dutch art, especially love letters, and social and cultural issues relating to poetry and literature in the domestic environment of the time. It was organized in partnership with the National Gallery of Ireland.

CINCINNATI ART MUSEUM

Cincinnati, Ohio

Drawn by the Brush: Oil Sketches by Peter Paul Rubens 30,000

For an exhibition of Rubens's oil sketches from North American collections introducing his mastery of the oil sketch as a key element in his creative process, exploring issues such as the development of narrative, the choice of medium, and the role of the patron in 17th-century art. It was organized with the Berkeley Art Museum and the Bruce Museum.

CLARK UNIVERSITY

Worcester, Massachusetts

Painting in the Shadow of the Plague: Italy, 1500–1750 40,000

For an exhibition of Italian Renaissance and Baroque pictures reflecting the aesthetic and social impact of the recurring threat of bubonic plague in early modern European life. Solace and hope were sought in works of art by masters such as Tintoretto, Guido Reni, and Sebastiano Ricci depicting heavenly protectors in many forms of Christian devotional images. The show was organized with the College of the Holy Cross and the Worcester Art Museum.

CURRIER MUSEUM OF ART
Manchester, New Hampshire

Jan de Bray and the Classical Tradition 25,000

For an exhibition of the art of the 17th-century Haarlem master Jan de Bray examining the distinctions between formal portraiture and the *portrait historié* in which the sitters appear in historical or allegorical guise. It was organized with the National Gallery of Art and the Speed Art Museum.

FRICK ART & HISTORICAL CENTER
Pittsburgh, Pennsylvania

14th and 15th-Century Italian Panel Paintings 10,000

To initiate research on Italian panel paintings in the permanent collection for a display that would incorporate information about the original context of the works and a related catalogue.

MUSEUM OF FINE ARTS, HOUSTON
Houston, Texas

Treasures from the Kress Collection 10,000

Toward the interpretation of selected Kress paintings in the museum's collection elucidating the historical, social, and artistic environment of their original context.



Banquet of Antony and Cleopatra, 1669, a portrait historié by Jan de Bray representing himself and his family in historical guise, at the Currier Museum of Art. An exhibition of de Bray's modes of portraiture was jointly mounted by the Currier, the National Gallery of Art, and the Speed Art Museum, with a grant from the Old Masters in Context program.

NATIONAL GALLERIES OF SCOTLAND
Edinburgh, Scotland

*The Age of Titian: Venetian Renaissance Art from
Scottish Collections* 25,000

For an exhibition of Venetian art, 1450–1600, drawn principally from present or former Scottish collections and investigating the taste for Venetian paintings among Scottish aristocrats, agents, and industrialists, as well as the original Venetian context of the works.

OBERLIN COLLEGE
Oberlin, Ohio

*The Splendor of Ruins in French Landscape
Painting, 1630–1800* 30,000

For an exhibition of French landscape painting from Claude Lorrain to Hubert Robert in which architectural ruins—seen as actual sites or imagined settings—evoke the triumphs of ancient worlds, the glories of mythology, and images from the Grand Tour. Academic traditions, architectural revivals, patronage, and landscape theories helped to shape the production and design of the works.

SEATTLE ART MUSEUM

Seattle, Washington

Spain and the Age of Exploration 1492–1792

75,000

For an exhibition exploring Spain's global role and the opportunities and conflicts that arose as a result of its activities in the New World over 300 years. Paintings, sculpture, tapestries, armor, scientific instruments, maps, documents, and books from the Spanish royal collections illustrate the changing attitudes towards knowledge, discovery and faith. The show was also seen at the Norton Museum of Art.

TIMKEN MUSEUM OF ART

San Diego, California

*Portraiture in Paris around 1800: Cooper Penrose by
Jacques-Louis David*

20,000

For the catalogue to an exhibition on the social and political influences on portraiture in Paris during the Consulate (1799–1804) as seen in the work of David. His portrait of the Irish merchant Cooper Penrose, a sympathizer of the artist's civic ideals who commissioned the painting in 1804, was the focus of the show.

UNIVERSITY OF CALIFORNIA, SANTA BARBARA
Santa Barbara, California

*Experiencing Wonder: The Recreation of a
Renaissance Wunderkammer*

25,000

For the University Art Museum Renaissance Gallery displaying a permanent collection of Old Master paintings and Renaissance medals and plaquettes in a reconstructed early-modern *Wunderkammer*, or curiosity cabinet. The dense installation of diverse objects emphasizes the *Wunderkammer* as a repository of knowledge and a working laboratory, the historical antecedent for the practice of university collecting.

UNIVERSITY OF CHICAGO
Chicago, Illinois

*Paper Museums: The Reproductive Print in
Europe, 1500–1800*

30,000

For a traveling exhibition organized by the Smart Museum of Art to illustrate the beauty and importance of European prints reproducing works of art. Invaluable for disseminating images, promoting an artist's oeuvre or a collector's holdings, or demonstrating an engraver's capacities, reproductive prints have nonetheless been relegated to a lower status than prints with original images, contrary to historical evidence of their utility and popularity.

UNIVERSITY OF NORTH CAROLINA, CHAPEL HILL
Chapel Hill, North Carolina

*Spectans Specula: Reflecting on Princely and
Priestly Perfections*

25,000

For an exhibition at the Ackland Art Museum on the Renaissance and Baroque practice of creating complex pictorial programs to serve as moral and spiritual models of ideal behavior. The deeds of classical gods and heroes served as mirrors of virtue for princes, the lives of Jesus and the saints for priests.

YALE UNIVERSITY
New Haven, Connecticut

*Sensation and Sensibility: Viewing
Gainsborough's Cottage Door*

45,000

For an exhibition at the Yale Center for British Art on Thomas Gainsborough's *Cottage Door* and the idealization of rural life and the artless beauty of nature in 18th-century English painting. Table-top landscapes, controlled viewing, and display of the painting in a reconstructed tent room restore its original context. The show was organized with the Huntington Library, Art Collections, and Botanical Gardens.



Old Man on a Swing, 1824–28, by Francisco Goya, Hispanic Society of America. Research for an exhibition on Goya's late works, in preparation at the Frick Collection, is supported by a grant for Works of Art in Museums.

Works of Art in Museums

Within museums, European art is documented, conserved, and displayed for public regard, all activities that qualify for Kress Foundation support. Special attention is given to the Kress Collection, which also benefits from the advanced training program for the conservation of Old Masters at New York University. In addition to the projects reported here, works of art in public collections are often the subject of Kress grants supporting the resources of scholarship, professional meetings, conservation science, and the training of curators and conservators.

ALLENTOWN ART MUSEUM

Allentown, Pennsylvania

For the exhibition catalogue *Toiles: A Revolution in Printed Textiles*, based on a selection of French and English

late 18th- to early 19th-century printed textiles 10,000

AMERICAN ACADEMY IN ROME

New York, New York

For the exhibition catalogue *Spellbound by Rome: The Anglo-American Community in Rome, 1890–1914*, in collaboration with the Keats-Shelley

House and the American Episcopal Church of St. Paul's-Within-the-Walls 5,000

THE FRICK COLLECTION

New York, New York

For research for the exhibition *I Am Still Learning: Goya's Last Works*

10,000

THE HISPANIC SOCIETY OF AMERICA
New York, New York

For a comprehensive catalogue of Ancient and
early Medieval Iberian archaeological material 10,000

LOWE ART MUSEUM
Coral Gables, Florida

For conservation treatment of a painting by Bernardino
Fungai, *Madonna and Child with Saints and Angels*,
ca. 1510–15, in the Kress Collection 2,500

NATIONAL GALLERY OF ART
Washington, DC

For research for the exhibition *Bellini, Giorgione,
Titian and the Renaissance of Venetian Painting* 12,000

For the exhibition *Russia, France, and Rome:
Clodion's Vestal of 1770*, organized jointly with
the State Hermitage Museum 25,000

NATIONAL GALLERY
London, England

For a video focusing on Rubens's *Massacre of the
Innocents*, 1621, and work from his early career
after eight years in Italy and Spain 5,000

NORTH CAROLINA MUSEUM OF ART
Raleigh, North Carolina

For research and writing of a systematic catalogue
of Northern European art, including works from
the Kress Collection 25,000

ST. PAUL'S AMERICAN EPISCOPAL CHURCH
New York, New York

For restoration of four 14th-century frescoes from
a house in Gubbio that belong to St. Paul's-Within-
the-Walls, Rome 10,000

SEATTLE ART MUSEUM
Seattle, Washington

For the exhibition and catalogue *Neri di Bicci and
the Practice of Renaissance Devotional Painting* 2,500

THE ROSENBACH MUSEUM AND LIBRARY
Philadelphia, Pennsylvania

For the exhibition *Drawn Together: Two Albums of
Renaissance Drawings* by the Ferrarese artist Girolamo
da Carpi (ca.1501–1556) from his time in Rome 20,000

JENNIFER SHERMAN
New York, New York

For a condition survey of works of art from the
Kress Collections at the Arizona State University Art
Museum, Tempe; the University of Arizona Museum
of Art, Tucson; and St. Phillip's in the Hills, Tucson 10,000

UNIVERSITY OF DAYTON
Dayton, Ohio

For the *Kress Visiting Picture Program*, a collaborative
project of the Dayton Art Institute and the Georgia
Museum of Art 10,000

Art and Architecture in Context

The quest for original context leads to the historic buildings and settings that once surrounded, supported, and elevated works of art and have often been similarly buffeted by time. Aiding the preservation and study of European architectural heritage, the Kress Foundation European Preservation Program, administered by the World Monuments Fund, supports the conservation of artistically significant buildings and sites. Other grants advance specific projects.

The Kress Foundation European Preservation Program

WORLD MONUMENTS FUND
New York, New York

Program Support 100,000

Established in 1987, the Kress Foundation European Preservation Program is a competitive program of challenge grants, administered by the World Monuments Fund, that offers timely support for endangered European heritage. Grants are primarily for aspects of the preservation process—initial planning, documentation, emergency repairs, clearly identified phases of field work, and on-site training. Although the individual grants are never large, their value can be enormous, since the international recognition conferred by the program is often the spark that ignites significant local attention and funding. A typical grant ‘leverages’ at least three times as much as its financial award (and often a great deal more), and the site may also benefit from the professional expertise of the World Monuments Fund.



A restorer at work on the gilded interiors of the State Apartments of the Hôtel de Talleyrand (1767–69) Paris, France. The original configuration of the rooms was recreated with support from the European Preservation Program.

*European Preservation Program
Conservation Grants*

Chancellerie d'Orléans Model

Paris, France 42,000

Designed in 1707 by Germain Boffrand and decorated by Charles Antoine Coppel, the Chancellerie d'Orléans was one of the most significant *hôtels particuliers* in Paris. Between 1762 and 1770 it was redecorated as a showplace by leading artists of the day, including Charles de Wailly, Pajou, Fragonard, Gouthière, Durameau, and Lagrenée. Despite its fame, in the early 20th century the Chancellerie was purchased by the Banque de France, which dismantled the decoration, placing architectural and artistic elements in storage, and destroyed the building. A recent campaign by World Monuments Fund-Europe has resulted in a comprehensive survey of the surviving materials and related historic drawings, engravings, and photographs of the interiors. This documentation permitted the creation of a highly detailed scale model—replicating the exterior as well as the interior rooms and decoration (parquets, boiseries, and painted ceilings)—to demonstrate the viability of the reconstruction of the interiors of the Chancellerie.

SUMMER PALACE (BELVEDERE)

Prague, Czech Republic

For material analyses and testing of a cycle of 74 stone relief sculptures decorating the Summer Palace (Belvedere) (1538–1563) an early example of Italian Renaissance architecture in the Royal Garden at Prague Castle 50,000

ST. BARTHOLOMEW'S HOSPITAL

London, England

For a conservation management plan of the Medieval hospital's North Wing (1730–32) which contains monumental paintings by William Hogarth and a magnificently decorated Court Room designed by James Gibbs that established a precedent for later 18th-century Neo-Classical architecture

37,000

HOTEL DE TALLEYRAND

Paris, France

For restoration of the original spatial configuration of the State Apartments through relocation of the fireplace in the Grand Reception room as part of the overall restoration of the 18th-century gilded interiors of Hôtel de Talleyrand, built between 1767 and 1769 near the Place de la Concorde

100,000

CHURCH OF THE HOLY VIRGIN

Timotesubani, Georgia

For stabilization and conservation of wall murals associated with the reign of Queen Tamar (1184–1213), the 'Golden Age' of Georgian art before the Mongol invasions of the late 13th century

20,000

CASTLE HARTENFELS

Torgau, Germany

For a conservation roundtable to examine proposals to restore the 16th-century ‘Schöner Erker’, a grand decorated oriel window of the early Renaissance added to the Medieval building when it became the seat of the Prince Electors of Saxony and thus the political, cultural, and artistic center of the region

8,000

SANTA MARIA ANTIQUA

Rome, Italy

For conservation of the Early Christian frescoes in the Chapel of Theodotus in the church of Santa Maria Antiqua at the base of the Palatine Hill in the Roman Forum, founded in a pagan building in the 6th century and one of the oldest surviving Christian sites in Rome

55,000

MONASTERY AT SLIVNICA

Struga, Macedonia

For analysis and conservation of the frescoes in the vaulted interior of the Church of the Holy Virgin (1606–07) which include images of the donor’s young son and famous Slavonic preachers

19,000

TEMPLE OF APHRODITE AT APHRODISIAS

Geyre, Turkey

For conservation and stabilization of the 15 standing marble Ionic columns of the 1st-century B.C. Greco-Roman Temple of Aphrodite, the oldest and most important monumental building in the ancient city of Aphrodisias, today an important archaeological site 50,000

TECHNICAL MISSIONS

Czech Republic, France, Macedonia

For technical missions by outside consultants to advise on and plan conservation strategies for three sites 19,000

- the Minaret (1798–1802), an evocative architectural folly in Lednice, Czech Republic (stabilization of architectural elements and conservation of interior decoration)
 - the Chapelle de la Visitation (1648–53), a handsomely decorated convent choir in Moulins, France (repair and stabilization of church architecture)
 - the Treskavec Monastery (12th–15th century), a dramatically sited medieval pilgrimage complex with important mural paintings in Macedonia (repair and stabilization of architecture and conservation of wall-paintings)
-

***Total Grants for the Care and Presentation
of European Art***

1,107,000



St. Anthony Abbot, one of four 14th-century frescoes from a house in Gubbio, Italy. The paintings are today in the collection of St. Paul's-Within-the-Walls, the American Episcopal Church in Rome, and were conserved for the exhibition *Spellbound by Rome: The Anglo-American Community in Rome, 1890–1914*.

The Practice of Art History and Conservation

Scholars and conservators of European art pursue a discipline in which their primary materials—works of art and architecture and essential sources of information—are widely dispersed. Access to specialized knowledge and to other experts in the field is a key element in the development and maintenance of their professional skills.

Essential Resources

***B**ooks and scholarly articles, catalogues, archives and databases, photographic images, maps, surveys, technical and scientific studies, condition reports, dendrochronology, the crystalline structure of stone, and many other forms of research contribute to our greater understanding of works of art. Kress Foundation support in this area ranges from documenting objects and sites (The Photographic Archives of the National Gallery of Art) and disseminating the wisdom of the past (The Cicognara Library Microfiche Project) to fundamental compilations (Conservation Textbooks). These resources are essential for the care and comprehension of European art.*

The Cicognara Library Microfiche Project

NATIONAL GALLERY OF ART

Washington, DC

For cataloguing of the titles of the Cicognara Library 61,000

Created in the early 19th century by the scholar and poet Count Leopoldo Cicognara (1767–1834), the Cicognara Library was one of the most celebrated art history libraries of its age. Its survival is owed to the Vatican, which purchased the entire collection in troubled times, but it has remained largely inaccessible to scholars until the establishment of the Cicognara Library Microfiche Project in 1988. Now well advanced, this Kress Foundation-sponsored collaboration between the Vatican Library and the University of Illinois makes more than 5,000 rare volumes available on microfiche for scholars throughout the world. Grants to the National Gallery of Art support necessary cataloguing for modern bibliographic access. To date, the Foundation has contributed more than \$850,000 to the project.

Research and Documentation

AMERICAN ASSOCIATION OF MUSEUMS

Washington, DC

For the *Holocaust-Era Provenance Internet Portal: A Gateway to Cultural Property Research*, a registry of Holocaust-era cultural property in American museums 20,000

AMERICAN FRIENDS OF THE MARCIANA LIBRARY

New York, New York

For the conversion of handwritten to electronic catalogue at the Biblioteca Marciana in Venice, Italy 1,000

BARD GRADUATE CENTER FOR STUDIES IN THE
DECORATIVE ARTS, DESIGN, AND CULTURE
New York, New York

For the creation of a digital archive of historic
landscape sites 7,500

HARVARD UNIVERSITY
Cambridge, Massachusetts

For technical conservation studies of Andrea
Verrocchio's monumental equestrian bronze statue
of *Bartolomeo Colleoni*, 1488–96 in Venice, Italy 4,000

HISTORIC DISTRICTS COUNCIL
New York, New York

For the creation of a digital photographic archive
of designated historic districts in New York City 5,000

KATHOLIEKE UNIVERSITEIT LEUVEN
Leuven, Belgium

For the Sagalassos Archaeological Research Project
demonstrating new techniques of field documentation
and site preservation at a Hellenistic site in Turkey 10,000

LOS ANGELES COUNTY MUSEUM OF ART
Los Angeles, California

For the development of techniques for the use of
lasers in paintings conservation 50,000

MUSEUM OF MODERN ART

New York, New York

For research on new adhesives for resin-coated papers used in works of art, in collaboration with the Brooklyn Polymer Research Institute 45,000

NEW YORK PRESERVATION ARCHIVE PROJECT

New York, New York

For archival research, documentation, and the development of a database focusing on the early years of the historic preservation movement in New York City 20,000

UNIVERSITY OF AKRON

Akron, Ohio

For research on the marble trade in antiquity and varieties of white marble used in domestic settings in Pompeii 2,500

UNIVERSITY OF GEORGIA

Athens, Georgia

For comparative research on the marble of the Medici Aphrodite and her copies in Antiquity 5,000

UNIVERSITY OF NORTH CAROLINA, CHAPEL HILL

Chapel Hill, North Carolina

For research to improve desalination of newly-excavated ceramics, conducted at the Phrygian archaeological excavation at Gordion, Turkey 5,000



An ancient torso of Aphrodite in the National Gallery of Art. Once thought to be Hellenistic, the statue has been proved to be of Carrara marble—and therefore of Roman manufacture—through scientific analyses undertaken by the University of Georgia. Katie Holbrow takes the sampling.

Publications

Kress Collection Conservation Publication

For the preparation of a 10th-anniversary volume on
the Kress Collection Paintings Conservation Program 2,500

More than 100 Old Master paintings from the Kress Collection have been restored by Kress Advanced Fellows in painting conservation at New York University over the past decade. Sixteen contributors to this publication described the program's accomplishments in the light of the Kress Collection's conservation history, painting techniques, connoisseurship, and specific examples of recently-conserved pictures. The grant was for the acquisition of photography for the publication.

Conservation Textbooks

FOUNDATION OF THE AMERICAN INSTITUTE FOR
CONSERVATION OF HISTORIC AND ARTISTIC WORKS
Washington, DC

For the Kress Conservation Publication Fellowships 50,000

Recognizing the need for standard works of reference and teaching within the field of art conservation, the American Institute for Conservation has undertaken important initiatives for codifying and disseminating information on standard practices. The Kress Conservation Publication Fellowships are awarded to established conservators to permit them to write monographic surveys on subjects of special expertise that will become basic textbooks for each conservation discipline. This year's fellow compiled a reference book for the identification and preservation of photographic negatives. To date, the Kress Foundation has committed more than \$550,000 to the project.

AMERICAN FEDERATION OF ARTS

New York, New York

For publication of the exhibition catalogue

Gerard ter Borch

15,000

AMERICAN FRIENDS OF THE
NATIONAL GALLERY, LONDON

New York, New York

For publication of the *Technical Bulletin* on the conservation of paintings at the National Gallery, London

25,000

AMERICAN PHILOSOPHICAL SOCIETY

Philadelphia, Pennsylvania

For illustrations in *Cardinal Pietro Ottoboni*
(1667–1740) and the Vatican Tomb of

Pope Alexander VIII by Edward J. Olszewski

2,500

ASSOCIATES OF THE UNIVERSITY OF TORONTO

New York, New York

For publication of *Ave Papa/Ave Papabile: The Sacchetti Family, Their Art Patronage, and Political Aspirations* by Lilian Zirpolo

5,000

BOSTON COLLEGE

Chestnut Hill, Massachusetts

For color plates in *Walls and Memory: The Abbey of San Sebastiano at Alatri (Lazio) from the Late Roman Monastery to Renaissance Villa and Beyond* edited by Lisa Fentress, Caroline Goodson, Margaret Laird, and Stephanie Leone

3,500

BURLINGTON MAGAZINE FOUNDATION

London, England

For the Centenary Appeal for *The Burlington Magazine*,
published monthly without interruption since 1903 25,000

For color illustrations in articles in *The Burlington Magazine* combining art historical and technical
research on Old Master paintings 25,000

CAMBRIDGE IN AMERICA

New York, New York

For publication of the conference proceedings
*Bringing the Past to Diverse Communities: An
International Conference on Management and
Prehistory in the Mediterranean* 10,000

CAMBRIDGE UNIVERSITY PRESS

New York, New York

For publication of *The Parthenon* edited by Jenifer Neils 3,500

For publication of *Crusader Art in the Holy Land,
1187–1291* by Jaroslav Folda 5,000

For publication of *Gardens of the Roman World*
edited by Wilhelmina Jashemski 7,500

CITY UNIVERSITY OF NEW YORK

New York, New York

For publication of the catalogue *Splendors of
the Renaissance: Princely Attire in Italy* 5,000

COLLEGE ART ASSOCIATION
New York, New York

For color images in the journal *The Art Bulletin* 25,000

INTERNATIONAL CENTER OF MEDIEVAL ART
New York, New York

For color plates and improved illustrations in the
journal *Gesta* 10,000

METROPOLITAN MUSEUM OF ART
New York, New York

For publication of *Bibliographical Repertory of Italian
Private Collections* by Elizabeth Gardner, edited by
Katharine Baetjer and Chiara Ceschi 10,000

PRINCETON UNIVERSITY PRESS
Princeton, New Jersey

For publication of *Picturing the Celestial City:
The Medieval Stained Glass of Beauvais Cathedral*
by Michael W. Cothren 5,000

RANDOLPH-MACON WOMAN'S COLLEGE
Lynchburg, Virginia

For publication of the article *Bir Ftouha at Carthage:
Excavations of a Byzantine Pilgrimage Church Complex* in
the *Journal of Roman Archaeology Supplementary Series* 5,000

SOCIETY OF ARCHITECTURAL HISTORIANS
Chicago, Illinois

For publication of the series *Buildings of the United States* 2,500

UNIVERSITY OF CALIFORNIA, LOS ANGELES
Los Angeles, California

For publication of *The Horace's Villa Project, 1997–2003: Report on New Fieldwork and Research* edited by Bernard Frischer, Jane Crawford, and Monica De Simone 7,500

UNIVERSITY OF NORTH CAROLINA, GREENSBORO
Greensboro, North Carolina

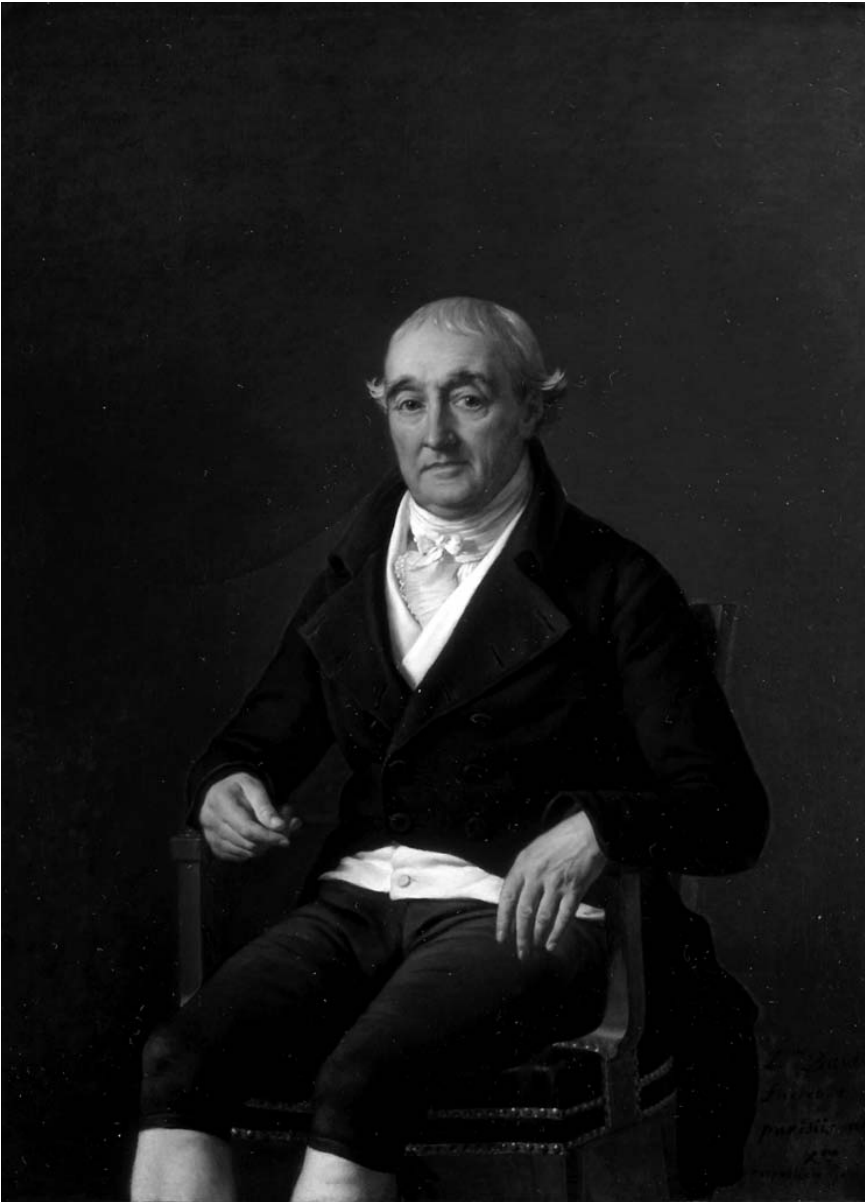
For publication of *Mochlos IIA. Mochlos Period IV. The Mycenaean Settlement and Cemetery: the Sites and Mochlos IIB. Mochlos Period IV. The Mycenaean Settlement and Cemetery: the Pottery* edited by J. Soles and C. Davaras 10,000

UNIVERSITY OF PENNSYLVANIA
Philadelphia, Pennsylvania

For illustrations to the conference proceedings
Structure and Meaning in Human Settlements 3,500

WESTERN MICHIGAN UNIVERSITY
Kalamazoo, Michigan

For publication of *Eye and Mind: Collected Essays in Anglo-Saxon and Early Medieval Art* by Robert Deshman 1,500



Portrait of Cooper Penrose, 1802, by Jacques-Louis David, in the Timken Museum of Art. An exhibition focusing on the relationship between the Irish sitter and the French artist and on portraiture in Paris around 1800 received support from the Old Masters in Context program.

Sharing Expertise

Art historians, archaeologists, curators, conservators, preservationists, and scientists who investigate European art often pursue their careers at great distance from international colleagues at work on the same materials. Recognizing the value of first-hand exchanges of ideas and experience among experts, the Kress Foundation offers support for conferences and symposia, the presentation of papers at professional meetings, the participation of foreign scholars at American associations, and other occasions that gather experts to focus on European art. Particular emphasis is placed upon opportunities for international exchange.

Kress Lecturers

ARCHAEOLOGICAL INSTITUTE OF AMERICA
Boston, Massachusetts

For Kress Lecturers in Ancient Art 50,000

Since 1984, the Kress Lectureship in Ancient Art has annually invited foreign scholars to the United States to lecture to selected chapters of the Archaeological Institute of America. Hosted for a term at an American university, Kress Lecturers also become visiting members of the graduate faculty. This year's appointees were two prominent European scholars: Jean Clotte, former scientific advisor to the French Ministry of Culture, and Emmanuel Korres, a professor of architecture and engineering at the National Technical University in Athens, Greece.

Expertise in Practice

JOHNS HOPKINS UNIVERSITY
Baltimore, Maryland

For *Expanding the Boundaries of Research: A TEI Workshop for Scholars and Humanities Scholarship in the Digital Age: A Colloquium* 7,500

NORTHEAST DOCUMENT CONSERVATION CENTER
Andover, Massachusetts

For the Summer Institute in Photographs Conservation for Central and Eastern European countries 15,000

For travel by American conservators to attend an intensive course on the conservation of photographs at the State Russian Library in Moscow, Russia 7,500

PRATT INSTITUTE
Brooklyn, New York

For “Materials, Techniques and Conservation”, an introduction to conservation principles at the Brooklyn Museum of Art 10,000

ST. MARK’S HISTORIC LANDMARK FUND
New York, New York

For the series *Preservation Sages and Stages: A Series of Cross-Generational Conversations on Preservation Practice and Philosophy* 2,500

ELIZABETH SIMPSON

Ossining, New York

For travel to address the condition of ancient wood
at the archaeological site of Herculaneum in Italy 1,500

KRYSLA SPIRYDOWICZ

Kingston, Ontario, Canada

For travel to address the condition of ancient wood
at the archaeological site of Herculaneum in Italy 1,500

UNIVERSITY OF CALIFORNIA, LOS ANGELES

Los Angeles, California

For travel by Sarah Cleary to participate in a Bronze
and Iron Age conservation training program in
Löfkend, Albania 5,000

UNIVERSITY OF CHICAGO

Chicago, Illinois

For Vanessa Muros to participate in the course
“Ancient and Historic Metals: Technology,
Microstructures, and Corrosion” at the University
of California, Los Angeles 3,000



The Northeast Document Conservation Center conducted a Summer Institute in Photographic Conservation for Central and Eastern European participants at the State Russian Library in Moscow. Shown here at work are David Svorc and Barbara Burianova.

Conferences and International Meetings

AMERICAN SCHOOLS OF ORIENTAL RESEARCH
Boston, Massachusetts

For travel by foreign scholars to present papers
at the Annual Meeting 5,000

ARCHAEOLOGICAL INSTITUTE OF AMERICA
Boston, Massachusetts

For travel by foreign scholars to present papers at
the Annual Meeting in San Francisco, California 6,500

ASSOCIATION FOR PRESERVATION TECHNOLOGY
Lisle, Illinois

For travel by foreign scholars to present papers
at the conference *21st Century Preservation—
Conservation and Craftsmanship* in Portland, Maine 10,000

AVISTA
University Park, Pennsylvania

For travel by foreign scholars to present papers in
the “Ars Practica” sessions at the 38th International
Congress of Medieval Studies in Kalamazoo, Michigan 5,000

BARD GRADUATE CENTER FOR STUDIES IN THE
DECORATIVE ARTS, DESIGN, AND CULTURE
New York, New York

For travel by foreign scholars to present papers at the
conference *The Age of Antiquaries in Europe and China* 5,000

BRITISH SCHOOL AT ROME

Rome, Italy

For travel by Kendall Walton to present the paper
“Landscape and Still Life—Representing Static
Scenes in a Static Medium” at the conference

*The Nature of Natural Imagery: Landscape
between Experience and Representation*

2,000

CENTER FOR ECUMENICAL RESEARCH IN THE ARTS
AND SCIENCES

Staten Island, New York

For travel by scholars to speak at the conference

*The Coincidence of Opposing Extremities: Shared Ideas
Linking the Mathematics, Ecclesiastical Architecture
and Theology of the Baroque*

4,000

COLUMBIA UNIVERSITY

New York, New York

For travel by foreign scholars to present papers
at the *Workshop on the Ceramics of the Southern
Caucasus and Adjacent Areas*

10,000

For travel by Giuseppe C. Infranca to present the
paper “A New Program of Restoration at the
Kariye Museum in Istanbul” at the conference
Restoring Byzantium

1,200

For James Conlon to participate in the *International
Workshop for the Recovery of Bam’s Cultural Heritage*
in Bam, Iran

2,000

KATHLYN M. COONEY
Los Angeles, California

For travel to present the paper “The Production of Private Ramesside Tombs within the West Theban Peasant Economy” at the International Conference of Egyptologists in Grenoble, France 1,500

CORNERSTONES COMMUNITY PARTNERSHIPS
Santa Fe, New Mexico

For travel by Francisco Uviña to present the paper “Conservation of Earthen Architecture through Community Participation” at the *9th Conference on the Study of Conservation of Earthen Architecture* in Yazd, Iran 2,500

FOUNDATION OF THE AMERICAN INSTITUTE FOR
CONSERVATION OF HISTORIC AND ARTISTIC WORKS
Washington, DC

For travel by Hany Hanna Aziz Hanna to present the paper “Cleaning: Problems and Methods from Practical Work, the Treatment of Some Wooden Objects from Egypt” at the Annual Meeting in Portland, Oregon 3,000

For travel by Noëlle Streeton to present the paper “The Consequences of Cleaning the Mummy Portraits in the Petrie Museum of Egyptian Archaeology” at the Annual Meeting in Portland, Oregon 1,200

FOUNDATION FOR FRENCH MUSEUMS
New York, New York

For travel by French museum representatives to the Annual Meeting of the French Regional American Museum Exchange (FRAME) in Portland, Oregon 10,000



Madonna and Child with Saints and Angels, ca. 1510–15, by Bernardino Fungai, from the Kress Collection at the Lowe Art Museum. The painting and its frame were identified for treatment at the Kress Collection Paintings Conservation Program at the Conservation Center of the Institute of Fine Arts of New York University.

FRENCH HERITAGE SOCIETY

New York, New York

For travel by American scholars to participate in the seminar *Regency & Rococo: Architecture and Interior Decoration in Paris and the Ile de France 1700–1750* 10,000

HARVARD UNIVERSITY

Cambridge, Massachusetts

For travel by Amber Tarnowski to present a paper at the ICOMOS 10th International Congress on the Deterioration and Conservation of Stone in Stockholm, Sweden 1,600

HIGH MUSEUM OF ART

Atlanta, Georgia

For travel by scholars to present papers at the symposium *David in Renaissance Florence: Donatello, Verrocchio and Michelangelo* 10,000

ITALIAN ART SOCIETY

Dayton, Ohio

For travel by foreign scholars to the Annual Meeting of the Renaissance Society of America in New York City, and to the International Congress on Medieval Studies in Kalamazoo, Michigan 3,000

PHILADELPHIA MUSEUM OF ART

Philadelphia, Pennsylvania

For a conference on bibliographic sources and the need for heritage law and policy, as part of the ongoing Project for Cultural Heritage Law and Policy 10,000

RENAISSANCE SOCIETY OF AMERICA
New York, New York

For travel by Jerzy Miziolek to present a paper on
Italian Renaissance painting at the Annual Meeting 2,500

For travel by Peter Humfrey to present the paper "The
Taste for Titian in Scotland" at the Annual Meeting 1,000

SOCIETY FOR SPANISH AND PORTUGUESE HISTORICAL
STUDIES, INC.
Los Angeles, California

For travel by José Luis Senra to present the paper
"Silos and the Monarchy: Sacred and Profane Space"
at the Annual Meeting 1,500

SOCIETY OF ARCHITECTURAL HISTORIANS
Chicago, Illinois

For travel by Christy Anderson and Marlene Heck
to present papers at the symposium *A Centenary
Conference on Aspects of Architectural Historiography
in the 20th Century in England* 2,500

For travel by foreign scholars to present papers at the
57th Annual Meeting in Providence, Rhode Island 6,500

UNIVERSITY OF GEORGIA
Athens, Georgia

For travel by American scholars to present papers at
the 7th International Meeting of the Association
for the Study of Marble and Other Stones in
Antiquity in Thasos, Greece 10,000

UNIVERSITY OF NOTRE DAME

Notre Dame, Indiana

For travel by American scholars to present papers at the
symposium *Accademia Eolia Revisited* in Costozza, Italy 9,000

UNIVERSITY OF SOUTHERN CALIFORNIA

Los Angeles, California

For travel by European scholars to present papers
at the Workshop of Collecting and Display 5,000

US/ICOMOS

Washington, DC

For travel by Gustavo Araoz and Carol Shull to represent
the United States at the World Heritage Hemispheric
Meeting on the World Heritage List for Latin America,
the United States and Canada, in Querétaro, Mexico 2,500

For travel by Gustavo Araoz and Bodhana Urbanovych
to present papers at the conference *Municipalities
in the Preservation of Historical Ensembles: Experiences,
Problems, Prospects* in Zamosc, Poland 2,500

For travel by Svetlana Popovic to present the paper
“Heaven and Earth: Reflections on Byzantine Monastery
Planning” at the conference *Hierotopy: Studies in the
Making of Sacred Space* in Moscow, Russia 1,500

For travel by James Reap to present papers at the confer-
ence *Heritage and Decentralization* in Paris, France, and
at the ICOMOS Legal Symposium in Sofia, Bulgaria 3,400

For travel by foreign scholars to present papers at the 7th
International Symposium in Natchitoches, Louisiana 10,000

VICTORIA & ALBERT MUSEUM

London, England

For travel by American scholars to present papers
at the symposium *A Casa: People, Spaces and Objects
in the Renaissance Interior* in London, England and
Florence, Italy

5,000

WESTERN MICHIGAN UNIVERSITY

Kalamazoo, Michigan

For travel by Fred Orton to present the paper
“Evidence for the Terminal Feature: More or Less
on the Bewcastle Monument” at the symposium
Theorizing the Visual in the Early Middle Ages

1,000

WORLD MONUMENTS FUND

New York, New York

For travel by American scholars to present papers
at the Meeting of Experts on Fortifications in
Campeche, Mexico

5,000

***Total Grants for the Practice of Art History
and Conservation***

776,400



A woodcut of Presentation of Christ in the Temple, ca. 1506, by Marcantonio Raimondi after Albrecht Dürer, at the David and Alfred Smart Museum of Art, University of Chicago. An exhibition illustrating the importance of prints in disseminating artists' creations from 1500 to 1800 was awarded a grant from the Old Masters in Context program.

Kress Fellowships in the History of European Art

Recognizing the value of time devoted to preparation for a professional career or to the advancement of independent research in the history of art, competitive Kress Fellowships support gifted individuals for periods of intense concentration on their chosen subjects.

The research of established scholars and curators of European art is supported by Kress Fellowships at institutions such as the National Gallery of Art and the Villa I Tatti in Florence. Paired Fellowships are offered to art historians and conservators working together, and a Kress Fellowship in Art Librarianship is sponsored at Yale. Museums are invited to apply for funding to host Kress Curatorial Fellows who spend a year on a defined project in their major area of interest. Several types of competitive Kress Pre-Doctoral Research Fellowships support Ph.D. candidates compiling their dissertations, who typically need to travel to view works of art or to pursue research at institutions in Europe or the Near East.

The names and projects of this year's Kress Fellows appear on pages 114–127.

The Kress Professorship

NATIONAL GALLERY OF ART
Washington, DC

The Samuel H. Kress Professorship
in the History of Art 51,000

Established in 1965 to give stature and direction to the new program of Kress Fellowships for pre-doctoral research in the history of art, the annual Kress Professorship at the National Gallery of Art has been held by a succession of eminent European and American art historians. The Kress Professor is today the senior scholar in residence at the Center for Advanced Study in the History of Art.

Kress Advanced Research Fellowships

AMERICAN SCHOOL OF CLASSICAL STUDIES AT ATHENS
Princeton, New Jersey

Kress Fellowship in Classical Art and Archaeology 18,000

HARVARD UNIVERSITY
Cambridge, Massachusetts

The Rush H. Kress Fellowship at the Center for Italian
Renaissance Studies, Villa I Tatti, Florence, Italy 30,000

NATIONAL GALLERY OF ART
Washington, DC

Kress Senior Research Fellowships in the
History of Art 60,000

Kress Paired Fellowship for Research in
Conservation and Art History 38,000

YALE UNIVERSITY
New Haven, Connecticut

Kress Fellowship in Art Librarianship 20,000

Kress Curatorial Fellowships

BALTIMORE MUSEUM OF ART
Baltimore, Maryland

Kress Curatorial Fellowship 25,000

CLEVELAND MUSEUM OF ART
Cleveland, Ohio

Kress Curatorial Fellowship 25,000

METROPOLITAN MUSEUM OF ART
New York, New York

Kress Curatorial Fellowship 12,500



A 15th-century bronze medal, attributed to Donatello, representing an Allegory of the Power of Nature, in the collections of the University of California, Santa Barbara. A grant from the Old Masters in Context program supported the construction of a European Wunderkammer, or curiosities cabinet, for the display and study of Renaissance art in a traditional scholar's environment.

NATIONAL GALLERY OF ART
Washington, DC

Kress Curatorial Fellowship 25,000

NEW-YORK HISTORICAL SOCIETY
New York, New York

Kress Curatorial Fellowship 12,500

PRATT INSTITUTE
Brooklyn, New York

Kress Curatorial Fellowship 25,000

THE HISPANIC SOCIETY OF AMERICA
New York, New York

Kress Curatorial Fellowships 25,000

Kress Pre-Doctoral Fellowships

Kress Fellowships Administered by the Foundation

Eight Kress Institutional Fellowships for two-year research positions in art history at selected European institutes of advanced study 164,000

Twenty-eight Kress Travel Fellowships for travel related to doctoral research in European art history 125,000

W. F. ALBRIGHT INSTITUTE OF ARCHAEOLOGICAL RESEARCH
Philadelphia, Pennsylvania

Kress Fellowship in the History of Art 18,000

AMERICAN ACADEMY IN ROME
New York, New York

Kress Fellowships in the History of Art 72,000

AMERICAN CENTER OF ORIENTAL RESEARCH
Boston, Massachusetts

Kress Fellowship in the History of Art 15,000

AMERICAN RESEARCH CENTER IN EGYPT
Atlanta, Georgia

Kress Fellowship in Egyptian Art and Archaeology 18,000

AMERICAN RESEARCH INSTITUTE IN TURKEY
Philadelphia, Pennsylvania

Kress Fellowships in the History of Art 18,000

AMERICAN SCHOOL OF CLASSICAL STUDIES AT ATHENS
Princeton, New Jersey

Kress Athens/Jerusalem Fellowship in Mediterranean
Art and Archaeology 18,000

Kress Fellowship in the History of Art 18,000

NATIONAL GALLERY OF ART
Washington, DC

Four Mary M. Davis Pre-Doctoral Fellowships in
the History of Art 64,000



Kress Interns with the New York City Parks Department's Citywide Monuments Conservation Program, seated on the steps of the Kress Mausoleum in the Woodlawn Cemetery.

Kress Fellowships in Art Conservation

The acquisition of skills in the conservation of art requires a thorough grounding in materials and techniques and supervised training in the handling of objects.

Kress Fellowships offer young conservators valuable time with works of art in structured settings, such as the studio at New York University where paintings from the Kress Collection are treated by Kress Fellows. Museums and other institutions host Kress Conservation Fellows for work on specific projects, and archaeological excavations provide on-site training in conserving recently recovered objects.

Kress Fellowships in Historic Preservation offer advanced students opportunities for research and experience on field sites.

The names and projects of this year's Kress Fellows appear on pages 129–137.

Kress Collection Conservation Fellowships

NEW YORK UNIVERSITY
New York, New York

The Kress Collection Conservation Fellowship Program 70,000

Routine and necessary conservation of Old Master paintings from the Kress Collection is undertaken by advanced Kress Fellows in Paintings Conservation at the Conservation Center of the Institute of Fine Arts, under the supervision of Dianne Dwyer Modestini. Kress pictures from Birmingham, New Orleans and Denver received treatment. The program benefits the pictures, the museums that own them, and the young conservators who enjoy the rare opportunity of treating European paintings as part of their professional training.

Kress Conservation Fellowships

AMERICAN FRIENDS OF MAURITSHUIS
New York, New York

Kress Fellowship in Paintings Conservation 25,000

AMERICAN SCHOOL OF CLASSICAL STUDIES AT ATHENS
Princeton, New Jersey

Kress Conservation Internship 3,500

BROOKLYN STAINED GLASS CONSERVATION CENTER
Brooklyn, New York

Kress Internships in Stained Glass Conservation 25,000

BUFFALO STATE COLLEGE
Buffalo, New York

Kress Conservation Internships 15,000

DENVER ART MUSEUM
Denver, Colorado

Kress Fellowship in Paintings Conservation 25,000

FRIENDS OF FLORENCE
Washington, DC

Kress Internship in Stone Conservation at the
Opificio delle Pietre Dure, Florence, Italy 25,000

HAMILTON KERR INSTITUTE,
UNIVERSITY OF CAMBRIDGE
Cambridge, England

Kress Fellowship in Paintings Conservation	25,000
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HARVARD UNIVERSITY
Cambridge, Massachusetts

Kress Fellowship in Art Conservation Biology at the Division of Engineering and Applied Sciences	25,000
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Kress Fellowship in Objects Conservation at the Straus Center for Conservation	25,000
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HIRSHHORN MUSEUM AND SCULPTURE GARDEN
Washington, DC

Kress Fellowship in Paintings Conservation	25,000
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MUSEUM OF MODERN ART
New York, New York

Kress Fellowship in Objects Conservation	30,000
--	--------

NATURAL HISTORY MUSEUM OF LOS ANGELES
COUNTY FOUNDATION
Los Angeles, California

Kress Internship in Objects Conservation	7,500
--	-------

NEW YORK BOTANICAL GARDEN
Bronx, New York

Kress Fellowship in Paper Conservation	12,500
--	--------

NEW YORK UNIVERSITY
New York, New York

Kress Fellowship in Paintings Conservation	17,500
--	--------

Kress Internships in Conservation at European Sites	10,000
---	--------

NORTH CAROLINA MUSEUM OF ART
Raleigh, North Carolina

Kress Fellowship in Paintings Conservation	25,000
--	--------

NORTHEAST DOCUMENT CONSERVATION CENTER
Andover, Massachusetts

Kress Fellowship in Paper Conservation	18,000
--	--------

PHILADELPHIA MUSEUM OF ART
Philadelphia, Pennsylvania

Kress Fellowship in Textile Conservation	25,000
--	--------

QUEEN'S UNIVERSITY
Kingston, Ontario, Canada

Kress Internship in Objects Conservation	3,500
--	-------

SOCIETY FOR THE PRESERVATION OF NEW ENGLAND
ANTIQUITIES

Boston, Massachusetts

Kress Fellowship in Objects Conservation	25,000
--	--------

TATE AMERICAN FUND

New York, New York

Kress Fellowship in Paintings Conservation	25,000
--	--------

UNIVERSITY OF ARIZONA

Tucson, Arizona

Kress Fellowship in Objects Conservation	1,500
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UNIVERSITY OF CALIFORNIA, LOS ANGELES

Los Angeles, California

Kress Fellowship in Archaeological Conservation	5,000
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UNIVERSITY OF DELAWARE

Newark, Delaware

Kress Internships in Objects Conservation	11,600
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WALTERS ART MUSEUM

Baltimore, Maryland

Kress Fellowship in Paintings Conservation	25,000
--	--------

Kress Fellowships in Historic Preservation

AMERICAN ACADEMY IN ROME

New York, New York

Kress Fellowship in Historic Preservation
and Conservation

25,000

AMERICAN FRIENDS OF THE ATTINGHAM SUMMER
SCHOOL

New York, New York

Kress Internships in Historic Preservation
and Conservation

7,000

CENTRAL PARK CONSERVANCY

New York, New York

Kress Internships in Monuments Conservation

12,000

CITY PARKS FOUNDATION

New York, New York

Kress Internships in Monuments Conservation

12,000

COLUMBIA UNIVERSITY

New York, New York

Kress Internships in Historic Preservation
and Conservation

16,000

FRENCH HERITAGE SOCIETY
New York, New York

Kress Fellowship in Historic Preservation 10,000

FRIENDS OF THE UPPER EAST SIDE HISTORIC DISTRICTS
New York, New York

Kress Fellowship in Historic Preservation 15,000

JAMES MARSTON FITCH CHARITABLE FOUNDATION
New York, New York

Kress Fellowship in Historic Preservation 25,000

UNIVERSITY OF PENNSYLVANIA
Philadelphia, Pennsylvania

Kress Fellowships in Historic Preservation 68,000

US/ICOMOS
Washington, DC

Kress Internships in Historic Preservation 25,000

Total Grants for Kress Fellowships 1,642,600



A tapestry of Atlas Supporting the Armillary Sphere, ca. 1530, by George Wezeler, from the Spanish Royal Collections was shown in the exhibition Spain and the Age of Exploration, 1492–1792, at the Seattle Museum of Art, which received a grant from the Old Masters in Context program.

General Program Support

*Grants to support organizations of particular concern
to the Kress Foundation.*

KRESS FOUNDATION TRUSTEE AND EMPLOYEE MATCHING PROGRAMS	136,704
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ALLIANCE FOR THE ARTS New York, New York	1,000
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AMERICAN ACADEMY IN ROME New York, New York	7,350
--	-------

AMERICAN FEDERATION OF ARTS New York, New York	2,000
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ASSOCIATES OF THE ART COMMISSION New York, New York	500
--	-----

BARD GRADUATE CENTER FOR STUDIES IN THE DECORATIVE ARTS, DESIGN, AND CULTURE New York, New York	4,100
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BYZANTINE FRESCO FOUNDATION Houston, Texas	1,000
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CATHEDRAL OF ST. JOHN THE DIVINE New York, New York	2,500
CEC ARTSLINK New York, New York	2,500
CITY PARKS FOUNDATION New York, New York	8,750
COOPER-HEWITT NATIONAL DESIGN MUSEUM New York, New York	1,000
DOCOMOMO US New York, New York	1,000
FOUNDATION CENTER New York, New York	1,000
FRICK COLLECTION New York, New York	1,300
FUND FOR ARTS AND CULTURE IN CENTRAL AND EASTERN EUROPE McLean, Virginia	2,500
GRANTMAKERS IN THE ARTS Seattle, Washington	1,000

GREATER TABERNACLE BAPTIST CHURCH New York, New York	500
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HISTORIC DISTRICTS COUNCIL New York, New York	500
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HISTORIC HOUSE TRUST OF NEW YORK CITY New York, New York	8,500
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LANDMARK WEST! New York, New York	2,500
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MASTER DRAWINGS ASSOCIATION New York, New York	5,000
---	-------

THE MORGAN LIBRARY New York, New York	9,500
--	-------

MUNICIPAL ART SOCIETY New York, New York	7,200
---	-------

NEW YORK LANDMARKS CONSERVANCY New York, New York	3,500
--	-------

NEW YORK REGIONAL ASSOCIATION OF GRANTMAKERS New York, New York	5,200
---	-------

THE PHILANTHROPY ROUNDTABLE Washington, DC	500
PRESERVATION LEAGUE OF NEW YORK STATE Albany, New York	500
PRESERVATION VOLUNTEERS, INC. Brooklyn, New York	2,500
QUEEN SOFIA SPANISH INSTITUTE New York, New York	5,400
ROYAL OAK FOUNDATION New York, New York	1,000
WORLD MONUMENTS FUND New York, New York	10,575
<i>Total Grants for General Program Support</i>	<i>237,079</i>

Total Grants

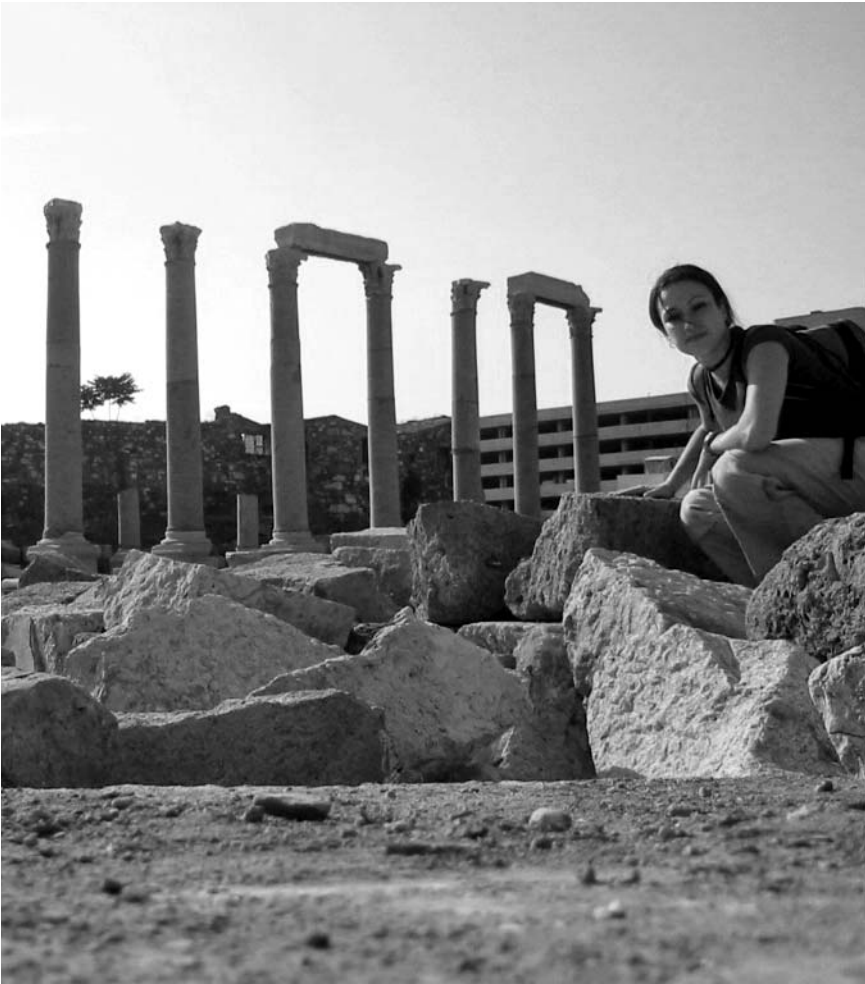
The Care and Presentation of European Art 1,107,000

The Practice of Art History and Conservation 776,400

Kress Fellowships 1,642,600

General Program Support 237,079

Total Grants for Fiscal Year 2004 3,763,079



As a Kress Intern in Historic Preservation from Columbia University, Debora Barros studied the 1st–2nd century A.D. Imperial Roman Basilica in Izmir, Turkey.

T H E A R T O F E U R O P E I N C O N T E X T

Kress Fellows

*Kress Fellows in
the History of European Art*

*Kress Fellowships are awarded to established scholars
for advanced research at selected institutions, and to aspiring
art historians for research and travel related to the
completion of their doctoral dissertations.*

*Kress Advanced Research Fellows
in the History of European Art*

The Kress Professor

*The Kress Professor is the senior scholar in residence at the Center
for Advanced Study in the Visual Arts.*

NATIONAL GALLERY OF ART
Washington, DC

Virginia Spate. University of Sydney, Australia
“Metamorphoses: Woman, Man, and Nature
in 19th-Century French Painting”

Rush H. Kress Fellow

*A year of research in residence at the Villa I Tatti, the former home of
Bernard Berenson on the outskirts of Florence.*

HARVARD UNIVERSITY
Center for Italian Renaissance Studies, Villa I Tatti, Florence, Italy

James Harper. University of Oregon
“Postnepotism: Art Strategies and the Survival
of the Cardinal Nephew (1621–1676)”

Kress Senior Research Fellows

AMERICAN SCHOOL OF CLASSICAL STUDIES AT ATHENS
Athens, Greece

John K. Papadopoulos. University of California, Los Angeles
“The Athenian Agora: The Early Iron Age
(Final Mycenaean through Middle Geometric)”

NATIONAL GALLERY OF ART
Washington, DC

C. Jean Campbell. Emory University
“The New Life of the Artist and the Lives
of Simone Martini”

Katherine Wentworth Rinne. Iowa State University/
University of Virginia
“Written in Water: A Topographic History of
Baroque Rome”

*Kress Paired Fellowship
for Scholars and Conservators*

*A program that invites art historians and conservators to apply for
a joint research project.*

NATIONAL GALLERY OF ART
Washington, DC

Maria-Clelia Galassi. Università degli Studi di Genova
Elizabeth Walmsley. National Gallery of Art
“Undermodeling versus Underdrawing? Methods for
Constructing Flesh Tones and Draperies in Florentine
Paintings of the Early Renaissance (1400–1460)”

Kress Fellow in Art Librarianship

Support for an art historian to train as an art librarian.

YALE UNIVERSITY
New Haven, Connecticut

Jonathan Lill
Kress Fellow in Art Librarianship

Kress Curatorial Fellows

Fellowships for hands-on experience with curatorial projects at a museum of art or other collecting institution.

BALTIMORE MUSEUM OF ART
Baltimore, Maryland

Oliver Shell
The Cone Collection of European
Post-Impressionist Art

CLEVELAND MUSEUM OF ART
Cleveland, Ohio

Todd Herman
Art from the Court of Burgundy

THE HISPANIC SOCIETY OF AMERICA
New York, New York

Lisa Banner
Old Master Drawings

Sarah Miró
Non-Hispanic European Lace

METROPOLITAN MUSEUM OF ART
New York, New York

Elizabeth Cleland
European Tapestries

NEW-YORK HISTORICAL SOCIETY
New York, New York

Alexandra Mazzitelli
Works on Paper

PRATT INSTITUTE
Brooklyn, New York

Maiko Ota Cagno
European Art at the Brooklyn Museum of Art

*Kress Pre-Doctoral Fellows
in the History of European Art*

Kress Pre-Doctoral Fellows at Foreign Institutions

Two-year fellowships for study in association with a center of advanced art historical research in Europe. Administered by the Kress Foundation.

2003–2005

John Decker (University of California, Santa Barbara)
Leiden University

“The ‘Technology of Salvation’ and the Art of
Geertgen tot Sint Jans: Material Manifestations
of Redemption Theology”

Amy Freund (University of California, Berkeley)
American University in Paris

“Revolutionary Likenesses: Portraiture
and the Market in France, 1789–1804”

Jeanne-Marie Musto (Bryn Mawr College)
Zentralinstitut für Kunstgeschichte, Munich

“Shaping a Discipline and a Nation:
The Early Art History of Speyer Cathedral”

Jennifer Olmstead (Northwestern University)
American University in Paris

“Reinventing the Protagonist: Eugène Delacroix’s
Representations of Arab and Berber Men”

2004–2006

Janice Mercurio (University of Pennsylvania)

Courtauld Institute of Art, London

“French Rococo Painting and Music”

Teresa Pac (Binghamton University)

Zentralinstitut für Kunstgeschichte, Munich

“Churches at the Edge: A Comparative Study of
Acculturation at the Baltic Shore in the Middle Ages”

Todd Richardson (Graduate Theological Union)

Leiden University

“Sanctification of the Self in the Everyday:
Peasant Scenes of Pieter Bruegel the Elder”

Cassandra Margareta Sciortino (University of California,
Santa Barbara)

Kunsthistorisches Institut, Florence

“The English Artists at the Villa Nuti at Bellosguardo”

Kress Pre-Doctoral Travel Fellows

Grants that permit pre-doctoral candidates in the history of European art to travel for dissertation research. Administered by the Kress Foundation.

Kristin Arioli (University of Southern California)

“Cardinal Raffaele Riario and the Politics of Cultural Patronage in Renaissance Rome”

Leslie Atzmon (Middlesex University)

“Dreamland: The Impact of Victorian Science on Late 19th-Century Fantasy Illustration”

Charlotte Bauer-Smith (University of Illinois at Urbana-Champaign)

“Visual Constructions of Corporate Identity for the University of Paris, 1200–1500”

Erin Laurel Black (Emory University)

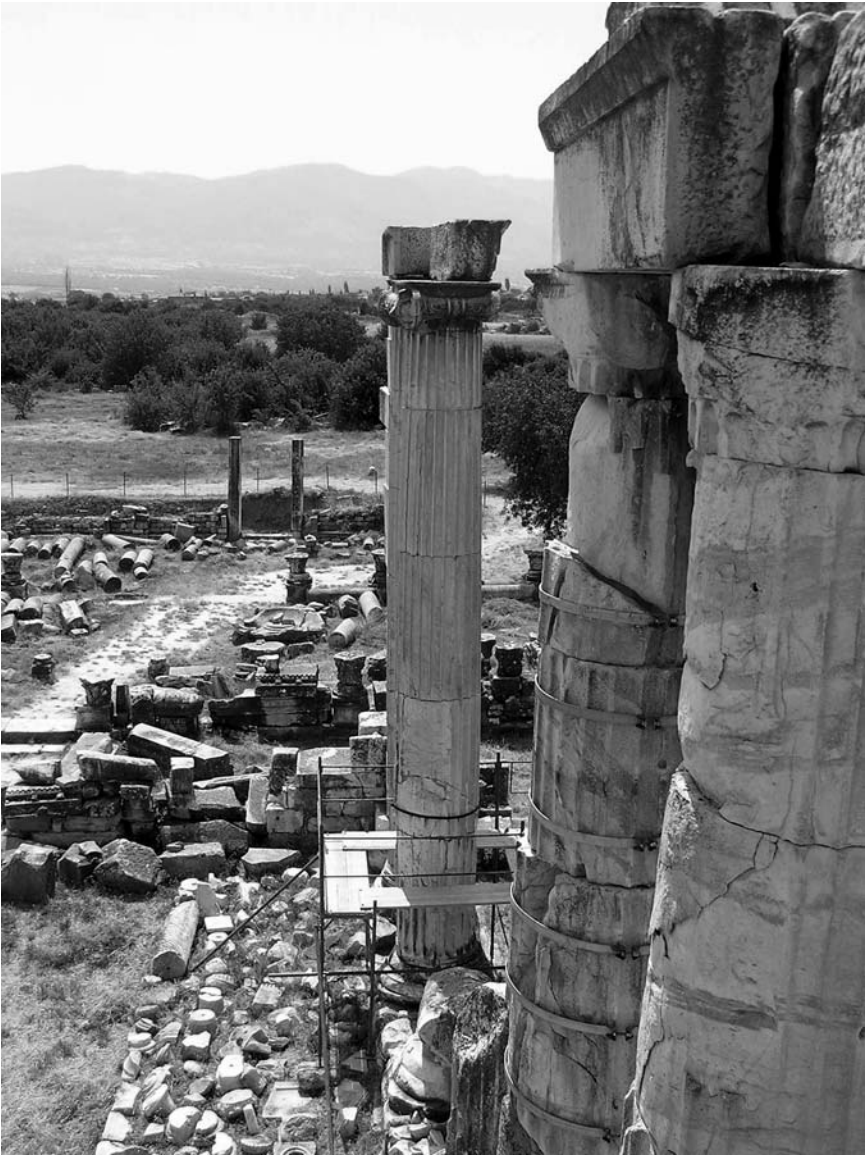
“Center and Periphery: Artistic Interactions between the Column of Trajan in Rome, Italy, and the Tropaeum Traiani at Adamklissi, Romania”

Jennifer R. Borland (Stanford University)

“Anxiety and Abjection: The Crisis of Corporeal Integritas in 12th-Century Images of the Female Body”

Meghan Callahan (Rutgers University)

“The Politics of Architecture: Suor Domenica da Paradiso and her Convent of La Crocetta in Post-Savonarolan Florence”



Surviving elements of the 1st-century B.C. Greco-Roman Temple of Aphrodite at Aphrodisias, the ancient capital of Lydia, Geyre, Turkey. Fifteen standing columns were conserved and stabilized with support from the European Preservation Program.

- Ananda Shankar Chakrabarty (Northwestern University)
“The ‘Black Paintings’ (1979–2002) by
Pierre Soulages and Prehistoric Art”
- Lloyd DeWitt (University of Maryland, College Park)
“Jan Lievens in London, Antwerp, and Amsterdam”
- Marco Ranjan Deyasi (Duke University)
“Indochina in French Art and Culture, 1889–1931”
- Andre Dombrowski (University of California, Berkeley)
“Sense and Sensation: Art at the End of
the Second Empire, 1863–1870”
- Heather Flaherty (University of Michigan)
“The Place of the ‘Speculum Humanae Salvationis’
in Late Medieval Art”
- Mette Gieskes (University of Texas at Austin)
“The Structuralist Politics of Game and Risk
in the Art of Sol LeWitt, Vito Acconci,
Bruce Nauman, Simon Hantai, Constant,
and Alighiero Boetti, 1958–1975”
- Robert G. Glass (Princeton University)
“Filarete and the Taste for Antique in
Mid 15th-Century Rome”
- Crispin Corrado Goulet (Brown University)
“A Study of Deity Assimilation in Sculptural
Representations of Male Children from the
Roman Imperial Era”
- James Carlton Hughes (University of North Carolina,
Chapel Hill)
“Michelangelo’s ‘Battle of Cascina’ Cartoon”

- Laura Susan Klar (New York University)
“The Architecture of the Roman Theater:
Origins, Canonization, and Dissemination”
- Stacey Loughrey (University of Southern California)
“Making China: Design, Empire, and Aesthetics
in Britain, 1745–1880”
- Allison Kathleen Morehead (University of Chicago)
“Creative Pathologies: Experimental Psychology
and the French Avant-Garde, 1889–1914”
- Fernando Diniz Moreira (University of Pennsylvania)
“Shaping Cities, Building a Nation: The Dream
of Modern Urbanism in Brazil, 1900–1950”
- Cornelie Piok-Zanon (University of Pittsburgh)
“The Queen Also Builds: Architecture, Gender,
and Dynasty in Hellenistic Pergamon”
- Brandie Ratliff (Columbia University)
“Image and Relic at Byzantine Pilgrimage Sites”
- Pascale Rihouet (Brown University)
“The Unifying Power of Confraternity Banners
in Renaissance Italy”
- Sean E. Roberts (University of Michigan)
“Cartography Between Cultures:
The Geographia of 1482”
- Natasha Seaman (Boston University)
“Archaism and the Critique of Caravaggio in the
Religious Paintings of Hendrick Terbrugghen”
- Jamie Lynn Smith (Johns Hopkins University)
“Passion Imagery in 15th-Century Northern Painting”

Jonathan Stuhlman (University of Virginia)

“A Study of Yves Tanguy’s Engagement with
the Technical, Conceptual, and Professional
Ideologies of Surrealism”

Pamela J. Warner (University of Delaware)

“Word and Image in the Art Criticism of
the Goncourt Brothers”

Jennifer Diane Webb (Bryn Mawr College)

“Patronage of Arts in 15th-Century Urbino”

Kress Pre-Doctoral Research Fellows

Kress Pre-Doctoral Fellows in residence at selected institutions.

W.F. ALBRIGHT INSTITUTE OF
ARCHAEOLOGICAL RESEARCH
Jerusalem, Israel

Susan Rebecca Martin (University of California, Berkeley)
“Hellenization and the Levant: Material
Evidence for the Process of Acculturation”

AMERICAN ACADEMY IN ROME
Rome, Italy

Jill Johnson Deupi (University of Virginia)
“Analysis of the Cultural Policies Affecting
Relations between Bourbon Naples and Papal
Rome in the Latter Half of the 18th Century”

Jessica Maier (Columbia University)
“Imaging Rome: the Art and Science of
Renaissance City Views”

Elizabeth Marlowe (Columbia University)
“The Constantinian Monuments of the City of Rome”

Emma Scioli (University of California, Los Angeles)
“The Poetics of Sleep: Dreams and Sleep in
Latin Literature and Roman Art”

AMERICAN CENTER OF ORIENTAL RESEARCH
Amman, Jordan

Leigh-Ann Bedal (Pennsylvania State University)
“The Petra Garden: Centerpiece of an
Imperial Cult Complex?”

AMERICAN RESEARCH CENTER IN EGYPT
Cairo, Egypt

Yasmin El Shazly (Johns Hopkins University)
“The Role of the Intermediary in Ancient
Egyptian Thought as Seen in the Monuments
of the Deir el-Medineh”

AMERICAN RESEARCH INSTITUTE IN TURKEY
Ankara, Turkey

Günder Varinlioğlu (University of Pennsylvania)
“The Rural Landscape and Built Environment
at the End of Antiquity: The Limestone Villages
of Southeastern Isauria”

Esra Akin (Ohio State University)
“Mustafa Ali’s ‘Epic Deeds of Artists’:
An Edition and Critical Study”

AMERICAN SCHOOL OF CLASSICAL STUDIES AT ATHENS
Athens, Greece

Brenda J. Longfellow (University of Michigan)
“Imperial Patronage and Display of Roman Nymphaea”

AMERICAN SCHOOL OF CLASSICAL STUDIES AT ATHENS
W.F. ALBRIGHT INSTITUTE OF ARCHAEOLOGICAL
RESEARCH

Joint Kress Fellowship, Athens and Jerusalem

Nicholas Hudson (University of Minnesota)

“Connecting Households to History in the Roman East”

NATIONAL GALLERY OF ART

Washington, DC

Meredith Hale (Columbia University)

“Romeyn de Hooghe and the Birth of Political Science”

Shilpa Prasad (Johns Hopkins University)

“Guercino’s ‘Theatricality’: Performance and
Spectatorship in 17th-Century Painting”

Hérica Valladares (Columbia University)

“Imago Amoris: The Poetics of Desire in
Roman Painting”

Adriaan Waiboer (New York University)

“Gabriel Metsu (1629–1667): Life and Work”



One of 74 sculpted reliefs decorating the Summer Palace (Belvedere) at Prague Castle, designed and constructed by Paolo della Stella (1538–63). Material analyses of the condition of the stone were supported by the European Preservation Program.

Kress Fellows in Art Conservation

Kress Fellowships support advanced training in conservation skills for fully qualified conservators of art and architecture, as well as supervised hands-on experience in selected circumstances.

Kress Fellow for Conservation of the Kress Collection

Kress Advanced Fellow in Painting Conservation with specific focus on the care of Old Masters in the Kress Collection.

NEW YORK UNIVERSITY

New York, New York

Nica Gutman

Post-Graduate Fellow in Paintings Conservation

Kress Fellows for Conservation Textbooks

An established conservator writing a textbook for the field.

FOUNDATION OF THE AMERICAN INSTITUTE FOR
CONSERVATION OF HISTORIC AND ARTISTIC WORKS

Washington, DC

Maria Fernanda Valverde

*Photographic Negatives—Guide for Identification
and Preservation*

Kress Conservation Fellows at Institutions

BROOKLYN STAINED GLASS CONSERVATION CENTER
Brooklyn, New York

Emma Barker

Muriel Stallworth

Kress Interns in Stained Glass Conservation

BUFFALO STATE COLLEGE
Buffalo, New York

Cary Beattie

Katherine Beaty

Natasha Cochran

Megan Emery

Sandra Kelberlau

Kimberly Machovec-Smith

Denise Stockman

Jeffrey Warda

Kress Conservation Interns

DENVER ART MUSEUM
Denver, Colorado

Kristine Jeffcoat

Kress Fellow in Paintings Conservation

FRIENDS OF FLORENCE
Washington, DC

Jonathan Hoyte

Kress Intern in Stone Conservation at the
Opificio delle Pietre Dure, Florence, Italy

HAMILTON KERR INSTITUTE,
UNIVERSITY OF CAMBRIDGE
Cambridge, England

Julie Reid
Kress Fellow in Paintings Conservation

HARVARD UNIVERSITY
Cambridge, Massachusetts

Sanchita Balachandran
Kress Fellow in Objects Conservation at the
Straus Center for Conservation

Amber Tarnowski
Kress Fellow in Art Conservation Biology at the
Division of Engineering and Applied Sciences

HIRSHHORN MUSEUM AND SCULPTURE GARDEN
Washington, DC

Tatiana Bareis
Kress Fellow in Paintings Conservation

MUSEUM OF MODERN ART
New York, New York

John Campbell
Kress Fellow in Objects Conservation

NATURAL HISTORY MUSEUM OF LOS ANGELES COUNTY
FOUNDATION
Los Angeles, California

Amber Tarnowski
Kress Intern in Objects Conservation

NEW YORK BOTANICAL GARDEN
Bronx, New York

Richard Mulholland
Kress Fellow in Paper Conservation

NORTH CAROLINA MUSEUM OF ART
Raleigh, North Carolina

Rikke Foulke
Kress Fellow in Paintings Conservation

NORTHEAST DOCUMENT CONSERVATION CENTER
Andover, Massachusetts

Christopher Sokolowski
Kress Fellow in Paper Conservation

PHILADELPHIA MUSEUM OF ART
Philadelphia, Pennsylvania

Julie Randolph
Kress Fellow in Textile Conservation

SOCIETY FOR THE PRESERVATION OF NEW ENGLAND
ANTIQUITIES
Boston, Massachusetts

Stéphanie Rabourdin
Kress Fellow in Objects Conservation

TATE AMERICAN FUND
London, England

Patricia Favero
Kress Fellow in Paintings Conservation at Tate Britain

UNIVERSITY OF ARIZONA
Tucson, Arizona

Teresa Moreno
Kress Fellow in Objects Conservation

WALTERS ART MUSEUM
Baltimore, Maryland

Irina Dolgikh
Kress Fellow in Paintings Conservation

Kress Conservation Fellows in the Field

AMERICAN FRIENDS OF MAURITSHUIS
New York, New York

Linnaea E. Saunders
Kress Fellow in Paintings Conservation at the
Mauritshuis in The Hague, The Netherlands

AMERICAN SCHOOL OF CLASSICAL STUDIES AT ATHENS
Princeton, New Jersey

Vicky Karas
Kress Intern in Conservation at the Agora Excavations

NEW YORK UNIVERSITY
New York, New York

Matthew Hayes
Kress Fellow in Paintings Conservation in
Vienna, Austria

Joanne Klaar
Kate Moomaw
Kress Interns in Conservation at European Sites

QUEEN'S UNIVERSITY
Kingston, Ontario, Canada

Kim Cobb
Kress Intern in Objects Conservation at the
Museum of Anatolian Civilizations, Ankara, Turkey

UNIVERSITY OF CALIFORNIA, LOS ANGELES
Los Angeles, California

Holly Lundberg
Eric Schindelholz
Kress Fellows in Archaeological Conservation at
Domuztepe, Turkey

UNIVERSITY OF DELAWARE
Newark, Delaware

Mary Coughlin
Karl Knauer
Sheila Payaqui
Anya Shutov
Tina Wasson
Kress Interns in Objects Conservation

Kress Fellows in Historic Preservation

AMERICAN ACADEMY IN ROME

Rome, Italy

Charles Birnbaum

Kress Fellow in Historic Preservation and Conservation

AMERICAN FRIENDS OF THE ATTINGHAM SUMMER
SCHOOL

New York, New York

Elizabeth McEnaney

William Rudolph

Kress Interns in Historic Preservation

CENTRAL PARK CONSERVANCY

New York, New York

Rama Dadarkar

Douglas Gasek

Susannah Jackson

Susan Singh

Kress Interns in Monuments Conservation

CITY PARKS FOUNDATION

New York, New York

Sandy Chung

Alison J. Greenberg

Orit Soffer

Kress Interns in Monuments Conservation

COLUMBIA UNIVERSITY
New York, New York

Debora Barros
Laura Buchner
George Jaramillo
Robert Garland Thomson
Kress Interns in Historic Preservation

FRENCH HERITAGE SOCIETY
New York, New York

Kyle Brooks
Kress Fellow in Historic Preservation

FRIENDS OF THE UPPER EAST SIDE HISTORIC DISTRICTS
New York, New York

Andrea Kaiser
Kress Fellow in Historic Preservation

JAMES MARSTON FITCH CHARITABLE FOUNDATION
New York, New York

Donna Ann Harris
Kress Fellow in Historic Preservation

UNIVERSITY OF PENNSYLVANIA
Philadelphia, Pennsylvania

Susanna Fourie
Lauren Meyer
Sophie Middlebrook
Judy Peters
Kress Fellows in Historic Preservation

US/ICOMOS
Washington, DC

Catherine Kahl
Caitlin O'Connor
Andree Suplee
Michael Yengling

Summer Internship Program in Historic Preservation



An archival photograph from the late 1930s showing Italian Renaissance pictures in the stairhall of Samuel Kress's Fifth Avenue apartment. Visible are a Madonna and Child, ca. 1490, by Pintoricchio (now in the North Carolina Museum of Art), an Adoration or the Magi, ca. 1360, by Andrea Vanni (now in the New Orleans Museum of Art), and a Coronation of the Virgin, ca. 1370, by Agnolo Gaddi (now in the National Gallery of Art).

Guidelines for Applicants

Old Masters in Context

A program to foster new approaches to the presentation of European art. Competitive grants are awarded for projects that illuminate the original context of European works of art from antiquity to the early 19th century in public collections.

THE SCOPE OF THE PROGRAM:

- The focus is on works of European art from antiquity to the 19th century in public collections (comparative materials from other venues are not excluded).
- Objects in the Kress Collection are of particular interest, but are not essential.
- Successful projects engage professional participants from more than one institution.
- The program supports projects to present one or more works of European art by elucidating the original context of the object(s)—i.e., who it was made for, where it was placed, how it was made, what it meant to its first viewers, etc.

COMPETITIVE GRANTS ARE OFFERED FOR TWO PROJECT PHASES:

- Planning grants of up to \$10,000
- Implementation grants of up to \$100,000

APPLICATION MATERIALS ARE AVAILABLE AS FOLLOWS:

- By downloading from our Web site:
www.kressfoundation.org
- By written or telephone request:
Old Masters in Context Program
Samuel H. Kress Foundation
174 East 80th Street
New York, New York 10021
Tel: 212-861-4993

DEADLINES:

- Applications received by January 15 will receive notification by June 1.
- Applications received by July 15 will receive notification by December 1.
- Application materials may not be sent by fax or e-mail.

European Preservation Program

A program for the preservation, conservation, and interpretation of European art and architecture in situ, administered by the World Monuments Fund. The program also encourages cooperation and collaboration between institutions and organizations in Europe and America.

Competitive grants are awarded for the conservation of buildings, groups of buildings, and works of art in an architectural context (e.g. mural paintings, sculptures that are part of an architectural program, and other decoration) of recognized artistic quality. Criteria include significance, urgency or timeliness, and capacity to benefit the public. Priority is given to sites listed on the World Monuments Watch List of 100 Most Endangered Sites, and to sites facing threats or emergencies that might result in loss of historic fabric unless addressed immediately.

CATEGORIES OF GRANTS:

- **Conservation of Monuments, Sites, and Works of Art.**

Grants for the planning or initiation of conservation projects, for emergency stabilization, for a discrete phase of project implementation, or for project completion.

Maximum grant: \$25,000. Matching funds from other sources may be required.

- **Cooperation between European and U.S. Institutions.**

Grants for international partnerships between institutions of higher learning, non-profit organizations, or governmental agencies for mutual projects for understanding, conserving or interpreting European art and architecture to the public. Grants may support collaborative research, conferences, or interpretative exhibitions; publications and media projects;

or the participation of U.S. professionals in European on-site conservation programs. Applications from qualified individuals are considered only when sponsored by a U.S. institution and a European partner.

Maximum grant: \$50,000. Matching funds from other sources may be required.

- **Conservation Projects in Cooperation with the World Monuments Fund.**

Grants to conserve European buildings, monuments and sites with significant artistic elements in collaboration with the World Monuments Fund.

Maximum Grant: \$200,000. Matching funds from other sources may be required.

APPLICATION MATERIALS ARE AVAILABLE AS FOLLOWS:

- By downloading from the World Monuments Fund Web site:
www.wmf.org

- By written or telephone request:

Program Administrator
Kress Foundation European Preservation Program
World Monuments Fund
95 Madison Avenue
New York, New York 10016
Tel: 646-424-9594 fax: 646-424-9593
E-mail: wmf@wmf.org

Kress Fellowships

Competitive Kress Fellowships administered by the Kress Foundation are awarded to art historians and art conservators in the final stages of their preparation for professional careers.

Advanced Kress Fellowships at Museums of Art

To encourage qualified individuals to prepare for careers as conservators and curators in museums of art, the following Kress Fellowships are offered for on-site opportunities in advanced training:

KRESS CONSERVATION FELLOWSHIPS

Ten \$30,000 Kress Conservation Fellowships for one-year internships in advanced conservation in European art at a museum or conservation research facility.

Allocation of funds: \$25,000 as a Fellowship stipend, and \$5,000 toward administrative costs, benefits for the Fellow, and other direct costs of the Fellowship.

Restrictions: Restricted to individuals who have completed an M.A. degree in art conservation.

Application procedures: Application must be made by the museum or conservation research facility at which the internship will be based.

Deadline: March 1.

KRESS CURATORIAL FELLOWSHIPS

Four \$30,000 Kress Curatorial Fellowships for one-year internships for curatorial training in European art at an American museum.

Allocation of funds: \$25,000 as a Fellowship stipend, and \$5,000 toward administrative costs, benefits for the Fellow, and other direct costs of the Fellowship.

Restrictions: Restricted to individuals who have completed a Ph.D. in the history of European art.

Application procedures: Application must be made by the museum at which the internship will be based.

Deadline: January 15.

Pre-Doctoral Kress Fellowships in the History of Art

To permit promising art historians to complete the final phases of dissertation research, the Kress Foundation offers the following Kress Fellowships:

KRESS FELLOWSHIPS IN THE HISTORY OF ART AT FOREIGN INSTITUTIONS

Four \$22,500-per-year Kress Institutional Fellowships in the History of European Art for a two-year research appointment in association with one of the following foreign institutes:

Florence	Kunsthistorisches Institut
Jerusalem	Nelson Glueck School of Biblical Archaeology
Leiden	Kunsthistorisch Instituut der Rijksuniversiteit
London	Courtauld Institute of Art Warburg Institute
Munich	Zentralinstitut für Kunstgeschichte
Nicosia	Cyprus American Archaeological Research Institute

Paris	American University in Paris Institut national d'histoire de l'art
Rome	Bibliotheca Hertziana
Zurich	Swiss Institute for Art Research

Restrictions: Restricted to pre-doctoral candidates in the history of art. Nominees must be U.S. citizens or individuals matriculated at an American university. Dissertation research must focus on European art before 1900.

Application procedures: Candidates must be nominated by their art history department.

Deadline: November 30.

KRESS TRAVEL FELLOWSHIPS

Fifteen to twenty Kress Travel Fellowships in the History of Art for travel required for the completion of dissertation research on European art. Stipends generally range from \$3,500 to \$10,000. Dissertation research must focus on European art before 1900.

Restrictions: Restricted to pre-doctoral candidates in the history of art. Nominees must be U.S. citizens or individuals matriculated at an American university.

Application procedures: Candidates must be nominated by their art history department.

Deadline: November 30.

APPLICATION MATERIALS ARE AVAILABLE AS FOLLOWS:

- By downloading from our Web site:
www.kressfoundation.org
- By written or telephone request:
Kress Fellowship Program
Samuel H. Kress Foundation
174 East 80th Street
New York, New York 10021
Tel: 212-861-4993

Kress Program Grants

Proposals for projects within the program areas listed on pages 12–13 may be submitted to the Foundation at any time. A simple letter describing the project, its budget, and the funds to be requested will insure consideration.

In general, the Foundation believes that its funds are particularly well spent on projects that meet a specific need, implement an innovative idea, or provide a tangible benefit to the field as a whole. Limited resources require careful scrutiny of budgets, and often result in partial grants for larger projects.

To avoid false hopes and disappointments, the Foundation does not consider grants for living artists, films, art history programs below the pre-doctoral level, or the purchase of works of art. Endowment support is available only in special circumstances.

ADDRESS APPLICATIONS TO:

Lisa M. Ackerman
Executive Vice President
Samuel H. Kress Foundation
174 East 80th Street
New York, New York 10021

Please note that the Foundation does not accept applications by fax or e-mail.



Photographs from the Kress Foundation archives illustrating the bomb-damaged Cathedral of St. Lorenz in Nuremberg at the end of World War II and its subsequent restoration, sponsored by the Kress Foundation.

Financial Statements

**CONDON
O'MEARA
McGINTY &
DONNELLY LLP**

Certified Public Accountants

3 New York Plaza
New York, NY 10004-2442
Tel: (212) 661-7777
Fax: (212) 661-4010

INDEPENDENT AUDITORS' REPORT

The Board of Trustees
Samuel H. Kress Foundation

We have audited the accompanying statement of financial position of the Samuel H. Kress Foundation as of June 30, 2004 and June 30, 2003 and the related statements of activities and cash flows for the years then ended. These financial statements are the responsibility of the Foundation's management. Our responsibility is to express an opinion on these financial statements based on our audits.

We conducted our audits in accordance with auditing standards generally accepted in the United States of America. Those standards require that we plan and perform the audit to obtain reasonable assurance about whether the financial statements are free of material misstatement. An audit includes examining, on a test basis, evidence supporting the amounts and disclosures in the financial statements. An audit also includes assessing the accounting principles used and significant estimates made by management, as well as evaluating the overall financial statement presentation. We believe that our audits provide a reasonable basis for our opinion.

In our opinion, the financial statements referred to above present fairly, in all material respects, the financial position of the Samuel H. Kress Foundation at June 30, 2004 and June 30, 2003 and the results of its activities and its cash flows for the years then ended in conformity with accounting principles generally accepted in the United States of America.

CONDON O'MEARA McGINTY & DONNELLY LLP

September 14, 2004

Statement of Financial Position

	ASSETS	
	June 30	
	2004	2003
Cash	\$ 38,280	\$ 66,809
Investments, at market value (note 1)		
Common stock (cost, 2004 – \$34,300,027; 2003 – \$32,578,031)	39,498,028	35,786,940
Mutual funds (cost, 2004 – \$32,163,610; 2003 – \$33,320,093)	32,457,447	28,816,056
Investment trusts (cost, 2004 – \$18,071,679; 2003 – \$14,747,639)	19,994,119	17,276,047
Total investments	91,949,594	81,879,043
Accrued interest and dividends receivable	37,413	64,634
Prepaid taxes and other assets	13,831	67,289
Due from investment managers for sale of investments – net	3,194,851	1,230,107
Property and equipment, net of accumulated depreciation (notes 1 and 2)	2,062,084	2,118,888
Total assets	\$ 97,296,053	\$ 85,426,770

LIABILITIES AND NET ASSETS

Liabilities		
Grants authorized but not paid (note 4)	\$ 7,645,100	\$ 6,220,638
Other liabilities and accrued expenses	126,186	125,926
Total liabilities	7,771,286	6,346,564
Unrestricted net assets	89,524,767	79,080,206
Total liabilities and net assets	\$ 97,296,053	\$ 85,426,770

See notes to financial statements.

Statement of Activities

	Year Ended June 30	
	2004	2003
Revenue		
Interest	\$ 68,835	\$ 105,017
Dividends	1,361,547	1,643,546
Investment trusts	619,364	587,310
Total revenue	<u>2,049,746</u>	<u>2,335,873</u>
Less: Expenses directly related to investments		
Investment management and custodian fees	563,358	636,609
Federal excise taxes (note 6)	213,017	16,860
Foreign withholding taxes	29,024	69,814
Total investment expenses	<u>805,399</u>	<u>723,283</u>
Revenue available for grants and operating expenses	<u>1,244,347</u>	<u>1,612,590</u>
Grants and operating expenses		
Grants authorized (note 1)	5,187,541	5,240,098
Operating expenses	<u>1,261,962</u>	<u>1,264,737</u>
Total grants and operating expenses	<u>6,449,503</u>	<u>6,504,835</u>
(Deficiency) of revenue to cover expenses before net gain on investments	(5,205,156)	(4,892,245)
Net gain on investments (notes 1 and 3)	<u>15,649,717</u>	<u>367,582</u>
Increase (decrease) in unrestricted net assets	10,444,561	(4,524,663)
Unrestricted net assets, beginning of year	<u>79,080,206</u>	<u>83,604,869</u>
Unrestricted net assets, end of year	<u>\$ 89,524,767</u>	<u>\$ 79,080,206</u>

See notes to financial statements.

Statement of Cash Flows

	Year Ended June 30	
	2004	2003
CASH FLOWS FROM OPERATING ACTIVITIES		
Increase (decrease) in unrestricted net assets	\$ 10,444,561	\$ (4,524,663)
Adjustments to reconcile increase (decrease) in unrestricted net assets to net cash (used in) operating activities		
Depreciation expense	125,638	124,327
Net (gain) loss on sale of investments	(9,468,719)	6,940,395
Net change in unrealized (gain) on investments	(6,180,998)	(7,307,977)
(Increase) decrease in assets		
Accrued interest and dividends receivable	27,221	(2,822)
Prepaid taxes and other assets	53,458	9,208
Due from investment managers for sale of investments – net	(1,964,744)	816,180
Increase (decrease) in liabilities		
Grants authorized but not paid	1,424,462	1,165,621
Other liabilities and accrued expenses	<u>260</u>	<u>(46,371)</u>
Net cash (used in) operating activities	<u>(5,538,861)</u>	<u>(2,826,102)</u>
CASH FLOWS FROM INVESTING ACTIVITIES		
Proceeds from disposition of investments	83,200,643	68,206,443
Purchase of investments	(77,621,477)	(65,411,244)
Additions to property and equipment	<u>(68,834)</u>	<u>(5,832)</u>
Net cash provided by investing activities	<u>5,510,332</u>	<u>2,789,367</u>
Net (decrease) in cash	(28,529)	(36,735)
Cash, beginning of year	<u>66,809</u>	<u>103,544</u>
Cash, end of year	<u>\$ 38,280</u>	<u>\$ 66,809</u>
Supplemental disclosure of cash flow information		
Cash paid for Federal excise tax	<u>\$ 164,100</u>	<u>\$ -</u>

See notes to financial statements.

Notes to Financial Statements

JUNE 30, 2004

Note 1 – Summary of significant accounting policies

OPERATIONS

The Samuel H. Kress Foundation (the Foundation) was established on March 6, 1929 by Samuel H. Kress. The Foundation is incorporated in the State of New York for the purpose of maintaining and administering a fund and applying the principal and income thereof, to promote the moral, physical and mental well-being and progress of the human race, using or creating such means or agencies as from time to time the Trustees shall deem expedient to accomplish such purpose.

INVESTMENTS

Investments are carried at market value. Realized and unrealized gains or losses are determined by comparison of cost to proceeds and market values, respectively. Cost of investments sold is determined on a first-in, first-out basis.

FAIR VALUES OF FINANCIAL INSTRUMENTS

The Foundation's financial instruments consist of cash, investments and accrued interest and dividends receivable. The Foundation believes that the fair value of all financial instruments as of June 30, 2004 does not differ materially from the aggregate carrying value of the financial instruments recorded in the accompanying statement of financial position. Cash is valued at its face value. The carrying amount of accrued interest and dividends receivable reported in the statement of financial position approximates fair value because of the short maturities of these investments. The carrying value of investments is based on quoted market prices.

FINANCIAL INSTRUMENTS WITH OFF-STATEMENT OF FINANCIAL POSITION MARKET RISK

The Foundation's investments include futures contracts. The Foundation did not exchange any cash in order to enter into these contracts, which generally have maturities of less than one year. Changes in the market value of the futures contracts are recognized in the statement of activities, using the marked-to-market method.

PROPERTY AND EQUIPMENT

Property and equipment are recorded at cost and depreciated using the straight-line method over their estimated useful lives. In fiscal years 2004 and 2003, the depreciation expense amounted to \$125,638 and \$124,327, respectively, of which \$92,198 in fiscal year 2004 and \$91,556 in fiscal year 2003 was allocated directly to building operating expenses.

Note 1 – Summary of significant accounting policies (continued)

GRANTS

The Foundation records grants as expenses and liabilities at the time each grant is authorized by the Trustees. Grants are payable to the grantee according to the terms established by the Trustees and may be subject to routine performance requirements by the grantee.

USE OF ESTIMATES

The preparation of financial statements in conformity with accounting principles generally accepted in the United States of America requires management to make estimates and assumptions that affect the amounts reported in the financial statements. Actual results could differ from these estimates. The estimates are not material in the aggregate.

CONCENTRATION OF CREDIT RISK

The Foundation routinely assesses the diversification and financial strength of its cash and investment portfolio exposed to concentrations of credit risk. As a consequence of diversification, concentrations of credit risk, including financial instruments with off-statement of financial position market risk, are limited.

Note 2 – Property and equipment

Property and equipment consist of the following:

	June 30	
	2004	2003
Land	\$ 500,000	\$ 500,000
Building	2,804,558	2,804,558
Furniture, fixtures and equipment	566,157	500,483
Total	3,870,715	3,805,041
Less accumulated depreciation	1,808,631	1,686,153
Net property and equipment	\$ 2,062,084	\$ 2,118,888

Note 3 – Net gain on investments

The following is a summary of the net realized and unrealized gain on investments:

	Year Ended June 30	
	2004	2003
Realized gain (loss)	\$ 9,468,719	\$ (6,940,395)
Unrealized gain (loss)		
Beginning of year	1,233,280	(6,074,697)
End of year	7,414,278	1,233,280
Net change in unrealized gain (loss)	6,180,998	7,307,977
Net gain	\$ 15,649,717	\$ 367,582

Note 4 – Grants authorized but not paid

As of June 30, 2004, the Trustees of the Foundation had approved for payment, in installments over a period of years, grants in an aggregate amount of \$8,335,000. Although certain of these grants are subject to the satisfaction of prior conditions by the intended recipient before payment of the grant, the Foundation expects its recipients to satisfy the conditions. A summary of the grants to be paid by fiscal year is as follows:

<u>Fiscal Year</u>	<u>Amount</u>
2005	\$ 3,815,000
2006	1,285,000
2007	1,095,000
2008	1,070,000
2009	<u>1,070,000</u>
Total grants authorized	8,335,000
Less amount to reduce the grants authorized to their present value (discount rate 5%)	<u>689,900</u>
Total	<u>\$ 7,645,100</u>

Note 5 – Retirement plan and commitments

The Foundation maintains a deferred annuity retirement plan under Section 403(b) of the Internal Revenue Code for all eligible employees. The Foundation matches the employee's contribution up to a maximum of 6% of an employee's compensation. The plan expense for the 2004 and 2003 fiscal years totaled \$30,026 and \$28,106, respectively.

The Foundation has entered into agreements with two key employees to provide certain retirement and other payments to them. The payments are contingent on the employees meeting certain conditions in the agreements, as defined. Additionally, the payments, if any, that may be required will be reduced by certain savings and other retirement payments, as defined in the agreements.

Note 6 – Taxes

In accordance with the provisions of the Tax Reform Act of 1969, as amended, the Foundation is subject to an excise tax on its net investment income. In addition, the Tax Reform Act requires the Foundation to make certain minimum distributions.

PHOTOGRAPHIC CREDITS

Pages 6, 24, 28, 61, 121, 128

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Page 33 The Huntington Library, Art Collections, and Botanical Gardens

Page 46 National Gallery of Ireland

Page 51 Currier Museum of Art, Manchester, New Hampshire.
Museum Purchase: Currier Funds, 1969.8

Page 56 The Hispanic Society of America, New York

Page 71 National Gallery of Art, Washington, D.C.

Page 90 The David and Alfred Smart Museum of Art, The University of Chicago; University Transfer from Max Epstein Archive, Gift of Max Epstein. Photograph ©2005 courtesy of The David and Alfred Smart Museum of Art, The University of Chicago.

Page 94 University Art Museum, University of California, Santa Barbara. Sigmund Morgenroth Collection, 1964.485

Page 98 New York City Parks Department's Citywide Monuments Conservation Program

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