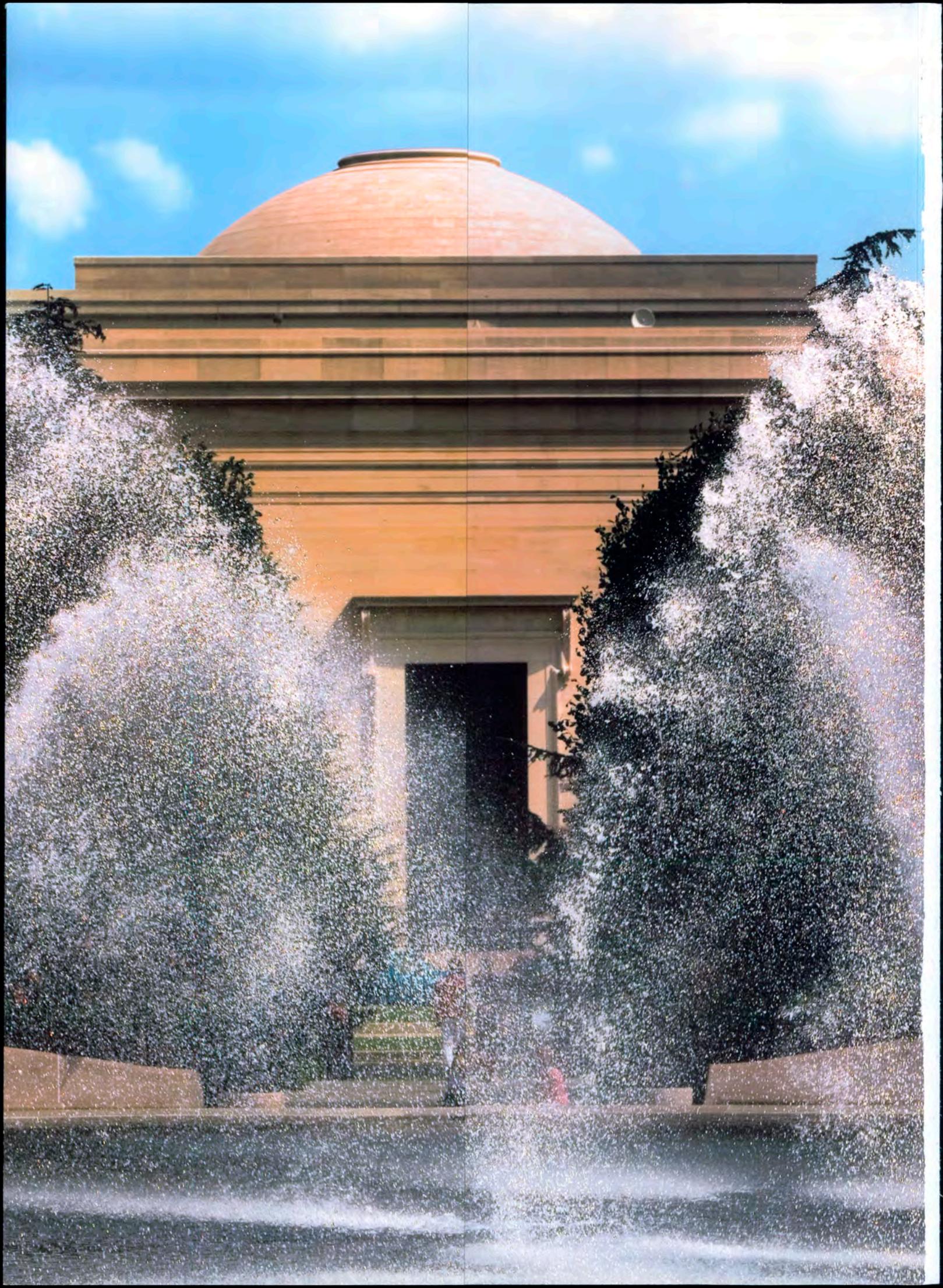


NATIONAL GALLERY OF ART 2008 ANNUAL REPORT





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(as of 30 September 2008)



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(as of 30 September 2008)

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(as of 30 September 2008)

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Robert H. Smith  
Ruth Carter Stevenson  
John C. Whitehead

NATIONAL GALLERY OF ART

*Washington, D.C.*

A decorative horizontal flourish consisting of a central diamond shape with two horizontal lines extending outwards from its sides.





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## PRESIDENT'S FOREWORD

This year, the National Gallery of Art welcomed close to five million visitors, the highest annual attendance since 2000. This is a testament to the ongoing success of the Gallery's mission of service to the American people. These visitors, and the millions more who toured the Gallery online, enjoyed an unprecedented opportunity to experience great works of art. Our special exhibitions offered a breathtaking array of cultural riches, from acclaimed masterworks by J.M.W. Turner to the recently rediscovered treasures of Afghanistan to the monumental sculptures of Martin Puryear. These magnificent exhibitions reflect the high standard of quality that characterizes the Gallery's permanent collection and related programs, including vital behind-the-scenes activities such as conservation and scholarly research.

The Gallery continues to rely on the strong public-private partnership that has sustained it since its founding. On behalf of the Board of Trustees, I extend our appreciation to the President and the Congress for their commitment to provide the annual funding needed to keep the Gallery open to the public free of charge, 363 days a year. Their unfailing support continues to be matched by private donors, whose gifts provide for the Gallery's programmatic needs—art acquisition, educational programs, scholarly research, and more.

The Trustees' Council fulfills an essential role as a national advisory body to the Board of Trustees. This year, several new members joined the Council, including William H. Ahmanson of Beverly Hills, CA, and Sheila C. Johnson of The Plains, VA, as well as Leo A. Daly III, Helen Henderson, William L. Walton, and John R. West, all of Washington, DC. We also were pleased to welcome returning members Juliet C. Folger, Lenore Greenberg, Richard C. Hedreen, Ruth C. Kainen, Harvey S. Shipley Miller, John G. Pappajohn, Thomas A. Saunders III, Albert H. Small, and Benjamin F. Stapleton.

This May, Alan Shestack, deputy director and chief curator here since December 1993, announced his retirement after more than four decades of distinguished service to the art museum community nationwide. The trustees extend their appreciation to Alan for his leadership and dedication to this institution. We look forward to working with his successor, Franklin Kelly, formerly the Gallery's senior curator of American and British paintings.

The trustees and staff mourned the loss of Philip Conisbee, senior curator of European paintings and head of French paintings, who joined the Gallery in 1993. Philip was an accomplished scholar, professor, and curator who oversaw such acclaimed special exhibitions as *Van Gogh's Van Goghs* in 1998 and *Cézanne in Provence* in 2006. Philip was a dear friend to all of us and to his colleagues in the international museum community. We lost another wonderful friend, Mary Jo Kirk, co-chair of The Circle since 2004 and a generous donor to our special exhibitions program. The trustees are tremendously grateful to Mary Jo for her instrumental role in sustaining The Circle's growth and launching the Exhibition Circle program, which has been a resounding success.

My fellow trustees and I appreciate the generous support received from private donors this year. We were especially touched by the magnanimous bequests left by former Circle members Florian Carr and Letitia Hanson. Mrs. Carr's gift will strengthen the Gallery's Italian Renaissance art program; and Mrs. Hanson's bequest will augment the Fund for the International Exchange of Art, a crucial resource for our international special exhibitions program and related activities. We are deeply grateful to them for their ultimate demonstration of friendship with the Gallery through their legacy gifts. The Gallery also received a generous bequest from the estate of Richard S. Zeisler that will enhance the collection significantly. We are pleased that Mrs. Hanson and Mr. Zeisler will be recognized as Benefactors, the highest honor accorded to Gallery donors.

The trustees would also like to acknowledge Alfred H. Moses and Fern Schad for their commitment to support the Gallery's photography program. We would like to thank Gallery trustee Mitchell P. Rales for his major gift of support to photography acquisitions. Trustees' Council member Helen Henderson established a significant charitable gift annuity in support of the Gallery. Our thanks go out to them and to all who have enhanced the Gallery's programs through their charitable gifts.

The Gallery received several significant commitments from foundations that will sustain important programs over the long term. The Andrew W. Mellon Foundation renewed its support for the Andrew W. Mellon Post-Doctoral Curatorial Fellowships through a challenge grant that will endow this program in perpetuity. The Charles Engelhard Foundation made a leadership gift that will bolster the Gallery's special exhibitions program over the next decade. We are deeply grateful to the Samuel H. Kress Foundation for its renewed support of the Kress Professorship and Kress Fellowships, as well as its grants for digital imaging initiatives at the Gallery.

Corporations, foundations, and individuals provided critical funding for the special exhibitions program. The Board of Trustees would like to acknowledge Bank of America for its national sponsorship of *J.M.W. Turner*, as well as Access Industries and Len Blavatnik, founder and chairman of Access, for their support of the exhibition in Washington. The Exhibition Circle also provided important support for *J.M.W. Turner* and two other Gallery exhibitions this year, *Bronze and Boxwood: Renaissance Masterpieces from the Robert H. Smith Collection* and *Martin Puryear*. Our thanks also go to Lockheed Martin Corporation for its sponsorship of *Let the World In: Prints by Robert Rauschenberg from the National Gallery of Art and Related Collections*. A consortium of donors, including the Trellis Fund, The Hite Foundation, and The Ryna and Melvin Cohen Family Foundation, sponsored *Impressed by Light: British Photographs from Paper Negatives, 1840–1860*. We extend our warm thanks to them and to the Florence Gould Foundation, sponsor of the exhibition *In the Forest of Fontainebleau: Painters and Photographs from Corot to Monet*. Another photography exhibition, *Richard Misrach: On the Beach*, also was made possible by the Trellis Fund. *Afghanistan: Hidden Treasures from the National Museum, Kabul* was made possible by the E. Rhodes and Leona B. Carpenter Foundation, with additional support from The Charles Engelhard Foundation. Corporate support for the Afghanistan exhibition was provided by National Construction & Logistics and its founder, Hamed Wardak. We extend our gratitude to them and to Glenstone for its generous support of the Puryear exhibition.

The Collectors Committee continued to enhance the Gallery's modern and contemporary collection. At their annual meeting in March, Committee members voted to acquire an important work by Alex Katz, *Swamp Maple (4:30)*, 1968, the first painting by the artist to enter the collection. The Board of Trustees is profoundly grateful to John Pappajohn and Roselyne Swig, the Committee's co-chairs, for their distinguished leadership and service.

The Gallery's other annual giving program, The Circle, continued to serve as an important source of support for many Gallery programs. The Circle comprised more than twelve hundred members nationwide at year end. We were especially pleased to see the steady growth of The Exhibition Circle, whose members provide spendable funding for the Gallery's special exhibitions program. The trustees would like to express their warm appreciation to all Circle members for their generosity and to the Circle co-chairs, Ed Mathias and the late Mary Jo Kirk, for their distinguished leadership of this vital group.

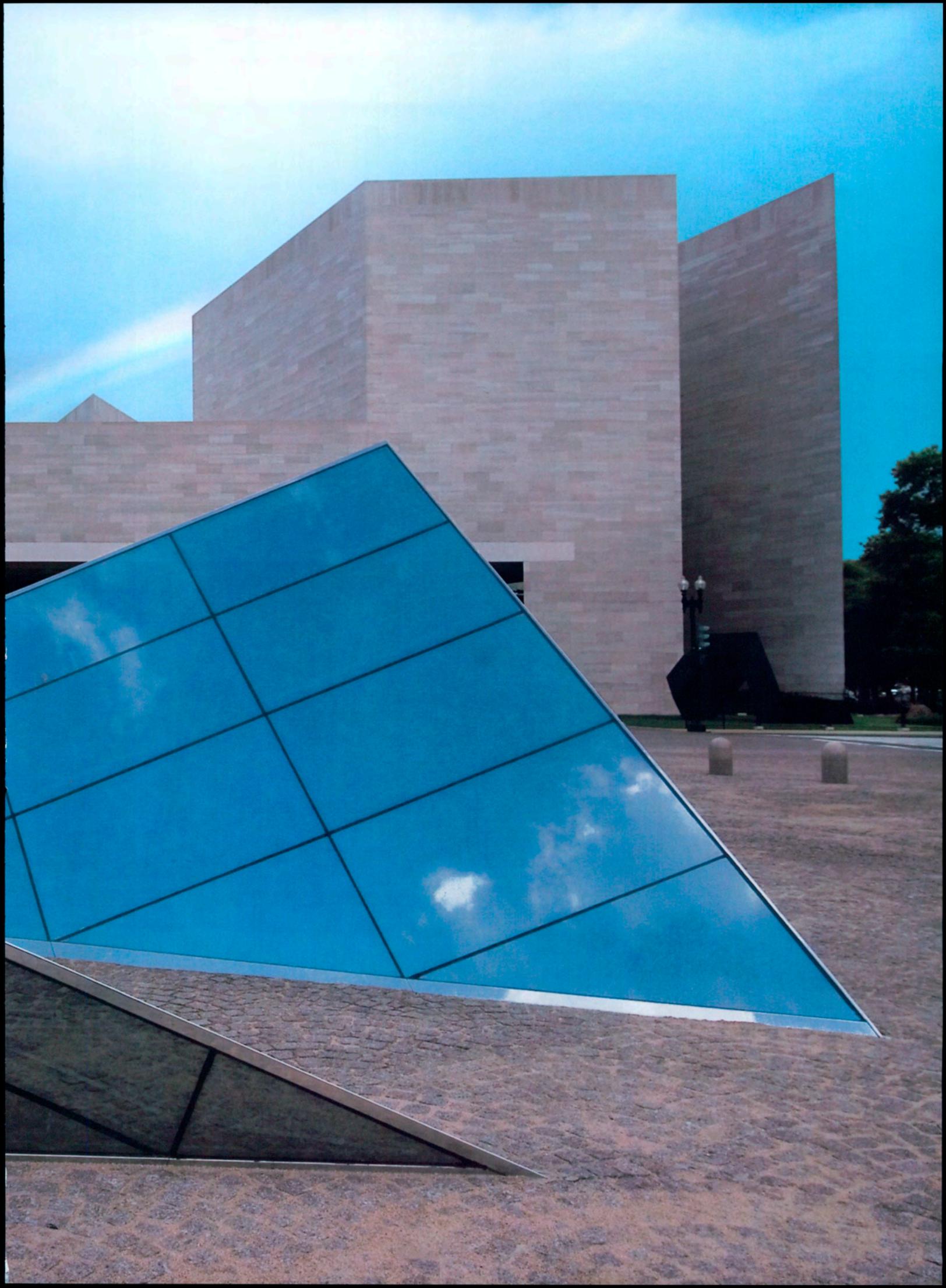
The Legacy Circle honors those who have included the Gallery in their testamentary plans. The estate gifts of Florian Carr, Letitia Hanson, and Richard Zeisler demonstrate the tremendous impact such gifts can have on the future of the Gallery. This year, several individuals elected to support the Gallery through bequest intentions, charitable gift annuities, charitable lead and remainder trusts, and other planned gifts. I applaud the Legacy Circle members for their enduring support.

My fellow trustees and I will continue to dedicate ourselves to the Gallery's core mission: to make great art available to the widest possible audience. This means sustaining our exceptional special exhibitions and education programs, and finding innovative ways to reach out to the Gallery's worldwide audience. We will continue to work with the Trustees' Council, the Gallery's talented staff, and our chief partners—the federal government and the private sector—in making the National Gallery of Art an exciting and enjoyable destination for all.

*Victoria P. Sant*

Victoria P. Sant





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# DIRECTOR'S STATEMENT

The activities of fiscal year 2008 at the National Gallery of Art continued the rich tradition of enhancing the permanent collection and presenting a variety of special exhibitions and educational programs. During the year the Board of Trustees, staff, and volunteers all contributed to developing the collection, exploring the art of many centuries and cultures in special exhibitions, making educational programs available to a multitude of audiences at home and abroad, and preserving the works of art in our care.

The dynamic combination of public and private support enables the Gallery to preserve, collect, and exhibit while fostering a comprehensive understanding of great works of art. We are grateful to the President and the Congress for the crucial support through federal funds for operations and maintenance and the protection and care of the works of art, sustaining the nation's art museum. We are also grateful to the many generous individuals, foundations, and corporations whose support ensures the high quality of the collection and programs.

Continuing in the tradition begun by the Gallery's founder Andrew W. Mellon and the Founding Benefactors, private support enabled us to enrich the collection this year with some seven hundred significant works of art. The generous gift of Vicki and Roger Sant this year for the Victoria and Roger Sant Fund demonstrates their extraordinary commitment to the Gallery. They have set a wonderful example to uphold the excellence of our collection and programs. The Gallery's holdings of nineteenth-century American paintings were enhanced with the acquisition through purchase and gift of two works by Eastman Johnson and a work by Alfred Thompson Bricher from Jo Ann and Julian Ganz, Jr. As in previous years, the Collectors Committee contributed to the modern and contemporary art collection, with the purchase of Alex Katz's *Swamp Maple (4:30)* at their annual meeting this year.

We were pleased to join with Gallery donors and collectors Dorothy and Herbert Vogel, the National Endowment for the Arts, and the Institute of Museum and Library Services, to launch *The Dorothy and Herbert Vogel Collection: Fifty Works for Fifty States*. This national gifts program will distribute 2,500 works from the Vogels' collection of minimal and conceptual art throughout the nation, with fifty works going to a selected art institution in each of the fifty states.

The Robert H. Smith Collection, assembled over three decades, is one of the most important private collections of Renaissance bronze sculpture. This year, it was presented in the special exhibition *Bronze and Boxwood: Renaissance Masterpieces from the Robert H. Smith Collection*. Promised to the Gallery by our former president Robert H. Smith, it will bring our bronze collection to the level of the great princely collections formed over centuries in Europe. The ivories will enhance our holdings in a medium we have only begun to collect in the past decade. Boxwood is a completely new medium for us; like ivory, it lends itself to fine and delicate carving.

Special exhibitions in fiscal year 2008 presented our audiences with a wide range of artists and experiences. The strengths of our collections were presented in illuminating exhibitions of prints, drawings, and photographs. The Gallery's special exhibitions program also brought works of exceptional quality to Washington from public and private collections around the world. This year, paintings and watercolors by J.M.W. Turner, sculptures by Martin Puryear, artifacts unearthed in modern Afghanistan, plein-air paintings and photographs created in the forest of Fontainebleau, and images of American Indians by George de Forest Brush were on view in the galleries.

Providing access to the collection, special exhibitions, and educational programs is central to our mission. This year the Gallery opened its Education Studio, a public space created for the exploration of artists' techniques and materials. Already, the art-making workshops and seminar-type discussions conducted there have dramatically enhanced our ability to showcase the collection in a new way.

The most important public collection of Renaissance-era medals in the United States is at the Gallery. We celebrated the publication this year of *Renaissance Medals*, the seventeenth systematic catalogue published by the Gallery. Compiled over more than twenty years, the two-volume set covers more than

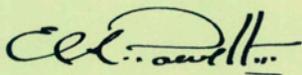
nine hundred fifty medals acquired through 2003 and offers the most detailed art historical and scientific assessment of the collection available to date. In addition, the Gallery's publication *The Art of the American Snapshot, 1888–1978* received the Alfred H. Barr, Jr. Award, signifying it as the most distinguished exhibition catalogue of the year.

This year, we were delighted to appoint Franklin Kelly as the Gallery's deputy director and chief curator, succeeding Alan Shestack. Alan had a stellar career of forty-three years of leadership and service to some of America's finest museums, and I was privileged to work alongside him during his years here. Frank's scholarship, curatorial expertise, and knowledge of the Gallery, as senior curator of American and British paintings, have prepared him well for his new role. This year we also were pleased to welcome Harry Cooper as head of the department of modern and contemporary art. We look forward to working with him as we continue to expand the Gallery's collection of modern and contemporary art and to maintain an exciting exhibition schedule.

This year marked the passing of Philip Conisbee, the Gallery's senior curator of European paintings and head of French paintings. I join with our president in paying tribute to Philip, his wealth of knowledge of European art, and his great enthusiasm for sharing his scholarship. He demonstrated outstanding leadership at the Gallery.

Some five million visitors from the United States and abroad enjoyed our collection, special exhibitions, and educational initiatives offered in our two landmark buildings and Sculpture Garden this year. The Gallery's Web site also flourished, with more than 20.8 million visits this year, providing educational programming for a local, national, and international audience. We are grateful to the President and the Congress for funding the multi-year Master Facilities Plan, a crucial repair, restoration, and renovation program.

The Board of Trustees, staff, and volunteers, in partnership with the federal government and our generous donors, combine to make the National Gallery of Art available at no charge to all Americans and visitors from around the world. Through our resources and programs, we are able to realize the vision of Andrew W. Mellon in founding a place to present the nation's art collection at the highest standards.



Earl A. Powell III



Visitors view the Gallery's 2008 acquisition *Swamp Maple (4:30)* by Alex Katz in the East Building Concourse Galleries.

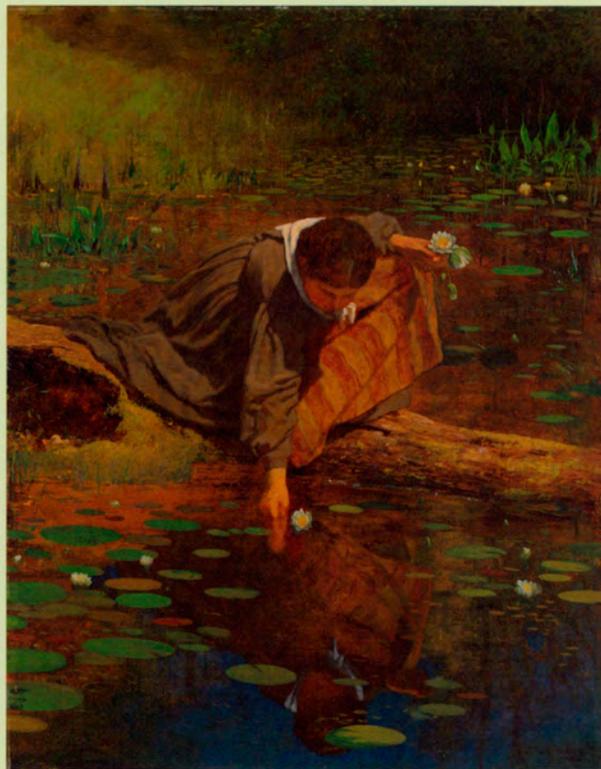


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# COLLECTING

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THE GALLERY ACTIVELY SEEKS WORKS OF ART IN THE AREAS IN WHICH IT COLLECTS, IN KEEPING WITH THE HIGH STANDARDS ESTABLISHED BY ITS FOUNDING BENEFACTORS. THROUGH THE GENEROSITY OF MANY INDIVIDUALS, THE GALLERY BUILT ITS RENOWNED COLLECTION WITH SOME SEVEN HUNDRED SIGNIFICANT ACQUISITIONS IN 2008.



**PAINTINGS** Three highly important nineteenth-century American paintings were acquired in 2008: two by the celebrated genre painter Eastman Johnson, and a third by Alfred Thompson Bricher, best known for his depictions of coastal New England.

Johnson's *Gathering Lilies*, 1865, and *On Their Way to Camp*, 1873, date from the post-Civil War period during which the artist was at the height of his powers. During the early 1860s Johnson undertook numerous trips to Maine to make studies of maple sugar camps. His intention was to compose a large genre painting that would rival history paintings in scale and ambition, but he never succeeded in completing the work. He set that project aside in 1865 and turned his attention to painting idealized views of women in various pursuits. The masterpiece of these works, *Gathering Lilies* shows a solitary woman bending down to pick the flower of a water lily from the surface of a tranquil pond with her right hand while holding others in her left. Johnson perfectly captured the graceful elegance of her motion

as she balances on the log and turns to grasp the stem of the flower.

The subject of *On Their Way to Camp* was derived from Johnson's earlier study of maple sugar camps in Maine. Although his interests

had previously centered on the busy activities of making sugar, in this work he shows only three boys—two towing a sled with a sap barrel through snowy woods while a third, younger boy rides atop the barrel holding a wooden bucket. The trees around the boys have been tapped to gather the maple sap, and in the background a wooden lean-to and the red flames of a fire are visible. *On Their Way to Camp*—signed and dated “E. Johnson/1873”—is the only picture related to the sugar-making theme that Johnson seems to have regarded as fully finished and complete.

Alfred Thompson Bricher began his career as a painter of autumnal landscapes, but by the late 1860s, he had become a specialist in seascapes. His favorite subjects were the beaches and headlands of the New England coast, and he excelled at



■ ALFRED THOMPSON  
BRICHER

*A Quiet Day near Manchester*  
Paul Mellon Fund, Avalon  
Fund, and Gift of Jo Ann  
and Julian Ganz, Jr.

depicting such scenes in calm weather and lit by serene, luminous skies. At his best, as in the radiantly beautiful *A Quiet Day near Manchester*, 1873, which depicts a scene on the Massachusetts coast north of Boston, he was capable of equaling the finest work of his fellow marine painters, John Frederick Kensett, Sanford Robinson Gifford, and Martin Johnson Heade. Although Bricher painted many pictures over the course of his long career, he created nothing that surpasses the superb quality of *A Quiet Day near Manchester*.

These three important paintings join the American collection through the Paul Mellon Fund, Avalon Fund, and the generous gift of Jo Ann and Julian Ganz, Jr.

Two striking European paintings were added to the collection this year. Abraham de Verwer's atmospheric *View of Hoorn*, c. 1645, depicts Hoorn from the south, the view that greeted ships as they sailed the Zuiderzee towards this important Dutch port, a major center for trade to the Baltic, the West Indies, and the East Indies. A bank of clouds stretches across the late-afternoon sky, with only the

water's ripples, some fluttering flags, and a gliding sailboat to suggest the gentle breezes passing over the broad roadstead. De Verwer suggested the water's expanse by modulating the way light reflects against its surface, moving from a darker foreground to lighter tonalities near the horizon. From de Verwer's low and distant vantage point, Hoorn's distinctive city profile is barely distinguishable. Visible above the buildings lining the harbour are masts of ships, silhouetted in muted browns against the grey sky. The only activity of note in this serene image occurs on the deck of the large sailing ship at the left, where sailors grasp lines from a block and tackle attached to the square rigging to load cargo into the ship's hold. No commission for *View of Hoorn* is known, so the circumstances under which de Verwer executed this remarkable work remain a mystery. This painting was acquired through the generosity of the Derald H. Ruttenberg Memorial Fund.

The third work by an artist of the Danish Golden Age to enter the Gallery's collection, *View of Bregentved Forest, Sjaelland*, mid 1830s, is a characteristic work by the Danish landscape painter Frederik Sødring. In contrast to the majority of artists associated with the period, Sødring devoted himself almost exclusively to landscape painting. This painting, which is believed to depict the lush forested region around Bregentved Manor in central Sjaelland, the largest island of Denmark, displays the keen observation, rigorous attention to detail, and sensitivity to light and atmosphere that were the hallmark of the Golden Age. Although meticulously composed, the scene has a charming air of spontaneity due to Sødring's handling of paint. This painting is a gift of Jean-François and Véronique Heim in memory of Philip Conisbee.



■ EASTMAN JOHNSON

*Gathering Lilies*  
Paul Mellon Fund  
and Gift of Jo Ann and  
Julian Ganz, Jr.

■ ABRAHAM DE VERWER

*View of Hoorn*  
The Derald H. Ruttenberg  
Memorial Fund



■ JAMES ROSENQUIST  
*White Bread*  
Richard S. Zeisler Fund

■ THOMAS CRAWFORD  
*David Triumphant*  
Gift of Ian and  
Annette Cumming

A great variety of modern and contemporary works entered the collection this year, including several by major artists previously unrepresented in the collection. The Collectors Committee purchased Alex Katz's *Swamp Maple (4:30)*, 1968. This well-known work, the first of the monumental landscapes of Katz's career, draws on contemporaneous strategies of minimalism and geometric abstraction to transform the image of a scrawny maple tree from Maine into a powerful, singular presence. An equally potent image is James Rosenquist's *White Bread*, 1964, a classic still life that exploits the language of advertising and billboards for its arresting presentation of

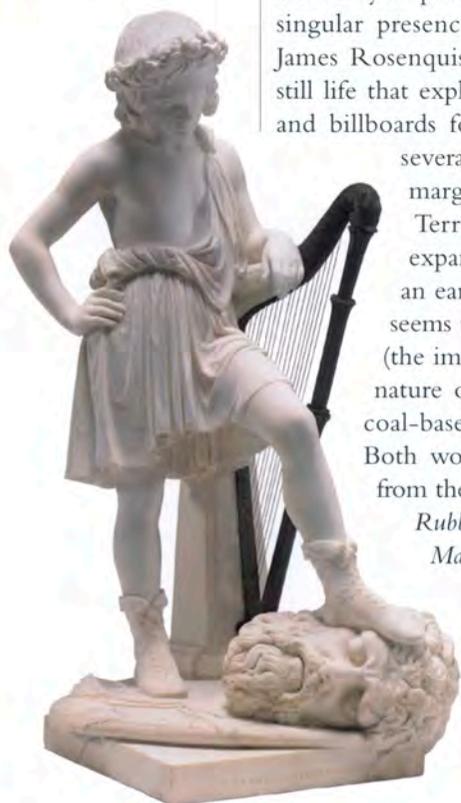
several slices of bread slathered with margarine by a stainless steel knife.

Terry Winters' *Bitumen*, 1986, is an expansive, richly painted canvas from an early peak of the artist's career that seems to be both about natural history (the imagery is of cell division) and the nature of painting (the title refers to a coal-based pigment used in the work). Both works were purchased with funds from the bequest of Richard S. Zeisler.

*Rubbings from the Calcium Garden...*

*Maryan*, 1977, by Irving Petlin was donated by Alexia Quadrani.

Petlin is a Chicago-born artist known for his neo-surrealist techniques and imagery, as this work, one of a series of monumental canvases, demonstrates.



**SCULPTURE** Fiscal year 2008 was an important year for acquisitions of American sculpture. The only known example of a *David Triumphant* by the neo-classical sculptor Thomas Crawford was given by Ian and Annette Cumming. This elegant, wistful marble made in 1848 by an American who spent his career in Rome makes reference to several famous renditions of the subject. Frederick MacMonnies realistically captures the nobility of the Revolutionary hero in the bronze statuette *Nathan Hale*, made as a reduction of a large public monument. The work is donated by Erving and Joyce Wolf in memory of Diane R. Wolf.

The Gallery's impressive holdings of small-scale relief sculpture were expanded with the gift of nine works from Lisa Baskin. A delicate 1545 wax medallion portrait of King Francis I of France, still in its original protective metal case, shows the soberly dressed king at the end of his life. Sensitive rendered in colored wax, the portrait provides a telling counterpoint to earlier flamboyant medallion likenesses. An extremely fine plaquette of an *Allegory of Fortune* given by Andrew Brown adds to the Gallery's considerable strength in fifteenth-century Italian small bronzes. From the same donor, the 1673 portrait medal of Michelangelo by Gérard Léonard Hérard, a rare original example, copies the likeness on the 1546 portrait engraving by Giulio Bonasone, an impression of which is already in the collection. Of special importance for its fundamental relation to medals is the gift by John Wilmerding of an example of Augustus Saint-Gaudens' 1907 *Twenty Dollar Gold Piece*, known as the *Double Eagle*. The magnificent design and striking image of Liberty reflects the influence of Italian Renaissance medals as well as the beaux-arts tradition in France and America.

A number of works were donated in honor of Nicholas Penny, the Gallery's former senior curator of sculpture, marking his departure in February 2008 to become director of the National Gallery, London. These include an exquisite French Renaissance painted enamel roundel of *Apollo and Marsyas* and a nineteenth- or eighteenth-century bronze statuette of *Christ at the Column*, both gifts of Lisa Baskin. The *Christ* is a bronze variant of a celebrated invention by the great Flemish sculptor François Duquesnoy whose remarkable ivory version the Gallery acquired last year. An early (1883–1886) bronze cast of the head of the *Fisherboy*, Vincenzo Gemito's most famous sculpture, was donated by Asbjorn Lunde. Important nineteenth- and twentieth-century European medals and plaquettes were given by Mark and Lynne Hammerschlag, David and Constance Yates, and Alison Luchs.



POSSIBLY FRENCH  
16TH CENTURY  
*Apollo and Marsyas*  
Gift of Lisa Unger Baskin  
in honor of Nicholas Penny  
and Mary Wall

This year also saw the acquisition of three significant and challenging twentieth-century sculptures.

Marcel Duchamp's *Fresh Widow*, an authorized 1964 edition by Arturo Schwarz based on the 1920 original, is the Gallery's first major piece by this seminal artist. Full of dark humor and sly reference to the history of painting, its strange green and black window has inspired contemporary artists from Ellsworth Kelly to Robert Gober. This was the generous gift of Deborah and Ed Shein, as was *Auto Tower, Industrial Forms (part A)*, c. 1922, by John Storrs—a work that combines abstraction with industrial form while questioning the border of sculpture and decoration. The surrealist-inspired assemblage of found objects by Jess, *A Letter Box for Hellgate*, 1961, was a gift of Odyssea Skouros. Heather and Tony Podesta donated *Reconstruction of Doors, Erich Meilke's Office (Stasi City)*, 1997, by Jane and Louise Wilson, which combines photography and sculpture to convey the architectural and spatial basis of political repression in East Germany.

**DRAWINGS** Among major purchases of old master drawings, the exceptionally rare and handsome trompe-l'oeil watercolor by Samuel Lewis, *A Deception*, c. 1780, was acquired as the gift of Max and Heidi Berry. This highly refined and beautifully executed rack picture is the main precursor to numerous works by such great American illusionist painters as William M. Harnett and John Frederick Peto. The large and impressive red chalk drawing *French Troops before Salins and the Surrounding Mountains*, 1668/1670, by Adam Frans van der Meulen, purchased as the gift of The Ahmanson Foundation, represents in memorable fashion the new taste for naturalistic landscapes that blossomed in France in the latter half of the seventeenth century. A magnificent study of *The Sacrifice of Iphigenia*, c. 1726, by the young Giovanni Battista Tiepolo, elaborates and refines his ideas for a fresco or large canvas.

Complementing the acquisition of 120 German drawings from the Wolfgang Ratjen Collection last year, the Gallery acquired a number of German, Swiss, and Austrian works through both purchase and gift. Of special note were a miniature scene of a moonlit castle by Adolf Friedrich Teichs, given by Diane Allen Nixon; a still life of a branch of delectable gooseberries with insects by the eighteenth-century specialist Barbara Dietzsch; three large landscapes by Balthasar Anton Dunker (c. 1780),



SAMUEL LEWIS  
*A Deception*  
Gift of Max and  
Heidi Berry



ALBRECHT DÜRER  
*The Apocalypse of Saint John*  
 Patrons' Permanent Fund  
 and Print Purchase Fund

Ludwig Hess (1796), and Emanuel Steiner (c. 1820), all acquired through the Ailsa Mellon Bruce Fund; Ludwig Emil Grimm's highly refined pen portrait of his brother-in-law playing the piano, acquired through the William B. O'Neal Fund; four studies by the Swiss landscapist Jean-Antoine Linck, given by Andrew and Pauline Robison; and a luminous watercolor parkscape near Berlin by Franz Skarbina from 1885, purchased with funds donated by Alexander and Judith Laughlin.

The earliest drawing purchased this year was a composition dated 1521, from the circle of the Netherlandish master Jan Gossaert. Dian Woodner gave a group of prints, drawings, and illustrated books that included a handsome gouache of *The Resurrection*, c. 1560, by the Italian miniaturist Giorgio Colonna; a small, finely detailed roundel of *The Crucifixion* by Hans Bol from the 1570s; and a drawing and two prints by Odilon Redon.

A spirited composition by Bartolomeo Pinelli illustrating Dante's *Inferno* came as the gift of Alexandra Baer. Among important British drawings was a tender portrait by George Morland, c. 1786, purchased as a gift of the Monica and Hermen Greenberg Foundation in honor of Monica Lind Greenberg, and a glowing 1848 watercolor by Joseph Nash of the opening of Parliament in the newly constructed House of Lords. A pencil drawing of a back alley in London by Gustave Doré was purchased with funds donated by friends and colleagues in memory of Philip Leonard. Evelyn Nef continued her support for French drawings by funding the purchase of Jacques Villon's jaunty watercolor of *Two Elegant Ladies, One Lighting a Cigarette*, 1900.

Among important acquisitions of early twentieth-century drawings this year are Angelo Rognoni's *Avanzata sul Carso*, 1917, a futurist work that captures in words and images a deadly World War I battle along the Italian front, purchased with funds from Eugene L. and Marie-Louise Garbaty and Mr. and Mrs. Louis Glickfield; Hans Bellmer's spell-binding *Young Girl in a Checked Dress*, 1928/1930, a gift from Merritt P. Dyke; and a highly appealing abstract composition from 1931 in pen and black ink by Arshile Gorky, a gift from Ruth Cole Kainen.

Four superb *Wall of Light* watercolors by Sean Scully, a gift of Jane Watkins, enrich the collection of contemporary drawings and build on her previous gift of four from the seminal group made between 1983 and 1984. Acquired with the support of Dian Woodner, Louise Bourgeois' *M is for Mother*, 1998, spells out the letter "M" in red ink and conveys the artist's singular and uncanny ability to fuse the tender with the sinister.

#### PRINTS & ILLUSTRATED BOOKS

The German Renaissance stood out among this year's acquisitions of old master prints and illustrated books. An extremely rare complete first edition of Albrecht Dürer's *The Apocalypse of Saint John*, a series of sixteen woodcuts published by the artist in 1498, defined for generations of artists the vision of Revelation and the expressive possibilities of the woodcut medium. Also acquired were Augsburg woodcuts from the earliest stages of color printing, and, from the Dürer School, a fine copy of the first edition of Ulrich Pinder's *Speculum passionis*, 1507, with woodcuts by Hans Leonard Schäufelein, Hans Baldung Grien, and Hans Süss von Kulmbach. From the Danube School came a stunning impression of Wolf Huber's woodcut *Saint George Killing the Dragon* dated 1520, his masterpiece in inventiveness and

elegance of execution, and a fine group of four etchings by Augustin Hirschvogel.

A major gift of fifteen engravings by Annibale Carracci was donated by Kate Ganz. Two French rococo etchings were given by A. Thompson Ellwanger; mannerist engravings by Hendrik Goltzius and Willem Swanenburgh were presented by Charles Hack; a triumphal procession by the Baroque etcher Antionette Bouzonnet-Stella was donated by Egon Verheyen; three outstanding nineteenth-century American landscape monotypes were funded by Mr. and Mrs. Donald de Laski; and four prints by Edvard Munch were given by the Epstein Family Collection. Major illustrated books included an excellent copy of the *Nuremberg Chronicle*, a landmark in illustrated incunables, given by Dian Woodner; one of the earliest complete copies of Giovanni Battista Piranesi's *De Romanorum Magnificentia et Architectura*, 1761, funded by Vincent Buonanno; and one of the finest known copies of Jean-Jacques Grandville's *Un Autre Monde*, 1844, a favorite of twentieth-century surrealists, given anonymously.

Ruth Kainen's extraordinary generosity continued this year with a donation of sixteen European prints dating from 1901 to 1926. Highlights of the gift include a fine group of Blaue Reiter woodcuts, and Gustav Schiefler's important two-volume catalogue of Ernst Ludwig Kirchner's prints, designed by Kirchner and containing more than 100 of his woodcuts, as well as the unique copy 1 of volume 1, which includes extra prints by the artist.

EDWARD STEICHEN  
Portraits, Evening  
Patrons' Permanent Fund



Two outstanding additions to the German collection were Karl Schmidt-Rottluff's *Bucht im Mondschein*, 1914, a somber, evocative woodcut of moonlight on a rocky bay, a gift from Jörg and Sabine Maass; and Kirchner's riveting portrait of the artist's psychiatrist, *Dr. Ludwig Binswanger*, 1917/1918, purchased with funds donated by Nelson Blitz, Jr. and Catherine Woodard. Two notable portraits, a shimmery drypoint by Fritz Eduard Pauli of Dr. Adolf Frey from 1918, and a beautiful 1919 proof impression on blue-green paper of *Bildnis Dr.Gr.* by Walter Gramatté, were both purchased with the Daryl Reich Rubenstein Memorial Fund. Beverly and Chris With gave *O Ewigkeit, du Donnerwort*, 1918, a volume with eleven lithographs by Oskar Kokoschka and lyrics to a cantata by J. S. Bach. The purchase of Hannah Höch's most important print, *Frühlings-Messe der Kunstgewerbe Gruppe*, 1924, was made possible with the Gail and Benjamin Jacobs Fund and the Richard S. Zeisler Fund.

Fifty-eight artist's proofs by Jasper Johns, dating from 1962 to 1973, were acquired through the Patrons' Permanent Fund, building on a collection of 320 that have been acquired since 2004. Additionally, the Johns holdings were enriched with an important gift from Barbara Bertozzi Castelli of the acclaimed portfolio *1st Etchings*, 1968.

Through the Collectors Committee and the Gail and Benjamin Jacobs Fund, the Gallery added its first "prints" by Rachel Whiteread, a set of five etched-metal gratings from 2002, based on drawings the artist made of weathered fishing nets and antique net curtains. The Collectors Committee also acquired Jenny Holzer's darkly ironic portfolio of five prints, *AKA*, 2007, based on a redacted FBI file on George Orwell.

**PHOTOGRAPHS** More than 150 nineteenth- and twentieth-century European and American photographs were acquired this year. Among the most notable were ninety-three works by conceptual, Arte Povera, land, and performance artists from the 1960s through the 1980s from Eileen and Michael Cohen's collection. Acquired through generous donation from the Cohens and with funds from Mitchell P. Rales and Glenstone, the works cover an immense terrain of avant-garde production and include examples by the leading figures in these movements, such as Vito Acconci, Bernd and Hilla Becher, Mel Bochner, Dan Graham, Bruce Nauman, Giuseppe Penone, and Andy Warhol. With this acquisition, the Gallery's collection fully represents the accomplishments of these major post-war artists.

Equally distinguished was the acquisition of twenty-eight works by pictorial photographers who were members of Alfred Stieglitz's organization, the Photo-Secession. Founded in 1902, the Photo-Secession was a carefully chosen group whose work Stieglitz believed represented the finest accomplishments of the art of photography. Including photographs by Alvin Langdon Coburn, Gertrude Käsebier, Edward Steichen, and Clarence White, the works demonstrate the group's profound impact on twentieth-century photography. Although the Gallery has the world's largest collection of photographs by Stieglitz, until now we had almost no examples by these photographers he so ardently championed.

Five photographs, including Heinrich Kühn's gum dichromate print, *Die Schniterin*, 1924, and Hans Namuth's portrait of *Jackson Pollock*, 1950, were acquired with funds contributed by Diana and Mallory Walker. Vital Projects augmented their long-standing donations with funds used to purchase fourteen photographs, including

Benjamin Brecknell Turner's *Wedding Group*, c. 1852 or 1853. A donation from Gail and Benjamin Jacobs provided the Gallery with funding to acquire Eugène Cuvelier's *Belle-Croix*, 1860s, highlighted in the exhibition *In the Forest of Fontainebleau: Painters and Photographers from Corot to Monet*, while the R. K. Mellon Family Foundation Fund supported efforts to expand the holdings of work by women photographers by donating funds to acquire Viscountess Jocelyn's *Interior*, 1860s.

In addition, several individuals have donated major photographs, including Peter C. Bunnell who gave Alvin Langdon Coburn's rare portrait of *Sadakichi Hartmann*, c. 1902, and John Wilmerding who gave Walker Evans' *Ledgers*, 1953. Judith T. and Donald C. Opatrny donated a portfolio of twenty-four prints by Sean Scully, and Tony and Heather Podesta augmented their previous donations with the addition of Jane and Louise Wilson's *Stasi City (Floating Figure with Flask)*, 1997, one component in a multi-media work by these influential British artists.

CLARENCE WHITE

*The Hillside*

Patrons' Permanent Fund

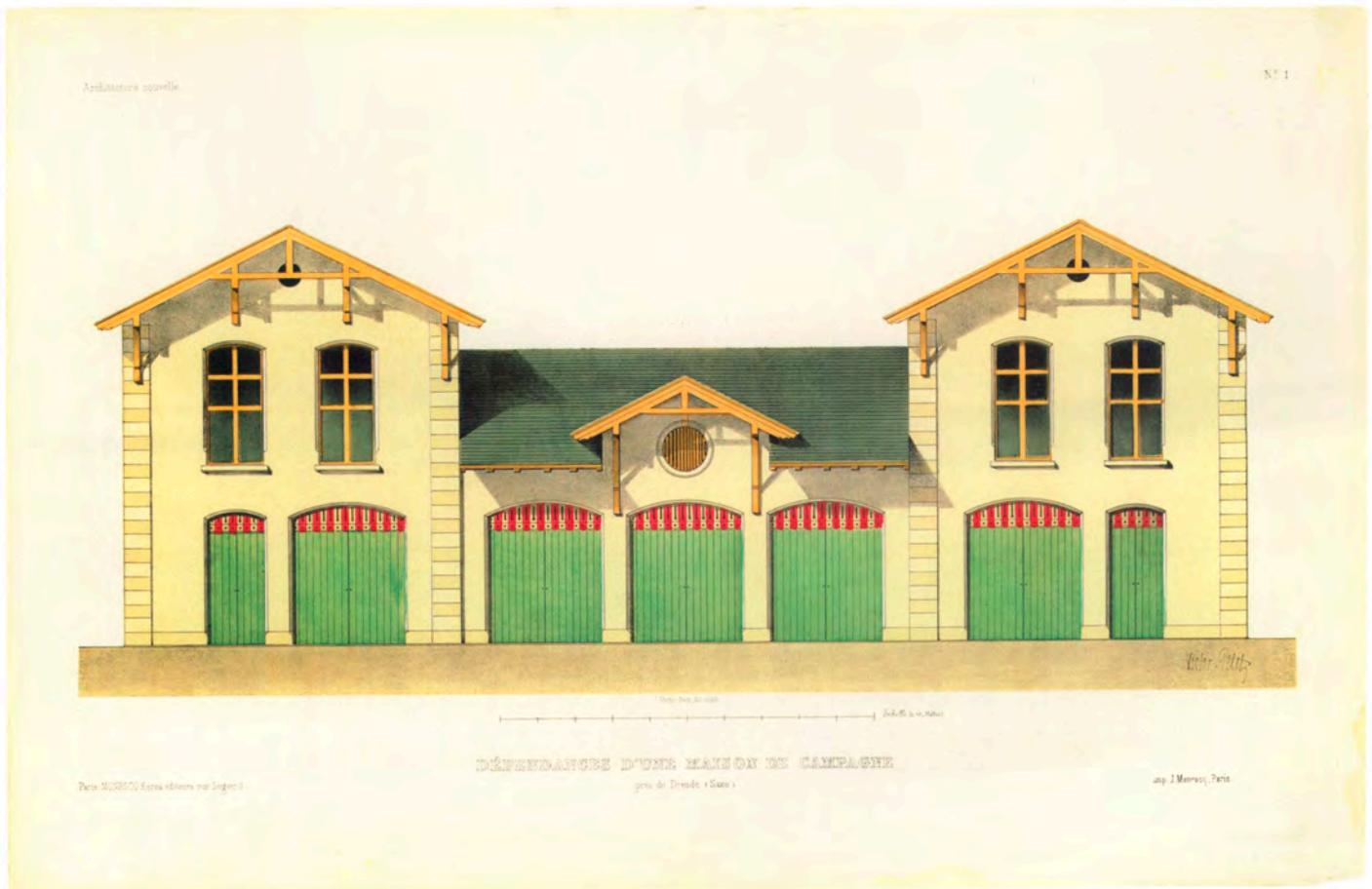


**RARE BOOKS & IMAGES** In 2008, 157 titles were added to the library's rare book collection, including 125 works spanning four centuries and reflecting the Library's most important research priorities made possible by The David K. E. Bruce Fund.

A rare copy of Ovid's *Metamorphoses* (Venice, 1553), a first edition translated into *ottave rime* and printed on blue paper with ninety-four fine woodblock vignettes set within the text was made possible by the J. Paul Getty Fund in honor of Franklin D. Murphy. Isaac de Larrey's *Geschiedenis van Engelandt, Schotland en Ierlandt...* (Amsterdam, 1728–1730) is the first Dutch edition of the author's history of the British Isles, illustrated with more than 100 engravings by the best Dutch artists of the time, including three large views by Romeyn de Hooghe.

Two important works on classical antiquity were acquired with the J. Carter Brown Memorial Fund: *Electorum libri II* (Antwerp, 1608) by Philip Rubens, a collection of essays on various aspects of ancient Roman life, featuring four double-page engravings after drawings made by the author's older brother, Peter Paul Rubens, during his travels in Italy; and Thomas Dempster's *De Etruria regali libri VII...* (Florence, 1723–1724), considered the first comprehensive examination of Etruscan civilization.

Two of the seven nineteenth-century volumes acquired with the Grega and Leo A. Daly Fund for Architectural Books are noteworthy. *Rudiments of Curvilinear Architecture* by George Phillips



**VICTOR PETIT**  
*Architecture nouvelle*  
 Grega and Leo A. Daly III  
 Fund for Architecture  
 Books

(London, 1839) features forty-eight lithographic plates (one-hand colored) of “curvilinear” designs in the Egyptian, Greek and Roman, Byzantine, Gothic, Arabian, Persian, Chinese, and Japanese styles. Victor Petit’s *Architecture nouvelle* (Paris, 1865?) includes fifty color lithographs in portfolio depicting designs for a wide array of building types.

An extremely rare complete first edition of *Wiener Farbenkabinet* (Vienna and Prague, 1794) features more than 4,000 hand-painted color samples in graduated hues, each named and numbered, with the precise formula for reproducing each color provided in the accompanying text. The work, originally produced as a color guide for artists, craftsmen, dyers, and printers, was acquired with the Glimscher Pace Wildenstein Fund.

Among several noteworthy modern publications added to the rare book holdings this year were issue no. 15 (July 1921) of the Dada publication 391, a gift of Thomas G. Klarner, and *Colours of Persia* by Susan Allix (London, 2007), donated by Patricia G. England.

Several notable rare objects were added to the image collection this year. Among the albums are a compilation of early photographs of Italian drawings (John Brampton Philpot, early 1860s), an oversized album of the International Colonial

Exposition in Antwerp (1930), a fine “Grand Tour” album from 1863, and an album of the Stockton Polytechnic Exposition (Robert Clennett, 1860). The rare photographs include a daguerreotype of Gilbert Stuart’s “Athenaeum” portrait of George Washington (Southworth and Hawes, c.1853), a group of eight salt prints of old master drawings in the British Museum (Roger Fenton, c.1856–1858), a set of postcards depicting the Vienna Secession exhibitions (1898–1916), photographs of an exhibition installation at the Museum of Non-Objective Painting, forerunner of the Solomon R. Guggenheim Museum in New York (1949); and the photographic archives of the John Weber Gallery in New York documenting its artists and installations from the late 1960s to the 1990s.



AFGHANISTAN: HIDDEN  
TREASURES FROM THE  
NATIONAL MUSEUM, KABUL

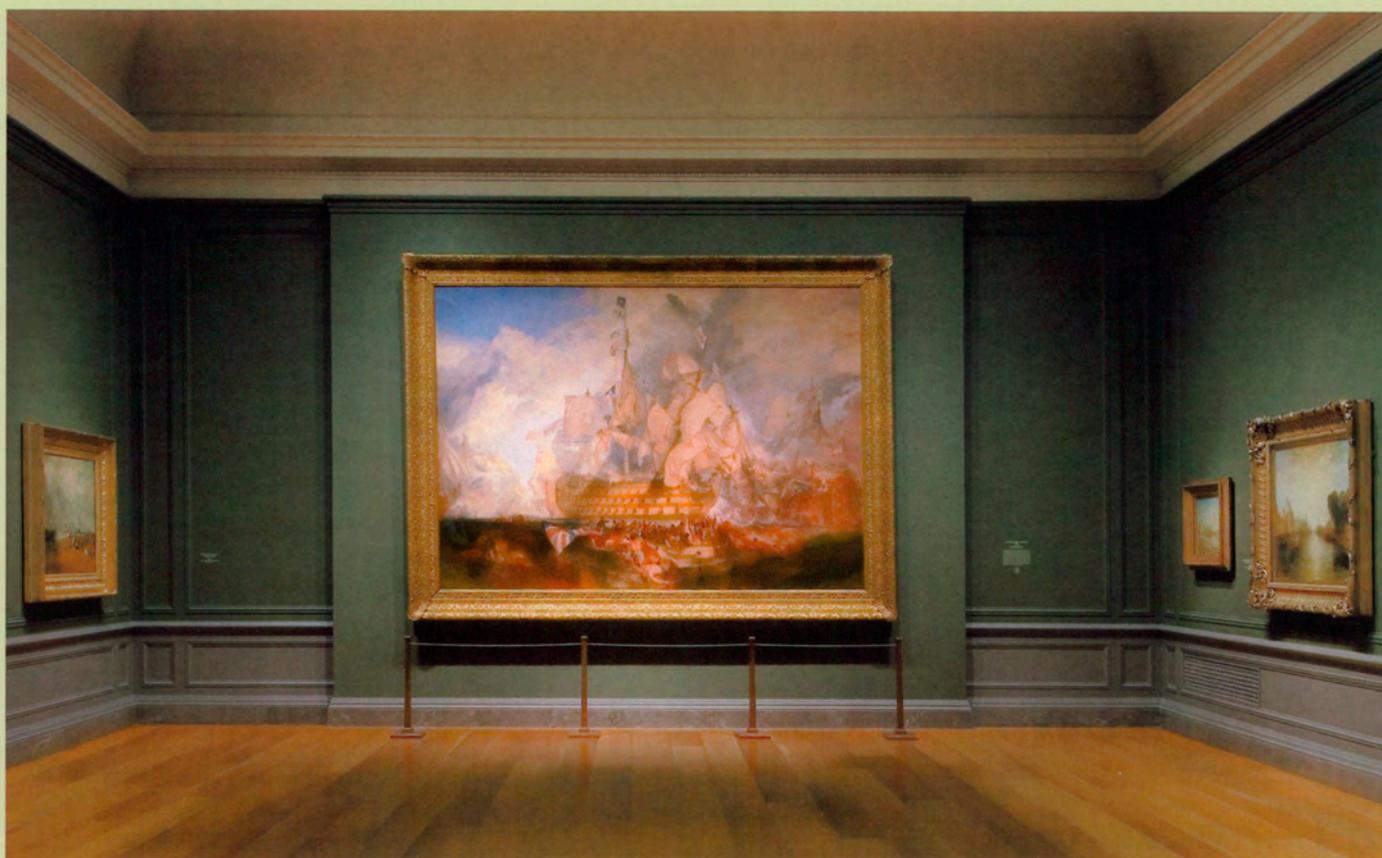


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# EXHIBITING

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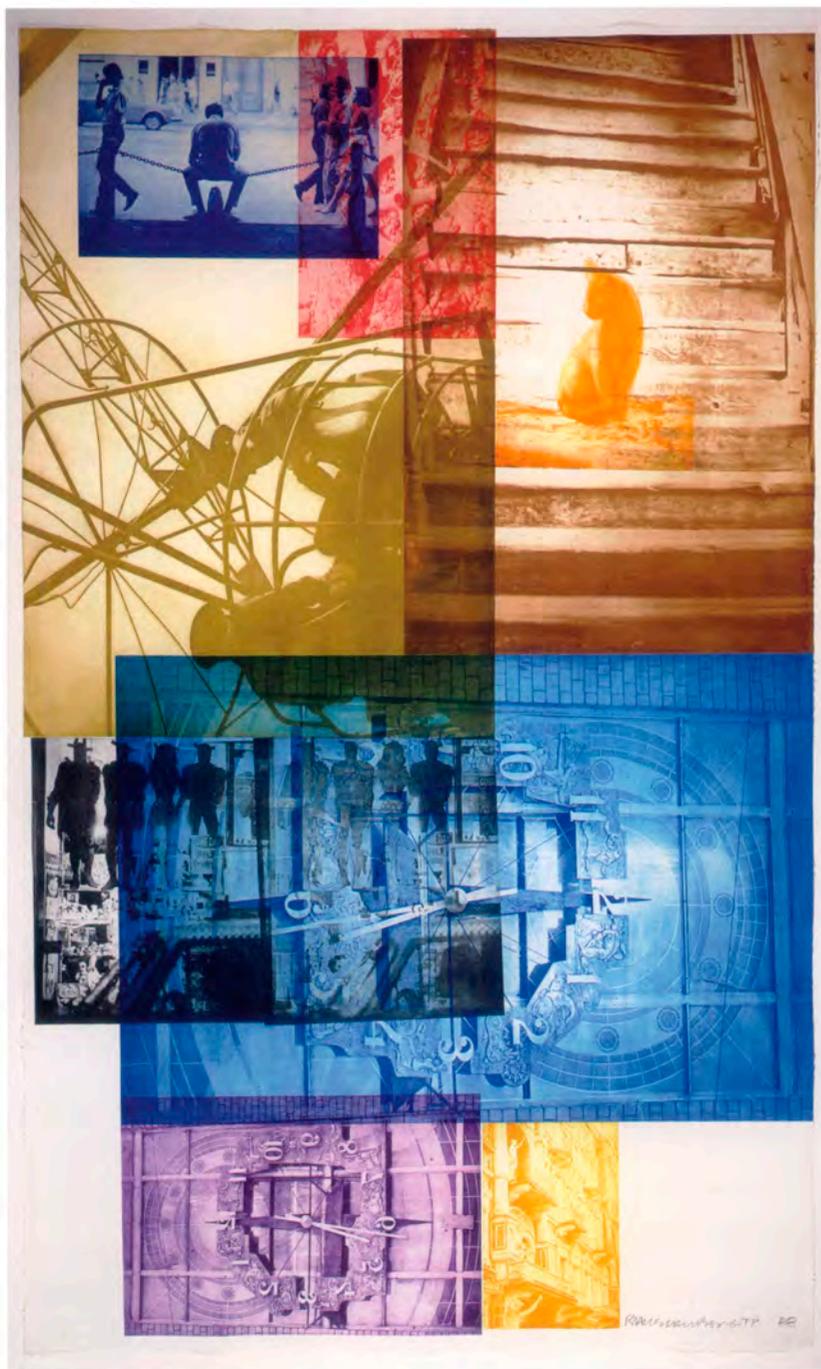
THE SPECIAL EXHIBITIONS PROGRAM ENHANCES THE CORE STRENGTHS OF THE COLLECTION AND PRESENTS WORKS OF EXCEPTIONAL QUALITY AND MERIT FROM OTHER CULTURES AND PERIODS, BRINGING GREAT ART TREASURES TO WASHINGTON FROM PUBLIC AND PRIVATE COLLECTIONS AROUND THE WORLD.



**D**uring fiscal year 2008 the Gallery continued its impressive special exhibitions program by presenting fifteen exhibitions that drew more than 1.8 million visitors. The major retrospective devoted to the paintings of twentieth-century American artist Edward Hopper continued in this fiscal year.

The year opened with the exhibition *J.M.W. Turner*, the most comprehensive survey of Turner's work ever presented in the United States. More than 145 paintings and watercolors revealed the astonishing talent and imagination of this artist,

whom Alfred Lord Tennyson called "the Shakespeare of landscape." Over the course of six decades, Turner transformed the genre of landscape through works that proclaimed him heir to the old masters even while ushering in a new and visionary direction in nineteenth-century painting. Known for his technical brilliance and startling use of light and color, Turner incorporated learned references to literature, mythology, and historical events in his pictures. His commitment to the idea that watercolor equaled oil painting in complexity and expressive power raised the standard for others working in the medium. Moreover, his exquisitely rendered works, heralded for their



Soviet/American Array III  
 Robert Rauschenberg  
 LET THE WORLD IN:  
 PRINTS BY ROBERT  
 RAUSCHENBERG FROM  
 THE NATIONAL GALLERY  
 OF ART AND RELATED  
 COLLECTIONS

J.M.W. TURNER

virtuosity, inspired generations of artists.

The large seascapes and powerful landscapes of Turner's early career were installed in an octagonal gallery to maximize the impact of their size and for ease of comparison. One of the highlights of the exhibition was *The Battle of Trafalgar*, for which a special wall was constructed to accommodate the grandeur of the painting and its elaborate frame. Turner's nine watercolors and two oil paintings depicting the burning of the Houses of Parliament from 1834 were dramatically showcased together in one intimate room.

The documentary film produced for the exhibition, narrated by Jeremy Irons, included footage of

locations important to Turner in Wales, England, and Switzerland, and quotations from writers and artists of the era. The recipient of the CINE Golden Eagle Award, among others, the film was screened at the Gallery, the Dallas Museum of Art, and the Metropolitan Museum of Art, as well as on public television stations in Washington, Dallas, New York, and Maryland. An illustrated brochure and a recorded tour were also produced. Clips from the exhibition film and podcast interviews with scholars appeared on the related Web site.

*The Art of the American Snapshot, 1888–1978: From the Collection of Robert E. Jackson* tracked the evolution of the snapshot, tracing a rich vocabulary of shared subjects, approaches, and styles. The exhibition charted the cultural influences and technological advances that encouraged amateurs to explore new subjects and styles, investigated the common tricks and technical gaffes in amateur snapshots, and revealed how proper behavior when posing for the camera changed over time. On display were 253 photographs drawn from the recent gift to the Gallery of collector Robert Jackson, who has spent years amassing an outstanding collection of snapshots.

*Let the World In: Prints by Robert Rauschenberg from the National Gallery of Art and Related Collections* was drawn from more than 400 prints by Robert Rauschenberg that are a key component of the Gallery's collection of contemporary works on paper and featured sixty examples from all periods of the artist's work in print media. It chronologically reviewed the development of Rauschenberg's prints, from intimate, brushy lithographs studded with black-and-white media images to larger color impressions that combined sophisticated print processes. *Cardbird Door*—a work in which the artist included new techniques such as digital imaging and experimented with unconventional papers, cardboard, fabric, and plastic—was installed in a specifically designed doorframe to heighten the illusion that it is an actual door. A Web site and illustrated brochure were produced for the exhibition.

Drawn almost entirely from the treasures in the Gallery's collection of prints and drawings, *The Baroque Woodcut* exhibition explored the woodcut's final triumph in the baroque period when painters of exceptional caliber chose it as a dramatic means for expressing the energy and refinement of their draftsmanship. The woodcut offered wide variation in scale and color, and invested a bold element of abstraction into a painterly art of illusion. Most of these works result from close collaboration between a painter and a master block cutter and, at their best,

➤ *Hercules Fighting the Fury and the Discord*  
Christoffel Jegher  
(after Peter Paul Rubens)  
THE BAROQUE WOODCUT



➤ BRONZE AND BOXWOOD: RENAISSANCE MASTERPIECES FROM THE ROBERT H. SMITH COLLECTION

reflect a perfect fusion of skill and imagination. Titian, Albrecht Dürer, Giuseppe Scolori, Peter Paul Rubens, Jan Lievens, Christoffel Jegher, Guido Reni, and Bartolomeo Coriolano were

represented among the sixty-five works.

The New Year brought with it new scholarship in the field of sculpture with the opening of *Bronze and Boxwood: Renaissance Masterpieces from the Robert H. Smith Collection*. The exhibition included forty-six bronze sculptures, in context with eight outstanding boxwood and ivory carvings. Among the masterpieces on view were the superb early cast of Giovanni Bologna's *Cesarini Venus* and the finest and earliest version of his famous *Birdcatcher*. Also on view were *Seated Nymph*, considered among the most exquisite of all the bronzes made in the early sixteenth century by the celebrated goldsmith and sculptor Antico, and Giovanni Francesco Susini's *David with the Head of Goliath*. Most of the boxwood and ivory carvings were made by the great German sculptor Leonhard Kern. The boxwood figures relate to the bronzes in color, composition, and style, and sometimes were inspired by them, providing points of comparison and creating a stimulating contrast with the other works in the exhibition. Several of the bronzes were displayed on renaissance tables from the Gallery's collection to highlight the domestic nature of their original use. Carefully designed faux-painted pedestals and turned ebony socles enhanced the installation of individual pieces. A fully illustrated booklet detailed the results of a collaborative project between sculpture curators and conservators analyzing the modeling, carving, casting, and finishing of the works of art.





**IN THE FOREST  
OF FONTAINEBLEAU:  
PAINTERS AND  
PHOTOGRAPHERS FROM  
COROT TO MONET**

A Web site featured 360-degree views of selected sculptures from the exhibition.

*Impressed by Light: British Photographs from Paper Negatives, 1840–1860* was the first exhibition to explore photographs made from paper negatives, or calotypes, in Great Britain in the 1840s and 1850s. Invented by William Henry Fox Talbot in 1839, the calotype process introduced the ability to make multiple copies of a photograph, as compared to its initial competition, the one-of-a-kind daguerreotype. The exhibition featured 120 calotypes, many of which had never been exhibited or published in the United States, made by leading artists such as Roger Fenton, David Octavius Hill, and Robert Adamson, as well as dozens of previously unknown photographers. An interactive Web site included illustrations of original paper negatives and digitally generated positive images of lost works.

The forest of Fontainebleau, some thirty-five miles southeast of Paris, became a magnet for artists and tourists in the nineteenth century. *In the Forest of Fontainebleau: Painters and Photographers from Corot to Monet* included more than 100 works by artists such as Jean-Baptiste-Camille Corot, Théodore Rousseau, Jean-François Millet, Claude Monet, Gustave Le Gray, and Eugène Cuvelier, and explored the French phenomenon

of plein-air (open-air) painting and photography in this region, a pilgrimage site for aspiring landscape artists. Spanning half a century, from the mid-1820s through the 1870s, this artistic movement gave rise to the Barbizon School of painting and laid the groundwork for impressionism. The area also inspired a new school of landscape photography, as figures such as Le Gray and Cuvelier, working side by side with painters, explored the camera's potential to reveal nature in a fresh and unadorned manner. A recorded tour accompanied the exhibition featuring commentary from the exhibition curator and noted scholars. The Gallery published a fully illustrated scholarly catalogue to accompany the exhibition.

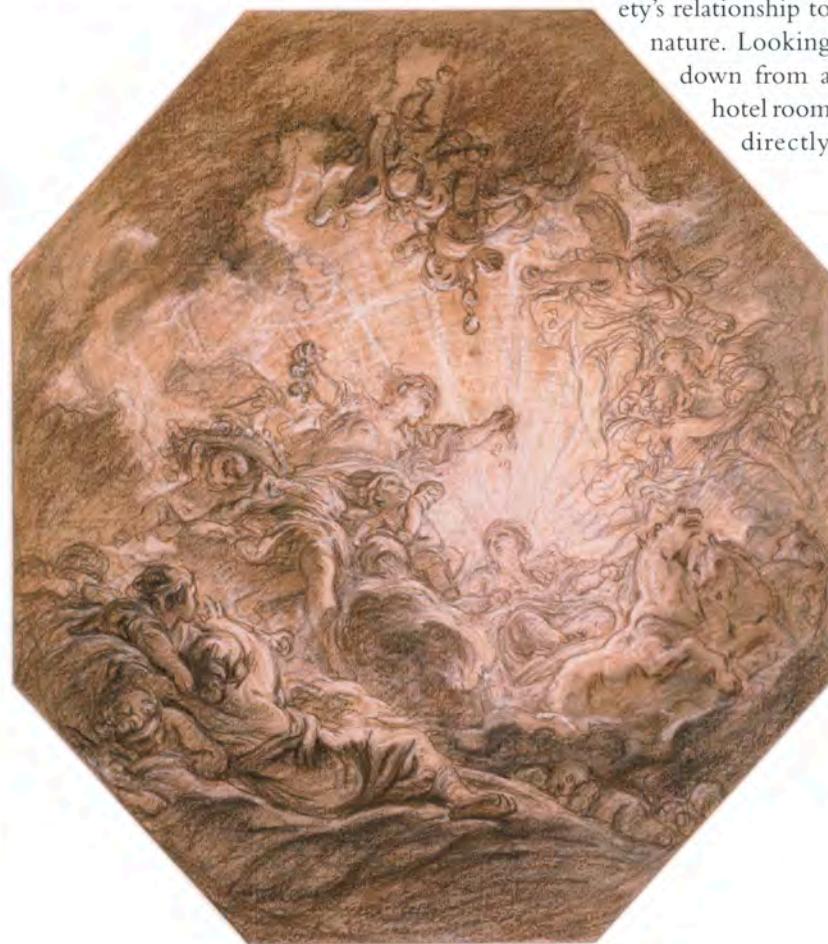
The strengths of the collection and the generosity of donors were seen in the exhibition *Medieval to Modern: Recent Acquisitions of Drawings, Prints, and Illustrated Books*, which presented more than 200 of the finest acquisitions, dating from the fifteenth century to the twenty-first century. The drawings began with Albrecht Dürer's exquisite gouache, heightened with gold, *A Pastoral Landscape with Shepherds Playing a Viola and Panpipes*, 1496/1497. Other highlights included one of the earliest French drawings on paper, Jean Poyet's watercolor *The Coronation of Solomon by the Spring at Gihon*, c. 1500; one of J.M.W. Turner's greatest late

watercolors, *Oberwesel*, 1840; masterworks in pastel by Edgar Degas, Lovis Corinth, and William Merritt Chase; Russian constructivist collages; a selection of John Marin watercolors and prints; and drawings by Philip Guston, Franz Kline, Robert Morris, and Ed Ruscha. Among the prints and illustrated books were one of the earliest European engravings, created by the Master of Saint John the Baptist in the 1440s; the block book *Biblia Pauperum*, 1460s, one of the earliest European books with printed illustrations; and the first image printed in multiple colors, in a book published by Erhard Ratdolt in Venice in 1485. Other highlights were cubist prints by Pablo Picasso and Henri Matisse, an outstanding group of German expressionist and Bauhaus prints and drawings, selections from Jasper Johns' working proofs, notable prints of the 1990s by Kiki Smith and Louise Bourgeois, as well as very recent works by Martin Puryear and Chuck Close.

■ *Aurora Heralding the Arrival of the Morning Sun*  
François Boucher

MEDIEVAL TO MODERN:  
RECENT ACQUISITIONS  
OF DRAWINGS, PRINTS,  
AND ILLUSTRATED BOOKS

In the exhibition *Richard Misrach: On the Beach*, nineteen large-scale (six by ten feet) panoramic photographs of swimmers and sunbathers in Hawaii were on display. For more than thirty years, this contemporary American photographer has made provocative work that addresses society's relationship to nature. Looking down from a hotel room directly



adjacent to the beach, all references to the horizon and sky have been eliminated to record people immersed in the idyllic environment. Yet, despite the beauty of the scene, a strange sense of disquietude pervades these photographs. Made in the days immediately after September 11, 2001, the series speaks of the unease and sense of foreboding after the attacks on the World Trade Center and the Pentagon.

The opportunity to display some 228 extraordinary artifacts unearthed in modern Afghanistan, most on view for the first time in the United States, came with the opening of *Afghanistan: Hidden Treasures from the National Museum, Kabul*. The exhibition, which began its U.S. tour at the Gallery, explored the cultural significance of the treasures and illustrated the story of their discovery, excavation, and heroic rescue. Many of the objects were long thought to have been stolen or destroyed during twenty-five years of conflict until they were dramatically recovered from a vault under the Presidential Palace in 2004. Ranging in date from 2200 BC to AD 200, the objects presented a rich mosaic of Afghanistan's cultural heritage, drawn from four archaeological sites. The works included gold bowls with artistic links to Mesopotamia from northern Afghanistan; bronze and stone sculptures from the site of the former Greek city of Ai Khanum; bronzes, ivories, and painted glassware imported from Roman and Indian markets discovered in Begram; and more than 100 gold ornaments from among the 20,000 pieces known as the "Bactrian Hoard," found in 1978 in Tillya Tepe, the site of six nomad graves. Using a digital projector mounted to the ceiling, the objects in the first tomb were displayed in the position in which they were found upon discovery; the other tombs were presented in the order they were found chronologically.

An extensive timeline was produced to illustrate the complex history of Afghanistan. Maps were used to illustrate the locations of some 1,500 archaeological sites, ancient cities, the routes known as the Silk Road, and related regions. The exhibition also featured a documentary film narrated by Khaled Hosseini, author of *The Kite Runner*; an illustrated brochure; and an audio tour with commentary from the exhibition curator and an archaeologist who had personally excavated some of the objects on view. A Web site explored three burial sites and featured podcasts on archeological discoveries.

For the first time in the Gallery's history an exhibition was installed in both buildings in *Martin Puryear*, which included forty-six powerful works by the internationally acclaimed



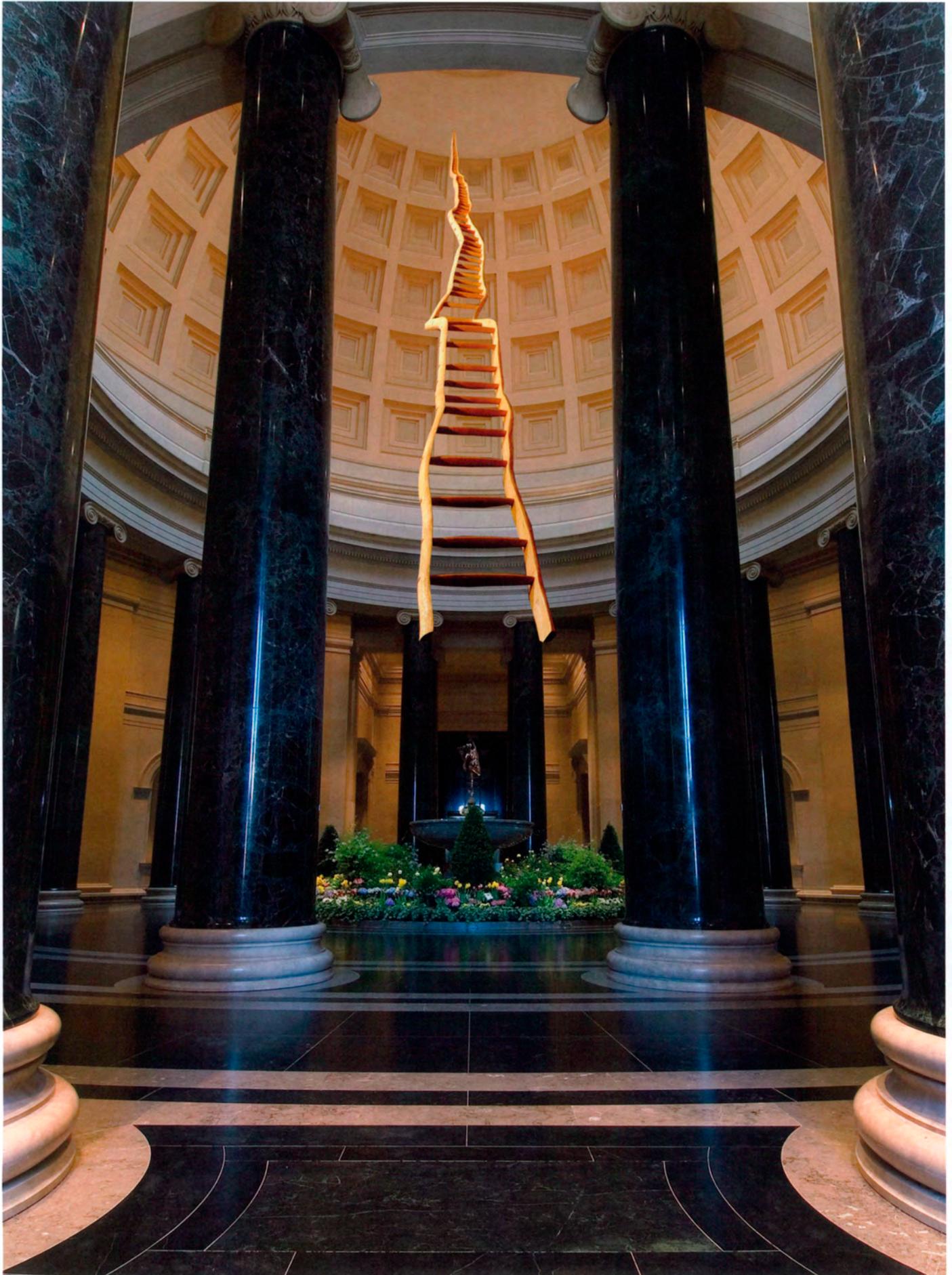
✦ AFGHANISTAN:  
HIDDEN TREASURES  
FROM THE NATIONAL  
MUSEUM, KABUL

contemporary sculptor. A native Washingtonian, Puryear has created a distinctive body of sculpture. Serenely quiet and poetic, his work explores natural forms and materials, especially a wide variety of woods. The artist's first retrospective in the United States in more than a decade included sculptures dating from 1976 to the present and one monumental work created especially for the exhibition tour. The atrium of the East Building was used to maximize the soaring quality of *Ad Astra*, which stretched from the ground floor to a height of sixty-three feet, just three feet from the ceiling. Puryear's elegant sculptures equally complemented the open geometric forms that dominate the East Building, and the enclosed neo-classical spaces of the West Building.

The installation of *The Ladder for Booker T. Washington*, a thirty-six-foot-long ash and maple ladder suspended from a cornice in the Rotunda of the West Building, offered a new perspective of the work in the midst of such a monumental space. A Web site featured a time-lapse movie of

the massive Rotunda installation and extreme close-ups of selected sculptures.

The fiscal year ended with another first, the exhibition of George de Forest Brush's remarkable paintings of American Indians. Inspired in part by the recent rediscovery of *An Aztec Sculptor* (1887), the exhibition *George de Forest Brush: The Indian Paintings* offered groundbreaking new research on Brush's works, long prized by collectors, yet rarely available for public viewing. The exhibition of twenty-one paintings included life studies of young Arapahoe and Shoshone men completed in 1882, while Brush was living in Wyoming, as well as studio paintings with Indian subjects completed following the artist's return east. Combining extraordinary technical skills acquired through years of study in Paris with firsthand experience of life in the American West, Brush produced a series of Indian images during the 1880s unlike any exhibited earlier. The Gallery published a fully illustrated scholarly catalogue to accompany the exhibition.





➤ GEORGE DE FOREST BRUSH: THE INDIAN PAINTINGS

➤ MARTIN PURYEAR

During the fiscal year, the Gallery lent 778 works of art to 226 sites. Among these significant works were portraits of the Prince and Princess of Saxony by Lucas Cranach the Elder lent to the Städtisches Kunstinstitut und Städtische Galerie, Frankfurt and the Royal Academy of Arts, London. The Gallery also sent three works by sixteenth-century Italian artist Sebastiano del Piombo to the Palazzo di Venezia in Rome and the Kulturforum in Berlin. Two important paintings by Albrecht Dürer, *Madonna and Child* and *Portrait of a Clergyman* were included in *Durero y Cranach: Arte y Humanismo en la Alemania del Renacimiento* at the Museo Thyssen-Bornemisza in Madrid. Jean Siméon Chardin's *The House of Cards* was featured as a focus installation, in the series *Masterpieces from the World's Museums at the Hermitage*, at the State Hermitage Museum in St. Petersburg. The Gallery lent eighteen works by Mark Rothko to an exhibition organized by the Tate Modern and twelve Rothko works to an exhibition that traveled to Rome, Munich, and Hamburg.

The Gallery also sent large groups of loans to domestic exhibitions. Sixty-eight prints were lent to *Colorful Impressions: The Printmaking Revolution in Eighteenth-Century France* at the Yale University Art Gallery. Another exceptionally large group of loans, 110 photographs, was

included in *The Art of the American Snapshot, 1888–1978: From the Collection of Robert E. Jackson*, which traveled to the Amon Carter Museum in Fort Worth. Thirty-three collection pieces by Eugène Boudin were seen in *Eugène Boudin at the National Gallery of Art* at the Virginia Museum of Fine Arts, Richmond.

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# EDUCATING

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THE GALLERY'S ROLE AS AN EDUCATIONAL INSTITUTION EXTENDS TO ITS MANY AUDIENCES THROUGH SPECIALLY DESIGNED TOURS, LECTURES, SYMPOSIA, CONCERTS, FILMS, AND ONLINE OFFERINGS. ADDITIONAL OPPORTUNITIES FOR ONGOING RESEARCH AND SCHOLARSHIP FURTHER THIS MEMORABLE CONNECTION THROUGH THE ARTS.

In 2008, an Education Studio complete with high-tech capabilities was inaugurated to augment arts learning at the Gallery. Educators attending the 2008 summer Teacher Institute used the 1,031-square-foot studio to create image-enhanced podcasts on Dutch art. This year's High School Summer Institute, dedicated to the work of sculptor Martin Puryear, also used the studio as a lab where students developed their understanding of the artist's work and produced a collaborative installation of pastel and conté drawings inspired by Puryear's textures, forms, and ideas.

During the fiscal year 58,000 students from area schools attended tours designed for grades K–12. The Gallery also continued its acclaimed *Art Around the Corner* multi-visit program offered in association with District of Columbia public elementary schools, with four classrooms participating in ten visits each to the Gallery.

This year family programs offered 120 different events—from stories in the galleries to summer passport tours. Family weekends featured music, films, and activities such as sketching, group portraiture, and photo-transfer image making, all inspired by different exhibitions. In conjunction with *Edward Hopper*, the Gallery-commissioned play *Who's in the Hopper? An Art Mystery Adventure* was performed during the exhibition's family weekend. Several thousand elementary school students attended the play and afterwards, discussed its animation of the elements of light and shadow with the playwright and actors.

Gallery talks for adults included *Anatomy of Photography*, a series with demonstrations of historical cameras and techniques; *News at 11:00*, offered in honor of the newly opened Newseum with a focus on art informed by contemporary news; and *Picture This*, a tour for the visually impaired. Almost 60,000 adult visitors participated in regularly scheduled tours. This year's auditorium presentations included the Elson Lecture by artist Robert Gober, and the Sydney J. Freedberg Lecture in Italian Art by Bruce Cole, chairman of the National Endowment for the Humanities. During the annual Diamonstein-Spielvogel Lecture, artist Martin Puryear and curator Ruth Fine discussed the retrospective exhibition of his work. *The Collecting of African American Art* series featured collectors and scholars specializing

in the study of African American art. Designed to provide the public with a glimpse into ongoing research at the Gallery, *Works in Progress* lunchtime talks focused on subjects ranging from the Academia Leonardi Vinci in Renaissance Milan to contemporary Cuban art.

A wide variety of written resources, in print and online, are produced each year for Gallery visitors and distance learners. Gallery maps in six languages, self-guided tour sheets for the East and West Buildings and Sculpture Galleries, and family guides for the exhibitions *Martin Puryear* and *Afghanistan: Hidden Treasures from the National Museum, Kabul* facilitated meaningful visits. The fiscal year also saw the completion of a short film, *Talk About Art*, designed to involve visitors in identifying what they value in visiting museums, and the publication of two collection-based books, *Picturing France: Classroom Activities* and *Painting in the Dutch Golden Age*, also available online in the Gallery's teaching portal *NGAClassroom*. *NGAKids* added two interactive components: *Still Life* invites experimentation with composition, scale, and perspective; and *Photo Op* introduces digital photography and image editing through a virtual camera with numerous special-effect options. In addition to the thousands of visitors the division served at the Gallery, free-loan and web educational tools supported 500 media centers and 27 million distance learners and television audiences in the United States and abroad.

## CONCERTS AND FILMS

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Forty-eight concerts were presented in the Gallery's sixty-sixth season of weekly concerts, which ran from October 2007 through June 2008. The concerts were supported by funds bequeathed to the Gallery by William Nelson Cromwell and F. Lamot Belin, with additional funding and gifts in kind from the Ann and Gordon Getty Foundation; the Center for Musical Studies; the Embassy of the Federal Republic of Germany; the Embassy of the Republic of Poland; the Embassy Series; the Embassy of Spain; the Government of the Region of Campania, Italy; the Royal Norwegian Embassy; the Randy Hostettler Living

Room Fund; the Spanish Binational Commission; and the United States Department of State.

The highlight of the season was the presentation at the Gallery and at the University of Maryland, College Park, of a new opera, *Later the Same Evening: An opera inspired by five paintings of Edward Hopper*. Commissioned by the Doris Duke Charitable Foundation, the Maryland State Arts Council, and the Morris and Gwendolyn Cafritz Foundation, the one-act opera was composed by John Musto to a libretto by Mark Campbell.

Standing-room-only concerts were also performed at the Gallery by the Leipzig String Quartet, the percussion ensemble “red fish blue fish,” and the National Gallery Orchestra conducted by José Serebrier.

The Gallery celebrated Women’s History Month with three mid-day concerts, presented by the

women of the National Gallery Vocal Arts Ensemble; mezzo-soprano Kathleen Shimeta; and Tapestry, a female vocal quartet. In honor of African-American History Month, the Gallery presented a voice recital by Celeste Headlee, the granddaughter of the famed African-American composer William Grant Still. The year was rich with choral music, with concerts by the Central Bucks County High School West Chamber Choir, the Choir of Saint George’s Chapel Windsor, the Choral Arts Society of Washington, the Davidson Fine Arts Chorale, the Harvard Glee Club, the National Cathedral Choir of Men and Girls, and the Washington Bach Consort.

Thirteen concerts were presented in honor of exhibitions in 2008. In addition to the opera celebrating *Edward Hopper*, soprano Amanda Pitt,

NGAKids introduced two new online interactives: *Still Life*, an art tool that explores composition and perspective, and *Photo Op*, a virtual digital camera and image editing suite.





▣ The National Gallery Orchestra performs in the East Garden Court.

pianist David Owen Norris, and the Voices of London brought programs of British music in honor of *J.M.W. Turner*, and the Alexandria Symphony drew interesting parallels between Turner and Beethoven. The Central Bucks County High School Choir and the “red fish blue fish” ensemble presented music by John Cage and other late twentieth-century composers in honor of *Let the World In: Prints by Robert Rauschenberg from the National Gallery of Art and Related Collections*. Three ensembles (the Octuor de France, Opera Lafayette, and the Parisii Quartet) and two duos (soprano Kate Hearden and cellist Marcio Botelho; violinist Elina Vähälä and pianist Mika Rännäli) performed French music in honor of *In the Forest of Fontainebleau: Painters and Photographers from Corot to Monet*. On May 25, 2008, two musical programs, performed by a traditional Afghan instrumental ensemble and an Afghan children’s choir, celebrated the opening of *Afghanistan: Hidden Treasures from the National Museum, Kabul*.

Two concerts in 2008 were presented in connection with *Pompeii and the Roman Villa: Art and Culture around the Bay of Naples*. Each concert was preceded by a talk or lecture that pointed to the upcoming exhibition and addressed the theme “The Eighteenth Century Rediscovered the Ancient World.” Performed by soprano Rosa Lamoreaux and members of the National Gallery Chamber Players, these programs were repeated at the Strathmore Center in Bethesda, Maryland, and at the Amalfi Coast Music Festival in Sorrento, Italy.

The Gallery’s year-round program of weekend film series, premieres, documentaries, and *ciné-concerts* with live music attracted huge audiences to the East Building auditorium. *Scenes from a Life: Ingmar Bergman* honored the late Swedish art film director with screenings introduced by Bergman scholars. Emphasizing the connections between classic American film and music, *Aaron Copland: Music for Movies* included films with scores commissioned from the prominent American composer. *Edward Hopper and American Movie Culture*, a program of lectures and screenings, offered classic film noir, Hollywood B-movies from the 1950s, and works by such contemporary directors as Robert Altman who drew inspiration from Hopper’s compositions. A cycle of new cinema from Romania was presented in association with the Romanian Cultural Institute and the Embassy of Romania.

*England’s New Wave, 1958–1964*, a program of archival prints from the British Film Institute in London, ushered in the new year. Two special events were offered in conjunction with the exhibition *J.M.W. Turner*. One featured archival footage of Margate, Kent, from the early twentieth century through the 1960s, tracking changes in the region’s cultural landscape. The series *In Glorious Technicolor* celebrated—in three brilliant restorations from the Academy Film Archive and the UCLA Film and Television Archive—the now obsolete color process that once lit up American movie screens in the 1940s and 1950s. The great Hungarian post-war director István Szabó, as guest of the Embassy of Hungary, discussed three of his most important works for the retrospective *István Szabó’s Twentieth Century*. The annual presentation of selections from the International Festival of Films on Art included *Citizen Lambert: Joan of Architecture*, a new documentary on Phyllis Lambert, founder of the Canadian Centre for Architecture.

*Jean Eustache: Film as Life, Life as Film* profiled the little-known French film ethnographer whose quasi-documentary films were influential for many European directors in the 1960s and 1970s. The focus of the series *Gabriel Figueroa: Master of Light and Shade* was another influential personality

who has been overlooked to some extent by historians of film—Gabriel Figueroa, the cinematographer responsible for the deep chiaroscuro characteristic of many mid-century Mexican and American films. *Envisioning Russia: Mosfilm Studio* celebrated Russia's oldest and largest studio with a series of twelve restored prints, including Sergei Eisenstein's *Battleship Potemkin* and Larisa Shepitko's *The Ascent*.

Legendary Japanese actor Tatsuya Nakadai was interviewed on stage following a screening of his classic 1975 film *I Am a Cat*, based on the famously satirical Meiji period novel by Natsume Sōseki. Two Victorian magic lantern shows included a lecture on the history of the magic lantern and a demonstration of the lantern's many public functions prior to the invention of moving images.

*Afghanistan on Film* was organized to complement the exhibition *Afghanistan: Hidden Treasures from the National Museum, Kabul*. *Michelangelo Antonioni: The Italian Treasures* honored the late modernist director with a series of ten 35 mm prints borrowed from the Italian national film archive, Cineteca Nazionale. The eightieth birthday of American filmmaker Stanley Kubrick (1928–2008) was observed with two lectures and two screenings of restored prints.

The final series was *Manoel de Oliveira, Portuguese Marvel*, an homage to the extraordinary European artist who at age 100 is still making films. During each quarter of the year, a selection of 16 mm prints (an antique film gauge) from the Gallery's distinctive archival film library was screened daily at noon in the ongoing program *From the Archives: 16 at 12*.

#### RESOURCES FOR SCHOLARLY RESEARCH

In fiscal year 2008, the Library acquired 8,565 volumes, welcomed 2,178 visitors, provided 1,011 orientations, answered 22,306 reference inquiries, and shared 3,992 volumes with other institutions through interlibrary loan.

More than 220,000 photographs, negatives, and images in microform, 300 slides, thirty-two CD-ROMs, twenty-two rare photographic albums, and more than 20,000 digital files were acquired. The image collection now numbers almost 13 million images; more than 80,000 digital files are available in Oculus, the Gallery's image database.

The Samuel H. Kress Foundation photograph conservation project supported examination and treatment of 122 albums and 608 photographs. The foundation awarded an additional two-year grant to conserve, digitize, and catalogue the historic negatives of the Samuel H. Kress Collection.

Donated to the photographic archives in 1977, the more than 6,000 negatives in various photographic formats date from around 1900 to 1960.

Approximately 12,000 slides were circulated, including 2,000 loaned to sixty-four educators and museum professionals across the country.

The Library loaned several volumes to major Gallery exhibitions and to exhibitions at other institutions in the United States. Throughout the year, the Library also presented several exhibitions to highlight special aspects of its holdings and to complement Gallery exhibitions, including *Bindings: Architecture of the Book, 19th Century Artist Materials; A Tour Through Holland; The British Picturesque Landscape; and Max Ernst: Illustrated Books*.

The Gallery Archives provided data through research services and on the internet to promote knowledge, understanding, and discussion of the Gallery and its history. Access to images and digital materials was improved and their preservation was ensured through the ongoing development of a secure archival digital repository. Nearly 16,000 original digital photographs and 1,000 images of architectural plans and drawings were accepted for storage. A project to create high-quality digital scans of more than 18,000 35 mm slides of past exhibitions was completed allowing rapid access to images and cold storage of film originals.

Archival holdings of historical materials with long-term significance were augmented with important acquisitions. The children of James J. Rorimer donated seven cubic feet of his World War II files, including war-time journals, official reports, photographs, and other materials. Dr. Ira Jackson donated records documenting the development of his collection of prints and drawings. Nicholas Clark donated papers relating to Trinkett Clark's work on exhibitions at the Gallery in the early 1980s. Marjorie McMahon donated her collection of Gallery postcards from the 1940s and 1950s. The children of Ellen B. Hirschland transferred her research files relating to Gallery founding benefactor Chester Dale and his wife, Maud. The National Archives and Records Administration transferred the 1960 film *Time Enough to See the World*, a pioneering "visual tour" of the collection.

The Study Room for European prints and drawings received 1,177 visitors. Forty classes from six universities and twelve schools were taught in the European Study Room using the Gallery's works on paper, and there were eight lectures for special groups. The Study Room for American prints and drawings had 814 visitors. Forty-three classes from six universities and four art schools were taught in the American Study Room.

## CENTER FOR ADVANCED STUDY IN THE VISUAL ARTS



**T**he Center for Advanced Study in the Visual Arts, founded in 1979, sponsors the study of the visual arts in four program areas: fellowships, research, publications, and scholarly meetings. This year saw the completion of the Center's plan to provide housing for its members.

Thanks to Robert H. Smith's generosity and vision, all professors, fellows, and visiting fellows live in two buildings within walking distance of the Gallery.

During the twenty-eighth academic year, the Center welcomed fellows from Australia, Austria, France, Germany, Italy, the Netherlands, Slovenia, Spain, the United Kingdom, and the United States. The topics of their research ranged from artists' rivalries and competitions in Renaissance Italy to Christian icons and Kongo symbols in early modern Central Africa, from wall-mounted memorial tablets in the Burgundian Netherlands to figural sculpture in fifteenth-century Italian funerary chapels,

from art and non-art in mid-twentieth-century Europe and the United States to the secrets of masks in twenty-first century Burkina Faso, and from fifteenth-century Spanish patronage of Flemish painting to markets and marketplaces in medieval Italy.

This was an extremely busy and productive year, in which Samuel H. Kress Professor Rudolf Preimesberger played a key role as advisor and discussant. Elizabeth Hill Boone, one of the Center's most stimulating and critical participants, completed her two-year tenure as Andrew W. Mellon professor. Hans Belting, the Center's fifth Edmond J. Safra visiting professor, led an incontro entitled "Saint Francis and the Body as Image: An Anthropological Approach" and spoke to Gallery staff and fellows on the subject "Vicissitudes of the 'Pastoral' in Venice: Bellini versus Giorgione versus Titian." Professor Belting also delivered a lecture for the scholarly public entitled "Contemporary Art and the Museum: A Global Perspective,"

■ Elizabeth Cropper, dean of the Center for Advanced Study in the Visual Arts, presides over the Malvasia research project meeting.

during which he and Dr. Andrea Buddensieg of the Zentrum für Kunst und Medientechnologie in Karlsruhe spoke about their collaboration in "The ZKM Project: Global Art and the Museum."

The Center sponsored a two-day Robert H. Smith Colloquy and Conference in conjunction with the Gallery exhibition *Desiderio da Settignano: Sculptor of Renaissance Florence*. For "Desiderio da Settignano: In the Exhibition and Beyond It," international experts studied problems of attribution, style, and function, and considered similar works in the Gallery's collection, as well as a relief sculpture loaned by the Toledo Museum of Art.

To celebrate the promised gift of the Robert H. Smith Collection and the exhibition *Bronze and Boxwood: Renaissance Masterpieces from the Robert H. Smith Collection*, the Center held a conference entitled "New Work on Renaissance Sculpture," funded by the International Exhibitions Foundation. The Center also cosponsored, with the University of Maryland, the thirty-eighth Middle Atlantic Symposium in the History of Art.

For this year's biennial Wyeth Lecture in American Art, supported by the Wyeth Foundation for American Art, Alexander Nemerov of Yale University spoke on the subject "Ground Swell: Edward Hopper in 1939" and led an incontro on his approach to the study of the history of art. An edited version of the lecture featured on the Gallery's Web site as a video podcast won a Gold Muse Award from the American Association of Museums in recognition of the highest standards of excellence in the use of media and technology.

In collaboration with the Zentrum für Gartenkunst und Landschaftsarchitektur, Leibniz Universität Hannover, the Center sponsored "Modernism and Landscape Architecture, 1890–1940," a two-part symposium that will continue in Hannover and Dessau in fall 2008.

The fifty-seventh A. W. Mellon Lectures in the Fine Arts were delivered by Joseph Leo Koerner of Harvard University under the series title "Bosch and Breugel: Parallel Worlds." Professor Koerner's six lectures will be published by Princeton University Press.

The Center published two volumes in the series *Studies in the History of Art*. *Collecting Sculpture in Early Modern Europe*, edited by Nicholas Penny and Eike D. Schmidt, features twenty essays that were first delivered at the 2003 symposium held in honor of the opening of the new sculpture galleries. *The Art of Natural History: Illustrated Treatises and Botanical Paintings, 1400–1850*, edited by Therese O'Malley and Amy R. W. Meyers, gathers

papers by twelve scholars that were delivered at a 2002 symposium, supported by the Samuel H. Kress Foundation in memory of Franklin D. Murphy. The symposium coincided with the exhibition *The Flowering of Florence: Botanical Art for the Medici*, organized in part by Lucia Tongiorgi Tomasi of the Università di Pisa. *The Art of Natural History* volume was presented at a conference co-sponsored by the Scuola Normale Superiore and the Università di Pisa in May 2008. All volumes in the series are distributed by Yale University Press.

This year saw the near conclusion of a major research project with the publication, in three volumes, of *A Guide to Documentary Sources for Andean Studies, 1530–1900*, edited by Joanne Pillsbury, former associate dean of the Center. In celebration, Natalia Majluf, director of the Museo de Arte de Lima, delivered a lecture entitled "The Scene of Approximation: Francisco Laso's 'Pascana' Series and the Creole Construction of the Andean World." This lecture was supported by the Cultural Center of the Inter-American Development Bank. A Spanish translation of the guide remains to be completed.

The Center is engaged in three long-term research projects: *Early Modern Sources in Translation: Carlo Cesare Malvasia's Felsina Pittrice; Keywords in American Landscape Design, 1600–1852*; and *The Accademia di San Luca in Rome, c. 1590–1635*. For more on the Center's continuing programs for 2007–2008, see the annual report, *Center 28*, available online at [www.nga.gov/resources/casva.shtm](http://www.nga.gov/resources/casva.shtm).

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# PRESERVING

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CONSERVATORS SPECIALIZING IN PAINTING,  
SCULPTURE, WORKS ON PAPER, TEXTILES, AND FRAMES,  
TOGETHER WITH RESEARCH SCIENTISTS,  
FULFILL THE GALLERY'S MISSION OF PROTECTING  
THE COLLECTION AND ENSURING THE SAFETY OF  
WORKS ON LOAN FOR SPECIAL EXHIBITION.

Painting conservators completed twenty-two major conservation treatments in fiscal year 2008. The earliest paintings treated were *Portrait of Diego de Guevara* by Michel Sittow, *Sir Brian Tuke* by Hans Holbein, *The Crucifixion with Saint Jerome and Saint Francis* by Pesellino, *Madonna and Child Enthroned with Donor* by Carlo Crivelli, and *Madonna and Child* by circle of Andrea Mantegna, possibly Correggio. Treatments of seventeenth-century paintings included two Rembrandts, *Portrait of a Gentleman with a Tall Hat and Gloves* and *Philemon and Baucis*; a painting attributed to Rembrandt's workshop, *A Woman Holding a Pink*; Franz Hals' *Portrait of an Elderly Lady*; Gerrett Willemsz Heda's *Still Life with Ham*; and *River Landscape with Ferry* by Salomon van Ruysdael. The large



pendants, Antonio Joli's *Procession in the Courtyard of the Ducal Palace, Venice* and *Procession of the Gondolas in the Bacino di San Marco, Venice*, and Pompeo Batoni's *Portrait of a Gentleman* represent the eighteenth-century treatments, as does the portrait of *Lady Elizabeth Delmé and Her Children* by Sir Joshua Reynolds. Claude Monet's *Ships Riding on the Seine at Rouen* was the sole impressionist painting treated. American paintings treated included two paintings by George de Forest Brush, George Bellows' *New York*, and the recently acquired *Study for "Le Tourmesol (The Sunflower)"* by Edward Steichen. Several important modern paintings underwent treatment: Mark Rothko's *No. 7 and Untitled*; the newly acquired Alex Katz, *Swamp Maple (4:30)*; and Alfred Jensen's *Twelve Events in a Dual Universe*. Technical studies carried out on the Mantegna, Rembrandt's *The Gentleman*

*with a Tall Hat and Gloves*, the Jolis, and the Reynolds were instrumental in determining construction methods and conservation procedures.

Painting conservators completed fifty-three minor treatments, twenty-six major examinations, and seventy-four minor examinations. This work was performed as the ongoing inspection of the collection as well as the inspection and care of incoming and outgoing loans and paintings on long-term loan to government offices continued.

Systematic catalogue work on paintings progressed, including the final edits of technical entries for the French fifteenth- through eighteenth-centuries volume, and studio visits by guest authors for the Italian thirteenth- and fourteenth-centuries volume and for the sixteenth-century volume. Steady progress was made on writing technical entries for the

French nineteenth-century volumes, and work was started on technical examinations for the new online Dutch volume.

Object conservators completed 140 major and minor treatments and 950 examinations. The Spanish Baroque polychrome sculpture *Saint John of the Cross* by Francisco Antonio Gijón was the focus of comprehensive investigation for the catalogue essay.

Conservators have nearly completed the decades-long project to produce the Gallery's systematic catalogue devoted to the sculpture of Edgar Degas. In addition, numerous technical studies were completed for the forthcoming online systematic catalogue for sculpture.

Conservators continued efforts to identify new materials that will mitigate the detrimental effects of outdoor exposure on the Gallery's exterior sculptures. Durable matte black



▣ Object conservator Katy May treats the Herbert Adams bronze fountain sculpture, *Girl with Water Lilies*.

▣ Painting Conservation Andrew W. Mellon Fellow Kristin deGhetaldi removes yellowed varnish from *Portrait of a Young Woman in White* by the circle of Jacques-Louis David.

coatings for outdoor sculpture, developed in collaboration with the U.S. Army Research Laboratory, were successfully applied to Tony Smith's *Wandering Rocks*.

Throughout the year, conservators worked to address preservation issues of the Gallery's four functioning fountain sculptures, in particular the two seventeenth-century lead fountains from Versailles, *Cherubs Playing with a Lyre* by Pierre Legros and *Cherubs Playing with a Swan* by Jean-Baptiste Tuby. In response to changes in the city water supply, conservators, scientists, and engineers have worked collaboratively to devise water

treatments that do not affect the metal in each sculpture and control biological activity.

Intensive technical research on the Renaissance bronze collection of Robert H. Smith was undertaken prior to the opening of *Bronze and Boxwood: Renaissance Masterpieces from the Robert H. Smith Collection*. Members of the conservation and curatorial staff contributed to the exhibition brochure and catalogue, and took part in the opening lecture, "Modeling, Carving, Casting, and Finishing" and the conference, "New Work on Renaissance Sculpture."

Staff members investigated the fabrication and alloy content of key sixteenth-century bronzes in Padua, Italy, at the Basilica di Sant'Antonio, especially Riccio's thirteen-foot-high Paschal candlestick.

Paper and photograph conservators completed 585 major and minor treatments and examined 1,592 prints, drawings, photographs, and books. In preparation for the 2009 exhibition *Robert Frank's The Americans: Looking In*, more than 230 photographic prints and negatives required conservation treatment. The photograph conservator and matting and framing staff devised innovative solutions to mount 115 prints on three oversized framed panels.

Paper conservators examined and treated the Gallery's collection of illuminated manuscripts from the thirteenth through fifteenth centuries. Tiny areas of flaking paint were painstakingly secured with a dilute adhesive to prevent possible loss. Some manuscripts were documented photographically using the microscope and studied by conservation scientists with imaging spectroscopy. The combination of detailed photographic documentation and analytical data provided information to broaden understanding of the works of art, assist with artist attribution, and guide conservation decisions.

Paper and photograph conservators worked with other Gallery staff on several preservative conservation projects to upgrade the safe display and housing of works of art. Paper conservators and matting and framing staff designed a unique exhibition case for horizontal display of Albrecht Dürer's woodcut *The Triumphal Arch of Maximilian* in an exhibition at Yale University. The photograph conservator and conservation scientist performed micro-fading tests on early experimental photographs to determine the safety of exhibition. Gallery professionals from several divisions reviewed materials used in display cases for photographs and planned for future storerooms for works of art requiring special environments.

The textile conservator welcomed more than 250 conservators, curators, collection managers,

and emergency responders to “Facing Impermanence—Exploring Preventive Conservation for Textiles,” the 6th Biennial North American Textile Conservation Conference hosted by the Gallery and organized with the National Museum of American Indian and The Textile Museum. The textile conservator also carried out nine treatments and examined works in the collection as well as in special exhibitions. Several items were added to the division’s artist materials collection, including uniquely prepared freeze-dried indigo crystals; a contemporary formulation of the natural dyestuff, *Indigofera tinctoria*; and a volume of naturally dyed fabric samples by Seiju Yamazaki.

With financial support from The Andrew W. Mellon Foundation, a new program in the scientific research department focuses on visible and infrared analytical digital imaging methods for identifying artist’s materials and improving visualization of preparatory sketches and compositional changes. The first project, identifying and mapping the pigments in Pablo Picasso’s *Harlequin Musician*, has been completed. Infrared images of Picasso’s *The Tragedy* have identified changes and underdrawings. Examination of Picasso’s *Le Gourmet* has yielded a much clearer image of a previously known hidden portrait. Luminescence imaging and three-dimensional fluorescence spectroscopy were used

to characterize several pigments, including cadmium compounds and zinc white. The results obtained employing these non-invasive techniques were corroborated using methods more commonly applied in the field, including microscopy and X-ray fluorescence spectrometry.

In-depth studies were undertaken on *Madonna and Child*, currently attributed to circle of Mantegna, and *Madonna and Child with Saint Anthony Abbot and Saint Sigismund* by Neroccio de’ Landi. Analyses of the surface coatings provided information necessary for designing a safe and effective cleaning protocol.

A study of Jan Lievens’ painting technique that included the examination of forty paintings in twenty-one museums and private collections revealed the artist’s remarkable variations in style.

Paint media, varnishes, and overpaint were analyzed for a number of paintings, including Crivelli’s *Madonna and Child Enthroned with Donor* and Neroccio’s *Madonna and Child with St. Anthony Abbot and St. Sigismund*, as well as paintings by Eugène Delacroix, Jean-Louis Forain, Steichen, Georgia O’Keeffe, and Diego Rivera. In conjunction with researchers from the Harvard University Art Museums, conservators investigated several works by Rothko. Attenuated total reflectance–Fourier transform infrared microspectrometry was used

Photographic prints by Robert Frank are carefully placed on one of three large panels framed for display in the exhibition *Looking In: Robert Frank’s “The Americans.”*





Gallery scientists used infrared imaging spectroscopy to reveal a clear image of the portrait (right) beneath Picasso's blue period painting, *Le Gourmet* (left). This hidden portrait of a woman is executed in a style used by Picasso prior to the 1901 painting, as indicated by the bold dabs of paint seen in the woman's mantilla.

to determine the presence of a clear carbohydrate-gum coating on Steichen's *Sunflower* and the presence of a natural resin in red wax seals in Samuel Lewis' trompe l'oeil work on paper entitled *A Deception*.

A collaborative research project with the Université Pierre et Marie Curie, Paris and the National Institute of Standards and Technology determined that low molecular weight resins, such as the natural resins used in traditional varnishes, reduce light scattering to a greater extent than polymeric coatings. The study of the formation of brown lines in paper and degradation reactions at the wet-dry interface continued in collaboration with scientists at the Centre de Recherches sur la Conservation des Collections, Paris, and a first paper on this research was published. In collaboration with scientists at Georgetown University, experiments with gels made with poly (vinylalcohol), borax, and an algacide were used on algae blooms in the Gallery's fountains.

Solid-phase microextraction was used for the rapid and quantitative analysis of trace amounts of volatile and semi-volatile materials offgassed by materials intended for storage and exhibition within the Gallery. The microfading tester, an instrument facilitating *in situ* light fastness testing,

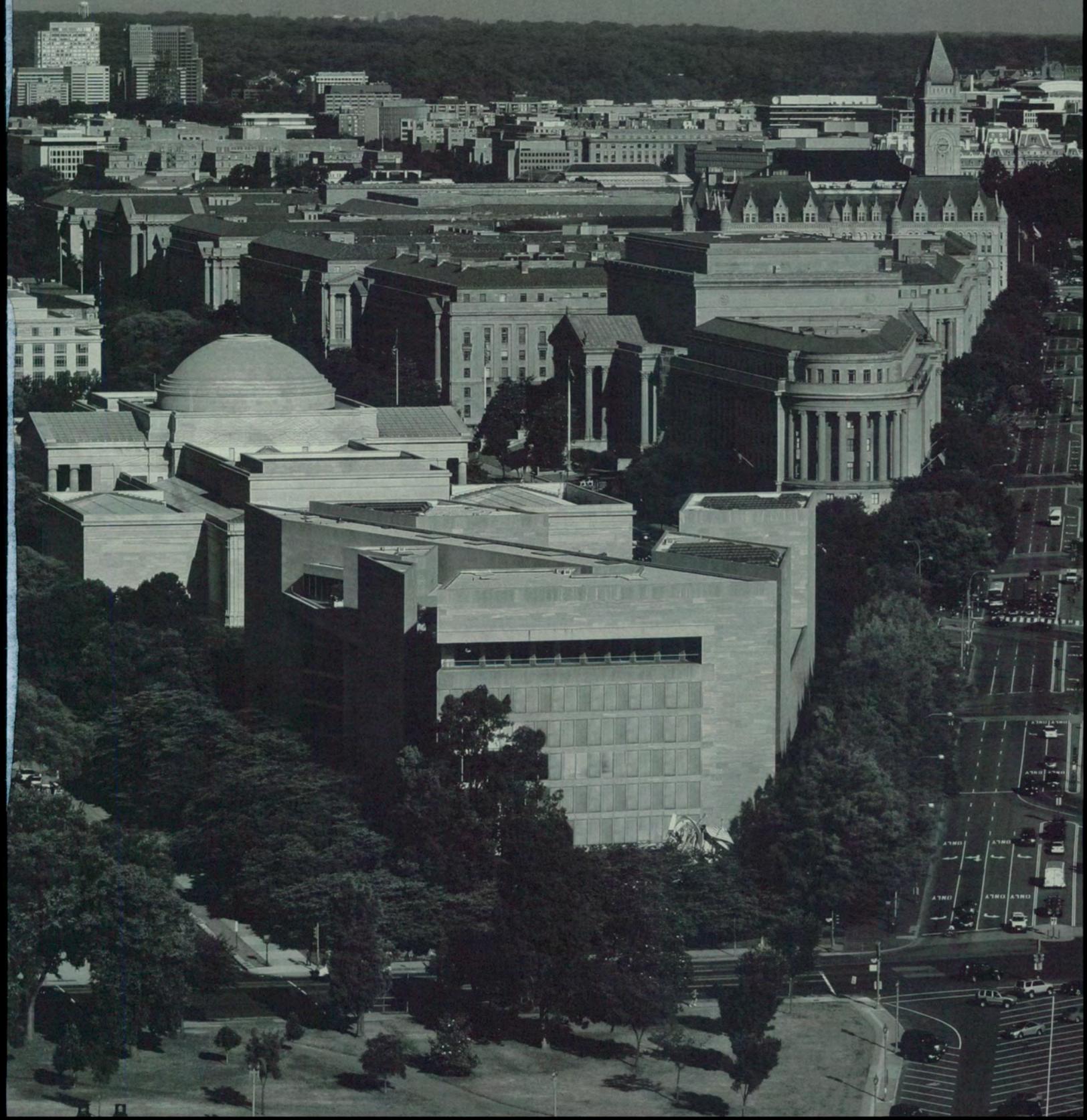
has proven useful in determining whether objects are too sensitive for display. Another study focuses on pigment-binder interactions in traditional oil paint media.

The department of loans and exhibitions conservation began the year with the closing of *Desiderio de Sattignano: Sculptor of Renaissance Florence* and went on to assist with the installation and de-installation of twelve special exhibitions.

Frame conservators completed fifty-two major treatments and 165 minor treatments. In addition, frame conservators worked closely with exhibition conservators to construct numerous microclimate packages for outgoing loans. The matter/framers completed 2,666 major treatments and 557 minor treatments for works of art on paper and photographs in exhibitions at the Gallery, for outgoing loans, and as routine maintenance of the permanent collection.



# 2008 REVIEW



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# TREASURER'S REPORT

In fiscal year 2008 the market's relentless sell off, fears about the banking system, and the spillover effects on the economy left a dramatic effect on the Gallery's financial position. But despite all of this turmoil in the stock market during the fiscal year, the Gallery continued to focus on its core programs of collecting, exhibiting, preserving, and educating.

The Gallery continued the process of replacing several of its key Information Technology legacy systems while enhancing its new financial management system and continuing to invest in our commitment to the repair and restoration of the Gallery's two landmark buildings, the National Gallery Sculpture Garden, and the grounds. Maintaining the facilities while presenting to the public great works of art is key to our educational mission.

We are grateful to the President and to the Congress for their support and the ongoing appropriations of federal funds that have allowed the Gallery to flourish over the years. Our mission in fulfilling our national role of making works of art available to the public, properly caring for the collection, buildings, and grounds, and providing art education programs to the public and scholars would not be possible without this support. The Gallery's federal support was provided for with the 1937 Joint Resolution of Congress, which accepted Andrew W. Mellon's unprecedented gift to the nation of his art collection, the funds to construct the West Building, and an endowment fund. The Joint Resolution pledged the faith of the United States to provide funds for the operations and maintenance of the Gallery, so that the Gallery would be open to the public free of charge 363 days a year.

**D**ISCUSSION OF OPERATING RESULTS For fiscal year 2008, the Gallery reported an operating loss of \$27.1 million, compared to a \$17.6 million operating surplus in the prior year. The Gallery's overall revenues decreased \$37.2 million or 23.0 percent in 2008, while operating costs and expenses increased 5.1 percent. The investment return on our portfolio was lower this year largely due to our portfolio's exposure in the equity and other inflation hedge markets, and was negative for the first year; this decrease was largely responsible for the overall decrease of the Gallery's net assets for fiscal year 2008.

Fiscal year 2008—appropriated federal funds supported necessary expenditures, including increases in salary costs and fringe benefits of Gallery employees, as well as the utilities and repair and maintenance expenses for the operations and maintenance of the Gallery. Work continued on the comprehensive Master Facilities Plan, which has been designed to address needed improvements to our galleries, public spaces, and infrastructure and to provide for the restoration of both the East and West Buildings over a fifteen- to twenty-year period. Federal renovation funds support this major capital project, which, during fiscal year 2008, included continued construction on Work Area #3; preliminary design of Work Area #4; associated power distribution for an emergency generator installed in the West Building; mechanical, electrical, and plumbing systems renovations in the West Building; and ongoing repair and restoration of both the East and West Buildings.

As part of the Gallery's mission of serving the nation, great works of art are borrowed from public and private collections around the world for special exhibitions that are seen by millions of visitors each year. The Gallery's special exhibition program began in fiscal year 2008 with the continuation of the exhibition *Edvard Hopper* and included the opening of other major exhibitions, such as *J.M.W. Turner, In the Forest of Fontainebleau: Painters and Photographers from Corot to Monet*; *Afghanistan, Hidden Treasures from the National Museum, Kabul*; and *Martin Puryear*. The federal government, through its indemnity program of the Federal Council on the Arts and the Humanities, is a major factor in the international component of the Gallery's special exhibitions program. In fiscal year 2008, three exhibitions received this federal indemnity, making it possible for the Gallery to present exhibitions of a size and caliber that simply would not be possible without this crucial program.

The Gallery enjoyed attendance of 5.0 million visitors in fiscal year 2008.

**O**PERATING RESULTS Fiscal year 2008 operating revenue totaled \$124.4 million, a decrease of \$37.2 million, or 23.0 percent over the previous year. Most of this decrease was a result of decreased investment return designated for operations. The Gallery's investment portfolio was materially impacted by the downturn in the financial markets and lost 16.2 percent overall in fiscal year 2008. A portion of the total investment return is designated annually to support the ongoing operations while the remaining loss, \$111.8 million in fiscal year 2008, was offset by realized and unrealized gains that were recorded in prior years. Non-operating support, including gifts and grants designated for special purposes, art acquisitions and endowment funds decreased in 2008 by \$209.8 million when compared to the prior year, largely due to the investment loss recognized in fiscal year 2008.

Operating expenses of \$151.5 million for fiscal year 2008 were 5.1 percent higher than the previous year, mainly due to increases in salary and benefits costs, repairs and maintenance, and utilities. Federal appropriated funds totaling \$114.0 million were obligated and utilized for the operation, maintenance, security, and renovation of the Gallery.

**S**TATEMENT OF FINANCIAL POSITION The Gallery's financial position decreased in fiscal year 2008 with net assets falling \$120.6 million, or 13.3 percent. This was largely due to the poor performance of the investment portfolio in fiscal year 2008 when compared the portfolio's performance in fiscal year 2007. The investment portfolio, which includes funds for operations, special purpose funds, and endowment funds, decreased \$114.5 million in fiscal year 2008 to \$609.6 million by September 30, 2008.

The auditor's report and the statements of financial position, activities, and cash flows for the Gallery for the years ended September 30, 2008 and 2007 are presented on the following pages.



James E. Duff  
Treasurer

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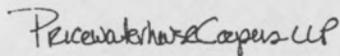
# REPORT OF INDEPENDENT AUDITORS

PRICEWATERHOUSECOOPERS 

TO THE BOARD OF TRUSTEES OF THE NATIONAL GALLERY OF ART

In our opinion, the accompanying statements of financial position and the related statements of activities and cash flows present fairly, in all material respects, the financial position of the National Gallery of Art (the Gallery) at September 30, 2008, and the changes in its net assets and its cash flows for the year then ended in conformity with accounting principles generally accepted in the United States of America. These financial statements are the responsibility of the Gallery's management; our responsibility is to express an opinion on these financial statements based on our audit. The prior year summarized comparative information has been derived from the Gallery's 2007 financial statements, and in our report dated November 9, 2007, we expressed an unqualified opinion on those financial statements. We conducted our audit of these statements in accordance with auditing standards generally accepted in the United States of America and Government Auditing Standards issued by the Comptroller General of the United States, which 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, assessing the accounting principles used and significant estimates made by management, and evaluating the overall financial statement presentation. We believe that our audit provides a reasonable basis for our opinion.

In accordance with Government Auditing Standards, we have also issued a report dated November 13, 2008, on our consideration of the Gallery's internal control structure and its compliance with laws and regulations.



Washington, D.C.  
November 13, 2008

# FINANCIAL STATEMENTS

## STATEMENTS OF FINANCIAL POSITION

September 30, 2008 and 2007

ASSETS	2008	2007
Cash and cash equivalents	\$ 38,537,082	\$ 34,331,102
Accounts receivable, net	2,487,440	1,817,339
Pledges receivable, net	21,739,700	39,090,880
Investments	609,641,948	724,092,677
Trusts held by others	11,439,562	19,063,039
Publications inventory, net	1,671,784	1,612,308
Deferred charges	1,253,084	1,204,710
Fixed assets, net	191,790,381	183,234,343
Art collections	-	-
<b>Total assets</b>	<b>\$ 878,560,981</b>	<b>\$ 1,004,446,398</b>
<b>LIABILITIES AND NET ASSETS</b>		
<b>LIABILITIES:</b>		
Accounts payable and accrued expenses	\$ 42,419,962	\$ 39,736,611
Capital lease obligation	1,883,955	2,037,403
Contractual obligations	31,808,398	39,435,357
Asset retirement obligation	19,149,837	19,368,200
<b>Total liabilities</b>	<b>95,262,152</b>	<b>100,577,571</b>
<b>NET ASSETS:</b>		
<b>Unrestricted</b>		
Designated for collections and art purchases	15,054,671	21,869,501
Designated for special exhibitions	10,292,464	10,424,172
Designated for capital projects	-	25,926,161
Designated for education and public programs	5,346,311	24,239,280
Designated for other operating purposes	41,184,478	67,663,091
Designated for publications, including systematic catalogues	20,562,474	26,510,524
Designated for fixed assets	189,906,426	181,350,388
<b>Total unrestricted</b>	<b>282,346,824</b>	<b>357,983,117</b>
Temporarily restricted	128,223,946	177,040,132
Permanently restricted	372,728,059	368,845,578
<b>Total net assets</b>	<b>783,298,829</b>	<b>903,868,827</b>
<b>Total liabilities and net assets</b>	<b>\$ 878,560,981</b>	<b>\$ 1,004,446,398</b>

The accompanying notes are an integral part of these financial statements.

STATEMENTS OF ACTIVITIES

for the years ended September 30, 2008 and 2007 with summarized financial information for the year ended September 30, 2007

OPERATING	UNRESTRICTED	TEMPORARILY RESTRICTED	PERMANENTLY RESTRICTED	2008 TOTAL	2007 TOTAL
<b>SUPPORT AND REVENUE:</b>					
U.S. Government appropriation	\$ 97,774,544	\$ 3,297,740	\$ —	\$ 101,072,284	\$ 97,209,375
Gifts and grants	3,692,673	6,318,917	—	10,011,590	22,047,628
Gallery shop sales, net	10,048,393	—	—	10,048,393	8,305,760
Investment return designated for operations	(12,173,559)	13,210,000	—	1,036,441	32,409,770
Royalties and other income	2,244,907	—	—	2,244,907	1,664,013
	101,586,958	22,826,657	—	124,413,615	161,636,546
Net assets released from restrictions to fund operating expenses	21,172,266	(21,172,266)	—	—	—
Total support and revenue	122,759,224	1,654,391	—	124,413,615	161,636,546
<b>OPERATING EXPENSES:</b>					
<b>Program Services:</b>					
Collections	42,798,945	—	—	42,798,945	41,942,996
Special exhibitions	22,238,131	—	—	22,238,131	19,752,982
Education, gallery shops and public programs	46,035,516	—	—	46,035,516	42,149,679
Editorial and photography	5,254,117	—	—	5,254,117	5,001,047
Total program services	116,326,709	—	—	116,326,709	108,846,704
<b>Supporting Services:</b>					
General and administrative	30,524,240	—	—	30,524,240	31,047,779
Development	4,620,012	—	—	4,620,012	4,143,646
Total supporting services	35,144,252	—	—	35,144,252	35,191,425
Total expenses	151,470,961	—	—	151,470,961	144,038,129
(Decrease) increase in net assets from operating activities	(28,711,737)	1,654,391	—	(27,057,346)	17,598,417
<b>NON-OPERATING</b>					
U.S. Government appropriation	—	17,735,935	—	17,735,935	15,961,659
Non-operating gifts and grants	—	10,387,060	8,254,689	18,641,749	37,725,898
Provision for bad debts	(685)	(1,924,890)	(2,000,000)	(3,925,575)	—
Changes in value of trusts held by others	387,717	(18,350)	(1,714,644)	(1,345,277)	865,777
Investment return in excess of amount designated for operations	(67,292,573)	(44,533,825)	—	(111,826,398)	74,601,799
Reclassification of net asset balances	186,506	471,058	(657,564)	—	—
Net assets released from restrictions to fund non-operating expenses	32,587,565	(32,587,565)	—	—	—
Change in net assets from non-operating activities before acquisitions of works of art	(34,131,470)	(50,470,577)	3,882,481	(80,719,566)	129,155,133
Acquisitions of works of art	(12,793,086)	—	—	(12,793,086)	(62,001,543)
(Decrease) increase in net assets	(75,636,293)	(48,816,186)	3,882,481	(120,569,998)	84,752,007
Net assets at beginning of year	357,983,117	177,040,132	368,845,578	903,868,827	819,116,820
Net assets at end of year	\$ 282,346,824	\$ 128,223,946	\$ 372,728,059	\$ 783,298,829	\$ 903,868,827

The accompanying notes are an integral part of these financial statements.

STATEMENTS OF CASH FLOWS  
for the years ended September 30, 2008 and 2007

CASH FLOWS FROM OPERATING ACTIVITIES:	2008	2007
(Decrease) increase in net assets	\$(120,569,998)	\$ 84,752,007
ADJUSTMENTS TO RECONCILE INCREASE IN NET ASSETS TO NET CASH PROVIDED BY (USED IN) OPERATING ACTIVITIES:		
Depreciation and amortization	9,818,788	8,553,942
Amortization of discount on pledges receivable	(760,552)	(255,858)
Amortization of discount on contractual obligations	1,342,008	109,710
Provision for bad debts	3,925,575	-
Contributions and net investment income for permanently restricted investments	(14,259,480)	(10,845,022)
U.S. Government appropriations for renovation projects	(17,735,935)	(15,961,659)
Gifts and grants for art acquisitions and capital projects	(16,731,959)	(25,963,617)
Acquisitions of works of art	20,257,030	23,886,365
Realized gains on sale of investments	(59,884,398)	(37,198,886)
Unrealized losses (gains) on investments	179,208,408	(55,006,638)
Realized loss on sale of securities in trust held by others	700,241	-
Decrease (increase) in value of trusts held by others	2,028,984	(10,466,648)
Increase in accounts receivable, net	(670,786)	(182,167)
Decrease (increase) in pledges receivable, net	14,186,842	(20,894,960)
(Increase) decrease in publications inventory, net	(59,476)	66,213
Increase in deferred charges	(48,374)	(459,859)
Increase in accounts payable and accrued expenses	1,343,016	8,081,448
Increase in contractual obligations	844,033	37,749,987
Increase in asset retirement obligation	913,608	872,444
Asset retirement remediation payment	(1,131,971)	-
Net cash provided by (used in) operating activities	2,715,604	(13,163,198)
CASH FLOWS FROM INVESTING ACTIVITIES:		
Purchase of investments	(411,936,037)	(249,431,432)
Proceeds from sale of investments	407,062,756	257,376,870
Proceeds from sale of securities in trusts held by others	4,894,252	-
Acquisitions of works of art	(20,257,030)	(23,886,365)
Purchase of fixed assets	(17,034,491)	(21,120,064)
Net cash used in investing activities	(37,270,550)	(37,060,991)
CASH FLOWS FROM FINANCING ACTIVITIES:		
Contributions and net investment income for permanently restricted investments	14,259,480	10,845,022
U.S. Government appropriations for renovation projects	17,735,935	15,961,659
Gifts and grants for art acquisitions and capital projects	16,731,959	25,963,617
Principal payment on capital lease obligation	(153,448)	(140,087)
Payment on contractual obligations	(9,813,000)	-
Net cash provided by financing activities	38,760,926	52,630,211
Net increase in cash and cash equivalents	4,205,980	2,406,022
Cash and cash equivalents, at beginning of year	34,331,102	31,925,080
Cash and cash equivalents, at end of year	\$ 38,537,082	\$ 34,331,102
SUPPLEMENTAL DISCLOSURES OF CASH FLOW INFORMATION:		
Cash paid during the year for:		
Interest on capital lease	\$ 186,422	\$ 199,240
Income taxes	\$ 250,000	\$ 135,000
SUPPLEMENTAL DISCLOSURE OF NON-CASH INFORMATION:		
Donated investment securities	\$ 4,621,498	\$ 1,025,961
Fixed asset additions included in accounts payable	\$ 2,094,682	\$ 754,347

The accompanying notes are an integral part of these financial statements.

# NOTES

## 1. SUMMARY OF SIGNIFICANT ACCOUNTING POLICIES

### GENERAL

The National Gallery of Art (the Gallery) receives an annual appropriation to cover its core programs as part of the budget approved annually by Congress and signed by the President. This is supplemented with income from endowments designated for current operating expenditures as well as gifts and grants designated by the donors for specific programmatic activity. (All monies, related activities and balances from federal sources are referred to herein as "federal," while all other monies, related activities and balances are referred to herein as "private.") All identified inter-fund transactions have been eliminated from the financial statements.

### MEASURE OF OPERATIONS

The Gallery includes in its measure of operations all federal and private support and revenue and expenses that are integral to its core program services: collections; special exhibitions; education, gallery shops, and public programs; and editorial and photography. The measure of operations excludes certain non-operating activities such as non-operating gifts and grants, investment return in excess of amounts designated for operations, and acquisitions of works of art.

The Gallery's Board of Trustees designates only a portion of the Gallery's cumulative investment return for support of current operations; the remainder is retained to support operations of future years and offset potential market declines. The amount designated (a portion of which is computed under the spending policy) and all interest income earned by investing cash in excess of daily requirements are used to support current operations (see Note 5).

### SUMMARIZED FINANCIAL INFORMATION

The financial statements include certain summarized prior-year information in total only, but not by net asset class.

Such information does not include sufficient detail to constitute a presentation in conformity with accounting principles generally accepted in the United States of America. Accordingly, such information should be read in conjunction with the Gallery's financial statements for the year ended September 30, 2007 from which the summarized information was derived.

### NET ASSETS

The Gallery's net assets, support and revenue, expenses, and gains and losses, are classified based on the existence or absence of donor-imposed restrictions. Accordingly, net assets of the Gallery are classified and reported as follows:

*Unrestricted* net assets include "one-year" federal appropriations and all other resources, which are not subject to donor-imposed restrictions. One-year federal appropriations which are not obligated or expended are retained by the Gallery in accordance with federal guidelines. At the discretion of the Gallery's Board of Trustees, private funds which are not expended for operating activities may be set aside in designated reserves and earmarked to cover future program costs or other contingencies.

*Temporarily restricted* net assets carry specific donor-imposed restrictions on the expenditure or other use of the contributed funds. In addition, the Gallery's "no-year" federal appropriations for special exhibitions, emergency response, and the repair, renovation, and restoration of its buildings are classified as temporarily restricted net assets.

Temporary restrictions may expire as a result of fulfillment of the donor's wishes or the passage of time. Net assets released from temporarily restricted net assets to unrestricted net assets occur when contributions are expended or time restrictions lapse and are reported as net assets released from restrictions in the statement of activities.

*Permanently restricted* net assets have donor-imposed restrictions which stipulate that the corpus of the gifts be retained permanently. In some cases, the donor has also permanently restricted the use of excess income and any realized or unrealized gains attributable to the corpus.

### CASH AND CASH EQUIVALENTS

Cash and cash equivalents include interest-bearing demand deposits and appropriated amounts remaining on deposit with the U.S. Treasury. The Gallery considers all highly liquid investments with an original maturity of three months or less to be cash equivalents, except where such cash equivalents are held as part of a long-term investment strategy (see Notes 2 and 5).

### PLEDGES RECEIVABLE

Unconditional promises to contribute to the Gallery in the future (pledges receivable) are recorded at the present value of future cash flows, using a risk-free rate of return, after providing an allowance for uncollectibility. Conditional promises to give are recognized as income when the conditions stipulated by the donor are substantially met.

### INVESTMENTS

Investments are generally carried at fair value. Certain investments (including marketable alternative investments) are valued using readily determinable market prices, while non-marketable alternative investments are carried at the estimated fair value as provided by the investment managers. The Gallery reviews and evaluates the values provided by its investment managers and agrees with the valuation methods and assumptions they used in determining the fair value. The fair value of non-marketable alternative investments may be based on historical cost, appraisals, obtainable prices for similar assets, or other assets or estimates. Because of the uncertainty of valuation

of these non-marketable alternative investments, their values may differ from values that would have been used had a ready market for the investments existed.

Purchases and sales of securities are reflected on a trade-date basis. Gains and losses on sales of securities are based on average historical value (cost of securities if purchased or the fair-market value at the date of gift if received by donation). Dividend and interest income is recorded on an accrual basis. In accordance with the policy of stating investments at fair value, the net change in unrealized appreciation or depreciation for the year is reflected in the statement of activities (see Note 5).

#### TRUSTS HELD BY OTHERS

The Gallery has been named as beneficiary in several irrevocable charitable trusts held by third parties. The Gallery's share of these trusts is recorded at current fair value. Income distributions from these trusts are recorded as investment income and changes in the value of these trusts are recorded as "changes in the value of trusts held by others" in the statement of activities.

#### PUBLICATIONS INVENTORY

Publications inventory is carried at the lower of cost or market. Cost is determined using the average cost method.

#### DEFERRED CHARGES

Deferred charges represent private expenses incurred in connection with future special exhibitions and other activities and are recognized in the period in which the exhibition or activity occurs.

#### FIXED ASSETS

The land occupied by the Gallery's buildings was appropriated and reserved by the Congress of the United States for that purpose. No value has been assigned in the accompanying financial statements.

Buildings are recorded at cost and depreciated on a straight-line basis over the estimated useful life of fifty years. Building improvements, equipment, furniture, and computer software are also recorded at cost and depreciated on a straight-line basis over estimated useful lives ranging from five to twenty-five years. Upon retirement of fixed assets, the related cost and accumulated depreciation are removed from the accounts (see Note 7).

#### ART COLLECTIONS

The Gallery's art collections focus upon European and American paintings, sculptures, and works on paper. In conformity with accounting procedures generally followed by art museums, the value of art has been excluded from the statement of financial position. The Gallery's collections are maintained for public exhibition, education, and research in furtherance of public service, rather than for financial gain.

The Gallery acquires its art collections through purchase or by donation-in-kind. Only current-year purchases made from specifically designated funds, not donations-in-kind, are reflected in the statement of activities. The Gallery does not deaccession any of its permanent collections.

#### ACCRUED LEAVE

Annual leave is accrued as it is earned by employees and is included in personnel compensation and benefit costs. An unfunded liability as of the date of the financial statements is recognized for earned but unused annual leave by federal employees since this annual leave will be paid from future federal appropriations when the leave is used by employees. The amount accrued is based upon current pay of the employees.

#### EMPLOYEE BENEFITS

The Federal Accounting Standards Advisory Board issued Statement of Federal Financial Accounting Standards

No. 5 (SFFAS No. 5), "Accounting for Liabilities of the Federal Government," which requires employing agencies to recognize the cost of pensions and other retirement benefits during their employees' active years of service. The pension expense recognized in the Gallery's financial statements is equal to the current service cost for the Gallery's employees for the accounting period less the amount contributed by the employees. The measurement of the pension service cost requires the use of an actuarial cost method and assumptions with factors applied by the Gallery. These factors are supplied by the Office of Personnel Management (OPM), the agency that administers the plan. The excess of the recognized pension expense over the amount contributed by the Gallery represents the amount being financed directly through the Civil Service Retirement and Disability Fund administered by OPM. This amount is considered imputed financing by the Gallery.

All permanent employees of the Gallery, both federal and non-federal, hired subsequent to January 1, 1984 participate in both the Social Security Retirement System and the Federal Employees' Retirement System (FERS). Employees hired prior to January 1, 1984 had the option of remaining under the Civil Service Retirement System (CSRS) or electing FERS. All employees have the option to make tax-deferred contributions to a Thrift Savings Plan and, in some instances, receive a matching portion from the Gallery. The Gallery funds all retirement contributions on a current basis, and accordingly there are no unfunded retirement costs (see Note 12).

SFFAS No. 5 also requires that the Gallery recognize a current-period expense for the future cost of post-retirement health benefits and life insurance for its employees while they are still working. The Gallery accounts for and reports this expense in its financial statements in a manner similar

to that used for pension expense, with the exception that employees and the Gallery do not make current contributions to fund these future benefits.

**IMPUTED FINANCING SOURCES**

In certain cases, the operating costs of the Gallery are paid out of funds appropriated to other Federal agencies. As an example, the law requires certain costs of retirement programs be paid by OPM and certain legal judgments against the Gallery be paid from the Judgment Fund maintained by Treasury. Costs that are identifiable to the Gallery and directly attributable to the Gallery's operations are paid by these Federal agencies.

**CONTRIBUTED SERVICES AND DONATED ASSETS**

The Gallery has volunteers who provide assistance in various departments. Such contributed services do not meet the criteria for recognition of contributed services contained in Statement of Financial Accounting Standards No. 116, "Accounting for Contributions Received and Contributions Made," and, accordingly, are not reflected in the accompanying financial statements.

Donated assets that do not become part of the Gallery's art collections are recorded at their fair value at the date of the gift. The Gallery does not imply time restrictions for gifts of long-lived assets. As a result, in the absence of donor-imposed restrictions, gifts of long-lived assets are reported as unrestricted revenue.

**FUNCTIONAL ALLOCATION OF EXPENSES**

The cost of providing various programs and other activities has been summarized on a functional basis in the statement of activities. Certain costs, including depreciation, utilities, building maintenance, security, and other operating costs, have been allocated among program and supporting services.

Included under the "Collections" category are the costs of the care and display of the Gallery's collections. "Special exhibitions" includes travel, transportation of items, and other services necessary for the display of special exhibitions. "Education, gallery shops, and public programs" includes the cost of providing a wide array of lectures, tours, films, music, symposia, and academic programs to the general public, in addition to gallery shop cost of goods sold and expenses. "Editorial and photography" includes the costs to produce the many publications produced by the Gallery. "General and administrative" includes expenses for executive management, financial administration, information systems, human resources, and legal services. "Development" includes the expenses associated with individual and corporate gifts and grants, annual appeals, and other fundraising efforts.

**ESTIMATES**

The preparation of the financial statements, in conformity with generally accepted accounting principles, requires management to make estimates and assumptions

that affect the reported amount of assets and liabilities; disclosure of contingent assets and liabilities; and the reported amounts of support and revenue as well as expenses at the date of the financial statements and during the reporting period. Actual results could differ from these estimates.

**RECLASSIFICATIONS**

Certain prior-year balances have been reclassified to conform to current-year presentation.

**2. CASH AND CASH EQUIVALENTS**

As of September 30, 2008 and 2007, cash and cash equivalents include federal cash of \$29,816,769 and \$30,036,016, respectively, on deposit with the U.S. Treasury, representing appropriated amounts yet to be disbursed. There are no reconciling items between the amounts recorded by the Gallery and on deposit with the U.S. Treasury.

The Gallery places its cash in a financial institution that is federally insured for \$250,000 under the Federal Depository Insurance Corporation Act. At September 30, 2008 and 2007, the aggregate balances were in excess of the insurance and therefore bear some risk since they are not collateralized.

**3. ACCOUNTS RECEIVABLE, NET**

As of September 30, 2008 and 2007, accounts receivable consisted of the following:

	2008	2007
Accrued investment income	\$ 531,732	\$ 621,671
Special exhibition and other program receivables	1,536,391	1,067,631
Other	453,053	176,773
Subtotal	2,521,176	1,866,075
Less: allowances	(33,736)	(48,736)
Total	\$ 2,487,440	\$ 1,817,339

4. PLEDGES RECEIVABLE, NET

As of September 30, 2008 and 2007, pledges receivable consisted of the following:

	2008	2007
Due in one year or less	\$ 13,670,214	\$ 14,215,500
Due between one year and five years	11,045,908	26,504,455
Due in more than five years	368,750	650,000
Subtotal	25,084,872	41,369,955
Less: discounts of \$1,180,172 and \$2,129,075 and allowances of \$2,165,000 and \$150,000, respectively	(3,345,172)	(2,279,075)
Total	\$ 21,739,700	\$ 39,090,880

As of September 30, 2008 and September 30, 2007, \$3,008,821 and \$4,050,000 of the pledge receivable balance were receivable from related parties. The Gallery has received conditional promises to give of \$6,085,866 and \$11,959,747 as of September 30, 2008 and 2007, respectively.

5. INVESTMENTS

As of September 30, 2008 and 2007, investments consisted of the following:

	2008		2007	
	COST	FAIR VALUE	COST	FAIR VALUE
Loan to the U.S. Treasury	\$ 5,000,000	\$ 5,000,000	\$ 5,000,000	\$ 5,000,000
Government obligations, cash and money market funds	7,441,668	7,441,668	29,852,136	29,826,373
Common and preferred stocks	77,346,161	71,069,921	121,870,386	147,102,146
Mutual funds	156,461,111	146,359,756	217,847,666	260,272,250
Alternative investments	369,094,103	379,770,603	175,760,526	281,891,908
Total	\$ 615,343,043	\$ 609,641,948	\$ 550,330,714	\$ 724,092,677

In 1942 the Gallery, under authority of an Act of Congress, made a \$5,000,000 permanent loan to the U.S. Treasury. This loan bears interest at 1/4% below the average monthly rate for long-term funds paid by the U.S. Treasury (ranging from 4.0% to 4.6% during fiscal year 2008). Interest income on this loan was \$213,993 and \$237,587 for the years ended September 30, 2008 and 2007, respectively.

Investments in common and preferred stocks and mutual funds, limited partnerships, and limited liability companies consist of the Gallery's ownership interest in externally managed investment funds, which invest in market-traded equity and fixed income securities.

The Gallery has outstanding capital commitments related to various limited partnership interests it owns as of September 30, 2008 totaling \$52,494,805.

Alternative investments include investments in limited partnerships of \$181,337,449 and \$222,954,565, as of September 30, 2008 and 2007, respectively, which are considered to be "marketable alternative investments" because they invest in marketable equity and fixed income securities. Alternative investments also include "non-marketable alternative investments," which consist of the Gallery's ownership interest in externally managed private equity, venture capital, and hedge funds that are organized as limited partnerships. These investments may include certain types of financial instruments (among which are futures and forward contracts, options, and securities sold not yet purchased) intended to hedge against changes in their market value. These financial instruments, which involve varying degrees of off-balance sheet risk, may result in losses due to changes in the market. Market values of investments may decline for a number of reasons, including changes in prevailing market and interest rates, increase in defaults, and credit rating downgrades.

The following table summarizes the Gallery's holdings in alternative investments as of September 30, 2008 and 2007.

ALTERNATIVE INVESTMENT TYPE	2008		2007	
	NUMBER OF FUNDS	FAIR VALUE	NUMBER OF FUNDS	FAIR VALUE
Public equity and income funds	5	\$ 181,337,449	5	\$ 222,954,565
Hedge funds	2	121,826,975	1	36,889,902
Multi asset class	1	43,487,298	-	-
Private equity	11	25,305,363	8	17,062,184
Venture capital	3	7,813,518	3	4,985,257
Total	22	\$ 379,770,603	17	\$ 281,891,908

According to the Gallery's spending policy set by the Board of Trustees, only a portion of the total investment return derived from investments is available to support current operations, while the remainder is reinvested. Under this spending policy, 5% of the average fair value of endowment investments at the end of the previous three-and-one-quarter years is available to support operations.

The following schedule summarizes the investment return and its classification in the statement of activities:

INVESTMENT RETURN DESIGNATED FOR OPERATIONS	UNRESTRICTED	TEMPORARILY RESTRICTED	PERMANENTLY RESTRICTED	2008 TOTAL	2007 TOTAL
Interest on short-term investments	\$ 463,663	\$ -	\$ -	\$ 463,663	\$ 545,725
Investment return not designated by spending policy for operations	(14,902,222)	-	-	(14,902,222)	17,665,545
Investment return designated by spending policy for operations	2,265,000	13,210,000	-	15,475,000	14,198,500
Total investment return designated for operations	\$ (12,173,559)	\$ 13,210,000	\$ -	\$ 1,036,441	\$ 32,409,770
<b>INVESTMENT RETURN IN EXCESS OF AMOUNT DESIGNATED FOR OPERATIONS</b>					
Dividends and interest (net of expenses of \$3,862,965 and \$1,621,407, respectively)	\$ 4,111,792	\$ 4,658,838	\$ -	\$ 8,770,630	\$ 14,260,319
Net investment (depreciation) appreciation	(84,041,587)	(35,982,663)	-	(120,024,250)	92,205,525
Total return on long-term investments	(79,929,795)	(31,323,825)	-	(111,253,620)	106,465,844
Investment return not designated by spending policy for operations	14,902,222	-	-	14,902,222	(17,665,545)
Investment return designated by spending policy for operations	(2,265,000)	(13,210,000)	-	(15,475,000)	(14,198,500)
Investment return in excess of amount designated for operations	\$ (67,292,573)	\$ (44,533,825)	\$ -	\$ (111,826,398)	\$ 74,601,799

## 6. PUBLICATIONS INVENTORY, NET

As of September 30, 2008 and 2007, net publications inventory consisted of the following:

	2008	2007
Retail	\$ 1,381,530	\$ 1,607,295
Work-in-process	421,017	67,861
Consignment	302,224	390,902
	2,104,771	2,066,058
Less: allowance for obsolescence	(432,987)	(453,750)
Total	\$ 1,671,784	\$ 1,612,308

## 7. FIXED ASSETS, NET

As of September 30, 2008 and 2007, net fixed assets consisted of the following:

	2008	2007
Buildings and improvements	\$ 272,384,133	\$ 271,861,649
Equipment	50,109,755	47,682,066
Construction-in-progress	25,827,965	10,403,312
Equipment under capital lease	2,962,381	2,962,381
	351,284,234	332,909,408
Less: accumulated depreciation and amortization	(159,493,853)	(149,675,065)
Total	\$ 191,790,381	\$ 183,234,343

Depreciation and amortization expense was \$9,818,788 and \$8,553,942 for fiscal years 2008 and 2007, respectively.

8. CONTRACTUAL OBLIGATIONS

The Gallery has entered into a number of contractual obligations with various parties for the acquisition of art for its collection. These contractual obligations are unsecured, non-interest bearing and require annual payments.

As of September 30, 2008 and 2007, contractual obligations consisted of the following:

	2008	2007
Contractual obligations	\$34,101,000	\$ 43,050,000
Less: discounts on contractual obligations	(2,292,602)	(3,614,643)
Total	\$31,808,398	\$ 39,435,357

Annual payments due during the next five years on contractual obligations are as follows:

	ANNUAL PAYMENTS
2009	\$ 9,213,000
2010	8,613,000
2011	8,325,000
2012	7,950,000
Total	\$ 34,101,000

9. UNEXPENDED APPROPRIATIONS

The Gallery's unexpended federal appropriations as of September 30, 2008 and 2007 are as follows:

	ONE-YEAR FUNDS	NO-YEAR RENOVATION FUNDS	NO-YEAR SPECIAL EXHIBITION FUNDS	NO-YEAR EMERGENCY RESPONSE FUNDS	TOTAL 2008 FEDERAL APPROPRIATED FUNDS	TOTAL 2007 FEDERAL APPROPRIATED FUNDS
<b>BALANCE BEGINNING OF PERIOD:</b>						
Available	\$ -	\$ 2,244,367	\$ 201,130	\$ 2,006	\$ 2,447,503	\$ 951,512
Unavailable	537,552	-	-	-	537,552	402,010
Total beginning unexpended appropriations	537,552	2,244,367	201,130	2,006	2,985,055	1,353,522
Unavailable authority returned to U.S. Treasury	(1,873,488)	(281,065)	-	-	(2,154,553)	(208,759)
U.S. Government funds provided for prior years	-	-	-	-	-	(13,361)
Current appropriation received	98,420,260	18,017,000	3,297,740	-	119,735,000	111,728,105
<b>OBLIGATIONS INCURRED:</b>						
Art care	(28,271,446)	-	-	-	(28,271,446)	(29,947,941)
Operations and maintenance	(31,263,893)	-	-	-	(31,263,893)	(25,076,506)
Security	(19,026,693)	-	-	-	(19,026,693)	(18,203,961)
General and administrative	(17,967,491)	-	-	-	(17,967,491)	(19,067,967)
Special exhibitions	-	-	(3,414,754)	-	(3,414,754)	(2,913,792)
Renovation and equipment	-	(14,099,695)	-	-	(14,099,695)	(14,664,285)
Total obligations incurred	(96,529,523)	(14,099,695)	(3,414,754)	-	(114,043,972)	(109,874,452)
<b>NET CHANGE</b>	<b>17,249</b>	<b>3,636,240</b>	<b>(117,014)</b>	<b>-</b>	<b>3,536,475</b>	<b>1,631,533</b>
<b>Balance end of period:</b>						
Available	-	5,880,607	84,116	2,006	5,966,729	2,447,503
Unavailable	554,801	-	-	-	554,801	537,552
Total ending unexpended appropriations	\$ 554,801	\$ 5,880,607	\$ 84,116	\$ 2,006	\$ 6,521,530	\$ 2,985,055

## 10. NET ASSETS RELEASED FROM RESTRICTIONS

Net assets are released from donor restrictions when the expenses are incurred to satisfy the restricted purposes as specified by donors. The donor-specified restrictions that were met in the reporting period are as follows:

	2008		2007	
	OPERATING	NON-OPERATING	OPERATING	NON-OPERATING
Acquisition of art	\$ —	\$ 12,587,415	\$ —	\$ 61,801,564
Collections	3,484,590	—	1,781,871	—
Special exhibitions	8,230,448	—	6,529,100	—
Education and public programs	5,234,295	—	4,816,638	—
Editorial and photography	262,131	—	73,148	—
Capital projects	—	20,000,150	—	13,687,087
Operations	3,960,802	—	4,060,637	—
Total	\$ 21,172,266	\$ 32,587,565	\$ 17,261,394	\$ 75,488,651

## 11. ANALYSIS OF RESTRICTED NET ASSETS

As of September 30, 2008 and 2007, temporarily restricted net assets and the investment income from permanently restricted net assets are restricted to support the following purposes:

	2008		2007	
	TEMPORARILY RESTRICTED	PERMANENTLY RESTRICTED	TEMPORARILY RESTRICTED	PERMANENTLY RESTRICTED
Acquisition of art	\$ 38,451,601	\$ 69,754,988	\$ 63,964,432	\$ 69,305,882
Collections	5,076,307	34,715,009	6,740,601	34,715,009
Special exhibitions	10,210,276	30,363,249	16,327,065	27,189,799
Education and public programs	30,633,588	89,377,115	39,317,376	89,117,190
Editorial and photography	627,646	—	324,276	—
Capital projects	12,596,818	—	14,780,481	—
Operations	30,627,710	148,517,698	35,585,901	148,517,698
Total	\$ 128,223,946	\$ 372,728,059	\$ 177,040,132	\$ 368,845,578

During fiscal year 2008, management identified \$657,564 of investment income and gifts that were incorrectly allocated to permanently restricted net assets prior to fiscal year 2008. This amount was reclassified back to temporarily restricted net assets and unrestricted net assets in fiscal year 2008. This incorrect allocation and the subsequent correction in fiscal year 2008 had no impact on the Gallery's total net assets as of September 30, 2007 and 2008 or on the total change in net assets for the years ended September 30, 2007 and 2008.

## 12. EMPLOYEE BENEFITS

Total pension expense recognized in the Gallery's financial statements was \$6,318,146 and \$5,897,918 for the years ended September 30, 2008 and 2007, respectively. These amounts do not include pension expense financed by OPM and imputed to the Gallery of \$1,570,042 and \$1,548,729 respectively. To the extent that Gallery employees are covered by the thrift savings component of FERS, the Gallery's payments to the plan are recorded as operating expenses. The Gallery's costs associated with the thrift savings component of FERS for the years ended September 30, 2008 and 2007 were \$1,912,121 and \$1,760,932, respectively.

In addition, the Gallery makes matching contributions for all employees who are eligible for current health and life insurance benefits. The Gallery's contributions for active employees are recognized as operating expenses. During fiscal years 2008 and 2007, the Gallery contributed \$4,517,439 and \$4,357,199, respectively. Using the cost factors supplied by OPM, the Gallery has not recognized as an expense in its financial statements the future cost of post-retirement health benefits and life insurance for its employees. These costs amounted to approximately \$5,398,937 and \$5,443,663 during fiscal years 2008 and 2007 respectively, and are financed by OPM and imputed to the Gallery.

The Gallery has a commitment to certain key employees whereby the Gallery will pay those employees a specified amount at a future point in time. The cost of these benefits is accrued over the key employees' future years of service to the Gallery. The cost of these benefits for fiscal years 2008 and 2007 totals \$506,297 and \$526,865, respectively, and is recognized as an expense in the statement of activities and as a liability included in accounts payable and accrued expenses in the accompanying statement of financial position.

13. INCOME TAXES

The Gallery is a nonprofit organization exempt from federal income taxes under the provisions of Section 501(c)(3) of the Internal Revenue Code.

14. LEASE COMMITMENTS

During fiscal year 2002, the Gallery entered into a capital lease obligation in connection with the installation of equipment. The Gallery has also entered into several operating leases for warehouse and office space, which continue through January 31, 2013. The terms of these operating leases include additional rent for operating expenses, real estate taxes, utilities, and maintenance. Future minimum lease payments under these leases for the fiscal years ended September 30 are as follows:

	CAPITAL LEASE	OPERATING LEASES
2009	\$ 341,004	\$ 2,967,654
2010	341,597	2,782,938
2011	342,208	2,847,851
2012	342,837	2,914,361
2013	343,485	898,589
Thereafter	688,991	—
Total minimum lease payments	2,400,122	\$ 12,411,393
Less: amount representing interest	(516,167)	
Present value of minimum capital lease payments	\$ 1,883,955	

Rental expense was approximately \$4,527,833 and \$4,334,485 for the years ended September 30, 2008 and 2007, respectively.

15. TRANSFER

During fiscal year 2000, the Gallery received a gift to be used for the establishment of an endowment fund to be used to purchase works of art. The gift contained the option that the Board of Trustees in their discretion could use principal of such endowment to purchase works of art. During fiscal year 2007, the Board of Trustees decided that they would exercise that option and transferred \$23,325,696 from permanently restricted net assets to temporarily restricted net assets to reflect that condition of the gift.

16. RECENT ACCOUNT PRONOUNCEMENTS

In September 2006, the FASB issued Statement No. 157, *Fair Value Measurements*. The Statement defines fair value, outlines a framework for measuring fair value, and details the required disclosures about fair-value measurements. For the Gallery, the provisions of the Statement are effective for fiscal year ending September 30, 2009.

In August 2008, the FASB issued Staff Position No. 117-1, *Endowments of Not-For-Profit Organizations: New Asset Classification of Funds Subject to an enacted Version of the Uniform Prudent Management of Institutional Funds Act (UPMIFA), and Enhanced Disclosures for all Endowment Funds*. The Staff Position provides guidance on the net asset classification of donor-restricted endowment funds for organizations subject to UPMIFA and expands disclosures about an organization's endowment; both donor-restricted and board-designated funds. For the Gallery, the provisions of the Staff Position are effective for fiscal year ending September 30, 2009.

Management is in the process of evaluating the impact of these pronouncements on the Gallery's financial position, changes in net assets and financial statement disclosures.

# ACQUISITIONS

## PAINTINGS

- Bricher, Alfred Thompson, American, 1837–1908
- > *A Quiet Day near Manchester*, 1873, oil on canvas, 2008.66.1, Paul Mellon Fund, Avalon Fund, and Gift of Jo Ann and Julian Ganz, Jr.
- Brush, George de Forest, American, 1854–1941
- > *An Arapahoe Boy*, c. 1882, oil on canvas (grisaille), 2007.138.1, Gift of Jane Wyeth, in memory of her parents, Gertrude Ketover Gleklen and Leo Gleklen
- Johnson, Eastman, American, 1824–1906
- > *On Their Way to Camp*, 1873, oil on board, 2008.66.2, Paul Mellon Fund and Gift of Jo Ann and Julian Ganz, Jr.
- > *Gathering Lilies*, 1865, oil on board, 2008.66.3, Paul Mellon Fund and Gift of Jo Ann and Julian Ganz, Jr.
- Katz, Alex, American, born 1927
- > *Swamp Maple (4:30)*, 1968, oil on linen, 2008.34.1, Gift of the Collectors Committee
- Petlin, Irving, American, born 1934
- > *Rubbings from the Calcium Garden... Maryan*, 1977, oil on canvas, 2008.85.1, Gift of Alexia Quadrani
- Rosenquist, James, American, born 1933
- > *White Bread*, 1964, oil on canvas, 2008.36.1, Richard S. Zeisler Fund
- Sødring, Frederik, Danish, 1809–1862
- > *View of Bregentved Forest, Sjælland*, mid 1830s, oil on canvas, 2008.98.1, Gift of Jean-François and Véronique Heim in memory of Philip Conisbee
- Verwer, Abraham de, Dutch, c. 1585–1650
- > *View of Hoom*, c. 1645, oil on panel, 2008.32.1, The Derald H. Ruttenberg Memorial Fund
- Winters, Terry, American, born 1949
- > *Bitumen*, 1986, oil on linen, 2008.35.1, Richard S. Zeisler Fund

## SCULPTURE

- Baskin, Leonard, American, 1922–2000
- > *Thomas Eakins House Restoration Commemorative Medal* (obverse); *Inscription* (reverse), 1972, silver, 2008.100.2.a–b, Gift of John Wilmerding
- Coëffin, Josette Hébert, French, 1908–1973
- > *Jean Cocteau, 1889–1963, French Poet and Writer* (obverse); *Symbol* (reverse), 1951, bronze, 2008.99.1.a–b, Gift of Alison Luchs in honor of Nicholas Penny
- Crawford, Thomas, American, 1814–1857
- > *David Triumphant*, model 1845/1846, carved 1848, marble and bronze, 2008.93.1, Gift of Ian and Annette Cumming
- Dadler, Sebastian, German, 1586–1657
- > *Man of Sorrows* (obverse); *Angel with the Instruments of the Passion* (reverse), 1631, silver, 2007.150.8.a–b, Gift of Lisa Unger Baskin

- Duchamp, Marcel, French, 1887–1968
- > *Fresh Widow*, original 1920, fabricated 1964, painted wood, glass, black leather, paper, and transparent tape, 2008.33.1, Gift of Deborah and Ed Shein
- Duquesnoy, François, after, Flemish, 1597–1643
- > *Christ at the Column*, 18th or 19th century, bronze, 2007.150.2, Gift of Lisa Unger Baskin in honor of Nicholas Penny
- Duvivier, Benjamin, French, 1730–1819
- > *Louis XVI, 1754–1793, and Marie-Antoinette, 1755–1793, King and Queen of France 1774* (obverse); *The Birth of the Dauphin, for the Marchands Corps* (reverse), 1781, bronze, 2007.150.10.a–b, Gift of Lisa Unger Baskin
- Enzola, Gianfrancesco, Circle of, Italian, active 1456–1478
- > *Allegory of Fortune*, c. 1475, bronze, 2008.114.1, Gift of Andrew Brown
- French 16th Century
- > *François I, 1494–1547, King of France 1515*, 1545, wax on copper, 2007.150.1, Gift of Lisa Unger Baskin in memory of Leonard Baskin
- French 16th Century, Possibly
- > *Apollo and Marsyas*, possibly 16th century, enamel on copper, 2007.150.3, Gift of Lisa Unger Baskin in honor of Nicholas Penny and Mary Wall
- Gemito, Vincenzo, Neapolitan, 1852–1929
- > *Bust of the Fisherboy*, model c. 1876, cast probably 1883/1886, bronze, 2007.139.1, Gift of Asbjorn R. Lundé in honor of Nicholas Penny
- German 16th Century
- > *Satirical Head of a Pope* (obverse); *Satirical Head of a Cardinal* (reverse), c. 1540, bronze, 2007.150.5.a–b, Gift of Lisa Unger Baskin
- Hamerani, Giovanni (obverse), Italian, 1646–1705 and Hamerani, Ermenegildo (reverse), Italian, 1683–1756
- > *Clement XI (Giovanni Francesco Albani, 1649–1721), Pope 1700* (obverse); *Saint Luke Painting the Virgin* (reverse), 1704, bronze, 2007.150.9.a–b, Gift of Lisa Unger Baskin
- Hérard, Gérard Léonard, Belgian, 1630–1675
- > *Michelangelo Buonarroti, 1475–1564, Italian Artist* (obverse); *Emblems of the Arts with the Belvedere Torso* (reverse), 1673, silver, 2008.114.2.a–b, Gift of Andrew Brown
- Jess, American, 1923–2004
- > *A Letter Box for Hellgate*, 1961, mixed media, 2008.83.1, Gift of Odysia Skouras
- Kautsch, Heinrich, Czechoslovakian/Bohemian, 1859–1943
- > *Heinrich Heine, 1797–1856, German Romantic Poet* (obverse); *Poetic Muse* (reverse), 1897, bronze, 2008.116.1.a–b, Gift of David and Constance Yates

- Leoni, Leone, Italian, c. 1509–1590
- > *The Future Philip II of Spain as Prince of Austria* (obverse); *The Choice of Hercules before Parnassus: The Steep Path of Virtue over the Easy Path of Pleasure* (reverse), 1548/1549, bronze, 2007.150.6.a–b, Gift of Lisa Unger Baskin
- MacMonnies, Frederick William, American, 1863–1937
- > *Nathan Hale*, 1890, bronze, 2008.101.1, Gift of Erving and Joyce Wolf in memory of Diane R. Wolf
- Milanese 15th Century
- > *Giangaleazzo Maria Sforza, 1469–1494, 6th Duke of Milan 1476* (obverse); *Lodovico Maria Sforza, 1451–1508, called il Moro, Regent 1480–1494* (reverse), 1481/1494, silver testoon, 2007.150.11.a–b, Gift of Lisa Unger Baskin
- Nizzola da Trezzo, Jacopo, Italian, c. 1515–1589
- > *The Future Philip II of Spain as King Consort of England* (obverse); *Philip as Apollo in a Chariot Drawn across the Sky by Four Horses* (reverse), 1555, bronze, 2007.150.7.a–b, Gift of Lisa Unger Baskin
- Roman 15th Century
- > *Pietro Barbo, 1417–1471 (Pope Paul II, 1464), as Cardinal of San Marco* (obverse); *Arms of Cardinal Barbo* (reverse), 1455, bronze, 2007.150.4.a–b, Gift of Lisa Unger Baskin
- Saint-Gaudens, Augustus, American, 1848–1907
- > *"Double Eagle" Twenty Dollar Gold Piece*, model 1905–1907, struck 1907, gold alloy, 2008.100.1, Gift of John Wilmerding
- Storrs, John, American, 1885–1956
- > *Auto Tower, Industrial Forms (part A)*, c. 1922, painted concrete, 2008.33.2, Gift of Deborah and Ed Shein
- Wilson, Jane, British, born 1967 and Wilson, Louise, British, born 1967
- > *Reconstruction of Doors, Erich Meilke's Office (Stasi City)*, 1997, mixed media installation, 2007.132.2, Heather and Tony Podesta Collection
- AMERICAN 19TH CENTURY
- > *Trompe l'Oeil: A Full House with Chips, \$2 and \$5 Bills*, c. 1895, watercolor over graphite mounted on cardboard
- > *Trompe l'Oeil: A Full House with Chips and a \$5 Bill*, c. 1895, watercolor over graphite mounted on cardboard, 2008.38.1, 2, Gift of Dian Woodner
- Arms, John Taylor, American, 1887–1953
- > *French Church Series: In Memoriam*, 1938, graphite
- > *French Church Series: "La Trinité," Vendome*, 1938, graphite, 2008.112.2, 7, Gift of John Taylor Arms IV

## DRAWINGS

- American 19th Century
- > *Young Girl in a Checked Dress*, 1928/1930, graphite heightened with gouache on brown paper, 2008.41.1, Gift of Merritt P. Dyke
- Bol, Hans, Netherlandish, 1534–1593
- > *The Cnefixion*, 1570s, pen and brown ink with brown wash, 2008.38.3, Gift of Dian Woodner
- Bourgeois, Louise, American, born France, 1911
- > *M is for Mother*, 1998, pen and red ink and graphite, 2008.72.1, Gift of Dian Woodner
- Chaix, Louis, French, c. 1740–1811
- > *The Tomb of the Horatii and the Curatii at Albano*, c. 1775, black chalk, 2008.62.1, Ailsa Mellon Bruce Fund
- Colonna, Giorgio, Italian, born c. 1530
- > *The Resurrection*, c. 1560, gouache over black chalk on vellum, 2008.38.4, Gift of Dian Woodner
- Delaunay, Robert, Attributed to, French, 1885–1941
- > *Composition*, 1930, gouache over graphite, 2008.80.1, Gift of Richard S. Zeisler
- Dietsch, Barbara, German, 1706–1783
- > *A Branch of Gooseberries with a Dragonfly, a Moth, and a Caterpillar*, gouache over graphite on prepared vellum, 2008.53.2, Ailsa Mellon Bruce Fund
- Doré, Gustave, French, 1832–1883
- > *A Backstreet in London*, 1868, graphite with stumping, 2008.73.1, Gift in Memory of Philip Leonard
- Dunker, Balthasar Anton, German, 1746–1807
- > *Musicians Traveling through a Forest*, c. 1780, pen and brown ink with brown wash over black chalk, 2008.21.1, Ailsa Mellon Bruce Fund
- Eckenbrecher, Themistocles von, German, 1842–1921
- > *A Corner of a Meadow with Fountaingrass*, c. 1870, pen and black ink with watercolor and gouache, 2008.69.1, Ailsa Mellon Bruce Fund
- Gorky, Arshile, American, born Armenia, 1904–1948
- > *Composition*, c. 1931, pen and black ink, 2007.141.19, Gift of Ruth Cole Kainen
- Gossaert, Jan, Circle of, Netherlandish, c. 1478–1532
- > *Two Kings Leaving a Royal Palace*, 1521, pen and black ink, 2008.76.1, Ailsa Mellon Bruce Fund and Gift of Dian Woodner
- Grimm, Ludwig Emil, German, 1790–1863
- > *The Artist's Brother in Law, Ludwig Hassengruber, Preparing to Play the Piano*, 1826, pen and black ink over graphite, 2008.5.1, William B. O'Neal Fund
- Gruner, Wilhelm Heinrich Ludwig, German, 1801–1882
- > *Viterbo*, 1837, brown and blue wash over graphite on two joined sheets of paper, 2008.90.1, Ailsa Mellon Bruce Fund

- Guardi, Francesco, Italian, 1712–1793  
> *An Elegantly Dressed Woman Struggling with a Lion*, 1782, pen and brown ink with white heightening on blue paper, 2008.42.1, Ailsa Mellon Bruce Fund
- Hebborn, Eric, British, 1934–1996  
> *Standing Man Leaning on a Plinth*, (Watteau imitation), 1970s, black and red chalk  
> *Standing Young Man Leaning on a Plinth*, (Watteau imitation), 1970s, black and red chalk, 2008.38.5, 6, Gift of Dian Woodner
- Hess, Ludwig, Swiss, 1760–1800  
> *A Wooded Lakeside with an Italianate Villa*, 1796, gouache, 2008.70.1, Ailsa Mellon Bruce Fund  
Italian 16th Century  
> *Standing Woman Holding a Scroll*, brush and wash with white gouache over black chalk on blue paper, 2008.38.9, Gift of Dian Woodner
- King, Francis Scott, American, 1850–1913  
> *Printer's Devil*, 1895, graphite, 2008.1.5, Ailsa Mellon Bruce Fund
- Laboureur, Jean-Émile, French, 1877–1943  
> *Marché à la Viande, New York (Meat Market, New York)*, 1908, graphite and brown ink  
> *Après Midi, Cinquième Avenue, New York (Afternoon, Fifth Avenue, New York)*, 1908, 1908  
> *La Fenêtre sur la Mer (The Window onto the Sea)*, 1923, graphite, 2008.84.2, 3, 6, Gift (Partial and Promised) of Judy and Leo Zickler
- Lélu, Pierre, French, 1741–1810  
> *Fantasy on the Villa Medici with Fountains*, c. 1768, pen and black ink with gray wash, 2008.69.2, Ailsa Mellon Bruce Fund
- Lewis, Samuel, American, c. 1756–1822  
> *A Deception*, c. 1780, pen and black, iron gall, and colored inks with watercolor over graphite, 2008.28.1, Gift of Max and Heidi Berry
- Linck, Jean-Antoine, Swiss, 1766–1843  
> *Glacial Boulders at the Edge of a Mountain*, 1800/1810, graphite on blue paper  
> *Study of Clouds above the Mountains*, 1820s/1830s, black and white chalk on brown paper  
> *Sunlit Trees Before a Panoramic Landscape*, 1810s(?), black and white chalk on brown paper  
> *Sunset above a Mountain Lake*, 1820s/1830s, black chalk on paper from a ledger book, 2007.140.1–4, Gift of Andrew and Pauline Robison
- Mayhew, Timothy David, American, born 1952  
> *Head of a Dall Ram*, 2007, black and white chalk on blue handmade paper, 2008.107.1, Gift of Timothy David Mayhew
- Meulen, Adam Frans van der, French, 1632–1690  
> *French Troops before Salins and the Surrounding Mountains*, 1668/1670, red chalk over black chalk surrounding red chalk counterproof, on two joined sheets of paper, incised overall for transfer, 2008.88.1, The Ahmanson Foundation
- Morland, George, British, 1763–1804  
> *Anne Ward Morland*, c. 1786, graphite with black and red chalk, 2008.47.1, Gift of the Monica and Hermen Greenberg Foundation in honor of Monica Lind Greenberg
- Nash, Joseph, British, 1808–1878  
> *The State Opening of Parliament in the New House of Lords*, 1847, watercolor and gouache over graphite, 2008.71.1, Ailsa Mellon Bruce Fund
- Neureuther, Eugen Napoleon, German, 1806–1882  
> *The Happy Squire and His Bride*, 1840s, brush and gray wash over graphite, 2008.21.2, Ailsa Mellon Bruce Fund
- Pinelli, Bartolomeo, Italian, 1781–1835  
> *Dante Flees the Wild Beasts and Meets Virgil*, 1824, graphite, mounted on nineteenth-century album sheet, 2007.149.1, Gift of Alexandra Baer
- Redon, Odilon, French, 1840–1916  
> *The Headhunter and His Family*, c. 1870, graphite, 2008.38.10, Gift of Dian Woodner
- Redouté, Pierre-Joseph, Attributed to, French, 1759–1840  
> *Pink Roses in a Vase*, 1838, watercolor, 2008.38.7, Gift of Dian Woodner
- Rivers, Larry, American, 1923–2002  
> *Happy End*, 1984, graphite and pastel, 2007.148.1, Gift (Partial and Promised) in memory of Daryl Reich Rubenstein
- Rognoni, Angelo, Italian, 1896–1957  
> *Avanzata sul Carso*, 1917, black and colored ink with graphite, 2008.26.1, Eugene L. and Marie-Louise Garbaty Fund and the Mr. and Mrs. Louis Glickfield Fund
- Schmidt, Martin Johann, German, 1718–1801  
> *Tobias and the Angel*, c. 1780, black chalk with white heightening on buff paper, 2008.53.1, Ailsa Mellon Bruce Fund
- Scott, Georges Bertin, French, 1873–1942  
> *Aux Victimes de la Guerre*, 1904, black chalk with stamping, 2008.40.1, Gift of John O'Brien
- Scully, Sean, American, born 1945  
> *Untitled*, 1975, acrylic and tape, 2007.136.1, Anonymous Gift  
> *Mexico OSTULA*, 1983, watercolor and graphite  
> *Mexico VALLARTA*, 1983, watercolor and graphite  
> *Untitled*, 1984, watercolor over graphite  
> *WALL OF LIGHT*, 1984, watercolor over graphite, 2008.95.1–4, Gift of Jane Watkins
- Skarbina, Franz, German, 1849–1910  
> *A Promenade in the Park at Sanssouci*, 1885, watercolor and gouache over graphite, 2008.52.1, Alexander M. and Judith W. Laughlin Fund
- Steiner, Emanuel, Swiss, 1778–1831  
> *An Oak Forest with a Family of Travelers*, c. 1820, pen and brown ink over graphite, 2008.45.1, Ailsa Mellon Bruce Fund
- Teichs, Adolf Friedrich, German, 1812–1860  
> *Das Schloss am Meer*, oil sketch with pen and brown ink over graphite, 2008.51.1, Diane A. Nixon Fund
- Tiepolo, Giovanni Battista, Italian, 1696–1770  
> *The Sacrifice of Iphigenia (recto); Study of a Male Nude (verso)*, c. 1726, pen and brown ink with brown wash over black chalk and touches of red chalk, 2008.46.1, New Century Fund
- Villon, Jacques, French, 1875–1963  
> *Two Elegant Ladies, One Lighting a Cigarette*, 1900, pen and ink with watercolor over graphite, 2007.109.1, Evelyn Stefansson Nef Fund

## PRINTS

- Arms, John Taylor, American, 1887–1953  
> *French Church Series: In Memoriam*, 1939, etching  
> *English Series: Cavendish Common*, 1938, etching  
> *French Church Series: Memento Vivere, Notre Dame, Evreux*, 1947, etching on blue paper  
> *English Series: "This England"*, 1952, etching, 2008.112.1, 4, 5, 6, Gift of John Taylor Arms IV
- Altendorfer, Albrecht, German, 1480 or before through 1538  
> *An Allegory of Pride*, 1506, engraving, 2007.126.1, Ailsa Mellon Bruce Fund
- Baldung Grien, Hans, German, 1484/1485–1545, and Johann Geiler von Kaysersberg (author), German, 1445–1510  
> *Das Buch Granatapfel, im latin genant Malognanatus*, (Strasbourg, 1511), bound volume with six hand-colored woodcuts and fourteen woodcut initials (one hand-colored), 2007.118.1, William B. O'Neal Fund
- Beheim, Johann, Austrian, c. 1730–after 1770  
> *Saint Florian*, (after Franz Anton Maulbertsch), c. 1765, etching with engraving, 2007.145.1, Ailsa Mellon Bruce Fund
- Bicknell, Albion, American, 1836–1915  
> *A Sun Dappled Meadow by a River*, c. 1890, monotype on japan paper, 2008.4.1, Donald and Nancy de Laski Fund
- Bonnet, Louis-Marie, French, 1736–1793  
> *Reclining Female Nude*, (after Louis Jean François Lagrenée), 1771, chalk manner in red, 2008.54.2, Purchase of A. Thompson Ellwanger III for the Ellwanger/Mescha Collection
- Bosse, Abraham, French, 1602–1676  
> *Le noble peintre*, 1642, etching, 2008.50.1, Ailsa Mellon Bruce Fund
- Bouzonnet-Stella, Antoinette, French, 1641–1676  
> *Entry of Emperor Sigismund into Mantua*, (after Antoine Bouzonnet), set of twenty-five etchings, 2008.19.1–25, Gift of Dr. Egon Verheyen in gratitude to Gwendolyn K. White

- Boyvin, René after Léonard Thiry, French, c. 1525–c. 1625  
> *Jason Tames the Two Bulls of Mars*, 1563, engraving  
> *Medea Embarks with Jason*, 1563, engraving, 2007.135.1, 2, Ailsa Mellon Bruce Fund
- Breenbergh, Bartholomeus, Dutch, probably 1599–1657  
> *Crotto with Friars*, 1640, etching with drypoint, 2008.1.2, Ailsa Mellon Bruce Fund
- Briceau, Alexandre, French, active 1770–after 1788  
> *Study Revealing Anatomy to Medicine and Art*, 1786, wash manner, printed in green, red, blue, violet, yellow, brown, and orange inks, 2007.137.1, Gift of Andrew and Pauline Robison
- Buhot, Félix Hilaire, French, 1847–1898  
> *The Demon Printer*, 1878, etching with drypoint, 2008.1.1, Ailsa Mellon Bruce Fund
- Burgkmair I, Hans, German, 1473–1531  
> *The Coat of Arms of Wiggeles von Fröschel, Bishop of Passau*, 1503, hand-colored woodcut, 2008.8.1, Ailsa Mellon Bruce Fund
- Augsburg 15th Century (Hans Burgkmair I?)  
> *Christ on the Cross with the Virgin and Saint John*, 1493, color woodcut printed from five blocks on vellum, hand-colored with gouache, 2008.37.1, Pepita Milmore Memorial Fund
- Campendonk, Heinrich, German, 1889–1957  
> *Man with a Cat on his Lap*, 1918, woodcut  
> *Shepherd with a Large Goat*, 1924, woodcut, hand-colored with watercolor by the artist, on japan paper  
> *Two Models in a Boat*, woodcut  
> *Frau mit Blume*, 1918, woodcut on japan paper, 2007.141.1–4, Gift of Ruth Cole Kainen
- Carracci, Agostino, Italian, 1557–1602  
> *Giovanni Gabrielli*, c. 1599, engraving, 2008.25.1, Ailsa Mellon Bruce Fund
- Carracci, Annibale, Italian, 1560–1609  
> *The Crucifixion*, 1581, engraving  
> *Saint Jerome*, 1583/1585, engraving  
> *The Madonna Nursing the Christ Child*, 1583/1587, engraving  
> *Saint Francis of Assisi*, 1585, engraving  
> *The Madonna of the Swallow*, 1587, engraving
- > *The Holy Family with Saint John the Baptist*, 1590, etching and engraving  
> *Saint Jerome in the Wilderness*, c. 1591, etching and engraving  
> *Susanna and the Elders*, 1590/1595, etching and engraving  
> *Madonna and Child with an Angel*, 1590/1595, etching  
> *The Madonna and Child with an Apple*, 1590/1593, etching and engraving  
> *Venus and a Satyr*, 1592, etching with engraving  
> *Pietà (Christ of Caprarola)*, 1597, etching, engraving, and drypoint

- > *The Madonna della Scodella*, 1606, etching with engraving
- > *Christ Crowned with Thorns*, 1606, etching
- > *The Adoration of the Shepherds*, 1606, etching and engraving, 2008.104.1–15, Gift of Kate Ganz
- David, Giovanni, Italian, 1743–1790
- > *Democritus*, etching, 2008.67.1, Ailsa Mellon Bruce Fund
- Driskell, David C., American, born 1931
- > *Woman in Interior*, 2008, color screenprint, 2008.108.1, Gift of Darrell R. and Karen L. Willson
- Dürer, Albrecht, German, 1471–1528
- > *The Apocalypse of Saint John*, 1498, complete set of sixteen woodcuts, 2008.109.1–16, Patrons' Permanent Fund and Print Purchase Fund (Horace Gallatin and Lessing J. Rosenwald)
- Dutch 16th Century
- > *Ovid's Metamorphoses* (after Hendrick Goltzius), 1589/1590, four engravings, 2008.55.3–6, Gift of Charles Hack
- Ehrlich, Georg, British, 1897–1966
- > *Pietà*, 1923, etching, 2007.141.5, Gift of Ruth Cole Kainen
- Franco, Giacomo, Italian, 1550–1620, and Francesco Benci (author), Italian, 1542–1594
- > *Quinque martyres*, (Venice, 1591), bound volume with one engraved architectural title, seven engraved headpieces, and eighteen vignettes, 2008.49.1, Ailsa Mellon Bruce Fund
- German 15th Century
- > *Christ on the Cross with Angels*, 1483, woodcut hand-colored with gouache, printed on vellum, 2008.18.1, Ailsa Mellon Bruce Fund
- German 19th Century
- > *Dem hochverehrten...Herrn Georg Emmerling...zur Feier seines Hochzeitfestes*, (Nuremberg, 1847), bound volume with wood-engraved illustrations on cream silk; title-page with one large vignette; one initial, one head- and one tail-piece; and text enclosed in a decorative border, 2008.68.1, Mary Hopkins Gibb Fund
- Goltzius, Hendrik, Dutch, 1558–1617
- > *Ixion*, (after Cornelis Cornelisz van Haarlem), 1588, engraving, 2008.55.1, Gift of Charles Hack
- Gramatté, Walter, German, 1897–1929
- > *Bildnis Dr. Gr.*, 1919, lithograph on blue-green japan paper [proof], 2008.7.1, Daryl Reich Rubenstein Memorial Fund
- Grandville, Jean-Jacques, French, 1803–1847, and Taxile Delord (author), French, 1815–1877
- > *Un Autre Monde. Transformations, visions, incarnations...et autres choses...* (Paris, 1844), bound volume with two hundred one wood engravings, thirty-six of them hand-colored, 2008.110.1, Anonymous Gift
- Hayter, Stanley William, British, 1901–1988
- > *L'Escoutay*, 1951, color engraving, softground etching and scorpor
- > *Saddle*, 1970, color etching and softground etching, 2008.97.1, 2, Gift of Joseph P. DiGangi
- Hémerly, Louise Rosalie, French, active c.1777
- > *Head of a Girl*, (after Jean-Baptiste Greuze), chalk manner printed in red, 2008.54.3, Purchased as the Gift of the Gallery Girls
- Hermann, Paul, French, 1864–1940
- > *Petits Gâteaux*, 1894, lithograph, 2008.105.1, Gift of Judith Brodie and Mervin Richard in memory of Virginia Jackson
- Hirschvogel, Augustin, German, 1503–1553
- > *River Landscape with Island Houses*, 1545, etching [counterproof]
- > *Death of Cleopatra*, 1547, etching [counterproof]
- > *River Landscape with High Cliffs*, 1546, etching
- > *River Landscape with a Footbridge*, 1546, etching, 2008.48.1–4, Pepita Milmore Memorial Fund
- Höch, Hannah, German, 1889–1978
- > *Frühlings-Messe der Kunstgewerbe Gruppe*, color lithograph, 1924, 2008.86.1, Gail and Benjamin Jacobs Fund and Zeisler Fund
- Holzer, Jenny, American, born 1950
- > *AKA*, 2007, portfolio of five etchings with title page, 2008.2.1–5, Gift of Collectors Committee
- > *Truisms*, eleven offset prints, 1977
- > *Survival*, one offset print, 1985, 2008.111.1–12, Gift of the artist
- Huber, Wolf, German, c. 1485/1490–1553
- > *Saint George Killing the Dragon*, c. 1520, woodcut, 2008.29.1, Pepita Milmore Memorial Fund and Edward E. MacCrone Fund
- Huet, Paul, French, 1803–1869
- > *Entrance to the Forest*, c. 1846, etching on chine collé [proof], 2007.127.1, Ailsa Mellon Bruce Fund
- Jacquemart, Jules-Ferdinand, French, 1837–1880
- > *Huit Études et compositions de fleurs (Eight Studies and Compositions of Flowers)*, 1862, complete bound set of eight etchings, 2008.44.1, Katharine Shepard Fund
- Jawlensky, Alexej von, Russian, 1864–1941
- > *Reclining Nude*, c. 1912, lithograph, 2007.141.6, Gift of Ruth Cole Kainen
- Johns, Jasper, American, born 1930
- > *Fifty-eight artist's proofs*, 1962–1973, 2008.27.1–58, Patrons' Permanent Fund
- > *1st Etchings*, 1968, portfolio of six etchings and photoengravings with a seventh attached to the title page and an eighth printed in relief on the colophon page, 2008.81.1–8, Gift of Barbara Bertozzi Castelli
- Kent, Mary Corita, American, 1918–1986
- > *Song of Songs 2, 12*, 1958, color screenprint, 2008.94.1, Gift of Fernande E. Ross
- Knopff, Fernand, Belgian, 1858–1921
- > *The Bells*, 1905, drypoint and colored pencil [touched proof], 2008.9.1, Ailsa Mellon Bruce Fund
- King, Francis Scott, American, 1850–1913
- > *Printer's Devil*, 1895, engraving and etching (first state)
- > *Printer's Devil*, 1895, engraving and etching (fifth state), 2008.1.3, 4, Ailsa Mellon Bruce Fund
- Kirchner, Ernst Ludwig, German, 1880–1938
- > *Dr. Ludwig Binswanger*, 1917/1918, woodcut, 2008.61.1, Purchased as the Gift of Nelson Blitz, Jr., and Catherine Woodard, in honor of Perri and Allison Blitz
- Kirchner, Ernst Ludwig, German, 1880–1938, and Gustav Schieffler (author), German, 1857–1935
- > *Dei Graphik Ernst Ludwig Kirchners bis 1924 (vol. 1, special copy 1)* (Berlin, 1923), bound volume with fifty-two illustrations in woodcut and color woodcut, plus an additional color woodcut, drypoint, and lithograph
- > *Dei Graphik Ernst Ludwig Kirchners bis 1924 (vol. 1)* (Berlin, 1923) bound volume with fifty-two illustrations in woodcut and color woodcut
- > *Dei Graphik Ernst Ludwig Kirchners (vol. II)* (Berlin, 1928), bound volume with sixty-one illustrations in woodcut and color woodcut, 2007.141.7–9, Gift of Ruth Cole Kainen
- Klein, Johann Adam, German, 1792–1875
- > *Painters on Their Travels*, 1819, etching, 2007.122.1, Ailsa Mellon Bruce Fund
- Kokoschka, Oskar, Austrian, 1886–1980
- > *O Ewigkeit, du Donnwort, So Spanne Meine Glieder Aus* (Berlin, 1918), bound volume with twelve signed lithographs, 2008.96.1, Gift of Beverly and Christopher With in memory of Karl and Gerda With
- Kotz, Daniel, American, 1848–1933
- > *A Pastoral Landscape with a Stream*, c. 1890, monotype, 2008.4.2, Donald and Nancy de Laski Fund
- Laboureur, Jean-Émile, French, 1877–1943
- > *Marché à la Viande, New York*, 1908, etching
- > *Après-Midi, Cinquième Avenue, New York*, 1910, etching
- > *Le Balcon sur la Mer*, 1925, engraving, 2008.84.1, 4, 5, Gift (Partial and Promised) of Judy and Leo Zickler
- Leibl, Wilhelm, German, 1844–1900
- > *The Large Tree*, 1874/1875, etching on japan paper
- > *Farmhouse*, 1875/1877, etching on buff japan paper, 2007.133.2 and 2008.3.1, Ailsa Mellon Bruce Fund
- Levine, Jack, American, born 1915
- > *Gangster's Funeral*, 1965, drypoint and engraving, 2008.97.3, Gift of Joseph P. DiGangi
- Macke, August, German, 1887–1914
- > *Begnüssung*, woodcut, 2007.141.10, Gift of Ruth Cole Kainen
- Marc, Franz, German, 1880–1916
- > *Rationalisation*, 1912, woodcut on japan paper
- > *Two Mythical Animals*, 1914, woodcut on japan paper, 2007.141.11, 12, Gift of Ruth Cole Kainen
- Marcks, Gerhard, German, 1889–1981
- > *Absage*, 1926, woodcut on japan paper
- > *Absage*, 1926, woodcut on japan paper
- > *Schwarzer Stier*, 1922, woodcut, 2007.141.13–15, Gift of Ruth Cole Kainen
- Milton, Peter, American, born 1930
- > *Interiors I: Family Reunion*, 1984, etching and engraving
- > *Interiors III: Time with Celia*, 1986, etching and engraving, 2007.143.1, 2, Gift of Dr. Thomas A. Mathews
- Moy, Seong, American, born 1921
- > *Classical Horse and Rider*, 1952, color woodcut on japan paper, 2007.142.1, Gift of Fernande E. Ross
- Munch, Edvard, Norwegian, 1863–1944
- > *Jens This/Two Old People*, 1913, lithograph
- > *Norwegian Landscape*, 1908, drypoint
- > *Sighjorn Obstfelder*, 1897, etching and drypoint
- > *Under the Yoke/Suicide*, 1896, etching and drypoint, 2008.20.1–4, Gift of The Epstein Family Collection
- Münter, Gabriele, German, 1877–1962
- > *Sleeping Child*, 1907/1908, color woodcut on japan paper, 2007.141.16, Gift of Ruth Cole Kainen
- Nittis, Giuseppe de, Italian, 1846–1884
- > *Portrait of Madame de Nittis*, 1874/1875, etching, drypoint, and lavis, 2008.39.1, Gift of C.G. Boerner
- Orlik, Emil, German, 1870–1932
- > *Japanerin im Winterkleid*, 1901/1902, drypoint with roulette, 2007.141.17, Gift of Ruth Cole Kainen
- Pauli, Fritz Eduard, Swiss, 1891–1918
- > *Adolf Frey*, 1918, drypoint on buff japan paper, 2008.12.1, Daryl Reich Rubenstein Memorial Fund
- Piranesi, Giovanni Battista, Italian, 1720–1778
- > *De Romanorum Magnificentia et Architectura*, (Rome, 1761), bound volume with two etched title plates, forty etched plates, three initials and two tail-pieces, all by Piranesi, plus one engraved portrait by D. Cunego and Piranesi, bound with *Osservazioni...*, containing one etched title plate, nine etched plates, three head-pieces and three tail-pieces all by Piranesi, 2007.134.1, Vincent J. Buonanno Fund
- Podesta, Giovanni Andrea, Italian, c. 1620–before 1674
- > *Bachanal*, 1640, etching with engraving, 2007.117.1, Ailsa Mellon Bruce Fund
- Redon, Odilon, French, 1840–1916
- > *Cellule Auriculaire*, 1894, lithograph
- > *Roger Marx*, 1904, lithograph on japan paper, 2008.38.11,12, Gift of Dian Woodner

- Schäufelein, Hans Leonard, German, c. 1480/1485–1538/1540; Hans Baldung Grien, German, 1484/1485–1545; Hans Süss von Kulmbach, German, c. 1485–1522; German 16th Century; and Ulrich Pinder (author), German, died 1510/1519
- > *Speculum passionis domini nostri Iesu Christi*, (Nuremberg, 1507), bound volume with seventy-seven woodcut illustrations, bound with French 16th Century, and Pietro de Natali (author) (Venetian, active late 14th century)
- > *Catalogus sanctorum et gestorum*, (Lyon, 1514), with two hundred forty-two woodcut illustrations, 2008.43.1, William B. O'Neal Fund and Michael I. Jacobs Fund
- Schmidt, Georg Friedrich, German, 1712–1775
- > *Pierre Mignard*, (after Hyacinthe Rigaud), 1744, engraving, 2007.119.1, Ailsa Mellon Bruce Fund
- > *Maurice Quentin de la Tour*, (after Maurice-Quentin de La Tour), 1772, engraving with etching, 2008.54.1, Purchase of A. Thompson Ellwanger III for the Ellwanger/Mescha Collection
- Schmidt-Rottluff, Karl, German, 1884–1976
- > *Bucht im Mondschein*, 1914, woodcut, 2008.106.1, Gift of Jörg and Sabine Maass
- Seewald, Richard, German, born 1889
- > *Ascona*, 1921, woodcut, 2007.141.18, Gift of Ruth Cole Kainen
- Shahn, Ben, American, 1898–1969
- > *Birds over the City*, 1968, color lithograph, 2008.97.4, Gift of Joseph P. DiGangi
- Smith, John Raphael, British, 1752–1812
- > *Anne Ward Morland (Delia in Town)* (after George Morland), c. 1788, stipple engraving printed in color on chine collé [proof before inscription], 2008.47.1, Gift of the Monica and Hermen Greenberg Foundation in honor of Monica Lind Greenberg
- Soulages, Pierre, French, born 1919
- > *Untitled*, 1957, etching, 2008.22.1, Ailsa Mellon Bruce Fund
- Soyer, Raphael, American, 1899–1987
- > *Seated Girl*, c. 1944, lithograph
- > *Girl in Red*, 1972, color lithograph, 2008.97.5, 6, Gift of Joseph P. DiGangi
- Sutherland, Graham, British, 1903–1980
- > *Birds*, 1953, color lithograph, 2008.97.7, Gift of Joseph P. DiGangi
- Swanenburgh, Willem, Dutch, 1581/1582–1612
- > *The Judgment of Solomon* (after Joachim Anthonisz Wtewael), c. 1600, engraving, 2008.55.2, Gift of Charles Hack
- Tiepolo, Giovanni Domenico, Italian, 1727–1804
- > *Kneeling Pages, a Mask, and a Parrot*, etching [artist's working proof], 1770s, 2008.89.1, The Ahmanson Foundation
- Tischbein, Johann Heinrich Wilhelm, German, 1751–1829
- > *The Animal Laocöon*, 1796, etching, 2008.56.1, Ailsa Mellon Bruce Fund
- Tissot, James Jacques Joseph, French, 1836–1902
- > *Denoisel Reading in the Garden*, 1882, etching, 2008.23.1, Ailsa Mellon Bruce Fund
- Töpfer, Karel Frantisek, Czech, 1681–1738
- > *A Hermit Saint*, etching, 2007.117.2, Ailsa Mellon Bruce Fund
- Various Artists, American
- > *Master Artists/Master Printmakers Portfolio*, 2003–2004, portfolio of nineteen prints in various media by sixteen artists, 2008.82.1–19, Gift of Jon D. Smith, Jr., Harold and Janet Tague, and Riley Temple
- Verkolje, Nicolaas, Dutch, 1673–1746
- > *The Pissing Horse*, (after Philips Wouwerman), mezzotint printed in brown, 2007.135.3, Ailsa Mellon Bruce Fund
- Vliet, Johannes van, Dutch, born c. 1610
- > *The Backgammon Players*, c. 1630, etching, 2007.127.2, Ailsa Mellon Bruce Fund
- Walker, Charles A., American, 1848–1920
- > *Evening on a River with a Boatman*, 1885, monotype and graphite, 2008.4.3, Donald and Nancy de Laski Fund
- Whitread, Rachel, British, born 1963
- > *Untitled (Nets)*, 2002, set of five etched German-silver gratings, 2008.24.1–5, Gift of the Collectors Committee and Gail and Benjamin Jacobs
- Wolgemit, Michael, German, 1434–1519; Wilhelm Pleydenwuff, German, 1458–1494; Albrecht Dürer, German, 1471–1528; German 15th Century, and Hartmann Schedel (author), German, 1440–1514
- > *Liber Chronicarum*, (Nuremberg, 1493), bound volume with 1,809 woodcuts, printed from 645 different blocks, 2008.38.13, Gift of Dian Woodner
- Zehender, Gabriel, Swiss, active 1527–1535
- > *Christ on the Cross between the Virgin and Saint John*, 1517(?), woodcut, 2007.133.1, Ailsa Mellon Bruce Fund

## PHOTOGRAPHS

- Acconci, Vito, American, born 1940
- > *Arm-Bending Piece*, 1969, two gelatin silver prints, 2007.83.1
- > *Fall*, 1969, two gelatin silver prints, 2008.30.1, Glenstone in honor of Eileen and Michael Cohen
- Ader, Bas Jan, Dutch, 1942–1975
- > *Broken Fall (Geometric)*, *Westkapelle, Holland*, 1971, chromogenic print, 2008.30.2, Glenstone in honor of Eileen and Michael Cohen
- American 19th Century
- > *Specimens of Gunshot Fractures of the Femur*, c. 1867, albumen print, 2008.11.3, Gift of Mary and Dan Solomon
- > *Man and Child*, 1850s, ambrotype, 2008.79.2, Vital Projects Fund
- > *Girls and Older Woman*, 1850s, ambrotype, hand-colored, 2008.79.3, Vital Projects Fund
- American 20th Century
- > *Five snapshots by various makers*, 1900–1960, 2008.77.1–5, Vital Projects Fund
- Anselmo, Giovanni, Italian, born 1934
- > *Eating Structure*, 1968, gelatin silver print with red ink and graphite
- > *Entering the Work*, 1971, silver print on canvas
- > *Horizontal Level*, 1966/73
- > *Right Side*, 1970
- > *Vertical Level*, 1966/73, chromogenic prints, 2008.30.3–7, Glenstone in honor of Eileen and Michael Cohen
- Babbitt, Platt D., American, died 1879
- > *Niagara Falls*, c. 1860, ambrotype, 2008.79.1, Vital Projects Fund
- Becher, Bernd and Hilla, German, 1931–2007 and German, born 1934
- > *Industriebauten*, 1988, six gelatin silver prints, 2008.30.8, Glenstone in honor of Eileen and Michael Cohen
- Bernhard, Ruth, American, born Germany, 1905–2006
- > *In the Box—Horizontal*, 1962, gelatin silver print, printed 1992, 2008.15.1, Gift of the Estate of Ruth Bernhard
- Beuys, Joseph, German, 1921–1986
- > *Celtic*, 1971, ten gelatin silver prints, 8mm film in canister, portfolio box and glass jar, 2007.146.1, Joyce and Robert Menschel Fund
- Bevington, Geoffrey, British, 1838–1872
- > *Winter Frons of the Prickly Fern*, c. 1862, albumen print, 2008.14.1, Gift of Hans P. Kraus, Jr. and Mariana Cook
- Bochner, Mel, American, born 1940
- > *Convex Perspective*, 1967, gelatin silver print, 2008.30.9, Glenstone in honor of Eileen and Michael Cohen
- British 19th Century
- > *Seated Girl*, 1850s, ambrotype, hand-colored, 2008.64.1, Richard and Judith Smooke Fund
- Broodthaers, Marcel, Belgian, 1924–1976
- > *La Soupe de Daguerre (Daguerre's Soup)*, 1974, twelve chromogenic prints, 2008.30.10, Glenstone in honor of Eileen and Michael Cohen
- Chiarenza, Carl, American, born 1935
- > *Solitudes 78*, 2004, 2004, inkjet print, 2007.144.1, Gift of Charles Millard in honor of Carl Chiarenza
- Coburn, Alvin Langdon, British, born United States, 1882–1966
- > *London Bridge*, 1904
- > *Clarence H. White*, c. 1905
- > *Hermine Turner in the Käsebir Studio*, c. 1909, platinum print, 2008.65.1–3, Patrons' Permanent Fund
- > *Sadakichi Hartmann as "Japanese Mask"*, c. 1902, platinum print, 2008.102.1, Gift of Peter C. Bunnell
- Cuvelier, Eugène, French, 1837–1900
- > *Belle-Croix*, 1860s, albumen print, 2007.115.1, Gail and Benjamin Jacobs for the Millennium Fund
- Day, F. Holland, American, 1864–1933
- > *Clarence H. White*, c. 1902, platinum print, 2008.65.4, Patrons' Permanent Fund
- Disdéri, André Adolphe-Eugène, French, 1819–1889
- > *Mlle. Thacher*, c. 1860
- > *M. Jadin and son*, c. 1860, albumen prints, carte-de-visite proof sheets, 2008.59.1–2, Vital Projects Fund
- Edminston, T. M., American, active early 20th century
- > *In the Woods*, c. 1899, platinum print, 2008.65.5, Patrons' Permanent Fund
- Evans, Walker, American, 1903–1975
- > *Ledgers*, 1953, gelatin silver print, 2008.16.1, Gift of John Wilmerding
- Export, Valie, Austrian, born 1942
- > *Abfügung (detachment)*, 1972, gelatin silver print, 2008.30.11, Glenstone in honor of Eileen and Michael Cohen
- Fischli & Weiss, Swiss, active from 1979
- > *Wurst Serie: Im Teppichladen (Sausage Series: In the Carpet Shop)*, 1979
- > *Wurst Serie: In den Bergen (Sausage Series: In the Mountains)*, 1979
- > *Wurst Serie: Modenschau (Sausage Series: Fashion Show)*, 1979, chromogenic prints, 2008.30.12–14, Glenstone in honor of Eileen and Michael Cohen
- Foltyn, Ladislav, Polish, born 1906
- > *Iren Blüh photographing*, c. 1931, gelatin silver print, printed 1960s or 1970s, 2008.103.1, Gift of Iva Mojziszová-Foltyrnová
- French, Herbert G., American, 1872–1942
- > *"Wanun?"*, 1903, platinum print, 2008.65.6, Patrons' Permanent Fund
- Ginsberg, Allen, American, 1926–1997
- > *Robert Frank & Ginsberg at Frank's Apartment*, 1984, gelatin silver print, 2008.30.15, Glenstone in honor of Eileen and Michael Cohen
- Goldin, Nan, American, born 1953
- > *Christmas at the Other Side, Boston*, 1972
- > *Ivy in the Boston Garden*, 1973
- > *Ivy in the Garden*, 1973, gelatin silver prints, 2008.30.16–18, Glenstone in honor of Eileen and Michael Cohen
- Good, Frank Mason, British, active 19th century
- > *Foxgloves*, c. 1860s, albumen print, 2008.78.1, Vital Projects Fund
- Graham, Dan, American, born 1942
- > *Christmas, Housing Project, Staten Island, New York City*, 1976, chromogenic print
- > *Homes for America [Family group in New Highway Restaurant, Jersey City, NJ; Trucks, New York City]*, 1966–1967, two chromogenic prints

- > *Kitchen Trays Stacked for Sale in Highway Discount Store, Jersey City, New Jersey*, 1966, chromogenic print
- > *Two Home Homes [Top: 'Two Home Homes' split-level entrances; Bottom: 'Two Home Homes' ground-level entrances]*, 1966, one chromogenic and one gelatin silver print
- > *Two Home Homes [Top: split-level; Bottom: ground-level, Bayonne, NJ, 1966]*, 1966, two chromogenic prints, 2008.30.19–23, Glenstone in honor of Eileen and Michael Cohen
- Hák, Miroslav, Czech, 1911–1977
- > *Tree Stump/Parez*, 1949
- > *Untitled (Lion)/Bez názvu (Lev)*, c. 1940
- > *Near Smíchova/U Smíchova*, 1943
- > *Tree Stump/Parez*, 1940
- > *Gas Container/Phynoem*, 1945, gelatin silver prints, 2007.147.1–5, Gift of Anna Farova Hutchinson, Peter
- > *Three New York City Projects*, 1969, three gelatin silver prints, 2008.30.24, Glenstone in honor of Eileen and Michael Cohen
- Jocelyn, Viscountess, British, 1820–1880
- > *Interior*, 1860s, albumen print, 2008.60.1, R. K. Mellon Family Foundation Fund
- Käsebier, Gertrude, American, 1852–1934
- > *Mother and Child*, c. 1900, gum dichromate print
- > *Little Finger, Dakota Sioux*, c. 1898
- > *Two Sisters*, c. 1906
- > *Joaquín Sorolla y Bastida (?)*, c. 1907
- > *Portrait of a Man*, c. 1900
- > *The Dancing Lesson*, c. 1905
- > *Rodin in Profile*, 1905
- > *The Bat*, 1902, platinum prints, 2008.65.7–14, Patrons' Permanent Fund
- Käsebier, Gertrude, Attributed to, American, 1852–1934
- > *Family Group (Mrs. White, Maynard & Lewis)*, c. 1902, platinum print, 2008.65.15, Patrons' Permanent Fund
- Kühn, Heinrich, German, 1866–1944
- > *Die Schmeilerin*, 1924, bromoil transfer print, 2007.120.1, Diana and Mallory Walker Fund
- Lafon, Louis, French, active 1870s–1890s
- > *Factory Interior*, c. 1880, albumen print, 2008.74.1, Vital Projects Fund
- Lauschmann, Jan, Czech, 1901–1991
- > *Roofs in Mala Strana*, 1924, gelatin silver print, 2007.128.1, Anonymous Gift
- Le Va, Barry, American, born 1941
- > *Drop*, 1969, thirteen gelatin silver prints, one typewritten sheet with ink, 2008.30.25, Glenstone in honor of Eileen and Michael Cohen
- Mapplethorpe, Robert, American, 1946–1989
- > *Self-Portrait (With Dancer)*, 1974, Polaroid silver print, 2008.30.26, Glenstone in honor of Eileen and Michael Cohen
- Matta-Clark, Gordon, American, 1943–1978
- > *Herman Meydag*, 1972, gelatin silver print
- > *Conical Intersect*, 1975, silver dye bleach print 2008.30.27, 56, Glenstone in honor of Eileen and Michael Cohen
- Mendieta, Ana, Cuban, 1948–1985
- > *Bird Transformation*, 1972, chromogenic print
- > *Untitled*, c. 1972, gelatin silver print, 2008.30.28–29, Glenstone in honor of Eileen and Michael Cohen
- Mulnier, Ferdinand, French, active 1860s–1880s
- > *Carte-de-Visite Album*, bound volume of ninety albumen prints, 2008.38.8, Gift of Dian Woodner
- Muybridge, Eadweard, American, born England, 1830–1904
- > *The Horse in Motion as Shown by Instantaneous Photography with a Study on Animal Mechanics*, 1881–1882, bound volume, 2008.11.2, Gift of Mary and Dan Solomon
- Name, Billy, American, born 1940
- > *Jackies*, 1964, gelatin silver print, 2008.30.30, Glenstone in honor of Eileen and Michael Cohen
- Namuth, Hans, American, 1915–1990
- > *Jackson Pollock*, 1950, gelatin silver print, 2008.13.1, Diana and Mallory Walker Fund
- Nauman, Bruce, American, born 1941
- > *Studies for Holograms (a–e)*, 1970, portfolio of five screenprints
- > *Untitled*, 1969, offset lithograph, 2008.30.31–35, 36, Glenstone in honor of Eileen and Michael Cohen
- Nègre, Charles, French, 1820–1880
- > *Chartres Cathedral, South Portal*, c. 1857, photogravure, 2008.92.1, Sarah Walton Fund
- Nixon, Nicholas, American, born 1947
- > *The Brown Sisters, Cataumet, Mass*, 2007, gelatin silver print, 2008.58.1, Vital Projects Fund
- Ozanam, Charles, French, 1824–1890
- > *Marie LaPorte*, late 1850s
- > *Marie LaPorte*, late 1850s, salted paper prints, 2007.130.1–2, Gift of Charles Isaacs and Carol Nigro
- Paolini, Giulio, Italian, born 1940
- > *Untitled (Souvenir)*, 1972, four chromogenic film positives on aluminum foil, 2008.30.57, Glenstone in honor of Eileen and Michael Cohen
- Penone, Giuseppe, Italian, born 1947
- > *Il suo essere fino al 49 anno d'età in un'ona fantastica (His Being in the End of His Forty-ninth year in a Fantastic Hour)*, 1970, graphite on canvas lined paper
- > *Progetto per la dilatazione di un braccio nel muro (Project for the expansion of an arm in the wall)*, 1970
- > *Untitled*, 1974, gelatin silver prints
- > *Untitled*, 1974, four gelatin silver prints, 2008.30.37–38, 58–59, Glenstone in honor of Eileen and Michael Cohen
- Polke, Sigmar, German, born 1941
- > *Ohne Titel (Untitled)*, 1964–68/90
- > *Ohne Titel (Polkes Peitsche) (Untitled (Polk's Whip))*, 1964–68/90, gelatin silver prints, 2008.30.39, 40, Glenstone in honor of Eileen and Michael Cohen
- Polke, Sigmar and Gerhard Richter, German, born 1932 and German, born 1941
- > *Umwandlung (Transformation)*, 1968, lithograph, 2008.30.41, Glenstone in honor of Eileen and Michael Cohen
- Richter, Gerhard, German, born 1932
- > *Sechs Fotos 2.5.89–7.5.89 (Six Photos May 2–7, 1989)*, 1989, portfolio of six gelatin silver prints, 2008.30.42, Glenstone in honor of Eileen and Michael Cohen
- Scully, Sean, American, born 1945
- > *Aran*, 2005, portfolio of twenty-four chromogenic prints, 2008.63.1, Judith T. and Donald C. Opatrny Fund
- Sever, Jiří, Czech, 1904–1968
- > *Magna Quies (cover)/Magna Quies (obálka)*, 1968, gelatin silver print, 2007.147.6, Gift of Anna Farova
- Shaver, Nancy, American, born 1946
- > *Striped t-shirt on plywood*, 1975–77, gelatin silver print, 2008.30.43, Glenstone in honor of Eileen and Michael Cohen
- Shore, Stephen, American, born 1947
- > *Holden Street, North Adams, Massachusetts*, July 13, 1974, chromogenic print, 2008.57.1, Diana and Mallory Walker Fund
- Simmons, Laurie (American, born 1949)
- > *Tourism: Laurie's Show*, 1983
- > *Woman/Purple Dress/Kitchen*, 1976, gelatin silver prints, 2008.30.44, 45, Glenstone in honor of Eileen and Michael Cohen
- Siskind, Aaron, American, 1903–1991
- > *Martha's Vineyard*, 1954, gelatin silver print, 2008.75.1, Diana and Mallory Walker Fund
- Smith, W. Eugene, American, 1918–1978
- > *Death of Gus-Gus*, 1953, gelatin silver print, 2007.131.1, Anonymous Gift
- Snow, Michael, Canadian, born 1929
- > *Carla Bley*, 1965, photolithograph, 2008.30.46, Glenstone in honor of Eileen and Michael Cohen
- Stanbery, Katherine Sheward, American, active early 20th century
- > *"Philemon"*, 1900, platinum print, 2008.65.16, Patrons' Permanent Fund
- Steichen, Edward, American, 1879–1973
- > *Portraits, Evening*, 1903, platinum print, 2008.65.17, Patrons' Permanent Fund
- Stieglitz, Alfred, American, 1864–1946
- > *291—Picasso-Braque Exhibition*, 1915
- > *Poplars, Lake George*, c. 1932, gelatin silver prints, 2007.129.1–2, Gift of Gregory and Aline Gooding
- > *The Terminal*, 1893, photogravure, 2008.11.1, Gift of Mary and Dan Solomon
- Tudor-Hart, Edith, British, born Austria, 1908–1973
- > *Untitled (Tram on a Vienna Street)*, 1933, gelatin silver print, 2008.103.2, Gift of Iva MojzISOVÁ-Foltynová
- Turner, Benjamin Brecknell, British, 1815–1894
- > *Wedding Group*, c. 1852 or 1853, albumen print, 2008.6.1, Vital Projects Fund
- Warhol, Andy, American, 1928–1987
- > *Self-Portrait*, 1981–82
- > *Self-Portrait with Fright Wig*, 1986
- > *Self-Portrait with Fright Wig*, 1986
- > *Self-Portrait with Fright Wig*, 1986, Polaroid SX-70 prints, 2008.30.47–50, Glenstone in honor of Eileen and Michael Cohen
- Welling, James, American, born 1951
- > *Heartfields*, 1977, gelatin silver print, 2008.30.51, Glenstone in honor of Eileen and Michael Cohen
- White, Clarence, American, 1871–1925
- > *The Window Seat*, 1899
- > *The Hillside*, c. 1898
- > *George Bonup*, 1909
- > *The Footbridge*, 1898
- > *Letitia Felix*, c. 1898
- > *Miss Grace*, c. 1898
- > *Gertrude Käsebier, Maine*, c. 1913
- > *Self-Portrait*, c. 1900, platinum prints
- > *Letitia Felix and Sister in Garden*, c. 1900
- > *Letitia Felix on table*, c. 1900, cyanotypes, 2008.65.19–28, Patrons' Permanent Fund
- White, Clarence, and Alfred Stieglitz, American, 1871–1925 and American, 1864–1946
- > *Mabel Cramer*, 1907, platinum print, 2008.65.18, Patrons' Permanent Fund
- Wilson, Jane and Louise, British, born 1967
- > *Stasi City (Floating Figure with Flask)*, 1997, chromogenic print, 2007.132.1, Heather and Tony Podesta Collection
- Winogrand, Garry, American, 1928–1984
- > *Untitled*, 1960, gelatin silver print, 2008.17.1, Gail and Benjamin Jacobs Fund
- Wojnarowicz, David, American, 1954–1992
- > *Untitled (Ant/Gun)*, 1988–89
- > *Untitled (Eye With Ant)*, 1988–89
- > *Untitled (Falling Buffalos)*, 1988, gelatin silver prints, 2008.30.52–54, Glenstone in honor of Eileen and Michael Cohen
- Zorio, Gilberto, Italian, born 1944
- > *Fluidità radicale (Radical Fluidity)*, 1971, five chromogenic prints, 2008.30.55, Glenstone in honor of Eileen and Michael Cohen

TECHNICAL MATERIAL

- Arms, John Taylor, American, 1887–1953
- > *French Church Series: In Memoriam*, 1939, etched copper plate with gold plating
- > *French Church Series: "La Trinité," Vendôme*, 1952, etched copper plate coated with hardground, 2008.112.3, 8, Gift of John Taylor Arms IV

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# CHANGES OF ATTRIBUTION

The following changes of attribution are the result of scholarly research utilizing the latest art historical investigations and scientific examinations. It is the policy of the National Gallery of Art to publish these changes regularly.

The following changes of attribution were made and approved by the Gallery's Board of Trustees during fiscal year 2008. Each list is arranged in alphabetical order according to former attribution. Changes of title and date are included if they were a part of the attribution change.

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## DRAWINGS

1958.8.105

*Christ Giving the Keys to Saint Peter*

Old: Italian 15th Century

New: Lorenzo Monaco

1946.21.10

*Saint Christopher Carrying the Christ Child*

Old: Atelier of the Limbourg Brothers

New: Limbourg Brothers

1950.1.8

*Praying Prophet*

Old: Close to Lorenzo Monaco

New: Lorenzo Monaco

1943.3.8809.a,b

*Sheet of Sketches (recto);*

*Sheet of Sketches (verso)*

Old: James McNeill Whistler

New: Beatrice Godwin Whistler

1943.3.8810.a,b

*Studies for Jewelry Designs (recto);*

*Studies for Jewelry Designs (verso)*

Old: James McNeill Whistler

New: Beatrice Godwin Whistler

1943.3.8811.a,b

*Studies for Jewelry Designs (recto);*

*Studies for Jewelry Designs (verso)*

Old: James McNeill Whistler

New: Beatrice Godwin Whistler

1943.3.8820

*Venice*

Old: James McNeill Whistler

New: Follower of James McNeill Whistler

1979.20.129

*Charles L. Freer (?)*

Old: James McNeill Whistler

New: Follower of James McNeill Whistler

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## PAINTINGS

1942.9.2

*Orpheus*

Old: Giovanni Bellini

New: Venetian 16th Century

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## PRINTS

1980.45.1960.k

*The Annunciation*

Old: Frank S. King

New: Francis Scott King, after Sir Edward Coley Burne-Jones

1980.45.1960.l

*The God-Head Fires*

Old: Frank S. King

New: Francis Scott King, after Sir Edward Coley Burne-Jones

2005.92.1

*Agit-Prop Stand*

Old: Gustav Klutsis

New: Gustav Klutis

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## SCULPTURE

1957.14.15

*A Dancing Faun*

Old: Andrea del Verrocchio

New: Giovanni Francesco Rustici

# EXHIBITIONS AND LOANS

During the fiscal year, 289 lenders from twenty-one countries and thirty-four states loaned 1,626 works of art to sixteen exhibitions. The Gallery also worked on another thirty-two projects scheduled to open in the next five years and administered the tour of four exhibitions. United States Government Indemnity was secured for four exhibitions on view in fiscal year 2008, resulting in a savings of \$1,290,175 in insurance premiums.

> *Desiderio da Settignano: Sculptor of Renaissance Florence*  
Continued from the previous fiscal year to 8 October 2007

Organized by the Musée du Louvre, Paris, the Museo Nazionale del Bargello, Florence, and the National Gallery of Art, Washington  
Nicholas Penny, curator  
Sponsored by The Exhibition Circle of the National Gallery of Art  
The exhibition in Washington was supported by an indemnity from the Federal Council on the Arts and the Humanities

> *States and Variations: Prints by Jasper Johns*  
Continued from the previous fiscal year to 28 October 2007  
Organized by the National Gallery of Art  
Ruth Fine, curator  
Sponsored by The Exhibition Circle of the National Gallery of Art

> *Edvard Hopper*  
Continued from the previous fiscal year to 21 January 2008  
Organized by the Museum of Fine Arts, Boston, the National Gallery of Art, Washington, and the Art Institute of Chicago  
Franklin Kelly, curator  
Carol Troyen and Judith Barter, guest curators  
Made possible by a generous grant from the global consulting firm Booz Allen Hamilton  
Film made possible by the HRH Foundation

> *J.M.W. Turner*  
1 October 2007 to 6 January 2008  
Organized by the National Gallery of Art, Washington, the Dallas Museum of Art, and the Metropolitan Museum of Art, New York, in association with Tate, Britain  
Franklin Kelly, curator  
Ian Warrell, Dorothy Kosinski, and Gary Tinterow, guest curators  
Sponsored by The Exhibition Circle of the National Gallery of Art  
National sponsor Bank of America  
Made possible in part through the generous support of Access Industries  
Supported by an indemnity from the Federal Council on the Arts and the Humanities  
Film made possible by the HRH Foundation

> *The Art of the American Snapshot, 1888–1978: From the Collection of Robert E. Jackson*  
7 October 2007 to 31 December 2007  
Organized by the National Gallery of Art, Washington  
Sarah Greenough and Diane Waggoner, curators  
Made possible through the generous support of the Trellis Fund and The Ryna and Melvin Cohen Family Foundation  
Catalogue published with the assistance of the Getty Foundation

> *Let the World In: Prints by Robert Rauschenberg from the National Gallery of Art and Related Collections*  
28 October 2007 to 30 March 2008  
Organized by the National Gallery of Art, Washington  
Charles Ritchie, curator  
Made possible by Lockheed Martin Corporation

> *The Baroque Woodcut*  
28 October 2007 to 30 March 2008  
Organized by the National Gallery of Art, Washington  
Peter Parshall, curator  
Supported by a generous grant from the Thaw Charitable Trust

> *Bronze and Boxwood: Renaissance Masterpieces from the Robert H. Smith Collection*  
27 January 2008 to 4 May 2008  
Organized by the National Gallery of Art, Washington  
Nicholas Penny, curator  
Sponsored by The Exhibition Circle of the National Gallery of Art

> *Impressed by Light: British Photographs from Paper Negatives, 1840–1860*  
3 February 2008 to 4 May 2008  
Organized by the National Gallery of Art, Washington, and the Metropolitan Museum of Art, New York, in association with the Musée d'Orsay, Paris  
Sarah Greenough, curator  
Malcolm Daniel and Roger Taylor, guest curators  
Made possible by the generous support of the Trellis Fund, The Hite Foundation, and The Ryna and Melvin Cohen Family Foundation  
Catalogue made possible by Howard Stein, with additional support from the Mary C. and James W. Fosburgh Publications Fund and the Roswell L. Gilpatrick Publications Fund at the Metropolitan Museum of Art; published with the assistance of The Getty Foundation

> *In the Forest of Fontainebleau: Painters and Photographers from Corot to Monet*  
2 March 2008 to 8 June 2008  
Organized by the National Gallery of Art, Washington  
Kim Jones and Sarah Kennel, curators  
Helga Aurisch, guest curator  
Made possible by The Florence Gould Foundation; also supported by an indemnity from the Federal Council on the Arts and the Humanities

> *Medieval to Modern: Recent Acquisitions of Drawings, Prints, and Illustrated Books*  
4 May 2008 to 2 November 2008  
Organized by the National Gallery of Art, Washington  
Andrew Robison, curator  
Supported in part by a generous grant from the Thaw Charitable Trust

> *Richard Misrach: On the Beach*  
25 May 2008 to 1 September 2008  
This exhibition was initiated by the Art Institute of Chicago  
Sarah Greenough, curator  
Made possible through the generous support of the Trellis Fund

> *Afghanistan: Hidden Treasures from the National Museum, Kabul*  
25 May 2008 to 7 September 2008  
Organized by the National Geographic Society and the National Gallery of Art, Washington, in association with the Asian Art Museum of San Francisco, the Museum of Fine Arts, Houston, and the Metropolitan Museum of Art, New York  
Fred Hiebert, curator  
Made possible by the E. Rhodes and Leona B. Carpenter Foundation; also supported by the Charles Engelhard Foundation  
Corporate support provided by National Construction & Logistics and Hamed Wardak  
Supported by a grant from the National Endowment for the Humanities and an indemnity from the Federal Council on the Arts and the Humanities

> *Martin Puryear*  
22 June 2008 to 28 September 2008  
Organized by the Museum of Modern Art, New York  
Ruth Fine, curator  
John Elderfield, guest curator  
Sponsored by The Exhibition Circle of the National Gallery of Art  
Generous support also provided by Glenstone  
Additional support provided by Lannan Foundation

> *George de Forest Brush: The Indian Paintings*  
14 September 2008 to 4 January 2009  
Organized by the National Gallery of Art, Washington, in association with the Seattle Art Museum  
Nancy Anderson, curator

Mr. and Mrs. Vladimir Birgus  
Leon and Debbie Black  
C.G. Boerner  
Christian Brandstätter  
Eleanor Briggs  
Brush Family  
Henry Buhl  
Gregory Callimanopoulos  
Andrew and Gayle Camden  
Constance R. Caplan  
Mr. and Mrs. Stuart Christhill  
Patricia L. Alper and David I. Cohn  
Mr. and Mrs. Roy Cullen  
Barbaralee Diamonstein and Carl Spielvogel  
Frances Dittmer  
Gordon Douglas  
Barney A. Ebsworth  
Mrs. John E. Ellsworth  
Carla Emil and Rich Silverstein  
Mr. and Mrs. Thomas M. Evans, Jr.  
Richard L. Feigen  
Mr. and Mrs. James A. Fisher  
Mr. and Mrs. Daniel J. Fraad, Jr.  
Mr. and Mrs. John Gabbert  
Mr. and Mrs. William Gates  
Mr. and Mrs. Marsh Gibson  
Marcin Gizycki  
Dr. Irwin Goldstein  
Howard Greenberg  
Agnes Gund  
Charles Hack  
Tino Hammid  
Sarah Hart  
Ewa Hartwig Fijalkowska  
Helen L. Henderson  
Mr. Joseph Hershenson and Mr. Kent Chang  
Lawrence D. and Sybil Hite  
Marguerite Hoffman  
Robert Hurst  
Charles Isaacs  
Mr. Radovan Ivsic and Ms. Annie Le Brun  
Robert Jackson  
James W. Glanville Family Partnership  
Isabelle Jammes  
Jasper Johns  
Betsy Karel  
Daniel Katz  
Thomas G. Klarner  
John and Susan Klein  
David H. Koch  
Robert and Arlene Kogod  
Amalia Lacroze de Fortabat  
Mr. and Mrs. Lawrence J. Lasser  
Alain Le Brun  
Robert Lebeck  
Mr. and Mrs. Robert Leibowits  
Mr. and Mrs. Melvin Lenkin  
Carl D. Lobell  
W. Bruce and Delaney H. Lundberg  
Mr. and Mrs. Peter Lunder

## LENDERS TO EXHIBITIONS

### Private Collections

Rick Adams  
Jaroslav Andel  
Mr. and Mrs. Harry W. Anderson  
Philip Anschutz  
Anson Beard, Jr.  
John and Gretchen Berggruen

Jörg Maass  
 Steve Martin  
 Rolf Mayer  
 Robert E. Meyerhoff  
 Jan Mlcoch  
 William C. Morris, III  
 Judith Neisser  
 Don Nice  
 Mr. Stefan Okolowicz and  
 Ms. Zofia de Ines  
 Count Giuseppe Panza di Biumo  
 Mr. and Mrs. John Pappajohn  
 Dominique Parnet  
 Ms. CoYoTe PhoeNix  
 Private Collection  
 Private Collection c/o Wildenstein & Co.,  
 New York  
 Martin Puryear  
 Robert Rauschenberg  
 Howard Ricketts  
 Grace Ritzenberg  
 Henry Roath  
 Dr. and Mrs. Melvin L. Rubin  
 Dr. Miloslava Rupesová  
 Mr. and Mrs. S. Roger Horchow  
 Mr. and Mrs. Hans Schreiber  
 Charles and Helen Schwab  
 Josef Seiter  
 Mr. and Mrs. Warren Shapleigh  
 Dietmar Siegert  
 Robert H. Smith  
 Mr. and Mrs. Mortimer and Harriet Spiller  
 Mary L.P.A. Stannard  
 Howard Stein  
 Roger Taylor  
 Ann Tenenbaum and Thomas H. Lee  
 Richard M. Thune  
 Laurie Tisch  
 Jindrich Toman  
 Joel Wachs  
 Thomas Walther  
 Alice Walton  
 Stephen White  
 Malcolm H. Wiener  
 Eva and Richard Willenbrinková  
 Suzanne Winsberg  
 Jane Wyeth  
 Mr. and Mrs. Stephen Wynn  
 John M. A. Yerburgh  
 Dirk Ziff

**Public Collections**

**AUSTRALIA**  
 Adelaide: Art Gallery of South Australia  
 Melbourne: National Gallery of Victoria

**AUSTRIA**  
 Vienna: Albertina; Kunsthistorisches  
 Museum Wien; Österreichische Galerie;  
 Österreichische Nationalbibliothek

**BELGIUM**  
 Ghent: Museum voor Schone Kunsten

**BRAZIL**  
 Rio de Janeiro: National Library of Brazil  
 Sao Paulo: Museu de Arte de Sao Paulo  
 Assis Chateaubriand

**CANADA**  
 Montreal: Canadian Centre for Architecture  
 Toronto: Art Gallery of Ontario

**CZECH REPUBLIC**  
 Brno: Moravská Galerie;  
 Muzeum mesta Brna  
 Prague: Galerie hlavního mesta Prahy;  
 Národní galerie v Praze/Sbírka mod-  
 erního a současného umení; Památník  
 Národního písemnictví v Praze;  
 Umeleckoprumyslové Muzeum v Praze

**DENMARK**  
 Copenhagen: Ny Carlsberg Glyptotek;  
 Ordrupgaardssamlingen

**EGYPT**  
 Cairo: The Egyptian Museum; Supreme  
 Council of Antiquities  
 Luxor: Luxor Museum of Ancient  
 Egyptian Art

**FRANCE**  
 Amiens: Musée de Picardie  
 Barbizon: Musée municipale de l'Ecole  
 de Barbizon  
 Beauvais: Musée Départemental de l'Oise  
 Boulogne-Billancourt: Bibliothèque  
 Marmottan  
 Dijon: Musée des Beaux-Arts, Dijon  
 Fontainebleau: City of Fontainebleau  
 Lyon: Musée des Beaux-Arts de Lyon  
 Paris: Bibliothèque Nationale de France;  
 Galerie René-François Teissèdre; Musée  
 d'Orsay; Musée du Louvre; Musée  
 national d'art moderne, Centre Georges  
 Pompidou; Société française de  
 photographie  
 Reims: Musée des Beaux-Arts, Reims  
 Strasbourg: Musée des Beaux-Arts,  
 Strasbourg

**GERMANY**  
 Berlin: Akademie der Künste zu Berlin;  
 Bauhaus-Archiv; Galerie Berinson;  
 Kicken Gallery Berlin, OHC; Staatliche  
 Museen zu Berlin, Kunstbibliothek;  
 Staatliche Museen zu Berlin,  
 Skulpturensammlung; Ullstein Bild  
 Bremen: Kunsthalle Bremen  
 Cologne: Museum Ludwig  
 Essen: Museum Folkwang  
 Hamburg: Museum für Kunst und Gewerbe  
 Karlsruhe: Staatliche Kunsthalle Karlsruhe  
 Leipzig: Museum der Bildenden Künste,  
 Leipzig

Remagen-Rolandswerth: Stiftung Hans  
 Arp und Sophie Taeuber-Arp  
 Stuttgart: Institut für Auslandsbeziehungen;  
 Staatsgalerie Stuttgart

**HUNGARY**  
 Budapest: Magyar Nemzeti Galéria;  
 Museum of Fine Arts, Budapest  
 Kecskemét: Magyar Fotográfiai Múzeum

**ISRAEL**  
 Jerusalem: Yad Vashem  
 Tel Aviv: Tel Aviv Museum of Art

**ITALY**  
 Florence: Museo Bardini; Museo  
 Nazionale del Bargello; Opera Medicea  
 Laurenziana, Basilica di San Lorenzo  
 Galeata: Museo Civico Mambrini  
 Milan: Museo Poldi-Pezzoli  
 Prato: Museo dell'Opera del Duomo  
 Torino: Galleria Sabauda  
 Varese: Fondo Per l'Ambiente Italiano

**JAPAN**  
 Hachioji City: Murauchi Art Museum

**NETHERLANDS**  
 Amsterdam: Private Collection c/o Gebr.  
 Douwes Fine Art  
 Leiden: Prentenkabinet, Rijksuniversiteit  
 Leiden  
 Rijswijk: Instituut Collectie Nederland  
 Rotterdam: Museum Boijmans Van  
 Beuningen  
 The Hague: Museum Mesdag

**POLAND**  
 Lodz: Muzeum Sztuki w Lodzi  
 Warsaw: Muzeum Narodowe w Warszawie  
 Wrocław: Muzeum Narodowe w Wrocławiu

**PORTUGAL**  
 Lisbon: Museu Calouste Gulbenkian

**RUSSIA**  
 Moscow: The State Pushkin Museum of  
 Fine Arts

**SLOVAKIA**  
 Bratislava: Slovak National Gallery

**SPAIN**  
 Madrid: Fundación Colección Thyssen-  
 Bornemisza  
 Valencia: IVAM

**SWEDEN**  
 Stockholm: Nationalmuseum

**SWITZERLAND**  
 Neuchâtel: Musée d'Art et d'Histoire  
 Winterthur: Kunstmuseum Winterthur  
 Zurich: Kunsthaus Zürich

**UNITED KINGDOM-ENGLAND**  
 Bedford: Cecil Higgins Art Gallery &  
 Museum  
 Berkshire: The Royal Collection  
 Birmingham: Barber Institute of Fine Arts;  
 Birmingham Museums & Art Gallery  
 Bradford: National Media Museum  
 Bury: Bury Art Gallery and Museum  
 Cambridge: King's College, Cambridge  
 Chester: Grosvenor Estate  
 Greenwich: National Maritime Museum  
 Leeds: Leeds Museums and Galleries

Liverpool: Lady Lever Art Gallery  
 London: The British Library; The British  
 Museum; The Courtauld Institute Gallery,  
 Courtauld Institute of Art; English  
 Heritage; National Army Museum; The  
 National Gallery; Royal Academy of  
 Arts; Salamander Fine Arts; Tate Britain;  
 Victoria and Albert Museum; Wilson  
 Centre for Photography  
 Manchester: Manchester City Galleries;  
 The Whitworth Art Gallery  
 Plymouth: Plymouth City Museum and  
 Art Gallery  
 Salisbury: Salisbury and South Wiltshire  
 Museum  
 Southampton: Southampton City  
 Art Gallery  
 St. Peter Port: Rothschild Trust Canada Inc.  
 Sussex: Robert Hershkowitz, Ltd.  
 Winchcombe: Sudeley Castle

**UNITED KINGDOM-SCOTLAND**  
 Edinburgh: National Gallery of Scotland;  
 Royal Scottish Academy; Scottish  
 National Portrait Gallery  
 Glasgow: Glasgow Art Gallery and Museum

**UNITED KINGDOM-WALES**  
 Cardiff: National Museums &  
 Galleries of Wales  
 Swansea: Swansea Museum

**UNITED STATES**  
**Alabama**  
 Montgomery: Montgomery Museum of  
 Fine Arts  
 Tuscaloosa: The Westervelt Company

**Arizona**  
 Tucson: Center for Creative Photography;  
 University of Arizona Museum of Art

**Arkansas**  
 Bentonville: Walton Family Foundation, Inc.

**California**  
 Los Angeles: Gemini G.E.L.; The Getty  
 Research Institute; The Getty Museum;  
 Los Angeles County Museum of Art;  
 Museum of the American West  
 San Diego: San Diego Museum of Art  
 San Francisco: The Fine Arts Museums of  
 San Francisco; San Francisco Museum of  
 Modern Art  
 San Marino: The Huntington Library,  
 Art Collections, and Botanical Gardens

**Connecticut**  
 Hartford: The Cartin Collection;  
 Wadsworth Atheneum Museum of Art  
 New Haven: Yale Center for British Art;  
 Yale University Art Gallery

**District of Columbia**  
 The Corcoran Gallery of Art; Dumbarton  
 Oaks Research Library and Collections;  
 Hirshhorn Museum and Sculpture  
 Garden; The Library of Congress;  
 National Gallery of Art Library; The  
 Phillips Collection; Smithsonian American  
 Art Museum

**Delaware**  
 Wilmington: Delaware Art Museum

**Florida**

Tampa: Graphicstudio, U.S.F.  
West Palm Beach: Norton Gallery and School of Art

**Illinois**

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

**Indiana**

Bloomington: Indiana University Art Museum  
Indianapolis: Indianapolis Museum of Art  
Terre Haute: Swope Art Museum

**Iowa**

Des Moines: Des Moines Art Center

**Maine**

Portland: Portland Museum of Art  
Rockland: The Farnsworth Art Museum

**Maryland**

Baltimore: The Baltimore Museum of Art; The Walters Art Museum

**Massachusetts**

Andover: Addison Gallery of American Art  
Boston: Museum of Fine Arts, Boston  
Cambridge: Fogg Art Museum  
Williamstown: Sterling and Francine Clark Art Institute; Williams College Museum of Art  
Worcester: Worcester Art Museum

**Michigan**

Detroit: The Detroit Institute of Arts  
Muskegon: Muskegon Museum of Art

**Minnesota**

Minneapolis: The Minneapolis Institute of Arts; Walker Art Center

**Missouri**

Kansas City: The Nelson-Atkins Museum of Art  
St. Joseph: The Albrecht-Kemper Museum of Art  
St. Louis: Saint Louis Art Museum

**Nebraska**

Lincoln: Sheldon Memorial Art Gallery, University of Nebraska  
Omaha: Joslyn Art Museum

**New Hampshire**

Manchester: Currier Museum of Art

**New Jersey**

Montclair: Montclair Art Museum  
Newark: The Newark Museum  
Princeton: The Art Museum, Princeton University

**New York**

Brooklyn: Brooklyn Museum  
Buffalo: Albright-Knox Art Gallery  
New York: Hirsch & Adler Galleries, Inc.; The Judith Rothschild Foundation; H.P. Kraus, Inc.; Hans P. Kraus, Jr., Inc.; Janet Lehr, Inc.; The Metropolitan Museum of Art; The Morgan Library & Museum; The Mr. and Mrs. Raymond J. Horowitz Foundation for the Arts, Inc.; The Museum of Modern Art; National Academy of Design; The New York Public Library; Christie's, New York; Solomon R. Guggenheim Museum; Whitney Museum of American Art

Purchase: Neuberger Museum of Art  
Rochester: Memorial Art Gallery of the University of Rochester; Scully and Osterman Studio

Utica: Munson-Williams-Proctor Arts Institute, Museum of Art

White Plains: St. Francis of Assisi Foundation

**Ohio**

Cincinnati: Cincinnati Art Museum; Taft Museum of Art  
Cleveland: The Cleveland Museum of Art  
Columbus: Columbus Museum of Art  
Toledo: Toledo Museum of Art

**Oklahoma**

Tulsa: Gilcrease Museum

**Oregon**

Eugene: Jordan Schnitzer Museum of Art, University of Oregon  
Portland: Portland Art Museum

**Pennsylvania**

Chester Springs: Landscape Partners, L.P.  
Philadelphia: Pennsylvania Academy of the Fine Arts; Philadelphia Museum of Art  
Pittsburgh: Carnegie Museum of Art; The Frick Art and Historical Center

**South Carolina**

Greenville: Greenville County Museum of Art

**Texas**

Dallas: Dallas Museum of Art  
Fort Worth: Modern Art Museum of Fort Worth  
Houston: The Museum of Fine Arts, Houston

**Virginia**

Lynchburg: Maier Museum of Art, Randolph-Macon Woman's College  
Norfolk: Chrysler Museum of Art  
Richmond: Virginia Museum of Fine Arts

**Vermont**

Middlebury: Middlebury College Museum of Art

**Washington**

Seattle: Seattle Art Museum

**Wisconsin**

Milwaukee: Milwaukee Art Museum

**West Virginia**

Huntington: Huntington Museum of Art

**Wyoming**

Laramie: University of Wyoming

LENDERS OF WORKS  
DISPLAYED WITH THE NGA  
COLLECTION

**Roger Arvid Anderson**

Possibly Germain Pilon  
> *Veiled Mourner with Torch*

**The Bluff Collection**

Marcel Duchamp  
> *La Marie mis a nu par ses celibataires;*  
*L.H.O.O.Q.*

Max Ernst  
> *The Punching Ball or the Immortality*  
Charles Sheeler  
> *Portrait of Marcel Duchamp by Baroness*

**The Morris and Gwendolyn Cafritz Foundation**

David Smith  
> *Cubi XI*

**The Calder Foundation, New York**

Alexander Calder  
> *Aztec Josephine Baker*  
> *Red Panel*  
> *Object with Red Ball*  
> *1 Red, 4 Black plus X White*  
> *Tom's*  
> *Cheval Rouge*  
> *Cheval Rouge (maquette)*  
> *Tom's (maquette)*  
> *Untitled*

**The Catholic University of America, Oliveira Lima Library**

Frans Post  
> *Brazilian Landscape, Said to Be Pernambuco*

**Cooper-Hewitt National Museum of Design, Smithsonian Institution**

Giovanni Domenico Tiepolo  
> *The Immaculate Conception*

**Fioratti Collection**

Giovanni Minello  
> *Bust of a Woman*

**Helen Frankenthaler Foundation, Inc.**

Helen Frankenthaler  
> *Mountains and Sea*

**Collection of the Artist**

Jasper Johns  
> *Between the Clock and the Bed*  
> *Field Painting*  
> *Target*  
> *Dancers on a Plane*

**Kaufman Americana Foundation**

Jan Lievens  
> *Head of a Man*

**The Library of Congress**

Unknown Artist  
> *Hubbard and Broekman Reproduction of a Pascal Taksin; Harpsichord*

**Manoogian Collection**

George Caleb Bingham  
> *The Jolly Flatboatmen*

**The Metropolitan Museum of Art**

Francesco di Giorgio Martini  
> *The Nativity*

**Robert and Jane Meyerhoff Modern Art Foundation**

Frank Stella  
> *Marquis de Portago (first version)*

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

Severo da Ravenna  
Venetian 16th Century  
> *Boy on a Dolphin*

**Patsy Orlofsky**

Jim Dine  
> *Name Painting #1*

**John and Kimiko Powers**

Andy Warhol  
> *200 Campbell's Soup Cans*

**Glenstone Museum Foundation**

Dan Flavin  
> *"monument" for V. Tatlin*

**Schroder Collection, London**

Hans Mielich  
> *Portrait of a Woman*

**Candida and Rebecca Smith**

David Smith  
> *Aggressive Character*

**Robert H. Smith**

Anonymous Artist  
> *Black Marble Column (2 Works)*  
Manner of Pugin  
> *Marble Octagonal Pedestal (2 Works)*

**Smithsonian American Art Museum**

Sir Anthony van Dyck  
> *Marchesa Elena Grimaldi-Cattaneo*  
French 13th Century  
> *Vita Contemplativa*  
> *Heraldic Panel*  
> *Bishop Blessing*  
> *Angel Holding a Cross and the Crown of Thorns*

**Mrs. Frederick M. Stafford**

Claude Lorrain  
> *Landscape with Apollo and Mercury*

**Collection of the Artist**

Frank Stella  
> *Delta*

**Mrs. Ruth Carter Stevenson**

Henri-Joseph Harpignies  
> *Paysage en Auvergne*

**The White House**

Paul Cezanne  
> *House on a Hill*  
> *Hamlet at Payannet, near Gardanne*  
(Hameau ... Payannet près de Gardanne)

**Erving and Joyce Wolf**

Elie Nadelman  
> *Classical Head*  
> *Head of a Girl*  
Paul Manship  
> *Oriental Dancer*  
> *Vase*  
> *Salome*  
> *Panther leaping at deer (Bronze Relief from the New York Century Association Flower Boxes)*  
Edward McCartan  
> *Nymph and Satyr*  
> *Bacchus*  
Anna Hyatt Huntington  
> *Yawning Panther*

**Anonymous**

Bernardo Bellotto  
> *Pirna, The Fortress of Sonnenstein*  
Nicolaes Pietersz Berchem  
> *An Italianate Landscape with Figures*  
Botticelli  
> *Portrait of a Young Man Holding a Medallion*  
Pieter Brueghel the Younger  
> *The Wedding Party*  
Aelbert Cuyp  
> *A Pier in Dordrecht Harbor*  
Dirck van Delen  
> *Church Interior with Elegant Figures*  
German 18th Century  
> *Pair of Female Figures*



Städelsches, Kunstinstitut und  
Städtische Galerie

**Cranach**

23 November 2007 to 17 February 2008

Lucas Cranach the Elder

> *A Prince of Saxony*

Lucas Cranach the Elder

> *A Princess of Saxony*

Lucas Cranach the Elder

> *Portrait of a Man*

Lucas Cranach the Elder

> *Portrait of a Woman*

Circulated to Royal Academy of Arts,  
London, 8 March to 8 June 2008

Hamburg, Bucerius Kunst Forum

**High Society: American Portraits of the  
Gilded Age**

6 June to 31 August 2008

Lydia Field Emmet

> *Olivia* \*

James McNeill Whistler

> *George W. Vanderbilt* \*

Munich, Pinakothek der Moderne

**Max Beckmann in Amsterdam**

13 September 2007 to 27 January 2008

Max Beckmann

> *Beckmann Sketchbook*

Max Beckmann

> *Das Goldene Bergwerk*

Max Beckmann

> *Sketches Illustrating Faust*

Max Beckmann

> *(Sketches on Verso of Moving Slip)*

Max Beckmann

> *Triptych*

Stuttgart, Staatsgalerie Stuttgart

**Matisse Menschen Masken Modelle**

24 September 2008 to 11 January 2009

Henri Matisse

> *Pianist and Checker Players*

Henri Matisse

> *The Plumed Hat*

**IRELAND**

Dublin, National Gallery of Ireland

**Impressionist Interiors**

10 May to 10 August 2008

Claude Monet

> *Interior, after Dinner*

Berthe Morisot

> *The Artist's Sister at a Window*

**ITALY**

Belluno, Palazzo Crepadona

**Tiziano: l'ultimo atto**

15 September 2007 to 6 January 2008

Pietro della Vecchia

> *Imaginary Self-Portrait of Titian* \*

Bologna, Pinacoteca Nazionale di Bologna

**Amico Aspertini 1475–1552, e il suo tempo**

27 September 2008 to 11 January 2009

Amico Aspertini

> *Saint Sebastian*

Brescia, Museo di Santa Giulia

**America! Storie di pittura dal Nuovo  
Mondo**

24 November 2007 to 4 May 2008

Thomas Cole

> *Italian Coast Scene with Ruined Tower*

George Inness

> *Lake Albano, Sunset* \*

John Singer Sargent

> *Eleanora O'Donnell Iselin*

(Mrs. Adrian Iselin)

Ferrara, Exhibit Halls, Palazzo dei Diamanti

**Cosmè Tura and Francesco del Cossa. Art  
in Ferrara at the time of Borso d'Este**

23 September 2007 to 6 January 2008

Ferrarese 15th Century

> *Madonna and Child with Angels*

Cosmè Tura

> *Madonna and Child in a Garden*

**Miró: la tierra (Miro: the Earth)**

17 February to 25 May 2008

Joan Miró

> *Head of a Catalan Peasant*

Circulated to Museo Thyssen-  
Bornemisza, Madrid, 17 June to 14  
September 2008

Florence, Galleria degli Uffizi

**L'eredità di Giotto. L'arte a Firenze,  
1340–1370 (The Legacy of Giotto.  
Art in Florence, 1340–1370)**

12 June to 8 December 2008

Nardo di Cione

> *Madonna and Child with Saint Peter and  
Saint John the Evangelist [left panel]*

Nardo di Cione

> *Madonna and Child with Saint Peter and  
Saint John the Evangelist [middle panel]*

Nardo di Cione

> *Madonna and Child with Saint Peter and  
Saint John the Evangelist [right panel]*

Nardo di Cione

> *Madonna and Child with Saint Peter and  
Saint John the Evangelist [right panel]*

Florence, Museo Nazionale del Bargello

**I grandi bronzi del Battistero. L'arte  
de Vincenzo Danti, discepolo di  
Michelangelo (The grand bronzes of the  
Baptistery. Art of Vincenzo Danti, disciple  
of Michelangelo)**

16 April to 2 November 2008

Vincenzo Danti

> *The Descent from the Cross*

Parma, Galleria Nazionale, Parma

**Correggio**

20 September 2008 to 25 January 2009

Correggio

> *Study for the "Madonna della Scodella"*

[recto]

Correggio

> *The Mystic Marriage of Saint Catherine*

Rome, Complesso del Vittoriano

**Paul Gauguin: Artist of Myth and Dream**

5 October 2007 to 3 February 2008

Paul Gauguin

> *Tè Pape Nave Nave (Delectable Waters)*

Rome, Complesso del Vittoriano

**Pierre-Auguste Renoir**

7 March to 29 June 2008

Auguste Renoir

> *Girl with a Basket of Fish*

Auguste Renoir

> *Girl with a Basket of Oranges*

Rome, Museo Galleria di Villa Borghese

**Correggio e l'antico**

20 May to 14 September 2008

Circle of Andrea Mantegna (Possibly  
Correggio)

> *Madonna and Child*

Rome, Palazzo delle Esposizioni

**Mark Rothko**

5 October 2007 to 6 January 2008

Mark Rothko

> *Antigone* \*

Mark Rothko

> *Horizontal Vision* \*

Mark Rothko

> *Interior* \*

Mark Rothko

> *No. 8* \*

Mark Rothko

> *Street Scene* \*

Mark Rothko

> *Thin the Window* \*

Mark Rothko

> *Untitled* \*

> *Untitled (four figures in a plaza)* \*

Mark Rothko

> *Untitled (two women at the window)* \*

Circulated to Kunsthalle der  
HypoKulturstiftung, Munich, 8 February  
to 27 April 2008 and Hamburger  
Kunsthalle, Hamburg, 8 May to 14  
September 2008

Rome, Palazzo di Venezia

**Sebastiano del Piombo**

7 February to 18 May 2008

Sebastiano del Piombo

> *Portrait of a Humanist*

Sebastiano del Piombo

> *Portrait of a Young Woman as a Wise Virgin*

Sebastiano del Piombo

> *A Prophet Addressed by an Angel*

(Berlin only)

Circulated to Kulturforum, Berlin,  
26 June to 28 September 2008

Rome, Scuderie del Quirinale

**Giovanni Bellini**

25 September 2008 to 11 January 2009

Giovanni Bellini

> *An Episode from the Life of Publius  
Cornelius Scipio*

Giovanni Bellini

> *Portrait of a Young Man*

Rome, Trento Castello del Buonconsiglio

**Rinascimento e passione per l'antico.  
Andrea Riccio e il suo tempo**

24 July to 7 September 2008

Andrea Briosco, called Riccio

> *A Satyr Uncovering a Nymph*

Andrea Briosco, called Riccio

> *Satyr Family*

Andrea Briosco, called Riccio

> *The Entombment*

Andrea Briosco, called Riccio

> *The Entombment*

Severo da Ravenna

> *Neptune on a Sea Monster*

Venetian 16th Century

> *Orpheus*

**JAPAN**

Sakura, Kawamura Memorial Museum  
of Art

**Morris Louis**

13 September to 30 November 2008

Morris Louis

> *Ambi II*

Tokyo, The National Museum of Western Art

**Camille Corot**

14 June to 31 August 2008

Jean-Baptiste-Camille Corot

> *The Eel Gatherers*

Circulated to Kobe City Museum,  
13 September to 7 December 2008

Yokosuka, Yokosuka Museum of Art

**Lyonel Feininger Retrospective in Japan  
2008/09**

2 August to 5 October 2008

Lyonel Feininger

> *The Bicycle Race* \*

NETHERLANDS

Haarlem, Frans Hals Museum

**Jan de Bray and His Family**

2 February to 22 June 2008

Jan de Bray

> *Portrait of the Artist's Parents, Salomon de  
Bray and Anna Wèsterbaen*

Circulated to Dulwich Picture Gallery,  
London, 5 July to 5 October 2008

The Hague, Royal Picture Gallery  
Mauritshuis

**Dutch Portraits: The Age of Rembrandt  
and Frans Hals**

13 October 2007 to 13 January 2008

Jan de Bray

> *Portrait of the Artist's Parents, Salomon de  
Bray and Anna Wèsterbaen*

Frans Hals

> *Willem Coymans*

Adriaen Hanneman

> *Henry, Duke of Gloucester*

Johannes Cornelisz Verspronck

> *Andries Stille as a Standard Bearer*

RUSSIA

St. Petersburg, The State Hermitage  
Museum

**Masterpieces from the World's Museums  
in the Hermitage: Jean-Baptiste-Simeon  
Chardin's "House of Cards" from the  
National Art Gallery, Washington**

9 November 2007 to 20 January 2008

Jean Siméon Chardin

> *The House of Cards*

**SPAIN**

Barcelona, Museu d'Art Contemporani  
de Barcelona

**BeBomb: The Transatlantic War of Images  
and all that Jazz in the 1950s**

5 October 2007 to 7 January 2008

I. Rice Pereira

> *Green Mass* \*

Mark Rothko

> *The Source* \*

Circulated to Museo Nacional Centro de  
Arte Reina Sofia, Madrid, 5 February to  
6 May 2008

Bilbao, Museo de Bellas Artes de Bilbao  
**Poussin and Nature: Arcadian Visions**  
8 October 2007 to 13 January 2008

Nicolas Poussin  
>Road along a Winding River  
Circulated to The Metropolitan Museum of Art, New York, 12 Feb to 11 May 2008

Bilbao, Museo Guggenheim Bilbao  
**Art in America: 300 Years of Innovation**  
10 October 2007 to 27 April 2008

George Catlin  
>The White Cloud, Head Chief of the Iowas \*  
Winslow Homer  
>Home, Sweet Home  
Charles Willson Peale  
>Benjamin and Eleanor Ridgely Laming  
Max Weber  
>Rush Hour, New York \*

Madrid, Fundación Juan March  
**The Romantic Landscape**

4 October 2007 to 13 January 2008  
Barnett Newman  
>The Name

Mark Rothko  
>Landscape with Mountains [recto]  
Mark Rothko  
>Untitled  
Mark Rothko  
>Untitled  
Mark Rothko  
>Untitled  
Mark Rothko  
>Untitled

Madrid, Museo Nacional del Prado

**Goya in Times of War**

14 April to 13 July 2008  
Francisco de Goya  
>Don Antonio Noriega  
Francisco de Goya  
>Victor Guey

Madrid, Museo Nacional del Prado

**Renaissance Faces: Van Eyck to Titian**

3 June to 7 September 2008  
Franco-Flemish 15th Century  
>Profile Portrait of a Lady  
Sir Peter Paul Rubens  
>Marchesa Brigida Spinola Doria

Madrid, Museo Thyssen-Bornemisza

**Dürer y Cranach: Arte y Humanismo en la Alemania del Renacimiento**

8 October 2007 to 6 January 2008  
Albrecht Dürer  
>Madonna and Child [obverse];  
Lot and His Daughters [reverse]  
Albrecht Dürer  
>Portrait of a Clergyman (Johann Dorsch?)

Madrid, Museo Thyssen-Bornemisza

**Modigliani and his Times**

5 February to 18 May 2008  
Paul Cézanne  
>Boy in a Red Waistcoat

SWEDEN

Stockholm, Moderna Museet

**Dream and Revolution**

20 September 2008 to 11 January 2009  
Max Ernst  
>A Moment of Calm

Stockholm, Nationalmuseum

**Henri de Toulouse-Lautrec**

15 February to 18 May 2008  
Henri de Toulouse-Lautrec  
>A la Bastille (Jeanne Wenz)  
Henri de Toulouse-Lautrec  
>Marcelle Lender Dancing the Bolero in "Chilpéric"

Stockholm, Nationalmuseum

**The Deluded Eye. Five Centuries of Deception**

25 September 2008 to 11 January 2009  
John Frederick Peto  
>The Old Violin  
Christoffel Pierson  
>Niche with Falconry Gear

SWITZERLAND

Basel, Fondation Beyeler

**Action Painting**

27 January to 12 May 2008  
Franz Kline  
>C & O \*

**Monet and Venice**

28 September 2008 to 25 January 2009  
John Singer Sargent  
>Street in Venice  
Joseph Mallord William Turner  
>The Dogana and Santa Maria della Salute, Venice

Geneva, Musée Rath

**Philippe de Champaigne 1602–1674:**

**Entre politique et dévotion**  
20 September 2007 to 13 January 2008  
Philippe de Champaigne  
>Omer Talon

Lausanne, Fondation de l'Hermitage

**Henri Fantin-Latour**

21 June to 28 October 2007  
Henri Fantin-Latour  
>Self-Portrait

Zurich, Kunsthaus Zürich

**Félix Vallotton**

5 October 2007 to 13 January 2008  
Félix Vallotton  
>The Wind \*

Circulated to Hamburger Kunsthalle, Hamburg, 15 February to 18 May 2008

UNITED KINGDOM–ENGLAND

Liverpool, Tate Liverpool

**Gustave Klimt: Painting, Design and Modern Life in Vienna 1900**

30 May to 31 August 2008  
Gustav Klimt  
>Baby (Cradle)

Liverpool, Walker Art Gallery

**The Artist and the Railway**

18 April to 27 August 2008  
George Inness  
>The Lackawanna Valley  
Edouard Manet  
>The Railway

Circulated to The Nelson-Atkins

Museum of Art, St. Louis,  
27 September 2008 to 18 January 2009

London, Dulwich Picture Gallery

**The Changing Face of Childhood: British Children's Portraits and their Influence in Europe**

2 August to 4 November 2007  
Sir Anthony van Dyck  
>Maddalena Cattaneo

London, Hayward Gallery

**The Painting of Modern Life**

4 October to 30 December 2007  
Vija Celmins  
>Titip Car #1

London, The National Gallery

**Renaissance Siena: Art for a City**

24 October 2007 to 13 January 2008  
Francesco di Giorgio Martini  
>Saint Jerome

Master of the Griselda Legend

>Joseph of Egypt

Neroccio de' Landi

>Claudia Quinta

Neroccio de' Landi

>Portrait of a Lady

London, Tate Modern

**Louise Bourgeois**

10 October 2007 to 20 January 2008

Louise Bourgeois

>Mortise

Louise Bourgeois

>Spring (New York only)

Circulated to Musée national d'art moderne, Centre Georges Pompidou, Paris, 5 March to 2 June 2008 and Solomon R. Guggenheim Museum, New York, 27 June to 28 September 2008

**Rothko**

26 September 2008 to 1 February 2009

Mark Rothko

>No. 6 (?) \*

Mark Rothko

>No. 7 \*

Mark Rothko

>No. 8 \*

Mark Rothko

>Untitled (Brown and gray) \*

Mark Rothko

>Untitled (Seagram Mural) \*

Mark Rothko

>Untitled [recto] \*

UNITED KINGDOM–SCOTLAND

Edinburgh, Royal Scottish Academy Building

**Impressionism and Scotland**

19 July to 12 October 2008

Camille Pissarro

>Charing Cross Bridge, London

UNITED STATES

California

Los Angeles, The J. Paul Getty Museum

**Taddeo Zuccaro: A Young Artist's Journey in Renaissance Rome**

2 October 2007 to 6 January 2008

Agnolo Bronzino or Giulio Clovio after Michelangelo

>The Fall of Phaethon

Taddeo Zuccaro

>A Man Seen from Behind [recto]

Taddeo Zuccaro

>Alexander the Great and Bucephalus

**Bernini and the Birth of Baroque**

**Portrait Sculpture**

5 August to 26 October 2008

After Gian Lorenzo Bernini

>Louis XIV

Gian Lorenzo Bernini

>Monsignor Francesco Barberini

Gian Lorenzo Bernini

>Portrait of a Young Man

Malibu, The Getty Villa

**The Color of Life**

6 March to 23 June 2008

Vincenzo Onofri

>A Man in Armor

San Francisco, The Contemporary Jewish Museum

**In the Beginning**

27 May to 24 September 2008

Giovanni Domenico Tiepolo

>Creation of the Universe

San Francisco, M. H. de Young Memorial Museum, The Fine Arts Museums of San Francisco

**The Sculpture of Louise Nevelson:**

**Constructing a Legend**

27 October 2007 to 13 January 2008

Louise Nevelson

>Untitled

Circulated to The Jewish Museum, New York, 5 May to 16 September 2008

Colorado

Denver, Denver Art Museum

**Color as Field: American Painting**

**1950–1975**

9 November 2007 to 3 February 2008

Frank Stella

>Flin Flon IV

Circulated to Smithsonian American Art Museum, Washington, 29 February to 26 May 2008 and Frist Center for the Visual Arts, Nashville, 20 June 2008 to 21 September 2008

**Connecticut**

Greenwich, Bruce Museum of Arts and Science

**Reclaimed: Paintings from the Collection of Jacques Goudstikker**

10 May to 7 September 2008

Salomon van Ruysdael

>River Landscape with Ferry

**Paris Portraits: Artists, Friends, and Lovers**

29 September 2008 to 18 January 2009

Henri Matisse

>Maria Lani

New Haven, Yale University Art Gallery

**Colorful Impressions: The Printmaking Revolution in Eighteenth-Century France**

29 January to 4 May 2008

Pierre-Michel Alix after Elisabeth-Louise Vigée Le Brun

>Queen Marie-Antoinette

Pierre-Michel Alix after Jean-François Garnerey

>Michel Lepelletier

Anne Allen after Jean-Baptiste Pillement

>Chinese Arabesque with a Double Parasol

Anne Allen after Jean-Baptiste Pillement

>Chinese Arabesque with a Tightrope Walker

Anne Allen after Jean-Baptiste Pillement

>Fantastic Flowers with Oystershell Blossoms

Anne Allen after Jean-Baptiste Pillement

>Fantastic Flowers with Peapod Leaves

Louis-Marín Bonnet after Carle Van Loo

>Marie-Rosalie Vanloo

Louis-Marín Bonnet after Carle Van Loo

>Marie-Rosalie Vanloo

Louis-Marín Bonnet after François Boucher

>Bust of a Young Woman Looking Down

Louis-Marín Bonnet after François Boucher

>Bust of a Young Woman Looking Down

Louis-Marín Bonnet after François Boucher

>Tête de Flore

Louis-Marín Bonnet after François Boucher

>Tête de Flore (Head of Flora)

Louis-Marín Bonnet after François Boucher

>The Awakening of Venus

Louis-Marín Bonnet after François Boucher

>Young Woman Seated on a Bed

Louis-Marín Bonnet after Jean-Baptiste Greuze

>Head of a Young Woman Wearing a Cap

Alexandre Briceau

>Study Revealing Anatomy to Medicine and Art

Frédéric Cazenave after Louis-Léopold Boilly

>L'Optique (The Optical Viewer)

François-Philippe Charpentier after Jean-Honoré Fragonard

>La Culbute (The Tumble)

Philibert-Louis Debucourt after Claude-Louis Desrais

>The Palais Royal Gallery's Walk/ Promenade de la Galerie du Palais Royal

Philibert-Louis Debucourt

>Annette et Lubin

Philibert-Louis Debucourt

>La Promenade Publique

Philibert-Louis Debucourt

>Le Compliment ou La Matinée du jour de l'an (The Compliment or New Year's Morning)

Philibert-Louis Debucourt

>Le Menuet de la mariée (The Bride's Minuet)

Philibert-Louis Debucourt

>Le Menuet de la mariée (The Bride's Minuet)

Philibert-Louis Debucourt

>Les Deux Baisers (The Two Kisses)

Philibert-Louis Debucourt

>Les Plaisirs paternels (Paternal Pleasures)

Philibert-Louis Debucourt

>Mgr. Le duc d'Orléans

Atelier of Gilles Demarteau the Elder after Carle Van Loo

>Head of a Man Wearing a Plumed Turban

Gilles Demarteau, the Elder after Antoine Watteau

>Head of a Young Woman

Gilles Demarteau, the Elder after François Boucher

>Head of a Woman Looking Up

Gilles Demarteau, the Elder after François Boucher

>Le Manaudeur (The Thief)

Gilles Demarteau, the Elder after François Boucher

>Young Girl Reading "Héloïse and Abélard"

Gilles Demarteau, the Elder after François Boucher

>Young Woman with a Rose

Gilles Demarteau, the Elder after François Boucher

>Young Woman with Her Head Covered

Gilles-Antoine Demarteau after François-André Vincent

>Head of a Woman Looking Down

Gilles Demarteau, the Elder after Carle Van Loo

>Seated Nude Man, Seen from Behind, Pulling a Rope

Gilles Demarteau, the Elder and Jean-Baptiste Hüet I

>Hunting Trophies and Vignettes with Dogs Chasing a Boar and a Stag

Gilles Demarteau, the Elder and Jean-Baptiste Hüet I

>Singerie with Four Vignettes of Dogs Hunting

Gilles Demarteau, the Elder and Jean-Baptiste Hüet I

>Two Pastoral Vignettes, Two Hunting Vignettes, and a Trophy

Charles-Melchior Descourties after Nicolas Antoine Taunay

>La Rixe (The Brawl)

Charles-Melchior Descourties after Nicolas Antoine Taunay

>Le Tambourin

Charles-Melchior Descourties after Nicolas Antoine Taunay

>Noce de Village (Village Wedding)

Charles-Melchior Descourties after Nicolas Antoine Taunay

>Noce de Village (Village Wedding)

Charles-Melchior Descourties after Nicolas Antoine Taunay

>Noce de Village (Village Wedding)

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Charles-Melchior Descourties after Nicolas Antoine Taunay

>Noce de Village (Village Wedding)

Charles-Melchior Descourties after Nicolas Antoine Taunay

>Noce de Village (Village Wedding)

Jean-Charles François after Carle Van Loo

>Corps de Garde (Guard Corps)

Jean-Charles François

>Louis Quinze, Roy de France (Louis XV)

Laurent Guyot after Jean Henry Alexandre Pernet

>Twelve Roundels with Landscapes

Laurent Guyot after Jean Testard

>Hôtel Thélusson

Jean-François Janinet after Charles-Nicolas Cochin the Younger

>Two Male Nudes

Jean-François Janinet after Claude Hoin

>Nina, ou La Folle par amour (Nina, or The Woman Maddened by Love)

Jean-François Janinet after Hubert Robert

>Colonade et Jardins du Palais Medicis (Colonnade and Gardens of the Medici Palace)

Jean-François Janinet after Hubert Robert

>Colonnade et Jardins du Palais de Medici (Colonnade and Gardens of the Palazzo Medici)

Jean-François Janinet after Nicolas Lavreince

>A Woman Playing the Guitar

Jean-François Janinet after Nicolas Lavreince

>La Comparaison

Jakob Christoffel Le Blon after Nicholas Blakey

>Louis XV

Le Campion fils after Antoine François Sergeant

>Interior of the Church of Sainte-Geneviève

Louis Le Coeur after Claude-Louis Desrais

>The Palais Royal Garden's Walk/ Promenade du Jardin du Palais Royal

Jean-Baptiste Le Prince

>Les Pecheurs (The Fishermen)

Jean-Baptiste Morret after Jacques-François-Joseph Swobach-Desfontaines

>Café des Patriotes A Patriot's Coffee House

Jean-Claude-Richard, Abbé de Saint-Non after François Boucher

>Eros and Psyche

Antoine François Sergeant after Joseph Siffred Duplessis

>Monsieur Frère du Roi (The King's Brother)

John Sloan

>The City from Greenwich Village, I (Wilmington only)

John Sloan

>Study for "The City from Greenwich Village," II (Wilmington only)

John Sloan

>Study for "The City from Greenwich Village," III (Wilmington only)

John Sloan

>The City from Greenwich Village \*

John Sloan

>The City from Greenwich Village

(Wilmington only)

John Sloan

>The City from Greenwich Village

(Wilmington only)

Circulated to Westmoreland Museum of American Art, Greensburg, Pennsylvania, 10 February to 27 April 2008 and David and Alfred Smart Museum of Art, University of Chicago, 22 May to 14 September 2008

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(Wilmington only)

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## Georgia

Atlanta, High Museum of Art  
**Harry Callahan: Eleanor**  
 8 September to 9 December 2007

Harry Callahan  
 > *Eleanor, Chicago*  
 Harry Callahan  
 > *Eleanor, Chicago*  
 Harry Callahan  
 > *Eleanor, Highland Park*  
 Harry Callahan  
 > *Eleanor, Port Huron*

**Inspiring Impressionism**

16 October 2007 to 13 January 2008  
 Jean-Honoré Fragonard  
 > *A Young Girl Reading*

Circulated to Denver Art Museum,  
 23 February to 25 May 2008 and  
 Seattle Art Museum, 19 June to 21  
 September 2008

## Illinois

Chicago, The Art Institute of Chicago

**Jasper Johns: Gray**  
 3 November 2007 to 6 January 2008

Jasper Johns  
 > *Gray Alphabets [working proof with additions]*  
 Jasper Johns  
 > *Two Maps I [trial proof: white overprinted  
 with black, unused]* (Chicago only)  
 Circulated to The Metropolitan Museum  
 of Art, New York, 5 February to 4 May 2008

**Watercolors by Winslow Homer:  
The Color of Light**

16 February to 11 May 2008  
 Winslow Homer  
 > *Fresh Eggs*  
 Winslow Homer  
 > *Santiago de Cuba*

**Eduard Hopper**

16 February to 11 May 2008  
 Edward Hopper  
 > *Cape Cod Evening\**

Chicago, The Field Museum of  
 Natural History

**Maps**

2 November 2007 to 27 January 2008  
 Erhard Etzlaub  
 > *Road Map of Central Europe*  
 Circulated to The Walters Art Museum,  
 Baltimore, 14 March to 8 June 2008

## Maryland

Baltimore, The Walters Art Museum  
**The Repeating Image in French Painting  
 from David to Matisse**  
 7 October to 30 December 2007

Edgar Degas  
 > *Horse Rearing*  
 Edgar Degas  
 > *Horse Walking*  
 Edgar Degas  
 > *Leaving the Bath (La sortie du bain)*  
 Edgar Degas  
 > *Leaving the Bath (La sortie du bain)*  
 Henri Matisse  
 > *Still Life with Sleeping Woman*  
 Henri Matisse  
 > *Woman Seated in an Armchair*  
 Circulated to Phoenix Art Museum,  
 20 January to 13 April 2008

## Massachusetts

Boston, Museum of Fine Arts, Boston  
**El Greco to Velázquez: Art at the Court  
 of Philip III**  
 13 April to 27 July 2008

El Greco (Domenikos Theotokopoulos)  
 > *Laocoön* (Boston only)  
 El Greco (Domenikos Theotokopoulos)  
 > *Saint Martin and the Beggar*  
 (on display through 24 September 2008)  
 Juan van der Hamen y León  
 > *Still Life with Sweets and Pottery*  
 Circulated to Nasher Museum of Art  
 at Duke University, Durham,  
 North Carolina, 22 August to  
 9 November 2008

Salem, Peabody Essex Museum

**Samuel McIntire, Carving an  
 American Style**  
 13 October 2007 to 24 February 2008  
 American 19th Century  
 > *The Sargent Family\**

Peabody, Essex Museum

**Wedded Bliss, the Marriage of Art and  
 Ceremony**  
 22 April to 14 September 2008  
 American 20th Century  
 > *After the Wedding in Waren, Pennsylvania\**

Wellesley, Davis Museum and Cultural  
 Center, Wellesley College

**Grand Scale: Monumental Prints in the  
 Age of Dürer and Titian**  
 19 March to 8 June 2008  
 Andrea Andreani after Andrea Mantegna  
 > *The Triumph of Julius Caesar (set of 6 prints)*  
 Lucas Cranach the Elder  
 > *The Stag Hunt*  
 Albrecht Dürer  
 > *The Triumphal Arch of Maximilian*  
 (New Haven only)

Daniel Hopfer I  
 > *Triumphal Altar with Stages in the Life  
 of Christ*  
 Lucas van Leyden  
 > *Arthur, Charles the Great (Charlemagne),  
 Godfrey of Bouillon*

Lucas van Leyden  
 > *Hector of Troy, Alexander of Macedon,  
 Julius Caesar*

Lucas van Leyden  
 > *Joshua, David, Judas Maccabees*  
 Jan van Scorel  
 > *The Deluge*

Circulated to Yale University Art Gallery,  
 New Haven, Connecticut, 9 September  
 to 30 November 2008

Williamstown, Sterling and Francine  
 Clark Art Institute

**Consuming Passions: Fragonard's  
 Pictures of Love**  
 28 October 2007 to 21 January 2008  
 Nicolas Delaunay after Jean-Honoré  
 Fragonard  
 > *Le Chiffre d'amour*  
 Jean-François Janinet after  
 Jean Jacques Lagrenee  
 > *Offrande à l'amour*

Circulated to The J. Paul Getty  
 Museum, Los Angeles, 12 February to  
 4 May 2008

## Minnesota

Minneapolis, The Minneapolis Institute  
 of Arts

**Georgia O'Keeffe: Circling Around  
 Abstraction**  
 7 October 2007 to 6 January 2008  
 Georgia O'Keeffe  
 > *No. 20-From Music-Special*

## New Jersey

New Brunswick, Jane Voorhees Zimmerli  
 Art Museum, Rutgers, The State  
 University of New Jersey

**Honoré Daumier and La Maison Aubert:  
 Political and Social Satire in Paris**  
 1 March to 1 June 2008

Honoré Daumier  
 > *Le Dimanche au Jardin des Plantes*  
 Honoré Daumier  
 > *Les Badauds*  
 Honoré Daumier  
 > *Une élève...zélée travaillant à domicile*  
 Charles Maurand after Honoré Daumier  
 > *Le Boulevard des Italiens*

## New Mexico

Santa Fe, Georgia O'Keeffe Museum

**Georgia O'Keeffe and the Women of the  
 Stieglitz Circle**  
 21 September 2007 to 13 January 2008  
 Georgia O'Keeffe  
 > *Jack-in-the-Pulpit No. 3*

Circulated to High Museum of Art,  
 Atlanta, 9 February to 4 May 2008  
 and San Diego Museum of Art,  
 24 May to 8 September 2008

**Marsden Hartley and the West: The  
 Search for an American Modernism**  
 25 January to 11 May 2008

Marsden Hartley  
 > *Landscape No. 5\**  
 Circulated to Amon Carter Museum,  
 Fort Worth, 14 June to 24 August 2008

## New York

Beacon, Dia:Beacon Riggio Galleries

**Agnes Martin, Homage to [a] Life:  
 Paintings 1990–2003**  
 6 April to 26 November 2007  
 Agnes Martin  
 > *Untitled #3*

New York, American Folk Art Museum

**Ammi Phillips and Mark Rothko:  
 Compositions in Pink, Green, and Red**  
 23 September 2008 to 15 March 2009  
 Mark Rothko  
 > *No. 1\**

New York, Cooper-Hewitt,  
 National Design Museum

**Piranesi as Designer**  
 14 September 2007 to 27 January 2008  
 Giovanni Battista Piranesi  
 > *A commode, a sedan chair and a coach  
 (from the Diversi Maniere...)*  
 Giovanni Battista Piranesi  
 > *Chimney-piece in the Egyptian Style:  
 Giant figures supporting the lintel flanked  
 by chairs (from the Diversi Maniere)*  
 Giovanni Battista Piranesi  
 > *Chimney-piece in the Egyptian Style:  
 Seated figures in profile on either side*

Giovanni Battista Piranesi

> *Dimostrazione dell'Emissario del Lago  
 Albano* (New York only)  
 Giovanni Battista Piranesi  
 > *Pianta del Sepolcro di Alessandro Severo,  
 situato fuori di Porta S. Giovanni*  
 Giovanni Battista Piranesi  
 > *Plate XXXI from Vol. II of Le Antichità  
 Romane* (New York only)

Giovanni Battista Piranesi  
 > *Veduta del sotterraneo Fondamento del  
 Mausoleo, plate IX in Vol. IV of Le  
 Antichità Romane, che fu eretto da Elio  
 Adriano Imp...* (New York only)  
 Circulated to Teylers Museum,  
 Haarlem, The Netherlands, 1 March to  
 18 May 2008

**Rococo: The Continuing Curve  
1720–2008**

7 March to 6 July 2008  
 Jean Desforges  
 > *Chest of Drawers (commode)*

New York, The Jewish Museum

**Action/Abstraction: Abstract  
 Expressionism and Post-War America**  
 4 May to 21 September 2008  
 Ad Reinhardt  
 > *Untitled*

New York, The Metropolitan Museum of Art  
**Impressed by Light: British Photographs  
 from Paper Negatives, 1840–1860**  
 24 September to 31 December 2007

Roger Fenton  
 > *Moscow, Domes of Churches in the Kremlin*  
 David Octavius Hill and Robert Adamson  
 > *David Octavius Hill at the gate of Rock  
 House, Edinburgh*

Reverend Calvert Richard Jones  
 > *St. Paul's Cathedral, Valetta, Malta, with  
 Bell Tower*  
 Hugh Owen  
 > *Tree with Tangle of Roots*

Thomas Sutton  
 > *Tower Struck by Lightning,  
 Saint-Ouen Bay*  
 Captain Linnaeus Tripe  
 > *The Causeway Across the Vaiga River,  
 Maduna*  
 Circulated to Musée d'Orsay, Paris, 26  
 May to 7 September 2008

**Giorgio Morandi**

16 September to 14 December 2008  
 Giorgio Morandi  
 > *Still Life*

New York, The Museum of Modern Art

**Georges Seurat: The Drawings**  
 28 October 2007 to 7 January 2008  
 Georges Seurat  
 > *Study after "The Models"*  
 Georges Seurat  
 > *Study for "La Grande Jatte"*  
 Georges Seurat  
 > *The Lighthouse at Honfleur*

**Martin Puryear**

4 November 2007 to 14 January 2008  
 Martin Puryear  
 > *Lever No. 3*  
 Circulated to Modern Art Museum of  
 Fort Worth, 24 February to 18 May 2008

**Color Chart**

3 March to 12 May 2008  
Andy Warhol  
> *Green Marilyn*

**Kirchner Street Scenes, 1913–1915**

3 August to 10 November 2008  
Ernst Ludwig Kirchner  
> *Naked Girls in the Studio (Nackte Mädchen im Atelier)*  
Ernst Ludwig Kirchner  
> *Russian Dancers (Russisches Tänzerpaar)*  
Ernst Ludwig Kirchner  
> *Three Bathers by Stones (Drei Badende an Steinen)*

New York, Solomon R. Guggenheim Museum

**Foto: Modernity in Central Europe, 1918–1945**

12 October 2007 to 13 January 2008  
Erno Berda  
> *Kéz (My Hand)*  
Marianne Brandt  
> *Untitled*

Jan Bulhak  
> *Highway to Minsk*

Jaromir Funke  
> *Abstract Photo*

Jaromir Funke  
> *Still Life*

Francis Haar  
> *The Landlord*

László Káldor  
> *Hajó (Boat)*

Kata Kálmán  
> *Ernö Weisz, 23-Year-Old Factory Worker, Budapest*

André Kertész  
> *Blind Musician, Abony*

Imre Kinszki  
> *Untitled (Bridge and Fog)*

Arthur Köster  
> *Georgsgarten Housing Project, Celle-Architect Otto Haesler*

László Moholy-Nagy  
> *Funkturm Berlin (Radio Tower Berlin)*

Gyula Pap  
> *Lowlands*

Franz Roh  
> *Untitled*

Jaroslav Rössler  
> *Untitled (Composition with Magic Tivo)*

Sasha Stone  
> *Erwin Piscator entering the Nollendorfftheater, Berlin*

Otto Umbehr  
> *Der Rasende Reporter (The Raging Reporter) (Egon Erwin Kisch)*

Frantisek Vobecky  
> *Torso*

Dr. Paul Wolff  
> *Imperial Highway*

Circulated to Milwaukee Art Museum, 9 February to 4 May 2008 and Scottish National Gallery of Modern Art, Edinburgh, 7 June to 31 August 2008

Staten Island, Gallery of the College of Staten Island, The City University of New York

**Everyday Life in Black and White. Dutch Mezzotints from the Metropolitan Museum of Art and the National Gallery of Art**  
24 September to 1 November 2008

Cornelis Dusart  
> *July*  
Cornelis Dusart  
> *March*  
Cornelis Dusart  
> *The Happy Patriot*  
Jacob Gole after Adriaen van Oostade  
> *Adriaen van Oostade*

Jacob Gole after Cornelis Dusart  
> *Cereris Bachique Amicus*

Jacob Gole  
> *The Conversation*

Wallerant Vaillant after David Teniers the Younger  
> *The Lute Player and the Drinker*

Wallerant Vaillant  
> *Concert with Nine Persons*

Wallerant Vaillant  
> *Self-Portrait*

Wallerant Vaillant  
> *Young Man with a Statue of Cupid*

Nicolaas Verkolje after Gerrit Dou  
> *Maid with a Mousetrap*

Nicolaas Verkolje  
> *The Sleeping Boy*

**North Carolina**

Durham, Nasher Museum of Art at Duke University

**Barkley L. Hendricks: Birth of the Cool**  
7 February to 13 July 2008

Barkley Leonard Hendricks  
> *George Jules Taylor \**

Barkley Leonard Hendricks  
> *Sir Charles, Alias Willie Harris \**

**Oregon**

Portland, Portland Art Museum

**The Dancer: Degas, Forain, and Toulouse-Lautrec**

2 February to 11 May 2008  
Edgar Degas  
> *Dancers Backstage*  
Edgar Degas  
> *The Green Room (Le foyer de l'opera)*

Jean-Louis Forain  
> *Ballet Dancer*

Jean-Louis Forain  
> *Behind the Scenes \**

Jean-Louis Forain  
> *Dancer Tying Her Slipper*

**Pennsylvania**

Chadds Ford, Brandywine River Museum

**Double Lives: American Painters as Illustrators**

6 September to 23 November 2008  
Grant Wood  
> *Haying*

Greensburg, Westmoreland Museum of American Art

**Painting in the United States: 1943–1949**

29 June to 19 October 2008  
Ralston Crawford  
> *Lights in an Aircraft Plant \**

Marguerite Zorach  
> *Christmas Mail \**

Philadelphia, Philadelphia Museum of Art  
**Renoir's Landscapes 1861–1883**

30 September 2007 to 6 January 2008

Auguste Renoir  
> *Picking Flowers*  
Auguste Renoir  
> *Pont Neuf, Paris*  
Auguste Renoir  
> *Regatta at Argenteuil*  
Auguste Renoir  
> *The Vintagers*

**Thomas Chambers**

27 September to 28 December 2008

Thomas Chambers  
> *Boston Harbor \**

Thomas Chambers  
> *Felucca off Gibraltar \**

Thomas Chambers  
> *Lake George and the Village of Caldwell \**

Thomas Chambers  
> *Packet Ship Passing Castle Williams, New York Harbor \**

Thomas Chambers  
> *Storm-Tossed Frigate \**

Thomas Chambers  
> *Threatening Sky, Bay of New York \**

Pittsburgh, Carnegie Museum of Art

**2008 Carnegie International**

3 May 2008 to 31 January 2009

Vija Celmins  
> *Untitled (Comet)*

Pittsburgh, The Andy Warhol Museum

**Commemoration of the 20th Anniversary of Andy Warhol's Death**

29 September to 30 December 2007

Andy Warhol  
> *A Boy for Meg \**

Reading, Reading Public Museum

**Degas and the Art of Japan**

29 September to 30 December 2007

Edgar Degas  
> *Actresses in Their Dressing Rooms (Loges d'actrices)*

Edgar Degas  
> *Laundress Carrying Linen*

Edgar Degas  
> *Mary Cassatt at the Louvre: The Paintings Gallery (Au Louvre: La Peinture)*

University Park, Palmer Museum of Art, The Pennsylvania State University

**St. Sebastian in Print**

7 October to 21 December 2007

Hans Baldung Grien  
> *Saint Sebastian*

Jacques Callot  
> *The Ordeal by Arrows (Saint Sebastian)*

Simone Cantarini  
> *Saint Sebastian*

Aegidius Sadeler II  
> *The Martyrdom of Saint Sebastian*

**Tennessee**

Memphis, Memphis Brooks Museum of Art

**Pissarro: Creating the Impressionist Landscape**

7 October 2007 to 6 January 2008

Camille Pissarro  
> *Factory on the Oise at Pontoise*

Camille Pissarro  
> *Orchard in Bloom, Louveciennes*  
Camille Pissarro  
> *The Road from Versailles to Louveciennes*

Memphis, The University of Memphis Art Museum

**Adolph Gottlieb: Early Prints**

8 September to 20 October 2007

Adolph Gottlieb  
> *Composition*  
Circulated to Colby College Museum of Art, Waterville, Maine, 3 February to 15 April 2008

Nashville, Frist Center for the Visual Arts

**Life's Pleasures: The Ashcan Artist's Brush with Leisure, 1895–1925**

2 August to 28 October 2007

George Bellows  
> *Club Night \**  
Circulated to The New-York Historical Society, New York, 18 November 2007 to 22 February 2008 and The Detroit Institute of Arts, 2 March to 25 May 2008

**Texas**

Dallas Museum of Art

**J.M.W. Turner**

10 February to 18 May 2008

Joseph Mallord William Turner

> *Approach to Venice*

Joseph Mallord William Turner

> *Keelmen Heaving in Coals by Moonlight*

Joseph Mallord William Turner

> *Mortlake Terrace*

Joseph Mallord William Turner

> *Rotterdam Ferry-Boat*

Joseph Mallord William Turner

> *The Evening of the Deluge*

Joseph Mallord William Turner

> *Venice: The Dogana and San Giorgio Maggiore*

Circulated to The Metropolitan Museum of Art, New York, 24 June to 21 September 2008

Dallas, Fort Worth Amon Carter Museum

**The Art of the American Snapshot, 1888–1978: From the Collection of Robert E. Jackson**

16 February to 27 April 2008

Unknown

> *13 years old. April 14, 1933*

Unknown

> *3620 W. Kilbourn, apt. 1*

Unknown

> *5-17-56 Dorie*

Unknown

> *April 14, 1929*

Unknown

> *April 14, 1930 10 Years*

Unknown

> *April 14, 1931*

Unknown

> *April 14, 1934*

Unknown

> *Aug 1950 Making soap bubbles*

Unknown

> *Berta Weiker, 11/26/55*

Unknown

> *Betty Lundamo*

- Unknown  
>C. Gaikowski
- Unknown  
>Carol Clements T.L.C. File Room
- Unknown  
>Cold Modesty
- Unknown  
>Donna + Doris
- Unknown  
>Donna
- Unknown  
>Donna-Virgie
- Unknown  
>Dorie 757
- Unknown  
>Dorie July '56
- Unknown  
>Dorie May 1956
- Unknown  
>Dorie
- Unknown  
>Dorie
- Unknown  
>Dorie
- Unknown  
>Dorie, 757
- Unknown  
>Dorie, 757
- Unknown  
>Dorie-Bruce
- Unknown  
>Doris, 757
- Unknown  
>Doris, April 1957
- Unknown  
>Eleanor
- Unknown  
>Ellie 1957
- Unknown  
>Flo 3620 W. Kilbourn, Apt. 27
- Unknown  
>Flo 757
- Unknown  
>Flo, 757
- Unknown  
>Flo, Xmas '56
- Unknown  
>Going home and Still Sleeping, 7/17/38
- Unknown  
>Henry in Silver Springs, Fla.
- Unknown  
>Joan Greco, T.L.C. File Room
- Unknown  
>Joan Hensel, I.B.M.T.L.C.
- Unknown  
>Kennedy Slain by Assassin
- Unknown  
>Kodiak, Alaska
- Unknown  
>Live from the surface of the moon
- Unknown  
>Lois Weiker, 11/26/55
- Unknown  
>Lucy 1957
- Unknown  
>Margaret
- Unknown  
>Marianne Festerling I.B.M.T.L.C.
- Unknown  
>Mary Girow's Cadillac
- Unknown  
>May 1957 Dorie
- Unknown  
>Me
- Unknown  
>Me, April 1957
- Unknown  
>Me, April 1957
- Unknown  
>Picture in my bedroom
- Unknown  
>Rosa
- Unknown  
>Ruth Nelson
- Unknown  
>Ruth Nelson, April 1957
- Unknown  
>Sally Gapiński May 1956
- Unknown  
>Sandra Butenhoff Mar. 1956
- Unknown  
>Seward Alaska, April 14, 1935
- Unknown  
>So Happy
- Unknown  
>Taken Dec. 20 at home 1959. Bud and Jeff.
- Unknown  
>The Artist
- Unknown  
>The Slide For Life
- Unknown  
>This is the only way Sana would pose for a picture, being dressed in this disguise
- Unknown  
>Xmas '56 Dorie 'Beating Drums?'
- Unknown  
>Xmas '56 Dorie 'Bottoms Up!'
- Unknown  
>Xmas '56 Dorie's 'Leg's?'
- Unknown  
>Xmas '56 Doris 'May need a Bicarbonate?'
- Unknown  
>Xmas '56, Flo
- Unknown  
>3620 W. Kilbourn, Apt. 27 Do 44
- Unknown  
>Charles Walter Amory family album
- Unknown  
>F. Steinhof, File Room T.L.C.
- Unknown  
>No. 2 Kodak family photograph album
- Unknown  
>Untitled (Baby with cigarette box)
- Unknown  
>Untitled (Blurred bike in air)
- Unknown  
>Untitled (Boy buried in sand)
- Unknown  
>Untitled (Boy with lightbulbs)
- Unknown  
>Untitled (Boy with smoke)
- Unknown  
>Untitled (Boy's feet sticking out of sand)
- Unknown  
>Untitled (Cake on chair in front of house)
- Unknown  
>Untitled (Child with shadow of man against corrugated fence)
- Unknown  
>Untitled (Children crawling with bare foot in foreground)
- Unknown  
>Untitled (Christmas tree)
- Unknown  
>Untitled (Couple under striped blanket)
- Unknown  
>Untitled (Double exposure of several people in interior)
- Unknown  
>Untitled (Fishbowl)
- Unknown  
>Untitled (Girl in swing)
- Unknown  
>Untitled (Girl sleeping in bed outdoors)
- Unknown  
>Untitled (Girl with bird perched on top of head)
- Unknown  
>Untitled (Girl with piece of meat)
- Unknown  
>Untitled (Group sticking heads through a sheet)
- Unknown  
>Untitled (House in windstorm)
- Unknown  
>Untitled (Man standing on top of cliff)
- Unknown  
>Untitled (Overhead view of men conversing on street)
- Unknown  
>Untitled (Pair of shoes on car)
- Unknown  
>Untitled (Person in shower)
- Unknown  
>Untitled (Play on perspective with feet in foreground)
- Unknown  
>Untitled (Rooming house)
- Unknown  
>Untitled (Tiger in cage)
- Unknown  
>Untitled (Train tracks with puff of smoke)
- Unknown  
>Untitled (Two women wearing gas masks)
- Unknown  
>Untitled (Woman "feeding" cow)
- Unknown  
>Untitled (Woman asleep on striped sofa)
- Unknown  
>Untitled (Woman holding baby on street)
- Unknown  
>Untitled (Woman looking in distorted mirror)
- Unknown  
>Untitled (Woman standing in front of record store)
- Unknown  
>Untitled (Woman with blank expression)
- Unknown  
>Untitled (Woman with cigarette in car)
- Unknown  
>Untitled (Woman's face between blankets)
- Unknown  
>Untitled (Woman's face on TV)
- Unknown  
>Untitled (Women with paper bags over heads)
- Unknown  
>Untitled (Young man with broom in shirt)
- Unknown  
>Untitled (Young woman in checked bikini)
- Fort Worth, Modern Art Museum of Fort Worth  
**Declaring Space: Lucio Fontana, Yves Klein, Barnett Newman, Mark Rothko**  
30 September 2007 to 6 January 2008  
Barnett Newman  
>Achilles  
Barnett Newman  
>The Name II
- Houston, The Museum of Fine Arts, Houston  
**In the Forest of Fontainebleau: Painters and Photographers from Corot to Monet**  
13 July to 19 October 2008  
Auguste Giraudon's Artist  
>Peasant  
Auguste Giraudon's Artist  
>Peasant  
Auguste Giraudon's Artist  
>Peasant  
Eugène Cuvelier  
>Belle Croix  
Eugène Cuvelier  
>Carrefour de l'Epine  
Eugène Cuvelier  
>Mare à Piat (Marsh at Piat)  
Narcisse Diaz de la Peña  
>Forest Scene  
Narcisse Diaz de la Peña  
>The Edge of the Forest at Les Monts-Girard, Fontainebleau  
Constant Alexandre Famin  
>Forest Scene  
Alphonse Jeanrenaud  
>Fontainebleau  
Gustave Le Gray  
>Beech Tree, Forest of Fontainebleau  
Claude Monet  
>Bazille and Camille (Study for "Déjeuner sur l'Herbe")  
Théodore Rousseau  
>Le Cerisier de la Plante a Biau  
Adolphe André Wacquez  
>En Foret a Breau
- Vermont**  
Shelburne, Shelburne Museum, Inc.  
**Cassatt: Friends and Family**  
14 June to 26 October 2008  
Mary Cassatt  
>Lydia and Her Mother at Tea
- Virginia**  
Norfolk, Chrysler Museum of Art  
**400th Anniversary of Jamestown**  
18 April to 1 November 2007  
Arthur Devis  
>Arthur Holdsworth Conversing with Thomas Taylor and Captain Stancombe by the River Dart  
Thomas Gainsborough  
>The Hon. Mrs. Thomas Graham  
Sir Henry Raeburn  
>John Johnstone, Betty Johnstone, and Miss Wedderburn \*  
Sir Joshua Reynolds  
>Miss Beatrix Lister  
Richmond, Virginia Museum of Fine Arts  
**Eugène Boudin at the National Gallery of Art**  
14 November 2007 to 17 February 2008  
Eugène Boudin  
>A Couple Seated on the Beach with Two Dogs  
Eugène Boudin  
>Beach at Trouville  
Eugène Boudin  
>Beach House with Flags at Trouville  
Eugène Boudin  
>Beach Scene  
Eugène Boudin  
>Beach Scene at Trouville  
Eugène Boudin  
>Coast of Brittany

Eugène Boudin  
 >Coastal Landscape with Shipping  
 Eugène Boudin  
 >Coastal Landscape with Shipping;  
 Windmill in Distance  
 Eugène Boudin  
 >Concert at the Casino of Deauville  
 Eugène Boudin  
 >Crinolines on the Beach  
 Eugène Boudin  
 >Entrance to the Harbor, Le Havre  
 Eugène Boudin  
 >Festival in the Harbor of Honfleur  
 Eugène Boudin  
 >Figures on the Beach  
 Eugène Boudin  
 >Four Ladies in Crinolines Walking at  
 Trouville  
 Eugène Boudin  
 >Four Ladies Seated at Trouville  
 Eugène Boudin  
 >Four Women at Trouville  
 Eugène Boudin  
 >Jetty and Wharf at Trouville  
 Eugène Boudin  
 >Ladies and Gentleman Walking on the  
 Beach with Two Dogs  
 Eugène Boudin  
 >Ladies and Gentlemen on the Beach,  
 in Two Registers  
 Eugène Boudin  
 >Ladies and Gentlemen Seated on the  
 Beach with a Dog  
 Eugène Boudin  
 >Landscape with Trees, Cottage, and Farm  
 Wagon  
 Eugène Boudin  
 >L'Île aux Moines with Figure and Cart  
 Eugène Boudin  
 >L'Île aux Moines with Workers in a Field  
 Eugène Boudin  
 >Loading the Boats  
 Eugène Boudin  
 >On the Jetty  
 Eugène Boudin  
 >River Landscape with Buildings, Boats,  
 and Figures  
 Eugène Boudin  
 >Seascape with Sailing Vessel  
 Eugène Boudin  
 >Seated Lady in Black, Trouville  
 Eugène Boudin  
 >Ships and Sailing Boats Leaving Le Havre  
 Eugène Boudin  
 >Ships in Harbor  
 Eugène Boudin  
 >The Beach  
 Eugène Boudin  
 >The Trawlers \*  
 Eugène Boudin  
 >Three Women at Trouville  
 Eugène Boudin  
 >Two Ladies Seated and a Couple Walking  
 on the Beach  
 Eugène Boudin  
 >Washerwoman near Trouville  
 Eugène Boudin  
 >Washerwomen on the Beach of Etretat  
 Eugène Boudin  
 >Women on the Beach at Berck  
 Eugène Boudin  
 >Yacht Basin at Trouville-Deauville

EXTENDED LOANS FROM  
 THE NGA COLLECTION

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

BELGIUM

Brussels, United States Embassy Residence,  
 North Atlantic Treaty Organization  
 Gilbert Stuart  
 >Catherine Yates Pollock (Mrs. George Pollock)  
 Gilbert Stuart  
 >George Pollock  
 Thomas Sully  
 >Ann Biddle Hopkinson  
 Thomas Sully  
 >Francis Hopkinson  
 Thomas Sully  
 >The Leland Sisters

FRANCE

Paris, Musée du Louvre  
 Severo da Ravenna  
 >The Christ Child \*\*  
 Paris, United States Embassy Residence  
 Robert Henri  
 >Volendam Street Scene  
 Winslow Homer  
 >Sunset  
 John Singer Sargent  
 >Mary Crowninshield Endicott  
 Chamberlain (Mrs. Joseph Chamberlain)  
 John Singer Sargent  
 >Miss Mathilde Townsend  
 John Singer Sargent  
 >Miss Grace Woodhouse

ITALY

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

PORTUGAL

Lisbon, United States Embassy Residence  
 American 19th Century  
 >View of Concord  
 George Catlin  
 >An Indian Encampment at Sunset  
 Redpath  
 >Mounting of the Guard  
 Thomas Sully  
 >John Quincy Adams  
 Thomas Sully  
 >Andrew Jackson

SWITZERLAND

Bern, United States Embassy Residence  
 Frederick Carl Frieseke  
 >Memories  
 Robert Henri  
 >Catharine  
 Karl Knaths  
 >Marble Mantel

UNITED KINGDOM—ENGLAND

London, United States Embassy Residence  
 Sir William Beechey  
 >Lieutenant-General Sir Thomas Picton  
 Francis Cotes  
 >Mrs. Thomas Horne

Thomas Gainsborough  
 >William Yelverton Davenport  
 Michiel van Miereveld  
 >Portrait of a Lady with a Ruff

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

UNITED STATES

Alabama

Birmingham, Birmingham Museum of Art  
 Mark Rothko  
 >Untitled  
 Veronese  
 >Saint Jerome in the Wilderness \*\*  
 Anders Zorn  
 >Hugo Reisinger

Montgomery, Montgomery Museum of  
 Fine Arts  
 Mark Rothko  
 >No. 5

California

Oakland, Oakland Museum  
 Mark Rothko  
 >Untitled  
 Mark Rothko  
 >Untitled

District Of Columbia

The Library of Congress  
 Carl Milles  
 >Head of Orpheus  
 National Trust for Historic Preservation  
 Bernard Hailstone  
 >David E. Finley

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

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

Office of the Vice President of  
 the United States  
 American 18th Century  
 >Attack on Bunker's Hill, with the Burning  
 of Charles Town  
 American 19th Century  
 >Imaginary Regatta of America's Cup Winners  
 Lydia Field Emmet  
 >Olivia

A. Hashagen  
 >Ship "Arkansas" Leaving Havana  
 John Wesley Jarvis  
 >Commodore John Rodgers  
 Walt Kuhn  
 >Green Apples and Scoop  
 John Neagle  
 >Colonel Augustus James Pleasonton  
 John Vanderlyn  
 >John Sudam  
 Alexander Helwig Wyant  
 >Peaceful Valley

Residence of the Vice President of  
 the United States  
 John William Casilear  
 >View on Lake George

John Frederick Kensett  
 >Landing at Sabbath Day Point  
 Gilbert Stuart  
 >John Adams \*\*

The White House  
 American 19th Century  
 >Abraham Lincoln  
 American 19th Century  
 >Stylized Landscape

George Catlin  
 >An Aged Minatarree Chief and His  
 Family  
 George Catlin  
 >Antelope Shooting—Assinneeboine  
 George Catlin  
 >Battle between the Jicarilla Apaches and  
 Camanchees  
 George Catlin  
 >Buffalo Chase  
 George Catlin  
 >Camanchee Chief, His Wife, and a Warrior

George Catlin  
 >Camanchee Chief with Three Warriors  
 George Catlin  
 >Distinguished Crow Indians  
 George Catlin  
 >Encampment of Pawnee Indians at Sunset  
 George Catlin  
 >A Flathead Chief with His Family  
 George Catlin  
 >Four Dogrib Indians

George Catlin  
 >Making Flint Arrowheads—Apaches  
 George Catlin  
 >Ojibbeway Indians  
 George Catlin  
 >An Ojibbeway Village of Skin Tents  
 George Catlin  
 >Osage Chief with Two Warriors  
 George Catlin  
 >An Osage Indian Pursuing a Camanchee  
 George Catlin  
 >Pawnee Indians Approaching Buffalo

George Catlin  
 >A Small Cheyenne Village  
 George Catlin  
 >Three Mandan Warriors Armed for War  
 George Catlin  
 >Three Navaho Indians  
 George Catlin  
 >Three Young Chinook Men  
 George Catlin  
 >Two Unidentified North American Indians  
 George Catlin  
 >View in the "Grand Detour,"  
 Upper Missouri

Thomas Chambers  
 >Boston Harbor  
 Thomas Chambers  
 >New York Harbor with Pilot Boat  
 "George Washington"

Raoul Dufy  
 >The Basin Deauville \*\*  
 Mark Rothko  
 >The Party  
 Mark Rothko  
 >Untitled

Secretary of Agriculture  
 American 19th Century  
 >Bucks County Farm Outside Doylestown,  
 Pennsylvania  
 Georgia Timken Fry  
 >Flock of Sheep

Henri-Joseph Harpignies  
> *Landscape*  
Walt Kuhn  
> *Pumpkins*  
J.G. Tanner  
> *Engagement between the "Monitor" and the "Merrimac"*

Secretary of Commerce  
Thomas Chambers  
> *Bay of New York, Sunset*

Secretary of Defense  
George Catlin  
> *Fort Union*  
George Catlin  
> *Prairie Dog Village*

Secretary of Education  
Lydia Field Emmet  
> *Harriet Lancashire White and Her Children*  
A. M. Randall  
> *Basket of Fruit with Parrot*  
Thomas Sully  
> *The Vanderkemp Children*  
Allen Tucker  
> *Bizarre*  
Allen Tucker  
> *Madison Square, Snow*

Secretary of Energy  
American 20th Century  
> *View of Aberdeen, Washington*  
George Catlin  
> *A K'nisteneux Warrior and Family*  
George Catlin  
> *Three Shoshonee Warriors Armed for War*  
George Catlin  
> *Two Ojibbeway Warriors and a Woman*  
George Catlin  
> *Two Weeah Warriors and a Woman*

Administrator of the Environmental Protection Agency  
Joseph Bartholomew Kidd after John James Audubon  
> *Black-Backed Three-Toed Woodpecker*  
Joseph Bartholomew Kidd after John James Audubon  
> *Orchard Oriole*  
Auguste Renoir  
> *Landscape between Storms*  
Douglas Volk  
> *Abraham Lincoln*

Secretary of Homeland Security  
American 19th Century  
> *New England Farm in Winter*  
Thomas Chambers  
> *Threatening Sky, Bay of New York*  
Mark Rothko  
> *Untitled*  
Mark Rothko  
> *Untitled*  
Mark Rothko  
> *Untitled*

Secretary of Housing and Urban Development  
American 19th Century  
> *Washington at Valley Forge*  
Joan Miró  
> *Shooting Star*  
Mark Rothko  
> *Untitled (man and two women in a pastoral setting)*

Georges Rouault  
> *The Breton Wedding*  
Attorney General of the United States  
Thomas Chambers  
> *Lake George and the Village of Caldwell*  
Thomas Chambers  
> *Packet Ship Passing Castle Williams, New York Harbor*  
George Inness  
> *Lake Albano, Sunset (returned)*  
Robert Salmon  
> *The Ship "Favorite" Maneuvering Off Greenock*  
Edward Savage  
> *George Washington*

United States Trade Representative  
American 19th Century  
> *Leaving the Manor House*  
American 19th Century  
> *Spring on the Range*  
American 19th Century  
> *Twenty-two Houses and a Church*  
Dana Smith  
> *Southern Resort Town*  
John Toole  
> *Skating Scene*

Secretary of the Treasury  
André Derain  
> *Abandoned House in Provence*  
André Derain  
> *Road in Provence*  
Henri Moret  
> *The Island of Raguenez, Brittany*  
Maurice Utrillo  
> *The Pont Saint-Michel, Paris*

Secretary of Veterans Affairs  
American 19th Century  
> *The End of the Hunt*  
American 19th Century  
> *Lexington Battle Monument*  
Charles B. Humphreys  
> *Budd Doble Driving Goldsmith Maid at Belmont Driving Park*  
Charles B. Humphreys  
> *The Trotter*  
A. A. Lamb  
> *Emancipation Proclamation*

Supreme Court of the United States  
Chief Justice Roberts  
George Cuitt, the Younger  
> *Easby Abbey, near Richmond*  
Thomas Sully  
> *Thomas Alston*  
Eugene Lawrence Vail  
> *The Flags, Saint Mark's, Venice—Fete Day*  
Gilbert Stuart  
> *George Washington*  
Justice Ginsburg  
Mark Rothko  
> *The Omen*  
Mark Rothko  
> *Untitled*

Justice Kennedy  
Dutch 17th Century  
> *Flowers in a Classical Vase*  
Walt Kuhn  
> *Zinnias*  
Berthe Morisot  
> *Girl in a Boat with Geese*

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

Justice Scalia  
Gilbert Stuart  
> *George Washington*  
Thomas Sully  
> *Henry Pratt*  
Augustus Vincent Tack  
> *Charles Evans Hughes*

Justice Souter  
Rembrandt Peale  
> *George Washington*  
Gilbert Stuart  
> *Captain Joseph Anthony after Gilbert Stuart*  
> *William Constable after Gilbert Stuart*  
> *James Lloyd*  
Augustus Vincent Tack  
> *Harlan F. Stone*

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

**Pennsylvania**

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

**Virginia**

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

TEMPORARY LOANS TO MUSEUM COLLECTIONS

\* Works in National Lending Service

UNITED STATES

**District of Columbia**

National Portrait Gallery  
1 March 2006 to 31 December 2010

John Wesley Jarvis  
> *Thomas Paine \**  
Irving R. Wiles  
> *Miss Julia Marlowe \**

**Maryland**

Easton, Academy Art Museum  
1 October 2007 to 31 March 2008  
Frank Weston Benson  
> *Margaret ("Gretchen") Strong*  
William Merritt Chase  
> *Nude*  
Childe Hassam  
> *Oyster Sloop, Cos Cob \**  
Edmund Charles Tarbell  
> *Mother and Mary \**  
Easton, Academy Art Museum  
20 May 2008 to 15 September 2008  
Joseph Decker  
> *Grapes*  
Joseph Decker  
> *Green Plums*  
Joseph Decker  
> *Ripening Pears*  
James Peale  
> *Fruit Still Life with Chinese Export Basket*  
John Frederick Peto  
> *Breakfast*  
John Frederick Peto  
> *Still Life with Oranges and Goblet of Wine*  
John Frederick Peto  
> *The Blue Envelope*  
John Frederick Peto  
> *The Old Violin*

**New York**

New York, The Metropolitan Museum of Art  
15 February 2008 to 31 December 2008  
Francesco di Giorgio Martini  
> *God the Father Surrounded by Angels and Cherubim*  
Poughkeepsie, The Frances Lehman Loeb Art Center, Vassar College  
1 March 2008 to 15 January 2009  
Mark Rothko  
> *Untitled*

**Ohio**

Cincinnati, Taft Museum of Art  
1 October 2007 to 21 September 2008  
John Constable  
> *Salisbury Cathedral from Lower Marsh Close*

**Virginia**

Mount Vernon, Historic Mount Vernon  
19 September 2006 to 31 December 2008  
Charles Peale Polk  
> *General Washington at Princeton*

**Washington**

Seattle, Seattle Art Museum  
10 April 2007 to 15 April 2009  
Chinese Qing Dynasty  
> *Vase in the Form of a Carp, Mounted as an Ewer*  
Chinese Qing Dynasty  
> *Vase in the Form of a Carp, Mounted as an Ewer*

# PUBLICATIONS AND MEDIA

During the fiscal year the Gallery produced two major exhibition catalogues and a two-volume systematic catalogue, as well as the following other book-length publications: two Studies in the History of Art volumes; the Center for Advanced Study in the Visual Arts (CASVA) annual report; a foreign-language edition of a Gallery collection catalogue; and a teaching guide. In the same period seven other major publications were in progress for production in fiscal year 2009. Additionally the Gallery produced five exhibition-related brochures, printed materials for more than one hundred education projects, several recurring event calendars and periodicals, wall texts for twelve exhibitions, and numerous Web features and programs.

## EXHIBITION CATALOGUES

- > *In the Forest of Fontainebleau: Painters and Photographers from Corot to Monet* Kimberly Jones et al. (218 pages, 179 color, 50 b/w, hardcover and softcover editions) Published in association with Yale University Press
- > *George de Forest Brush: The Indian Paintings* Nancy K. Anderson et al. (248 pages, 110 color, 25 b/w, hardcover and softcover editions) Published in association with Lund Humphries

## SYSTEMATIC CATALOGUES

- > *Renaissance Medals*  
*Volume One: Italy*  
*Volume Two: France, Germany, The Netherlands, and England* John Graham Pollard with the assistance of Eleonora Luciano and Maria Pollard (2 vols.; 1,120 pages, 66 color, 1,745 duotones; hardcover only) Distributed by Oxford University Press

## FOREIGN-LANGUAGE EDITIONS

- > *National Gallery of Art: Master Paintings from the Collection* (I Dipinti Della National Gallery of Art Di Washington) John Oliver Hand (600 pages, 502 color, hardcover only). First published in English in 2004. Italian edition published in 2008 by Magnus Edizioni Srl.

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

- > *The Art of Natural History: Illustrated Treatises and Botanical Paintings, 1400–1850* Studies in the History of Art, Volume 69, edited by Therese O'Malley and Amy R. W. Meyers (280 pages, 63 color, 164 b/w). Distributed by Yale University Press.
- > *Collecting Sculpture in Early Modern Europe* Studies in the History of Art, Volume 70, edited by Nicholas Penny and Eike D. Schmidt (512 pages, 56 color, 383 b/w). Distributed by Yale University Press.
- > *Center 28* Annual report, print and Web versions

## EXHIBITION BROCHURES AND TEACHING BOOKLETS

- > *J. M. W. Turner*
- > *Let the World In: Prints by Robert Rauschenberg from the National Gallery of Art and Related Collections*
- > *Bronze and Boxwood: Renaissance Masterpieces from the Robert H. Smith Collection*
- > *Afghanistan: Hidden Treasures from the National Museum, Kabul*
- > *Martin Puryear*
- > *Painting in the Dutch Golden Age: A Profile of the Seventeenth Century* (teaching packet, 164 pages, with 12 color study prints, image CD, 20 slides)

## PERIODICALS AND EVENT CALENDARS

- > *NGA Bulletin*: Fall 2007 and Spring 2008
- > *NGAkids*: quarterly
- > *Calendar of Events*: bimonthly
- > *Film Program*: quarterly
- > *Music Program*: weekly, as required by concert schedule

## WEB PRODUCTIONS

In fiscal year 2008, the Web site received an average of 58,600 visits per day and 20,800,523 total visits for the year. There were 39,366 subscribers to the Web Newsletter and 1,408,633 subscribers to RSS feeds.

## Exhibition and Installation Features

- > *J. M. W. Turner*
- > *The Art of the American Snapshot, 1888–1978: From the Collection of Robert E. Jackson*
- > *Let the World In: Prints by Robert Rauschenberg from the National Gallery of Art and Related Collections*
- > *Bronze and Boxwood: Renaissance Masterpieces from the Robert H. Smith Collection*
- > *Impressed by Light: British Photographs from Paper Negatives, 1840–1860*
- > *In the Forest of Fontainebleau: Painters and Photographers from Corot to Monet*
- > *Afghanistan: Hidden Treasures from the National Museum, Kabul*
- > *Max Ernst: Illustrated Books*
- > *Richard Misrach: On the Beach*
- > *Martin Puryear*
- > *George de Forest Brush: The Indian Paintings*
- > *Leo Villarreal Installation*

## Permanent Collection Features

- > *East Building Highlights audio tour*
- > *Recent Acquisitions*

## Audio Podcasts

- > *Amateur Photography and the Decisive Moment*
- > *Holiday Stamps: Bernardino Luini's "The Madonna of the Carnation"*
- > *Snapshot Collecting*
- > *J. M. W. Turner and America*
- > *Exploring Turner, Parts 1 and 2*
- > *Opening the Covers of the Rare Book Collection*
- > *The Baroque Woodcut: Carving a Niche*
- > *Why Medals Matter: The Story of the Renaissance Medal*
- > *Going Dutch: Exploring Paintings from the Netherlands, Parts 1 and 2*
- > *Rauschenberg's Experiments in Printmaking*
- > *Robert Rauschenberg, Parts 1 through 4*
- > *Bronze and Boxwood: Sculpting the Robert H. Smith Collection*
- > *The Italian Legacy in Washington, DC*
- > *The Paper Tiger: Calotypes in Great Britain, Parts 1 and 2*
- > *Tools of the Trade*
- > *The Vogel Collection Story, Parts 1 through 3*

- > *The Magic of Fontainebleau*
- > *Afghan Treasures, Parts 1 through 4*
- > *Richard Misrach, Parts 1 through 3*
- > *Martin Puryear, Parts 1 and 2*
- > *George de Forest Brush, Parts 1 and 2*

## Video Podcasts

- > *Wyeth Lecture in American Art: "Ground Swell: Edward Hopper in 1939,"* (Alexander Nemerov)
- > *J. M. W. Turner at the National Gallery of Art*
- > *Afghanistan: Hidden Treasures from the National Museum, Kabul*
- > *Empire of the Eye: The Magic of Illusion: Parts 1 through 7*

## PRINT AND MEDIA AWARDS

### Print

- > *The Art of the American Snapshot, 1888–1978* 2008 Alfred H. Barr, Jr., Award; 50 Books/50 Covers, American Institute of Graphic Arts (AIGA); Association of American University Presses (AAUP) Book, Jacket, and Journal Show; First Prize for Exhibition Catalogue Design, American Association of Museums (AAM)
- > *Foto: Modernity in Central Europe, 1918–1945* Best Photography Book Award 2008, Kraszna-Krausz; 50 Books/50 Covers, AIGA
- > *Prayers and Portraits: Unfolding the Netherlandish Diptych* 27th George Wittenborn Memorial Book Award; AAUP Book, Jacket, and Journal Show; Finalist, Alfred H. Barr, Jr., Award

### Web Site

- > *Edward Hopper* exhibition podcast AAM Muse Gold Award
- > *Edward Hopper* exhibition Web site Horizon Interactive Award International Academy of Digital Arts and Sciences Webby Award nomination
- > *Wyeth Lecture in American Art* (CASVA) video podcast AAM Muse Gold Award
- > National Gallery of Art podcasts International Academy of Digital Arts and Sciences Webby Award nomination

## Exhibition Films

- >Edward Hopper  
Special Jury Award, 41st Annual WorldFest-Houston Independent International Film Festival Certificate for Creative Excellence, U.S. International Film and Video Festival Screening selection, Provincetown International Film Festival Screening selection, Woods Hole Film Festival
- >J. M. W. Turner  
Golden Eagle Award, Spring 2008 CINE Awards Gold Camera Award and Best of Festival (Grand Prix) nominee, U.S. International Film and Video Festival Silver Telly, 29th Annual Telly Awards Competition Special Jury Award, 41st Annual WorldFest-Houston Independent International Film Festival Screening Showcase Selection, 26th International Festival of Films on Art, Montreal

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Rudolf Preimesberger

Andrew W. Mellon Professor  
Elizabeth Hill Boone

Edmond J. Safra  
Visiting Professor  
Hans Belting

Paul Mellon Senior Fellow  
Marcia Kupfer

Samuel H. Kress Senior Fellows  
Beth L. Holman  
Felipe Pereda

Ailsa Mellon Bruce Senior Fellows  
Stanko Kokole  
Alex Potts  
Dennis Romano

Paul Mellon Visiting Senior Fellows  
Laura Coyle  
Davide Gasparotto  
Eunice D. Howe  
Guido Rebecchini

Ailsa Mellon Bruce Visiting Senior Fellows  
Virginie Defente  
Fredrika H. Jacobs  
Michael Kiene  
Caroline P. Murphy  
Pietro Roccasecca

Edmond J. Safra  
Guest Scholar  
Carl Brandon Strehlke

Guest Scholar  
Andrea Buddensieg

Samuel H. Kress Paired Fellows for Research in Conservation and the History of Art and Archaeology  
Tonny Beentjes  
Pamela Smith

A.W. Mellon Postdoctoral Fellows  
Douglas Brine  
Amy Freund

**PREDOCTORAL FELLOWS  
IN RESIDENCE**

David E. Finley Fellow  
Rebecca M. Molholt

Paul Mellon Fellow  
Zeynep Çelik

Samuel H. Kress Fellow  
Sara Switzer

Wyeth Fellow  
Ross Barrett

Ittleson Fellow  
Susan Elizabeth Gagliardi

Andrew W. Mellon Fellow  
Cécile Fromont

Twenty-Four-Month Chester Dale Fellow  
Bridget Alsdorf

**PREDOCTORAL FELLOWS  
NOT IN RESIDENCE**

David E. Finley Fellows  
Ivan Drpić  
Ashley Elizabeth Jones

Paul Mellon Fellows  
Albert Narath  
Kristin Romberg

Samuel H. Kress Fellow  
S. Adam Hindin

Wyeth Fellow  
Cammie McAtee

Ittleson Fellow  
Michele Matteini

Andrew W. Mellon Fellow  
Joan Kee

Twenty-Four-Month Chester Dale Fellow  
Joyce Tsai

Twelve-Month Chester Dale Fellow  
Lucia Allais

Robert H. and Clarice Smith Fellow  
Christina Normore

Ailsa Mellon Bruce Predoctoral Fellows for Travel Abroad for Historians of American Art  
Ellery Foutch  
Leta Ming  
Prudence Peiffer  
Andrea Renner

**OFFICE OF THE  
ADMINISTRATOR**

Administrator  
Darrell R. Willson

Deputy Administrator  
John Robbins

Deputy Administrator for Capital Projects  
Susan Wertheim

Executive Assistant  
Kathleen Ortner

Staff Assistant  
Shelley Baltzer

Assistant to the Administrator for Budget Analysis  
Andrew McCoy

Budget Analyst  
Nathan Guyer

Assistant to the Administrator for Business Activities  
Anne Valentine

**OFFICE OF ARCHITECTURE  
AND ENGINEERING**

Senior Architect/Senior Program Manager  
James M. Grupe

Senior Engineer/Senior Program Manager  
Alison Hunt

Architect/Program Manager  
Carl M. Campioli

Fire Protection Engineer/Program Manager  
Robert Wilson

Architects/Project Managers  
Bruce D. Condit  
William H. Cross, Jr.  
Christopher Ruffing

Construction Field Engineer  
Dennis Donaldson

Construction Field Representative  
Michelle Gilbert

Interior Designer  
Susan A. Ritterpusch

Architect/CAD Manager  
Martin A. Livezey

Program Analyst  
Lauren Huh

Staff Assistant  
Teresa A. Mossi

**EQUAL EMPLOYMENT  
OPPORTUNITY OFFICE**

Equal Employment Opportunity Officer  
Kelly Goode

EEO Programs Coordinator  
Sarah Holley

**FACILITIES MANAGEMENT**

Chief of Facilities  
Kurt Sisson

Deputy Chief of Facilities  
Carl Pasquali

Facilities Management Process Specialist  
Dan Hamm

Assistant Special Projects Coordinator  
William Cabeza

Program Specialist  
Vasily Lazarenko

Staff Assistant  
Linda Hilliard

**Engineering Department**

Supervisor  
William Burns

Engineering Technicians  
James Cromwell  
Gary Ilko

David Matthews  
Mike Ottmers  
Michael Smith

Timothy Spencer  
Dan Warrenfeltz

Building Automated System Manager  
Brian McGivney

**Work Control Center**

Facilities Services Manager  
John Haughey

Work Control Coordinators  
Gwendolyn Arnold  
Tamara Fink  
Tariesha Kelly  
Jacklyn Thompson

**Building Maintenance  
Department**

Manager  
Craig MacFarlane

**Carpenter Shop**

Supervisor  
Alvin Adams

Wood Crafters Leader  
George McDonald

Wood Crafters  
Charlie Dipasquale  
Anthony Givens  
Aaron Prinsen  
Carl Sturm

**Paint Shop**

Supervisor  
Paul Zappulla

Painters  
Joseph Copeland  
Marc Makle  
James Miller  
Lester Smith  
Francis Zurmuhlen

**Mason Shop**

Supervisor  
Roland Martin

Mason Leader  
Gino Ricci

Masons  
Robert Brinkley  
Dennis Colella

Daniel Depaz  
Tony Lowe

Conrad Solomon  
Charles Sydnor  
Patrick Verdin

Maintenance Helper  
Lewis Dobbs

Production Shop Coordinator,  
Warehouse  
Reginald Kellibrew

**Building Services Department**

General Foreman  
Charles Boone

Supervisors  
Paul Cotton  
Sylvia Dorsey  
Deborah Hamilton  
Angela Lee

Leaders  
Gerald Carthorne  
Andre Gordon  
Sheldon Malloy

Housekeepers  
Calvin Anderson  
Maurice Anderson  
Kenneth Betts  
Jerry Braddock  
George Bridges  
Steven Crockett  
Donnell Cunningham  
Vanessa Fenwick  
Oliver Fowler  
Pam Green  
Dorothy Griffin  
Carolyn Harvey  
Brock Hawkins  
Alice Holloman  
Anthony Inabinet  
Lawrence Jackson  
Victor Jamison  
Michon Jenkins-Savoy  
Sharon Jenkins  
Teresa Johnson  
Paul Marshall  
Gail Maxfield

Theodora McCard  
Darlene Middleton  
Darryle Parker  
Cassandra Pixley  
Leora Richardson  
Derrick Snowden  
Angeline Sutton  
Bridgette Thomas  
Diana Wells  
Zilphia Wright  
Linda Young

**Building Operations Department**

Manager  
John Bixler

Assistant Manager  
Charles Herndon

Supervisors  
Noel Ashton  
Zery Mingo  
Larry Smith  
Rodney Stringer  
William Sutton

Leader  
Nathan Bethune

Control Technicians  
Anthony Brooks  
Cain Jarvis  
Eugene Givens  
Anthony Hayes  
Wayne Valentine

Utility Systems Repair Operators  
Quiency Adams  
Ricky Bruckschen  
Roger Dunning  
Artenas Edwards  
Jeff Gandee  
James Gant  
James Hamilton  
Varon Lee  
Barry Pearson  
Carlos Russell  
Charles Randolph  
Troy Taylor  
Mark Teed  
Sahlu Teklesadik  
Oscar Williams  
Jeremy Wojciechowski

Pipefitters  
Salvador Anciani  
John Gannon

Insulators  
Anthony Bechler  
Gregory Hughes

Electric Shop  
Supervisor  
Anthony Pizzo

Leader  
Daniel Smith

Electricians  
David Cole  
Christopher Fioravanti  
Anthony Newman  
Carlton Williams

Electrical Helper  
Leslie Raspberry

High Voltage Electrician  
Mike Case

**HORTICULTURE SERVICES**

Chief of Horticulture Services  
Dianne Cina

Deputy Chief  
Cynthia Kaufmann

Horticulturists  
Margaret Church  
Solomon Foster  
David Gentilcore  
Julianna Goodman  
James Kaufmann

Gardener Leader  
Anthony Ferrell

Gardeners  
Charles Bauduy  
Brian Johnson  
Ronald McGill  
Kimberley Mead  
Michael Peters  
Ronald Terrell  
Willie Townes  
Derrick Williams

**PROTECTION SERVICES**

Chief of Protection Services  
James J. Lucey

Secretary  
Geri Green-Smith

Identification Office  
James Carlton  
Brannock Reilly  
Vladimir Solomykov

Investigators  
James Deas  
Enis Pinar

Technical Services Supervisor  
Angelo Catucci

Senior Electronics Technician  
William Shaw

Electronics Technicians  
Patrick Parrett  
Nathaniel Stroman

Locksmith  
Ty Cullins

**Administration and Visitor Services**

Deputy Chief  
Elizabeth Thomas

Program Analyst  
Cheryl Miller

Visitor Services and Training Coordinator  
Jana Rhone

Supply Clerk  
Michelle Cameron

Administrative Assistant  
Sherry Murphy

Office Assistant  
Zoya Mussienko

Office Automation Assistant  
Sandra Powell

**Special Projects and Information Technology**

Deputy Chief  
Stephen Lockard

**Risk Management**

Deputy Chief  
Philip Goldsmith

Occupational Safety and Health Manager  
Linda Schilder

Fire Protection Specialist  
Billy Norman

**Operations**

Deputy Chief  
Robert Rule

Major  
Larry Kaylor

Office Assistant  
Anna Rogers Howard

Security Drivers  
Carlos Dubose  
Alvin Hawkins

Console Operators  
Philip Arnett  
Winston Franklin III  
Dericke Hairston  
Barbara Height  
James Townsend  
David Weston, Jr.  
Laverne Whitted

Commanders  
Cleven Brown  
Quellan Josey  
Ricky Manuel  
Joshua Mewborn, Jr.  
Karen Perry  
Jeroboam Powell

Lieutenants  
Timothy Fortt  
Armando Hartley  
Dennis Hill  
Joseph Hudson  
David Lee  
Lawrence Marshall  
Quinyardo McClain  
Dexter Moten  
Marlene Tucker  
Gerald Walker  
Sheila Wright

Sergeants  
Ronald Bond  
Ronald Brown  
Joseph Callahan  
Bernard Clemons  
Jerry Doss  
Alonzo Fountain  
Emanuel Goddard  
Harry Groce  
James Hairston  
Patricia Hassell  
Alonzo Kennedy  
Victor McCrea  
Vernon Morton  
James Murphy  
John Rogers  
Ronnie Sloan, Jr.  
Keith Thalhamer  
Anthony Thompson  
Raymond Tyndle  
Eugenio Velazquez

Gallery Protection Officers II  
Roger Allen  
Irene Anderson-Thomas  
Daniel Bailey  
Leonard Bashful  
Ludwig Bednar, Jr.  
Vander Blount  
Howard Boddie, Sr.  
John Boone, Jr.  
Brian Bowman  
Wesley Branon  
Corey Brown  
Vincent Brown  
Wayne Buckner  
George Burgess  
Alvin Burts  
Edward Chapman  
Venus Cristwell  
John Davis  
Larita Dodson  
Ernest Edwards  
Robert Edwards  
Edward Foster  
Robert Gayleard  
Thomas Gorman  
Carolyn Groce  
George Hamilton  
Peter Henderson  
Yvette Herbert  
Elvis Hernandez  
Jimmie Hines  
Donna Hinton  
Mildred Holeman  
Errick James  
Franklin Jess  
Edward Johnson  
Eugene Johnson  
Felisha Jones  
Lee Jones  
Veronica Jones  
Anthony Kittoe  
Beth Knight  
Albert Lawrence  
Latina Lee  
John Legrand  
Franklin Lewis  
Joe Lewis  
David Logan

Richard Lydick  
Augustine Maldonado  
Rodney Mathew  
Isaac Mathis III  
Oumar Mbodj  
Jacob Neal  
Beverly North  
Chris Privott  
Jerry Reeves  
Marcus Reeves  
William Richardson  
Linda Roche  
Loretta Roy  
John Smith  
Timothy Smith  
Johanna Speight  
Michael Strong  
Altina Sumter  
Edward Thomas  
Reginald Thornton  
John Todd  
Joselito Tungcod  
Larry Turner  
Gregory Watson  
Harold Williams  
Lynn Williams  
Willie Wright  
Steve Xanthos  
James Yancey

Senior Gallery Protection Officer and Trainer  
Yamashita Johnson

Gallery Protection Officers  
Taalib-din Abdul-Wakil  
Rukan Ahmed  
Aaron Alexander  
Wayne Alexander  
Calvin Allen  
Wiziri Belcher  
Gwendolyn Bell  
Charles Berkley, Jr.  
Kathryn Boyd  
David Bradley, Sr.  
Neil Braithwaite  
Steve Brock  
Henry Brown  
Jacqueline Brown  
Joshua Brown  
Nigel Brown  
Roy Brown  
Travon Bruce  
Wayne Bryant  
Benjamin Burgess  
Otis Butler  
Richard Byrd  
Raymond Byron  
David Caldwell  
Jacqueline Cameron  
Darwin Capers  
Julius Carroll  
Marian Carter  
Jesus Castro-Alvarez  
Paul Cawley  
Marcella Champion  
David Clark  
Kristopher Cleague  
Thomasine Cloude  
Walter Colbert  
Arthur Coleman  
Jermaine Cooke  
Ivy Cooper  
Dominic Dangerfield  
Derwin Davis  
Alexander DuBoise, Jr.  
Altwann Edwards  
Christopher Eubanks  
Dwayne Farmer  
Brigitte Fitzhugh  
Raynard Forte, II  
David Fortunoff  
Baron Foxworth  
William Foy  
Olympia Frazier  
Jerome Gaffney  
Tameka Gaines  
Dionne Gilbert  
William Gill  
Lita Goings  
Debra Graham

John Gray  
Pamela Green  
Michael Gregg  
Paul Gresham  
Sharman Gresham Savoy  
Jason Hall  
Edward Hamilton, Jr.  
Kapri Hargrove  
Lorne Harleston  
Dorothy Harper  
Burley Harris  
Clifford Harris, Sr.  
Kristasher Harrod  
Marjorie Harvey  
Jamal Hassan  
Kelly Hendley  
Thomas Hill  
Lemuel Hillian  
Fred Holmes, Jr.  
Priscilla Hopkins  
Paul Huff  
Ina Hunter  
Robert Hyer  
David Jackson  
John Eck Jackson  
John Eric Jackson  
David Jakes  
Michael Jeffers  
Alan Jenkins  
Jesus Jimenez  
David Johnson  
Jerome Johnson  
Sherice Johnson  
Wayman Johnson  
Anthony Jones  
Kenneth Jones  
Mozella Jones  
Nathaniel Kefale, Sr.  
Gabriel Kelley  
John Kennedy, Sr.  
Aaron Kinchen  
Cranston King  
Stephen King  
Tameka Kyles  
Christopher Leonard  
Steve Lewis  
Robert Lewis  
Tyrone Lewis  
Dominick Little  
Lionel Livingston  
Paul Lyons  
Larry Macalino  
Ramesh Malhotra  
Tammara Matthews  
Joseph McClain  
Sharisa McKenzie  
Toi-Lynn McKenzie  
Henry McKinnon, Jr.  
William McLaughlin  
Denise Milburn  
Ernest Miller  
Leroy Miller  
Gerald Mills  
Christopher Morrison  
Darrin Moyer  
Margaret Nelson  
Willie Norman  
Roy Ottley  
Retina Page  
Joyce Palmer  
Theodore Panglao  
Norman Parham  
Marian Parker  
Derrick Parks  
Leopoldo Perdomo  
Joe Peterson  
Pamela Pitts  
Matthew Poblador  
Carey Porter, Jr.  
Harry Price  
Willie Pugh  
James Roberts  
Lonnie Robertson  
Andrew Robinson  
Michael Robinson  
Thomas Rochford  
Michael Simpson  
Willie Sims  
William Smallwood  
Charles Smaw

Jeffrey Spehar  
Gregory Springer  
Alexander Stephens  
Samona Thomas  
Wilbert Thompson  
William Thorne  
Damien Toler  
Lorraine Tyler  
Thomas Tyson  
Teresa Walker  
William Walker, Jr.  
Kevin Warfield  
John Washington, Jr.  
David Watchorn  
Ricardo Watson  
Michael Webster  
Kelvin White, Jr.  
Verda Whitlow  
Agnes Whittle  
Ronald Wilkins  
Barry Williams  
Jeffrey Williams  
Lee Williams  
Vincent Williams  
Phillip Williamson  
Andre Wilson  
Chantay Wilson  
Pamela Wood  
Warren Woodson  
Anthony Wright  
Mable Wright  
Patricia Wright  
Kenneth Wright, Jr.  
Lawrence Yancey (Union Representative)

**PERSONNEL**

Personnel Officer  
Michael Bloom  
Deputy Personnel Officer  
Meredith Weiser  
Personnel Systems Specialists  
Michele Caputo  
Darryl Cherry  
Personnel Management Specialist  
Terrence Snyder  
Senior Staffing Specialist  
Rick Decuir  
Staffing Specialist  
Linda Pettiford  
Gallery Representatives  
Luis Baquedano  
Kristine Minami  
Office Manager  
Kathy Sutton Davis  
Human Resources Specialist  
Miriam Berman  
Receptionist  
Annette Brown  
Training Officer  
Judith Frank  
Training Specialist  
Jori Raymond  
Mendi Cogle Wingfield  
**ADMINISTRATIVE SERVICES**  
Chief of Administrative Services  
Cathy Yates  
Deputy Chief of Administrative Services  
Thomas Valentine  
Administrative Officer  
Scott Stephens  
Program Specialist (Travel Coordinator)  
Sean Costello  
Program Specialist  
Phillip Myers  
Fiscal Technician  
Christy Williams

**Supply, Property, and Transportation Management**

Support Services Supervisor  
Ricardo Martinez

Supply Technicians (Property)  
Kevin Grays  
Nathan Howell

Supply Technicians (Supply)  
Paul Fortune  
Ulrick Vilmenay

Transportation Assistant  
Dora Barksdale

Drivers  
Steven Nicholas  
Gary Pratt

**Warehouse and Distribution**

Support Services Supervisor  
Paul Rodriguez

Lead Materials Handler  
Lemuel Jamison

Support Services Specialist  
Anthony Sean Hilliard

Materials Handler  
Rickie Lee Younce

**Mail and Records Management**

Support Services Supervisor  
Angela Dory

Support Services Specialist  
Felton Byrd

Mail Clerks  
James Arnold  
Bryan Durham  
Anthony Proctor  
Jose Vallecillo

**Audio Visual Services**

Supervisory Audio  
Visual Specialist  
Victoria Toye

Radio Production Specialist  
John Conway

Audio Visual Production Specialist  
Hugh Colston

Motion Picture Projectionist  
Jeannie Bernhards

Maintenance Technician  
Frank Tutko

**Printing and Duplicating**

Printing Services Specialists  
Patrick Beverly  
Frank Schiavone

Copier Equipment Operator  
James Morris

**Telecommunications**

Supervisory Telecommunications  
Specialist  
Mark Ranze

Telecommunications Specialists  
Minnie Barbour  
Ron Despres  
Barbara McNair

Telephone Operator  
Juanita Walker

**PROCUREMENT AND CONTRACTS**

Chief of Procurement  
Rodney C. Cartwright

Deputy Chief  
Henrietta Brox-Campbell

Contracting Officers  
Denise Gilson  
David Reindl  
Geoffrey Spotts

Attorney Advisor  
Ethan S. Premysler

Purchasing Agent  
Debra Young-Leak

Staff Assistant  
Patricia Barber

**OFFICE OF THE TREASURER**

Treasurer  
James E. Duff

Deputy Treasurer  
Diane C. Mullis

Executive Assistant  
Judy Shindel

Deputy Chief of Investment  
and Risk Management  
George-Ann Tobin

Financial Manager  
Kelly Liller

Chief Planning and Budget  
Officer  
William W. McClure

Associate Manager of Planning  
and Budget  
Nik Apostolides

Financial Analyst  
Lea-Ann Bigelow

Senior Manager – Financial  
Systems, Reporting and Analysis  
Michael Wright

Assistant to the Treasurer  
for Risk Management and  
Special Projects  
Nancy Hoffmann

FMS Systems Manager  
William Rose

Financial Systems Manager  
Carol Ann Proietti

Staff Assistant  
Eileen Ng

**GENERAL ACCOUNTING**

Comptroller  
David J. Rada

Deputy Comptroller  
Myles Burgess

Operating Accountant  
Ruth E. Lewis

Accounts Receivable Manager  
Steve Arisumi

Retail System and Accounts  
Payable Manager  
Michael Chapman

Accountant  
William French

Accounting Technicians  
Richard Eckert

Dyann Nelson-Reese  
Kevin C. Oberman

Brenda M. Stevenson  
Stephanie L. Thorpe  
Valerie M. Wright

**Payroll**

Payroll/Personnel Specialist  
Emma G. Moses

Payroll Technician  
Margaret Myers

**DATA PROCESSING**

Chief Information Officer  
Linda Stone

Deputy Chief Information  
Officer  
Greg Swift

IT Specialist/Manager, Customer  
Support  
Susan Farr

IT Specialist/Manager, Network  
Infrastructure  
Katherine Green

IT Specialist/Manager, Data  
Engineering  
Art Nicewick

IT Specialist/Manager, Web  
Systems Programming  
Ric Foster

IT Specialist/Intranet  
Development  
Neal Johnson

IT Specialist/Manager, Internet  
and Application Development  
David Beaudet

IT Specialist/IT Security  
Jack Tucker

Network Engineer  
Chris Usher

**GALLERY SHOPS**

Division Chief  
Ysabel Lightner

Deputy Division Chief/  
Operations Manager  
Karen Boyd

Office Administration/Office  
Manager  
Laura A. Fitzgerald

Staff Assistants  
Miriam Dameron  
Adam Prescott

Visual Information Specialist  
Noriko Bell

Product Development  
Specialist/Buyer  
Judy C. Luther

Book Buyers  
Dennis E. Callaghan  
Donald L. Henderson

Buyers  
Janet B. Kerger  
Nancy A. Sanders  
Rachael Valentino

Web Staff Assistant  
Adriana Louisa Meeks

Systems Manager  
G. Lee Cathey

Systems Analyst/Programmer  
Alexander Bloshteyn

Technology Specialist  
Martin Rudder

Visual Presentation Manager  
Therese Stripling

Visual Presentation Technicians  
Melissa Cherry  
Mary Tewalt

Store Managers  
Stephen McKeivitt  
Nancy G. Vibert

Assistant Store Managers  
Frenzetta Coward  
C. Kelly Mayle, Jr.  
Naomi Morgulis  
Kelly Song

Category Specialists  
Elizabeth Chu  
Nicole Glaude  
Mary Heiss  
Mary Powell  
Christopher Siron

Lead Cashiers  
Charlene Conlon  
Linda Peterson

Cashiers  
Donna Abarr  
Maria Aragon  
Oriane Bartlett  
Pamela Baxter-Simms  
Melanie Bowen  
Stefanie Clark  
Pamela Coleman

Megan Cook  
Denis Donovan

Nanci Fox  
Lara Ghelertter  
Sophia Keith

Adriana Lema-Polo  
Bonnie McBride  
Thomas Mertens

Lisa Morgart  
Kim Peacock  
Mildred Shivers

Socrates Tiglao  
Susan Trautman  
Timothy Turner

Jessica Weaver  
Rosemary Wilkerson  
Melissa Winter

Merchandise Stock Clerks  
Terry Gibson  
Linda A. Hunt  
Aaron Seaboch

Accounts Receivable Clerk  
Carolyn L. Messineo

Operations Supervisor –  
Warehouse  
Stephen Richardson

Lead Materials Handler  
Marvin M. Watson

Materials Handlers  
Mioril Andoque  
Michael Nichols

Motor Vehicle Operator  
James B. Everett

Shipping Clerk  
Angela Johnson-Walker

**OFFICE OF THE SECRETARY AND GENERAL COUNSEL**

Secretary and General Counsel  
Elizabeth A. Croog

Deputy Secretary and Deputy  
General Counsel  
Nancy Robinson Breuer

Associate General Counsels  
Lara Levinson  
Isabelle Raval  
Julian F. Saenz

Legal Assistant  
Sarah E. Fontana

Assistant Secretary  
Kathryn K. Bartfield

Staff Assistant  
Carol A. Christ

**GALLERY ARCHIVES**  
Chief  
Maygene F. Daniels

Senior Archivist and  
Oral Historian  
Anne G. Ritchie

Archivist  
Michele Willens

Archives Technicians  
Jean Henry  
Angela Salisbury

Volunteer  
Jill Brett

**OFFICE OF DEVELOPMENT AND EXTERNAL AFFAIRS**

Executive Officer, Development  
and External Affairs Officer  
Joseph J. Krakora

Deputy to the Executive  
Officer, Development  
and External Affairs  
Ellen Bryant

Special Assistant  
Francine Linde

Development and External  
Affairs Associate  
Erin Fisher

**DEVELOPMENT**

Chief Development and  
Corporate Relations Officer  
Christine Myers

Deputy Chief Development  
Officer  
Kay Casstevens

Senior Development  
Officer for Major Gifts  
Cathryn Dickert Scoville

Senior Development  
Officer for Major Gifts  
and Foundation Giving  
Patricia A. Donovan

Senior Development  
Officer for Annual Giving  
and Major Gifts  
Kara Ramirez Mullins

Senior Development  
Officer for Major Gifts  
and Planned Giving  
Arthur C.G. Hyland

Development Officer for  
Foundation Giving and  
Special Projects  
Katherine M. Lemery

Development Officer  
for Annual Giving  
Jill Haynie

Development Officer  
for Stewardship and  
Communications  
Susan L. Redford

Development Associate  
for Reports and Record  
Integrity  
Heather C. Sullivan

Development Associate  
for Major Gifts  
Giselle Larroque Obermeier

Development Associate  
for Annual Giving  
Kathryn A. Heaberg

Development Associate  
for Annual Giving  
Danielle Williams

Development Associate  
for Annual Giving  
Emily Milward

Development Associate  
for Research and Information  
Lisa Vanian Wolff

Development Assistant  
for Operations  
Wayne Henson

Development Assistant  
for Operations  
Caroline Halayko Welsh

Development Assistant  
for Major Gifts  
Erika N. Nelsen

Development Assistant  
for Annual Giving  
Polly Smith

**CORPORATE RELATIONS**

Chief Development and  
Corporate Relations Officer  
Christine Myers

Deputy Corporate  
Relations Officer  
Jason Herrick

Senior Associate  
Jeanette C. Beers

Special Assistant to the  
Chief of Development and  
Corporate Relations Officer  
Anissa Masters

Corporate Relations Associate  
Cathy C. Schmerin

Staff Assistant  
Jessica B. Montgomery

**PRESS AND PUBLIC  
INFORMATION**

Chief Press and Public  
Information Officer  
Deborah Ziska

Senior Publicist  
Anabeth Guthrie

Publicist  
Sarah Edwards Holley

Publicist  
Steve Konick

Web Designer/Systems  
Developer  
Dwayne Franklin

Staff Assistant/  
Clips Coordinator  
David Wojcinski

Staff Assistant/Calendar Editor  
Laurie Tylec

Administrative Assistant  
Andrea Schwartz

**SPECIAL EVENTS**

Chief of Protocol  
and Special Events  
Carol W. Kelley

Executive Assistants  
Alice Kim  
Laura I. Heymer

Event Scheduling  
Josephine Rodgers  
Anne K. Sawkiw

Senior Event Planners  
Bethann Siegel  
Maria E.A. Tousimis

Event Planner  
Robert Marn

Invitations and Protocol  
Nora Connolly  
Lauren Mecca

**MUSIC**

Head of Department  
Stephen Ackert

Music Program Specialist  
Danielle DeSwert

Music Librarian  
George Gillespie

Assistant to the Music  
Department  
Bruno Nasta

Concert Aides  
Vrejoohie Armenian  
Mary Carter  
Cathy Kazmierczak

**VOLUNTEERS**

**DOCENTS**

Ann Allen  
Hannah Aurbach  
Barbara Baker  
Sue Beddoh  
Valerie Bernat  
Susan Bollendorf  
Marlene Bolze  
Irene Bortolussi  
Maureen Fallon Bridgeland  
Gail Briggs  
Florence Brodkey  
Ana Maria Brown  
Debra Brown

Nancy Cammack  
Karen Campbell  
Valerie Carleton  
Jane Casazza  
Leslie Cohen  
Nancy Cummings  
Dina D'Arcangelo  
Gerard de la Cruz  
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The support of the federal government and private sector enables the Gallery to fulfill its mission to collect, exhibit, interpret, and preserve works of art at the highest possible standard. The federal government provides an annual appropriation for the Gallery's operation and maintenance. Works of art in the collection, the two buildings and the sculpture garden, and numerous educational and scholarly programs are made possible through private gifts. The Gallery extends its gratitude to the federal government and to the generous donors listed here who made gifts during fiscal year 2008. Their contributions enhance the collections, build the library holdings, present special exhibitions, and offer outstanding educational and scholarly programs. Thanks to its supporters and the ongoing commitment of the federal government, the Gallery continues to serve the American people.

## GIFTS TO THE NATIONAL GALLERY OF ART

(October 1, 2007–September 30, 2008)

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

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