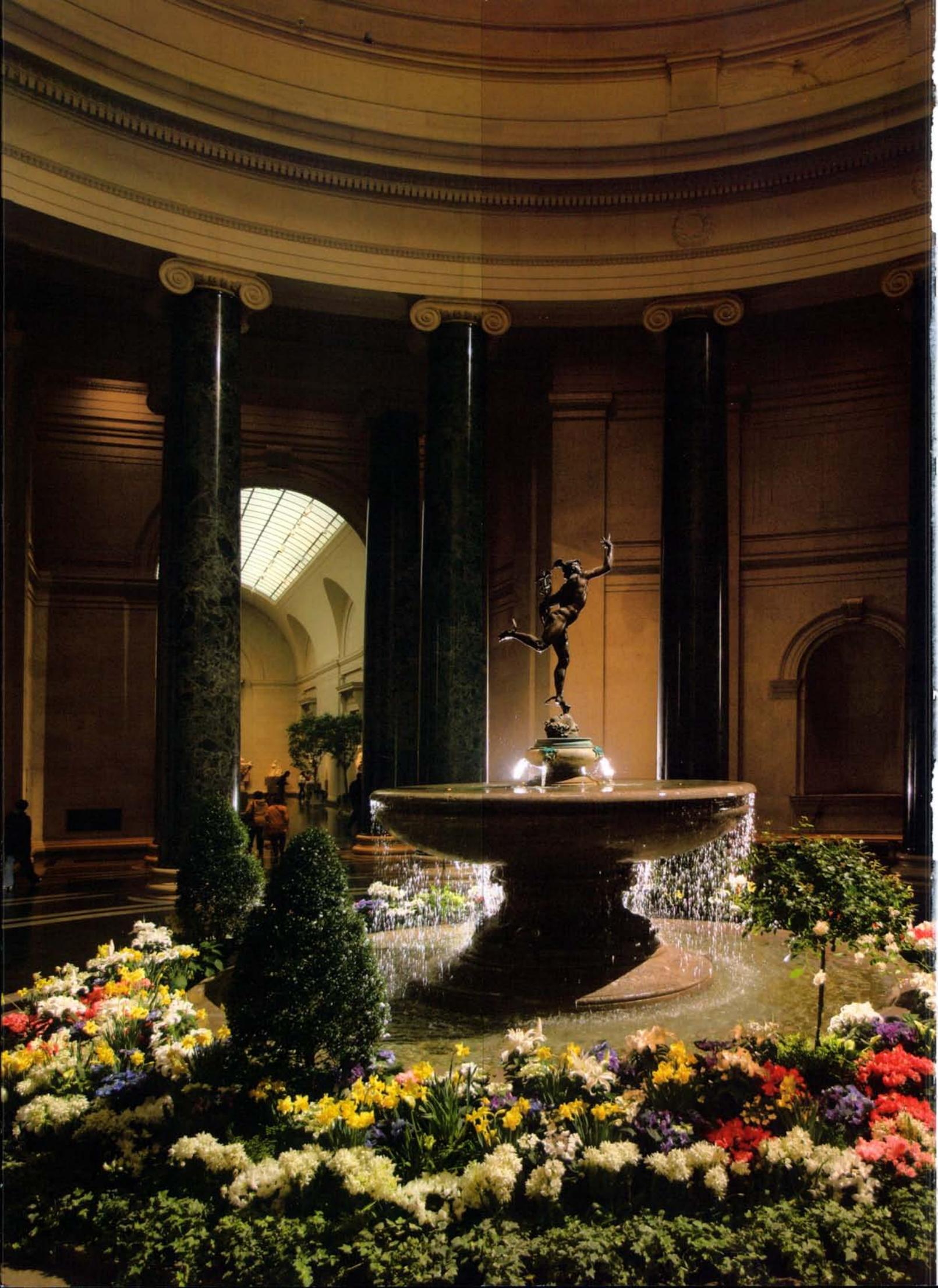


NATIONAL GALLERY OF ART

2009 ANNUAL REPORT





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(as of 30 September 2009)



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NATIONAL GALLERY OF ART



Washington, D.C.





PRESIDENT'S FOREWORD

Since its opening in 1941, the National Gallery of Art has offered its visitors a remarkable opportunity to experience the world's artistic treasures. Nearly five million people visited the Gallery in fiscal year 2009, underscoring the important role this institution plays in the lives of Americans and indeed in the lives of millions worldwide who visit the Gallery, either in person or online via our Web site, www.nga.gov.

This year, visitors were treated to compelling special exhibitions, such as *Pompeii and the Roman Villa: Art and Culture around the Bay of Naples*; *Looking In: Robert Frank's "The Americans"*; *Luis Meléndez: Master of the Spanish Still Life*; and *The Art of Power: Royal Armor and Portraits from Imperial Spain*, along with an extraordinary array of educational activities. These offerings would not be possible without the federal government's enduring commitment to support the Gallery's maintenance and operations, as well as our special exhibitions program. On behalf of the trustees and staff, I would like to extend our deep gratitude to the President and the Congress for their role in making the Gallery one of the world's great national art galleries. This federal support is matched by generous individuals, foundations, and corporations, who make possible the Gallery's privately funded activities. We are grateful to all who help the Gallery fulfill its mission to acquire, exhibit, preserve, and interpret works of art at the highest standards of excellence.

The Trustees' Council, a national advisory body to the Board of Trustees, plays an invaluable role in providing counsel and assistance to the Gallery. We extend a warm welcome to three new members who joined the Council in 2009: Max N. Berry of Washington, DC; Fern M. Schad also of Washington; and Walter L. Weisman of Los Angeles. We also were delighted to welcome returning members W. Russell G. Byers, Jr.; Melvin S. Cohen; Robert W. Duemling; Barney A. Ebsworth; Robert L. Kirk; Michelle Smith; Ladislaus von Hoffmann; and Andrea Woodner.

The Gallery marked a sad note in its history with the passing of Robert H. Smith, who began his leadership role with the Gallery in 1982 when he became the first chair of the newly formed Trustees' Council. In 1985, he joined the Board of Trustees and in 1993 became president. Bob also played a pivotal role in several major Gallery initiatives. After serving on the campaign committee for our Patrons' Permanent Fund, in 1986 he became founding co-chair, with Katharine Graham, of The Circle. In 1991 he chaired the Gallery's Fiftieth Anniversary Gift Committee and subsequently chaired our New Century Fund campaign.

We owe a profound debt of gratitude to Bob for his extraordinary legacy of leadership, connoisseurship, and generosity. His stewardship and philanthropy will have a lasting impact on the Gallery, its collection, staff, scholars, and visitors for generations to come.

We also were saddened by the deaths of several Gallery donors this past year, including former Trustees' Council member Leonore Annenberg, who with her late husband, Walter, and The Annenberg Foundation, made leadership gifts to promote cultural exchange with other countries through the Annenberg Fund for the International Exchange of Art. We also mourned the loss of Heidi L. Berry, a former Trustees' Council member, who, along with her husband, Max, made possible several important American art acquisitions through their gifts. Trustees' Council member Ruth Cole Kainen also passed away in 2009; gifts of art from the Ruth and Jacob Kainen Collection immeasurably enhanced the Gallery's holdings in the graphic art of German Expressionism. The spouses of current and former Trustees' Council members—Donald Fisher, Frank Karel, and Jane Stapleton—also passed away this year. We extend our sympathy to the families of these wonderful Gallery supporters, all of whom will be missed.

My fellow trustees and I are grateful to the many generous donors who continue the philanthropic tradition begun by the Gallery's founder, Andrew W. Mellon. We would especially like to thank Greg and Candy Fazakerley for their leadership commitment toward the purchase of *Bagpipe Player, 1624*, by Hendrick ter Brugghen.

We are also appreciative of an anonymous bequest that will augment the Fund for Art Acquisition, a crucial resource for our privately funded acquisition program. Our thanks also go to Gail and Benjamin Jacobs and Robert E. Meyerhoff and Rheda Becker for their leadership commitments for the landmark acquisition of the Jasper Johns collection of prints and related drawings. We are also grateful to those who made major commitments this year in support of privately funded programs such as acquisitions, education, and scholarly research: the HRH Foundation, Samuel H. Kress Foundation, John and Mary Pappajohn, Estate of Irma Seitz, and Robert H. and Clarice Smith.

Special exhibitions are at the core of our public educational initiatives. The special exhibitions program was sustained this year through the partnership of the federal government with the private sector. We would especially like to thank Bank of America for its national sponsorship of *Pompeii and the Roman Villa* and Access Industries and Len Blavatnik, founder and chairman of Access, for sponsorship of *Looking In*. Both of these corporations returned for their second exhibition sponsorship, and we are grateful for their continued support.

The Exhibition Circle provided support for *Luis Meléndez; An Antiquity of Imagination: Tullio Lombardo and Venetian High Renaissance Sculpture*; and *Pompeii and the Roman Villa*, which also was supported by a consortium of donors, including Mr. and Mrs. Joe L. Allbritton, The Charles Engelhard Foundation, and Mary and Michael Jaharis. We also are appreciative of the following donors' dedication to our special exhibition programs this year: Isabel and Alfred Bader, The Lynde and Harry Bradley Foundation, Robert W. and Louisa C. Duemling, Greg and Candy Fazakerley, Mr. and Mrs. Thomas A. Saunders III, Robert H. Smith, the Trellis Fund, and Eijk and Rose-Marie van Otterloo.

Through their annual gifts, the Collectors Committee plays an invaluable role in building the Gallery's holdings of modern and contemporary art. At its annual meeting in March, the Committee acquired for the Gallery an outstanding work by Norman Lewis, *Untitled (Alabama)*, 1967, the first work by Lewis to enter the Gallery's collection. We are grateful to the Committee's co-chairs, John Pappajohn and Roselyne Swig, for their leadership and to all Collectors Committee members for their ongoing generosity.

This year we welcomed Diana C. Prince of Washington, DC, to succeed the late Mary Jo Kirk as co-chair of The Circle. She joins Ed Mathias in leading a program that numbers more than a thousand members nationwide and provides annual unrestricted funding for essential Gallery activities. Our heartfelt thanks go to Diana and Ed for their leadership and to all Circle members for their dedication to the Gallery.

Numerous donors helped to secure the Gallery's future through their participation in The Legacy Circle, which recognizes those who have included the Gallery in their testamentary plans. Through bequests, charitable gift annuities, charitable lead and remainder trusts, and other planned giving vehicles, Legacy Circle members are ensuring the Gallery's long-term success; we extend to them our heartfelt thanks.

The National Gallery of Art provides its visitors with a satisfying and educational experience of our shared artistic heritage. The trustees are honored to help fulfill the Gallery's mission of service to the nation. With the ongoing support of the federal government and private donors, the Gallery will continue to attract those who seek the enrichment that great art provides. All of us at the Gallery look forward to welcoming visitors from near and far in the years ahead.

Victoria P. Sant

Victoria P. Sant





DIRECTOR'S STATEMENT

As the nation's art museum, the National Gallery of Art is uniquely positioned to inspire, educate, and interact with its many visitors. Never static, the Gallery continues to grow and adapt to meet the needs of its audiences, while keeping true to the ideals upon which it was founded. The activities of fiscal year 2009 show the Gallery's commitment to providing visitors with the highest standards in special exhibitions, the collection, and programs.

The Gallery is able to serve the nation by preserving, collecting, exhibiting, and fostering an understanding of works of art through a dynamic combination of public and private support. We are grateful to the President and the Congress for the crucial support through federal funds for the upkeep, administrative expenses, and costs of operations, including the protection and care of the works of art given to the nation, so that we can be open to the public at no charge. We are also grateful to many individuals, foundations, and corporations for their generous support this year.

Continuing the tradition established by the Gallery's founder Andrew W. Mellon and the Founding Benefactors, private support enabled us to enrich the collection this year with significant works of art. The acquisition of Hendrick ter Brugghen's *Bagpipe Player*, 1624, fills a longstanding gap in our world-renowned collection of Dutch paintings. Another thrilling acquisition was realized this year when the Gallery-commissioned, treelike sculpture by Roxy Paine was installed in the Sculpture Garden. *Graft* is distinctively appropriate for the setting, which balances art and nature within the urban, yet verdant nation's capital.

This year the Gallery also acquired the collection of American prints belonging to Reba and Dave Williams and The Print Research Foundation in Stamford, Connecticut. Unrivaled in its scope and among the world's largest and finest private holdings of American prints, the Williams' collection has extraordinary quality and breadth. This transformational acquisition includes more than 5,250 works spanning a century from roughly 1875 to 1975 and representing 2,070 artists, giving the Gallery an entirely new standing in the field of American prints.

Shortly after the close of the fiscal year, we mourned the loss of Robert H. Smith. Bob's contributions to art, conservation, and scholarship are immeasurable. As Board president, he helped steer the Gallery through a period of substantial growth. The Dutch Cabinet Galleries, the Sculpture Garden, and the West Building ground floor Sculpture Galleries opened under his watch. As benefactors, he and his wife, Clarice, gave numerous gifts of art to the collection since 1972. He provided a magnificent inaugural exhibition of Renaissance bronzes from his personal collection for the opening of the Sculpture Galleries in 2002, and we were honored to present *Bronze and Boxwood: Renaissance Masterpieces from the Robert H. Smith Collection* in 2008. Promised to the Gallery, the Smith collection is one of the most important private holdings of Renaissance bronze sculpture.

Most recently, Bob made possible a rare opportunity to study and exhibit bronzes in the intriguing exhibition *The Budapest Horse: A Leonardo da Vinci Puzzle*. At the request of the Museum of Fine Arts in Budapest, the Gallery was pleased to include the study of the origins of *The Rearing Horse and Mounted Warrior* in its ongoing Renaissance Bronze Research Project.

This year, eighteen other special exhibitions brought exceptional works to Washington, DC. *The Art of Power: Royal Armor and Portraits from Imperial Spain* featured armor from the Spanish Royal Armory in Madrid as well as portraits by masters. Paired with court portraits that exude a sense of gravity and formality, the armor reinforced the power of the sitter.

For five months, the Gallery presented its first exhibition devoted to ancient Roman art, *Pompeii and the Roman Villa: Art and Culture around the Bay of Naples*. It was an honor to bring this exhibition of exquisite archaeological treasures to the nation's capital, which is itself a monumental and living tribute to our Greek and Roman heritage.

As part of an ongoing program of exchanges between the Gallery and The Norton Simon Foundation in Pasadena, California, Edouard Manet's powerful *Ragpicker*, c. 1865–1869, was seen with *The Old Musician*, 1862,

the Gallery's great masterwork by Manet which recently underwent extensive conservation. It was a pleasure for curators and conservators at the Gallery and the Norton Simon to rediscover important works in one another's collections that relate to masterpieces we each own.

Through another cultural exchange, the Gallery presented *The Beffi Triptych: Preserving Abruzzo's Cultural Heritage*. The first work of art to be transported out of the region of Abruzzo, Italy, in the aftermath of a violent earthquake, the altarpiece was loaned by the Italian government for display at the Gallery in gratitude to the United States for being among the first to offer assistance to the region after the earthquake and as testimony to the Italian commitment to restore fully the cultural heritage of the region. The exhibition of this treasured fifteenth-century altarpiece in Washington further emphasized the United States' strong ties to Italy and the Gallery's Italian collection and loan exhibition programs.

After two years of renovations, the American Galleries in the West Building reopened this year, displaying some 150 paintings by virtually every important figure in American art from the eighteenth to the early twentieth century and including many of these artists' greatest masterpieces. Even before the Gallery opened to the public in 1941, the Mellon Educational and Charitable Trust gave a gift of paintings as the foundation for a section devoted to American art. Today we are the beneficiaries of Mellon's vision and the generosity of many donors who have made this collection of American art one of the world's most outstanding.

The Tower Gallery also unveiled major changes this year. *In the Tower: Philip Guston* inaugurated a new series in the East Building gallery and former home to the popular Matisse cut-outs. The Guston exhibition featured seven major paintings and nine works on paper that were drawn from the Gallery's collection. Dedicating the Tower space to a series of focus exhibitions will bring to light the works of pivotal and emerging artists. We hope that reinstalling the Matisse cut-outs in the Concourse galleries will make them accessible to more visitors and inspire artists of all ages seeing these for the first time.

Visitors walking through the Concourse between the East and West Buildings now experience *Multiverse*, the largest and most complex light sculpture by American artist Leo Villareal. Commissioned by the Gallery, *Multiverse* creates an exuberant and mesmerizing environment that transforms the walkway.

Such exciting use of space, presentation of exhibitions, and meticulous care of the collections would not be possible without the talented Gallery staff. This year, we were delighted to make several senior staff appointments. Nancy Anderson became head of the department of American and British paintings, Mary L. Levkoff joined the Gallery as curator of sculpture and decorative arts, Mary Morton was named the Gallery's curator and head of the department of French paintings, and Mervin Richard was appointed chief of conservation.

This year some 4.8 million visitors enjoyed the collection, special exhibitions, and educational initiatives. The Gallery's Web site extended this experience to more than 16.7 million virtual visitors. 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 truly the nation's art museum. We look forward to continuing the tradition established by Andrew W. Mellon and to enriching the enjoyment and understanding of art at the highest possible standards.



Earl A. Powell III

COLLECTING



PAINTINGS An exceedingly important painting was added to the American collection in 2009: Andrew Wyeth's early masterpiece, *Wind from the Sea*, 1947, given by Charles H. Morgan.

Wyeth's spare yet complex composition focuses on the view from an upstairs window in the Maine home of Alvaro and Christina Olson. Although no figure is present, some critics have described the painting as a symbolic portrait of Christina Olson, the haunting figure in what may be Wyeth's most famous painting, *Christina's World*. In an interview years after *Wind from the Sea* was completed, Wyeth recalled his inspiration for the painting: "It was a hot summer day in August, so hot that I went over to that window, pushed it up about six inches and as I stood there, looking out, all of a sudden this curtain that had been lying there stale for years...began slowly to rise, and the birds crocheted on it began to move. My hair about stood on end. So I

drew it very quickly...I did many drawings for it because I was so moved by that sudden thing."

Founding director of the Mead Art Museum at Amherst College, Morgan acquired the painting early in the 1950s. Among the picture's most devoted admirers was American poet Robert Frost who taught at Amherst and when visiting the Morgan home purposefully sat opposite *Wind from the Sea*.

Fiscal year 2009 saw the acquisition of two major European paintings: Hendrick ter Brugghen's *Bagpipe Player*, 1624, and Henri-Joseph Harpignies' *Landscape in Auvergne*, 1870.

Ter Brugghen was the most important of the Utrecht Caravaggisti, a group of Dutch artists who traveled to Rome in the early seventeenth century where they were inspired by the art of Caravaggio. The acquisition, the first work by one of the Utrecht Caravaggisti to enter the Gallery's collection, was made



possible by the Paul Mellon Fund and the Greg and Candy Fazakerley Fund.

Ter Brugghen had an ability to capture the rhythms of music in the way he composed his paintings. In this remarkable painting, the musician, seen in profile, squeezes the leather bag between his forearms as he blows through the instrument's pipe and fingers a tune on the chanter. While muted in tonality, this masterpiece is both bold and forceful in its scale and painting techniques. The artist's sure, broad brushstrokes flow across the canvas, reflecting in their energy the bagpipe player's passion for his music.

The numerous adjustments the artist made in the folds of the shirt and robe, as well as in the shape of the bagpipes, indicate the freedom with which he approached his subject. The bagpiper's loosely draped robes also reflect a mode of dress that alluded to an Arcadian ideal of country existence popular among the urban elite in Utrecht and The Hague. Ter Brugghen's painting, thus, conveys romantic ideals of love and beauty derived from Renaissance literary and pictorial traditions. Through the boldness of his brush and the rhythms of his forms, we feel the enduring power of music.

Landscape in Auvergne is a characteristic work by the French landscape painter Henri-Joseph Harpignies, who was profoundly influenced by the realism of the Barbizon school, Gustave Courbet, and later the impressionists. Although the specific site depicted in this work has not been identified, it is almost certainly somewhere in the environs of the village of Hérison in the Auvergne region where Harpignies was

stationed while serving in the Garde Nationale during the Franco-Prussian War. *Landscape in Auvergne*, which was produced at the height of Harpignies' powers, is an admirable complement to the Gallery's holdings of realist and Barbizon paintings. The painting was given to the Gallery by Ruth Carter Stevenson, trustee emerita of the Gallery, in memory of Philip Conisbee.

Acquisitions in modern and contemporary art included important works spanning the twentieth century. In *Animated Landscape*, 1921, Fernand Léger placed two men and a placid bull in a dense architectonic setting fusing elements of Cubism and Neo-Plasticism. This enigmatic, suburban pastoral, a gift of Carroll Janis and Donna Seldin Janis, joins Léger's *Two Women*, 1922, already in the collection.

In *The Written Sea*, 1952, John Marin let loose his calligraphic skill on a daring near-abstract that responds to the contemporaneous work of Jackson Pollock while distilling decades of his own work. This painting, a gift of Deborah and Ed Shein, is a majestic addition to the Gallery's extensive holdings of Marin's work.

A second acquisition of mid-century American painting came as the annual gift of the Collectors Committee. Norman Lewis, one of the most important African American painters of the century, infused the language of abstract expressionism with deeply felt personal and political content. In *Untitled (Alabama)*, 1967, compacted, flame-like strokes of white and black move and twist across the canvas, suggesting the ambulatory confrontations that punctuated the Civil Rights struggle. This work, one of the artist's most ambitious, is his first to enter the collection.

The Richard S. Zeisler Fund made possible the purchase of Byron Kim's *Synecdoche*, 1991–present, an ongoing work of more than 400 paintings of oil and wax, each ten by eight inches, covered with a single color.



HENDRICK TER BRUGGHEN *Bagpipe Player*, Paul Mellon Fund and Greg and Candy Fazakerley Fund
 FERNAND LÉGER *Animated Landscape*, Gift of Carroll Janis and Donna Seldin Janis



To make each panel of this unusual work of group portraiture, Kim, a Korean-American artist, matched the color of a different sitter's skin. *Synecdoche* fuses Kim's interest in the close observation of natural color with both the long tradition of the monochrome in abstract art and the issues of race, identity, and representation that have been defining concerns of younger artists. The painting can be installed in part or whole, as a grid of any shape and size.

SCULPTURE Dramatic, small-scale works in low relief, from the seventeenth through nineteenth centuries, enriched the collection of European sculpture. A trio of images conceived for private devotion: miniature, polychrome busts of the suffering Christ at successive stages of the Passion, modeled in wax and crowned with actual thorns were donated by Brooke and Anne Lee and the Edge Lee Family. These reliefs were set within silver frames and preserved in a hand-made fiberboard or papier mâché box which may, like its contents, date from the seventeenth century. While the wax reliefs are tentatively ascribed to a South German or French sculptor, a possible Italian origin is being investigated.

Gifts from Andrew Brown included a silver plaquette showing Emperor Rudolph II astride a rearing horse, c. 1600–1610, and a portrait medal by the Florentine sculptor Antonio Selvi, depicting the Venetian Carmelite preacher Padre Marco di San Francesco, dated 1748. Selvi's fine cast retains a double coloration that rarely survives, the rich dark lacquer on the central designs contrasting with the golden brass color of the unpatinated rim.

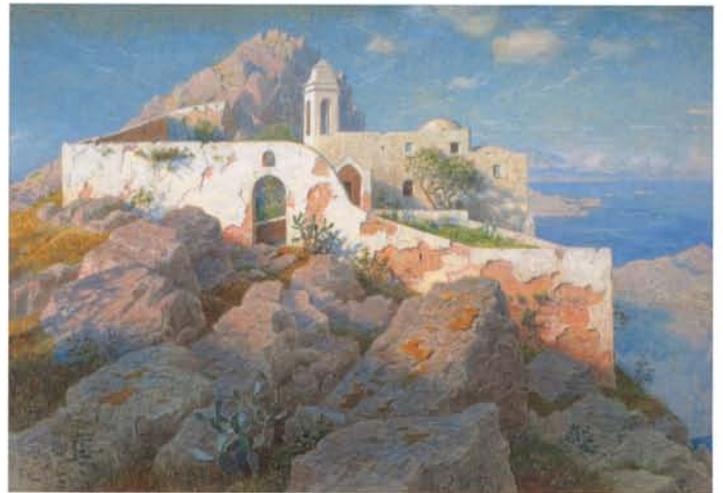
Nineteenth-century works included an 1854 portrait medal of Charles de Brouckère, Mayor of Brussels, by the Belgian sculptor Joseph-Pierre Braemt, featured in

the *Darker Side of Light* exhibition in 2009. The bold yet delicately modeled work was acquired through a donation from Mark and Lynne Hammerschlag in honor of Nicholas Penny as was a small bronze relief of 1894 by Henri-Auguste-Jules Patey, a tender portrait of the artist's aged parents in facing profiles.

A gift from the Collection of Raymond and Patsy Nasher, Henri Gaudier-Brzeska's *Hieratic Head of Ezra Pound*, 1914, is a monument of early modernism and the first work by the artist to enter the collection. In this abstracted marble bust, Gaudier-Brzeska drew on Cubism and the art of Easter Island to create an imposing tribute.

Forty-five feet tall, *Graft* (2008–2009), by American sculptor Roxy Paine, stands out among the trees in the Sculpture Garden. Commissioned by the Gallery and made possible by Victoria and Roger Sant, this Denroid, as the artist calls his series of tree-like sculptures, presents two fictive but distinct species of trees—one gnarled, twisting, and irregular, the other smooth, elegant, and rhythmic—joined to the same trunk. *Graft* is the first work by Paine to enter the collection and the first contemporary sculpture installed in the Sculpture Garden since its opening in 1999.

DRAWINGS The collection of old master and modern drawings grew by more than 300 works this year, thanks largely to the generous donation of the Joseph McCrindle Foundation. Representing the wide-ranging interests and personal taste of collector Joseph F. McCrindle, the gift of more than 250 drawings spans a period of almost 500 years, and features a broad representation of many of the major European and American schools. The donation includes multiple works by Hercules Brabazon Brabazon, Théophile Alexandre Steinlen, Robert Polhill Bevan, and Pavel Tchelitchew; compositional studies by Luca Cambiaso,



JOHN MARIN *The Written Sea*, Gift of Deborah and Ed Shein

WILLIAM STANLEY HASELTINE *Santa Maria a Cetrella, Anacapri*, Joseph F. McCrindle Collection

Hans von Aachen, Maximilien Luce, and Rockwell Kent; figure studies and portraits by Jacob Matham, Carle van Loo, William Etty, and Ernst Ludwig Kirchner; landscapes by Isaac de Moucheron, Adriaen Frans Boudewyns, and Théodore Rousseau. British drawings range from eighteenth-century compositions by John Thornhill and Thomas Rowlandson to twentieth-century works by Augustus John, Frank Brangwyn, and Wyndham Lewis. Fifteen watercolors by the Victorian scenographer Robert Caney and a mixed-media work by the twentieth-century British painter John Piper reflect McCrindle's interest in theater design. The stand-out work by an American is the watercolor of a view in southern Italy, made by William Stanley Haseltine in the early 1890s.

Other old master drawings that came to the Gallery through gift and purchase include two thirteenth-century miniatures by the Master of Imola, given by Ladislaus and Beatrix von Hoffmann; four miniatures and a fifteenth-century Flemish book of hours given by Stanley and Wilhelmina Jashemski, in honor of her parents; an exceptionally fine sheet by a Florentine artist around 1450—possibly Domenico Veneziano or Luca della Robbia—featuring a seated young man drawn in white gouache and pen and ink on blue paper, purchased with the William B. O'Neal Fund and Ailsa Mellon Bruce Fund.

Significant gifts of old master drawings included a work by the early sixteenth-century Tuscan painter Vincenzo Tamagni and *The Archangel Michael* by the seventeenth-century Genoese artist Giulio Benso, both



ROXY PAINE *Graft*, Gift of Victoria and Roger Sant

from David E. Rust. An unusually rich composition by Pirro Ligorio showing the slaughter of the children of Niobe by Apollo and Diana; a fine Holy Family by Giuseppe Maria Crespi; a neoclassical rendering of the god Saturn grappling with a serpent, attributed to Tommaso Minardi; and a late eighteenth-century French drawing for a book illustration by Jean François Pierre Peyron were donated by Jeffrey E. Horvitz.

A design for stained glass by Swiss sixteenth-century artist Abraham Bickhart, an early watercolor view of a waterfall by J.M.W. Turner, and Luigi Loir's large watercolor of the banks of the River Seine at dusk from the late nineteenth century were gifts of Dian Woodner. A rare addition to the Gallery's collection of German seventeenth-century drawings, Daniel Seiter's *Martyrdom of Saint Lawrence*, came from Diane A. Nixon. The Gallery's holdings of British pastels were enhanced by the acquisition of a pair of portraits by William Hoare in their original frames: *Colonel John Lee*, purchased through the New Century Fund and the Edward E. MacCrone Fund, and *Sarah Lee*, a generous gift of Lowell Libson. Two drawings by Jacques-Louis David copying figures of children in seventeenth-century paintings by Domenichino and Guido Reni were given by Roy and Cecily Langdale Davis.

Nineteenth-century works to enter the collection included the luminous *Calanque: Morning*, 1936, by French artist Lucien Lévy-Dhurmer, made possible by the Chester Dale Fund; a striking 1885 portrait of a woman in a tenebrist style by the young Lévy-Dhurmer, funded by Joyce Z. Greenberg; and a red, black, and white chalk portrait by Paul-César Helleu of his wife and infant daughter, purchased with funds provided by Evelyn Stefansson Nef. Jill Newhouse donated an exquisite 1842 drawing by the German artist Julius Hübner of his infant son. A sheet of beach studies by Eugène Isabey was given by Joan and David Maxwell. A landscape watercolor by Gabriel Hippolyte Lebas was donated by Helen Porter and James T. Dyke. And a major 1878 work by Edwin Austin Abbey was funded by Ruth Cole Kainen, in memory of Heidi Berry.

Among the year's acquisitions of twentieth-century drawings were six works by Winsor McCay—four in pen and ink, two of which are full-scale designs from the *Dream of the Rarebit Fiend* series, donated by Margaret Moniz and Ann Winsor Moniz, and two drawings for *Little Nemo in Slumberland* acquired with funds from the bequest of Richard S. Zeisler. Fourteen pen-and-ink drawings by the futurist artist and poet Francesco Cangiullo, *Eden-Programma*, 1915, were also purchased through the Zeisler Fund and Ailsa Mellon Bruce Fund.

PRINTS & ILLUSTRATED BOOKS

This year's rich and varied acquisitions include an example of the earliest European engraving, *Saint John the Baptist in the Wilderness*, 1466, a lavishly ornamental design probably for a Eucharistic paten by the Master E.S., purchased through the Pepita Milmore Memorial Fund. Colonel and Mrs. William Konze supported the purchase of a multi-block woodcut, *Christ on the Cross with the Virgin and Saint John*, 1491, the earliest figurative image in any American collection printed in full colors.

This, along with another
fifteenth-century
woodcut



MASTER E.S. *Saint John the Baptist in the Wilderness with the Lamb of God, Surrounded by the Symbols of the Evangelists and the Four Fathers of the Church*, Pepita Milmore Memorial Fund

Crucifixion and a portrait of the reformer Philip Melanchthon by Lucas Cranach the Younger, both acquired through the Ailsa Mellon Bruce Fund, contribute substantially to our representation of early German printmaking.

Among Renaissance prints the Gallery purchased, with the Ailsa Mellon Bruce Fund, a sterling impression of *The Spinario*, 1581, by Diana Scultori. François Boucher's etching *La Blanchisseuse*, 1756, was funded by Ivan and Winifred Phillips, and an etching and drypoint, *The Catiline Conspiracy*, 1792, by Jean-François Janinet was also purchased through the Ailsa Mellon Bruce Fund. An experimental state of Edouard Manet's *Absinthe Drinker*, 1862, taken by Manet before the plate was reprinted posthumously, is directly related to the artist's landmark painting *The Old Musician* in the Gallery's collection. The Gallery received a number of prints as gifts from David E. Rust. The Epstein Family Collection donated a group of etchings and lithographs by Edvard Munch.

This year provided unusual opportunities for rare illustrated books from various private collections, including sixteenth- and seventeenth-century Netherlandish books illustrated by Peter van der Borcht, Cornelis van Dalen, and Romeyn de Hooghe. A full range of eighteenth-century German illustrated books was acquired, culminating in a complete set of Christoph Nathe's etchings, and an Augsburg album of 1,300 hand-colored engravings donated by Peter and Evelyn Kraus. Among several French illustrated books was a twelve-volume Bible (1789–1804) with 300 etched and engraved illustrations.

A rare 1771 suite of double-folio prints of the theater in Bologna, designed by Antonio Galli Bibiena, was funded by Vincent and Linda Buonanno. Other Italian books included a complete set of Bartolomeo Pinelli's *Il Meo Patacca*, 1823, and a group of Futurist books by Francesco Cangiullo, Carlo Carrà, and Filippo Marinetti.

The most important acquisition of American prints was the collection of Reba and Dave Williams. With more than 5,250 American prints, from roughly 1875 to 1975, representing 2,070 artists, the Williams Collection is unrivalled in its quality and breadth. From the etching revival to pop art, it tells an encompassing story, factoring in major and minor figures alike, with prints by Mabel Dwight, Harry Gottlieb, and Jolán Gross-Bettelheim. The collection includes prints

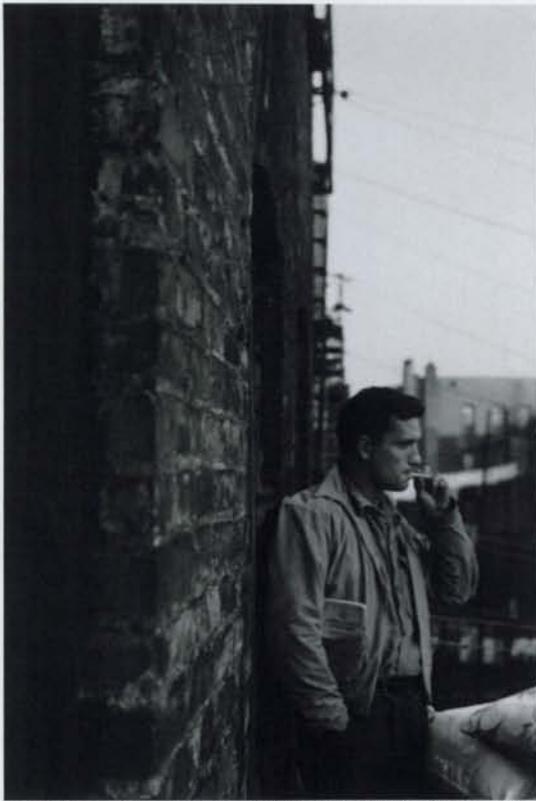


by Ashcan School artists John Sloan and Peggy Bacon, American modernists and precisionists Stuart Davis and Ralston Crawford, American scene printmakers Martin Lewis and Reginald Marsh, and regionalists Thomas Hart Benton and Grant Wood. Particularly strong in depression-era and Works Progress Administration prints, the Williams Collection also encompasses iconic prints from the nineteenth century and from the 1960s and 1970s, including Thomas Moran's *Mountain of the Holy Cross*, 1888; Ed Ruscha's *Standard Station*, 1966; Andy Warhol's pink *Marilyn*, 1967; and Jasper Johns' *Target*, 1974.

The collection of prints by John Taylor Arms was also enhanced by a generous gift from David F. Wright of twenty-seven etchings dating from 1916 to 1953. Through the William Stamps Farish Fund, the Gallery acquired seven untitled engravings and drypoints, 1944/1945 (printed 1967), by Jackson Pollock.

PHOTOGRAPHS Among the most important additions to the collection of photographs this year was a series of five chromogenic prints, *Presidency I–V*, 2008, by the German photographer Thomas Demand, donated by Agnes Gund and Jo Carole and Ronald S. Lauder. Using photographs from newspapers and magazines, Demand makes life-sized, three dimensional models of scenes—often with charged political and cultural relevance—which he then photographs. In this circuitous way, his photographs undercut the idea of photography as a faithful record while they explore the nature of perception and the ways in which mass-media images inform our understanding.

Seventy-eight photographs by the American Beat poet Allen Ginsberg dating from 1947 to 1964, were



Jack Kerouac, railroad breakman's rule-book in pocket. Found. Pillars being on fire - escape - see. Right up on looking. Anshepard. Clotilde. Smith. He is already published. The Town on the Hill, Campbell & Wheeler, of half dozen. Recently. Close. Numerous. Editions. On the Road, Columbia. Of City. Dancer. See. Early. Books. of. Kerouac. and. Salinger. He. had. Signed. The. Salt. Magazine. 'adventurous. love. Affairs. with. Helen. Lee,' 'Marden. Fox.' After. Typical. for. U.S. American. Then. an. American. Writing. page. letters. to. Quaker. road. travel. schedule. that. decade. Considerable. noted. I. scribble. "No. Green. Automobile." Kerouac. Crew. visited. the. station. 2.06. East. 7th. Street. Near. Tompkins. Park. in. Manhattan. Probably. September. 1955.

Allen Ginsberg

a gift of Gary S. Davis. In the early 1980s, Ginsberg rediscovered the frequently joyous portraits of himself, his friends, and lovers and reprinted them, adding extensive, often poetic inscriptions to each one. Rich studies of the Beat and counter-culture movement, Ginsberg's photographs also provide insights into the rise of narrative photography and the incorporation of images and text in the 1980s and 1990s.

Other notable gifts include thirty-seven photographs plus a portfolio of twelve works by the Polish-born American photographer David Seymour, also known as Chim. One of the pioneers of twentieth-century photojournalism, Chim first gained national acclaim for his frontline photographs of the Spanish Civil War. This gift from his nephew Ben Shneiderman includes work from throughout Chim's career, giving the Gallery its first in-depth collection of the work of a photojournalist.

A portfolio of photogravures by the Scottish photographer James Craig Annan, *Venice and Lombardy*, 1894; a stunning portrait of *Auguste Rodin*, 1907, by the American photographer Edward Steichen; and a rare portrait by Alfred Stieglitz of the American author *Sherwood Anderson*, 1923, were purchased with the Pepita Milmore Memorial Fund. The large 1857 photogravure of Charles Nègre's *Cathédrale de Chartres—Portique du Midi XIIe Siècle*, c. 1854, was made possible by the William and Sarah Walton Fund. The Walton Fund along with the Diana and Mallory Walker Fund also made possible the acquisition of Stephen Shore's *J.J. Summer's Agency, Duluth, Minn. 7/11/73*, 1973. The Vital Projects Fund enabled the acquisition of a lantern slide of *Kelmscott Manor*, 1895, by the British photographer Frederick Evans and *Self Portrait*, c. 1926, by the German photographer Edmund Kesting. In addition, the Vital Projects Fund along with W. Bruce and Delaney H. Lundberg made possible the acquisition of *Our Pastor's Circle*, c. 1855, a collage of twenty-four daguerreotypes. Augmenting the holdings of work by women photographers, four works by the American modernist photographer

Marjorie Content were purchased with the R.K. Mellon Foundation Fund and one by the Gallery Girls Fund, along with a gift by Jill Quasha, while the Veverka Family Foundation allowed us to acquire five works by the Slovak photographer Ladislav Foltýn. Photographer Richard Misrach donated two of his large chromogenic prints, *Battleground Point # 9*, 1999, and *Untitled*, 2004, a photograph from his series *On the Beach*. Robert E. Jackson donated eighty-seven anonymous twentieth-century American snapshots.

RARE BOOKS & IMAGES The Library added 118 titles to its rare book collection in 2009.

Eighty-eight titles, dating from the early sixteenth century to the mid-twentieth century and augmenting the resources in Renaissance and Northern European art, were acquired with the David K.E. Bruce Fund.

Three acquisitions were made possible by the J. Paul Getty Fund in honor of Franklin D. Murphy. *Dissegno della rinovazione di tutti li pubblici teatri di Roma* (S.n., 1781), a presentation copy with ten original architectural drawings by Cosimo Morelli, commemorates the marriage of a nephew of Pope Pius VI, whose papal coat of arms appears on the cover. A first edition of *La pompa funerale fatta dall'ill.mo & r.mo s.r cardinale Montalto nella trasportatione dell'ossa di Papa Sisto il Quinto* by Baldo Catani (Rome, 1591) marks the internment of Pope Sixtus V in the Capella del Presepe in Santa Maria Maggiore. *Le Surréalisme en 1947* (Paris, 1947), a special edition published for the sixth Exposition internationale du surréalisme, features twenty-four original prints by artists such as Max Ernst, Joan Miró, and Alexander Calder.

The Grega and Leo A. Daly Fund for Architectural Books supported the purchase of fifteen titles from the eighteenth and nineteenth centuries including a collection of architectural studies executed in 1860 and 1861 by M. Brault, and *Villas, maisons de ville et de campagne*, an architectural pattern book distinguished by fifty-five colored lithographs by Léon Isabey (Paris, 1864).

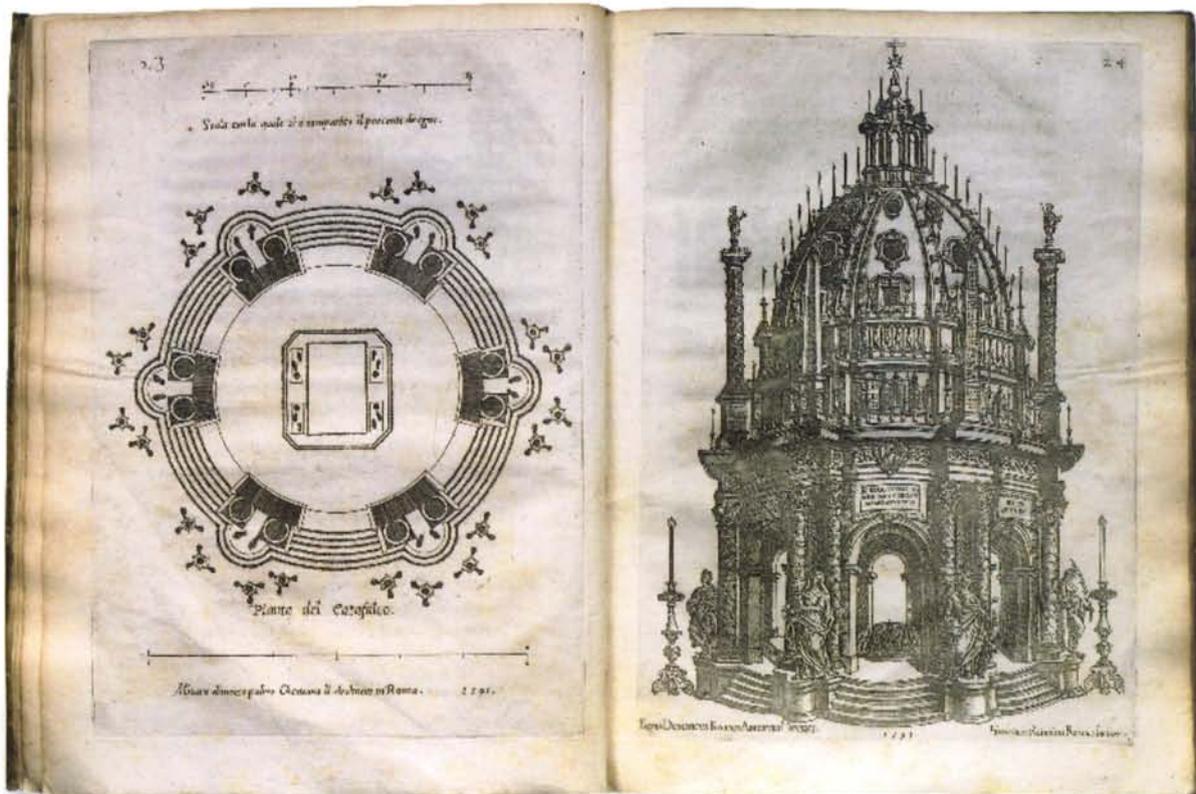
Funds provided by Mr. and Mrs. John C. Fontaine and the Samuel H. Kress Foundation supported the purchase of *Erb-Huldigung, so dem aller-durchleüchtigst-grossmächtigst und unübewindlichsten Römischen Käyser, Josepho dem Ersten...* by Ludwig von Gülich (Vienna,

1705), a first edition commemorating the coronation of Joseph I with twelve engraved plates.

An important modern publication acquired this year, *Paris: 80 photographies* (Paris, 1931) is a pioneering work of photomontage featuring 80 collotype plates by Moï Ver.

Among the most significant album purchases were a folio of unpublished photographs by Clarence Kennedy and Fritz Henle of Verrocchio's Quattrocento panels of the Silver Altar of San Giovanni (1932); a British "grand tour" album with early photographs by John Brampton Philpot and others of Italian art and architecture (c. 1860); an album of sculpture in St. Vitus Cathedral in Prague by Jaromír Funke (1943); and a facsimile of the Breviario Grimani by Antonio Perini (1862).

Notable individual photographs included an extensive collection of the models, plans, and built works documenting the Exposition Internationale of 1937 in Paris; a portrait of Franz Kline by John Cohen (1960); two portraits of George Grosz by Ewald Hoinkis (1928); a double portrait of Frank Lloyd Wright and Eero Saarinen by Harvey Croze (1945); a photographic study for a group of figures by Alphonse Mucha for his murals *The Slav Epic* (1911); *Caryatids of the Erechtheion* and *The Parthenon* by Dimetrius Constantine (c.1860); a collection of thirty late nineteenth-century photographs of Russian architecture featuring hand-colored albumen prints; and a salt print of the Crystal Place exhibition by Claude-Marie Ferrier (1851).



BALDO CATANI *La pompa funerale fatta dall'ill.mo & r.mo s.r cardinale Montalto nella trasportatione dell'ossa di Papa Sisto il Quinto*, J. Paul Getty Fund in honor of Franklin D. Murphy



Basin of the Villa of the Papyri, Paestum, Campania, 3rd century BC. The relief shows a muscular man, possibly a hero or deity, standing on a lotus flower. The vase is made of white marble and is decorated with a relief of a muscular man, possibly a hero or deity, standing on a lotus flower. The vase is made of white marble and is decorated with a relief of a muscular man, possibly a hero or deity, standing on a lotus flower.



POMPEII AND THE ROMAN
VILLA: ART AND CULTURE
AROUND THE BAY OF NAPLES

EXHIBITING



During fiscal year 2009 the Gallery continued its acclaimed special exhibitions program by presenting nineteen exhibitions. Three exhibitions, *Medieval to Modern: Recent Acquisitions of Drawings, Prints, and Illustrated Books*, Edouard Manet's "Ragpicker" from the Norton Simon Foundation, and George de Forest Brush: *The Indian Paintings*, continued from the previous year.

The year opened with *Oceans, Rivers, and Skies: Ansel Adams, Robert Adams, and Alfred Stieglitz*, focusing on three legendary American photographers and their ability to expand pictorial and conceptual boundaries. The exhibition featured twenty-one works in chronological order: ten by Alfred Stieglitz, five by Ansel Adams, and six by Robert Adams. Stieglitz's series *Music: A Sequence of Ten Cloud Photographs* was last seen in its entirety in 1923.

Although composed of blocks of bold, abstract forms, Ansel Adams' sequence—the only one he ever made—is the most narrative of the three. Robert Adams' series of six very similar images has no obvious musical, literal, or narrative progression, but as a whole evokes a state of calm meditation.

Pompeii and the Roman Villa: Art and Culture around the Bay of Naples was the first Gallery exhibition devoted to ancient Roman art. During the first century BC the region around the Bay of Naples became an artistic center of exceptional sophistication. Artists flocked to the area, creating works of art for patrons in Pompeii and the neighboring towns of Herculaneum, Stabiae, and Oplontis—places that would be buried after the eruption of Vesuvius in 79 AD. This artistic flowering was fostered by Roman aristocrats building sumptuous retreats overlooking the bay as well as wealthy citizens of Pompeii and Herculaneum



who emulated the lifestyles of the powerful elite. The exhibition revealed shared artistic tastes and cultural ideals, particularly a reverence for the arts of classical Greece.

Pompeii and the Roman Villa presented some 150 works of sculpture, painting, mosaic, and luxury arts. The exhibition included recent discoveries on view in the U.S. for the first time and celebrated finds from earlier excavations. A fully illustrated catalogue accompanied the exhibition. An award-winning documentary film, narrated by Sir Derek Jacobi, was produced for the exhibition. Visitors were also offered an illustrated brochure and an audio tour, with commentary by noted scholars. The exhibition Web site included an interactive feature on ancient Roman gardens, a slideshow of a nineteenth-century album of Pompeii, and podcast interviews with scholars.

Jan Lievens: A Dutch Master Rediscovered brought to light the life and career of one of the greatest yet most enigmatic Dutch painters of the seventeenth century. A daring and innovative painter, draughtsman, and printmaker, Lievens created memorable character studies, genre scenes, landscapes, formal portraits, and religious and allegorical images. The exhibition and catalogue posited that his posthumous reputation waned after many of his works were mistakenly attributed to other masters—especially Rembrandt van Rijn—and because he worked in a remarkable range of styles, reflecting multiple influences from the various cities in which he lived. This exhibition traced the

evolution of his painting style and the radical decisions he made over the course of his career. It was not until the mid-twentieth century that Lievens began to be reassessed and a number of wrongly attributed works were recognized as his. A fully illustrated catalogue accompanied the exhibition, and an illustrated brochure and a Web site feature on fifteen works were produced for the exhibition.

A series of exhibitions focusing on developments in twentieth-century art was inaugurated in the Tower Gallery in the East Building with *In the Tower: Philip Guston*. For more than five decades, Guston explored styles and subjects, from the mural art of the Depression through mid-century abstract expressionism, to a raw new imagery beginning in 1968. His return to figuration in that year, influenced by the comics and politics would prove highly influential on later developments in contemporary art. This exhibition of seven paintings and a selection of prints and drawings, mostly drawn from the Gallery's collection, charted Guston's career from 1949 to 1980. A documentary film featuring clips of Guston at work and interviews with the artist traced stylistic shifts throughout his career, revealing his motives, methods, sources, and legacy.

The 50th anniversary of a groundbreaking publication was celebrated with the exhibition *Looking In: Robert Frank's "The Americans."* In 1955 and 1956, the Swiss-born American photographer Robert Frank traveled across the United States to photograph, as he wrote, "the kind of civilization born here and



Robert Frank *Trolley—New Orleans* LOOKING IN: ROBERT FRANK'S "THE AMERICANS"



spreading elsewhere.” The result of his journey was *The Americans*, a book that changed the course of twentieth-century photography in its look at a culture on the brink of massive social upheaval. The exhibition examined Frank’s process in creating the photographs and the book, presenting 150 photographs, seventeen books, fifteen manuscripts, and twenty-eight contact sheets. In honor of the exhibition, Frank created a film and assembled three large collages. The exhibition was accompanied by an award-winning publication, produced in two different editions. Online, an interactive map detailed Frank’s journey, and comparisons between contact sheets and final photographs elucidated his method.

Pride of Place: Dutch Cityscapes of the Golden Age offered a survey of the Dutch cityscape, a new genre of painting in the seventeenth century. From wide-angle panoramas depicting the urban skyline with its fortifications, windmills, and church steeples, to renderings of daily life along the canals, down city streets, and in town squares, these works expressed the enormous civic pride of the era. Some forty Dutch master artists, including Gerrit Berckheyde, Aelbert Cuyp, Carel Fabritius, Jan van Goyen, Jan van der Heyden, Pieter de Hooch, Jacob van Ruisdael, Pieter Saenredam, and Jan Steen, were represented in the exhibition of forty-eight paintings and twenty-three maps, atlases, and illustrated books. The accompanying exhibition Web site highlighted scenes still recognizable in the Netherlands by paring six paintings with contemporary photographs taken from the same viewpoint. An illustrated booklet also was produced.

On the 200th anniversary of President Abraham Lincoln’s birthday, *Designing the Lincoln Memorial: Daniel Chester French and Henry Bacon* was presented by the Gallery.

The installation featured the six-foot-high plaster final model of the most renowned Lincoln statue by American sculptor Daniel Chester French, designed for the Lincoln Memorial on the National Mall, and the original wood model of the Lincoln Memorial by Henry Bacon.

Rare medieval manuscript illuminations, last exhibited in 1975, were presented in a stunning installation, *Heaven on Earth: Manuscript Illuminations from the National Gallery of Art*. Fifty-two single leaves and four bound volumes



PRIDE OF PLACE: DUTCH CITYSCAPES OF THE GOLDEN AGE

Belbello da Pavia *The Annunciation to the Virgin*

HEAVEN ON EARTH: MANUSCRIPT ILLUMINATIONS FROM THE NATIONAL GALLERY OF ART



DESIGNING THE LINCOLN MEMORIAL: DANIEL CHESTER FRENCH AND HENRY BACON

dating from the twelfth to the sixteenth century and made in France, Germany, Austria, Bohemia, the Netherlands, Spain, and Italy were featured.

Jaromír Funke and the Amateur Avant-Garde, the first major exhibition of this photographer's work outside of Europe in nearly twenty-five years, included some seventy works that showed Funke's influential role in the Czech and Slovak amateur photography movement in the 1920s and 1930s. The exhibition traced the careers of Funke and his compatriots and revealed how their photographs bridged the aesthetics of the amateur mainstream and the experimental styles of the avant-garde. From the early 1920s and the 1930s—when avant-garde photography became more widespread in Czech culture—to the time of World War II, these visionaries followed the path of the committed amateur. They exhibited or published their own prints and shared knowledge of photography but did not make a commercial or artistic living from it. Works by well-known Czech photographers Josef Sudek and Eugen Wiškovský were included in the exhibition. A brochure, also downloadable online, accompanied the exhibition.

Luis Meléndez: Master of the Spanish Still Life explored the art and working methods of the greatest still-life painter of eighteenth-century Spain. Meléndez had an extraordinary talent for rendering everyday objects with convincing detail, marvelous effects of color and light, and subtle variations in texture. Beginning with

the Gallery's *Still Life with Figs and Bread*, c. 1770, the exhibition showcased thirty-one paintings and nine examples of eighteenth-century kitchenware similar to those Meléndez used as studio props. A fully illustrated catalogue, including recent technical analysis that revealed much about his working methods, accompanied the exhibition.

Stanley William Hayter: From Surrealism to Abstraction traced the artistic development of the English chemist turned printmaker widely celebrated for his influence on creative printmaking in Europe and North America. Forty-four of Hayter's finest prints were shown along with ten prints by some of the best-known artists to work at his print shop, Atelier 17, including Louise Bourgeois, Max Ernst, Joan Miró, and Jackson Pollock.

The Beffi Triptych: Preserving Abruzzo's Cultural Heritage provided an opportunity to display one of the most important works from the National Museum of Abruzzo in L'Aquila, Italy—*The Madonna and Child with Scenes from the Life of Christ and the Virgin (The Beffi Triptych)*. The first work of art transported out of the region in the aftermath of the April 2009 earthquake, the early fifteenth-century altarpiece was lent by the Italian government to show its gratitude to the United States and as testimony to their commitment to restore the cultural heritage of the region. The Gallery produced an illustrated leaflet explaining the iconography of the altarpiece and showing the damage suffered by the museum.



LUIS MELÉNDEZ: MASTER OF THE SPANISH STILL LIFE



Dutch painter Judith Leyster's 400th birthday was marked by the exhibition *Judith Leyster, 1609–1660*. One of the few professional women artists of the Dutch Golden Age, Leyster painted a range of subjects, including genre scenes, portraits, and still lifes. Small in scale, Leyster's paintings vibrate with an inner life through her vigorous brush work, bold colors, and

dramatic lighting. The exhibition featured ten of her most engaging paintings, including the Gallery's *Self-Portrait*, as well as works by seventeenth-century contemporaries, including her presumed teacher Frans Hals and her husband Jan Miense Molenaer. Musical instruments of the period similar to those depicted in the paintings were installed in adjacent



cases. An exhibition booklet was produced for the exhibition as was an online slideshow of seven of Leyster's paintings set to period music.

The Art of Power: Royal Armor and Portraits from Imperial Spain featured armor from the Spanish Royal Armory in Madrid paired for the first time with portraits by masters such as Peter Paul Rubens, Alonso Sánchez Coello, Anthony van Dyck, and Diego Velázquez. This exhibition explored how armor was used to cultivate the image of royal power in late fifteenth- to eighteenth-century Spain through its presentation of seventy-five armors and paintings and three magnificent tapestries. Works on paper depicting armor worn in parades, pageants, jousting tournaments, and battles were also included. Several full suits of armor as well as helmets, shields, and equestrian armor were juxtaposed with portraits of the sixteenth- and seventeenth-century emperors in armor. An illustrated timeline and maps provided an overview of the political and cultural events during the period. Interactive Web site programs included an explanation of the components of a suit of armor. A video podcast,

an audio tour, and a fully illustrated catalogue also accompanied the exhibition.

A bronze statuette from the Museum of Fine Arts, Budapest, was the centerpiece of *The Budapest Horse: A Leonardo da Vinci Puzzle* and the focus of recent technical examinations by Gallery conservators. For the small exhibition, *The Rearing Horse and Mounted Warrior* was joined by two additional bronze horses and two warriors associated with Leonardo da Vinci from international collections, along with two Renaissance bronze horses by known masters for comparison. The similarities of the Budapest horse to Leonardo's drawings led to the first attribution to him in 1916. New technical evidence suggests that the cast could date from as early as the sixteenth century, although possibly some years after his death in 1519.

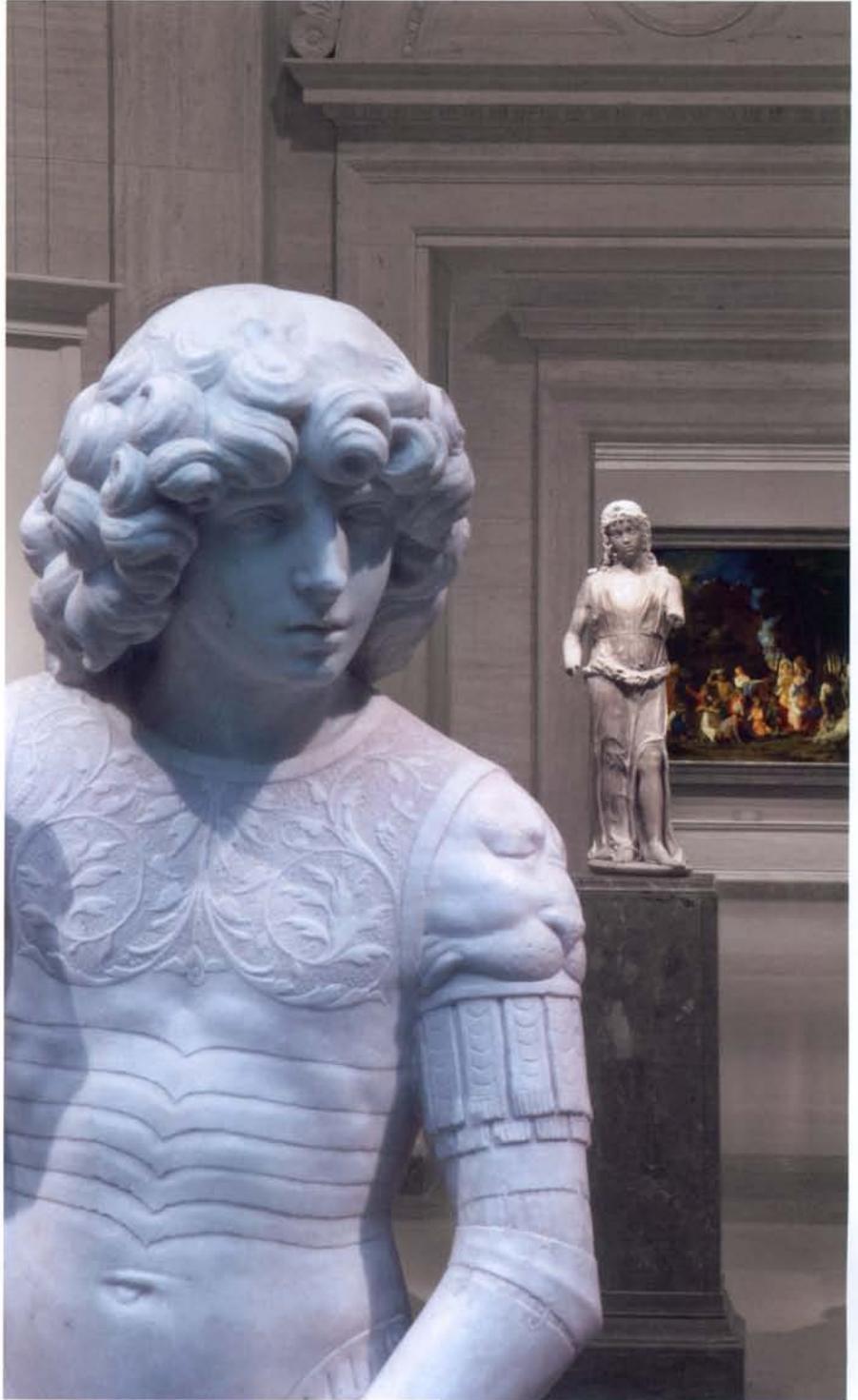
An Antiquity of Imagination: Tullio Lombardo and Venetian High Renaissance Sculpture was the first exhibition ever devoted to Venetian Renaissance sculptor Tullio Lombardo. Lombardo's romantic approach to portraiture was revealed in four of his greatest marble

carvings, which were joined by eight related works from his circle. Like his more famous contemporaries Giovanni Bellini, Giorgione, and Titian, whom he may have both emulated and influenced, Tullio crafted close-up treatments of secular subjects designed for an audience that could respond to their elusive, haunting character in an intimate setting. A type of sculpture never seen before, these portrait-like busts in exceptionally high relief represented figural types descended from ancient Greek and Roman art, given immediacy by their Renaissance hairstyles and costume details. They seemed to belong simultaneously to two worlds: classical antiquity, as imagined in the fifteenth century, and contemporary Renaissance Venice. A fully illustrated catalogue accompanied this exhibition.

Interpretive programs and materials accompanying the Gallery's special exhibitions, such as documentary films, brochures, explanatory texts, and Web site features, are made available to all venues for the exhibition. Documentary films are also distributed nationally on a free-loan basis to libraries, schools, and community centers, and are aired on public television stations across the country.

The Gallery administered the loans of 1,129 works of art to 272 sites during fiscal year 2009. Among notable loans were Johannes Vermeer's *Woman Holding a Balance*, lent to the Rijksmuseum in Amsterdam, and *A Lady Writing*, shown at the Norton Simon Museum, Pasadena. *The Bedroom* by Pieter de Hooch was on view with the collection of the Stedelijk Museum Het Prinsenhof in Delft. Three paintings and five graphic works were loaned to the Musée du Louvre, Paris, for an Andrea Mantegna exhibition. Also traveling to the Louvre were two major paintings by Titian: *Venus with a Mirror* and *Ranuccio Farnese*, for the exhibition *Titian, Tintoretto, and Veronese: Rivals in Renaissance Venice*. Two significant J.M.W. Turner paintings, *Approach to Venice* and *The Dogana and Santa Maria della Salute, Venice*, were seen in

Turner and Italy, an exhibition that opened in Ferrara and traveled to the National Gallery of Scotland, Edinburgh, and the Museum of Fine Arts in Budapest. Eight Renaissance prints, including Albrecht Dürer's *Triumphal Arch of Maximilian*, were shown in *Grand Scale: Monumental Prints in the Age of Dürer and Titian* at the Yale University Art Gallery, New Haven, and the Philadelphia Museum of Art.





Stories in Art
GREEN GROUP
National Gallery of Art



EDUCATING



In 2009, educational programs and publications served more than a million visitors at the Gallery and millions more through its Web site, television offerings, and other media.

Eighty-six auditorium presentations, attended by more 27,000 visitors, welcomed distinguished guests, including photographer Robert Frank, artist Rachel Whiteread, collectors Dorothy and Herbert Vogel, critic Peter Schjeldahl, and author Calvin Tompkins. For the second year, the *Collecting of African American Art* series brought collectors and specialists to the Gallery to share their experiences and knowledge. Staff lecturers presented the annual summer auditorium series on artistic partnerships, *Close Encounters of an Artistic Kind*.

Internship programs for future curators, conservators, educators, and administrators continued this year with graduate students from fifteen states and six foreign countries.

Gallery talks for adults included *Food for Thought*, a new lunchtime lecture-discussion, and *Picture This*, tours for visitors with visual impairments. A tour in Polish of the West Building collection brought the number of foreign language tour offerings to nine. During the fiscal year, more than 45,000 adults attended 4,097 tours.

The Gallery continued *Art Around the Corner*, a multiple-visit program offered in association with District of Columbia public schools, adding visits to an artist's studio. As part of the High School Summer Institute, teenagers studied the work of five figurative sculptors then created their own charcoals for exhibition at Children's National Medical Center. The High School Seminar brought students to the Gallery every Saturday morning for six months to learn about the collection, artistic inspiration, and museum careers. More than 40,000 students took part in 2,240 programs.

One hundred twenty-three family programs were offered to 13,470 attendees, including *Artful Conversations*,

a multiple-visit summer program for families with children ages eight to eleven. For a family weekend inspired by *Pride of Place: Dutch Cityscapes of the Golden Age*, participants used activity booklets, heard performances of seventeenth-century Dutch music, and viewed a miniature canal house. Resource tables with books, artist's materials and tools, and full-scale reproductions were located near the entrances of *Pompeii and the Roman Villa: Art and Culture around the Bay of Naples* and *The Art of Power: Royal Armor and Portraits from Imperial Spain*.

The summer Teacher Institute on eighteenth- and nineteenth-century American art brought fifty educators from nineteen states and the U.S. Virgin Islands to the Gallery. Teacher workshops held throughout the academic year attracted a number of first time participants. Some 600 educators participated in programs during the fiscal year.

A variety of written resources are produced for Gallery visitors each year. In 2009, almost one million publications were distributed including a family guide to the French and Dutch galleries; two discovery guides for the *Pompeii* exhibition; and updated editions of the Gallery's map and guide in Korean, Russian, German, and Italian.

Through its Web site and a program of free-loan educational resources, the Gallery reaches audiences across the nation and abroad. During the fiscal year, more than 30 million viewers watched Gallery-produced films, a selection augmented by reformatting from slides to image CDs. New features on the Web site included the film *Arshile Gorky: Ararat (Excerpts)*, written and directed by Atom Egoyan; a four-part video podcast highlighting Leo Villareal's light installation, *Multiverse*; a guide to the *Pompeii* exhibition for Latin teachers; eleven audio podcasts of auditorium lectures and conversations; and *Talk About Art*, a short video in which visitors share the importance of art in their lives.





The
Painting
by
John
Smyth



The *Stories in Art* summer series "American Adventure" introduces children to works of art through storytelling.

CONCERTS AND FILMS

Fifty concerts were presented in the Gallery's sixty-seventh season of weekly concerts, which ran from October 2008 through September 2009. The East Garden Court was the setting for a musical celebration of the reopening of the American galleries in which five U.S. choirs showcased the best of their American repertoire.

The Gallery collaborated with the Library of Congress and the National Academy of Sciences to present *Mendelssohn on the Mall*, marking the 200th birthday of Felix Mendelssohn. Seven concerts were presented at the Gallery as well as a talk on Mendelssohn's drawings and watercolors by Stephen Ackert, head of the Gallery's music department.

This year, the Gallery launched a series of Beethoven's piano sonatas, with a performance by Austrian pianist Till Fellner, presented under the sponsorship of the Billy Rose Foundation in collaboration with the Embassy of Austria and the Embassy Series. Other standing-room-only performances included the traditional New Year concert by the National Gallery of Art Orchestra under the baton of guest conductor Manfred Knoop, the National Gallery of Art String Quartet performing with renowned pianist Menahem Presser, and the Euclid String Quartet.

To celebrate Women's History Month, pianist and composer Jessica Krash premiered *Be Seeing You*, a work inspired by paintings in the collections of the Gallery and the National Museum of Women in the Arts. Pianist Leon Bates presented a program in honor of African American History Month.

Fourteen concerts were presented in honor of exhibitions in fiscal year 2009. Pianist Michele Campanella presented a recital in connection with *Pompeii and the Roman Villa*; Musica ad Rhenum and the National Gallery of Art Vocal Ensemble each presented concerts in honor of *Jan Lievens: A Dutch Master Rediscovered*; and The Coast Orchestra and The Singer's Company performed music by Native American and other American composers for *George de Forest Brush: The Indian Paintings*. Soprano Ellen Hargis and lutenist Paul O'Dette brought Dutch baroque music to the Gallery to complement *Pride of Place*, as did the Gallery Vocal Ensemble, Harmonious Blacksmith, and the Egidius Kwartet from Amsterdam. Four concerts were presented in conjunction with *Looking In: Robert Frank's "The Americans"*. The first of these was a presentation by composer, performer, and Frank collaborator David Amram. Additional concerts were performed by pianists Peter Vinograd and Jessica Krash and the New York Chamber

Soloists. The Foundling Ensemble sang and played music by Luigi Boccherini and other eighteenth-century composers for the exhibition *Luis Meléndez: Master of the Spanish Still Life*.

A Gallery talk on the exhibition *The Art of Power* featured recorded examples of music that would have been heard in the court of Philip II of Spain as well as a live performance in the East Garden Court.

The Gallery's extended summer schedule of concerts in the Sculpture Garden included performances by the National Gallery of Art Brass Quintet and the Brazilian Guitar Quartet.

Concerts are supported by funds bequeathed to the Gallery by William Nelson Cromwell and F. Lamot Belin, with generous additional support from The Billy Rose Foundation and the Embassy of Spain. Additional funding and gifts in kind were provided by the Ann and Gordon Getty Foundation, the Embassy of Austria, the Embassy Series, the Embassy of Switzerland, Friends of Johannes Somary, the Gottesman Fund in memory of Milton S. Gottesman, the Markow-Totey Foundation, the Randy Hostettler Living Room Fund, the Royal Netherlands Embassy, the Royal Norwegian Embassy, and the Washington Saengerbund.

The Gallery's year-round program of film series, premieres, documentaries, experimental cinema, and ciné-concerts attracted large audiences every weekend. To launch the quarterly film and lecture event *New Masters of European Cinema*, French director Rabah Ameur-Zaïmeche presented *Dernier maquis*, a portrait of an industrial suburb of Paris. *Roman Ruins Rebuilt*, a series of seven screenings and discussions designed to complement the exhibition *Pompeii and the Roman Villa*, opened with a screening of the restored 1913 Italian silent *The Last Days of Pompeii*, introduced by classicist Martin Winkler. *Josef von Sternberg, Master of Mood*, a series of restored prints from European and American archives, included six early works by the master German American director. Two other series rounded out the fall season: *David Lean Restored* and *Film Indians Now*, a joint program of the Gallery and the National Museum of the American Indian, presented in conjunction with *George de Forest Brush*.

Teuvo Tulio: Northern Tones, a series presented jointly with the Finnish National Audiovisual Archive in Helsinki, highlighted the work of the Nordic director. *The Rebel Set: Film and the Beat Legacy* was presented in association with the exhibition *Looking In*. Spanish filmmaker José Luis Guerin was interviewed by film critic Jonathan Rosenbaum as part of the series *Barcelona Masters*. Czech filmmaker Petr Zelenka discussed his award-winning work *The Brothers Karamazov*. Two ciné-concerts featured restored prints and original piano

scores by Stephen Horne of London and Burnett Thompson of Washington, DC. A program of films by Japanese director Nagisa Oshima opened at the Gallery during the Cherry Blossom Festival.

The Gallery hosted several film premieres: Péter Forgács' *Hunky Blues—the American Dream*, James Benning's *RR, Puccini and the Girl* by Paolo Benvenuti, Arne Glimcher's *Picasso and Braque Go to the Movies*, *L'aimée* by Arnaud Desplechin, and Agnès Varda's *The Beaches of Agnès*. A blend of documentary, narrative, and experimental media works, *By and About Robert Frank* included a rare screening of *Leaving Home, Coming Home* by Gerald Fox. A series of four film novels by Czech filmmaker Karel Vachek, the film and lecture series *A Short History of Color*, highlights from the International Festival of Films on Art, and a tribute to Anthology Film Archives in New York were also part of the film lineup this year.

The Gallery again featured *From Vault to Screen: New Preservation from International Film Archives* with six *ciné-concerts* including a piano score for the recently restored *The Gaucho*, and a 200th-birthday homage to Edgar Allan Poe with restorations of *The Raven* and *La Chute de la Maison Usher*, accompanied by Philip Carli on piano. The digital restoration of Charles Sheeler's

and Paul Strand's *Manhatta* was introduced by Bruce Posner, the independent film historian who supervised the restoration project. Other highlights of the season included *Carl Theodor Dreyer: The Late Works*, presented in association with the Danish Film Institute and National Film Archive; *Salute to Le Festival des Three Continents*, a tribute to the thirtieth anniversary of a project that brings together fiction and documentary from Africa, Asia, and South America; *El Perro Negro: Stories from the Spanish Civil War*, an experimental documentary by Péter Forgács; and *Alain Resnais: The Eloquence of Memory*, a ten-part program of works by the French director.

RESOURCES FOR SCHOLARLY RESEARCH

In fiscal year 2009, the Gallery library acquired 8,154 books and 1,906 auction catalogs, welcomed 2,068 visitors, provided 989 orientations, answered 23,332 reference inquiries, and shared 5,441 volumes with other institutions through interlibrary loan. In addition, twenty rare volumes, two photographic albums, and



The film series *A Short History of Color* features the Paris studio of Georges Méliès.

several photographic prints were lent to major Gallery exhibitions and to exhibitions at other institutions. Significant resources added to the reference collection this year include *Artistas asturianos* (2002), *Dictionnaire du salon d'automne* (2006), and *Dictionary of Greek and Roman Antiquities* (2008).

Approximately 297,000 photographs, negatives, and images in microform, fifty-four CD-ROMs, twenty-six rare photographic albums, and more than 14,000 digital files were acquired during the fiscal year, bringing the holdings to almost thirteen million images.

The Samuel H. Kress Foundation provided support for two projects: a two-year grant to hire staff to conserve, digitize, and catalogue the nearly 6,000 historic negatives it donated to the Gallery in 1977 and another two-year grant to continue a comprehensive conservation program. In 2009, the conservator examined and treated forty-four albums and 678 photographs. The grant also made it possible to send ten unique photographic albums to a book conservator for major treatment.

Paul Katz augmented the archive of artists' portraits of the New York art scene from the 1960s to the 1980s. William Craft Brumfield donated new images of Russian architecture. James Goode expanded the archive of the public sculpture of Washington, DC. Ann Morgenstern donated photographs of Netherlandish paintings. Stephanie Blue provided digital files of German architecture. Sheldon Grossman enriched the Italian holdings. The Frick Art Reference Library in New York and the Hirshhorn Museum and Sculpture Garden, Smithsonian Institution also donated photographic material.

Five exhibitions highlighted special aspects of the Gallery library holdings and complemented Gallery exhibitions. *Documenting Discovery* was shown in conjunction with *Pompeii and the Roman Villa*. *Caught in the Act: the Artist at work*, *Selections from the Paul Katz Archive and Related Collections* celebrated the acquisition of the Katz images. *The Lure and Lore of Antiquity: J. Carter Brown Memorial Exhibition*, *Reading the Modern Photography Book: Changing Perceptions*, and *Recent Acquisitions: The Grega and Leo A. Daly III Fund for Architectural Books* were also on view.

The Gallery Archives managed the Gallery's legacy of historical documents while assisting more than 250 researchers.

A server-based archival repository was established for digital documents and media to promote appropriate preservation. Digital preservation scans of some 8,400 at-risk 35mm color slides were added to the digital repository as were some 16,000 original digital photographs of Gallery exhibitions and events.

Some 250 recorded hours of Gallery events of the past fifty years were digitized and added to the secure digital repository, including concert recordings from



the 1950s, Jacqueline Kennedy's remarks for the Gallery's twentieth anniversary in 1961, and 1970 ceremonies in honor of Sir Kenneth Clark.

Original motion pictures taken by the Gallery's first director David Finley were converted to digital media through a grant from the Samuel H. Kress Foundation.

To improve the speed and accuracy of access to archival holdings, the master database was enhanced with the addition of some 31,000 new records for files and individual items.

The Gallery Archives developed a database for study of the Chester Dale Collection, and received a grant from the Samuel H. Kress Foundation to examine the feasibility of a database tool to illumine the Samuel H. Kress Collection.

Interviews were conducted and recorded with Ross Merrill, the Gallery's long-time chief of conservation; Gennive Lewis, who has worked in the Gallery's food facilities for decades; and John Firmin, who worked on the West Building construction nearly seventy years ago.

This year the European and American Study Rooms for prints and drawings served 1,953 visitors.

CENTER FOR ADVANCED STUDY IN THE VISUAL ARTS

The Center for Advanced Study in the Visual Arts, founded in 1979, sponsors the study of the visual arts in each of its four program areas: fellowships, research, publications, and scholarly meetings.

During its twenty-ninth academic year, the Center welcomed fellows from Australia, the Czech Republic, France, Georgia, Italy, Spain, Switzerland, the United Kingdom, and the United States. Research topics ranged from contemporary abstract painting in Korea to collecting ancient sculpture in Britain, from the Virgin of Loreto in colonial Mexico to the art of late medieval Central Europe, and from architectural decoration in early Renaissance Venice to the lithographs of Achille Devéria in nineteenth-century Paris.

During the year, Samuel H. Kress Professor John House played a key role as advisor and discussant. Miguel Falomir completed the first year of his two-year stay as Andrew W. Mellon professor, continuing his work on Titian's paintings in the Museo del Prado.

In the program of special meetings, the second part of the symposium "Modernism and Landscape Architecture, 1890–1940" was held in collaboration with the Zentrum für Gartenkunst und Landschaftsarchitektur, Leibniz Universität Hannover and the Stiftung Bauhaus Dessau. The Center also sponsored "Rediscovering the Ancient World on the Bay of Naples," a symposium held in conjunction with *Pompeii and the Roman Villa*, and cosponsored, with the University of Maryland, the Middle Atlantic Symposium in the History of Art.

This year's biennial Wyeth conference, supported by the Wyeth Foundation for American Art and cosponsored by the National Museum of the American Indian, was dedicated to the topic "Images of the American Indian, 1600–2000." The conference was held in connection with *George de Forest Brush* at the Gallery and *Fritz Scholder: Indian/Not Indian* at the National Museum of the American Indian.

Edmond J. Safra Visiting Professor Nancy J. Troy led a Safra colloquy entitled "Condition, Conservation, Interpretation: Case Studies in Twentieth-Century Art." The Phillips Collection and

the Hirshhorn Museum loaned works by Piet Mondrian for comparative study, and experts, including Harry Cooper, curator of modern and contemporary art, and Jay Krueger, senior conservator of modern paintings, discussed works in the Gallery's collection.

The A.W. Mellon Curatorial/Conservation Colloquy in Modern and Contemporary Art, "The Process of Painting: Manet in the 1860s," paid close attention to Manet's *Ragpicker* from the Norton Simon Museum and *The Old Musician* as well as prints from the Gallery's collection. Anne Hoeningwald, senior conservator, and Kimberly Jones, associate curator of French Paintings, led the discussion. Kress Professor John House provided a concluding reflection for Gallery staff.

The A.W. Mellon Lectures in the Fine Arts, delivered by T.J. Clark under the series title "Picasso and Truth," were recorded as an audio podcast and will be published by Princeton University Press.

Three volumes in the series *Studies in the History of Art* appeared. *A Modernist Museum in Perspective: The East Building, National Gallery of Art*, edited by Anthony Alofsin, gathers papers delivered at the 2004 symposium held on the twenty-fifth anniversary of the opening of I.M. Pei's East Building. *Dialogues in Art History, from Mesopotamian to Modern: Readings for a New Century* includes essays first delivered as talks at the 2006 symposium celebrating the twenty-fifth anniversary of CASVA's fellowship program. *The Woodcut in Fifteenth-Century Europe* gathers papers delivered at a 2005 symposium generously supported by the Samuel H. Kress Foundation through an endowment in honor of Franklin D. Murphy and held in conjunction with the exhibition *Origins of European Printmaking*. All three books are distributed by Yale University Press.

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*; and *The Early History of the Accademia di San Luca, c. 1590–1635*. For more on the Center's programs, see the annual report, Center 29, available online at www.nga.gov/resources/casva.shtm.

P R E S E R V I N G



The painting conservators completed twenty-one major treatments, fifty-one minor treatments, twenty-four major examinations, and ninety minor examinations, sixty of which included x-radiography and infrared reflectography.

Two large paintings dominated the studio for the first half of the year, Neroccio de'Landi's *Madonna and Child with Saint Anthony Abbot and Saint Sigismund* and Edouard Manet's *The Old Musician*. Technical study of materials and techniques, undertaken with Gallery scientists, accompanied the treatment. *Bagpipe Player* by

Hendrick ter Brugghen was cleaned, revealing delicate tones. Conservation work on *Portrait of a Merchant and Madonna and Child* by Jan Gossaert was inspired by a collegial study of his techniques. Other treatments included Agnolo di Domenico del Mazziere's *Portrait of a Youth* and Bernard van Orley's *Marriage of the Virgin*, Jean Siméon Chardin's *Still Life with Game*, Joseph Wright's *Corinthian Maid*, and John Singleton Copley's *Anne Fairchild Bowler*. Eugène Delacroix's *Christopher Columbus and His Son at La Rábida*; two paintings by Eugène Boudin, *On the Beach* and *On the Beach, Trouville*; Auguste Renoir's *Marie Murer*; and two paintings by

Paintings conservator Cathy Metzger cleans the Gallery's *Bacchus and Ariadne* by Giovanni Battista Tiepolo.

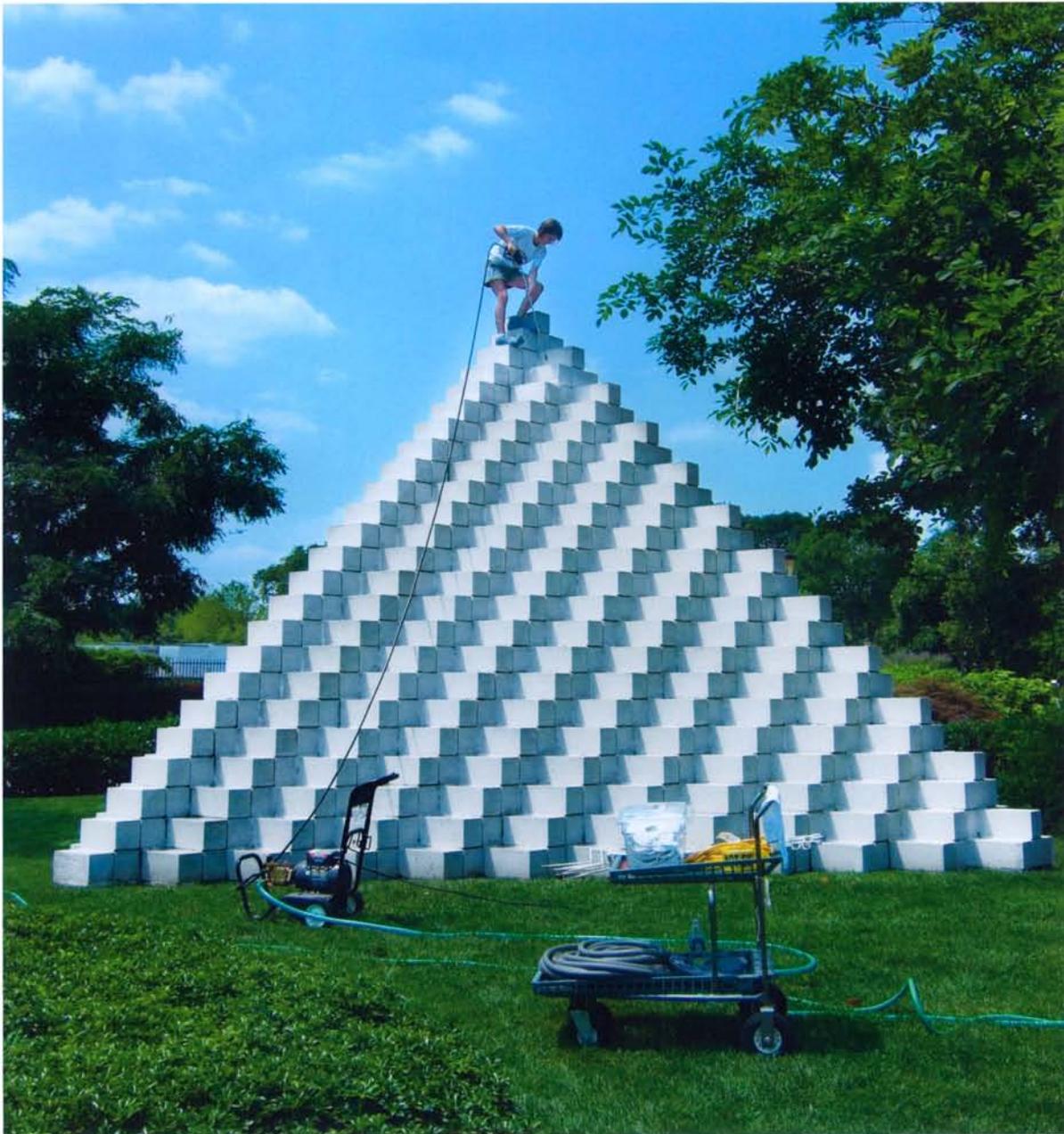
Paul Gauguin, *Breton. Girls Dancing, Pont-Aven* and *Self Portrait Dedicated to Carrière*, are among the French paintings treated this year. Amedeo Modigliani's *Madame Amédée* and Chaim Soutine and Frank Stella's *Flin Flon IV* were also treated.

The paintings conservators' contributions to the systematic catalogue volume on the French fifteenth through eighteenth centuries were completed. Technical entries on thirty-one paintings for the Dutch online volume were completed, and the updating of ninety-two entries in the published volume began.

Object conservators completed 138 major and minor treatments and 583 examinations. *Saint John of the Cross* by Francisco Antonio Gijón was cleaned before traveling

to London for *The Sacred Made Real* exhibition, which will be on view at the Gallery in 2010. The technical examination, undertaken with Gallery scientists, was published in the exhibition catalogue, contributing to the understanding of fabrication methods used in seventeenth-century Spain to create this full-size polychrome sculpture.

More than two hundred Renaissance bronzes from eight international collections have been analyzed in the course of a study of the alloys and manufacturing techniques of major artists of the period. Initial findings on Jacopo Sansovino's sacristy door at San Marco and Riccio's Paschal candlestick were published and presented at international symposia. Scientific research on



Conservation of Sol LeWitt's *Four-Sided Pyramid* in the Sculpture Garden includes treatment and annual maintenance.

The Rearing Horse and Mounted Warrior, attributed to Leonardo da Vinci, in the collection of the Budapest Museum of Fine Arts contributed to the exhibition *The Budapest Horse: A Leonardo da Vinci Puzzle*.

Two oversized works, the plaster *Model for Abraham Lincoln* by Daniel Chester French and the wooden *Architectural model for the Lincoln Memorial* by Henry Bacon, were treated by conservators in preparation for the Gallery's exhibition *Designing the Lincoln Memorial: Daniel Chester French and Henry Bacon*.

Following extensive historical and materials research, *An Entrance to the Paris Métropolitain* by Hector Guimard underwent major structural and surface treatment to ensure its longevity in the Sculpture Garden. Preservation of the Gallery's outdoor sculptures continues, as conservators improve the methods and materials of treatment and maintenance.

The paper and photograph conservators completed thirty-three major and 400 minor treatments and examined 2,249 prints, drawings, photographs, and books. Many works of art were treated in conjunction with Gallery exhibitions. *Pride of Place: Dutch Cityscapes of the Golden Age* featured a 1703 pictorial plan of Delft composed of thirty-two prints attached to form the map. In preparation for *Renaissance to Revolution: French Drawings from the National Gallery of Art, 1500–1800*,

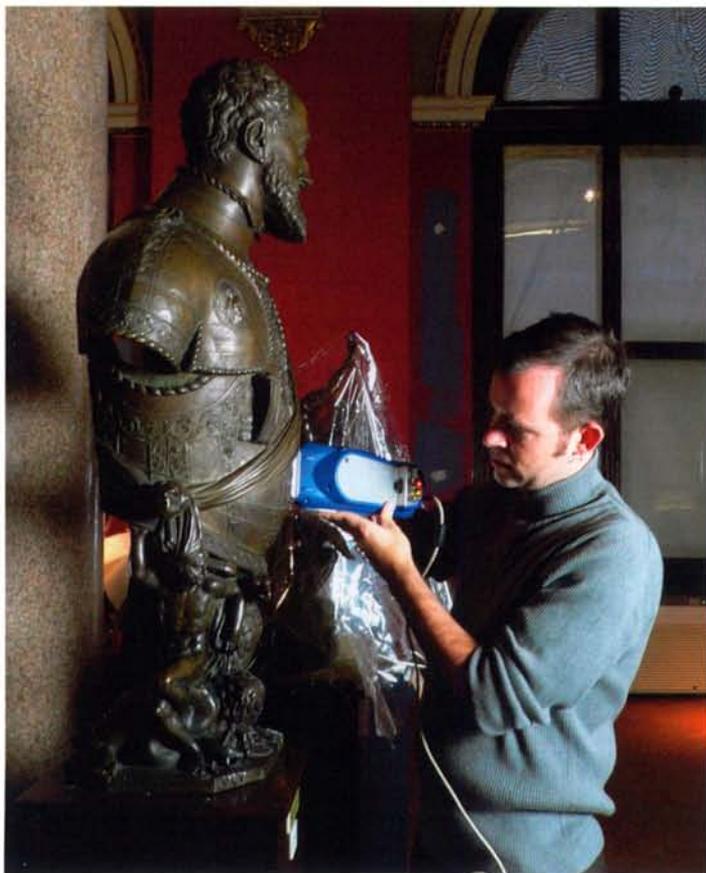
conservators removed mold obscuring a gouache and pastel landscape by Jean-Baptiste Pillement. A disfigured albumen photograph by Henry Peach Robinson was treated in advance of the 2010 exhibition *The Pre-Raphaelite Lens: British Photography and Painting, 1848–1875*. In addition, conservators treated several recent acquisitions, including the sixteenth-century drawing by Abraham Bickhart.

Henri Matisse's painted paper collages, including the monumental *La Nègresse*, were moved from the Tower Gallery to a newly configured gallery on the East Building Concourse. This complex operation required the close collaboration of conservators, registrars, and art handlers. The canvas-lined paper collage was removed from its stretcher, rolled onto a wide diameter tube for transport, and then reattached to the stretcher. A crew of fifteen people, assisted by hydraulic lifts and movable scaffolding, was required to hang it in the new location. Matisse and his studio assistants painted the papers used for the artist's collages with brightly colored opaque watercolors. One of the Gallery's conservation scientists studied the paints with a micro-fading tester and provided estimates of the light fastness of the colors so informed decisions could be made on the display parameters for the collages.

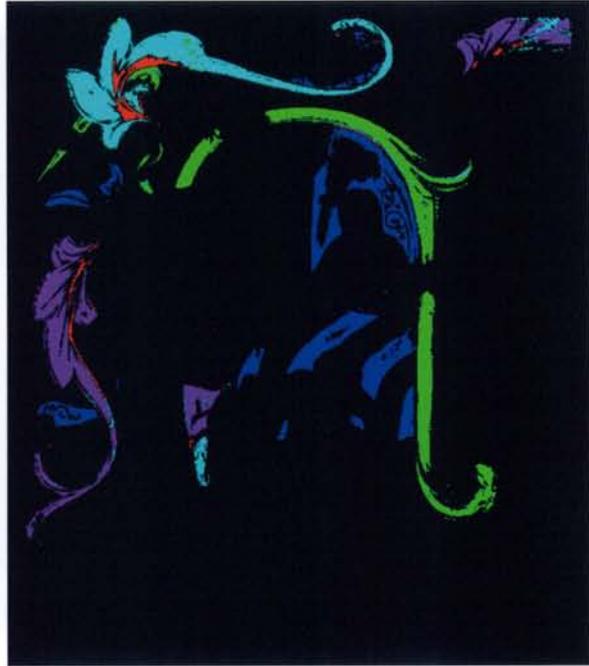
The loans and exhibitions conservators made significant contributions to the organization of fifteen exhibitions during the year. For *Pompeii and the Roman Villa: Art and Culture Around the Bay of Naples*, an exhibition conservator collected sculpture and frescoes at various archaeological sites. Both the *Pompeii* and *Afghanistan: Hidden Treasures from the National Museum, Kabul* exhibitions required conservators to assist with installation and de-installation at other venues. The staff completed 589 incoming and outgoing condition reports for works of art in numerous special exhibitions.

Frame conservators completed 188 treatments. They worked closely with the exhibition conservators to construct fifteen microclimate packages for outgoing loans. The matter/framers treated 2,176 works of art on paper and photographs and oversaw the unframing and housing of the prints acquired from Reba and Dave Williams and The Print Research Foundation in Stamford, Connecticut. They assembled 119 photographs in three large panels for the exhibition *Looking In: Robert Frank's "The Americans."* They packed and installed Albrecht Dürer's monumental *Triumphal Arch of Maximilian* for a traveling loan and built and reassembled a panel for *The Art of Power: Royal Armor and Portraits from Imperial Spain*.

The textile conservator undertook a thorough examination and treatment of Matisse's *Mourner Costume*. Three large tapestries were examined and installed for *The Art of Power* exhibition. In cooperation with the Straus Center,



Object conservators conduct ongoing technical research on Renaissance bronzes in collections around the world.



Harvard Art Museums, the textile and scientific research staff analyzed materials used by Robert Rauschenberg in the series published by Gemini G.E.L. in 1974. Several items were added to the artist materials collection, including natural dyes prepared in a traditional manner. In collaboration with the Gallery's horticulturalists, the dye plants *Indiofera tinctoria*, *Polygonum tinctoria*, *Isatis tinctoria*, and *Reseda luteola* were grown, harvested, and pressed.

Work begun last year on the development of in situ analytical imaging tools, funded by the Andrew W. Mellon Foundation, expanded with the addition of a postdoctoral position funded by the Samuel H. Kress Foundation. In recent research, information from visible and infrared reflectance spectroscopy as well as from luminescence imaging spectroscopy was successfully combined to aid in the identification and mapping of colorants in studies of paintings, works on paper, and illuminated manuscripts.

X-ray fluorescence spectroscopy was used to characterize artists' materials, obtaining valuable technical information for works in the exhibitions *Pompeii and the Roman Villa*, *The Budapest Horse*, *Judith Leyster*, and *In the Darkroom: Photographic Processes*. Studies of pigments on fifteenth-century relief prints in the collections of the Gallery and the Germanisches Nationalmuseum and eighteen watercolors by John Marin were completed using newly developed, non-invasive, spectroscopic techniques.

The study of modern synthetic organic pigments continued, and two papers were accepted for publication. Paints used by Wassily Kandinsky in *Improvisation 31 (Sea Battle)* and the synthetic varnish on Modigliani's

Madame Amédée were analyzed using pyrolysis–gas chromatography–mass spectrometry. Attenuated total reflectance–Fourier transform infrared spectrometry identified beeswax coatings on several photographs in the collection. Improvements developed in the Gallery's micro-fading tester were presented at an international meeting. Gallery scientists are also devising a single protocol for analysis of micro samples of binding medium.

Model systems have been designed to study the effect of different pigments on the curing of linseed oil paint. This work will lead to a better understanding of how paint films change over time. A study on the zinc oxide interactions with drying oils culminated in a paper presented at a meeting and submitted for publication.

Scientists at the Gallery and Georgetown University are developing gels for the treatment of artworks. A collaborative study of optical properties of varnishes, with the National Institute of Standards and Technology and the Université Pierre et Marie Curie, Paris, continued. The modification by varnishes on microscopically rough surfaces and the resultant changes in light reflection was studied using laser scanning confocal microscopy, stylus profilometry, and specular gloss and distinctness-of-image gloss measurements. One paper on this study was published this year, and another paper was prepared.

The study of the formation of brown lines in paper and the degradation reactions at the wet-dry interface continued, in collaboration with scientists at the Centre de Recherches sur la Conservation des Collections, Paris. Capillary electrophoresis, size exclusion chromatography, and mass spectrometry were used to characterize the complex interactions between cellulose, water, and air.

Analytical imaging spectroscopy and x-ray fluorescence help map and identify pigments in Niccolò da Bologna's *Birth of Saint John the Baptist*.



ROBERT H. SMITH
1928 – 2009

President
National Gallery of Art
1993 – 2003

2009 REVIEW



TREASURER'S REPORT

In fiscal year 2009 the market's continued sell off, fears about the banking system, and the spillover effects on the economy continued to have an effect on the Gallery's financial position. Risk management and due diligence gained renewed importance as concerns about maintaining liquidity and the safety of our investments made us more cautious. The Gallery's investment portfolio began the fiscal year continuing the decline that started in fiscal year 2008 but recovered enough in the last quarter to post a slight gain for the year.

Despite the turmoil during the fiscal year, the Gallery continued to focus on its core programs of collecting, exhibiting, preserving, and educating and continuing to invest in the 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 the Gallery's 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.

DISCUSSION OF OPERATING RESULTS For fiscal year 2009, the Gallery reported an operating loss of \$11.6 million, compared to a \$27.1 million operating loss in the prior year. The Gallery's overall revenues increased \$15.1 million or 12.1 percent in 2009, while operating costs and expenses decreased 0.3 percent. The investment return on our portfolio was higher this year largely due to our portfolio's exposure in the international equity and fixed income markets. Art purchases were largely responsible for the overall decrease in the Gallery's net assets for fiscal year 2009.

Fiscal year 2009 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 2009 included completing construction on Work Area #3; completing design of Work Area #4 and associated staff relocations; completing the installation of the emergency generator in the West Building and related emergency power distribution; other mechanical, electrical, and plumbing systems renovations in the West Building associated with Work Area #3; 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 2009 with the opening of the exhibition *Pompeii and the Roman Villa: Art and Culture around the Bay of Naples*, and included the opening of other major exhibitions such as *Jan Lievens: A Dutch Master Rediscovered*, *Pride of Place: Dutch Cityscapes of the Golden Age*, and

The Art of Power: Royal Armor and Portraits from Imperial Spain. 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 2009, six 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 4.8 million visitors in fiscal year 2009.

OPERATING RESULTS Fiscal year 2009 operating revenue totaled \$139.5 million, an increase of \$15.1 million, or 12.1 percent over the previous year. Most of this increase was a result of increased investment return designated for operations. The Gallery's investment portfolio, which has been materially impacted by the downturn in the financial markets, gained 4.1 percent overall in fiscal year 2009. A portion of the total investment return is designated annually to support the ongoing operations while the remaining loss, \$6.2 million in fiscal year 2009, 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 increased in 2009 by \$109.1 million when compared to the prior year, largely due to the smaller investment loss recognized in fiscal year 2009.

Operating expenses of \$151.1 million for fiscal year 2009 were 0.3 percent lower than the previous year, mainly due to decreases in printing and supply costs, other services, and equipment purchases offset by increases in salary and benefits costs, repairs and maintenance, and utilities. Federal appropriated funds totaling \$120.0 million were obligated and utilized for the operation, maintenance, security, and renovation of the Gallery.

STATEMENT OF FINANCIAL POSITION The Gallery's financial position decreased in fiscal year 2009 with net assets falling \$14.4 million or 1.6%. This was largely due to art acquisition costs. The investment portfolio, which includes funds for operations, special purpose funds, and endowment funds, decreased \$25.6 million in fiscal year 2009 to \$584.0 million.

The auditor's report and the statements of financial position, activities, and cash flows for the Gallery for the years ended September 30, 2009 and 2008 are presented on the following pages.



James E. Duff
Treasurer

REPORT OF INDEPENDENT AUDITORS

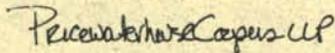
PRICEWATERHOUSECOOPERS 

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, 2009, 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 2008 financial statements which have been adjusted to reflect the adoption of the *Not For Profit Entities* standard as described in Note 1, and in our report dated November 13, 2008 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.

As discussed in Note 1, the Gallery adopted the *Fair Value Measurements and Disclosures* standard and as discussed in Note 1, in fiscal year 2009 the Gallery adopted the *Not for Profit Entities* standard.

In accordance with Government Auditing Standards, we have also issued a report dated November 16, 2009 on our consideration of the Gallery's internal control structure and its compliance with laws and regulations.



November 16, 2009

FINANCIAL STATEMENTS

STATEMENTS OF FINANCIAL POSITION

September 30, 2009 and 2008

with summarized financial information as of September 30, 2008

(in thousands)

ASSETS	PRIVATE FUNDS	FEDERAL FUNDS	TOTAL	
			2009	(as adjusted) 2008
Cash and cash equivalents	\$ 16,783	\$ 32,503	\$ 49,286	\$ 38,537
Accounts receivable, net	1,376	—	1,376	2,487
Pledges receivable, net	17,118	—	17,118	21,740
Investments	584,010	—	584,010	609,642
Trusts held by others	11,207	—	11,207	11,440
Publications inventory, net	1,282	—	1,282	1,672
Deferred charges and other assets	4,565	—	4,565	1,253
Fixed assets, net	64,161	131,182	195,343	191,790
Art collections	—	—	—	—
Total assets	\$ 700,502	\$ 163,685	\$ 864,187	\$ 878,561
LIABILITIES AND NET ASSETS				
LIABILITIES:				
Accounts payable and accrued expenses	\$ 11,083	\$ 29,547	\$ 40,630	\$ 42,420
Capital lease obligation	—	1,716	1,716	1,884
Contractual obligations	33,688	—	33,688	31,808
Asset retirement obligation	—	19,746	19,746	19,150
Total liabilities	44,771	51,009	95,780	95,262
NET ASSETS:				
Unrestricted				
Investments in fixed assets, net of accumulated depreciation and amortization	64,161	129,466	193,627	189,906
Future funded expenses recognized	—	(31,837)	(31,837)	(30,627)
Total undesignated	64,161	97,629	161,790	159,279
Designated for collections and art purchases	9,781	—	9,781	19,826
Designated for special exhibitions	10,218	—	10,218	8,474
Designated for capital projects	15,123	—	15,123	15,683
Designated for education and public programs	7,414	—	7,414	7,157
Designated for other operating purposes	50,431	—	50,431	46,584
Designated for publications, including systematic catalogues	16,893	—	16,893	20,482
Total designated	109,860	—	109,860	118,206
Total unrestricted	174,021	97,629	271,650	277,485
Temporarily restricted	116,362	15,047	131,409	133,086
Permanently restricted	365,348	—	365,348	372,728
Total net assets	655,731	112,676	768,407	783,299
Total liabilities and net assets	\$ 700,502	\$ 163,685	\$ 864,187	\$ 878,561

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

STATEMENTS OF ACTIVITIES

for the years ended September 30, 2009 and 2008

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

(in thousands)

OPERATING	UNRESTRICTED			TEMPORARILY RESTRICTED	PERMANENTLY RESTRICTED	TOTAL	
	PRIVATE FUNDS	FEDERAL FUNDS	TOTAL			2009	2008
SUPPORT AND REVENUE:							
U.S. Government appropriation	\$ —	\$ 100,580	\$ 100,580	\$ 3,350	\$ —	\$ 103,930	\$ 101,072
Gifts and grants	2,598	—	2,598	6,732	—	9,330	10,012
Gallery shop sales, net	7,772	—	7,772	—	—	7,772	10,049
Investment return designated for operations	5,617	—	5,617	11,346	—	16,963	1,036
Royalties and other income	1,505	—	1,505	—	—	1,505	2,245
	17,492	100,580	118,072	21,428	—	139,500	124,414
Net assets released from restrictions to fund operating expenses	18,305	3,388	21,693	(21,693)	—	—	—
Total support and revenue	35,797	103,968	139,765	(265)	—	139,500	124,414
OPERATING EXPENSES:							
Program Services:							
Collections	5,530	37,066	42,596	—	—	42,596	42,799
Special exhibitions	5,071	16,847	21,918	—	—	21,918	22,238
Education, gallery shops, and public programs	16,321	28,389	44,710	—	—	44,710	46,036
Editorial and photography	2,198	3,321	5,519	—	—	5,519	5,254
Total program services	29,120	85,623	114,743	—	—	114,743	116,327
Supporting Services:							
General and administrative	6,311	25,373	31,684	—	—	31,684	30,524
Development	3,076	1,589	4,665	—	—	4,665	4,620
Total supporting services	9,387	26,962	36,349	—	—	36,349	35,144
Total expenses	38,507	112,585	151,092	—	—	151,092	151,471
Decrease in net assets from operating activities	(2,710)	(8,617)	(11,327)	(265)	—	(11,592)	(27,057)
NON-OPERATING							
U.S. Government appropriation	—	—	—	17,368	—	17,368	17,736
Non-operating gifts and grants	3,300	—	3,300	12,999	792	17,091	18,642
Provision for bad debts	(2)	—	(2)	—	—	(2)	(3,927)
Other income	163	—	163	—	—	163	—
Changes in value of trusts held by others	(148)	—	(148)	(14)	86	(76)	(1,345)
Investment return in excess of amount designated for operations	1,338	—	1,338	(7,504)	—	(6,166)	(111,826)
Reclassifications of net asset balances	(2,076)	—	(2,076)	10,334	(8,258)	—	—
Net assets released from restrictions to fund non-operating expenses	20,602	13,993	34,595	(34,595)	—	—	—
Change in net assets from non-operating activities before acquisitions of works of art	23,177	13,993	37,170	(1,412)	(7,380)	28,378	(80,720)
Acquisitions of works of art	(31,678)	—	(31,678)	—	—	(31,678)	(12,793)
(Decrease) increase in net assets	(11,211)	5,376	(5,835)	(1,677)	(7,380)	(14,892)	(120,570)
Net assets at beginning of the year	190,094	92,253	282,347	128,224	372,728	783,299	903,869
Adoption of new accounting principle	(4,862)	—	(4,862)	4,862	—	—	—
Net assets at beginning of the year as adjusted	185,232	92,253	277,485	133,086	372,728	783,299	903,869
Net assets at end of the year	\$ 174,021	\$ 97,629	\$ 271,650	\$ 131,409	\$ 365,348	\$ 768,407	\$ 783,299

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

STATEMENTS OF CASH FLOWS

for the year ended September 30, 2009

with summarized financial information as of September 30, 2008

(in thousands)

CASH FLOWS FROM OPERATING ACTIVITIES:	PRIVATE FUNDS	FEDERAL FUNDS	TOTAL	
			2009	2008
(Decrease) increase in net assets	\$ (23,605)	\$ 8,713	\$ (14,892)	\$ (120,570)
ADJUSTMENTS TO RECONCILE (DECREASE) INCREASE IN NET ASSETS TO NET CASH (USED IN) PROVIDED BY OPERATING ACTIVITIES:				
Depreciation and amortization	3,685	5,978	9,663	9,819
Amortization of discount on pledges receivable	(544)	—	(544)	(761)
Amortization of discount on contractual obligations	1,092	—	1,092	1,342
Provision for bad debts	2	—	2	3,927
Contributions and net investment income for permanently restricted investments	(3,767)	—	(3,767)	(14,260)
U.S. Government appropriations for renovation projects	—	(17,368)	(17,368)	(17,736)
Gifts and grants for art acquisitions and capital projects	(18,399)	—	(18,399)	(16,732)
Acquisitions of works of art	32,238	—	32,238	20,257
Realized losses (gains) on sale of investments	22,712	—	22,712	(59,884)
Unrealized (gains) losses on investments	(28,425)	—	(28,425)	179,208
Realized loss on sale of securities in trust held by others	—	—	—	700
Decrease in value of trusts held by others	232	—	232	2,029
Decrease (increase) in accounts receivable, net	1,108	—	1,108	(671)
Decrease in pledges receivable, net	5,166	—	5,166	14,187
Decrease (increase) in publications inventory, net	390	—	390	(60)
Increase in deferred charges and other assets	(3,311)	—	(3,311)	(48)
(Decrease) increase in accounts payable and accrued expenses	(1,702)	761	(941)	1,343
Increase in contractual obligations	10,000	—	10,000	844
Increase in asset retirement obligation	—	882	882	914
Asset retirement remediation payment	—	(286)	(286)	(1,132)
Net cash (used in) provided by operating activities	(3,128)	(1,320)	(4,448)	2,716
CASH FLOWS FROM INVESTING ACTIVITIES:				
Purchase of investments	(82,469)	—	(82,469)	(411,936)
Proceeds from sale of investments	113,815	—	113,815	407,063
Proceeds from sale of securities in trusts held by others	—	—	—	4,894
Acquisitions of works of art	(32,238)	—	(32,238)	(20,257)
Purchase of fixed assets	(870)	(13,194)	(14,064)	(17,035)
Net cash used in investing activities	(1,762)	(13,194)	(14,956)	(37,271)
CASH FLOWS FROM FINANCING ACTIVITIES:				
Contributions and net investment income for permanently restricted investments	3,767	—	3,767	14,259
U.S. Government appropriation for renovation projects	—	17,368	17,368	17,736
Gifts and grants for art acquisitions and capital projects	18,399	—	18,399	16,732
Principal payment on capital lease obligation	—	(168)	(168)	(153)
Payments on contractual obligations	(9,213)	—	(9,213)	(9,813)
Net cash provided by financing activities	12,953	17,200	30,153	38,761
Net increase in cash and cash equivalents	8,063	2,686	10,749	4,206
Cash and cash equivalents, at beginning of year	8,720	29,817	38,537	34,331
Cash and cash equivalents, at end of year	\$ 16,783	\$ 32,503	\$ 49,286	\$ 38,537
SUPPLEMENTAL DISCLOSURE OF CASH FLOW INFORMATION:				
Cash paid during the year for:				
Interest on capital lease	\$ —	\$ 172	\$ 172	\$ 186
Income taxes	\$ 30	\$ —	\$ 30	\$ 250
SUPPLEMENTAL DISCLOSURE OF NON-CASH INFORMATION:				
Donated investment securities	\$ 1,394	\$ —	\$ 1,394	\$ 4,621
Donated building	\$ 3,300	\$ —	\$ 3,300	\$ —
Fixed asset additions included in accounts payable	\$ —	\$ 1,247	\$ 1,247	\$ 2,095

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

NOTES

(in thousands)

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, 2008 from which the summarized information was derived.

NET ASSETS

The Gallery's net assets, support and revenue, expenses, 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 that 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 that 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 for 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 fair value of future cash flows, using a risk-free rate of return, after providing an allowance for uncollectibility. Unconditional promises received prior to October 1, 2008, a risk-free rate of return at the date of the gift was used. For those unconditional promises received on or after October 1, 2008, a discount rate approximating the market rates for unsecured borrowing as required by a newly adopted accounting standard related to fair value determination is used (see Note 16). 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 are valued using readily determinable market prices, while other 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 these other investments may be based on historical cost, appraisals, obtainable prices for similar assets, or other assets, or other estimates. Because of the uncertainty of valuation of these 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 Notes 5 and 16).

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 AND OTHER ASSETS

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. Other assets

largely represents private asset contributions to the Gallery, which are recorded at fair value at the date of the gift.

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 8).

ART COLLECTIONS

The Gallery's art collections focus upon European and American paintings, sculpture, and works on paper. In conformity with accounting policies 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 13).

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 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 Accounting Standards Codification ("ASC") Topic 958, "Not-for-Profit Entities," and accordingly, are not reflected in the accompanying financial statements.

Donated assets, which 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.

RECENTLY ISSUED ACCOUNTING PRONOUNCEMENTS

Effective October 1, 2008, the Gallery adopted Accounting Standards Codification ("ASC") Topic 820, "Fair Value Measurements and Disclosures" ("ASC Topic 820"), and ASC Topic 825-10-25 "Financial Instruments—Recognition" issued by the

Financial Accounting Standards Board (FASB). See Note 16.

The Gallery adopted the ASC Topic 958-205-45, "Endowments of Not-for-Profit Entities—Other Presentation Matters," at the beginning of the 2008 year. See Note 17.

On October 1, 2008, the Gallery adopted the provisions of ASC Topic 740-10-25, "Income Taxes Recognition" ("ASC Topic 740-10-25"). See Note 14.

2. CASH AND CASH EQUIVALENTS

As of September 30, 2009 and 2008, cash and cash equivalents include federal cash of \$32,503 and \$29,817, 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 under the Federal Depository Insurance Corporation Act. At September 30, 2009 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, 2009 and 2008, accounts receivable consisted of the following:

	2009	2008
Accrued investment income	\$ 556	\$ 532
Special exhibition and other program receivables	816	1,536
Other	53	453
Subtotal	1,425	2,521
Less: allowances	(49)	(34)
Total	\$ 1,376	\$ 2,487

4. PLEDGES RECEIVABLE, NET

As of September 30, 2009 and 2008, pledges receivable consisted of the following:

	2009	2008
Due in one year or less	\$ 12,390	\$ 13,670
Due between one year and five years	7,375	11,046
Due in more than five years	302	369
Subtotal	20,067	25,085
Less: discounts of \$799 and \$1,180 and allowances of \$2,150 and \$2,165 respectively	(2,949)	(3,345)
Total	\$ 17,118	\$ 21,740

As of September 30, 2009, and September 30, 2008, \$1,724 and \$3,009 of the pledge receivable balance was receivable from related parties. The Gallery has received conditional promises to give of \$5,414 and \$6,086 as of September 30, 2009 and 2008, respectively.

5. INVESTMENTS

As of September 30, 2009 and 2008, investments consisted of the following:

	2009		2008	
	COST	FAIR VALUE	COST	FAIR VALUE
Loan to the U.S. Treasury	\$ 5,000	\$ 5,000	\$ 5,000	\$ 5,000
Government obligations, cash, and money market funds	-	-	7,442	7,442
Common and preferred stocks	63,949	69,255	77,346	71,070
Mutual funds	139,876	136,784	156,461	146,360
Alternative investments	352,348	372,971	369,094	379,770
Total	\$ 561,173	\$ 584,010	\$ 615,343	\$ 609,642

In 1942, the Gallery, under authority of an Act of Congress, made a \$5,000 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 4.25% during fiscal year 2009). Interest income on this loan was \$206 and \$214 for the fiscal years ended September 30, 2009 and 2008, 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 capital commitments outstanding, related to various limited partnership interests it owns as of September 30, 2009 and 2008, totaling \$46,251 and \$52,495, respectively.

Alternative investments include investments in limited partnerships of \$192,997 and \$181,337, as of September 30, 2009 and 2008, respectively, that are considered to be "alternative investments" because they invest in marketable equity and fixed income securities. Alternative investments also include "other alternative investments" consisting of the Gallery's ownership interest in externally managed private equity, venture capital, multi-asset class, and hedge funds that are organized as limited partnerships. These investments may include certain types of financial instruments (among which are derivatives, 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, 2009 and 2008:

ALTERNATIVE INVESTMENT TYPE	2009		2008	
	NUMBER OF FUNDS	FAIR VALUE	NUMBER OF FUNDS	FAIR VALUE
Public equity and income funds	6	\$ 192,997	5	\$ 181,337
Hedge funds	2	108,934	2	121,827
Multi asset class	1	40,468	1	43,487
Private equity	11	22,026	11	25,305
Venture capital	3	8,546	3	7,814
Total	23	\$ 372,971	22	\$ 379,770

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	2009 TOTAL	2008 TOTAL
Interest on short-term investments	\$ 32	\$ —	\$ —	\$ 32	\$ 463
Investment return not designated by spending policy for operations	5,216	—	—	5,216	(14,902)
Investment return designated by spending policy for operations	369	11,346	—	11,715	15,475
Total investment return designated for operations	\$ 5,617	\$ 11,346	\$ —	\$ 16,963	\$ 1,036
INVESTMENT RETURN IN EXCESS OF AMOUNT DESIGNATED FOR OPERATIONS					
Dividends and interest (net of expenses of \$3,334 and \$3,863, respectively)	\$ 1,366	\$ 3,686	\$ —	\$ 5,052	\$ 8,771
Net investment appreciation (depreciation)	5,557	156	—	5,713	(120,024)
Total return on long-term investments	6,923	3,842	—	10,765	(111,253)
Investment return not designated by spending policy for operations	(5,216)	—	—	(5,216)	14,902
Investment return designated by spending policy for operations	(369)	(11,346)	—	(11,715)	(15,475)
Investment return in excess of amount designated for operations	\$ 1,338	\$ (7,504)	\$ —	\$ (6,166)	\$ (111,826)

6. PUBLICATIONS INVENTORY, NET

As of September 30, 2009 and 2008, net publications inventory consisted of the following:

	2009	2008
Retail	\$ 1,158	\$ 1,382
Work-in-process	266	421
Consignment	248	302
Subtotal	1,672	2,105
Less: allowance for obsolescence	(390)	(433)
Total	\$ 1,282	\$ 1,672

7. OTHER ASSETS

During fiscal 2009, the Gallery received real and personal property with an estimated fair value of \$3,300 at the date of donation. The Gallery has decided to dispose of the assets and is actively marketing them for sale.

8. FIXED ASSETS, NET

As of September 30, 2009 and 2008, net fixed assets consisted of the following:

	2009			2008
	PRIVATE FUNDS	FEDERAL FUNDS	TOTAL	TOTAL
Buildings and improvements	\$ 156,310	\$ 144,164	\$ 300,474	\$ 272,384
Equipment	5,274	48,609	53,883	50,110
Construction-in-progress	—	7,181	7,181	25,828
Equipment under capital lease	—	2,962	2,962	2,962
Subtotal	161,584	202,916	364,500	351,284
Less: accumulated depreciation and amortization	(97,423)	(71,734)	(169,157)	(159,494)
Total	\$ 64,161	\$ 131,182	\$ 195,343	\$ 191,790

Depreciation and amortization expense was \$9,663 and \$9,819 for the years ended September 30, 2009 and 2008, respectively.

9. 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, 2009 and 2008, contractual obligations consisted of the following:

	2009	2008
Contractual obligations	\$ 34,888	\$ 34,101
Less: discounts on contractual obligations	(1,200)	(2,293)
Total	\$ 33,688	\$ 31,808

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

	ANNUAL PAYMENTS
2010	\$ 18,613
2011	8,325
2012	7,950
Total	\$ 34,888

10. U.S. GOVERNMENT APPROPRIATIONS

The Gallery's U.S. Government appropriation revenue recognized in fiscal year 2009 and 2008, are reconciled to the U.S. Government appropriations received as follows:

	2009			2008
	OPERATING	RENOVATION	TOTAL	TOTAL
U.S. Government appropriation revenue recognized	\$ 103,930	\$ 17,368	\$ 121,298	\$ 118,808
Unexpended obligations	6,721	—	6,721	5,985
Amounts expended from prior year's appropriations	(5,263)	—	(5,263)	(5,058)
Total U.S. Government appropriations	\$ 105,388	\$ 17,368	\$ 122,756	\$ 119,735

The Gallery's federal expenses in fiscal year 2009 and 2008 are reconciled to the U.S. Government appropriations for fiscal year 2009 and 2008 as follows:

	2009			2008
	OPERATING	RENOVATION	TOTAL	TOTAL
Total federal expenses	\$ 107,024	\$ 5,561	\$ 112,585	\$ 109,780
Depreciation and amortization	(5,588)	(390)	(5,978)	(5,960)
Changes in unfunded liabilities	(439)	(780)	(1,219)	(2,327)
Unexpended obligations	6,721	7,760	14,481	5,985
Amounts expended from prior year's appropriations	(5,263)	—	(5,263)	(5,058)
Capital expenditures	2,933	5,217	8,150	17,315
Total U.S. Government appropriations	\$ 105,388	\$ 17,368	\$ 122,756	\$ 119,735

11. 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:

	2009		2008	
	OPERATING	NON-OPERATING	OPERATING	NON-OPERATING
Acquisition of art	\$ —	\$ 20,502	\$ —	\$ 12,587
Collections	1,816	—	3,485	—
Special exhibitions	5,263	—	4,811	—
Education and public programs	4,098	—	5,234	—
Editorial and photography	549	—	262	—
Capital projects	—	100	—	434
Operations	6,579	—	3,961	—
Subtotal private funds	18,305	20,602	17,753	13,021
Special exhibitions	3,388	—	3,419	—
Capital projects	—	13,993	—	19,566
Subtotal federal funds	3,388	13,993	3,419	19,566
Total	\$ 21,693	\$ 34,595	\$ 21,172	\$ 32,587

12. ANALYSIS OF RESTRICTED NET ASSETS

As of September 30, 2009 and 2008, temporarily restricted net assets and the investment income from permanently restricted net assets are restricted to support the following purposes:

	2009		2008	
	TEMPORARILY RESTRICTED	PERMANENTLY RESTRICTED	TEMPORARILY RESTRICTED	PERMANENTLY RESTRICTED
Acquisition of art	\$ 34,026	\$ 69,841	\$ 38,452	\$ 69,755
Collections	4,526	34,130	5,076	34,715
Special exhibitions	7,249	31,142	10,160	30,363
Education and public programs	33,139	83,644	30,634	89,377
Editorial and photography	317	3,498	628	—
Capital projects	577	—	937	—
Operations	36,528	143,093	35,489	148,518
Subtotal private funds	116,362	365,348	121,376	372,728
Special exhibitions	12	—	50	—
Capital projects	15,035	—	11,660	—
Subtotal federal funds	15,047	—	11,710	—
Total	\$ 131,409	\$ 365,348	\$ 133,086	\$ 372,728

13. EMPLOYEE BENEFITS

Total pension expense recognized in the Gallery's financial statements was \$6,727 and \$6,318 for the years ended September 30, 2009 and 2008, respectively. These amounts do not include pension expense financed by OPM and imputed to the Gallery of \$1,810 and \$1,570 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, 2009 and 2008 were \$2,085 and \$1,912, 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 2009 and 2008, the Gallery contributed \$4,821 and \$4,517, 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 \$5,952 and \$5,399 during fiscal years 2009 and 2008 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 2009 and 2008 total \$420 and \$507, 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.

14. 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.

On October 1, 2008, the Gallery adopted the provisions of ASC Topic 740-10-25, "Income Taxes Recognition" ("ASC Topic 740-10-25"). ASC Topic 740-10-25 requires that a tax position be recognized or derecognized based on a more-likely-than-not threshold. This applies to positions taken or expected to be taken in a tax return. The implementation of ASC Topic 740-10-25 had no impact on the Gallery's financial statements. The Gallery does not believe its financial statements include any uncertain tax positions.

15. 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, 2018. 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:

	2009	
	CAPITAL LEASE	OPERATING LEASES
2010	\$ 342	\$ 3,592
2011	342	3,677
2012	342	3,763
2013	344	1,767
2014	344	889
Thereafter	345	4,023
Total minimum lease payments	2,059	\$ 17,711
Less: amount representing interest	(343)	
Present value of minimum capital lease payments	\$ 1,716	

Rental expense was approximately \$4,830 and \$4,528 for the years ended September 30, 2009 and 2008, respectively.

16. FAIR VALUE MEASUREMENTS

The Gallery adopted the provisions of ASC Topic 820, "Fair Value Measurements and Disclosures" (ASC Topic 820), effective October 1, 2008. ASC Topic 820 requires disclosures of financial position in periods subsequent to initial recognition, whether the measurements are made on a recurring basis or a nonrecurring basis, establishes a framework based on the observability of inputs used for measuring fair value and expands disclosure about fair market value measurements. Under ASC Topic 820, fair value is defined as the price that would be received to sell an asset or paid to transfer a liability (i.e., the "exit price") in an orderly transaction between market participants at the measurement dates.

The fair value hierarchy is categorized into three levels based on the inputs as follows:

Level 1—Valuations based on unadjusted quoted prices in active markets for identical assets or liabilities that the Gallery has the ability to access as of the reporting date. Valuation adjustments and block discounts are not applied to Level 1 securities. Since valuations are based on quoted prices that are readily and regularly available in an active market, valuation of these securities does not entail a significant degree of judgment.

Level 2—Valuations based on quoted prices in markets that are not active or for which all significant inputs are observable, either directly or indirectly as of the reporting date.

Level 3—Valuations based on inputs that are unobservable and significant to the overall fair value measurement as of the reporting date. The determination of fair value for these financial instruments requires one or more inputs subject to significant management judgment or estimation.

The following table identifies those assets reported at fair value and are subject to the hierarchy outlined above as of September 30, 2009:

	PLEDGES RECEIVABLE, NET	INVESTMENTS	TRUSTS HELD BY OTHERS	DEFERRED CHARGES AND OTHER ASSETS
Items reported at fair value	\$ 17,118	\$ 579,010	\$ 11,207	\$ 3,888
Items not subject to fair value reporting	—	5,000	—	677
Total	\$ 17,118	\$ 584,010	\$ 11,207	\$ 4,565

Items not subject to fair value reporting consist of the loan to the U.S. Treasury and deferred charges.

The following table summarizes the fair value measurement as of September 30, 2009 for financial assets by pricing observability levels:

	PRICES IN ACTIVE MARKETS FOR IDENTICAL ASSETS (LEVEL 1)	OTHER OBSERVABLE INPUTS (LEVEL 2)	UNOBSERVABLE INPUTS (LEVEL 3)	FAIR VALUE AT 9/30/09
Common and preferred stocks	\$ 69,255	\$ —	\$ —	\$ 69,255
Mutual funds	136,784	—	—	136,784
Public and equity funds	—	—	192,997	192,997
Hedge funds	—	—	108,934	108,934
Multi-asset class	—	—	40,468	40,468
Private equity and venture capital	—	—	30,572	30,572
Trust held by others	—	—	8,661	8,661
Assets measured at fair value on a recurring basis	206,039	—	381,632	587,671
Pledge receivables	—	—	17,118	17,118
Trust held by others	—	—	2,546	2,546
Deferred charges and other assets	—	—	3,888	3,888
Assets measured at fair value on a non-recurring basis	—	—	23,552	23,552
Total assets measured at fair value	\$ 206,039	\$ —	\$ 405,184	\$ 611,223

In general for Level 3 investments, the Gallery utilizes the investment manager of the asset to provide a valuation estimate based on previously disclosed techniques and processes which have been reviewed for propriety and consistency with consideration given to asset type and investment strategy. Management makes best estimates based on information available. The following estimates and assumptions were used to determine the fair value of each class of financial instruments listed above:

Equity Investments—Equity investments include but are not limited to separately held accounts in hedge funds and limited partnership holdings. These assets, which are grouped by investment objective, consist of both publicly traded and privately held securities, diversified globally.

- *Publicly traded securities*—These investments generally include fixed income securities, convertible bonds and global equity holdings. Securities traded on an active exchange are priced using unadjusted market quotes for identical assets and are classified as Level 1.
- *Privately held securities*—These investments generally include hedge funds, multi-asset class, private equity, and venture capital funds. These funds are privately held and trade infrequently, if at all. The valuations are calculated by the investment manager based on valuation techniques that take into account each fund's underlying assets and include traditional valuation methods, such as the market, cost, and income approaches. The valuation policies adopted by the manager are reviewed by the Gallery for propriety, consistency, compliance, and completeness. Limited partnerships and other non-redeemable funds are classified as Level 3. No active market exists for these assets and their valuations are based on unobservable and/or significantly adjusted inputs. Additionally in the case of private equity and venture capital investments there are limited options to transfer or withdraw from these funds prior to their termination. Inputs used to determine fair value are based upon the best available information provided by the partnerships/funds and may incorporate management assumptions and best estimates after considering a variety of internal and external factors.

Trusts Held by Others—Assets managed under trust agreements from donors where the Gallery is the beneficiary of the income are categorized as Level 3. For those trust agreements where the Gallery is the beneficiary, those assets are valued based on property valuations that involve significant judgment and estimation, and therefore are included in Level 3.

Deferred Charges and Other Assets—For those arrangements where the Gallery has received real and personal property, the assets are valued based on property valuations that involve significant judgment and estimation, and therefore are included in Level 3.

The following table summarizes the changes in Level 3 assets, measured at fair value on a recurring basis, as of September 30, 2009:

	PUBLIC AND EQUITY FUNDS	HEDGE FUNDS	MULTI-ASSET CLASS	PRIVATE EQUITY AND VENTURE CAPITAL FUNDS	TRUST HELD BY OTHERS
Fair value of Level 3 assets at September 30, 2008	\$ 181,338	\$ 121,827	\$ 43,487	\$ 33,119	\$ 8,444
Net unrealized/realized gains (losses)	5,889	3,967	(3,019)	(8,235)	217
Proceeds from sales, redemptions, and distributions	(14,230)	(16,860)	—	(555)	—
Purchase of investments	20,000	—	—	6,243	—
Fair value of Level 3 assets at September 30, 2009	\$ 192,997	\$ 108,934	\$ 40,468	\$ 30,572	\$ 8,661

Total gains and losses for Level 3 assets included in changes in net assets for the year ended September 30, 2009 as follows:

	PLEDGES RECEIVABLE, NET	INVESTMENTS	TRUSTS HELD BY OTHERS	DEFERRED CHARGES AND OTHER ASSETS
Total gains (losses)	\$ 9,436	\$ (674)	\$ 667	\$ —

The change in unrealized gains relating to assets valued on a recurring basis held at September 30, 2009 was \$9,946.

FAIR VALUE OPTIONS

In February 2007, the FASB updated Generally Accepted Accounting Principles (GAAP) with ASC Topic 825-10-25 "*Financial Instruments—Recognition*." The fair value option permits entities to choose to measure eligible items at fair value at specific election dates, with subsequent unrealized gains and losses reported in the entity's statement of activities. The Gallery adopted this standard effective October 1, 2008. The Gallery assessed the fair value options made available under the standard and elected not to apply the fair value option to any financial instruments that were not already recognized at fair value.

17. ENDOWMENTS

The Gallery's endowment consists of sixty-four individual funds established for a variety of purposes. Its endowment includes both donor-restricted endowment funds and funds designated by the Board of Trustees to function as endowments. As required by GAAP, net assets associated with endowment funds, including funds designated by the Board of Trustees to function as endowments, are classified and reported based on the existence or absence of donor-imposed restrictions.

On January 23, 2008, the District of Columbia adopted UPMIFA, the provisions of which apply to funds existing on or established after that date and to decisions made and actions taken after that date. The Gallery has interpreted UPMIFA as requiring the preservation of the fair value of the original gift as of the gift date of the donor-restricted endowment funds absent explicit donor stipulations to the contrary. As a result of this interpretation, the Gallery classifies as permanently restricted net assets (a) the original value of gifts donated to the permanent endowment, (b) the original value of subsequent gifts to the permanent endowment, and (c) accumulations to the permanent endowment made in accordance with the direction of the applicable donor gift instrument at the time the accumulation is added to the fund. The remaining portion of the donor-restricted endowment fund that is not classified in permanently restricted net assets is classified as temporarily restricted net assets until those amounts are appropriated for expenditure by the Gallery in a manner consistent with the standard of prudence prescribed by UPMIFA. In accordance with UPMIFA, the Gallery considers the following factors when making a determination to appropriate or accumulate donor-restricted funds:

- The duration and preservation of the fund
- The purposes of the Gallery and the donor-restricted endowment fund
- General economic conditions
- The possible effect of inflation and deflation
- The expected total return from income and the appreciation of investments
- Other resources of the Gallery
- The investment policies of the Gallery

Upon the adoption of UPMIFA and ASC Topic 958-205-45, the Gallery was required to reflect a retrospective reclassification of net assets from unrestricted to temporarily restricted of approximately \$4,862.

Endowment net assets were comprised of the following as of September 30, 2009 and 2008:

	2009		2008	
	DONOR-RESTRICTED ENDOWMENT FUNDS	BOARD-DESIGNATED ENDOWMENT FUNDS	DONOR-RESTRICTED ENDOWMENT FUNDS	BOARD-DESIGNATED ENDOWMENT FUNDS
Unrestricted	\$ (42,882)	\$ 12,706	\$ (46,251)	\$ 12,298
Temporarily restricted	29,756	—	30,111	—
Permanently restricted	365,348	—	372,728	—
Total funds	\$ 352,222	\$ 12,706	\$ 356,588	\$ 12,298

The following table summarizes the change in the endowment funds during the year ended September 30, 2009:

	UNRESTRICTED	TEMPORARILY RESTRICTED	PERMANENTLY RESTRICTED	TOTAL
Endowment net assets as of October 1, 2008	\$ (33,953)	\$ 30,111	\$ 372,728	\$ 368,886
Investment return:				
Investment income	106	3,204	—	3,310
Net depreciation	3,458	(312)	86	3,232
Total investment return	3,564	2,892	86	6,542
Contributions	—	—	792	792
Re-instatement of endowment through liquidation of an asset	—	1,944	—	1,944
Appropriation of endowment assets for expenditures	(219)	(4,726)	(8,498)	(13,443)
Reclassifications	432	(465)	240	207
Endowment net assets as of September 30, 2009	\$ (30,176)	\$ 29,756	\$ 365,348	\$ 364,928

The following table summarizes the change in the endowment funds during the year ended September 30, 2008:

	UNRESTRICTED	TEMPORARILY RESTRICTED	PERMANENTLY RESTRICTED	TOTAL
Endowment net assets as of October 1, 2007	\$ 23,241	\$ 56,737	\$ 368,846	\$ 448,824
Net classifications based on the change in accounting principles	(4,862)	4,862	—	—
Endowment net assets after reclassification	18,379	61,599	368,846	448,824
Investment return:				
Investment income	566	3,906	—	4,472
Net appreciation depreciation	(53,308)	(22,423)	(1,715)	(77,446)
Total investment return	(52,742)	(18,517)	(1,715)	(72,974)
Contributions	—	—	8,255	8,255
Bad debt expense	—	—	(2,000)	(2,000)
Release of restrictions for capital expenditures	132	(132)	—	—
Appropriation of endowment assets for expenditures	(157)	(13,198)	—	(13,355)
Reclassifications	435	359	(658)	136
Endowment net assets as of September 30, 2008	\$ (33,953)	\$ 30,111	\$ 372,728	\$ 368,886

FUNDS WITH DEFICIENCIES

From time to time, the fair value of assets associated with individual donor-restricted endowment funds may fall below the level that the donor requires the Gallery to retain as a fund of perpetual duration. Deficiencies of this nature that are reported in unrestricted net assets were \$42,882 as of September 30, 2009. These deficiencies were the result of unfavorable market fluctuations that occurred shortly after the investment of new contributions and continued appropriation for certain programs that was deemed prudent by the Gallery. Subsequent gains that restore the fair value of the assets of the endowment fund to the required level will be classified as an increase in unrestricted net assets.

RETURN OBJECTIVES AND RISK PARAMETERS

The Gallery has adopted investment and spending policies for endowment assets that provides for the continued financial stability of the Gallery and a revenue stream for funding the Gallery's mission. Endowment assets include those assets of donor restricted funds that the organization must hold in perpetuity as well as board-designated funds. Under this policy, as approved by the Board of Trustees, the endowment assets are invested in a manner that ensures safety through diversification while obtaining a competitive rate of return. The Gallery expects its endowment funds over time to provide an average rate of return of approximately 5.0% annually. Actual returns in any year may vary from this amount.

STRATEGIES EMPLOYED FOR ACHIEVING OBJECTIVES

To satisfy its long-term rate-of-return, the Gallery relies on a total return strategy in which investment returns are achieved through both capital appreciation (realized and unrealized) and current yields (interest and dividends). The Gallery targets diversified asset allocation that utilizes fixed income and equity-based investments to achieve its long-term objectives within prudent risk constraints.

SPENDING POLICY AND HOW THE INVESTMENT OBJECTIVES RELATE TO SPENDING POLICY

The Gallery's spending policy is based on an annual endowment spending rate of 5% of the average fair value of endowment investments at the end of the previous three-and-one quarter years. This spending rate constitutes the Board's annual appropriation for spending endowment earnings to support the purchase of art and for the support of operations. This spending assumption is intended to allow for the spending of the income of the portfolio, provide a target rate of return for the fund, and provide a sustainable spending level that will allow for support of the Gallery's initiatives in the accomplishment of its mission, while maintaining the purchasing power of the endowment fund's assets.

18. SUBSEQUENT EVENTS

The Gallery has performed an evaluation of subsequent events through November 16, 2009, which is the date the financial statements were available to be issued, noting no events that affect the financial statements as of September 30, 2009.

ACQUISITIONS

PAINTINGS

- Bruggen, Hendrick ter, Dutch, 1588–1629
> *Bagpipe Player*, 1624, oil on canvas, 2009.24.1, Paul Mellon Fund and Greg and Candy Fazakerley Fund
- Davis, Stuart, American, 1892–1964
> *Multiple Views*, 1918, oil on canvas, 2008.124.1, Gift of Earl Davis
- Harpignies, Henri-Joseph, French, 1819–1916
> *Landscape in Auvergne*, 1870, oil on canvas, 2008.132.1, Gift of Ruth Carter Stevenson in memory of Philip Conisbee
- Katz, Alex, American, born 1927
> *Folding Chair*, 1959, oil on canvas, 2009.104.1, Gift of The Alex Katz Foundation
- Kim, Byron, American, born 1961
> *Synecdoche*, 1991–present, oil and wax on wood (429 panels), 2009.39.1.1–429, Richard S. Zeisler Fund
- Léger, Fernand, French, 1881–1955
> *Animated Landscape (Paysage animé, Ter état)*, 1921, oil on canvas, 2008.126.1, Gift of Carroll Janis and Donna Seldin Janis
- Lewis, Norman Wilfred, American, 1909–1979
> *Untitled (Alabama)*, 1967, oil on canvas, 2009.45.1, Gift of the Collectors Committee
- Leyster, Judith, Dutch, 1609–1660
> *Young Boy in Profile*, c. 1630, oil on canvas, 2009.113.1, Gift of Mrs. Thomas M. Evans
- Marin, John, American, 1870–1953
> *The Written Sea*, 1952, oil on canvas, 2009.12.1, Gift of Deborah and Ed Shein
- Walker, John, British, born 1939
> *North Branch*, 2008, mixed media on canvas, 2009.14.1, Gift (Partial and Promised) of Mr. and Mrs. Barry A. Berkus
- Winters, Terry, American, born 1949
> *Composition*, 1991, oil on linen, 2009.106.1, Gift of Harry W. and Mary Margaret Anderson
- Wyeth, Andrew, American, 1917–2009
> *Wind from the Sea*, 1947, tempera on hardboard, 2009.13.1, Gift of Charles H. Morgan

SCULPTURE

- Braemt, Joseph Pierre, Belgian, 1796–1864
> *Charles de Bruckère, 1796–1860, Mayor of Brussels 1848 (obverse); The Cholera Epidemics of 1849 and 1854 (reverse)*, 1854, bronze, 2008.113.2.a–b, Gift of Mark and Lynne Hammerschlag in honor of Nicholas Penny
- Dupré, Guillaume, French, c. 1574–1642
> *Marcantonio Memmo (1536–1615), Doge of Venice 1612*, model 1612, cast after 1612, bronze, 2009.107.1, Gift of Andrew Brown

- Gaudier-Brzeska, Henri, French, 1891–1915
> *Hieratic Head of Ezra Pound*, 1914, marble, 2009.72.1, Gift from the Collection of Raymond and Patsy Nasher
- Meunier, Constantin, Belgian, 1831–1905
> *Société Royale Belge des Aquarellistes 1856–1906*, model 1904, cast probably 1906, copper, 2008.113.3, Gift of Mark and Lynne Hammerschlag in honor of Nicholas Penny
- Paine, Roxy, American, born 1966
> *Gnuff*, model 2008, fabricated 2009, stainless steel and concrete, 2009.109.1, Gift of Victoria and Roger Sant
- Patey, Henri-Auguste-Jules, French, 1855–1930
> *Portrait of the Artist's Parents, Marie-Rose-Bonne Delaporte Patey and Jacques-Jérôme-Xavier Patey*, 1894, bronze, 2008.113.1, Gift of Mark and Lynne Hammerschlag in honor of Nicholas Penny
- Sandback, Fred, American, 1943–2003
> *Untitled (Gray Corner Construction)*, 1968, gray acrylic on steel and elastic cord, 2009.59.1, Richard S. Zeisler Fund
- Segal, George, American, 1924–2000
> *Wendy with Chin on Hand*, 1982, bronze with white patina, 2009.105.1, Gift of The George and Helen Segal Foundation
- Selvi, Antonio Francesco, Italian, 1679–1753
> *Giancarlo Rossetti, 1712–1793, Carmelite Preacher Padre Marco di San Francesco (obverse); Giancarlo Rossetti Preaching with the Agnus Dei on a Mound (reverse)*, 1748, bronze, 2009.107.2.a–b, Gift of Andrew Brown
- South German or French 17th Century, Possibly
> *Bust of Christ in Agony*
> *Bust of Christ Crowned with Thorns*
> *Bust of the Crucified Christ*, possibly 17th century, colored wax and other media, each in silver frame, 2008.121.1–3, Gift of Brooke and Anne Lee and the Edge Lee Family
- Western European 17th Century, after Adriaen de Vries, Netherlandish, 1556–1626
> *Emperor Rudolph II*, c. 1600/1610, silver, 2009.55.1, Gift of Andrew Brown

DECORATIVE ARTS

- Dutch 17th Century
> *Box*, 17th century, painted paper glued on wood, 2008.121.4, Gift of Brooke and Anne Lee and the Edge Lee Family

MEDIA ARTS

- Hamilton, Ann, American, born 1956
> *salic*, 1995, video installation on laserdisc (4 discs, 30 minutes each), 2008.129.1, Gift of Heather and Tony Podesta Collection

DRAWINGS

- Aachen, Hans von, German, 1552–1615
> *The Coronation of the Virgin*, 1615, pen and ink with brush and wash, 2009.70.1, Joseph F. McCrindle Collection
- Abbey, Edwin Austin, American, 1852–1911
> *With Pride Upon Her Brow*, c. 1878, black chalk, pen and black ink, and gray wash, heightened with white, 2009.44.1, Gift of Ruth Cole Kainen in memory of Heidi L. Berry
- Adam, Victor, French, 1801–1866
> *Two Grenadiers*, brush and brown wash with pen and brown ink over graphite, 2009.70.2, Joseph F. McCrindle Collection
- Adan, Louis Emile, French, 1839–1937
> *A Painter's Studio with a Model Wrapped in Japanese Silk*, 1890s, black chalk, watercolor, and gouache, 2009.90.1, Ailsa Mellon Bruce Fund
- Ademollo, Luigi, Italian, 1764–1849
> *Scenes from the Life of Moses*, four drawings in pen and black ink with black wash and white gouache, 2009.70.3–6, Joseph F. McCrindle Collection
- Agricola, Eduard, German, 1800–1848
> *Corpo di Cava*, 1844, graphite with watercolor, heightened with white gouache on brown paper, 2009.44.2, Ailsa Mellon Bruce Fund
- Alberti, Cherubino, Italian, 1553–1615
> *Saints Peter and Paul*
> *Two Draped Figures (recto); Draped Figure with a Staff (verso)*, pen and iron gall ink with brown wash and black chalk (recto); pen and iron gall ink with gray wash over black chalk (verso), 2009.70.7, 8, Joseph F. McCrindle Collection
- Albides, Felice, Spanish or Italian, 18th century
> *Saint John the Baptist in the Wilderness*, pen and brown ink, 2009.70.9, Joseph F. McCrindle Collection
- Alexander, William, British, 1767–1816
> *A Peasant Selling Betel*, watercolor with pen and black ink over graphite, 2009.70.10, Joseph F. McCrindle Collection
- Allegrini, Francesco, Italian, c. 1615–after 1679
> *Two Figures Fishing in a Landscape*, pen and brown ink with brown wash, 2009.70.11, Joseph F. McCrindle Collection

- Amand, Jacques-François, attributed to, French, 1730–1769
> *Gardens of the Villa Mattei*, c. 1760, red chalk, 2009.77.3, Ailsa Mellon Bruce Fund
- Baskin, Leonard, American, 1922–2000
> *A Thistle*, 1991, pen and black ink, 2009.54.2, Gift of David E. Rust
- Beaumont, Edouard de, French, 1821–1888
> *A Reclining Female*, 1844, graphite with watercolor, 2009.70.31, Joseph F. McCrindle Collection
- Beerbohm, Max, British, 1872–1956
> *Caricatures of John Everett Millais*, pen and black ink on bristol board, 2009.70.32, Joseph F. McCrindle Collection
- Bellangé, Hippolyte, French, 1800–1860
> *A Seated Soldier (recto); Clothed Torso (verso)*, black chalk over graphite, 2009.70.33, Joseph F. McCrindle Collection
- > *A Sleeping Man at a Lectern with a Family Scene Below (recto); A Robed Man (verso)*, graphite with pen and black ink (recto); graphite (verso), 2009.70.34, Joseph F. McCrindle Collection
- Bemelmans, Ludwig, American, 1898–1962
> *The Cathedral of Notre-Dame, Île de la Cité*, 1959, watercolor with pen and black ink, 2009.70.35, Joseph F. McCrindle Collection
- Benso, Giulio, Italian, c. 1601–1668
> *The Archangel Michael*, pen and brown ink, 2009.54.1, Gift of David E. Rust
- Bernard, Jean-Joseph (called Bernard de Paris), French, 1740–1809
> *Calligraphic Flowers*, pen and brown ink with watercolor, 2009.70.36, Joseph F. McCrindle Collection
- Besnard, Albert, French, 1849–1934
> *Souvenir d'un Passage à Paris*, 1898, graphite, 2009.70.37, Joseph F. McCrindle Collection
- Bevan, Robert Polhill, British, 1865–1925
> *Rosemary, No. 1 Devon*, crayon and watercolor squared for transfer in red ink
> *Great Trees Above a Gated Wall*, charcoal
> *A Rising Pasture*, charcoal, 2009.70.38–40, Joseph F. McCrindle Collection
- Bickhart, Abraham, Swiss, 1535–1577
> *A Swiss Guard before an Ornamental Arch*, 1568, pen and black ink with gray wash on red prepared paper, heightened with white gouache, 2009.38.2.a, Gift of Ian Woodner in memory of her father Ian Woodner
- Bida, Alexandre, French, 1823–1895
> *A Middle Eastern Woman Leaning on a Rail*, black chalk with white heightening on blue paper, 2009.70.41, Joseph F. McCrindle Collection

- Bidauld, Jean-Pierre-Xavier, French, 1745–1813
 > *Trompe l'Oeil: Old Prints, a Torn Envelope with Horn-rimmed Glasses, and a Housefly* (after various artists), 1763, pen and black ink with gray, red, and brown wash, 2009.31.1, Ailsa Mellon Bruce Fund
- Biscaino, Bartolomeo, Italian, 1629–1657
 > *Christ Appearing to the Three Marys*, red chalk with red wash and white heightening, 2009.70.21, Joseph F. McCrindle Collection
- Bison, Giuseppe Bernardino, Italian, 1762–1844
 > *Shepherds at Rest*, pen and brown ink with brown wash over black chalk
 > *Pompeian Wall Decoration*, watercolor and gouache with pen and black and brown ink over black chalk, 2009.70.42, 43, Joseph F. McCrindle Collection
- Bisschop, Jan de, Dutch, 1628–1671
 > *The Death of Sapphira*, brush and brown wash with black and red chalk, 2009.70.44, Joseph F. McCrindle Collection
- Bloemaert, Abraham, attributed to, Dutch, 1566–1651
 > *Saint Bernard of Clairvaux with Instruments of the Passion*, pen and black and brown ink with gray wash, black chalk, and graphite, 2009.70.12, Joseph F. McCrindle Collection
- Boggs, Frank Myers, American, 1855–1926
 > *Dunkerque*, early 1920s, watercolor, black chalk, and graphite, 2009.53.1, Gift of Roy and Cecily Langdale Davis in memory of Margaret and Raymond J. Horowitz
- Bolognese 17th century
 > *View of an Italian Town* (after Titian or Domenico Campagnola), pen and brown ink, 2009.70.22, Joseph F. McCrindle Collection
- Bone, Muirhead, Sir, Scottish, 1876–1953
 > *A Rocky Coast*, watercolor over graphite, 2009.70.45, Joseph F. McCrindle Collection
- Bonington, Richard Parks, British, 1802–1828
 > *Five Studies of Hunting Dogs*, graphite with touches of wash, 2009.70.46, Joseph F. McCrindle Collection
- Bonnard, Pierre, French, 1867–1947
 > *A Woman Crouching*, pen and brown ink over graphite, 2009.70.47, Joseph F. McCrindle Collection
- Boudewyns, Adriaen Frans, Flemish, 1644–1711
 > *A Rocky Landscape with a Stone Tower and a Waterfall*, red chalk, 2009.70.48, Joseph F. McCrindle Collection
- Boudin, Eugène, French, 1824–1898
 > *Clouds over the Sea*, chalk, 2009.70.49, Joseph F. McCrindle Collection
- Brabazon, Hercules Brabazon, British, 1821–1906
 > *Venice across a Lagoon with Gondolas*, watercolor and gouache over graphite
 > *The Temple of Vesta at Tiwoli*, watercolor heightened with white gouache over graphite on brown paper
- > *Gondolas before a Palace on the Grand Canal in Venice*, watercolor heightened with white gouache
 > *Palaces on the Grand Canal in Venice*, watercolor and gouache over graphite
 > *A Cornfield at Sunset*, watercolor and gouache with black chalk over graphite
 > *An Italian Landscape with a Tower*, gouache and watercolor over graphite
 > *A Landscape with Mountains and a Stream*, watercolor over graphite
 > *Venice from the Lagoon*, watercolor, gouache, and pastel over graphite on gray paper
 > *A Gondola Passing under a Bridge in Venice*, watercolor and gouache over graphite
 > *Walls of a North African City*, watercolor over graphite, 2009.70.50–59, Joseph F. McCrindle Collection
- Brangwyn, Frank, Sir, British, 1867–1956
 > *The Head of an Old Man*, c. 1908, black and white chalk on gray flecked cardboard
 > *Self-Portrait*, black chalk, 2009.70.60, 61, Joseph F. McCrindle Collection
- British 20th century
 > *Surreal Figures in a Landscape*, watercolor, gouache, black ink, black chalk on board, 2009.70.24, Joseph F. McCrindle Collection
- Buhot, Félix-Hilaire, French, 1847–1898
 > *An Interior with Furniture* (recto and verso), graphite, 2009.70.62, Joseph F. McCrindle Collection
- Burjuk, David Davidovich, Russian, 1882–1967
 > *The Artist's Wife*, 1946, charcoal
 > *Self-Portrait*, 1927, charcoal, 2009.70.63, 64, Joseph F. McCrindle Collection
- Cadmus, Paul, American, 1904–1999
 > *Don Windham*, 1941, pen and black ink over graphite, 2009.70.65, Joseph F. McCrindle Collection
- Caffi, Ippolito, Italian, 1809–1866
 > *Interior of the Colosseum*, watercolor and gouache over graphite
 > *The Arch of Titus and the Temple of Venus and Rome near the Roman Forum*, watercolor and gouache over graphite, 2009.70.66, 67, Joseph F. McCrindle Collection
- Cambiaso, Luca, Italian, 1527–1585
 > *Soldiers Fighting*, pen and brown ink over black chalk, 2009.70.68, Joseph F. McCrindle Collection
- Campi, Giulio, Italian, c. 1502–1572
 > *The Ascension with Figure Studies* (recto); *Venus and Cupid* (verso), pen and brown ink (recto); black chalk (verso), 2009.70.69, Joseph F. McCrindle Collection
- Caney, Robert, British, active 1870–1890
 > *Set Designs for Drury Lane Theatre*, 1870/1890, fifteen drawings in watercolor, gouache, and pen and black and brown ink over graphite, 2009.70.70–84, Joseph F. McCrindle Collection
- Cangiullo, Francesco, Italian, 1888–1977
 > *Eden-Programma*, 1915, series of fourteen pen and ink drawings, used to create his *Caffeconcerto: alfabeto a sorpresa*, 1919, 2009.84.1–14, Richard S. Zeisler Fund and Ailsa Mellon Bruce Fund
- Cantagallina, Remigio, Italian, 1582/1583–1656
 > *Two Studies of a Man* (recto); *A Man* (verso), pen and brown ink with brown wash over black chalk
 > *A Landscape near Pechio*, pen and brown ink
 > *A Landscape with a Domed Building*, pen and brown ink, 2009.70.87–89, Joseph F. McCrindle Collection
- Cantarini, Simone, Italian, 1612–1648
 > *The Holy Family*, red chalk
 > *Two Studies of Women* (recto); *Seated Woman* (verso), red chalk, 2009.70.90, 91, Joseph F. McCrindle Collection
- Carracci, Lodovico, Italian, 1555–1619
 > *The Martyrdom of Saint Lawrence*, pen and brown ink over graphite, 2009.70.92, Joseph F. McCrindle Collection
- Castiglione, Giovanni Benedetto, Italian, 1609 or before–1664
 > *The Sacrifice of Isaac* (recto); *Studies of Two Horsemen Doing Battle and Two Figures in a Skiff* (verso), pen and brown ink, 2009.70.93, Joseph F. McCrindle Collection
- Chinnery, George, British, 1774–1852
 > *A Chinese Peasant*, graphite, 2009.70.94, Joseph F. McCrindle Collection
- Cigoli, Lodovico, attributed to, Italian, 1559–1613
 > *Christ Driving the Money Changers from the Temple*, pen and brown ink with brown wash over red chalk, 2009.70.29, Joseph F. McCrindle Collection
- Cipriani, Giovanni Battista, Italian, 1727–1785
 > *A Pair of Lovers*, brown and black wash with pen and black ink, 2009.70.95, Joseph F. McCrindle Collection
- Cocteau, Jean, French, 1889–1963
 > *Profile of a Woman*, 1960, pen and black ink, 2009.70.96, Joseph F. McCrindle Collection
- Conca, Sebastiano, Italian, 1680–1764
 > *A Bishop Blessing a King*, black chalk heightened with white on blue paper, 2009.70.97, Joseph F. McCrindle Collection
- Constable, John, British, 1776–1837
 > *Half-Length Portrait of a Cleric*, graphite
 > *A Seascape with Two Sailboats*, watercolor and graphite, 2009.70.98, 99, Joseph F. McCrindle Collection
- Crespi, Daniele, Circle of, Italian, 1597/1600–1630
 > *The Pietà*, pen and brown ink with brown wash, heightened with white, 2009.70.19, Joseph F. McCrindle Collection
- Crespi, Giuseppe Maria, Italian, 1665–1747
 > *The Holy Family*, c. 1690, red chalk over traces of black chalk on three joined pieces of paper, 2008.117.2, Gift of Jeffrey E. Horvitz
- Cruikshank, George, British, 1792–1878
 > *An Unkind Wish*, pen and brown ink with watercolor, 2009.70.100, Joseph F. McCrindle Collection
- Cruikshank, Isaac, British, 1756–1810/1811
 > *A London Character*, watercolor with pen and black ink, 2009.70.101, Joseph F. McCrindle Collection
- Damini, Pietro, Italian, 1592–1631
 > *The Virgin and Child Adored by Two Saints*, pen and brown ink over traces of black chalk, 2009.70.102, Joseph F. McCrindle Collection
- Danloux, Henri-Pierre, French, 1753–1809
 > *Two Figures in Greek Dress* (recto); *Partial Figures* (verso), pen and black ink with black wash over black chalk, 2009.70.103, Joseph F. McCrindle Collection
- David, Jacques-Louis, French, 1748–1825
 > *Two Innocents* (after Guido Reni), 1780, black chalk
 > *Two Infants Tussling* (after Domenichino), 1780, black chalk, 2008.125.1, 2, Gift of Roy and Cecily Langdale Davis in honor of Stephanie Maison
- Delacroix, Eugène, French, 1798–1863
 > *Charioteers* (recto); *Charioteers* (verso), pen and black ink with brush and black wash, 2009.70.104, Joseph F. McCrindle Collection
- Decamps, Alexandre-Gabriel, French, 1803–1860
 > *Two Horses*, c. 1830, black and white chalk on gray-green paper, 2009.70.105, Joseph F. McCrindle Collection
- Donner, Georg Raphael, Austrian, 1693–1741
 > *The Dead Christ*, black, pink, and white chalk on gray-green paper, 2009.70.106, Joseph F. McCrindle Collection
- Doré, Gustave, French, 1832–1883
 > *Gypsy Children*, pen and black ink, with brush and brown wash
 > *A History Scene with a Fainting Woman*, graphite, with brush and black wash, with black crayon and white heightening on blue paper, 2009.70.107, 108, Joseph F. McCrindle Collection
- Du Maurier, George, British, 1834–1896
 > *The Woman that Was*, pen and brown ink with brown wash over graphite
 > *Barrington Bore Nell with Exemplary Patience*, pen and brown ink over graphite, 2009.70.109, 110, Joseph F. McCrindle Collection
- English 13th Century
 > *Initial H: Moses Speaking to the Israelites (A Bible Leaf from the Beginning of Deuteronomy)*, c. 1240, pen and ink with gouache and gold on vellum, 2009.87.2, Gift of Stanley and Wilhelmina Jashemski in honor of her parents, Professor Howard C. Feemster and Emma L. Feemster
- Etty, William, British, 1787–1849
 > *Studies of Men Running*, graphite
 > *A Male Nude Seen from behind*, red chalk, 2009.70.112, 113, Joseph F. McCrindle Collection
- Ferrari, Ettore, Italian, 1848–1929
 > *Trees*, pen and brown ink, 2009.70.114, Joseph F. McCrindle Collection
- Finch, Heneage, Fourth Earl of Aylesford, British, 1751–1812
 > *At Tenby*, pen and gray and brown ink with gray and brown wash over graphite, 2009.70.30, Joseph F. McCrindle Collection

Flemish 15th Century

- > *Initial A: The Adoration of the Magi; Initial E: The Presentation of the Virgin; Initial A: Joseph and Mary with the Young Jesus Returning to Israel (A Leaf from a Book of Hours)*, c. 1490(?), pen and ink with gouache and gold on vellum
- > *Book of Hours*, 1440, bound volume with red, brown, and black ink and gouache and gold on vellum, 2009.87.3, 5, Gift of Stanley and Wilhelmina Jashemski in honor of her parents, Professor Howard C. Feemster and Emma L. Feemster

Florentine 15th Century (possibly Domenico Veneziano or Luca della Robbia)

- > *A Young Man Sitting on a Stool Reading a Book* (recto); *The Fall of Man (a Fragment of the Lower Part)* (verso), c. 1450, pen and brown ink heightened with white gouache (recto); black chalk with brown ink (verso), 2009.91.1, William B. O'Neal Fund and Ailsa Mellon Bruce Fund

Florentine 17th century

- > *Two Male Figures: A Youth and an Old Man*, black and red chalk heightened with white, 2009.70.27, Joseph F. McCrindle Collection
- Forain, Jean-Louis, French, 1852–1931
- > *A Beggar Girl Selling Flowers to a Woman*, brush and black and brown wash, with black crayon on blue-gray paper, 2009.70.115, Joseph F. McCrindle Collection

- Foster, Myles Birket, British, 1825–1899
- > *Illustration for Longfellow's "Rainy Day,"* pen and brown ink with gray wash and white heightening over graphite
- > *Frontispiece to "Ellen Seymour,"* brush and brown wash and graphite
- > *An Evening Landscape with a Distant Cathedral*, graphite
- > *An Evening Landscape with a Haywagon*, graphite and pen and black ink with white heightening
- > *An Evening Landscape with Tall Trees*, graphite with pen and brown ink, 2009.70.116–120, Joseph F. McCrindle Collection

French 13th Century

- > *Marginal Birds, Rabbits, and Fanciful Animals A Leaf from a Missal*, 1285, pen and ink with gouache and gold on vellum, 2009.87.4, Gift of Stanley and Wilhelmina Jashemski in honor of her parents, Professor Howard C. Feemster and Emma L. Feemster

French 14th Century

- > *Marginal Birds and Ornamental Flowers (A Leaf from a Book of Hours: The Beginning of the Passion)*, 1390, pen and ink with gouache and gold on vellum, 2009.87.1, Gift of Stanley and Wilhelmina Jashemski in honor of her parents, Professor Howard C. Feemster and Emma L. Feemster

French 18th century

- > *A Procession of the Madonna di San Luca*, pen and brown ink, with wash over graphite, tipped down on another sheet with a border drawn in graphite, pen and black ink, and gray wash, 2009.70.18, Joseph F. McCrindle Collection

French 19th century

- > *A Young Priest Kneeling* (recto and verso), c. 1850, black chalk heightened with white chalk on blue-gray paper
- > *A Landscape with a River*, charcoal with stumping, 2009.70.13, 23, Joseph F. McCrindle Collection

Frey, Jakob, Swiss, 1681–1752

- > *Saint Benedict in a Niche*, red chalk heightened with white, 2009.70.121, Joseph F. McCrindle Collection

Frey, Johann Jakob, Swiss, 1813–1865

- > *Sunrise*, oil on paper mounted on canvas, 2009.70.122, Joseph F. McCrindle Collection

Frost, William Edward, British, 1810–1877

- > *A Standing Female Nude Holding a Hoop*, pen and red ink over graphite, 2009.70.123, Joseph F. McCrindle Collection

Galliani, Giovanni, Italian, 1746–1818

- > *Egyptian Stage Design*, pen and brown ink with brush and brown wash over black chalk, 2009.70.124, Joseph F. McCrindle Collection

Gandolfi, Ubaldo, Italian, 1728–1781

- > *The Education of the Virgin*, pen and brown ink with brush and brown wash over black chalk, 2009.70.125, Joseph F. McCrindle Collection

Gavarni, Paul, French, 1804–1866

- > *Gulliver Aweed by Three Giant Beggars in the Land of Brobdingnag*, 1862, pen and brown ink with watercolor and gouache over graphite, 2009.26.1, Ailsa Mellon Bruce Fund

Genoese 17th century

- > *An Elaborately Sculpted Frame* (recto); *An Architectural Study with an Atlantid* (verso), pen and brown ink with gray and red-brown wash (recto); pen and brown ink with gray wash (verso), 2009.70.15, Joseph F. McCrindle Collection

German 18th century

- > *A Stage Set with a Statue and a Palace*, pen and gray and black ink and wash, 2009.70.25, Joseph F. McCrindle Collection

- Gheyn, Jacques de, Circle of (possibly Jacques de Gheyn III), Dutch, c. 1596–1641

- > *A Landscape with Gnarled Trees and Fishermen*, 1620s (?), pen and brown ink, 2009.77.1, Ailsa Mellon Bruce Fund

Ghezzi, Pier Leone, Italian, 1674–1755

- > *Caricature of a Male Figure*, pen and iron gall ink over graphite, 2009.70.126, Joseph F. McCrindle Collection

Giani, Felice, Italian, 1758–1823

- > *Allegory of Justice* (recto); *Ancient Sacrifice and Head of a Satyr* (verso), pen and brown ink with brown wash over black chalk (recto); pen and brown ink with brown and gray wash (verso), 2009.70.127, Joseph F. McCrindle Collection

Giordano, Luca, Italian, 1634–1705

- > *Saint Anthony of Padua*, black chalk with brown wash, 2009.70.128, Joseph F. McCrindle Collection

Granet, François-Marius, French, 1775–1849

- > *A Cloister*, brush with brown wash over graphite, 2009.70.130, Joseph F. McCrindle Collection

Grévin, Alfred, French, 1827–1892

- > *Male and Female Bathers*, watercolor and gouache over graphite
- > *Male and Female Bathers with Umbrella*, watercolor and gouache over graphite, 2009.70.131, 132, Joseph F. McCrindle Collection

Grosz, George, German, 1893–1959

- > *A Woman Walking to the Left*, graphite, 2009.70.133, Joseph F. McCrindle Collection

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

Harpignies, Henri-Joseph, French, 1819–1916

- > *A Landscape*, brush and blue, gray, and black wash, with pen and black ink

- > *A Fan with Figures Walking in a Landscape*, 1895, watercolor over graphite, 2009.70.134, 135, Joseph F. McCrindle Collection

Haseltine, William Stanley, American, 1835–1900

- > *Santa Maria a Cetrella, Anacapri*, c. 1892, watercolor and gouache over graphite, 2009.70.136, Joseph F. McCrindle Collection

Hayter, George, Sir, British, 1792–1871

- > *Studies for a Scene from Dante's Inferno*, pen and brown ink, 2009.70.137, Joseph F. McCrindle Collection

Hearne, Thomas, British, 1744–1817

- > *Furness Abbey*, 1777, graphite and pen and gray ink with brush and gray wash, 2009.70.138, Joseph F. McCrindle Collection

Hebborn, Eric, British, 1934–1996

- > *A Naked Man on a Helmet* (Mantegna imitation), pen and black ink
- > *A Standing Male Nude* (Parentino imitation), pen and brown ink, with brush and black wash, 2009.70.139, 140, Joseph F. McCrindle Collection

Helleu, Paul-César, French, 1859–1927

- > *Madame Helleu Cradling Paulette in Her Arms*, 1904/1905, black, red, and white chalk on buff paper, 2009.74.2, Evelyn Stefansson Nef Fund

Hennequin, Philippe-Auguste, French, 1762–1833

- > *Achilles and Patroclus*, pen and brown ink with brown wash, 2009.70.141, Joseph F. McCrindle Collection

Hoare, William, British, c. 1707–1792

- > *Sanah Lee*, late 1740s, pastel over graphite on paper, laid down on canvas, 2009.43.1, Gift of Lowell Libson

- > *Colonel John Lee*, late 1740s, pastel over graphite on paper, laid down on canvas, 2009.43.2, New Century Fund and Edward E. MacCrone Fund

Houten, Gerard van, Dutch, 1675–1706

- > *Allegory of Sculpture*, pen and brown and gray ink with brush and gray wash, 2009.70.142, Joseph F. McCrindle Collection

Howitt, Samuel, British, c. 1765–1822

- > *Two Pigs*, gray and brown wash over graphite, 2009.70.143, Joseph F. McCrindle Collection

Hübner, Julius, German, 1806–1882

- > *Eduard, the Artist's Infant Son*, 1842, graphite on prepared cardboard, 2009.20.1, Purchased as the Gift of Jill Newhouse

Hugonnier, Marine, French, born 1969

- > *Art for Modern Architecture P1 (Homage to Ellsworth Kelly)*, 2005, set of seven collages on newspaper, 2009.61.1–7, Gift of the Collectors Committee

- Isabey, Eugène, French, 1803–1886
- > *Seaside Studies*, 1830s, charcoal with touches of pen and brown ink and brown wash, 2009.74.3, Joan and David Maxwell Fund

Italian 17th century

- > *A Design for a Saltcellar*, pen and brown ink over black chalk

- > *The Madonna and Child with Saints*, pen and iron gall ink

- > *A Seated Nude* (recto); *Ganymede* (verso), red chalk (recto); pen and brown ink (verso), 2009.70.14, 20, 28, Joseph F. McCrindle Collection

Jackson, Samuel, British, 1794–1869

- > *The Dawn of Creation*, 1830s, brush and black ink with scratching out, 2009.79.1, Ailsa Mellon Bruce Fund

John, Augustus, Welsh, 1878–1961

- > *Virginia Woolf*, red chalk, 2009.70.144, Joseph F. McCrindle Collection

Kent, Rockwell, American, 1882–1971

- > *A Female Nude (The Artist's Wife)*, c. 1910, graphite

- > *Two Caricatures*, c. 1922, pen and black ink with brush and black wash over graphite

- > *Study for a Bookplate*, c. 1925, brush and black wash with graphite, 2009.70.145–47, Joseph F. McCrindle Collection

Kirchner, Ernst Ludwig, German, 1880–1938

- > *A Woman Combing Her Hair in Front of a Mirror*, graphite, 2009.70.148, Joseph F. McCrindle Collection

Klee, Paul, Swiss, 1879–1940

- > *Leiche*, 1913, pen and black ink, 2009.70.149, Joseph F. McCrindle Collection

Labruzzi, Carlo, Italian, 1765–1818

- > *A Ruin in the Roman Campagna*, watercolor over graphite, 2009.70.150, Joseph F. McCrindle Collection

Lafage, Raymond, French, 1656–1684

- > *The Fall of Phaeton*, pen and brown ink over graphite, 2009.70.151, Joseph F. McCrindle Collection

Lang, the Elder, Hans Kaspar, Swiss, 1571–1645

- > *A Glass Design with Saint John the Baptist and Saint John the Evangelist*, 1595, pen and black ink with gray wash, 2009.38.3, William B. O'Neal Fund

Lear, Edward, British, 1812–1888

- > *Santa Maria della Salute*, watercolor and gouache over graphite, 2009.70.152, Joseph F. McCrindle Collection

- Lebas, Gabriel Hippolyte, French, 1812–1889
> *A Sunset in an Oriental Landscape*, watercolor, gouache, and gum arabic, 2009.74.1, Dyke Fund
- Lebrègue, Léon, French, 1863–1944
> *Female Nudes*, graphite, 2009.70.153, Joseph F. McCrindle Collection
- Leoni, Ottavio, Italian, c. 1578–1630
> *Portrait Head of a Cardinal*, black chalk heightened with white chalk on blue paper, 2009.70.154, Joseph F. McCrindle Collection
- Lévy-Dhurmer, Lucien, French, 1865–1953
> *A Young Woman*, 1885, conté crayon on buff paper, 2009.29.1, Gift of Joyce Z. Greenberg in Honor of Andrew Robison
- > *Calanque: Morning*, 1936, pastel, 2009.96.1, Chester Dale Fund
- Lewis, Wyndham, British, 1882–1957
> *A Woman Reading*, 1936, pen and black ink, 2009.70.155, Joseph F. McCrindle Collection
- Ligorio, Pirro, Italian, c. 1513–1583
> *Diana and Apollo Killing the Children of Niobe*, red chalk, 2008.117.3, Gift of Jeffrey E. Horvitz
- Lips, Johann Heinrich, Swiss, 1758–1817
> *Two Naked Men*, pen and brown ink with brown and gray wash, 2009.70.156, Joseph F. McCrindle Collection
- Loir, Luigi Aloys François Joseph, French, 1845–1916
> *The Banks of the Seine with the Pont des Arts at Dusk*, 1890s?, watercolor with pastel and gouache, 2009.82.1, Gift of Dian Woodner
- Loo, Carle van, French, 1705–1765
> *A Seated Male Nude*, red chalk, 2009.70.239, Joseph F. McCrindle Collection
- Loth, Johann Carl, German, 1632–1698
> *The Harpies Attacking Aeneas and His Companions*, 1670s/1680s, pen and brown ink over traces of black chalk, heightened with white on light brown paper, 2009.38.1, Ailsa Mellon Bruce Fund
- Luce, Maximilien, French, 1858–1941
> *A Forest Glade with a Stream*, black crayon with black wash
- > *A Man and Woman in an Interior*, pen and black ink over graphite
- > *A Bridge over the Seine in Paris*, pen and black ink with graphite, 2009.70.157–159, Joseph F. McCrindle Collection
- Maganza, Alessandro, Italian, 1556–1640
> *Six Kings and a Donor*, pen and brown ink over black chalk, 2009.70.160, Joseph F. McCrindle Collection
- Mallina, Erich, Austrian, 1873–1954
> *Icarus*, 1910, pen and black, bronze, and gold ink, with blue, red, black, and silver wash over graphite, 2009.70.161, Joseph F. McCrindle Collection
- Maratta, Carlo, Italian, 1625–1713
> *Sheet of Studies with Figures, Hands, and Feet*, red chalk with white heightening on blue paper, 2009.70.162, Joseph F. McCrindle Collection
- Masucci, Agostino, Italian, 1691–1758
> *Studies of Saint Joseph and the Adoration*, black chalk with pen and brown ink, brown wash, and red and black chalk, 2009.70.163, Joseph F. McCrindle Collection
- Master of Imola, Italian, active 1265–1280
> *The Three Marys at the Tomb with the Angel of the Resurrection; and Isaac Sending Esau Out to Hunt*, c. 1275, two miniatures in tempera on vellum in an eight-leaf fragment from an antiphony, 2009.1.1, Gift of Ladislaus and Beatrix von Hoffmann
- Matham, Jacob, Dutch, 1571–1631
> *Head of a Man*, black and red chalk, 2009.70.164, Joseph F. McCrindle Collection
- Mayhew, Richard, American, born 1924
> *Untitled (Landscape)*, c. 2002, charcoal, 2009.6.1, Gift of Ruth Fine in honor of Philip Conisbee
- McCay, Winsor, American, 1869(?)–1934
> *A Motorist's Car Rebels Like a Bucking Horse from Dream of the Rarebit Fiend*, 1907, pen, brush and black ink over graphite with printed overlay on paperboard
- > *A Man Who Escaped to Mars to Avoid the Presidential Campaign on Earth from Dream of the Rarebit Fiend*, 1908, pen and brush and black ink over graphite with printed overlay on paperboard
- > *Two Wicked Words—"They Say,"* 1932, pen and brush and black ink over graphite with blue-colored pencil and collage on paperboard
- > *The Lamps of God*, 1922, pen and black ink over graphite on paperboard, 2008.128.1–4, Gift of the Moniz Family
- > *"I don't like this, one little tiny bit, not one tiny weenie bit."* from *Little Nemo in Slumberland*, 1906, pen and brush and ink over graphite with blue-colored pencil on two joined sheets of paperboard
- > *Climbing the North Pole from Little Nemo in Slumberland*, 1907, pen and brush and ink over graphite on two joined sheets of paperboard, 2009.28.1, 2, Richard S. Zeisler Fund
- Menpes, Mortimer, British, 1855–1938
> *A Letter from Iris Court with Portraits of Irving*, graphite
- > *A Letter From Iris Court with a Portrait of J. Toole*, graphite with pink wash, 2009.70.165, 166, Joseph F. McCrindle Collection
- Menzel, Adolph, German, 1815–1905
> *A New Year's Greeting*, 1839, pen and black ink, 2009.36.1, Ailsa Mellon Bruce Fund
- Merrill, Ross, American, born 1943
> *Chesapeake Bay I–III*, c. 2001, three watercolors with pastel and graphite on spiral notebook paper, 2009.7.1–3, Gift of Ross Merrill
- Millet, Jean-François, French, 1814–1875
> *Costume Studies*, black crayon on blue-gray paper, 2009.70.167, Joseph F. McCrindle Collection
- Minardi, Tommaso, Italian, 1787–1871
> *A Male Nude (recto); Drapery Studies (verso)*, black chalk with white heightening on green paper, 2009.70.168, Joseph F. McCrindle Collection
- Minardi, Tommaso, attributed to, Italian, 1787–1871
> *Saturn Wrestling with a Snake*, pen and black and gray ink with gray wash over black chalk on heavy laid paper, 2008.117.4, Gift of Jeffrey E. Horvitz
- Mitelli, Agostino, Italian, 1609–1660
> *Landscape with Ancient Tombs*, pen and brown ink with gray wash, 2009.70.169, Joseph F. McCrindle Collection
- Mitelli, Giuseppe Maria, Italian, 1634–1718
> *A Boy with Flowing Hair*, red chalk, 2009.70.170, Joseph F. McCrindle Collection
- Mola, Pier Francesco, Italian, 1612–1666
> *Caricatures*, pen and brown ink
- > *Sheet of Studies with a Soldier Drawing a Sword, a Crucifix, Monstrous Animals, and Other Figures*, pen and brown ink, 2009.70.171, 172, Joseph F. McCrindle Collection
- Moucheron, Isaac de, Dutch, 1667–1744
> *Landscape with a Natural Arch*, watercolor with pen and black ink over traces of black chalk, 2009.70.173, Joseph F. McCrindle Collection
- Nicolle, Victor Jean, French, 1754–1826
> *The Colosseum*, pen and brown ink with black and brown wash over graphite
- > *The Pantheon*, watercolor and gouache with pen and brown ink, 2009.70.175, 176, Joseph F. McCrindle Collection
- Nolan, Sidney, Australian, 1917–1992
> *Flowers*, oil on glossy paper, 2009.70.177, Joseph F. McCrindle Collection
- Novelli, Pietro Antonio, Italian, 1729–1804
> *A Venetian Scene*, pen and black, gray, and brown ink with gray wash
- > *The Immaculate Conception*, pen and black ink over black chalk, 2009.70.178, 179, Joseph F. McCrindle Collection
- Ostade, Adriaen van, Dutch, 1610–1685
> *Two Peasants Drinking*, pen and brown ink with gray-brown wash over graphite, 2009.70.180, Joseph F. McCrindle Collection
- Palagi, Pelagio, Italian, 1775–1860
> *A Male Nude Kneeling*, pen and brown ink, 2009.70.181, Joseph F. McCrindle Collection
- Palmieri, Pietro Giacomo, Italian, 1737–1804
> *A Resting Shepherd with Cows and Goat*, 1774, pen and brown ink, 2009.70.182, Joseph F. McCrindle Collection
- Parmigianino, attributed to, Italian, 1503–1540
> *A Skinned Rat*, red chalk, 2009.70.26, Joseph F. McCrindle Collection
- Parrocel, Joseph, French, 1646–1704
> *The Stoning of Saint Stephen*, pen and brown ink with gray wash, 2009.70.183, Joseph F. McCrindle Collection
- Pars, William, British, 1742–1782
> *An Italian Coast Scene*, watercolor over graphite, 2009.70.184, Joseph F. McCrindle Collection
- Passeri, Giuseppe, Italian, 1654–1714
> *Night Fleeing Before Morning*, pen and brown ink with brown and red wash and red and black chalk, heightened with white, 2009.70.185, Joseph F. McCrindle Collection
- Peyron, Jean François Pierre, French, 1744–1814
> *Venus and the Graces Crowning Thémire*, 1795/1796, pen and black and brown ink with brown wash over traces of graphite, 2008.117.1, Gift of Jeffrey E. Horvitz
- Picart, Bernard, French, 1673–1733
> *A Reclining Nude*, 1723, red chalk, 2009.70.186, Joseph F. McCrindle Collection
- Pinelli, Bartolomeo, Italian, 1781–1835
> *Two Classical Warriors Fighting over a Dead Comrade*, graphite
- > *A Warrior Disturbed by Ghosts and Visions*, pen and brown ink with brush and gray and brown wash over black chalk
- > *Four Warriors Supporting Their Dead Comrade*, pen and black and gray ink over graphite
- > *A Peasant Family Cooking over a Campfire*, watercolor over graphite
- > *A Peasant Family with Their Donkeys*, watercolor over graphite, 2009.70.187–191, Joseph F. McCrindle Collection
- Piola I, Domenico, Italian, 1627–1703
> *The Trinity*, pen and brown ink with brush and brown wash over black chalk, 2009.70.192, Joseph F. McCrindle Collection
- Piper, John, British, 1903–1992
> *An Elaborate Stage Design with Arches and Statuary*, collage with watercolor, gouache, pen and black ink, black chalk, pastel, and graphite, 2009.70.193, Joseph F. McCrindle Collection
- Pozzo, Andrea, Italian, 1642–1709
> *A Baldachino*, pen and brown ink over black chalk, 2009.70.194, Joseph F. McCrindle Collection
- Raphael, attributed to, Italian, 1483–1520
> *A Standing Male Nude*, pen and brown ink, 2009.70.195, Joseph F. McCrindle Collection
- Reutern, Gerhard Wilhelm von, Russian, 1794–1865
> *Bernard's Whooping Cough Face*, pen and gray ink, 2009.70.196, Joseph F. McCrindle Collection
- Ribot, Augustin Théodule, French, 1823–1891
> *Card Players*, watercolor and gouache with pen and black and brown ink over black crayon, 2009.70.197, Joseph F. McCrindle Collection
- Ricci, Sebastiano, Italian, 1659–1734
> *Chronos*, pen and brown ink with brown wash, heightened with white on blue paper, 2009.70.198, Joseph F. McCrindle Collection
- Rij-Rousseau, Jeanne, French, 1870–1956
> *Abstraction*, pastel, 2009.85.1, Gift of Mr. and Mrs. Stuart P. Feld

- Robert, Hubert, French, 1733–1808
> *A Roman Capriccio*, pen and black ink with brown and black wash over graphite, 2009.70.199, Joseph F. McCrindle Collection
- Roberts, David, Scottish, 1796–1864
> *The Interior of the Church of San Benedetto*, 1837, watercolor over graphite with scratching out, 2009.70.200, Joseph F. McCrindle Collection
- Roman 18th century
> *Two Kneeling Figures with Offerings*, pen and black ink with black wash, heightened with white on blue-gray paper, 2009.70.16, Joseph F. McCrindle Collection
- Romano, Giulio, Italian, 1499–1546
> *Apollo and Daphne*, pen and brown ink on blue-gray paper, 2009.70.129, Joseph F. McCrindle Collection
- Romney, George, British, 1734–1802
> *Two Studies for a Family Portrait*, graphite with pen and brown ink, 2009.70.201, Joseph F. McCrindle Collection
- Rops, Félicien, Belgian, 1833–1898
> *Washerwomen*, counterproof of an etching with black and white chalk and gray wash, 2009.70.202, Joseph F. McCrindle Collection
- Rottenhammer, Hans, German, 1564–1625
> *Neptune*, black chalk with white heightening on blue paper, 2009.70.203, Joseph F. McCrindle Collection
- Rousseau, Théodore, French, 1812–1867
> *A Landscape with Three Figures and a Dog*, pen and black ink with black wash over graphite, 2009.70.204, Joseph F. McCrindle Collection
- Roussel, Ker Xavier, French, 1867–1944
> *Le Jardin*, pastel, 2009.70.205, Joseph F. McCrindle Collection
- Rowlandson, Thomas, British, 1756–1827
> *An Old Woman*, watercolor with pen and brown and red ink over graphite
> *Drovers with a Pair of Rearing Horses*, pen and brown ink with watercolor over black chalk
> *The Fall of Phaeton*, pen and black and gray ink with gray wash over black chalk, heightened with white
> *Cavalry Skirmish*, watercolor with pen and black and brown ink, 2009.70.206–209, Joseph F. McCrindle Collection
- Sacchi, Andrea, Italian, 1599–1661
> *Pope Alexander VII*, black and red chalk, 2009.70.210, Joseph F. McCrindle Collection
- Saftleven, Herman, Dutch, 1609–1685
> *A Dog*, black chalk with brush and gray-brown wash, 2009.70.211, Joseph F. McCrindle Collection
- Schulze, Fritz, German, 1845–after 1911
> *A Corner of a Rental Garden*, 1909, black chalk with graphite, heightened with white, 2009.95.1, Ailsa Mellon Bruce Fund
- Segonzac, André Dunoyer de, French, 1884–1974
> *Three Female Dancers*, pen and black ink with brush and gray wash, 2009.70.111, Joseph F. McCrindle Collection
- Seiter, Daniel, Austrian, 1649–1705
> *The Martyrdom of Saint Lawrence*, 1685, black chalk with pen and brown ink and brush and light brown wash, heightened with white gouache, on light blue paper, 2009.98.1, Purchased as the Gift of Diane A. Nixon
- Sirani, Elisabetta, Italian, 1638–1665
> *Saint Andrew*, red chalk with red wash
> *Saint Francis Adoring the Christ Child*, pen and brown ink, with gray wash over red chalk, 2009.70.212, 213, Joseph F. McCrindle Collection
- Smith, Robert, Irish, 1792–1882
> *Figures on a Roman Street*, graphite, 2009.70.214, Joseph F. McCrindle Collection
- Solimena, Francesco, Italian, 1657–1747
> *Marsyas* (recto); *Midas* (verso), black chalk
> *Bacchus and Ariadne*, graphite, 2009.70.215, 216, Joseph F. McCrindle Collection
- Soyer, Moses, American, 1899–1974
> *Two Studies of a Woman*, c. 1940, charcoal, 2009.70.217, Joseph F. McCrindle Collection
- Spanish 17th Century
> *Eritrean Sibyl*, pen and brown ink
> *Egyptian Sibyl*, pen and brown ink
> *A Standing Saint with Book and Palm*, black chalk heightened with white chalk over graphite, 2009.70.85, 86, 174, Joseph F. McCrindle Collection
> *An Elderly Man with a Flowing Beard*, pen and brown ink, 2009.77.2, Ailsa Mellon Bruce Fund
- Steinlen, Théophile Alexandre, Swiss, 1859–1923
> *Gossiping Women* (recto); *Studies of Figures and Heads* (verso), pen and black ink
> *A Wounded Soldier and His Comrade*, black chalk with white heightening on blue paper
> *L'Aventure du vieux Doyen*, pen and black ink with colored crayon
> *People on the Metro*, Conté crayon
> *Sweepers*, collage of pen and black ink with blue crayon
> *A Man on a City Street, Surrounded by Children*, black and blue crayon
> *A Drunken Man in a Lamplit Street*, collage with pen and black ink and blue crayon over graphite, heightened with white
> *The Forest at Courdemanche*, black chalk, 2009.70.218–225, Joseph F. McCrindle Collection
- Stock, Johann Martin, German, 1742–1800
> *View of Muhlendamm*, 1834, pen and black ink with brush and gray wash, 2009.70.226, Joseph F. McCrindle Collection
- Stothard, Thomas, British, 1755–1834
> *The Blind Milton*, watercolor over graphite
> *Sheet of Studies with Angels and Covering Figures* (recto); *Studies of a Sower* (verso), pen and brown ink with graphite with touches of gray wash (recto); pen and brown ink and graphite (verso), 2009.70.227, 228, Joseph F. McCrindle Collection
- Swanevelt, Herman van, Dutch, c. 1600–1655
> *A Landscape with a Great Tree*, pen and brown ink with brown wash over black chalk (together with an impression of the related etching), 2009.70.229, Joseph F. McCrindle Collection
- Tamagni, Vincenzo, Italian, 1492–c. 1530
> *The Last Supper* (after Leonardo da Vinci), c. 1515, pen and brown ink, 2009.54.9, Gift of David E. Rust
- Tchelitchew, Pavel, American, 1898–1957
> *Two Bareback Circus Riders*, c. 1930, brush and brown wash over graphite
> *Lilies* (recto); *Masked Heads and a Figure* (verso), 1927, pen and black ink with brush and black wash
> *Tree into Hand (Study for Hide-and-Seek)*, 1939, pen and brown ink over graphite
> *A Landscape with Bare Trees*, 1940, watercolor with pen and brown ink, heightened with white, 2009.70.231–234, Joseph F. McCrindle Collection
- Thornhill, John, British, 1730–1760
> *A Deathbed Scene*, pen and brown ink with brown wash over black chalk, 2009.70.235, Joseph F. McCrindle Collection
- Thorvaldsen, Bertel, Danish, c. 1770–1844
> *A Heroic Male Nude*, pen and brown ink, 2009.70.236, Joseph F. McCrindle Collection
- Tiepolo, Giovanni Battista, Italian, 1696–1770
> *A Standing Man Wearing a Great Coat and Boots*, pen and black ink with gray wash, 2009.70.237, Joseph F. McCrindle Collection
- Troyon, Constant, French, 1810–1865
> *Cows under Trees*, charcoal with white and orange chalk on blue-gray paper, 2009.70.238, Joseph F. McCrindle Collection
- Turner, Joseph Mallord William, British, 1775–1851
> *A Waterfall*, 1795/1796, graphite with blue and gray wash, 2009.40.1, Purchased as the Gift of Dian Woodner
- Vallotton, Félix, Swiss, 1865–1925
> *Two Studies of a Woman Dressing*, 1890s, gray-green chalk, 2009.35.1, Ailsa Mellon Bruce Fund
- Vernet, Carle, French, 1758–1836
> *A Fashionable Woman Standing in a Park*, 1798, red chalk, 2009.112.1, Ailsa Mellon Bruce, Dian Woodner, and Helen Porter and James T. Dyke Funds
- Vernet, Claude-Joseph, French, 1714–1789
> *Sketchbook Pages with Figures*, four drawings in pen and black ink with gray wash, 2009.70.240–43, Joseph F. McCrindle Collection
- Villon, Jacques, French, 1875–1963
> *Horses*, pen and black ink, 2009.70.244, Joseph F. McCrindle Collection
- Viollot-Leduc II, Adolphe Étienne, French, 1817–1878
> *A Tree and Rocks*, pen and iron gall ink with graphite, 2009.70.245, Joseph F. McCrindle Collection
- Visscher, Cornelis, Dutch, 1629–1662
> *A Scribe*, red and black chalk, 2009.70.246, Joseph F. McCrindle Collection
- Von Holst, Theodore M., British, 1810–1844
> *Five Male Nudes Gesticulating as a Nude Woman Enters a Portal*, pen and brown ink over graphite, 2009.70.247, Joseph F. McCrindle Collection
- Voogd, Hendrik, Dutch, 1768–1839
> *A Cow Grazing*, black chalk, 2009.70.248, Joseph F. McCrindle Collection
- West, Raphael Lamar, British, 1769–1850
> *A Seated Male Nude with His Hands Crossed over His Head*, black chalk on blue paper, 2009.70.249, Joseph F. McCrindle Collection
- Whistler, James McNeill, American, 1834–1903
> *A Doonway in Ajaccio*, 1901, brush and gray wash, 2009.70.251, Joseph F. McCrindle Collection
- Wilke, David, Sir, Scottish, 1785–1841
> *A Stage Coach Robbery*, pen and brown ink with brown wash over graphite, 2009.70.252, Joseph F. McCrindle Collection
- Wille, Johann Georg, German, 1715–1808
> *Two Children Seated near Overgrown Ruins*, 1758, pen and brown ink with brown wash over red chalk, 2009.97.1, Ailsa Mellon Bruce Fund
- Wimmer, Eduard Josef, Austrian, 1882–1961
> *Curtain Design*, pen and black ink over graphite on graph paper, 2009.70.253, Joseph F. McCrindle Collection
- Wit, Jacob Willemsz de, Dutch, 1695–1754
> *The Four Fathers of the Church*, pen and black ink with brown wash, heightened with white on brown paper, 2009.70.250, Joseph F. McCrindle Collection
- Wyeth, Andrew, American, 1917–2009
> *Study for Wind from the Sea* (recto); *Study for Wind from the Sea* (verso), c. 1947, graphite
> *Study for Wind from the Sea*, c. 1947, watercolor
> *Study for Wind from the Sea* (recto); *Study for Wind from the Sea* (verso), c. 1947, graphite, 2009.13.2–4, Gift of Charles H. Morgan
- Ziem, Felix, French, 1821–1911
> *A Cove with a Sailboat*, pen and black ink, 2009.70.254, Joseph F. McCrindle Collection
- Zucchi, Jacopo, Italian, c. 1540–1589/1590
> *A Tormentor with Tongues*, pen and black ink with and gray and violet wash over black chalk, 2009.70.17, Joseph F. McCrindle Collection

PRINTS

- Arms, John Taylor, American, 1887–1953
> *From the Tower, Bayeux*, 1928, etching
> *Veterans (Silent Witness)*, 1916, etching
> *Road to the Pasture, Somewhere in Maine*, 1920, etching

- > *The Old Exe Bridge*, 1920, etching
- > *La Chiesa, Borgio*, 1926, etching
- > *Égalise Saint Michel, Pont L'Évêque*, 1927, etching
- > *Old Rouen*, 1927, etching
- > *Lesauze, Une Tour Des Remparts*, 1928, etching
- > *Porta Del Paradiso, Venice*, 1930, etching
- > *Shadows of Venice*, 1930, etching and aquatint
- > *Limoges*, 1932, etching
- > *Lavenham, England*, 1939, etching
- > *Lavenham, England*, 1939, etching
- > *Stanwick Churchyard*, 1939, etching on blue paper
- > *Church of Saint Jean, Laigle, Orne*, 1940, etching
- > *Plumed Serpent, Chichén Itza*, 1940, etching
- > *Stockholm*, 1940, etching and aquatint
- > *Stranger in England, St. Laurence, West Wycombe, Buckinghamshire*, 1940, etching
- > *Wilby Church, Northamptonshire, England*, 1940, etching
- > *Stokesay Castle*, 1942, etching on blue paper
- > *Cavendish Church*, 1944, etching
- > *Corbel on Gate House, Stokesay Castle*, 1944, etching
- > *Normandy*, 1944, etching on blue paper
- > *Vermont*, 1941, etching
- > *Destroyers in Wet Basin*, 1945, etching
- > *Portrait of a Romanesque Capital*, 1946, etching
- > *Black and White, Trébrivan*, 1953, etching and drypoint, 2009.52.1, 2009.71.1–26, Gift of David F. Wright
- Audran II, Benoît, French, 1698–1772 and Evaristo Gherardi (author), Italian, 1663–c. 1701
- > *Le Theatre Italien*, (Paris, 1700), six bound volumes with one engraved frontispiece in each volume, fifty-five engraved illustrations and sixty-one leaves of music (fourteen folding), 2009.92.4.1–6, Katharine Shepard Fund and William B. O'Neal Fund
- Aveline, Antoine, French, 1691–1743
- > *Troisième livre de formes Cartels et Rocailles* (after Jean Mondon), 1736, set of seven etchings with engraving, 2009.21.1–7, Katharine Shepard Fund
- Balla, Giacomo (artist), Italian, 1871–1958 and Nino Formoso (composer), Italian, active early 20th century
- > *Ti Ta Tô*, 1918, one color lithographic cover, 2009.63.1, William B. O'Neal Fund
- Bianchi, Mosè di Giosuè, Italian, 1840–1904
- > *Resurrection*, 1875, etching with aquatint on japan paper, 2009.25.1, Ailsa Mellon Bruce Fund
- Bolswert, Schelte Adams, Flemish, 1586–1659
- > *The Virgin and Child with Saint Anne and Saint John* (after Sir Peter Paul Rubens), engraving, 2008.91.1, Ailsa Mellon Bruce Fund
- > *A Moonlit River Landscape* (after Sir Peter Paul Rubens), engraving
- > *A Farm Landscape with Hunters and Milkmaids*, engraving with etching, 2009.57.1, 2, Ailsa Mellon Bruce Fund
- Borch, Peter van der, Flemish, 1545–1608, and Joannes Bochius (author), Flemish, 1555–1609
- > *Descriptio publicae gratulationis...Ernesti Archiducis Austriae*, (Antwerp, 1595), two engraved titles and thirty-three engraved illustrations, bound with
- > *Historia namum projectionis et inaugurationis...*, (Antwerp, 1602), four engraved titles and thirty-two engraved illustrations, plus two pages of musical notations, 2009.92.2.a–b, William B. O'Neal Fund
- Boucher, François, French, 1703–1770
- > *La Blanchisseuse*, 1756, etching, 2009.81.1, Phillips Family Fund
- Bracquemond, Félix, French, 1833–1914
- > *Le Haut d'un battant de porte (Birds Nailed to a Barn Door)*, 1852 (this edition 1865), etching, 2009.30.1, Purchased as the gift of Virginia Grace Tuttle and Patricia H. Passer in Memory of Tom Hancock
- Brouet, Auguste, French, 1872–1941
- > *Fratellini Cinus*, 1923, etching with drypoint in black on vellum, 2009.73.1, Ailsa Mellon Bruce Fund
- Bruycker, Jules de, Belgian, 1870–1945
- > *Le Paradis Théâtre*, 1907, etching on japan paper, 2009.78.1, Ailsa Mellon Bruce Fund
- Buhot, Félix-Hilaire, French, 1847–1898
- > *The Tians*, 1888, etching, drypoint, and aquatint on parchment, 2009.73.2, Ailsa Mellon Bruce Fund
- > *Environs de Gravesend*, c. 1881, etching
- > *Les Petites Chaumières*, 1878, etching, drypoint, aquatint, and roulette, 2009.86.1, 2, Gift of Penn Lupovich in memory of Rita Natanson Lupovich
- Cangiullo, Francesco, Italian, 1888–1977
- > *Caffè concerto: Alfabeto a sorpresa*, (Milan, 1919), bound volume with twenty-nine pages of typographic lithographs and lineblocks, plus the cover, 2009.50.1, William B. O'Neal Fund
- Capponi, Lorenzo, Italian, b. 1733
- > *Pianta e spaccato del nuovo teatro di Bologna*, (Bologna, 1771), bound volume with five engraved illustrations after Antonio Bibiena, 2009.94.1, Vincent J. Buonanno Fund
- Carrà, Carlo, Italian, 1881–1966
- > *Guernapittura*, (Milan, 1915), bound volume with lineblock and typographic illustrations, 2009.63.2, William B. O'Neal Fund
- Cranach the Younger, Lucas, German, 1515–1586
- > *Philip Melanchthon*, 1561, woodcut, 2009.16.2, Ailsa Mellon Bruce Fund
- Dalen I, Cornelis van, Dutch, 1602–1665, et al, William Lower (author), British, 1600–1662
- > *Relation...du Voyage et Séjour...Charles II Roy...en Hollande...*, (The Hague, 1660), one engraved portrait and six double-page engraved illustrations after Jacob Toorenvliet, Dutch, 1635–1719, and Adriaen Pietersz van de Venne, Dutch, 1589–1662, 2009.92.1, William B. O'Neal Fund
- Daumier, Honoré, French, 1808–1879
- > *On Flaire la Marchandise*, 1839, lithograph
- > *Un Jour de Grande Tenue*, 1844, lithograph
- > *Madame Prudhomme...*, 1854, lithograph
- > *Visitant l'intérieur...*, 1859, lithograph, 2009.54.3–6, Gift of David E. Rust
- Dietsch, Johann Christoph, German, 1710–1769
- > *A Landscape with Ruins and a Waterfall*, etching
- > *A Landscape with Two Ruined Towers*, etching, 2009.88.1, 2, Gift of C.G. Boerner
- Dunker, Balthasar Anton, German, 1746–1807, Albrecht von Haller (author), Swiss, 1708–1777
- > *Versuch Schweizerischer Gedichte*, (Berne, 1777), bound volume with twenty etched illustrations, 2009.68.1, William B. O'Neal Fund
- Engelbrecht, Martin, German, 1684–1756, Andreas Hofer, Hieronymus Bölmann, Johann Christian Leopold, and Anonymous, all German, active early 18th century
- > *Unterschiedliche neue sehr nützliche Tischler oder Schreiner Risse*, c.1740, album with nearly 1,300 hand-colored etched and engraved ornaments, silhouetted and pasted down, 2008.123.1, Gift of Peter and Evelyn Kraus
- German 15th Century
- > *The Crucifixion*, 1483, hand-colored woodcut, 2009.16.1, Ailsa Mellon Bruce Fund
- German 15th Century (Augsburg)
- > *Christ on the Cross with the Virgin and Saint John*, 1491, colored woodcut, printed in black, red, blue, brown, olive, and yellow on vellum and hand-colored in blue, pinkish beige, and some touches of red on vellum, 2009.60.1, Gift of Lt. Col. and Mrs. William K. Konze
- Gilliam, Sam, American, born 1933
- > *Wave*, 1971, color lithograph on four pieces of foil mounted to paper
- > *Fire* (three artist's proofs), 1971, color lithograph on japan paper, 2008.130.1–4, Gift of Barbara Fendrick in memory of Daniel Fendrick
- > *Fire*, 1972, color lithograph on japan paper, 2009.46.1, Luhring Augustine Gallery and Bridgewater Associates Funds
- Hayter, Stanley William, British, 1901–1988
- > *Combat*, 1953, color engraving and softground etching, 2009.54.7, Gift of David E. Rust
- Hess, Ludwig, Swiss, 1760–1800
- > *Unweit Visp in Wallis/Thomas Platters Geburts Ort*, 1799, etching with aquatint printed in brown ink, 2009.81.2, Ailsa Mellon Bruce Fund
- Hooghe, Romeyn de, Dutch, 1606–1682, and Abraham de Wicquefort (author), Dutch, 1645–1708
- > *Adviz Fidelle aux véritables Hollandois*, (The Hague, 1673), bound volume with eight folded etched plates, 2009.41.1, William B. O'Neal Fund
- Italian 16th Century (published by Antonio Salamanca)
- > *Opus Filiae...Opus Praxitelis*, before 1546, engraving
- > *Equitum, in Quirinali, aversa parte*, 1550, engraving 2009.62.1, 2, Ailsa Mellon Bruce Fund
- Janinet, Jean-François, French, 1752–1814
- > *The Catiline Conspiracy* (after Jean-Guillaume Moitte), 1792, etching with engraving, drypoint, and punchwork, 2009.27.1, Ailsa Mellon Bruce Fund
- Johns, Jasper, American, 1930
- > 533 artist's proofs, 1973–1989, 2008.139.1–533, Patrons' Permanent Fund and Special Friends of the National Gallery of Art
- Kaukol, Maria Joseph Clement, German, active early 18th century
- > *Christlicher Seelen-Schatz Ausserlesener Gebetter*, (Bonn, 1729), bound volume with 128 engraved illustrations, 2009.101.1, Katharine Shepard Fund
- Kilian, Philipp Andreas, German, 1714–1759
- > *Picturae Chalcographicae...*, (Augsburg, 1758), bound volume with one engraved title and 129 engraved illustrations after various artists, 2009.80.1, Ailsa Mellon Bruce Fund
- Lalanne, Maxime, French, 1827–1886
- > *Les Roches noires près Trouville (Marée Basse)*, 1874, etching, 2009.17.1, Purchased as the Gift of Greg Jecmen
- Leibl, Wilhelm, German, 1844–1900
- > *A Meadow with Children*, 1875/1877, etching on japan paper, 2009.97.2, Ailsa Mellon Bruce Fund
- Lucius the Elder, Jakob, German, c. 1530–1597
- > *Augustus Hertzog zu Sachsen*, 1564, woodcut
- > *Augustus Hertzog zu Sachsen*, 1564, hand-colored woodcut, 2009.58.1, 2, Ailsa Mellon Bruce Fund
- Manet, Edouard, French, 1832–1883
- > *The Absinthe Drinker*, 1862, etching with aquatint, 2009.19.1, Ailsa Mellon Bruce Fund
- Marinetti, Filippo Tommaso, Italian, 1876–1944
- > *Zang Tumb Tuum: Adrianopoli Ottobre 1912: Parole in Libertà*, (Milan, 1914), bound volume with lineblock and typographic illustrations, 2009.63.3, William B. O'Neal Fund
- Massard, Jean, French, 1740–1822
- > *La mère bienaimée (The Well-Loved Mother)* (after Jean-Baptiste Greuze), 1775, engraving with etching, 2009.2.1, Katharine Shepard Fund
- Master E.S., German, active c. 1450–active 1467
- > *Saint John the Baptist in the Wilderness with the Lamb of God, Surrounded by the Symbols of the Evangelists and the Four Fathers of the Church*, 1466, engraving, 2009.42.1, Pepita Milmore Memorial Fund
- Measom, George, British (?), active 19th century, Kálidása (author), Indian, active 4th century,
- > *Sakoontalá*, (Hertford, 1855), bound volume with one wood-engraved frontispiece; one color title-page; one illuminated title-page; and fourteen wood-engraved illustrations after T. Sulman, British (?), active 19th century, 2009.23.1, William B. O'Neal Fund

- Monogrammist D, Swiss or German, 18th century
- > *A Landscape with Shepherds*, etching
 - > *A Classical Landscape with a Flutist*, etching
 - > *A Classical Landscape with a Family by a River*, etching, 2009.88.3-5, Gift of C.G. Boerner
 - Munch, Edvard, Norwegian, 1863-1944
 - > *An Interior with Sculpture*, 1902, etching and aquatint
 - > *The Garden Front of Dr. Linde's House*, 1902, lithograph
 - > *Dr. Max Linde*, 1902, drypoint
 - > *Mrs. Marie Linde*, 1902, lithograph, 2009.5.1-4, Gift of The Epstein Family Collection
 - Nathe, Christoph, German, 1753-1806
 - > *Sammlung Radierter Blätter von Nathe* (Leipzig, 1808), bound volume with a complete set of title plate and forty-eight etchings, some with aquatint and drypoint, 2009.34.1-49, Ailsa Mellon Bruce Fund
 - Nesch, Rolf, Norwegian, 1893-1975
 - > *Schöner Gedeoffizier* (Officer of the Guard), 1953, color metalprint, 2009.54.8, Gift of David E. Rust
 - Pinelli, Bartolomeo, Italian, 1781-1835, Giuseppe Berneri (author), Italian, 1637-1700
 - > *Il Meo Pataca*, (Rome, 1823), bound volume with fifty-two etched illustrations, 2009.67.1, William B. O'Neal Fund
 - Pontius, Paulus, Flemish, 1603-1658
 - > *Saint Rosalia Crowned by the Child Jesus* (after Sir Anthony van Dyck), engraving
 - > *Rubens and van Dyck, a Double Portrait* (after Sir Anthony van Dyck and Erasmus Quellinus II), engraving
 - > *Jesus Christ Appearing to Saint Roch* (after Sir Peter Paul Rubens), 1626, engraving
 - > *Isabella Clara Eugenia, Infanta of Spain* (after Sir Peter Paul Rubens), engraving, 2008.91.2, 3, 5, 6, Ailsa Mellon Bruce Fund
 - Pollock, Jackson, American, 1912-1956
 - > *Untitled*, 1944/1945 (printed 1967), seven intaglio prints, 2009.3.1, 2, 2009.4.1-5, The William Stamps Farish Fund
 - > *Untitled*, 1944/1945, intaglio, 2009.114.1, Gift of the Pollock-Krasner Foundation, Inc.
 - Puryear, Martin, American, born 1941
 - > *Stonehenge III*, c. 1966-1968, color etching, 2009.9.1, Gift of Lynne and Thomas Tillack
 - Rassenfossé, Armand, Belgian, 1862-1934
 - > *La Coquette*, 1895, drypoint with roulette
 - > *Blonde*, 1901, etching, drypoint, and roulette on japan paper, 2009.78.2, 3, Ailsa Mellon Bruce Fund
 - Rivière, Henri, French, 1864-1951
 - > *Poster for Le Chat Noir [L'enfant prodigue]*, c. 1895, stencil-colored photorelief in black and blue on buff wove paper, 2009.47.1, Atlas Foundation
 - Rothenstein, Michael, British, 1908-1993
 - > *Boats at Birnham on Crouch*, 1956-57, linocut, relief, and stencil
 - > *Black Pony*, 1955, linocut and stencil, 2009.10.2, 3, Gift of Paul Kanev
 - Rugg, Kim, Canadian, born 1963
 - > *No More Dry Runs*, 2008, collage with newsprint, 2009.32.1, Gift of the Collectors Committee
 - Scultori, Diana, Italian, c. 1535-probably 1588
 - > *The Spinario*, 1581, engraving, 2009.100.1, Ailsa Mellon Bruce Fund
 - Sikora, Rudolf, Slovak, born 1946
 - > *Cas II...*, 1973, offset lithograph printed in black
 - > *Cas I...*, 1973, offset lithograph printed in black
 - > *Cas...Priestor I*, 1971, offset lithograph printed in black
 - > *Spomienka na Dalmaciu*, 1970, offset lithograph printed in black
 - > *Temps...Espace II*, 1971, offset lithograph printed in blue
 - > *Time...Space II*, 1971, offset lithograph printed in blue
 - > *Cas...Priestor II*, 1971, offset lithograph printed in blue
 - > *?!+... (dotaznik)*, 1971, offset lithograph printed in purple, 2009.11.1-8, Gift of Rudolf Sikora
 - Skippe, John, British, 1742-1812
 - > *Joseph Sold into Slavery* (after Raphael), 1783, chiaroscuro woodcut in gray and black from three blocks, 2009.73.3, Ailsa Mellon Bruce Fund
 - Sompel, Pieter van, Flemish, c. 1600-1643 or after
 - > *Ixion Deceived by Juno*, engraving, 2009.22.1, Ailsa Mellon Bruce Fund
 - Soutman, Pieter Claesz, Flemish, c. 1580-1657
 - > *The Consecration of a Bishop* (after Sir Peter Paul Rubens), etching and engraving, 2008.91.4, Ailsa Mellon Bruce Fund
 - Stock, Johann Michael, German, 1737-1773, Christian Gottlieb Geysler, German, 1742-1803, and Moritz August von Thummel (author), German, 1727-1804
 - > *Wilhelmine: Poeme Heroi-Comique Traduit de L'Allemand...par M. Huber*, (Leipzig, 1769), bound volume with seven etched and engraved illustrations and thirteen etched and engraved vignettes after Adam Friedrich Oeser, 2009.37.1, William B. O'Neal Fund
 - Stovall, Lou, American, born 1937
 - > *Sea to Shining Sea*, 2008, color silkscreen, 2009.8.1, Gift of Lou and Di Stovall
 - Summers, Carol, American, born 1925
 - > *Landscape*, 1975, color woodcut on handmade paper, 2009.10.1, Gift of Paul Kanev
 - Toorop, Jan, Dutch, 1858-1928
 - > *Charley Looking at an Album of Prints*, 1898, drypoint, 2009.18.2, Ailsa Mellon Bruce Fund
 - Various Artists (John Baldessari, Jonathan Borofsky, Frank Gehry, Ann Hamilton, Jasper Johns, Ellsworth Kelly, Brice Marden, Julie Mehretu, Ken Price, Ed Ruscha, Richard Serra, Susan Rothenberg, and Richard Tuttle), American, 20th century
 - > *Artists for Obama*, 2008, portfolio of thirteen prints in various media, 2009.69.1-13, Gift of Gemini G.E.L. and the artists
 - Various Artists, American, 19th and 20th centuries
 - > 306 prints in various media, 2008.115.1-306, Reba and Dave Williams Collection, Art Purchase Fund
 - > 263 prints in various media, 2008.115.307-569, Reba and Dave Williams Collection, Gift of the Print Research Foundation
 - > 4,652 prints in various media, 2008.115.570-5221, Reba and Dave Williams Collection, Gift of Reba and Dave Williams
 - Various Artists, French, 18th century
 - > *La Sainte Bible*, (Paris, 1789-1804), twelve volumes bound in six with 300 etched and engraved illustrations after Clément-Pierre Marillier, French, 1740-1808, and Nicolas André Monsiaux, French, 1754 or 1755-1837, 2009.37.2.1-6, William B. O'Neal Fund
 - Various Artists, German, 20th Century
 - > *Lubok 3*, (Leipzig, 2007), bound volume with eighty linocuts, 2009.15.2, Gift of Andrew and Pauline Robison
 - Various Artists, German, 20th Century
 - > *Lubok*, (Leipzig, 2008), bound volume with thirteen linocuts, 2009.15.3, Gift of Andrew and Pauline Robison
 - Vorsterman, Lucas Emil, Flemish, 1595-1675
 - > *The Adoration of the Magi* (after Sir Peter Paul Rubens), 1620, engraving, 2008.91.7, Ailsa Mellon Bruce Fund
 - Witsen, Willem Arnold, Dutch, 1860-1923
 - > *Voorstraatshaven, Dordrecht*, 1898/1900, etching and aquatint, 2009.18.1, Ailsa Mellon Bruce Fund
 - Zompini, Gaetano, Italian, 1700-1778
 - > *Vari Caprici, e Paesi* (after Giovanni Benedetto Castiglione), 1758/1759, complete set of twelve etchings and one title page in the first collected edition, (Venice, 1786), printed in sanguine, 2009.93.1-13, Ailsa Mellon Bruce Fund
 - Zucchi, Lorenzo, Italian, 1704-1779, and Maria Antonia Walpurgis (author), German, 1724-1780
 - > *Il Trionfo della Fedeltà*, (Dresden, 1754), one engraved double-title page, one engraved portrait, engraved head-piece and tail-piece, and seven etched and engraved double-page illustrations, 2009.92.3, William B. O'Neal Fund
- AMERICAN 19TH CENTURY
- > *Portrait of J.A. Marshall, Physician and Surgeon, Williamsburg, Indiana*, c. 1865, tintype, 2009.99.1, Richard and Judith Smooke Fund
 - AMERICAN 20TH CENTURY
 - > Eighty-seven snapshots by various makers, 2008.134.1-87, Gift of Robert E. Jackson
 - Annan, James-Craig, British, 1864-1946
 - > *Venice and Lombardy*, c. 1894, portfolio of eleven photogravures, 2009.66.3, Pepita Milmore Memorial Fund and Vital Projects Fund
 - Bochner, Mel, American, born 1940
 - > *Surface Dis/Tension*, 1968, gelatin silver print, 2009.33.1, Gift of Richard S. Zeisler and Collectors Committee
 - Seymour, David (Chim), American, born Poland, 1911-1956
 - > *Europe's Children/Hungary, Children's Town*, 1948
 - > *Europe's Children/Hungary, Children's Town*, 1948
 - > *Europe's Children/Hungary, School Improvisation*, 1948
 - > *Europe's Children/Hungary, Delinquency*, 1948
 - > *Israel Wedding 1952*, 1952
 - > *Europe's Children*, 1948
 - > *Italy*, 1950s
 - > *Greek Earthquake*, 1953
 - > *The great day of Cabbio, the festa of the Ceri*, 1950s
 - > *Operation Port Said*, 1956
 - > *Greece-Earthquake*, 1953
 - > *Suez 1956 Civilians, Port Said*, November 9, 1956
 - > *Operation Port Said*, 1956
 - > *Verona*, 1956
 - > *During a papal mass, the young members of a French Croix de Bois choir are trying to get a picture of the Holy Father*, c. 1949
 - > *Venice Fish Market at the Rialto*, 1950
 - > *Venice Fish Market at the Rialto*, 1950
 - > *Venice Fish Market at the Rialto*, 1950
 - > *White Islands of Greece*, c. 1950
 - > *Spanish Civil War*, 1936
 - > *Truman Capote*, 1953
 - > *Author Romain Rolland*, 1935
 - > *Spain: Civil War*, 1936
 - > *Spanish Civil War, Castilian Loyalists*, 1936
 - > *Charroux*, 1939
 - > *Funeral on Israeli Border*, 1953
 - > *France Food*, c. 1950
 - > *Sunday afternoon, Baldo plays "Morra" an Italian peasant game which consists of guessing the total number of outstretched fingers of the two players*, 1951
 - > *Spanish Refugees aboard S.S. Sinaia*, 1939
 - > *Naples, Italy*, 1948
 - > *Police*, c. 1952
 - > *Spanish Refugees aboard S.S. Sinaia*, 1939
 - > *Spanish Civil War National Lottery*, 1936-1939
 - > *Spanish Civil War*, 1936-1939
 - > *Spain: Civil War Basque Region*, 1936-1939
 - > *Egypt Port Said*, 1956
 - > *Port Said*, 1956, gelatin silver prints
 - > *David Seymour Chim*, portfolio of twelve gelatin silver prints, printed 1982, 2008.122.1-38, Gift of Ben Sheideman

PHOTOGRAPHS

- Abbott, Berenice, American, 1898-1991
- > *Policeman*, c. 1930, gelatin silver print, 2009.76.1, The Horace W. Goldsmith Foundation through Robert and Joyce Menschel
- AMERICAN 19TH CENTURY
- > *George E. Lane, Jr.*, c. 1851, daguerreotype
- > *George E. Lane, Jr.*, c. 1858, ambrotype
- > *George E. Lane, Jr.*, c. 1855, ambrotype
- > *Captain Gidion Lane*, November 16, 1855, ambrotype
- > *Mrs. Gidion Lane*, November 16, 1855, ambrotype, 2008.133.1-5, Gift of Kathleen, Melissa and Pamela Stegeman

- Coburn, Alvin Langdon, British, born United States, 1882–1966
 > *Singer Building*, 1910, photogravure, 2009.76.2, The Horace W. Goldsmith Foundation through Robert and Joyce Menschel
- Content, Marjorie, American, 1895–1984
 > *At Alfred Stieglitz's, Lake George, New York*, 1932, gelatin silver print, 2009.89.1, Gift of Jill Quasha
- Demand, Thomas, German, born 1964
 > *Presidency I*, 2008
 > *Presidency II*, 2008
 > *Presidency III*, 2008
 > *Presidency IV*, 2008
 > *Presidency V*, 2008, chromogenic prints, 2009.51.1–5, Gift from Agnes Gund and Jo Carole and Ronald S. Lauder
- Ellinwood, John G., American, active c. 1870–c. 1900
 > *Portrait of a Woman*, c.1870, tintype, hand-colored
 > *Portrait of a Woman*, c. 1870, salted paper print, hand-colored, 2009.83.1, 2, Mary and Dan Solomon Fund
- Evans, Frederick H., British, 1853–1943
 > *Kelmscott Manor, Thro' a Window in the Tapestry Room*, c. 1895, gelatin silver on glass (lantern slide), 2009.66.1, Vital Projects Fund
- Foltyn, Ladislav, Slovak, 1906–2002
 > *Ferris Wheel (Ruské kolo)*, 1933
 > *Our Lady of the Forest (Panna Marie v lese)*, c. 1933
 > *Bridge of Our Lady in Vienna*, 1933–1934
 > *Chairs in the Prater (Stolicky v Pratri)*, 1933–1934
 > *Sunday in Špišská Nová Ves*, c. 1930, gelatin silver prints, 2008.87.1–5, Veverka Family Foundation Fund
- Frith, Francis, publisher, British, 1822–1898
 > *Gems of Photographic Art*, 1860s, bound volume of twenty albumen prints by various photographers, 2008.118.1, Gift of Charles Isaacs and Carol Nigro
- Ginsberg, Allen, American, 1926–1997
 > *Herbert E. Huncke, author The Evening Sun Turned Crimson...*, 1953
 > *Bill Burroughs in back bedroom waiting for company...*, 1953
 > *Joanne Kyger, poet, & her husband Gary Snyder...*, 1963
 > *William Gaddis, novelist of "The Recognitions" at writing desk...*, 1985
 > *Francesco Clemente, painter inspired by Wm. Blake...*, 1984
 > *Francesco Clemente, artist, & C.T. Nachiappan...*, 1984
 > *Anne Waldman onator poet co-director of Jack Kerouac School of Disembodied Poetics...*, 1985
 > *Larry Rivers with his portrait of John Ashbery's poem "Pyrography"...*, 1985
 > *Lafadio & Peter Orlovsky...*, 1956
 > *Gregory Corso, his attic room 9 Rue Git-de-Coeur...*, 1957
 > *Bill Burroughs was in love...*, 1953
- > *Poet John Giorno & Bill's secretary Jim Grauerholz...*, 1985
 > *William S. Burroughs sitting up in back bedroom...*, 1953
 > *William S. Burroughs interviewed for Heavy Petting...*, 1986
 > *Carl Solomon in his Prince Street apartment...*, 1953
 > *Shambhu Bharti Baba...*, 1962
 > *Sandro Chia, his apartment-studio on West 20's in New York...*, 1985
 > *William S. Burroughs beside typewriter on kitchen table...*, 1953
 > *Harry Smith (1923–1991), Anthropologist, entho-musicologist, bibliophile...*, 1985
 > *Gary Snyder, his small house-garden on Nishinomuja-cho, kita-ku section...*, 1963
 > *Sea of Japan, returning after year and half in India...*, 1963
 > *From roof of Brahmin's house wherein we'd rented Third floor room...*, 1963
 > *Center, John Cage, Merce Cunningham conscious & Jasper Johns...*, 1989
 > *Lita Hornick in her dining room...*, 1995
 > *David Greenberg, Phi Beta Kappa Rutgers U. '93, poet, art curator & essayist...*, 1995
 > *Gregory Corso, Paul Bowles, William Burroughs, behind him shades of Ian Summerville, Cambridge mathematics student, Bill's cut-up tech assistant, and Michael Portman, eighteen-year-old Public School aristocrat admirer of Naked Lunch...*, 1961
 > *Peter Orlovsky coming from bath, Jerry Heiserman (Sufi "Hassan") & friend, Kitchen evening...*, 1984
 > *Czeslaw Milosz waiting his turn to read poetry, Philadelphia...*, 1984
 > *William Burroughs listening to new poetry-music tapes...*, 1984
 > *Gregory Corso and myself double-portrait Siamese poetry twins...*, 1961
 > *Jack Kerouac the last time he visited my apartment...*, 1964
 > *Charles Olson 1963 Vancouver Warren Tallman's house. Bobbie. Robert Creeley Working Proof*, 1963
 > *Bill must've said something funny from the floor...*, 1953
 > *Fond Kiki William's friend, W.S. Burroughs, Chris Wanklin at another table in T-shirt, Soco Chico Tanger Maroc...*, c. 1955
 > *William Burroughs hanging Alan Ansen...*, c. 1957
 > *Allen Ginsberg, utility man...*, 1947
 > *The first shopping cart street prophet I'd directly noticed...*, 1953
 > *Rebecca Ginsberg, Buba, wife of Pinax...*, 1953
 > *William Burroughs on roof of apartment house East Seventh Street...*, 1953
 > *William S. Burroughs looking serious, sad lover's eyes...*, 1953
 > *We went uptown to look at Mayan Codices...*, 1953
 > *Jack Kerouac, railroad brakeman's rule-book in pocket...*, 1953
 > *"New Jack as I warned you..."*, 1953
 > *Robert La Vigne, painter at 1010 Montgomery Street, San Francisco...*, 1955
 > *Neal Cassady and his love of that year the star-cross'd Natalie Jackson...*, 1955
- > *Henry Schlacter, Kerouac's friend Al Sublette...*, 1955
 > *Peter Orlovsky smoking Indian Hemp...*, 1962
 > *"Peter lying dressed up in pants on mattress picking his red moustache..."*, 1962
 > *Neal Cassady & I went upstairs to attic at Millbrook estate near Poughkeepsie...*, 1964
 > *Jack Kerouac the last time he visited my apartment...*, 1964
 > *Robert Frank, inquisitive private look not unkind, patient...*, 1984
 > *I sat for decades at morning breakfast tea looking out my kitchen window...*, 1984
 > *Francesco Clemente looking over hand-script album with new poem I'd written out for his Blake-inspired watercolor illuminations...*, 1984
 > *Larry Rivers with his portrait of poet John Ashbery's poem "Pyrography"...*, 1985
 > *Harry Smith exhausted 3 A.M. over Chinese take-out supper...*, 1985
 > *William Burroughs, 11 pm late March 1985, being driven home to 222 Bowery...*, 1985
 > *W.S. Burroughs in his London Burberry raincoat purchased by BBC...*, 1985
 > *Lucien Carr, my oldest friend from college days...*, 1986
 > *Rob Mac Kercher asleep on futon...*, 1986
 > *My uncle Abe Ginsberg...*, 1986
 > *Eugeny Yevtushenko visiting...*, 1986
 > *Wavy Gravy & his rubber nose...*, 1988
 > *Wandering Motel rooms...*, 1991
 > *W.S. Burroughs at rest in the side-yard of his house...*, 1991
 > *Publisher-hero Barney Rossett...*, 1991
 > *Old-timer & survivor Herbert E. Huncke, Beat literary pioneer...*, 1993
 > *Gregory Corso, Maestro Poet...*, 1995
 > *I'd asked Robert Frank to take portrait for Selected Poems dust jacket...*, 1996
 > *Peter Orlovsky by pond C.O.P. Farm Cherry Valley [sic], c. 1967*
 > *Myself seen by William Burroughs...*, 1953
 > *Jack Kerouac wandering along East 7th street...*, 1953
 > *Jack Kerouac at Statin [sic] Island Ferry Wharf...*, 1953
 > *Neal Cassady with cigarette young & vigorous age 29 with salesman...*, 1955
 > *Bob Donlon (Rob Donnelly, Kerouac's Desolation Angels,) Neal Cassady, myself...*, 1956
 > *I got conscious of my kitchen breakfast-table window backyard's seasons' daily view...*, 1987
 > *"...dreaming out the window eat my gruel/ as ailanthus trees bud and grow thick green..."*, 1988
 > *Bob Dylan, Tompkins Square Park...*, 1990
 > *Self-portrait on my seventieth birthday...*, 1996, gelatin silver prints, 2008.131.1–35, 2009.103.1–34, and 2009.108.1–9, Gift of Gary S. Davis
- Goldová, Sona, Czech Republic, born 1979
 > *Landscape II*, 2002, inkjet print, 2008.119.1, Gift in honor of David Bohnett from Sir Mark Fehrs Haukohl of Houston, Texas
- Kesting, Edmund, German, 1892–1970
 > *Self Portrait*, c. 1926, gelatin silver print, 2009.48.1, Vital Projects Fund
- Lockhart, Sharon, American, born 1964
 > *Nō-no Ikebana, arranged by Hanuko Takeichi, December 1, 2002 (December 2–3)*, 2003, three chromogenic prints, 2008.120.1, Gift of Aaron I. Fleiselman
- Misrach, Richard, American, born 1949
 > *Battleground Point #9*, 1999, chromogenic print, 2009.110.1, Gift of the artist
 > *Untitled*, 2004, chromogenic print, 2009.110.2, Gift of the artist in memory of Kim Zorn-Caputo
- Nègre, Charles, French, 1820–1880
 > *Cathédrale de Chartres—Portique du Midi XIIe Siècle*, c. 1854, photogravure, printed c. 1857, 2008.92.1, William and Sarah Walton Fund
- Nixon, Nicholas, American, born 1947
 > *The Brown Sisters*, 2008, gelatin silver print, 2009.65.1, Vital Projects Fund
- O.H. Willard's Galleries, American, active 1850s–1860s
 > *Cavalry, Corporal*, 1866
 > *Cavalry, Musician*, 1866
 > *Artillery, Private*, 1866
 > *Light Artillery, Sergeant*, 1866
 > *Ordinance, Sergeant*, 1866, albumen prints, hand-colored, 2009.75.1–5, Vital Projects Fund
 > *Rubber Poncho*, 1866, albumen print, hand-colored, 2009.75.6, Gift of Charles Isaacs and Carol Nigro
- Shore, Stephen, American, born 1947
 > *J.J. Sumner's Agency, Duluth, Minn. 7/11/73*, 1973, chromogenic print, printed 2009, 2009.64.1, William and Sarah Walton Fund and Diana and Mallory Walker Fund
- Steichen, Edward, American, 1879–1973
 > *Auguste Rodin*, 1907, gum dichromate over platinum print, 2009.66.2, Pepita Milmore Memorial Fund
- Tyler, James, and others, American, active 1850s
 > *Our Pastor's Circle*, c. 1855, twenty-four ninth-plate daguerreotypes, 2009.49.1, W. Bruce and Delaney H. Lundberg and Vital Projects Fund
- Whitehurst Studio, attributed to, American, active 1851–c. 1867
 > *William Henry Powell*, c. 1850, salted paper print, 2008.118.2, Gift in honor of Alan Shestack from Charles Isaacs and Carol Nigro
- Witkiewicz, Stanislaw Ignacy, Polish, 1885–1939
 > *Self-portrait (Collapse by the Lamp/ Kolaps przy lampie)*, c. 1913, gelatin silver print, 2009.56.1, Foto Fund and Vital Projects Fund

CHANGES OF ATTRIBUTION

The following changes of attribution are the result of scholarly research utilizing the latest art historical investigations and scientific examinations. It is the policy of the National Gallery of Art to publish these changes regularly. The following changes of attribution were proposed by Gallery curators and approved by the Gallery's Board of Trustees during fiscal year 2009. Each list is arranged in alphabetical order according to former attribution. Changes of title and/or date are included if they were a part of the attribution change.

DRAWINGS

1963.15.3

Italian Landscape with a Boating Party

Old: Louis-Nicolas van Blarenberghe

New: Louis Gabriel Moreau the Elder

1951.10.3

The Three Holy Women at the Tomb

Old: Italian 13th Century,
late 13th century

New: First Master of the Cortona
Antiphonaries, 1250/1275

1946.21.13

The Death of Saint Benedict

Old: Italian 14th Century, 14th century

New: Fra Gregorio Mutii da Montalcino,
1390/1395

2006.11.72

Kneeling Man Bound to a Tree

Old: Jean Jouvenet

New: French 17th Century

1983.42.1

*Portrait of a Bearded Man in a Doublet
and Skull Cap*

Old: Lagneau

New: Follower of Lagneau

1984.3.15

Head of a Macedonian Soldier

Old: Charles Le Brun

New: Atelier Assistant of
Charles Le Brun

1984.1.22

View of Salzburg

Old: Carl Rottmann

New: Johann Georg von Dillis

1949.5.88

Saint Peter Enthroned

Old: Follower of Lippo Vanni, c. 1420

New: Lippo Vanni, 1345/1350

PAINTINGS

1955.11.23

The Hobby Horse

Old: American 19th Century

New: Robert Peckham

1947.17.34

Portrait of a Man

Old: Unknown 17th Century

New: French 17th Century

PRINTS

1994.60.67

The Entombment

Old: Johann Balthasar Probst in the style
of Albrecht Dürer

New: Flemish 17th Century, style of
Albrecht Dürer

SCULPTURE

1942.9.189

Old: Donatello, *Dead Christ Supported
by Angels*, not dated

New: Veneto region 16th Century,
Christ Attended in the Tomb by Four Angels,
c. 1500

1943.4.72

Old: Pietro Lombardo, *Allegorical Figure*,
c. 1485

New: Venetian 15th Century (Possibly
Giovanni Battista Bregno), *Standing Angel*,
c. 1495/1500

1957.14.133

Old: North Italian 15th Century,
The Dead Christ with Four Angels,
c. 1475/1500

New: Veneto region 16th Century,
Christ Attended in the Tomb by Four Angels,
c. 1500

1942.9.122

Rearing Horse

Old: North Italian 16th Century,
16th Century

New: Italian 18th or 19th Century,
after the Antique, late 18th or
19th Century

EXHIBITIONS AND LOANS

During the fiscal year, 281 lenders from eighteen countries and thirty-four states loaned 1,141 works of art to nineteen exhibitions. The Gallery also worked on another thirty-six projects scheduled to open in the next five years and administered the tour of seven exhibitions. United States Government Indemnity was secured for six exhibitions on view in fiscal year 2009, resulting in a savings of \$1,960,000 in insurance premiums.

>*Medieval to Modern: Recent Acquisitions of Drawings, Prints, and Illustrated Books*
Continued from previous fiscal year to 2 November 2008

Organized by the National Gallery of Art
Andrew Robison, curator
The exhibition is supported in part by a generous grant from the Thaw Charitable Trust

>*George de Forest Brush: The Indian Paintings*
Continued from previous fiscal year to 4 January 2009

Organized by the National Gallery of Art, Washington, in association with the Seattle Art Museum
Nancy Anderson, curator

>*Oceans, Rivers, and Skies: Ansel Adams, Robert Adams, and Alfred Stieglitz*
12 October 2008 to 15 March 2009

Organized by the National Gallery of Art, Washington
Sarah Greenough, curator

>*Pompeii and the Roman Villa: Art and Culture around the Bay of Naples*
19 October 2008 to 22 March 2009

Organized by the National Gallery of Art, Washington, in association with the Los Angeles County Museum of Art, with the cooperation of the Direzione Regionale per i Beni Culturali e Paesaggistici della Campania and the Soprintendenza Speciale per i Beni Archeologici di Napoli e Pompei
Carol Mattusch, curator
The exhibition in Washington is made possible by The Exhibition Circle of the National Gallery of Art
It is also made possible by Mr. and Mrs. Joe Albritton
Bank of America is proud to be the national sponsor
The exhibition in Washington is also supported by The Charles Engelhard Foundation and Mary and Michael Jaharis
Additional funding in Washington is provided by Robert and Arlene Kogod, the John J. Medveckis Foundation, and the Malcolm Hewitt Wiener Foundation
The exhibition is supported by an indemnity from the Federal Council on the Arts and the Humanities
Lead funding for the catalogue has been provided by the Leon Levy Foundation
An additional grant toward the catalogue has been provided courtesy of Rita Venturelli, director, Italian Cultural Institute, Washington, and Francesca Valente, director, Italian Cultural Institute, Los Angeles
We are grateful to the HRH Foundation for supporting the film made on the occasion of the exhibition

>*Jan Lievens: A Dutch Master Rediscovered*
26 October 2008 to 11 January 2009

Organized by the National Gallery of Art, Washington, in association with the Milwaukee Art Museum and the Rembrandt House Museum, Amsterdam
Arthur Wheelock, curator

The Lynde and Harry Bradley Foundation is the national sponsor of the exhibition. The exhibition is made possible by the generous support of Isabel and Alfred Bader and anonymous donors in honor of George M. Kaufman
Early support for curatorial and conservation research has been provided by Mrs. George M. Kaufman and the Joseph F. McCrindle Foundation
The exhibition is supported by an indemnity from the Federal Council on the Arts and the Humanities

>*In the Tower: Philip Guston*

15 January 2009 to 3 January 2010
Organized by the National Gallery of Art
Harry Cooper, curator
The exhibition is made possible by The Exhibition Circle of the National Gallery of Art
The HRH Foundation has supported the film made on the occasion of the exhibition

>*Looking In: Robert Frank's The Americans*
18 January 2009 to 26 April 2009

The exhibition has been organized by the National Gallery of Art, Washington
Sarah Greenough, curator
Access Industries is proud to be the principal sponsor of the exhibition
The exhibition is made possible by the generous support of the Trellis Fund
Early support for research was provided by the Marlene Nathan Meyerson Family Foundation
The catalogue is published with the assistance of the Getty Foundation

>*Pride of Place: Dutch Cityscapes of the Golden Age*

1 February 2009 to 3 May 2009
Organized by the National Gallery of Art, Washington, and the Royal Picture Gallery Mauritshuis, The Hague
Arthur Wheelock, curator
This exhibition is made possible through the generous support of Greg and Candy Fazakerley and Eijk and Rose-Marie van Otterloo
It is supported by a grant from the National Endowment for the Humanities and an indemnity from the Federal Council on the Arts and the Humanities
Early support for curatorial and conservation research has been provided by Mrs. George M. Kaufman

>*Designing the Lincoln Memorial: Daniel Chester French and Henry Bacon*

12 February 2009 to 12 February 2010
Organized by the National Gallery of Art
Deborah Chotner, curator
The exhibition is made possible by the generous support of Robert H. Smith

>*Heaven on Earth: Manuscript Illuminations from the National Gallery of Art*

1 March 2009 to 16 August 2009
Organized by the National Gallery of Art
Virginia Tuttle, curator
The exhibition is supported in part by a generous grant from the Thaw Charitable Trust

>*Jaromír Finke and the Amateur Avant-Garde*
3 May 2009 to 9 August 2009

Organized by the National Gallery of Art
Matt Witkovsky, curator
The exhibition is made possible by the generous support of The Ryna and Melvin Cohen Family Foundation and Marcella and Neil Cohen

>*Luis Meléndez: Master of the Spanish Still Life*
17 May 2009 to 23 August 2009

Organized by the National Gallery of Art
Gretchen Hirschauer and Catherine Metzger, curators
The exhibition is sponsored by The Exhibition Circle of the National Gallery of Art
It is supported by an indemnity from the Federal Council on the Arts and the Humanities
In kind promotional support for this exhibition has been provided by Chef José Andrés of Jaleo and THINKfoodGROUP

>*Eduard Manet's Ragpicker from the Norton Simon Foundation*

22 May 2009
Organized by the National Gallery of Art, Washington, and the Norton Simon Foundation, Pasadena, California
Kimberly Jones, curator
The exhibition is sponsored by The Exhibition Circle of the National Gallery of Art

>*Stanley William Hayter: From Surrealism to Abstraction*

31 May 2009 to 23 August 2009
Organized by the National Gallery of Art
Judith Brodie and Amy Johnston, curators

>*The Beffi Triptych: Preserving Abruzzo's Cultural Heritage*

15 June 2009 to 30 September 2009
Lent by the Soprintendenza dell'Abruzzo e la Direzione Regionale dell'Abruzzo
David Brown, curator
Its presentation at the National Gallery of Art is made possible by the Ministero per i Beni e le Attività Culturali and the Embassy of Italy in Washington, D.C.

>*Judith Leyster, 1609-1660*

21 June 2009 to 29 November 2009
Organized by the National Gallery of Art
Arthur Wheelock, curator
The exhibition was made possible by the generous support of Mr. and Mrs. Thomas A. Saunders III

>*The Art of Power: Royal Armor and Portraits from Imperial Spain*

28 June 2009 to 29 November 2009
The exhibition has been organized by the National Gallery of Art, Washington, the State Corporation for Spanish Cultural Action Abroad (SEACEX), and the Patrimonio Nacional of Spain
The exhibition has been organized in association with the Spanish Ministry of Foreign Affairs and Cooperation and the Ministry of Culture, with the assistance of the Embassy of Spain in Washington, D.C.
Alvaro Soler del Campo, curator
It is supported by an indemnity from the Federal Council on the Arts and the Humanities
In kind promotional support for this exhibition has been provided by Chef José Andrés of Jaleo and THINKfoodGROUP

>*The Budapest Horse: A Leonardo da Vinci Puzzle*

3 July to 7 September 2009
Organized by the National Gallery of Art, Washington, in association with the Szépművészeti Múzeum (Museum of Fine Arts), Budapest
Alison Luchs, curator
The exhibition has been made possible by the generous support of Robert H. Smith
The collaboration has also been supported by a grant from the Hungarian Cultural Center and the Hungarian Ministry of Education and Culture

>*An Antiquity of Imagination: Tullio Lombardo and Venetian High Renaissance Sculpture*

4 July 2009 to 1 November 2009
The exhibition is organized by the National Gallery of Art, Washington
Alison Luchs, curator
The exhibition is sponsored by The Exhibition Circle of the National Gallery of Art
Additional support is provided by the Samuel H. Kress Foundation
The exhibition is supported by an indemnity from the Federal Council on the Arts and the Humanities

LENDERS TO EXHIBITIONS

Private Collections

George Abrams
Katrine Ames
Mr. and Mrs. Harry W. Anderson
Philip Anschutz
Dr. Alfred and Isabel Bader
Howard Bass
Anson Beard Jr.
Dr. Frances F.L. Beatty
John and Gretchen Berggruen
Leon and Debbie Black
C.G. Boerner
Karel and Cornelia Bos
Risa Browder
Brush Family
Gregory Callimanopoulos
Andrew and Gayle Camden
Constance R. Caplan
Mr. and Mrs. Stuart Christhilf
Terrence Cooney
Rosendo Naseiro Diaz
Joseph P. DiGangi
Frances Dittmer
De Heer C. P. van Eeghen
Mrs. John E. Ellsworth
Mrs. Thomas M. Evans
Mr. and Mrs. Thomas M. Evans Jr.
Emilio Ferré
Mrs. Nereo Fioratti
Mr. and Mrs. Robert J. Fisher
Robert Frank
Mr. and Mrs. John Gabbert
Mr. and Mrs. David Ganek
Mr. and Mrs. Marsh Gibson
Major-General Gerald Cavendish Grosvenor, 6th Duke of Westminster
Agnes Gund
Mr. and Mrs. Joseph Guttman
Charles Hack

Sarah Hart
 Mr. and Mrs. Richard C. Hedreen
 Teresa Heinz
 Mr. and Mrs. Manfred Heiting
 Helen L. Henderson
 Marguerite Hoffman
 Kimberly Jones
 Jacob Kainen
 Betsy Karel
 Mrs. George M. Kaufman
 Mark Kelman
 Mrs. Ria Klaver
 Dr. Carlo Knight
 David H. Koch
 Sherry and Alan Koppel
 Mrs. Amalia Lacroze de Fortabat
 Robert Lehrman
 Robert and June Leibowitz
 Liberna Collection c/o
 Drs. A. T. Folmer-von Oven
 Asbjorn R. Lunde
 Jörg Maass
 Mr. and Mrs. Peter MacGill
 Rolf Mayer
 Robert E. Meyerhoff
 Richard Misrach
 Private Collection c/o Mr. Gregory P. J. Most
 Otto Naumann
 Judith Neisser
 Don Nice
 David Nisinson
 Diane Nixon
 Noro Foundation
 Yehiam Ohana
 Mr. and Mrs. Donald C. Opatny
 Count Giuseppe Panza di Biumo
 Mr. and Mrs. John Pappajohn
 Dr. Sheldon Peck
 CoYoTe PhoeNix
 Prentice and Paul Sack Photographic Trust
 Mr. and Mrs. John Pritzker
 Private Collection
 Martin Puryear
 Steven Rales
 Thomas Rassiuer
 De Heer J. F. van Regteren Altena
 Grace Ritzenberg
 Henry Roath
 Charles Roelofsz
 Dr. Med. J.W. Rothfuss
 Hugh Sassoon
 Mr. and Mrs. Thomas A. Saunders, III
 Charles and Helen Schwab
 Barbara Schwartz
 Mr. and Mrs. Norman Selby
 Lila Shickman
 Dietmar Siegert
 Kenneth Slowik
 Robert H. Smith
 Mrs. Edward Speelman
 Tabled House
 Ann Tenenbaum and Thomas H. Lee
 The Hon. Mrs. Townshend
 Mr. and Mrs. Frederick Uhde
 Ignacio Martin-Salas Valladares
 William Van Loo
 Mr. and Mrs. Eijk Van Otterloo
 Michal Venera
 Mary Jo Veverka
 Joel Wachs
 Thomas Walther

Carol Lynn Ward-Bamford
 Jane Watkins
 Mrs. Henry H. Weldon
 B.E.M. Wientjes
 Suzanne Winsberg
 Eric Martin Wunsch
 Jane Wyeth
 John M. A. Yerburch
 Dirk Ziff

Public Collections

AFGHANISTAN
 Kabul: National Museum of Afghanistan, Kabul

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

AUSTRIA
 Salzburg: Museum Carolino Augusteum
 Vienna: Albertina; Gemäldegalerie der Akademie der Bildenden Künste; Kunsthistorisches Museum Wien; Liechtenstein Museum; Österreichische Galerie

BELGIUM
 Antwerp: Museum Mayer van den Bergh
 Brussels: Musées Royaux des Beaux-Arts de Belgique
 Ghent: Museum voor Schone Kunsten

BRAZIL
 Sao Paulo: Museu de Arte de São Paulo Assis Chateaubriand

CANADA
 Kingston: Agnes Etherington Art Centre
 Ottawa: Canadian Museum of Contemporary Photography; National Gallery of Canada
 Toronto: Art Gallery of Ontario

DENMARK
 Copenhagen: Ny Carlsberg Glyptotek; Ordbruggaardsamlingen; Statens Museum for Kunst

FRANCE
 Amiens: Musée de Picardie
 Barbizon: Musée municipale de l'École de Barbizon
 Beauvais: Musée Départemental de l'Oise
 Besançon: Musée des Beaux-Arts et d'Archéologie, Besançon
 Boulogne-Billancourt: Bibliothèque Marmottan
 Dijon: Musée des Beaux-Arts, Dijon
 Fontainebleau: City of Fontainebleau
 Lille: Musée des Beaux-Arts, Lille
 Nancy: Musée des Beaux-Arts, Nancy
 Paris: Bibliothèque Nationale de France; Collection Frits Lugt; École Nationale Supérieure des Beaux-Arts; Galerie René-François Teissèdre; Musée d'Orsay; Musée du Louvre; Musée Guimet; Private Collection c/o Mr. F. Lorenceau
 Reims: Musée des Beaux-Arts, Reims
 Strasbourg: Musée des Beaux-Arts, Strasbourg
 Toulouse: Musée des Augustins
 Versailles: Musée national des Châteaux de Versailles et de Trianon

GERMANY
 Bamberg: Museen der Stadt Bamberg
 Berlin: Jagdschloss Grunewald; Staatliche Museen zu Berlin, Gemäldegalerie
 Bielefeld: Oetker Collection
 Braunschweig: Herzog Anton Ulrich-Museum

Bremen: Kunsthalle Bremen
 Dresden: Albertinum; Staatliche Kunstsammlungen Dresden
 Düsseldorf: Kunstmuseum Düsseldorf
 Frankfurt: Städtisches Kunstinstitut
 Frankfurt am Main
 Hamburg: Hamburger Kunsthalle
 Karlsruhe: Staatliche Kunsthalle Karlsruhe
 Kassel: Staatliche Museen Kassel
 Leipzig: Museum der Bildenden Künste, Leipzig
 Meissen: Staatliche Porzellan-Manufaktur Meissen GmbH
 Munich: Bayerisches Staatsgemäldesammlungen – Alte Pinakothek
 Potsdam: Stiftung Preussische Schlösser und Gärten Berlin-Brandenburg
 Stuttgart: Staatsgalerie Stuttgart
 Weimar: Stiftung Weimarer Klassik, Wittumspalais

HUNGARY
 Budapest: Szépművészeti Múzeum

IRELAND
 Dublin: National Gallery of Ireland
 Limerick: The Hunt Museum

ISRAEL
 Tel Aviv: Tel Aviv Museum of Art

ITALY
 Bergamo: Museo Archaeologico
 Florence: Galleria degli Uffizi; Museo di Storia della Fotografia Fratelli Alinari
 Genova: Museo di Archeologia Ligure
 L'Aquila: Museo Nazionale d'Abruzzo
 Lodi: Museo Civico, Lodi
 Milan: Museo Poldi Pezzoli
 Modena: Galleria Estense
 Naples: Museo e Gallerie Nazionali di Capodimonte; Soprintendenza Speciale per i Beni Archeologici di Napoli e Pompei; Soprintendenza Speciale per i Beni Archeologici di Napoli e Pompei, Museo Archeologico Nazionale di Napoli
 Pompei: Soprintendenza Speciale per i Beni Archeologici di Napoli e Pompei
 Ravenna: Museo d'Arte della Città
 Rome: Galleria Doria Pamphilj
 Varese: Fondo Per l'Ambiente Italiano
 Venice: Basilica del Santi Giovanni e Paolo; Chiesa dei Santi Apostoli; Chiesa di San Stefano Protomartire; Galleria Giorgio Franchetti alla Ca' d'Oro; Museo Correr

JAPAN
 Hachioji City: Murauchi Art Museum

MONACO
 Monte Carlo: Monte Carlo Art S.A.

NETHERLANDS
 Amsterdam: Amsterdams Gemeentearchief; Amsterdams Historisch Museum; Museum Het Rembrandthuis; Private Collection c/o Gebr. Douwes Fine Art; Rijksmuseum; Rijksprentenkabinet, Rijksmuseum
 Delft: Stedelijk Museum Het Prinsenhof
 Haarlem: Frans Hals Museum; Teylers Museum
 Hoor: Westfries Museum
 Leiden: Hoogheemraadschap van Rijnland; Prentenkabinet, Rijksuniversiteit Leiden; Stedelijk Museum De Lakenhal; Universiteit Leiden, Library, Collectie Bodel Nijenhuis
 Maastricht: Noortman Master Paintings
 Nijmegen: Museum Het Valkhof

Rijswijk: Instituut Collectie Nederland
 Rotterdam: Historisch Museum Rotterdam
 Het Schielandshuis; Maritiem Museum Rotterdam; Museum Boijmans Van Beuningen
 The Hague: Haags Historisch Museum; Museum Mesdag; Rijksdienst Beeldende Kunst; Royal Picture Gallery Mauritshuis
 Utrecht: Het Utrechts Archief

NORWAY
 Oslo: Nasjonalmuseet for kunst, arkitektur og design

POLAND
 Krakow: Wawel Royal Castle—State Art Collections
 Warsaw: Palace Museum of Warsaw—Wilanów

PORTUGAL
 Lisbon: Museu Calouste Gulbenkian

ROMANIA
 Sibiu: Muzeul National Brukenthal

RUSSIA
 Moscow: The State Pushkin Museum of Fine Arts
 St. Petersburg: The State Hermitage Museum

SPAIN
 Burgos: Patrimonio Nacional
 Madrid: Antigüedades Aldaba; Ministerio de Asuntos Exteriores; Museo de América; Museo del Ejército; Museo del Traje; Museo Nacional del Prado; Patrimonio Nacional; Patrimonio Nacional, Monasterio de las Descalzas Reales; Patrimonio Nacional, Real Monasterio de San Lorenzo de El Escorial
 Seville: Fundación Casa Ducal de Medinaceli
 Valladolid: Museo Nacional de Escultura

SWEDEN
 Stockholm: Nationalmuseum

SWITZERLAND
 Basel: Kunstmuseum Basel
 Neuchâtel: Musée d'Art et d'Histoire
 Winterthur: Fotostiftung Schweiz; Kunstmuseum Winterthur

UNITED KINGDOM—ENGLAND
 Bakewell: Chatsworth House Trust
 Bedford: Cecil Higgins Art Gallery & Museum
 Birmingham: Birmingham Museums & Art Gallery
 Brighton: Royal Pavilion, Libraries & Museums
 Buckinghamshire: Lillingstone House
 Bury: Bury Art Gallery and Museum
 Cambridge: The Fitzwilliam Museum; Provost and Fellows of King's College, Cambridge
 Chester: The Trustees of the Grosvenor Estate
 Greenwich: National Maritime Museum
 Leeds: Leeds Museums and Galleries
 Liverpool: Lady Lever Art Gallery; Walker Art Gallery
 London: The British Museum; The Courtauld Institute Gallery, Courtauld Institute of Art; Derek Johns, Ltd.; Dulwich Picture Gallery; English Heritage; Jean-Luc Baroni, Ltd.; Johnny Van Haeften Ltd.; The National Gallery; Palace of Westminster; Robilant + Voena; Royal Academy of Arts; Salamander Fine Arts; Tate Britain; Victoria and Albert Museum; Wilson Centre for Photography
 Manchester: Manchester Art Gallery; Manchester City Galleries; The Whitworth Art Gallery

Plymouth: Plymouth City Museum and Art Gallery
Salisbury: Salisbury and South Wiltshire Museum
Shrewsbury: Attingham Park
Southampton: Southampton City Art Gallery
St. Peter Port: Rothschild Trust Canada Inc.
Winchester: Sudeley Castle

UNITED KINGDOM—SCOTLAND
Edinburgh: National Gallery of Scotland; Scottish National Portrait Gallery; Talbot Rice Gallery
Glasgow: Glasgow Art Gallery and Museum; Pollok House

UNITED KINGDOM—WALES
Cardiff: National Museums & Galleries of Wales

UNITED STATES

Alabama
Birmingham: Birmingham Museum of Art
Tuscaloosa: The Westervelt Company

Arkansas
Bentonville: Walton Family Foundation, Inc.

California
Los Angeles: The J. Paul Getty Museum; Los Angeles County Museum of Art; Museum of the American West
Pasadena: Norton Simon Art Foundation
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
Greenwich: Dahesh Museum of Art
Hartford: The Cartin Collection; Wadsworth Atheneum Museum of Art
New Haven: Yale Center for British Art; Yale University Art Gallery; Yale University, Beinecke Library

District of Columbia
The Architect of the Capitol; The Corcoran Gallery of Art; Dumbarton Oaks Research Library and Collections; Folger Shakespeare Library; General Services Administration; Hirshhorn Museum and Sculpture Garden; The Library of Congress; National Gallery of Art, Department of Photo Archives; National Gallery of Art Library; National Museum of American History; National Museum of Women in the Arts; National Trust for Historic Preservation; Smithsonian American Art Museum

Florida
Sarasota: The John and Mable Ringling Museum of Art
West Palm Beach: Norton Gallery and School of Art

Illinois
Chicago: The Art Institute of Chicago; Terra Foundation for American Art
Urbana: The Spurlock Museum

Indiana
Bloomington: Indiana University Art Museum
Indianapolis: Indianapolis Museum of Art

Iowa
Davenport: Figge Arts Center
Des Moines: Des Moines Art Center

Kentucky
Louisville: The Speed Art Museum

Louisiana
New Orleans: New Orleans Museum of Art

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

Massachusetts
Andover: Addison Gallery of American Art
Boston: Isabella Stewart Gardner Museum; Museum of Fine Arts, Boston
Cambridge: Fogg Art Museum
Northampton: Smith College Museum of Art
Springfield: Museum of Fine Arts, Springfield
Williamstown: Sterling and Francine Clark Art Institute
Worcester: Worcester Art Museum

Michigan
Detroit: The Detroit Institute of Arts

Minnesota
Minneapolis: The Minneapolis Institute of Arts

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

Nebraska
Omaha: Joslyn Art Museum

New Hampshire
Hanover: Hood Museum of Art, Dartmouth College

New Jersey
Newark: The Newark Museum

New Mexico
Santa Fe: Museum of International Folk Art

New York
Brooklyn: Brooklyn Museum
Buffalo: Albright-Knox Art Gallery
New York: Hans P. Kraus, Jr., Inc.; Hirsch & Adler Galleries, Inc.; Hispanic Society of America; Howard Greenberg Gallery; The John Simon Guggenheim Memorial Foundation; The Judith Rothschild Foundation; The Metropolitan Museum of Art; The Museum of Modern Art; National Academy Museum; The New York Public Library; The Pierpont Morgan Library; Solomon R. Guggenheim Museum
Poughkeepsie: The Frances Lehman Loeb Art Center, Vassar College
Rochester: Memorial Art Gallery of the University of Rochester; Scully and Osterman Studio
Syracuse: Syracuse University Library
White Plains: St. Francis of Assisi Foundation

North Carolina
Raleigh: North Carolina Museum of Art

Ohio
Cincinnati: Cincinnati Art Museum; Taft Museum of Art
Cleveland: The Cleveland Museum of Art
Toledo: The Blair Museum of Lithophanes; Toledo Museum of Art

Oklahoma
Tulsa: Gilcrease Museum

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

Pennsylvania
Philadelphia: Philadelphia Museum of Art
Pittsburgh: The Frick Art and Historical Center

South Carolina
Greenville: Greenville County Museum of Art

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

Virginia
Norfolk: Chrysler Museum of Art

Vermont
Middlebury: Middlebury College Museum of Art

Washington
Seattle: Seattle Art Museum

West Virginia
Huntington: Huntington Museum of Art

Wisconsin
Milwaukee: Milwaukee Art Museum

Wyoming
Laramie: University of Wyoming

LENDERS OF WORKS DISPLAYED WITH THE NGA COLLECTION

Mr. Roger Arvid Anderson
Possibly Germain Pilon
> *Veiled Mourner with Torch*

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

Calder Foundation
Alexander Calder
> *Aztec Josephine Baker*
> *Red Panel*
> *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, Probably Pernambuco*

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

Collection of the Artist
Frank Stella
> *Delta*

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

Faro World Inc.
Leo Villareal
> *Multiverse*

Fioratti Collection
Giovanni Minello
> *Bust of a Woman*

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

Peter A. Jay
Gilbert Stuart
> *John Jay*

Mrs. Ruth Cole Kainen
László Moholy Nagy
> *Construction*

Kaufman Americana Foundation
Jan van der Heyden
> *View Down a Dutch Canal*

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*

Collection of Robert and Jane Meyerhoff
Frank Stella
> *Maquis de Portago (first version)*

Musée du Louvre, Réunion des Musées Nationaux, Paris
Venetian 16th Century
> *Boy on a Dolphin*

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

The Norton Simon Foundation
Edouard Manet
> *Ragpicker*

Patsy Orlofsky
Jim Dine
> *Name Painting #1*

U.S. Department of the Interior, National Park Service, Saint-Gaudens National Historic Site, Cornish, New Hampshire
Augustus Saint Gaudens
> *Study Head of a Black Soldier (6 works)*
> *Preliminary Sketch for Shaw Memorial*
> *Shaw Memorial*
> *Early Study of the Allegorical Figure for the Shaw Memorial*

Schroder Collection, London
Hans Mielich
> *Portrait of a Woman*

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

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*
Jan Anthonisz Ravesteyn
> *Judith Langley*

Mrs. Frederick M. Stafford

Claude Lorrain
>Landscape with Apollo and Mercury

Mrs. Ruth Carter Stevenson

Henri-Joseph Harpignies
>Paysage en Auvergne

Mr. and Mrs. Eijk Van Otterloo

Esaias van de Velde I
>An Elegant Company in a Garden
Aert van der Neer
>A Snowy Winter Landscape

The White House

Paul Cézanne
>Hamlet at Payannet, near Gardanne
(Hameau à Payannet près de Gardanne)
>House on a Hill

Mr. and Mrs. Erving Wolf

Horatio Greenough
>Portrait of George Washington
Anna Hyatt Huntington
>Yawning Panther
Gaston Lachaise
>Peacocks
Frederick William MacMonnies
>Nathan Hale
>Pan of Rohallion
Paulanship
>Briseis
>Oriental Dancer: Vase
>Salome
>Actaeon
>Atalanta
>Flight of Europa
>Flight of Night
>Panther leaping at deer (Bronze Relief
from the New York Century Association
Flower Boxes)

Edward McCartan
>Nymph and Satyr
>Bacchus

Elie Nadelman
>Classical Head
>Head of a Girl

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

Anonymous

Bernardo Bellotto
>Pima, The Fortress of Sonnenstein
Nicolaes Pietersz Berchem
>An Italianate Landscape with Figures
Sandro Botticelli
>Young Man Holding a Medallion
Gerrit Adriaensz Berckheyde
>The Grote or St. Bavokerk in Haarlem
Pieter Brueghel the Younger
>The Wedding Party
Aelbert Cuyp
>A Pier in Dordrecht Harbor
Dirck van Delen
>Church Interior with Elegant Figures
Robert Frank
>Rodeo—Detroit
>Motonama—Los Angeles
>Crosses on scene of highway accident—
U.S. 91, Idaho
>Men's room, railway station—
Memphis, Tennessee
>Cocktail party—New York City
>Television studio—Burbank, California

>Department store—Lincoln, Nebraska
>Cafeteria—San Francisco
>Chattanooga, Tennessee
>Picnic ground—Glendale, California
>Public park—Ann Arbor, Michigan
>City hall—Reno, Nevada
>Yale Commencement, New Haven, Connecticut
>Flowers, Paris (Plate 17 in Flower is...)
German 18th Century
>Pair of Female Figures
Jan Davidsz de Heem
>Still Life with Fruit, Oysters, and Wine
Jan Lievens
>Self-Portrait
Edouard Manet
>Spring
Jan Miense Molenaar
>A Lute Player
Jacopo Palma il Giovane
>Venus and Cupid at the Forge of Vulcan
Richard Caton Woodville
>War News from Mexico
Phillips Wouwerman
>Riders and Horses Resting by a River

**NGA LOANS TO
TEMPORARY EXHIBITIONS**

The department of loans and the National Lending Service administered the loans of 844 works of art to 246 sites during fiscal year 2009. This number includes the loan of 632 works to 150 temporary exhibitions at 196 institutions and the extended loan of 200 Gallery works to forty sites. Twelve works from Gallery collections were on short-term loan to the permanent collections of seven U.S. and three foreign museums.

*Works in National Lending Service

AUSTRALIA

Canberra, National Gallery of Australia
Degas
12 December 2008 to 22 March 2009
Edgar Degas
>Before the Ballet
Edgar Degas
>Self-Portrait
Edgar Degas
>Woman Ironing

AUSTRIA

Vienna, Albertina
Van Gogh: Heartfelt Lines
5 September 2008 to 8 December 2008
Vincent van Gogh
>The Harvest
Vincent van Gogh
>Harvest—The Plain of La Crau
Vienna, BACA Kunstforum
Georges Braque
14 November 2008 to 1 March 2009
Georges Braque
>The Port of La Ciotat

BELGIUM

Leuven, Municipal Museum Vander Kelen-Mertens
**Rogier van der Weyden, ca. 1400–1464
Master of Passions**
20 September 2009 to 6 December 2009

Master of the Prado
>"Adoration of the Magi," The Presentation
in the Temple
South Netherlandish 15th Century
>Pieta

CANADA

Montreal, Montreal Museum of Fine Arts
Kees van Dongen
22 January 2009 to 19 April 2009
Circulated to: Museu Picasso, Barcelona
10 June 2009 to 28 September 2009
Kees van Dongen
>Saida

**Expanding Horizons: American and
Canadian Painting and Photography:
1860–1918**

18 June 2009 to 27 September 2009
John Henry Twachtman
>Winter Harmony

**Ottawa, National Gallery of Canada
From Raphael to the Carracci: The Art of
Papal Rome**

29 May 2009 to 6 September 2009
Polidoro da Caravaggio
>A Deathbed Scene [recto]
Raphael
>Bindo Altoviti
Raphael
>A Marble Horse on the Quirinal Hill [recto]

FRANCE

Aix-en-Provence, Musée Granet
Picasso–Cézanne: le soleil en face
22 May 2009 to 27 September 2009
Paul Cézanne
>Harlequin

Cateau-Cambrésis, Musée Matisse Le Cateau-Cambrésis

Matisse and Abstraction
14 March 2009 to 15 June 2009
Mark Rothko
>Orange and Tan
Mark Rothko
>No. 9 *

Lyon, Musée des Beaux-Arts de Lyon
**Starting from Scratch: American and
European Art in the Aftermath of World
War Two (1945–1950)**

22 October 2008 to 2 February 2009
Mark Rothko
>Untitled *

Nantes, Musée des Beaux-Arts, Nantes
Simon Vouet en Italie, prince des peintres
20 November 2008 to 23 February 2009

Circulated to: Musée des Beaux-Arts et
d'Archéologie, Besançon
27 March 2009 to 30 June 2009

Simon Vouet
>Saint Jerome and the Angel

Paris, Galeries nationales du Grand Palais
Picasso et les Maîtres
8 October 2008 to 2 February 2009
El Greco (Domenikos Theotokopoulos)
>Saint Martin and the Beggar

Renoir au XXe siècle

23 September 2009 to 4 January 2010
Auguste Renoir
>Girl with a Basket of Fish

Auguste Renoir
>Girl with a Basket of Oranges
Auguste Renoir
>Head of a Young Girl
Auguste Renoir
>Young Spanish Woman with a Guitar

Paris, Musée d'Art Moderne de la Ville de Paris

Raoul Dufy

1 October 2008 to 31 January 2009
Raoul Dufy
>July 14 in Le Havre *
Raoul Dufy
>Music and the Pink Violin *

Paris, Musée du Louvre

Andrea Mantegna (1431–1506)

22 September 2008 to 5 January 2009
Andrea Mantegna
>Battle of the Sea Gods [left half]
Andrea Mantegna
>A Bird Perched on a Branch with Fruit
Andrea Mantegna
>The Entombment
Andrea Mantegna
>Portrait of a Man
Andrea Mantegna
>The Virgin and Child
Andrea Mantegna or Follower
(Possibly Giulio Campagnola)
>Judith with the Head of Holofernes
Circle of Andrea Mantegna (Possibly
Correggio)
>Madonna and Child
Workshop of Andrea Mantegna or
Attributed to Zoan Andrea
>Triumph of Caesar: The Elephants

**Sculptures Françaises en Bronze du
XVIIème au XVIIIème siècle**

20 October 2008 to 19 January 2009
Circulated to: The Metropolitan
Museum of Art, New York
23 February 2009 to 24 May 2009
Circulated to: The J. Paul Getty
Museum, Los Angeles
30 June 2009 to 27 September 2009
Nicolas Legendre
>The Penitent Magdalen
Michel Anguier
>Ceres Searching for Persephone

Paris, Musée national d'art moderne,
Centre Georges Pompidou

Le Futurisme et Paris

15 October 2008 to 26 Jan 2009
Circulated to: Scuderie del Quirinale, Rome
20 February 2009 to 2 June 2009
Albert Gleizes
>Football Players

Strasbourg, Musée d'art moderne et
contemporain

Les Ateliers de Jean Arp

17 October 2008 to 15 February 2009
Circulated to: Arp MuseumBahnhof
Rolandseck, Remagen
12 March 2009 to 14 June 2009
Jean Arp
>The Forest

GERMANY

Berlin, Akademie der Künste
Notation
21 September 2008 to 16 November 2008

Dialogue Among Giants: Carleton Watkins and the Rise of Photography in California

14 October 2008 to 1 March 2009

Carleton E. Watkins
> *Twin Redwoods, Palo Alto*Los Angeles, Los Angeles County
Museum of Art**Hearst the Collector**

9 November 2008 to 1 February 2009

Sir Anthony van Dyck
> *Queen Henrietta Maria with
Sir Jeffrey Hudson*
Probably French or Belgian 19th Century
> *Saint Barbara***Luis Meléndez: Master of the Spanish Still Life**

27 September 2009 to 3 January 2010

Luis Meléndez
> *Still Life with Figs and Bread*Los Angeles, The Museum of
Contemporary Art, Los Angeles**Louise Bourgeois**

26 October 2008 to 26 January 2009

Circulated to: Hirshhorn Museum and
Sculpture Garden, Washington
28 February 2009 to 7 June 2009Louise Bourgeois
> *M is for Mother*
Louise Bourgeois
> *Mortise*
Louise Bourgeois
> *Spring* (Washington only)Los Angeles, UCLA at the Armand Hammer
Museum of Art and Cultural Center**Gouge: The Modern Woodcut 1870 to Now**

9 November 2008 to 8 February 2009

Emile Bernard
> *Souvenir a Bretagne*
Louis Corinth
> *The Crucifixion (Christus am Kreuz)*Ernst Ludwig Kirchner
> *Nude Dancer*Emil Nolde
> *Woman in Profile (Frau im Profil)*Félix Vallotton
> *Three Bathers*UCLA at the Armand Hammer Museum of
Art and Cultural Center**The Darker Side of Light: Arts of Privacy, 1850–1900**

5 April 2009 to 28 June 2009

Adolphe Appian
> *Au Valromey*
Adolphe Appian
> *Pêcheur en Canot, au bord d'une Rivière
(Fisherman in a Boat)*Louis-Ernest Barrias
> *Nature Unwilling Herself before Science*Albert Besnard
> *Apotheosis (L'Apothéose)*
Albert Besnard
> *In the Embers (Dans les cendres)*Albert Besnard
> *Intimacy (Intimité)*
Albert Besnard
> *Morphine Addicts (Morphinomanes)*Albert Besnard
> *The Cup of Tea*
Albert Besnard
> *The End (La Fin de Tout)*Albert Besnard
> *The Murder (Le Meurtre)*Albert Besnard
> *The Rape (Le Viol)*
Albert Besnard
> *The Suicide (Le Suicide)*
Albert Besnard
> *Woman with a Vase (La femme au vase)*
Georges Bottini
> *The Sagot Address*
Félix Bracquemond
> *Birds Nailed to a Barn Door (Le haut d'un
battant de porte)*
Félix Bracquemond
> *The Moles (Les taupes)*
Joseph Pierre Braemt
> *Charles de Brouckère, 1796–1860, Mayor
of Brussels 1848 [obverse]*Rodolphe Bresdin
> *Comédie de la Mort*
Rodolphe Bresdin
> *Fantasy Farmhouse*
Félix-Hilaire Buhot
> *Les Esprits des Villes Mortes (Spirits from
the Cities of the Dead)*Félix-Hilaire Buhot
> *The Demon Printer*
Eugène Carrière
> *Sleep*
Mary Cassatt
> *Before the Fireplace (No. 1)*
Alexandre Charpentier
> *Painting (La peinture) [obverse]*
François-Nicolas Chiffart
> *Cholera in Paris*Jean-Baptiste-Camille Corot
> *The Dreamer (Le Songeur)*
Jean-Baptiste-Camille Corot
> *Young Woman and Death (La Jeune Fille
et la Mort)*Charles-François Daubigny
> *Ruins of the Chateau of Cremieux
(Les Ruines du chateau de Cremieux)*Edgar Degas
> *Woman by a Fireplace*
Gustave Doré (artist) and Blanchard
Jerrold (author)
> *London. A Pilgrimage*
Gustave Doré and Pierre Dupont (author)
> *Le Légende du Juif Errant*James Ensor
> *Lust (La luxure)*
James Ensor
> *The Cathedral (La cathédrale)*James Ensor
> *The Exterminating Angel (L'ange
exterminateur)*Paul Gavarni
> *Ex Libris*
Sir Alfred Gilbert
> *Comedy and Tragedy: 'Sic Vita'*Johannes Götz
> *Boy Balancing on a Ball **
Eugène Grasset
> *La Vitrioleuse (The Acid Thrower),
from L'Estampe originale*Harriet Goodhue Hosmer
> *Clasped Hands of Robert Browning and
Elizabeth Barrett Browning*Victor Hugo
> *Landscape*
Max Klinger
> *Abduction (Entführung)*Max Klinger
> *Action (Handlung)*
Max Klinger
> *Anxieties (Ängste)*Max Klinger
> *Bear and Elf (Bär und Elfe): pl. 1*
Max Klinger
> *Cupid (Amor)*Max Klinger
> *Homage (Huldigung)*
Max Klinger
> *Moonlit Night (Mondnacht): pl. 4*Max Klinger
> *Place (Ort)*
Max Klinger
> *Repose (Ruhe)*Max Klinger
> *Rescue (Rettung)*
Max Klinger
> *Triumph*Max Klinger
> *Siesta I: pl. 3*
Max Klinger
> *Yearnings (Wünsche)*Käthe Kollwitz
> *At the Church Wall (An der Kirchenmauer)*
Käthe Kollwitz
> *Despair (Not)*Käthe Kollwitz
> *Scene from Germinal (Szene aus Germinal)*
Käthe Kollwitz
> *Self-Portrait at the Table (Selbstbildnis am Tisch)*Käthe Kollwitz
> *Woman with Dead Child (Frau mit totem
Kind)*Alphonse Lemerre (editor)
> *Sonnets et Eaux-Fortes (Sonnets and
Etchings)*
Vicente Ludovic Napoléon Lepic> *The Shore of the Escout River with
a Turbulent Sky*
Edouard Manet> *Civil War (Guerre civile)*
Edouard Manet
> *Dead Toreador (Tonero mort)*
Edouard Manet> *The Absinthe Drinker*
Adolph Menzel
> *Bear Pit in Zoo*Charles Meryon
> *Collège Henri IV, Paris, ou Lycée Napoléon
(Henry IV College or Napoleon School, Paris)*
Charles Meryon> *Collège Henri IV, Paris, ou Lycée Napoléon
(Henry IV College or Napoleon School, Paris)*
Charles Meryon> *La galerie Notre-Dame, Paris (The Gallery
of Notre Dame, Paris)*
Charles Meryon> *La morgue, Paris (The Mortuary)*
Charles Meryon
> *La Tour de l'Horloge, Paris (The Clock
Tower, Paris)*Charles Meryon
> *Le Ministère de la Marine, Paris
(The Admiralty, Paris)*
Charles Meryon> *Le stryge (The Vampire)*
Edvard Munch
> *Girl at Window (Mädchen im Hemd am
Fenster)*Edvard Munch
> *Moonlight (Mondschein)*
Edvard Munch
> *The Sick Child (Das kranke Mädchen)*Eugen Napoleon Neureuther
> *Neureuther (Self-Portrait in the Etching
Studio)*Emmanuel Phélippe-Beaulieu
> *A Heath*
Emmanuel Phélippe-Beaulieu> *The Tourist*
Odilon Redon
> *Cain and Abel*
Odilon Redon> *C'est le Diable*
Odilon Redon
> *Frontispiece*
Alfred Rethel> *Der Tod als Freund*
Auguste Rodin
> *The Sirens **
Félicien Rops> *Gaspard de la Nuit*
Félicien Rops
> *Satan Sowing Tare (Satan semant l'ivraie)*
Louis-Oscar Roty> *The Body of President Sadi Carnot Borne
to the Pantheon [obverse]*
Henri Rousseau> *La Guerre (The War)*
Henri de Toulouse-Lautrec
> *Le Fou*Henri de Toulouse-Lautrec
> *Wounded Eros (Eros vanné)*
Henri de Toulouse-Lautrec
> *The Manor Lady or the Omen
(La châteline ou le tocsin)*James McNeill Whistler
> *Nocturne*
Adolphe Léon Willette
> *Hanging Clown (Pierrôt pendu)*
Anders Zorn> *An Irish Girl*
Newport Beach, Orange County Museum of
Art**Illumination: The Paintings of Georgia
O'Keeffe, Agnes Pelton, Agnes Martin,
and Florence Pierce**

2 May 2009 to 13 September 2009

Agnes Martin
> *The Drop*San Francisco, M. H. de Young Memorial
Museum, Fine Arts Museums of
San Francisco**Asian/American/Modern Art: Shifting
Currents**

25 October 2008 to 18 January 2009

Yayoi Kusama
> *Infinity Nets Yellow*San Francisco, San Francisco Museum of
Modern Art**Brought to Light: Photography and the
Invisible, 1840–1900**

18 October 2008 to 15 January 2009

Étienne Jules Marey
> *Chronophotograph of a Man on a Bicycle***Martin Puryear**

8 November 2008 to 25 January 2009

Martin Puryear
> *Lever No. 3***Looking In: Robert Frank's The Americans**16 May 2009 to 23 August 2009
Circulated to: The Metropolitan Museum
of Art, New York
22 September 2009 to 27 December 2009Robert Frank
> *Abandoned vehicle in snow—outside
Las Vegas, Nevada*

Robert Frank
 >Peni p. 5
 Robert Frank
 >Peni p. 7
 Robert Frank
 >Peni p. 11
 Robert Frank
 >Peni p. 13
 Robert Frank
 >Peni p. 17
 Robert Frank
 >Peni p. 19
 Robert Frank
 >Peni p. 23
 Robert Frank
 >Peni p. 25
 Robert Frank
 >Place de l'Etoile
 Robert Frank
 >Pledge drive, convention hall—Chicago
 Robert Frank
 >Podium, convention hall—Chicago
 Robert Frank
 >Portrait of George Washington with flags—San Francisco
 Robert Frank
 >Postcard rack—Long Beach, California
 Robert Frank
 >Poster, Wintergarden—San Francisco
 Robert Frank
 >Profile/Vénice
 Robert Frank
 >Ranch market—Hollywood
 Robert Frank
 >Reportage 3748
 Robert Frank
 >Rural retreat—North Carolina
 Robert Frank
 >Rural shack with automobile—Alabama
 Robert Frank
 >San Francisco
 Robert Frank
 >Scale—Hollywood
 Robert Frank
 >Sign, "28th Street"—between Las Vegas and Los Angeles
 Robert Frank
 >Sign, "Lost? Repent!"—between Las Vegas and Los Angeles
 Robert Frank
 >Station—Chicago
 Robert Frank
 >Store clerk—Alabama
 Robert Frank
 >Street scene—Chicago
 Robert Frank
 >Three figures beside two trucks in snow—New Mexico
 Robert Frank
 >Three men near parking meter—Alabama
 Robert Frank
 >Tickertape/New York City
 Robert Frank
 >Trolley lines—Los Angeles
 Robert Frank
 >Tulip/Paris
 Robert Frank
 >Two men at piano—San Francisco
 Robert Frank
 >Untitled
 Robert Frank
 >U.S. 90, en route to Del Rio, Texas
 Robert Frank
 >Usherettes at movie premiere—Hollywood

Robert Frank
 >Wall with cigarette ads and presidential portraits—Butte, Montana
 Robert Frank
 >Westlake, California
 Robert Frank
 >Welsh Miners
 Robert Frank
 >Westlake, California
 Robert Frank
 >Woman in crowded restaurant—Los Angeles
 Robert Frank
 >Woman inside shop—San Francisco
 Robert Frank
 >Woman on horseback—Casper, Wyoming
 Robert Frank
 >Woman on train—San Francisco
 Robert Frank
 >Young boy at circus—Houston, Texas
 Robert Frank
 >Young boy in automobile—Los Angeles

Connecticut

Greenwich, Bruce Museum of Arts and Science
Paris Portraits: Artists, Friends, and Lovers
 29 September 2008 to 18 January 2009
 Henri Matisse
 >Maria Lani

New Haven, Yale Center for British Art
Sun, Wind, and Rain: The Art of David Cox
 16 October 2008 to 4 January 2009

Circulated to: Birmingham Museums & Art Gallery, England
 31 January 2009 to 3 May 2009

David Cox
 >Mountain Heights, Cader Idris

Endless Forms: Charles Darwin, Natural Science, and the Visual Arts
 12 February 2009 to 3 May 2009

Circulated to: The Fitzwilliam Museum, Cambridge, England
 16 June 2009 to 4 October 2009

Martin Johnson Heade
 >Cattleya Orchid and Three Hummingbirds
 Joseph Mallord William Turner
 >The Evening of the Deluge

New Haven, Yale University Art Gallery
Grand Scale: Monumental Prints in the Age of Dürer and Titian
 9 September 2008 to 30 November 2008

Circulated to: Philadelphia Museum of Art
 31 January 2009 to 26 April 2009

Andrea Andreani after Andrea Mantegna
 >The Triumph of Julius Caesar (set of 6 prints)
 Lucas Cranach the Elder
 >The Stag Hunt (New Haven only)

Albrecht Dürer
 >The Triumphal Arch of Maximilian
 Daniel Hopfer I
 >Triumphal Altar with Stages in the Life of Christ (New Haven only)

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 (New Haven only)

District of Columbia

National Museum of Women in the Arts
Role Models: Feminine Identity in Contemporary American Photography
 17 October 2008 to 25 January 2009

Sharon Lockhart
 >Atsuko Shinkai, Eri Kobayashi and Naomi Hasegawa
 Sharon Lockhart
 >Kumi Nanjo and Marie Komuro
 Sharon Lockhart
 >Rie Ouchi

National Portrait Gallery
Inventing Marcel Duchamp: The Dynamics of Portraiture

27 March 2009 to 2 August 2009
 Alfred Stieglitz
 >Marcel Duchamp
 Alfred Stieglitz
 >Marcel Duchamp

The Phillips Collection
Morandi: Master of Modern Still Life
 21 February 2009 to 24 May 2009

Giorgio Morandi
 >Landscape (Chiesanuova)

Giorgio Morandi
 >Still Life

Giorgio Morandi
 >Still Life with a Basket of Bread

Giorgio Morandi
 >Still Life with Four Objects and Three Bottles

Giorgio Morandi
 >Still Life with Pears and Grapes

Georgia

Savannah, Telfair Museum of Art
Dutch Utopia: American Artists in Holland, 1880–1914
 30 September 2009 to 10 January 2010

Robert Henri
 >Volendam Street Scene *
 Gari Melchers
 >The Sisters *

Illinois

Chicago, The Art Institute of Chicago

Becoming Edvard Munch: Influence, Anxiety, and Myth
 14 February 2009 to 26 April 2009

Max Klinger
 >In the Park (Im Park): pl. 4
 Edvard Munch
 >Funeral March

Iowa

Des Moines, Des Moines Art Center
After Many Springs: Regionalism, Modernism, and the Midwest
 30 January 2009 to 17 May 2009
 Charles Sheeler
 >Classic Landscape

Maryland

Baltimore, The Walters Art Museum
Rembrandt Peale's Portrait of John Meer: A New Addition to the American Art Collection

16 February 2009 to 23 August 2009
 Jean Morin
 >Still Life with a Skull and a Vase of Roses
 Rembrandt Peale
 >Rubens Peale with a Geranium
 Alfred Stieglitz
 >Georgia O'Keeffe—Hands and Horse Skull
 Alfred Stieglitz
 >Georgia O'Keeffe—Hands and Horse Skull
 Lucas van Leyden
 >Portrait of a Young Man with a Skull

Easton, Academy Art Museum
Making Art: Explorations in Process
 1 February 2009 to 31 March 2009

Christo
 >The Umbrellas, Project for 6–8 Miles 3,000 Umbrellas
 Christo
 >The Umbrellas, Project for 6–8 Miles 3,000 Umbrellas

Christo and Jeanne-Claude
 >The Umbrellas, Japan—USA, 1984–1991
 Christo and Jeanne-Claude
 >The Umbrellas, Japan—USA, 1984–1991

Ernest Tino Trova
 >Falling Man *
 Ernest Tino Trova
 >Falling Man

Massachusetts

Boston, Isabella Stewart Gardner Museum
The Triumph of Marriage: Painted Cassoni of the Renaissance
 16 Oct 2008 to 18 January 2009

Circulated to: The John and Mable Ringling Museum of Art, Sarasota
 14 February 2009 to 19 April 2009

Biagio d'Antonio and Workshop
 >The Triumph of Camillus

Boston, Museum of Fine Arts, Boston
Titian, Tintoretto, Veronese: Rivals in Renaissance Venice
 15 March 2009 to 16 August 2009

Circulated to: Musée du Louvre, Paris
 14 September 2009 to 4 January 2010

Titian
 >Rauccio Farnese
 Titian
 >Venus with a Mirror

North Adams, Massachusetts Museum of Contemporary Art

Sol LeWitt: A Wall Drawing Retrospective
 14 November 2008 to 14 November 2033
 Sol LeWitt

>Wall Drawing No. 681 C / A wall divided vertically into four equal squares separated and bordered by black bands. Within each square, bands in one of four directions, each with color ink washes superimposed.

Williamstown, Sterling and Francine Clark Art Institute

Dove/O'Keeffe: Circles of Influence
 7 June 2009 to 7 September 2009

Arthur Dove
 >Moon

Arthur Dove

>Rain

Georgia O'Keeffe

>Jack-in-Pulpit No. 2

Georgia O'Keeffe

>Jack-in-the-Pulpit No. VI

Williamstown, Williams College Museum of Art

Prendergast in Italy

18 July 2009 to 20 September 2009

Maurice Brazil Prendergast

>Caffè Florian in Venice

Maurice Brazil Prendergast

>The Piazza San Marco

Missouri

Kansas City, The Nelson-Atkins Museum of Art

The Artist and the Railway

27 September 2008 to 18 January 2009

George Inness

>The Lackawanna Valley

Edouard Manet

>The Railway

St. Louis, Saint Louis Art Museum

Action/Abstraction: Abstract

Expressionism and Post-War America

19 October 2008 to 11 January 2009

Circulated to: Albright-Knox Art Gallery, Buffalo

13 February 2009 to 16 June 2009

Ad Reinhardt

>Untitled

David Smith

>Black-White Forward

New Jersey

Montclair, Montclair Art Museum

Cézanne and American Modernism

12 September 2009 to 3 January 2010

Paul Cézanne

>Man with Pipe *

Paul Cézanne

>Still Life with Apples and Peaches

Princeton, Princeton University Art Museum

Jasper Johns: Light Bulb

4 October 2008 to 4 January 2009

Circulated to: Museum of Contemporary Art, San Diego

18 January 2009 to 12 April 2009

Circulated to: Henry Art Gallery, Seattle

11 July 2009 to 18 October 2009

Jasper Johns

>Light Bulb

Jasper Johns

>Light Bulb [trial proof in dark gray and ochre]

Jasper Johns

>Light Bulb [trial proof in light gray and ochre]

Jasper Johns

>Light Bulb [WP]

New York

Glens Falls, The Hyde Collection Art Museum

Degas and Music

12 July 2009 to 18 October 2009

Edgar Degas

>Program for the Soirée Artistique

(Programme de la Soirée des anciens élèves du Lycée de Nantes)

Edgar Degas

>Spanish Dancers and Musicians

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, The Frick Collection

Andrea Riccio: Renaissance Master of Bronze

15 October 2008 to 25 January 2009

Andrea Briosco, called Riccio

>The Entombment

New York, The Jewish Museum

Reclaimed: Paintings from the Collection of Jacques Goudstikker

15 March 2009 to 2 August 2009

Salomon van Ruysdael

>River Landscape with Ferry

New York, The Metropolitan Museum of Art

Giorgio Morandi

16 September 2008 to 14 December 2008

Circulated to: Galleria d'Arte Moderna, Bologna

22 January 2009 to 12 April 2009

Giorgio Morandi

>Still Life

Art and Love in Renaissance Italy

10 November 2008 to 15 February 2009

Circulated to: Kimbell Art Museum, Fort Worth

15 March 2009 to 14 June 2009

Ercole de' Roberti

>Giovanni II Bentivoglio

Ercole de' Roberti

>Ginevra Bentivoglio

Pierre Bonnard: The Late Still Lifes and Interiors

27 January 2009 to 19 April 2009

Pierre Bonnard

>Work Table

Watteau, Music, and Theatre

21 September 2009 to 29 November 2009

Nicolas Lancret

>La Camargo Dancing

Antoine Watteau

>Italian Comedians

New York, Museum of Biblical Art

Scripture for the Eyes: Bible Illustration in Netherlandish Prints of the Sixteenth Century

4 June 2009 to 27 September 2009

Adriaen Collaert after Hans Bol

>"... I am the door of the sheep" (Leo)

Adriaen Collaert after Hans Bol

>"... The Kingdom of God shall be taken

from you ..." (Scorpio)

Philip Galle after Maerten van Heemskerck

>Saint Peter Speaks to the People about Christ

Philip Galle after Jan van der Straet

>Saint Paul Preaching in Rome

New York, Museum of the City of New York

Amsterdam/New Amsterdam: The Worlds of Henry Hudson

4 April 2009 to 27 September 2009

French 17th Century,

>Portrait of a Man *

New York, The Museum of Modern Art

Kirchner Street Scenes, 1913–1915

3 August 2008 to 10 November 2008

Ernst Ludwig Kirchner

>Naked Girls in the Studio (Nackte

Madchen im Atelier)

Ernst Ludwig Kirchner

>Russian Dancers (Russisches Tänzerpaar)

Ernst Ludwig Kirchner

>Three Bathers by Stones (Drei Badende an

Steinen)

Into the Sunset: Photography's Image of the American West

24 March 2009 to 8 June 2009

Irving Penn

>Hell's Angels, San Francisco

In & Out of Amsterdam

19 July 2009 to 5 October 2009

Sol LeWitt

>Map of Amsterdam with the Area between

Emma-Plein, Europa-Plein, Ooster Park,

Nieuwmarkt, and Bus Station Removed

New York, Neue Galerie New York

The Birth of Expressionism: Brücke in Dresden and Berlin, 1905–1913

26 February 2009 to 29 June 2009

Ernst Ludwig Kirchner

>Head of a Woman

Ernst Ludwig Kirchner

>Tivo Nudes [obverse]

New York, Solomon R. Guggenheim Museum

The Third Mind

30 January 2009 to 19 April 2009

Mary Cassatt

>The Coiffure

Mary Cassatt

>The Lamp

Richard Tuttle

>3rd Rope Piece

New York, The Studio Museum in Harlem

Barkley L. Hendricks: Birth of the Cool

12 November 2008 to 15 March 2009

Circulated to: Pennsylvania Academy of

the Fine Arts, Philadelphia

18 September 2009 to 20 December

2009

Barkley Leonard Hendricks

>George Jules Taylor *

Barkley Leonard Hendricks

>Sir Charles, Alias Willie Harris *

New York, Whitney Museum of American Art

Alexander Calder: The Paris Years, 1926–1933

16 October 2008 to 15 February 2009

Alexander Calder

>Movement in Space

Alexander Calder

>Rearing Stallion

Alexander Calder

>The Circus

Whitney Museum of American Art

O'Keeffe and Abstraction

17 September 2009 to 15 January 2010

Georgia O'Keeffe

>First Drawing of the Blue Lines

Georgia O'Keeffe

>Jack-in-Pulpit Abstraction No. 5

Georgia O'Keeffe

>Jack-in-Pulpit No. 2

Georgia O'Keeffe

>Jack-in-the-Pulpit No. 3

Georgia O'Keeffe

>Jack-in-the-Pulpit No. IV

Georgia O'Keeffe

>Jack-in-the-Pulpit No. VI

Georgia O'Keeffe

>Line and Curve

Georgia O'Keeffe

>No. 14 Special

Georgia O'Keeffe

>No. 20—From Music-Special

Alfred Stieglitz

>Georgia O'Keeffe

Alfred Stieglitz

>Georgia O'Keeffe

Alfred Stieglitz

>Georgia O'Keeffe—Breasts

Alfred Stieglitz

>Georgia O'Keeffe—Hands and Breasts

Saratoga Springs, The Frances Young

Tang Teaching Museum & Art Gallery

The Hudson

18 July 2009 to 14 March 2010

John Marin

>Hudson River at Peekskill

John Marin

>Hudson River near Alpine

John Marin

>Hudson River, Region of Peekskill

John Marin

>Hudson River, Schooner or 4 Master and Tug

John Marin

>Loading Dock, River View

John Marin

>Mill Ruins along the Hudson

John Marin

>River Valley (recto)

John Marin

>Schooner at Dock

John Marin

>Weehawken Grain Elevators and Tugs

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 2008 to 1 November 2008

Cornelis Dusart

>The Happy Patriot

Cornelis Dusart

>March

Cornelis Dusart

>July

Jacob Gole

>The Conversation

Jacob Gole after Adriaen van Ostade

>Adriaen van Ostade

Jacob Gole after Cornelis Dusart

>Cereris Bacchique Amicus

Wallerant Vaillant

>Concert with Nine Persons

Wallerant Vaillant

>Self-Portrait

Wallerant Vaillant

>Young Man with a Statue of Cupid

Wallerant Vaillant after David Teniers the

Younger

>The Lute Player and the Drinker

Nicolaas Verkolje

>The Sleeping Boy

Nicolaas Verkolje after Gerrit Dou

>Maid with a Mousetrapp

Stony Brook, The Long Island Museum of American Art, History & Carriages

Childe Hassam: An American Impressionist on Long Island

4 October 2008 to 23 February 2009
Childe Hassam
>A Long Island Windmill

Syracuse, Syracuse University Art Galleries

Winslow Homer's Empire State: Houghton Farm and Beyond

18 August 2009 to 11 October 2009
Winslow Homer
>On the Fence
Winslow Homer
>Warm Afternoon (Shepherdess)

Yonkers, The Hudson River Museum
New York at 400: Dutch Heritage and Celebration in the Hudson Valley

13 June 2009 to 3 January 2010
John Quidor
>The Return of Rip Van Winkle

North Carolina

Asheville, Asheville Art Museum

Christo and Jeanne-Claude

9 January 2009 to 3 May 2009

Christo
>Package 1961

Christo
>Package 1974

Christo
>Running Fence, Project for Sonoma and Marin Counties, California [top panel]

Christo
>Running Fence, Project for Sonoma and Marin Counties, California [bottom panel]

Christo
>Surrounded Islands, Project for Biscayne Bay, Greater Miami, Florida

Christo
>The Pont Neuf Wrapped, Project for Paris [bottom panel]

Christo
>The Pont Neuf Wrapped, Project for Paris [top panel]

Durham, Nasher Museum of Art at Duke University

El Greco to Velázquez: Art during the Reign of Philip III

21 August 2008 to 9 November 2008
El Greco (Domenikos Theotokopoulos)
>Saint Martin and the Beggar
Juan van der Hamen y León
>Still Life with Sweets and Pottery

Winston-Salem, Reynolda House, Museum of American Art

Seeing the City: Sloan's New York

4 October 2008 to 4 January 2009
John Sloan
>The City from Greenwich Village *

Oklahoma

Norman, Fred Jones Jr. Museum of Art, The University of Oklahoma

American Artists from the Russian Empire

4 October 2008 to 4 January 2009

Circulated to: The State Russian Museum, Moscow
19 February 2009 to 25 May 2009

Circulated to: State Tretiakov Gallery, St. Petersburg
10 June 2009 to 30 September 2009

Leonid

>Faraduro, Portugal *

Mark Rothko
>Figure Composition *

Mark Rothko
>Olympian Play *

Mark Rothko
>Untitled

Raphael Soyer
>Blond Figure

Max Weber
>Interior of the Fourth Dimension

Oklahoma City, Oklahoma City Museum of Art

Harlem Renaissance

5 February 2009 to 19 April 2009

Jacob Lawrence
>Daybreak A Time to Rest

Jacob Lawrence
>Revolt on the Amistad

Jacob Lawrence
>Toussaint at Emery

James VanDerZee
>Couple

James VanDerZee
>Sisters

Pennsylvania

Chadds Ford, Brandywine River Museum

Double Lives: American Painters as Illustrators

6 September 2008 to 23 November 2008

Circulated to: New Britain Museum of American Art
10 December 2008 to 22 February 2009

Grant Wood
>Haying

Fruits of Summer: Nineteenth-Century American Still Life

6 June 2009 to 7 September 2009

American 19th Century
>Fruit on a Tray

American 19th Century
>Watermelon on a Plate *

Greensburg, Westmoreland Museum of American Art

Painting in the United States: 1943-1949

29 June 2008 to 19 October 2008

Ralston Crawford
>Lights in an Aircraft Plant *

Marguerite Zorach
>Christmas Mail *

Philadelphia, Philadelphia Museum of Art

Thomas Chambers

27 September 2008 to 28 December 2008

Circulated to: The Hyde Collection Art Museum, Glens Falls

8 February 2009 to 19 April 2009

Circulated to: American Folk Art Museum, New York

29 September 2009 to 7 March 2010

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 *

Cézanne and Beyond

1 February 2009 to 31 May 2009

Paul Cézanne
>Château Noir

Paul Cézanne
>Geraniums

Paul Cézanne
>Houses in Provence: The Riaux Valley near L'Estaque

Jasper Johns
>Dancers on a Plane

Pittsburgh, Carnegie Museum of Art

Life on Mars: 55th Carnegie International

3 May 2008 to 31 January 2009

Vija Celmins
>Untitled (Comet)

Pittsburgh, The Andy Warhol Museum

Warhol Live

10 June 2009 to 27 September 2009

Andy Warhol
>Let Us Now Praise Famous Men (Rauschenberg Family) *

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

Breathing Motions: Figure Studies by Arthur B. Davies

3 February 2009 to 3 May 2009

Arthur B. Davies
>Apparition

Rhode Island

Providence, Museum of Art, Rhode Island School of Design

The Brilliant Line: Following the Early Modern Engraver

18 September 2009 to 3 January 2010

Dirck Volckertz Coornhert after Maerten van Heemskerck
>Triumph of David

Jean Duvet
>The Woman Clothed with the Sun

Claude Mellan
>Adam and Eve at the Foot of the Cross

Claude Mellan after Simon Vouet
>Allegory of Intellect, Memory, and Will

Tennessee

Nashville, Frist Center for the Visual Arts

The City in Twilight: Surrealism and Paris 1924-1939

11 September 2009 to 10 January 2010

Brassaï
>Pont des Arts

Texas

Houston, The Museum of Fine Arts, Houston

In the Forest of Fontainebleau: Painters and Photographers from Corot to Monet

13 July 2008 to 19 October 2008

Eugène Cuvelier
>Belle-Croix

Eugène Cuvelier
>Carrefour de l'Epine

Eugène Cuvelier
>Mare à Piat (Marsh at Piat)

Narcisse Diaz de la Peña
>The Edge of the Forest at Les Monts-Girard, Fontainebleau

Narcisse Diaz de la Peña
>Forest Scene

Constant Alexandre Famin
>Forest Scene

Auguste Giraudon's Artist

>Peasant
Auguste Giraudon's Artist

>Peasant
Auguste Giraudon's Artist

>Peasant
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 à Biau

Adolphe André Wacquez
>En Foret a Breau

Vermont

Shelburne, Shelburne Museum, Inc.

Cassatt: Friends and Family

14 June 2008 to 26 October 2008

Circulated to: National Museum of Women in the Arts, Washington
21 November 2008 to 25 January 2009

Mary Cassatt
>Lydia and Her Mother at Tea

Virginia

Charlottesville, University of Virginia Art Museum

Thomas Jefferson's Academical Village: The Creation of an Architectural Masterpiece, 1817-1824

4 September 2009 to 4 January 2010

Gilbert Stuart
>William Thornton *

Washington

Seattle, Seattle Art Museum

George de Forest Brush: The Indian Paintings

26 February 2009 to 24 May 2009

George de Forest Brush
>An Arapahoe Boy

George de Forest Brush
>An Aztec Sculptor

Wisconsin

Milwaukee, Milwaukee Art Museum

Jan Lievens: A Dutch Master Rediscovered

7 February 2009 to 26 April 2009

Circulated to: Museum Het Rembrandthuis, Amsterdam
17 May 2009 to 9 August 2009

Jan Lievens
>Bearded Man with a Beret

Jan Lievens
>Deer Park (Milwaukee only)

Jan Lievens
>Ephraim Bonus (Milwaukee only)

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
>Völendam Street Scene (returned)
- Winslow Homer
>Sunset (returned)
- John Singer Sargent
>Mary Crowninshield Endicott Chamberlain
(Mrs. Joseph Chamberlain) (returned)
- John Singer Sargent
>Miss Mathilde Townsend (returned)
- John Singer Sargent
>Miss Grace Woodhouse (returned)
- ITALY
- Florence, Casa Buonarroti
after Michelangelo Buonarroti
>Damned Soul **
- PORTUGAL
- Lisbon, United States Embassy Residence
American 19th Century
>View of Concord (returned)
- George Catlin
>An Indian Encampment at Sunset (returned)
- Redpath
>Mounting of the Guard (returned)
- Thomas Sully
>John Quincy Adams (returned)
- Thomas Sully
>Andrew Jackson (returned)
- SWITZERLAND
- Bern, United States Embassy Residence
Frederick Carl Frieseke
>Memories (returned)
- Robert Henri
>Catharine (returned)
- Karl Knaths
>Marble Mantel (returned)
- 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
Veronese
>Saint Jerome in the Wilderness **
- Anders Zorn
>Hugo Reisinger
- Montgomery, Montgomery Museum of
Fine Arts
Mark Rothko
>Untitled
- California**
- Oakland, Oakland Museum
Mark Rothko
>Untitled
- District of Columbia**
- Administrator of the Environmental
Protection Agency
Joseph Bartholomew Kidd after John
James Audubon
>Black-Backed Three-Toed Woodpecker
(returned)
- Joseph Bartholomew Kidd after John
James Audubon
>Orchard Oriole (returned)
- I. Rice Pereira
>Zenith
- Auguste Renoir
>Landscape between Storms (returned)
- Mark Rothko
>Untitled (two women before a cityscape)
- Julian Stanczak
>Shimmer
- James Twitty
>Blue Water
- Douglas Volk
>Abraham Lincoln (returned)
- Attorney General of the United States
French 19th Century
>Race Course at Longchamps
- Follower of Claude Lorrain
>Harbor at Sunset
- Edward Savage
>George Washington
- Allen Tucker
>Madison Square, Snow
- Chief of Staff, The White House
American 19th Century
>Abraham Lincoln
- American 19th Century
>Stylized Landscape
- George Catlin
>A Small Crow Village
- Director, Office of Management and Budget
C. Gregory Stapko after John Trumbull
>Alexander Hamilton **
- The Library of Congress
Carl Milles
>Head of Orpheus
- National Trust for Historic Preservation
Bernard Hailstone
>David E. Finley
- 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 (returned)
- American 19th Century
>Imaginary Regatta of America's Cup Winners
- A. Hashagen
>Ship "Arkansas" Leaving Havana (returned)
- André Derain
>Marie Harriman
- John Wesley Jarvis
>Commodore John Rodgers (returned)
- Walt Kuhn
>Green Apples and Scoop (returned)
- John Marin
>Old Swedish Church, New Castle,
Delaware: Close View **
- John Neagle
>Colonel Augustus James Pleasonton (returned)
- Mark Rothko
>Untitled (still life in front of window)
- John Vanderlyn
>John Sudam (returned)
- James McNeil Whistler
>Alice Butt
- Alexander Helwig Wyant
>Peaceful Valley
- Residence of the Vice President of the
United States
John William Casilear
>View on Lake George (returned)
- John Frederick Kensett
>Landing at Sabbath Day Point (returned)
- Gilbert Stuart
>John Adams ** (returned)
- Secretary of Commerce
Thomas Chambers
>Bay of New York, Sunset (returned)
- Secretary of Defense
George Catlin
>Fort Union
- George Catlin
>Prairie Dog Village
- Secretary of Education
Lydia Field Emmet
>Harriet Lancashire White and Her Children
(returned)
- A.M. Randall
>Basket of Fruit with Parrot (returned)
- Thomas Sully
>The Vanderkemp Children (returned)
- Allen Tucker
>Bizarre (returned)
- Allen Tucker
>Madison Square, Snow (returned)
- Enrico Baj
>When I Was Young
- Mark Rothko
>The Pugilist
- Mark Rothko
>Rural Scene
- Mark Rothko
>Untitled
- Mark Rothko
>Woman Reading
- Secretary of Energy
American 20th Century
>View of Aberdeen, Washington (returned)
- George Catlin
>A K'nisteneux Warrior and Family (returned)
- George Catlin
>Three Shoshonee Warriors Armed for War
(returned)
- George Catlin
>Two Ojibwey Warriors and a Woman
(returned)
- George Catlin
>Two Weeah Warriors and a Woman (returned)
- Chinese Qing Dynasty
>Procession by a Lake
after Jean-Baptiste Greuze
>Benjamin Franklin
- George Inness
>Lake Albano, Sunset
- Secretary of Health and Human Services
French 19th Century
>Women and Two Children in a Field
- Mark Rothko
>Untitled
- Mark Rothko
>Untitled
- Secretary of Homeland Security
Erastus Salisbury Field
>Leverett Pond
- Walt Kuhn
>Green Apples and Scoop
- Walt Kuhn
>Pumpkins
- Captain Edward H. Molyneux
>Artist on a Quay
- George Ropes
>Mount Vernon
- Secretary of Housing and Urban
Development
American 19th Century
>Washington at Valley Forge (returned)
- Joan Miró
>Shooting Star (returned)
- Mark Rothko
>Untitled (man and two women in a pastoral
setting) (returned)
- Georges Rouault
>The Breton Wedding (returned)
- Mark Rothko
>The Source
- Mark Rothko
>Untitled
- Mark Rothko
>Untitled
- Mark Rothko
>Untitled (man and globe at window)
- Secretary of Transportation
James Bard
>Steamer "St. Lawrence"
- Douglas Volk
>Abraham Lincoln
- 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
- Supreme Court of the United States
Chief Justice Roberts
George Cuiatt, the Younger
>Easby Abbey, near Richmond
- 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 Apache 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 Souter
Rembrandt Peale
>George Washington (returned)
Gilbert Stuart
>Captain Joseph Anthony (returned)
after Gilbert Stuart
>William Constable (returned)
after Gilbert Stuart
>James Lloyd (returned)
Augustus Vincent Tack
>Harlan F Stone (returned)
- 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
- United States Trade Representative
American 19th Century
>Leaving the Manor House (returned)
American 19th Century
>Spring on the Range (returned)
American 19th Century
>Twenty-two Houses and a Church (returned)
Leila T. Bauman
>Geese in Flight
Georgia Timken Fry
>Potters in a Landscape
Joseph Bartholomew Kidd after
John James Audubon
>Orchard Oriole
Mark Rothko
>Untitled
Mark Rothko
>Untitled
Dana Smith
>Southern Resort Town (returned)
John Toole
>Skating Scene (returned)
- U.S. Commission of Fine Arts
Alice Neel
>William Walton
The White House
American 19th Century
>Chief Jumper of the Seminoles
Thomas Hart Benton
>Trail Riders (returned)
- George Catlin
>An Aged Minatree Chief and His Family
George Catlin
>Antelope Shooting—Assiniboine
George Catlin
>Ball-Play Dance—Choctaw
George Catlin
>Battle between the Jicarilla Apaches and Camanches
George Catlin
>Buffalo Chase
George Catlin
>Buffalo Chase, with Accidents
George Catlin
>Camanchee Chief, His Wife, and a Warrior
George Catlin
>Camanchee Chief with Three Warriors
George Catlin
>Camanches Lancing a Buffalo Bull
George Catlin
>Catlin and Indian Attacking Buffalo
George Catlin
>Cheyenne Village
George Catlin
>A Crow Chief at His Toilette
George Catlin
>Distinguished Crow Indians
George Catlin
>Encampment of Pawnee Indians at Sunset
George Catlin
>A Flathead Chief with His Family
George Catlin
>A Foot War Party in Council
George Catlin
>Four Dogrib Indians
George Catlin
>Game of the Arrow—Mandan
George Catlin
>Grassy Bluffs, Upper Missouri
George Catlin
>Grizzly Bears Attacking Buffalo
George Catlin
>K'misteneux Indians Attacking Two Grizzly Bears
George Catlin
>Making Flint Arrowheads—Apaches
George Catlin
>Mixed Buffalo and Wolves
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
Edward Corbett
>Washington, D. C., November 1963 III
Richard Diebenkorn
>Berkeley No. 52 **
- Raoul Dufy
>The Basin Deauville **
Sam Francis
>White Line **
Winslow Homer
>Sunset
Jasper Johns
>Numerals, 0 through 9 **
Ellsworth Kelly
>Dark Red-Violet Panel (returned) **
Ellsworth Kelly
>Light Green Panel (returned) **
Jacob Lawrence
>Street to Mbari (returned) **
Giorgio Morandi
>Still Life **
Giorgio Morandi
>Still Life **
Louise Nevelson
>Model for "Sky Covenant" **
Robert Rauschenberg
>Cat Paws (returned) **
Robert Rauschenberg
>Hybrid (returned) **
Robert Rauschenberg
>Source (Speculations) (returned) **
Susan Rothenberg
>Butterfly **
Mark Rothko
>No. 17 [or] No. 15
Mark Rothko
>Red Band
Mark Rothko
>The Party
Mark Rothko
>Untitled (returned)
Ed Ruscha
>I Think I'll... **
Leon Polk Smith
>Stretch of Black III
- Maryland**
Dowell, Annmarie Garden Sculpture Park & Arts Center
George Rickey
>Cluster of Four Cubes
- 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
- NETHERLANDS**
Amsterdam, Rijksmuseum
16 February 2009 to 22 June 2009
Johannes Vermeer
>Woman Holding a Balance
Delft, Stedelijk Museum Het Prinsinhof
20 January 2009 to 30 May 2009
- Pieter de Hooch
>The Bedroom
- SPAIN**
Oviedo (Asturias), Museo de Bellas Artes de Asturias
17 May 2009 to 9 May 2010
Francisco de Goya
>Don Antonio Noriega
- UNITED STATES**
- California**
Pasadena, Norton Simon Museum
20 October 2008 to 15 February 2009
Johannes Vermeer
>A Lady Writing
- District of Columbia**
Washington, National Portrait Gallery
4 July 2006 to 1 August 2010
John Wesley Jarvis
>Thomas Paine *
Irving R. Wiles
>Miss Julia Marlowe *
- Indiana**
Indianapolis, Indianapolis Museum of Art
1 September 2009 to 30 September 2014
Lawrence Weiner
>MANY THINGS PLACED HERE & THERE TO FORM A PLACE CAPABLE OF SHELTERING MANY OTHER THINGS PUT HERE & THERE
- New York**
New York, The Metropolitan Museum of Art
15 February 2008 to 15 January 2017
Francesco di Giorgio Martini
>God the Father Surrounded by Angels and Chenubim
Poughkeepsie, The Frances Lehman Loeb Art Center, Vassar College
10 March 2008 to 5 January 2009
Mark Rothko
>Untitled *
- Virginia**
Mount Vernon, 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
- LIBRARY LOANS**
- District of Columbia**
Donald W. Reynolds Center for American Art and Portraiture
Inventing Marcel Duchamp: The Dynamics of Portraiture
24 October 2008 to 16 February 2009
>New York Dada (April 1921)

During the fiscal year the Gallery produced seven major exhibition catalogues and four other book-length publications: three volumes in *Studies in the History of Art* and the annual report of the Center for Advanced Study in the Visual Arts (CASVA). In the same period twelve other major publications were in progress for publication in fiscal year 2010. In addition the Gallery produced five exhibition-related brochures, materials for more than 164 education projects, several recurring event calendars and periodicals, wall texts for fourteen exhibitions, two films, and numerous Web features and programs.

EXHIBITION CATALOGUES

- > *Tullio Lombardo and Venetian High Renaissance Sculpture*
Alison Luchs et al.
(160 pages, 62 color, 23 b/w, hardcover edition only) Published in association with Yale University Press
- > *Luis Meléndez: Master of the Spanish Still Life*
Gretchen A. Hirschauer and Catherine A. Metzger
(192 pages, 143 color, 40 b/w, hardcover and softcover editions) Published in association with Yale University Press
- > *The Darker Side of Light: Arts of Privacy, 1850–1900*
Peter Parshall et al.
(192 pages, 90 color, hardcover edition only) Published in association with Lund Humphries
- > *Looking In: Robert Frank's The Americans*
Sarah Greenough et al.
(396 pages, 6 color, 168 tritones, 210 duotones, softcover edition only) Published in association with Steidl
- > *Looking In: Robert Frank's The Americans* [expanded edition]
Sarah Greenough et al.
(528 pages, 114 color, 168 tritones, 210 duotones, hardcover edition only) Published in association with Steidl
- > *Jan Lievens: A Dutch Master Rediscovered*
Arthur K. Wheelock Jr. et al.
(320 pages, 250 color, 45 b/w, hardcover and softcover editions) Published in association with Yale University Press
- > *Pompeii and the Roman Villa: Art and Culture around the Bay of Naples*
Carol C. Mattusch et al.
(384 pages, 312 color, 43 b/w, hardcover and softcover editions) Published in association with Thames and Hudson

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

- > *A Modernist Museum in Perspective: The East Building, National Gallery of Art*
Studies in the History of Art, volume 73, edited by Anthony Alofsin (248 pages, 58 color, 207 b/w). Distributed by Yale University Press.
- > *Dialogues in Art History, from Mesopotamian to Modern: Readings for a New Century*

Studies in the History of Art, volume 74, edited by Elizabeth Cropper (424 pages, 95 color, 156 b/w). Distributed by Yale University Press.

- > *The Woodcut in Fifteenth-Century Europe*
Studies in the History of Art, volume 75, edited by Peter Parshall (352 pages, 123 color, 125 b/w). Distributed by Yale University Press.
- > *Center 29*
Annual report, print and Web versions

EXHIBITION BROCHURES

- > *Judith Leyster, 1609–1660*
by Frima Fox Hofrichter
- > *Jaromír Funke and the Amateur Avant-Garde*
by Matthew Witkovsky
- > *Pride of Place: Dutch Cityscapes of the Golden Age*
by Henriette de Bruyn Kops
- > *Jan Lievens: A Dutch Master Rediscovered*
by Margaret Doyle
- > *Pompeii and the Roman Villa: Art and Culture around the Bay of Naples*
by Susan Arensberg

PERIODICALS AND EVENT CALENDARS

- > *NGA Bulletin*: Fall 2008 and Spring 2009
- > *NGAkids*: quarterly
- > *Calendar of Events*: bimonthly
- > *Film Program*: quarterly
- > *Music Program*: weekly, as required by concert schedule

EXHIBITION FILMS

- Pompeii and the Roman Villa*
Narrated by Sir Derek Jacobi
(30 minutes, color, captioned)
Distributed by Microcinema
- In the Tower: Philip Guston*
Narrated by Franklin Kelly
(7 minutes, color, captioned)

WEB PRODUCTIONS

During the fiscal year 2009 the Web site received an average of 45,792 visits per day, totaling 16,714,190 visits for the year. There were 21,581 subscribers to the Web newsletter, and 4,268,553 visitors accessed seven RSS feeds (syndicated Web updates). Podcast downloads numbered 1,406,647, nearly triple the number for the previous fiscal year.

Video Podcasts

- > *The Darker Side of Light: Arts of Privacy, 1850–1900*
- > *The Art of Power: Royal Armor and Portraits from Imperial Spain, The Iconography of Power*
- > *LOOK!*
- > *Rachel Whiteread: "Ghost"*
- > *"Multiverse," Leo Villareal Installation*, Parts 1 through 4

- > *The Art of Power: Royal Armor and Portraits from Imperial Spain, Press Conference Highlights*
- > *Talk About Art*
- > *Vermeer: Master of Light*, Compilation
- > *Vermeer: Master of Light*, Parts 1 through 6
- > *Philip Guston*
- > *Pompeii and the Roman Villa: Art and Culture around the Bay of Naples*

Audio Podcasts

- > *The Darker Side of Light: Arts of Privacy, 1850–1900*
- > *Renaissance to Revolution: French Drawings at the National Gallery of Art*, Parts 1 through 3
- > *Garden Café España y las Tradiciones Culinarias Españolas*
- > *Judith Leyster, 1609–1660*, Parts 1 through 4
- > *Garden Café España and the Culinary Traditions of Spain*
- > *An Antiquity of Imagination: Tullio Lombardo and Venetian High Renaissance Sculpture*
- > *The Art of Power: Royal Armor and Portraits from Imperial Spain*
- > *Luis Meléndez: Master of the Spanish Still Life*, Parts 1 and 2
- > *The Beffi Triptych: Preserving Abruzzo's Cultural Heritage*
- > *Stanley William Hayter: From Surrealism to Abstraction*
- > *Jaromír Funke and the Amateur Avant-Garde*
- > *The Role of Art and Architecture in Civic Buildings*
- > *Fifty-eighth A. W. Mellon Lectures in the Fine Arts: Picasso and Truth*, Parts 1 through 6
- > *Elson Lecture 2009: Robert Frank*
- > *Pride of Place*, Parts 1 through 3
- > *The Art of Collecting*
- > *Collecting as a Way of Life*
- > *Augustus Saint-Gaudens and the Shaw Memorial*

- > *An American Journey*
- > *Transforming Destiny into Awareness: Robert Frank's The Americans*
- > *In the Tower: Philip Guston*
- > *The Man Who Made Vermeers: Unwaxing the Legend of Master Forger Han van Meegeren*
- > *First Lady Jacqueline Kennedy and the 1963 Exhibition of the Mona Lisa*
- > *Stanley Kubrick: Two Views*
- > *Time, Space, and the Progress of History in the Medieval Map*
- > *Conversations with Authors: Calvin Tompkins*
- > *To Live with Myths in Pompeii and Beyond*
- > *Let's Talk: A Conversation with Peter Schjeldahl*
- > *Jan Lievens*, Parts 1 through 3
- > *Pompeii and the Roman Villa*, Parts 1 through 6

Exhibition Features

- > *The Art of Power: Royal Armor and Portraits from Imperial Spain*
- > *An Antiquity of Imagination: Tullio Lombardo and Venetian High Renaissance Sculpture*
- > *Judith Leyster: 1609–1660*
- > *Jaromír Funke and the Amateur Avant-Garde*
- > *Luis Meléndez: Master of the Spanish Still Life*
- > *Heaven on Earth: Manuscript Illuminations from the National Gallery of Art*
- > *Pride of Place: Dutch Cityscapes of the Golden Age*
- > *Looking In: Robert Frank's The Americans*
- > *The Lure and Lore of Antiquity: J. Carter Brown Memorial Exhibition*
- > *Reading the Modern Photography Book: Changing Perceptions*
- > *Jan Lievens: A Dutch Master Rediscovered*
- > *Pompeii and the Roman Villa*

Recent Acquisitions Features

- > Alfred Thompson Bricher, *A Quiet Day near Manchester*
- > Hendrick ter Brugghen, *Bagpipe Player*
- > Thomas Crawford, *David Triumphant*
- > Marcel Duchamp, *Fresh Widow*
- > Paul Guigou, *Washerwomen on the Banks of the Dunane*
- > David Octavius Hill and Robert Adamson, *David Octavius Hill at the Gate of Rock House, Edinburgh*
- > Alex Katz, *Suamp Maple (4:30)*
- > *Recent Acquisitions: The Grega and Leo A. Daly III Fund for Architectural Books*
- > James Rosenquist, *White Bread*
- > Joseph Mallord William Turner, *Oberwesel*
- > Leo Villareal, *Multiverse*
- > John Ward of Hull, *The Northern Whale Fishery: The "Swan" and "Isabella"*
- > Terry Winters, *Bitumen*
- > Andrew Wyeth, *Wind from the Sea*

Newsletters

Ten newsletters were produced for the Web site on varying schedules (weekly to quarterly), reaching more than 68,000 people. Eleven additional newsletters were distributed to targeted mailing lists.

PRINT AND MEDIA AWARDS

Print

- > *Pompeii and the Roman Villa: Art and Culture around the Bay of Naples*
Washington Book Publishers, third prize
- > *Looking In: Robert Frank's The Americans*
American Institute of Graphic Arts 50 Books/50 Covers; Association of American University Presses (AAUP) Book, Jacket, and Journal Show; American Association of Museums Honorable Mention; PhotoEspaña Honorable Mention; Washington Book Publishers, first prize; Association of Museum Curators, top award for exhibition catalogue

>Jan Lievens: *A Dutch Master*
AAUP Book, Jacket, and Journal Show

>Foto: *Modernity in Central Europe, 1918–1945* Vienna Artbook Award

Podcasts

>National Gallery of Art Video Podcasts
2009 MUSE Award Winner:
Podcasts—silver; 2009 Webby Award
Honoree: Podcasts

Film

>*Pompeii and the Roman Villa*
Platinum Remi Award, 42nd Annual
WorldFest-Houston; Platinum Empixx
Award for Short Documentary, Empixx
Awards; Bronze Telly, 30th Annual
Telly Awards; Screening Showcase
Selection, 27th International Festival
of Films on Art, Montreal

STAFF PUBLICATIONS

>Barbour, Daphne, and Judy Ozone.
"The Making of a Seventeenth-Century
Spanish Sculpture," in *The Sacred Made
Real: Spanish Painting and Sculpture
1600–1700*, ed. Xavier Bray. London:
National Gallery Company, Ltd.

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Laura Plaisted
Jessica Ruse
Martha M. Schloetzer
Bailey Skiles

Members, Center for Advanced Study in the Visual Arts, Academic Year 2008–2009

Samuel H. Kress Professor
John House

Andrew W. Mellon Professor
Miguel Falomir

Edmond J. Safra Visiting Professor
Nancy J. Troy

Paul Mellon Senior Fellow
Luisa Elena Alcalá

Samuel H. Kress Senior Fellows
Jonathan Unglaub
Nino Zchomelidse

Ailsa Mellon Bruce Senior Fellows
Andrew Carrington Shelton
Heghnar Zeitlian Watenpaugh
Rebecca Zorach

Paul Mellon Visiting Senior Fellows
Jaynie Anderson
Vicky Coltman
Dario L. Gamboni
Brian McLaren
Lisa Pon
Nino Simonishvili

Ailsa Mellon Bruce Visiting Senior Fellows
Vaughan Hart
Olivier Lugon
Emily Neff
Elena Osokina
Luigi Sperti

Millon Architectural History
Guest Scholar
Luigi Sperti

Guest Scholars
Doris Carl
Carlo Falciani
Verena Gebhard

Podhorsky Guest Scholar
Pavel Kalina

A.W. Mellon Postdoctoral Fellow
Douglas Brine

**PREDOCTORAL FELLOWS
IN RESIDENCE**

David E. Finley Fellow
Ashley Elizabeth Jones

Paul Mellon Fellow
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

**PREDOCTORAL FELLOWS
NOT IN RESIDENCE**

David E. Finley Fellows
Ivan Drpić
Christina R. Ferando

Paul Mellon Fellows
Beatrice Kitzinger
Albert Narath

Samuel H. Kress Fellow
Andrei Pop

Wyeth Fellow
Tobias Wofford

Ittleson Fellow
Wen-shing Chou

Andrew W. Mellon Fellow
Sinem Arcak

Twenty-Four-Month Chester Dale Fellow
George Flaherty

Twelve-Month Chester Dale Fellow
Catherine Walden

Robert H. and Clarice Smith Fellow
Marisa Bass

Ailsa Mellon Bruce Predoctoral Fellows for Travel Abroad for Historians of American Art
Dana Byrd
Maggie Cao
Jessica Horton
Hannah Wong

**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
Jill Dunham

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 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
David Samec

Deputy Chief of Facilities
Carl Pasquali

Facilities Management Process Specialist
Dan Hamm

Assistant Special Projects Coordinator
William Cabeza

Wood Crafter/Special Projects Coordinator
Anthony Givens

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
Tamara Fink
Gwendolyn Harriston
Taniasha Kelly

**Building Maintenance
Department**

Manager
Craig MacFarlane

Production Shop Coordinator, Warehouse
Charlie Dipasquale

Carpenter Shop

Supervisor
Alvin Adams

Wood Crafters Leader
Carl Sturm

Wood Crafters
Lynn C. Edwards
William Ferguson Jr.
Jose Guerra
Aaron Prinsen

Paint Shop

Supervisor
Paul Zappulla

Painters
Marc Makle
James Miller
Gregory Rogers
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
James Ware

Building Services Department

General Foreman
Charles Boone

Supervisors
Paul Cotton
Sylvia Dorsey
Deborah Hamilton
Angela Lee

Leaders
Gerald Carthorne
Steven Crockett
Andre Gordon
Sheldon Malloy

Housekeepers
Calvin Anderson
Maurice Anderson
Earl Ashford
Kenneth Betts
Jerry Braddock
George Bridges
Donnell Cunningham
Devigar Dozier
Oliver Fowler
Carolyn Harvey
Brock Hawkins
Alice Holloman
Anthony Inabinet
Victor Jamison
Sharon Jenkins
Michon Jenkins-Savoy

Teresa Johnson
Paul Marshall
Gail Maxfield
Theodora McCard
Darlene Middleton
Gwendolyn Nathan
Darryle Parker
Leora Richardson
Devin Sampson
Cassandra Smith
Derrick Snowden
Angeline Sutton
Bridgette Thomas
Diana Wells
Zilphia Wright
Linda Young

**Building Operations
Department**

Assistant Manager
Charles Herndon

Supervisors
Noel Ashton
Zery Mingo
Larry Smith
Rodney Stringer

Leaders
Quincy Adams
Nathan Bethune
Mark Teed

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

Utility Systems Repair Operators

Quincy Adams
Michael Allbritton
Ricky Bruckschen
Roger Dunning
Artenas Edwards
James Gant
James Hamilton
Jason Johnson
Charles Randolph
Carlos Russell
Troy Taylor
Sahlu Teklesadiik

Pipefitters
Salvador Anciani
Jeff Gandee
Aundrie Robinson

Insulators
Anthony Bechler
Gregory Hughes

Maintenance Worker
Lewis Dobbs

Electric Shop

Supervisor
Anthony Pizzo

Leader
Daniel Smith

Electricians
Allen Bryan
David Cole
Christopher Fioravanti
Timothy Maxwell
Anthony Newman
Carlton Williams

High Voltage Electrician
Mike Case

HORTICULTURE SERVICES

Deputy Chief
Cynthia Kaufmann

Horticulturists
Margaret Church
Solomon Foster
David Gentilcore
Julianna Goodman

Gardener Leader
Anthony Ferrell

Gardeners
Charles Bauduy
Shawn Hemphill
Brian Johnson
Ronald McGill
Kimberley Mead

Michael Peters
Ronald Terrell
Willie Townes
Derrick Williams

PROTECTION SERVICES

Chief of Protection Services
James J. Lucey

Secretary
Geraldine Green-Smith

Identification Office
James Carlton
Brannock Reilly
Vladimir Solomykov

Investigations
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 Technician
Michelle Cameron

Office Assistants
Jesus Jimenez
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

Operations

Deputy Chief
Robert Rule

Major
Larry Kaylor

Security Driver
Carlos Dubose

Senior Security Command
Center Operators
Derieck Hairston
David Weston Jr.

Security Command Center
Operators
Philip Arnett
Winston Franklin III
Barbara Height

James Townsend
Laverne Whitted

Captains
Cleven Brown
Karen Perry

Commanders
Quellan Josey
Joshua Mewborn Jr.
Jeroboam Powell

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

Sergeants
Ronald Bond
Ronald Brown
Joseph Callahan
Bernard Clemons
Jerry Doss
Alonzo Fountain
Harry Groce
James Hairston
Alonzo Kennedy
Victor McCrea
Vernon Morton
John Rogers
Keith Thalhamer
Raymond Tyndle
Eugenio Velazquez

Gallery Protection Officers II
Wayne Alexander
Calvin Allen
Roger Allen
Irene Anderson-Thomas
Daniel Bailey
Leonard Bashful
Wiziri Belcher
Charles Berkley Jr.
Vander Blount
Howard Boddie Sr.
John Boone Jr.
Brian Bowman
Wesley Branon
Roy Brown Jr.
Vincent Brown
Wayne Buckner
George Burgess
Edward Chapman
Venus Cristwell
Dominic Dangerfield
John Davis
Larita Dodson
Ernest Edwards
Robert Edwards
Edward Foster
Robert Gayleard
William Gill
Thomas Gorman
Carolyn Groce
George Hamilton
Peter Henderson Jr.
Yvette Herbert
Elvis Hernandez
Jimmie Hines
Donna Hinton
Mildred Holeman
John Eric Jackson
Erick James
Franklin Jess
Edward Johnson
Eugene Johnson
Felisha Jones
Lee Jones
Veronica Jones
Aaron Kinchen

Anthony Kittoe
Albert Lawrence
John Legrand
Franklin Lewis
Joe Lewis
David Logan
Richard Lydick
Augustine Maldonado
Rodney Mathew
Isaac Mathis III
Oumar Mbodj
Darrin Moyer
Jacob Neal
Beverly North
Chris Privott
Jerry Reaves
Marcus Reeves
Linda Roché
Loretta Roy
John Smith
Timothy Smith
Johanna Speight
Michael Strong
Alitna Sumter
Edward Thomas
Reginald Thornton
John Todd
Joseilto Tungcod
Larry Turner
Gregory Watson
Harold Williams
Lynn Williams
Willie Wright
James Yancey

Senior Gallery Protection Officers and Trainers

Yamashita Johnson
Joe Peterson
Gallery Protection Officers
Anani Abalo
Rukan Ahmed
Aaron Alexander
Antwone Atkinson
Joseph Beidle
Gwendolyn Bell
George Bergstrom III
Jeffrey Blaher
Gary Bland
J. D. Blue
Dupree Boddie
Kathryn Boyd
David Bradley Sr.
Neil Braithwaite
Steve Brock
Henry Brown
Jacqueline Brown
Joshua Brown
Alphonso Brown III
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
Andre Chavis
David Clark
Kristopher Cleague
Thomasine Cloude
Walter Colbert
Darnell Cooper
Ivy Cooper
Derwin Davis
Antonio Dorsey
Daryl Duboise
Alexander Duboise Jr.
Patrick Dumsch
Altwann Edwards
Dwayne Farmer

Brigitte Fitzhugh
Charles Forbes Jr.
Raynard Forte II
David Fortunoff
Baron Foxworth
William Foy
Olympia Frazier
Tameka Gaines
Russell Gaskins Jr.
Lita Goings
Ryan Goolsby
Debra Graham
John Gray
Pamela Green
Paul Gresham
Sharman Gresham Savoy
Jason Hall
Edward Hamilton Jr.
Kaprii Hargrove
Dorothy Harper
Kaisha Harper
Burley Harris
Clifford Harris Sr.
Marjorie Harvey
Jamal Hassan
Brandon Haynes
Kelly Hendley
Thomas Hill
Lemuel Hillian
Fred Holmes Jr.
Priscilla Hopkins
Benjamin Hunter
Ina Hunter
Robert Hyer
David Jackson
David Jakes
Alan Jenkins
David Johnson
Sherice Johnson
Wayman Johnson
Anthony Jones
Eliot Jones
Kenneth Jones
Nathnial Kefale Sr.
Gabriel Kelley
Cranston King
Stephen King
Tameka Kyles
Christopher Leonard
Michael Lewis
Robert Lewis
Tyrone Lewis
Dominick Little
Lijonel Livingston
Joseph Loy
Paul Lyons
Larry Macalino
Ramesh Malhotra
Tammara Matthews
Joseph McClain
Sharisa McKenzie
Toi-Lynn McKenzie
Henry McKinnon Jr.
William McLaughlin
Lawrence Meyers
Denise Milburn
Ernest Miller
Gerald Mills
Christopher Morrison
Margaret Nelson
Willie Norman
Roy Ottley
Joyce Palmer
Theodore Panglao
Marian Parker
Leopoldo Perdomo
Ronald Piekarski
Pamela Pitts
Matthew Poblador
Carey Porter Jr.
Harry Price
Willie Pugh
Ricardo Rivera
James Roberts
Lonnie Robertson
Michael Robinson
Michael Simpson

Willie Sims
William Smallwood
Alexander Stephens
Anbarasan Subbaya Jr.
Mark Sullivan
Wilbert Thompson
Damien Toler
Thomas Tyson
Andre Vaughn
Quinton Waldon
Teresa Walker
William Walker Jr.
Kevin Warfield
David Watchorn
Ricardo Watson
Michael Webster
Kelvin White Jr.
Verda Whitlow
Agnes Whittle
Ronald Wilkins
Barry Williams
Lee Williams
Stephen Williams
Vincent Williams
Phillip Williamson
Andre Wilson
Chantay Wilson
Warren Woodson
Anthony Wright
Mable Wright
Patricia Wright
Kenneth Wright Jr.
Lawrence Yancey (Union Representative)
Denise Young
Philip Young Jr.

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
Personnel Staffing Assistant
Kathy Sutton Davis
Gallery Representatives
Luis Baquedano
Erin Cutler
Human Resources Specialist
Miriam Berman
Receptionists
Annette Brown
LaVonne Serrano
Training Officer
Judith Frank
Training Specialists
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
Bonnie Hodgkins
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
Gary Pratt
Brad Sarber

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 Toyne

Radio Production Specialist
John Conway

Audio Visual Production
Specialist
Hugh Colston

Motion Picture Projectionist
Jeannie Bernhards

Electrical Equipment Repairer
Frank Tutko

Printing and Duplicating

Printing Services Supervisor
Dionne Page

Printing Services Specialist
Frank Schiavone

Copier Equipment Operator
James Morris

Telecommunications

Supervisory Telecommunications
Specialist
Mark Ranze

Telecommunications Specialists
Minnie Barbour
Barbara McNair
Brion Shearin
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
James Wortham

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
Lea-Ann Bigelow

Financial Manager
Larry Green

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 Tewart

Store Managers
Stephen McKeivitt
Nancy G. Vibert

Assistant Store Managers
Frenzetta Coward
C. Kelly Mayle Jr.

Naomi Morgulis
Kelly Song Guziewski

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

Lead Cashiers
Charlene Conlon
Linda Peterson

Cashiers
Donna Abar
Maria Aragon
Pamela Baxter-Simms
Stefanie Clark
Pamela Coleman
Denis Donovan
Nanci Fox
Lara Ghelelter
Sophia Keith
Adriana Lema-Polo
Bonnie McBride
Thomas Mertens
Lisa Morgart
Kim Peacock
Mildred Shivers
Socrates Tiglao
Timothy Turner
Rosemary Wilkerson
Melissa Winter

Merchandise Stock Clerks
Terry Gibson
Linda A. Hunt
Aaron Seaboch

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
Carolyn L. Messineo

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
Carolyn G. McKee
Isabelle Raval
Julian F. Saenz

Legal Assistant
Sarah E. Fontana

Assistant Secretary
Kathryn K. Bartfield

Staff Assistants
Carol A. Christ
Amity Wang

GALLERY ARCHIVES

Chief
Maygene F. Daniels

Senior Archivist and Oral Historian
Anne G. Ritchie

Archivist
Michele Willens

Archives Technicians
Jean Henry
Angela Salisbury

Paul Mellon Archives and
Records Management Fellow
Richard Freeman

Kress History and Conservation
Research Fellow
Fulvia Zaninelli

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
Annual Giving
Jill Haynie

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

Development Associate for
Reports and Record Integrity
Heather C. Sullivan

Development Associate for
Stewardship and Communications
Caroline Halayko Welsh

Development Associate for
Major Gifts
Giselle Larroque Obermeier

Development Associate for
Annual Giving
Kathryn A. Heaberg

Development Associate for
Research and Information
Kristi Mathews

Development Assistant for
Operations
Wayne Henson

Development Assistant for
Major Gifts
Erika N. Nelsen

Development Assistant for
Annual Giving
Polly Smith

CORPORATE RELATIONS

Senior Associate
Jeanette C. Beers

Special Assistant to the Chief
of Development and Corporate
Relations
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

Deputy Press and Public Information Officer
Anabeth Guthrie

Publicist
Sara Beth Walsh

Web Designer/Systems Developer
Dwayne Franklin

Staff Assistant/Calendar Editor/
Financial Manager
Laurie Tylec

Administrative Assistant
Larissa Trociuk

SPECIAL EVENTS

Chief of Protocol and Special Events
Carol W. Kelley

Executive Assistant
Alice Kim

Senior Event Planners
Bethann Siegel
Maria E.A. Tousimis

Event Planner
Robert Marn

Invitations and Protocol
Courtney Bui
Molly McFarland

Volunteer
Brynne Pfirman

MUSIC

Head of Department
Stephen Ackert

Music Program Specialist
Danielle DeSwert

Assistant to the Music Department
Bruno Nasta

Concert Aides
Vrejoohie Armenian
Mary Carter
Cathy Kazmierczak

VOLUNTEERS

DOCENTS

Ann Allen
Lee Allen
Hannah Aurbach
Sue Beddow
Carol Bellonby
Valerie Bernat
Stephen Black
Susan Bollendorf
Marlene Bolze
Irene Bortolussi
Marina Bradfield
Jill Brett
Maureen Fallon Bridgeland
Gail Briggs
Florence Brodkey
Laura Brower
Ana Maria Brown
Debra Brown
Richard Burke
Nancy Cammack
Karen Campbell
Valerie Carleton
Jane Casazza
Leonard Coburn
Carol Cochran
Nancy Cummings
Theresa Daly
Dina D'Arcangelo
Gerard de la Cruz
Rutger de Rivera
Joan Dickey
Anna Dixon

Margaret Doole
Sandra Dugoff
Helga Ehudin
Alice Ellington
Marilyn Farrington
Sharon Feldman
Victoria Feldman
Paula Ferdinand
Sima Ficks
Harriet Finkelstein
Sandra Fischer
Virginia Flavin
Howard Fogt
Stephanie Frasher
Phyllis Freirich
Maureen Gevlin
Thomas Gilday
Joan Gottfried
Gail Gregory
Pamela Gulley Hardin
Alyson Hardy
Joyce Harmon
Mary Harms
Melissa Harris
Shannon Hobbs
Nira Hodos
Sally Hoffmann
Adriana Hopper
Marta Horgan
Sandy Horowitz
Marilyn Horwood
Merry Hunt
Patricia Jacobs
Francesca Janni
Michaela Johnson
Cynthia Juvan-Dormont
Evelyn Katz
Nancy Keefe
Carolyn Kelloff
Mamey Kennedy
Carol King
Ilze King
Jane Hession King
Anne Klein
Phyllis Knight
Audrey Kramer
Andrea Kraus
Bonhee Ku
Naomi Kulakow
Olga Kushnir
Rita Landers
Julien LeBourgeois
Anne-Marie Lee
Rosalie Lesser
Paula Litvak
Jean Loper
Dianne Maffia
Barbra Mann
Anne-Marie Marenburg
Patricia Martin
Luba Marx
Marilyn Mathis
Ursula McKinney
Mary Ellen McMillen
Patricia McMurray
Irma J. McNelia
Amy Meadows
Sandra Mitchell
Sally Molenkamp
Nan Morrison
Joan Morton
Joan Mulcahy
Laurie Nakamoto
Caryn Nesmith
Akemi Nishida
Olga Nosova
Nur Nossuli
Titiana O'Blazney
Mary Catherine O'Connell
Mariko Oka
Yasuko Okuno
Gail H. Ostergaard
Patty Owens
Hedwig Pasolini
Deborah Pietras
Karen Piper
Judith Pomeranz

Nancy Porter
Ludmila Pruner
Maria Amelia Ramaciotti
Pickett Randolph
Kara Reinsel
Lucia Jean Reynolds
Cynthia Riensberg
Eileen Romano
Susan Rudy
Sheila Ruffine
Lois Sacks
Angelika Sasin
Joyce Schwartz
Susan Scola
Nancy Searles
Judy Shulman
Ruth Sickel
Beatriz Slotkoff
Trudi Small
Marie-France Smith
Sally Smyser
Christine Spencer
Langley Spurlock
Celia Steingold
Elizabeth Sullivan
Jem Sullivan
Laura Symcak
Victor Tang
Shu Chen Tasi
Lillian Taylor
Carolyn Thayer
Ruth Thomas
Diedre Tillery
Jean Toan
Paula Tosini
Diane Tucker
Susan Van Nice
Suzanne Vegh
Joy Vige
Josephine Wang
Maria Elena Weissman
Margaret Wesbecher
William Whalen
Sue White
Sue Wickwire
Brooke Wilding
Marjorie Williams
Michael Winer
Maria Wood
Laura Wyman
Dora J. Young
Lois Young
Joan Zeisel
Kathryn Zoeller
Gianna Zucchi

ART INFORMATION VOLUNTEERS

Claire Ackerman
Liane Atlas
Mary Baginski
Rosalie Baker
Valerie Ballard
Barbara Behr
Catherine Beyer
Barbara Bluestone
Janet Boccia
B. J. Boudreau
Denise Boxberger
Greta Brown
Amy Bruins
Arthur Bugler Jr.
Joan Chapin
Evelyn Childs
Catherine Clark
Kimball Clark
Nancy Clarke
Simone Clarke
Lynn Cleary
Pat Clopper
Marlene Conner
Janet Cooper
Marcia Corey
Sherry Cross
Sue Degnan
Elizabeth des Cognets
Joanne DeSiato

Therese des Rosiers
Verda Deutscher
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(October 1, 2008–September 30, 2009)

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