

NATIONAL GALLERY OF ART  
2011 ANNUAL REPORT



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(as of 30 September 2011)

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(as of 30 September 2011)

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(as of 30 September 2011)



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NATIONAL GALLERY OF ART

*Washington, D.C.*





## PRESIDENT'S FOREWORD

Fiscal year 2011 marked the beginning of construction for major repairs to the marble façade of the National Gallery of Art's East Building. This project represents the best of what the Gallery can achieve with vital support from the federal government: an enduring commitment to providing the American people with access to great artistic achievements.

Open during construction, the Gallery welcomed more than 4.6 million visitors to its East and West Buildings and Sculpture Garden, where they had the opportunity to engage with and deepen their understanding of great works of art. Our special exhibitions in particular offered visitors insight into some of the world's most renowned artists, including Paul Gauguin in the exhibition *Gauguin: Maker of Myth* and Andy Warhol with *Warhol: Headlines*. Other exhibitions, like *Venice: Canaletto and His Rivals*; *Lewis Baltz: Prototypes/Ronde de Nuit*; *Gabriel Metsu, 1629–1667*; and *The Gothic Spirit of John Taylor Arms*, exposed visitors to lesser-known artists. The success of these special exhibitions complemented achievements in crucial behind-the-scenes activities such as conservation, educational programming, and scholarly research.

The Gallery continues to rely on the strong public-private partnership that has sustained it since its founding. On behalf of the trustees and staff, I extend our appreciation to the President and the Congress for their commitment to provide the annual funding needed to keep the Gallery open to the public free of charge 363 days a year. Their unflinching support continues to be matched by the generous individuals, foundations, and corporations who underwrite the museum's privately funded programmatic needs.

The Trustees' Council plays a critical role as a national advisory body to the Board of Trustees. We were pleased to welcome a new member to the Council in 2011, Diana Bracco of Milan, Italy, as well as several returning members: Calvin Cafritz, Greg Fazakerley, Linda Kaufman, LaSalle Leffall, Diane Nixon, and Roger Sant. We are grateful to all of our Trustees' Council members for their dedicated service to this institution.

The Gallery lost a close friend this past year in Melvin Cohen, the late and longtime member of the Trustees' Council. His generosity touched this institution in many ways, from

the Patrons' Permanent Fund to the exhibition *The Pre-Raphaelite Lens: British Photography and Painting, 1848–1875*. The Gallery's photography program especially flourished thanks in no small part to Mel's enthusiastic support. We also were saddened by the death of Stephen A. Hahn, who will long be remembered for his numerous contributions to the visual arts and to the museum community in particular. He made an enormous difference at the Gallery in enhancing the nation's collection of modern art with his superb Dubuffet collection.

The trustees and staff also mourned the loss of two staff members: Ross Merrill, the Gallery's chief of conservation from 1983 to 2009, and David E. Rust, curator of French, British, and Spanish painting from 1961 to 1983, who also gave the Gallery several important works on paper to expand the nation's holdings of graphic art.

My fellow trustees and I are grateful for the critical support received from private donors this year. We would especially like to thank Juliet and Lee Folger for their generous gift for the acquisition of *Amsterdam Harbor Scene* by Reinier Nooms, called Zeeman, through the Lee and Juliet Folger Fund. We are also grateful to those individuals who made significant commitments for the special exhibitions and art acquisition programs this year: Estate of Mrs. Charles (Florian) Carr, Helen Porter and James T. Dyke, Greg and Candy Fazakerley, Ladislaus and Beatrix von Hoffmann, and The Honorable Alfred H. Moses and Ms. Fern M. Schad. We also would like to thank The Getty Foundation, the Samuel H. Kress Foundation, and The Andrew W. Mellon Foundation for their enduring support of the Gallery's scholarly mission. Their grants for areas such as conservation, provenance research, and the Center for Advanced Study in the Visual Arts have promoted serious art scholarship, and we are grateful to these foundations for their generosity.

The Gallery has received support from corporations for special exhibitions since the 1940s. The Gallery is grateful to two generous and loyal sponsors of its special exhibition program. Bank of America and its Bank of America Foundation continued its support with its sponsorship of *Gauguin: Maker of*

*Myth*. In the past five years, Bank of America has sponsored three major global exhibitions and will continue its dedication to the Gallery with sponsorship of the 2012 exhibition *Roy Lichtenstein*. The Fondazione Bracco and Bracco SpA, an international leader in diagnostic imaging, sponsored *Venice: Canaletto and His Rivals*. Bracco was also the supporter of the exhibition *Bellini, Giorgione, Titian, and the Renaissance of Venetian Painting* in 2006. We are grateful to these companies for their continuing support.

The trustees also extend their gratitude to the Anna-Maria and Stephen Kellen Foundation and the Terra Foundation for American Art for their extraordinary commitment to the Gallery's international exhibition program. We are also appreciative of the following donors' dedication to our special exhibition programs: the Ryna and Melvin Cohen Family Foundation and Marcella and Neil Cohen; the Marshall B. Coyne Foundation; Sally Engelhard Pingree and The Charles Engelhard Foundation; the Aaron I. Fleischman Foundation; Hata Stichting; STIFTUNG RATJEN, Liechtenstein; and the Trellis Fund. We are also grateful to the governments of Portugal, Belgium, and Spain for their generous support for the exhibition *The Invention of Glory: Afonso V and the Pastrana Tapestries*.

This year we were delighted to celebrate the fifth anniversary of The Exhibition Circle, the newest and highest membership category of The Circle, which was created to provide support for the Gallery's exhibition program. In this short time, it has provided more than \$4.5 million, sponsoring a total of thirteen exhibitions, including *Gauguin: Maker of Myth*, *In the Tower: Nam June Paik*, and *Warhol: Headlines*. My fellow trustees and I are grateful for our Exhibition Circle members' dedication to this vital aspect of the Gallery's programs.

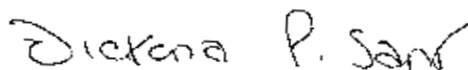
The Collectors Committee continues to enhance the Gallery's modern and contemporary collection. At their annual meeting in March, Committee members voted to acquire two important works: *Great America* by Kerry James Marshall and *Knight's Heritage* by Anne Truitt. The Board is grateful to the Committee's co-chairs, Barry Berkus and Denise Saul, for their leadership and to all

Collectors Committee members for their ongoing generosity.

This year also marked the twenty-fifth anniversary of The Circle, during which time the annual giving program has raised more than \$46 million, providing unrestricted support for Gallery programs including acquisitions, exhibitions, scholarly research, and educational programs. Starting with Paul Mellon as its first member, The Circle now counts close to 1,100 members, some of whom have been involved for more than twenty years. What began with initial giving levels set at \$1,000; \$2,000; and \$4,000 has grown into levels of \$1,000; \$2,500; \$5,000; \$10,000; and \$20,000. Our newest level of participation, the Tower Project, provides support for modern and contemporary exhibitions in the East Building's Tower Gallery. The trustees extend their gratitude to our Circle co-chairs, Greg Fazakerley and Diana Prince, for their dedication to this important constituency and to all Circle members for their generous support.

Numerous donors helped to secure the Gallery's future by including the museum in their testamentary plans this year. We were delighted to recognize them as members of The Legacy Circle, which honors those who have made bequests, charitable gift annuities, charitable lead and remainder trusts, and other planned gifts to benefit the Gallery in the longterm. The trustees are grateful for our Legacy Circle members' enduring support.

The Gallery presents great works of art for all to learn from and enjoy. The trustees are honored to help fulfill the Gallery's mission of service to the nation, and we are grateful to the staff and volunteers whose hard work helps to accomplish this goal. With the steadfast support of the federal government and private donors, the Gallery will remain an exciting place to see wonderful examples of our artistic heritage.



Victoria P. Sant



## DIRECTOR'S STATEMENT

The National Gallery of Art was created in 1937 for the people of the United States of America by a joint resolution of Congress, accepting the gift of financier and art collector Andrew W. Mellon. During fiscal year 2011, the Gallery continued its quest to serve the United States in a national role by preserving, collecting, exhibiting, and fostering the understanding of works of art, at the highest possible museum and scholarly standards.

Through a combination of federal and private funds we are able to realize Mr. Mellon's vision. 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.

Federal support enables undertakings such as the East Building Exterior Stone Repairs project. This year construction began with the removal of stone panels. Mock-ups of the stone re-installation were done off the building to test the new anchors and on the building to test the entire system in place. Work in the area of the main entrance has begun, and turnover of the main entrance is expected at the end of 2012. The entire project will be complete, with art re-installed and the site restored, by spring of 2014.

We continue to make progress on the Master Facilities Plan with the complete renovation of the northeast quadrant of the West Building. Main Floor galleries were complete, and work is progressing in the Ground Floor spaces for conservation, the registrar, and imaging and visual services. Design is underway for the third sub-phase of this large project, which will convert swing spaces in the southeast quadrant of the building to permanent uses. In addition, we are currently updating the Master Facilities Plan for the East Building and Connecting Link.

The paintings and works of sculpture given by Mr. Mellon have formed a nucleus of high quality around which the collections have grown. This year, many individuals, foundations, and corporations continued in the tradition begun by the Gallery's founder and the Founding

Benefactors. The Gallery acquired two works by American artist Thomas Moran: *The Juniata, Evening*, 1864, purchased with funds from Max and Heidi Berry and Ann and Mark Kington and The Kington Foundation, and *Green River Cliffs, Wyoming*, 1881, a gift of the Milligan and Thomson Families. Since hosting the 1997 Moran retrospective, we have actively searched for superior examples of Moran's work. *The Juniata, Evening*, unknown to us at the time of the retrospective, is the most important and most beautiful of Moran's early landscapes to surface in decades. *Green River Cliffs, Wyoming* is the Gallery's first grand panoramic view of the American West.

The Collectors Committee's annual selections brought the Gallery two important works by significant American artists: the powerful painting *Great America*, 1994, by Kerry James Marshall and the breakthrough piece *Knight's Heritage*, 1963, by Anne Truitt. We are very grateful to the Collectors Committee, which enables the Gallery to continually enhance its holdings of contemporary art. Thanks to the generosity of Victoria and Roger Sant, the Gallery acquired the first sculpture by Henri Matisse to enter the collection, the bronze *Figure Decorative*, 1908.

An ambitious schedule of twenty-one special exhibitions included *Gauguin: Maker of Myth*. Paul Gauguin's use of stories and myth throughout his career continues to mesmerize audiences worldwide. Visitors to this exhibition saw why he was one of the most important artists behind European modernism. This fascinating reappraisal of his career would not have been possible without the generosity of lenders, both public and private, from around the world.

One of the oldest surviving gondolas from Venice was on view on the mezzanine of the East Building to complement the exhibition *Venice: Canaletto and His Rivals*. Once owned by American painter Thomas Moran, the nineteenth-century gondola was on loan from the Mariners' Museum, Newport News, Virginia.

For the exhibition *In the Tower: Nam June Paik*, curators took full advantage of the vaulting, self-contained space of the I. M. Pei-designed Tower Gallery. Drawn from Paik's

estate as well as an important recent addition, this focus exhibition explored some of Paik's most dynamic yet meditative work. We were thrilled to be able to present our first exhibition on the artist and grateful to his estate for its generous loans.

*Gabriel Metsu, 1629–1667* included fourteen paintings never before seen in this country. Metsu, one of the leading Dutch painters of the seventeenth century, was a gifted visual storyteller who infused his narrative paintings with suspense, drama, and emotion. We were pleased to present the first retrospective on Metsu in the United States and grateful to the lenders, both public and private.

The astonishing dexterity and passion for detail of American printmaker John Taylor Arms was revealed in *The Gothic Spirit of John Taylor Arms*. While some American artists of the period advocated a gritty realism and others explored the possibilities offered by modernist abstraction, Arms paid homage to the past. It was a delight to present these works from our collection paired with promised gifts and other works on loan.

We were honored to be the first U.S. museum to offer the once-in-a-lifetime opportunity to see the Pastrana Tapestries together in *The Invention of Glory: Afonso V and the Pastrana Tapestries*. Exquisite and monumental, these tapestries depict one of the events that would lead to the European voyages of exploration across the Atlantic.


Andy Warhol continues to inform our culture in limitless ways through a variety of media. We were proud to offer *Warhol: Headlines*, a scholarly, visually compelling exhibition and catalogue of one of the world's most famous and influential artists, providing new information and insights to all visitors, from Warhol specialists to the general public.

In addition to presenting these spectacular exhibitions complete with related films, publications, concerts, lectures, and family programs, the Gallery constantly works to make its collections accessible to the public. Two audio tours were produced and offered free of charge for the first time in the Gallery's history. The Director's Tour for adults features insights into the collections

recorded in a variety of languages. The Children's Audio Tour highlights fifty paintings in the West Building. These audio tours allow visitors to enjoy the Gallery at their own pace, select works of interest as they go, and decide the length of time they spend with each object.

We were excited to welcome our new curator and head of the department of old master prints, Jonathan Bober. He brings to the Gallery a tradition of scholarship—demonstrated in numerous exhibitions and publications, especially on old master and modern prints and drawings—as well as a history of imaginative and prodigious acquisitions.

Informative tours, varied exhibitions, and significant acquisitions all enable us to realize our mission of serving a growing public. More than 4.6 million people visited the Gallery this year. Another 15.6 million people experienced the Gallery through website offerings. I join with Board President Victoria Sant in thanking the entire staff who, enabled by federal, individual, corporate, and volunteer support, work tirelessly to make the National Gallery of Art a fulfillment of Mr. Mellon's dream of an art gallery for the nation.



Earl A. Powell III





THOMAS MORAN, *Green River Cliffs, Wyoming*,  
Gift of the Milligan and Thomson Families

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## COLLECTING

**PAINTINGS** Two exceptional paintings by Thomas Moran, one of the most celebrated landscape painters of the nineteenth century, entered the collection during the fiscal year. The first, *The Juniata, Evening*, was completed following a railroad excursion Moran and his brothers took to central Pennsylvania during the summer of 1864. Prior to his first journey to the American West in 1871, Moran produced a remarkable series of Pennsylvania landscapes that clearly reflect his admiration for the work of English artist J. M. W. Turner. As a young artist learning his craft, Moran frequently sketched in the forests surrounding Philadelphia, his home. In July 1864 he ventured further, traveling to central Pennsylvania where the Juniata, a major tributary of the Susquehanna, flowed through lush meadows and steep sandstone cliffs. *The Juniata, Evening* is filled with closely observed detail: grazing sheep, farm dwellings, a lone traveler, and most remarkably, a foreground vignette of an artist at work. With palette in hand and color box open on the ground, the artist (possibly Moran) is shown working on a landscape that duplicates the scene before the viewer.

George Frederick Tyler, a Philadelphia banker and railroad executive, purchased *The Juniata, Evening* from the artist in September 1864. Privately owned ever since, the painting had never been exhibited publicly until placed on view in the American galleries at the Gallery following its acquisition with generous funds provided by Max and Heidi Berry and Ann and Mark Kington.

Seven years after completing *The Juniata, Evening*, Moran traveled to the far reaches of the western frontier and found the subject that would change the course of his career. Early in 1871 he had been hired to illustrate a magazine article describing a wondrous region called Yellowstone. Before reaching Yellowstone, Moran stepped off the train in Green River, Wyoming, and was captivated by the bands of color that centuries of wind and water had revealed in the cliffs towering above the dusty railroad town. He went on to join F. V. Hayden's expedition to Yellowstone and complete the watercolors that would later play a key role in the Congressional decision to set aside Yellowstone as America's first national park. Over the years, however, the subject Moran returned to repeatedly was the western

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HENRI MATISSE, *Figure Decorative*,  
Gift of Victoria and Roger Sant



↑ REINIER NOOMS,  
CALLED ZEEMAN,  
*Amsterdam Harbor Scene*,  
The Lee and Juliet  
Folger Fund

landscape he saw first—the magnificent cliffs of Green River.

Green River was a bustling railroad town in 1871, yet no sign of civilization appears in Moran's paintings. Instead, the dazzling colors of the sculpted cliffs and an equally colorful band of Indians are the focus. Ten years after his first trip west, Moran completed *Green River Cliffs, Wyoming*, the most stunning of all his Green River paintings. The Gallery is enormously grateful to the Milligan and Thomson families for the gift of one of Moran's greatest paintings and the first panoramic landscape of the American West to enter the collection.

The Gallery acquired *Amsterdam Harbor Scene* by Reinier Nooms, called Zeeman, thanks to the continued largesse of The Lee and Juliet Folger Fund. Set against passing storm clouds, this striking work by one of the most renowned masters of Dutch marine painting depicts a section of Amsterdam's lively harbor in the IJ estuary at the height of the Dutch mercantile empire. The harbor contained rows of breakers, wooden piers, and a number of artificial islands

that facilitated the unloading or repair of cargo ships and naval vessels. Nooms painted this scene from the northeastern shore of one of these islands, most of which was owned by the powerful Bicker family of Amsterdam. The *Huis te Swieten*, the warship owned by the city's Admiralty seen on the right, was named after the country estate of a member of the family. The man-of-war, built in 1653, served as the flagship of Michiel de Ruyter, one of Holland's greatest naval heroes, on three expeditions in the 1650s. This beautifully preserved painting demonstrates Nooms' outstanding ability to capture atmospheric perspective, as well as his skills as a draftsman in his carefully rendered ships and rigging. The visual references suggest that one of the Bickers commissioned the painting to celebrate the family's worldly successes.

The Gallery was delighted to acquire *Black Rocks at Trouville* by nineteenth-century French master Gustave Courbet, thanks to the Chester Dale Fund. Born in the landlocked region of the Doubs in the eastern part of France abutting the Swiss Alps, Courbet painted the

rocky outcroppings, steep canyons, and flowing rivers of this dramatic topography. In the 1860s, he immersed himself, artistically and literally, in the sea to the north along the Channel Coast, painting alongside Eugène Boudin, James McNeill Whistler, and Claude Monet, and swimming daily. Mesmerized by the mercurial coastal conditions of weather and light, he completed an inspired series of marine paintings stark in their reduced compositions and unique in their exuberant paint surfaces.

*Black Rocks at Trouville* is an extraordinary example from the marine series, rare both in its expressive palette and its remarkable condition. The sunset sky is sculpted from a variety of brushes as well as a palette knife, on top of a dark ground which breaks through to the surface. A strip of turquoise marks the horizon, and in the foreground Courbet has carved out several rocks and suggested wet sand with horizontal smears of the knife. Courbet's motifs and employment of color and facture deeply impressed the generation of young artists who would become known as the Impressionists, and positioned the genre of landscape as the site for ambitious avant-garde practice for the next half century.

Through the Collectors Committee, the Gallery was able to acquire *Great America*, 1994, by Kerry James Marshall, a major mid-career painter whose work combines a technical mastery of anatomy and transparency with a deep interest in African American life and history. Born in Birmingham and raised in Watts, Marshall was a witness to the civil rights struggle. In this first work by Marshall to enter the collection, the tunnel to a Great America amusement park is recast as the Middle Passage of slaves from Africa to the Americas. Marshall's trademark dark-black figures raise questions of caricature and racial pride, while his theme suspends dignity and irony in a precarious balance.

**SCULPTURE** Firmly establishing Henri Matisse alongside Pablo Picasso as one of the great sculptor-painters of the twentieth century, *Figure Decorative*, 1908, is the first sculpture by Matisse to enter the collection. In this bronze, Matisse offers a modern take on the iconography of Venus while responding to the confrontational primitivism of Picasso's *Demaiselles d'Avignon*, which he had recently seen in the artist's studio.



← GUSTAVE COURBET.  
*The Black Rocks at Trouville*,  
Chester Dale Fund



→ KERRY JAMES MARSHALL,  
*Great America*, Gift of the  
 Collectors Committee



With her pursed lips and elastic, buoyant limbs, she appears to harbor a vital secret. It is the gift of Victoria and Roger Sant.

*Knight's Heritage*, 1963, is a pivotal sculpture by Anne Truitt, an artist who spent most of her career in Washington, D.C., working at a personal and geographical tangent to the minimal art of New York and Los Angeles. The piece consists of a simple wooden box fabricated to the artist's careful instructions, but its intuitive division into three unequal parts and its subtly chosen and brushed colors bespeak a lyrical, poetic sensibility. Purchased through the Collectors Committee, it joins three later sculptures by Truitt already in the collection.

Nam June Paik's *Cosmos* was conceived in 1963 as one of his first pieces to use television as an artistic medium and executed with technical assistance in 2003. Two early, round TV tubes hooked up to a camera show views of the surrounding room in alternation with a swirling pattern. All equipment is exposed, providing a metaphor for Paik's laying bare of mass media and twisting its operations to replace passive reception with interactive experience. The

work is one of several given to the Gallery by the family of Ken Hakuta, Paik's nephew and artistic executor.

**DRAWINGS** A major gift of six old master drawings was offered by Dian Woodner from the distinguished collection formed by her father, Ian Woodner. This gift included two Italian Renaissance works, a rare sheet of figure studies from the 1470s by the Paduan artist Francesco Squarcione, and a handsome drawing by Perino del Vaga from his series on Alexander the Great, 1540s. An important addition to the Gallery's collection of Netherlandish drawings is the fantasy mountain landscape with waterfalls by Roelandt Savery, executed about 1606 in black and colored chalks. Two eighteenth-century drawings are a complex and colorful rendering of the portico of the Pantheon in Rome by Giovanni Battista Piranesi and the bravura *Bust of an Old Man* by Jean-Baptiste Greuze in red, black, and white chalks. The Woodner gift also included an unusually large portrait drawing by Jean-Auguste-Dominique Ingres, executed in 1857.

A major addition to the Gallery's collection of Dutch drawings was *Bouquet of Spring Flowers in a Terracotta Vase* by Jan van Huysum, made in the 1720s, purchased with funds donated by the Pepita Milmore Memorial Fund, the Ahmanson Foundation, the Glickfield Family Foundation, and Linda H. Kaufman.

An important acquisition, funded by Alexander M. and Judith W. Laughlin, was the dramatically large and vibrant watercolor of the *Grand Waterfalls at Terni* by the Swiss landscapist Franz Kaisermann. Among notable German drawings acquired this year is Eduard Julius Friedrich Bendemann's delicate and tender portrait of a girl crowned with flowers on her deathbed, still in its elaborate leather folding case.

Helen Porter and James T. Dyke continued their generous support of the Gallery with the gift of a trio of French nineteenth-century drawings: an early romantic pastel study of a lakeside abbey at dusk from about 1831 by Paul Huet, a sunset scene with the pristine clarity of a watercolor on blue paper by Jean Achille Benouville, and a tranquil view of the French countryside by Jean-Paul Flandrin, the first work by this Ingres protégé to enter the Gallery's collection.

A bequest from Evelyn Stefansson Nef brought more than thirty twentieth-century drawings to the collection, representing artists ranging from Edouard Vuillard to Alex Katz. The most celebrated is Picasso's *Young Woman Seated in an Armchair*, 1921–1922, his earliest portrait of the famous American expatriate beauty Sara Murphy. The gift also included two dozen Marc Chagall drawings and watercolors—many in books personally dedicated by the artist to Ms. Nef and her late husband, John Nef.

Foremost among gifts of American drawings was George Bellows' *Ghost of Sergeant Pelly*, 1918, donated by Alexandra and Michael N. Altman. Joanna Steichen generously bequeathed twenty works by her late husband, Edward Steichen, centering on *The Oochens*, c. 1922, a set of fifteen tempera paintings on paper made to illustrate a children's book but encapsulating the best in modernist abstraction.

A powerful drawing by the German artist Hanna Nagel, *An Elegant Young Man Glancing to the Side*, 1928, was the first work by this Neue Sachlichkeit artist to enter the collection. Likewise representing firsts are two works by American artist James Castle, a collage purchased with Collectors Committee funds and an ink drawing donated by The James Castle Collection and Archive.



↑ JAN VAN HUYSUM.  
*Bouquet of Spring Flowers  
in a Terracotta Vase*, Pepita  
Milmore Memorial, The  
Ahmanson Foundation,  
Glickfield Family  
Foundation, Linda H.  
Kaufman and Buffy and  
William Cafritz Funds

← EDWARD STEICHEN.  
*Madame X and Johnny  
Marine*, also known as  
*Sailor John the Painter*,  
Gift of Joanna T. Steichen



† ALBRECHT DÜRER, *Saint Jerome Penitent in the Wilderness*, Joan and David Maxwell, Pepita Milmore Memorial, and The Ahmanson Foundation Funds

The Hakuta Family donated a group of fourteen drawings by Nam June Paik from 1975 to 2005, ranging from quirky depictions of televised events to a large and colorful drawing filled with animated televisions topped with rabbit-ear antennae.

#### PRINTS AND ILLUSTRATED BOOKS

The most important acquisition of the year was Albrecht Dürer's *Saint Jerome Penitent in the Wilderness*, c. 1496, an engraving remarkable in the searching naturalism of its landscape setting, the urgent feeling of Jerome, and the astonishing virtuosity of the artist. Acquired through Joan and David Maxwell, Pepita Milmore Memorial, and The Ahmanson Foundation Funds, it is the earliest and finest impression of this work in an American collection. The Gallery also added the finest impression in America of the Master

MZ's major engraving *The Martyrdom of Saint Catherine*, c. 1500.

Significant illustrated books acquired during the year included Giacomo Filippo Foresti's *De plurimis claris selectisque Mulieribus [On Famous Women]*, 1497, the first collected biographies of mythological and historical figures which includes realistic portraits of contemporary women; the German Renaissance publication of Johann Geiler von Kaisersberg's treatises with a riveting woodcut portrait by Hans Wechtlin, donated by William J. Wyer; a copy of *Spicilegium Anatomicum*, 1670, the Dutch anatomist Theodor Kerckring's description of the development of fetal bones with thirty-nine etched and engraved plates by Abraham Blooteling; and *Lex Regia*, 1709, with nineteen etched and engraved calligraphic illustrations by Andreas Reinhardt after designs by Claus à Mönichen.

Other noteworthy acquisitions of old master prints included proofs of three of Jost Amman's four *Elements*, 1568; Jean de Saint-Igny's *Self-Portrait*, c. 1610; Louis-Marin Bonnet's *Reveil de Venus*, 1769; and three volumes of refined neo-classical architectural ornament by Giocondo Albertolli, all purchased through the Ailsa Mellon Bruce Fund. The purchase of Cesare Roberti's rare *Holy Family with Saint John the Baptist* and Pietro Testa's grand allegory *Lico della Pittura* were funded by Bert Freidus. An anonymous gift brought Conrad Meyer's *The Four Seasons*, 1649, to the collection.

Among important nineteenth-century European prints, Thomas Shotter Boys' *Picturesque Architecture in Paris, Ghent, Antwerp, Rouen, Etc.*, 1839, was acquired in a complete set, in its original figured binding, through the William B. O'Neal Fund. Among outstanding American acquisitions was Fanny Palmer's dramatic night scene "*Wooding Up*" on the *Mississippi*, published in 1863 by Currier & Ives and purchased by the Gallery with funding from Donald and the late Nancy de Laski. Liane Atlas gave a rare lifetime printing of Camille Pissarro's radically experimental etching *Woman on the Road*, 1879. Théo van Rysselberghe's *Loïe Fuller*, 1893, and Henri Rivière's *Poster for Le Chat Noir*, 1894, were given by friends in memory of Martin Atlas. A superb impression of Rodolphe Bresdin's masterpiece *The Good Samaritan*, 1861, along with a rare proof of Odilon Redon's *Haunting*, 1893, were bequeathed by David Becker. Through the Gail and Benjamin Jacobs Fund, the Gallery was able to acquire Max Klinger's *Dramen*, 1883, in a set that had belonged to his principal patron Georg

Hirzel. The Epstein Family Collection donated two drawings and three prints by Edvard Munch, notably the color aquatint *Female Nude in an Interior*, 1896.

A bequest from Evelyn Stefansson Nef included more than forty-five twentieth-century prints, the highlight being a set of Picasso's fourteen *Saltimbanques* etchings and drypoints. Major additions to the Gallery's German expressionist holdings were Otto Lange's *Churchgoer with a Light*, c. 1917, a monotype-wiped woodcut purchased with funds donated by Joan and David Maxwell, and a monotype-colored proof of Lovis Corinth's *Fall of Man*, 1919. *Kleine Dada Soirée*, 1922, by Kurt Schwitters and Theo van Doesburg is an advertisement and program for a series of Dada events. Thomas A. Cox added nine works by John Taylor Arms in recognition of the Gallery's Arms exhibition.

Two important postwar print acquisitions included Louise Bourgeois' extremely rare and groundbreaking surreal set of nine engravings, *He Disappeared into Complete Silence*, 1947, made possible by Dian Woodner. Nelson Blitz funded a uniquely complete set of seven state proofs by Picasso, crucial to demonstrate the development of his reduction-manner linocut *The Dejeuner sur l'Herbe* (after Manet), 1962.

**PHOTOGRAPHS** The Gallery acquired more than 200 photographs this year. An exceptional gift was the donation of forty-five photographs by American modernist Harry Callahan, given by the Callahan family. Ranging from early works made in Detroit in the 1940s, to portraits of his wife, Eleanor, from the 1940s through the 1950s, to his last vivid color photographs of the 1980s and 1990s, the group was selected by Callahan himself.

↓ WILLIAM HENRY FOX TALBOT. *A Scene in York: York Minster from Lop Lane*, Edward J. Lenkin Fund, Melvin and Thelma Lenkin Fund, and Stephen G. Stein Fund



The Gallery now has one of the finest and most comprehensive collections of Callahan's work in the world.

Gary S. Davis gave thirty-five photographs by the American beat author Allen Ginsberg, including works from the early 1950s through the late 1980s. The gift is particularly rich in portraits of his photographic mentors, such as Robert Frank and Berenice Abbott, his close friend William Burroughs, and his companion Peter Orlovsky.

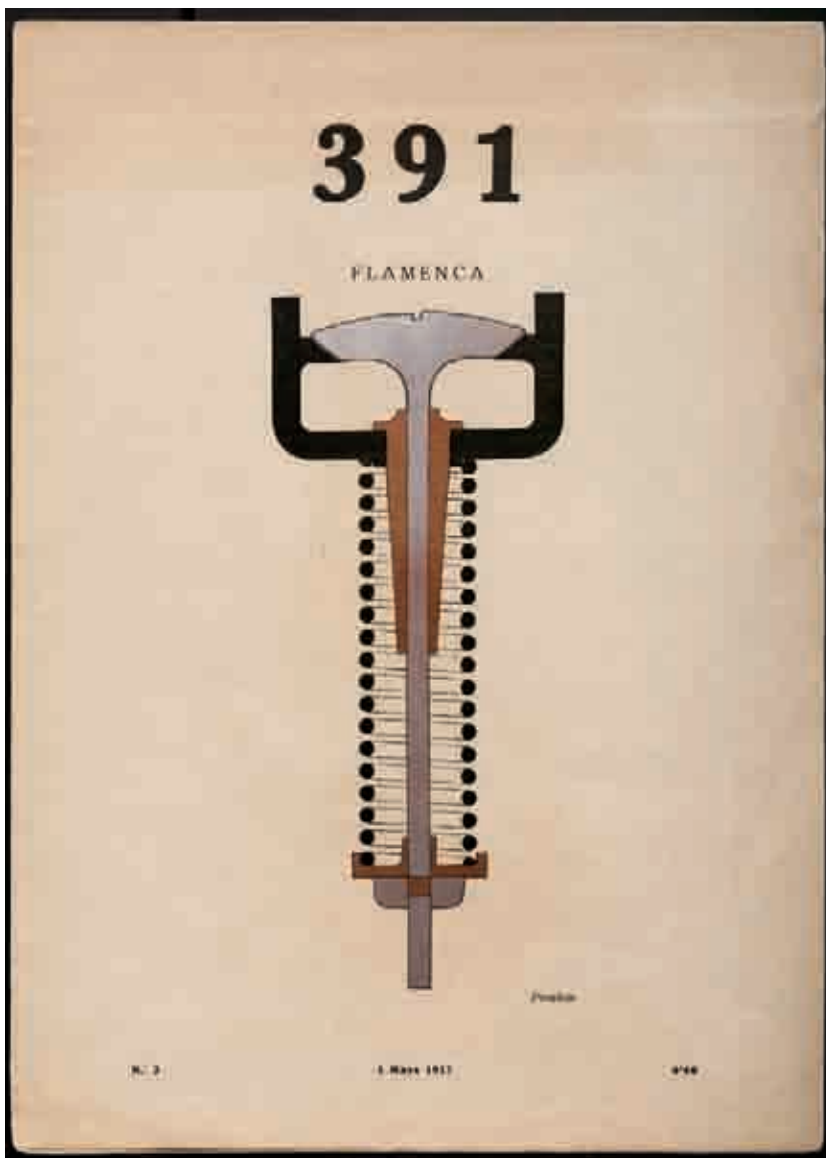
Fifty-three photographs by the social documentary photographer Milton Rogovin, were donated by Pierre Cremieux and Denise Jarvinen. This gift includes several examples from his series of the residents of the Lower West Side of Buffalo, as well as his *Working People* series. These are the first works by Rogovin to enter the collection.

Eileen and Michael Cohen gave thirty-nine photographs by twenty-eight artists, including Vito Acconci's *Passes*, 1971; Gordon Matta-Clark's *Anarchitecture: World Trade Towers*, 1974; Bruce Nauman's *Self-Portrait as Fountain*, 1966; and Dennis Oppenheim's *Reading Position for Second Degree Burn*, 1970. Together with photographs acquired earlier from the Cohens, this gift enhances holdings of work by conceptual, performance, and *arte povera* artists.

Other important acquisitions include William Henry Fox Talbot's *A Scene in York: York Minster from Lop Lane*, 1845, purchased with funds donated by Edward J. Lenkin, Melvin and Thelma Lenkin, and Stephen G. Stein, and Charles Clifford's *Puerta de Santa Cruz, Toledo*, 1860, and Linnaeus Tripe's *Amerapoora: Palace of the White Elephant* and *Amerapoora: Another part of the Balcony of Kyoung No. 86*, 1855, purchased with the New Century Fund. The Vital Projects Fund enabled the Gallery to acquire *Statue of Clovis, Church of Sainte-Clotilde, Paris*, 1856, a salted paper print by Charles Marville; *Baalbeck*, 1859, an albumen print by Louis De Clercq; *Wild Life on a Tidal Water*, 1890, an album of thirty photogravures by Peter Henry Emerson; and *Self-Portrait*, 1898–1899, a platinum print by Alfred Stieglitz. In addition, the Gallery acquired Marville's *Portrait of Charles Delahaye*, c. 1855, with funds donated by Diana and Mallory Walker; William Henry Jackson's *Central City, Colorado*, c. 1881, with funds from the Amon G. Carter Foundation Fund and Buffy and William Cafritz Fund; and Frederick Evans' *York Minster, North Transept: "In Sure and Certain Hope,"* 1902, with funds provided by Carolyn Brody and the Milmore Memorial Fund.

The R. K. Mellon Family Foundation enabled the Gallery to acquire its first work by Clara E. Sipprell, *Sixth Avenue, New York*, 1920s, and Germaine Krull's *André Malraux*, 1933. The Charina Foundation enabled the Gallery to acquire Philip-Lorca diCorcia's *Head # 22*, 2001, the first work by this artist to enter the collection, and Nicholas Nixon's *View East from Pi Alley, Boston*, 2008, while funds from Robert and Elizabeth Fisher made it possible for the Gallery to acquire Nixon's *The Brown Sisters, Truro, Massachusetts*, 2010. The Veverka Family Foundation provided funds for the acquisition of Edward Burtynsky's *Silver Lake Operations #16, Lake Lefroy, Western Australia*, 2007, and Mary and Dan Solomon

↓ FRANCIS PICABIA.  
Front cover of *391*,  
no. 3 (Barcelona, 1917),  
David K. E. Bruce  
Fund, National Gallery  
of Art Library



gave the Gallery Aaron Siskind's *Martha's Vineyard 12*, 1953, and a study for Robert Heineken's portfolio *Are You Rea*, c. 1969. Norman and Carolyn K. Carr donated Weegee's *Bowery Entertainers*, 1944, and *Drunk Tank*, 1950. Katy Grannan's *Anonymous, San Francisco*, 2009, was purchased with funds donated by Betsy Karel, and Idris Khan's *The Creation*, was purchased with funds from the Collectors Committee.

**RARE BOOKS AND IMAGES** Support from endowments and generous donations enabled the Library to acquire seventy-four titles for the rare book collection.

The David K. E. Bruce Fund continued to provide essential support for developing important aspects of the collection's subject concentrations. Sixty titles dating from the early sixteenth century to the early twentieth century were added, including three issues of the Dada journal *391* published between 1917 and 1924.

Seven titles were acquired thanks to the J. Paul Getty Fund in honor of Franklin D. Murphy, including *Emblemes, ou Deuises chrestiennes* by Georgette de Montenay (La Rochelle, 1620), the first French emblem book to include engravings, among the first written by a woman, and one of the first published for a Protestant readership. The hundred engravings are from the original edition of 1567, of which only one copy, now in the Royal Library in Copenhagen, survives.

The Grega and Leo A. Daly III Fund for Architectural Books enabled the purchase of six titles, including *Architects Remembrancer, or, Surveyors Pocket Companion* (c. 1740), a two-volume manuscript prepared by joiner and surveyor James Horne, as well as *Metropolitana di Milano* (Milan, 1824), presented to Archduke Rainer of Austria with binding by Luigi Lodigiano and thirty-six engravings.

The Philip Conisbee Fund supported the purchase of *Scènes de la vie privée et publique des animaux* by P. J. Stahl (Paris, 1842), featuring nearly 200 wood engravings by J. J. Grandville.

The image collections were enriched with many notable additions. Among the albums, the most significant purchases were a folio of albumen photographs by Marville from 1860; two albums of photographs by Juan Laurent from the 1870s; Georg Humann's *Die Kunstwerke der Münsterkirche zu Essen* (Düsseldorf, 1904); *Musée d'Anvers* by Théophile Thoré (Brussels,



1862); and S. Russell Forbes' *Ancient Sculptures: The Masterpieces of Greek Art in the Museums of Rome* (Rome, 1890?). The department also purchased a reproductive print by Cornelis van Dalen of Cornelis Jonson van Ceulen's *Portrait of Anna Maria van Schurman*.

Among the individual photographs are a group of anonymous mid-nineteenth-century salted paper prints of English architecture; the Metropolitan Cathedral of Mexico City by Lorenzo Becerril, 1885; a sculpture by Picasso photographed by Brassai, c. 1930; a large group of photographs and negatives of artists' portraits by Lida Moser taken between 1950 and 1980; an anonymous platinum portrait of Gertrude Kasebier, c. 1900; a pair of cased daguerreotypes of the Crystal Palace exhibition in Sydenham, 1854; a stereo daguerreotype of the 1855 Paris Exposition Universelle; and Balthazar Korab's photograph of Georgia O'Keeffe in her studio, 1965.

↑ JUAN LAURENT, *Interior of the Great Mosque or Cathedral at Córdoba*, Department of Image Collections, National Gallery of Art Library



**GAUGUIN**  **MAKER OF MYTH**

VENICE 2015 CANALETTO AND HIS RIVAL





## EXHIBITING

The Gallery offered the public an impressive twenty-one special exhibitions this year. Seven exhibitions—*From Impressionism to Modernism: The Chester Dale Collection*; *In the Tower: Mark Rothko*; *American Modernism: The Shein Collection*; *German Master Drawings from the National Gallery of Art, 1580–1900*; *German Master Drawings from the Wolfgang Ratjen Collection, 1580–1900*; *Edvard Munch: Master Prints*; and *Arcimboldo, 1526–1593: Nature and Fantasy*—continued from the previous year.

The year began with an examination of the relationship between photography and painting in *The Pre-Raphaelite Lens: British Photography and Painting, 1848–1875*. Thematic sections on landscape, portraiture, literary and historical narratives, and modern-life subjects, displayed photographs and paintings as well as watercolors and large volumes in five galleries to chronicle the roles photography and Pre-Raphaelite art played in changing concepts of vision and truth in representation. Photographers looked to Pre-Raphaelite subject matter and visual strategies in order to legitimize photography's status as a fine art. Like painters, photographers wrestled with the question of how to observe and represent the natural world and the human face and figure. A fully illustrated catalogue accompanied the exhibition, and the Gallery's website highlighted the innovative techniques that distinguish photography of the period.

*Larger Than Life: Ter Brugghen's "Saint Sebastian Tended by Irene"* displayed Hendrick Ter Brugghen's seventeenth-century masterwork from the Allen Memorial Art Museum of Oberlin College alongside the Gallery's *Bagpipe Player*, two of the Dutch artist's most luminous and lyrical paintings. Although these works belong to different genres, they reveal the sure fluidity of brush, exquisite color harmonies, and sophisticated compositional orchestration for which Ter Brugghen is renowned.

*Venice: Canaletto and His Rivals* celebrated the city of Venice through a rich variety of Venetian views, known as *vedute*, with some twenty masterworks by Canaletto and more than thirty by rivals including Michele Marieschi, Francesco Guardi, and Bernardo Bellotto. Responding to an art market fueled largely by the Grand Tour, these gifted painters depicted the famous monuments and vistas of Venice in different moods and seasons.



THE CAPITOLINE VENUS



↑ THE PRE-RAPHAELITE  
LENS: BRITISH PHOTOGRAPHY  
AND PAINTING,  
1848–1875

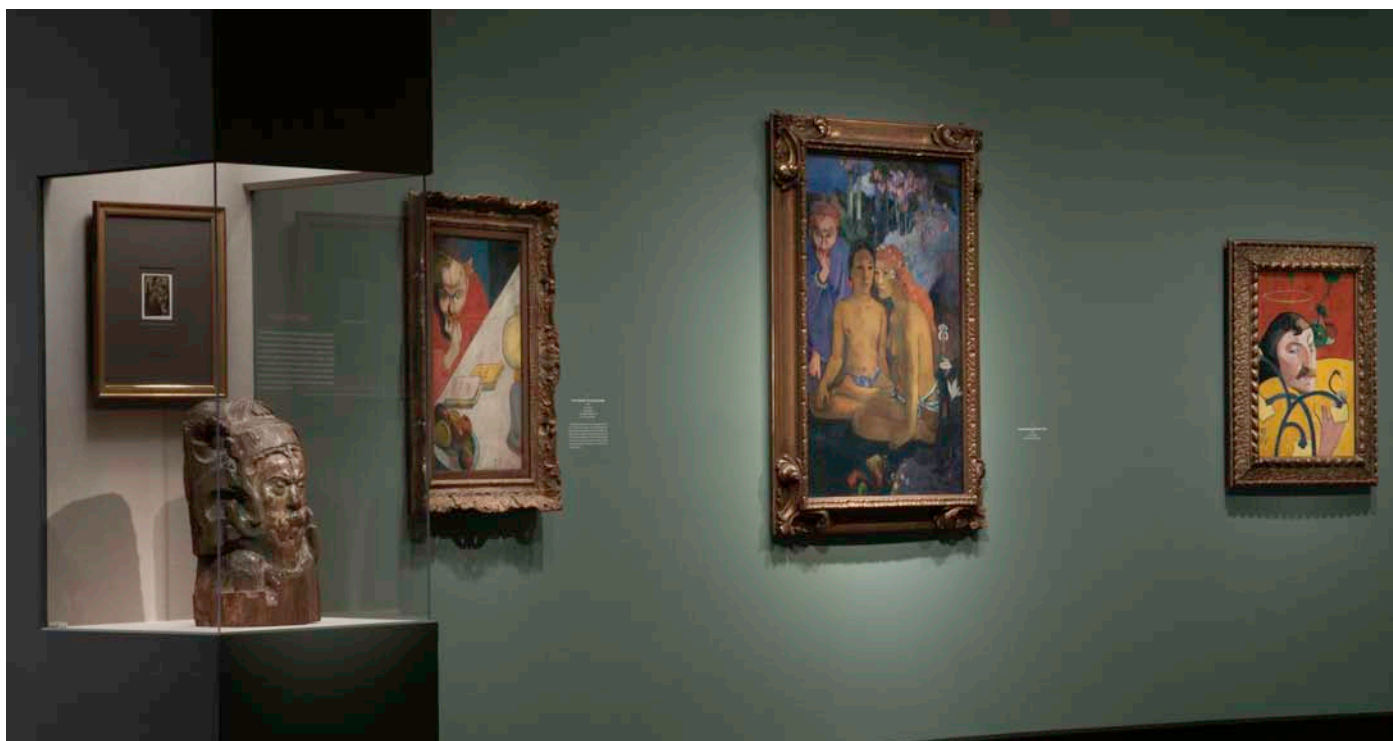
On loan from the Mariners' Museum in Newport News, Virginia, a rare nineteenth-century gondola, once owned by American artist Thomas Moran, was installed at the entrance to the exhibition. Within the exhibition, a didactic room displayed two eighteenth-century camera obscuras, one possibly owned by Canaletto, and three modern camera obscuras that gave visitors a view of the East Building atrium. A documentary film on Canaletto, produced by the National Gallery, London, and re-edited for an American audience, was shown. An audio tour offered

insights into life in eighteenth-century Venice.

*Gauguin: Maker of Myth* met visitors with the vivid colors and exotic depictions of faraway lands. Organized by Tate Modern, London, in association with the Gallery, the exhibition brought together nearly 120 works in the first major look at the artist's oeuvre in the United States since the Gallery's blockbuster retrospective of 1988–1989, *The Art of Paul Gauguin*. Organized thematically, the exhibition examined the artist's use of religious and mythological symbols to tell stories as well as the

→ VENICE: CANALETTO  
AND HIS RIVALS





reinvention or appropriation of narratives and myths drawn both from his European cultural heritage and Maori legend.

The ultimate traveler, Paul Gauguin (1848–1903) sailed in the South Pacific and lived in Peru, Paris, Martinique, and Tahiti, among other places. The exhibition featured iconic self-portraits, genre pictures, still lifes, and landscapes, on loan from around the world—ranging from scenes of religious life near the artist’s colony of Pont-Aven in Brittany to the exotic canvases depicting the flora and fauna of the islands of French Polynesia to the sumptuous images of the islands of the South Seas.

A fully illustrated catalogue and brochure accompanied the exhibition. An award-winning documentary produced by the Gallery was made possible by the HRH Foundation. Narrated by Willem Dafoe, the film was screened during the exhibition and broadcast on WETA and other PBS affiliates. An audio tour offered commentary by the exhibition curators and an expert on Polynesian and Maori culture.

The third installation of the *In the Tower* series focusing on developments in art from midcentury to the present featured the work of Nam June Paik (1932–2006). Born in Korea and trained in Japan and Germany in aesthetics and music, Paik settled in New York in 1964 and quickly became a pioneer in the integration of art with technology and performance. The centerpiece of the exhibition was *One Candle, Candle Projection*, 1988–2000, one of the artist’s

simplest, most dynamic works. Each morning a candle was lit and a video camera followed its progress, casting its flickering, magnified, processed image onto the walls in a myriad of projections. The unique, twenty-five-foot-high triangular volume of the gallery allowed for monumental candle images. *In the Tower: Nam June Paik* also highlighted an important recent acquisition, *Untitled (Red Hand)*, 1967, a gift of the Hakuta Family. A film about the artist and an illustrated brochure accompanied the exhibition.

On view in the West Building, *Lewis Baltz: Prototypes/Ronde de Nuit* featured works showing the transformation of the American landscape into an unending terrain of anonymous commercial architecture. From 1967 through the early 1970s, Californian artist Lewis Baltz (born 1945) made a series of photographs that focused on the sides of warehouse sheds, stucco walls, empty billboards, and other geometric forms found in the postwar suburban landscape. He titled these works *Prototypes*, referencing both the industrially made model structures scattered across California and the modern culture that generated them.

In this first exhibition dedicated to the series, some fifty *Prototypes* were on view along with works by Donald Judd and Richard Serra—key participants in the avant-garde dialogue that inspired Baltz. The exhibition also included *Ronde de Nuit (Night Watch)*, 1991–1992, a twelve-panel color tableau of surveillance sites and the people who work in them. Dramatically

↑ GAUGUIN: MAKER OF MYTH

→ IN THE TOWER:  
NAM JUNE PAIK



different in scale and appearance from the *Prototypes*, *Ronde de Nuit* reveals Baltz's continuing preoccupation with manufactured environments and how they are used to control contemporary society. A fully illustrated catalogue accompanied the exhibition.

The Gallery examined the work of one of the most important Dutch genre painters of the mid-seventeenth century in *Gabriel Metsu, 1629–1667*. Although his career was relatively short, Gabriel Metsu enjoyed great success as a genre painter and with his religious scenes, still lifes, and portraits. Metsu's ability to capture ordinary moments of life with freshness and spontaneity was matched only by his ability to

depict materials with an unerring truth to nature. Featuring some thirty-five paintings, this exhibition was the first monographic show of Metsu's work ever mounted in the United States. A fully illustrated catalogue and a brochure accompanied the exhibition.

*Italian Master Drawings from the Wolfgang Ratjen Collection, 1525–1835* celebrated a selection of sixty-five superb drawings assembled by the European private collector Wolfgang Ratjen (1943–1997). The splendors of Italian draftsmanship from the late Renaissance to the height of the neoclassical movement were showcased in this exhibition, which featured works by many of the most important artists of

→ GABRIEL METSU,  
1629–1667





the period, from Giulio Romano to Giovanni Domenico Tiepolo. Outstanding Venetian examples included Canaletto's elegant rendering of the Giovedì Grasso festival, perhaps his finest surviving drawing. A fully illustrated catalogue accompanied the exhibition.

*The Gothic Spirit of John Taylor Arms* examined the work of an American printmaker who took attention to detail to a new level. John Taylor Arms (1887–1953) believed in the uplifting quality of Gothic art and the power of close observation, skillfully transcribed. Not all of his prints depict Gothic subjects, but all reflect the spirit of an artist whose intense devotion to craftsmanship echoed that associated with medieval artisans. This exhibition presented selected examples from the artist's entire career, from his early New York works to his finest images of European cathedrals. Some sixty prints, copperplates, and drawings were on view, drawn primarily from the Gallery's collection as well as from other lenders both private and public.

Thanks to the generosity of collector David M. Rubenstein, the Gallery had the opportunity to display one of the rare surviving copies of the Stone facsimile of the Declaration of Independence. Secretary of State John Quincy Adams commissioned Washington engraver William J. Stone to create a facsimile version on parchment, complete with signatures, to become the official representation of the treasured document. More than three years of work went into the creation of the copperplate. It is this engraving, two hundred copies of which were distributed to surviving signers, government officials, and others, which provided the image

of the Declaration of Independence that has been accepted into the popular consciousness. The Stone facsimile was on view in the West Building near American artist Gilbert Stuart's portraits of Adams and Thomas Jefferson.

This year, the Gallery also had the rare opportunity to exhibit one of the best-preserved sculptures to survive from Roman antiquity, *The Capitoline Venus*. On loan to the United States for the first time, *The Capitoline Venus* derives from the celebrated *Aphrodite of Cnidos*, created by renowned classical Greek sculptor Praxiteles around 360 BC. Unearthed in Rome in the 1670s, *The Capitoline Venus* was given to the Capitoline Museum by Pope Benedict XIV in 1752. It was seized by Napoleon Bonaparte after his invasion of Italy and taken to Paris in 1797. The sculpture was returned in 1816 and quickly became a highlight for travelers in Europe. At the Gallery, the sculpture rested on a high pedestal surrounded by the grand columns of the Rotunda of the West Building. An illustrated brochure explained the origins and history of the sculpture.

*A New Look: Samuel F. B. Morse's "Gallery of the Louvre"* was a focus exhibition featuring the newly conserved *Gallery of the Louvre*, on view in the West Building. Known primarily for his role in the development of the electromagnetic telegraph, Samuel F. B. Morse began his career as a painter. On loan from the Terra Foundation for American Art, *Gallery of the Louvre* depicts masterpieces from the Louvre's collection "re-installed" in its grand Salon Carré for individuals to study, sketch, and copy. Morse depicted himself in front, leaning over his

↑ ITALIAN MASTER  
DRAWINGS FROM THE  
WOLFGANG RATJEN  
COLLECTION, 1525–1835

→ THE GOTHIC SPIRIT  
OF JOHN TAYLOR ARMS



daughter as she sketches, and included friend and author James Fenimore Cooper with his wife and daughter. Executed in Paris and New York, the *Gallery of the Louvre* was intended to inspire and inform American audiences. An illustrated booklet provided a key to the works of art in the Louvre that Morse depicted in his painting.

For the first time in the United States some of the finest surviving Gothic tapestries were exhibited in *The Invention of Glory: Afonso V and the Pastrana Tapestries*. The recently restored tapestries commemorate the conquest of two cities in Morocco by the King of Portugal, Afonso V (1432–1481). Since the seventeenth century the tapestries have been the property of the Collegiate Church of Our Lady of the Assumption in Pastrana, Spain. Because of their quality and historical significance, the

Spanish government listed them as cultural patrimony to be safeguarded during the Spanish Civil War. An illustrated timeline highlighted major fifteenth-century events pertinent to the tapestries.

Text panels within the exhibition provided English translations of the inscriptions on the tapestries, summaries of the battles depicted, and illustrations of key details in the visually complex compositions. Three tapestries depicting battles in Asilah were installed in one large room. A curved wall in a second room was designed to hold *The Conquest of Tangiers*, the only tapestry to have traveled previously to the United States for the 1991 Gallery exhibition *Circa 1492: Art in the Age of Exploration*. A fully illustrated catalogue accompanied the exhibition.

→ THE INVENTION  
OF GLORY: AFONSO V  
AND THE PASTRANA  
TAPESTRIES





The fiscal year closed with *Warhol: Headlines* which brought together works based largely on headlines from the tabloid news. An indisputably influential artist, Andy Warhol (1928–1987) had a lifelong obsession with the sensational side of contemporary news media. Examples of his source materials were presented for comparison, revealing Warhol's role as both editor and author. The headline motif was traced through about eighty works representing the full range of its treatment in Warhol's practice—from paintings, drawings, prints, photography, and sculpture to film, video, and television. A major, yet previously unexplored theme of Warhol's career, the headline encompasses many of his key subjects, including celebrity, death, disaster, and current events. A fully illustrated catalogue and audio tour accompanied the exhibition. An exhibition Web feature encouraged visitors to compare Warhol's sources with the works of art they inspired.

The Gallery administered the loans of 516 works of art to 201 sites during fiscal year 2011. Among notable loans were eight works lent to *Jan Gossaert's Renaissance* at the Metropolitan Museum of Art, New York, and the National Gallery, London; works by Sandro Botticelli, Leone Battista Alberti, and Andrea del Verrocchio for *The Portrait in Renaissance Italy: From Masaccio to Bellini* at the Bode Museum in Berlin; and René Magritte's *La condition humaine* seen in *René Magritte: The Pleasure Principal* at Tate Liverpool. Significant paintings included Claude Monet's *Woman with a Parasol—Madame Monet and Her Son* and four other paintings loaned to the Monet exhibition at the Galeries nationales du Grand Palais in Paris and James

McNeill Whistler's *Symphony in White, No. 1: The White Girl* featured in *The Cult of Beauty: The Aesthetic Movement in Britain, 1860–1900* at the Victoria and Albert Museum, London, and the Musée d'Orsay, Paris.

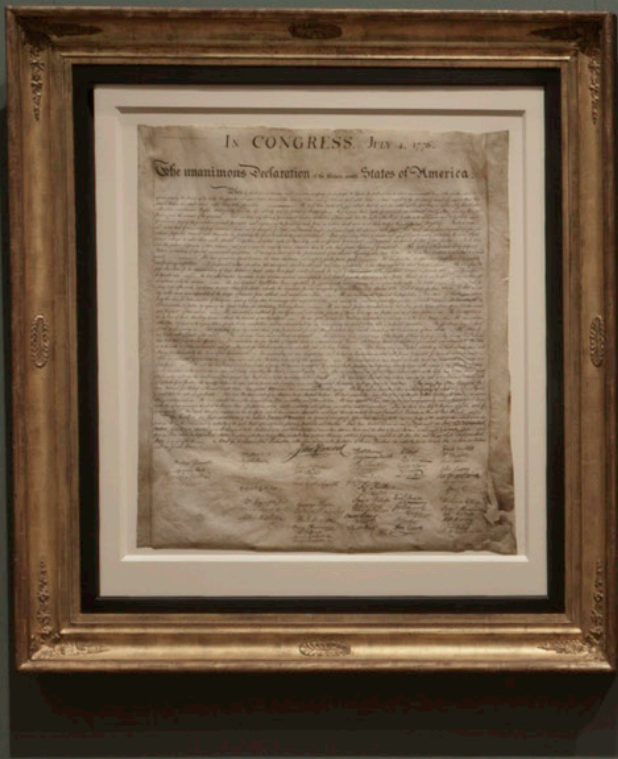
Gallery works featured in museum anniversary exhibitions included Johannes Vermeer's *Woman Holding a Balance*, a highlight of *Vermeer in Munich—King Max I Joseph of Bavaria as a Collector of Old Masters* celebrating the Alte Pinakothek 175th anniversary; Georgia O'Keeffe's *Jack-in-Pulpit-No. 2* on view in the *25th Year Anniversary Exhibition* at the National Museum of Women in the Arts, Washington, D.C.; and Thomas Gainsborough's *Mrs. Richard Brinsley Sheridan* as part of the exhibition marking the bicentenary year of the Dulwich Picture Gallery, London.

Fifty nineteenth-century French paintings including *The Dancer* by Auguste Renoir, *The Railway* by Edouard Manet, and *Boy in a Red Waistcoat* by Paul Cézanne were on loan for *Impressionist and Post-Impressionist Masterpieces from the National Gallery of Art* at the Museum of Fine Arts, Houston. An additional six paintings and twenty-seven works on paper joined the exhibition when it traveled to The National Art Center, Tokyo, and the Kyoto Municipal Museum of Art.

Twenty-one photographs by André Kertész were seen in a Kertész exhibition at the Galerie Nationale du Jeu de Paume, Paris; the Fotomuseum Winterthur; the Martin-Gropius-Bau, Berlin; and the Hungarian National Museum, Budapest. Three prints by Rembrandt van Rijn were lent to *Rembrandt and the Face of Jesus* at the Philadelphia Museum of Art.

↑ WARHOL: HEADLINES





**WILLIAM J. STONE**  
1974 copy  
*Declaration of Independence*  
reproducing parchment, ink  
from the original in Baltimore

The June 20, 1776, Second Continental Congress appointed a committee of five members to draft a document that would declare the colonies' independence from Great Britain. The committee consisted of John Adams, Thomas Jefferson, and John Dickinson. The original draft was submitted to the Congress on September 26, 1776, and was adopted on September 28, 1776. The document is now housed in the National Archives and Records Administration in Washington, D.C.

The Declaration of Independence is a landmark document in American history. It is the first time that a people declared their independence from a colonial power. The document is a statement of the rights of the people and the responsibilities of the government. It is a document that has inspired generations of Americans and has been a source of pride and inspiration for the United States.

As this is parchment, it will not be subject to the effects of time and age. It is a document that is a part of our history and it is a document that is a part of our future. It is a document that is a part of our identity and it is a document that is a part of our destiny.





George Washington  
Painted by  
GILBERT STUART  
1796  
The original painting is in the collection of the  
National Portrait Gallery, London, UK.  
The original painting is in the collection of the  
National Portrait Gallery, London, UK.

*Declaration of Independence: The Stone Copy*  
was on view in the West Building  
American galleries alongside Gilbert  
Stuart's *George Washington*.

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## EDUCATING

The education division reached one million Gallery visitors this year through on-site tours, lectures, symposia, workshops, internships, and self-guided materials. An initiative making free audio tours of the permanent collection available in a wide array of languages led to an unprecedented increase in use by families, adults, and visitors from abroad. Another sixty-five million people were reached worldwide through the website, through distance learning resources including online interactives, curriculum lessons, and loan DVDs, through printed materials distributed within school systems, and through television broadcasts.

More than 65,000 on-site adult visitors enjoyed a spectrum of programs. Eighty-four auditorium events presented live engagements with scholars, artists, collectors, and critics. In conjunction with the exhibition of Samuel F. B. Morse's *Gallery of the Louvre*, historian and author David McCullough spoke about the allure of Paris for mid-nineteenth century Americans. Art historian Michael Fried delivered the Sydney J. Freedberg Lecture in Italian art, *Thoughts on the Caravaggisti*. Artists Ann Hamilton and Jenny Holzer discussed their work in the Diamonstein-Spielvogel Lecture series. Panel discussions included *The Role of Art in Cultural Diplomacy* with art historian Robert Storr and artists Odili Donald Odita, Joel Shapiro, and Carrie Mae Weems, and *Nam June Paik*, a conversation with experts about the artist's combination of technology and performance. International Study Days brought museum and academic scholars together to discuss issues raised in the exhibitions *The Pre-Raphaelite Lens: British Photography and Painting, 1848–1875*; *American Modernism: The Shein Collection*; and *Venice: Canaletto and His Rivals*. An international group of education professionals met at the Gallery for the conference "Educating for Today and Tomorrow."

Gallery talks by staff lecturers and volunteer docents served more than 40,000 visitors and included a new program entitled "Twelve at Twelve," a series of twelve-minute talks offered at noon and focused primarily on recent acquisitions. Art information volunteers began a pilot program, moving into the galleries from five information desks with maps and guides to answer questions. Monthly tours offered in American Sign Language with voice interpretation joined *Picture This*, a tour for sight-impaired visitors, to make the collection accessible to a broader audience.

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Educator Elizabeth Diamant leads an exploration of Sir Anthony van Dyck's *Queen Henrietta Maria with Sir Jeffrey Hudson*.



↑ *Il Gattopardo*, 1963,  
Luchino Visconti,  
Courtesy of Photofest

School tours and programs for teens brought almost 35,000 young people to the museum. For *Art Around the Corner*, the acclaimed multiple-visit program offered in association with District of Columbia public elementary schools, the Gallery produced a short film featuring students and teachers in the galleries, looking closely, sketching, and talking about art. Posted on the website, the film captures the power of the model outreach program. It will also be used for donor development. One of many offerings for families throughout the year, “Drawn into Nature” was a workshop on Georgia O’Keeffe’s *Jack-in-the-Pulpit* series that combined time in the galleries with an artist-led activity in the Education Studio drawing inspiration from seashells and flowers.

Through free-loan educational programs and the website, the Gallery reaches those who cannot come to Washington. This year, almost thirty million viewers experienced some aspect of the Gallery’s collections or exhibitions through

teaching packets, classroom activity books, image CDs, feature-length DVDs, and videos. Web-based lesson plans offered through education resource programs online were culled this year to ensure standards of image quality, Web functionality, ease of use, and current scholarship. The newest addition, a series of the seven most popular online interactives for children, is now available in CD form for teachers without a classroom Internet connection. New to the website are seventy podcasts of lecture programs; *Time Travel*, a series of fifty animated videos on individual Gallery paintings for children generously funded by the MSST Foundation; as well as features on photographer Chim and frames in the Gallery’s collection.

**CONCERTS AND FILMS** Forty-nine concerts were presented in the Gallery’s sixty-ninth season of weekly concerts, which ran from September 2010 through June 2011. The concerts were supported by funds bequeathed to the Gallery by William Nelson Cromwell and F. Lamot Belin, with generous additional support from the Royal Norwegian Embassy, the Billy Rose Foundation, the Richard B. and Sarah J. Marsten Charitable Remainder Unitrust, and the Gottesman Fund in memory of Milton M. Gottesman. Additional assistance came from The Netherlands Cultural Services, the Randy Hostetler Living Room Music Fund, La Maison Française at the Embassy of France, the French-American Cultural Foundation, and Électricité de France.

Highlights of the season included the world premiere of *Max and Moritz: A Cartoon Opera in Seven Pranks* by Norwegian composer Gisle Kverndokk, presented in honor of *Edvard Munch: Master Prints*; the Washington premiere of Louis Andriessen’s monumental oratorio *De materie*; and two world-famous baroque ensembles, Red Priest and the Venice Baroque Orchestra, performing music of Antonio Vivaldi in honor of *Venice: Canaletto and His Rivals*.

Other exhibitions acknowledged in concert included *From Impressionism to Modernism: The Chester Dale Collection* (various ensembles playing music by George Gershwin, Gabriel Fauré, Scott Joplin, Darius Milhaud, and Maurice Ravel); *The Pre-Raphaelite Lens: British Photography and Painting, 1843–1875* (New York Chamber Soloists playing music by Frederick Delius and Arthur Sullivan); *American Modernism: The Shein Collection* (pianist Terry Waldo playing early American jazz); *Gauguin: Maker of Myth* (French pianists playing music by Claude Debussy, Reynaldo Hahn, and other French

contemporaries of Paul Gauguin); and *Gabriel Metsu, 1629–1667* (soprano Anne-Marieke Evers and the Texas Children's Choir singing music by Constantijn Huygens, Jan Sweelinck, Adriaen Valerius, and Jacob van Eijk). In all, twenty-three of the season's concerts had a connection with a Gallery exhibition or the collection.

Each of the Gallery's resident ensembles made a significant contribution to the season. The Gallery Orchestra accompanied music for silent films, played a Norwegian-American New Year Concert to culminate the festival "Norway Comes to Washington," and performed music by Mannheim School composers in honor of *German Master Drawings from the Wolfgang Ratjen Collection, 1580–1900*. The Gallery Chamber Players played Renaissance music in honor of *Arcimboldo, 1526–1593: Nature and Fantasy*. The Gallery Vocal Ensemble sang music of Johann Sebastian Bach in the annual Christmas Concert; medieval music in honor of the 1,000th anniversary of the Badia di Cava Monastery near Naples, Italy; and Italian baroque music in honor of *Venice: Canaletto and His Rivals*. The Gallery Piano Trio, Wind Quintet, and String Quartet played music by Bach and Wolfgang Amadeus Mozart in the Gottesman Fund concert, and the Gallery New Music Ensemble presented a concert of music written and arranged for performance in the West Building Rotunda on the occasion of the Gallery's seventieth anniversary.

The Gallery celebrated Hispanic Heritage Month with a piano recital by Carlos Rodriguez, and African American History Month with concerts by violist Marcus Thompson and pianist William Chapman Nyaho. Gallery concerts honored Women's History Month with a performance by cellist Tanya Anisimova and pianist Lydia Frumkin.

Gallery concerts were the subject of nineteen reviews and three photo previews in Washington-area media.

The Gallery's film program featured a broad range of screenings and events exploring the moving image arts. The series "Figures in a Landscape: Nature and Narrative in Norway" included works from the silent period through contemporary video art. Several interesting ciné-concerts with live accompaniment to the silent cinema were presented including the Danish film *Häxan—Witchcraft through the Ages*, Dennis James' performance on theater organ to accompany King Vidor's *La Bohème*, and Julien Duvivier's film *Poil de carotte*, for which the ensemble L'Octuor de France performed their original score.

Avant-garde programs were devoted to artists Jean-Marie Straub, Danièle Huillet, and Harun Farocki. "Iris Barry and American Modernism," an afternoon of short avant-garde works organized in conjunction with the American modernism symposium, recreated a landmark film exhibition held at the Wadsworth Athenaeum in 1934. Production designer Patrizia von Brandenstein gave the annual Vaidya film lecture, "Film Design: Translating Words into Images."

Series included "Stories from a Russian Province, Remembering Risorgimento," and a twenty-film retrospective "Neorealismo 1941–1954: Days of Glory," organized in association with Cineteca Nazionale, the Italian national film archive. "American Originals Now" featured American video and film artists including Kevin Jerome Everson, Jem Cohen, and Lynne Sachs, who came to the Gallery to discuss their recent works and works-in-progress. For "Richard Dindo: Artists, Writers, Rebels," the noted Swiss documentarian came to the Gallery. "A Season of Rohmer" presented a retrospective of the famed French director. "Color, 'Scope: Recent Restorations from the 1950s" featured a series of thirty-five millimeter studio vault prints from Fox, Paramount, and Universal including the premiere of a new print of Joahua Logan's 1956 *Picnic*.

On the occasion of the 100th anniversary of the death of Gustav Mahler, the Gallery presented Luchino Visconti's *Death in Venice*, overlapping with the exhibition *Venice: Canaletto and His Rivals*.

The Gallery continued its tradition of mounting a seasonal preservation festival devoted to restored cinematic rarities from international film archives with three programs: "From Vault to Screen: New Preservation from France," "Recovered Treasure: UCLA's Festival of Preservation," and "This Other Eden: Ireland and Film," organized in association with the Irish Film Institute with support from Culture Ireland. A fiftieth anniversary tribute to the Filmmakers Cooperative included works by many artists, among them Jonas Mekas and Ken Jacobs, both of whom were present.

#### RESOURCES FOR SCHOLARLY RESEARCH

The Library added 5,545 books and 1,375 auction catalogs to its holdings and welcomed 3,126 visitors. Reference librarians answered 23,332 queries and provided 967 orientations to staff, fellows, and local researchers. More than 5,000 digital scans from rare materials were

provided for scholarly use by authors and for publications by the Archives of American Art, the Isabella Stewart Gardiner Museum, the Corcoran Gallery of Art, the Phillips Collection, universities, and private presses.

The Library shared 6,474 titles with university and museum libraries in the United States and Canada through its interlibrary loan program. This year the program expanded to include loans to countries in Scandinavia and the far and near East.

The department of image collections acquired more than 61,600 images, including 47,623 photographs, negatives, transparencies, and images in microform, twelve CD-ROMs, sixteen rare photographic albums, nearly 1,400 rare postcards, and more than 12,500 digital files. The department's holdings total more than thirteen million images, making the Gallery one of the largest art and architecture image repositories in the world. Image specialists answered 1,278 reference inquiries and provided 333 orientations in addition to assisting Gallery staff and Center for Advanced Study in the Visual Arts fellows.

In addition to Gallery staff, several individuals made significant donations to the collection. Lida Moser donated her architectural photographs and negatives. Pat Clopper donated six Italian reproductive prints. The estate of Livingston and Catharina Baart Biddle donated a large collection of rare postcards. Charles Schwartz gave one of his camera obscura photographs of New York architecture. The Courtauld Institute of Art, the Frick Art Reference Library, the Modern Art Museum in Fort Worth, and Art Services International also donated photographic material.

With support from the Alvord Foundation, the Kiplinger Foundation, Mr. Albert Small, and Mr. B. Francis Saul II, the department began a project with architectural historian James Goode and photographer Bruce White to document historic residences in the Washington, D.C. area.

Substantial additions to the Gallery's digital archival repository were made this year, including more than 35,000 pages of pre-1970 exhibition records. Searchable copies of early Gallery press releases also were added to reproduction-quality copies of the Gallery's most important early photographs, including newly discovered images of Paul Mellon, Jacqueline Kennedy, Chester Dale, and Samuel and Rush Kress. Digital copies of more than

525 postcards sent by artists to Dorothy and Herbert Vogel were created to improve usability and protect fragile originals.

Gallery Archives holdings increased with the addition of nearly 8,000 original digital documents and images, 175 cubic feet of traditional office files, and more than 4,000 sheets of architectural drawings.

The user interface for the archives description database was redesigned, and the major project to incorporate legacy finding aids passed its midpoint with the import of some 20,000 folder-level records.

Archives staff assisted more than 275 researchers interested in the history and development of the Gallery. A series of lectures and an article on Gallery history in the *NGA Bulletin* celebrated the Gallery's seventieth anniversary.

Work on a Kress Collection history and conservation database reached its midpoint, funded by a three-year grant from the Samuel H. Kress Foundation.

Robert Newlin donated slides of the 1971 East Building groundbreaking ceremony. An oral history interview was conducted with donors William and Abigail Gerdt.

#### IMAGING AND VISUAL SERVICES

The division of imaging and visual services created high-resolution, color-accurate master digital files for 259 acquisitions. Digital photography was completed for eight works on the Web Collection Highlights list. Technical imaging in support of 165 conservation treatments was provided.

Publication-quality images were provided for *Warhol: Headlines*, *Antico: The Golden Age of Renaissance Bronzes*, *Shock of the News*, and *George Bellows (1882–1925)*. Completed photography for the online Dutch systematic catalog included studio photography for sixty-six Dutch paintings. Images were provided for the Spring and Fall issues of the *NGA Bulletin*.

More than 17,000 high-quality digital images were added to the Gallery's website. Produced through the Rapid Capture imaging project funded by the Samuel H. Kress Foundation, these images include European prints and drawings and photographs (up to thirty-five inches wide). Now eighty percent complete, the project has photographed more than 30,000 collection objects since it began in 2009. The addition of rapid capture images brings the number of website images to more than 24,000.

## 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, publications, scholarly meetings, and research.

During its thirty-first academic year, the Center welcomed fellows from France, Germany, Italy, Spain, Belgium, Switzerland, the United Kingdom, and the United States. The topics of their research ranged from votive panel paintings in Renaissance Italy to the lives of ancient Maya sculptures, from scenes of Arcadia to images of the Passion, from a social history of the London square to the historiography of Leonardo da Vinci, and from the topographical imaging of Udaipur, India, and its environs to the sculpture of Isa Genzken and Thomas Hirschhorn.

In the program of publications, two volumes in the series *Studies in the History of Art* appeared. The first, *Romare Bearden, American Modernist* (volume 71), was edited by Ruth Fine and Jacqueline Francis. It includes essays delivered at the 2003 symposium of the same name, which coincided with the exhibition *The Art of Romare Bearden*. The publication was marked by a lecture by noted Bearden scholar Mary Schmidt Campbell, dean, Tisch School of the Arts, New York University. The second publication, *Art and the Early Photographic Album* (volume 77), was edited by Stephen Bann, and gathers papers presented at a symposium held in 2007.

In the program of special meetings, the Center cosponsored, with University of Maryland, the forty-first Middle Atlantic Symposium in the History of Art. This year's biennial Wyeth conference, supported by the Wyeth Foundation for American Art, was dedicated to the topic "Landscape in American Art, 1940–2000."

Victor I. Stoichita, the Center's eighth Edmond J. Safra Visiting Professor, initiated two events during his residency this spring; a two-day Robert H. Smith Colloquy on the subject of the Gallery's painting *Two Women at a Window* by Bartolomé Esteban Murillo and a lecture for the scholarly public entitled "The

Don Quixote Effect: Pictorial Fiction and Aesthetic Borders in Murillo and Beyond."

The sixtieth A. W. Mellon Lectures in the Fine Arts were delivered by Mary Beard of the University of Cambridge on "The Twelve Caesars: Images of Power from Ancient Rome to Salvador Dalí." Helen Vendler's A. W. Mellon Lectures, the fifty-sixth in the series, and Mary Miller's, the fifty-ninth in the series, were made available as podcasts ([www.nga.gov/podcasts/mellon](http://www.nga.gov/podcasts/mellon)). The Center is working to make the Mellon Lectures more widely available this way, and plans to include images to the extent possible. *The Moment of Caravaggio*, based on Michael Fried's A. W. Mellon Lectures, the fifty-first in the series, appeared in print. Edited, revised, and fully illustrated versions of the Mellon Lectures will continue to be published in the Bollingen Series by Princeton University Press, according to the wishes of Paul and Mary Mellon.

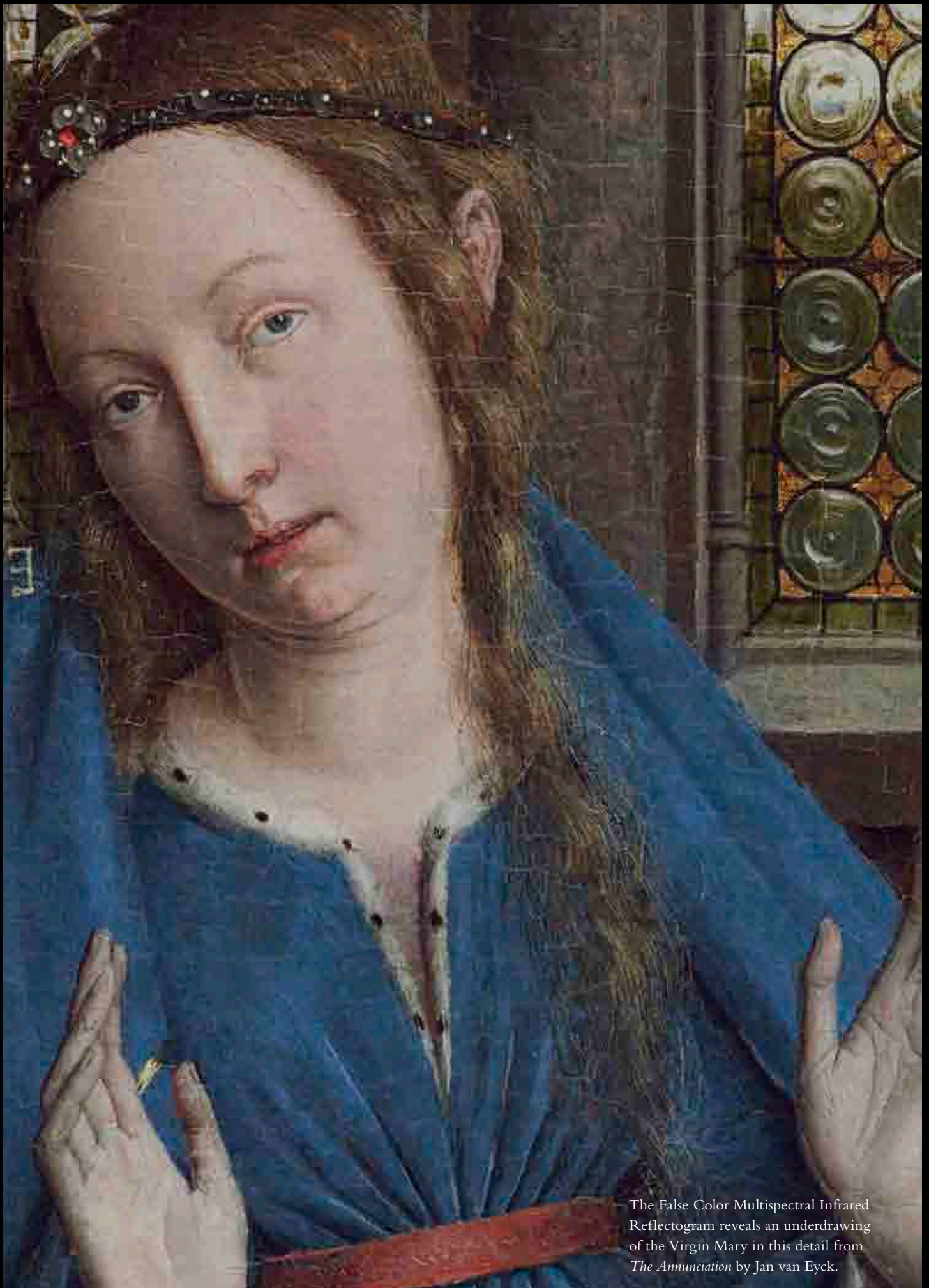
The Center's ongoing research projects are designed to provide primary research materials and tools. Dean Elizabeth Cropper continued her work on the critical edition and translation of Carlo Cesare Malvasia's *Felsina pittrice* (Bologna, 1678). *Keywords in American Landscape Design*, directed by Associate Dean Therese O'Malley, and published in 2010 jointly by Yale University Press and the Gallery, was awarded the 2011 John Brinckerhoff Jackson Book Prize from the Foundation for Landscape Studies. The volume also received a 2011 Council on Botanical and Horticultural Libraries Award for a Significant Work in Botanical or Horticultural Literature.

With the support of a Digital Resources Grant from the Samuel H. Kress Foundation, Associate Dean Peter M. Lukehart traveled to Europe and throughout the United States to present his digital humanities project, "The History of the Accademia di San Luca, c. 1590–1635: Documents from the Archivio di Stato di Roma" ([www.nga.gov/casva/accademia](http://www.nga.gov/casva/accademia)).

For more on the Center's programs, see the annual report, Center 31, available online at [www.nga.gov/resources/casva.shtm](http://www.nga.gov/resources/casva.shtm).







The False Color Multispectral Infrared Reflectogram reveals an underdrawing of the Virgin Mary in this detail from *The Annunciation* by Jan van Eyck.

## PRESERVING

Painting conservators completed seventeen major treatments, forty minor treatments, seventeen major examinations, and forty-five minor examinations, as well as the inspections of sixty-nine paintings in fifteen galleries.

Through treatment, three exquisite fifteenth-century Italian Renaissance paintings—Giovanni di Paolo's *The Annunciation and Expulsion from Paradise*, Fra Carnevale's *The Annunciation*, and Fra Filippo Lippi and Workshop's *The Nativity*—and Titian's *Venus with a Mirror* regained a luminescence and depth not seen for years. Treatments allowed renewed appreciation of Albrecht Dürer's sparkling *Madonna and Child*, the beautiful seventeenth-century painting *Isabella Brant* by Sir Anthony van Dyck, and Willem van de Velde's curious "pen painting" *Dutch Ships near the Coast*. A new acquisition, Jean François de Troy's *The Abduction of Europa* and its companion, *Cupid and Psyche*, re-acquired colorful vibrancy following their treatment, as did Gustave Caillebotte's *Skiffs*. Thomas Gainsborough's *Georgiana, Duchess of Devonshire* and Gilbert Stuart's *John Jay* revealed brilliant brush work as a result of the removal of the discolored old varnish. Rembrandt Peale's *Rubens Peale with a Geranium*, George Bellows' *Club Night*, Stuart Davis' *Multiple Views*, Mark Rothko's *Hierarchical Birds*, and Ellsworth Kelly's *Tiger*, a cross section of American painting, round out a chronological listing of the year's fascinating major treatments.

Painting conservators provided editorial suggestions for the online second edition of the Dutch Paintings systematic catalogue; and completed the technical notes for the volume on thirteenth- and fourteenth-century Italian Paintings. Work continued on technical notes for the sixteenth-century Italian, nineteenth-century French, and Early American Modern systematic catalogues.

Object conservators completed eight major treatments, 129 minor treatments, forty-nine major exams, and 1,650 minor exams. Among these was the treatment of the uniquely carved *Head of a Woman* by Amedeo Modigliani that involved replacing weak and unsightly fills and securing a mount. *The Nativity*, a marble relief by Domenico Gagini, was returned to view following treatment to correct old repairs and discolored overpaint. Damage to Rachel Whiteread's *Ghost*, a plaster cast of the space of an entire parlor, was repaired and inpainted. In



Mellon Fellow Im Chan tests a print by Mary Cassatt before treatment.



↑ Shelley Sturman, head of object conservation, removes thick layers of discolored surface coatings from Henri Matisse's masterful bronze *Figure Decorative*.

preparation for the renovation of the East Building exterior, six outdoor sculptures were removed, treated, and relocated. Temporary housings were constructed to protect three works that could not be moved. The monumental sculpture *Moondog* by Tony Smith was re-installed in the Sculpture Garden following a major repainting using paint produced in collaboration with the Army Research Laboratory.

Every sculpture was assessed in a Gallery-wide effort to ensure the utmost safety and security in the mounting system for each. Old and inadequate mounts were replaced with newly fabricated and more suitable mounts.

The publication of the systematic catalogue *Edgar Degas Sculpture*, co-authored by an art historian and two Gallery object conservators with contributions from the scientific research department, concluded more than twenty years of collaborative effort.

The Robert H. Smith-funded Renaissance Bronze Project continued with research conducted for the exhibition *Antico: The Golden Age of Renaissance Bronzes*, including technical analyses of more than fifty bronzes. New insights into Antico's materials and techniques were included in the catalogue essay, wall panels, and website feature.

The paper conservation department completed a major preservation project treating

and re-housing 5,300 American prints from the David and Reba Williams collection. In addition, paper conservators tackled several delicate treatments including two pastel drawings by Edgar Degas. Losses in the paper support of Degas' *Madame Dietz-Monnin* were filled with toned paper to make them less visually distracting, and prominent scratches through the pastel in *Girl Drying Herself* were inpainted. Conservators compensated numerous paper and media losses in William Henry Johnson's rare and colorful screen-print *Blind Singer*. A color etching by Mary Cassatt and a large photogravure by Charles Nègre were treated to reduce overall discoloration and localized staining. Paper conservators and technicians completed thirty major treatments, 275 minor treatments, 516 simple treatments, and 791 examinations for exhibition, loan, and collection maintenance.

The photograph conservation department completed twenty-seven major treatments, sixty-nine minor treatments, and 575 examinations of condition for exhibitions, loans, acquisition, and donor development. Mel Bochner's silver gelatin print *Surface Dis/Tension* was treated in preparation for the exhibition *Light Years: Conceptual Art and the Photograph, 1965–1977* at the Art Institute of Chicago. The treatment involved extensive reduction of stains and surface soil, and compensation and inpainting of numerous substantial losses. The majority of conservation treatment activity was in preparation for the Gallery exhibitions *Harry Callahan at 100* and *I Spy: Photography and the Theater of the Street 1938–2010*. The department also assisted with planning and installation of the exhibitions *The Pre-Raphaelite Lens: British Photography and Painting, 1848–1875* and *Lewis Baltz: Prototypes/Ronde de Nuit*, the installations *Modern Lab: There is nothing to see here* and *Modern Lab: The Found Alphabet*, and the Library Image Collection exhibition *The Solemnity of Shadows: Juan Laurent's Vision of Spain*.

With generous support from the Andrew W. Mellon Foundation, the department added a senior and an assistant photograph conservator to the staff. In addition, a scientist devoted to the research of photographic materials was appointed within the scientific research department. The photograph conservators and scientists are collaborating with Gallery curators and partner institutions to advance scholarship related to the manufacture, chemistry, characterization, and conservation of platinum and palladium prints and closely related processes.

The textile conservator examined Nam June Paik's *Ommah* with Gallery scientists to ensure that light emitted by the LCD monitor would not damage the silk robe hanging inches from it. An extensive survey of the condition of textiles in the collection continued this year. Considerable work was required for the installation of three sixteenth-century Flemish tapestries: *The Return from the Hunt*, *The Procession to Calvary*, and *Christ and the Woman Taken in Adultery*.

Matting-framing specialists prepared mats for 1,143 artworks, framed and unframed 995 artworks, created 133 exhibition mounts, assisted with installing sixty-five artworks, prepared special housings for 201 artworks, and constructed or repaired 350 frames. Special framing was designed and constructed for the display of oversized, oil-stick prints by Richard Serra. A large, double-sided work by Pablo Picasso required particular consideration to accommodate the oil painting on one side of the board and the gouache drawing on the other.

The department of loans and exhibitions conservation played an important role in the examination, transport, handling, and installation of 1,578 objects brought to the Gallery for the special exhibitions program. These objects ranged from wooden shoes for *Gauguin: Maker of Myth* to large tapestries in *The Invention of Glory: Alonso V and the Pastrana Tapestries*. Conservators also constructed twenty-one micro-climate packages for paintings from the collection, including Edgar Degas' *The Loge*, on loan to Pavia, Italy, and Johannes Vermeer's *A Lady Writing*, on loan to three venues in Japan. Frame conservation continued at an active pace as did several ambitious projects including the recreation of an elaborate frame for Paolo di Giovanni Fei's *Presentation of the Virgin*.

Major technical studies of paintings by Gallery scientists included works by Willem van Aelst in collaboration with the Museum of Fine Arts, Houston, and Dürer's *Madonna and Child*. Faded lakes in Auguste Renoir's *A Girl with a Watering Can* were studied using micro-spectrophotometry, and materials used by Paul Cézanne were compared with period sample books.

Novel reflectance imaging techniques were used to map and identify pigments in Carlo Crivelli's *Madonna and Child Enthroned with Donor* and Lorenzo Monaco's *Praying Prophet*. Imaging spectroscopy was used to map and identify cadmium pigments in *Study for "Le Tournesol (The Sunflower)"* by Edward Steichen. Research into the effect of driers on the curing of oil paint revealed formation of

luminescent aggregates in model systems. Study of the degradation of paint layers due to the formation of zinc soaps continued.

Funding received from the National Science Foundation allowed for collaborative research with The George Washington University to develop instrumentation for mapping and characterizing paint media *in situ*. Preliminary results included identification and mapping of egg yolk, egg glair, and gum Arabic in a fifteenth-century miniature.

Research continued on gels for cleaning works of art in collaboration with Georgetown University and the reactions at the wet-dry interface in works on paper in collaboration with the Centre de Recherche sur la Conservation des Collections in Paris. The study of novel consolidants for fragile and delaminating paint was begun in collaboration with the Museum of Modern Art, New York; the Universities of Turin and Milan-Bicocca, Italy; and the National Institute of Standards and Technology.

Research staff collaborated with data processing to develop a software application to support and manage conservation processes, documentation, and related scientific data. Funded by the Andrew W. Mellon Foundation, this initiative is being led by the Gallery in partnership with the Indianapolis Museum of Art, the Metropolitan Museum of Art, National Gallery of Denmark, Yale University, the Denver Art Museum, and the Courtauld Institute.

Staff of the conservation division were active in research areas. They contributed to symposia, technical studies, and educational programs and authored a number of publications.

↓ Mellon Fellow in Object Conservation Marie Stewart examines the polychrome surface of the late fifteenth-century German altarpiece *The Holy Kinship*.







2011 REVIEW



## TREASURER'S REPORT

In fiscal year 2011, the National Gallery of Art maintained its strong financial position during a period of continued weakness and volatility in the U.S. and international economies. This was achieved through conservative management of its funds and with the continued strong support of Congress and the Administration. We are especially grateful to Congress for providing the funds required to complete the emergency repair of the marble façade of the iconic thirty-three-year-old East Building designed by architect I. M. Pei. This multi-year repair project began in fiscal 2010 and will see the removal of 16,200 marble panels from the façade of the East Building and their reinstallation with a new support structure.

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

**OPERATING RESULTS** For fiscal year 2011, the Gallery reported a net operating surplus of \$7.1 million compared to an \$8.4 million operating surplus in the prior year. This \$1.3 million decrease from the prior year consists of a decrease in both operating support and revenue of \$0.4 million, and an increase in operating expenses of \$0.9 million.

### *Operating Support and Revenue*

Fiscal year 2011 operating support and revenue totaled \$148.6 million compared to \$149.1 million in fiscal 2010. While total operating support and revenue decreased by only \$0.4 million compared to the prior year, revenue from gifts and grants declined by \$6.7 million due to a significant estate gift received in fiscal 2010. This decrease was largely offset by a \$3.0 million increase in federal operating support, an increase in royalties and other income of \$2.7 million, and an increase in shop sales of \$0.5 million. Investment returns designated for support of operations under the Gallery's endowment spending policy remained level with the prior year.

### *Operating Expenses*

Operating expenses in fiscal 2011 totaled \$141.6 million compared to \$140.7 million in fiscal 2010. Operating expenses remained relatively unchanged both in total and by program activity compared to the prior year.

**NON-OPERATING RESULTS** Total non-operating activity in fiscal 2011 resulted in an increase in net assets of \$18.6 million compared to an increase of \$81.1 million in the prior year, a year-over-year decrease of \$62.5 million.

### *Non-operating Support and Revenue*

Non-operating private support, including gifts, grants, and changes in the value of investments decreased in 2011 by \$69.0 million compared to the prior year. The largest component of this decrease relates to the Gallery's investment return in excess of the amount designated for operations. The Gallery's investment portfolio earned a total return of 1.2 percent in fiscal 2011 compared to a 9.7 percent return in fiscal 2010. The Gallery's investment portfolio enjoyed double digit gains until the final quarter when sovereign debt crises became acute in Europe and conditions in the U.S. economy worsened. The Gallery's private equity and venture capital holdings contributed positively to the overall performance of the portfolio for the year.

Total non-operating federal support of \$44.6 million for building renovations in fiscal 2011 represents a reduction of \$8.3 million for Master Facilities Plan projects from the prior year.

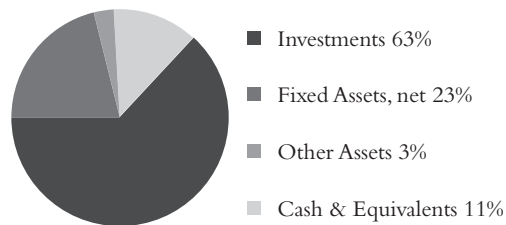
Congress and the Administration reduced funding of Master Facilities Plan projects in fiscal 2011 to partially offset their generous appropriations in fiscal 2010 and 2011 for the \$82.2 million emergency East Building façade repair project. As stated above, 16,200 marble panels will be removed from the façade of the East Building and reinstalled with a new support structure. Non-operating gifts and grants totaled \$5.0 million, a decrease of \$4.7 million from the prior year mainly due to smaller gifts for art purchases.

*Non-operating Expenses*

Non-operating expenses excluding acquisitions of works of art totaled \$11.8 million, reflecting a small increase of \$0.3 million over the prior year. Acquisitions of works of art were \$7.9 million in fiscal 2011 compared to \$14.6 million in the prior year.

**CAPITAL EXPENDITURES** In fiscal 2011, the remaining funding required to complete the East Building Stone Repair project was appropriated by Congress, and the Gallery continued construction of this critical repair without interruption. Construction is expected to be completed by the end of calendar 2013, with demobilization and site restoration occurring in early 2014.

**FY 2011 ASSETS**



**FINANCIAL POSITION** The Gallery's financial position improved in fiscal year 2011 with net assets increasing by \$25.6 million or 3.0 percent. Assets increased by \$24.8 million, and liabilities decreased by \$0.8 million. The increase in assets consists of a \$24.4 million increase in cash and equivalents and a \$26.0 million increase in fixed assets, offset by a \$20.0 million reduction in investments. Other assets decreased by \$5.6 million.

The auditor's report and the Gallery's statements of financial position, activities, and cash flows for the years ending September 30, 2011 and 2010, are presented on the following pages.

William W. McClure  
Treasurer

REPORT OF  
INDEPENDENT AUDITORS



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, 2011, 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 2010 financial statements and in our report dated November 15, 2010 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 contained in Government Auditing Standards, issued by the Comptroller General of the United States. These standards require that we plan and perform the audit to obtain reasonable assurance about whether the financial statements are free of material misstatement. An audit includes examining, on a test basis, evidence supporting the amounts and disclosures in the financial statements, assessing the accounting principles used and significant estimates made by management, and evaluating the overall financial statement presentation. We believe that our audit provides a reasonable basis for our opinion.

In accordance with Government Auditing Standards, we have also issued our report dated November 14, 2011, on our consideration of the Gallery's internal control over financial reporting and on our tests of its compliance with certain provisions of laws, regulations, contracts, and other matters. The purpose of that report is to describe the scope of our testing of internal control over financial reporting and compliance and the results of that testing, and not to provide an opinion on the internal control over financial reporting or on compliance. That report is an integral part of an audit performed in accordance with Government Auditing Standards and should be considered in assessing the results of our audit.

A handwritten signature in black ink, appearing to read "Rebecca H. Capus LLP".

November 14, 2011

## FINANCIAL STATEMENTS

### STATEMENTS OF FINANCIAL POSITION

September 30, 2011 and 2010

with summarized financial information as of September 30, 2010

(in thousands)

| ASSETS                                  | PRIVATE FUNDS     | FEDERAL FUNDS     | TOTAL             |                   |
|---|-------------------|-------------------|-------------------|-------------------|
|   |                   |                   | 2011              | 2010              |
| Cash and cash equivalents               | \$ 8,612          | \$ 98,114         | \$ 106,726        | \$ 82,252         |
| Accounts receivable, net                | 905               | –                 | 905               | 629               |
| Pledges receivable, net                 | 6,991             | –                 | 6,991             | 10,979            |
| Investments                             | 610,462           | –                 | 610,462           | 630,488           |
| Trusts held by others                   | 10,535            | –                 | 10,535            | 12,665            |
| Inventory and other assets              | 5,040             | –                 | 5,040             | 4,765             |
| Fixed assets, net                       | 57,820            | 166,758           | 224,578           | 198,607           |
| Art collections                         | –                 | –                 | –                 | –                 |
| <b>Total assets</b>                     | <b>\$ 700,365</b> | <b>\$ 264,872</b> | <b>\$ 965,237</b> | <b>\$ 940,385</b> |
| <b>LIABILITIES AND NET ASSETS</b>       |                   |                   |                   |                   |
| <b>LIABILITIES:</b>                     |                   |                   |                   |                   |
| Accounts payable and accrued expenses   | \$ 10,726         | \$ 41,795         | \$ 52,521         | \$ 45,561         |
| Capital lease obligation                | –                 | 1,330             | 1,330             | 1,532             |
| Contractual obligations                 | 7,874             | –                 | 7,874             | 15,800            |
| Asset retirement obligation             | –                 | 19,989            | 19,989            | 19,612            |
| <b>Total liabilities</b>                | <b>18,600</b>     | <b>63,114</b>     | <b>81,714</b>     | <b>82,505</b>     |
| <b>NET ASSETS:</b>                      |                   |                   |                   |                   |
| Unrestricted                            | 204,218           | 132,027           | 336,245           | 310,406           |
| Temporarily restricted                  | 113,210           | 69,731            | 182,941           | 177,077           |
| Permanently restricted                  | 364,337           | –                 | 364,337           | 370,397           |
| <b>Total net assets</b>                 | <b>681,765</b>    | <b>201,758</b>    | <b>883,523</b>    | <b>857,880</b>    |
| <b>Total liabilities and net assets</b> | <b>\$ 700,365</b> | <b>\$ 264,872</b> | <b>\$ 965,237</b> | <b>\$ 940,385</b> |

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

## STATEMENTS OF ACTIVITIES

for the years ended September 30, 2011 and 2010  
with summarized financial information for the year ended September 30, 2010  
(in thousands)

| OPERATING  | UNRESTRICTED  |               |            |                        |                        | TOTAL      |            |
|--|---------------|---------------|------------|------------------------|------------------------|------------|------------|
|  | PRIVATE FUNDS | FEDERAL FUNDS | TOTAL      | TEMPORARILY RESTRICTED | PERMANENTLY RESTRICTED | 2011       | 2010       |
| <b>SUPPORT AND REVENUE:</b>  |               |               |            |                        |                        |            |            |
| U.S. Government appropriation  | \$ –          | \$ 106,807    | \$ 106,807 | \$ 6,934               | \$ –                   | \$ 113,741 | \$ 110,755 |
| Gifts and grants   | 2,896         | –             | 2,896      | 5,797                  | –                      | 8,693      | 15,431     |
| Gallery shop sales, net  | 7,599         | –             | 7,599      | –                      | –                      | 7,599      | 7,072      |
| Investment return designated for operations                          | 2,654         | –             | 2,654      | 11,714                 | –                      | 14,368     | 14,283     |
| Royalties and other income   | 4,233         | –             | 4,233      | –                      | –                      | 4,233      | 1,523      |
|  | 17,382        | 106,807       | 124,189    | 24,445                 | –                      | 148,634    | 149,064    |
| Net assets released from restrictions to fund operating expenses     | 16,922        | 6,622         | 23,544     | (23,544)               | –                      | –          | –          |
| Total support and revenue  | 34,304        | 113,429       | 147,733    | 901                    | –                      | 148,634    | 149,064    |
| <b>OPERATING EXPENSES:</b>   |               |               |            |                        |                        |            |            |
| Collections  | 3,235         | 35,308        | 38,543     | –                      | –                      | 38,543     | 38,791     |
| Special exhibitions  | 3,567         | 14,987        | 18,554     | –                      | –                      | 18,554     | 18,150     |
| Education, gallery shops, and public programs                        | 15,263        | 27,348        | 42,611     | –                      | –                      | 42,611     | 42,152     |
| Editorial and photography  | 2,137         | 3,277         | 5,414      | –                      | –                      | 5,414      | 5,681      |
| General and administrative   | 6,045         | 25,778        | 31,823     | –                      | –                      | 31,823     | 31,171     |
| Development  | 3,043         | 1,571         | 4,614      | –                      | –                      | 4,614      | 4,734      |
| Total expenses   | 33,290        | 108,269       | 141,559    | –                      | –                      | 141,559    | 140,679    |
| Increase in net assets from operating activities                     | 1,014         | 5,160         | 6,174      | 901                    | –                      | 7,075      | 8,385      |
| <b>NON-OPERATING</b>   |               |               |            |                        |                        |            |            |
| U.S. Government appropriation  | –             | –             | –          | 44,570                 | –                      | 44,570     | 52,856     |
| Non-operating gifts and grants                                       | –             | –             | –          | 4,118                  | 860                    | 4,978      | 9,723      |
| Provision for bad debts  | –             | –             | –          | (25)                   | –                      | (25)       | (500)      |
| Changes in value of trusts held by others                            | (669)         | –             | (669)      | (10)                   | (380)                  | (1,059)    | (273)      |
| Investment return in excess of amount designated for operations      | (2,222)       | –             | (2,222)    | (8,037)                | –                      | (10,259)   | 44,887     |
| Acquisition of works of art  | (7,873)       | –             | (7,873)    | –                      | –                      | (7,873)    | (14,603)   |
| Depreciation and amortization  | (3,327)       | (7,825)       | (11,152)   | –                      | –                      | (11,152)   | (10,155)   |
| Asset retirement obligation expense                                  | –             | (612)         | (612)      | –                      | –                      | (612)      | (847)      |
| Reclassifications of net asset balances                              | 1,829         | –             | 1,829      | 4,711                  | (6,540)                | –          | –          |
| Net assets released from restrictions to fund non-operating expenses | 8,308         | 32,056        | 40,364     | (40,364)               | –                      | –          | –          |
| (Decrease) increase in net assets from non-operating activities      | (3,954)       | 23,619        | 19,665     | 4,963                  | (6,060)                | 18,568     | 81,088     |
| (Decrease) increase in net assets                                    | (2,940)       | 28,779        | 25,839     | 5,864                  | (6,060)                | 25,643     | 89,473     |
| Net assets at beginning of the year                                  | 207,158       | 103,248       | 310,406    | 177,077                | 370,397                | 857,880    | 768,407    |
| Net assets at end of the year  | \$ 204,218    | \$ 132,027    | \$ 336,245 | \$ 182,941             | \$ 364,337             | \$ 883,523 | \$ 857,880 |

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

## STATEMENTS OF CASH FLOWS

for the years ended September 30, 2011 and 2010  
with summarized financial information as of September 30, 2010  
(in thousands)

|   |               |               | TOTAL      |           |
|---|---------------|---------------|------------|-----------|
|   | PRIVATE FUNDS | FEDERAL FUNDS | 2011       | 2010      |
| <b>CASH FLOWS FROM OPERATING ACTIVITIES:</b>  |               |               |            |           |
| (Decrease) increase in net assets   | \$ (15,962)   | \$ 41,605     | \$ 25,643  | \$ 89,473 |
| <b>Adjustments to reconcile (decrease) increase in net assets to net cash provided by operating activities:</b> |               |               |            |           |
| Depreciation and amortization   | 3,327         | 7,825         | 11,152     | 10,155    |
| Amortization of discount on pledges receivable  | (250)         | —             | (250)      | (390)     |
| Amortization of discount on contractual obligations   | 399           | —             | 399        | 725       |
| Provision for bad debts   | 25            | —             | 25         | 500       |
| Contributions and net investment income for permanently restricted investments                                  | (995)         | —             | (995)      | (6,292)   |
| U.S. Government appropriations for renovation projects  | —             | (44,570)      | (44,570)   | (56,259)  |
| Gifts and grants for art acquisitions and capital projects  | (7,434)       | —             | (7,434)    | (8,636)   |
| Acquisitions of works of art  | 7,459         | —             | 7,459      | 14,614    |
| Realized gains on sale of investments   | (17,706)      | —             | (17,706)   | (21,863)  |
| Unrealized losses (gains) on investments  | 17,638        | —             | 17,638     | (34,106)  |
| Decrease (increase) in value of trusts held by others   | 2,130         | —             | 2,130      | (1,458)   |
| (Increase) decrease in accounts receivable, net   | (276)         | —             | (276)      | 747       |
| Decrease in pledges receivable, net   | 4,213         | —             | 4,213      | 6,029     |
| (Increase) decrease in inventory and other assets   | (298)         | 23            | (275)      | 432       |
| (Decrease) increase in accounts payable and accrued expenses  | (279)         | 5,239         | 4,960      | 4,610     |
| Decrease in contractual obligations   | —             | —             | —          | (200)     |
| Increase in asset retirement obligation   | —             | 612           | 612        | 847       |
| Asset retirement remediation payment  | —             | (235)         | (235)      | (981)     |
| Net cash (used in) provided by operating activities   | (8,009)       | 10,499        | 2,490      | (2,053)   |
| <b>CASH FLOWS FROM INVESTING ACTIVITIES:</b>  |               |               |            |           |
| Purchase of investments   | (227,533)     | —             | (227,533)  | (59,880)  |
| Proceeds from sale of investments   | 247,627       | —             | 247,627    | 69,371    |
| Acquisitions of works of art  | (7,459)       | —             | (7,459)    | (14,614)  |
| Purchase of fixed assets  | (215)         | (34,908)      | (35,123)   | (13,098)  |
| Collection of notes receivable  | —             | —             | —          | 650       |
| Net cash provided by (used in) investing activities   | 12,420        | (34,908)      | (22,488)   | (17,571)  |
| <b>CASH FLOWS FROM FINANCING ACTIVITIES:</b>  |               |               |            |           |
| Contributions and net investment income for permanently restricted investments                                  | 995           | —             | 995        | 6,292     |
| U.S. Government appropriation for renovation projects   | —             | 44,570        | 44,570     | 56,259    |
| Gifts and grants for art acquisitions and capital projects  | 7,434         | —             | 7,434      | 8,636     |
| Principal payment on capital lease obligation   | —             | (202)         | (202)      | (184)     |
| Payments on contractual obligations   | (8,325)       | —             | (8,325)    | (18,413)  |
| Net cash provided by financing activities   | 104           | 44,368        | 44,472     | 52,590    |
| Net increase in cash and cash equivalents   | 4,515         | 19,959        | 24,474     | 32,966    |
| Cash and cash equivalents, at beginning of year   | 4,097         | 78,155        | 82,252     | 49,286    |
| Cash and cash equivalents, at end of year   | \$ 8,612      | \$ 98,114     | \$ 106,726 | \$ 82,252 |

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

## STATEMENTS OF CASH FLOWS

for the years ended September 30, 2011 and 2010  
with summarized financial information as of September 30, 2010  
(in thousands)

| SUPPLEMENTAL DISCLOSURE OF CASH FLOW INFORMATION:       | PRIVATE FUNDS | FEDERAL FUNDS | TOTAL    |           |
|---|---------------|---------------|----------|-----------|
|   |               |               | 2011     | 2010      |
| <b>Cash paid during the year for:</b>                   |               |               |          |           |
| Art acquisitions under contractual obligations          | \$ 8,325      | \$ –          | \$ 8,325 | \$ 18,413 |
| Interest on capital lease                               | \$ –          | \$ 140        | \$ 140   | \$ 157    |
| Income taxes  | \$ 245        | \$ –          | \$ 245   | \$ –      |
| <b>SUPPLEMENTAL DISCLOSURE OF NON-CASH INFORMATION:</b> |               |               |          |           |
| Donated investment securities                           | \$ 1,078      | \$ –          | \$ 1,078 | \$ 1,350  |
| Fixed asset additions included in accounts payable      | \$ –          | \$ 3,567      | \$ 3,567 | \$ 1,568  |

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

## NOTES

(in thousands)

### 1. ORGANIZATION

The National Gallery of Art (the Gallery) was created in 1937 for the people of the United States of America by a joint resolution of Congress, accepting the gift of financier and art collector Andrew W. Mellon.

The Gallery serves the United States in a national role by preserving, collecting, exhibiting, and encouraging the understanding by the American public of original, great works of art. This mission and standard of excellence is central to every activity of the Gallery, from caring for and strengthening the collection to presenting special exhibitions and organizing public programs.

A substantial portion of the Gallery's operations is funded from annual federal appropriations. Since its founding, federal funds ensure the operation and maintenance and the protection and care of the nation's art collection enabling the Gallery to remain open 363 days a year at no charge to visitors. The Gallery also receives federal appropriations for the repair and restoration of its facilities.

In addition to federal appropriations, the Gallery receives private donations and earns income from investments. Private donations from individuals, foundations, and corporations have provided support for art acquisitions and conservation, scholarly and scientific research, exhibitions, and education outreach programs.

### 2. SUMMARY OF SIGNIFICANT ACCOUNTING POLICIES

#### GENERAL

The Gallery receives annual appropriations to cover its core programs and renovation of its buildings 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 donors for other specific expenditures. 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, acquisitions of works of art, and depreciation expense.

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 to offset potential market declines. The amount designated which is computed under the spending policy is 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, 2010 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 stipulations. One-year federal appropriations which are not obligated or expended are retained by the Gallery in accordance with federal guidelines. At the discretion of the Gallery's Board of Trustees, private funds which are not expended for operating activities may be set aside in designated reserves and earmarked to cover future program costs or other contingencies.

The Gallery has recognized for U.S. Generally Accepted Accounting Principles (GAAP) reporting purposes liabilities for federal employee benefits and the asset retirement obligation. These future funded expenses are funded by U.S. government appropriations only when the expense is incurred at a date still to be determined in the future.

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

Temporary restrictions may expire by the passage of time or as a result of fulfillment of the donor's stipulations. For gifts restricted for capital additions, net assets are released when capital expenditures are incurred.

*Permanently restricted* net assets have donor-imposed stipulations that require 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 yet to be disbursed remaining on deposit with the U.S. Treasury. The Gallery considers all highly liquid investments with an original maturity of three months at the



date of purchase or less to be cash equivalents, except where such cash equivalents are held as part of a longterm investment strategy (see Note 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, after providing an allowance for uncollectibility. For unconditional promises to give recognized prior to October 1, 2008, a risk-free rate of return at the date of the gift was used. For unconditional promises to give recognized on or after October 1, 2008, a discount rate approximating the current market rate is used. Conditional promises to give are recognized as income when the conditions stipulated by the donor are substantially met.

#### INVESTMENTS

Investments are generally reported at fair value. Common and preferred stocks and mutual funds are valued using readily determinable market prices. Alternative investments are reported at the estimated fair value as provided by the investment managers. The Gallery reviews and evaluates valuation methods and assumptions the investment managers use in determining the fair value. For investments valued based on manager reported net asset values, the Gallery applies procedures to assess the valuation including comparing performance to relevant market indices and verifying the underlying asset values to quoted market prices. Due to 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 when earned 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 17).

#### 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.

#### DEFERRED CHARGES AND OTHER ASSETS

The Gallery defers recognition of private expenses incurred in connection with future special exhibitions and other activities until the period in which the exhibition or activity occurs. Other assets largely represent a private asset contribution to the Gallery which is recorded at fair value at the date of the gift.

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

#### 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 the estimated useful lives ranging from five to twenty-five years. Upon retirement of fixed assets, the related cost and accumulated depreciation are removed from the accounts (see Note 7).

#### ART COLLECTIONS

The Gallery's art collections focus upon European and American paintings, 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 14).

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 to be paid by OPM and certain legal judgments against the Gallery to 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.

#### FAIR VALUE MEASUREMENTS

Accounting Standards Codification (ASC) Topic 820, "*Fair Value Measurement and Disclosures*," defines fair value as the exit price that would be received to sell an asset or paid to transfer a liability in the principal or most advantageous market in an orderly transaction between market participants on the measurement date. The standard establishes a fair value hierarchy that prioritizes the inputs to valuation techniques used to measure fair value (see Note 17). The hierarchy consists of three broad levels:

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.

As of September 30, 2011 and 2010, the carrying value of the Gallery's cash, cash equivalents, and balances with U.S. Treasury, receivables, deferred charges, and other assets, loan to the U.S. Treasury, and accounts payable and accrued expenses approximate their fair values because of the terms and relatively short maturity of these assets and liabilities.

#### 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 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 summarized on a functional basis is shown in Note 12. Certain costs including depreciation, utilities, building maintenance, security, information systems,

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 exhibition expenses include 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 shops cost of goods sold and expenses. Editorial and photography expenses include the costs to produce the many publications produced by the Gallery. General and administrative expenses include costs for executive management, financial administration, human resources, and legal services. Development expenses include those costs 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 amounts of assets and liabilities, disclosures of contingencies at the date of the financial statements, and the reported amounts of support, revenue, and expenses 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.

The following changes to the Statement of Activities were made to enhance the presentation of operating and non-operating results:

- Federal "no-year" funding (appropriations) related to leases were reclassified as operating to match lease expenses.
- Certain non-cash items (including depreciation) which are attributable to non-operating activities were reclassified from operating to non-operating.

## REVISION

During the year ended September 30, 2011, the Gallery revised the presentation of the 2010 statement of cash flows to properly reflect payments for art purchases made under contractual obligations as financing activities.

The September 30, 2010, statement of cash flows has been revised as follows:

|   | SEPTEMBER 30, 2010<br>AS REPORTED | ADJUSTMENT | SEPTEMBER 30, 2010<br>AS REVISED |
|---|-----------------------------------|------------|----------------------------------|
| <b>Cash Flows from Operating Activities:</b>        |                                   |            |                                  |
| Acquisitions of works of art                        | \$ 33,627                         | \$ 19,013  | \$ 14,614                        |
| Net cash provided by (used in) operating activities | \$ 16,960                         | \$ 19,013  | \$ (2,053)                       |
| <b>Cash Flows from Investing Activities:</b>        |                                   |            |                                  |
| Acquisitions of works of art                        | \$ (33,627)                       | \$ 19,013  | \$ (14,614)                      |
| Net cash provided by (used in) investing activities | \$ (36,584)                       | \$ 19,013  | \$ (17,571)                      |

## RECENTLY ISSUED ACCOUNTING PRONOUNCEMENTS

In January 2010, the FASB issued Accounting Standards Update No. 2010-06, "Improving Disclosures about Fair Value Measurements." This amends ASC Topic 820 to require additional disclosures. The guidance requires entities to disclose transfers of assets in and out of Level 1 and 2 of the fair value hierarchy, and the reasons for those transfers. In addition, the guidance requires the separate presentation of purchases and sales in the Level 3 Asset reconciliation. Adoption of this update did not have a material impact on the Gallery's financial statements.

## 3. ACCOUNTS RECEIVABLE, NET

As of September 30, 2011 and 2010, accounts receivable consisted of the following:

|  | 2011   | 2010   |
|--|--------|--------|
| Accrued investment income                        | \$ 339 | \$ 389 |
| Special exhibition and other program receivables | 551    | 235    |
| Other  | 57     | 54     |
| Subtotal   | 947    | 678    |
| Less: allowances                                 | (42)   | (49)   |
| Total  | \$ 905 | \$ 629 |

## 4. PLEDGES RECEIVABLE, NET

As of September 30, 2011 and 2010, pledges receivable consisted of the following:

|   | 2011     | 2010      |
|---|----------|-----------|
| Due in one year or less   | \$ 5,274 | \$ 7,643  |
| Due between one year and five years   | 1,975    | 4,032     |
| Due in more than five years   | 100      | 200       |
| Subtotal  | 7,349    | 11,875    |
| Less: discounts of \$208 and \$446 and allowances of \$150 and \$450 respectively | (358)    | (896)     |
| Total   | \$ 6,991 | \$ 10,979 |

As of September 30, 2011 and 2010, \$373 and \$768 of the pledge receivable balance was receivable from related parties. The Gallery has received conditional promises to give \$0 and \$1,758 as of September 30, 2011 and 2010, respectively.

## 5. INVESTMENTS

As of September 30, 2011 and 2010, the fair value of investments consisted of the following:

|                             | 2011       | 2010       |
|-----------------------------|------------|------------|
| Loan to the U.S. Treasury   | \$ 5,000   | \$ 5,000   |
| Common and preferred stocks | 71,813     | 78,480     |
| Mutual funds                | 116,050    | 147,330    |
| Alternative investments     | 417,599    | 399,678    |
| Total                       | \$ 610,462 | \$ 630,488 |

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 the higher of 4.00% or 0.25% below the average monthly rate for long-term funds paid by the U.S. Treasury (4.00% during fiscal year 2011). Interest income on this loan was \$203 and \$204 for the fiscal years ended September 30, 2011 and 2010, 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.

Alternative investments also include the Gallery's ownership interest in externally managed private equity, venture capital, multi-asset class, and hedge funds which are organized as limited partnerships.

The following schedule summarizes the investment return and its classification in the statement of activities for the years ended September 30, 2011 and 2010:

|   | UNRESTRICTED | TEMPORARILY<br>RESTRICTED | PERMANENTLY<br>RESTRICTED | 2011<br>TOTAL | 2010<br>TOTAL |
|---|--------------|---------------------------|---------------------------|---------------|---------------|
| Dividends and interest (net of expenses of \$3,540 and \$3,127, respectively) | \$ 166       | \$ 3,939                  | \$ —                      | \$ 4,105      | \$ 3,205      |
| Net investment appreciation   | 266          | (262)                     | —                         | 4             | 55,965        |
|   | 432          | 3,677                     |                           | 4,109         | 59,170        |
| Appropriated for operations   | (2,654)      | (11,714)                  | —                         | (14,368)      | (14,283)      |
| Investment return in excess of amount designated for operations               | \$ (2,222)   | \$ (8,037)                | \$ —                      | \$ (10,259)   | \$ 44,887     |

## 6. INVENTORY AND OTHER ASSETS

As of September 30, 2011 and 2010, net publications inventory consisted of the following:

|                                  | 2011     | 2010     |
|----------------------------------|----------|----------|
| Retail                           | \$ 1,558 | \$ 1,229 |
| Work-in-process                  | 175      | 141      |
| Consignment                      | 248      | 228      |
| Subtotal                         | 1,981    | 1,598    |
| Less: allowance for obsolescence | (382)    | (384)    |
| Subtotal Inventory               | 1,599    | 1,214    |
| Other Assets                     | 3,441    | 3,551    |
| Total                            | \$ 5,040 | \$ 4,765 |

Other assets include real and personal property with an estimated fair value of \$2,820 net of estimated selling costs in accordance with ASC Topic 360 "Property, Plant and Equipment."

## 7. FIXED ASSETS, NET

As of September 30, 2011 and 2010, net fixed assets consisted of the following:

|   | 2011          |               |            | 2010       |
|---|---------------|---------------|------------|------------|
|   | PRIVATE FUNDS | FEDERAL FUNDS | TOTAL      | TOTAL      |
| Buildings and improvements                      | \$ 156,310    | \$ 145,493    | \$ 301,803 | \$ 301,499 |
| Equipment                                       | 4,616         | 56,840        | 61,456     | 56,302     |
| Construction-in-progress                        | 1,117         | 47,704        | 48,821     | 17,157     |
| Equipment under capital lease                   | –             | 2,962         | 2,962      | 2,962      |
| Subtotal  | 162,043       | 252,999       | 415,042    | 377,920    |
| Less: accumulated depreciation and amortization | (104,223)     | (86,241)      | (190,464)  | (179,313)  |
| Total   | \$ 57,820     | \$ 166,758    | \$ 224,578 | \$ 198,607 |

## 8. ACCOUNTS PAYABLE AND ACCRUED EXPENSES

As of September 30, 2011 and 2010, accounts payable and accrued expenses consisted of the following:

|                                       | 2011          |               |           | 2010      |
|---------------------------------------|---------------|---------------|-----------|-----------|
|                                       | PRIVATE FUNDS | FEDERAL FUNDS | TOTAL     | TOTAL     |
| Accounts payable and accrued expenses | \$ 505        | \$ 7,915      | \$ 8,420  | \$ 4,250  |
| Employee benefits                     | 5,841         | 17,609        | 23,450    | 23,220    |
| Other accrued liabilities             | 4,380         | 4,121         | 8,501     | 6,465     |
| Due to federal government             | –             | 12,150        | 12,150    | 11,626    |
| Total                                 | \$ 10,726     | \$ 41,795     | \$ 52,521 | \$ 45,561 |

## 9. CONTRACTUAL OBLIGATIONS

The Gallery in 2007 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, 2011 and 2010, contractual obligations consisted of the following:

|  | 2011     | 2010      |
|--|----------|-----------|
| Contractual obligations                    | \$ 7,950 | \$ 16,275 |
| Less: discounts on contractual obligations | (76)     | (475)     |
| Total                                      | \$ 7,874 | \$ 15,800 |

The final payments for these contractual obligations will be made during the year ending September 30, 2012.

The annual discount amortization recognized on these contractual obligations has been recognized as art purchases.

## 10. U.S. GOVERNMENT APPROPRIATIONS

The Gallery's U.S. Government appropriation revenue recognized in fiscal year 2011 is reconciled to the U.S. Government appropriations received as follows:

|   | OPERATING  | RENOVATION | TOTAL      |
|---|------------|------------|------------|
| U.S. Government appropriation revenue recognized  | \$ 110,186 | \$ 48,125  | \$ 158,311 |
| Unexpended obligations                            | 8,320      | –          | 8,320      |
| Amounts expended from prior year's appropriations | (7,982)    | –          | (7,982)    |
| Total U.S. Government appropriations              | \$ 110,524 | \$ 48,125  | \$ 158,649 |

The Gallery's U.S. Government appropriation in fiscal year 2011 is reconciled to the federal expenses for fiscal year 2011 as follows:

|   | OPERATING  | RENOVATION | TOTAL      |
|---|------------|------------|------------|
| Total U.S. Government appropriations              | \$ 110,524 | \$ 48,125  | \$ 158,649 |
| Appropriations not expended in prior years        | 4          | 57,748     | 57,752     |
| Appropriations available                          | 110,528    | 105,873    | 216,401    |
| Less appropriations:                              |            |            |            |
| Unexpended  | (8,320)    | (70,287)   | (78,607)   |
| Accrued liabilities                               | –          | (2,244)    | (2,244)    |
| Capitalized for GAAP purposes                     | (768)      | (31,523)   | (32,291)   |
| Appropriations expensed                           | 101,440    | 1,819      | 103,259    |
| Add expenses recognized for GAAP purposes         |            |            |            |
| Expenses not funded by appropriations             | (90)       | (304)      | (394)      |
| Amounts expended from prior year's appropriations | 3,292      | 2,112      | 5,404      |
| Total federal expenses                            | \$ 104,642 | \$ 3,627   | \$ 108,269 |

## 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:

|                               | 2011      |               |           | 2010      |
|-------------------------------|-----------|---------------|-----------|-----------|
|                               | OPERATING | NON-OPERATING | TOTAL     | TOTAL     |
| Acquisition of art            | \$ –      | \$ 8,131      | \$ 8,131  | \$ 21,852 |
| Collections                   | 2,206     | –             | 2,206     | 2,075     |
| Special exhibitions           | 3,853     | –             | 3,853     | 2,361     |
| Education and public programs | 4,548     | –             | 4,548     | 4,585     |
| Editorial and photography     | 203       | –             | 203       | 203       |
| Capital projects              | –         | 177           | 177       | 517       |
| Operations                    | 6,112     | –             | 6,112     | 6,395     |
| Subtotal private funds        | 16,922    | 8,308         | 25,230    | 37,988    |
| Special exhibitions           | 3,395     | –             | 3,395     | 3,427     |
| Capital projects              | –         | 32,056        | 32,056    | 11,132    |
| Operations                    | 3,227     | –             | 3,227     | 3,228     |
| Subtotal federal funds        | 6,622     | 32,056        | 38,678    | 17,787    |
| Total                         | \$ 23,544 | \$ 40,364     | \$ 63,908 | \$ 55,775 |

## 12. FUNCTIONAL CLASSIFICATION OF EXPENSES

Expenses by functional classification for fiscal years 2011 and 2010 are shown below:

|   | 2011             |                   |                   | 2010              |
|---|------------------|-------------------|-------------------|-------------------|
|   | PRIVATE          | FEDERAL           | TOTAL             | TOTAL             |
| Total operating expenses from the Statement of Activities                             | \$ 33,290        | \$ 108,269        | \$ 141,559        | \$ 140,679        |
| <b>Expenses included in the non-operating section of the Statement of Activities:</b> |                  |                   |                   |                   |
| Depreciation and amortization   | 3,327            | 7,825             | 11,152            | 10,155            |
| Asset retirement obligation expense   | –                | 612               | 612               | 847               |
| <b>Total</b>  | <b>\$ 36,617</b> | <b>\$ 116,706</b> | <b>\$ 153,323</b> | <b>\$ 151,681</b> |
| <b>PROGRAM EXPENSES:</b>  |                  |                   |                   |                   |
| Collections   | 4,599            | 38,628            | 43,227            | 43,187            |
| Special exhibitions   | 4,093            | 16,220            | 20,313            | 19,829            |
| Education, gallery shops, and public programs   | 16,188           | 29,671            | 45,859            | 45,210            |
| Editorial and photography   | 2,170            | 3,379             | 5,549             | 5,804             |
| Subtotal program expenses   | 27,050           | 87,898            | 114,948           | 114,030           |
| <b>SUPPORTING SERVICES:</b>   |                  |                   |                   |                   |
| General and administration  | 6,489            | 27,126            | 33,615            | 32,787            |
| Development   | 3,078            | 1,682             | 4,760             | 4,864             |
| Subtotal supporting services  | 9,567            | 28,808            | 38,375            | 37,651            |
| <b>Total</b>  | <b>\$ 36,617</b> | <b>\$ 116,706</b> | <b>\$ 153,323</b> | <b>\$ 151,681</b> |

## 13. ENDOWMENTS AND NET ASSET CLASSIFICATIONS

The Gallery's endowment consists of sixty-six individual funds established for a variety of purposes. The 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.

The Gallery's Board of Trustees has resolved to be guided by the standards in the Uniform Prudent Management of Institutional Funds Act (UPMIFA), as enacted by the District of Columbia on January 23, 2008, in the management, investment, and expenditure of Gallery endowment funds although it is not required to do so as a matter of law. The Board has interpreted the UPMIFA as allowing the Gallery to appropriate for expenditure or accumulate so much of an endowment fund as the Gallery determines is prudent for the uses, purposes, and duration for which the endowment fund is established, subject to the intent of the donor as expressed in the gift instrument. Unless stated otherwise in the gift instrument, the assets in an endowment fund shall be donor-restricted assets until appropriated for expenditure by the Gallery. As a result of this interpretation, the Gallery has not changed the way permanently restricted net assets are classified. The Gallery continues to classify 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 as 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

Endowment net assets were comprised of the following as of September 30, 2011 and 2010:

|                        | 2011                                |                                     | 2010                                |                                     |
|------------------------|-------------------------------------|-------------------------------------|-------------------------------------|-------------------------------------|
|                        | DONOR-RESTRICTED<br>ENDOWMENT FUNDS | BOARD-DESIGNATED<br>ENDOWMENT FUNDS | DONOR-RESTRICTED<br>ENDOWMENT FUNDS | BOARD-DESIGNATED<br>ENDOWMENT FUNDS |
| Unrestricted           | \$ (31,497)                         | \$ 18,537                           | \$ (31,494)                         | \$ 16,527                           |
| Temporarily restricted | 37,657                              | –                                   | 41,870                              | –                                   |
| Permanently restricted | 364,337                             | –                                   | 370,397                             | –                                   |
| Total funds            | \$ 370,497                          | \$ 18,537                           | \$ 380,773                          | \$ 16,527                           |

The following table summarizes the change in the endowment funds during the years ended September 30, 2011 and 2010:

|  | UNRESTRICTED | TEMPORARILY<br>RESTRICTED | PERMANENTLY<br>RESTRICTED | 2011<br>TOTAL | 2010<br>TOTAL |
|--|--------------|---------------------------|---------------------------|---------------|---------------|
| Endowment net assets as of October 1               | \$ (14,967)  | \$ 41,870                 | \$ 370,397                | \$ 397,300    | \$ 364,928    |
| Investment return:                                 |              |                           |                           |               |               |
| Investment income                                  | 132          | 3,490                     | –                         | 3,622         | 2,170         |
| Net appreciation (depreciation)                    | (125)        | 151                       | (380)                     | (354)         | 35,118        |
| Total investment return                            | 7            | 3,641                     | (380)                     | 3,268         | 37,288        |
| Contributions                                      | –            | 114                       | 860                       | 974           | 9,974         |
| Appropriation of endowment assets for expenditures | (275)        | (7,378)                   | (6,540)                   | (14,193)      | (12,686)      |
| Other  | –            | –                         | –                         | –             | –             |
| Reclassifications                                  | 2,275        | (590)                     | –                         | 1,685         | (2,204)       |
| Endowment net assets as of September 30            | \$ (12,960)  | \$ 37,657                 | \$ 364,337                | \$ 389,034    | \$ 397,300    |

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 \$31,497 and \$31,596 as of September 30, 2011 and 2010, respectively. These deficiencies were the result of unfavorable market fluctuations that occurred 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.

The Gallery has adopted investment and spending policies for endowment assets that are intended to provide a predictable stream of funding for programs while maintaining the purchasing power of the endowment. Under the investment policy, as approved by the Board of Trustees, the endowment assets are invested in a manner that reduces risk through diversification while obtaining a competitive rate of return. 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.

The Gallery's spending policy is based on an annual endowment spending rate of 5.00% 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 both the purchase of art and support of operations.



The following table summarizes the purpose of the net asset restrictions during the years ended September 30, 2011 and 2010:

|   | UNRESTRICTED | TEMPORARILY<br>RESTRICTED | PERMANENTLY<br>RESTRICTED | 2011<br>TOTAL | 2010<br>TOTAL |
|---|--------------|---------------------------|---------------------------|---------------|---------------|
| Acquisition of art                              | \$ 31,800    | \$ 25,966                 | \$ 72,737                 | \$ 130,503    | \$ 129,692    |
| Collections                                     | (4,330)      | 6,388                     | 34,226                    | 36,284        | 37,761        |
| Special exhibitions                             | 12,321       | 11,658                    | 31,402                    | 55,381        | 53,573        |
| Education and public programs                   | 11,723       | 34,107                    | 81,924                    | 127,754       | 131,579       |
| Editorial and photography                       | 12,468       | 539                       | 3,498                     | 16,505        | 19,120        |
| Capital projects                                | 15,764       | —                         | —                         | 15,764        | 16,050        |
| Operations                                      | 66,653       | 34,551                    | 140,550                   | 241,754       | 249,020       |
| Subtotal private funds                          | 146,399      | 113,209                   | 364,337                   | 623,945       | 636,795       |
| Special exhibitions and renovation funds        | —            | 69,732                    | —                         | 69,732        | 56,905        |
| Subtotal federal funds                          | —            | 69,732                    | —                         | 69,732        | 56,905        |
| Subtotal net assets subject to restrictions     | 146,399      | 182,941                   | 364,337                   | 693,677       | 693,700       |
| Fixed assets, net                               | 223,248      | —                         | —                         | 223,248       | 197,075       |
| Future funded federal expenses recognized       | (33,402)     | —                         | —                         | (33,402)      | (32,895)      |
| Subtotal net assets not subject to restrictions | 189,846      | —                         | —                         | 189,846       | 164,180       |
| Net assets as of September 30                   | \$ 336,245   | \$ 182,941                | \$ 364,337                | \$ 883,523    | \$ 857,880    |

#### 14. EMPLOYEE BENEFITS

Total pension expense recognized in the Gallery's financial statements was \$7,319 and \$7,035 for the years ended September 30, 2011 and 2010, respectively. These amounts do not include pension expense financed by OPM and imputed to the Gallery of \$2,730 and \$3,153 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, 2011 and 2010, were \$2,276 and \$2,214, 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 2011 and 2010, the Gallery contributed \$5,472 and \$5,159, 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 \$ 6,077 and \$6,071 during fiscal years 2011 and 2010 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 2011 and 2010 total \$303 and \$387, 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.

#### 15. 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.

ASC Topic 740-10-25, "Income Taxes Recognition" 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 Gallery does not believe its financial statements include any uncertain tax positions.

## 16. 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:

|   | 2011          |                  |
|---|---------------|------------------|
|   | CAPITAL LEASE | OPERATING LEASES |
| 2012  | \$ 342        | \$ 3,763         |
| 2013  | 343           | 1,767            |
| 2014  | 343           | 889              |
| 2015  | 344           | 911              |
| 2016  | 345           | 933              |
| Thereafter                                      | —             | 2,179            |
| Total minimum lease payments                    | 1,717         | \$ 10,442        |
| Less: amount representing interest              | (387)         |                  |
| Present value of minimum capital lease payments | \$ 1,330      |                  |

Rental expense was approximately \$4,787 and \$4,800 for the years ended September 30, 2011 and 2010, respectively.

## 17. FAIR VALUE MEASUREMENTS

The following tables summarize the fair value measurement as of September 30, 2011 and 2010, for financial assets by pricing observability levels:

|  | PRICES IN ACTIVE<br>MARKETS FOR IDENTICAL<br>ASSETS (LEVEL 1) | OTHER OBSERVABLE<br>INPUTS<br>(LEVEL 2) | UNOBSERVABLE<br>INPUTS<br>(LEVEL 3) | FAIR VALUE<br>AT 9/30/11 |
|--|---|---|-------------------------------------|--------------------------|
| Common and preferred stocks                            | \$ 71,813   | \$ —                                    | \$ —                                | \$ 71,813                |
| Mutual funds—equity                                    | 43,225  | —                                       | —                                   | 43,225                   |
| Mutual funds—fixed income                              | 72,825  | —                                       | —                                   | 72,825                   |
| Public equity funds                                    | —   | 178,838                                 | —                                   | 178,838                  |
| Hedge funds  | —   | —                                       | 137,741                             | 137,741                  |
| Multi-asset class fund                                 | —   | —                                       | 43,940                              | 43,940                   |
| Private equity funds                                   | —   | —                                       | 40,166                              | 40,166                   |
| Venture capital funds                                  | —   | —                                       | 16,914                              | 16,914                   |
| Trust held by others                                   | —   | —                                       | 7,989                               | 7,989                    |
| Assets measured at fair value on a recurring basis     | 187,863   | 178,838                                 | 246,750                             | 613,451                  |
| Trust held by others                                   | —   | —                                       | 2,546                               | 2,546                    |
| Assets measured at fair value on a non-recurring basis | —   | —                                       | 2,546                               | 2,546                    |
| Total assets measured at fair value                    | \$ 187,863  | \$ 178,838                              | \$ 249,296                          | \$ 615,997               |

|  | PRICES IN ACTIVE<br>MARKETS FOR IDENTICAL<br>ASSETS (LEVEL 1) | OTHER OBSERVABLE<br>INPUTS<br>(LEVEL 2) | UNOBSERVABLE<br>INPUTS<br>(LEVEL 3) | FAIR VALUE<br>AT 9/30/10 |
|--|---|---|-------------------------------------|--------------------------|
| Common and preferred stocks                            | \$ 78,480   | \$ —                                    | \$ —                                | \$ 78,480                |
| Mutual funds—equity                                    | 43,765  | —                                       | —                                   | 43,765                   |
| Mutual funds—fixed income                              | 103,565   | —                                       | —                                   | 103,565                  |
| Public equity funds                                    | —   | 204,440                                 | —                                   | 204,440                  |
| Hedge funds  | —   | —                                       | 112,690                             | 112,690                  |
| Multi-asset class fund                                 | —   | —                                       | 42,587                              | 42,587                   |
| Private equity funds                                   | —   | —                                       | 29,148                              | 29,148                   |
| Venture capital funds                                  | —   | —                                       | 10,813                              | 10,813                   |
| Trust held by others                                   | —   | —                                       | 10,119                              | 10,119                   |
| Assets measured at fair value on a recurring basis     | 225,810   | 204,440                                 | 205,357                             | 635,607                  |
| Trust held by others                                   | —   | —                                       | 2,546                               | 2,546                    |
| Assets measured at fair value on a non-recurring basis | —   | —                                       | 2,546                               | 2,546                    |
| Total assets measured at fair value                    | \$ 225,810  | \$ 204,440                              | \$ 207,903                          | \$ 638,153               |

Most investments classified in Levels 2 and 3 consist of shares or units in investment funds as opposed to direct interests in the funds underlying holdings, which may be marketable. Because the net asset value reported for each fund is used as a practical expedient to estimate the fair value of the Gallery's interest therein, its classification in Level 2 or 3 is based on the Gallery's ability to redeem its interest at or near the date of the statement of financial position. If the investment can be redeemed in less than 120 days the investment is classified in Level 2. The classification in the fair value is not necessarily an indication of the risks, liquidity, or degree of difficulty in estimating the fair value of each of the investments underlying assets and liabilities.

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:

#### FAIR VALUE MEASURED ON A RECURRING BASIS

*Alternative Investments* - 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. In the case of the private equity and venture capital investments there are limited options to transfer or withdraw from these funds prior to their termination. The portfolio holdings of underlying funds in partnerships may not be disclosed; therefore, the Gallery relies on the investment manager to provide a valuation estimate. Inputs to the valuation are unobservable and therefore included in Level 3. The Gallery's investments in private equity, venture capital, and real estate are generally valued based on the most current net asset value (NAV) adjusted for cash flows when the reported NAV is not at the measurement date. This amount represents the best estimate of fair value of these investments at September 30, 2011.

*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. These trusts are managed by external parties and are for the most part invested in cash equivalents, mutual funds, and publicly traded equities.

#### FAIR VALUE MEASURED ON A NON-RECURRING BASIS

*Trusts Held by Others* - One trust is invested in real property based on property valuations that involve significant judgment and estimation.

The following table summarizes the changes in Level 3 assets, measured at fair value on a recurring basis, as of September 30, 2011:

|   | Year ended September 30, 2011 |                   |                      |                       |                      |
|---|-------------------------------|-------------------|----------------------|-----------------------|----------------------|
|   | HEDGE FUNDS                   | MULTI-ASSET CLASS | PRIVATE EQUITY FUNDS | VENTURE CAPITAL FUNDS | TRUST HELD BY OTHERS |
| Fair value of Level 3 assets at September 30, 2010  | \$ 112,690                    | \$ 42,587         | \$ 29,148            | \$ 10,813             | \$ 10,119            |
| (Expenses) net of dividends and interest            | (627)                         | (57)              | (336)                | (380)                 | –                    |
| Realized gains                                      | 4,777                         | 1,869             | 4,133                | 1,156                 | –                    |
| Net unrealized (losses) gains                       | (5,958)                       | 1,808             | 3,506                | 3,655                 | (390)                |
| Proceeds from sales, redemptions, and distributions | (34,141)                      | (2,267)           | (5,030)              | (871)                 | (1,758)              |
| Purchase of investments                             | 61,000                        | –                 | 8,745                | 2,541                 | 18                   |
| Fair value of Level 3 assets at September 30, 2011  | \$ 137,741                    | \$ 43,940         | \$ 40,166            | \$ 16,914             | \$ 7,989             |

The following table summarizes the changes in Level 3 assets, measured at fair value on a recurring basis, as of September 30, 2010:

|   | Year ended September 30, 2010 |                   |                      |                       |                      |
|---|-------------------------------|-------------------|----------------------|-----------------------|----------------------|
|   | HEDGE FUNDS                   | MULTI-ASSET CLASS | PRIVATE EQUITY FUNDS | VENTURE CAPITAL FUNDS | TRUST HELD BY OTHERS |
| Fair value of Level 3 assets at September 30, 2009  | \$ 108,934                    | \$ 40,468         | \$ 22,027            | \$ 8,545              | \$ 8,661             |
| (Expenses) net of dividends and interest            | (599)                         | (263)             | (465)                | (466)                 | –                    |
| Realized gains (losses)                             | 1,800                         | (298)             | 947                  | 457                   | –                    |
| Net unrealized gains                                | 5,655                         | 4,799             | 2,223                | 689                   | 1,458                |
| Proceeds from sales, redemptions, and distributions | (3,100)                       | (2,119)           | (1,153)              | (401)                 | –                    |
| Purchase of investments                             | –                             | –                 | 5,569                | 1,989                 | –                    |
| Fair value of Level 3 assets at September 30, 2010  | \$ 112,690                    | \$ 42,587         | \$ 29,148            | \$ 10,813             | \$ 10,119            |

Realized and unrealized gains/(losses) for Level 3 assets included in changes in net assets for the years ended September 30, 2011 and 2010, are reported as follows:

|   | 2011      | 2010      |
|---|-----------|-----------|
| Total gains (losses)  | \$ 14,556 | \$ 17,730 |
| Change in unrealized gains (losses) relating to assets still held at reporting date | \$ 2,621  | \$ 14,824 |

The fair values of the following investments have been estimated using the net asset value per share of the investments as of September 30, 2011:

|                        | FAIR VALUE     | COMMITMENTS | REDEMPTION FREQUENCY | REDEMPTION NOTICE PERIOD |
|------------------------|----------------|-------------|----------------------|--------------------------|
| Public equity funds    | (a) \$ 178,838 | \$ –        | Daily to Quarterly   | 6–120 days               |
| Hedge funds            | (b) 137,741    | –           | 1 to 3 years         | 90–95days                |
| Multi-asset class fund | (c) 43,940     | –           | Annually             | 365 days                 |
| Private equity funds   | (d) 40,166     | 22,717      | n/a                  | n/a                      |
| Venture capital funds  | (e) 16,914     | 4,691       | n/a                  | n/a                      |
| Trust held by others   | 7,989          | –           | n/a                  | n/a                      |
|                        | \$ 425,588     | \$ 27,408   |                      |                          |

The fair values of the following investments have been estimated using the net asset value per share of the investments as of September 30, 2010:

|                        |     | FAIR VALUE | COMMITMENTS | REDEMPTION FREQUENCY | REDEMPTION NOTICE PERIOD |
|------------------------|-----|------------|-------------|----------------------|--------------------------|
| Public equity funds    | (a) | \$ 204,440 | \$ —        | Monthly to Quarterly | 15 – 120 days            |
| Hedge funds            | (b) | 112,690    | —           | 1–3 years            | 60–95 days               |
| Multi-asset class fund | (c) | 42,587     | —           | Annually             | 365 days                 |
| Private equity funds   | (d) | 29,148     | 31,362      | n/a                  | n/a                      |
| Venture capital funds  | (e) | 10,813     | 7,332       | n/a                  | n/a                      |
| Trust held by others   |     | 10,119     | —           | n/a                  | n/a                      |
|                        |     | \$ 409,797 | \$ 38,694   |                      |                          |

- (a) Public equity funds consist of investments in limited liability partnerships and limited liability corporations that invest in publicly traded stocks of domestic and international companies.
- (b) Hedge funds includes investments in hedge funds, one of which (representing 41% of this category) invests both long and short primarily in U.S. and international common stocks, and the other two (representing 59% of this category) pursue multiple strategies to diversify risks and reduce volatility.
- (c) Multi-asset fund is invested in all asset classes, including publicly traded U.S. and international stocks, fixed income, cash equivalents, private equity, venture capital, hedge funds, real estate, and natural resources.
- (d) Private equity funds include funds that invest directly in private U.S. and international companies or conduct buyouts of public companies resulting in the delisting of public equity, as well as two funds which invest in U.S. and international real estate. These assets are invested through limited partnerships which have stated terms of typically eight to twelve years. The remaining terms of the Gallery's private equity investments range from three to seven years. These investments can never be redeemed. Instead, distributions are received through the liquidation of the underlying assets of the fund.
- (e) Venture capital funds include several funds that invest in early stage, high-potential, growth start-up U.S. and international companies. These assets are invested through limited partnerships which have stated terms of typically eight to twelve years. The remaining terms of the Gallery's venture capital investments range from three to seven years. These investments can never be redeemed. Instead, distributions are received through the liquidation of the underlying assets of the fund.

## 18. SUBSEQUENT EVENTS

The Gallery has performed an evaluation of subsequent events through November 14, 2011, which is the date the financial statements were available to be issued, noting no events that affect the financial statements as of September 30, 2011.

## ACQUISITIONS

## PAINTINGS

- Courbet, Gustave, French, 1819–1877  
> *The Black Rocks at Trouville*, 1865/1866, oil on canvas, 2011.51.1, Chester Dale Fund
- Johnson, Lester, American, 1919–2010  
> *Dark Portrait*, c. 1960, oil on canvas, 2011.39.1, Gift of Beth and George Meredith
- Marshall, Kerry James, American, born 1955  
> *Great America*, 1994, acrylic and collage on canvas, 2011.20.1, Gift of the Collectors Committee
- Moran, Thomas, American, 1837–1926  
> *The Juniata, Evening*, 1864, oil on canvas, 2010.107.1, Gift of Max and Heidi Berry and Ann and Mark Kington/The Kington Foundation
- > *Green River Cliffs, Wyoming*, 1881, oil on canvas, 2011.2.1, Gift of the Milligan and Thomson Families
- Nooms, Reinier, called Zeeman, Dutch, 1624–1664  
> *Amsterdam Harbor Scene*, c. 1658, oil on canvas, 2011.3.1, The Lee and Juliet Folger Fund
- Ramos, Mel, American, born 1935  
> *Wild Girl*, 1963, oil on canvas, 2010.118.1, Gift of Abrams Family Collection
- Seitz, William Chapin, American, 1914–1974  
> *Wall of Remorse*, 1952, mixed media on paper on canvas
- > *Figures Flying Through Space with Minerals and Cubes*, 1945, oil on canvas
- > *Cubist Portrait of a Woman*, 1946, oil on canvas
- > *Crab and Shell with Shoe*, 1947, oil on canvas, 2011.10.1–4, Gift of Irma Seitz Troy, Jean François de, French, 1679–1752
- > *The Abduction of Europa*, 1716, oil on canvas, 2010.115.1, Chester Dale Fund
- Zox, Larry, American, 1937–2006  
> *Decorah (Single Gemini Series)*, 1968, acrylic on canvas, 2011.40.1, Gift of Sha King Zox
- 
- SCULPTURE
- Matisse, Henri, French, 1869–1954  
> *Figure Decorative*, 1908, bronze, 2011.9.1, Gift of Victoria and Roger Sant
- Storrs, John, American, 1885–1956  
> *Auto Tower, Industrial Forms (part B)*, c. 1922, cast and painted concrete, 2011.1.1, Gift of Deborah and Ed Shein

- Truitt, Anne, American, 1921–2004  
> *Parva XII*, 1977, acrylic on wood, 2011.5.1, Gift of Margot Wells Backas
- > *Knight's Heritage*, 1963, acrylic on wood, 2011.19.1, Gift of the Collectors Committee

## DECORATIVE ART

- Chagall, Marc, Russian, 1887–1985  
> *Untitled*, 1969, stone and glass mosaic (10 panels), 2011.60.104.1–10, The John U. and Evelyn S. Nef Collection

## MEDIA ART

- Paik, Nam June, American, born South Korea, 1932–2006  
> *Cosmos*, 1963–2003, two-channel video installation with manipulated 1940s-era CRT tubes and closed circuit camera feed, 2011.61.1, Gift of the Hakuta Family
- > *Zenith/Self-Portrait/Hand and Face*, 2005, one-channel video with one thirteen-inch monitor, 2011.61.2, Gift of the Hakuta Family

## DRAWINGS

- Adam, Franz, German, 1815–1886  
> *A Mounted Cavalry Officer Seen from Behind*, 1850s, oil paint on brown oiled paper, 2010.130.1, Ailsa Mellon Bruce Fund
- Beichling, Karl Heinrich, German, 1803–1876  
> *Ruins of the Oybin Monastery in Winter*, c. 1830, watercolor, 2011.29.2, William B. O'Neal Fund
- Bellows, George, American, 1882–1925  
> *Ghost of Sergeant Pelly*, 1918, charcoal, gray wash, and graphite with brush and black ink, 2011.65.1, Gift of Alexandra and Michael N. Altman
- Bendemann, Eduard Julius Friedrich, German, 1811–1889  
> *A Girl on Her Deathbed with a Crown of Flowers*, 1882, black and white chalk on brown paper, in original leather folding frame, 2011.29.1, William B. O'Neal Fund
- Benouville, Jean Achille, French, 1815–1891  
> *Sunset from a Rocky Coastline*, 1842, watercolor with pen and brown ink and touches of white gouache over graphite on blue-gray paper, 2011.58.1, Helen Porter and James T. Dyke Fund
- Castle, James, American, 1899–1977  
> *Untitled (Purse ! Discusses)*, 1937 or later, collage, 2011.6.1, Gift of the Collectors Committee
- > *Parva XII*, 1977, acrylic on wood, 2011.5.1, Gift of Margot Wells Backas
- > *Untitled (P ! D)*, probably 1930s, blue ink on light brown paper, 2011.63.1, Gift of The James Castle Collection and Archive
- Chagall, Marc, Russian, 1887–1985  
> *Purim*, 1917, gouache
- > *Small Composition for John*, 1957, watercolor with black ink
- > *Birthday Celebration Drawing*, 1972, pen and blue ink on printed card
- > *Birthday Celebration Drawing*, 1972, pen and blue ink on printed card
- > *Wedding Announcement*, 1964, brown ink and red and blue crayon on printed card
- > *Menu with a Drawing of a Queen*, 1970, brown ink on printed menu card
- > *Birthday Menu with a Drawing of an Angel*, 1973, crayon on menu
- > *The Crucifixion*, 1973, color crayon on title-page of bound volume
- > *An Artist-Angel at the Easel*, 1968, pen and ink on title-page of bound volume
- > *Self-Portrait at the Easel with a Dove and Bouquets*, 1971, watercolor and color crayon on title-page of bound volume
- > *Bouquet of Flowers*, 1951, watercolor on title-page of bound volume
- > *Self-Portrait with a Seeing-Eye Heart*, 1974, pen and ink on title-page of bound volume
- > *The Artist Presenting a Bouquet of Flowers*, 1973, black crayon and pastel on title-page of bound volume
- > *Lovers with Flowers in a Night Sky*, 1968, color crayon on title-page of bound volume
- > *Self-Portrait at the Easel*, 1968, felt-tip pen on title-page of bound volume, 2011.60.10, 24, 33, 34, 64, 73, 74, 87–92, 94, 100, The John U. and Evelyn S. Nef Collection
- Cristall, Joshua, British, 1768–1847  
> *Young Woman in a Kerchief and Cloak at Hastings*, 1807, watercolor, 2011.56.1, Ailsa Mellon Bruce Fund
- Doyen, Gabriel François, French, 1726–1806  
> *Brutus Condemning His Sons to Death*, c. 1760, black chalk and white chalk with stumping, 2010.128.1, Ailsa Mellon Bruce Fund
- Dufy, Raoul, French, 1877–1953  
> *Circus*, watercolor
- > *Blue Train*, watercolor
- > *Landscape*, watercolor
- > *Longchamps*, watercolor
- > *Morocco*, watercolor, 2011.60.19–23, The John U. and Evelyn S. Nef Collection
- Dunoyer de Segonzac, André, French, 1884–1974  
> *Country Scene*, pen and black ink with wash, 2011.60.6, The John U. and Evelyn S. Nef Collection
- Flandrin, Jean-Paul, French, 1811–1902  
> *Sunlit Trees in a Valley near Lacoux*, 1840, black chalk heightened with white chalk on blue paper, with vertical strips added at left and right edges, 2011.59.1, Gift of Helen Porter and James T. Dyke
- Florentine 16th century  
> *The Visitation*, c. 1520, black chalk, heightened with white, on purple prepared paper, 2011.38.1, Ailsa Mellon Bruce Fund
- Förster, Heinrich von, German, 1832–1889  
> *The Music Room of Archduchess Margarete, Princess of Saxony, in Schloss Ambras*, 1870s, watercolor and gouache, 2011.88.1, William B. O'Neal Fund
- Fries, Ernst, German, 1801–1833  
> *Berchtesgaden with the Watzmann Peak in the Distance*, 1822, watercolor over graphite, 2011.52.1, Ailsa Mellon Bruce Fund
- Frink, Elisabeth, Dame, British, 1930–1993  
> *An Eagle*, 1966, watercolor, 2011.60.68, The John U. and Evelyn S. Nef Collection
- Glume, Johann Gottlieb, German, 1711–1778  
> *Young Woman Sewing with a Dog Resting on Her Lap*, 1750s(?), red chalk, 2011.12.1, William B. O'Neal Fund
- Graf I, Urs, Circle of, Swiss, c. 1485–1527/1529  
> *A Soldier Walking with a Camp Follower*, 1523, pen and black ink, 2011.11.1, Ailsa Mellon Bruce Fund
- Greuze, Jean-Baptiste, French, 1725–1805  
> *Bust of an Old Man*, probably 1763, red, black, and white chalks with stumping and erasure on light brown paper, 2011.42.3, Woodner Collection, Gift of Dian Woodner
- Grosz, George, German, 1893–1959  
> *In the Drawing Room (The Art Critics)*, pen and black ink, 2011.60.49, The John U. and Evelyn S. Nef Collection
- Hirzel, Hermann, German, 1864–1939  
> *A Winter Landscape within a Jugendstil Border*, 1902, pen and black ink, with corrections in white gouache, on two joined sheets of card, 2011.37.1, Ailsa Mellon Bruce Fund

- Huber, Jakob Wilhelm, Swiss, 1787–1871  
>*A Fortress in a Mountain Landscape at Sunrise*, 1810, gouache with pen and black ink, 2011.34.2, Ailsa Mellon Bruce Fund
- Huber, Johann Caspar, Swiss, 1752–1827  
>*A Stand of Birch Trees*, brown and gray wash with pen and brown ink over black chalk on blue paper, 2011.36.1, Ailsa Mellon Bruce Fund
- Huet, Paul, French, 1803–1869  
>*An Abbey by a Wooded Lake at Twilight*, c. 1831, pastel, 2011.44.1, Helen Porter and James T. Dyke Fund
- Huysum, Jan van, Dutch, 1682–1749  
>*Bouquet of Spring Flowers in a Terracotta Vase*, 1720s, oiled charcoal and watercolor, 2011.74.1, Pepita Milmore Memorial, The Ahmanson Foundation, Glickfield Family Foundation, Linda H. Kaufman and Buffy and William Cafritz Funds
- Ingres, Jean-Auguste-Dominique, French, 1780–1867  
>*Mademoiselle Mary de Borderieux(?)*, 1857, graphite and watercolor with white heightening, 2011.42.6, Woodner Collection, Gift of Dian Woodner
- Italian 17th Century  
>*God the Father with Angels*, pen and brown ink with brown wash, 2011.86.2, Gift of Jane Tarleton Smith Moore
- Jegli II, Hans, Swiss, 1580–1643  
>*A Donor with a Coat of Arms*, 1603, pen and ink with wash, 2011.90.1, Katharine Shepard Fund
- John, Augustus, Welsh, 1878–1961  
>*Bust of a Young Woman*, c. 1900, red chalk
- >*A Standing Draped Woman*, 1907–1910, graphite, 2011.60.75–76, The John U. and Evelyn S. Nef Collection
- Kaisermann, Franz, Swiss, 1765–1833  
>*The Grand Waterfalls at Terni*, 1790s, watercolor and gouache, 2011.54.1, Purchased as the Gift of Alexander M. and Judith W. Laughlin
- Katz, Alex, American, born 1927  
>*Evie*, 1974, graphite, 2011.60.38, The John U. and Evelyn S. Nef Collection
- Krüger, Anton, German, 1795–1857  
>*Aussicht aus meinem Fenster, via valfonda in Florenz*, 1821, graphite, 2011.53.1, Ailsa Mellon Bruce Fund
- Kügelgen, Wilhelm von, German, 1802–1867  
>*Agnes von Felsen*, c. 1822, graphite, 2011.34.1, Ailsa Mellon Bruce Fund
- Law, David, Scottish, 1831–1901  
>*The Güdecca Canal with Shipping near the Chiesa dei Gesuati*, 1880s, watercolor over graphite, 2011.33.1, Ailsa Mellon Bruce Fund
- Le Corbusier, French, 1887–1965  
>*Abstraction*, pastel and crayon, 2011.60.13, The John U. and Evelyn S. Nef Collection
- Léger, Fernand, French, 1881–1955  
>*Abstraction*, 1945, watercolor and gouache on buff paper, 2011.60.12, The John U. and Evelyn S. Nef Collection
- Lory, Matthias Gabriel fils, French, 1784–1864  
>*The Château d'Èze, near Nice*, 1841/1843, watercolor, 2010.122.7, Anonymous Gift
- Meyer, Conrad, Swiss, 1618–1689  
>*An Allegory of Poverty and Wealth*, pen and brown ink with gray wash, 2010.122.1, Anonymous Gift
- Miss, Mary, American, born 1944  
>*Veiled Landscape*, 1979, pen and black ink over graphite with collage on artificial vellum, 2011.16.1, Gift of Harry Grubert
- Munch, Edvard, Norwegian, 1863–1944,  
>*Female Half-Figure Sketch of a Woman*, 1920/1923, pen and black ink
- >*Shoreline Sketch*, 1920/1923, purple crayon, 2011.84.3, 4, The Epstein Family Collection
- Nagel, Hanna, German, 1907–1975  
>*An Elegant Young Man Glancing to the Side*, 1928, lithographic crayon, graphite, and brush and black ink, on artist's mount, 2011.35.1, William B. O'Neal Fund
- Paik, Nam June, American, born South Korea, 1932–2006  
>*Untitled (TV Ghosts)*, 2005, colored marker
- >*Untitled (Earth)*, 2000, pastel
- >*Untitled (Earth)*, 2000, pastel
- >*Untitled (Rain)*, 2001, pastel
- >*Untitled (Zen TV)*, 1977, brush and black ink
- >*Untitled*, 1975, black ball-point pen on graph paper
- >*Untitled*, 1975, black ball-point pen on graph paper
- >*Untitled*, 1975, black ball-point pen on graph paper
- >*Untitled*, 1975, black ball-point pen on graph paper
- >*Untitled (Buddha)*, 1982, pastel and pen and black ink
- >*Untitled (TVS)*, 1982, pen and black ink
- >*Untitled (TVS)*, 1978, pen and black ink
- >*Untitled*, 1978, pastel
- >*Untitled (TV Static)*, 1982, pen and black ink
- >*Untitled (Manipulated TV)*, 1996, pastel and pen and black ink, 2011.61.5–18, Gift of the Hakuta Family
- Pascin, Jules, French, 1885–1930  
>*Tivo Nudes*, black crayon on buff paper
- >*Havana*, watercolor and graphite
- >*Nannies with a Child*, watercolor and black chalk
- >*The Handsome Barber*, watercolor with pen and ink
- >*A Girl*, pastel
- >*A Reclining Woman*, pastel, 2011.60.1–3, 7, 40, 72, The John U. and Evelyn S. Nef Collection
- Perino del Vaga, Italian, 1501–1547  
>*Alexander Consecrating the Altars for the Twelve Olympian Gods*, 1545/1547, pen and brown ink with gray wash over black chalk, 2011.42.1, Woodner Collection, Gift of Dian Woodner
- Picasso, Pablo, Spanish, 1881–1973  
>*A Young Woman Seated in an Armchair*, 1921–1922, brush and gray ink with white gouache and black ink on paper washed light blue, 2011.60.43, The John U. and Evelyn S. Nef Collection
- Pinelli, Bartolomeo, Italian, 1781–1835  
>*La Compagnia dei sacconi al Colosseo*, 1829, watercolor over black chalk and graphite, 2011.50.1, Ailsa Mellon Bruce Fund
- Piranesi, Giovanni Battista, Italian, 1720–1778  
>*The Portico of the Pantheon*, 1750s and early 1760s, pen and dark brown ink with gray and gray-brown wash over red chalk, on three pieces of paper glued together, 2011.42.5, Woodner Collection, Gift of Dian Woodner
- Richter, Adrian Ludwig, German, 1803–1884  
>*The Sabine Hills and Rocca Santo Stefano Seen from Civitella*, c. 1824, graphite, 2011.91.2, Ailsa Mellon Bruce Fund
- Savery, Roelandt, Dutch, 1576–1639  
>*Mountainous Landscape with Castles and Waterfalls*, c. 1606, black, ocher, red, and blue chalks, with traces of white heightening on gray-green paper, 2011.42.2, Woodner Collection, Gift of Dian Woodner
- Signac, Paul, French, 1863–1935  
>*Petit Andelys*, watercolor over black chalk
- >*St Tropez*, 1906, watercolor and gouache over black chalk
- >*La Rochelle*, watercolor over black chalk, 2011.60.15, 16, 63, The John U. and Evelyn S. Nef Collection
- Squarcione, Francesco, Italian, 1397–1468  
>*Six Standing Men and Ten Battling Nudes*, 1470s, pen and ink on prepared paper, 2011.42.4, Woodner Collection, Gift of Dian Woodner
- Steichen, Edward, American, 1879–1973  
>*Mushton Shlushley, The Lyric Poet and Aestheticurean*, c. 1922, tempera and ink over graphite on paperboard
- >*The Pup-Who-Sacrificed-a-Piece-of-His-Head-So-He'd-Have-a-Tail-to-Wag*, c. 1922, tempera and ink over graphite and colored pencil on paperboard
- >*Madame X and Johnny Marine, also Known as Sailor John the Painter*, c. 1922, tempera and ink over graphite on paperboard
- >*The Pink-Faced Politician, also known as The-Man-Who, on a National Holiday*, c. 1922, tempera and ink over graphite on paperboard
- >*Khor, the President of the Oochen Republic Walking Through the Green Fields of Earth*, c. 1922, tempera and ink over graphite on paperboard
- >*Thinkrates, the Philosopher, Wrapped in Thought*, c. 1922, tempera and ink over graphite and colored pencil on paperboard
- >*Khor, in His House on Top of the World*, c. 1922, tempera and ink over graphite on paperboard
- >*The Colossal Deep Sea Ludicrocerous Lies in Wait for the Little Gee Whiz*, c. 1922, tempera and ink over graphite on paperboard
- >*The Cinnamon Bun B'Ar Stalking the Dish of Fruit Bush*, c. 1922, tempera and ink over graphite on paperboard
- >*The Radio Gull Carried Khor's Messages All Over the World with the Speed of Light*, c. 1922, tempera and ink over graphite on paperboard
- >*The-Lugubrious-Mysterious-Midnight-Hour-Phantom-Green-Cheese-Moon*, c. 1922, tempera and ink over graphite on paperboard
- >*The Peeping Gagaboo Hides in a Cave*, c. 1922, tempera and ink over graphite and colored pencil on paperboard
- >*The Pie-Faced Squilk and Her Pink-Nosed Neighbor*, c. 1922, tempera and ink over graphite on paperboard
- >*The-Duck-Who-Would-Rather-Talk-with-His-Reflection-in-the-Pond-than-with-Anybody-Else*, c. 1922, tempera and ink over graphite on paperboard
- >*The Golden Meadowlark Flies Over the Green Fields*, c. 1922, tempera and ink over graphite on paperboard
- >*Rabbit (Le Toumesol)*, c. 1920, tempera, metallic paint, and graphite on paperboard
- >*Study for "The Radio Gull"*, c. 1960, graphite and tempera on canvas board
- >*Study for "The Radio Gull"*, c. 1960, graphite on canvas board
- >*Study for "Töppenheim"*, c. 1960, graphite and colored pencil on folded tracing paper
- >*Study for "The Radio Gull"*, c. 1960, graphite on tracing paper, 2011.85.1–20, Gift of Joanna T. Steichen
- Taylor, Al, American, 1948–1999  
>*Fairly Mean/Mean Fairly*, 1995, ink and graphite, 2011.8.1, Gift of the Collectors Committee
- Vallotton, Félix, Swiss, 1865–1925  
>*Grands Chasseurs—Le Cerf est prêt*, 1903, black crayon and brush over graphite, 2010.122.2, Anonymous Gift
- Vuillard, Edouard, French, 1868–1940  
>*A Vase of Flowers*, graphite, 2011.60.47, The John U. and Evelyn S. Nef Collection

## PRINTS

- Ademollo, Luigi, Italian, 1764–1849  
>*The Ashes of Trajan Carried in a Triumphant Procession*, etching and aquatint  
>*The Body of Hadrian Laying in State next to His Mausoleum*, etching and aquatint, 2010.133.1, 2, Ailsa Mellon Bruce Fund
- Albertoli, Giocondo (author and designer), Italian, 1742–1839  
>*Ornamenti diversi*, (Milan, 1782)  
>*Alcune decorazioni di nobili sale ed altri ornamenti*, (Milan, 1787)  
>*Miscellanea per i giovani studioso del disegno*, (Milan, 1796), three bound volumes, with sixty-six engraved illustrations, three engraved titles, and two engraved dedications by Giacomo Mercoli, Swiss, b. 1745, Giuseppe Longhi, Italian, 1766–1831, Raffaele Albertoli, Swiss, 1770–1812, and Andrea de Bernardis, Italian, 1760–1837, after Giocondo Albertoli, 2011.81.1.1–3, Ailsa Mellon Bruce Fund
- Albright, Ivan Le Lorraine, American, 1897–1983  
>*Fleeting Time, Thou Hast Left Me Old*, 1945, lithograph, 2011.60.5, The John U. and Evelyn S. Nef Collection
- Aman-Jean, Edmond, French, 1860–1936  
>*La Rieuse: Madame Albert Besnard*, 1897, color lithograph, printed in brown and gold, 2011.79.1, Ailsa Mellon Bruce Fund
- Amman, Jost, Swiss, 1539–1591  
>*Earth* (after Wenzel Jamnitzer I), 1568, etching [proof without text]  
>*Air* (after Wenzel Jamnitzer I), 1568, etching [proof without text]  
>*Water* (after Wenzel Jamnitzer I), 1568, etching [proof without text], 2011.78.1–3, Ailsa Mellon Bruce Fund
- Arms, John Taylor, American, 1887–1953  
>*Normandy Noon*, 1936, etching on blue paper, 2011.14.1, Gift of David F. Wright  
>*Crystal and Jade*, 1936–1940, etching with aquatint  
>*Wasps*, 1920, aquatint and etching  
>*Birdman*, 1919, aquatint and etching  
>*Vermont*, 1945, etching  
>*The Pig Pen*, 1936–1940, etching  
>*Normandy*, 1944, etching on blue paper  
>*Triangular Bridge, Crowland, England*, 1941, etching  
>*Shadow in Mexico*, 1936–1940, etching  
>*Patscuaio, Michoacán, Mexico*, 1941, etching on blue paper, 2011.68.1–9, Gift of T. A. Cox
- Bartsch, Adam von, Austrian, 1757–1821  
>*A Crouching Apostle* (after a drawing formerly attributed to Albrecht Dürer), 1785, etching and aquatint printed in brown, 2011.86.1, Gift of Jane Tarleton Smith Moore
- Beuys, Joseph, German, 1921–1986  
>*Creativity=Capital*, 1983, lithograph and screenprint, 2011.17.1, Gift of
- Merrill C. and Dalia S. Berman in honor of Judith Brodie
- Biard the Younger, Pierre, French, 1592–1661  
>*Venus with the Graces and Putti*, 1620s, etching, 2011.73.1, Ailsa Mellon Bruce Fund
- Blooteling, Abraham, Dutch, 1640–1690, and Theodor Kerckring (author), Dutch, 1640–1693  
>*Spicilegium Anatomicum*, (Amsterdam, 1670), bound volume with one engraved title, one engraved half-title, and thirty-nine etched and engraved illustrations, 2011.55.1.a, William B. O'Neal Fund
- Bonnet, Louis-Marie, French, 1736–1793  
>*Le Réveil de Venus* (after François Boucher), 1769, pastel manner printed in black, red, blue, white, and yellow-brown on blue paper, 2010.125.1, Ailsa Mellon Bruce Fund
- Bourgeois, Louise, French-American, born France, 1911–2010  
>*He Disappeared into Complete Silence*, 1947, suite of nine engravings with text, 2010.132.1–9, Purchased as the Gift of Dian Woodner
- Boys, Thomas Shotter, British, 1803–1874  
>*Picturesque Architecture in Paris, Ghent, Antwerp, Rouen Etc.*, (London, 1839), bound volume with twenty-nine chromolithographs, 2011.82.1, William B. O'Neal Fund
- Bresdin, Rodolphe, French, 1822–1885  
>*The Good Samaritan*, 1861, lithograph, 2011.41.2, Gift of David P. Becker
- Brock, Bazon, German, born 1936, Bernhard Jager, German, born 1935, and Thomas Bayrle, German, born 1937  
>*Bloom Zeitung*, 1963, newspaper printed in red and black with half-tone photographs, 2011.77.1, Brodie Fund
- Brosamer, Hans, German, c. 1500–1552 or 1554, Petrus Apianus (author), German, 1495–1592  
>*Inscriptiones Sacrosanctae Vétustatis Non Iliae Quidem Romanae Sed Totius Fere Orbis Summo Studio*, (Ingolstadt, 1534), bound volume with one title woodcut after Albrecht Dürer, seven woodcut initials and 134 half- or full-page woodcut illustrations, 2011.94.1, Gift of Vincent and Linda Buonanno
- Cage, John, American, 1912–1992  
>*Not Wanting to Say Anything About Marcel (Plexigrams III)*, 1969, eight panels of screenprinted plexiglas with walnut base, 2011.93.24, Gift of Eileen and Michael Cohen
- Carpioni, Giulio, Italian, c. 1613–1678  
>*Saint Anthony of Padua*, 1640s, etching, 2011.73.3, The Washington Print Club Fund
- Chagall, Marc, Russian, 1887–1985  
>*The Artist's Wife*, 1971, lithograph  
>*Abdullah Discovered before Him...*, 1948, color lithograph  
>*The Yellow Sun*, 1968, color lithograph [artist's proof]  
>*The Clown and the Flute I*, 1970, color lithograph  
>*A Woman with a Basket of Fruit*, 1972, color lithograph [artist's proof]  
>*The Little Harlequins, Paris*, 1962, color lithograph  
>*The Artist at the Village I*, 1972, color lithograph  
>*Country Idyll*, 1972, color lithograph [artist's proof]  
>*Chagall: Lithographs IV* (New York, 1974), bound volume with one lithograph  
>*The Jerusalem Windows* (Boston, 1963), bound volume with two lithographs and one drawing in blue felt-tip pen on title-page titled, *Self-Portrait with Signature*, 1968  
>*Vitraux pour Jerusalem* (Monte Carlo, 1968), portfolio of seven original lithographs and one drawing in brush and ink with pastel titled, *An Angel with the Tablets of the Law*  
>*Derriere le Miroir* (France, 1972), bound volume with three lithographs and one drawing on title-page in blue pen titled, *An Artist with a Female Nude*  
>*Derriere le Miroir* (France, 1964), unbound volume with one lithographic cover and one lithographic centerfold  
>*Derriere le Miroir*, (France, 1962), unbound volume with one lithographic cover and one lithographic centerfold  
>*Marc Chagall: The Ballet* (Paris, 1969), bound volume with one lithograph on frontispiece and one drawing in ink and color crayon on title-page titled, *A Ballerina*, 1971  
>*Marc Chagall: Monotypes* (Geneva, 1966), bound volume with one dypoint and one drawing in watercolor and ink on title-page titled, *Two Lovers with a Bourgeoning Bouquet and a Bird*  
>*Chagall: Lithographe III* (Boston, 1969), bound volume with two lithographs and one drawing in colored pencil and ink titled, *The Man in the Moon with a Lover Below*, 1971  
>*Le Message Biblique Marc Chagall* (Paris, 1972), bound volume with one lithograph on first free endpaper and one drawing in colored crayon on title-page titled, *Moses Presenting the Tablets of the Law to the Israelites*, 1973  
>*Chagall Monumental* (Paris, 1973), bound volume with one lithograph and one drawing in pen and black ink with pastel on title-page titled, *An Artist at the Easel with a Female Nude and a Horse-Man*, 1974  
>*Marc Chagall: The Ceiling of the Paris Opera* (France, 1966), bound volume with one lithograph by Chagall, six lithographs by Charles Sorlier after Chagall, and one drawing by Chagall in blue felt-tip pen on title-page titled,
- A Ceiling with an Angel Carrying a Bouquet*, 1968  
>*Chagall: Lithographe II* (France, 1963), bound volume with eleven lithographs, one lithographic cover, and one drawing in felt-tip pen on title-page titled, *Self-Portrait in Profile*, 1968  
>*Chagall: Lithographe* (France, 1960), bound volume with twelve lithographs and one drawing in felt-tip pen on title-page titled, *Self-Portrait*, 1968, 2011.60.25–32, 78–83, 86, 93, 95–99, 102, The John U. and Evelyn S. Nef Collection
- Conner, Bruce, American, 1933–2008  
>*Applause*, 1966, offset lithograph, 2011.93.25, Gift of Eileen and Michael Cohen
- Corinth, Lovis, German, 1858–1925  
>*The Fall of Man*, 1919, color woodcut [unique artist's proof in monotype wiped colors], 2010.129.1, Ailsa Mellon Bruce Fund
- Dietrich, Christian Wilhelm Ernst, German, 1712–1774  
>*Nymphs Bathing in a Cave*, 1741, etching, 2011.83.1, Purchased as the Gift of Marion Deshmukh
- Doesburg, Theo van, Dutch, 1883–1931, and Kurt Schwitters, German, 1887–1948  
>*Kleine Dada Soirée*, 1922, lithographic poster/program, printed in red and black, 2010.124.1, Gift of the Collectors Committee
- Drevet, Pierre, French, 1663–1738  
>*Frédéric Auguste III, roi de Pologne* (after Francois de Troy), engraving [proof], 2011.87.1, Ailsa Mellon Bruce Fund
- Dufy, Raoul, French, 1877–1953  
>*Machines in a Field*, lithograph  
>*Amphitrite*, 1930, etching, 2011.60.8, 18, The John U. and Evelyn S. Nef Collection
- Dufy, Raoul, French, 1877–1953, Guillaume Apollinaire (author), French, 1880–1918  
>*Le Poete Assassine*, (Paris, 1962), bound volume with thirty-six lithographic illustrations, 2011.60.84, The John U. and Evelyn S. Nef Collection
- Dunoyer de Segonzac, André, French, 1884–1974  
>*Reclining Nude 1920s*, etching, 2011.60.14, The John U. and Evelyn S. Nef Collection
- Dürer, Albrecht, German, 1471–1528  
>*Saint Jerome Penitent in the Wilderness*, c. 1496, engraving, 2011.22.1, Joan and David Maxwell, Pepita Milmore Memorial, and The Ahmanson Foundation Funds
- Frink, Elisabeth, Dame, British, 1930–1993  
>*Baboon*, color screenprint, 1990, 2011.97.1, The John U. and Evelyn S. Nef Collection



- Gassner, Mordi, American, 1899–1995  
> *Giraffes: The Tenderness of Nature*, 1936, lithograph  
> *Elk: The Majesty of Nature*, 1936, lithograph  
> *Zebras: Nature's Wild Freedom*, 1936, lithograph  
> *Polar Bear: The Solitudes*, 1936, lithograph  
> *Lions: The Violence of Nature*, 1936, lithograph  
> *Hyenas: Nature's Nocturnal Terros*, 1936, lithograph, 2011.15.1–6, Gift of Dorothy Gordon Pocinki
- Grosz, George, German, 1893–1959  
> *People in a Street*, 1972, lithograph, 2011.60.36, The John U. and Evelyn S. Nef Collection
- Heartfield, John, German, 1891–1968, Kurt Tucholsky (author), German, 1890–1935  
> *Deutschland, Deutschland über alles* (Berlin, 1929), bound volume with photomontage illustrations on the wrappers, 2010.109.1, William B. O'Neal Fund
- Hollar, Wenceslaus, Bohemian, 1607–1677  
> *Groenendaal Abbey*, 1647, etching, 2010.127.1, The Ellen von Seggern Richter and Jan Paul Richter Fund  
> *Venus* (after Adam Elsheimer), etching, 2011.76.1, Ailsa Mellon Bruce Fund
- Italian 15th century artists (Venetian and Ferrarese), Giacomo Filippo Foresti da Bergamo (author), Italian, 1434–1520  
> *De plurimis claris selectisque Mulieribus* (Ferrara, published April 1497, borders dated 1493), bound volume with 172 woodcut vignette portraits, including 116 repeats from fifty-two blocks, plus two large frontispieces, 2010.117.1, The New Century, Eugene L. and Louise Garbaty, Clark Charitable Foundation and Edward MacCrone Funds
- Kandinsky, Wassily, Russian, 1866–1944  
> *Design in Color*, lithograph, 2011.60.37, The John U. and Evelyn S. Nef Collection
- Katz, Alex, American, born 1927  
> *Kasha*, 1972, etching and aquatint, 2011.60.103, The John U. and Evelyn S. Nef Collection
- Kent, Rockwell, American, 1882–1971  
> *Male (Danseus)*, 1932–1933, lithograph, 2011.60.17, The John U. and Evelyn S. Nef Collection
- Klinger, Max, German, 1857–1920  
> *Dramen: VI Motive in X Blättern. Radierungen Opus IX*, 1883, portfolio of ten etchings, some with drypoint and aquatint, in brown and black, 2011.71.1, Gail and Benjamin Jacobs Fund
- Kobell, Wilhelm von, German, 1766–1853  
> *Ancient Oaks in a Landscape* (after Jan Wijnants), 1792, aquatint in brown, 2011.91.3, Ailsa Mellon Bruce Fund
- Lalanne, Maxime, French, 1827–1886  
> *Pont des Arts* 1868, etching, 2010.131.1, Given by Art Information Volunteers and Friends in Honor of Christopher B. With  
> *Dans un Parc*, 1869, etching  
> *Près Houlgate (Calvados)*, 1869, etching on japan paper, 2010.131.2, 3, Ailsa Mellon Bruce Fund
- Lange, Otto, German, 1879–1944  
> *Churchgoer with a Light*, c. 1917, color woodcut [unique artist's proof in monotype wiped colors], 2011.70.1, Joan and David Maxwell Fund
- Laurencin, Marie, French, 1885–1956  
> *Mandolin Player*, drypoint and roulette in blue and black  
> *Three Girls*, etching, 2011.60.39, 69, The John U. and Evelyn S. Nef Collection
- Lazzari, Antonio, Italian, 1798–1834  
> *Nuova Raccolta delle Principali vedute della R. Città di Venezia* (Venice, 1831), album of twelve etchings and aquatints, 2010.111.1, Ailsa Mellon Bruce Fund
- Lory, Matthias Gabriel fils, French, 1784–1864  
> *Villa*, 1811, hand-colored aquatint, 2010.122.8, Anonymous Gift
- Master MZ, German, active c. 1500  
> *The Martyrdom of Saint Catherine*, engraving, 2010.112.1, Pepita Milmore Memorial Fund
- Matisse, Henri, French, 1869–1954  
> *Head of a Girl*, lithograph  
> *Reclining Girl*, 1925, etching on japan paper, 2011.60.9, 71, The John U. and Evelyn S. Nef Collection
- Meyer, Conrad, Swiss, 1618–1689  
> *The Four Seasons*, 1646–1649, complete set of four etchings with engraving, 2010.122.3–6, Anonymous Gift
- Meyer, Melissa, American, born 1947  
> *Daphne*, 1984, etching with aquatint, 2011.67.1, Gift of Melissa Meyer in memory of Joshua P. Smith
- Moore, Henry, British, 1898–1986  
> *Reclining Woman on Yellow Background*, 1982, lithograph printed in color, 2011.60.70, The John U. and Evelyn S. Nef Collection  
> *Heads, Figures, and Ideas*, (New York, 1958), bound volume with one color lithograph, 2011.96.1, Gift of Ruth Kainen
- Morgan, Norma Gloria, American, born 1928  
> *Turning Forms*, c. 1950, color engraving and aquatint, 2010.134.1, Ailsa Mellon Bruce Fund
- Müller, Johann Gotthard, German, 1747–1830  
> *Louis Galloche* (after Louis Tocqué), 1776, aquatint, 2011.72.2, Katharine Shepard Fund
- Munch, Edvard, Norwegian, 1863–1944  
> *A Female Nude in an Interior*, 1896, burnished aquatint and drypoint  
> *In the Land of Crystal*, 1897, lithographic crayon and tusche on chine collé  
> *Dr. Hermann Seidel*, 1895, drypoint and roulette on chine collé, 2011.84.1, 2, 5, The Epstein Family Collection
- Orlik, Emil, German, 1870–1932  
> *Ferdinand Hodler*, 1904, woodcut [artist's proof] printed on blue japan paper, 2010.136.1, Daryl Reich Rubenstein Memorial Fund
- Paemel, Jules van, Belgian, 1896–1968  
> *The Tower of Babel*, 1933, etching, 2010.110.1, Ailsa Mellon Bruce Fund
- Paik, Nam June, American, born South Korea, 1932–2006  
> *Untitled (Merce)*, 1978, color lithograph with screenprint  
> *Untitled (Allen Ginsberg)*, 1984, color lithograph, 2011.61.3, 4, Gift of the Hakuta Family
- Palmer, Frances Flora Bond, American, born England, c. 1812–1876  
> *"Wooding Up" on the Mississippi*, 1863, color lithograph with hand-coloring, 2011.30.1, Donald and Nancy de Laski Fund
- Pascin, Jules, French, 1885–1930  
> *A Woman*, lithograph  
> *Three Women*, lithograph, 2011.60.41, 42, The John U. and Evelyn S. Nef Collection
- Picasso, Pablo, Spanish, 1881–1973  
> *The Poor*, 1905, etching [printed 1913]  
> *Three Bathers III*, 1923, etching [printed 1930/1931]  
> *The Frugal Repast*, 1904, etching [printed 1913]  
> *Head of a Woman*, 1905, etching [printed 1913]  
> *Head of a Man*, 1905, drypoint [printed 1913]  
> *The Two Acrobats*, 1905, drypoint [printed 1913]  
> *The Acrobats*, 1905, drypoint [printed 1913]  
> *Head of a Woman in Profile*, 1905, drypoint [printed 1913]  
> *At the Circus*, 1905, drypoint [printed 1913]  
> *The Watering Place*, 1905, drypoint [printed 1913]  
> *Acrobat Resting*, 1905, drypoint [printed 1913]  
> *The Bath*, 1905, drypoint [printed 1913]  
> *The Mother's Toilette*, 1905, drypoint [printed 1913]  
> *Salome*, 1905, drypoint [printed 1913]  
> *"The Barbaric Dance" (Before Salome and Herod)*, 1905, drypoint [printed 1913]  
> *Man with a Guitar*, 1915, engraving and etching [printed in 1929]  
> *Head of a Woman*, 1925, lithograph, 2011.60.11, 44, 50–62, 65, 77, The John U. and Evelyn S. Nef Collection  
> *Le Déjeuner sur l'herbe* (after Edouard Manet), 1962, color linocuts, complete set of seven artist's proofs of early states, 2011.69.1–7, Gift of Catherine Woodard and Nelson Blitz Jr.
- Pissarro, Camille, French, 1830–1903  
> *A Woman on the Road*, 1879, etching and aquatint with drypoint, 2010.119.1, Gift of Liane W. Atlas
- Redon, Odilon, French, 1840–1916  
> *The Haunting*, 1893, lithograph, 2011.41.1, Gift of David P. Becker
- Reinhardt der älterer, Andreas, German, 1676–1742  
> *Lex Regia*, (Copenhagen, 1709), bound volume with nineteen etched and engraved illustrations after Claus à Mönichen, 2010.126.1, William B. O'Neal Fund
- Renoir, Auguste, French, 1841–1919  
> *Claude Renoir, with Lowered Head*, lithograph, 2011.60.4, The John U. and Evelyn S. Nef Collection
- Rivière, Henri, French, 1864–1951  
> *Poster for Le Chat Noir: La march à l'Étoile*, 1894, stencil-colored photorelief in black and yellow, 2011.13.1, Given in Memory of Martin Atlas by his Friends
- Roberti, Cesare, Italian, born 1557  
> *The Holy Family with Saint John the Baptist*, 1640s, etching and engraving, 2011.72.1, Bert Freidus Fund
- Rouault, Georges, French, 1871–1958  
> *Self-Portrait II*, 1926, color lithograph, 2011.60.45, The John U. and Evelyn S. Nef Collection
- Rysseberghe, Théo van, Belgian, 1862–1926  
> *Loie Fuller*, 1893, etching printed in brown on japan paper, 2011.43.1, Given in Memory of Martin Atlas by his Friends
- Saint-Igny, Jean de, French, 1595–1649  
> *Self-Portrait*, c. 1610, etching, 2011.73.2, Ailsa Mellon Bruce Fund
- Sorlier, Charles, French, 1921–1990  
> *The Angel in the Chandelier* (after Marc Chagall), 1973, lithographic poster, autographed by Chagall  
> *The Angel of Judgment* (after Marc Chagall), 1974, lithographic poster autographed by Chagall  
> *Bay of Nice* (after Marc Chagall), 1970, lithographic poster autographed by Chagall, 2011.60.35, 66, 67, The John U. and Evelyn S. Nef Collection
- Spiegelman, Art, American, born 1948  
> *Lead Pipe Sunday #2 (Durby Dugan)*, 1997, two-sided color lithograph, 2011.7.1, Gift of the Collectors Committee
- Testa, Pietro, Italian, 1612–1650  
> *Il Liceo della Pittura*, c. 1638, etching, 2010.135.1, Bert Freidus Fund
- Various Artists  
> *Prints from the Mourlot Press*, (Paris, 1964), bound volume with nineteen lithographs, 2011.60.85, The John U. and Evelyn S. Nef Collection

- Vlaminck, Maurice de, French, 1876–1958  
> *Entrance to a Village*, lithograph, printed in color on japan paper, 2011.60.46, The John U. and Evelyn S. Nef Collection
- Warhol, Andy, American, 1928–1987  
> *Leonardo da Vinci (The Annunciation, 1472)*, 1984, color screenprint, 2011.62.1, Gift of Hilary Richardson
- Wechtlin I, Hans, German, 1480/1485–1526 or after, and Johann Geiler von Kaisersberg (author), German, 1445–1510  
> *Pastill: Uber die fyer Euangelia durchs jor with Der Passion oder d[er] Lyden Jesu Christi unsers herren*, (Strasbourg, 1522), bound volume with woodcut illustrations, 2010.121.1, Gift of William J. Wyer
- Weiditz II, Hans, German, 1500 or before–c. 1536, Hans Burgkmair I, German, 1473–1531, and Marcus Tullius Cicero (author)  
> *Officia M. T. C.*, (Augsburg, 1531), bound volume with 103 woodcut illustrations, 2011.80.1, Ailsa Mellon Bruce Fund
- Whistler, James McNeill, American, 1834–1903  
> *Little Evelyn*, 1896, lithograph, 2011.60.48, The John U. and Evelyn S. Nef Collection
- White, Charles Wilbert, American, 1918–1979  
> *Sounds of Silence*, 1978, lithograph, 2011.66.1, Gift of Brenda Baker Coakley
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- TECHNICAL
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- Davies, Arthur B., American, 1862–1928  
> *Twelve Men*, 1921, zinc lithographic plate, 2011.64.1, Gift of Cosgrove-Davies Family
- 
- PHOTOGRAPHS
- 
- Acconci, Vito, American, born 1940  
> *Passes*, 1971, six gelatin silver prints, 2011.93.1.1–6, Gift of Eileen and Michael Cohen
- American 19th Century  
> *Portrait of a Child with her Nurse (?)*, 1850s, daguerreotype, 2011.46.1, Vital Projects Fund
- Belaner, Jean, nationality and dates unknown  
> *Runaway Train*, 1988, bound volume of gelatin silver prints, 2011.93.22, Gift of Eileen and Michael Cohen
- Bochner, Mel, American, born 1940  
> *Untitled, 1967*, gelatin silver print, 2011.93.2, Gift of Eileen and Michael Cohen
- Brisley, Stuart, British, born 1933  
> *Between, De Appel, Amsterdam*, 1979, gelatin silver print, 2011.93.23, Gift of Eileen and Michael Cohen
- Burtynsky, Edward, Canadian, born 1955  
> *Silver Lake Operations #16, Lake Lefroy, Western Australia*, 2007, chromogenic print, 2011.26.1, Veverka Family Foundation Fund
- Cage, John, American, 1912–1992  
> *Not Wanting to Say Anything About Marcel (Plexigams III)*, 1969, eight panels of screenprinted Plexiglas and walnut base, 2011.93.24, Gift of Eileen and Michael Cohen
- Callahan, Harry, American, 1912–1999  
> *Self-Portrait, New York*, 1942  
> *Aix-en-Provence*, 1958  
> *Highland Park, Michigan*, 1941–1942  
> *New Hampshire*, 1967  
> *Environ of Chicago*, 1953  
> *Chicago*, 1953  
> *La Salle Street, Chicago*, 1953  
> *New York*, 1945  
> *Detroit*, 1943  
> *Highland Park, Michigan*, 1941–1942  
> *Highland Park, Michigan*, 1941–1942  
> *Highland Park, Michigan*, 1941–1942  
> *New York*, 1945  
> *Camera Movement on Flashlight*, 1946–1947  
> *Camera Movement on Automobile Reflection*, 1945–1947  
> *Eleanor, Port Huron*, 1942  
> *Eleanor and Barbara*, 1953  
> *Eleanor and Barbara, Chicago*, 1953  
> *Eleanor and Barbara, Chicago*, 1953  
> *Eleanor, Chicago*, c. 1953  
> *Eleanor, New York*, 1945  
> *Collage*, c. 1956  
> *Collage*, c. 1956  
> *Cutouts*, c. 1956, gelatin silver prints  
> *Atlanta*, 1990, silver dye bleach print  
> *Rhode Island*, c. 1965  
> *Cape Cod*, 1972, gelatin silver prints  
> *Wales*, 1984, dye imbibition print  
> *Cuzco, Peru*, 1974  
> *Providence*, 1967  
> *Providence*, 1968  
> *Providence*, c. 1969  
> *Eleanor, Chicago*, c. 1952  
> *Chicago*, 1961  
> *Chicago*, 1961  
> *New York*, 1962  
> *Chicago*, 1961  
> *Providence*, c. 1965, gelatin silver prints  
> *Detroit*, c. 1943  
> *Detroit*, c. 1943  
> *Portugal*, 1982  
> *Atlanta*, 1985  
> *Portugal*, 1982, dye imbibition prints  
> *Wall, Chicago*, c. 1947, gelatin silver print  
> *Hong Kong*, 1985, dye imbibition print, 2011.95.1–45, Gift of the Callahan Family
- Campus, Peter, American, born 1937  
> *Untitled (Self-Portrait)*, 1978  
> *Untitled (Self-Portrait)*, 1978, dye diffusion transfer prints, 2011.93.3–4, Gift of Eileen and Michael Cohen
- Clifford, Charles, Welsh, 1819–1863  
> *Puerta de Santa Cruz, Toledo*, c. 1860, albumen print, 2010.113.3, New Century Fund
- Connor, Bruce, American, 1933–2008  
> *Applause*, 1966, offset lithograph, 2011.93.25, Gift of Eileen and Michael Cohen
- Cumming, Robert, American, born 1943  
> *Shaving Cream Alphabet*, 1970, gelatin silver print, 2011.93.5, Gift of Eileen and Michael Cohen
- De Clercq, Louis, French, 1836–1901  
> *Baalbeck*, 1859, albumen print, 2011.75.1, Vital Projects Fund
- diCorcia, Philip-Lorca, American, born 1951  
> *Head #22*, 2001, chromogenic print, 2011.48.1, Charina Endowment Fund
- Emerson, Peter Henry, British, 1856–1936, and T.F. Goodall, British, 1857–1944  
> *Wild Life on a Tidal Water*, 1890, bound volume of 30 photogravures, 2011.27.1, Vital Projects Fund
- Evans, Frederick H., British, 1853–1943  
> *Aubrey Beardsley*, 1894  
> *Aubrey Beardsley*, 1894, photogravures, 2010.120.1–2, Gift of Mary and Dan Solomon
- > *York Minster, North Transept: "In Sure and Certain Hope"*, 1902, platinum print, 2011.18.1, Carolyn Brody Fund and the Milmore Memorial Fund
- Gilbert and George, British, born 1943 and 1942  
> *Untitled*, c. 1973, gelatin silver print, 2011.93.26, Gift of Eileen and Michael Cohen
- Ginsberg, Allen, American, 1926–1997  
> *W.M. Burroughs, loft window 33 Greene Street...*, 1986  
> *James Baldwin visiting...*, 1986  
> *Louis Ginsberg in our house...*, 1950s  
> *W.S. Burroughs leaving my photo show...*, 1985  
> *Allen Ginsberg & Jack Kerouac practicing Mystical Alchemy...*, 1953  
> *Peter Orlovsky & Jack Kerouac...*, 1957  
> *Laurence Ferlinghetti taking morning espresso...*, 1985  
> *W.S. Burroughs in his room...*, 1961  
> *Inquisitive girl...*, 1993  
> *Harry Smith, ethnomusicologist...*, 1988  
> *Dorothy Norman recovering from broken leg...*, 1985  
> *Lafadio, 17, and Peter Orlovsky, 22...*, 1956  
> *Amiri Baraka née Leroi Jones...*, 1985  
> *Bill Burroughs impersonating a detective...*, 1961  
> *Gregory Corso Paris...*, 1957  
> *Joanne Kyger...*, 1963  
> *Gregory Corso—Tangier 1961—Peter & my room—*, 1961  
> *"Head bowed on his shoulder..."*, 1976  
> *Raymond Foye...*, 1986  
> *William Seward Burroughs and Alan Ansen...*, 1953  
> *Gregory Corso grounded serious...*, 1985  
> *William Burroughs amusing...*, 1953  
> *Berenice Abbott...*, 1985
- > *Paul Bowles preparing mint tea...*, 1961  
> *Jack Kerouac looking out window...*, 1953  
> *My front room 1010 Montgomery...*, 1955  
> *Patti Smith, poet...*, 1995  
> *William S. Burroughs slightly zonked...*, 1961  
> *William S. Burroughs, time of intense cut-up prose experiments...*, 1961  
> *Gregory Corso musing on cot*, 1961  
> *My brother Eugene Brooks...*, 1953  
> *Allen Ginsberg (b. 1926–) & Gregory Corso (b. 1930–)...*, 1961  
> *Peter Orlovsky at James Joyce's grave...*, 1980  
> *Peter Orlovsky (b. 1933–) visiting his family...*, 1987  
> *Pablo and Robert Frank visiting from Bronx State Hospital...*, 1984, gelatin silver prints, printed 1984–1997, 2010.137.1–35, Gift of Gary S. Davis
- Grannan, Katy, American, born 1969  
> *Anonymous, San Francisco*, 2009, inkjet print, 2011.25.1, Betsy Karel Fund
- Haacke, Hans, German, born 1936  
> *Wind Piece*, 1969  
> *Grass Cube*, 1967, gelatin silver prints, 2011.93.27–28, Gift of Eileen and Michael Cohen
- Heinecken, Robert, American, 1931–2006  
> *Study related to "Are You Real"*, c. 1969, offset lithograph, 2010.120.3, Gift of Mary and Dan Solomon
- Jackson, William Henry, American, 1843–1942  
> *Central City, Colorado*, c. 1881, albumen print, 2011.21.1, Amon G. Carter Foundation Fund and Buffy and William Cafritz Fund
- Jonas, Joan, American, born 1936  
> *Untitled (Joan Jonas Performing Twilight)*, 1975, gelatin silver print, 2011.93.29, Gift of Eileen and Michael Cohen
- Kaprow, Allan, American, 1927–2006  
> *Courtyard*, 1962  
> *Courtyard*, 1962, gelatin silver prints, 2011.93.30–31, Gift of Eileen and Michael Cohen
- Khan, Idris, British, born 1978  
> *The Creation*, 2009, chromogenic print, 2011.4.1, Gift of the Collectors Committee
- Krull, Germaine, French, 1897–1985  
> *André Malraux*, 1933, gelatin silver print, 2011.45.1, R. K. Mellon Family Foundation
- Levine, Sherrie, American, born 1947  
> *Untitled*, undated, five lithographs, 2011.93.32.1–5, Gift of Eileen and Michael Cohen
- Manzoni, Piero, Italian, 1933–1963  
> *Inflatable/Portrait*, c. 1968, gelatin silver print, 2011.93.33, Gift of Eileen and Michael Cohen



## 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 2011. The list is arranged in alphabetical order according to the former attribution. Changes of title and/or date are included if they were a part of the attribution change.

### DRAWINGS

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2009.70.1

*The Assumption and Coronation of the Virgin*

Old: Hans von Aachen

New: Matthäus Gundelach

2007.111.61

Old: Stefano Della Bella, *A Wine Decanter with Lions and Putti*

New: Master of the Medici Banquet Decanters, *A Wine Decanter with the Medici Arms*

2007.111.62

Old: Stefano Della Bella, *A Wine Decanter with Two Fighting Sea Horses*

New: Master of the Medici Banquet Decanters, *A Wine Decanter with Two Seahorses*

2007.111.93

*Cloud-Borne Saints above a Lake*

Old: Luca Giordano

New: Nicola Malinconico

2007.111.94

*The Transport of the Ark of the Covenant*

Old: Luca Giordano

New: Nicola Malinconico

2008.76.1

*Two Kings and a Woman Leaving an Elaborate Palace*

Old: Circle of Jan Gossaert

New: Jan Gossaert

1986.96.1

*Saint John at the Foot of the Cross*

Old: Italian 15th Century

New: Maso Finiguerra

2007.111.142

*The Massacre of the Innocents*

Old: Pietro da Cortona

New: Giovanni Francesco Romanelli

## EXHIBITIONS AND LOANS

During the fiscal year, 129 lenders from fifteen countries and thirteen states loaned 781 works of art to twenty-one exhibitions. The Gallery also worked on another thirty projects scheduled to open in the next five years and administered the tour of eight exhibitions. United States Government Indemnity was secured for six exhibitions on view in fiscal year 2011, resulting in a savings of \$2,728,335 in insurance premiums.

- >*From Impressionism to Modernism: The Chester Dale Collection*  
Continued from previous fiscal year to 2 January 2012  
Organized by the National Gallery of Art Harry Cooper and Kimberly Jones, curators  
Made possible by United Technologies Corporation  
Film made possible by the HRH Foundation
- >*In the Tower: Mark Rothko*  
Continued from previous fiscal year to 9 January 2011  
Organized by the National Gallery of Art Harry Cooper, curator  
Made possible by the generous support of the Aaron I. Fleischman Foundation  
Film made possible by the HRH Foundation
- >*American Modernism: The Shein Collection*  
Continued from previous fiscal year to 2 January 2011  
Organized by the National Gallery of Art Nancy Anderson and Charlie Brock, curators
- >*German Master Drawings from the Wolfgang Ratjen Collection, 1580–1900*  
Continued from previous fiscal year to 2 January 2011  
Organized by the National Gallery of Art Andrew Robison, curator  
Made possible through the generous support of the STIFTUNG RATJEN, Liechtenstein
- >*German Master Drawings from the National Gallery of Art, 1580–1900*  
Continued from previous fiscal year to 2 January 2011  
Organized by the National Gallery of Art Andrew Robison, curator
- >*Edvard Munch: Master Prints*  
Continued from previous fiscal year to 28 November 2010  
Organized by the National Gallery of Art Andrew Robison, curator  
Made possible through the generous loans and support of the Epstein Family and Catherine Woodard and Nelson Blitz Jr.
- >*Arcimboldo, 1526–1593: Nature and Fantasy*  
Continued from previous fiscal year to 9 January 2011  
Organized by the National Gallery of Art David Brown, Gretchen Hirschauer, and Sylvia Ferino-Pagden, curators  
Made possible by Louisa and Robert Duemling  
Sponsored by Altria Group  
Additional support provided by

The Exhibition Circle of the National Gallery of Art  
Supported by an indemnity from the Federal Council on the Arts and the Humanities

- >*The Pre-Raphaelite Lens: British Photography and Painting, 1848–1875*  
31 October 2010–30 January 2011  
Organized by the National Gallery of Art, Washington, in association with the Musée d'Orsay, Paris  
Diane Waggoner, curator  
Made possible through the generous support of the Trellis Fund and the Ryna and Melvin Cohen Family Foundation and Marcella and Neil Cohen  
Early support for research provided by the Marlene Nathan Meyerson Family Foundation  
Supported by an indemnity from the Federal Council on the Arts and the Humanities
- >*Larger Than Life: Ter Brugghen's "Saint Sebastian Tended by Irene"*  
21 January 2011–15 May 2011  
Organized by the National Gallery of Art Arthur Wheelock, curator  
Made possible through the generous support of Michael A. Glass
- >*Venice: Canaletto and His Rivals*  
20 February 2011–30 May 2011  
Organized by the National Gallery of Art, Washington, and The National Gallery, London  
David Brown, curator  
Made possible by the Bracco Foundation and through the generous support of the Anna-Maria and Stephen Kellen Foundation  
Additional support kindly provided by Sally Engelhard Pingree and The Charles Engelhard Foundation  
Supported by an indemnity from the Federal Council on the Arts and the Humanities
- >*Gauguin: Maker of Myth*  
27 February 2011–5 June 2011  
Organized by Tate Modern, London, in association with the National Gallery of Art, Washington  
Mary Morton, curator  
Sponsored globally by Bank of America  
Made possible through the generous support of The Marshall B. Coyne Foundation through the Fund for the International Exchange of Art  
Additional support provided by The Exhibition Circle of the National Gallery of Art  
Supported by an indemnity from the Federal Council on the Arts and the Humanities  
Film made possible by the HRH Foundation
- >*In the Tower: Nam June Paik*  
13 March 2011–2 October 2011  
Organized by the National Gallery of Art Harry Cooper, curator  
Made possible by The Exhibition Circle of the National Gallery of Art
- >*Lewis Baltz: Prototypes/Ronde de Nuit*  
20 March 2011–31 July 2011  
Organized by The Art Institute of Chicago  
Matthew Wittkovsky, curator  
Made possible through the generous support of the Trellis Fund
- >*Gabriel Metsu, 1629–1667*  
10 April 2011–24 July 2011  
Organized by the National Gallery of Ireland, Dublin, in association with the Rijksmuseum, Amsterdam, and the National Gallery of Art, Washington  
Arthur Wheelock and Adriaan Waiboer, curator  
Made possible by the Hata Stichting  
Supported by an indemnity from the Federal Council on the Arts and the Humanities
- >*Italian Master Drawings from the Wolfgang Ratjen Collection, 1525–1835*  
8 May 2011–27 November 2011  
Organized by the National Gallery of Art Margaret Morgan Grasselli, curator  
Made possible through the generous support of the STIFTUNG RATJEN, Liechtenstein
- >*The Gothic Spirit of John Taylor Arms*  
8 May 2011–27 November 2011  
Organized by the National Gallery of Art Charles Ritchie, curator
- >*Declaration of Independence: The Stone Copy*  
28 May 2011–5 September 2011  
Organized by the National Gallery of Art, Washington  
Deborah Chotner, curator  
Lent by David M. Rubenstein
- >*The Capitoline Venus*  
8 June 2011–18 September 2011  
Organized by Roma Capitale, Sovraintendenza ai Beni Culturali–Musei Capitolini, and the National Gallery of Art, with the partnership of the Knights of Columbus and the Embassy of the Republic of Italy, Washington  
Mary Levkoff, curator  
Part of The Dream of Rome, a project initiated by the Mayor of Rome, Gianni Alemanno, to exhibit timeless masterpieces in the United States from 2011 to 2013, and Italy@150, a series of events and activities around Washington and in the United States to celebrate the 150th anniversary of Italy's unification, under the high auspices of the President of Italy, Giorgio Napolitano
- >*A New Look: Samuel F. B. Morse's "Gallery of the Louvre"*  
25 June 2011–8 July 2012  
Made possible by the generous support of the Terra Foundation for American Art and organized in partnership with the National Gallery of Art  
Nancy Anderson, curator
- >*The Invention of Glory: Afonso V and the Pastrana Tapestries*  
18 September 2011–8 January 2012  
Organized by the National Gallery of Art, Washington, and the Fundación Carlos de Amberes, Madrid, in association with the Embassy of Spain, the Spain-USA Foundation, and the Embassy of Portugal and with the cooperation of the Embassy of Belgium

- and the Embassy of Morocco, Washington, as well as the Diocese of Sigüenza-Guadalajara and Church of Our Lady of the Assumption, Pastrana, Spain  
Julia Burke, Susan Arensberg, and Mary Levkoff, curators  
Made possible through the generous support of the government of Spain; the government of Portugal, Ministry of Foreign Affairs, Instituto Camões; and the government of Belgium, Ministry of Foreign Affairs  
Conservation of tapestries undertaken at the initiative of the Spanish Fundación Carlos de Amberes, with support from the Belgian InBev-Baillet Latour Fund, and the following Spanish institutions: Fundación Caja Madrid, Region of Castilla—La Mancha, Provincial Council of Guadalajara, Diocese of Sigüenza-Guadalajara, and Church of Our Lady of the Assumption, Pastrana
- >*Warhol: Headlines*  
25 September 2011–2 January 2012  
Organized by the National Gallery of Art, Washington, in association with The Andy Warhol Museum, Pittsburgh, the Galleria nazionale d'arte moderna, Rome, and the Museum für Moderne Kunst, Frankfurt  
Molly Donovan, curator  
Sponsored by The Terra Foundation for American Art  
Made possible by The Exhibition Circle of the National Gallery of Art  
Supported by an indemnity from the Federal Council on the Arts and the Humanities

## LENDERS TO EXHIBITIONS

## Private Collections

- Mr. Michael D. Abrams  
Verónica E. Betancourt  
Mr. Michele Bonuoumo  
The Honorable Henry Channon, the Honorable Georgia Fanshawe and Robin Howard  
Gary O. and Jean L. Cohen  
Madame Vittorio Coin  
John C. Bute  
Richard de Pelet  
Donny Deutsch  
Mrs. Sarah G. Epstein  
Viscount Fitzharris  
Gordon Getty  
Franck Giraud  
Greg Gooding  
John Gossage  
Ken Hakuta  
Thomas Kaplan  
Andrea Kayne Kaufman and Jacob J. Kaufman  
David Knaus  
Christopher Makos  
Francesca McLin  
Robert E. Meyerhoff  
Lord Mountbatten, of Burma

Otto Naumann  
His Grace The Duke of Northumberland  
Icaro and Michela Olivieri  
Dr. and Mrs. Joram Piatigorsky  
Private Collection  
Private Collection Belgium  
Private Collection Crespi, Milan  
Private Collection London  
Private Collection c/o J. J. Buchanan  
Private Collection c/o Simon C. Dickinson Ltd.  
Private Collection c/o Jonathan Green  
Private Collection c/o Daniella Luxembourg Art Ltd.  
Private Collection c/o Rachel Mauro  
Private collection c/o Michael Shapiro Photographs, San Francisco  
Private Collection c/o Sotheby's  
Private Collection c/o Timothy Taylor Gallery  
Private Collection c/o The Andy Warhol Foundation for the Visual Arts, Inc.  
Private Collection c/o Van de Weghe Fine Art  
Private Collector c/o Gagolian Gallery  
Michael A. Rubel and Kristin Rey  
Eric Richter  
Mr. Charles B. Rosenblatt  
Mr. Donald Rosenfeld  
Lord Rothschild  
David M. Rubenstein  
Hugh Sassoon  
Mr. and Mrs. Andrew Saul  
Edward Shein  
Sydney Simon  
Steve Stein  
Attilio Michele Varricchio  
Alan Victor  
Marco Voena  
William James Bell 1993 Trust  
Woburn Abbey  
Ms. Catherine Woodard and Mr. Nelson Blitz Jr.  
David F. Wright  
Mr. and Mrs. Leo E. Zickler

**Public Collections**

**CANADA**  
Ottawa: National Gallery of Canada

**FRANCE**  
Paris: Musée du Louvre; Musée Jacquemart-André  
Strasbourg: Musée des Beaux-Arts, Strasbourg

**GERMANY**  
Aachen: Neue Galerie-Sammlung Ludwig  
Berlin: Staatliche Museen zu Berlin, Preussischer Kulturbesitz  
Cologne: Museum Ludwig  
Dresden: Staatliche Kunstsammlungen Dresden  
Frankfurt: Städelsches Kunstinstitut und Städtische Galerie  
Frankfurt am Main: Museum für Moderne Kunst  
Hannover: Niedersächsisches Landesmuseum Hannover  
Karlsruhe: Staatliche Kunsthalle Karlsruhe

Kassel: Staatliche Museen Kassel  
Munich: Bayerisches Staatsgemäldesammlungen-Alte Pinakothek; Bayerische Staatsgemäldesammlungen; Museum Brandhorst

**IRELAND**

Dublin: National Gallery of Ireland

**ITALY**

Caserta: Soprintendenza B.A.P.S.A.E. per le Province di Caserta e Benevento  
Milan: Museo Poldi-Pezzoli  
Rome: Colonna Collection; Musei Capitolini  
Venice: Galleria Querini-Stampalia; Museo Correr; Museo del Settecento Veneziano-Ca'Rezzonico

**NETHERLANDS**

Amsterdam: Rijksmuseum  
The Hague: Royal Picture Gallery Mauritshuis  
Leiden: Stedelijk Museum De Lakenhal

**PORTUGAL**

Lisbon: Museu Calouste Gulbenkian; Museu Nacional de Arte Antiga

**RUSSIA**

St. Petersburg: The State Hermitage Museum

**SPAIN**

Madrid: Museo Nacional del Prado; Fundación Colección Thyssen-Bornemisza  
Pastrana: Parroquia de Nuestra Señora de la Asunción de Pastrana

**SWITZERLAND**

Zurich: Galerie Bruno Bischofberger AG

**UNITED KINGDOM—ENGLAND**

Birmingham: Birmingham Museums & Art Gallery  
Bristol: Bristol Museums and Art Gallery  
Cambridge: The Fitzwilliam Museum  
London: Blackheath, Ranger's House; Cadogan Collection; The National Gallery; The National Trust; Her Majesty Queen Elizabeth II; Sir John Soane's Museum  
North Yorkshire: Kiplin Hall  
York: Castle Howard

**UNITED KINGDOM—SCOTLAND**

Edinburgh: National Gallery of Scotland

**UNITED STATES****California**

Laguna Beach: Laguna Art Museum  
Los Angeles: The J. Paul Getty Museum  
Pasadena: Norton Simon Art Foundation  
San Francisco: The Black Dog Collection; The Fine Arts Museums of San Francisco  
Santa Monica: Gallery Luisotti

**Connecticut**

Greenwich: The Brant Foundation  
Hartford: Wadsworth Atheneum Museum of Art

**District of Columbia**

Washington: Georgetown University; The Library of Congress; National Gallery of Art Library; National Portrait Gallery, Washington; Smithsonian American Art Museum; Washington National Cathedral

**Illinois**

Chicago: The Art Institute of Chicago;

Bank of America Collection; Museum of Contemporary Photography at Columbia College Chicago; Terra Foundation for American Art

**Indiana**

Valparaiso: Brauer Museum of Art

**Massachusetts**

Boston: Museum of Fine Arts, Boston  
Cambridge: Fogg Art Museum

**Missouri**

Kansas City: The Nelson-Atkins Museum of Art

**New York**

New York: The Estate of Keith Haring; Jephtha Drachman Art Trust; The Metropolitan Museum of Art; The Museum of Modern Art; The Andy Warhol Foundation for the Visual Arts, Inc.  
Purchase: Neuberger Museum of Art

**Ohio**

Cleveland: The Cleveland Museum of Art  
Oberlin: Allen Memorial Art Museum, Oberlin College  
Toledo: Toledo Museum of Art

**Pennsylvania**

Philadelphia: Philadelphia Museum of Art  
Pittsburgh: The Andy Warhol Museum

**Texas**

Dallas: Dallas Museum of Art  
Houston: The Museum of Fine Arts, Houston

**Virginia**

Newport News: The Mariners' Museum

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**

Helen Frankenthaler  
> *Mountains and Sea*

**Collection of the Artist**

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

**Collection of Robert and Jane Meyerhoff**

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

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

Giovanni Domenico Tiepolo  
> *The Immaculate Conception*

**Fioratti Collection**

Giovanni Minello  
> *Bust of a Woman*

**Glenstone**

Bruce Nauman  
> *Fifteen Pairs of Hands*

**Kaufman Americana Foundation**

Jan van der Heyden  
> *View Down a Dutch Canal*

**The Robert Lehrman Art Trust**

Joseph Cornell  
> *Varietes Apollinaris*

**The Library of Congress**

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

**Manoogian Collection**

George Caleb Bingham  
> *The Jolly Flatboatmen*

**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*

**Patsy Orlofsky**

Jim Dine  
> *Name Painting #1*

**Schroder Collection, London**

Hans Mielich  
> *Portrait of a Woman*

**Candida and Rebecca Smith**

David Smith  
> *Aggressive Character, Black-White Forward*

**Robert H. Smith**

Manner of Pugin  
> *Marble Octagonal Pedestal (2 Works)*

**Smithsonian American Art Museum**

Sir Anthony van Dyck  
> *Marchesa Elena Grimaldi-Cattaneo*

**Mr. Jack Soutanian**

Jean Penicaud II  
> *Cicero*

**Mrs. Frederick M. Stafford**

Claude Lorrain  
> *Landscape with Apollo and Mercury*

**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*

**The White House**

Paul Cézanne  
 >Hamlet at Payanmet, near Gardanne  
 (Hameau à Payanmet près de Gardanne)  
 >House on a Hill  
 >Still Life with Skull

**Mr. and Mrs. Erving Wolf**

Horatio Greenough  
 >Portrait of George Washington  
 Anna Hyatt Huntington  
 >Yawning Panther  
 Gaston Lachaise  
 >Peacocks  
 Frederick William MacMonnies  
 >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  
 >Pirna, The Fortress of Sonnenstein  
 Nicolaes Pietersz Berchem  
 >An Italianate Landscape with Figures  
 Gerrit Adriaensz Berckheyde  
 >The Grote or St. Bavokerk in Haarlem  
 Sandro Botticelli  
 >Young Man Holding a Medallion  
 Pieter Brueghel the Younger  
 >The Wedding Party  
 Aelbert Cuyper  
 >A Pier in Dordrecht Harbor  
 Dirk van Delen  
 >Church Interior with Elegant Figures  
 German 18th Century  
 >Pair of Female Figures  
 Jacopo Palma il Giovane  
 >Venus and Cupid at the Forge of Vulcan  
 Arshile Gorky  
 >Portrait of Master Bill  
 >Self-Portrait  
 Jan Davidsz de Heem  
 >Still Life with Fruit, Oysters, and Wine  
 Pieter Lastman  
 >David Gives Uriah a Letter for Loab  
 Jan Lievens  
 >Self-Portrait  
 Edouard Manet  
 >Spring  
 Frans van Mieris  
 >A Young Woman Feeding a Parrot  
 Jan Miense Molenaer  
 >A Lute Player

Charles Ethan Porter  
 >Cherries  
 >Still Life with Bread and Wine Bottle  
 Frans Snyder  
 >Still Life of Fruit [A Swag of Autumnal  
 Fruits]  
 Richard Caton Woodville  
 >War News from Mexico

**NGA LOANS TO  
TEMPORARY EXHIBITIONS**

The department of loans and the National Lending Service administered the loans of 892 works of art to 216 sites during fiscal year 2011. This number includes the loan of 688 works to 128 temporary exhibitions at 169 institutions and the extended loan of 158 Gallery works to thirty-nine sites. Twelve works from the Gallery's collections were on short-term loan to the permanent collections of eight U.S. museums.

\*Works in National Lending Service

**AUSTRALIA**

Melbourne, National Gallery of Victoria  
**Vienna 1900: Klimt, Schiele and Hoffman**  
 18 June 2011–9 October 2011  
 Gustav Klimt  
 >Baby (Cradle)

**BELGIUM**

Antwerp, Rubenshuis  
**Palazzo Rubens. The Master as Architect**  
 10 September 2011–11 December 2011  
 Sir Anthony van Dyck  
 >Isabella Brant  
 Bruges, Groeningemuseum  
**From Van Eyck to Dürer: Artistic  
 Exchanges between the Netherlands and  
 Central, Eastern and Northern Europe  
 c. 1420–1530**  
 28 October 2010–30 January 2011  
 Tyrolean 15th Century  
 >Portrait of a Man  
 Tilman Riemenschneider  
 >A Bishop Saint (Burchard of Würzburg?)  
 Master of the Starck Triptych  
 >The Raising of the Cross [center, left, and  
 right panels]  
 Swabian 15th Century  
 >A Sibyl

Brussels, Palais des Beaux-Arts, Bruxelles  
**The World of Lucas Cranach: An Artist in  
 the Age of Dürer, Titian and Metsys**  
 20 October 2010–23 January 2011  
 Circulated to: Musée du Luxembourg,  
 Paris  
 5 February 2011–23 May 2011  
 Lucas Cranach the Elder  
 >The Nymph of the Spring  
 >Luther as an Augustinian Friar  
 (Brussels only)  
 >Hercules Relieving Atlas of the Globe  
 (Brussels only)

**CANADA**

Ottawa, National Gallery of Canada  
**Caravaggio and his Circle in Rome**

10 June 2011–11 September 2011  
 Valentin de Boulogne  
 >Soldiers Playing Cards and Dice  
 (The Cheats)

Vancouver, Museum of Anthropology at  
 the University of British Columbia  
**Man Ray, African Art and the Modernist  
 Lens**  
 30 October 2010–31 January 2011  
 Alfred Stieglitz  
 >Claudia O'Keeffe

Vancouver, Vancouver Art Gallery  
**The Color of My Dreams: Surrealism and  
 Revolution in Art**  
 28 May 2011–25 September 2011  
 Joan Miró  
 >Shooting Star \*  
 Louise Bourgeois  
 >The Winged Figure

**DENMARK**

Copenhagen, Ny Carlsberg Glyptotek  
**Gauguin and Polynesia: South Pacific  
 Encounters**  
 24 September 2011–31 December 2011  
 Paul Gauguin  
 >The Bathers  
 >Père Paillard  
 >Self-Portrait Dedicated to Carrière

**FRANCE**

Le Cannet, Musée Bonnard  
**Bonnard in Cannet**  
 25 June 2011–30 September 2011  
 Pierre Bonnard  
 >Stairs in the Artist's Garden \*  
 Paris, Galerie Nationale du Jeu de Paume  
**André Kertész**  
 28 September 2010–30 January 2011  
 Circulated to: Fotomuseum Winterthur  
 25 February 2011–15 May 2011  
 Circulated to: Martin-Gropius-Bau, Berlin  
 11 June 2011–11 September 2011  
 Circulated to: Hungarian National  
 Museum, Budapest  
 30 September 2011–31 December 2011  
 André Kertész  
 >Clock of the Académie Française  
 >"Buy," Long Island University  
 >Elizabeth and I  
 >Self-Portrait in the Hotel Beaux-Arts  
 >Lion and Shadow  
 >Skywriting  
 >Jeno Kertész as Satyr  
 >Jeno Kertész as Icarus  
 >Blind Musician, Abony  
 >Self-Portrait  
 >West 134th Street, New York  
 >Sleeping Boy  
 >The Fairy Tale  
 >Street Scene, Budapest  
 >Village (Budafolk?)  
 >New York  
 >Communications Building, New York  
 World's Fair  
 >Wooden Horses  
 >Blvd de la Madeleine  
 >Paris, "After School in the Tuileries"  
 >Paris, "Alexander Calder"

Paris, Galeries nationales du Grand Palais  
**Claude Monet 1840–1926**  
 22 September 2010–24 January 2011  
 Claude Monet  
 >Bazille and Camille (Study for "Déjeuner  
 sur l'Herbe")  
 >Argenteuil  
 >The Artist's Garden at Vétheuil  
 >Interior, after Dinner  
 >Woman with a Parasol—Madame Monet  
 and Her Son

**France 1500: Entre Moyen Age et  
Renaissance**

6 October 2010–10 January 2011  
 Circulated to: The Art Institute of  
 Chicago  
 27 February 2011–30 May 2011  
 Master of Saint Giles and Assistant  
 >Episodes from the Life of a Bishop Saint  
 Master of Saint Giles  
 >The Baptism of Clovis  
 French Early 16th Century  
 >A Dialogue on Human Favor (recto)[fol. 15  
 verso/16 recto] (Chicago only)  
 Jean Poyet  
 >The Coronation of Solomon by the Spring  
 of Gihon (Chicago only)

**Landscape Painting in Rome**

8 March 2011–6 June 2011  
 Circulated to: Museo Nacional del  
 Prado, Madrid  
 4 July 2011–25 September 2011  
 Annibale Carracci  
 >River Landscape

Paris, Musée d'Orsay

**The Pre-Raphaelite Lens: British  
Photography and Painting, 1848–1875**

6 March 2011–29 May 2011  
 Julia Margaret Cameron  
 >The Mountain Nymph, Sweet Liberty  
 >Elizabeth Keown, Kate Keown, and  
 Freddy Gould  
 >Summer Days  
 >The Sunflower  
 >William Holman Hunt  
 John Moran  
 >The Wissahickon Creek near Philadelphia  
 Roger Fenton  
 >Rievaulx Abbey, the North Transept  
 Oscar Gustav Rejlander  
 >Ariadne  
 >Tennyson  
 Henry Peach Robinson  
 >She Never Told her Love  
 Major F. Gresley  
 >The Banks of the Severn, near Winterdyne  
 Geoffrey Bevington  
 >Winter Fronds of the Prickly Fern  
 Viscountess Jocelyn  
 >Interior of Room  
 Francis Frith  
 >Gems of Photographic Art

**Manet, inventeur du Moderne (Manet,  
Inventor of Modernity)**

4 April 2011–17 July 2011  
 Edouard Manet  
 >The Dead Toreador





- >Cucumber with Leaves  
>Polichinelle  
>Berthe Morisot  
Claude Monet  
>Argenteuil  
>The Artist's Garden at Vétheuil  
>The Cradle—Camille with the Artist's Son Jean  
>Woman with a Parasol—Madame Monet and Her Son  
>Sainte-Adresse  
>The Japanese Footbridge  
Berthe Morisot  
>The Sisters  
>The Harbor at Lorient  
>Young Woman with a Straw Hat \*  
Camille Pissarro  
>The Cabbage Field (*Le champ de choux*)  
>Vegetable Market at Pontoise (*Marche aux légumes a Pontoise*)  
>Orchard in Bloom, Louveciennes  
>Peasant Girl with a Straw Hat  
>Place du Carrousel, Paris  
Auguste Renoir  
>The Dancer  
>Children Playing Ball (*Enfants jouant a la balle*)  
>Oarsmen at Chatou  
>Madame Henriot  
>The Artist's Son Claude or "Coco"  
>Pont Neuf, Paris  
>Madame Monet and Her Son  
>Peaches on a Plate  
>Dance in the Country  
Georges Seurat  
>Seascape at Port-en-Bessin, Normandy \*  
>The Lighthouse at Honfleur  
Paul Signac  
>The Buoy (*La bouée*)  
Alfred Sisley  
>Banks of the River (*Les Bords de rivière*)  
>Boulevard Héloïse, Argenteuil  
Henri de Toulouse-Lautrec  
>Bust of Mlle. Marcelle Lender (*Mlle. Marcelle Lender, en buste*)  
>Carmen Gaudin  
>Lady with a Dog \*  
>Fashionable People at Les Ambassadeurs (*Aux Ambassadeurs: Gens Chic*)  
Vincent van Gogh  
>Farmhouse in Provence  
>Dr. Gachet (*Man with a Pipe*)  
>Roses  
>Self-Portrait  
Yokohama, Yokohama Museum of Art  
**Edgar Degas**  
17 September 2010–5 January 2011  
Edgar Degas  
>Scene from the Steeplechase: *The Fallen Jockey*
- MEXICO  
Mexico City, Museo del Palacio de Bellas Artes  
**Bartolome Esteban Murillo Retrospective**  
15 September 2011–31 December 2011  
Bartolomé Esteban Murillo  
>Two Women at a Window
- NETHERLANDS  
Amsterdam, Rijksmuseum  
**Rembrandt & Degas**  
28 June 2011–25 October 2011  
Edgar Degas  
>The Engraver Joseph Tourny (*Le graveur Joseph Tourny*)  
>Self-Portrait  
Rotterdam, Museum Boijmans Van Beuningen  
**All Eyes on Kees Van Dongen**  
18 September 2010–23 January 2011  
Circulated to: Musée d'Art Moderne de la Ville de Paris  
24 March 2011–17 July 2011  
Kees van Dongen  
>Saida  
SPAIN  
Barcelona, Museu Picasso  
**Picasso Looks at Degas**  
14 October 2010–16 January 2011  
Edgar Degas  
>Woman Ironing  
Madrid, Fundación Caja Madrid  
**Heroines**  
8 March 2011–5 June 2011  
Dosso Dossi  
>Circe and Her Lovers in a Landscape  
Madrid, Museo Nacional Centro de Arte Reina Sofía  
**New Realisms: 1957–1962**  
15 June 2010–15 October 2010  
Jean Fautrie  
>Body and Soul  
**ATLAS. How to Carry the World on One's Back?**  
26 November 2010–28 March 2011  
Alberto Giacometti  
>No More Play  
Madrid, Museo Thyssen-Bornemisza  
**Impressionist Gardens**  
16 November 2010–14 February 2011  
Camille Pissarro  
>The Artist's Garden at Eragny  
Auguste Renoir  
>Flowers in a Vase  
Claude Monet  
>The Artist's Garden in Argenteuil (*A Corner of the Garden with Dahlias*)  
Malaga, Museo del Patrimonio Municipal de Malaga  
**Diego Rivera, Cubist Period 1903–1926**  
29 June 2011–28 August 2011  
Circulated to: Casa de la Provincia, Seville  
8 September 2011–30 October 2011  
Diego Rivera  
>Montserrat  
>No. 9, *Nature Morte Espagnole*  
Valencia, IVAM Centre Julio González  
**Jasper Johns**  
27 January 2011–24 April 2011  
Jasper Johns  
>Screen Piece  
>Watchman  
SWITZERLAND  
Winterthur, Sammlung Oskar Reinhart "Am Römerholz"
- Corot. L'Armoire Secrète. Girl Reading in Context**  
4 February 2011–15 May 2011  
Jean-Baptiste-Camille Corot  
>Young Girl Reading  
Zurich, Kunsthaus Zürich  
**Pablo Picasso, Centenary Exhibition**  
15 October 2010–30 January 2011  
Pablo Picasso  
>Harlequin Musician  
UNITED KINGDOM—ENGLAND  
Liverpool, Tate Liverpool  
**René Magritte: The Pleasure Principle**  
24 June 2011–16 October 2011  
René Magritte  
>La condition humaine  
>The Murderous Sky (*Le ciel meurtrier*)  
London, The Courtauld Institute Gallery, Courtauld Institute of Art  
**Cézanne's Card Players**  
21 October 2010–16 January 2011  
Circulated to: The Metropolitan Museum of Art  
7 February 2011–8 May 2011  
Paul Cézanne  
>Man with Pipe \*  
**Toulouse-Lautrec and Jane Avril**  
16 June 2011–18 September 2011  
Henri de Toulouse-Lautrec  
>Jane Avril  
>Seated Woman from Behind—Study for "Au Moulin Rouge"  
London, Dulwich Picture Gallery  
**Presiding Genius: A Masterpiece a Month for a Very Special Year**  
5 September 2011–3 October 2011  
Thomas Gainsborough  
>Mrs. Richard Brinsley Sheridan  
London, The National Gallery  
**Venice: Canaletto and His Rivals**  
13 October 2010–16 January 2011  
Francesco Guardi  
>Grand Canal with the Rialto Bridge, Venice  
Antonio Joli  
>Procession of Gondolas in the Bacino di San Marco, Venice \*  
**Jan Gossaert's Renaissance**  
23 February 2011–30 May 2011  
Jacopo de' Barbari  
>Nude Woman Holding a Mirror (*Allegory of Vanitas*)  
Jan Gossaert  
>Saint Jerome Penitent [left panel]  
>Saint Jerome Penitent [right panel]  
>Portrait of a Merchant  
>Madonna and Child  
>Two Kings and a Woman Leaving an Elaborate Palace  
London, Royal Academy of Arts  
**Antoine Watteau: The Drawings**  
12 March 2011–5 June 2011  
Antoine Watteau  
>The Bower  
**Degas and the Ballet: Picturing Movement**  
17 September 2011–18 December 2011  
Edgar Degas  
>Before the Ballet  
>The Dance Lesson  
London, Tate Modern  
**Gauguin: Maker of Myth**  
30 September 2010–16 January 2011  
Paul Gauguin  
>Wayside Shrine in Brittany (*Le calvaire Breton*)  
>Human Sorrow (*Misères humaines*)  
>Title Page for "Le Sourire" (*Titre du Sourire*)  
>Title Page for "Le Sourire" (*Titre du Sourire*)  
>Manuru (*Thank You*)  
>Eve  
>Tè Arii Vahine (*Lady of Royal Blood*)  
>Bouddha (*Buddha*)  
>The Ox Cart (*Le char a boeufs*)  
>The Rape of Europa (*L'enlèvement d'Europe*)  
>Be in Love and You will be Happy (*Soyez amoureuses, vous serez heureuses*)  
>Title Page for "Le Sourire" (*Titre du Sourire*)  
>The Bathers  
>Title Page for "Le Sourire" (*Titre du Sourire*)  
>Oviri (*The Savage*) [recto]  
>Pair of Wooden Shoes (*Sabots*) [right]  
>Pair of Wooden Shoes (*Sabots*) [left]  
>Haystacks in Brittany \*  
>Parau na te Vānu'ino (*Words of the Devil*) \*  
>Tè Pape Nave Nave (*Delectable Waters*)  
>The Invocation \*  
>Breton Girls Dancing, Pont-Aven  
>Self-Portrait Dedicated to Carrière  
>Geese; Girls in Bonnets, Geese [recto]  
>Monkey and Cottage; Little Breton Boy [recto]  
>Address List; Manuscript Page [recto]  
>Profile of a Boy; Self-Portrait [recto]  
>Three Studies of a Pig; Breton Boy Walking with a Jug [recto]  
>Circles and Numbers; Self-Portrait [recto]  
>Still Life with Peonies  
>Two Tahitians Gathering Fruit [recto]
- Joan Miró: The Ladder of Escape**  
14 April 2011–11 September 2011  
Joan Miró  
>Head of a Catalan Peasant  
>The Farm  
London, Tate Britain  
**John Martin: Apocalypse**  
21 September 2011–15 January 2012  
John Martin  
>Joshua Commanding the Sun to Stand Still upon Gibeon  
London, Victoria and Albert Museum  
**The Cult of Beauty: The Aesthetic Movement in Britain, 1860–1900**  
2 April 2011–17 July 2011  
Circulated to: Musée d'Orsay, Paris  
12 September 2011–15 January 2012  
Aubrey Beardsley  
>Caricature of J. M. Whistler (London only)  
James McNeill Whistler  
>Symphony in White, No. 1: *The White Girl*
- UNITED STATES  
**California**  
Los Angeles, The J. Paul Getty Museum  
**Paris: Life & Luxury**  
26 April 2011–7 August 2011  
Circulated to: The Museum of Fine Arts, Houston

18 September 2011–1 January 2012  
Edme Bouchardon

>Cupid  
Jean-Marc Nattier  
>Joseph Bonnier de la Mosson

Los Angeles, Los Angeles County  
Museum of Art  
**Cubes and Anarchy: Geometry in David Smith**

4 April 2011–24 July 2011  
David Smith  
>Circle III  
>Blue Construction  
>Black-White Forward

San Francisco, San Francisco Museum of  
Modern Art  
**Eadweard Muybridge**

26 February 2011–7 June 2011  
Circulated to: Tate Britain, London  
8 September 2011–16 January 2011  
Eadweard Muybridge  
>Tenaya Canyon from Union Point, Valley  
of the Yosemite  
>Ruins of the Church of Santo Domingo-  
Panama  
>Phayne L. Running Stride, 19 ft., 9 in.,  
Plate XVI  
>Illustrations of the Paces Walking, Plate LX  
>Setting out a Coffee Plantation at Antigua  
de Guatemala

**The Steins Collect: Matisse, Picasso, and  
the Parisian Avant-Garde**

1 May 2011–30 September 2011  
Pablo Picasso  
>Lady with a Fan \*  
Henri Matisse  
>Postcard with a sketch of "The Painter's  
Family"

Santa Monica, Santa Monica Museum of  
Art

**Al Taylor: Wire Instruments and Pet  
Stains**

21 January 2011–16 April 2011  
Al Taylor  
>The Peabody Group #32

#### Connecticut

Greenwich, Bruce Museum of Arts  
and Science  
**Circus! Art and Science Under the Big Top**  
24 September 2010–9 January 2011  
John Steuart Curry  
>Circus Elephants \*

New Britain, New Britain Museum of  
American Art  
**The Tides of Provincetown: Pivotal  
Years in America's Oldest Continuous  
Art Colony**

15 July 2011–16 October 2011  
Mark Rothko  
>No. 5

#### District of Columbia

National Museum of American History  
**The Price of Freedom**  
14 January 2009–31 January 2012  
Charles Peale Polk  
>General Washington at Princeton \*

National Museum of Women in the Arts  
**25th Year Anniversary Exhibition**

15 September 2011–15 December 2012  
Georgia O'Keeffe  
>Jack-in-Pulpit-No. 2

National Portrait Gallery, Washington  
**America's Presidents permanent  
collection exhibition**

15 December 2009–31 December 2011  
Chuck Close  
>President Clinton

**Wired: Portraits by Alexander Calder**

11 March 2011–14 August 2011  
Alexander Calder  
>Curt Valentin

**Capital Portraits: Treasures from  
Washington Private Collections,  
1730–2000**

1 April 2011–5 September 2011  
Chuck Close  
>Nat

Smithsonian American Art Museum  
**The Great American Hall of Wonders:  
Art, Science, and Invention in the  
Nineteenth Century**

15 July 2011–8 January 2012  
George Inness  
>The Lackawanna Valley  
American 19th Century  
>Man of Science \*  
Rembrandt Peale  
>Rubens Peale with a Geranium

The Phillips Collection  
**David Smith Invents**

11 February 2011–15 May 2011  
David Smith  
>Untitled (9/3/59)  
>Untitled (11-22-58)  
>Untitled

**From Drawing to Painting: Kandinsky's  
Painting with White Border**

11 June 2011–4 September 2011  
Wassily Kandinsky  
>Improvisation 31 (Sea Battle)

#### Florida

Tampa, Museum of Art  
**Degas: Form, Movement, and the Antique**  
12 March 2011–19 June 2011  
Edgar Degas  
>Dancer with a Tambourine  
>Study of a Mustang

#### Georgia

Savannah, Telfair Museum of Art  
**Twilight Visions: Surrealism,  
Photography, and Paris**  
9 June 2010–10 October 2010  
Brassaï  
>Backstage at the Folies—Bergère, Paris  
>Magic City Dance Hall, Rue Cognac—  
Jay, Paris  
>Pont des Arts  
Ilse Bing  
>"It Was So Windy in the Eiffel Tower,"  
Paris

#### Illinois

Chicago, David and Alfred Smart Museum  
of Art, University of Chicago  
**The Tragic Muse: Art and Emotion,  
1700–1900**

10 February 2011–5 June 2011  
Edouard Manet  
>The Tragic Actor (Rowière as Hamlet)

#### Maryland

Hagerstown, Washington County Museum  
of Fine Arts

**Portraits in Miniature**

8 January 2011–17 April 2011  
Angelica Kauffmann, Possibly Franciska  
Krasinska  
>Duchess of Courland \*

#### Massachusetts

Cambridge, Harvard Art Museums, Arthur  
M. Sackler Museum

**Prints and the Pursuit of Knowledge in  
Early Modern Europe**

6 September 2011–10 December 2011  
Virgil Solis  
>Astrologia (Astrology)  
>Arithmetria (Arithmetic)  
>Geometria (Geometry)  
Martin Schongauer  
>Elephant  
Augustin Hirschvogel  
>Self-Portrait

North Adams, Massachusetts Museum of  
Contemporary Art

**Sol LeWitt: A Wall Drawing  
Retrospective**

14 November 2008–14 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

**Pissarro's People**

12 June 2011–2 October 2011  
Camille Pissarro  
>Two Women Chatting by the Sea,  
St. Thomas \*  
>The Gardener—Old Peasant with Cabbage

#### Maine

Portland, Portland Museum of Art

**John Marin: Late Work**

23 June 2011–9 October 2011  
John Marin  
>Grey Sea  
>The Written Sea

#### New Jersey

Princeton, Princeton University Art Museum  
**Gauguin's Paradise Remembered: The  
Noa Noa Prints**

25 September 2010–2 January 2011  
Paul Gauguin  
>Nave Nave Fenua (Delightful Land)  
>Tè Po (The Long Night)  
>The Universe is Created (L'Univers est créé)  
>The Universe is Created (L'Univers est créé)  
>Manao Tupapau (She is Haunted by a Spirit)

#### New York

Brooklyn, Brooklyn Museum  
**Seductive Subversion: Women Pop  
Artists, 1958–1968**

15 October 2010–9 January 2011  
Circulated to: Tufts University Art Gallery,  
Medford, Massachusetts  
27 January 2011–3 April 2011  
Vija Celmins  
>Pencil

New York, The Grolier Club  
**The Best of Both Worlds: Important  
Livres d'Artiste, Finely Printed,  
1910–2010**

17 May 2011–27 July 2011  
Max Beckmann  
>The Apocalypse (Apokalypse)

New York, The Metropolitan Museum  
of Art

**Jan Gossaert's Renaissance**

5 October 2010–17 January 2011  
Circulated to: The National Gallery,  
London  
23 February 2011–30 May 2011  
Jacopo de' Barbari  
>Nude Woman Holding a Mirror (Allegory  
of Vanitas)  
>Saint Jerome Penitent [left panel]  
>Saint Jerome Penitent [right panel]  
>Portrait of a Merchant  
>Madonna and Child  
>Mars and Venus  
Jan Gossaert  
>Two Kings and a Woman Leaving an  
Elaborate Palace

**Rooms with Views: The Open Window  
in the 19th Century**

28 March 2011–4 July 2011  
Carl Wilhelm Götzloff  
>Antiquities by a Balcony Overlooking the  
Gulf of Naples

**Stieglitz, Steichen, Strand**

8 November 2010–10 April 2011  
Alfred Stieglitz  
>Paul Strand

New York, Museum of Biblical Art  
**Passion in Venice: Crivelli to Tintoretto  
and Veronese: The Man of Sorrows in  
Venetian Art**

15 February 2011–15 June 2011  
Albrecht Dürer  
>The Man of Sorrows Mocked by a Soldier  
>The Man of Sorrows with Arms  
Outstretched  
Veneto region 16th Century  
>Christ Attended in the Tomb by Four Angels  
Edouard Manet  
>Dead Christ with Angels (Christ aux anges)  
Bartolomeo Bellano  
>The Dead Christ with Two Angels  
Moderno  
>The Dead Christ Supported by the Virgin  
and Saint John  
Probably Venetian 16th Century  
>Dead Christ Supported by Two Angels

- New York, The Museum of Modern Art  
**Picasso: Guitars 1912-1914**  
13 February 2011–6 June 2011  
Pablo Picasso  
>Guitar and Bottle  
>The Cup of Coffee  
**De Kooning: A Retrospective**  
18 September 2011–9 January 2012  
Willem de Kooning  
>Untitled
- New York, PaceWildenstein  
**50 Years at Pace**  
17 September 2010–23 October 2010  
Chuck Close  
>Fanny/Fingerpainting
- New York, Solomon R. Guggenheim Museum  
**Chaos and Classicism: Art in France, Italy, and Germany, 1918-1936**  
1 October 2010–9 January 2011  
Circulated to: Museo Guggenheim Bilbao  
7 February 2011–15 May 2011  
Fernand Léger  
>Two Women
- New York, South Street Seaport Museum  
**Alfred Stieglitz New York**  
14 September 2011–10 January 2012  
Alfred Stieglitz  
>From My Window at the Shelton, North  
>From My Window at the Shelton, North
- New York, Whitney Museum of American Art  
**Lyonel Feininger Retrospective**  
30 June 2011–16 November 2012  
Lyonel Feininger  
>Zirchow VII \*  
>Storm Brewing \*  
>The Bicycle Race \*
- North Carolina**  
Charlotte, Mint Museum Randolph  
**Romare Bearden: Southern Recollections**  
2 September 2011–8 January 2012  
Romare Bearden  
>The Family
- Charlotte, Mint Museum Uptown  
**From New York to Corymore: Robert Henri and Ireland**  
7 May 2011–7 August 2011  
Circulated to: Georgia O'Keeffe Museum, Santa Fe  
23 September 2011–15 January 2012  
Robert Henri  
>Catharine \*
- Durham, Nasher Museum of Art at Duke University  
**The Vorticists: Manifesto for a Modern World**  
30 September 2010–2 January 2011  
Circulated to: Tate Britain, London  
5 August 2011–28 September 2011  
Henri Gaudier-Brzeska  
>Hieratic Head of Ezra Pound
- Ohio**  
Cincinnati, Cincinnati Art Museum  
**Thomas Gainsborough and the Modern Woman**  
18 September 2010–2 January 2011  
Circulated to: San Diego Museum of Art  
1 February 2011–1 May 2011  
Thomas Gainsborough  
>Mrs. Richard Brinsley Sheridan (Cincinnati only)  
>Georgiana, Duchess of Devonshire (San Diego only)
- Cleveland, The Cleveland Museum of Art  
**Treasures of Heaven: Relics, Saints, and Devotion in Medieval Europe**  
17 October 2010–16 January 2011  
Circulated to: The Walters Art Museum  
13 February 2011–15 May 2011  
Gentile da Fabriano  
>The Crippled and Sick Cured at the Tomb of Saint Nicholas
- Columbus, Columbus Museum of Art  
**Shared Intelligence: American Painting and the Photograph**  
4 February 2011–24 April 2011  
Circulated to: Georgia O'Keeffe Museum, Santa Fe  
20 May 2011–11 September 2011  
Paul Strand  
>Bowls
- Portsmouth, Southern Ohio Museum and Cultural Center  
**Against the Grain: Modernism in the Midwest**  
5 March 2011–29 May 2011  
Circulated to: Museum of Wisconsin Art, West Bend  
20 July 2011–2 October 2011  
Ivan Le Lorraine Albright  
>There Were No Flowers Tonight \*
- Oklahoma**  
Oklahoma City, Oklahoma City Museum of Art  
**The Allure of La Serenissima: Eighteenth-Century Venetian Art**  
9 September 2010–2 January 2011  
Giovanni Battista Tiepolo  
>Women and Men Regarding a Burning Pyre of Bones  
>Joseph Relays to Mary God's Command to Fle  
>The Holy Family Passes under a City Arch  
>The Holy Family Being Ferried Across the River  
>The Rest on the Flight, with Holy Family under a Tree  
>The Flight, with Madonna at Right Supported by Angels  
>Madonna of the Goldfinch  
Joseph Mallord William Turner  
>The Dogana and Santa Maria della Salute, Venice  
Giovanni Battista Piazzetta  
>Madonna and Child Appearing to Saint Philip Neri
- Tulsa, Gilcrease Museum  
**Perfectly American: The Art-Union and its Artists**  
25 July 2011–10 October 2011  
Fitz Henry Lane  
>New York Harbor
- Oregon**  
Eugene, Jordan Schnitzer Museum of Art, University of Oregon  
**Giuseppe Vasi's Rome: Lasting Impressions from the Age of the Grand Tour**  
25 September 2010–2 January 2011  
Giuseppe Vasi after Filippo Juvarra  
>Sepulcher for the Kings of France
- Pennsylvania**  
Philadelphia, Philadelphia Museum of Art  
**Rembrandt and the Face of Jesus**  
28 July 2011–30 October 2011  
Rembrandt van Rijn  
>Christ before Pilate: Large Plate  
>Christ Preaching (La petite Tombe)  
>Christ at Emmaus: the Larger Plate
- Pittsburgh, Senator John Heinz Pittsburgh Regional History Center  
**Stars and Stripes: The Story of the American Flag**  
11 September 2011–15 June 2012  
Jasper Johns  
>Flag
- Tennessee**  
Nashville, Frist Center for the Visual Arts  
**Warhol Live: Music and Dance in Andy Warhol's Work**  
24 June 2011–11 September 2011  
Andy Warhol  
>Let Us Now Praise Famous Men (Rauschenberg Family) \*
- Texas**  
Fort Worth, Amon Carter Museum  
**American Modern: Documentary Photography by Abbott, Evans and Bourke-White**  
2 October 2010–2 January 2011  
Circulated to: The Art Institute of Chicago  
5 February 2011–15 May 2011  
Circulated to: Colby College Museum of Art, Waterville, Maine  
9 July 2011–2 October 2011  
Walker Evans  
>Breakfast Room, Belle Grove Plantation, White Chapel, Louisiana  
>Barber Shop Interior, Atlanta  
>Minstrel Showbill  
Berenice Abbott  
>Canyon, Broadway and Exchange Place  
>Rockefeller Center Parking Space, 40 West 49th Street
- Fort Worth, Kimbell Art Museum  
**Picasso and Braque: The Cubist Experiment, 1910-12**  
29 May 2011–21 August 2011  
Circulated to: Santa Barbara Museum of Art  
17 September 2011–9 January 2012  
Pablo Picasso  
>Guitarist in an Armchair
- Fort Worth, Modern Art Museum of Fort Worth  
**Richard Diebenkorn: The Ocean Park Series**  
25 September 2011–22 January 2012  
Richard Diebenkorn  
>Untitled No. 19  
>Ocean Park No. 87—1975
- Houston, The Menil Collection  
**Vija Celmins: Television and Disaster, 1964-1966**  
12 November 2010–20 February 2011  
Circulated to: Los Angeles County Museum of Art  
13 March 2011–5 June 2011  
Vija Celmins  
>Rhinoceros  
>Tiilip Car #1
- Houston, The Museum of Fine Arts, Houston  
**German Impressionist Landscape Painting: Liebermann, Corinth, and Slevogt**  
12 September 2010–5 December 2010  
Max Liebermann  
>Woman and Child in Garden
- Impressionist and Post-Impressionist Masterpieces from the National Gallery of Art**  
20 February 2011–23 May 2011  
Frédéric Bazille  
>Young Woman with Peonies  
>The Ramparts at Aigues-Mortes \*  
>Edmond Maître \*  
Gustave Caillebotte  
>Skiffs \*  
Mary Cassatt  
>Children Playing on the Beach \*  
>Child in a Straw Hat  
>Little Girl in a Blue Armchair  
Paul Cézanne  
>Still Life with Apples and Peaches  
>The Artist's Father, Reading "L'Événement"  
>Riverbank  
>Antony Valabrégue  
>At the Water's Edge \*  
>Boy in a Red Waistcoat  
Edgar Degas  
>Dancers Backstage  
>Woman Ironing  
>Scene from the Steeplechase: The Fallen Jockey  
Henri Fantin-Latour  
>Three Peaches on a Plate  
Paul Gauguin  
>Breton Girls Dancing, Pont-Aven  
Eva Gonzalès  
>Nanny and Child  
Edouard Manet  
>The Railway  
>A King Charles Spaniel  
>Oysters  
>Plum Brandy  
>Masked Ball at the Opera \*  
Claude Monet  
>Argenteuil  
>The Artist's Garden at Vétheuil  
>The Cradle—Camille with the Artist's Son Jean  
>Woman with a Parasol—Madame Monet and Her Son  
>Sainte-Adresse  
>The Japanese Footbridge  
Berthe Morisot  
>The Sisters  
>The Harbor at Lorient  
>Young Woman with a Straw Hat \*

Camille Pissarro  
>Orchard in Bloom, Louveciennes  
>Peasant Girl with a Straw Hat  
>Place du Carrousel, Paris

Auguste Renoir  
>The Dancer  
>Oarsmen at Chatou  
>Madame Henriot  
>Pont Neuf, Paris  
>Madame Monet and Her Son  
>Peaches on a Plate  
Georges Seurat  
>Seascape at Port-en-Bessin, Normandy \*  
>The Lighthouse at Honfleur

Alfred Sisley  
>Boulevard Héloïse, Argenteuil  
Henri de Toulouse-Lautrec  
>Carmen Gaudin  
>Lady with a Dog \*

Vincent van Gogh  
>Farmhouse in Provence  
>Roses  
>Self-Portrait

#### Virginia

Charlottesville, University of Virginia Art Museum

**Variety, Archeology, and Ornament: Renaissance Architectural Prints from Column to Cornice**

26 August 2011–18 December 2011

Master PS

>Entablatures from Santa Pudenziana and the Arch of Camigliano, Rome  
>Entablature from the Basilica Ulpia, Rome  
>Entablature from the Church of Saint Bibiana, Rome  
>Entablature from the Temple of Castor and Pollux, Rome  
>Entablature from the Temple of Antoninus and Faustina, Rome  
>Entablature from the Temple of Vespasian, Rome

#### EXTENDED LOANS FROM THE NGA COLLECTION

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#### BELGIUM

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

#### FRANCE

Paris, Musée du Louvre  
Severo da Ravenna  
>The Christ Child \*\*

Paris, United States Embassy  
Gilbert Stuart  
>John Adams

#### IRELAND

Dublin, United States Embassy Residence  
Gilbert Stuart  
>Counsellor John Dunn

#### ITALY

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

#### UNITED KINGDOM—ENGLAND

London, United States Embassy Residence  
Sir William Beechey  
>Lieutenant-General Sir Thomas Picton  
Francis Cotes  
>Mrs. Thomas Horne  
Thomas Gainsborough  
>William Yelverton Davenport  
Michiel van Miereveld  
>Portrait of a Lady with a Ruff (returned)  
Mark Rothko  
>Orange and Tan  
>Untitled

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

The Library of Congress  
Carl Milles  
>Head of Orpheus  
National Trust for Historic Preservation  
Bernard Hailstone  
>David E. Finley  
U.S. Commission of Fine Arts  
Alice Neel  
>William Walton

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

Office of the Vice President of the United States  
American 19th Century  
>Imaginary Regatta of America's Cup Winners  
Alexander Helwig Wyant  
>Peaceful Valley  
André Derain  
>Marie Harriman

John Marin  
>Old Swedish Church, New Castle, Delaware: Close View \*\*  
Mark Rothko  
>Untitled (still life in front of window)  
James McNeil Whistler  
>Alice Butt

Residence of the Vice President of the United States

John Femeley  
>Heaton Park Races  
Style of Benjamin Marshall  
>Race Horse and Trainer  
Mark Rothko  
>Untitled (figure lying on park bench)  
John Singer Sargent  
>Miss Mathilde Townsend  
Gilbert Stuart  
>Ann Barry  
Marguerite Zorach  
>Christmas Mail

The White House  
George Catlin  
>An Aged Minatarree Chief and His Family  
>Antelope Shooting—Assiniboine  
>Battle between the Jicarilla Apaches and Camanches  
>Buffalo Chase  
>Camanche Chief, His Wife, and a Warrior  
>Camanche Chief with Three Warriors  
>Distinguished Crow Indians  
>Encampment of Pawnee Indians at Sunset  
>A Flathead Chief with His Family  
>Four Dogrib Indians  
>Making Flint Arrowheads—Apaches  
>Ojibbeway Indians  
>An Ojibbeway Village of Skin Tents  
>Osage Chief with Two Warriors  
>An Osage Indian Pursuing a Camanche  
>Pawnee Indians Approaching Buffalo  
>A Small Cheyenne Village  
>Three Mandan Warriors Armed for War  
>Three Navaho Indians  
>Three Young Chinook Men  
>Two Unidentified North American Indians  
>View in the "Grand Detour," Upper Missouri

>Ball-Play Dance—Choctaw  
>Buffalo Chase, with Accidents  
>Camanches Lancing a Buffalo Bull  
>Catlin and Indian Attacking Buffalo  
>Cheyenne Village  
>A Crow Chief at His Toilette  
>A Foot War Party in Council  
>Game of the Arrow—Mandan  
>Grassy Bluffs, Upper Missouri  
>Grizzly Bears Attacking Buffalo  
>K'nisteneux Indians Attacking Tivo Grizzly Bears  
>Mired Buffalo and Wolves  
Raoul Dufy  
>The Basin Deauville \*\*  
Mark Rothko  
>The Party  
>No. 17 [or] No. 15  
>Red Band  
American 19th Century  
>Chief Jumper of the Seminoles  
Edward Corbett  
>Washington, D.C., November 1963 III  
Richard Diebenkorn  
>Berkeley No. 52

Sam Francis  
>White Line  
Winslow Homer  
>Sunset  
Jasper Johns  
>Numerals, 0 through 9  
Ellsworth Kelly  
>Dark Red-Violet Panel (returned)  
>Light Green Panel (returned)  
Giorgio Morandi  
>Still Life  
>Still Life

Louise Nevelson  
>Model for "Sky Covenant"  
Susan Rothenberg  
>Butterfly  
Ed Ruscha  
>I Think I'll...  
Leon Polk Smith  
>Stretch of Black III

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

Secretary of Education  
Enrico Baj  
>When I Was Young  
Mark Rothko  
>The Pugilist  
>Rural Scene  
>Untitled  
>Woman Reading

Secretary of Energy  
Chinese Qing Dynasty  
>Procession by a Lake  
after Jean-Baptiste Greuze  
>Benjamin Franklin  
George Inness  
>Lake Albano, Sunset

Administrator of the Environmental Protection Agency  
I. Rice Pereira  
>Zenith  
Mark Rothko  
>Untitled (two women before a cityscape)  
Julian Stanczak  
>Shimmer

Secretary of Health and Human Services  
French 19th Century  
>Women and Two Children in a Field  
Mark Rothko  
>Untitled  
>Untitled

Secretary of Homeland Security  
Erastus Salisbury Field  
>Leverett Pond  
Walt Kuhn  
>Green Apples and Scoop  
>Pumpkins (returned)  
Captain Edward H. Molyneux  
>Artist on a Quay  
George Ropes  
>Mount Vernon

Secretary of Housing and Urban Development  
Mark Rothko  
>Contemplation  
>The Source  
>Untitled

>Untitled  
 >Untitled (four figures in a plaza)  
 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  
 Director, Office of Management and Budget  
 C. Gregory Stapko after John Trumbull  
 >Alexander Hamilton \*\*  
 United States Trade Representative  
 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  
 >Untitled  
 Secretary of Transportation  
 James Bard  
 >Steamer "St. Lawrence"  
 Douglas Volk  
 >Abraham Lincoln  
 Secretary of the Treasury  
 André Derain  
 >Abandoned House in Provence  
 >Road in Provence  
 Henri Moret  
 >The Island of Raguenez, Brittany  
 Maurice Utrillo  
 >The Pont Saint-Michel, Paris  
 Chief of Staff, The White House  
 American 19th Century  
 >Abraham Lincoln  
 George Catlin  
 >A Small Crow Village  
 Supreme Court of the United States  
 Chief Justice Roberts  
 George Cuitt, the Younger  
 >Easby Abbey, near Richmond  
 Gilbert Stuart  
 >George Washington

Justice Ginsburg  
 Mark Rothko  
 >The Omen  
 >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  
 >An Apache Village  
 >Buffalo Chase, Sioux Indians, Upper Missouri  
 >A Crow Village and the Salmon River Mountains  
 >Two Blackfoot Warriors and a Woman  
 Justice Sotomayor  
 Philip van Kouwenbergh  
 >Flowers in a Vase  
 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  
 Maryland  
 Dowell, Annmarie Garden Sculpture Park & Arts Center  
 Jean Arp  
 >Oriforme  
 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  
 UNITED STATES

## California

Pasadena, Norton Simon Museum  
 5 November 2010–24 January 2011  
 Raphael  
 >The Small Cowper Madonna

## District of Columbia

Washington, National Portrait Gallery, Washington  
 4 July 2006–31 December 2012  
 John Wesley Jarvis  
 >Thomas Paine \*  
 Irving R. Wiles  
 >Miss Julia Marlowe \*

## Florida

West Palm Beach, Norton Gallery and School of Art  
 1 September 2010–6 February 2011  
 Vincent van Gogh  
 >Self-Portrait

## Illinois

Chicago, The Art Institute of Chicago  
 22 February 2011–31 May 2011  
 Paul Cézanne  
 >Harlequin

## Indiana

Indianapolis, Indianapolis Museum of Art  
 1 September 2009–1 September 2014  
 Lawrence Weiner  
 >MANY THINGS PLACED HERE & THERE TO FORM A PLACE CAPABLE OF SHELTERING MANY OTHER THINGS PUT HERE & THERE

## Massachusetts

Worcester, Worcester Art Museum  
 9 September 2010–22 March 2011  
 Edouard Manet  
 >The Dead Toreador

## New York

New York, The Metropolitan Museum of Art  
 28 February 2008–31 December 2016  
 Francesco di Giorgio Martini  
 >God the Father Surrounded by Angels and Cherubim

## Virginia

Norfolk, Chrysler Museum of Art  
 26 September 2011–15 January 2012  
 Mark Rothko  
 >Hierarchical Birds \*  
 >No. 4 \*  
 >Underground Fantasy \*  
 >Untitled \*  
 >Untitled \*

## LIBRARY LOANS

## CANADA

Vancouver, Vancouver Art Gallery  
**The Colour of My Dreams: The Surrealist Revolution in Art**  
 28 May 2011–2 October 2011  
 Max Ernst  
 >Histoire naturelle (Paris, 1926)

## UNITED STATES

## Virginia

Charlottesville, University of Virginia Art Museum  
**Variety, Archeology, and Ornament: Renaissance Architectural Prints from Column to Cornice**  
 1 August 2011–30 December 2011  
 Diego de Sagredo  
 >Raison d'architecture antique (Paris, 1555)  
 Walther H. Ryff  
 >Furnembsten, notwendigsten der gantzen Architectur angehörigen mathematischen und mechanischen Künst eygentlicher Bericht und verstandliche Unterrichtung (Nuremberg, 1547)  
 Sebastiano Serlio  
 >Reigles generales de l'architecture, sur les cinq manieres d'edifices (Antwerp, 1545)

## PUBLICATIONS AND MEDIA

During the fiscal year the Gallery produced eight book-length publications including three exhibition catalogues. Several other major projects were in progress for publication in fiscal year 2012. In addition to labels and wall texts for all fiscal year 2011 exhibitions; materials for 170 education projects; numerous exhibition-related brochures; recurring event calendars and periodicals; and Web features, newsletters, and programs, the publishing office produced several hundred pieces of Gallery ephemera. The publishing office also continued its participation in the Getty Foundation's Online Scholarly Catalogue Initiative, progressing toward an online model for the Gallery's Systematic Catalogues.

### EXHIBITION CATALOGUES

- > *Impressionist and Post-Impressionist Masterpieces from the National Gallery of Art*  
Kimberly A. Jones  
(192 pages, 60 color, hardcover edition only) Copublished by Delmonico Books Prestel
- > *Italian Master Drawings from the Wolfgang Ratjen Collection, 1525–1835*  
Hugo Chapman, David Lachenmann, and Margaret Morgan Grasselli  
(180 pages, 126 color, 5 b/w, hardcover edition only) Copublished by Paul Holberton Publishing
- > *Warhol: Headlines*  
Molly Donovan et al.  
(224 pages, 224 color, hardcover and softcover editions) English hardcover edition copublished by Delmonico Books Prestel; German hardcover edition copublished by Prestel Verlag; Italian softcover edition copublished by Electa

### COLLECTION CATALOGUES

- > *Edgar Degas Sculpture*  
Suzanne Lindsay, Daphne Barbour, and Shelley Sturman  
(408 pages, 221 color, 209 b/w, hardcover edition only) Distributed by Princeton University Press

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

- > *Art and the Early Photographic Album*  
Studies in the History of Art, volume 77, edited by Stephen Bann  
(288 pages, 131 color, 63 b/w, hardcover edition only) Distributed by Yale University Press
- > *Romare Bearden, American Modernist*  
Studies in the History of Art, volume 71, edited by Ruth Fine and Jacqueline Francis  
(304 pages, 205 color, 95 b/w, hardcover edition only) Distributed by Yale University Press
- > *Center 31*  
Annual report, print and Web versions

- > *Last Looks, Last Books: Stevens, Plath, Lowell, Bishop, Merrill*  
The A. W. Mellon Lectures in the Fine Arts, Helen Vendler  
(176 pages, hardcover edition only), Bollingen Series XXXV: 56 Published by Princeton University Press in association with the National Gallery of Art
- > *The Moment of Caravaggio*  
The A. W. Mellon Lectures in the Fine Arts, Michael Fried  
(328 pages, 194 color, 9 b/w, hardcover edition only), Bollingen Series XXXV: 51 Published by Princeton University Press in association with the National Gallery of Art

### EXHIBITION BROCHURES

- > *The Body Inside and Out: Anatomical Literature and Art Theory* by Yuri Long
- > *Collections Frozen in Time: Selections from the National Gallery of Art Library* by Yuri Long
- > *Gabriel Metsu, 1629–1667* by Henriette de Bruyn Kops
- > *Gauguin: Maker of Myth* by Lynn Kellmanson Matheny
- > *In the Tower: Nam June Paik* by Harry Cooper
- > *A Masterpiece from the Capitoline Museum, Rome: The Capitoline Venus* by Susan Arensberg
- > *A New Look: Samuel F. B. Morse's "Gallery of the Louvre"* by Peter John Brownlee
- > *Text as Inspiration: Artists' Books and Literature* by Lamia Doumato

### PERIODICALS AND EVENT CALENDARS

- > *Auditorium Lecture Programs: Winter/Summer and Fall*
- > *Calendar of Events: bimonthly*
- > *Concerts: biannual*
- > *Film Program: quarterly*
- > *Music Program: weekly, as required by concert schedule*
- > *NGA Bulletin: Fall 2010 and Spring 2011*
- > *NGAkids: Winter, Summer, Fall*

### WEB PRODUCTIONS

In fiscal year 2011, the public website received approximately 15,586,340 visits. The Gallery produced seven video and 102 audio podcasts. The Gallery garnered more than 22,215 Facebook fans and more than 7,775 Twitter followers. Eleven public and nine private newsletters and announcements were distributed to subscribers via more than two million e-mails. The Gallery posted 31 videos to ArtBabble.

### Video Presentations

- > *Gauguin: Maker of Myth, Parts 1–4*
- > *"The Life and Times of Allen Ginsberg" with director Jerry Aronson*
- > *Verbeeck's Battle: Restoring War in the Conservation Lab*
- > *Wyeth Lecture in American Art: Richard J. Powell, Duke University: Minstrelsy "Uncorked": Thomas Eakins' Empathetic Realism*

### Music Presentations

- > *Concerts in Honor of Venice: Canaletto and His Rivals*  
Dan Franklin Smith, pianist  
Dan Zhu, violinist, and Renana Gutman, pianist
- > *Fauré Piano Quartet*
- > *Flute and Harp—Heavenly Sounds in the West Garden Court*
- > *Geringas Baryton Trio*
- > *Hungarian Chamber Music at the National Gallery of Art*
- > *National Gallery of Art Vocal Arts Ensemble and Chamber Players*
- > *Nature and Fantasy in 16th-Century Italian Music*
- > *Notes from Norway*
- > *Perfect 10s*
- > *The Stanford University Chamber Chorale and Chatham Baroque*

### Audio Presentations

- > *Arcimboldo, 1526–1593: Nature and Fantasy*
- > *Are Books Making Us Illiterate? How e-Reading Can Save Civilization*
- > *Calling the Earth to Witness: Paul Gauguin in the Marquesas*
- > *Celebrating Seventy Years*
- > *Conversations with Collectors: The Collecting of African American Art II: Reflections on Collecting*
- > *Conversations with Collectors: The Collecting of African American Art III: A Peculiar Destiny: The Mission of the Paul R. Jones Collection*
- > *Conversations with Collectors: The Collecting of African American Art IV: A Historical Overview*
- > *Conversations with Artists: Christo and Jeanne-Claude*
- > *Conversations with Artists: Claes Oldenburg and Coosje van Bruggen*
- > *Conversations with Artists: Ed Ruscha*
- > *Conversations with Artists: Jim Dine*
- > *Conversations with Artists: Nancy Graves and Donald Saff*
- > *Conversations with Artists: Pat Steir*
- > *Conversations with Artists: Richard Misrach, Desert Cantos and Other Landscapes*
- > *Conversations with Artists: Roy Lichtenstein*
- > *Conversations with Artists: Scott Burton and George Segal*
- > *Conversations with Artists: Wayne Thiebaud*
- > *Conversations with Authors: Michael Fried on Photography, Modernism, and the Importance of Not Losing Faith in the Dialectic*
- > *Decoding Baltz's Prototypes*
- > *The Diamonstein-Spielvogel Lecture Series: Andy Goldsworthy*
- > *The Diamonstein-Spielvogel Lecture Series: Ann Hamilton*
- > *Dutch Paintings at the National Gallery of Art: The Untold Stories behind the Acquisitions of the Rembrandts, Vermeers, and Other Treasures in the Collection*
- > *The Early Modernists in America*
- > *Edgar Degas Sculpture: The Systematic Catalogue*
- > *Edvard Munch: Understanding His Master Prints*
- > *Elson Lecture 1993: Frank Stella*
- > *Elson Lecture 1994: Roy Lichtenstein and Robert Rosenblum*
- > *Elson Lecture 1995: Claes Oldenburg and Coosje van Bruggen*
- > *Elson Lecture 1996: Elizabeth Murray*
- > *Elson Lecture 1998: I. M. Pei in conversation with Earl A. Powell III*
- > *Elson Lecture 1999: Ellsworth Kelly*
- > *Elson Lecture 2000: Wayne Thiebaud: "The Painted World"*
- > *Elson Lecture 2002: Christo and Jeanne-Claude*
- > *Elson Lecture 2003: Sam Gilliam*
- > *Elson Lecture 2004: Jim Dine*
- > *Elson Lecture 2005: Andy Goldsworthy*
- > *Elson Lecture 2008: A Conversation with Artist Robert Gober*
- > *Elson Lecture 2011: Terry Winters: Notes on Painting*
- > *Fifty-First A. W. Mellon Lectures in the Fine Arts: Michael Fried, Johns Hopkins University*  
*The Moment of Caravaggio: Part 1: A New Type of Self-Portrait*  
*The Moment of Caravaggio: Part 2: Immersion and Specularity*  
*The Moment of Caravaggio: Part 3: The Invention of Absorption*  
*The Moment of Caravaggio: Part 4: Absorption and Address*  
*The Moment of Caravaggio: Part 5: Severed Representations*  
*The Moment of Caravaggio: Part 6: Painting and Violence*

- >Fifty-Sixth A. W. Mellon Lectures in the Fine Arts: Helen Vendler, Harvard University  
Last Looks, Last Books: *The Binocular Poetry of Death, Part 1: Introduction: Sustaining a Double View*  
Last Looks, Last Books: *The Binocular Poetry of Death, Part 2: Facing the Worst: Wallace Stevens, "The Rock"*  
Last Looks, Last Books: *The Binocular Poetry of Death, Part 3: The Contest of Melodrama and Restraint: Sylvia Plath, "Ariel"*  
Last Looks, Last Books: *The Binocular Poetry of Death, Part 4: Death by Subtraction: Robert Lowell, "Day by Day"*  
Last Looks, Last Books: *The Binocular Poetry of Death, Part 5: Caught and Freed: Elizabeth Bishop, "Geography III"*  
Last Looks, Last Books: *The Binocular Poetry of Death, Part 6: Self-Portraits While Dying: James Merrill, "A Scattering of Salt"*
- >Fifty-Ninth A. W. Mellon Lectures in the Fine Arts: Mary Miller, Yale University  
Art and Representation in the Ancient New World, Part 1: *The Shifting Now of the Pre-Columbian Past*  
Art and Representation in the Ancient New World, Part 2: *Seeing Time, Hearing Time, Placing Time*  
Art and Representation in the Ancient New World, Part 3: *The Body of Perfection, the Perfection of the Body*  
Art and Representation in the Ancient New World, Part 4: *Representation and Imitation*  
Art and Representation in the Ancient New World, Part 5: *Envisioning a New World*
- >Film Design: *Translating Words into Images*
- >For the Love of Movies: *The Story of American Film Criticism*
- >Fragonard's "Progress of Love" at the Frick Collection: *A Site-Specific Installation?*
- >Gabriel Metsu, 1629–1667
- >Gauguin: *Maker of Myth*
- >Gauguin's Selves: *Visual Identities in the Age of Freud*
- >In the Tower: Nam June Paik Symposium
- >The Greatest Unknown Work of Art in America
- >The Image of the Black in Western Art
- >Introduction to the Exhibition—Gauguin: *Maker of Myth*
- >Introduction to the Exhibition—Venice: *Canaletto and His Rivals*
- >Jan Lievens: *Out of Rembrandt's Shadow: Jan Lievens in Black and White: Etchings, Woodcuts, and Collaborations in Print*
- >Lewis Baltz: *Prototypes/Ronde de Nuit*
- >Martin Puryear: "How Things Fit Together"
- >Meeting Metsu: ANOTHER Dutch Master
- >Michael Kahn and Shakespeare's Italy
- >Michelangelo: *In the Beginning*
- >The Moran Gondola
- >My Faraway One: *The Letters of Georgia O'Keeffe and Alfred Stieglitz, 1915–1933*
- >Neorealism 1941–1954: *Days of Glory*
- >Puis de Chavannes and the Invention of Modernism: *Parsing the National Gallery of Art Paintings*
- >Rembrandts, Vermeers, and Other Treasures in the Collection
- >Robert Frank and the Photographic Book, 1930–1960
- >The Rodin Touch
- >The Role of Art in Diplomacy
- >The Sculpture of Edgar Degas at the National Gallery of Art: *Launch of a Landmark Publication*
- >Sights and Sounds of 18th-Century Venice Symposium
- >Sirens, Sea Unicorns, and Aquatic Angels: *Fantastic Marine Creatures from Renaissance Venice*
- >The Sydney J. Freedberg Lecture on Italian Art 2003: *Ovid's "Metamorphoses" in the Art of Renaissance and Baroque Masters: Paul Barolsky*
- >The Sydney J. Freedberg Lecture on Italian Art 2005: *Illuminated Choral Manuscripts of the Italian Renaissance: Jonathan J. G. Alexander*
- >The Sydney J. Freedberg Lecture on Italian Art 2006: *Modernity Is Old: The Landscape of Italy as Seen by the Painters of the Early 19th Century: Anna Ottani Cavina*
- >The Sydney J. Freedberg Lecture on Italian Art 2010: *Thoughts on the Caravaggisti: Michael Fried*
- >The New Acropolis Museum: *A Conversation with Dimitrios Pandermalis*
- >The Unknown Modigliani
- >The Vogel Collection Story: *Postcards from Artists*
- >What I Saw: *An Art Critic's Report on Forty Years in Washington*
- Exhibition Features**
- >Gauguin: *Maker of Myth*
- >The Pre-Raphaelite Lens: *British Photography and Painting, 1848–1875*
- PRINT AND MEDIA AWARDS**
- Print, Design Awards**
- >Beat Memories: *The Photographs of Allen Ginsberg*  
Association of American University Presses Book Jacket and Journal Show 2011
- >Edvard Munch: *Master Prints*  
Association of American University Presses Book Jacket and Journal Show 2011
- >German Master Drawings from the Wolfgang Ratjen Collection, 1580–1900  
Association of American University Presses Book Jacket and Journal Show 2011
- >Impressionist and Post-Impressionist Masterpieces from the National Gallery of Art  
Association of American University Presses Book Jacket and Journal Show 2011
- >The Pre-Raphaelite Lens: *British Photography and Painting from 1848–1875*  
Washington Book Publishers 2011 Book Design and Effectiveness Award
- Film**
- >Gauguin: *Maker of Myth*  
44th Annual U.S. International Film & Video Festival: Gold Camera in the category of Documentary Programs: Arts and "Best of Festival" Nominee; CINE Golden Eagle Award in the Professional, Non-Fiction Division for Arts and Exhibition Programs; 32nd Annual Telly Awards Competition: Silver "Telly" in the category of Scriptwriting, Bronze "Telly" in the category of Charitable/Not-for-profit productions, Bronze "Telly" in the category of Cultural Programs; 25th Annual Wine Country Film Festival official selection
- >Arcimboldo: *Nature and Fantasy*  
44th Annual U.S. International Film & Video Festival: Gold Camera in the category of Documentary Programs: Arts; 32nd Annual Telly Awards Competition: Silver "Telly" in the category of Cultural Programs, Silver "Telly" in the category of Scriptwriting, Bronze "Telly" in the category of Charitable/Not-for-profit productions; 30th International Festival of Films on Art, Montreal: Screening selection for 2011 showcase; 25th Annual Wine Country Film Festival official selection; 44th Annual WorldFest, Houston International Film Festival: Silver Remi Award
- STAFF PUBLICATIONS**
- >Lora V. Angelova, Kristin DeGhetaldi, Christopher A. Maines, Barbara H. Berrie, and Richard G. Weiss, "A Cleaning Application of Poly(Vinyl Alcohol-co-acetate)/Borate Gel-Like Dispersions on *Multiple Views* by Stuart Davis," in *Paintings Specialty Group Postprints*, vol. 23 (Philadelphia: American Institute for Conservation, 2011).
- >Daphne Barbour and Roberta J. M. Olson, "New Methods for Studying Serialization in the Workshop of Andrea della Robbia: Technical Study and Analysis," in *Della Robbia: Dieci anni di studi*, ed. Anne Bouquillon, Mark Bormand, and Alessandro Zucchiatti (Genova: Sagep Editori, 2011), 56–61.
- >Daphne Barbour and Shelley Sturman, "Des cires aux bronzes, étude récente de la série modèle," in *Degas Sculpteur* (Paris: Gallimard, 2010), 72–83.
- >Barbara H. Berrie, Suzanne Quillen Lomax, and Michael Palmer, "Surface and Form: The Effect of Degas' Sculptural Materials," in *Edgar Degas Sculpture*, by Suzanne Lindsay, Daphne Barbour, and Shelley Sturman (Distributed by Princeton University Press.)
- >Barbara H. Berrie and Louisa C. Matthew, "Lead White from Venice: A Whiter Shade of Pale?," in *Studying Old Master Paintings* (London: Archetype Publications, 2011), 295–301.
- >Jonathan Bober, "French Drawings at The Blanton: A Short History," in *Storied Past: Four Centuries of French Drawings from the Blanton Museum of Art* (Manchester and New York: Hudson Hills Press, 2011), 19–24.
- >Judith Brodie, "Nineteenth-Century American Prints," *Print Quarterly* 28, no. 1 (March 2011): 194.
- >———, "International Printmaking beyond the Edge," *Print Quarterly* 28, no. 2 (June 2011): 194.
- >David Brown, "Giulio Campagnola: The Printmaker As Painter," in *Artibus et Historiae*, no. 61, (2010): 83–97.
- >———, "Leonardo's *Lady with the Ermine* As a 'ritratto al naturale,'" in *Der Mensch Als Muster der Welt. Untersuchungen zur italienischen Malerei von Venedig bis Rom* (Munich: Deutscher Kuntsverlag, 2010), 109–25.
- >Faya Causey, "Los programmas de entrenamiento para profesionales en museos de la National Gallery of Art: de las riberas del Potomac, hasta una visión global," in *Más allá de la taquilla: Defendiendo a los museos y sus valores sustentables*, ed. S. Holo and M. T. Álvarez (Mexico City: National Autonomous University of Mexico, 2011), 86–89.
- >Damon M. Conover, John K. Delaney, Paola Ricciardi, and Murray H. Loew, "Towards Automatic Registration," in *Computer Vision and Image Analysis of Art II, Proceedings of SPIE*, vol. 7869 (2011).
- >Harry Cooper, "Braque's Ovals," in *Picasso and Braque: The Cubist Experiment* (Santa Barbara & Kimbell Art Museums, 2011).
- >———, "Histoire d'une traversée: Les peintures transatlantiques de Mondrian," *Les Cahiers du MNAM* (Winter 2010–Spring 2011).
- >———, review of *Philip Guston: Collected Writings, Lectures, and Conversations*, by Clark Coolidge, *Artforum* (October 2010).
- >———, "Spatter and Daub: The Contradictions of Abstract Expressionism," *Artforum* (Summer 2011).
- >Mary Lee Corlett, "No Star Is Lost at All: Repetition Strategies in the Art of Romare Bearden," in *Romare Bearden: Southern Recollections* (London: D. Giles, Ltd. in association with the Mint Museum of Art, Charlotte, NC).
- >Lamia Doumato, review of *Identity and Christian-Muslim Interaction: Medieval Art*, by Bas Snelders, *ARLIS/NA Reviews*, <http://www.arlisna.org/pubs/reviews/2011/03/snelders.pdf>.
- >———, review of *Early Byzantine Pilgrimage Art*, by Gary Vikan, *Choice* (July 2011).

- >Ruth Fine, "Prelude: To Paint Disorder under a Big Order," in *John Marin's Watercolors: A Medium for Modernism*, by Martha Tedeschi and Kristi Dahm (New Haven and London: Yale University Press in association with The Art Institute of Chicago).
- >———, "Wonders without End: Look Closely," in *The Allure of Paper: Watercolors and Drawings from the Amon Carter Museum of American Art*, by Jane Myers (Fort Worth: The Amon Carter Museum of American Art).
- >———, preface to *Romare Bearden: Southern Recollections* (London: D. Giles, Ltd. in association with the Mint Museum of Art, Charlotte, NC).
- >E. Melanie Gifford, "Material As Metaphor: Non-Conscious Thinking in Seventeenth-Century Painting Practice," in *Studying Old Master Paintings—Technology and Practice*, ed. Marika Spring (London: Archetype Press in association with The National Gallery of Art, London, 2011), 165–172.
- >———, "Fine Painting and Eloquent Imprecision: Gabriel Metsu's Painting Technique," in *Gabriel Metsu*, ed. Adriaan E. Waiboer (Dublin, 2010), 154–179.
- >Sarah Greenough, *My Faraway One: Selected Letters of Georgia O'Keeffe and Alfred Stieglitz, Volume One, 1915–1933* (New Haven: Yale University Press in association with Beinecke Rare Book and Manuscript Library, 2011).
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- Ittleson Fellow  
Anna Lise Seastrand
- Andrew W. Mellon Fellow  
Di Yin Lu
- Twenty-Four-Month Chester Dale  
Fellow  
Razan Francis
- Twelve-Month Chester Dale  
Fellow  
Kate Nesin
- Robert H. and Clarice Smith  
Fellow  
Miya Tokumitsu
- Ailsa Mellon Bruce Predoctoral  
Fellowships for Travel Abroad for  
Historians of American Art  
Sarah Beetham  
Nika Elder  
Christina Rosenberger
- OFFICE OF THE  
ADMINISTRATOR**
- Administrator  
Darrell R. Willson
- Deputy Administrator  
John Robbins
- Deputy Administrator for Capital  
Projects  
Susan Wertheim
- Executive Assistant  
Erin Fisher
- 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
- CAD Team  
Martin Livezey  
Timothy Spencer
- Staff Assistant, CASVA Housing  
Tamara Fink
- ADMINISTRATIVE SERVICES**
- Chief  
Cathy Yates
- Deputy Chief  
Thomas Valentine
- Administrative Officer  
Scott Stephens
- Program Specialist (Travel  
Coordinator)  
Joy Borja
- Program Specialist  
(Administration)  
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)  
Katrina Pierce  
Ulrick Vilmenay
- Support Services Specialist  
(Transportation)  
Bradley Sarber
- Transportation Assistant  
Dora Barksdale
- Driver  
Elvis Hill
- Warehouse and Distribution**
- Support Services Supervisor  
Robert Bevard
- 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 Specialists  
Felton Byrd  
Bryan Durham  
Anthony Proctor
- Mail Clerks  
Francis Moffatt  
Jose Vallecillo
- Audio Visual Services**
- Supervisory Audio Visual  
Specialist  
Victoria Toye
- Radio Production Specialist  
John Conway
- 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
- Supervisory Telecommunications  
Specialist  
Minnie Barbour
- Telecommunications Specialists  
Barbara McNair  
Brion Shearin  
Juanita Walker
- ARCHITECTURE AND  
ENGINEERING**
- Senior Engineer/Senior Program  
Manager  
Alison Hunt
- Senior Architect/Senior Program  
Manager  
Carl M. Campioli
- Fire Protection Engineer/  
Program Manager  
Robert Wilson
- Architects/Program Managers  
William H. Cross Jr.  
Michael Gavula
- Architects/Project Managers  
Bruce D. Condit  
Christopher Ruffing
- Construction Project Manager  
Juan Radulovic
- Construction Field  
Representative  
Michelle Gilbert
- Interior Designer  
Susan A. Ritterpusch
- Program Analyst  
Lauren Huh
- EQUAL EMPLOYMENT  
OPPORTUNITY**
- Equal Employment Opportunity  
Officer  
Kelly Goode
- EEO Programs Coordinator  
Sarah Holley
- FACILITIES MANAGEMENT**
- Chief  
David Samec
- Deputy Chief  
Carl Pasquali
- Staff Assistant  
Linda Hilliard
- Sustainability**
- Facilities Scientist  
Cecily Grzywacz
- Energy Manager Engineering  
Technician  
David Matthews
- Engineering**
- Supervisor  
William Burns
- Engineer  
James Cromwell
- Engineering Technicians  
Bryan Allen  
Gary Ilko  
Michael Ottmers  
Daniel Warrenfeltz
- Building Automation System  
Manager  
Brian McGivney
- Assistant Building Automation  
System Manager  
Michael Smith
- Facilities Services**
- Facilities Management Process  
Specialist  
Dan Hamm
- Program Specialist  
Vasily Lazarenko

Assistant Special Projects  
Coordinator  
William Cabeza

Special Projects Workers  
Anthony Givens  
Andre Gordon

**Work Control Center**

Facilities Services Manager  
John Haughey

Work Control Coordinators  
Taniesha Kelly  
John Todd

**Building Maintenance**

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  
Allan Scheufele

**Paint Shop**

Supervisor  
Paul Zappulla

Painters  
Victor Bercian  
Craig Cruikshank  
Bennie Martin  
William Smith

**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**

General Foreman  
Charles Boone

Supervisors  
Sylvia Dorsey  
Deborah Hamilton  
Angela Lee

Leaders  
Calvin Anderson  
Gerald Carthorne  
Sheldon Malloy  
Darlene Middleton

Custodians and Laborers  
Maurice Anderson  
Kenneth Betts  
Paul Cotton  
Devigar Dozier  
Oliver Fowler  
Carolyn Harvey  
Brock Hawkins  
Alice Holloman  
Sharon Jenkins  
Michon Jenkins-Savoy

Teresa Johnson  
Paul Marshall  
Gail Maxfield  
Linda Mitchell  
Gwendolyn Nathan  
Darryel Parker  
Tony Reese  
Leora Richardson  
Devin Sampson  
Cassandra Smith  
Derrick Snowden  
Ronald Stuckey  
Angeline Sutton  
Bridgette Thomas  
Antonio Williamson

**Building Operations**

Operations Manager  
Andy Ramjattan

Assistant Managers  
Noel Ashton  
Rodney Stringer

Supervisor  
Larry Smith

Leaders  
James Hamilton  
Mark Teed

Control Technicians  
Anthony Brooks  
Eugene Givens  
Wayne Valentine

Utility Systems Repair Operators  
Seong An  
Ricky Bruckschen

Gregory Curry  
Roger Dunning  
Artemas Edwards  
David Gali  
James Gant  
Jason Johnson  
Charles Randolph  
Carlos Russell  
Sahlu Teklesadik  
Donald Whittington

Pipefitters  
Ryan Brown  
Jeff Gandee

Insulator  
Dwayne Queen

Maintenance Workers  
Earl Ashford  
Brandon Ensor  
Victor Jamison  
Wilbert Thompson  
Ronald Winston

**Electric Shop**

Supervisor  
Anthony Pizzo

Leader  
Daniel Smith

Electricians  
Troy Cahill  
Christopher Fioravanti  
Curtis Headlee  
Timothy Maxwell  
Richard Thomson  
Carlton Williams

**GALLERY SHOPS**

Chief  
Ysabel Lightner

Deputy 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

Systems Manager  
G. Lee Cathey

Systems Analyst/Programmer  
Alexander Bloshteyn

Visual Presentation Manager  
Therese Stripling

Visual Presentation Technicians  
Melissa Cherry  
Mary Tewart

Store Managers  
Stephen McKeivitt  
Nancy G. Vibert

Assistant Store Managers  
Frenzetta Coward  
Kelly Song Guziewski  
Coy K. Mayle Jr.  
Naomi Morgulis

Category Specialists  
Mary Heiss  
Lisa P. Morgart  
Mary Powell  
Christopher Siron

Lead Cashiers  
Charlene Conlon  
Linda Peterson

Cashiers  
Maria Aragon  
Pamela Baxter-Simms  
Stefanie Clark  
Pamela Coleman  
Denis Donovan  
Nanci Fox

Lara Ghelelter  
Sophia Keith  
Bonnie McBride  
Thomas Mertens  
Kim Peacock  
Mildred Shivers  
Socrates Tiglao  
Timothy Turner  
Rosemary Wilkerson  
Melissa Winter

Merchandise Stock Clerks  
Terry Gibson  
Aaron Seaboch

Operations Supervisor,  
Warehouse  
Stephen Richardson

Lead Materials Handler  
Marvin M. Walton

Materials Handlers  
Mioril Andoque  
James B. Everett  
Michael Nichols

**HORTICULTURAL SERVICES**

Chief  
Cynthia Kaufmann

Deputy Chief  
Julianna Goodman

Horticulturists  
David Eimers  
Solomon Foster  
David Gentilcore  
Kimberley Mead  
Jeff Nagle

Gardener Leader  
Anthony Ferrell

Gardeners  
Charles Bauduy  
Wayne Buckner  
Brian Johnson  
Ronald McGill  
Willie Townes  
Derrick Williams

Volunteers  
Yasmine Baker  
Martha Davidson  
Hannah Mazer  
Dorothea Sutton  
Karen Taylor

**PERSONNEL**

Personnel Officer  
Douglas Goodell

Deputy Personnel Officer  
Meredith Weiser

Personnel Systems Specialists  
Michele Caputo  
Darryl Cherry

Personnel Management  
Specialist  
Terrence Snyder

Senior Staffing Specialist  
Rick Decuir

Staffing Specialist  
Laura Donahue

Personnel Staffing Assistant  
Kathy Sutton Davis

Gallery Representatives  
Luis Baquedano  
Erin Cutler  
Sarah Montgomery

Human Resources Specialist  
Miriam Berman

Receptionists  
Annette Brown  
LaVonne Serrano

Training Officer  
Judith Frank

Training Specialists  
Bryce Myers  
Mendi Cogle Wingfield

**PROCUREMENT AND CONTRACTS**

Chief  
Rodney C. Cartwright

Deputy Chief  
Henrietta Brox-Campbell

Contracting Officers  
Denise Gilson  
Dean Koepp  
David Reindl  
Geoffrey Spotts

Attorney Advisor  
Ethan S. Premysler

Purchasing Agents  
Gregory Champlin  
James Wortham

Staff Assistant  
Patricia Barber

**PROTECTION SERVICES**

Chief  
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 Technician  
Louis Wagner Jr.

Locksmith  
Ty Cullins

**Administration and Visitor Services**

Deputy Chief  
Elizabeth Thomas

Program Analyst  
Cheryl Miller

Program Assistant  
Hilary Evans

Program Specialist  
Andrea Bajrami

Supply Technician  
Michelle Cameron

Office Assistants  
Jesus Jimenez  
Zoya Mussienko

Office Automation Assistant  
Sandra Powell

**Special Projects and Information Technology**

IT Specialist  
Patrick Parrett

**Risk Management**

Deputy Chief  
Philip Goldsmith

Occupational Safety and Health  
Manager  
Linda Schilder

Fire Protection Specialist  
Nathaniel Stroman

**Operations**

Deputy Chief  
Robert Rule

Major  
Larry Kaylor

Captains  
Cleven Brown  
Karen Pery

Security Driver  
Carlos Dubose

Senior Security Command  
Center Operators  
Deriek Hairston  
David Weston Jr.

Security Command Center  
Operators  
Winston Franklin III  
Barbara Height  
James Townsend  
Laverne Whitted

Commanders  
Quellan Josey  
Quinyardo McClain  
Jeroboam Powell

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

Sergeants  
Ronald Bond  
Joseph Callahan  
Jerry Doss Sr.  
Alonzo Fountain  
Thomas Gorman  
Harry Groce  
James Hairston  
Franklin Jess  
Lee Jones  
Alonzo Kennedy  
Victor McCre  
Vernon Morton  
John Rogers  
Johanna Speight  
Keith Thalhamer  
Raymond Tyndle  
Eugenio Velazquez

Gallery Protection Officers II  
Wayne Alexander  
Calvin Allen  
Roger Allen  
Irene Anderson-Thomas  
Philip Arnett  
Leonard Bashful  
Joseph Beidle  
Wiziri Belcher  
Charles Berkley Jr.  
Vander Blount  
Howard Boddie Sr. (Union Representative)  
John Boone Jr.  
Brian Bowman  
Neil Braithwaite  
Wesley Branon  
Alphonso Brown III  
Roy Brown Jr.  
Vincent Brown  
George Burgess  
Darwin Capers  
Edward Chapman  
Venus Cristwell  
Dominic Dangerfield  
Larita Dodson  
Robert Edwards  
Charles Forbes Jr.  
Edward Foster  
Tameka Gaines  
Robert Gailread  
William Gill  
Robert Goolsby  
Carolyn Groce  
Kaisha Harper  
Peter Henderson Jr.  
Yvette Herbert  
Jimmie Hines  
Donna Hinton  
Mildred Holeman  
David Jackson  
John Eric Jackson  
Edward Johnson  
Eugene Johnson  
Eliot Jones  
Felisha Jones

John Jones  
Veronica Jones  
Aaron Kinchen  
Anthony Kitcoe  
Albert Lawrence  
John Legrand  
Franklin Lewis  
Joe Lewis  
David Logan  
Richard Lydick  
Augustine Maldonado  
Rodney Mathew  
Isaac Mathis III  
Oumar Mbodj  
William McLaughlin  
Willie Miller  
Darrin Moyer  
Jacob Neal  
Beverly North  
Reppard Powers III  
Chris Privott  
Jerry Reaves  
Marcus Reeves  
Lonnie Robertson  
Linda Roché  
Loretta Roy  
John Smith  
Timothy Smith  
Michael Strong  
Altina Sumter  
Edward Thomas  
Reginald Thornton  
Joselito Tungcod  
Larry Turner  
Gregory Tyson  
Andre Vaughn  
Quinton Waldon  
Blease Washington  
Gregory Watson  
Harold Williams  
Lynn Williams  
Mitchell Wright Jr.  
Willie Wright  
James Yancey  
Philip Young Jr.

Senior Gallery Protection Officers and Trainers  
Yamashita Johnson  
Joe Peterson

Gallery Protection Officers  
Anani Abalo  
Rukan Ahmed  
Aaron Alexander  
Frank Armstrong  
Kodjo Assogba  
Gwendolyn Bell  
Jules Bell  
Allen Billingslea  
Jeffrey Blaher  
Gary Bland  
J. D. Blue  
David Bosley  
Kathryn Boyd  
David Bradley Sr.  
Steve Brock  
Jacqueline Brown  
Joshua Brown  
Travon Bruce  
Wayne Bryant  
Benjamin Burgess  
Otis Butler  
Richard Byrd  
David Caldwell  
Jacqueline Cameron  
Julius Carroll  
Marian Carter  
Slats Carter  
Mark Caruso  
Jesus Castro-Alvarez  
Paul Cawley  
Marcella Champion  
David Clark  
Thomasine Cloude

Walter Colbert  
Darnell Cooper  
Ivy Cooper  
Larry Dailey  
Derwin Davis  
Leroy Davis  
Stephen Dobbs  
Antonio Dorsey  
James Doye  
Alexander Duboise Jr.  
Patrick Dumsch  
Altwann Edwards  
Brigitte Fitzhugh  
Raynard Forte II  
David Fortunoff  
Baron Foxworth  
Olympia Frazier  
Russell Gaskins Jr.  
Ardella Gill  
Lita Goings  
Debra Graham  
John Gray  
Pamela Green  
Richard Green  
Paul Gresham  
Jason Hall  
Kaprii Hargrove  
Dorothy Harper  
Burley Harris  
Jamal Hassan  
Kelly Hendley  
Thomas Hill  
Lemuel Hillian  
Fred Holmes Jr.  
Priscilla Hopkins  
Ina Hunter  
Robert Hyer  
David Jakes  
David Johnson  
Ottis Johnson Jr.  
Sherice Johnson  
Wayman Johnson  
Kenneth Jones  
Nathnial Kefale Sr.  
Gabriel Kelley  
Stephen King  
Tameka Kyles  
Clifton Leach  
Christopher Leonard  
Michael Lewis  
Robert Lewis  
Tyrone Lewis  
Dominick Little  
Lionel Livingston  
Joseph Loy  
Larry Macalino  
Ramesh Malhotra  
Tammara Matthews  
Joseph McClain  
Sharisa McKenzie  
Toi-Lynn McKenzie  
Henry McKinnon Jr.  
Lawrence Meyers  
Denise Milburn  
Reginald Miller  
Gerald Mills  
Wayne Morris Jr.  
Christopher Morrison  
Margaret Nelson  
Willie Norman  
Randy Otis  
Roy Ottley  
Joyce Palmer  
Theodore Panglao  
Frederick Parker  
Marian Parker  
Vincentius Payan  
Ronald Piekarski  
Pamela Pitts  
Carey Porter Jr.  
Willie Pugh  
Michael Robinson  
Sharman Gresham Savoy  
Michael Simpson

Willie Sims  
Alexander Stephens  
Anbarasan Subbaya Jr.  
Bawasin Tchalim  
Jermaine Thomas  
Luke Thompson  
Damien Toler  
James Turner Jr.  
Thomas Tyson  
William Walker Jr.  
David Watchorn  
Ricardo Watson  
Michael Webster  
Kelvin White Jr.  
Raymond White  
Verda Whitlow  
Agnes Whittle  
Barry Williams  
Lee Williams  
Stephen Williams  
Vincent Williams  
Phillip Williamson  
Andre Wilson  
Chantay Wilson  
Warren Woodson  
Anthony Wright  
Kenneth Wright Jr.  
Patricia Wright  
Denise Young

#### OFFICE OF THE TREASURER

Treasurer  
William W. McClure  
Deputy Treasurer  
Diane C. Mullis  
Executive Assistant  
Judy Shindel  
Staff Assistant  
Eileen Ng  
Chief of Investments and Cash Management  
George-Ann Tobin  
Chief Planning and Budget Officer  
James Gaglione  
Financial Manager  
Larry M. Green  
Senior Budget Analyst  
Vicki Zobisch Cundiff  
Senior Manager—Financial Systems, Reporting and Analysis  
Michael Wright  
Assistant to the Treasurer for Risk Management and Special Projects  
Nancy Hoffmann  
Financial Manager  
Kelly Liller  
FMS Systems Manager  
William Rose  
Financial Systems Manager  
Carol Ann Proietti  
**GENERAL ACCOUNTING**  
Comptroller  
David J. Rada  
Deputy Comptroller  
Myles Burgess  
Accounts Receivable Manager  
Steve Arisumi  
Retail System and Accounts Payable Manager  
Michael Chapman

Accountants  
William French  
Ruth Lewis  
Accounting Technicians  
Richard Eckert  
Nicole Glaude  
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 K. Stone  
Deputy Chief Information Officer  
Gregory Swift  
IT Specialist/Manager, Internet and Application Development  
David Beaudet  
IT Specialist/Manager, Customer Support  
Susan Farr  
Information Systems Security Officer  
Nabil Ghadiali  
IT Specialist/Manager, Network Infrastructure  
Katherine Green  
IT Specialist/Intranet Development  
Neal Johnson  
IT Specialist/Manager, Data Engineering  
Art Nicewick  
Network Engineer  
Chris Usher

#### 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  
Julie Blake

Jean Henry  
Janice Reyes  
Kress History and Conservation  
Research Fellow  
Lauren Algee

#### 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

Development and External  
Affairs Associate  
Larissa Trociuk

#### 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  
Rebecca C. Oliver

Development Officer for  
Planned Giving  
Giselle Larroque Obermeier

Development Officer for  
Annual Giving  
Kathryn A. Heaberg

Development Associate  
for Stewardship and  
Communications  
Caroline Halayko Welsh

Development Associate for  
Research and Information  
Kristi Maiselman

Development Associate for  
Major Gifts  
Kelsey Horowitz

Development Associate for  
Annual Giving  
Abby Bauman

Development Associate for  
Reports and Record Integrity  
Julie Dansereau-Tackett

Development Assistant for  
Operations  
Wayne Henson

Development Assistant for  
Major Gifts  
Allision Greer

Development Assistant for  
Annual Giving  
Stephanie Ross

Interns  
Micol Spinazzi  
Kamal Zargar

#### CORPORATE RELATIONS

Chief Development and  
Corporate Relations Officer  
Christine Myers

Senior Officer  
Jeanette C. Beers

Special Assistant to the Chief  
Development and Corporate  
Relations Officer  
Caroline Brantley

#### PRESS AND PUBLIC INFORMATION

Chief Press and Public  
Information Officer  
Deborah Ziska

Deputy Press and Public  
Information Officer  
Anabeth Guthrie

Senior Publicist  
Sara Beth Walsh

Web Designer/Systems  
Developer  
Dwayne Franklin

Staff Assistant/Calendar Editor/  
Financial Manager  
Laurie Tylec

Program Assistant  
Miriam Grotte

Administrative Assistant  
Domini LeNoir

Interns  
Isabella Bulkeley  
Anna McWilliams  
Giulia Rosetti  
Mia Sher

#### SPECIAL EVENTS

Chief of Protocol and Special  
Events  
Carol W. Kelley

Deputy Chief of Protocol and  
Special Events  
Bethann Siegel

Executive Assistant  
Alice Kim

Senior Event Planner  
Maria E. A. Tousimis

Event Planner  
Robert Marn

Invitations and Protocol  
Brynne Suliman

Intern  
Margaretta Andrews

#### MUSIC

Head of Department  
Stephen Ackert

Music Program Specialist  
Danielle DeSwert Hahn

Assistant to the Music  
Department  
Bruno Nasta

Concert Aides  
Vrejoohie Armenian  
Mary Carter  
Michael Jacko  
Cathy Kazmierczak

#### VOLUNTEERS

#### DOCENTS

Ann Allen  
Lee Allen

Sue Beddow  
Carol Bellonby  
Valerie Bernat  
Susan Bollendorff  
Marlene Bolze  
Irene Bortolussi  
Marina Bradford  
Jill Brett  
Maureen Fallon Bridgeland  
Gail Briggs  
Florence Brodkey  
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  
Bela Demeter  
Rickey de Rivera  
Joan Dickey  
Anna Dixon  
Sandra Dugoff  
Helga Ehudin  
Alice Ellington  
Marilyn Farrington  
Sharon Feldman  
Victoria Feldman  
Paula Ferdinand  
Harriet Finkelstein  
Sandra Fischer  
Virginia Flavin  
Howard Fogt  
Stephanie Frasher  
Barbara Freeman  
Phyllis Freirich  
Maureen Gevlin  
Thomas Gilday  
Joan Gottfried  
Gail Gregory  
Laura Hagood  
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  
Francesca Janni  
Michaela Johnson  
Cynthia Juvan-Dormont  
Evelyn Katz  
Nancy Keefe  
Carolyn Kelloff  
Marney Kennedy  
Carol King  
Ilze King  
Jane King Hession  
Anne Klein  
Audrey Kramer  
Andrea Kraus  
Bonhee Ku  
Naomi Kulakow  
Olga Kushnir  
Julien LeBourgeois  
Anne-Marie Lee  
Rosalie Lesser  
Paula Litvak  
Jean Loper  
Dianne Maffia  
Barbra Mann  
Anne-Marie Marenburg  
Patricia Martin

Luba Marx  
Marylin 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  
Mary O'Neill  
Gail 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 Riesenber  
Eileen Romano  
Susan Rudy  
Sheila Ruffine  
Lois Sacks  
Angelika Sasin  
Joyce Schwartz  
Nancy Searles  
Judy Shulman  
Ruth Sichel  
Trudi Small  
Marie-France Smith  
Langley Spurlock  
Celia Steingold  
Elizabeth Sullivan  
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*(October 1, 2010–September 30, 2011)*

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