



NATIONAL GALLERY OF ART 2010 ANNUAL REPORT

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(as of 30 September 2010)

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(as of 30 September 2010)



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NATIONAL GALLERY OF ART

Washington, D.C.

P R E S I D E N T ' S F O R E W O R D

At the end of a remarkable year, I am inspired by the singular compact between the federal government and the private sector that enables the National Gallery of Art to preserve and present the world's most magnificent art. More than four and a half million people visited the Gallery in person this year, and many millions more visited the Gallery's collection and outreach activities online. The Gallery's special exhibition program allowed the public to view masterpieces from the permanent collection in new and exciting ways in the exhibitions *From Impressionism to Modernism: The Chester Dale Collection* and *German Master Drawings from the Wolfgang Ratjen Collection, 1580–1900*. Other major exhibitions such as *The Sacred Made Real: Spanish Painting and Sculpture, 1600–1700*; *Beat Memories: The Photographs of Allen Ginsberg*; and *Arcimboldo, 1526–1593: Nature and Fantasy* brought some lesser-known subjects to a larger public audience. These accomplishments would not have been possible without the partnership between the federal government and the private sector that has sustained the Gallery since its founding. We extend our deep gratitude to the President and the Congress for their enduring commitment to supporting the Gallery's daily operations and maintenance, and to the generous individuals, foundations, and corporations who underwrite the museum's privately funded activities.

The Trustees' Council, which serves the Gallery as a national advisory body to the Board of Trustees, welcomed a new chairman, James T. Dyke of Palm Beach, Florida. We are delighted to have Jim's leadership on the Trustees' Council and are grateful as well to Lasalle D. Leffall Jr., his predecessor as Council chair. We also were pleased to welcome Benjamin R. Jacobs of Bethesda,

Maryland, to the Council in 2010, along with returning members Betsy K. Karel, Diana C. Prince, and Luther M. Stovall, all of Washington. My fellow trustees and I would like to express our thanks to all of our Trustees' Council members for their dedicated service.

We were saddened by the death of a close friend of the Gallery this past year, Evelyn Stefansson Nef. She and her late husband John Nef built an extraordinary collection of nineteenth- and twentieth-century prints, drawings, and illustrated books by artists ranging from Édouard Vuillard to Alex Katz, a portion of which she bequeathed to the Gallery. Mrs. Nef's gifts of art will enhance the Gallery's collection immeasurably, as will her magnanimous bequest to establish The Evelyn Stefansson Nef Endowment Fund in support of visiting professors, lectures, and other initiatives.

The trustees would like to extend their appreciation to those individuals who made major commitments to the Gallery this year. We would especially like to thank Juliet and Lee Folger for their generous gift for the acquisition of *Skating on the Frozen Amstel River* by Adam van Breen through the Lee and Juliet Folger Fund. Our thanks also go to Jo Ann and Julian Ganz, Jr., for their leadership commitment for the landmark acquisition of the Jasper Johns collection of prints and related drawings. We are also grateful to those foundations and individuals who made significant commitments for the special exhibitions and art acquisition programs this year: Estate of Mrs. Charles (Florian) Carr, Helen L. Porter and James T. Dyke, Greg and Candy Fazakerley, and The Honorable Alfred H. Moses and Ms. Fern M. Schad.

The Andrew W. Mellon Foundation continued to demonstrate its extraordinary commitment to the Gallery with generous grants for the establishment of a department of photograph conservation and

for the scholarly publications program at the Center for Advanced Study in the Visual Arts. We are deeply grateful to the Mellon Foundation and the Samuel H. Kress Foundation for their gifts this year to further the Gallery's scholarly mission. The trustees and I also would like to commend The Morris and Gwendolyn Cafritz Foundation for its support of our educational outreach to the Washington community.

The Gallery is very grateful to the generous and loyal sponsors of its special exhibition program. The trustees and staff especially would like to thank United Technologies Corporation for its sponsorship of *From Impressionism to Modernism*. United Technologies first became involved at the Gallery in 1979 and in the past thirty years has sponsored eight major exhibitions. The trustees and staff would also like to give special thanks to longtime supporter Bank of America for its commitment to the 2011 exhibition *Gauguin: Maker of Myth*. We are grateful to these companies for their continuing support.

The Exhibition Circle, an annual giving program that helps fund special exhibitions, provided crucial support for *From Impressionism to Modernism*; *Beat Memories*; and *Arcimboldo, 1526–1593*, which was also made possible by Louisa and Robert Duemling. We also would like to thank the Anna-Maria and Stephen Kellen Foundation for its commitment in support of the 2011 exhibition *Venice: Canaletto and His Rivals*. We were also pleased to receive major commitments from Hata Stichting and the Joseph F. McCrindle Foundation for the exhibition program. The trustees and staff are deeply grateful as well to those who provided major support for the exhibition programs this year: the Ryna and Melvin Cohen Family Foundation and Marcella and Neil Cohen; The Charles Engelhard Foundation; The Aaron I. Fleischman Foundation; the Spain-USA Foundation; STIFTUNG RATJEN, Liechtenstein (Ratjen Foundation); and the Trellis Fund.

The Gallery's modern and contemporary art collection continued to thrive this year, thanks to the annual support of the Collectors Committee. At their meeting in March, Committee members voted to acquire two important works: *Black Plank* by John McCracken and *Ommah* by Nam June Paik. This year we welcomed Denise Saul of New York City and Barry A. Berkus of

Santa Barbara, California, to succeed John G. Pappajohn and Roselyne C. Swig as co-chairs of the Collectors Committee. Our heartfelt thanks go to Denise and Barry for their leadership and to all Collectors Committee members for their dedication to the Gallery.

The Circle, the Gallery's other annual giving program, continued to be a vital source of support for a wide range of Gallery programs. The Circle comprised more than a thousand members nationwide at year end. We were delighted to welcome Gregory W. Fazakerley of Middleburg, Virginia, to succeed Edward J. Mathias as co-chair of The Circle. He joined Diana C. Prince in leading the program to another successful year. We are deeply grateful for all that Diana and Greg do on behalf of The Circle, as well as for all Circle members' ongoing support to the Gallery.

The Legacy Circle honors those who have included the Gallery in their testamentary plans. A number of individuals elected to support the Gallery through long-range, planned gifts this year. Bequests, charitable gift annuities, charitable lead and remainder trusts, and other planned giving vehicles are essential to help strengthen the Gallery's endowment and ensure the vitality and permanence of both its collection and its exhibition program, and we are grateful to those who have established these and become members of The Legacy Circle.

My fellow trustees and I are tremendously grateful to the Gallery's enthusiastic and hardworking staff and our many dedicated donors who help fulfill the Gallery's mission of service to the nation. Bolstered by the enduring support of the federal government and the generosity of the private sector, the Gallery will continue to welcome all those who wish to learn about, study, or simply enjoy great works of art. We look forward to counting you among them.



Victoria P. Sant





D I R E C T O R ' S S T A T E M E N T

The National Gallery of Art serves the American public by preserving, collecting, exhibiting, and fostering the understanding of works of art, at the highest possible museum and scholarly standards. This fiscal year, the Gallery's Board of Trustees, staff, volunteers, and its many supporters worked tirelessly to build and care for the collection and present it to audiences as a demonstration of their commitment to this mission.

Since its creation in 1937 by a joint resolution of Congress, accepting the gift of financier and art collector Andrew W. Mellon, the Gallery has been sustained through a combination of federal and private funds. We are grateful to the President and the Congress for the crucial support through federal funds for the upkeep, administrative expenses, and costs of operations, including the protection and care of the works of art given to the nation, so that we can be open to the public at no charge.

Federal support perhaps was most evident in the continued renovations to the northeast quadrant of the West Building through the Master Facilities Plan. This year collections care and management functions were relocated and demolition work was performed to prepare for new conservation labs and offices. A newly designed service entrance opened providing security and accessibility improvements. A construction contract was awarded for the East Building Exterior Stone Repairs project following completion of the design phase. This major project involves the removal, refurbishing, and re-installation of about 16,200 panels of Tennessee pink marble, as well as the removal of distressed anchors and replacement with new anchors to support these panels.

The Gallery also depends on the generosity of many individuals, foundations, and corporations to build its collections and continue the tradition

begun by Mr. Mellon and the Founding Benefactors. This year, the Collectors Committee brought the Gallery two important firsts: its first work of video art by Nam June Paik, one of the founders of that medium, and its first work of sculpture by John McCracken, one of the leading figures of minimal art. Paik's *Ommah*, 2005, is a moving reflection on his Korean heritage and his last work of video sculpture. McCracken's *Black Plank*, 1967, is a rare black early plank in pristine condition. We are very grateful to the Collectors Committee, which enables the Gallery to continually enhance its holdings of contemporary art.

Concurrently, the Gallery accepted an additional gift from Victoria and Roger Sant: *Untitled Composition*, 1929, by Joaquín Torres-García. This important work of Latin American modernism is the Gallery's first painting by Torres-García.

The Gallery also acquired *Four Seasons in One Head*, c. 1590, a rare masterpiece by Giuseppe Arcimboldo, on the occasion of the exhibition *Arcimboldo, 1526–1593: Nature and Fantasy*. No one who has ever seen one of Arcimboldo's amazing heads—in a museum, a surrealist spoof, or a commercial advertisement—is likely to forget it. *Four Seasons in One Head* was clearly inspired by the work of Leonardo da Vinci, the artist's predecessor in Milan. (The Gallery's *Ginevra de' Benci* is the only painting by Leonardo in the Americas.)

The Arcimboldo exhibition was one of twenty-two special exhibitions presented during this year's ambitious schedule. Through these exhibitions the Gallery is able to celebrate its own collections as well as works from other institutions in this country and abroad. Highlights from the year included *The Sacred Made Real: Spanish Painting and Sculpture, 1600–1700*, an exhibition that conveyed the artistic excellence and spiritual profundity of Spanish baroque art to visitors. We are grateful to the museums and Spanish ecclesiastical

institutions that agreed to lend these exceptional works, which together provided an illuminating and powerful experience.

American Modernism: The Shein Collection explored the advent of modernism a century ago through twenty important paintings, sculptures, and drawings by the first-generation American avant-garde. All the works came from the Edward and Deborah Shein Collection, which is distinguished by its remarkable quality and rigorous focus on early American modernism.

Paintings, sculptures, drawings, and prints selected from the famed collection of Robert and Jane Meyerhoff, amassed between 1958 and 2004, went on view in *The Robert and Jane Meyerhoff Collection: Selected Works*. The Meyerhoffs built one of the greatest collections ever to focus on American painting of the postwar era, striking not only in its depth and quality, but also in the passion and acumen with which it was assembled. The exhibition probed the visual logic behind the choices made by the collectors and by the artists whose work they collected.

The first exhibition devoted to the Dutch landscape artist, *Hendrick Avercamp: The Little Ice Age* featured paintings and drawings that capture a timeless quality that resonates to this day, making his winter landscapes quintessential representations of seventeenth-century Holland. We are grateful to the museums and private collectors in Europe and the United States who graciously agreed to lend their delicate Avercamp paintings and drawings for the exhibition.

While most of the West Building galleries dedicated to French paintings of the nineteenth century were closed for renovation, major works from the collection were on view in *From Impressionism to Modernism: The Chester Dale Collection*. The exhibition brought together eighty-one of the finest French and American paintings from the 1962 bequest of New York investment broker Chester Dale. It is impossible to overestimate the transformative impact of the collection of Chester Dale and his wife Maud on the Gallery. Their legacy has not only enriched the Gallery but the nation as well, by sharing these extraordinary works of French and American art with the American public and the world.

The exhibition opened as we welcomed Mary Morton as curator and head of the department of French paintings, overseeing the collections of

French paintings dating from the seventeenth to the early twentieth century. Mary brings a rich background steeped in academia and distinguished by curatorial positions at top museums, where she was deeply involved in scholarly exhibitions and catalogues.

The entire staff, strengthened by federal, individual, corporate, and volunteer support, constantly strives to inspire the Gallery's various audiences. Drawn to spectacular exhibitions and related programs, more than 4.6 million people visited the Gallery this year. Another 18.1 million visitors experienced the Gallery through its Web site. Concerts, films, lectures, tours, family programs, even ice skating at the Sculpture Garden's rink all offer a personal experience with art at the Gallery. I join with Board President Victoria Sant in thanking all who endeavor to fulfill the Gallery's vital mission this and every year.



Earl A. Powell III

COLLECTING

P AINTINGS Two important paintings were added to the American collection during the fiscal year. Gilbert Stuart's portrait of John Jay, first chief justice of the United States Supreme Court, has remained with the Jay family since it was completed in 1794. Stuart, who had returned to America the previous year following an extended period abroad, was eager to paint the young republic's political, social, and business elite. It was John Jay who provided the artist with the letter of introduction to George Washington that changed the course of his career. Over time Stuart would produce more than 100 portraits of the president—including the famous "Vaughan Portrait" given to the Gallery by Andrew Mellon. Insightful in its characterization and beautifully rendered, Stuart's portrait of John Jay is a partial and promised gift of the Jay Family.

William Stanley Haseltine's *Narragansett Bay*, 1864, is the first of Haseltine's celebrated "rock portraits" to enter the collection. Geologically precise and meticulously painted, the artist's views of coastal New England were praised by critics for their factual accuracy and crystalline beauty that served science and art equally well. As a young artist, Haseltine set out on a summer sketching tour along the New England coast completing plein air studies he would use to compose studio paintings during the winter months. *Narragansett Bay* is an exceptional example of Haseltine's best work. Foreground rocks shelter still pools of water as waves break against more distant boulders. In the middle distance, sailboats skim the waves, and in the horizon is Newport, Rhode Island. *Narragansett Bay* is a gift of Alexander and Judith Laughlin.

On the occasion of the exhibition *Arcimboldo, 1526–1593: Nature and Fantasy*, the Gallery acquired *Four Seasons in One Head*, c. 1590. Giuseppe Arcimboldo made the painting for writer Gregorio Comanini, who provides a lengthy description in the literary dialogue *Il Figino* published in 1591. Signed, where the bark has peeled away on the branch at the right, "ARCIMBOLDUS F," *Four Seasons in One Head* presents a unique three-quarter view. Although the mood is

darker and more somber, the flowers, apples, plums, grapes, and cherries echo motifs in Arcimboldo's most famous work, the portrait of his patron Rudolf II as Vertumnus, the ancient god of vegetation, at Skokloster, Sweden. The gnarled tree trunk and branches parallel Arcimboldo's *Winter* allegories in the Louvre and in the Kunsthistorisches Museum, Vienna. A late work, painted after Arcimboldo had returned to his native Milan, *Four Seasons* may be a reflection on himself in the "winter of his life," as the craggy features are similar to those in two self-portraits. Purchased through the Paul Mellon Fund, this is the only undisputed painting by Arcimboldo in an American public collection.

Another exhibition-related acquisition was Adam van Breen's *Skating on the Frozen Amstel River*, 1611. In this scene, skaters glide past townsfolk who have gathered to create an impromptu community on the ice. Set on the banks of the Amstel River, just south of Amsterdam, are two distinctive buildings—a large home surrounded by a painted wooden fence and a painted windmill—that can be identified in early documents. Van Breen was a contemporary of Hendrick Avercamp, and the acquisition of this fine work—made possible by Juliet and Lee Folger—coincided with *Hendrick Avercamp: The Little Ice Age*.

The Gallery also acquired a northern baroque work by Pieter Soutman. *A Young Man Holding a Staff*, 1640, is one of only a handful of the artist's surviving paintings. Its appeal is not only in the attractive young model with his expressive gaze and flowing golden locks but also in the fresh and vigorous brushwork. Born in Haarlem and trained as an engraver, Soutman was brought to Antwerp in the 1610s by Peter Paul Rubens to make reproductive engravings after his paintings. In Rubens' workshop Soutman also began to paint, inspired by the fluid manner of another of Rubens' assistants, Anthony van Dyck. After returning to Haarlem, Soutman painted this work, which reflects the impact of

➔ GIUSEPPE ARCIMBOLDO, *Four Seasons in One Head*, Paul Mellon Fund





↑ WILLIAM STANLEY HASELTINE. *Narragansett Bay*, Gift of Alexander and Judith W. Laughlin

Van Dyck and Rubens on seventeenth-century Dutch art. An excellent example of a *tronie*, or “character study,” it relates to similar paintings in the Gallery’s collection by Rubens, Van Dyck, Adriaen Brouwer, Jan Lievens, and Rembrandt. The painting was acquired through the generosity of The Derald H. Ruttenberg Memorial Fund.

The Gallery received an important French painting this year, *The Favorite of the Emir*, c. 1879, by Jean-Joseph-Benjamin Constant. Constant was renowned as a painter of orientalist subjects, ranging from grim and occasionally violent genre scenes to opulent and alluring harem scenes such as this one. He was an admirer of Eugène Delacroix whose influence is evident both in the subject matter and in the lush palette and painterly surface. Nevertheless, Constant put his own distinctive stamp upon this composition, juxtaposing rich pattern with flat planes of vivid color to create a work that is both startling and sensual. The painting was donated by the United States Naval Academy Museum.

Among the many modern and contemporary paintings acquired this year, three stand out. Joaquín Torres-García’s *Untitled Composition*, 1929, a gift of Victoria and Roger Sant, is the first painting by the artist and one of the first works of Latin

American modernism to enter the collection. The peripatetic artist, born in Uruguay, made this painting in Paris. While it has clear affinities to the paintings of Piet Mondrian that he saw there, it also heralds what the artist would call his “universal constructivism” in its use of symbols of the intellect (triangle, clock), emotions (house), and nature (fish, elephant) to harmonize abstraction with figuration, art with life.

James Rosenquist’s *Spectator—Speed of Light*, 2001, is another visionary painting that straddles the line between abstraction and figuration. Known first for his Pop paintings of images cropped from the commercial world, Rosenquist has turned in recent years to complex paintings derived, in the case of this series, from Einstein’s theory of relativity. *Spectator—Speed of Light* uses the same arsenal of devices as his *White Bread*, 1964, a Pop classic in the collection, but also acknowledges the sweeping gestures of abstract expressionism. A gift of Robert E. Meyerhoff, the work adds yet another dimension to the Gallery’s many works constituting the Collection of Robert and Jane Meyerhoff.

From the artist Jenny Holzer, who has made a career out of delivering words and phrases in a dazzling variety of media, comes a gift of six works from her

recent series of Redaction Paintings. *DODDOACID*, 2007, features the lyrical silhouette of a hand placed on an official looking form and enlarged to monumental scale. There is little hint that the source is in fact a Department of Defense document relating to the adjudication of U.S. soldiers who fought in Iraq. Holzer has scoured the bureaucracy for images that combine ominous overtones with aesthetic pleasure to create a contemporary classic.

Finally, the Collectors Committee donated two works to the Gallery's department of modern and contemporary art: John McCracken's *Black Plank*, 1967, and Nam June Paik's *Ommah*, 2005. An intense materialization of black, *Plank* has a subtle gloss suggesting the depths of a pool while also providing a mirror for the viewer. This early work by the West Coast artist fills a gap in the Gallery's strong holdings of minimalism.

An attack on the passivity that television imposes on viewers, *Ommah* was the last major work by Nam June Paik, the father of video sculpture. Through an antique silk Korean robe, images can be seen on an LCD monitor, but not without the moiré pattern caused by the interplay of the two "screens." Viewers see three Korean-American girls dancing

and playing, accompanied by synthesized music and imagery from Paik's career. Following this acquisition, the Hakuta Family presented the Gallery with Paik's *Untitled (Red Hand)*, 1967.

SCULPTURE In the department of sculpture and decorative arts, a previously unrecorded example of a fantasy bust by Albert-Ernest Carrier-Belleuse was acquired. Carrier-Belleuse employed Auguste Rodin at various junctures in Rodin's early career. The bust provides additional context for the Gallery's Rodin collection, while serving to bridge a gap between sculptures by Rodin and earlier nineteenth-century academic marble figures. Carrier-Belleuse was one of the most successful artists of his time, and his talents in decorative arts, whether exercised while he was in charge of the Minton ceramic manufactory in England or as the head of the Sèvres porcelain manufactory near Paris, are evident in this terra-cotta. He perfected a method of re-working mold-made multiples while the clay was still malleable, thus assuring a measure of uniqueness in each example. The superb condition of this sculpture—thought by some to portray Napoleon III's mistress—further enhanced its desirability.

↓ ADAM VAN BREEN. *Skating on the Frozen Amstel River*, The Lee and Juliet Folger Fund, in honor of Arthur J. Wheelock Jr.



A large medallion by Jean-Baptiste Daniel-Dupuis was added to the Gallery's collection of medals and plaquettes. The design was originally commissioned for the gold medals awarded by the Pennsylvania Academy of Fine Arts, but it was also used for medallions on a large scale similar to this one. The high tin content of the alloy produced a silvered effect consonant with the shimmering delicacy of this late nineteenth-century composition. Daniel-Dupuis was a prolific member of the generation of medalists who, from about 1880 to 1910, revived the art of the medal in France. This first work by Daniel-Dupuis to enter the collection is a gift of Mark and Lynne Hammerschlag.

DRAWINGS The Gallery's collection of drawings continued to grow this year through gifts and purchases. Joseph F. McCrindle donated a diverse group of forty European and American drawings from five centuries, including examples by Polidoro da Caravaggio, Jacopo Palma il Giovane, Ciro Ferri, Giovanni Paolo Panini, and Maerten van Heemskerck, and a group of watercolors by John Singer Sargent. Dorothy and Herbert Vogel donated thirty-five drawings by Robert Mangold, ranging in date from 1971 to 2007.

Headlining gifts of individual drawings was Giovanni Battista Piazzetta's tender view of *A Young Man Embracing a Girl*, c. 1743. Given by Katherine and Alexandra Baer in memory of their father, Dr. George Baer, this work is distinguished by its superb condition, with the velvety black chalk and crisp whites still raised on the surface of the paper.

David Rust donated two excellent studies by Il Cigoli, the late sixteenth-century Florentine master, including an early composition of *Saint Vincent Ferrer Taking His Vestments*, and a watercolor still life by Henri-Joseph Harpignies. Lowell Libson added a red, black, and white chalk study of the head of an old man by the eighteenth-century French master Antoine Coypel. Jane Watkins donated four watercolors from Sean Scully's seminal *Mexico* group, 1983–1984, completing her gift of all twelve works from the *Wall of Light* series.

Notable purchases of eighteenth-century drawings included pen-and-ink studies by Austrian painter Melchior Steidl, *The Virgin of the Immaculate Conception* and *The Assumption of the Virgin*; a charming red chalk portrait by Balthasar Denner of his bride, Esther; and an ornate design for a reliquary by the Florentine sculptor Giovanni Battista Foggini. The nineteenth-

↓ JEAN-JOSEPH-BENJAMIN CONSTANT. *The Favorite of the Emir*, Courtesy of the United States Naval Academy Museum





ALBERT-ERNEST CARRIER-BELLEUSE.
Fantasy Bust of a Veiled Woman
(*Marguerite Bellanger?*),
New Century Fund

century French collections were strengthened by a double-sided fan design by Maurice Denis in honor of a young woman's engagement party, acquired with funds donated by Helen Porter and James T. Dyke; a fine landscape attributed to Jules Dupré, purchased with funds given by Merritt Porter Dyke; and a spare and elegiac pastel seascape by Ernest-Ange Duez, made possible by a gift from the Hermen and Monica Greenberg Foundation. The Gallery also added excellent examples of nineteenth-century German drawings by Franz Innocenz Josef Kobell, Leopold von Kalckreuth, Gustav Heinrich Naeke, and Johann Jacob Ulrich.

Through gift and purchase, the Gallery acquired three drawings by Al Taylor. Although humble fishing gear is the ostensible subject of Taylor's *Untitled (Floaters)*, 1998, and lowly tin cans and wires that of his *Untitled (Can Study)*, 1994, the drawings eloquently address matters of space, volume, and shadow.

PRINTS AND ILLUSTRATED BOOKS

The Gallery acquired a variety of old master and modern prints and illustrated books, beginning with three landmark fifteenth-century European publications. One of the finest known copies of a crucial German woodcut book, *Gaistliche usslegung des lebes Jhesu Cristi*, was purchased through the Paul Mellon Fund. Published in Ulm, c.1482, the volume contains ninety-five hand-colored woodcuts designed by Ludwig Schongauer and others. An expressively hand-colored copy of *Schatzbehalter der wahren Reichtümer des Heils*, on the life and passion of Christ, was acquired through funds primarily from an anonymous donor, the B. H. Breslauer Foundation, and William B. O'Neal. Published in Nuremberg in 1491, the *Schatzbehalter* has ninety-six woodcuts by Albrecht Dürer's early teachers Michael Wolgemut and Wilhelm Pleydenwurff. The Gallery also acquired the first edition of Terence's *Comoediae*, 1493, the most

↓ JOAQUÍN TORRES-GARCÍA. *Untitled Composition*, Gift of Victoria and Roger Sant



important illustrated incunable published in Lyon. Containing 161 woodcuts, this volume was given by noted book collector Marianne Gourary in memory of her husband Paul Gourary.

David Tunick gave a noteworthy group of works including three engravings by various printmakers after paintings by Rubens, Bernardo Bellotto's monumental etching *Vue des Remparts de Sonnenstein*, and a collection of seventeen etchings and lithographs personally selected by the artist Arthur B. Davies. The Gallery also acquired some of Rubens' most impressive book illustrations in a fine copy of Seneca's *Opera* published in Antwerp in 1615. The Ahmanson Foundation made possible the purchase of a pristine impression of the rare first edition of *Iconografica Rappresentazione della Inclita Città di Venezia*, published in Venice in 1729. One of the greatest printed maps of a city, its creation involved the collaboration of several Venetian artists, including Sebastiano Ricci, Giovanni Antonio Faldoni, and Francesco Zucchi.

Highlights from the nineteenth century include Johann Anton Ramboux's *The Brothers Konrad and Franz Eberhard*, 1822, an iconic example of German Romanic lithography, as well as Eugène Grasset's provocative color lithograph *La Vitrioleuse*, 1894. Prints given by the Gallery's information volunteers and friends to honor Christopher With included Karl Stauffer-Bern's 1885 etching and drypoint of the artist Adolph Menzel. The Gallery built upon its collection of printmaking techniques by adding its earliest German copper plate, for Heinrich Aldegrever's 1552 engraving *Wrath*; the original copper plate plus two artist's proofs for Jacques Villon's *La Parisienne*, 1904, purchased with funds from Evelyn Nef; and plates for two of Stanley William Hayter's most important engravings, given by his widow Désirée Hayter. The Daryl Reich Rubenstein Memorial Fund supported the purchase of a working proof of Hayter's *Amazon*, 1945, as well as four working proofs for Pablo Picasso's first reductive method linocut, *Pique I*, 1959.

The acquisition of 758 prints by Jasper Johns was the culmination of a campaign begun in 2004 to acquire the artist's archive of nearly 1,700 rare proofs, including unique impressions, variants, and annotated or hand-worked impressions. Generous support for the Johns acquisition was provided by Candace and Rick Beinecke; Jo Ann and Julian Ganz, Jr.; Glenstone; Lenore and Bernard Greenberg; Mr. and Mrs. Frederic C. Hamilton; Gail and Benjamin Jacobs; Robert and Arlene Kogod; Jo Carole and Ronald S. Lauder; Robert and Mary Looker; Robert E. Meyerhoff and Rheda Becker; John and Mary Pappajohn; Sharon and John D. Rockefeller IV; Vicki and Roger Sant; Andrew and Denise Saul; and Mr. and Mrs. Albert H. Small.



IL CIGOLI. *Saint Vincent Ferrer Taking His Vestments*, Gift of David E. Rust

Five meticulously rendered etchings by John Taylor Arms were donated by David Wright, and the Gallery also acquired Arms' aquatint *West Forty-Second Street, Night*, 1922, with funds contributed by Donald and Nancy de Laski. Heather and Tony Podesta gave a group of contemporary prints and drawings, highlighted by Louise Bourgeois' 1990 portfolio of eight hand-colored engravings, while Professor Daniel Bell donated five bold color woodcuts by Matthias Mansen.

Among the prints in a generous gift from Graphicstudio is Allan McCollum's *Each and Every One of You*, 2004, a captivating work made up of 1,200 file-card size prints that spell out the six hundred most popular female and six hundred most popular male names in the United States, slyly chronicling the country's character. With funds from the Collectors Committee, the Gallery also acquired Glenn Ligon's *Runaways*, 1993, ten lithographs that address issues of identity.

PHOTOGRAPHS During the year, the collection of photographs grew by more than 175 works. Among the most important acquisitions was a gift of forty-one photographs from Heather and Tony Podesta that includes work by James Casebere, Olafur Eliasson, Nikki S. Lee, Vik Muniz, Thomas Struth, and Wolfgang Tillmans. *Bouboutte, Rouzate*, 1908, a rare vintage print by Jacques-Henri Lartigue acquired with funds donated by Vital Projects, expresses both the youthful zeal of its author—Lartigue was only fourteen when he made it—and the early twentieth century's fascination with instantaneity, movement, and speed.



↑ JASPER JOHNS. *Decoy*, Patron's Permanent Fund and Special Friends of the National Gallery of Art

Among the outstanding nineteenth-century photographs are two works by Linnaeus Tripe, a pioneering photographer working in the 1850s, purchased with funds from Edward J. Lenkin, Diana and Mallory Walker, William and Sarah Walton, and the Horace W. Goldsmith Foundation through Robert and Joyce Menschel. Diana and Mallory Walker made possible the acquisition of Charles Nègre's large-scale photogravure *Royal Portal of Chartres Cathedral*, c. 1857, while Chris and Roger Taylor donated Jeremiah Gurney's daguerreotype *Portrait of a Family*, c. 1855.

The collection of photographs by Alfred Stieglitz continued to grow with the acquisition, through the Pepita Milmore Fund, of *Sherwood Anderson*, 1923. Five photogravures by Stieglitz and one by Alvin Langdon Coburn, gifts of Mary and Dan Solomon, also joined the collection. Holdings of pictorial photographs were enriched through the acquisition of two photogravures by Gertrude Käsebier and two platinum prints by John Montgomery Grove, purchased with the Vital Projects Fund, and a superb group of photogravures by James Craig Annan, Peter Henry Emerson, Clarence H. White, and Coburn, acquired with funds from Carolyn Brody, Gay Block, and Vital Projects. Coburn's portfolio of twenty photogravures, *New York*, 1909, was purchased with funds from Alfred H. Moses and Fern M. Schad. Charles Isaacs and Carol Nigro donated the first photograph by William B. Post to enter the collection.



↑ ALVIN LANGDON COBURN. *New York*, Alfred H. Moses and Fern M. Schad Collection Fund

Funds from the R. K. Mellon Family Foundation expanded the representation of work by women photographers with a group of photographs by Marjorie Content made between 1930 and 1935, and donations from the Gallery Girls added another work by Content from 1933. Funding from the Collector's Committee, R. K. Mellon Family Foundation, and William and Sarah Walton allowed us to acquire three compelling photographs by Francesca Woodman, an artist known for her self-portraits, made between 1975 and 1980.

English photographer Bill Brandt's nocturnal photograph *Bloomsbury*, taken during the blitz of World War II, was acquired with funds from Diana and Mallory Walker. Other notable additions include Robert Frank's *Flowers, Paris*, 1951, and *40 Fotos*, 1946, gifts of the artist, and twenty-one photographs and one artist's book by photographer Dave Heath, given by the artist, Jeffrey Hugh Newman, and Charles S. and Elyne B. Zucker. The Charina Endowment Fund made possible the acquisition of Lewis Baltz's *Sausalito*, 1973. Norman and Carolyn K. Carr gave two prints by Weegee, *Men Arrested for Dressing as Girls*, 1941, and *At a Night Club*, 1946. Michael G. Jesselson generously donated funds for Irving Penn's *Sunken Rowboat*, 1966. Ken Ross donated Penn's *Self-Portrait in a Cracked Mirror*, 1986.

Holdings of Richard Misrach's work were greatly expanded with the luminous *Sante Fe*, 1982, given by Mr. and Mrs. Earl A. Powell III, along with



Untitled [New Orleans and the Gulf Coast, 2005], a portfolio of sixty-nine photographs made after the devastation of Hurricane Katrina, given by the artist. Other important twentieth-century additions include a 2008 photograph by Victoria Sambunaris, a gift of Dr. Michael I. Jacobs; Nicholas

Nixon's *The Brown Sisters, Truro, Massachusetts*, 2009, purchased with funds from Robert and Elizabeth Fisher and the Horace W. Goldsmith Foundation; and four photographs by Jim Steinhardt, given by the artist's family.

RARE BOOKS & IMAGES The Library acquired 126 titles for the rare book collection with funding provided by endowments and generous donations.

Through the David K. E. Bruce Fund eighty-five titles dating from the early sixteenth century to the mid-twentieth century were added.

Holdings for the study of Northern European art were enriched thanks to the J. Paul Getty Fund in honor of Franklin D. Murphy. Among the six titles acquired is the first illustrated edition of *Thurnier Buch* by Georg Ruxner (Frankfurt am Main, 1566) featuring forty-two woodcuts, many by Jost Amman, and *Aigentliche wahrhafftige Delineatio[n] vnnd Abbildung aller fürstlichen Auffzüg vnd Rütterspilen* by Esaïas van Hulsen (Stuttgart, 1618).

The Grega and Leo A. Daly III Fund for Architectural Books enabled the purchase of twenty-seven titles published between 1761 and 1931 including a complete first edition of *Constructions en briques; la brique ordinaire au point de vue décoratif* by J. Lacroux (Paris, 1878).

Funds provided by Mr. and Mrs. John C. Fontaine supported the acquisition of two seventeenth-century works: *Le guerre festiue delle reali nozze de' serenissimi e cattolici re di Spagna Carlo secondo e Maria Luisa di Borbone* by Pietro Maggio (Palermo, 1680) and *Vues de Rome*, a compilation of nineteen engraved plates by Giovanni and Domenico de Rossi published between 1651 and 1701.

↑ **PIETRO MAGGIO.** *Le guerre festiue delle reali nozze de' serenissimi e cattolici re di Spagna Carlo secondo e Maria Luisa di Borbone*, Gift of Mr. and Mrs. John C. Fontaine; David K. E. Bruce Fund

Wes and Jacqueline Peebles donated funds to acquire a first edition of *Vases from the collection of Sir Henry Englefield, bart.* Drawn and engraved by H. Moses (London, 1820), the only known extant copy with hand-colored copper plate engravings.

The Library's Image Collections were enriched through the acquisition of the late New York art photographer Nathan Charles Rabin's archive of almost 28,000 negatives and photographs. The most significant album purchases were a book of albumen photographs by Charles Desavary-Dutilleux of paintings by Jean-Baptiste-Camille Corot assembled circa 1875; Jean Maurice Verdot's *L'Hotel de Carnavalet Notice Historique*, 1865; Edwin, third Earl of Dunraven's *Notes on Irish Architecture*, 1875–1877; and *Gustave Doré* by Louis-René Delormé, 1879. Individual photographs acquired included a print by Charles Burlingame Waite of the Hotel Iturbide in Mexico City, c.1910; nine albumen photographs of Spanish architecture from the 1870s by Juan Laurent; a group of salted paper prints of English architecture, c. 1860s; and fifteen photographs of southern California architecture by Julius Shulman, 1950–1960s. Sharon Pollice of Marne, Michigan, donated a rare photograph of Pompeii by Giorgio Sommer. New to the collection of artists' portraits were Victor Obsatz's *Portrait No. 29* of Marcel Duchamp, 1953, and Fred W. McDarrah's portrait of Bridget Riley, 1965.



↑ **GIOVANNI BATTISTA PIAZZETTA.** *A Young Man Embracing a Girl*, Gift of Katherine and Alexandra Baer in memory of their father, Dr. George Baer





EXHIBITING



During fiscal year 2010 the Gallery continued to delight the public with an ambitious special exhibition program of twenty-two exhibitions. Six exhibitions—*In the Tower: Philip Guston*; *Designing the Lincoln Memorial: Daniel Chester French and Henry Bacon*; *The Beffi Triptych: Preserving Abruzzo’s Cultural Heritage*; *Judith Leyster, 1609–1660*; *The Art of Power: Royal Armor and Portraits from Imperial Spain*; and *An Antiquity of Imagination: Tullio Lombardo and Venetian High Renaissance Sculpture*—continued from the previous year.

The year opened with the exploration of the individual and personal view of collecting. *The Darker Side of Light: Arts of Privacy, 1850–1900* explored the nature of the private aesthetic experience in nineteenth-century collecting, with an emphasis on prints. Organized around the city centers of Paris, London, and Berlin, the exhibition included more than 100 works, among them drawings, illustrated books, and small sculptures from the Gallery’s collections as well as lenders. The

exhibition revealed the “arts of privacy” as the works typically were kept in portfolios or stored in cabinets. Such privacy allowed the expression of darker, exotic thoughts and moody reflections. A video podcast on the Gallery’s Web site highlighted the subtle and complex depictions of human psychology in these works. A fully illustrated catalogue accompanied the exhibition.

Renaissance to Revolution: French Drawings from the National Gallery of Art, 1500–1800 was the first comprehensive exhibition to focus on drawings from the Gallery’s permanent collection of French old master drawings. A particular treasure, the collection of more than 900 works has deep roots in the earliest days of the museum’s existence, with the first of these works arriving shortly after the Gallery opened to the public in 1942. Among the key artists are Jean Poyet, Claude Lorrain, Antoine Watteau, François Boucher, Jean-Honoré Fragonard, and Jacques-Louis David, along with less widely known artists such as Jacques Androuet du Cerceau, Claude Deruet, and Jean-Baptiste Huet.



← IN THE TOWER: MARK ROTHKO

Organized chronologically, the exhibition presented a visual journey through the development of drawing in France, from its first flowering during the Renaissance through its neoclassical incarnation during the political and social upheavals of the French Revolution. A fully illustrated scholarly catalogue accompanied the exhibition.

The Robert and Jane Meyerhoff Collection: Selected Works included 126 paintings, sculptures, drawings, and prints from one of the greatest collections to focus on American painting of the postwar era. From 1958 to 2000 Robert and Jane Meyerhoff energetically and judiciously assembled this celebrated collection which features work by Jasper Johns, Ellsworth Kelly, Roy Lichtenstein, Brice Marden, Robert Rauschenberg, and Frank Stella. The works were organized according

↑ THE ROBERT AND JANE MEYERHOFF COLLECTION:
SELECTED WORKS

to provocative themes—Scrape, Concentricity, Line, Gesture, Art on Art, Drip, Stripe to Zip, Figure to Ground, Monochrome, and Picture the Frame—which explored a principal visual element or material device of twentieth-century art, revealing surprising juxtapositions among the works. The themes and devices were demonstrated further in two video podcasts available on the Gallery's Web site. The exhibition was accompanied by a fully illustrated catalogue.

Robert Bergman: Portraits, 1986–1995 and *Editions with Additions: Working Proofs by Jasper Johns* exemplified the generosity of patrons in building and enhancing museum collections. Drawn from a gift of photographs, *Robert Bergman* is part of a series of exhibitions celebrating work by contemporary photographers recently acquired by the Gallery. This first solo exhibition of



↑ THE SACRED MADE REAL: SPANISH PAINTING AND SCULPTURE 1600-1700

the American photographer was comprised of thirty-three color portraits of everyday people encountered during travels throughout the United States.

In *Editions with Additions*, forty-five works were selected from a collection of approximately 1,700 proofs for Johns' prints that the artist has maintained and carefully annotated over four decades. This extraordinary body of work was acquired through the Patrons' Permanent Fund and several generous donors. In this exhibition, proofs for lithographs, etchings, and screen prints that the artist expanded in a range of media including pastel, ink, and paint provided nuanced insight into Johns' artistic process. The first of two galleries featured prints from the 1960s and 1970s, highlighting motifs associated with Johns' art throughout his career such as the alphabet, targets, and body parts. The second gallery introduced complex

compositions from the 1980s and 1990s, among them autobiographical references such as family photographs and works of art owned by the artist.

In the Darkroom: Photographic Processes Before the Digital Age chronicled the major technological developments in photographic processes from the origins of the medium until the advent of digital photography. The collection-based exhibition included some ninety photographs that ranged from an early photogenic drawing by William Henry Fox Talbot, the inventor of photography, to Polaroid prints by Andy Warhol. Superb examples of the major photographic processes, including salted paper, albumen, gelatin silver, and chromogenic prints, were on view along with examples of photomechanical processes such as photogravure and halftone. The selections demonstrated the many factors—not only the choice of process, but also scale,



tone, cropping, enlarging, and paper selection—that shape the aesthetic quality and meaning of a photograph. A book entitled *In the Darkroom: An Illustrated Guide to Photographic Processes* was published in association with this exhibition.

This year we celebrated a collector who transformed the Gallery into one of the leading repositories in North America of French art of the late nineteenth and early twentieth centuries. *From Impressionism to Modernism: The Chester Dale Collection* brought together eighty-three French and American paintings that Chester Dale and his wife Maud assembled from the 1920s through the 1950s. This first thematically organized exhibition of the collection in forty-five years provided a fresh look at the scope of the collection. Carefully proportioned walls with faux marble and travertine were built for Edouard Manet's *Old Musician*

and Pablo Picasso's *Family of Saltimbanques* directly across from one another. A film posted on the Gallery's Web site and shown in a theater adjacent to the exhibition charted Dale's career using archival footage, photographs, and staff members' recollections. A selection of books from the Chester Dale Collection and related documentary material from the Gallery Archives were installed in the West Building. A fully illustrated catalogue accompanied the exhibition as did a brochure and leaflet directing visitors to additional works collected by Dale on view in the permanent collection galleries.

In the Tower: Mark Rothko featured seven of Mark Rothko's enigmatic black paintings made in 1964 and nine paintings featuring largely black from the 1930s and 1940s. Drawn mostly from the Gallery's extensive collection of Rothko material, this is the



first exhibition since 1966 devoted to these austere paintings—each presenting a single black rectangle on a black or nearly black field. *Rothko Chapel*, a musical composition by the artist's close friend Morton Feldman, was played during the exhibition adding to the dramatic and meditative atmosphere in the Tower Gallery. A short film, shown within the exhibition, elucidated the significance of the black paintings in the context of Rothko's long career. An illustrated brochure also accompanied the exhibition.

↑ Hendrick Avercamp, *Colf Players on the Ice* (detail),
HENDRICK AVERCAMP: THE LITTLE ICE AGE

A landmark reappraisal of religious art from the Spanish Golden Age, *The Sacred Made Real: Spanish Painting and Sculpture, 1600–1700* included eleven paintings by Diego Velázquez, Francisco de Zurbarán, and others, displayed for the first time alongside an equal number of Spain's remarkable polychromed sculptures, many of which had never before left Spain and are still passionately venerated across the Iberian Peninsula in monasteries, churches, and processions. One notable example paired Zurbarán's

Christ on the Cross, displayed in a niche that recreated the painting's original setting, with the carved sculpture of Christ on the cross by Juan Martinez Montanes installed in a similar, adjacent niche. Saturated wall colors, dramatic lighting, and Venetian plaster walls helped convey a chapel-like setting. To preserve the spiritual atmosphere, walls were left free of explanatory texts, which were presented in a booklet available at the entrance. A fully illustrated catalogue accompanied the exhibition.

↓ Caspar David Friedrich, *New Moon above the Riesengebirge Mountains*, GERMAN MASTER DRAWINGS FROM THE WOLFGANG RATJEN COLLECTION, 1580–1900





Allen Ginsberg, *Jack Kerouac wandering along East 7th Street...*, BEAT MEMORIES: THE PHOTOGRAPHS OF ALLEN GINSBERG

Hendrick Avercamp: The Little Ice Age, the first exhibition devoted to the renowned winter landscapes of the seventeenth century Dutch artist, featured fourteen paintings and sixteen drawings that capture the harsh winters of the period and the activities they made possible such as skating, sleigh rides, and outdoor games on frozen canals and waterways. Seventeenth-century Dutch ice skates were mounted in the wall cases adjacent to the paintings with images of similar skates. A brochure and fully illustrated catalogue accompanied this exhibition.

Beat Memories: The Photographs of Allen Ginsberg explored all facets of the twentieth-century American poet's photography through eighty black-and-white portraits of himself and fellow Beat poets and writers including William S. Burroughs, Neal Cassady, Gregory Corso, and Jack Kerouac. The same ideas that informed Ginsberg's poetry—an intense observation of the world, a deep appreciation for the beauty of the vernacular, a faith in intuitive expression—also permeate his photographs. The small, original snapshots were pinned, tack-board like, in a wall case to reflect their casual origin. This first scholarly

exhibition and catalogue of these works was selected largely from a recent gift to the Gallery by Gary S. Davis as well as from private lenders.

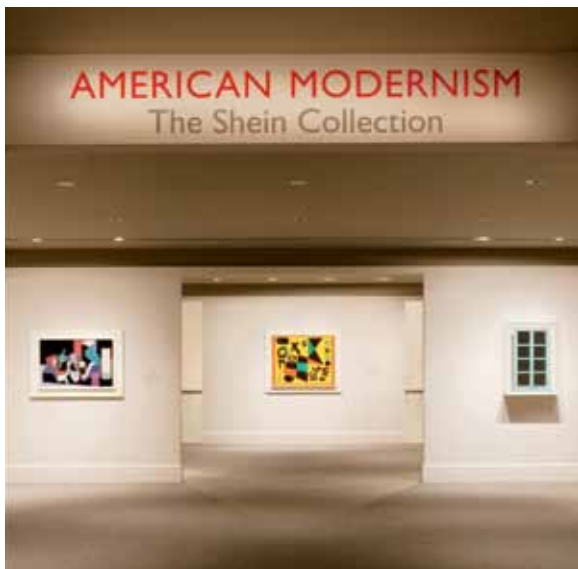
For the first time worldwide, 120 German, Austrian, and Swiss watercolors and drawings from one of the finest private European holdings of old master drawings went on public view in *German Master Drawings from the Wolfgang Ratjen Collection, 1580–1900*. The exhibition included rare and influential examples of sixteenth-century mannerism, seventeenth-century baroque, eighteenth-century rococo, early nineteenth-century romanticism, and late nineteenth-century realism by Adam Elsheimer, Casper David Friedrich, and Adolf Menzel, as well as artists less well known in this country like Hans von Aachen, Johann Wolfgang Baumgartner, Julius Schnor von Carolsfeld, and Johann Georg von Dillis. The Gallery acquired these works in 2007 with the help of generous private donors as well as the Paul Mellon Fund and the Patrons' Permanent Fund. To fully understand the impact of the Ratjen Collection, the Gallery presented related works in *German Master Drawings from the National Gallery of Art, 1580–1900* in the last three galleries of the outer tier.



↓ AMERICAN MODERNISM: THE SHEIN COLLECTION

A fully illustrated catalogue by an international team of scholars accompanied the exhibition.

While German art was on view in the West Building, American art was the focus in the East Building. *American Modernism: The Shein Collection* included twenty works by artists such as Patrick Henry Bruce, Stuart Davis, Charles Demuth, Arthur Dove, and John Marin from one of the most selective private collections. The collection demonstrates the importance of the first wave of American modernists in the development of the avant-garde in the United States and Europe during the twentieth century. Beginning in 2008 the Gallery



↑ ARCIMBOLDO, 1526–1593: NATURE AND FANTASY

received three gifts from Edward and Deborah Shein, and the Sheins intend to continue making gifts of important works from their collection.

The sophisticated variations by Edvard Munch in his portrayals of love, attraction, alienation, death, and other universal human experiences were on view in *Edvard Munch: Master Prints*. The exhibition presented nearly sixty of Munch's most important prints in five sections, featuring side-by-side comparison of related impressions that reveal how Munch changed a particular image over time, in terms of color, line, texture, and pictorial detail. Building on new research, the exhibition considered the exact dating of different impressions. This rare opportunity to combine variations and hand-colored examples from the Catherine Woodard & Nelson Blitz Jr. Collection and the Epstein Family Collection, joined with the Gallery's collection, illuminated Munch's central artistic ideas and accomplishments. A fully illustrated scholarly catalogue accompanied the exhibition.

Arcimboldo, 1526–1593: Nature and Fantasy included paintings of heads composed of fruits, vegetables, flowers, and other objects appropriate to the themes Giuseppe Arcimboldo depicted. Together for the first time in the United States, the sixteen paintings included three reversible still lifes installed with mirrored plinths below, surprising visitors with glimpses of the alternate portraits. Thirty-two additional works, including drawings by Leonardo da Vinci, a watercolor by Albrecht Dürer, small bronzes, illustrated books and

manuscripts, and ceramics, provided a context for Arcimboldo's inventions. Hand-drawn lizards, frogs, snakes, and shells, incorporated into the architecture of the rooms, playfully reinforced Arcimboldo's fascination with nature studies. A film, narrated by Isabella Rossellini and presented in an adjacent theater and on the Gallery's Web site, provided an overview of Arcimboldo's career in Milan and at the Habsburg courts in Vienna and Prague. An illustrated booklet was also produced for the exhibition.

The Gallery administered the loans of 892 works of art to 216 sites during fiscal year 2010. Among the notable loans was *The Mill* by Rembrandt van Rijn sent to *Turner and the Masters* organized by Tate Britain in London and also seen at the Galeries nationales du Grand Palais, Paris and the Museo Nacional del Prado in Madrid. Seven major American paintings, including Winslow Homer's *Breezing Up (A Fair Wind)* and John Singleton Copley's *Watson and the Shark*, were loaned to *American Stories: Paintings of Everyday Life 1765–1915* at the Metropolitan Museum of Art, New York and the Los Angeles County Museum of Art. Thirty-one Paul Gauguin works including *Pair of Wooden Shoes (Sabots)*, *Tè Pape Nave Nave (Delectable Waters)*, and *Parau na te Varua ino (Words of the Devil)* were on view in *Gauguin: Maker of Myth* at the Tate

Modern in London. Four paintings by Auguste Renoir were sent to *Renoir au XXe siècle* at the Grand Palais in Paris, the Los Angeles County Museum of Art, and the Philadelphia Museum of Art, and three Renoir paintings traveled to *Renoir: Tradition and Innovation* at the National Art Center, Tokyo and the National Museum of Art, Osaka. Two Rembrandt drawings were lent to *Drawings by Rembrandt and His Pupils: Telling the Difference* at the J. Paul Getty Museum in Los Angeles, and two Vincent Van Gogh drawings traveled to the Royal Academy of Arts, London for *The Real Van Gogh: The Artist and His Letters*.

The Gallery loaned several large groups of works to museums in the United States and abroad, including thirty photographs by Robert Bergman to the Minneapolis Institute of Arts; ninety-eight prints in the graphics exhibition *The Darker Side of Light* at the David and Alfred Smart Museum of Art at the University of Chicago; and 174 photographs in *Looking In: Robert Frank's "The Americans"* at the Metropolitan Museum of Art, New York. Forty-five Alfred Stieglitz photographs were seen in *Alfred Stieglitz: The Lake George Years* as were paintings by Paul Cézanne and Edouard Vuillard in *Paths to Abstraction 1867 to 1917*, both on view at the Art Gallery of New South Wales in Sydney.

↓ EDVARD MUNCH: MASTER PRINTS



EDUCATING

In fiscal year 2010, educational programs and publications served almost a million visitors at the Gallery and millions more through televised and electronic outreach. The education division pursued on-site programs including school and family-based programs, gallery talks and tours, auditorium lectures, and printed as well as audio guides to the collection, while continuing to serve emerging audiences.

More than 35,000 students attended tours designed for grades K–12, including “Every Picture Tells a Story” and “Breaking the Rules.” Through *Art Around the Corner*, the Gallery’s multiple-visit program offered in association with District of Columbia public elementary schools, fifth graders visited Washington, D.C., artist Lou Stovall’s workshop. In the 2010 *High School Summer Institute* focusing on *American Modernism: The Shein Collection*, students from twelve District of Columbia schools created modernist pastels which were exhibited at Children’s National Medical Center. In *Teen Studio Saturdays*, participants explored negative space in the work of contemporary British artist Rachel Whiteread, investigated 1920s and 1930s surrealist paintings, and considered love, jealousy, anxiety, and sorrow as captured in the work of Edvard Munch. A six-month *High School Seminar* brought students from twenty-one area schools to the Gallery each week to learn about museum careers, artistic choice, and the collection. A pilot program developed in partnership with area schools connected advanced placement art history high school students with the Gallery’s collection, focusing on observation, interpretation, and essay writing. The intern and fellowship program matched thirty-three undergraduate and graduate students with departments throughout the museum. Several dozen school docents began a balanced course of study including art history, visual literacy, and tour development led by Gallery staff.

Audiences attending family programs increased thirty percent, enjoying more than 225 family programs this year from *Focus on Vermeer* to summer passport tours. A free children’s audio tour animated by actors speaking the parts of

people and animals in the works of art created an interactive way to experience the collection. The tour is generously supported by the MSST Foundation.

Gallery talks for adults served almost 50,000 visitors and included *Picture This*, sessions for sight-impaired visitors in the permanent collection galleries. A pilot program, initiated in collaboration with Gallaudet University, presented American Sign Language tours of *Hendrick Avercamp: The Little Ice Age* in a format that will become a regular offering. Seventy-five auditorium events welcomed distinguished artists, collectors, critics, and scholars as speakers, attracting an audience of about 12,000. Author Toni Morrison read “The Fisherwoman,” her poem inspired by a photograph in the Robert Bergman exhibition. Artist Brice Marden was interviewed for the Diamonstein-Speilvogel Lecture, and painter Susan Rothenberg was interviewed for the Elson Lecture. These presentations were among fifteen notable lectures also made available as podcasts.

For its independent visitors, the Gallery offers three printed guides that illustrate and explain key works, as well as a family guide to the collection. In 2010 roughly 500,000 visitors used these guides—available at all information desks—to tour the Gallery. Online visitors downloaded 350,000 self-guides. Approximately 10,000 visitors rented permanent collection and exhibition audio tours during the fiscal year.

This year, an audience of more than thirty-seven million viewers experienced some aspect of the Gallery’s collection or past exhibitions, primarily through public television broadcast. Almost five million of those viewers used the teaching packets, classroom activity books, image CDs, feature-length DVDs and videos, reproductions and Web-based lesson plans offered through 190 free-loan programs and digital resources. A ninety-two-page *Classroom Activities Guide to Painting in the Dutch Golden Age* is the resource library’s newest publication. Full sets of these learning resources are distributed to schools, community organizations, and museums across the nation. Accessed by almost fifteen million users this year,



Students learn to look closely and think critically during *Art Around the Corner*.



↑ Visitors enjoy the Gallery's Rotunda before attending the *Stories in Art* program.

NGAKids was included in Disney's top ten list of the best children's Web sites and received the Disney Family Fun award.

This year the two Print Study Rooms served 1,576 visitors, including forty-one classes from twelve universities and fourteen schools, plus thirty lectures for special groups. Besides visiting professors and teachers, Gallery curators taught thirty-five of the classes using original works of art.

CONCERTS AND FILMS Fifty-two concerts were presented in the Gallery's sixty-eighth season of weekly concerts, which ran from September 2009 through July 2010. The concerts were supported by funds bequeathed to the Gallery by William Nelson Cromwell and F. Lammot Belin, with generous additional support from The Billy Rose Foundation, the Embassy of Spain, and the Gottesman Fund in memory of Milton M. Gottesman.

The National Gallery of Art Brass Quintet opened the season with a program of Hispanic music in honor of Hispanic Heritage Month and *The Art of Power: Royal Armor and Portraits from Imperial Spain*. The Gallery Piano Trio and Wind Quintet played music by Claude Debussy and other French composers in honor of *The Darker Side of Light: Arts of Privacy, 1850–1900*. The National Gallery of Art Vocal Ensemble sang Renaissance music by French composers in honor of *Renaissance to Revolution: French Drawings from the National Gallery of Art, 1500–1800*. The Gallery String

Quartet presented a piece written by British pianist and composer Stephen Hough in honor of *The Sacred Made Real: Spanish Painting and Sculpture, 1600–1700*. The National Gallery of Art Orchestra and the National Gallery of Art New Music Ensemble presented music by Roger Reynolds and other American composers active in the 1970s and 1980s in honor of *The Robert and Jane Meyerhoff Collection: Selected Works*.

Other exhibitions acknowledged in concert included *An Antiquity of Imagination: Tullio Lombardo and Venetian High Renaissance Sculpture* (early music ensemble Arco Voce performing music of Claudio Monteverdi and other Venetian composers); *Judith Leister, 1609–1660* (early music ensemble Carmina singing music by Jan Pieterszoon Sweelinck and other baroque Dutch composers); *From Impressionism to Modernism: The Chester Dale Collection* (two concerts featuring music by George Gershwin); *Hendrick Avercamp: The Little Ice Age* (National Gallery of Art Chamber Players performing music for recorders and harpsichord from the Netherlands); and *German Master Drawings from the Wolfgang Ratjen Collection, 1580–1900* (The Teiber Trio playing music by J. S. Bach and baritone Randall Scarlata performing Lieder by Felix Mendelssohn, Franz Schubert, and Robert Schumann). In all, thirty-one of the season's fifty-two concerts had a connection with a Gallery exhibition.

The Gallery celebrated African American History Month with concerts by the Ritz Chamber Players,

the National Gallery of Art Brass Quintet, and flutist Harold Jones. The Gallery honored Women's History Month with concerts by the Moscow String Quartet and pianist Oni Buchanan.

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

The music department collaborated with the education department on three occasions: the concert "A Suite Bergamasque in Art and Music" was repeated for Gallery volunteers; Stephen Ackert presented his virtual tour of paintings in the permanent collection to Gallery docents; and education department lecturer David Gariff delivered a pre-concert talk on "The Passion in Art and Music" prior to a performance by the Stanford University Chamber Chorale of selections from Bach's *Saint Matthew Passion*.

During the year a wide-ranging program of film series, premieres, documentaries, experimental cinema, and *ciné-concerts* attracted a large audience to the East Building auditorium each weekend. The quarterly film and lecture event, "New Masters of European Cinema," featured German director Ulrike Ottinger presenting her work *The Korean Wedding Chest*. Also in the fall season, the series "Recovered Treasure: UCLA's Festival of Preservation" included ten events featuring newly preserved 35mm titles, with several presentations introduced by film conservators. An annual film lecture event supported by the Vaidya family endowment was delivered by historian P. Adams Sitney on the topic "American Visionary Filmmakers and the Heritage of Emerson." Two companion British series, "Joseph Losey: American Abroad" and "Brit Noir," proved tremendously popular and received wide press coverage.

Two series were mounted in association with the Robert and Jane Meyerhoff exhibition, "Homage to Merce Cunningham" and "What You See, Is What You See" including the first American showing of the restored 1973 classic by Emile de Antonio, *Painters Painting*. "Peleshian: Poet of the Cinema" drew hundreds of people to view the experimental work of this Armenian master. Historian Scott McDonald published an article in *ArtForum* based on the series.

The largest attendance was for the series "Celebrating Chekhov on the Russian Screen," staged to coincide with the 150th anniversary of the writer's birth. Russian literary and film historian Peter Rollberg introduced several of the screenings. Also during the winter season, The Film Foundation in New York presented the restored 35mm print of *The Red Shoes*.

During the spring season, film events designed to celebrate the exhibition of Spanish painting at the Gallery included "From Ecstasy to Rapture: A Journey through Spanish Experimental Film" organized in cooperation with Barcelona's Centre de Cultural

Contemporania and "Catalunya: Poetry of Place," a carefully researched history of the cinema of Catalonia with loans of fifteen unusual works from the film archive Filmoteca de Catalunya in Barcelona.

The series "Beat Memories" included thirteen films in conjunction with the exhibition of photographs by Allen Ginsberg. The American premiere of *De Vilde Svaner (Wild Swans)*, based on a Hans Christian Andersen tale, was introduced by H.R.H. the Crown Prince of Denmark.

This year's "From Vault to Screen" paid tribute to "Il Cinema Ritrovato," an annual celebration in the heart of Bologna, Italy. Four *ciné-concerts* were a focal point of this annual film festival including a new piano score for *A Gentleman of Paris* recently restored by the Library of Congress.

Four works by Norway's first female director, Edith Carlmar, were presented in association with the Edvard Munch exhibition. Historian and critic Ingrid Dokka from Oslo led one of the post-screening discussions. A lively program of new filmmaking talents from Mexico, "GenMex: A New Generation of Cine Mexicano" was organized to commemorate the bicentennial of Mexican independence from Spain and the 100th anniversary of the start of the Mexican Revolution.

RESOURCES FOR SCHOLARLY RESEARCH

In fiscal year 2010, the Library added 7,009 books and 1,705 auction catalogs to its holdings, welcomed 2,068 visitors, provided 989 orientations, answered 23,332 reference inquiries, created approximately 1,800 digital scans of rare text pages for use by scholars, and shared 5,441 volumes with other institutions through interlibrary loan, including the Griffith University in Queensland, Australia; the Statsbiblioteket in Aarhus, Denmark; the University of Hong Kong; and the Hebrew University, Mount Scopus, Jerusalem.

The Gallery's department of image collections acquired almost 260,000 photographs, negatives, and images in microform, twenty-five CD-ROMs, sixteen rare photographic albums, and more than 37,000 digital files. The holdings of the department now number more than thirteen million images.

Image specialists welcomed seventy-nine outside researchers, answered 1,278 reference inquiries, and provided orientations to 333 visitors. The department loaned approximately 400 photographs and 5,000 slides for use by Gallery staff.

The department continued to purchase images from various commercial sources, accept gifts from scholars and Gallery staff, and systematically scan rare holdings to build the digital archive, which now holds approximately 150,000 images. *Oculus*, the department's image database, continues to add and verify information to meet the Gallery's research needs.



↑ *The Red Shoes*, 1948, Michael Powell and Emeric Pressburger, Courtesy of The Film Foundation

A two-year Samuel H. Kress Foundation grant, awarded to the department in 2008 to conserve, digitize, and catalogue approximately 8,000 historic negatives of the works of art in the Samuel H. Kress Collection that were donated to the Gallery in 1977, made significant progress this fiscal year. The most recent term of a series of Samuel H. Kress Foundation grants, supporting the department's conservation program since 1999, concluded in August when a conservator was hired for the newly established department of photograph conservation. In 2010, eleven rare albums and 368 photographs were examined and treated.

In addition to Gallery staff, several individuals made significant donations to the department's collections this year. Elise Goodman from the University of Cincinnati gave her archive of French eighteenth-

century painting. Adrian Eeles of London donated his history of European printmaking archive. Sheldon Grossman continued his gifts to enrich the Italian holdings. Several institutions, most notably the Frick Art Reference Library in New York and the Philadelphia Museum of Art, donated photographic material.

Gallery Archives holdings were enhanced by the addition of roughly 125 cubic feet of files consisting of some 375,000 documentary pages, 800 drawings of exhibitions, and more than 1,000 construction drawings for architectural projects. Archival digital holdings increased with the addition of some 18,000 digital images and exhibition drawings.

To enhance user access, digital scans were created of nearly 7,500 color slides and transparencies, 150 West Building construction photographs, and 275 preparatory sketches and drawings for the East Building.

A pilot project to study the feasibility of developing a database to document the history and conservation of the Kress Collection was successfully completed, supported by a grant from the Samuel H. Kress Foundation.

Author Lee Seldes donated research files for her biography of Mark Rothko. Some 230 postcards and other communications from artists to Herbert and Dorothy Vogel also were added to archival holdings.

More than 200 researchers from the United States and abroad conducted in-depth research in archival records.

IMAGING AND VISUAL SERVICES During the year, the division of imaging and visual services created color-accurate master high-resolution digital files for 463 acquisitions. The department also provided technical imaging in support of eighty-three conservation treatments and uploaded 1,359 collection images and 387 temporary exhibition images to the Web site.

Images were provided for five exhibition catalogs, the film shown in the Chester Dale exhibition, the upcoming loan exhibition *Impressionist and Post-Impressionist Masterpieces*, the Spring 2010 and Fall 2010 Bulletins, and the 2009 Annual Report.

NGA Images, the Gallery's online system for image ordering, licensing, and distribution continued development with a projected launch date of spring 2011. More than 18,000 prints and drawings were digitized in the first year of the Rapid Capture project, funded by the Samuel H. Kress Foundation. These images will be added to the Gallery's Web site, and all works in the public domain will be available free to scholars and teachers through *NGA Images*. The project is expected to run through 2014 and will result in the digitization and display of more than half of the Gallery's collections.

CENTER FOR ADVANCED STUDY
IN THE VISUAL ARTS

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

During its thirtieth academic year, the Center welcomed scholars from Israel, France, Italy, the Republic of Georgia, Spain, Canada, Turkey, the Netherlands, the United Kingdom, and the United States. The topics of their research ranged from the women warriors of Dahomey, a kingdom today in the Republic of Benin, to women and modernity in print culture in nineteenth-century France, from the Plaza de las Tres Culturas and the adjacent Tlatelolco public housing complex in Mexico City, to the development of Tibetan Buddhist pilgrimage culture in the holy mountain range of Wutai Shan in northern China, and from the art of Anglo-Swiss painter Henry Fuseli to the iconography of Saint Francis of Assisi as developed in Andean painting and sculpture.

In the program of publications, one new volume was published in the series *Studies in the History of Art*, volume 75, *The Woodcut in Fifteenth-Century Europe*, edited by Peter Parshall. *Studies in the History of Art*, volume 69, *The Art of Natural History: Illustrated Treatises and Botanical Paintings, 1400–1850*, edited by Therese O'Malley and Amy R. W. Meyers, was reprinted in soft cover to meet demand from readers. *The Accademia Seminars: The Accademia di San Luca in Rome, c. 1590–1635*, edited by Peter M. Lukehart, is the second volume in the new Seminar Papers series.

The launching of the Web site *The History of the Accademia di San Luca, c. 1590–1635: Documents from the Archivio di Stato di Roma* (www.nga.gov/casva/accademia), which occurred in tandem with the publication of the Seminar Series volume, was celebrated in a two-part program at the Gallery and at the Archivio di Stato in Rome. The Web site forms part of a long-term research project directed by Peter M. Lukehart.

The results of a second long-term research project, directed by Therese O'Malley, appeared this year as *Keywords in American Landscape Design*, a richly illustrated reference work published jointly by Yale University Press and the Gallery.

The launch of this volume was marked by a lecture presented by Laurie Olin, principal of OLIN Partnership and practice professor of landscape architecture and regional planning at the University of Pennsylvania.

In the program of special meetings, the Center sponsored a two-day Robert H. Smith Colloquy, *Tullio Lombardo and the High Renaissance in Venice*, in conjunction with the exhibition *An Antiquity of Imagination: Tullio Lombardo and Venetian High Renaissance Sculpture*.

The Center also cosponsored, with University of Maryland, the fortieth Middle Atlantic Symposium in the History of Art, with papers delivered by graduate students from eight participating departments.

This year's biennial Wyeth Lecture in American Art, supported by the Wyeth Foundation for American Art, was presented by Richard J. Powell of Duke University under the title "Minstrelsy 'Uncorked': Thomas Eakins' Empathetic Realism." Professor Powell's lecture, which will be made available as a video podcast, was followed the next day by an incontro entitled "Minstrelsy and the Art of Kara Walker."

Roger Taylor, of De Montfort University, the Center's seventh Edmond J. Safra Visiting Professor, led the third A. W. Mellon Colloquy in Modern and Contemporary Art, entitled "Three Perspectives: The Commissions of Roger Fenton, Linnaeus Tripe, and Timothy O'Sullivan." The A. W. Mellon colloquies are designed to bring together small groups of emerging scholars and curators for the intense analysis of works of art in various media under the direction of visiting professors and Gallery curators.

The fifty-ninth A. W. Mellon Lectures in the Fine Arts, delivered by Mary Miller of Yale University under the series title "Art and Representation in the Ancient New World," were recorded as audio podcasts and will be published by Princeton University Press. Helen Vendler's A. W. Mellon Lectures, the fifty-sixth in the series, were published by Princeton University Press in Bollingen Series XXXV. The volume is entitled *Last Looks, Last Books: Stevens, Plath, Lowell, Bishop, Merrill*.

For more on the Center's programs, see the annual report, *Center 30*, available online at www.nga.gov/resources/casva.shtm.





An improved detail of Bernard van Orley's *Christ among the Doctors* (obverse) is captured using the infrared reflectogram imaging system.

P R E S E R V I N G

Painting conservators completed twenty-three major treatments, forty-four minor treatments, twenty major examinations, and thirty-seven minor examinations, as well as minor examinations of paintings in fifty-seven galleries. Infrared reflectography was used in the examination of sixty-eight paintings.

Conservators were able to take advantage of the renovations to the nineteenth-century French galleries and treat six paintings. Paul Gauguin's *Still Life with Peonies* and *Brittany Landscape*, Edouard Manet's *George Moore in the Artist's Garden*, Claude Monet's *The Cradle*, and Auguste Renoir's *Pont Neuf, Paris* and *A Girl with a Watering Can* revealed their brilliance after grime and discolored varnish were removed. The earlier Circle of Jacques-Louis David *Portrait of a Young Woman in White*, treated for the Chester Dale exhibition, provided complex inpainting challenges. Six seventeenth-century Netherlandish paintings were conserved: Sir Anthony van Dyck's *Susanna Fourment and Her Daughter*, Gabriel Metsu's *The Intruder*, Willem Kalf's *Still Life*, Willem van Aelst's *Still Life with Dead Game*, Cornelis Verbeeck's *Spanish Galleon Firing its Canons*, and Gerbrand van den Eeckhout's *The Levite at Gibeah*. The treatment of Thomas Gainsborough's *Mrs. Richard Brinsley Sheridan* provided important technical findings, and Henry Fuseli's *Oedipus Cursing His Son, Polynices* required complex inpainting decisions during treatment. Three American paintings were treated: Gilbert Stuart's *Henrietta Marchant Liston*, George Bellows' *The Lone Tenement*, and William Merritt Chase's *A Friendly Call*. Three Italian Renaissance and two Northern Renaissance paintings were treated: a *Madonna and Child* by the Follower of Fra Filippo Lippi and Pesellino, *Orpheus* by an Anonymous Venetian, Andrea del Castagno's *Portrait of a Man*, Jan Gossaert's *Saint Jerome Penitent*, and Bernard van Orley's double-sided panel *Christ among the Doctors* and, on the reverse, *Putto with Arms of Jacques Coëne*.

Research for systematic catalogs continued at a steady pace. Painting conservators completed technical entries for the

online second edition of *Dutch Paintings of the Seventeenth Century* as well as work on the catalogs of thirteenth-, fourteenth-, and sixteenth-century Italian and nineteenth-century French paintings. Object conservators and conservation scientists concluded *Edgar Degas Sculpture*, contributing three essays, fifty-two technical notes, and the concordance.

Paper conservators completed twenty-four major treatments, 148 minor treatments, and 700 examinations of prints, drawings, and bound volumes. The photograph conservator completed three major treatments, fifty-six minor treatments, and 398 examinations. The contract photograph conservator, funded by the Samuel H. Kress Foundation, treated 368 photographs and eleven albums and examined twenty-four albums from the Gallery's Library Image Collections. Framers prepared 1,421 mounts, framed or unframed 1,349 works of art, constructed 133 frames, and made 209 special structures for artworks on temporary display or in storage. The department continued integrating 5,250 works acquired from the Reba and David Williams' Collection of American Prints into the Gallery's holdings. Staff and contract conservators and framers unframed 587 prints, removed poor-quality tape from 850 prints, and completed 216 minor treatments.

The paper conservation department contributed to several important exhibitions this year, including *German Master Drawings from the Wolfgang Ratjen Collection, 1580–1900*. While paper conservators removed or disguised disfiguring stains in exquisite watercolors by Caspar David Friedrich, Johann Georg von Dillis, and Friedrich Salathé, framers prepared mounts and touched up damages in frames. For *Hendrick Avercamp: The Little Ice Age* old repairs in the watercolor and gouache drawing *Winter Games on the Frozen River Ijssel* were restored.

This year a photograph conservation department was established thanks to a grant from the Andrew W. Mellon Foundation. The six-year grant will allow the Gallery to hire two photograph conservators and a scientist devoted to the study of photographic materials, which will greatly expand the Gallery's capacity to care for its vast collections.



Embedded surface dirt and grime are removed from Gianfrancesco Susini's *The Young Saint John the Baptist*.



↑ Old and discolored restoration layers are removed from the fifteenth-century Florentine *Madonna and Child*.

Object conservators completed 155 major and minor treatments and 500 examinations. Of particular importance was the long-awaited conservation of the fifteenth century Florentine *Madonna and Child* and the carved marble *The Young Saint John the Baptist* by Gianfrancesco Susini. An in-depth technical examination in collaboration with Gallery scientists helped determine the original paint layering on the painted and gilded terra-cotta *Madonna*, enabling conservators to return its surfaces to the accurate coloration. Research also revealed that the relief is unique in its wood back construction and that its detailed craftsmanship suggests an important commission for a wealthy patron.

The effort to protect the surface of outdoor sculpture continues, with four of the largest sculptures at various stages of treatment using the most durable and up-to-date paint formulations designed in collaboration with the Army Research Laboratory. Several recent acquisitions required the department's attention, particularly Nam June Paik's *Ommah* and Roxy Paine's *Graft*.

Conservators enhanced the body of technical analyses on Renaissance bronzes, specifically sculptures by the sixteenth-century sculptor Pier Jacopo Alari Bonacolsi, called "Antico." The findings will be published to coincide with an exhibition in 2011.

The department of loans and exhibitions completed more than 1,200 incoming and outgoing exams for exhibitions. Responsibilities for *Afghanistan: Hidden Treasures from the National Museum, Kabul* and

The Art of Power: Royal Armor and Portraits from Imperial Spain were completed early in the year. Additional exhibition projects included *Arcimboldo, 1526–1593: Nature and Fantasy* and *The Sacred Made Real: Spanish Painting and Sculpture 1600–1700*.

Loans and exhibition conservators prepared documents and images for the National Gallery, London project that provides public access to historical and technical information on the paintings of Raphael. This task was completed for *Saint George and the Dragon*, Bindo Altoviti, and *The Small Cowper Madonna*. In addition, twenty-five micro-climate, acid-proof, and water-proof packages were

constructed. Frame conservators completed 177 minor treatments and nine major treatments. Two major treatments were a large elaborate Louis XIV style frame for *Susanna Fourment and Her Daughter* by Van Dyck and the design and construction of single black and gold frame for exhibiting two seventeenth-century panels depicting a battle between a Dutch and a Spanish ship.

Following treatment, the tapestry *Variation Sur "Aubette"* created by the Atelier Picaud Aubusson Tapestry Factory after Jean Arp returned to view in the East Concourse.

Textile conservation completed a survey of fifteenth- and sixteenth-century Netherlandish tapestries. *Return from the Hunt, Christ and the Woman Taken in Adultery, The Procession to Calvary*, and *The Four Cardinal Virtues*, as well as the eighteenth-century Flemish/French tapestry *Apollo and Daphne* were all part of the multi-phased project.

Investigation of Robert Rauschenberg's *Hoarfrost Editions* continues. Exploration of the fugitive nature of solvent transferred media on silk, in various states, is part of the textile conservation department's current collaborative analysis with Stanford University's SLAC National Accelerator Laboratory and the Straus Center, Harvard Art Museums.

The conservation division's art materials collection now includes more than 18,000 catalogued items. The collection is being prepared for the next phase of its development that will provide public access on the Gallery's Web site to information about items in the collection.

The scientific research department provided support for many challenging treatments while also undertaking

research projects. A major study was undertaken for the catalogue of the upcoming Gabriël Metsu exhibition. Also completed this year, a study of materials and techniques of Willem van Aelst's paintings in the Netherlands, the United Kingdom, and the United States in collaboration with the Museum of Fine Arts, Houston will appear in the catalogue of an upcoming monographic exhibition.

The study of the optical properties of varnishes, in collaboration with the National Institute of Standards and Technology and the Université Pierre et Marie Curie, Paris, was concluded, and a final paper on the study was published.

The study of more than 100 modern synthetic organic pigments by laser desorption ionization mass spectrometry, Raman spectroscopy, and X-ray powder diffraction continued. Two papers on the study, which occurred in collaboration with the United States Naval Academy, were published.

Visible and infrared imaging spectroscopy to map and help identify artist materials in paintings and illuminated manuscripts *in situ*, funded by the Andrew W. Mellon and Samuel H. Kress foundations, continued.

The work resulted in a major publication demonstrating the capabilities of the method by mapping and identifying many of the pigments used in Pablo Picasso's *Harlequin Musician*. A comprehensive study of the luminescence properties of cadmium pigments in the visible and near infrared was undertaken and applied successfully to *in situ* identification and mapping of these pigments in *Study for "Le Tournesol (The Sunflower)"* by Edward Steichen. All results from imaging techniques were verified against those from X-ray fluorescence spectrometry, fiber optics reflectance spectroscopy, polarized light microscopy, and scanning electron microscopy/energy dispersive spectroscopy.

In the ongoing study of the formation of brown lines at the wet-dry interface in paper, or "tidelines," the formation of hydroxyl radicals through a reaction with terephthalic acid to form 2-hydroxy-terephthalic acid, identified and quantified using reverse phase high performance liquid chromatography with mass spectrometry and fluorescence detection, was examined. This study occurs in collaboration with the Centre de Recherche sur la Conservation des Collections in Paris.

↓ Minor losses are inpainted during treatment of Sir Anthony van Dyck's *Isabella Brant*.





2 0 1 0 R E V I E W



With economic data signaling the technical end of the recession at the end of 2009, the slow return of consumer confidence helped restore a measure of the Gallery's prior year losses through both market gains and increased private contributions. The Gallery maintained a conservative position on spending and management of funds to continue the preservation of core assets and sustain liquidity. The Gallery's investment portfolio endured the volatility of the market through the fiscal year and attained a favorable gain.

The crucial support of the President and Congress, through the ongoing appropriations of federal funds, has allowed the Gallery to continue to serve the United States of America in a national role by preserving, collecting, exhibiting, and fostering the understanding of works of art, at the highest possible museum and scholarly standards. Federal funds are the main source of support for the continuous repair and restoration of the Gallery's two landmark buildings, the National Gallery Sculpture Garden, and the grounds. Without this fundamental support, fulfillment of the Gallery's mission would not be possible. In fiscal year 2010, the Gallery also received vital support and funding for the emergency repair of the marble façade of the East Building. The multi-year project will allow for the removal of the East Building's 16,200 marble panels, building of a new support structure for the panels, and reinstallation of the panels on the thirty-two-year-old building.

The Gallery's federal support is provided for by the 1937 Joint Resolution of Congress, which accepted Andrew W. Mellon's unprecedented gift to the nation of his art collection, the funds to construct the West building, and an endowment fund; the Joint Resolution pledged the faith of the United States to provide funds for the operations and maintenance of the Gallery free of charge to the public 363 days a year.

DISCUSSION OF OPERATING RESULTS For fiscal year 2010, the Gallery reported an net operating surplus of \$1.1 million, compared to an \$11.6 operating loss in the prior year. The Gallery's overall revenues increased \$14.0 million or 10.1 percent in 2010, while operating costs and expenses increased 0.9 percent. The investment portfolio achieved a total return of 9.7 percent, with strong performance across all holdings.

Fiscal year 2010 appropriated funds supported necessary expenditures including increases in salary costs and fringe benefits of Gallery employees, as well as utilities and repair and maintenance expenses for the operations and maintenance of the Gallery. Work continued on the comprehensive Master Facilities Plan, which has been designed to address needed improvements to our galleries, public spaces, and infrastructure and provide for the restoration of both the East and West Buildings. During fiscal year 2010, the Gallery completed the construction of the first phase of Work Area 4, creating a new accessible service entrance in the West Building. Design was completed for the second phase of Work Area 4; fire suppression and mechanical improvements were made; and enhancements to the West Building wheelchair lift were completed. On the East Building Exterior Stone Repairs project, a critical federal renovation project, design was completed and a construction contract was awarded.

The Gallery's goal is to offer visitors the widest range of visual experiences through a schedule of special exhibitions that are organized and presented by the Gallery to augment existing strengths in the collection and to provide the opportunity to focus on material of exceptional merit from other cultures and periods. In fiscal year 2010, the Gallery's special exhibitions gave visitors the opportunity to enjoy hundreds of masterpieces

loaned by public and private collections throughout the world. The Gallery organized and presented twenty-three special exhibitions; among the highlights presented in fiscal year 2010 were: *The Robert and Jane Meyerhoff Collection: Selected Works*; *From Impressionism to Modernism: The Chester Dale Collection*; *The Sacred Made Real: Spanish Painting and Sculpture 1600–1700*; *Hendrick Avercamp: The Little Ice Age*; and *Arcimboldo, 1526–1593: Nature and Fantasy*. The federal government appropriation, as well as the indemnity program of the Federal Council on the Arts and Humanities, is a major factor in supporting the Gallery's special exhibitions program. In fiscal year 2010, three exhibitions received this federal indemnity, making it possible for the Gallery to present exhibitions of the size and caliber that simply would not be possible without this crucial program.

The Gallery enjoyed attendance of 4.6 million visitors in fiscal year 2010.

OPERATING RESULTS Fiscal year 2010 operating revenue totaled \$153.5 million, an increase of \$14.0 million, or 10.1 percent over the previous year. Most of this increase was a result of increased operating gifts and investment return designated for operations. The Gallery's investment portfolio recognized a total return of 9.7 percent. A portion of the total investment return is designated annually to support the ongoing operations while the remaining gains are reinvested to protect and grow the portfolio to offset inflation and future economic uncertainty. Non-operating support, including gifts and grants designated for special purposes, art acquisitions, and endowment funds increased in 2010 by \$73.8 when compared to the prior year, largely due to the appropriation for the East Building façade repair and improved investment performance.

Operating expenses of \$152.4 million for fiscal year 2010 were 0.9 percent higher than the previous year due to increases in salary and benefits costs, utilities, and other services. Federal appropriated funds totaling \$116.1 were utilized for the operation, maintenance, security, and renovation of the Gallery.

STATEMENT OF FINANCIAL POSITION The Gallery's financial position grew stronger in fiscal year 2010 with net assets increasing \$89.5 million or 11.6 percent. This was largely due to the strong performance of the investment portfolio in 2010 compared with the portfolio's performance in 2009 and the appropriated funds received for the repair and reinstallation of the East Building façade. The investment portfolio, which includes funds for operations, special purpose funds, and endowment funds, increased \$46.5 million in fiscal year 2010 to \$630.5 million.

The auditor's report and the statements of financial position, activities, and cash flows for the Gallery for the years ended September 30, 2010 and 2009 are presented on the following pages.



Diane C. Mullis
Acting Treasurer



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, 2010, 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 2009 financial statements and in our report dated November 16, 2009 we expressed an unqualified opinion on those financial statements. We conducted our audit of these statements in accordance with auditing standards generally accepted in the United States of America and Government Auditing Standards issued by the Comptroller General of the United States, which require that we plan and perform the audit to obtain reasonable assurance about whether the financial statements are free of material misstatement. An audit includes examining, on a test basis, evidence supporting the amounts and disclosures in the financial statements, assessing the accounting principles used and significant estimates made by management, and evaluating the overall financial statement presentation. We believe that our audit provides a reasonable basis for our opinion.

In accordance with Government Auditing Standards, we have also issued a report dated November 15, 2010, on our consideration of the Gallery's internal control structure and its compliance with laws and regulations.

A handwritten signature in black ink, appearing to read "PricewaterhouseCoopers LLP".

November 15, 2010

FINANCIAL STATEMENTS

STATEMENTS OF FINANCIAL POSITION

September 30, 2010 and 2009

with summarized financial information as of September 30, 2009

(in thousands)

ASSETS	PRIVATE FUNDS	FEDERAL FUNDS	TOTAL	
			2010	2009
Cash and cash equivalents	\$ 4,097	\$ 78,155	\$ 82,252	\$ 49,286
Accounts receivable, net	629	–	629	1,376
Pledges receivable, net	10,979	–	10,979	17,118
Investments	630,488	–	630,488	584,010
Trusts held by others	12,665	–	12,665	11,207
Publications inventory, net	1,214	–	1,214	1,282
Deferred charges and other assets	3,528	23	3,551	4,565
Fixed assets, net	60,932	137,675	198,607	195,343
Art collections	–	–	–	–
Total assets	\$ 724,532	\$ 215,853	\$ 940,385	\$ 864,187
LIABILITIES AND NET ASSETS				
LIABILITIES:				
Accounts payable and accrued expenses	\$ 11,005	\$ 34,556	\$ 45,561	\$ 40,630
Capital lease obligation	–	1,532	1,532	1,716
Contractual obligations	15,800	–	15,800	33,688
Asset retirement obligation	–	19,612	19,612	19,746
Total liabilities	26,805	55,700	82,505	95,780
NET ASSETS:				
Unrestricted				
Investments in fixed assets, net of accumulated depreciation and amortization	60,932	136,143	197,075	193,627
Future funded expenses recognized	–	(32,895)	(32,895)	(31,837)
Total undesignated	60,932	103,248	164,180	161,790
Designated for collections and art purchases	26,021	–	26,021	9,781
Designated for special exhibitions	11,322	–	11,322	10,218
Designated for capital projects	16,050	–	16,050	15,123
Designated for education and public programs	12,437	–	12,437	7,414
Designated for other operating purposes	65,042	–	65,042	50,431
Designated for publications, including systematic catalogues	15,354	–	15,354	16,893
Total designated	146,226	–	146,226	109,860
Total unrestricted	207,158	103,248	310,406	271,650
Temporarily restricted	120,172	56,905	177,077	131,409
Permanently restricted	370,397	–	370,397	365,348
Total net assets	697,727	160,153	857,880	768,407
Total liabilities and net assets	\$ 724,532	\$ 215,853	\$ 940,385	\$ 864,187

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

STATEMENTS OF ACTIVITIES

for the years ended September 30, 2010 and 2009

with summarized financial information for the year ended September 30, 2009

(in thousands)

OPERATING	UNRESTRICTED			TEMPORARILY RESTRICTED	PERMANENTLY RESTRICTED	TOTAL	
	PRIVATE FUNDS	FEDERAL FUNDS	TOTAL			2010	2009
SUPPORT AND REVENUE:							
U.S. Government appropriation	\$ -	\$ 103,966	\$ 103,966	\$ 3,386	\$ -	\$ 107,352	\$ 103,930
Gifts and grants	7,765	-	7,765	7,666	-	15,431	9,330
Gallery shop sales, net	7,072	-	7,072	-	-	7,072	7,772
Investment return designated for operations	11,588	-	11,588	10,567	-	22,155	16,963
Royalties and other income	1,523	-	1,523	-	-	1,523	1,505
	27,948	103,966	131,914	21,619	-	153,533	139,500
Net assets released from restrictions to fund operating expenses	15,619	3,427	19,046	(19,046)	-	-	-
Total support and revenue	43,567	107,393	150,960	2,573	-	153,533	139,500
OPERATING EXPENSES:							
Program Services:							
Collections	5,302	38,582	43,884	-	-	43,884	42,596
Special exhibitions	3,543	16,283	19,826	-	-	19,826	21,918
Education, gallery shops, and public programs	15,727	29,473	45,200	-	-	45,200	44,710
Editorial and photography	2,379	3,422	5,801	-	-	5,801	5,519
Total program services	26,951	87,760	114,711	-	-	114,711	114,743
Supporting Services:							
General and administrative	6,193	26,642	32,835	-	-	32,835	31,684
Development	3,129	1,732	4,861	-	-	4,861	4,665
Total supporting services	9,322	28,374	37,696	-	-	37,696	36,349
Total expenses	36,273	116,134	152,407	-	-	152,407	151,092
Increase (decrease) in net assets from operating activities	7,294	(8,741)	(1,447)	2,573	-	1,126	(11,592)
NON-OPERATING							
U.S. Government appropriation	-	-	-	56,259	-	56,259	17,368
Non-operating gifts and grants	-	-	-	5,222	4,501	9,723	17,091
Provision for bad debts	-	-	-	(500)	-	(500)	(2)
Other income	-	-	-	-	-	-	163
Changes in value of trusts held by others	(835)	-	(835)	14	548	(273)	(76)
Investment return in excess of amount designated for operations	18,507	-	18,507	18,508	-	37,015	(6,166)
Reclassifications of net asset balances	(321)	-	(321)	321	-	-	-
Net assets released from restrictions to fund non-operating expenses	22,369	14,360	36,729	(36,729)	-	-	-
Change in net assets from non-operating activities before acquisitions of works of art	39,720	14,360	54,080	43,095	5,049	102,224	28,378
Acquisitions of works of art	(13,877)	-	(13,877)	-	-	(13,877)	(31,678)
Increase (decrease) in net assets	33,137	5,619	38,756	45,668	5,049	89,473	(14,892)
Net assets at beginning of the year	174,021	97,629	271,650	131,409	365,348	768,407	783,299
Net assets at end of the year	\$ 207,158	\$ 103,248	\$ 310,406	\$ 177,077	\$ 370,397	\$ 857,880	\$ 768,407

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

STATEMENTS OF CASH FLOWS

for the year ended September 30, 2010

with summarized financial information as of September 30, 2009

(in thousands)

CASH FLOWS FROM OPERATING ACTIVITIES:	PRIVATE FUNDS	FEDERAL FUNDS	TOTAL	
			2010	2009
Increase (decrease) in net assets	\$ 41,996	\$ 47,477	\$ 89,473	\$ (14,892)
ADJUSTMENTS TO RECONCILE INCREASE (DECREASE) IN NET ASSETS TO NET CASH PROVIDED BY (USED IN) OPERATING ACTIVITIES:				
Depreciation and amortization	3,473	6,682	10,155	9,663
Amortization of discount on pledges receivable	(390)	–	(390)	(544)
Amortization of discount on contractual obligations	725	–	725	1,092
Provision for bad debts	500	–	500	2
Contributions and net investment income for permanently restricted investments	(6,292)	–	(6,292)	(3,767)
U.S. Government appropriations for renovation projects	–	(56,259)	(56,259)	(17,368)
Gifts and grants for art acquisitions and capital projects	(8,636)	–	(8,636)	(18,399)
Acquisitions of works of art	33,627	–	33,627	32,238
Realized (gains) losses on sale of investments	(21,863)	–	(21,863)	22,712
Unrealized gains on investments	(34,106)	–	(34,106)	(28,425)
(Increase) decrease in value of trusts held by others	(1,458)	–	(1,458)	232
Decrease in accounts receivable, net	747	–	747	1,108
Decrease in pledges receivable, net	6,029	–	6,029	5,166
Decrease in publications inventory, net	68	–	68	390
Decrease (increase) in deferred charges and other assets	387	(23)	364	(3,311)
(Decrease) increase in accounts payable and accrued expenses	(78)	4,688	4,610	(941)
(Decrease) increase in contractual obligations	(200)	–	(200)	10,000
Increase in asset retirement obligation	–	847	847	882
Asset retirement remediation payment	–	(981)	(981)	(286)
Net cash provided by (used in) operating activities	14,529	2,431	16,960	(4,448)
CASH FLOWS FROM INVESTING ACTIVITIES:				
Purchase of investments	(59,880)	–	(59,880)	(82,469)
Proceeds from sale of investments	69,371	–	69,371	113,815
Acquisitions of works of art	(33,627)	–	(33,627)	(32,238)
Purchase of fixed assets	(244)	(12,854)	(13,098)	(14,064)
Collection of notes receivable	650	–	650	–
Net cash used in investing activities	(23,730)	(12,854)	(36,584)	(14,956)
CASH FLOWS FROM FINANCING ACTIVITIES:				
Contributions and net investment income for permanently restricted investments	6,292	–	6,292	3,767
U.S. Government appropriation for renovation projects	–	56,259	56,259	17,368
Gifts and grants for art acquisitions and capital projects	8,636	–	8,636	18,399
Principal payment on capital lease obligation	–	(184)	(184)	(168)
Payments on contractual obligations	(18,413)	–	(18,413)	(9,213)
Net cash (used in) provided by financing activities	(3,485)	56,075	52,590	30,153
Net (decrease) increase in cash and cash equivalents	(12,686)	45,652	32,966	10,749
Cash and cash equivalents, at beginning of year	16,783	32,503	49,286	38,537
Cash and cash equivalents, at end of year	\$ 4,097	\$ 78,155	\$ 82,252	\$ 49,286
SUPPLEMENTAL DISCLOSURE OF CASH FLOW INFORMATION:				
Cash paid during the year for:				
Interest on capital lease	\$ –	\$ 157	\$ 157	\$ 172
Income taxes	\$ –	\$ –	\$ –	\$ 30
SUPPLEMENTAL DISCLOSURE OF NON-CASH INFORMATION:				
Donated investment securities	\$ 1,350	\$ –	\$ 1,350	\$ 1,394
Donated building	\$ –	\$ –	\$ –	\$ 3,300
Fixed asset additions included in accounts payable	\$ –	\$ 1,568	\$ 1,568	\$ 1,247

The accompanying notes are an integral part of these financial statements

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 ACCOUNT POLICIES

GENERAL

The National Gallery of Art 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 the 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, and acquisitions of works of art.

The Gallery's Board of Trustees designates only a portion of the Gallery's cumulative investment return for support of current operations; the remainder is retained to support operations of future years and offset potential market declines. The amount designated (a portion of which is computed under the spending policy) and all interest income earned by investing cash in excess of daily requirements are used to support current operations (see Note 6).

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, 2009 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 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, emergency response, 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 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 long-term investment strategy (see Notes 3 and 6).

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 market rates for unsecured borrowing as required by a newly adopted accounting standard related to fair value determination is used (see Note 19). 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 6 and 19).

TRUSTS HELD BY OTHERS

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

PUBLICATIONS INVENTORY

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

DEFERRED CHARGES AND OTHER ASSETS

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.

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 9).

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 16).

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

In September 2006 the Financial Accounting Standards Board (FASB) issued Accounting Standards Codification (ASC) Topic 820, "*Fair Value Measurements and Disclosures*" (ASC Topic 820) which defines fair value, provides a framework for measuring fair value, and expands disclosures about fair value measurements. Subsequent to this issuance additional related guidance has been released which clarifies the application.

On October 1, 2008 the Gallery adopted the provisions of ASC Topic 820 for fair value measurements and disclosures of financial assets and liabilities and for fair value measurements of nonfinancial items that are recognized or disclosed at fair value in the financial statements on a recurring basis. ASC Topic 820 defines fair value as the price that would be received to sell an asset or paid to transfer a liability in an orderly transaction between market participants at the measurement date. ASC Topic 820 also established a framework for measuring fair value and expands disclosures about fair value measurements (see Note 19).

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

Included under the Collections category are the costs of the care and display of the Gallery's collections. Special 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, information systems, 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 and 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.

RECENTLY ISSUED ACCOUNTING PRONOUNCEMENTS

In April 2009, FASB issued ASC Topics 820-10-35, 50 and 55 (formerly FAS 157-4), “*Determining Fair Value When the Volume and Level of Activity of an Asset or Liability Have Significantly Decreased.*” This provides additional guidance on estimating the fair value of an asset where the level of activity has decreased significantly, and affirms that the objective fair value is the price that would be received to sell the asset in an orderly transaction, even when the market for the asset is not active. The Gallery adopted ASC Topics 820-10-35, 50 and 55 effective October 1, 2009.

In September 2009, the FASB issued FASB Accounting Standards Update No. 2009-12, “*Investment in Certain Entities That Calculate Net Asset Value per Share*” (ASU 2009-12). ASU 2009-12 (formerly FAS 157-g) amends FASB Statement No. 157, Fair Value Measurements, adds disclosures, and provides guidance for estimating the fair value of investments in investment companies that calculate net asset value per

share, allowing the Net Asset Value per Share (NAV) to be used as a practical expedient for fair value where investment companies follow the American Institute of Certified Public Accountants (AICPA) Guide in arriving at their reported NAV. The Gallery adopted ASU 2009-12 effective October 1, 2009.

In January 2010, the FASB issued ASU No. 2010-06, “*Improving Disclosures about Fair Value Measurements.*” This amends ASC 820 (formerly FAS 157-4) 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. ASU 2010-06 is effective January, 2010. In addition, the guidance requires the separate presentation of purchases and sales in the Level 3 Asset reconciliation: this is effective for reporting periods beginning after December 15, 2010. The adoption of their guidance is not expected to have a material impact on the Gallery’s financial statements.

3. CASH AND CASH EQUIVALENTS

As of September 30, 2010 and 2009, cash and cash equivalents include federal cash of \$78,155 and \$32,503, respectively, on deposit with the U.S. Treasury representing appropriated amounts yet to be disbursed. There are no reconciling items between the amounts recorded by the Gallery and on deposit with the U.S. Treasury.

The Gallery places its cash in a financial institution that is federally insured for \$250 under the Federal Depository Insurance Corporation Act. At September 30, 2010 the aggregate balances were in excess of the insurance and therefore bear some risk since they are not collateralized.

4. ACCOUNTS RECEIVABLE, NET

As of September 30, 2010 and 2009, accounts receivable consisted of the following:

	2010	2009
Accrued investment income	\$ 389	\$ 556
Special exhibition and other program receivables	235	816
Other	54	53
Subtotal	678	1,425
Less: allowances	(49)	(49)
Total	\$ 629	\$ 1,376

5. PLEDGES RECEIVABLE, NET

As of September 30, 2010 and 2009, pledges receivable consisted of the following:

	2010	2009
Due in one year or less	\$ 7,643	\$ 12,390
Due between one year and five years	4,032	7,375
Due in more than five years	200	302
Subtotal	11,875	20,067
Less: discounts of \$446 and \$799 and allowances of \$450 and \$2,150 respectively	(896)	(2,949)
Total	\$ 10,979	\$ 17,118

As of September 30, 2010 and 2009, \$768 and \$1,724 of the pledge receivable balance was receivable from related parties. The Gallery has received conditional promises to give of \$1,758 and \$5,414 as of September 30, 2010 and 2009, respectively.

6. INVESTMENTS

As of September 30, 2010 and 2009, the fair value of investments consisted of the following:

	2010	2009
Loan to the U.S. Treasury	\$ 5,000	\$ 5,000
Common and preferred stocks	78,480	69,255
Mutual funds	147,330	136,784
Alternative investments	399,678	372,971
Total	\$ 630,488	\$ 584,010

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 0.25% below the average monthly rate for long-term funds paid by the U.S. Treasury (ranging from 4.0% to 4.13% during fiscal year 2010). Interest income on this loan was \$204 and \$206 for the fiscal years ended September 30, 2010 and 2009, 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 2010 and 2009:

	UNRESTRICTED	TEMPORARILY RESTRICTED	PERMANENTLY RESTRICTED	2010 TOTAL	2009 TOTAL
Dividends and interest (net of expenses of \$ 3,127 and \$ 3,334, respectively)	\$ 847	\$ 2,358	\$ -	\$ 3,205	\$ 5,084
Net investment appreciation	29,248	26,717	-	55,965	5,713
	30,095	29,075	-	59,170	10,797
Appropriated for operations	(11,588)	(10,567)	-	(22,155)	(16,963)
Investment return in excess of amount designated for operations	\$ 18,507	\$ 18,508	\$ -	\$ 37,015	\$ (6,166)

7. PUBLICATIONS INVENTORY, NET

As of September 30, 2010 and 2009, net publications inventory consisted of the following:

	2010	2009
Retail	\$ 1,229	\$ 1,158
Work-in-process	141	266
Consignment	228	248
Subtotal	1,598	1,672
Less: allowance for obsolescence	(384)	(390)
Total	\$ 1,214	\$ 1,282

8. OTHER ASSETS

During fiscal year 2009, the Gallery received real and personal property with an estimated fair value of \$3,300 at the date of donation. The Gallery has adjusted the fair value of the property in accordance with ASC Topic 360 "Property, Plant and Equipment" to recognize the estimated costs to sell.

9. FIXED ASSETS, NET

As of September 30, 2010 and 2009, net fixed assets consisted of the following:

	2010			2009
	PRIVATE FUNDS	FEDERAL FUNDS	TOTAL	TOTAL
Buildings and improvements	\$ 156,310	\$ 145,189	\$ 301,499	\$ 300,474
Equipment	4,609	51,693	56,302	53,883
Construction-in-progress	909	16,248	17,157	7,181
Equipment under capital lease	—	2,962	2,962	2,962
Subtotal	161,828	216,092	377,920	364,500
Less: accumulated depreciation and amortization	(100,896)	(78,417)	(179,313)	(169,157)
Total	\$ 60,932	\$ 137,675	\$ 198,607	\$ 195,343

Depreciation and amortization expense was \$10,155 and \$9,663 for the years ended September 30, 2010 and 2009, respectively.

10. ACCOUNTS PAYABLE AND ACCRUED EXPENSES

As of September 30, 2010 and 2009, accounts payable and accrued expenses consisted of the following:

	2010			2009
	PRIVATE FUNDS	FEDERAL FUNDS	TOTAL	TOTAL
Accounts payable and accrued expenses	\$ 1,027	\$ 3,223	\$ 4,250	\$ 4,005
Employee benefits	6,139	17,081	23,220	21,186
Other accrued liabilities	3,839	2,626	6,465	6,813
Due to federal government	—	11,626	11,626	8,626
Total	\$ 11,005	\$ 34,556	\$ 45,561	\$ 40,630

11. CONTRACTUAL OBLIGATIONS

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

As of September 30, 2010 and 2009, contractual obligations consisted of the following:

	2010	2009
Contractual obligations	\$ 16,275	\$ 34,888
Less: discounts on contractual obligations	(475)	(1,200)
Total	\$ 15,800	\$ 33,688

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

	ANNUAL PAYMENTS
2011	8,325
2012	7,950
Total	\$ 16,275

12. U.S. GOVERNMENT APPROPRIATIONS

The Gallery's U.S. Government appropriation revenue recognized in fiscal year 2010 is reconciled to the U.S. Government appropriations received as follows:

	OPERATING	RENOVATION	TOTAL
U.S. Government appropriation revenue recognized	\$ 107,352	\$ 56,259	\$ 163,611
Unexpended obligations	8,924	-	8,924
Amounts expended from prior year's appropriations	(5,530)	-	(5,530)
Total U.S. Government appropriations	\$ 110,746	\$ 56,259	\$ 167,005

The Gallery's U.S. Government appropriation in fiscal year 2010 is reconciled to the federal expenses for fiscal year 2010 as follows:

	OPERATING	RENOVATION	TOTAL
Total U.S. Government appropriations	\$ 110,746	\$ 56,259	\$ 167,005
Appropriations not expended in prior years	-	16,089	16,089
Appropriations available	110,746	72,348	183,094
Less appropriations			
Unexpended	(8,924)	(57,748)	(66,672)
Accrued liabilities	52	(1,473)	(1,421)
Capitalized for GAAP purposes	(724)	(10,150)	(10,874)
Appropriations expensed	101,150	2,977	104,127
Add expenses recognized for GAAP purposes			
Depreciation and amortization	3,117	3,565	6,682
Expenses not funded by appropriations	980	607	1,587
Amounts expended from prior year's appropriations	3,247	491	3,738
Total federal expenses	\$ 108,494	\$ 7,640	\$ 116,134

13. 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:

	2010		2009	
	OPERATING	NON-OPERATING	OPERATING	NON-OPERATING
Acquisition of art	\$ -	\$ 21,852	\$ -	\$ 20,502
Collections	2,075	-	1,816	-
Special exhibitions	2,361	-	5,263	-
Education and public programs	4,585	-	4,098	-
Editorial and photography	203	-	549	-
Capital projects	-	517	-	100
Operations	6,395	-	6,579	-
Subtotal private funds	15,619	22,369	18,305	20,602
Special exhibitions	3,427	-	3,388	-
Capital projects	-	14,360	-	13,993
Subtotal federal funds	3,427	14,360	3,388	13,993
Total	\$ 19,046	\$ 36,729	\$ 21,693	\$ 34,595

14. ANALYSIS OF RESTRICTED NET ASSETS

As of September 30, 2010 and 2009, temporarily restricted net assets and the investment income from permanently restricted net assets are restricted to support the following purposes:

	2010		2009	
	TEMPORARILY RESTRICTED	PERMANENTLY RESTRICTED	TEMPORARILY RESTRICTED	PERMANENTLY RESTRICTED
Acquisition of art Collections	\$ 26,953	\$ 72,396	\$ 34,026	\$ 69,841
Special exhibitions	7,203	34,880	4,526	34,130
Education and public programs	10,865	31,386	7,249	31,142
Editorial and photography	35,498	83,644	33,139	83,644
Capital projects	268	3,498	317	3,498
Operations	—	—	577	—
Subtotal private funds	39,385	144,593	36,528	143,093
Special exhibitions and renovation funds	120,172	370,397	116,362	365,348
Subtotal federal funds	56,905	—	15,047	—
Total	56,905	—	15,047	—
	\$ 177,077	\$ 370,397	\$ 131,409	\$ 365,348

15. ENDOWMENTS

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

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

Endowment net assets were comprised of the following as of September 30, 2010 and 2009:

	2010		2009	
	DONOR-RESTRICTED ENDOWMENT FUNDS	BOARD-DESIGNATED ENDOWMENT FUNDS	DONOR-RESTRICTED ENDOWMENT FUNDS	BOARD-DESIGNATED ENDOWMENT FUNDS
Unrestricted	\$ (31,494)	\$ 16,527	\$ (42,882)	\$ 12,706
Temporarily restricted	41,870	—	29,756	—
Permanently restricted	370,397	—	365,348	—
Total funds	\$ 380,773	\$ 16,527	\$ 352,222	\$ 12,706

The following table summarizes the change in the endowment funds during the years ended September 30, 2010 and 2009:

	UNRESTRICTED	TEMPORARILY RESTRICTED	PERMANENTLY RESTRICTED	2010 TOTAL	2009 TOTAL
Endowment net assets as of October 1	\$ (30,176)	\$ 29,756	\$ 365,348	\$ 364,928	\$ 368,886
Investment return:					
Investment income	52	2,118	–	2,170	3,310
Net appreciation (depreciation)	12,641	21,929	548	35,118	3,232
Total investment return	12,693	24,047	548	37,288	6,542
Contributions	5,281	192	4,501	9,974	792
Re-instatement of endowment through liquidation of an asset	–	–	–	–	1,944
Appropriation of endowment assets for expenditures	(2,765)	(12,332)	–	(15,097)	(13,443)
Reclassifications	–	207	–	207	207
Endowment net assets as of September 30	\$ (14,967)	\$ 41,870	\$ 370,397	\$ 397,300	\$ 364,928

FUNDS WITH DEFICIENCIES

From time to time, the fair value of assets associated with individual donor-restricted endowment funds may fall below the level that the donor requires the Gallery to retain as a fund of perpetual duration. Deficiencies of this nature that are reported in unrestricted net assets were \$31,494 and \$42,882 as of September 30, 2010 and 2009, 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.

RETURN OBJECTIVES AND RISK PARAMETERS

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

STRATEGIES EMPLOYED FOR ACHIEVING OBJECTIVES

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

SPENDING POLICY AND HOW THE INVESTMENT OBJECTIVES RELATE TO SPENDING POLICY

The Gallery's spending policy is based on an annual endowment spending rate of 5.0% of the average fair value of endowment investments at the end of the previous three-and-one quarter years. This spending rate constitutes the Board's annual appropriation for spending endowment earnings to support the purchase of art and for the support of operations. This spending assumption is intended to allow for the spending of the income of the portfolio, provide a target rate of return for the fund, and provide a sustainable spending level that will allow for support of the Gallery's initiatives in the accomplishment of its mission, while maintaining the purchasing power of the endowment fund's assets.

16. EMPLOYEE BENEFITS

Total pension expense recognized in the Gallery's financial statements was \$7,035 and \$6,727 for the years ended September 30, 2010 and 2009, respectively. These amounts do not include pension expense financed by OPM and imputed to the Gallery of \$3,153 and \$1,810 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, 2010 and 2009 were \$2,214 and \$2,085, 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 2010 and 2009, the Gallery contributed \$5,159 and \$4,821, 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 \$6,071 and \$5,952 during fiscal years 2010 and 2009 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 2010 and 2009 total \$387 and \$420, 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.

17. INCOME TAXES

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

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

18. 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:

	2010	
	CAPITAL LEASE	OPERATING LEASES
2011	\$ 342	\$ 3,677
2012	342	3,763
2013	343	1,767
2014	343	889
2015	344	911
Thereafter	345	3,112
Total minimum lease payments	2,059	\$ 14,119
Less: amount representing interest	(527)	
Present value of minimum capital lease payments	\$ 1,532	

Rental expense was approximately \$4,800 and \$4,830 for the years ended September 30, 2010 and 2009, respectively.

19. FAIR VALUE MEASUREMENTS

Statement of Financial Accounting Standard (SFAS) ASC 820 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. 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, 2010 and 2009, 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, accounts payable, and accrued expenses approximate their fair values because of the terms and relatively short maturity of these assets and liabilities.

The following tables summarize the fair value measurement as of September 30, 2010 and 2009 for financial assets by pricing observability levels:

	PRICES IN ACTIVE MARKETS FOR IDENTICAL ASSETS (LEVEL 1)	OTHER OBSERVABLE INPUTS (LEVEL 2)	UNOBSERVABLE INPUTS (LEVEL 3)	FAIR VALUE AT 9/30/10
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

	PRICES IN ACTIVE MARKETS FOR IDENTICAL ASSETS (LEVEL 1)	OTHER OBSERVABLE INPUTS (LEVEL 2)	UNOBSERVABLE INPUTS (LEVEL 3)	FAIR VALUE AT 9/30/09
Common and preferred stocks	\$ 69,255	\$ –	\$ –	\$ 69,255
Mutual funds—equity	40,275	–	–	40,275
Mutual funds—fixed income	96,509	–	–	96,509
Public equity funds	–	192,997	–	192,997
Hedge funds	–	–	108,934	108,934
Multi-asset class fund	–	–	40,468	40,468
Private equity funds	–	–	22,027	22,027
Venture capital funds	–	–	8,545	8,545
Trust held by others	–	–	8,661	8,661
Assets measured at fair value on a recurring basis	206,039	192,997	188,635	587,671
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	\$ 206,039	\$ 192,997	\$ 191,181	\$ 590,217

The 2009 presentation of the fair value hierarchy table has been reclassified to conform to the 2010 presentation for investments which the Gallery has the ability to redeem at NAV up to 120 days beyond the measurement date. Public equity funds of \$192,997 were reclassified from Level 3 to Level 2 as a result.

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.

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, 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	
Realized gains (losses)	1,201	(561)	482	(9)	-	
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	

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

	Year ended September 30, 2009					
	HEDGE FUNDS	MULTI-ASSET CLASS	PRIVATE EQUITY FUNDS	VENTURE CAPITAL FUNDS	TRUST HELD BY OTHERS	
Fair value of Level 3 assets at September 30, 2008	\$ 121,827	\$ 43,487	\$ 25,305	\$ 7,814	\$ 8,444	
Realized losses	(3,078)	(1,515)	(1,133)	(362)	-	
Net unrealized gains (losses)	7,045	(1,504)	(6,026)	(715)	217	
Proceeds from sales, redemptions and distributions	(16,860)	-	(431)	(123)	-	
Purchase of investments	-	-	4,312	1,931	-	
Fair value of Level 3 assets at September 30, 2009	\$ 108,934	\$ 40,468	\$ 22,027	\$ 8,545	\$ 8,661	

Realized and unrealized gains/(losses) for level 3 assets included in changes in net assets for the years ended September 30, 2010 and 2009 are reported as follows:

	2010	2009
Total gains (losses)	\$ 15,987	\$ (7,070)
Change in unrealized gains (losses) relating to assets still held at reporting date	\$ 14,825	\$ (983)

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	\$ –	No limitation	30 – 120 days
Hedge funds	(b)	112,690	–	Annually	60 – 365 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		

The fair values of the following investments have been estimated using the net asset value per share of the investments as of September 30, 2009:

		FAIR VALUE	COMMITMENTS	REDEMPTION FREQUENCY	REDEMPTION NOTICE PERIOD
Public equity funds	(a)	\$ 192,997	\$ –	No limitation	30 – 120 days
Hedge funds	(b)	108,934	–	Annually	60 – 365 days
Multi-asset class fund	(c)	40,468	–	Annually	365 days
Private equity funds	(d)	22,027	37,030	n/a	n/a
Venture capital funds	(e)	8,545	9,221	n/a	n/a
Trust held by others		8,661	–	n/a	n/a
		\$ 381,632	\$ 46,251		

- (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 55% of this category) invests both long and short primarily in U.S. and international common stocks, and the other (representing 45% of this category) pursues 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 includes 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.

20. SUBSEQUENT EVENTS

The Gallery has performed an evaluation of subsequent events through November 15, 2010, which is the date the financial statements were available to be issued, noting no events which affect the financial statements as of September 30, 2010.

PAINTINGS

- Arcimboldo, Giuseppe, Italian, 1526–1593
>*Four Seasons in One Head*, c. 1590, oil on panel, 2010.77.1, Paul Mellon Fund
- Bloemart, Abraham, Dutch, 1564–1651
>*Head of an Old Man*, c. 1620s, oil on panel, 2010.93.41, Joseph F. McCrindle Collection
- Breen, Adam van, Dutch, c. 1585–1640
>*Skating on the Frozen Amstel River*, 1611, oil on panel, 2010.20.1, The Lee and Juliet Folger Fund, in honor of Arthur K. Wheelock Jr.
- Chimes, Thomas, American, 1921–2009
>*Messenger*, 1989, oil on wood, 2009.122.1, Gift of Gene and Sueyun Locks
- Codazzi, Viviano, Italian, c. 1604–1670
>*The Basilica of Constantine with a Doric Colonnade*, 1685/1690, oil on canvas, 2010.93.42, Joseph F. McCrindle Collection
- Constant, Jean-Joseph-Benjamin, French, 1845–1902
>*The Favorite of the Emir*, c. 1879, oil on canvas, 2010.95.1, Courtesy of the United States Naval Academy Museum
- Graves, Nancy, American, 1940–1995
>*Agualine*, 1980, oil on canvas, 2010.14.1, Collection of Robert and Jane Meyerhoff
- Haseltine, William Stanley, American, 1835–1900
>*Narragansett Bay*, 1864, oil on canvas, 2010.10.1, Gift of Alexander M. and Judith W. Laughlin
- Heade, Martin Johnson, American, 1819–1904
>*Sunlight and Shadow: The Newbury Marshes*, c. 1871/1875, oil on canvas, 2010.74.1, John Wilmerding Collection
- Holzer, Jenny, American, born 1950
>*Left Hand DOD-044401*, 2007, oil on linen, 2010.78.1, Gift of the Artist
- >*RIGHT HAND DOD-050577*, 2007, oil on linen, 2010.78.2, Gift of the Artist
- >*Left Palm and Knife Edge 000417*, 2007, oil on linen, 2010.78.3, Gift of the Artist
- >**PALM AND FINGERS + FINGERTIPS, LEFT HAND 000052**, 2007, oil on linen, 2010.78.4, Gift of the Artist
- >**PALM, FINGERS & FINGERTIPS (RIGHT HAND) 000394**, 2007, oil on linen, 2010.78.5, Gift of the Artist

- >**DODDOACID**, 2007, oil on linen, 2010.78.6, Gift of the Artist
- Mangold, Robert, American, born 1937
>*Window Wall Yellow and Tan Sketch*, 1964, oil on plywood, 2010.2.1, Dorothy and Herbert Vogel Collection
- >*Four Squares within a Circle*, 1975, acrylic and graphite on canvas, 2010.2.2, Dorothy and Herbert Vogel Collection
- >*Curled Figure XVIII (study)*, 2002, acrylic on canvas, 2010.2.3, Dorothy and Herbert Vogel Collection
- Mura, Francesco de, Neapolitan, 1696–1782
>*Alexander Condemning False Praise*, 1760s, oil on canvas, 2010.93.43, Joseph F. McCrindle Collection
- Rosenquist, James, American, born 1933
>*Spectator—Speed of Light*, 2001, oil on linen, 2010.14.2, Collection of Robert and Jane Meyerhoff
- Scully, Sean, American, born Ireland, 1945
>**ONEONEZERONINE RED**, 2009, oil on linen, 2009.125.1, Gift of Alan and Ellen Meckler
- >*All There Is*, 1986, oil on linen, 2010.13.1, Gift of William Zachs
- Soutman, Pieter Claesz, Flemish, c. 1580–1657
>*A Young Man Holding a Staff*, 1640, oil on panel, 2010.19.1, The Derald H. Ruttenberg Memorial Fund
- Stamos, Theodoros, American, 1922–1997
>*North Carolina Landscape*, 1950, oil on Masonite, 2009.123.1, Gift of Georgianna Stamatelos Savas honoring the artist's wishes
- Stuart, Gilbert, American, 1755–1828
>*John Jay*, 1794, oil on canvas, 2009.132.1, Gift (Partial and Promised) of the Jay Family
- Torres-García, Joaquín, Uruguayan, 1874–1949
>*Untitled Composition*, 1929, oil on canvas, 2010.15.1, Gift of Victoria and Roger Sant
- SCULPTURE
- Carrier-Belleuse, Albert-Ernest, French, 1824–1887
>*Fantasy Bust of a Veiled Woman (Marguerite Bellanger?)*, c. 1865/1870, glazed terracotta on red marble socle, 2010.63.1, New Century Fund

- Coyne, Petah, American, born 1953
>*Untitled #807 (Miss Haversham)*, 1995–1996, ribbon, bows, chicken-wire fencing, specially formulated wax, pigment, cable, chain, red artificial cardinals, Day of the Dead painted figures, pearl-headed hat pins, silk and rayon satin fabric, thread, Velcro, steel understructure, and metal hardware, 2009.119.1, Gift of The LeWitt Collection
- Daniel-Dupuis, Jean-Baptiste, French, 1849–1899
>*Medallion for the Pennsylvania Academy of the Fine Arts*, probably 1893, tin-plated bronze, 2010.65.1, Gift of Mark and Lynne Hammerschlag in honor of Nicholas Penny
- McCracken, John, American, born 1934
>*Black Plank*, 1967, polyester resin, fiberglass, and plywood, 2010.18.1, Gift of the Collectors Committee
- Paik, Nam June, American, born South Korea, 1932–2006
>*Untitled (Red Hand)*, 1967, 19th century paper scroll by Komatsu Akira, red ink, light bulb, and wood frame, 2010.17.1, Gift of Hakuta Family

MEDIA ART

- Paik, Nam June, American, born South Korea, 1932–2006
>*Ommah*, 2005, one-channel video installation on nineteen-inch LCD monitor, silk robe, 2010.62.1, Gift of the Collectors Committee
- Villareal, Leo, American, born 1967
>*Multiverse*, 2008, light-emitting diodes (LEDs), Mac mini, and electronic circuitry, 2009.115.1, Gift of Victoria and Roger Sant and Sharon P. and Jay Rockefeller

DRAWINGS

- Bison, Giuseppe Bernardino, Italian, 1762–1844
>*Salome with the Head of Saint John the Baptist*, c. 1805, pen and brown ink with watercolor over graphite, 2010.93.22, Joseph F. McCrindle Collection
- Cambiaso, Luca, Italian, 1527–1585
>*Charity*, pen and brown ink with brown wash, 2010.93.15, Joseph F. McCrindle Collection
- Campagnola, Domenico, Italian, before 1500–1564
>*Shepherd Playing a Flute and Leading His Flock*, pen and brown ink, 2010.93.11, Joseph F. McCrindle Collection
- Campi, Bernardino, Italian, 1522–1595
>*The Flaying of Marsyas*, pen and brown and black ink with brown wash, heightened with white gouache, on brown prepared paper, 2010.93.14, Joseph F. McCrindle Collection
- Cibo, Gherardo, Italian, 1512–1600
>*Mountainous Landscape with a Rocky Cove*, pen and brown ink with brown wash, heightened with white gouache, on blue paper, 2010.93.13, Joseph F. McCrindle Collection
- Il Cigoli, Italian, 1559–1613
>*The Pietà (recto); A Saint Healing the Sick (verso)*, pen and brown ink, squared for transfer in red chalk and graphite (recto); pen and brown ink (verso), 2009.126.2.a, b, Gift of David E. Rust
- >*Saint Vincent Ferrer Taking His Vestments*, c. 1580, pen and brown ink with brown wash over black chalk, heightened with white gouache, 2010.92.1, Gift of David E. Rust
- Corenzio, Belisario, Italian, 1558–1646
>*A Battle on a Bridge*, pen and brown ink with blue wash and black chalk, squared for transfer in black chalk, 2010.93.17, Joseph F. McCrindle Collection
- Coypel, Antoine, French, 1661–1722
>*Head of an Old Man*, c. 1716, colored chalks, 2009.140.1, Gift of Lowell Libson in Honor of Margaret Morgan Grasselli Dean, Stephen, American, born France, 1978
- >*Crosswords*, 2005, acrylic on folded newspaper, 2009.131.2, Gift of the Heather and Tony Podesta Collection
- Denis, Maurice, French, 1870–1943
>*Design for a Fan: The Engagement Party of Yvonne Lerolle (recto); Design for a Fan: Dance on the Terrace at Saint Germain (verso)*, 1898, pastel and black crayon with watercolor (recto); watercolor and graphite (verso), 2010.33.1, Dyke Fund
- Denner, Balthasar, German, 1685–1749
>*The Artist's Wife Esther*, 1713, red chalk, 2010.53.1, Ailsa Mellon Bruce Fund
- Duez, Ernest-Ange, French, 1843–1896
>*A Seascape at Sunset*, 1880s, pastel, 2010.70.1, Purchased as the Gift of the Hermen and Monica Greenberg Foundation in honor of Monica Lind Greenberg

- Dupré, Jules, attributed to, French, 1811–1889
- >Two Ancient Trees before a Mountain Peak, c. 1830, watercolor, 2010.71.1, Merritt Porter Dyke Fund
- Ferri, Ciro, Italian, 1634–1689
- >Saint Zenobius Resuscitating a Child, black chalk, squared for transfer in black chalk
- >Study for a Reliquary Sarcophagus, pen and brown ink with brown wash, 2010.93.19, 20, Joseph F. McCrindle Collection
- Foggini, Giovanni Battista, Italian, 1652–1725
- >A Reliquary of Saint Sigismondo, 1719, pen and brown ink over black chalk, 2010.38.1, Ailsa Mellon Bruce Fund
- Haagen, Joris van der, Dutch, 1615–1669
- >Extensive Landscape with a Village in the Middle Distance, 1666, black chalk with pen and gray and brown ink and gray wash, 2010.93.25, Joseph F. McCrindle Collection
- Harpignies, Henri-Joseph, French, 1819–1916
- >A Corner of a Studio, watercolor, 2009.126.1, Gift of David E. Rust
- Heemskerck, Maerten van, Netherlandish, 1498–1574
- >Satan Challenges God to Remove His Protection from Job, 1562, pen and brown ink, incised for transfer, 2010.93.23, Joseph F. McCrindle Collection
- Heine, Wilhelm Joseph, German, 1813–1839
- >Gisbert Flügel, 1830s, graphite, 2010.42.1, Ailsa Mellon Bruce Fund
- Italian 16th century
- >Salome with the Head of St. John the Baptist, c. 1580, pen and black ink with brown wash and black chalk, heightened with white gouache and squared for transfer in black chalk, on blue paper, 2010.93.18, Joseph F. McCrindle Collection
- Kalkreuth, Leopold von, German, 1855–1928
- >The Artist's Sister, Marie von Kalkreuth, 1897, graphite, 2010.1.1, Ailsa Mellon Bruce Fund
- >The Artist's Children Wolf and Anna Asleep, c. 1900, charcoal, 2010.54.1, Ailsa Mellon Bruce Fund
- Kobell, Franz Innocenz Josef, German, 1749–1822
- >Traveler in a Mountainous Landscape at Sunset, 1800/1805, pen and brown ink with watercolor, 2009.130.1, Ailsa Mellon Bruce Fund
- Lear, Edward, British, 1812–1888
- >Tanjore Temple Complex by the Jungle, gray wash
 - >Three Trees by Ruins above a Plateau, gray wash
 - >View of a Bay from a Hillside, gray wash
- >White Mountains and Townships from a Plain, gray wash
 - >A Town on a Hilltop, gray wash
 - >Figures Setting out in Canoes from a Palm Grove, gray wash
 - >Winding River through a Rock Formation, gray wash
 - >Ghosts Resting above a River Gorge, gray wash
 - >Mahatta, Desert Town with Figures in the Shade of Tropical Trees, gray wash
 - >Cattle Crossing a River in Thebes, gray wash
 - >Three Figures on the Shore of a Tropical River, gray wash
 - >View across a Bay, gray wash
 - >Bridge with Mountains in the Distance, gray wash
 - >Naples with the Eruption of Mount Vesuvius, gray wash, 2010.93.27–40, Joseph F. McCrindle Collection
- Mangold, Robert, American, born 1937
- >Four Squares within a Square—Four Squares within a Circle, 1974, graphite
 - >Drawing for a Proposed Announcement Never Realized, 1974, colored pencil and graphite on tri-folded paper
 - >I. Circle—Distorted Square, 1974, graphite
 - >II. Distorted Square—Distorted Circle, 1974, graphite
 - >III. Distorted Circle—Square, 1974, graphite
 - >Two Triangles within a Square #2, 1975, graphite and colored pencil on brown paper
 - >Untitled, 1976, graphite and colored pencil on blue paper
 - >Untitled, 1976, acrylic, graphite and colored pencil
 - >Untitled (recto and verso), 1987–1988, pastel, crayon, colored pencil, and graphite (recto); black ink and colored pencil (verso)
 - >Untitled, 1973, graphite
 - >A Square in and out of a Polygon, 1976, graphite and colored pencil on brown paper
 - >Untitled, 1979, graphite
 - >Distorted Square—Circle Series, 1971, acrylic and graphite
 - >Untitled, 1978, graphite
 - >Untitled (recto and verso), 1978, acrylic and graphite (recto); graphite (verso)
 - >Untitled (recto and verso), 1979, acrylic, graphite, and colored pencil (recto); graphite (verso)
 - >Untitled, 1982, graphite
 - >Untitled, 1989, crayon and graphite
 - >Untitled, 1993, acrylic and graphite
 - >Untitled, 1992, pen and black ink
 - >Untitled, 1990, crayon, colored pencil, and graphite
 - >Untitled, 1994, graphite
 - >Curved Plane/Figure VII, 1994, acrylic and graphite on three sheets of paper
 - >Yellow/Black Zone Study (5 panels), 1997, acrylic and graphite
- >To Herb on His 75th Birthday, 1997, acrylic
 - >Untitled, 1994, ball-point pen
 - >Curved Plane Figure, 1994, colored pencil, graphite, and ink
 - >Three Column/Figures, pastel and graphite on three sheets of paper
 - >Study for Column Painting #1, 2002, pastel and graphite
 - >Column Structure XII, 2006, pastel, graphite, and colored pencil
 - >Untitled, 2005, acrylic and colored pencil
 - >Study for Column Structure, 2006, pastel colored pencil and graphite
 - >Untitled, 2001, pastel, graphite and colored pencil
 - >Column Structure XVI, 2007, pastel, graphite and colored pencil
 - >Untitled, 2007, pastel, graphite and colored pencil, 2010.12.1–9, 12–23, 25, 26, 28, 32–34, 37, 38, 40–45, Dorothy and Herbert Vogel Collection
- Müller, Charles-Louis-Lucien, French, 1815–1892
- >A Female Nude Seated on a Ledge, 1863/1866, red chalk with white heightening on blue paper
 - >Head of a Bearded Gentleman, early 1860s, black chalk with white heightening on blue paper
 - >A Bearded Gentleman with a Glass of Wine, early 1860s, black chalk heightened with white on blue paper
 - >Head and Hand of a Man Throwing Dice, early 1860s, black chalk heightened with white on blue-gray paper, 2010.41.1–4, Ailsa Mellon Bruce Fund
- Munch, Edvard, Norwegian, 1863–1944
- >Men in a Village Square, 1922, graphite on sketchbook page, 2010.56.4, The Epstein Family Collection
- Naeke, Gustav Heinrich, German, 1786–1835
- >A Seated Man Nude and then Clothed, 1820s, graphite with white heightening on tan paper, 2010.68.1, Ailsa Mellon Bruce Fund
- Osorio, Ruby, American, born 1974
- >Bruised, 2004, ink, gouache, and thread
 - >Falling, 2004, ink, gouache, and thread
 - >Gerber, 2004, ink, gouache, and thread
 - >Snip, 2004, ink, gouache, and thread, 2009.131.4–7, Gift of the Heather and Tony Podesta Collection
- Palma il Giovane, Jacopo, Italian, c. 1548–1628
- >Madonna and Child in Glory with Saints John the Baptist, Stephen, and Lawrence, pen and brown ink with brown wash, 2010.93.16, Joseph F. McCrindle Collection
- Panini, Giovanni Paolo, Italian, 1691–1765
- >Saint Paul Preaching in Athens, 1734, pen and black ink with gray wash, heightened with white gouache, on orange prepared paper, 2010.93.21, Joseph F. McCrindle Collection
- Polidoro da Caravaggio, Italian, c. 1499–probably 1543
- >Fleeing Barbarian, black chalk, 2010.93.10, Joseph F. McCrindle Collection
- Richter, Hans, German, 1888–1976
- >Man with a Dagger, 1916, graphite, 2010. 97.1, Gift of Peter and Linda Parshall in honor of Wendy Ruppel
- Rubiku, Anila, Albanian, born 1970
- >Object of Desire, 2005, sewn and perforated paper
 - >Object of Desire, 2005, sewn and perforated paper
 - >Object of Desire, 2005, sewn and perforated paper, 2009.131.10–12, Gift of the Heather and Tony Podesta Collection
- Sabatelli I, Luigi, Italian, 1772–1850
- >The Four Horsemen of the Apocalypse, 1807/1808, pen and black ink over black chalk, 2010.40.1, William B. O'Neal Fund
- Saftleven, Herman, Dutch, 1609–1685
- >Village with Figures in an Extensive Landscape, c. 1648, black chalk with gray wash, 2010.93.24, Joseph F. McCrindle Collection
- Salviati, Francesco, Italian, 1510–1563
- >Christ Falling under the Cross, pen and brown ink with brown wash, heightened with white gouache, over black chalk, 2010.93.12, Joseph F. McCrindle Collection
- Sargent, John Singer, American, 1856–1925
- >Spanish Church Interior, c. 1880, watercolor
 - >Sir Neville Wilkenson on the Steps of a Venetian Palazzo, 1905, watercolor over graphite
 - >Base of Adossed Columns, c. 1907, watercolor over graphite
 - >The Calle della Rosa with the Monte di Pietà, Venice, c. 1904, watercolor over graphite
 - >Cairo, 1905, watercolor over graphite
 - >A War Memorial, 1918, watercolor and gouache over graphite, 2010.93.2–5, 7, 9, Joseph F. McCrindle Collection
- Sargent, John Singer, American, 1856–1925, attributed to
- >The Piazzetta, c. 1911, watercolor over graphite
- >Sunlit Wall Under a Tree, c. 1913, watercolor over graphite, 2010.93.6, 8, Joseph F. McCrindle Collection
- Sargent, John Singer, American, 1856–1925, follower of
- >Resting, c. 1880–1890, watercolor over graphite, 2010.93.1, Joseph F. McCrindle Collection
- Scully, Sean, American, born Ireland, 1945
- >Mexico Calpulli, 1983, watercolor over graphite
 - >Mexico La Cina, 1983, watercolor over graphite
 - >Tiaveller, 1984, watercolor over graphite
 - >Mexico Zacula, 1983, watercolor over graphite, 2010.98.1.4, Gift of Jane Watkins

Steidl, Melchior, Austrian, 1657–1727
 >The Virgin of the Immaculate Conception, 1711, pen and brown ink with gray wash
 >The Assumption of the Virgin, 1704, pen and brown ink with gray wash over black and red chalk, 2010.30.1; 2010.88.1, Ailsa Mellon Bruce Fund

Tavarone, Lazzaro, Italian, 1556–1641
 >The Blessed in Paradise with the Virgin and St. John the Baptist before God, 1630s, pen and brown ink with brown wash over black chalk, 2010.93.26, Joseph F. McCrindle Collection

Taylor, Al, American, 1948–1999
 >Untitled (Can Study), 1994, gouache and graphite
 >Untitled (Floaters), 1998, gouache, ink, and graphite with correction fluid, 2010.51.1, 2, Gift of the Collectors Committee and Luhning Augustine Gallery
 >The Peabody Group #32, 1992, graphite, watercolor, gouache, ink and coffee, 2010.64.1, Gift of Debbie Taylor

Traviès, Édouard, French, born 1809
 >Trompe l’Oeil: A Curlew Hanging from a Nail, 1850s(?), watercolor and gouache over black chalk, 2010.38.2, Ailsa Mellon Bruce Fund

Tschäpe, Janaína, German Brazilian, born 1973
 >Armpiece for Creature, 2002, colored pencil and graphite, 2009.131.9, Gift of the Heather and Tony Podesta Collection

Ulrich, Johann Jacob, Swiss, 1798–1877
 >Wine Barrels Loaded onto a Sailing Barge at Vévey, c. 1850, watercolor over graphite, 2010.35.1, Ailsa Mellon Bruce Fund

PRINTS

Albertoli, Raffaeli, Italian, 1770–1812, Ferdinando Albertoli, Italian, 1781–1844, and Luigi Cagnola, Italian, 1762–1883
 >Illustrations for Le Solenni Esequie di Monsignor Filippo Visconti Arcivescovo di Milano..., (Milan, 1802), bound volume with one engraved portrait and five aquatints, 2010.24.1, William B. O’Neal Fund

Aldegrevier, Heinrich, German, 1502–1555/1561
 >Wrath, 1552, engraved copper plate, 2010.4.1, Ailsa Mellon Bruce Fund

Alix, Pierre-Michel, French, 1762–1817
 >Voltaire, color etching, engraving and aquatint, 2010.103.1, Gift of Christopher and Beverly With in memory of Karl and Gerda With

Arms, John Taylor, American, 1887–1953
 >Towers of San Gimignano, 1932, etching
 >Downtown, New York, 1921, aquatint and etching
 >Leon, 1923, etching
 >The Herbert Lowell Dillon Gymnasium, Princeton, NJ, 1947, etching

>Basilica of the Madeline, Vézelay, 1929, etching, 2010.45.1 5, Gift of David F. Wright
 >West Forty-Second Street, Night, 1922, aquatint and etching, 2010.52.1, Donald and Nancy de Laski Fund

Baksteen, Dirk, Belgian, 1886–1971
 >Le Village, etching and drypoint, 2010.103.2, Gift of Christopher and Beverly With in memory of Karl and Gerda With

Bauman, Joseph, American, 1789–1862, after Heinrich Ezechiel Sangmeister, German, 1723–1784
 >Ein kleiner Abriss von denen Irr= und Abwegen, derer von Gott genfunden Seelen, 1820, letterpress, 2010.50.1, Ailsa Mellon Bruce Fund

Bellicard, Jérôme Charles, attributed to, French, 1726–1786
 >Capriccio with Ruins and an Obelisk, etching, 2010.75.1, Katharine Shepard Fund

Bellotto, Bernardo, Italian, 1722–1780
 >Vue des Remparts de Sonnenstein, etching, 2009.127.2, Gift of David P. Tunick

Benassit, Louis Émile, French, 1833–1902
 >L’Absinthe!, 1862, lithograph on chine collé, 2010.75.2, Given by Art Information Volunteers and Friends in Honor of Christopher B. With

Blampied, Edmund, British, 1886–1966
 >Loading Vraic, 1926/1927, drypoint, 2010.103.3, Gift of Christopher and Beverly With in memory of Karl and Gerda With

Bléry, Eugène, French, 1805–1887
 >Large Thistle, 1843, etching and roulette
 >Large Coltsfoot, 1843, etching and roulette, 2009.143.1, 2, Gift of Jane F. Stapleton

Bonnard, Pierre, French, 1867–1947
 >Ex Libris (Bookplate for Charles Terrasse), drypoint [proof] with pen and brown-black ink
 >Ex Libris (Bookplate for Charles Terrasse), drypoint, 2010.67.2, 3, Ailsa Mellon Bruce Fund

Bonnet, Louis-Marin, French, 1736–1793
 >Venus and Cupid on a Dolphin (after François Boucher), 1767, chalk manner printed in black and white on blue paper, 2010.86.1, Katharine Shepard Fund and Andrew Robison Fund

Bourgeois, Louise, French-American, born France, 1911–2010
 >The Puritan, 1990, bound volume with eight hand-colored engravings, 2009.131.1.1 8, Gift of the Heather and Tony Podesta Collection

Bracquemond, Félix, French, 1833–1914
 >A Rainbow Landscape with Two Women Viewing it from Above, 1856, etching on green paper [proof]
 >Zacharie Astruc, 1865, etching [proof before letters], 2010.75.3, 4, Given by Art

Information Volunteers and Friends in Honor of Christopher B. With

Bradshaw, Dove, American, born 1949
 >The Art of Dove Bradshaw: Nature, Change and Indeterminacy, 2003, portfolio of seven works in various media, together with a signed copy of the monograph “The Art of Dove Bradshaw: Nature, Change and Indeterminacy,” 2010.9.1.1 7, Gift of Michael Straus in honor of Ruth Fine

Bruycker, Jules de, Belgian, 1870–1945
 >Autour le Château des Comtes de Flandre, Gand, 1913, etching, aquatint, and drypoint, 2009.137.1, Ailsa Mellon Bruce Fund

Calame, Alexandre, Swiss, 1810–1864
 >Essais de gravure à l’eau forte par Alexandre Calame, I–IV, 1838/1850, four sets of landscape etchings (forty-five in all)
 >Essais de gravure à l’eau forte (Geneva, 1838), bound volume with complete set of thirteen etchings, 2009.129.1 45, 2009.133.1, Ailsa Mellon Bruce Fund

Chodowiecki, Daniel Nikolaus, German, 1741–1796, and Theodor Gottlieb von Hippel (author), German, 1726–1801
 >Lebensläufe nach Aufsteigender Linie nebst Beylagen A, B, C (Berlin, 1778 1781), set of four bound volumes with a combined total of twenty-three etched illustrations, 2010.49.1–4, William B. O’Neal Fund

Cochin II, Charles-Nicolas, French, 1715–1790
 >Putti Preparing the Interior Decoration of a Mansion, 1737/1738, etching [proof], 2010.75.5, Jan Paul Richter Fund

Dalen I, Cornelis van, Dutch, 1602–1665
 >Giorgione Barbarelli, engraving, 2010.5.1, Ailsa Mellon Bruce Fund

Davies, Arthur B., American, 1862–1928
 >Angled Beauty, 1918, softground etching with aquatint
 >Nocturne, 1918–1919, softground etching
 >By the Caliban, 1919–1920, softground etching with aquatint
 >Three Acrobats, 1919–1920, lithograph with lithotint
 >Orchard of Bounties, 1919–1920, lithograph with lithotint
 >Orchard of Bounties, 1919–1920, lithograph with lithotint
 >Free of Clouds, 1919–1920, lithograph with lithotint
 >Nymphs of the Stream, 1919–1920, lithograph with lithotint
 >Stir of Shadowed Melodies, 1919–1920, lithograph
 >Release at the Gates, 1919–1920, lithograph with lithotint
 >Release at the Gates, 1919–1920, lithograph with lithotint
 >Bird Men, 1919–1920, lithograph with lithotint
 >Men in Agony, 1919–1920, lithograph with lithotint

>Circling Doves, 1921, transfer lithograph
 >Passing of Dreams, 1921, lithograph with lithotint
 >Twelve Men, 1921, lithograph with lithotint
 >Recurrence, 1921, lithograph with lithotint, 2009.127.3–19, Gift of David P. Tunick

de Cervantes, Esperanza, Mexican, active 20th century
 >Desolación, c. 1950, lithograph, 2010.90.1, Given by Art Information Volunteers in Honor of Marta Madrid Horgan

Delorme, Pierre Claude François, French, 1783–1859
 >Zephyr and Psyche, c. 1820, crayon-manner lithograph [proof before title], 2010.25.3, Ailsa Mellon Bruce Fund

Dente, Marco, Italian, c. 1493–1527
 >A Roman Legion, 1515/1527, engraving, 2009.118.1, Ailsa Mellon Bruce Fund

Drevet, Pierre-Imbert, French, 1697–1739
 >Maria Klementyna Sobieska (after Antonio David), c. 1720, engraving and etching, 2010.31.1, Ailsa Mellon Bruce Fund

Feldman, Eugene, American, 1921–1975
 >Neuere drucke von Eugene Feldman: Kunstgewerbemuseum, Zürich, 1962, color offset lithograph
 >Jacqueline Kennedy, 1964, offset lithograph
 >Headlights on West River Drive 1, 1964, offset lithograph
 >Rudolf Nureyev, 1969, color offset lithograph
 >Nureyev Flying (black), 1969, color offset lithograph
 >Nureyev Flying (blue), 1969, color offset lithograph, 2010.11.1–6, Gift of Ruth Fine in honor of Rosina Feldman

Galle I, Cornelis, Flemish, 1576–1650, Theodor Galle, Flemish, 1577–1640, and Lucius Annaeus Seneca (author), Roman, 5–65
 >L. Annaei Senecae Philosophi Opera, quae extant omnia: A Iusto Lipsio Emendata et Scholiis Illustrata. Editio Secunda, atque ab ultima Lipsii manu (Antwerp, 1615), bound volume with three engraved illustrations after Sir Peter Paul Rubens, 2010.58.1, William B. O’Neal Fund

Gandolfi, Gaetano, Italian, 1734–1802
 >The Holy Family with God the Father, aquatint with etching in brown, 2010.29.1, Ailsa Mellon Bruce Fund

German 15th Century, Terence [Publius Terentius Afer] (author), 195–159? B.C.
 >Comoediae (Lyon, published August 29, 1493), bound volume with one hundred sixty-one woodcut illustrations (one hundred fifty-nine woodblocks, eight repeats, one woodcut titlepage showing the author in his study and one full-page woodcut of an antique theater), 2009.141.1, Gift of Marianne Gourary in memory of her husband Paul Gourary

- Gober, Robert, American, born 1954
> *Untitled*, 1991, photolithograph, hand-colored with coffee, insert in *Parkett*, no. 27, special edition, 1991, 2010.34.1, Gift of the Collectors Committee
- Grasset, Eugène, French, 1841–1917
> *La Vitrioleuse*, 1894, photo-relief with watercolor stenciling, 2010.67.1, Ailsa Mellon Bruce Fund
- Guarani, Jacopo, Italian, 1720–1808
> *The Judgment of Paris*, etching, 2009.127.20, Gift of David P. Tunick
- Haden, Francis Seymour, British, 1818–1910
> *Grayling Fishing*, 1897, mezzotint, 2010.102.1, Gift of John Bernstein
- Hayter, Stanley William, British, 1901–1988
> *Amazon*, 1945, engraving and softground etching with graphite and chalk [artist's working proof], 2010.6.1, Daryl Reich Rubenstein Memorial Fund
- > *Fastnet*, 1985, etched copper plate
- > *Shoal Green*, 1967, etched zinc plate, 2010.8.1. 2, Gift of Désirée Hayter
- Isabey, Eugène, French, 1803–1886
> *Marée Basse*, 1831, lithographic mezzotint on chine collé, 2010.87.1, Purchased as the Gift of the Indiana University Alumni Association
- Janinet, Jean-François, French, 1752–1814
> *Two Male Nudes* (after Charles-Nicolas Cochin the Younger), c. 1774, chalk manner printed in red ink, 2010.16.5, Ellwanger/Mescha Collection, gift in honor of Margaret Morgan Grasselli
- Johns, Jasper, American, born 1930
> *749 artist's proofs*, 1981–1982, 1985–2001, 2010.116.1–749, Patron's Permanent Fund and Special Friends of the National Gallery of Art
- Jongkind, Johan Barthold, Dutch, 1819–1891
> *Soleil couchant, port d'Anvers*, 1868, etching, 2010.87.3, Ailsa Mellon Bruce Fund
- Katz, Alex, American, born 1927
> *Sharon*, 2009, color lithograph and woodcut, 2010.99.1, Gift of Graphicstudio/University of South Florida
- Klein, Johann Adam, German, 1792–1875
> *Military Scenes*, 1816, set of four etchings heightened with white on gray-green paper, 2010.16.1–4, Ellwanger/Mescha Collection, gift in honor of Andrew Robison
- Klein, Yves, French, 1928–1962
> *Dimanche 27 Novembre 1960*, 1960, newspaper, 2010.91.1, Donald and Nancy de Laski Fund
- Kuitca, Guillermo, Argentinean, born 1961
> *The Neufert Suite*, 2002, series of six cyanotypes, 2010.99.4–9, Gift of Graphicstudio/University of South Florida
- Lauwers, Nicolaes, Flemish, 1600–1652
> *The Adoration of the Magi with Torches* (after Sir Peter Paul Rubens), engraving, 2009.127.21, Gift of David P. Tunick
- Lelu, Pierre, French, 1741–1810
> *Maternal Love*, etching, 2010.87.2, Katharine Shepard Fund
- Leoni, Ottavio, Italian, c. 1578–1630
> *A Man with a Moustache and Goatee, Facing Right*, 1620s, etching with engraving
- > *A Man with a Moustache and Goatee, Facing Forward*, 1620, engraving, 2009.136.1, 2, Bert Freidus Fund
- Ligon, Glenn, American, born 1960
> *Runaways*, 1993, portfolio of ten lithographs, 2010.57.1–10, Gift of the Collectors Committee
- Mangold, Robert, American, born 1937
> *Untitled*, 1990, drypoint
- > *Untitled (Holiday Card)*, 1989, color woodcut on japan paper
- > *Untitled (Holiday Card)*, 1990, color woodcut on japan paper
- > *Untitled (Holiday Card)*, 1995, color woodcut on japan paper
- > *Untitled (Holiday Card)*, 1997, color woodcut on japan paper
- > *Untitled (Holiday Card)*, 1994, color woodcut on japan paper
- > *Untitled (Holiday Card)*, 1992, color linocut on japan paper
- > *Untitled (Holiday Card)*, 1993, color woodcut on japan paper
- > *Untitled (Holiday Card)*, 1999, color woodcut on japan paper
- > *Untitled (Holiday Card)*, 2002, color woodcut on japan paper
- > *Untitled (Holiday Card)*, 2006, color woodcut on japan paper, 2010.12.10, 11, 24, 27, 29–31, 35, 36, 39, 46, Dorothy and Herbert Vogel Collection
- Mansen, Matthias, German, born 1958
> *East of Ipswich*, 1987, woodcut
- > *Badende vor dem Gewitter*, 1991, woodcut
- > *Sitzend am Tisch*, 1991, woodcut
- > *Sitzen, Stehen, Liegen*, 1995, woodcut
- > *Sitzen, Stehen, Liegen*, 1995, woodcut, 2010.27.1–5, Gift of Daniel Bell
- Marclay, Christian, American, born 1955
> *Sound Holes*, 2007, portfolio of twenty-one photogravures, 2010.99.2.1–21, Gift of Graphicstudio/University of South Florida
- Matham, Jacob, workshop of, Dutch, 1558–1617
> *The Holy Family with Saint Elizabeth and Saint John the Baptist* (after Hendrik Goltzius), 1600/1620, engraving, 2009.118.2, Ailsa Mellon Bruce Fund
- Matisse, Henri, Imitator of, French, 20th century
> *Untitled*, lithograph, 2010.73.2, Gift of Cooper Phillips Speaks
- Maupin, Paul, French, 1596–1657
> *Susanna and the Elders* (after Jacques Stella), c. 1625, woodcut, heightened with white gouache, on blue paper, 2010.55.1, Ailsa Mellon Bruce Fund
- McCollum, Allan, American, born 1944
> *Each and Every One of You*, 2002/2004, set of 1,200 digital inkjet prints with two handmade walnut boxes, 2010.99.10, Gift of Graphicstudio/University of South Florida
- Meryon, Charles, French, 1821–1868
> *Benjamin Fillon*, 1862, etching printed in red and black on japan paper, 2010.25.2, Ailsa Mellon Bruce Fund
- Milatz, Franciscus A., Dutch, 1763–1808
> *Travelers on a Forest Road in a Storm*, etching
- > *Forest with Travelers by a Road*, etching, 2010.75.6, 8, Ailsa Mellon Bruce Fund
- Milhazes, Beatriz, Brazilian, born 1960
> *Coisa Linda (Something Beautiful)*, 2002, bound volume with color screenprints, some with collage, 2009.131.3, Gift of the Heather and Tony Podesta Collection
- Milton, Peter, American, born 1930
> *Hidden Cities II: Embarkation for Cythera*, 2004, etching and engraving, 2010.96.1, Patricia Emison on the retirement of Peter Parshall, curator of Old Master Prints
- Miró, Joan, Spanish, 1893–1983
> *La Bague d'Aurore, No. 6*, 1957, etching with aquatint, 2010.73.1, Gift of Cooper Phillips Speaks
- Motherwell, Robert, American, 1915–1991
> *The Basque Suite: Untitled*, 1971, color screenprint
- > *The Basque Suite: Untitled*, 1971, color screenprint, 2009.139.1, 2, Gift of Mr. and Mrs. Earl A. Powell III
- Moyreau, Jean, French, 1690–1762
> *J. B. Rebel* (after Antoine Watteau), c. 1730, etching [proof], 2009.133.2, Ailsa Mellon Bruce Fund
- Munch, Edvard, Norwegian, 1863–1944
> *Worker with a Moustache*, 1903, etching, 2010.56.1, The Epstein Family Collection
- > *The Um*, 1896, lithograph on japan paper, 2010.56.2, The Epstein Family Collection
- > *Woman with Long Hair*, 1896, etching, 2010.56.3, The Epstein Family Collection
- Neeffs, Jacobus, Flemish, 1610–1660 or after
> *Christ on the Cross* (after Sir Anthony van Dyck), engraving, 2009.127.22, Gift of David P. Tunick
- Nittis, Giuseppe de, Italian, 1846–1884
> *The Dancer Holoke-GO-Zen*, 1873, etching, drypoint, and roulette, 2010.7.1, Ailsa Mellon Bruce Fund
- Palatino, Giovanni Battista, Italian, c. 1515–c. 1575, and Giovanni Bartolomeo Marliani (author), Italian, 1488–1566
> *Urbis Romae Topographia* (Rome, 1544), illustrated volume with one woodcut title, five initials and twenty-four woodcut illustrations, bound with
- > *Rilegata con Annales Consulum, Dictatorum, Censorumque Romanorum* (Rome, 1560), one woodcut title and five initials, 2010.84.1, Vincent J. and Linda Buonanno Fund
- Paroy, Jean-Philippe-Guy Le Gentil, Comte de, French, 1750–1824
> *A Bacchanale with Egyptian and Classical Figures* (after Charles Monnet), 1787, etching with roulette on green prepared paper, 2010.39.1, Katharine Shepard Fund
- Parrocel, Charles, French, 1688–1752
> *A Dragoon on Horseback*, c.1730, etching, 2010.75.7, Ailsa Mellon Bruce Fund
- Parrocel, Étienne, French, 1696–1775
> *The Drawing of Lots to Divide the Promised Land*, black chalk on buff paper, Anonymous gift in honor of Peter Parshall, 2010.100.1
- Piazzetta, Giovanni Battista, Italian, 1683–1754
> *A Young Man Embracing a Girl*, c. 1743, black chalk, heightened with white, on blue paper, 2010.101.1, Gift of Katherine and Alexandra Baer in memory of their father, Dr. George Baer
- Picasso, Pablo, Spanish, 1881–1973
> *Pique I*, 1959, linocut, proof of first state printed in dark brown over a tan background
- > *Pique I*, 1959, linocut, proof of first state printed in dark brown over tan background on thin card
- > *Pique I*, 1959, linocut, proof of second state printed in black (recto); linocut, proof of a new background plate printed in tan with graphite notes by the printer, crossed through with an X by the printer (verso)
- > *Pique I*, 1959, linocut, proof with the second state in black over the first state in dark brown, 2010.80.1–4, Daryl Reich Rubenstein Memorial Fund
- Pontius, Paulus, Flemish, 1603–1658
> *The Assumption of the Virgin* (after Sir Peter Paul Rubens), 1624, engraving, 2009.127.23, Gift of David P. Tunick
- Posada, José Guadalupe, Mexican, 1851–1913
> *Gran Alarma Escandalosa*, 1904, metalcut on pink newspaper
- > *Serafina*, 1914?, metalcut on yellow newspaper
- > *La Mujer de Cien Maridos—Como Alfileres Prendidos*, 1901, metalcut on red newspaper, 2010.89.1–3, Given by Art Information Volunteers in Honor of Marta Madrid Horgan

- Prestel, Johann Gottlieb, German, 1739–1808
- >*The Temple of Hercules at Cori* (probably after Alessandro Moretti), c.1784, color aquatint, 2010.86.2, Ailsa Mellon Bruce Fund
- Ramboux, Johann Anton, German, 1790–1866
- >*The Brothers Konrad and Franz Eberhard*, 1822, lithograph, 2009.88.6, Pepita Milmore Memorial Fund, Eugene L. and Marie-Louise Garbaty Fund, and the Ahmanson Foundation Fund
- Ricci, Sebastiano, Italian, 1659–1734, Lodovico Ughi, Italian, active c. 1729, Giovanni Antonio Faldoni, Italian, c. 1690–c. 1770, and Francesco Zucchi, Italian, 1692–1764
- >*Iconografica Rappresentazione della Inclita Città di Venezia* (after Luca Carlevaris), 1729, etching and engraving on twenty joined sheets of paper; 2010.66.1, The Ahmanson Foundation
- Ridinger, Johann Elias, German, 1698–1767
- >*Nashorn*, 1748, etching, 2010.32.1, Ailsa Mellon Bruce Fund
- Roberts, Julie, Welsh, born 1963
- >*Sickert's Shadow*, 2006, portfolio of five etchings, 2009.131.8.1–5, Gift of the Heather and Tony Podesta Collection
- Rosenquist, James, American, born 1933
- >*Hole in the Center of the Clock*, 2007, color lithograph, 2010.99.3, Gift of Graphicstudio/University of South Florida
- Sadeler II, Aegidius, Flemish, c. 1570–1629
- >*Narcissus*, engraving, 2010.87.4, Ailsa Mellon Bruce Fund
- Scheuren, Caspar Johann Nepomuk, German, 1810–1887
- >*Radinungen*, 1842, complete set of etched title page and twenty-five etchings, 2010.69.1–26, Ailsa Mellon Bruce Fund
- Schmidt, Georg Friedrich, German, 1712–1775
- >*Louise Albertine de Brandt, Baroness von Grapendorf* (after Pierre Le Sueur), engraving with etching, 2010.85.1, Ailsa Mellon Bruce Fund
- Schongauer, Ludwig (German, 1450/1455–1494), German 15th Century, and Ludolph of Saxony (author) (German, died 1378)
- >*Gaistliche uslegung des lebes Jhesu Cristi* (Ulm, c. 1482), bound volume with ninety-five hand-colored woodcut illustrations, 2010.36.1, Paul Mellon Fund
- Stauffer-Bern, Karl, German, 1857–1891
- >*Adolph Menzel*, 1885, etching and drypoint, 2009.138.1, Given by Art Information Volunteers and Friends in Honor of Christopher B. With
- Tissot, James Jacques Joseph, French, 1836–1902
- >*Le Matin*, 1886, mezzotint, 2009.127.1, Gift of David P. Tunick
- >*The Apparition*, 1885, mezzotint, 2010.25.1, Given by Art Information Volunteers and Friends in Honor of Christopher B. With
- Various Artists, American
- >*Gemini G.E.L. Portfolio Exchange*, 1999, portfolio of sixteen prints in various media by sixteen artists, 2010.11.7.22, Gift of Ruth Fine in memory of Alexander Wynter Steinsnyder Toulouse
- Villon, Jacques, French, 1875–1963
- >*La Parisienne (small plate)*, 1904, drypoint with aquatint
- >*La Parisienne (small plate)*, 1904, drypoint with aquatint, printed in black, yellow, and pink [working proof]
- >*La Parisienne (small plate)*, 1904, copper plate, 2010.94.1–3, Evelyn Stefansson Nef Fund
- Vuillard, Edouard, French, 1868–1940
- >*The Tuileries Gardens*, 1895, lithograph printed in green, 2010.67.4, Ailsa Mellon Bruce Fund
- Winkler, John W., American, 1890–1979
- >*St. Vallery En Caux*, 1924, etching
- >*Mission Street Wharf (small plate)*, 1917, etching
- >*Mission Street Wharf (large plate)*, 1918, etching
- >*From Simon's Wharf*, 1925, etching
- >*St. Paul's from the River*, 1927, etching, 2010.43.1–5, Gift of Carol L. Johnson
- >*Farmyard in Normandy*, 1924, etching
- >*Delicatessen Maker*, 1922, etching
- >*Chinese Card Players (plate A)*, 1935, etching
- >*Chinese Card Players (plate B)*, 1936, etching
- >*Chinese Card Players (plate C)*, 1936, etching, 2010.44.1–5, Gift of John G. Aronovici
- Wolgemut, Michael, German, 1434–1519, Wilhelm Pleydenwurff, German, c. 1458–1494, and Stephan Fridolin, German, 1430–1498 (author)
- >*Der Schatzbehälter oder Suhrein der waren Reichtümer des Heils und ewige Seligkeit* (Nuremberg, 1491), bound volume with ninety-six full-page woodcuts from ninety-one blocks, 2010.82.1, Purchased with funds given by an Anonymous Donor, the B. H. Breslauer Foundation, William B. O'Neal Fund, Ailsa Mellon Bruce Fund, and Glimcher Pace Wildenstein
- PHOTOGRAPHS
- Annan, James Craig, British, 1864–1946
- >*A Blind Musician—Granada*, 1914
- >*A Gateway—Segovia*, 1914
- >*A Gitana—Granada*, 1914
- >*A Square—Ronda*, 1914
- >*Bridge of St. Martin—Toledo*, 1914
- >*Group on a Hill Road—Granada*, 1914
- >*Janet Burnet*, 1907
- >*Ploughing Team*, 1907
- >*Portrait of Mrs. C.*, 1907, photogravures, 2010.83.1–9, Gay Block Fund and Vital Projects Fund
- Baltz, Lewis, American, born 1945
- >*Sausalito*, 1973, gelatin silver print, 2010.81.1, Charina Endowment Fund
- Brandt, Bill, British, born Germany, 1904–1983
- >*Bloomsbury*, 1940–41, gelatin silver print, 2010.61.2, Diana and Mallory Walker Fund
- Casebere, James, American, born 1953
- >*Fan as Eudemonist: Relaxing after an Exhausting Day at the Beach*, 1975, gelatin silver print, printed 2001
- >*Fork in the Refrigerator*, 1975, gelatin silver print, printed 2000
- >*Prison at Cherry Hill*, 1993, silver dye bleach print, 2009.131.13–15, Gift of the Heather and Tony Podesta Collection
- Coburn, Alvin Langdon, British, born United States, 1882–1966
- >*The Park Row Building*, c. 1910, photogravure, 2009.128.1, Gift of Mary and Dan Solomon
- >*New York*, 1909, bound volume of twenty photogravures, 2009.134.1, Alfred H. Moses and Fern M. Schad Collection Fund
- >*The Battery*, c. 1909
- >*The Sphinx*, c. 1905
- >*Trafalgar Square*, c. 1909
- >*The Cloud*, c. 1912
- >*The Singer Building, New York*, c. 1910
- >*Portrait of Clarence H. White*, c. 1913
- >*Brooklyn Bridge*, c. 1910
- >*The Bridge—Sunlight*, c. 1906, photogravures, 2010.76.3–10, Vital Projects Fund
- Content, Marjorie, American, 1895–1984
- >*Many Glacier, Canada*, 1931
- >*Susan Loeb*, 1930
- >*Anthurium*, 1931
- >*Jean Toomer 39 West 10th Street, New York City*, 1934
- >*Washington Square*, 1930
- >*Lola Ridge*, 1935, gelatin silver prints, 2009.117.1–4 and 2010.23.1–2, R. K. Mellon Family Foundation
- >*Adam Trujillo and His Son*, 1933, gelatin silver print, 2009.117.5, Purchased as the Gift of the Gallery Girls
- Eliasson, Olafur, Danish, born 1967
- >*Untitled (Iceland series)*, 2004
- >*Untitled (Iceland series)*, 1998
- >*Untitled (Iceland series)*, 1999
- >*Untitled (Iceland series)*, 1999, chromogenic prints, 2009.131.16–19, Gift of the Heather and Tony Podesta Collection
- Emerson, Peter Henry, British, 1856–1936
- >*A Winter's Morning*, 1887, photogravure, 2010.28.1, Carolyn Brody Fund and Vital Projects Fund
- Frank, Robert, American, born Switzerland, 1924
- >*Flowers, Paris*, 1951, gelatin silver print, printed 2004–2005
- >*40 Fotos*, 1946, volume of forty gelatin silver prints, 2010.22.1 and 2010.114.1.1–40, Gift of the artist
- >*April 28, 1995 in Mabou—Part of the Box that was Pablo near Window on a Chair—on Top are Two Fish*, 1995
- >*For Kazuko—Room 1050 Hotel Ibis, Tokyo, April 25, 1994*, 1994, gelatin silver prints
- >*Invitation, Mabou, Sept 26, '00*, 2000, internal dye diffusion transfer print (Polaroid SX-70)
- >*Letter to Kazuko*, undated, gelatin silver print
- >*March 2002*, 2002, chromogenic print
- >*Mabou on a Cold Day*, undated
- >*Pablo, March 1979*, 1979, gelatin silver prints from Polaroid negatives
- >*Early Morning, Breezabay Hotel*, 1995
- >*The Japanese Flamingo in Pablo's Bottle*, 1997, 1997
- >*From Memory and Reality, December 14, 1995, 57th Street Apt 57B*, 1995, gelatin silver prints
- >*Sun + Sky*, 1998, 1998, gelatin silver print of four images
- >*Secret Ceremony*, 2000, 2000, gelatin silver print
- >*Winter, Mabou*, 1996, 1996, diffusion transfer print (Polaroid)
- >*For Her Fantome*, undated, internal dye diffusion transfer print (Polaroid SX-70)
- >*Balloons, France*, 1950, gelatin silver print
- >*Moving Out*, 1994, hardcover book with internal dye diffusion transfer print (Polaroid SX-70), 2010.108.1.4, 7–20, Gift from the Estate of Kazuko Oshima
- Gaskell, Anna, American, born 1969
- >*Untitled #21 (from the Override series)*, 1997, silver dye bleach print
- >*Untitled #48 (Sally Salt Says)*, 1999
- >*Untitled #49 (Sally Salt Says)*, 1999
- >*Untitled #50 (Sally Salt Says)*, 1999
- >*Untitled #51 (Sally Salt Says)*, 1999
- >*Untitled #52 (Sally Salt Says)*, 1999
- >*Untitled #53 (Sally Salt Says)*, 1999
- >*Untitled #54 (Sally Salt Says)*, 1999
- >*Untitled #55 (Sally Salt Says)*, 1999, chromogenic prints, 2009.131.20–28, Gift of the Heather and Tony Podesta Collection
- Ginsberg, Allen, American, 1926–1997
- >*Joe Richey walking down main street*, 1987
- >*Joe Richey and New York ladies*, 1986, gelatin silver prints, 2010.106.1–2, Gift of Joe Richey
- Grannan, Katy, American, born 1969
- >*Katie, Cut, Tilden Park*, 2006
- >*Untitled (from the Poughkeepsie Journal)*, 1998
- >*Untitled (from the Poughkeepsie Journal)*, 1998
- >*Untitled (from the Poughkeepsie Journal)*, 1998, chromogenic prints, 2009.131.29–32, Gift of the Heather and Tony Podesta Collection

- Grove, John Montgomery, Irish, born 1847
 >*The Gate of Fairyland*, c. 1896
 >*Parting Day*, c. 1896–1901, platinum prints, 2010.76.1–2, Vital Projects Fund
- Gurney, Jeremiah, American, 1812–1886
 >*Portrait of a Family*, c. 1855, daguerreotype, 2010.59.1, Chris and Roger Taylor Fund
- Heath, Dave, American, born 1931
 >*Lesley, Stratford, Ontario 26 Aug 2002*, 2002
 >*June Leaf and Robert Frank/New York City, 25 May 02*, 2002
 >*Bryant Park/New York City, 30 November 2001*, 2001
 >*First Anniversary Memorial for 9-11/NYC/09 Sept. 2002*, 2002
 >*Washington, D.C., 30 May 02*, 2002, inkjet prints, printed 2009
 >*Dave Heath's Art Show*, 2007, artist's book, 2010.46.1–6, Gift of Dave Heath
 >*New York City*, 1958
 >*San Diego, California*, 1964
 >*New York City*, 1966
 >*New York City*, 1962
 >*Kennedy Airport, New York City, July, 1962*
 >*Elko, Nevada, Fall, 1964*
 >*Philadelphia*, 1951, gelatin silver prints, 2010.47.1–7, Gift of Jeffrey Hugh Newman
 >*Washington Square, New York City*, 1960
 >*Washington Square, New York City*, 1959
 >*Central Park, New York City*, 1963
 >*Hall of Issues, Judson Memorial Church, Washington Square, New York City*, 1962
 >*Hall of Issues, Judson Memorial Church, New York City*, 1962
 >*Kennedy Airport, New York City, July, 1962*
 >*Barbara and Sean Freed, Erin in background, New York City*, 1963
 >*Rochester, New York*, 1963
 >*Rittenhouse Square, Outdoor Art Exhibition, Philadelphia*, 1950, gelatin silver prints, 2010.48.1–9, Gift of Charles S. and Elyne B. Zucker
- Käsebier, Gertrude, American, 1852–1934
 >*Blessed Art Thou Among Women*, c. 1900
 >*The Manger*, c. 1900, photogravures, 2010.76.11–12, Vital Projects Fund
- Kurland, Justine, American, born 1969
 >*12 Point Buck*, 1999
 >*Curtsy*, 1999
 >*Making Happy, AKA Exit 43*, 1998
 >*Roadkill*, 2000
 >*The Pig Roast (Apache Junction, Arizona)*, 2001
 >*Toi Toi Fairies*, 2001
 >*Wild Things*, 1999, chromogenic prints, 2009.131.33–39, Gift of the Heather and Tony Podesta Collection
- Lartigue, Jacques-Henri, French, 1894–1986
 >*Bouboutte, Rouzat*, 1908, gelatin silver print, 2010.37.1, Vital Projects Fund
- Lee, Nikki S., Korean, born 1970
 >*The Lesbian Project #15, 1997*, chromogenic print, 2009.131.40, Gift of the Heather and Tony Podesta Collection
- Marder, Malerie, American, born 1971
 >*Untitled*, 2000, chromogenic print, 2009.131.41, Gift of the Heather and Tony Podesta Collection
- Misrach, Richard, American, born 1949
 >*The Sante Fe*, 1982, silver dye bleach print, 2009.124.1, Gift of Mr. and Mrs. Earl A. Powell III
 >*Untitled [New Orleans and the Gulf Coast, 2005]*, 2005, series of sixty-nine inkjet prints, printed 2010
 >*The Sante Fe*, 1982, inkjet print, printed 2010, 2010.21.1.1–69 and 2010.105.1, Gift of the artist
- Moffatt, Tracey, Australian, born 1960
 >*Doll Birth, 1972 (from Scarred for Life)*, 1994
 >*Useless, 1974 (from Scarred for Life)*, 1994, color offset lithographs, 2009.131.42–43, Gift of the Heather and Tony Podesta Collection
- Muniz, Vik, American, born Brazil, 1961
 >*Bowl*, 1998, gelatin silver print, 2009.131.44, Gift of the Heather and Tony Podesta Collection
- Nègre, Charles, French, 1820–1880
 >*Chartres Cathedral. Right Door of the Royal Portal, West Side, XII Century*, c. 1857, photogravure, 2010.61.1, Diana and Mallory Walker Fund
- Nixon, Nicholas, American, born 1947
 >*The Brown Sisters, Truro, Massachusetts*, 2009, gelatin silver print, 2009.142.1, Robert and Elizabeth Fisher Fund and Horace W. Goldsmith Foundation through Robert and Joyce Menschel
- Penn, Irving, American, 1917–2009
 >*Self-Portrait in Cracked Mirror*, 1986, gelatin silver print, 2009.120.1, Gift of Ken Ross
 >*Sunken Rowboat*, 1966, platinum-iridium print, printed 1973, 2010.79.1, Michael G. Jesselson Fund
- Post, William B., American, 1857–1921
 >*Sunset Over Water*, 1890s, platinum print, 2010.3.1, Gift of Charles Isaacs and Carol Nigro
- Sambunaris, Victoria, American, born 1967
 >*Untitled, Elk Farm near Menan, ID*, 2008, chromogenic print, 2010.26.1, Gift of Dr. Michael I. Jacobs
- Steinhardt, Jim, American, 1917–2010
 >*Boy Playing with Water in Street*, c. 1955
 >*Lady in Black*, c. 1960
 >*Pearl Seller*, c. 1948
 >*Girl in front of Doll Shop Window*, c. 1955, gelatin silver prints, 2009.121.1–4, Gift of the Steinhardt Family
- Stieglitz, Alfred, American, 1864–1946
 >*Sherwood Anderson*, 1923, gelatin silver print, 2009.116.1, Pepita Milmore Memorial Fund
 >*In the New York Central Yards*, 1903
 >*Lower Manhattan*, 1910
 >*Old and New New York*, 1910
 >*The City Across the River*, 1910
 >*The Mauretania*, 1910, photogravures, printed 1911, 2010.128.2–6, Gift of Mary and Dan Solomon
- Struth, Thomas, German, born 1954
 >*Wangfujing Dong Lu, Shanghai, 1997*, chromogenic print, 2009.131.45, Gift of the Heather and Tony Podesta Collection
- Tillmans, Wolfgang, German, born 1968
 >*blood dancer*, 1992
 >*carpet*, 1999, printed 2001
 >*Eis im Baum*, 1996, printed 2001
 >*Sternenhimmel*, 1995, printed 2001
 >*Swimming Pool*, 1999, printed 2001
 >*Konzentrische Kreise*, 1999, chromogenic prints, 2009.131.46–51, Gift of the Heather and Tony Podesta Collection
- Tripe, Linnaeus, Captain, British, 1822–1902
 >*Namculdroog: Droog and Tank*, 1857–1858, salted paper print, 2009.135.1, Edward J. Lenkin Fund and Diana and Mallory Walker Fund
- >*Quarter Deck of HMS Impregnable*, 1853–54, salted paper print, 2010.72.1, William and Sarah Walton Fund, Diana and Mallory Walker Fund and Horace W. Goldsmith Foundation through Robert and Joyce Menschel
- Tytell, Mellon, American
 >*Robert Frank, Boulder, Colorado 1982*, 1982
 >*Carl Solomon & Gregory Corso, Boulder, Colorado 1982*, 1982, gelatin silver prints, 2010.108.5–6, Gift from the Estate of Kazuko Oshima
- Unknown, Twentieth Century
 >*Kurigami 20 April '94 (Portrait of Robert Frank in Kurigami, Japan)*, 1994
 >*Kurigami 21 April 1994 (Portrait of Robert Frank in Kurigami, Japan)*, 1994, gelatin silver prints, 2010.108.2–3, Gift from the Estate of Kazuko Oshima
- Weegee, American, 1899–1968
 >*At a Night Club*, 1946
 >*Men Arrested for Dressing as Girls*, 1941, gelatin silver prints, 2010.104.1–2, Gift of Norman and Carolyn K. Carr
- White, Clarence H., American, 1871–1925
 >*Edge of the Woods, Evening*, 1900
 >*Morning*, c. 1905, photogravures
 >*Model in New York Studio*, c. 1915, halftone print
 >*Telephone Poles*, c. 1900
 >*Alvin Langdon Coburn and His Mother*, c. 1909, photogravures, 2010.76.13–17, Vital Projects Fund
- Wilson, Jane, British, born 1967, and Louise Wilson, British, born 1967
 >*8.30 VII*, 1992, chromogenic print
 >*Red Room*, 1995, silver dye bleach print, 2009.131.52–53, Gift of the Heather and Tony Podesta Collection
- Woodman, Francesca, American, 1958–1981
 >*Caryatid (Study for Temple Project), New York*, 1980, inkjet print, printed 2003, 2010.60.1, William and Sarah Walton Fund and Gift of the Collectors Committee
 >*Untitled, Rome, 1977–78*
 >*Untitled, Providence, Rhode Island, 1975–78*, gelatin silver prints, 2010.60.2–3, Gift of the Collectors Committee and the R. K. Mellon Family Foundation

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 2010. Each list is arranged in alphabetical order according to former attribution. Changes of title and/or date are included if they were a part of the attribution change.

DECORATIVE ARTS

2007.150.3

Old: Possibly French 16th Century, *Possibly Apollo and Marsyas*
New: French 16th Century, *Hat-Badge with Apollo and Marsyas (or possibly Orpheus)*

1942.9.415

Old: French 18th Century, *Writing Table (bureau plat)*, 18th century
New: Charles Cressent and Western European 19th/20th Century, *Writing Table (bureau plat à espagnolettes coiffées d'aigrettes)*, c. 1720/1725 and after

1951.1.1

Apollo and Daphne
Old: French 18th Century, 18th century
New: design by Charles de La Fosse; cartoon by Zeger Jacob van Helmont (figures) and Augustin Coppens (landscape); woven in Brussels in the workshop of Urbanus Leyniers, Daniël Leyniers II, and Hendrik Reydam II, 1713/1721

1961.5.5

The Return from the Hunt
Old: Netherlandish 15th Century,

c. 1450/1499

New: design and cartoon Flemish 16th Century, probably Tournai; woven in Tournai in an undetermined workshop, c. 1525/1550

DRAWINGS

1991.150.56.a

Presentation of the Virgin in the Temple (recto)
Old: Francisco Ribalta
New: Antonio Zanchi

1991.102.1

The Deliverance of the Demoniac of Constantinople by Saint John Chrysostom
Old: Giovanni Andrea Sirani
New: Elisabetta Sirani

PRINTS

1943.3.541

Christ on the Cross with Angels
Old: German 15th Century, 15th century
New: German 19th Century after German 15th Century, 19th century

1968.1.4

Old: Charles-Balthazar-Julien-Févret de Saint-Mémin, *Mrs. Tingey*
New: Augustin de Saint-Aubin, *Head of a Woman Wearing a Striped Bonnet*

1982.10.1

Saturn
Old: Ugo da Carpi after Giovanni Antonio Pordenone
New: Guiseppe Nicolo Vicentino after Giovanni Antonio Pordenone

1982.10.2

Saturn
Old: Ugo da Carpi after Giovanni Antonio Pordenone

New: Guiseppe Nicolo Vicentino after Giovanni Antonio Pordenone
1982.11.1

Saturn

Old: Ugo da Carpi after Giovanni Antonio Pordenone
New: Guiseppe Nicolo Vicentino after Giovanni Antonio Pordenone

SCULPTURE

1942.9.105

Pietro Talani
Old: Giovanni Bastianini, undated [19th century]
New: Attributed to Gregorio di Lorenzo (Probably Master of the Marble Madonnas), 1490s

2003.124.1

Saint John of the Cross (San Juan de la Cruz)
Old: Attributed to Francisco Antonio Gijón
New: Francisco Antonio Gijón

1961.9.150

Dead Christ Supported by Two Angels
Old: Italian 15th Century, 15th century
New: Probably Venetian 16th Century, c. 1589

1942.9.134

The Young Saint John the Baptist
Old: Master of the Marble Madonnas
New: Master of the Marble Madonnas (Probably Gregorio di Lorenzo)

1942.9.139

Incense Burner
Old: Attributed to Agostino Zoppo, undated
New: Possibly Paduan or Venetian 16th Century, c. 1560/1580

During the fiscal year, 170 lenders from seventeen countries and nineteen states loaned 888 works of art to twenty-three exhibitions. The Gallery also worked on another thirty-five projects scheduled to open in the next five years and administered the tour of six exhibitions. United States Government Indemnity was secured for five exhibitions on view in fiscal year 2010, resulting in a savings of \$1,380,360 in insurance premiums.

>*In the Tower: Philip Guston*
Continued from previous fiscal year to 3 January 2010
Organized by the National Gallery of Art Harry Cooper, curator
Made possible by The Exhibition Circle of the National Gallery of Art
Film made possible by the HRH Foundation

>*Designing the Lincoln Memorial: Daniel Chester French and Henry Bacon*
Continued from previous fiscal year to 4 April 2010
Organized by the National Gallery of Art Deborah Chotner, curator
Made possible by the generous support of Robert H. Smith

>*Edouard Manet's Ragpicker from the Norton Simon Foundation*
Continued from previous fiscal year to 29 November 2010
Organized by the National Gallery of Art, Washington, and the Norton Simon Foundation, Pasadena, California Kimberly Jones, curator
Made possible by The Exhibition Circle of the National Gallery of Art

>*The Baffi Triptych: Preserving Abruzzo's Cultural Heritage*
Continued from previous fiscal year to 10 January 2010
Lent by the Soprintendenza dell'Abruzzo e la Direzione Regionale dell'Abruzzo David Brown, curator
Presentation at the National Gallery of Art made possible by the Ministero per i Beni e le Attività Culturali and the Embassy of Italy in Washington, D.C.

>*Judith Leyster, 1609–1660*
Continued from previous fiscal year to 29 November 2009
Organized by the National Gallery of Art Arthur K. Wheelock, curator
Made possible by the generous support of Mr. and Mrs. Thomas A. Saunders III

>*The Art of Power: Royal Armor and Portraits from Imperial Spain*
Continued from previous fiscal year to 29 November 2009
Organized by the National Gallery of Art, Washington, the State Corporation for Spanish Cultural Action Abroad (SEACEX), and the Patrimonio Nacional of Spain

Organized in association with the Spanish Ministry of Foreign Affairs and Cooperation and the Ministry of Culture, with the assistance of the Embassy of Spain in Washington, D.C.
Alvaro Soler del Campo, curator
Supported by an indemnity from the Federal Council on the Arts and the Humanities
In-kind promotional support provided by Chef José Andrés of Jaleo and THINKfoodGROUP

>*An Antiquity of Imagination: Tullio Lombardo and Venetian High Renaissance Sculpture*
Continued from previous fiscal year to 1 November 2009
Organized by the National Gallery of Art Alison Luhrs, curator
Sponsored by The Exhibition Circle of the National Gallery of Art
Additional support provided by the Samuel H. Kress Foundation
Supported by an indemnity from the Federal Council on the Arts and the Humanities

>*The Darker Side of Light: Arts of Privacy, 1850–1900*
1 October 2009–18 January 2010
Organized by the National Gallery of Art Peter Parshall, curator

>*Renaissance to Revolution: French Drawings from the National Gallery of Art, 1500–1800*
1 October 2009–31 January 2010
Organized by the National Gallery of Art Margaret Grasselli, curator

>*The Robert and Jane Meyerhoff Collection: Selected Works*
1 October 2009–2 May 2010
Organized by the National Gallery of Art Harry Cooper, curator
Supported by an indemnity from the Federal Council on the Arts and the Humanities
Podcast made possible by the HRH Foundation

>*Robert Bergman: Portraits, 1986–1995*
11 October 2009–10 January 2010
Organized by the National Gallery of Art Sarah Greenough, curator

>*Editions with Additions: Working Proofs by Jasper Johns*
11 October 2009–4 April 2010
Organized by the National Gallery of Art Ruth Fine, curator
Generous support for the Jasper Johns acquisition provided by Candace and Rick Beinecke; Jo Ann and Julian Ganz, Jr.; Glenstone; Lenore and Bernard Greenberg; Mr. and Mrs. Frederic C. Hamilton; Gail and Benjamin Jacobs; Robert and Arlene Kogod; Jo Carole and Ronald S. Lauder; Robert and Marya Looker; Robert E. Meyerhoff and Rheda Becker; John and Mary Pappajohn;

Sharon and John D. Rockefeller IV; Vicki and Roger Sant; Andrew and Denise Saul; and Mr. and Mrs. Albert H. Small

>*In the Darkroom: Photographic Processes Before the Digital Age*
25 October 2009–14 March 2010
Organized by the National Gallery of Art Sarah Kennel and Diane Waggoner, curators

>*From Impressionism to Modernism: The Chester Dale Collection*
31 January 2010–2 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*
21 February 2010–9 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

>*The Sacred Made Real: Spanish Painting and Sculpture 1600–1700*
28 February 2010–31 May 2010
Organized by the National Gallery of Art, Washington, and the National Gallery, London
Xavier Bray and Mary Levkof, curators
Washington presentation made possible by the generous support of Robert H. Smith, The Charles Engelhard Foundation, and an anonymous donor; with additional support provided by Buffy and William Cafritz
Presented on the occasion of the Spanish Presidency of the European Union, with the support of the Ministry of Culture of Spain, the Spain–USA Foundation, and the Embassy of Spain in Washington, D.C.; and included in the “Preview Spain: Arts & Culture ‘10” program
Supported by an indemnity from the Federal Council on the Arts and the Humanities

>*Hendrick Avercamp: The Little Ice Age*
21 March 2010–5 July 2010
Organized by the National Gallery of Art, Washington, and the Rijksmuseum, Amsterdam
Arthur Wheelock, curator

>*Beat Memories: The Photographs of Allen Ginsberg*
2 May 2010–16 September 2010
Organized by the National Gallery of Art Sarah Greenough, curator
Made possible through the generous support of the Trellis Fund
Additional support provided by The Robert Mapplethorpe Foundation, Inc.

>*German Master Drawings from the Wolfgang Ratjen Collection, 1580–1900*
16 May 2010–2 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*
16 May 2010–2 January 2011
Organized by the National Gallery of Art Andrew Robison, curator
Supported by a generous grant from the Thaw Charitable Trust

>*American Modernism: The Shein Collection*
16 May 2010–2 January 2011
Organized by the National Gallery of Art Nancy Anderson and Charlie Brock, curators

>*Edvard Munch: Master Prints*
31 July 2010–28 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*
19 September 2010–9 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
Film made possible by the HRH Foundation

LENDERS TO EXHIBITIONS

Private Collections

Michael D. Abrams
Joseph L. Allbritton
Ms. Avelitcheva
Howard Bass
De heer H. Beuth
Ivo Bouwman
Anrie Broere
Risa Browder
John C. Bute
Gary S. Davis
Pieter C. W. M. Dreesmann
Robert B. Eichholz
Sarah G. Epstein

Thomas M. Evans
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 Mr. and Mrs. Robert J. Fisher
 Fondation Aetas Aurea
 Robert Frank
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 Mr. and Mrs. David Ganek
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 John Gossage
 Howard Greenberg
 Groninger Museum
 Mr. and Mrs. Manfred Heiting
 Jeffrey E. Horvitz
 Jasper Johns
 Thomas Kaplan
 Betsy Karel
 Andrea Kayne Kaufman and Jacob J. Kaufman
 Mark Kelman
 David Knaus
 Herr Ferdinand J. Knecht
 Dr. Carlo Knight
 Sherry and Alan Koppel
 Mr. Joseph Lau
 Robert Lehrman
 Asbjorn R. Lunde
 Mr. and Mrs. Peter MacGill
 Mrs. Paul Mellon
 Robert E. Meyerhoff
 Stavros Niarchos
 Ivan E. Phillips
 Dr. and Mrs. Joram Piatigorsky
 Prentice and Paul Sack Photographic Trust
 Mr. and Mrs. John Pritzker
 Steven Rales
 David Rockefeller Sr.
 James de Rothschild
 Michael A. Rubel and Kristin Rey
 Lord Harold Samuel
 Mr. and Mrs. Thomas A. Saunders III
 Barbara Schwartz
 Mr. and Mrs. Norman Selby
 Edward Shein
 Kenneth Slowik
 Dan and Mary Solomon
 Anthony Speelman
 Donald Stone
 Tabley House
 Baron Willem van Dedem
 William Van Loo
 Mr. and Mrs. Eijk Van Otterloo
 Carol Lynn Ward-Bamford
 Jane Watkins
 Mrs. Henry H. Weldon
 Mr. and Mrs. Arthur K. Wheelock
 Ms. Catherine Woodard and Mr. Nelson Blitz Jr.
 Dian Woodner
 Eric Martin Wunsch

Public Collections

AFGHANISTAN
 Tehran: Tehran Museum of Contemporary Art

ARGENTINA
 Buenos Aires: Museo Nacional de Belles Artes
 AUSTRIA
 Salzburg: Museum Carolino Augusteum
 Vienna: Galerie Sanct Lucas; Kunsthistorisches Museum Wien

BELGIUM
 Brussels: Musées royaux des Beaux-Arts de Belgique

BRAZIL
 Sao Paulo: Museu de Arte de São Paulo

CANADA
 Ottawa: Canadian Museum of Contemporary Photography; National Gallery of Canada
 Toronto: Art Gallery of Ontario

DENMARK
 Copenhagen: Kunstindustrimuseet; Ny Carlsberg Glyptotek
 Frederikssund: J. F. Willumsens Museum

FRANCE
 Liège: Musée d'Art moderne et d'Art contemporain, Liège
 Lyon: Musée des Beaux-Arts de Lyon
 Orléans: Musée des Beaux-Arts, Orléans
 Paris: Collection Frits Lugt; École Nationale Supérieure des Beaux-Arts; Galerie Charles Bailly; Musée des Arts Décoratifs; Musée d'Orsay; Musée du Louvre
 Strasbourg: Musée d'art moderne et contemporain; Musée des Beaux-Arts, Strasbourg

Toulouse: Musée des Augustins
 Versailles: Musée national des Châteaux de Versailles et de Trianon

GERMANY
 Berlin: Kupferstichkabinett; Staatliche Museen zu Berlin, Antikensammlung
 Dresden: Albertinum; Staatliche Kunstsammlungen Dresden
 Essen: Museum Folkwang Essen
 Frankfurt: Städelsches Kunstinstitut und Städtische Galerie
 Hamburg: Hamburger Kunsthalle
 Kassel: Staatliche Museen Kassel
 Meissen: Staatliche Porzellan-Manufaktur Meissen
 Munich: Bayerisches Staatsgemäldesammlungen-Alte Pinakothek; Neue Pinakothek
 Schwerin: Staatliches Museum Schwerin
 Stuttgart: Staatsgalerie Stuttgart
 Weimar: Stiftung Weimarer Klassik Goethe-Nationalmuseum

HUNGARY
 Budapest: Museum of Fine Arts, Budapest

IRELAND
 Dublin: National Gallery of Ireland

ISRAEL
 Jerusalem: The Israel Museum

ITALY
 Cremona: Museo Civico Ala Ponzzone
 Florence: Museo di Storia della Fotografia Fratelli Alinari

Genova: Museo di Archeologia Ligure
 L'Aquila: Museo Nazionale d'Abruzzo
 Milan: Pinacoteca Ambrosiana
 Naples: Soprintendenza Speciale per i Beni Archeologici di Napoli e Pompei; Museo Archeologico Nazionale di Napoli; Museo e Gallerie Nazionali di Capodimonte
 Pompei: Soprintendenza Speciale per i Beni Archeologici di Napoli e Pompei
 Rome: Musei Capitolini

JAPAN
 Okayama: Ohara Museum of Art

LIECHTENSTEIN
 Schaan: Hilti Art Foundation

NETHERLANDS
 Amsterdam: Rijksmuseum; Van Gogh Museum
 Haarlem: Teylers Museum
 The Hague: Royal Picture Gallery Mauritshuis
 Leiden: Stedelijk Museum De Lakenhal
 Maastricht: Noortman Master Paintings

NORWAY
 Bergen: Bergen Art Museum
 Oslo: Nasjonalmuseet for kunst, arkitektur og design

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

SPAIN
 Antequera: Museo de Antequera
 Barcelona: Museu Nacional d'Art de Catalunya
 Burgos: Chapel of Saint Bruno, Cartuja de Miraflores; Patrimonio Nacional
 El Pedros: Church of Our Lady of Consolation
 Granada: Fundación Rodríguez-Acosta; Museo de Bellas Artes
 Madrid: Convento de la Encarnación (Patrimonio Nacional); Patrimonio Nacional, Monasterio de las Descalzas Reales; Ministerio de Asuntos Exteriores; Museo de la Real Academia de Bellas Artes de San Fernando; Museo del Ejército; Museo del Prado; Museo Thyssen-Bornemisza; Patrimonio Nacional, Real Monasterio de San Lorenzo de El Escorial
 Malaga: Parroquia Santa Maria de la Victoria
 Seville: Archicofradía del Santísimo Cristo del Amor, Collegiate Church of El Salvador, Seville; Catedral de Seville; Iglesia del Convento de Santa Isabel; Fundación Casa Ducal de Medinaceli; Convento del Santo Angel; Museo de Bellas Artes de Seville; Universidad de Sevilla

Toledo: Catedral de Toledo
 Valladolid: Iglesia de San Miguel y San Julián; Monasterio/Convento de San Joaquín y Santa Ana; Museo Diocesano y Catedralicio

SWEDEN
 Mariefred: Gripsholm Castle
 Stockholm: Nationalmuseum; Skoklosters Slott

SWITZERLAND
 Basel: Kunstmuseum Basel
 Geneva: Musée d'art et d'histoire, Ville de Genève
 Pully: Fiduciaire Kernohan & Associés
 Winterthur: Fotostiftung Schweiz
 Zurich: Kunsthaus Zürich

UNITED KINGDOM—ENGLAND
 Bakewell: Chatsworth House Trust
 Berkshire: Her Majesty Queen Elizabeth II
 Liverpool: Walker Art Gallery
 London: Blackheath, Ranger's House; Brevan Howard Asset Management LLP; The British Museum; Christie, Manson & Woods, Ltd.; The Courtauld Institute Gallery, Courtauld Institute of Art; Simon C. Dickinson Ltd.; Dulwich Picture Gallery; Waldemar Januszczak; The National Gallery; Her Majesty Queen Elizabeth II; Robilant + Voena; Tate Britain; Victoria and Albert Museum
 Manchester: Manchester Art Gallery; The Whitworth Art Gallery
 Shrewsbury: Attingham Park

UNITED KINGDOM—SCOTLAND
 Edinburgh: National Gallery of Scotland
 Glasgow: Pollok House

UNITED STATES

Alabama
 Birmingham: Birmingham Museum of Art

California
 Laguna Beach: Laguna Art Museum
 Los Angeles: The Armand Hammer Foundation; The J. Paul Getty Museum; Los Angeles County Museum of Art
 Pasadena: Norton Simon Art Foundation
 San Francisco: The Fine Arts Museums of San Francisco; San Francisco Museum of Modern Art
 San Marino: The Huntington Library, Art Collections, and Botanical Gardens
 Santa Monica: Gallery Luisotti; The Kelton Foundation

Connecticut
 Greenwich: Dahesh Museum of Art
 Hartford: Wadsworth Atheneum Museum of Art
 New Haven: Yale University Art Gallery; Yale University, Beinecke Library

District of Columbia
 Washington: The Architect of the Capitol; The Corcoran Gallery of Art; Dumbarton Oaks; Folger Shakespeare Library; Hirshhorn Museum and Sculpture Garden; The Library of Congress; National Gallery of Art Library; National Gallery of Art Library, Department of Image Collections; National Museum of American History; National Museum of Women in the Arts; The Phillips Collection; Smithsonian Institution Libraries

Florida
 West Palm Beach: Norton Gallery and School of Art

Illinois
 Chicago: The Art Institute of Chicago
 Urbana: The Spurlock Museum

Indiana
 Indianapolis: Indianapolis Museum of Art

Massachusetts

Andover: Addison Gallery of American Art
 Boston: Museum of Fine Arts, Boston
 Cambridge: Harvard Art Museums
 Worcester: Worcester Art Museum

Maryland

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

Minnesota

Minneapolis: The Minneapolis Institute of Arts

New Hampshire

Hanover: Hood Museum of Art,
 Dartmouth College

New York

Buffalo: Albright-Knox Art Gallery
 New York: French & Company LLC;
 Howard Greenberg Gallery;
 The John Simon Guggenheim Memorial
 Foundation; The Metropolitan Museum
 of Art; The Pierpont Morgan Library;
 The Museum of Modern Art;
 The New York Public Library; Solomon
 R. Guggenheim Museum; Sonnabend
 Gallery; Wildenstein & Co., Inc.
 Roslyn Harbor: Nassau County
 Museum of Art
 Syracuse: Syracuse University Library

North Carolina

Raleigh: North Carolina Museum of Art

Ohio

Cleveland: The Cleveland Museum of Art
 Toledo: The Blair Museum of Lithophanes;
 Toledo Museum of Art

Pennsylvania

Philadelphia: Philadelphia Museum of Art

Texas

Fort Worth: Kimbell Art Museum
 Houston: The Museum of Fine Arts,
 Houston
 San Antonio: McNay Art Museum

Virginia

Norfolk: Chrysler Museum of Art

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 the Artist

Frank Stella
 >Delta

**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

Faro World Inc.

Leo Villareal
 >Multiverse

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 Library of Congress

Unknown Artist
 >Hubbard and Brockman 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

The Norton Simon Foundation

Edward Manet
 >Ragpicker

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

French 13th Century

>Vita Contemplativa
 >Heraldic Panel
 >Bishop Blessing
 >Angel Holding a Cross and the Crown
 of Thorns

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 Payannet, near Gardanne
 (Hameau à Payannet près de Gardanne)
 >House on a Hill
 >Still Life with Skull

Mr. and Mrs. Eijk Van Otterloo

Esaias van de Velde I
 >An Elegant Company in a Garden
 Aert van der Neer
 >A Snowy Winter Landscape
 Gabriel Metsu
 >An Old Woman at a Meal

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
 Sandro Botticelli
 >Young Man Holding a Medallion
 Gerrit Adriaensz Berckheyde
 >The Grote or St. Bavokerk in Haarlem
 Pieter Brueghel the Younger
 >The Wedding Party
 Aelbert Cuyp
 >A Pier in Dordrecht Harbor
 Dirck van Delen
 >Church Interior with Elegant Figures
 German 18th Century
 >Pair of Female Figures
 Jan Davidz 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
 Jan Miense Molenaer
 >A Lute Player
 Jacopo Palma il Giovane
 >Venus and Cupid at the Forge of Vulcan
 Richard Caton Woodville
 >War News from Mexico
 Philips Wouwerman
 >Riders and Horses Resting by a River

NGA LOANS TO
 TEMPORARY EXHIBITIONS

The department of loans and the National Lending Service administered the loans of 892 works of art to 216 sites during fiscal year 2010. This number includes the loan of 686 works to 128 temporary exhibitions at 169 institutions and the extended loan of 157 Gallery works to thirty-eight sites. Forty-nine works from Gallery collections were on short-term loan to the permanent collections of eight U.S. museums and one foreign museum.

*Works in National Lending Service

AUSTRALIA

Sydney, Art Gallery of New South Wales
Alfred Stieglitz: The Lake George Years
 17 June 2010 to 5 September 2010
 Alfred Stieglitz
 >After Working Hours—The Ferry Boat
 >Marius de Zayas
 >Brançusi Exhibition at 291
 >Francis Picabia
 >Kitty at Lake George
 >Helen Freeman
 >Hedwig Stieglitz
 >Georgia Engelhard
 >Barn and Carriage
 >Rebecca Salisbury Strand
 >Marcel Duchamp
 >The Black Barn & White Snow
 >Dorothy Norman
 >Richard Menshausen
 >Back of Little House
 >Music—A Sequence of Ten Cloud
 Photographs, No. I
 >Music—A Sequence of Ten Cloud
 Photographs, No. II
 >Music—A Sequence of Ten Cloud

Photographs, No. III
 >Music—A Sequence of Ten Cloud Photographs, No. IV
 >Music—A Sequence of Ten Cloud Photographs, No. V
 >Music—A Sequence of Ten Cloud Photographs, No. VI
 >Music—A Sequence of Ten Cloud Photographs, No. VII
 >Music—A Sequence of Ten Cloud Photographs, No. VIII
 >Music—A Sequence of Ten Cloud Photographs, No. IX
 >Music—A Sequence of Ten Cloud Photographs, No. X
 >Songs of the Sky A2
 >Songs of the Sky A3
 >Songs of the Sky A4
 >Songs of the Sky A5
 >Songs of the Sky A6
 >Songs of the Sky A7
 >Songs of the Sky A8
 >Songs of the Sky A9
 >Equivalent 27B
 >Equivalent 27A
 >From My Window at An American Place, North
 >Georgia O'Keeffe—Exhibition at 291
 >Georgia O'Keeffe
 >Georgia O'Keeffe
 >Georgia O'Keeffe
 >Georgia O'Keeffe
 >Georgia O'Keeffe
 >Georgia O'Keeffe and Donald Davidson
 >Georgia O'Keeffe

Paths to Abstraction 1867 to 1917
 26 June 2010 to 19 September 2010
 Paul Cézanne
 >At the Water's Edge *
 Edouard Vuillard
 >Woman in Black

BELGIUM

Leuven, Municipal Museum Vander Kelen-Mertens
Rogier van der Weyden, ca. 1400–1464—Master of Passions
 20 September 2009 to 6 December 2009
 Master of the Prado
 "Adoration of the Magi"
 >The Presentation in the Temple
 South Netherlandish 15th Century
 >Pietà

CANADA

Edmonton, Art Gallery of Alberta
Degas: Figures in Motion
 22 January 2010 to 30 May 2010
 Edgar Degas
 >Nude Woman Standing, Drying Herself (Femme nue debout, a sa toilette)
 >Woman Seated in an Armchair, Wiping Her Neck
 >Study in the Nude of Little Dancer Aged Fourteen (Nude Little Dancer)
 Vancouver, Vancouver Art Gallery
Expanding Horizons: American and Canadian Painting and Photography: 1860–1918
 17 October 2009 to 17 January 2010
 John Henry Twachtman
 >Winter Harmony

FRANCE

Giverny, Musée des impressionnismes Giverny
Joan Mitchell Retrospective
 23 August 2009 to 31 October 2009
 Joan Mitchell
 >Piano mécanique
Impressionism on the Seine
 1 April 2010 to 18 July 2010
 Gustave Caillebotte
 >Skiffs *
 Auguste Renoir
 >Oarsmen at Chatou

Marseille, Musée Cantini
De la Scène au tableau
 1 October 2009 to 3 January 2010
 Circulated to: Museo di Arte Moderna e Contemporanea di Trento e Rovereto
 6 February 2010 to 23 May 2010
 Circulated to: Art Gallery of Ontario, Toronto
 19 June 2010 to 26 September 2010
 Edgar Degas
 >Dancers Backstage

Paris, Galerie Nationale du Jeu de Paume
André Kertész
 28 September 2010 to 30 January 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
Renoir au XXe siècle
 23 September 2009 to 4 January 2010
 Circulated to: Los Angeles County Museum of Art
 10 February 2010 to 9 May 2010
 Circulated to: Philadelphia Museum of Art
 10 June 2010 to 5 September 2010
 Auguste Renoir
 >Head of a Young Girl
 >Girl with a Basket of Fish
 >Girl with a Basket of Oranges
 >Young Spanish Woman with a Guitar

Monet Monographic Exhibition
 20 September 2010 to 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

Paris, Musée du Louvre
Titian, Tintoretto, Veronese: Rivals in Renaissance Venice
 17 September 2009 to 4 January 2010
 Titian
 >Venus with a Mirror
 >Ranuccio Farnese

Paris, Musée national d'art moderne, Centre Georges Pompidou
Pierre Soulages Retrospective
 14 October 2009 to 8 March 2010
 Circulated to: Museo de la Ciudad, Mexico City
 3 June 2010 to 29 August 2010
 Pierre Soulages
 >Painting *

Rouen, Musée des Beaux-Arts de Rouen
A City for Impressionism: Monet, Pissarro, and Gauguin in Rouen
 4 June 2010 to 26 September 2010
 Claude Monet
 >Ships Riding on the Seine at Rouen

GERMANY
 Essen, Museum Folkwang Essen
Das schönste Museum der Welt: Museum Folkwang bis 1933 (The Most Beautiful Museum in the World: Museum Folkwang since 1933)
 1 March 2010 to 10 August 2010
 André Derain
 >Still Life *

Frankfurt, Städtisches Kunstinstitut und Städtische Galerie

Botticelli
 13 November 2009 to 28 February 2010
 Sandro Botticelli
 >Giuliano de' Medici
 Hannover, Sprengel Museum
Der Blick auf Fränzi und Marcella. Zwei Modelle der Brücke-Künstler
 29 August 2010 to 9 January 2011
 Max Pechstein
 >Franzi and Her Sister in a Hammock

Wuppertal, Von der Heydt-Museum
Bonnard—Magier der Farbe
 14 September 2010 to 30 January 2011
 Pierre Bonnard
 >Table Set in a Garden

HUNGARY
 Budapest, Museum of Fine Arts, Budapest
Turner and Italy
 15 July 2009 to 25 October 2009
 Joseph Mallord William Turner
 >The Dogana and Santa Maria della Salute, Venice

Botticelli to Titian: Two Centuries of Italian Masterpieces
 28 October 2009 to 14 February 2010
 Jacopo Tintoretto
 >A Procurator of Saint Mark's

IRELAND

Dublin, Irish Museum of Modern Art
Vertical Thoughts: Morton Feldman and the Visual Arts
 6 April 2010 to 27 June 2010
 Mark Rothko
 >No. 8 *

Dublin, National Gallery of Ireland
Gabriel Metsu, 1629–1667
 4 September 2010 to 5 December 2010
 Gabriel Metsu
 >The Intruder

ITALY

Conegliano, Palazzo Sarcinelli
Cima da Conegliano: Poeta del Paesaggio
 26 February 2010 to 2 June 2010
 Cima da Conegliano
 >Saint Jerome in the Wilderness
 >Saint Helena

Florence, Museo degli Argenti
Precious and Beautiful: Cameos and Intaglios of the Medici (Pregio e Bellezza. Cammei e Intagli dei Medici)
 25 March 2010 to 27 June 2010
 Follower of Michelangelo, after the Antique
 >Apollo and Marsyas
 French 16th Century
 >Hat-Badge with Apollo and Marsyas (or possibly Orpheus)

Florence, Museo Nazionale del Bargello
I grandi bronzi del Battistero. Rustici e Leonardo
 10 September 2010 to 10 January 2011
 Giovanni Larciani (Master of the Kress Landscapes)
 >Scenes from a Legend

Florence, Palazzo Strozzi
Inganni ad Arte: Meraviglie del trompe l'oeil dall'antichità al contemporaneo
 16 October 2009 to 16 January 2010
 Domenico Fetti
 >The Veil of Veronica
 John Frederick Peto
 >For the Track

De Chirico, Magritte, Balthus: Il Silenzio del Mondo
 26 February 2010 to 18 July 2010
 René Magritte
 >La condition humaine

Bronzino
 24 September 2010 to 23 January 2011
 Agnolo Bronzino
 >The Holy Family
 Florentine 16th Century
 >Allegorical Portrait of Dante

Milan, Palazzo Reale, Milan
Goya e el mundo moderno (Goya and the Modern World)
 18 March 2010 to 27 June 2010
 Francisco de Goya
 >Bartolomé Sureda y Miserol

Naples, Museo e Gallerie Nazionali di Capodimonte

Ritorno al barocco: da Caravaggio a Vanvitelli (Return to the Baroque: From Caravaggio to Vanvitelli)

6 December 2009 to 11 April 2010

Bernardo Cavallino
>The Triumph of Galatea

Rome, Complesso del Vittoriano

Dada e Surrealismo riscoperti

8 October 2009 to 7 February 2010

Max Ernst
>A Moment of Calm
Joan Miró
>A Shooting Star *

Da Corot a Monet. La sinfonia della natura

6 March 2010 to 29 June 2010

Eugène Cuvelier
>Belle-Croix
>Carrefour de l'Épine
>Maraîs de Fampoux
>Mare à Piat (Marsh at Piat)
Alphonse Jeanrenaud
>Fontainebleau
Alfred Sisley
>Flood at Port-Marly

Rome, Palazzo delle Esposizioni

Alexander Calder

22 October 2009 to 14 February 2010

Alexander Calder
>Cascading Flowers
>Little Spider
>Tower with Pinwheel
>Untitled (The Constellation Mobile)

Rovereto, Museo di Arte Moderna e Contemporanea di Trento e Rovereto

De la Scène au tableau

6 February 2010 to 23 May 2010

Circulated to: Art Gallery of Ontario, Toronto
19 June 2010 to 26 September 2010

Edgar Degas
>Dancers Backstage

Siena, Complesso Museale Santa Maria della Scala

Da Jacopo della Quercia a Donatello. Le Arti a Siena nel Primo Rinascimento

26 March 2010 to 11 July 2010

Master of the Osservanza (Sano di Pietro?)
>The Meeting of Saint Anthony and Saint Paul
>Saint Anthony Distributing His Wealth to the Poor
>Saint Anthony Leaving His Monastery
>The Death of Saint Anthony
Jacopo della Quercia
>Madonna of Humility

Venice, Collezione Peggy Guggenheim

Prendergast in Italy

9 October 2009 to 3 January 2010

Maurice Brazil Prendergast
>Caffè Florian in Venice

Venice, Exhibition Facilities, Ex Convitto, Island of San Giorgio Maggiore

Sebastiano Ricci: Il Trionfo dell'invenzione nel Settecento veneziano

24 April 2010 to 19 July 2010

Sebastiano Ricci

>A Miracle of Saint Francis of Paola
>The Exaltation of the True Cross

JAPAN

Kobe, Hyogo Prefectural Museum of Art

Visual Deception
25 August 2009 to 3 November 2009
René Magritte
>The Blank Signature *

Sakura, Kawamura Memorial Museum of Art

Barnett Newman: Dialogue Between Man and Work

4 September 2010 to 12 December 2010

Barnett Newman
>Pagan Void

Tokyo, Mitsubishi Ichigokan Museum

Manet et le Paris moderne

6 April 2010 to 25 July 2010

Edouard Manet
>The Dead Toreador

Tokyo, The National Art Center, Tokyo

Renoir: Tradition and Innovation

20 January 2010 to 5 April 2010

Circulated to: The National Museum of Art, Osaka
17 April 2010 to 27 June 2010
Auguste Renoir
>Madame Henriot
>Georges Rivière
>Flowers in a Vase

Yokohama, Yokohama Museum of Art

Edgar Degas

17 September 2010 to 5 January 2011

Edgar Degas
>Scene from the Steeplechase:
The Fallen Jockey

MEXICO

Mexico City, Museo del Palacio de Bellas Artes

El mundo invisible de René Magritte (The invisible world of René Magritte)

18 March 2010 to 14 July 2010

René Magritte
>The Blank Signature *

NETHERLANDS

Amsterdam, Joods Historisch Museum

Meijer de Haan

12 October 2009 to 24 January 2010

Circulated to: Musée d'Orsay, Paris
15 March 2010 to 20 June 2010

Circulated to: Musée des Beaux-Arts de Quimper
8 July 2010 to 11 October 2010

Paul Gauguin
>Landscape at Le Pouldu

Haarlem, Frans Hals Museum

Judith Leyster's 400th Anniversary

19 December 2009 to 9 May 2010

Judith Leyster
>Self-Portrait

The Hague, Gemeentemuseum Den Haag

Picasso—Cézanne, le soleil en face

17 October 2009 to 24 January 2010

Paul Cézanne
>Harlequin

Rotterdam, Museum Boijmans Van Beuningen

All Eyes on Kees Van Dongen

18 September 2010 to 23 January 2011

Kees van Dongen
>Saida

PORTUGAL

Lisbon, Fundação Calouste Gulbenkian, Temporary Exhibitions Gallery

The Object Observed: Four Centuries of European Still Life Painting

11 February 2010 to 2 May 2010

Juan van der Hamen y León
>Still Life with Sweets and Pottery

SPAIN

Barcelona, Centre de Cultura Contemporània de Barcelona

Il Secolo del Jazz/Le Siècle du jazz/El Siglo de Jaz

21 July 2009 to 18 October 2009

Claes Oldenburg
>Clarinet Bridge

Madrid, Fundación Caja Madrid

Tears of Eros

20 October 2009 to 31 January 2010

Luca Giordano
>Diana and Endymion

Madrid, Museo Thyssen-Bornemisza

Monet and Abstraction

23 February 2010 to 30 May 2010

Mark Rothko
>Untitled *

Domenico Ghirlandaio: Portrait of Giovanna Tornabuoni, Contexts of the Permanent Collection

22 June 2010 to 10 October 2010

Style of Niccolò Fiorentino
>Lorenzo di Giovanni Tornabuoni, 1466–1497 [obverse]

Attributed to Niccolò Fiorentino
>Lodovica Tornabuoni, Daughter of Giovanni Tornabuoni [obverse]

Domenico Ghirlandaio
>Madonna and Child

SWEDEN

Stockholm, Nationalmuseum

Rubens and Van Dyck

25 February 2010 to 23 May 2010

Sir Anthony van Dyck
>Isabella Brant

SWITZERLAND

Basel, Fondation Beyeler

Giacometti

31 May 2009 to 11 October 2009

Alberto Giacometti
>No More Play

Henri Rousseau

7 February 2010 to 9 May 2010

Circulated to: Museo Guggenheim Bilbao
25 May 2010 to 12 September 2010
Henri Rousseau
>Rendezvous in the Forest *
>Tropical Forest with Monkeys *

Zurich, Kunsthaus Zürich

Georges Seurat: Figures in Space

2 October 2009 to 17 January 2010

Circulated to: Schirn Kunsthalle Frankfurt
11 February 2010 to 9 May 2010
Georges Seurat
>The Lighthouse at Honfleur

UNITED KINGDOM—ENGLAND

Cambridge, The Fitzwilliam Museum

Endless Forms: Charles Darwin, Natural Science, and the Visual Arts

16 June 2009 to 4 October 2009

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

Liverpool, Tate Liverpool

Afro Modern: Journeys through the Black Atlantic

29 January 2010 to 25 April 2010

Jacob Lawrence
>Street to Mbari

London, The National Gallery

The Sacred Made Real: Spanish Painting and Sculpture 1600–1700

21 October 2009 to 24 January 2010

Francisco Antonio Gijón
>Saint John of the Cross (San Juan de la Cruz)

London, Royal Academy of Arts

The Real Van Gogh: The Artist and His Letters

23 January 2010 to 18 April 2010

Vincent van Gogh
>Roses
>Postcard with Two Peasants Digging

London, Tate Britain

Turner and the Masters

23 September 2009 to 24 January 2010

Circulated to: Galeries nationales du Grand Palais, Paris
22 February 2010 to 23 May 2010
Circulated to: Museo Nacional del Prado, Madrid
21 June 2010 to 19 September 2010

Rembrandt van Rijn

>The Mill

London, Tate Modern

Gauguin: Maker of Myth

30 September 2010 to 16 January 2011

Paul Gauguin
>Wayside Shrine in Brittany (Le calvaire Breton)
>Human Sorrow (Miseres 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)
 >Haystacks in Brittany *
 >Parau na te Vanua 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 and 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]

UNITED KINGDOM—SCOTLAND

Edinburgh, National Gallery of Scotland

Impressionist Gardens

31 July 2010 to 17 October 2010

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)

UNITED STATES

California

Los Angeles, Fowler Museum at UCLA

Steeped in History: The Art of Tea

2 August 2009 to 29 November 2009

The Gansevoort Limner
 (Possibly Pieter Vanderlyn)
 >Susanna Truax *

Los Angeles, The J. Paul Getty Museum

Drawings by Rembrandt and His Pupils: Telling the Difference

8 December 2009 to 28 February 2010

Rembrandt van Rijn
 >The Artist Drawing from the Model
 >Head of an Old Man (recto)

Los Angeles, Los Angeles County Museum of Art

Luis Meléndez: Master of the Spanish Still Life

23 September 2009 to 3 January 2010

Circulated to: Museum of Fine Arts, Boston
 31 January 2010 to 9 May 2010

Luis Meléndez
 >Still Life with Figs and Bread

Manly Pursuits: The Sporting Images of Thomas Eakins

25 July 2010 to 23 October 2010

Thomas Eakins
 >The Biglin Brothers Racing
 >Drifting

San Diego, San Diego Museum of Art

American Artists from the Russian Empire

22 October 2009 to 17 January 2010

Leonid
 >Faraduro, Portugal *

Mark Rothko
 >Figure Composition *
 >Olympian Play *
 >Untitled
 Raphael Soyer
 >Blond Figure
 Max Weber
 >Interior of the Fourth Dimension

Connecticut

Greenwich, Bruce Museum of Arts and Science

Alexander Calder: Printmaker

31 October 2009 to 31 January 2010

Alexander Calder
 >The Big I
 >Horse
 >Untitled (Man and Woman Walking a Dog)

Circus! Art and Science Under the Big Top

24 September 2010 to 9 January 2011

John Steuart Curry
 >Circus Elephants *

Hartford, Wadsworth Atheneum Museum of Art

Rembrandt's People

8 October 2009 to 24 January 2010

Rembrandt van Rijn
 >Self-Portrait

New Britain, New Britain Museum of American Art

John Haberle: Master of Illusion

11 December 2009 to 14 March 2010

Circulated to: Brandywine River Museum, Chadds Ford
 17 April 2010 to 11 July 2010
 Circulated to: Portland Museum of Art (Maine)
 18 September 2010 to 12 December 2010

John Haberle
 >Imitation

New Haven, Yale Center for British Art

Horace Walpole's "Strawberry Hill"

15 October 2009 to 3 January 2010

Circulated to: Victoria and Albert Museum
 6 March 2010 to 4 July 2010

Follower of Jacques Callot
 >Artist's Pocket Book
 Follower of Nicolas Poussin
 >Nymphs Feeding the Child Jupiter

District of Columbia

The Corcoran Gallery of Art

Helios: Eadweard Muybridge in a Time of Change

10 April 2010 to 18 July 2010

Circulated to: Tate Britain, London
 8 September 2010 to 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
 >Edgington
 >Illustrations of the Paces Walking, Plate LX
 >Setting out a Coffee Plantation at Antigua de Guatemala
 >The Horse in Motion as Shown by Instantaneous Photography with a Study on Animal Mechanics

Hirshhorn Museum and Sculpture Garden

Anne Truitt: Perception and Reflection

8 October 2009 to 3 January 2010

Anne Truitt
 >Mid-Day *

Colorforms

8 March 2010 to 28 August 2010

Mark Rothko
 >Untitled *
 >Untitled *
 >Untitled *

National Museum of American History

The Price of Freedom

14 January 2009 to 31 January 2012

Charles Peale Polk
 >General Washington at Princeton *

The Phillips Collection

Man Ray, African Art and the Modernist Lens

10 October 2009 to 10 January 2010

Circulated to: University of New Mexico Art Museum, Albuquerque
 6 February 2010 to 30 May 2010
 Circulated to: University of Virginia Art Museum, Charlottesville
 7 August 2010 to 10 October 2010

Alfred Stieglitz
 >Claudia O'Keefe

Object as Subject: Photographs of the Czech Avant-Garde

10 October 2009 to 7 February 2010

Jaromír Funke
 >Abstract Photo
 >Still Life
 Jaroslav Rössler
 >Untitled (Composition with Magic Tivo)
 Frantisek Vobecky
 >Torso
 Ladislav Foltýn
 >Chairs in the Prater (Stolicky v Pratri)

Predominantly White: Richard Pousette-Dart Paintings

5 June 2010 to 12 September 2010

Richard Pousette-Dart
 >White Garden, Sky

Florida

Sarasota, The John and Mable Ringling Museum of Art

Venice in Canaletto's Age

8 October 2009 to 10 January 2010

Circulated to: Memphis Brooks Museum of Art
 13 February 2010 to 9 May 2010
 Sebastiano Ricci
 >The Last Supper
 Giovanni Battista Piazzetta
 >Madonna and Child Appearing to Saint Philip Neri

Georgia

Atlanta, Michael C. Carlos Museum, Emory University

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

17 October 2009 to 24 January 2010

Adriaen Collaert after Hans Bol
 > "... I am the door of the sheep" (Leo)
 > "... The Kingdom of God shall be taken from you ..." (Scorpio)

Philip Galle after Maerten van

Heemskerck

>Saint Peter Speaks to the People about Christ

Philip Galle after Jan van der Straet
 >Saint Paul Preaching in Rome

Atlanta, High Museum of Art

Leonardo da Vinci and the Art of Sculpture

6 October 2009 to 21 February 2010

Desiderio da Settignano
 >The Christ Child (?)
 Workshop of Andrea del Verrocchio
 >Alexander the Great

Savannah, Telfair Museum of Art

Dutch Utopia: American Artists in Holland, 1880—1914

30 September 2009 to 10 January 2010

Circulated to: Taft Museum of Art, Cincinnati
 5 February 2010 to 2 May 2010
 Circulated to: The Grand Rapids Art Museum
 21 May 2010 to 15 August 2010
 Circulated to: Singer Museum, Laren, The Netherlands
 15 September 2010 to 16 January 2011
 Gari Melchers
 >The Sisters *
 Robert Henri
 >Volendam Street Scene *

Illinois

Chicago, The Art Institute of Chicago

Lewis Baltz: Prototypes/Ronde de Nuit

25 September 2010 to 19 January 2011

Lewis Baltz
 >New Monterey
 >Sausalito
 >Irvine Ranch
 >Sausalito
 >East Palo Alto

Chicago, David and Alfred Smart Museum of Art, University of Chicago

The Darker Side of Light: Arts of Privacy, 1850—1900

11 February 2010 to 10 June 2010

Adolphe Appian
 >Au Valromey
 >Pêcheur en Canot, au bord d'une Rivière (Fisherman in a Boat)

Louis-Ernest Barrias

>Nature Unveiling Herself before Science
 Albert Besnard
 >Intimacy (Intimité)

>In the Embers (Dans les cendres)

>Morphine Addicts (Morphinomanes)

>The End (La Fin de Tout)

>The Suicide (Le Suicide)

>The Cup of Tea

>The Murder (Le Meurtre)

>The Rape (Le Viol)

>Woman with a Vase (La femme au vase)

>Apotheosis (L'Apothéose)

Félix Bracquemond

>Birds Nailed to a Barn Door (Le haut d'un battant de porte)

>The Moles (Les taupes)

Georges Bottini

>The Sagot Address

Joseph Pierre Braëmt

>Charles de Brouckère, 1796—1860,

Mayor of Brussels 1848 [obverse]

- Rodolphe Bresdin
>Comedie de la Mort
>Fantasy Farmhouse
Félix-Hilaire Buhot
>Les Esprits des Villes Mortes
(Spirits from the Cities of the Dead)
>The Demon Printer
Eugène Carrière
>Sleep
Mary Cassatt
>Before the Fireplace (No. 1)
Alexandre Charpentier
>Painting (La peinture) [obverse]
François-Nicolas Chiffart
>Cholera in Paris
Jean-Baptiste-Camille Corot
>The Dreamer (Le Songeur)
>Young Woman and Death (La Jeune Fille et la Mort)
Charles-François Daubigny
>Ruins of the Chateau of Cremieux
(Les Ruines du chateau de Cremieux)
Edgar Degas
>Woman Reading (Liseuse)
Gustave Doré and Pierre Dupont (author)
>Le Légende du Juif Errant
Gustave Doré and Blanchard Jerrold (author)
>London. A Pilgrimage
James Ensor
>The Cathedral (La cathedrale)
>The Exterminating Angel (L'ange exterminateur)
>Lust (La luxure)
Paul Gavarni
>Ex Libris
Sir Alfred Gilbert
>Comedy and Tragedy: 'Sic Vita'
Johannes Götz
>Boy Balancing on a Ball *
Eugène Grasset
>La Vitrioleuse (The Acid Thrower)
Harriet Goodhue Hosmer
>Clasped Hands of Robert Browning and Elizabeth Barrett Browning
Victor Hugo
>Landscape
Max Klinger
>Place (Ort)
>Action (Handlung)
>Yearnings (Wünsche)
>Rescue (Rettung)
>Triumph
>Homage (Huldigung)
>Anxieties (Ängste)
>Repose (Ruhe)
>Abduction (Entführung)
>Cupid (Amor)
>Siesta I: pl. 3
>Bear and Elf (Bär und Elfe): pl. 1
>Moonlit Night (Mondnacht): pl. 4
Käthe Kollwitz
>Scene from *Germinal* (Szene aus *Germinal*)
>Self-Portrait at the Table
(Selbstbildnis am Tisch)
>Despair (Not)
>At the Church Wall (An der Kirchenmauer)
>Woman with Dead Child
(Frau mit totem Kind)
Alphonse Lemerre (editor)
>Sonnets et Eaux-Fortes
(Sonnets and Etchings)
Vicomte Ludovic Napoléon Lepic
>The Shore of the Escaut River with a Turbulent Sky
Edouard Manet
>Dead Toreador (Toreo mort)
>The Absinthe Drinker
Adolph Menzel
>Bear Pit in Zoo
Charles Meryon
>Collège Henri IV, Paris, ou Lycée Napoléon
(Henry IV College or Napoleon School, Paris)
>La morgue, Paris (The Mortuary)
>Le stryge (The Vampire)
>La Tour de l'Horloge, Paris (The Clock Tower, Paris)
>La galerie Notre-Dame, Paris (The Gallery of Notre Dame, Paris)
>Le Ministère de la Marine, Paris (The Admiralty, Paris)
Edvard Munch
>Moonlight (Mondschein)
>Girl at Window (Madchen im Hemd am Fenster)
>The Sick Child (Das kranke Madchen)
Eugen Napoleon Neureuther
>Neureuther (Self-Portrait in the Etching Studio)
Emmanuel Phélippe-Beaulieu
>A Heath
>The Tourist
Odilon Redon
>Frontispiece
>Cain and Abel
>C'est le Diable
Alfred Rethel
>Der Tod als Freund
>Auch ein Todtentanz VI
>Auch ein Todtentanz II
Auguste Rodin
>The Sirens *
Félicien Rops
>Gaspard de la Nuit
>Satan Sowing Tare (Satan semant l'ivraie)
Louis-Oscar Roty
>The Body of President Sadi Carnot Borne to the Panthéon [obverse]
Henri Rousseau
>La Guerre (The War)
Henri de Toulouse-Lautrec
>Wounded Eros (Eros vanné)
>Le Fou
>The Manor Lady or the Omen
(La chatelaine ou le tocsin)
James McNeill Whistler
>Nocturne
Adolphe Léon Willette
>Hanging Clown (Pierrôt pendu)
Anders Zorn
>An Irish Girl
Chicago, Museum of Contemporary Art
Alexander Calder and Contemporary Art: Form, Balance, and Joy
26 June 2010 to 17 October 2010
Alexander Calder
>Finny Fish
Evanston, Mary and Leigh Block Museum of Art, Northwestern University
The Brilliant Line: Following the Early Modern Engraver, 1480–1650
9 April 2010 to 20 June 2010
Jean Duvet
>The Woman Clothed with the Sun
Dirck Volckertz Coornhert after Maerten van Heemskerck
>Triumph of David
Claude Mellan
>Adam and Eve at the Foot of the Cross
>Allegory of Intellect, Memory, and Will
Maryland
Annapolis, The Mitchell Gallery, St. John's College
From La Serenissima to the Eternal City: The Grand Tour in 18th Century Venice and Rome
14 March 2010 to 23 April 2010
Francesco Guardi
>Temporary Tribune in the Campo San Zampolo, Venice
Antonio Joli
>Procession of Gondolas in the Bacino di San Marco, Venice
Giovanni Battista Brustolon
after Canaletto
>The Newly Elected Doge Presented to the People in San Marco
>The Doge Carried around the Piazza San Marco
>The Doge in the Bucintoro Departing for the Porto di Lido on Ascension Day
>The Doge in the Bucintoro Leaving San Nicolò di Lido
>The Doge Attends the Giovedì Grasso Festival in the Piazzetta
>Annual Visit of the Doge to Santa Maria della Salute
>Procession on Corpus Christi Day in the Piazza San Marco
>Visit of the Doge to San Zaccaria on Easter Day
Angelica Kauffmann
>Johann Winckelmann
Giovanni Battista Piranesi
>Arco di Costantino
Circle of Giovanni Paolo Panini
>Arch of Titus
Massachusetts
North Adams, Massachusetts Museum of Contemporary Art
Sol LeWitt: A Wall Drawing Retrospective
14 November 2008 to 14 November 2033
Sol LeWitt
>Wall Drawing No. 681 C/A wall divided vertically into four equal squares separated and bordered by black bands. Within each square, bands in one of four directions, each with color ink washes superimposed.
Williamstown, Sterling and Francine Clark Art Institute
Picasso Looking at Degas
6 June 2010 to 12 September 2010
Edgar Degas
>Woman Ironing
Michigan
Ann Arbor, University of Michigan Museum of Art
The Lens of Impressionism: Photography and Painting Along the Normandy Coast, 1850–1874
10 October 2009 to 3 January 2010
Circulated to: Dallas Museum of Art
21 February 2010 to 23 May 2010
Eugène Boudin
>Bathing Time at Deauville
Minnesota
Minneapolis, The Minneapolis Institute of Arts
Robert Bergman: Portraits
18 June 2010 to 22 August 2010
Robert Bergman
>Untitled
>Untitled
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>Untitled
North Carolina
Durham, Nasher Museum of Art at Duke University
The Vorticists: Rebel Artists in London and New York, 1914–1918
30 September 2010 to 2 January 2011
Henri Gaudier-Brzeska
>Hieratic Head of Ezra Pound
New Jersey
Montclair, Montclair Art Museum
Cézanne and American Modernism
12 September 2009 to 3 January 2010
Circulated to: The Baltimore Museum of Art
14 February 2010 to 23 May 2010
Circulated to: Phoenix Art Museum
26 June 2010 to 26 September 2010
Paul Cézanne
>Still Life with Apples and Peaches
>Man with Pipe *
New Jersey
Princeton, Princeton University Art Museum
Gauguin's Paradise Remembered: The Noa Noa Prints
25 September 2010 to 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

Glens Falls, The Hyde Collection
Art Museum

Degas and Music

12 July 2009 to 18 October 2009

Edgar Degas

>Program for the Soiree Artistique
(Programme de la Soirée des anciens élèves
du Lycée de Nantes)

>Spanish Dancers and Musicians

Long Island City, The Museum of
Modern Art

**Bauhaus 1919–1933: Workshop for
Modernity**

8 November 2009 to 18 January 2010

Lyonel Feininger

>Zirchow VII *

New York, American Folk Art Museum

Thomas Chambers

29 September 2009 to 7 March 2010

Circulated to: Indiana University Art
Museum, Bloomington
26 March 2010 to 30 May 2010

Thomas Chambers

>Lake George and the Village of Caldwell *

>Felucca off Gibraltar *

>Storm-Tossed Frigate *

>Threatening Sky, Bay of New York *

>Boston Harbor *

>Packet Ship Passing Castle Williams,
New York Harbor *

New York, El Museo del Barrio

**Nexus New York: Latin/American Artists
in the Modern Metropolis**

17 October 2009 to 28 February 2010

Alfred Stieglitz

>Marius de Zayas

>Francis Picabia

New York, Galerie St. Etienne

Galerie St. Etienne's 70th Anniversary

3 November 2009 to 23 January 2010

Egon Schiele

>Self-Portrait

New York, The Metropolitan Museum of Art

Watteau, Music, and Theatre

21 September 2009 to 29 November 2009

Nicolas Lancret

>La Camargo Dancing

Antoine Watteau

>The Italian Comedians

**Looking In: Robert Frank's
"The Americans"**

22 September 2009 to 27 December 2009

Robert Frank

>At 6 AM Melvin Töcker, the superintendent
of the Pallizzio shoe factory at the east end
of the block, begins the day sweeping the
sidewalk. The cars have been brought out
of the garage across the street and wait for
their owners.

>For Georgie at noon-time the street becomes
crowded with strangers.

>By early afternoon the fruit peddler has
restocked his tray for the second time. He has
just sold a pear and continues his route.

>Like many other people who live within a
few blocks, Mr. and Mrs. Feiertag come in
the late afternoon to get their car from the
Handon garage.

>It is 7 PM and almost everybody has gone
home. With his empty tray the fruit peddler
returns to the garage for the last time today.

>Place de l'Etoile

>Bankers/London

>Tickertape/New York City

>Profile/Venice

>My Family/New York

>Communion/Valencia

>Tulip/Paris

>Medals/New York

>Men of Air/New York

>Artificial Tulip/Paris

>People 25–34

>Reportage 37–48

>Convention hall—Chicago

>Convention hall—Chicago

>Convention hall—Chicago

>Convention hall—Chicago

>Convention hall—Chicago

>Convention hall—Chicago

>Convention hall—Chicago

>Ranch market—Hollywood

>Butte, Montana

>Jehovah's Witness—Los Angeles

>Mississippi River, Baton Rouge, Louisiana

>Crosses on scene of highway accident—
U.S. 91, Idaho

>Convention hall—Chicago

>Coffee shop, railway station—Indianapolis

>San Francisco

>U.S. 90, en route to Del Rio, Texas

>Man seated at desk—North Carolina

>Rural retreat—North Carolina

>Auto graveyard—Tennessee

>Rural shack with automobile—Alabama

>Three men near parking meter—Alabama

>Store clerk—Alabama

>Man at segregated water fountain—
Alabama

>Cotton harvesters in truck—Arkansas

>Cotton harvester wearing bandana—
Arkansas

>Diner table—Arkansas

>Neon lights, Plantation Inn—
West Memphis, Arkansas

>Neon sign, Plantation Inn—West Memphis,
Arkansas

>Neon lights, Plantation Inn—
West Memphis, Arkansas

>Girl behind store counter—Baton Rouge,
Louisiana

>Mississippi River—Baton Rouge, Louisiana

>Mississippi River—Baton Rouge, Louisiana

>In front of high school—Port Gibson,
Mississippi

>Young boy at circus—Houston, Texas

>Cafeteria line—Houston, Texas

>Pawn shop window—Houston, Texas

>Passport photos shop—San Antonio, Texas

>Man pumping gas—San Antonio, Texas

>Interior of bank with portrait of
Eisenhower—San Antonio, Texas

>Group outside of MaGee Traders store—
New Mexico

>Three figures beside two trucks in snow—
New Mexico

>Grave with children playing nearby—
Santa Fe, New Mexico

>Mary, Andrea and Pablo in automobile—
New Mexico

>Man in serape—Gallup, New Mexico

>Abandoned vehicle in snow—outside
Las Vegas, Nevada

>Painted liquor store—Las Vegas, Nevada

>Main Street at night—Las Vegas, Nevada

>Gambling—Nevada

>Sign, "Lost? Repent!"—between Las Vegas
and Los Angeles

>Sign, "28th Street"—between Las Vegas
and Los Angeles

>Trolley lines—Los Angeles

>Man in drug store—Los Angeles

>Bunker Hill Chapel window—Los Angeles

>Young boy in automobile—Los Angeles

>Lamp—Los Angeles

>Freeway—Los Angeles

>New Year's Eve party at midnight—
Los Angeles

>Group in automobile—Los Angeles

>Scale—Hollywood

>Automobile—Hollywood

>Mary and Andrea—Los Angeles

>Usherettes at movie premiere—Hollywood

>Box office at movie premiere—Hollywood

>"Man with the Golden Arm"
premiere—Hollywood

>Band rehearsing, CBS TV studio—
Burbank, California

>Filming, CBS TV studio—Burbank,
California

>Audience, CBS TV studio—Burbank,
California

>Forest Lawn—Los Angeles

>Filming, NBC TV studio—Burbank,
California

>Filming, NBC TV studio—Burbank,
California

>Woman in crowded restaurant—Los Angeles

>Pablo and Andrea—Los Angeles

>Motorama—Los Angeles

>Motorama—Los Angeles

>Cafeteria line worker—Los Angeles

>Greek baptism—Long Beach, California

>Postcard rack—Long Beach, California

>Baby asleep in automobile—
Los Angeles

>Cigar store, Ventura Boulevard—
Los Angeles

>Gas station—Palm Springs, California

>Family in mirror—Santa Cruz, California

>Portrait of George Washington with flags—
San Francisco

>Andrea in bed—San Francisco

>Don Quixote statue—San Francisco

>Woman inside shop—San Francisco

>Westlake, California

>Westlake, California

>Church of the Living God Faith
Tabernacle—San Francisco

>Motorcyclist—San Francisco

>Cemetery—San Francisco

>Poster, Wintergarden—San Francisco

>Boxer, Wintergarden—San Francisco

>Woman on train—San Francisco

>Two men at piano—San Francisco

>Casino—Reno or Elko, Nevada

>Jack's—Blackfoot, Idaho

>Billboard—Butte, Montana

>Wall with cigarette ads and presidential
portraits—Butte, Montana

>Couple watching TV in lobby—
Casper, Wyoming

>Woman on horseback—Casper, Wyoming

>Cemetery—Wyoming

>Drive-in theater—Lander, Wyoming

>Government meeting room—Lincoln,
Nebraska

>Bus—Iowa

>Gas station and buildings—Iowa

>Highway sign—Iowa

>Street scene—Chicago

>Motorcyclist—Indianapolis

>Luncheonette—Jay, New York

>Fourth of July—Jay, New York

>Station—Chicago

>Men's room attendant—Chicago

>Podium, convention hall—Chicago

>Pledge drive, convention hall—Chicago

>Car, convention—Chicago

>Delegate in hat, convention—Chicago

>Man in corner, convention—Chicago

>Guggenheim 104/Americans 1—
Hoboken, New Jersey

>Guggenheim 107/Americans 2—
Hoboken, New Jersey

>Guggenheim 8/Americans 4—
St. Helena, South Carolina

>Guggenheim 1/Americans 6—
Savannah, Georgia

>Guggenheim 696/Americans 7—
Butte, Montana

>Guggenheim 459/Americans 9—
Hollywood

>Guggenheim 509/Americans 11—
Los Angeles

>Guggenheim 129/Americans 12—
New York City

>Guggenheim 27/Americans 13—
Charleston, South Carolina

>Guggenheim 454/Americans 14—
Hollywood

>Guggenheim 115/Americans 17—
Jay, New York

>Guggenheim 340/Americans 18 and
19—New Orleans

>Guggenheim 534/Americans 20—
Bunker Hill, Los Angeles

>Guggenheim 3/Americans 22—
Beaufort, South Carolina

>Guggenheim 176/Americans 25—
Miami Beach

>Guggenheim 699/Americans 26—
Butte, Montana

>Guggenheim 422/Americans 28—
Los Angeles

>Guggenheim 391/Americans 29—
Gallup, New Mexico

>Guggenheim 685/Americans 32—
U.S. 91, leaving Blackfoot, Idaho

>Guggenheim 169/Americans 33—
St. Petersburg, Florida

>Guggenheim 537/Americans 34—
Long Beach, California

>Guggenheim 371/Americans 35—U.S.
66, between Winslow and Flagstaff, Arizona

>Untitled

>City of London

>Welsh Miners

>Mabou, Nova Scotia

>Ford Plant

>Detroit Greyhound Station

>City of London

>Detroit

>Peru p. 5

>Peru p. 7

>Peru p. 11

>Peru p. 13

>Peru p. 17

>Peru p. 19

>Peru p. 23

>Peru p. 25

**American Stories: Paintings of
Everyday Life 1765–1915**

1 October 2009 to 24 January 2010

Circulated to: Los Angeles County Museum of Art
28 February 2010 to 23 May 2010

Winslow Homer
>Breezing Up (*A Fair Wind*)
John Singleton Copley
>Watson and the Shark
Charles Willson Peale
>Benjamin and Eleanor Ridgely Laming
George Bellows
>Club Night *
Mary Cassatt
>Little Girl in a Blue Armchair
George Caleb Bingham
>The Jolly Flatboatmen
Richard Caton Woodville
>War News from Mexico

The Art of Illumination: The Limbourg Brothers and the Belles Heures of Jean de France, Duc de Berry

1 March 2010 to 13 June 2010
Franco-Flemish 15th Century
>Profile Portrait of a Lady
French 15th Century (setting western European late 19th Century)
>Morse with the Trinity

New York, PaceWildenstein
50th Anniversary Exhibition

15 September 2010 to 23 October 2010
Chuck Close
>Fanny/Fingerpainting

New York, Solomon R. Guggenheim Museum
Kandinsky die Ausstellung

18 September 2009 to 13 January 2010
Wassily Kandinsky
>Improvisation 31 (*Sea Battle*)

New York, Whitney Museum of American Art

O'Keeffe and Abstraction

17 September 2009 to 15 January 2010
Circulated to: The Phillips Collection, Washington, D.C.
6 February 2010 to 9 May 2010
Circulated to: Georgia O'Keeffe Museum, Santa Fe
15 May 2010 to 10 September 2010

Alfred Stieglitz
>Georgia O'Keeffe
>Georgia O'Keeffe—Breasts
>Georgia O'Keeffe—Hands and Breasts
>Georgia O'Keeffe

Georgia O'Keeffe
>Jack-in-Pulpit-No. 2
>Jack-in-the-Pulpit No. 3
>Jack-in-the-Pulpit No. IV
>Jack-in-Pulpit Abstraction-No. 5
>Jack-in-the-Pulpit No. VI
>Line and Curve
>No. 14 Special
>No. 20—From Music—Special
>First Drawing of the Blue Lines

Roslyn Harbor, Nassau County Museum of Art

The Sea Around Us

29 May 2010 to 12 September 2010
Thomas Moran
>The Much Resounding Sea *

Saratoga Springs, The Frances Young Tang Teaching Museum & Art Gallery

The Hudson

18 July 2009 to 14 March 2010
John Marin
>Hudson River, Region of Peekskill
>Hudson River near Alpine
>Hudson River at Peekskill
>Hudson River, Schooner or 4 Master and Tig
>Loading Dock, River View
>Schooner at Dock
>Mill Ruins along the Hudson
>River Valley (recto)
>Weehawken Grain Elevators and Tugs

Syracuse, Syracuse University Art Galleries

Winslow Homer's Empire State: Houghton Farm and Beyond

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

Yonkers, The Hudson River Museum

Dutch New York: The Roots of Hudson Valley Culture

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

Ohio

Cincinnati, Cincinnati Art Museum
Thomas Gainsborough and the Modern Woman
18 September 2010 to 2 January 2011
Thomas Gainsborough
>Mrs. Richard Brinsley Sheridan

Cleveland, The Cleveland Museum of Art

Becoming Gauguin: The Volpini Suite, 1889

4 October 2009 to 18 January 2010
Circulated to: Van Gogh Museum, Amsterdam
19 February 2010 to 6 June 2010
Paul Gauguin
>At the Black Rocks (*Aux roches noires*)
>Breton Girls Dancing, *Pont-Aven*

Massillon, Massillon Museum

Against the Grain: Modernism in the Midwest

15 May 2010 to 12 September 2010
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 to 2 January 2011
Giovanni Battista Tiepolo
>Women and Men Regarding a Burning Pyre of Bones
>Joseph Relays to Mary God's Command to Flee
>The Holy Family Passes under a City Arch
Giovanni Domenico Tiepolo
>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

Pennsylvania

Philadelphia, Pennsylvania Academy of the Fine Arts
Barkley L. Hendricks: Birth of the Cool
18 September 2009 to 20 December 2009
Circulated to: Contemporary Arts Museum, Houston
23 January 2010 to 18 April 2010
Barkley Leonard Hendricks
>Sir Charles, Alias Willie Harris *
>George Jules Taylor *

Philadelphia, Philadelphia Museum of Art

Arshile Gorky: A Retrospective

20 October 2009 to 10 January 2010
Circulated to: Tate Modern, London
10 February 2010 to 3 May 2010
Circulated to: The Museum of Contemporary Art, Los Angeles
6 June 2010 to 20 September 2010
Arshile Gorky
>The Plow and the Song
>Study for Marine Building Mural
>The Artist and His Mother
>One Year the Milkweed
>Organization
>Portrait of the Artist and His Mother
>Nighttime, Enigma, and Nostalgia
>Self-Portrait

Philadelphia, Rosenwald-Wolf Gallery, The University of the Arts

Seductive Subversion: Women Pop Artists, 1958–1968

22 January 2010 to 15 March 2010
Circulated to: Sheldon Museum of Art, University of Nebraska Lincoln
30 July 2010 to 26 September 2010
Vija Celmins
>Pencil

Pittsburgh, The Andy Warhol Museum

Twisted Pair: Marcel Duchamp and Andy Warhol

22 May 2010 to 18 September 2010
Irving Penn
>Marcel Duchamp, New York

Rhode Island

Providence, Museum of Art, Rhode Island School of Design

The Brilliant Line: Following the Early Modern Engraver, 1480–1650

18 September 2009 to 3 January 2010
Circulated to: Mary and Leigh Block Museum of Art, Northwestern University, Evanston
9 April 2010 to 20 June 2010
Jean Duvet
>The Woman Clothed with the Sun
Dirk Volkertz Coornhert after Maerten van Heemskerck
>Triumph of David
Claude Mellan
>Adam and Eve at the Foot of the Cross
Claude Mellan after Simon Vouet
>Allegory of Intellect, Memory, and Will

Tennessee

Nashville, Frist Center for the Visual Arts
Twilight Visions: Surrealism, Photography, and Paris

11 September 2009 to 10 January 2010
Circulated to: International Center of Photography, New York
29 January 2010 to 1 May 2010

Circulated to: Telfair Museum of Art, Savannah
1 June 2010 to 10 October 2010

Ilse Bing
>“It was so Windy in the Eiffel Tower,” Paris (*Savannah only*)

Brassai
>Backstage at the Folies Bregère, Paris (*Savannah only*)
>Magic City Dance Hall, Rue Cognacq-Jay, Paris (*Savannah only*)
>Pont des Arts

Texas

Houston, The Museum of Fine Arts, Houston

Alice Neel: Painted Truths

21 March 2010 to 13 June 2010
Circulated to: Whitechapel Gallery, London
9 July 2010 to 19 September 2010
Alice Neel
>Hartley

Drawing from Nature: Landscapes by Liebermann, Corinth, and Slavogt

12 September 2010 to 5 December 2010
Max Liebermann
>Woman and Child in Garden

Virginia

Charlottesville, University of Virginia Art Museum

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

4 September 2009 to 4 January 2010
Gilbert Stuart
>William Thornton *

Washington

Seattle, Henry Art Gallery, University of Washington

Jasper Johns: Light Bulb

11 July 2009 to 18 October 2009
Jasper Johns
>Light Bulb [trial proof in light gray and ochre]
>Light Bulb [trial proof in dark gray and ochre]
>Light Bulb [WP]
>Light Bulb

Wisconsin

Milwaukee, Milwaukee Art Museum
Street Seen: The Psychological Gesture in American Photography, 1940–59

30 January 2010 to 25 April 2010
Robert Frank
>After lunch Connie jokes with other workers outside the factory.
>Lena is through working. It is 3 PM and she will soon go home.
>On Saturday and Sunday the street is empty. Georgie is alone.

Lisette Model
 >42nd Street from the Sixth Avenue Subway,
 New York
 Weegee
 >Boy Shooting "Zip" Gun in Air near
 Manhattan Police Headquarters, Mulberry
 and Mott Streets (Section Called "Little
 Italy"), New York City
 Louis Faurer
 >"Champion," New York, N.Y.
 David Vestal
 >From 133 W 22nd Street, New York

EXTENDED LOANS FROM THE
 NGA COLLECTION

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

BELGIUM

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

FRANCE

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

IRELAND

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

ITALY

Florence, Casa Buonarroti
 after Michelangelo 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
 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 Ferneley
 >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 Camanchee
 >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
 Two 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 (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*
> *Stylized Landscape (returned)*
George Catlin
> *A Small Crow Village*

Supreme Court of the United States

Chief Justice Roberts
George Cuiatt, the Younger
> *Easby Abbey, near Richmond*
Gilbert Stuart
> *George Washington*

Justice Ginsburg
Mark Rothko
> *The Omen*
> *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 Apachee 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

SPAIN

Oviedo (Asturias), Museo de Bellas Artes de Asturias
17 May 2009 to 9 May 2010
Francisco de Goya
> *Don Antonio Noriega*

UNITED STATES

District of Columbia

Washington, National Portrait Gallery, Washington
4 July 2006 to 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 to 6 February 2011
Vincent van Gogh
> *Self-Portrait*

Illinois

Chicago, The Art Institute of Chicago
25 January 2010 to 31 May 2010
Orazio Gentileschi
> *The Lute Player*

Indiana

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

Maryland

Easton, Academy Art Museum
16 October 2009 to 28 February 2010
Eugène Boudin
> *Beach at Trouville*
> *On the Jetty*
> *Women on the Beach at Berck*
> *Washewomen on the Beach of Etretat*
> *Festival in the Harbor of Honfleur*
> *Beach Scene*

Massachusetts

Worcester, Worcester Art Museum
1 September 2010 to 20 March 2011
Eduard Manet
> *The Dead Toreador*

New York

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

Virginia

Roanoke, Taubman Museum of Art
5 March 2010 to 23 May 2010
Charles C. Hofmann
> *Berks County Almshouse, 1878*
Asahel Powers
> *Possibly William Sheldon*
> *Possibly Mrs. William Sheldon*
Ammi Phillips
> *Joseph Slade* *
William Matthew Prior
> *Baby in Blue*
Redpath
> *Mounting of the Guard* *
American 19th Century
> *Allegory of Freedom* *
> *Liberty* *
> *Village by the River*
> *Man of Science* *
> *The Proud Mother* *
> *The Cat* *
> *Basket of Fruit with Flowers*
> *Washington at Valley Forge* *
> *Birds* *

Samuel Jordan
> *Eaton Family Memorial* *
Erastus Salisbury Field
> *Man with Vial* *
Thomas Chambers
> *The Connecticut Valley* *
> *Mount Auburn Cemetery* *
Susan C. Waters
> *Brothers* *
Leila T. Bauman
> *U.S. Mail Boat* *
Joseph Whiting Stock
> *Mary and Francis Wilcox* *
Francis A. Beckett
> *Blacksmith Shop* *
George Washington Mark
> *Marion Feasting the British Officer on Sweet Potatoes* *
Fritz Müller
> *Capture of the "Savannah" by the "U.S.S. Perry"* *
American 18th Century
> *Hunting Scene with a Pond* *
Martin Edgar Ferrill
> *Country Dance* *
Dana Smith
> *Southern Resort Town* *
Joshua Johnson
> *Adelina Morton* *
H. Call
> *Prize Bull* *
Erastus Salisbury Field
> *Woman Holding a Book* *
George A. Hayes
> *Bare Knuckles*
Edward Hicks
> *The Grave of William Penn* *
Charles Henry Granger
> *Muster Day* *
Attributed to Reuben Rowley
> *Dr. John Safford and Family* *

LIBRARY LOANS

AUSTRIA

Vienna, Kunsthistorisches Museum
Vermeer. Die Malkunst (Vermeer. The Art of Painting)
26 January to 10 April 2010
Johannes de Ram,
> *Afbeeldingen zoo van de platte grond, als van de voornaamste gebouwen der stad Delft (Amsterdam, 1703?)*

During the fiscal year the Gallery produced nine exhibition catalogues and six other book-length publications and had several major publications in progress for publication in fiscal year 2011. In addition to labels and wall texts for all fiscal year 2011 exhibitions, materials for more than 142 education projects, and several hundred other pieces of Gallery ephemera, the publishing office produced numerous exhibition-related brochures, recurring event calendars and periodicals, and Web features, newsletters, and programs. The publishing office was also instrumental in planning the program for the fourteenth National Museum Publishing Seminar, a biannual conference whose theme this year addressed "Print and the Digital Network." Hundreds of museum publishers—editors, Web and new media producers, designers, and printers—came together in Washington, DC, to learn about the relationship between print and online sources, including sessions led by Gallery staff on how we read, digital workflows, and writing and editing for Web audiences.

EXHIBITION CATALOGUES

- > *American Modernism: The Shein Collection*
Charles Brock and Nancy Anderson, with Harry Cooper (160 pages, 23 duotones, 78 color, hardcover edition only)
- > *Beat Memories: The Photographs of Allen Ginsberg*
Sarah Greenough (152 pages, 63 tritones, 29 color, hardcover edition only)
Published in association with DelMonico Books Prestel
- > *The Chester Dale Collection*
Kimberly A. Jones and Maygene Daniels (192 pages, 112 color, 18 b/w, hardcover edition only, first and second printings)
- > *Edvard Munch: Master Prints*
Elizabeth Prelinger and Andrew Robison (168 pages, 131 color, hardcover edition only) Published in association with DelMonico Books Prestel
- > *German Master Drawings from the Wolfgang Ratjen Collection, 1580–1900*
Peter Prange, Andrew Robison, Hinrich Sieveking, et al. (344 pages, 216 color, 24 b/w, hardcover edition only) Published in association with Paul Holberton publishing
- > *In the Darkroom: An Illustrated Guide to Photographic Processes before the Digital Age*

Sarah Kennel et al. (104 pages, 61 color, 28 diagrams, softcover edition only) Published in association with Thames & Hudson

- > *The Pre-Raphaelite Lens: British Photography and Painting, 1848–1875*
Diane Waggoner et al. (240 pages, 200 color, hardcover edition only) Published in association with Lund Humphries
- > *Renaissance to Revolution: French Drawings from the National Gallery of Art, 1500–1800*
Margaret Morgan Grasselli (320 pages, 250 color, hardcover edition only) Published in association with Lund Humphries
- > *The Robert and Jane Meyerhoff Collection: Selected Works*
Harry Cooper (164 pages, 169 color, hardcover edition only) Published in association with Lund Humphries

COLLECTION CATALOGUES

- > *The Andy Goldsworthy Project*
Molly Donovan, Tina Fiske, et al. (228 pages, 280 color, hardcover edition only) Published in association with Thames & Hudson
- > *French Paintings of the Fifteenth through the Eighteenth Century*
Philip Conisbee et al. (548 pages, 118 color, 214 b/w, hardcover edition only) Distributed by Princeton University Press

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

- > *The Accademia Seminars: The Accademia di San Luca in Rome, c. 1590–1635*
CASVA Seminar Papers, volume 2, edited by Peter M. Lukehart (430 pages, 82 duotones, softcover edition only) Distributed by Yale University Press
- > *The Art of Natural History: Illustrated Treatises and Botanical Paintings, 1400–1850*
Studies in the History of Art, volume 69, edited by Therese O'Malley and Amy R. W. Meyers (280 pages, 63 color, 164 b/w, softcover edition) Distributed by Yale University Press
- > *Keywords in American Landscape Design*
Therese O'Malley, with contributions by Elizabeth Kryder-Reid and Anne L. Helmreich (736 pages, 106 color, 881 b/w, hardcover edition only) Published in association with Yale University Press

> *Center 30*
Annual report, print and Web versions

EXHIBITION BROCHURES

- > *Arcimboldo, 1526–1593: Nature and Fantasy* by Sylvia Ferino-Pagden
- > *From Impressionism to Modernism: The Chester Dale Collection* by Kimberly A. Jones
- > *Hendrick Avercamp: The Little Ice Age* by Margaret Doyle
- > *In the Tower: Mark Rothko* by Harry Cooper
- > *The Sacred Made Real: Spanish Painting and Sculpture, 1600–1700* by Xavier Bray

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 2008 and Spring 2009*
- > *NGAkids: Winter, Summer, Fall*

WEB PRODUCTIONS

In fiscal year 2010 the Web site received approximately 18,125,000 visits—an increase of over two million visits from the previous fiscal year. The Gallery produced ten videos and thirty-eight audio presentations, which have been downloaded more than two million times. Also this year, the Gallery launched its own Facebook page and Twitter feed. The Gallery's Facebook presence has garnered more than 12,000 fans and approximately 8,000 visits per month, and the Twitter feed has more than 800 followers.

Video Presentations

- > *Arcimboldo: Nature and Fantasy*
- > *Brice Marden in the Studio*
- > *From Impressionism to Modernism: The Chester Dale Collection*
- > *In the Tower: Mark Rothko*
- > *The Lions of Peter Paul Rubens*
- > *New Masters of European Cinema: Everlasting Moments* by Jan Troell

> *The Robert and Jane Meyerhoff Collection: Exhibition Highlights, Parts 1 and 2*

> *The Robert and Jane Meyerhoff Collection: Selected Works, Opening Preview Highlights*

> *Turner on the Tyne*

> *Vermeer: In the Light of Delft*

Audio Presentations

- > *About Abstraction: A Conversation with Melvin Edwards, Sam Gilliam, and William T. Williams*
- > *American Modernism: The Shein Collection*
- > *American Visionary Filmmakers and the Heritage of Emerson*
- > *Beat Memories: The Photographs of Allen Ginsberg: Parts 1 and 2*
- > *Celebrating "Civilisation"*
- > *Conversations with Artists: Leo Villareal*
- > *Conversations with Collectors: Dorothy and Herbert Vögel*
- > *The Diamonstein-Spielvogel Lecture Series: Brice Marden on Art*
- > *The Diamonstein-Spielvogel Lecture Series: Chuck Close*
- > *The Diamonstein-Spielvogel Lecture Series: James Turrell*
- > *The Diamonstein-Spielvogel Lecture Series: Rachel Whiteread*
- > *The Diamonstein-Spielvogel Lecture Series: Theory of Boundaries: A Conversation with Mel Bochner*

> *Editions with Additions: Working Proofs* by Jasper Johns

> *Edvard Munch: Master Prints*

> *Elson Lecture 2010: Susan Rothenberg: A Life in Painting*

> *From Impressionism to Modernism: The Chester Dale Collection: Parts 1 and 2*

> *A Gallery Landmark Launched: "French Paintings of the 15th through the 18th Century," a Systematic Catalogue*

> *"Graft" by Roxy Paine*

> *Hendrick Avercamp: The Little Ice Age: Parts 1 and 2*

> *Hendrick ter Brugghen's "Bagpipe Player"*

> *The History of Books and the Digital Future*

> *The Image of Abraham Lincoln*

> *In the Darkroom: Photographic Processes before the Digital Age*

> *Martin Puryear: "Sculpture that Tries to Describe Itself to the World"*

> *The Monuments Men: Allied Heroes, Nazi Thieves, and the Greatest Treasure Hunt in History*

- >Reading of “The Fishervoman” by Toni Morrison from Robert Bergman’s book “A Kind of Rapture,” in conjunction with the exhibition Robert Bergman: Portraits, 1986–1995
- >Richard Misrach: *On the Beach*
- >Robert Bergman: *Portraits, 1986–1995: A Conversation with the Photographer*
- >*The Role of Art in Diplomacy*
- >*The Sacred Made Real: Spanish Painting and Sculpture, 1600–1700: Parts 1 and 2*
- >*The Sacred Made Real: The Making of an Exhibition*
- >*Sculpture Comes to Life: Splendor, Color, and Realism in Baroque Spain and Elsewhere*
- >*The Somewhat Private Life of Allen Ginsberg*
- >*The Sydney J. Freedberg Lecture in Italian Art: Ghiberti and the Painters of Florence*
- >*Synecdoche: The Relationship of Big to Small in the Work of Byron Kim*
- >*Venus as Odalisque: Ingres’s Reimagining of the Female Nude*
- >*The Vogel Collection Story, The Fifty Works for Fifty States Project: Two Years Later*
- >“Winter (after Arcimboldo)” by Philip Haas

Exhibition Features

- >*American Modernism: The Shein Collection*
- >*Announcing the Text: The Development of the Title Page, 1470–1900: Selections from the National Gallery of Art Library*
- >*Arcimboldo, 1526–1593: Nature and Fantasy*
- >*Beat Memories: The Photographs of Allen Ginsberg*
- >*The Body Inside and Out: Anatomical Literature and Art Theory: Selections from the National Gallery of Art Library*
- >*The Darker Side of Light: Arts of Privacy, 1850–1900*
- >*Editions with Additions: Working Proofs by Jasper Johns*
- >*Edvard Munch: Master Prints*
- >*From Impressionism to Modernism: The Chester Dale Collection*
- >*German Master Drawings from the Wolfgang Ratjen Collection, 1580–1900*
- >*Hendrick Avercamp: The Little Ice Age*
- >*In the Tower: Mark Rothko*

- >*Renaissance to Revolution: French Drawings from the National Gallery of Art, 1500–1800*
- >*The Robert and Jane Meyerhoff Collection: Selected Works*
- >*Robert Bergman: Portraits, 1986–1995*

- >*The Sacred Made Real: Spanish Painting and Sculpture, 1600–1700*

Newsletters

The Gallery now has more than twenty newsletters that reach more than 107,000 subscribers. Approximately 1.6 million newsletters have been sent to subscribers this fiscal year.

DESIGN AWARDS

- >*The Chester Dale Collection* American Association of Museums 2010 Publications Design Competition
- >*The Darker Side of Light: Arts of Privacy, 1850–1900* Association of American University Presses Book, Jacket, and Journal Show 2010
- >*In the Darkroom: An Illustrated Guide to Photographic Processes before the Digital Age* Association of American University Presses Book, Jacket, and Journal Show 2010; Washington Book Publishers 2010 Book Design and Effectiveness Competition; American Association of Museums 2010 Publications Design Competition
- >*Looking In: Robert Frank’s “The Americans”* International Center of Photography 2010 Infinity Award: Publication
- >*Luis Meléndez: Master of the Spanish Still Life* Washington Book Publishers 2010 Book Design and Effectiveness Competition
- >*Tullio Lombardo and Venetian High Renaissance Sculpture* Association of American University Presses Book, Jacket, and Journal Show 2010
- >*The Woodcut in Fifteenth-Century Europe* International Fine Print Dealers Association 2010 Book Award

STAFF PUBLICATIONS

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- >Louisa C. Matthew and Barbara H. Berrie, “Memoria de colori che bisognino torre a Vinetia: Venice as a centre for the purchase of painters’ colours,” in *Trade in Artists’ Materials: Markets and Commerce in Europe to 1700*, ed. Jo Kirby, Susan Nash, and Joanna Cannon (London: Archetype Publications, 2010), 245–252.
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Supervisor
Paul Zappulla

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Francis Zurmuhlen

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Mason Leader
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 Vander Blount
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 Neil Braithwaite
 Wesley Branon
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 Roy Brown Jr.
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 Joe Peterson

Gallery Protection Officers
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 Kodjo Assogba
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Senior Staffing Specialist
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Staffing Specialist
Linda Pettiford
Personnel Staffing Assistant
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LaVonne Serrano

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Training Specialists
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Program Specialist
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Supply Technicians (Supply)
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Ulrick Vilmenay
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Gary Pratt
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Lead Materials Handler
Lemuel Jamison
Support Services Specialist
Anthony Sean Hilliard
Materials Handler
Rickie Lee Younce

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Anthony Proctor
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Radio Production Specialist
John Conway
Audio Visual Production
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Dionne Page

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Sandra Fischer
Virginia Flavin
Howard Fogt
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The support of the federal government and private sector enables the Gallery to fulfill its mission to collect, exhibit, interpret, and preserve works of art at the highest possible standard. The federal government provides an annual appropriation for the Gallery's operation and maintenance. Works of art in the collection, the two buildings and the sculpture garden, and numerous educational and scholarly programs are made possible through private gifts. The Gallery extends its gratitude to the federal government and to the many generous donors listed here who made gifts during fiscal year 2010. Their contributions allowed the Gallery to enhance its art collections, build its library holdings, present special exhibitions, undertake conservation and research, offer comprehensive educational initiatives, and pursue scholarly endeavors. Thanks to the ongoing commitment of its supporters and the federal government, the Gallery continues to serve the American people.

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(October 1, 2009–September 30, 2010)

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