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President’s Foreword | The National Gallery of Art enjoys a public-private partnership that began more than sixty years ago. This partnership originated with the unparalleled gift by Andrew W. Mellon, who donated to the nation his art collection and the funds for a new building, thereby establishing the basis for a museum that is today among the finest in the world. In keeping with the provisions of Mr. Mellon’s gift, which was accepted by a Joint Resolution of the Seventy-fifth Congress in 1937, the federal government has ever since supported the funding for the operation and maintenance of the institution. Federal appropriations ensure that the museum remains open to the public free of charge 363 days of the year. The task of building and augmenting the Gallery’s collections and supporting a range of activities falls to the private sector, following the exemplary lead of the Gallery’s founder. We are grateful to the President of the United States and the Congress, as well as the Gallery’s many private supporters, for their unwavering commitment to the nation’s art museum.

Private-sector support, an integral component of the partnership, allows the Gallery to enhance its art collections and ensures many vital activities. Over the next several years, the Gallery will continue to focus its efforts on securing private resources for art acquisition and special exhibitions. We extend our deepest thanks to those generous Gallery friends who made leadership gifts for these priority needs in fiscal year 2001, including The William Stamps Farish Fund, Joan and Lucio Noto, and Victoria and Roger Sant. With funds provided by The Morris and Gwendolyn Cafritz Foundation, the Gallery acquired monumental sculptures by two modern masters, Richard Serra and Frank Stella.

Fiscal year 2001 began with the exhibition Art for the Nation: Collecting for a New Century. It featured a selection of one hundred forty masterpieces given to the Gallery over the last decade, either through outright gifts or through gifts of funds for art acquisition, and demonstrated the enduring regard of American collectors for their National Gallery in the form of private support.
We would like to thank the following corporations for their generous support of the Gallery’s special exhibitions program: Verizon Foundation for Art for the Nation: Collecting for a New Century; DaimlerChrysler Corporation Fund for Art Nouveau, 1890–1914; Deutsche Bank and Deutsche Banc Alex. Brown for Modern Art and America: Alfred Stieglitz and His New York Galleries; HSBC Bank USA for Jasper Johns: Prints from Four Decades; and Airbus for Virtue and Beauty: Leonardo’s “Ginevra de’ Benci” and Renaissance Portraits of Women. Several foundations and individuals provided funding for special exhibitions this year as well. We are grateful to Donald and Eleanor Taffner, Robert and Arlene Kogod, and the Terra Foundation for the Arts for their support of Art Nouveau, 1890–1914. We also want to express our thanks to Stephen and Anna-Maria Kellen, whose foundation sponsored the exhibition Spirit of an Age: Nineteenth-Century Paintings from the Nationalgalerie, Berlin.

The Collectors Committee and The Circle of the National Gallery of Art, the Gallery’s two annual giving programs, provided critical support for Gallery activities. The Collectors Committee is a national group of art collectors and patrons who meet once a year to acquire art for the modern and contemporary collection. This year, the Committee voted to use their pooled annual contributions for the acquisition of two fluorescent light sculptures by Dan Flavin and a painting by Edward Ruscha. My fellow trustees and I are very grateful to Doris Fisher and Barney Ebsworth for their leadership as cochairs of the Collectors Committee. Under the capable leadership of Julie Folger, chair, and Marina French, cochair, The Circle has grown to more than one thousand members representing thirty-one states and the District of Columbia, and has provided support for a range of activities.

We were saddened this year by the death of Katharine Graham, a Gallery Benefactor and personal friend to many at the museum. Kay was an active and generous participant in numerous Gallery programs, from the Collectors Committee to the New Century Fund. As founding cochair of The Circle from 1986 to 1994, she played an instrumental role in expanding the Gallery’s national constituency. Kay was a wonderful advocate for this institution and will be missed by us all.
The composition of the Gallery’s Board of Trustees remained unchanged in fiscal year 2001. Robert F. Erburu continues as chairman of the board, with Julian Ganz Jr., David O. Maxwell, Victoria P. Sant, and me as private trustees. The Chief Justice of the Supreme Court, the Secretary of State, the Secretary of the Treasury, and the Secretary of the Smithsonian Institution serve as ex officio trustees. Vicki Sant and LaSalle D. Leffall Jr. were appointed chair and vice chair of the Trustees’ Council in 2001, succeeding David Maxwell and Robert W. Duemling. We greatly appreciate David’s and Bob’s service to the Council and extend a warm welcome to Vicki and LaSalle in their new leadership roles.

This past year’s events have lent a new significance to the National Gallery’s role as the nation’s art museum. Our common goal remains that every aspect of the Gallery, from care for the collections to scholarship and educational initiatives, reflects the best our country has to offer. The trustees of the National Gallery of Art are enormously grateful to the federal government and the Gallery’s devoted friends across the nation and around the world for their dedication to this institution. This strong support, together with the efforts of the Gallery’s talented staff, will ensure that the National Gallery of Art continues to stand as a symbol of beauty, inspiration, and excellence.
Director's Statement | As we move further into this decade, the National Gallery of Art is committed to enhancing, strengthening, protecting, and caring for its assets— the collections and the landmark buildings and grounds— while continuing to present outstanding special exhibitions and educational programs. Andrew W. Mellon's patriotism and generosity, together with that of many other donors, is the foundation for the National Gallery's acclaim. Today, as we have throughout our existence, the Gallery builds on the impeccable standard of quality set forth by Mr. Mellon's legacy by collecting, preserving, and exhibiting the greatest works of art for the enjoyment of all our visitors. It is this standard of excellence that the National Gallery of Art continues to sustain.

Many magnificent works of art were acquired during fiscal year 2001. Dynamic special exhibitions and exciting educational initiatives were enjoyed by our local, national, and international constituencies, and vigilant stewardship of the Gallery's two architectural monuments— the West and East Buildings— and the National Gallery Sculpture Garden continued. Each year millions of visitors from throughout the country and the world tour America's art museum in the nation's capital and by exploring the Gallery and its collections through our Web site, www.nga.gov.

The fiscal year began with a salute to the most outstanding acquisitions of the last decade. Art for the Nation: Collecting for a New Century featured paintings and works on paper ranging in date from around 1480 to the 1990s, with a substantial representation of Renaissance, seventeenth-century Dutch, and nineteenth-century American and French painting. As we marked the beginning of a new century, the exhibition celebrated the strengths of the collection and reaffirmed our continuing efforts to acquire superb works of art dating from the late Middle Ages to the present.
Major paintings, sculptures, and works on paper entered the collection throughout this past fiscal year. *The Grand Canal* by Richard Parkes Bonington is a splendid addition to the Gallery’s small but distinguished group of early nineteenth-century British landscapes. Purchased with funds donated by Vicki and Roger Sant, the picture epitomizes Bonington’s exceptional ability to capture the effects of light and atmosphere. The exquisite and beautifully executed *Still Life with Fruit* by the Dutch artist Jacob van Walscapelle came to the Gallery as a gift of Juliet and Lee Folger/The Folger Fund. It is a welcome addition to the collection, in particular for the Dutch Cabinet Galleries. *Calvary*, a panel painting of great importance by the artist known as the Master of the Death of Saint Nicholas of Münster, adds to the Gallery’s holdings of German Renaissance paintings.

The Gallery’s collection of modern and contemporary art was greatly enhanced by the acquisition of two monumental sculptures, Richard Serra’s *Five Plates, Two Poles*, and Frank Stella’s *Prinz Friedrich von Homburg, Ein Schauspiel, 3X*, both gifts of The Morris and Gwendolyn Cafritz Foundation. A large-scale sculpture by Serra had long been a high priority for us and we are proud to add this work to our small but growing collection of art from the 1960s and 1970s. The work by Stella, the first large-size outdoor sculpture by this eminent artist to enter an American public collection, is a technical marvel and one of his most impressive works.

Our photography collection is known for its in-depth representation by major photographers of the twentieth century. The holdings of outstanding American photography were much enhanced by the acquisition of some 450 works by Lee Friedlander, who is celebrated for his innovative photographs of modern American urban life. This core collection, which includes examples from Friedlander’s entire career, also affords the Gallery the most significant selection of his early work.
The special exhibitions program at the Gallery brings masterpieces from public and private collections around the world to Washington and the nation. As an integral part of our educational mission, our special exhibitions are organized to reflect and augment the core strengths of the Gallery’s collection as well as to present works of exceptional quality and merit from other cultures and periods. The Gallery serves as America’s cultural ambassador and as an international showcase for cultural diplomacy, bringing to the United States the art of other countries and civilizations. Special exhibitions during the fiscal year exemplified that objective as we presented masterworks of art nouveau, works by Alfred Stieglitz and his contemporaries, sculpture by Cy Twombly, nineteenth-century paintings from Berlin, and Renaissance portraits of women, focusing on our own *Ginevra de’ Benci* by Leonardo da Vinci.

Providing the public with the best possible access to the collection, special exhibitions, and educational programs is central to our goals for excellence in education. The Gallery’s national role as an educational institution includes an ambitious offering of tours, lectures, and family programs; film and video programs that are available worldwide; and the award-winning Web site. Enthusiasm for visiting the Gallery online continues to grow with daily visitation during the fiscal year reaching approximately 24,000 a day, a total of some 8.5 million visitors. New features on the Web included in-depth studies of works of art in the *Art for the Nation* exhibition and a comprehensive feature on *Art Nouveau* with a behind-the-scenes look at the evolution of the exhibition through interviews, audio segments, and time-lapse photography. The Teacher Institute took a new direction this year by bringing teams of educators to Washington to plan Web-based programs that relate works of art in the Gallery’s collection to subject matter in the K-12 curriculum.

The National Gallery’s renowned portrait of *Ginevra de’ Benci* by Leonardo da Vinci, his only painting in the Western Hemisphere, was the focus of a new documentary produced by the Gallery that revealed fascinating stories about both the artist and the sitter. *Ginevra’s Story* is the first in an exciting series of programs about some of our greatest works of art that we will share with a nationwide television audience.
The monumental architecture of the Gallery's two landmark buildings, together with the National Gallery Sculpture Garden, exemplifies our aesthetic standards. Our commitment to protecting and maintaining the complex and grounds is paramount. In this pursuit, our multiyear master facilities plan, a comprehensive program of building and systems repairs and renovation, remains on schedule. We are very grateful for the continued federal funding for these capital and infrastructure improvements. Federal support ensures the proper maintenance, operation, and safety of the buildings that house the nation's art treasures and accommodate the visiting public from around the world. The first major project in the master facilities plan, the complex repair and restoration of the West Building's Mall Steps, was completed during the year.

Work progressed on the extensive renovation of the West Building's ground floor for the new sculpture galleries. With completion expected in fall 2002, the Gallery's newest exhibition space will give added prominence to the three thousand works in the sculpture collection.

The National Gallery Sculpture Garden continues to be one of Washington's most popular outdoor spaces. Extended summer hours and an eclectic mix of jazz concerts on Friday evenings drew thousands of Washingtonians and tourists. The Sculpture Garden's wintertime ice-skating rink, which offers skaters a wonderful open vista throughout the garden and the unique experience of viewing magnificent works of sculpture, drew more than 48,700 enthusiasts.

This year brought the retirement of Henry A. Millon, dean of the Gallery's Center for Advanced Study in the Visual Arts since its founding in 1979. Hank's contributions, building the Center into an internationally renowned scholarly institution at the Gallery and organizing acclaimed exhibitions in his field of European architecture, are deeply appreciated by all of us. I was pleased to welcome Elizabeth Cropper, a well-respected scholar of Italian Renaissance and baroque painting and the Gallery's 1994–1996 Andrew W. Mellon Professor, as his successor. Also joining the Gallery staff were Peter Lukehart as associate dean of the Center, John A. Lindburg as deputy secretary and deputy general counsel, George-Ann Tobin as deputy treasurer, and Linda Stone as chief information officer. Manfred Leithe-Jasper of the Kunsthistorisches Museum, Vienna, joined us as visiting senior curator of sculpture for a one-year appointment.
The Gallery welcomed more than 4.5 million visitors this year. I am especially grateful to the President of the United States and to the Congress for honoring their original pledge of ongoing appropriations of federal funds for the operation and maintenance of the Gallery and the protection and care for the nation's art collection and buildings. I would also like to express my appreciation for the dedication of the staff and volunteers, who share their talent and expertise in tireless service to our constituencies. My gratitude extends to the many lenders and donors, both private and public, whose generosity enables the Gallery to maintain the consistent quality of the collections, special exhibitions, and public programs.

The tragic events of 11 September 2001 deeply affected all of us. During these times, institutions such as the Gallery stand to remind us of the human spirit at its finest. Over the past sixty years the Gallery has provided millions with a tangible reminder of the power and beauty of artistic expression. At the opening in 1941, Paul Mellon portrayed the aspirations for the new National Gallery by saying, "It was my father's hope, and it is ours, that the National Gallery would become not a static but a living institution, growing in usefulness and importance to artists, scholars, and the general public... This building is the product of many minds, intent on giving America their best; and we are happy to turn it over to you... with my father's collection, to be dedicated forever to the use and enjoyment of the people of the United States." We continue to build on this founding gift to the nation.
The curatorial staff of the National Gallery strives each year to augment and improve the collections, the heart and raison d'être of the museum. Our core collections—the gifts of our initial benefactors and founders—serve as a touchstone for the quality and significance of each new acquisition proposal. Acquisitions in 2001 greatly enhanced the holdings of the Gallery in virtually every area of our collecting activity. Especially notable gifts and purchases strengthened the representation of German Renaissance art, as well as British, French, Dutch, Italian, and American painting. In addition, the collections of illustrated books, old master prints, modern prints and drawings, and photography were enhanced with outstanding works of great rarity, beauty, and aesthetic and cultural consequence.

**Paintings** | Finding important Renaissance paintings to acquire by purchase is increasingly difficult. In fiscal year 2001, however, the Gallery was fortunate to add a fine work by an artist previously unrepresented in the collection—the sixteenth-century Ferrarese master Garofalo. A predella panel of *Christ Washing the Disciples' Feet*, c. 1520/1525, this small work is distinguished by its vivid color, refined handling, and eloquent design. In the realm of northern Renaissance painting, the most significant acquisition was the altarpiece *Calvary*, c. 1470/1480, by the anonymous Master of the Death of Saint Nicholas of Münster, a German artist active in the Lower Rhine region. This large, powerful painting is remarkable for its strong, clear colors, emotional intensity, and narrative fullness. The collection of Dutch and Flemish paintings has been enriched with three major acquisitions. Jan de Bray’s *Portrait of the Artist’s Parents, Salomon de Bray and Anna Westerbaen*, c. 1660, is of extraordinary quality. Although profile portraits constitute a rich tradition that harkens back to antiquity, double profile portraits are extremely rare. The acquisition of de Bray’s work was made possible by Joseph F. McCrindle, who also donated another painting to the collection, *Battle Scene*, c. 1645/1646, by Philips Wouwerman. Although Wouwerman is best known for his elegant hunting scenes, in the early part of his career he specialized in expressive depictions of military encounters. Thanks to the generosity of Juliet and Lee Folger/The Folger Fund, the exquisite *Still Life with Fruit*, 1675, by Jacob van Walscapelle, was added to the collection. Modest in both size and composition, it conveys a remarkable sense of grandeur.

Purchased with income from the Patrons’ Permanent Fund, Jean-Baptiste-Camille Corot’s *The Island and Bridge of San Bartolomea, Rome*, is among the greatest of his small open-air landscapes executed during his first visit to Italy, 1825 to 1828, and a notable addition to our strong Corot holdings. *The Last Valley — Paradise Rocks*, 1867–1868, by John La Farge, was purchased through the Gaillard F. Ravenel and Frances P. Smyth-Ravenel Fund. La Farge himself considered the painting one of the most important works of his entire career, and it is one of only two large-scale landscapes painted by the artist out-of-doors. Richard Parkes Bonington’s *The Grand Canal*, 1826/1827, a gift of Roger and Vicki Sant, complements our small but distinguished group of early nineteenth-century British landscapes. An important partial and promised gift was Thomas Hart Benton’s *Corn and Winter Wheat*, 1948, given by Helen Henderson. Extraordinary examples of modern and contemporary painting included two purchases of works by minimalist Robert Ryman, *Untitled* from 1961 and 1965–1966. The Collectors Committee acquired for the Gallery Edward Ruscha’s word painting, *Lisp*, 1968. Other significant gifts included Max Pechstein’s vibrant *Sommermittag*, 1911, a partial gift of the Arnold Saltzman Family. Dorothy and Herbert Vogel gave Robert Mangold’s *Red/Gray Zone Painting*, 1998. Sean Scully’s painterly *Wall of Light Tara*, 2000, was given by John and Judith Hannan, and Robert Moskowitz’ *Big Picture*, 1979–1980, by Mr. and Mrs. Joseph A. Helman.

**Drawings** | The earliest drawing acquired this year was The Sacrifice of Isaac, c. 1500, by a member of the workshop of Luca Signorelli. It was donated by Dian and Andrea Woodner, who continue to strengthen and diversify our holdings of drawings. An exceptionally rare drawing by Albrecht Altdorfer was purchased, Christ Nailed to the Cross, c. 1512. It is the first drawing by Altdorfer to enter the collection and adds to the Gallery’s rich representation of German Renaissance draftsmanship. Hilltop Castles, c. 1546, by Augustin Hirschvogel, another of the leading members of the Danube School, was purchased through the William B. O’Neal Fund. Among other sixteenth-century Italian drawings purchased this year were two double-sided study sheets, one by the Bolognese painter Bartolomeo Passarotti and the other by the Veronese artist Alvise dal Friso. The Netherlandish school was represented by a pair of beautifully rendered model drawings made by Jacques de Gheyn II in preparation for prints, of a soldier demonstrating the steps in loading a firearm known as a caliber; they were given by The Ahmanson Foundation.

Among several fine seventeenth-century drawings were Sir Peter Paul Rubens’ study Part of the Crowd at the Ecce Home after a painting by Titian, given by Alice Kaplan. Panoramic Landscape along the Rhine, drawn in the 1640s by Aelbert Cuyp, was purchased through the Patrons’ Permanent Fund. The pen study Young Woman with a Pearl Necklace, 1660s, by the English artist Isaac Fuller, was given by Lowell Libson and Spink-Leger in honor of Diane Nixon. Standing Saint with a Crucifix and a Book, by the Spanish artist Francisco Herrera the Younger, was purchased through the William B. O’Neal Fund. Also dating from the 1660s but executed in a more imposing style is the lively chalk study of A Male Herm by the Bolognese painter Domenico Maria Canuti.

The most impressive among the eighteenth-century drawings is the giant Presentation Drawing for the Ceiling Fresco of the Ognissanti by the little-known Florentine artist Giuseppe Benucci. Claude Bornet’s pastel portrait of an unidentified elderly lady dressed in the height of fashion was given by Mr. and Mrs. James T. Dyke. Jean-Luc Baroni gave to the Gallery Elisha Watching Elijah Ascend in the Fiery Chariot by the Venetian painter Pietro Antonio Novelli, and Ivan and Winifred Phillips donated a lovely watercolor, Garden Capriccio with Antique Ruins, by Jean Henry Alexandre Pernet. The first gift of Arturo and Corinne Cuellar was a light-filled wash drawing by Franz Incenzen Josef Kobell, Forest Edge on a Brilliant Day.

Among the nineteeth-century drawings was an exceptionally large and fresh exhibition watercolor by Eugène Isabey, Fishing Boats Tossed before a Storm, another gift from Mr. and Mrs. James T. Dyke, who also donated a fine watercolor.
by Isabey's contemporary, Paul Huet. Among five drawings given by Mr. and Mrs. Kurt Meissner were three by Friedrich Salathé, greatly enhancing the Gallery's representation of this fine Swiss artist. Works by Antoine-Jean Duclaux, given by Jak Katalan, and Alexandre-Gabriel Decamps, donated by Paul McCarron, expanded the Gallery's representation of nineteenth-century landscape drawing. Alexander M. and Judith W. Laughlin gave a beautiful watercolor of a dead camel in the desert by the German painter Carl Haag. A gift by Evelyn Stefansson Nef was a sketch of a mischievous monkey drawn by Henri de Toulouse-Lautrec when he was only sixteen years old. An extremely important work from the end of the century was a rare finished drawing by Edvard Munch, In Man's Brain, acquired with support from the Epstein Family.

The latest gift from Dian and Andrea Woodner was the Gallery's first pastel by Pablo Picasso, Head of a Woman. Otto Dix's Zwei Weiber was acquired with funds from the Eugene L. and Marie-Louise Garbaty Fund and Edward E. MacCrone Fund. Charles Sheeler's celebrated Interior with Stove, a partial and promised gift from Aaron I. Fleischman, adds a great masterpiece to three drawings by Sheeler already in the Gallery's collections. The Paul Mellon Fund made possible the purchase of the masterful collage Tomorrow I May Be Far Away, 1967, by Romare Bearden. Two drawings by Bearden, Le Jazz, from that artist's celebrated jazz series, donated by Allen Skeens, and The Street (Composition for Richard Wright), were acquired with funds from Werner H. and Sarah-Ann Kramarsky and the Collectors Committee. Five drawings by Burgoyne Diller were gifts from Halley k harrisburg and Michael Rosenfeld. David and Renee McKee gave the Gallery Iron, 1976, a marvelous large-scale acrylic on paper by Philip Guston, the first drawing by the artist to enter the collection. Neelson Crawford added five drawings and fourteen prints in various media, dating from 1947 to 1965, to his previous gifts of works by his father Ralston Crawford. Phyllis Diebenkorn donated an archive collection of 1,167 study drawings by her husband, Richard Diebenkorn.

Dorothy and Herbert Vogel made a gift of nine drawings by Christo, and a private collector gave an impressive group of eleven drawings by Christo in honor of Dorothy and Herbert Vogel. The subjects are primarily Christo's monumental outdoor projects such as The Pont Neuf Wrapped, Project for Paris, and Wrapped Reichstag, Project for Berlin. Other important additions to the Dorothy and Herbert Vogel Collection were Untitled by Philip Pearlstein, Will Barnett's The Collectors—a marvelous portrait of the two collectors—and Wall Drawing 65 by Sol LeWitt.

Prints | The collection of old master prints benefited from an unusually large number of acquisitions across a wide variety of media. The most notable among several extremely important early illustrated books is the anonymous gift of a copy in the original binding of Bernhard von Breitenbach's account of his trip to the Holy Land (Mainz, 1486), with woodcut illustrations by Erhard Reuwich. The elegant frontispiece and fold-out panorama of Venice are acknowledged landmarks in early book illustration. Anton Koberger's two volume Bible (Nuremberg, 1483), also in its original Nuremberg bindings and illustrated with 109 hand-colored woodcuts, was given by Lois and Robert Erbbru and an anonymous donor. We acquired one of the few intact albums of Antonio Laffrery's Speculum Romanae Magnificentiae, containing 82 of the earliest engraved views of Rome from 1549 to 1589. An anonymous donor presented the elaborately bound dedication copy of a 1570 German Bible with 144 woodcuts by Jost Amman and other artists, all hand-colored and gilded.
Among Renaissance woodcuts are Albrecht Dürer’s *Saint John the Baptist and Saint Onuphrius*, a very early impression of Niccolò Boldrini’s *Saint Jerome in the Wilderness* after Titian, and Andrea Andreani’s epic rendering of the biblical flood. Perhaps the most exquisite print new to the collection is Rembrandt van Rijn’s etching, *The Great Jewish Bride*, purchased with funds bequeathed by Gaillard F. Ravenel and Frances P. Smyth-Ravenel. Our collection of Rembrandt prints was further enhanced by Jan Uytenbogaert, *The Goldweigher*, a rare unfinished artist’s proof.

Among many acquisitions from the baroque and rococo periods were a complete set of four engravings by Joseph and Johann Baptist Sebastian Klauber, *The Times of Day*; a fine impression of a color etching and lavis-manner engraving by Jean-François Janinet, the *Colonnade et Jardins du Palais de Medici* (after Hubert Robert) given by Ivan E. and Winifred Phillips in memory of Neil Phillips; and a unique etched proof before letters of Giovanni Battista Piranesi’s *The So-Called Temple of Hercules at Cori*, purchased through the William B. O’Neal Fund.

The most substantial addition to our nineteenth-century holdings is a collection of some three thousand lithographs by Paul Gavarni in twenty unbound volumes. Alongside our extensive collection of Daumier prints, this archive establishes the Gallery as a major resource for the study of nineteenth-century French prints depicting aspects of daily life. Virginia and Ira Jackson made a partial and promised gift of more than one hundred prints by Pierre Bonnard, including numerous rare proofs, and a selection of prints by his contemporaries.

The Jacksons’ outstanding collection is establishing the Gallery as a center for Nabi graphic art. Two woodcuts by Edvard Munch, *The Old Seaman* and *Stormy Night*, came from The Epstein Family Collection. The Patrons’ Permanent Fund made it possible to acquire a rare portfolio of six screenprints by Jackson Pollock, a complete set of the first edition, in pristine condition, and the Gallery’s first prints by the artist.

Lee and Ann Fensterstock donated 105 prints by fifteen artists editioned at Gemini G.E.L. This gift, with recent works by David Hockney, Ellsworth Kelly, Richard Serra, and the last works by Roy Lichtenstein, gives us a far more complete representation of the print production of this important print workshop. Gemini G.E.L. and Gemini G.E.L. LLC donated a group of eight prints and six edition sculptures, including the Gallery’s first works by Robert Gober and Ann Hamilton. Thanks to Dr. Cyrus and Myrtle Katzen, the Gallery acquired five Jasper Johns prints of various media dating from 1998 to 2000. Gerald Cerny has added to his earlier donation 233 prints by 135 contemporary artists working in Czechoslovakia and Poland, dating from 1909 to 1999, but principally from the last half of the century. Thanks to a grant from the Richard Florsheim Art Fund we acquired thirteen prints, dating from 1950 to 1958, by five artists who worked in California over the course of their careers, including Clinton Adams, Dorr Bothwell, and Leonard Edmondson.
The Collectors Committee expanded our collection of twentieth-century artist’s portfolios with "9", containing nine prints by nine artists published by Hollander Workshop, Inc. Other significant portfolios were Sol LeWitt’s Color Bands of eight color linoleum cuts, a gift of Thomas G. Klarner; Jean Toomer’s Cane; and a deluxe edition by Arion Press containing ten woodcuts by Martin Puryear and accompanied by a portfolio of seven of the images, a gift of Doris and Don Fisher. Susan Lorence added to her previous gifts of illustrated books with two volumes containing contemporary prints, Robert Ryman’s Nohow On and Günther Fög’s Stations of the Cross.

Photographs | Funds from the Patrons’ Permanent Fund, the Trellis Foundation, and an anonymous donor made possible the purchase of 459 photographs by master twentieth-century American photographer Lee Friedlander. The group includes a complete set of vintage prints of all the photographs Friedlander made for his 1970 book Self-Portrait, in which he combined documentary photography with personal expression. Also included is a series of self-portraits made between 1990 and 1999 that were published in the book Lee Friedlander (2000), as well as a group of photographs that survey his most notable projects, such as American Monuments, portraits of his wife Maria, and The Desert Seen. The artist donated twenty-five more photographs to the Gallery, including vintage prints of some of his earliest images of jazz players and gospel singers made in the 1950s, several self-portraits and portraits of Maria, and two of his acclaimed nudes from the 1980s.

The Patrons’ Permanent Fund enabled the Gallery to acquire a collection of 197 photographs, five portfolios, two bound volumes, and one assemblage from Washington attorney Joshua P. Smith. Focusing primarily on work made from the 1940s through the late 1970s, the collection includes rare vintage prints by photographers who worked shortly before and during World War II, such as Roy DeCarava, Louis Faurer, Sid Grossman, William Klein, Leon Levinstein, Helen Levitt, Lisette Model, Louis Stettner, and Weegee. Also included are works by American photographers from the 1960s, such as Garry Winogrand, as well as works by photographers associated with the Bauhaus-inspired Institute of Design, such as Harry Callahan, Aaron Siskind, and Ray K. Metzker. The "new topographies" movement of the 1970s is represented by the work of Robert Adams, Lewis Baltz, and Frank Gohlke.

A donation from The André and Elizabeth Kertész Foundation of twenty-nine photographs by Kertész enriches our holdings from the artist’s early career in Hungary. It includes several works made in and around Paris, where he emigrated in 1925, for example Chimneys, Paris.

The National Gallery of Art is most grateful to all who supported the enhancement of the collection this year. Among the 2,869 works acquired, there were 15 paintings, 34 sculptures, 1,261 drawings, 733 prints, portfolios, and volumes, and 826 photographs.
Sculture

Anguier, Michel, French, 1612–1668, Neptune with a Hippocamp, model 1652, cast probably 1652/1658s., bronze, 2000.41.1, Patrons’ Permanent Fund


Charpentier, Alexandre, French, 1856–1909, Alexandre Charles Menard, 1843–1921, Surgeon at L’Hôpital de St-Antoine (obverse); Monod Demonstrating a Procedure in the Operating Theater (reverse), 1906, bronze, 2001.186.s.a, b, Gift of Lisa and Leonard Baskin


Duruè, Guillaume, French, c. 1574–1642, Charles de Valois, 1573–1650 (obverse); Phoenix (reverse), 1620, bronze, 2001.158.s.a, b, Gift of Lisa and Leonard Baskin

Emilian or possibly Boleslaus 16th Century, Carlo Borrasso, 1538–1594, Cardinal Archbishop of Milan 1560, 1584, lead, 2000.158.s.a, b, Gift of Lisa and Leonard Baskin


German or Scandinavian 17th Century, Gustavus II Adolphus, 1594–1632, King of Sweden 1611 (obverse); Marie Eleonora of Brandenburg, 1599–1655, Queen of Sweden 1620 (reverse), possibly c. 1620, silver, 2001.158.s.a, b, Gift of Lisa and Leonard Baskin

black ink; Reclining Female Nude, brush and black ink; Study of a Woman Facing Left, charcoal; Two Seated Female Nudes, Facing Right, pen and black ink with wash on 2 sheets of paper; Woman Reading, black crayon; Seated Woman with Legs Crossed, black crayon; Studies of a Nude Couple, charcoal and ink wash; Seated Female Nude, Facing Left, pen and black ink; Seated Woman in Flounced Skirt, blue and black ink with charcoal; Seated Female Nude, black crayon; Seated Couple, black crayon; 1035 drawings in various media, Untitled, 2001.141.4–123, 130–1164, Gift of Phyllis Dielsbomharn.


Flemish 17th century, Forest Interior, c. 1610, pen and brown ink and wash over graphite, heightened with white, 2001.12.1, Alisa Mellon Bruce Fund.

Fuller, Isaac, English, 1606–1672, Young Woman with a Pearl Necklace, 1660s, pen and brown ink, 2000.179.1, Gift of Lowell Libson and Sibb-Leger in honor of Diane Novac.


Beauchet, Friedrich (designer and author), German, 1776/1777–1856, John Baptist Hüssel, German, active c. 1799–1824, and D. Landini, Italian, active c. 1824, Dekorationen für die Schaubühne nebst einern Verzeichnisse aller Theatenszenen (Beaunsweig, 1824), unbound volume with 4 color aquatints, 2001.40.1, Mark J. Millard Architectural Collection.


Bocquet, Louis, French, active early 18th century, Oil-Bather, color stipple engraving, 2001.175.2, Gift of A. Thompson Ellwanger III.


B方案，Marie, Czech, born 1948, from L’Estampe originate, Bauch, Martin, German, active c. 1799–1824, and Friedrich (designer and author), German, 1776/1777–1856, John Baptist Hüssel, German, active c. 1799–1824, and D. Landini, Italian, active c. 1824, Dekorationen für die Schaubühne nebst einern Verzeichniss der Theatenszenen (Beaunsweig, 1824), unbound volume with 4 color aquatints, 2001.40.1, Mark J. Millard Architectural Collection.


Bocquet, Louis, French, active early 18th century, Oil-Bather, color stipple engraving, 2001.175.2, Gift of A. Thompson Ellwanger III.


B方案，Marie, Czech, born 1948, from L’Estampe originate, Bauch, Martin, German, active c. 1799–1824, and Friedrich (designer and author), German, 1776/1777–1856, John Baptist Hüssel, German, active c. 1799–1824, and D. Landini, Italian, active c. 1824, Dekorationen für die Schaubühne nebst einern Verzeichniss der Theatenszenen (Beaunsweig, 1824), unbound volume with 4 color aquatints, 2001.40.1, Mark J. Millard Architectural Collection.


Boccquet, Louis, French, active early 18th century, Oil-Bather, color stipple engraving, 2001.175.2, Gift of A. Thompson Ellwanger III.


Bocquet, Louis, French, active early 18th century, Oil-Bather, color stipple engraving, 2001.175.2, Gift of A. Thompson Ellwanger III.


Bocquet, Louis, French, active early 18th century, Oil-Bather, color stipple engraving, 2001.175.2, Gift of A. Thompson Ellwanger III.


Bocquet, Louis, French, active early 18th century, Oil-Bather, color stipple engraving, 2001.175.2, Gift of A. Thompson Ellwanger III.


Bocquet, Louis, French, active early 18th century, Oil-Bather, color stipple engraving, 2001.175.2, Gift of A. Thompson Ellwanger III.


Fuchs, M.G., active c. 1890–1910, Levite of Sinjimud and His Dead Wife (after Jean-Jacques Honoré), c. 1890; Mrs. Bonham (after Sir Edward Coley Burne-Jones), c. 1902, lithographs (proofs), 2000.175.5–6, Gift of A. Thompson Ellwanger III.


LeWitt, Sol, American, born 1928, Color Bands, 2500, 8 by 110 cm; 2000.147.1–8, Gift of Thomas G. Klarner


Liesler, Josef, Czech, born 1912, Stop, Poetry, 1980, color lithograph; 2000.166.133, Gift of Gerald Cerny

Lindner, Richard, American, 1901–1978, We Are All One, 1967, color lithograph; 2000.137.5, Gift of the Collectors Committee

Lorch, Melchior, Danish, 1526/1527–1583 or after, Hubert Goltzius, 1574, engraving; 2000.152.2, Alisa Mellon Bruce Fund


Marden, Eric, American, born 1938, Beyond Eagles Mere 2, 2001, color etching and lithograph; Eagles Mere Musts, 2001, etching and lithograph; 2001.74.6–9, Gift of Gemini G.E.L.

Master of the Cologne Biblens, German, active c. 1479, and Anton Köberger (publisher), German, c. 1445–1513, Bible, 1483, 2 bound volumes with 109 woodcuts; illustrations and initials with contemporary coloring and decoration in gold leaf; 2001.73.1–2, Gift of Lois and Robert Erbsur and an Anonymous Donor


Moulier, Marc, French, 1866–1948, Untitled from Le Bar de Boulevard exhibition catalogue, 1893, lithograph; 2000.180.23, Virginia and Ira Jackson Collection, Partial and Promised Gift

Munch, Edvard, Norwegian, 1863–1944, The Old Seaman, 1899; Stormy Night, 1908/1909, woodcuts, 2001.7.1–2, The Epstein Family Collection

Muray, Elisabetta, American, born 1940, Whaustin #22, 1996, pastel over collaged color lithograph; Trying To, 1993, color lithograph and screenprint construction with handmade applied pigment; 2000.177.44.98, Gift of Lee and Ann Fensterstock


Nagy, Josef, Czech, born 1944, Dressing Gown — Interior I, 1979, screenprint; 2000.166.147, Gift of Gerald Cerny


Neureuther, Eugen Napoleon, German, 1806–1862, Dorfweinchen, 1836, etching; 2001.38.1, Alisa Mellon Bruce Fund

Nevelson, Louise, American, 1900–1988, Duck in August, 1947, lithograph with embossing on brown paper; 2000.137.7, Gift of the Collectors Committee; Untitled, 1985, color screenprint with collage, 2000.166.1, Gift of Mr. and Mrs. Earl A. Powell III


Testa, Pietro, Italian, 1612–1650, Venus and Adonis, 1631/37, etching, 2001.76.2, Alisa Mellon Bruce Fund

Tischler, Heinrich, Polish, 1892–1938, Self-Portrait, 1921, drypoint on tan wove paper (proof), 2000.148.1, Alisa Mellon Bruce Fund


Vallotton, Félix, Swiss, 1865–1925, La Poule from Le Bar de Beaureille exhibition catalogue, 1883, lithograph, 2000.180.19, Virginia and Ira Jackson Collection, Partial and Promised Gift


Viani, Domenico Maria, Italian, 1668–1711, Saint Joseph and the Christ Child, 1690s, etching, 2000.162.1, Gift of Bert and Virginia Weisberg


Villon, Jacques, French, 1875–1913, Minne in a Rocking Chair, c. 1907, drypoint with watercolor (unique proof) (recto); Maquis Caulaincourt ou le Tombereau, 1901, color aquatint (unique proof) (verso), 2000.121.1–2, Margaret Mellon Hitchcock Fund; Class Board, 1920, etching, 2001.52.1, Gift of Aaron I. Fleischman


Vuillard, Edouard, French, 1868–1940, L'enfant couché et les couturières from Le Bar de Beaureille exhibition catalogue, 1895, lithograph, 2000.190.31, Virginia and Ira Jackson Collection, Partial and Promised Gift


Wallà, Jindřich, Czech, born 1954, TV Screen, 1994, mezzotint (proof), 2000.166.228, Gift of Gerald Cerny


Wiktor, Tadeusz Gustaw, Polish, born 1946, Platonic 2, lithograph and collage, 2000.166.229, Gift of Gerald Cerny


Zach, Bernhard, German, active c. 1650, Roman Ruins with Animals and Figures (after Jonas Umbach), c. 1650, complete set of six etchings, 2001.13.1–6, Alisa Mellon Bruce Fund


Photographs


American 20th Century, Dust Explosion Elevator, c. 1900–1920, 2 gelatin silver prints, 2001.67.4–5, Patrons' Permanent Fund


Appelt, Dieter, German, born 1935, Monte Isola, 1976, illustrated book with 51 offset lithographs and 1 gelatin silver print; Der Fleck on the Spiegel, den der Atemkuss schafft (Brush Mark on the Mirror), 1977, gelatin silver print; From "Erinnerungsspur" (Memory's Trace), 1979, gelatin silver print; From "Erinnerungsspur" (Memory's Trace), 1979, gelatin silver print; Erinnerungsspur — Statische Vibration (Memory's Trace — Static Vibration), 1979, illustrated book with 36 offset lithographs and 1 gelatin silver print; Erinnerungsspur — Statische Vibration (Memory's Trace — Static Vibration), 1979, portfolio of 10 gelatin silver prints; Die Quelle (The Spring), 1980, gelatin silver print; From the Sequence "Tar Pood," 1981–1982, gelatin silver print; From the Sequence "San Giacomo," 1986, salted paper print, 2001.67.6–7, 8–10, 11–12, 13–23, 23–25, Patrons' Permanent Fund


Brachelsiek, Rene, German, active 1920s–1930s; Carnival Lights, 1920s–1930s; Marneprints, 1920s–1930s; gelatin silver prints, 2001.67.47–48, Patrons' Permanent Fund


Yva (Sbe Simon-Neulander), German, 1900–1942, *Jewelry Advertisement*, 1930s, gelatin silver print, 2001.67.250, Patrons’ Permanent Fund

Zhitomirsky, Alexander, Russian, 1907–1993, *Honeymoon Album*, 1931, ink and gouache with gelatin silver prints and photomechanical reproductions; *Honeymoon Album*, 1931, ink and gouache with gelatin silver prints and photomechanical reproductions; *Self-Portrait on Building*, 1932, gelatin silver print and photomechanical reproduction; *MACKA (When Unmasked)*, 1967, photomontage; *Untitled (Protective Helmet)*, 1971, photomontage; *Dupont (Capitalist Snake)*, 1974, photomontage, 2001.67.251–256, Patrons’ Permanent Fund

Fiscal year 2001 began with *Art for the Nation: Collecting for a New Century* (1 October 2000 to 4 February 2001). The exhibition featured one hundred forty of the most outstanding acquisitions since the Gallery's fiftieth anniversary in 1991 and highlighted the remarkable generosity of private donors to the museum over the past decade.

*Art Nouveau: 1890–1914* (8 October 2000 to 28 January 2001) explored the development of a "modern" style at the turn of the previous century. A collaboration with London's Victoria and Albert Museum, the exhibition was also shown in Tokyo. At the National Gallery, highlights from the 1900 World's Fair in Paris were included as well as sections presenting sources of the new style and examples from eight of the cities in which art nouveau flourished. Featured were more than three hundred fifty masterpieces in painting, sculpture, graphics, the decorative arts, and architecture.

*Prints Abound: Paris in the 1890s, From the Collections of Virginia and Ira Jackson and the National Gallery of Art* (22 October 2000 to 25 February 2001), included more than one hundred twenty original prints for posters, portfolios, illustrated books and journals, song sheets and music primers. The exhibition represented the many manifestations of artists' printed images in late nineteenth-century France.

In the ongoing series of small exhibitions from the Armand Hammer Collection, one (16 November 2000 to 13 May 2001) focused on Italian drawings, the other (13 May to 4 November 2001) on faces and figures.

*Modern Art and America: Alfred Stieglitz and His New York Galleries* (28 January to 22 April 2001) explored Stieglitz's seminal role in American modernism with many works of art he showed in his New York galleries from 1908–1946. Approximately one hundred ninety works addressed the introduction of European modern art at his gallery 291. A distinctly American form of modernism was considered in masterworks shown at his last gallery, An American Place.

*Cy Twombly: The Sculpture* (6 May to 29 July 2001) was the first major exhibition devoted to the sculptural dimension of the artist’s work. Fifty-eight works dating from 1946 to the present and related to the dada and surrealist tradition included found objects and rough elements of wood coated in plaster and white paint, or cast in bronze.

*The Unfinished Print* (3 June to 7 October 2001), focusing on works from the Gallery's collection, investigated the question of aesthetic resolution in European printmaking from the fifteenth to the early twentieth century and explored the changing taste for prints that openly reveal the procedure by which they were envisioned and brought to completion.

*Spirit of an Age: Nineteenth-Century Paintings from the Nationalgalerie, Berlin* (10 June to 3 September 2001), provided a survey of nineteenth-century German painting through seventy-five works from the collection of the Alte Nationalgalerie, Berlin. Included were the canvases of Caspar David Friedrich and other romantic painters, those by the naturalists, by Eduard Gaertner and Johann Erdmann Hummel, and by Adolph Menzel, Max Beckmann, and Lovis Corinth.

*Jasper Johns: Prints from Four Decades* (3 June to 7 October 2001) featured an installation from the Gallery's collection, focusing on the artist's printmaking with examples from 1960 through 2000. Represented were most of Johns' print processes and his iconic motifs.

*Virtue and Beauty: Leonardo’s “Ginevra de' Benci” and Renaissance Portraits of Women* (30 September 2001 to 6 January 2002) surveyed the rise of female portraiture in Florence from c. 1440 to c. 1540 and the social role of women during the Renaissance. Forty-seven works included panel paintings, marble sculptures, medals, and drawings.

During the fiscal year, 233 lenders from twenty countries and twenty-four states loaned 1,428 works of art to fifteen exhibitions. Three audio tours, one film program, and six exhibition brochures were produced at the Gallery.
Temporary Exhibitions at the National Gallery of Art

The Triumph of the Baroque: Architecture in Europe 1600 - 1750
(continued from the previous fiscal year to 9 October 2000) Organized by the National Gallery of Art, the Palazzo Grassi, Venice, the Montreal Museum of Fine Arts, and the Musée des Beaux-Arts, Marseille; Henry A. Millon, curator, with Guy Cogeval, Paolo Viti, and Marie-Paule Vial, guest curators. Supported by EduCap Inc., with additional support from Juliet and Lee Folger/The Folger Fund and early support for research and educational programs from the Samuel H. Kress Foundation

Landscape Drawings from the Armand Hammer Collection
(continued from the previous fiscal year to 12 November 2000) Organized by the National Gallery of Art; Margaret Morgan Graselli, curator

Prints and Drawings from the Permanent Collection
(continued from the previous fiscal year to 15 October 2000) Organized by the National Gallery of Art; Andrew C. Robison, Margaret Morgan Graselli, Ruth Fine, Charles Ritchie, and Gregory Jecmen, curators

Small Northern European Portraits from the Walters Art Gallery, Baltimore
(continued from the previous fiscal year to 21 December 2000, originally scheduled to close 19 February 2001) Organized by the National Gallery of Art; Arthur K. Wheelock Jr., curator, with Joan Marish, guest curator. Brochure supported by Juliet and Lee Folger/The Folger Fund

Art for the Nation:
Collecting for a New Century
(1 October 2000 to 4 February 2001) Organized by the National Gallery of Art; Alan Shestack, curator. Supported by Verizon Foundation

Art Nouveau, 1890 - 1914
(6 October 2000 to 28 January 2001) Organized by the Victoria and Albert Museum, London, in association with the National Gallery of Art, Washington; Paul Greenhalgh, guest curator. Supported by the DaimlerChrysler Corporation Fund; additional support from the Terra Foundation for the Arts, Robert and Arlene R. Kogod, Blossom and Donald Taffner, and The Fund for the International Exchange of Art. Film supported by a grant from the Terra Foundation for the Arts; also supported by an indemnity from the Federal Council on the Arts and the Humanities

Prints Abroad: Paris in the 1890s,
From the Collections of Virginia and Iris Jackson and the National Gallery of Art
(22 October 2000 to 25 February 2001) Organized by the National Gallery of Art; Judith Brodie, curator, with Phillip Dennis Cate, guest curator

Italian Drawings from the Armand Hammer Collection
(16 November 2000 to 15 May 2001) Organized by the National Gallery of Art; Margaret Morgan Graselli, curator

Modern Art and America: Alfred Stieglitz and His New York Galleries
(28 January to 22 April 2001) Organized by the National Gallery of Art; Sarah Greenough and Charles Brock, curators; Supported by Deutsche Bank and Deutsche Bank Alex. Brown

Cly Twombly: The Sculpture
(5 May to 29 July 2001) Organized by The Menil Collection, Houston, and the Öffentliche Kunstsammlung, Basel; Jeffrey Weiss, curator, with Katharina Schmidt and Paul Winkler, guest curators

Faces and Figures: Drawings from the Armand Hammer Collection
(13 May to 4 November 2001) Organized by the National Gallery of Art; Margaret Morgan Graselli, curator

The Unfinished Print
(3 June to 7 October 2001) Organized by the National Gallery of Art; Peter Parshall, curator

Jasper Johns: Prints from Four Decades
(3 June to 7 October 2001) Organized by the National Gallery of Art; Ruth Fine, curator. Supported by HSBC Bank USA

Spirit of an Age:
Nineteenth-Century Paintings from the Nationalgalerie, Berlin
(10 June to 3 September 2001) Organized by the Nationalgalerie, Berlin, in collaboration with the National Gallery of Art, Washington, and the National Gallery, London; Philip Conisbee, curator. Supported by the Anna-Maria and Stephen K. Wayne Foundation

Virtue and Beauty: Leonardo’s Ginevra de’ Benci and Renaissance Portraits of Women
(26 September 2001 to 6 January 2002) Organized by the National Gallery of Art; David Brown, curator. Supported by Airbus; also supported by an indemnity from the Federal Council on the Arts and the Humanities. Catalogue supported by the Samuel H. Kress Foundation

Lenders to Exhibitions

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Ruth and Jacob Raining Collection
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Joel and Debra Ruby, Houston
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Eleanor and Donald Taffner
Mr. Harry Turner
Cy Twombly
Unity Temple Unitarian Universalist Congregation of Oak Park
Linden Haveneyer Wise

Public Collections
(outside United States)

• Austria
Vienna: Historisches Museum der Stadt Wien; Piastrtenkollegium Maria Terz in Wien; Österreichisches Museum für angewandte Kunst
• Belgium
Brussels: Musée Horta; Musées Royaux d’Art et d’Histoire; Musées Royaux des Beaux-Arts de Belgique; Musées Royaux d’Art d’Histoire
• Canada
Montreal: Canadian Centre for Architecture
• Denmark
Copenhagen: Kunstdimensionsenset
• France
Nancy: Musée de L’École de Nancy; Musée des Beaux-Arts, Nancy
Paris: Bibliothèque Porrey; Musée d’Orsay; Musée de la Mode et du Textile; Musées des Plans-Reliefs; Musée national d’art moderne, Centre Georges Pompidou; Musée Gustave Moreau; Musée Rodin; Service Historique de la Marine
Reims: Musée des Beaux-Arts, Reims
Sèvres: Musée national de Céramique
• Germany
Augsburg: Stadt Augsburg Kunstammlungen
Berlin: Staatliche Museen zu Berlin, Preussischer Kulturbesitz, Gemäldegalerie; Staatliche Museen zu Berlin, Preussischer Kulturbesitz, Nationalgalerie
Bochum: Kunst der Moderne
Brussels: Musées Royaux d’Art et d’Histoire
Brussels: Musée Horta; Musées Royaux d’Art et d’Histoire
Düsseldorf: Kunsthalle; Museum Kunstpalast
Frankfurt: Städelisches Kunstinstitut und Städtische Galerie; Städelisches Kunstinstitut tut Frankfurt am Main
Hamburg: Museum für Kunst und Gewerbe
Munich: Münchner Stadtmuseum; Villa Stuck
Schweinfurt: Staatliches Museum Schweinfurt
Loans

Extended Loans from the National Gallery Collection (outside United States)

(Works not in National Lending Service marked with **)

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Brussels: United States Embassy Residence, North Atlantic Treaty Organization

Gilbert Stuart, George Pollock; Catherine Yates Pollock (Mrs. George Pollock); Thomas Sully, Ann Biddle Hopkins; Francis Hopkins; The Leland Sisters

**Canada**

 Ottawa: United States Embassy Residence

John Singer Sargent, Mary Cunard; Endicott Chambers (Mrs. Joseph Chambers) (returned); Gilbert Stuart, William Thomson (returned); Anna Maria Braden Thomson (Mrs. William Thomson) (returned)

**England**

London: United States Embassy Residence

Sir William Berney; Lieutenant-General Sir Thomas Picken; Frances Cotes, Mrs. Thomas Horse; Franklin C. Courter, Lincoln and His Son, Tad (®) (returned); Frederick Carl Piseke; Memories; Thomas Gainsborough, William Velvoren Daventry; Winslow Homer, Sunsets; Walt Kuhl, Pumpkins; George Benjamin Luke, The Burgess; Gari Melchers, The Sani; Michel van Moreveld, Portrait of a Lady with a Ruff; John Singer Sargent, Miss Marbleide Townsend; Miss Grace Woodhouse (returned); Thomas Sully, John Quincy Adams (returned); Benjamin West, Marie Hamilton Beckford (Mrs. William Beckford); after Benjamin West, Benjamin West (returned)

London: Wallace Collection

Sir Thomas Lawrence, Francis Charles Seymour-Conway, 3rd Marquess of Hertford

**France**

Paris: Musée du Louvre; Severo da Ravenna, The Christ Child

Paris: United States Embassy Residence

George Inness, Lake Alberno, Sunset (returned); Mark Rothko, Untitled (returned)

**Ireland**

Dublin: United States Embassy Residence

Gilbert Stuart, Counsellor John Dunn; John Bill Ricketts

**Italy**

Florence: Casa Buonarroti; after Michelangelo Buonarroti, Demand Soul

**Portugal**

Lisbon: United States Embassy Residence

American 15th Century, Allegory of Peace (returned); Ralph Elleses Whiteside Earl, Family Portrait (returned); Fritz Muller, Capture of the "Savannah" by the U.S.S. "Perry" (returned); Thomas Sully, The Vanderbilt Children (returned)

**Navaho Indians (returned); A Flathead Chief with His Family (returned); Three Young Chinook Men; Four Dogrib Indians; Buffalo Chase; Making Flint Arrowheads - Apache; View of the Lower Mississippi; Escaping a Canoe - Nayas Indians (returned); Thomas Chambers, New York Harbor with Pilot Boat "George Washington"; Boston Harbor; Raoul Dufy, The Basin at Deauville (®) (returned); Henri Matisse, Still Life with Pomegranates (returned); Mark Rothko, The Ferry, Number 7 (returned);Untitled; Thomas Sully, Andrew Jackson (returned)

Secretary of Agriculture | American 19th Century, Spring on the Range (returned); Bucks County Farm Outside Doylestown, Pennsylvania (returned); American 19th Century, Farmhouse in Mahantango Valley; Leaving the Manor House, Georgia Tinters, Fly, Flock of Sheep; Henri-Joseph Harpignies, Landscape; A. A. Lamb, Brancusian Proclamation; Anni Eimmonz Zeliff, The Barnyard (returned)

Secretary of Commerce | Thomas Chambers, New York Harbor with Pilot Boat "George Washington" (®) (returned); Raoul Dufy, Regatta at Cowes (®) (returned); Walt Kuhl, Green Apples and Scoop (®) (returned); Leland, Dorrance Street, 20th Century, Ireland (®) (returned)

Secretary of Defense | George Catlin, Port Union, Prairie Dog Village

Secretary of Education | American 19th Century, Washington at Valley Forge; Pierre Bonnard, Bouquet of Flowers (®) (returned); Andre Derain, Road in Provence (®) (returned); Abandoned House in Provence (®) (returned); after Jean-Baptiste Greuze, Benjamin Franklin (®) (returned); after William John Wilgas, Ichabod Crane and The Headless Horseman (®) (returned); Karl Knauth, Marble Muscle, Matta, Genesis; Mark Rothko, Untitled; Untitled

Secretary of Energy | American 19th Century, Chief Jumper of the Seminole (®) (returned); American 19th Century, Indians Cooking Meat (®) (returned); Lexington Battle Monument (®) (returned); Thomas Chambers, Storm-Tossed Frigate (®) (returned); Joseph Bartolomew Kidd after John James Audubon, Black-Beckoned Three-Toed Woodpecker (®) (returned)

Administrator, Environmental Protection Agency | Joseph Bartolomew Kidd after John James Audubon, Black-Beckoned Three-Toed Woodpecker, Orchard Oriole, Auguste Renoir, Landscape between Storms; Douglas Volk, Abraham Lincoln

Secretary of Housing and Urban Development | American 19th Century, Imaginary Regatta of America's Cup Winners (®) (returned); We Go for the Union (®) (returned); Eugene Boudin, Coast of Brittany (®) (returned); George Kopes, Mount Vernon (®) (returned); Douglas Volk, Abraham Lincoln (®) (returned); American 19th Century,
The End of the Hunt; The Start of the Hunt;
Twenty-two Houses and a Church; American
20th Century, After the Wedding in Warren,
Pennsylvania; Thomas Chambers, Say of
New York, Sunset
Secretary of State | American 19th Cen-
tury, Washington at Valley Forge (returned);
A. A. Lamb, Emancipation Proclamation
(returned); Maurice Utrillo, The Past Saint-
Michel, Paris (returned)
United States Trade Representative | American 19th Century, New England Farm
in Winter (returned); Chinese Qing
Dynasty, Archery Context (returned); Karl
Knaith, Marble Mantle (returned); Mark
Rothko, Untitled (returned); Marguerite
Zorach, Christmas Mail (returned); Ameri-
can 19th Century, Spring on the Range,
Thomas Chambers, Felucca off Gibraltr;
Storm-Tossed Frigate; T. Davies, Ship in
Full Sail; J. G. Tanzer, Engagement between
the "Monitor" and the "Merrimack."
Secretary of Transportation | Circle of
Jacob Adriaensz. Belesona, Dutch Ships in
a Lively Breeze; Follower of Claude Lorrain,
Harbor at Sunset; L. M. Croke, Salute
to General Washington in New York Harbor;
Hugues Merle, Childrern Playing in a Park;
Rene Pierre Charles Peiresc, Horses
Secretary of the Treasury | Mark Rothko,
Untitled; James McNeill Whistler, Alice Butt
White House Chief of Staff | Mark Rothko,
Untitled (women and girl in interior)
(returned); Untitled (returned); Untitled
(returned); Supreme Court of the United
States
Chief Justice Rehnquist | George Cuitt,
The Younger, Easy Abbey, near Richmond;
Captain Edward H. Molyneux, Italian
16th Century, Study for the "Madonna della
Scodella" (recto); Study for the
Women Carrying a Torch; Italian 16th
Century, Studies of a Male Torso; Parmigianino,
Madonna and Child
Justice Stevens | American 19th Century,
Portland Harbor, Maine; George Catlin,
Scene from the Lower Mississippi; Alphonse
Legros, Hampstead Heath; C. Gregory
Stapho after John Constable, A View of
Suffkathy Cathedral**; Maurice Utrillo,
Street at Corto, Comtes; Franz Xaver Winter-
halter, Queen Victoris
Indiana
Indianapolis: Indianapolis Museum of Art |
Max Beckmann, Christ in Limbo; Larry
Bell, Chrome and Glass Construction; Mark
Rothko, Sketch for Monumental
Maryland
Hagerstown: Washington County Museum
of Fine Arts | Frederick Kemmelmeyer,
First Landing of Christopher Columbus
Pennsylvania
Doylestown: James A. Michener Art
Museum | American 19th Century, Profile
Portrait of a Lady**; Portrait of a Man**;
Joseph Goodhue Chandler, Girl with
Kitten; Edward Hicks, The Landina of
Columbus
Virginia
Fairfax: George Mason University |
Alfredo Hidalgo, America; Lila Pell Kats-
see, Antecedent
Temporary Loans to Museum
Collections (outside United States)
(Works in National Lending Service
marked with*)
France
Paris: Musee national d'art moderne,
Centre Georges Pompidou, Paris, 6 June-
24 September 2001), Ralston Crawford,
Lights In an Aircraft Plant
Ottawa: National Gallery of Canada |
Gustav Klimt: Modernism in the Making
(15 June—16 September 2001), Gustav
Klimt, Baby (Cradie)
England
Culcheth: University Gallery, University
of Essex | Constable and Wivenhoe Park;
Reality and Vision (16 September—16
December 2000), John Constable, Wiven-
hoe Park, Essex
London: The British Museum | Correggio
and Parmigianino: Master Draughtsmen of
the Renaissance (6 October 2000—7 Jan-
uary 2001), circulated to The Metropolitan
Museum of Art, New York, 5 February—
6 May 2001), Correggio, Study for the
"Madonna della Scodella" (recto); Women
Carrying a Torch; Italian 16th
Century, Studies of a Male Torso; Parmigianino,
Madonna and Child
Austria
Graz: Steiermarkisches Landesmuseum
Joannum | Gauquin und die Bretagne—ein
neuer Aufbruch (Gauquin and Britain: A
New Beginning) (20 June—1 October 2000),
Paul Gauguin, Breton Girls Dancing, Port-
Avon; Pair of Wooden Shoes (Salutation); Self-
Portrait Dedicated to Carriere
Vienna: Kunsthistorisches Museum
Wien | El Greco (4 May—16 September
2001), El Greco (Domenikos Theotokopoulos),
Laocoön; El Greco im Umfeld seiner
Zeitgenossen (El Greco and His Contempo-
rarcs) (22 September—21 October 2001),
El Greco (Domenikos Theotokopoulos),
Laacomin
Belgium
Brussel: Palais des Beaux-Arts de Bruxelles |
Bruxelles, une ville au carrefour de cultures
(7 September—5 November 2000), James
McNeill Whistler, Gold House, Brussels;
Grand Place, Brussels | Voie, 100 Années Art
Contemporain (22 November 2000—28
January 2001), Richard Artschwager, Hair
Scalpula—Shallow River Box; Lynda
Benglis, Poor Dawm; Untitled; Donald Judd,
Untitled; Robert Mangold, Untitled; Un-
titled; Mark Rothko, Untitled**
Canada
Montreal: The Montreal Museum of Fine
Arts | Hitchcock and Art: Flood Coincidentes
(16 November 2000—16 April 2001, cir-
culated to Musee nationale d'art moderne,
Centre Georges Pompidou, Paris, 6 June—
24 September 2001), Ralston Crawford,
Lights In an Aircraft Plant
Ottawa: National Gallery of Canada |
London: Royal Academy of Arts | The
Genius of Rome 1592—1623 (20 January—
16 April 2001, circulated to Musee del Palazzo di Venezia, Rome, 9 May—16 Sep-
tember 2001), Pensionante del Saraceni,
Still Life with Fruit and Carafe
London: Tate Britain | William Blake
(9 November 2000—11 February 2001),
William Blake, The Accusers of Theft,
Adultery, Murder (War); The Dance of Albion
(Thad Dey); Dream of Thalittha (from
"America," canceled plate ii); Fragment of
canceled plate for "A Prophecy" (recto); Job
and His Daughters; Joseph of Arimathea
Preaching to the Britons; Lee and His Spectre
(verso); Sutem before the Throne of God
London: Tate Modern | Surrealism: Deste
Unbound (20 September 2001—1 January
2002), Alberto Giacometti, The Invisible
Object (Hands Holding the Void)
France
Besancon: Musee des Beaux-Arts et
D'Archéologie | GustaveCourbet et la
Franche-Comte (22 September—31 Dec-
ember 2000), Gustave Courbet, La
Grotte de la Loue
Lodève: Musee de Lodève | Derain et
Vlaminck 1900—1915 (22 June—28 October
2003), Andre Derain, Still Life
Metz: Musees de la Cite d'Or | Le Chemin
des religieux: Temoigages precis et ordi-
natres de la vie religieuse a Met au Moyen
Age (13 December 2000—18 March 2001),
French 12th Century, Reliquary Chaise
Loans to Temporary Exhibitions (United States)

(Works in National Lending Service marked with *)

- Alabama
  Birmingham: Birmingham Museum of Art | Fifteenth Anniversary Celebration — Reinstallation of Kress Collection (1 March 2000 – 1 March 2002), Matteo da Pasti, Isotta degli Atti of Rimini, Mistress then Wife 1456, of Sigismundo Malatesta (obverse); Isotta degli Atti of Rimini, Mistress then Wife 1456 of Sigismundo Malatesta (obverse); Jesus Christ (obverse); Sigismundo Pandolfo Malatesta, 1317 – 1468, Lord of Rimini 1342 (obverse); Pisanello, Niccolo Piacintico, c. 1360 – 1444, Costume (obverse).

- California
  Los Angeles: UCLA at the Armand Hammer Museum of Art and Cultural Center | Heavenly Visions: Shaker Gift Drawings and Gift Songs (28 August – 28 October 2001), Samantha Palebanski and Mary Wicks, A Sacred Sheet Sown from Holy Mother Wisdom by Her Angel of Many Signs
  San Francisco: The Fine Arts Museums of San Francisco, M. H. de Young Memorial Museum | Edward Hicks (24 September 2000 – 7 January 2001), Edward Hicks, Peaceable Kingdom*

- Connecticut
  Hartford: Wadsworth Atheneum Museum of Art | The Impressionists at Argenteuil (9 September – 5 December 2000), Claude Monet, Argenteuil; The Artist's Garden in Argenteuil (A Corner of the Garden with Dahlia); The Bridge at Argenteuil; Woman with a Parasol — Madame Monet and Her Son; Auguste Renoir, Claude Monet; Madame Monet and Her Son; Regatta at Argenteuil; Alfred Sisley, Boulevard Holbein, Argenteuil; Van Gogh's h火炬: Painters at Le Pouldu 1889 – 90 (27 January – 29 April 2001), Paul Gauguin, At the Back of Jacob (Auberge noires), Human Sorrows (Miseres humaines); Landscape at Le Pouldu
  New Haven: Yale Center for British Art | Great British Paintings from American Collections: Holbein to Hockney (26 September – 30 December 2001), Sir Anthony van Dyck; Queen Henrietta Maria with Sir Jeffrey Hudson; Gilbert Stuart; The Skater (Portrait of William Grant); James McNeill Whistler, Wapping*

- District of Columbia

- Florida
  Gainesville: Samuel E. Harn Museum of Art, University of Florida | Intimate Rituals and Personal Devotions: Spiritual Art through the Ages (12 August 2000 – 14 January 2001), German 15th century, Christ on the Cross; Madonna between Saints Catherine and Barbara
  Orlando: The Mennello Museum of American Folk Art | Masterworks of American Folk Art Exhibit (13 September 2001 – 6 January 2002), Edward Hicks, Peter's Twenty with the Indians*

- Georgia
  Atlanta: High Museum of Art | Daggs and America: The Early Collectors (3 March – 27 May 2001, circulated to The Minneapolis Institute of Arts, 16 June – 9 September 2001), Edgar Degas, Horse Walking; The Races: The Road (Le Route); Self-Portrait

- Illinois
  Chicago: David and Alfred Smart Museum of Art, University of Chicago | The Theatrical Banquet (9 January – 22 April 2001), Sir Anthony van Dyck, Philip, Lord Wharton

- Indiana
  Indianapolis: Indianapolis Museum of Art | Crossroads of American Sculpture (14 October 2000 – 21 January 2001), David Smith, Circle I; Circle II; Circle III

- Massachusetts
  Michigan
  Ann Arbor: University of Michigan Museum of Art | Mark Rothko and the Ure of the Figurative Paintings 1933 – 46 (16 December 2000 – 25 February 2001), Mark Rothko, Mother and Child; Sacrificial Moment*; Untitled; Untitled, Untitled (four figures in a plaza)*; Untitled (male); Untitled (subway)*; Untitled (three women)*
  Grand Rapids: The Grand Rapids Art Museum | Unbridled Frontier: Art of the West (29 September – 31 December 2000), Thomas Hart Benton, Trail Riders*

- Mississippi
  Jackson: Mississippi Museum of Art | Andrew Wyeth: Close Friends (3 February – 15 May 2001, circulated to Greenville County Museum of Art, Greenville, South Carolina, 6 June – 26 August 2001), Andrew Wyeth, Field Hand (recto)

- Missouri
  Kansas City: The Nelson-Atkins Museum of Art | Tempus Fugit: Time Flies (15 October – 31 December 2000), Max Weber, Rush Hour, New York; William Homer and the Painting of the Fire at Port Royal in the 1780s (18 February – 6 May 2001, circulated to Los Angeles County Museum of Art, 10 June – 9 September 2001), Winslow Homer, Beeing Up (A Fair Wind); Blackboard (Kansas City only); Girl with Hay Rays (Kansas City only)
  Saint Louis: The Saint Louis Art Museum | Painting on Light: Drawings and Paintings by Martin Luther; Law & Life; The Holy (4 November 2000 – 7 January 2001), Se巳ai Behe, Saint Sebalh Carrying the Model of His Church in Nuremberg; Vincent van Gogh and the Painters of the Petit Boulevard (17 February – 15 May 2001, circulated to Städelisches Kunstinstitut und Städtische Galerie, Frankfurt, 8 June – 2 September 2001), Georges Seurat, Seascape at Port-en-Bassin, Normandy*
• New York
Brooklyn: Brooklyn Museum of Art | Lee Krasner (6 October 2000 – 7 January 2001), Lee Krasner, Impressive

• New Mexico
Santa Fe: Georgia O’Keeffe Museum | O’Keeffe on Paper (22 July – 29 October 2000), Georgia O’Keeffe, Crazy Day; No. 7 Special; Nude No. III; Second, Out of My Head; The Shell

• Ohio
Toledo: The Toledo Museum of Art | The American West: Out of Myth, into Reality (8 October – 31 December 2000), George Catlin, A Little Sioux Village; Three Appealing Warriors*; Two Apeacce Warriors* and a Woman

• Pennsylvania
Carlisle: The Trent Gallery, Dickinson College | Writing on Hands: Memory and Knowledge in Early Modern Europe (1470 – 1790) (8 September – 25 November 2000), Albrecht Dürer, Doubting Thomas; Attributed to Philip Galle after Pieter Bruegel the Elder, The Alchemist; German 15th Century, An Easter Calendar Beginning with the Year 1466, Lucas van Leyden, The Dentist; Netherlandish 15th Century, The Hand as the Mirror of Salvation; Massari- ciondi Raimondi, The Three Doctors; Rembrandt van Rijn, Fanst; Jan Pietersz. Saenredam after Hendrik Goltzius, Touch

• Virginia

• Wisconsin

• Washington
Seattle: Seattle Art Museum | Twentieth-Century American Art: The Elsworth Collection (10 August – 12 November 2000), Arthur Dove, Moon; Georgia O’Keeffe, Black, White, and Blue; Charles Sheeler, Classic Landscape; Bob Thompson, Tree; John Singer Sargent (24 December 2000 – 18 March 2001), John Singer Sargent, Neschalitz (Repose); Sketch of Cezanne’s “Peasant”
In fiscal year 2001 viewing audiences of nearly seventeen million enjoyed 175,000 program presentations. A special review of education resource programs was carried out in order to modernize and expand the institution's learning materials. Program expansion included the production of three videos: a ten-minute introduction to the Gallery for elementary school groups; a twenty-two-minute video on art conservation for middle school students produced in cooperation with the conservation department and the Fairfax County, Virginia, public schools; and a twenty-seven-minute high definition video and DVD exploring the theories and artistic use of color for high school students and adults. The video introduction to the Gallery will be distributed with new reference booklets to all student groups scheduling tours. The conservation video will be accompanied by printed lesson plans and will become part of the Fairfax middle school curriculum in art and science. The conservation and color videos and DVD will be distributed nationally through the education resources program.

The focus of education publications was research and development support of the division's new education resources. More than one hundred films, videos, slide programs, and other learning materials were reviewed. All 16mm films were retired. A DVD and reader's guide on seven American artists — Church, Peto, Chase, Homer, Whistler, Audubon, and Moran — were produced from valuable but technologically out-of-date materials. In addition to the videos, pre-visit printed materials were produced addressing seventeen elementary-level tour topics. Other videos, an online teaching lesson portal, and close-captioning of existing video programs will be part of this long-term initiative. A new sixty-four-page guide to the permanent collections was published in collaboration with Scala Books, London, and issued in English, French, and Spanish, with a Japanese edition to follow. Education publications staff served on various technology committees. The children's site on the Web continues to be recognized as one of the best Web addresses for children. A new Web feature was added to the popular NGAkids — an adventure with Rogier van der Weyden's Saint George and the Dragon. Other Web projects included fourteen in-depth studies on works in Art for the Nation, each looking closely at unique aspects of creativity and including artists such as Jacopo Bassano, Rembrandt van Rijn, Edgar Degas, and Jasper Johns; the development of these studies was sponsored by Verizon Foundation. Ten essays for Exploring Themes in American Art were excerpted from the Gallery's American Art videodisc, and the teaching packet for Art Nouveau was prepared for the Web. The Micro Gallery’s thirteen computer stations were fitted with new, speedier equipment, replacing seven-year-old original software. The Gallery's six art information desks were staffed by 150 volunteers, who provided 19,808 hours of service answering 1.75 million inquiries in person and by mail, Internet, and telephone.

Public tours and lectures serving approximately 35,000 visitors to the Gallery covered fifty-nine topics on the permanent collection, which ranged from discussions of such masterworks as Bellini and Titian's Feast of the Gods to thematic tours of "The Fate of the Figure in Twentieth-Century Art." Lecturers led visitors through all special exhibitions, with Art Nouveau, 1890–1914, the most popular. In support of the exhibition Spirit of an Age: Nineteenth-Century Paintings from the Nationalgalerie, Berlin, the lecturing staff presented a seven-part summer lecture series entitled "Art for the Nation: Museums with a Purpose." Topics included the Vatican Collection, the Hermitage in Saint Petersburg, and the collection of Amer-
ican paintings at the Pennsylvania Academy of the Fine Arts. A series of lectures on "Impressionism in Context" was also offered. New program formats were introduced by the department to broaden the options of visitors and encourage greater interaction between staff lecturers and members of the audience during gallery talks. Open discussions on early Italian paintings and Pablo Picasso were offered. Novice audiences are encouraged to sharpen their visual skills in the popular "Reading Art" series. Topics included images of saints, American portraits, and literary subjects in old master paintings. In addition to general topics, nearly one hundred volunteer docents, trained by the departmental staff, added tours of the nineteenth-century French collections on weekends. Such tours are now available throughout the week, as are tours of American and Italian art. Docents also led visitors through some special exhibitions, including Art Nouveau and Spirit of an Age. The Director's recorded tour was expanded from fifty to more than one hundred thirty objects and given a more conversational format. Commentary from curators, in combination with professional narrators speaking the words of artists, has been interspersed with observations from the director. Background music, appropriate to the collections discussed, and new state-of-the-art audio equipment further enhance this program.

The department of academic programs offered public symposia in conjunction with the Art Nouveau, Alfred Stieglitz, and Spirit of an Age exhibitions. Fifty Sunday lecture programs were held, including a series in January focusing on aspects of American art, the annual November lecture held in tribute to Sydney J. Freedberg, and the Andrew W. Mellon Lectures in the Fine Arts given by Salvatore Settis. An evening public lecture was given in conjunction with the Cy Twombly exhibition. Three interns participated in the 2000-2001 Internships in the Museum Profession program, and the Gallery hosted two Graduate Lecturing Fellows and twenty summer interns. The Gallery also hosted museum professionals from other countries as part of the museum training programs, including one from Taiwan and ten from Brazil, the latter participating in a Seminar in Transit supported by Vitae, part of the Lampadia Foundation. More than 11,000 visitors attended academic program events.

The department of teacher and school programs served approximately 60,000 students, teachers, families, and volunteers. Winner of the 2001 Mayor's Art Award for Outstanding Contributions to Arts Education, "Art Around the Corner" continued to provide multiple-visit experiences for fifth- and sixth-grade students in four District of Columbia public schools. School tours served more than 40,000 students on 3,300 tours at the Gallery led by 150 volunteer docents. The audience for family and youth programs continued to grow, reaching more than 16,000. "Stories in Art" sessions doubled to thirty-six (eight given in both Spanish and English). A new school tour, "Art Tales," was piloted. More than 2,400 visitors enjoyed the self-guided family Postcard Tours on American and modern figurative art, and 1,300 children and adults participated in thirty-six family workshops on topics including "Vivid Vacations," "Renaissance Portraits of Women," and "Explore Henry Moore." These programs also provided a platform to engage nontraditional Gallery audiences through collaborations with In2Books and Fairfax County public schools' Title One Office. A new three-day, studio-based course, "Focus on Drawing," encouraged parents and children to work side-by-side in observing and drawing. The children's film program served 7,000 children and adults in twenty-four screenings and offered a summer animation workshop whose resulting
animated films, inspired by the Gallery’s collections, were screened publicly. Three high school programs offered 340 local youth a chance to explore museum careers. Teacher programs included the 2001 Teacher Institute, in which the Gallery hosted twelve teams of three teachers each at a six-day technology seminar devoted to planning new electronic educational programs for the Gallery’s Web site; and a newly instituted, after-school teacher workshop for educators unfamiliar with the Gallery. Saturday workshop sessions presented insights into Civil War history, Alfred Stieglitz, and the work of women artists. The “Evening with Educators” program, offered in collaboration with the Kennedy Center, explored the Art Nouveau exhibition through a slide lecture, self-guided tour, and teaching resources.

Film retrospectives throughout the year were introduced by leading scholars in the field of film history. Diverse topics focused on major movements that have affected world cinema, such as Soviet film of the 1960s, the French New Wave, German avant-garde film from the 1920s to the 1940s, and Italian and French postwar cinema. In association with the Library of Congress, the series “ATV before Video” celebrated the preservation of early television, featuring such rare programs as NBC Opera Theatre, Kraft Television Theatre, American Forum, Broadway Open House, and the Original Amateur Hour from the 1950s. In conjunction with the exhibition Art Nouveau, 1890–1914, seven weekend programs explored the relationship between art nouveau and motion picture design in the early twentieth century, with extraordinary French, German, Italian, British, and American examples. “Silent Divas,” another series in association with the art nouveau exhibition, consisted of restored Italian prints from 1915 to 1919. The series “Video Art/Video Culture” looked at recent video art from young American video artists on the East and West coasts. Three young Chinese directors discussed their latest work in the series “Urban Generation: Chinese Society in Transformation.” Documentaries on art were also a weekly feature of the film program, culminating in the series “Masters of Music” during the summer of 2001. The Washington Post regularly included photo previews and articles relating to the Gallery’s film programs.

Thirty-seven concerts were presented in the Gallery’s 59th season of weekly concerts from 1 October 2000 to 24 June 2001. The concerts were supported by funds bequeathed to the Gallery by William Nelson Cromwell and F. Lammot Belin, with additional subvention from the Embassy of Canada. Highlights of the season included performances by the Chamber Music Society of Lincoln Center, the Westminster Choir, pianists Paul Badura-Skoda and Cecile Licad, and jazz vocalist Diane Schuur. The National Gallery Orchestra played its tra-
ditional New Year Concert on 7 January 2001 to an overflow audience of approximately six hundred. The American Music Festival, presented throughout May 2001, included world premiere performances of works by Jeffrey Chappell, James Grant, and Sotireos Vlahopoulos. The exhibition *Art Nouveau, 1890–1914*, was honored by concerts of music written near the turn of the twentieth century. The exhibition *Cy Twombly: The Sculpture* was honored by soprano Marilyn Taylor and pianist Robert Brewer, who performed works by George Crumb, Charles Vardell, Robert Ward, and Kenneth Frazelle. The National Gallery Orchestra, under the direction of Gallery music director George Manos, played works by Beethoven and Brahms in honor of the exhibition *Spirit of an Age: Nineteenth-Century Paintings from the Nationalgalerie, Berlin*. WGMS-FM continued its inclusion of Gallery concerts in the monthly series “Front Row Washington,” and excerpts from several Gallery concerts were broadcast nationally on NPR’s “Performance Today.” National Gallery concerts were the subject of nineteen reviews in the *Washington Post*, nine photo previews in the *Washington Times*, and feature articles in the *Buyer’s Guide* and the *Journal Newspapers*. Previews of upcoming concerts were a regular feature of the Gallery’s weekly program on WGMS-FM, “This Week at the National Gallery of Art.” Holiday caroling in the Rotunda was provided for the public, as were a presentation of music connected with the Robert Gould Shaw Memorial for a Saturday teacher workshop and assistance for the summer Teacher Institute.
The events of 11 September abruptly stopped shipment of the European loans for *Virtue and Beauty* and *Aelbert Cuyp*. A few loans were canceled entirely, but once shipments resumed, both exhibitions opened to the public as scheduled with only a few late arrivals.

Art movement for the first phase of the master facilities plan began with relocating approximately two thousand medals and plaquettes, about seventy textiles, and more than one hundred Italian paintings and sculptures. Along with ongoing projects and exhibitions, 13,583 art movements were recorded for paintings, sculpture, and decorative arts. Several traveling exhibitions were processed: the *Esbworth* exhibition completed its tour in Seattle; O'Keeffe went to Santa Fe; and Gerrit Dou completed its tour in London and The Hague. The outgoing loan program involved packing and moving 769 objects to and from 207 sites. In July the monumental sculpture by Frank Stella, *Prince Friedrich von Homburg, Ein Schauspiel, 3X*, arrived in multiple parts and was installed after several months of designing and constructing a concrete base.

The Gallery's collection management system, Leonardo, is the key information technology system for the collections. A committee was formed to examine advances in technology that will more efficiently facilitate the Gallery's collection management. The Maryland Institute College of Art sponsored twelve Israeli students who came to the Gallery to copy works of art. Seventy permits were issued to thirty-nine copyists this year.

The department of loans and the National Lending Service administered the loans of 691 works of art to 208 sites. This number includes the loan of 493 works to 123 temporary exhibitions at 162 institutions and the extended loan of 195 Gallery works to 43 sites. Three paintings from Gallery collections were on short-term loan to the permanent collections of three United States and foreign museums. Among Gallery loans were two paintings by Johannes Vermeer, *Girl with the Red Hat* and *Woman Holding a Balance*, and Pieter de Hooch's *A Dutch Courtyard*, which was loaned to the exhibition *Vermeer and the Delft School* at the Metropolitan Museum of Art, New York, and the National Gallery, London. *Saint George and the Dragon* by Rogier van der Weyden traveled to *The Mediterranean Renaissance* exhibition at the Museo Thyssen-Bornemisza, Madrid, and the Museu de Belles Artes de València. A group of the Gallery's drawings by Pieter Bruegel the Elder was on view in an exhibition of his graphic work at the Museum Boijmans Van Beuningen, Rotterdam, and the Metropolitan Museum of Art. The National Lending Service organized an exhibition of old master prints, *The Power of Appearances: Renaissance and Reformation Portrait Prints*, for the museums of Dartmouth College and Vassar College and for the Joslyn Art Museum, Omaha.

Twenty-one major painting conservation treatments were completed, including work on Hieronymous Bosch's *Death and the Miser*, Rembrandt's *Apostle Paul*, Jacques-Louis David's *The Emperor Napoleon in His Study*, and Vincent van Gogh's *Self Portrait*, as well as others in the old masters category, such as Jean-Charles Cazin's *The Windmill*, Jean-Baptiste-Camille Corot's *River View*, Eduard Gaertner's *City Hall at Torun*, Neroccio de' Landi's *Claudia Quinta*, Sir Peter Paul Rubens' *The Meeting of Abraham and Melchizedek*, and Francisco de Zurbarán's *Saint Lucy*. Among the twentieth-century paintings treated were Henri Matisse's *Open Window, Collioure*, Albert Gleizes' *Football Players*, and Barnett Newman's *Dionysius*. New acquisition treatments included Jan Both's *An Italianate Evening Landscape*, Jean-Baptiste-Camille Corot's *The Island*.
and Bridge of San Bartolomeo, Rome, John La Farge’s The Last Valley—Paradise Rocks, and Philips Wouwerman’s Battle Scene. Four paintings were treated for in-house and traveling exhibitions: Ercole de’ Roberti’s Giovanni II Bentivoglio and Ginevra Bentivoglio for the Virtue and Beauty exhibition, and Aelbert Cuyp’s The Maas at Dordrecht and River Landscape with Cows for the Cuyp exhibition. In addition, staff carried out 38 major and 789 minor examinations and 66 minor treatments.

Other major projects of the year included the examination of fifteenth-century Italian paintings for the systematic catalogue; the examination of and follow-up research for Gallery paintings by Masolino and Masaccio with a research team from the Opificio delle Pietre Dure, Florence; the collaboration with a visiting expert on metamerism and color-matching issues as they relate to inpainting; and research into the materials and techniques of numerous artists in the collection.

Object conservators carried out twenty-five major and 475 minor treatments and more than four thousand examinations. Bird in Space by Constantin Brancusi received a new support ensuring long-term structural stability. Major cleaning and inpainting of Standing Woman by Wilhelm Lehmbruck returned rich coloration to its surface; not previously exhibited, this bronze will be featured in the new sculpture galleries. The East Building’s popular mobile, Untitled, by Alexander Calder, underwent a major examination and cleaning. A number of the Gallery’s largest works were treated, including Tony Smith’s Wandering Rocks and Sol LeWitt’s Four-Sided Pyramid.

A new site was chosen for Untitled, a monumental work of weathering steel by Lila Katzen on long-term loan to George Mason University in Fairfax, Virginia. Conservators were actively involved with the installation of Prinz Friedrich von Homburg, Ein Schauspiel, 3X, by Frank Stella, and engaged in every phase of the purchase of Five Plates, Two Poles, by Richard Serra. The exhibitions Art Nouveau and The View from Denver at the White House required 270 examinations as well as a number of minor treatments. Among research conducted by the object conservators was a technical study of Brancusi’s metal casting methods. With the support of a CASVA Paired Fellowship, technical examination of a number of eighteenth-century bronzes by Francesco Righetti and his contemporaries was carried out. Under the auspices of a “Save America’s Treasures” grant, conservators have established an ongoing research project to compare commercial paint systems for physical and chemical durability.

The paper conservation department prepared a number of objects for exhibition. Édouard Vuillard’s large five-panel screen in gouache, Place Vintimille, was closely examined and the media consolidated before it was sent to the Art Institute of Chicago and the Metropolitan Museum of Art for Beyond the Easel: Decorating Painting by Bonnard, Vuillard, Denis, and Roussel, 1890–1930. In preparation for the exhibition Gemini G.E.L., Michael Heizer’s Scrapmetal Drypoint #6 was treated locally to reduce wood-burn stains spanning its perimeter. Another major treatment in anticipation of an exhibition was on the two-sided drawing by Edvard Munch, In Man’s Brain, a charcoal and watercolor image. Many prints were treated for the in-house exhibition The Unfinished Print, including Sir Anthony van Dyck’s Self Portrait, Félix Bracquemond’s Edmond de Goncourt, and Rembrandt’s Self-Portrait Leaning on a Stone Sill.
Photograph conservators completed the three-year project to conserve the Alfred Stieglitz Collection in preparation for the publication of the collection catalogue and the accompanying exhibition. Research and administrative support was directed toward the materials and construction of the new storage facility for the Gallery's accessioned photographs. The Samuel H. Kress photograph conservator continued the conservation of the vast holdings of the Gallery's photographic archives. Treatments from the permanent collection included Gustav Naeke's *Head of a Young Man*, Antoine Watteau's *Italian Comedians Taking Their Bows*, and Friedrich Salathe's *Ruins of a Rheinland Castle*. A series of four heavily damaged eighteenth-century engravings by Johann Baptist Klauber, entitled *Mane, Meridies, Vesper*, and *Nox*, were treated, as were two architectural drawings on tracing paper illustrating designs for the Andrew W. Mellon Memorial. These drawings were featured in an article and lecture by the Gallery archivist. One hundred ten watercolors in the *Index of American Design* were given major treatment, and another 100 major treatments, 168 minor treatments, and 1,016 condition examinations were carried out. 686 prints and drawings were matted and 619 were framed and/or unframed. The paper sample collection grew to more than 2,200 catalogue sample groups and proved valuable in several Gallery projects. The department of photographs consulted the samples to identify sheets and mounts used by Alfred Stieglitz, and sheets were identified for an essay in the exhibition catalogue for *A Century of Drawing*. The head of paper conservation was awarded a CASVA Paired Fellowship.

The textile conservation laboratory examined, treated, and prepared two tapestries after Bernard van Orley, *The Garden of Gethsemane* and *The Crucifixion*, for loan to the Metropolitan Museum of Art exhibition, *Tapestry of the Renaissance: Art and Magnificence*. An *Art Nouveau* exhibition period room was installed that included a fabric ceiling, walls, and furniture. Research and examination of textile works of art was performed in preparation for the *Index of American Design* exhibition and catalogue. The textile storage location was moved, the dye plant project with the horticulture department continued, and research performed of modern materials in regard to storage and exhibition. The department participated in research on color imaging, the reinstallation of the modern permanent collection, and research and examination of textile works for the *Romare Bearden* exhibition.

The scientific research department undertook a major technical study of *The Small Crucifixion* by Matthias Grünewald in conjunction with conservation treatment. A comparative study was done of paintings in Basel, Colmar, and Karlsruhe, and the art history intern studied the inventory of Grünewald's painting studio. A study of the evolution of Aelbert Cuyp's painting technique throughout his career was carried out and the conservation research intern analyzed samples from Dutch seventeenth-century tonal landscapes. Technical research on paintings by Rubens and Van Dyck at the Gallery was undertaken in preparation for the upcoming systematic catalogue volume. X-ray fluorescence analysis determined the alloy composition of sculptures by Constantin Brancusi and Wilhelm Lehmbruck. X-ray diffraction analysis identified pigments used by Picasso and the Dutch painter Jan Both. In Gallery works by Van Gogh, cross sections and pigment scrapings were examined with scanning electron microscopy-energy dispersive spectrometry to identify the pigments.
A pigmented wax coating and corrosion products from Wilhelm Lehmbruck's *Standing Woman* were analyzed. Varnishes and binding media from five paintings by Barnett Newman were identified, including three from the Stations of the Cross series. Paints from outdoor sculptures were analyzed to determine the most durable coatings. Fourier-transform infrared spectrometry using attenuated total reflectance microscopy determined conclusively, for the first time, that Alfred Stieglitz employed beeswax to coat his photographs. This technique can be used directly on the photograph without taking samples or leaving disfiguring marks. Analytical methods were investigated for the characterization of synthetic organic pigments with liquid chromatography/mass spectrometry, and a diode array detector was purchased and installed.

A Bruker GADDS x-ray diffractometer was purchased with funds made available through a generous gift from the Andrew W. Mellon Foundation. It will greatly enhance our ability to characterize inorganic and organic crystalline materials as well as providing analytical capabilities until now unavailable to the Gallery. The study of the solvent-extractable components of oil paint films, which received additional funding from the Netherlands Organization for Scientific Research, has been completed. Research fellow Kenneth Sutherland completed measurements of solvent-extractable components in paint samples to investigate the swelling of paint samples in solvents. This has led to important new insights into the effects of cleaning solvents on oil paint. Senior research fellow Roy Berns continued working with the Gallery’s scientists and conservators to explore the potential of digital imaging techniques and color spectroscopy for the study of works of art. Multispectral imaging systems are being researched in the hope that a state-of-the-art imaging system will provide color-accurate images as well as of spectroscopic data, obtained directly from the works of art, which will allow pigment identification, reconstruction of faded areas, simulated cleaning, nonmetameric retouching, and more. The Culpeper Fellow completed a study of the role of gelatin in the long-term stability of paper.

The department worked with the education department on themes for a video on color. Staff lectured at conferences and meetings, prepared manuscripts for publication, and served on Ph.D. committees and as reviewers for professional journals and conferences.
The department of curatorial records coordinates the Gallery’s research on the World War II provenance of its collection. This year the European sculpture collection was reviewed for evidence of unrestituted art and parts of the collection were checked against the Art Loss Register database. Updated provenance information is available on the Gallery's Web site. Staff spoke widely at national and international conferences on the topic of provenance research and participated in an American Association of Museums Task Force to prepare guidelines for making provenance information available on the Internet. Research contributing to the systematic catalogue project concentrated on the fifteenth-century Italian paintings. Newly available documentation from the Kress Foundation has been integrated into the object files and the collection database updated with new information. Documentation and information on the permanent collection of painting, sculpture, and decorative arts is made accessible to staff and outside researchers, and object files and database records are updated daily in order to document the collection as completely as possible.

The Gallery archives received two important collections this year documenting the restitution of looted art in Europe following World War II. Margaret Farmer Planton donated the papers of her father, Walter Farmer, relating to his work as a Monuments, Fine Arts and Archives officer. Craig Hugh Smyth transferred his papers and photographs concerning the restitution of looted art and the operation of the Central Collecting Point in Munich. Holdings of visual and audio materials also were enhanced by generous gifts. Mary Armstrong Amory donated her multimedia portrayal, Richard Bales Conducting the National Gallery Orchestra, and related archival materials. Photographer Mary Hill donated a group of negatives documenting a day at the museum in the early 1960s. Volkmar Wentzel gave an illustrated volume with photographs and reminiscences of a visit from Andrew W. Mellon. Mr. and Mrs. John McGraw and T. Michael Miller donated early concert recordings and related materials concerning pianist Helen McGraw's numerous performances at the museum; included is the earliest known recording of a National Gallery concert, McGraw's 1945 performance at the Second American Music Festival.

Oral histories were conducted with Linda Kaufman, J. Carter Brown, and Katherine Stainer-Hutchins. Curator Ruth Fine interviewed Dorothy and Herbert Vogel for the oral history program. An analytic inventory of records and photographs of the Index of American Design was completed, making these historical materials fully accessible for the first time. Nearly 650 architectural drawings of the Gallery's campus were organized, preserved, and described, and the collection of historical slides was systematized. Work also continued on the organization and description of the John Rewald papers, which include important research materials about impressionist and postimpressionist artists. More than five hundred historical photographs from the Rewald files were added to a database to promote improved accessibility and preservation of the originals. In recognition of the National Gallery's sixtieth anniversary, a display of archival images describing the museum's history and architecture was installed on the ground floor of the West Building, and illustrated panels were prepared on the design and architecture of the new ground floor sculpture galleries.
The library enhanced its research collections in critical subject areas by acquiring important titles ranging from the sixteenth to the twentieth century. Funds provided by Robert F. Erburu made it possible to obtain rare first editions of three titles by Albrecht Dürer on perspective, fortification, and human proportion. All published in Nuremberg, they contain more than two hundred woodcuts by Dürer and an inscription indicating that they were bound together in the second half of the sixteenth century to create a Sammelband. The J. Paul Getty Fund in honor of Franklin D. Murphy supported the acquisition of three titles published in 1532, in original Sammelband binding, formerly owned by the Prince Fürstenberg at Donaueschingen. Included are De re militari libris XII by Roberto Valturio, De re militari libri quatuor by Flavius Vegetius Renatus, and Institutiones geometricae by Dürer. The first two works were standard Renaissance sources for military strategists in the mid-sixteenth century and often appeared together. The third is a first edition of Camerarius' translation of Underweisung der Messung. The fund also supported the acquisition of the collected works in four volumes (1764-1781) of Jakob Boehme, a sixteenth-century German theosophist.

The New Century Fund made possible the purchase of four titles on artistic anatomy, most notably Jean Cousin's Livre de pourtraicture (1608), which features eighteen woodcuts by the artist. The book was widely used as a drawing guide by contemporary artists. A fine copy of Johann Wolfgang von Goethe's Zur Farbenlehre (1810), the only edition with text complete in two volumes and with twelve plates hand-colored under the author's direction, was a valuable addition to our holdings on color theory. Approximately 650 titles were added to our nineteenth- and early twentieth-century scientific and technical manuals relating to the fine arts and photography. A gift by Thomas Klarner enabled the library to obtain several notable works representing the dada movement, including Vingt-cinq poèmes by Tristan Tzara (1918), with eleven original woodcuts by Hans Arp.

The library benefits greatly from the generosity of many individuals. David Wethey donated an extensive research collection belonging to his late father, art historian and educator Harold E. Wethey, who served as the Gallery's Kress Professor in 1981 and 1982. It includes more than two thousand books as well as photographs and slides and is a significant contribution to our scholarly resources on the late Renaissance in Italy, the baroque in Spain, and Latin American art. The library's collection of artists' books was enriched by gifts from Harriet Bart, Patricia G. England, L.J. Douglas and Gary Justis, and Christine Kermaire. Other important donations were received from J. Carter Brown, Robert Gurbo, Mark Samuels Lasner, and Herbert and Dorothy Vogel.

The Cicognara Library cataloguing project, supported by a grant from the Samuel H. Kress Foundation, now includes more than 3,700 records, which are available worldwide through the library's online catalogue. In 2001 the library acquired 7,617 volumes, admitted 3,702 visitors, conducted 711 orientations, answered 21,014 reference inquiries, and shared 3,657 volumes with other institutions through interlibrary loan. Books from the library's collection were included in three exhibitions elsewhere. Colgate University's exhibition Venice before San Marco featured Sabellico's Chroniche che trattano de la origine de Veneti (1507) and Bernardo Trivisano's Della laguna di Venezia (1718). For its exhibition Book as Art XIII: Books about Artists, the National Museum of Women in the Arts borrowed Laura Davidson's An Architect's Measure.

The photographic archives continued to strengthen its holdings of images supporting the study of European and American art. A highlight was the picture archive of the K. and V. Waterman Gallery in Amsterdam, one of the leading Dutch art dealers in the 1970s and 1980s. The collection contains approximately 130,000 reproductions of Dutch, Flemish, and other European paintings. The Samuel H. Kress Foundation generously provided funding for this purchase. Other notable purchases include a group of photographs made by Wolfgang Wolters in connection with his research on Venetian and Dalmatian art and architecture, documenting Venice's influence on the Adriatic coast during the fifteenth and sixteenth centuries; a collection of photographs by Catherine Steinmann of the World Trade Center before its destruction last fall; and a vintage group portrait by George Platt Lynes: Artists in Exile, Pierre Matisse Gallery New York, 1942, featuring Max Ernst, Marc Chagall, Piet Mondrian, and Fernand Léger.

Many individuals contributed images to the collection. David Wethey gave approximately 16,500 photographs. William Brumfield, Walter Cahn, Sheldon Grossman, and John O'Brien also made significant donations throughout the year. Approximately 175,000 images were added to the collection from all sources, including more than 15,300 in microform.

The Samuel H. Kress Foundation Fellowship in Photograph Conservation entered its second year in 2001 with treatment of more than eight hundred images from the rare photograph collection. Thanks to the foundation's support, a survey of the collection was completed and the images in most urgent need of preservation were stabilized.

The slide library database now provides records for more than 83,000 images, or approximately 43 percent of the total holdings of 193,000 slides. Circulation remained constant at about 26,000 slides, with 15 percent of that number borrowed by the public. Use of the database by other visual resources collections worldwide has increased over the previous year. The slide library information page containing the Public Lending Guide was visited 6,000 times this year. In May, the slide library's cataloguing and classification manual was converted from a print publication to an electronic document that can be downloaded from the Gallery's Web site. The manual was accessed about 9,200 times in the first five months since its electronic debut. Many individuals, including Gallery staff, remembered the slide library with gifts of slides. Notable donors include Susan Silberburg-Pierce, who gave a beautiful set of Martin Schongauer's Colmar Altarpiece, and David Wethey, who presented the slide collection of his father. Significant gifts of slides were made by the Cleveland Museum of Art, the Museum of Fine Arts, Houston, the Philadelphia Museum of Art, the Dallas Museum of Art, the Museum Ludwig, Cologne, and the National Gallery, London.

The editors office of the National Gallery produced several scholarly catalogues as well as a multitude of specialized materials both for the Web site and for print publication. In addition to three major exhibition catalogues, the Gallery
published one systematic catalogue, the fourth volume on the Mark J. Millard Architectural Collection, and one volume in the Studies in the History of Art series. Six brochures were produced, the bimonthly Calendar of Events, two issues of the development Bulletin, annual reports for the National Gallery and for the Center of Advanced Study in the Visual Arts, four press kits, object labels and wall texts for all exhibitions, and numerous invitations, flyers, and program announcements.

The Web site attracted an ever-wider audience with visits increasing from about 14,000 per day in October 2000 to about 24,000 per day in September 2001. Projects included fourteen in-depth studies on works from the permanent collection in conjunction with Art for the Nation; a special feature for the Art Nouveau exhibition; ten essays excerpted from the Exploring Themes in American Art videodisc; and a collaboration with the education division on the summer Teacher Institute program. The Web team designed and produced special features for Prints Abound and The Unfinished Print, redesigned print brochures for the Web for Modern Art and America, Cy Twombly, Spirit of an Age, and Virtue and Beauty; and published the teaching packet for Art Nouveau on the site. One new children's activity was added to NGAkids. The Gallery Shops pages continued to expand. Among new additions to the Intranet were policies and forms for the general accounting and EEO divisions as well as the personnel office, expanded pages and invitations for the press office, a Gallery archives photo search feature, and the slide library cataloguing manual.
The Center, now in its twenty-first year, sponsors the study of the visual arts in each of its four major program areas: fellowships, research, publications, and scholarly meetings. The resident community of scholars at the Center in 2000-2001 included individuals from Canada, France, Germany, India, Italy, New Zealand, Pakistan, the People’s Republic of China, Russia, the United Kingdom, and the United States (see page 73 for a list of members). Scholars studied topics ranging from the figures of technology in German dada art to the relationship of art to power in Central Africa.

Four research projects under the direction of the deans are currently under way. They include the development of the National Gallery of Art’s photographic archives of pre-1800 Italian architectural drawings, which has resulted in more than 40,000 images gathered from European collections; the production of “Keywords in American Landscape Design,” a multivolume reference work containing an illustrated glossary of landscape vocabulary in use in America from the colonial period to the mid-nineteenth century; the creation of a guide to documentary sources for the art history and archaeology of the Andes, funded by the Getty Grant Program and the Andrew W. Mellon Foundation; and the compilation of a bibliography of the technology and tools of luxury objects in the ancient world.

The Center sponsored three symposia during the academic year: “Circa 1700: Architecture in Europe and the Americas,” made possible by the Andrew W. Mellon Foundation; “Creativity: The Sketch in the Arts and Sciences,” cosponsored with the Institute for Advanced Study in Princeton and made possible in part with support from the Arthur Vining Davis Foundations; and the thirty-first annual session of the “Middle Atlantic Symposium in the History of Art,” cosponsored by the University of Maryland. Other informal meetings held at the Center included two seminars: “Stradivarius, Cremona, and the Decoration of Instruments,” cosponsored with the National Museum of American History, Smithsonian Institution; and “Kress Collection,” sponsored by the Samuel H. Kress Foundation. These meetings were complemented by lectures, including the fiftieth Andrew W. Mellon Lectures in the Fine Arts, presented by Salvatore Settis. Other lectures were held on the topics of Ancient History and Mystery in Three Venetian Renaissance Paintings and “Pretensions to Permanency”: Tradition, Innovation, and the Economy of the Eighteenth-Century Portrait Bust. Four incontri were held on various topics ranging from ancient Peruvian palaces to the Masaccio/Masolino Panel Project of the Opificio delle Pietre Dure, Florence.

One volume in the symposium series Studies in the History of Art was published this past year, Small Bronzes in the Renaissance. Papers from seven other symposia are in preparation for the series. For a complete description of the Center’s activities, see Center 21: Record of Activities and Research Programs, June 2000–May 2001.
The following changes of attribution are the result of scholarly research utilizing the latest art-historical investigations and scientific examinations. It is the policy of the National Gallery of Art to publish these changes regularly. The following changes of attribution were made and approved by the Gallery’s Board of Trustees during the 2001 fiscal year. Each list is arranged in alphabetical order according to former attribution. Changes of title and date are included if they were part of the attribution change.

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<th>Paintings</th>
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<td>Feasts of the Gods Follower of Honore Daumier Honore Daumier, with additions by later hands</td>
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<td>Michelangelo in His Studio Follower of Eugene Delacroix (Possibly Pierre Andrieu) after Eugene Delacroix (Possibly Pierre Andrieu)</td>
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<td>Feast of the Gods Nuremberg 15th Century Master of the Starck Triptych</td>
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<td>Michelangelo in His Studio Follower of Eugene Delacroix (Possibly Pierre Andrieu) after Eugene Delacroix (Possibly Pierre Andrieu)</td>
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<td>The Raising of the Cross (center, left, and right panels); Saint Catherine (right wing exterior); Saint Barbara (left wing exterior) Nuremberg 15th Century Master of the Starck Triptych</td>
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<th>Sculpture</th>
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<td>Giulia Astalli (obverse); Phoenix on a Pyre Looking at the Sun (reverse) Style of L’Antico, undated Mantuan 15th Century (Possibly Giancristoforo Romano), c. 1485</td>
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<td>Marie de’ Medici (obverse); Eagle on an Armillary Sphere (reverse) Style of Niccolò Fiorentino, c. 1485/1500 Attributed to Niccolò Fiorentino, c. 1475</td>
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<td>Giovanna Albizzi, Wife of Lorenzo Tornabuoni (obverse); The Three Graces (reverse) Style of Niccolò Fiorentino Attributed to Niccolò Fiorentino</td>
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<tr>
<td>Lodovica Tornabuoni, Daughter of Giovanni Tornabuoni (obverse); Unicorn before a Tree (reverse) Style of Niccolò Fiorentino, undated Attributed to Niccolò Fiorentino, c. 1485/1486</td>
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The National Gallery of Art was established by a remarkable act of private philanthropy, joined by a historic partnership with the federal government. In addition to the federal support for operations and maintenance, the Gallery relies on private citizens, foundations, and corporations to fund art acquisition as well as other projects and programs.

The support of private individuals through annual giving to The Circle and the Collectors Committee, planned giving, and major and specially designated gifts is critically important to the everyday activity of the Gallery and its ability to sustain its standards of excellence.

The Gallery is pleased to recognize the generous individuals, foundations, and corporations listed on the following pages for their gifts during the fiscal year. These gifts from the private sector, together with support for operations and maintenance from the federal government, continued the distinguished public-private partnership that has created an institution that is a source of delight, inspiration, and learning for millions of people.
Gifts of Art

The Gallery extends its thanks to those who gave works of art from 1 October 2000 through 30 September 2001. These gifts enhance the collections and carry on the tradition of generosity begun by the founding benefactors sixty years ago.

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The library greatly appreciates the gifts of significant art-historical books.

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The Gallery is grateful to the corporations whose generous support allowed us to present special exhibitions of the highest quality. Corporate contributions to special exhibitions support related programs that enhance visitors’ experiences, reach millions more online, and fund educational outreach programs for teachers and students throughout the country.

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The Gallery is grateful to the following donors for their contributions for the Millennium Funds for art acquisition, special exhibitions, education, outreach, conservation, research initiatives, and unrestricted support. This support plays an essential role in helping the Gallery realize its mission of acquiring, exhibiting, interpreting, and preserving works of art at the highest possible standards.

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Radio Production Specialist
John Conway

Motion Picture Projectionist
Jeanie Bernhard

Maintenance Technician
Lester Barry

Printing and Duplication:
Off-Set Press Operators
Patrick Beverly

Frank Schiavone

Equipment/Cooper Operator
James Morris

Telecommunication:
Telecommunications Specialist
Michael Batt

Supervisory Telephone Operator
Minnie Barbour

Telephone Operators
Barbara McNair
Juanita Walker

Photography Services:
Supervisory Photographer
Dean Beasom

Photographers
Ricardo Blanc
Lorence Emerson

Photographers/Lab
Doris Shetton

David Applegate

Jr. Locke

Secretary
Gena Rosenbom

Procurement and Contracts

Chief of Procurement
Elaine Larson

Deputy Chief of Procurement
Jeffrey P. Petrine

Contracts Specialist
Terry J. Ellis

Jeanette Rague

Claudine A. Harper

Purchasing Agents
Barbara G. Manley

Grayling Reaves

Staff Assistant
Patricia Barber

Office of the Treasurer

Treasurer
James E. Duff

Deputy Treasurer
George-Ann Tobin

Executive Assistant
Judy Shindel

Assistant Treasurer/Investment Management
Michael W. Levine

Supervisory Operating Accountant
Kelly Lifer

Budget Officer
William H. Roache

Budget Analyst
Jean Kervin

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

Financial Program Specialist
Rosa E. Jackson

General Accounting

Comptroller
Dale C. Rinker

Deputy Comptroller
David J. Rada

Operating Accountants
Ruth E. Lewis

Linda K. Smith

Accounting Technicians
Cynthia W. Czubat

Dyanne Nelson-Reese

Benita M. Stevenson

Stephanie L. Thorpe

Valerie M. Wright

Personnel

Personnel Officer
Michael Bloom

Deputy Personnel Officer
Meredith Weiss

Systems Specialist
Michelle Caputo

Darryl Cherry

Personnel Specialist
Terrence Snyder

Staffing Specialists
Rick Decuir
Linda Pettriford

Staffing Technician
Janie Cole

Employee Relations Advisors
Luhi Basuedano
Eric Janson

Staff Assistant
Tammy Bennett

Receptionist
Annette Brown

Training Officer
Judy Frank

Training Administrator
George Martin

Training Specialist
Edward Watson

Administrative Services

Chief of Administrative Services
Cathy Yates

Staff Assistant
Stephanie V. Lott

Computer Specialist
Scott Stephens

Administrative Officer
Sharlene Mobley

Fiscal Clerk
Christy Williams

Logistics Support Branch

Branch Chief
Edward Harrison

Travel and Transportation:
Program Assistant/Travel Coordinator
Barbara Caldwell

Transportation Assistant
Dora Barkdale

Driver
Bruce Carter

Records Management:
Information Management Specialist
Victoria Emerson

Mailroom:
Lead Mail Clerk
Folton Rydell

Mail Clerks
James Arnold
Clifton Fleet
Accounts Payable Technician
Retail System Manager
Michael Chapman
Accounts Payable Technician
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Henry B. Clark
Supervisory Computer Specialists
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Rick Foster
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Karen M. Martin
Computer Operators
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Roddie Worthington

Visual Information Specialist
Melissa Front

Gallery Shops
Division Chief
Yasbel L. Lightner
Deputy Division Chief/Operations Manager
Karen Boyd

Office Administration
Office Manager
Laura A. Fitzgerald
Staff Assistant
Vasily Lazarenko

Merchandising
Merchandising Visual Information Specialist
Northo K. Bell
Product Development Specialist/Buyer
Judy C. Luther
Book Buyers
Denis E. Callaghan
Donald L. Henderson
Buyers
Janet B. Keeger
Mary R. Sard
Nancy A. Sanders
Program Specialist
Shannon M. Rutherford

Retail Systems
Systems Manager
G. Lee Cathey
Systems Analyst/Programmer
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Technology Specialist
Martin Rudler

Store and Warehouse Operations
Visual Presentation:
Manager
Theone M. Stripling
Technicians
Heidy Ivanoff
Mary Tewalt
West Building Shop:
Store Manager
Nancy G. Vibert
Assistant Store Managers
Frennetta Coward
Petra Gialand
C. Kelly Mayle
Category Specialists
Mary Heiss
Mary J. Powell
Chris Siren
Lead Cashier
Linda Peterson
Cashiers
Sara Basavanaju
Matthew Cockrell
Pamela Coleman
Denise Enriquez
Yehudith Freeman
Tia Halley
Peter Hurstis
Theresa Keys
Elizabeth McManus
Bonnie McLister
Kim Peacock
Nicole Shiflet
Timothy Turner
Merchandise Stock Clerks
Steven Coehn
Aaron Seaboch

Concourse Book Store:
Store Manager
Stephen McKevitt
Assistant Store Managers
Craig Simmons
Kelly Song
Category Specialists
Byron Chigoy
Charlene Cordon
Nicole Glaude

Cashiers
Pamela Baxter-Simms
Christine Chu
Denis Donovan
Sylvia A. Jenkins
Rodger Jones
Jeanette Ramsaroop
Chandra Rolle
Mildred Shivers
Rosemary Wilkerson

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Lead Materials Handler
Marvin M. Walton

Materials Handlers
Mike Nichols
Angela Johnson
Terrence Smith

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Lead Mail Clerk
E. Jean Mitchell
Mail Order Clerk
Miriam Davis

Shipping Clerk
Tedd Osborn

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Barbara Goldstein Wood

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Deputy Secretary and Deputy General Counsel
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Marilyn Tebor Shaw

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Isabelle Jain

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Sarah E. Fontana

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Kathryn K. Bartfield

Staff Assistant
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Secretary
Montrue V. Conner

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Maygene E. Daniels
Deputy Chief of Gallery Archives
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Michele Lee

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Caitlin Jenkins
Torrence Thomas

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Ellen Bryant

Special Assistant
Francine Linde

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Adrienne Gennett

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F. A. Bonnie Hourigan

Senior Associate for Annual Giving
Laurel Alexander

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Elizabeth A. Hutcheson

Associate for Foundation Relations
Salina R. Moelllich

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Rita P. Monner

Development Officer, Annual Giving
Betsy O'Brien

Development Officer, Collectors Committee
Kara Ramirez Mullins

Development Associates, Annual Giving
Elizabeth Spratt Cooper
Jonnice DeRhias

Development Associate, Stewardship
Susan Redford

Annual Giving Assistant
Laurie E. Martens

Network Specialist
John D. Carstens
<table>
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<th>Name</th>
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<td>Kitty Davis</td>
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<td>Wynefred Rogerson</td>
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<td>Leota Sarraf</td>
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<td>Marie N. Scadato-Mendola</td>
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<td>Mary Schaad</td>
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<td>Suzanne Schiffman</td>
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<td>Judy Shulman</td>
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<td>Milton A. Silveira</td>
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<td>Iris Silverman</td>
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<td>Beatriz Slotbook</td>
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<td>Trudi Small</td>
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<td>Antonia Smiley</td>
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<td>Anne Louise Smith</td>
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<td>Sally Smyser</td>
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<td>langley Spurlock</td>
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<td>James Stein</td>
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<td>Gladys Stief</td>
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<td>Mary Sullivan</td>
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<td>Nancy Swain</td>
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<td>Hiroko Tada</td>
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<td>Enuuko Takenchi</td>
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<td>Gale Templeton</td>
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<td>Ruth Thomas</td>
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<td>Susan Toeger</td>
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<td>Laurie Trusby</td>
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<td>Susan Van Nice</td>
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<td>Greg P. Van Tatenhove</td>
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<tr>
<td>Suzanne Vegg</td>
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<tr>
<td>Rosario Velasquez</td>
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<tr>
<td>Joy Vige</td>
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<tr>
<td>Stella Walters</td>
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<tr>
<td>Josephine Wang</td>
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<tr>
<td>Kristina Wasserman</td>
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<tr>
<td>Momoko Watanabe</td>
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<td>Jane Weems</td>
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<tr>
<td>Maria Elena Weissman</td>
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<td>Anne West</td>
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<td>Michael Weyl</td>
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<td>William F. Whalen</td>
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<td>Sue White</td>
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<td>Sue Wickwire</td>
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<td>Brooks Wilding</td>
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<td>Thomas Winans</td>
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<td>Maria Bona Wood</td>
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<tr>
<td>Laura Wyman</td>
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<tr>
<td>Fred S. Yamada</td>
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<tr>
<td>Dona Jane Young</td>
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<td>Lois D. Young</td>
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<td>Joan Zeisel</td>
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<tr>
<td>Kathryn Zoeller</td>
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<tr>
<td>Gianna Zucchi</td>
</tr>
</tbody>
</table>

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- Elise Aranda
- Mary Anne Arbo
- Eleanor H. Augustine
- Rosalie Baker
- Edith Ball
- Valerie Ballard
- Eleanor J. Bateman
- Barbara Behr
- Diane Sosoy Bergan
- Joan Davis Berger
- Catherine F. Beyer
- Marian Binder
- Barbara Bluestone
Janet Boccia
BJ Boudreau
Denise Boxberger
Grete Brown
Amy C. Brunz
Mario Cader
Evelyn P. Childs
Kimball Clark
Simone Clarke
Lynn Cleary
Pat Clopper
Marlene K. Conner
Janet F. Cooper
Maccia Corey
Sherry F. Cross
Elisabeth des Cognets
Therese des Rosiers
Joanne DeSanto
Verda Deutschler
Janet Donaldson
Kimberly Doyle
My Le Ducharme
Donna Edmondson
Estelle S. Eisenzath
Rose Evans
Susanna Faintraim
Judith Feldman
Maureen Ferguson
Barbara J. Fisher
Marjorie Fisher
Barbara W. Freeman
Sue Fretts
Marguerite L. Fry
Pamela Fry
John Garneskii
Agnes E. Gavin
Joyce Gentile
Jean Gerhardt
Carla Augusta Geiss
Annette Goldschmidt
Edward P. Greenberg
Helena Gunnarsds
Marylee Hair
Harvey R. Hale
Mary P. Hamrahan
Tawney Harding
Betty Hatch
Josephine Heurlt
Jean Holder
Leonard Holder
Suzannah Robbins Hopkins
Diru Hopper
Claire Honowitz
Mark Huey
Gail Ellis Huh
Eileen Hurley
Florence Imburg
Carmen Inbrarren
David Iverson
Bernice Jacobson
Grace Jaeger
Barbara Jensen
Lyn Jones
Cynthia Juvan
Nancy A. Kane
Jill Karle
Nancy C. Katz
Blaine Krasner
Sally Ann Kreisberg
Marjorie Krets
Adel M. Labof
Julie L. Law
Stephen L. Lake
Shirley Lavine
Mary Lasder
Marion H. Lebansik
Ike Lewy
Susan Lightsey
Lionel Lipschutz
Karen Livornese
Kenna Lobanova
Amie Long
Marty Longan
Joyce MacCouquade
Rosetta Parno Maguigo
Eileen Mandle
Donald E. Markle
Geraldine O. Markle
Harriyet C. Mathews
Virginia McCormick
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Virginia A. McQuaid
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Susan Murphy
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Marian Nida
Ronald E. Niemann
Davette J. Noel
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Ursula R. Parizer
Roberta Lynn Peel
Annette Plantes
June Ramsey
Karin Regan
Annette B. Rich
Donna Richards
Bette Richardson
Gail Ridgway
Arlene Ring
Sara T. Roberts
Alix Robinson
Wynefred W. Rogerson
Eugene L. Rosenfeld
Shirley Rosenfeld
Howard J. Sanders
Audri Schiller
Roberta B. Schneidman
Sonja Doane Schuller
Marilyn Schwaner
Frances R. Short

Carl Shugart
Margaret H. Sickels
Nancy Silverman
Esther Slaff
Joan M. Steigman
Adelle de Werff Stevens
Debra A. Strickland
Janet L. Sugg
Linda Stump Sundberg
Beanie Sweet
Victor T.K. Tong
Wei Tang
Joan Timbrook
Alícia Tiansude
Ward C. Van Wormer
Barbara Vandy
Frances M. Walls
Moon-Shia Wang
Diane Wagner
Robert W. Wiegner
Cecile West
Mary Westfall
Eleanor R. Williams
Michael S. Winer
Eileen Winkelman
Sally G. Wise
Frances Winston
Maria Ilona Wood
Merriam Woodhouse
Gerry O. Wyche
Antoine Yared
Ruby O. Youngblood
Joyce Zegen

Library Volunteers
Pat Clopper
Mary Ellen Descheneaux
James Early
Edith B. Hebblethwaite
Tara Heuser
Diane Horowitz
Adel M. Labib
Ellen McVicker Layman
Doris Rauch
Lilly Rosen
Lona Trowsley
Rose Trippi

Volunteer Interns
Kelly Crawford
Aurore Decourcelle
Ashley Elston
Katherine Fogg
Joy Hein
Ysae Hye-jung Kim
Larina Lee
Suzanne Shelley
Norma Uemura
Report of the Treasurer | The National Gallery's mission of serving the United States in a national role by exhibiting great works of art, properly caring for the collection on behalf of future generations, and providing educational programs to our visitors and scholars continued in fiscal year 2001. While the tragic events of 11 September clearly affected the Gallery's financial position as the year closed, we had already responded to the economic slowdown over the course of the year by focusing on expenses and on the day-to-day operations of the institution, which were carried out with our commitment to the highest possible museum and scholarly standards. We are grateful to the President of the United States and to the Congress for the ongoing appropriation of federal funds that have enabled the Gallery to thrive since its founding. These funds provide critical support for the efficient operations and maintenance of the Gallery and for the protection and care of the nation's art collection.

Fiscal year 2001 appropriations of federal funds supported crucial expenditures, including increases in the costs of salaries and benefits for Gallery employees, as well as the supply, utility, and maintenance expenses for the operation of the institution. Federal renovation funds supported several major capital projects that were completed this year, including the West Building Mall Steps, the design work for the exterior stone repair of the east and west facades and portico of the West Building, and the fire protection system, as well as the ongoing repair and restoration of both the East and West Buildings. The Gallery's comprehensive master facilities plan addresses needed improvements to our exhibition galleries and public spaces and provides for the upgrade and modernization of both buildings over a ten- to twelve-year period.

The Gallery's public-private partnership is exemplified by the special exhibitions program, which brings together major works of art from public and private collections around the world that are enjoyed by millions of visitors each year. Federal support for exhibitions during the last thirty years has allowed the Gallery to play a significant role as a leader on a national and international level. In addition, the federal government, through its indemnity program of the Federal Council on the Arts and the Humanities, is a key factor in the Gallery's international special exhibitions program. In fiscal year 2001, three exhibitions received this federal indemnity: Art Nouveau, 1890–1914; Spirit of an Age: Nineteenth-Century Paintings.
from the Nationalgalerie, Berlin; and Virtue and Beauty: Leonardo's "Ginevra de' Benci" and Renaissance Portraits of Women. This indemnity made it possible for the Gallery to present superb exhibitions that simply would not have been feasible without this important program.

Operating Results | Operating revenue in fiscal year 2001 totaled $97.6 million, a decrease of $34.6 million, or 26.2 percent less than the previous year. Most of this decrease reflects several large bequests that were received in fiscal year 2000 when compared to fiscal year 2001. The Gallery’s investment portfolio suffered from the downturn in the financial markets at the end of the year and lost 9 percent overall in fiscal year 2001. A portion of the total investment return is designated annually to support operations. The remaining loss, $60.3 million in fiscal year 2001, offset realized and unrealized gains that were recorded in prior years. Non-operating support, including gifts and grants designated for special purposes, art acquisition, and endowment funds, decreased in 2001 by $39 million when compared to the previous year, owing to several large bequests received in fiscal year 2000.

Operating expenses of $97.3 million for fiscal year 2001 were 1.9 percent higher than the previous year, mainly due to increases in salary and benefits costs. Federal appropriated funds totaling $74.2 million were obligated and utilized for the operation, maintenance, and renovation of the Gallery.

Statement of Financial Position | The Gallery’s financial position declined in fiscal year 2001 with net assets decreasing $57.9 million or 8.2 percent. This was largely the result of the weak performance of the investment portfolio in fiscal year 2001 in comparison to the performance in fiscal year 2000. The investment portfolio, which includes funds for operations, special purpose funds, and endowment funds, decreased $75.5 million in fiscal year 2001 to $486 million by 30 September 2001. The auditor’s report and the statements of financial position, activities, and cash flow for the Gallery for the years ended 30 September 2001 and 2000 are presented on the following pages.
### Statements of Financial Position | 30 September 2001 and 2000

#### Assets

<table>
<thead>
<tr>
<th></th>
<th>2001</th>
<th>2000</th>
</tr>
</thead>
<tbody>
<tr>
<td>Cash and cash equivalents, including interest-bearing demand deposits and appropriated amounts remaining on deposit with the U.S. Treasury</td>
<td>$21,049,854</td>
<td>$16,580,817</td>
</tr>
<tr>
<td>Accounts receivable, net</td>
<td>4,514,136</td>
<td>4,329,121</td>
</tr>
<tr>
<td>Pledges receivable, net</td>
<td>16,847,978</td>
<td>10,841,263</td>
</tr>
<tr>
<td>Investments</td>
<td>486,010,208</td>
<td>561,470,731</td>
</tr>
<tr>
<td>Trusts held by others</td>
<td>6,961,927</td>
<td>8,628,675</td>
</tr>
<tr>
<td>Publications inventory, net</td>
<td>2,189,337</td>
<td>4,050,285</td>
</tr>
<tr>
<td>Deferred charges</td>
<td>1,256,347</td>
<td>1,522,679</td>
</tr>
<tr>
<td>Fixed assets, net</td>
<td>122,175,425</td>
<td>117,580,530</td>
</tr>
<tr>
<td>Art collections</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Total assets</strong></td>
<td><strong>$661,005,212</strong></td>
<td><strong>$725,014,101</strong></td>
</tr>
</tbody>
</table>

#### Liabilities and Net Assets

##### Liabilities

<table>
<thead>
<tr>
<th></th>
<th>2001</th>
<th>2000</th>
</tr>
</thead>
<tbody>
<tr>
<td>Accounts payable and accrued expenses</td>
<td>$17,564,241</td>
<td>$23,754,996</td>
</tr>
<tr>
<td><strong>Total liabilities</strong></td>
<td>17,564,241</td>
<td>23,754,996</td>
</tr>
</tbody>
</table>

##### Net assets

<table>
<thead>
<tr>
<th></th>
<th>2001</th>
<th>2000</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Unrestricted</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Designated for collections and art purchases</td>
<td>16,994,348</td>
<td>18,953,888</td>
</tr>
<tr>
<td>Designated for special exhibitions</td>
<td>4,689,272</td>
<td>4,058,686</td>
</tr>
<tr>
<td>Designated for capital projects</td>
<td>32,851,786</td>
<td>29,153,841</td>
</tr>
<tr>
<td>Designated for education and public programs</td>
<td>17,995,561</td>
<td>20,970,099</td>
</tr>
<tr>
<td>Designated for other operating purposes</td>
<td>10,724,304</td>
<td>18,249,998</td>
</tr>
<tr>
<td>Designated for publications, including systematic catalogues</td>
<td>22,018,516</td>
<td>23,797,901</td>
</tr>
<tr>
<td>Designated for fixed assets</td>
<td>122,175,425</td>
<td>117,580,530</td>
</tr>
<tr>
<td><strong>Total unrestricted</strong></td>
<td>227,449,212</td>
<td>232,744,943</td>
</tr>
<tr>
<td><strong>Temporarily restricted</strong></td>
<td>134,057,357</td>
<td>166,464,895</td>
</tr>
<tr>
<td><strong>Permanently restricted</strong></td>
<td>281,934,402</td>
<td>302,049,267</td>
</tr>
<tr>
<td><strong>Total net assets</strong></td>
<td>643,440,971</td>
<td>701,259,105</td>
</tr>
<tr>
<td><strong>Total liabilities and net assets</strong></td>
<td><strong>$661,005,212</strong></td>
<td><strong>$725,014,101</strong></td>
</tr>
</tbody>
</table>

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

### Support and revenue

<table>
<thead>
<tr>
<th>Source</th>
<th>Unrestricted</th>
<th>Temporarily Restricted</th>
<th>Permanently Restricted</th>
<th>2001 Total</th>
<th>2000 Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>Gifts and grants</td>
<td>3,144,593</td>
<td></td>
<td></td>
<td>8,622,553</td>
<td>49,211,828</td>
</tr>
<tr>
<td>Gallery shop sales, net</td>
<td>10,889,738</td>
<td></td>
<td></td>
<td>10,889,738</td>
<td>10,514,099</td>
</tr>
<tr>
<td>Investment return</td>
<td>2,543,303</td>
<td>9,965,000</td>
<td></td>
<td>12,508,303</td>
<td>9,715,542</td>
</tr>
<tr>
<td>Royalties and other income</td>
<td>3,153,119</td>
<td></td>
<td></td>
<td>3,153,119</td>
<td>1,420,038</td>
</tr>
<tr>
<td></td>
<td>79,107,993</td>
<td>18,468,960</td>
<td></td>
<td>97,576,953</td>
<td>132,178,542</td>
</tr>
</tbody>
</table>

### Net assets released from restrictions to fund operating expenses

<table>
<thead>
<tr>
<th>Source</th>
<th>2001</th>
<th>2000</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>(16,817,249)</td>
<td>(16,817,249)</td>
</tr>
<tr>
<td></td>
<td>16,817,249</td>
<td>16,817,249</td>
</tr>
<tr>
<td>Total support and revenue</td>
<td>95,925,242</td>
<td>1,651,711</td>
</tr>
<tr>
<td></td>
<td>97,576,953</td>
<td>132,178,542</td>
</tr>
</tbody>
</table>

## Operating expenses

### Program services

<table>
<thead>
<tr>
<th>Source</th>
<th>2001</th>
<th>2000</th>
</tr>
</thead>
<tbody>
<tr>
<td>Collections</td>
<td>25,879,513</td>
<td>25,937,472</td>
</tr>
<tr>
<td>Special exhibitions</td>
<td>14,325,819</td>
<td>14,647,569</td>
</tr>
<tr>
<td>Education, Gallery shops, and public programs</td>
<td>32,814,526</td>
<td>32,071,378</td>
</tr>
<tr>
<td>Editorial and photography</td>
<td>2,988,908</td>
<td>3,645,094</td>
</tr>
<tr>
<td>Total program services</td>
<td>76,008,766</td>
<td>76,301,513</td>
</tr>
</tbody>
</table>

### Supporting services

<table>
<thead>
<tr>
<th>Source</th>
<th>2001</th>
<th>2000</th>
</tr>
</thead>
<tbody>
<tr>
<td>General and administrative</td>
<td>18,349,553</td>
<td>16,549,818</td>
</tr>
<tr>
<td>Development</td>
<td>2,915,857</td>
<td>2,634,327</td>
</tr>
<tr>
<td>Total supporting services</td>
<td>21,265,410</td>
<td>19,183,145</td>
</tr>
<tr>
<td>Total expenses</td>
<td>97,274,176</td>
<td>95,484,658</td>
</tr>
</tbody>
</table>

### (Decrease) increase in net assets from operating activities

<table>
<thead>
<tr>
<th>Source</th>
<th>2001</th>
<th>2000</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>(1,348,934)</td>
<td>302,777</td>
</tr>
<tr>
<td></td>
<td>1,651,711</td>
<td>36,993,884</td>
</tr>
</tbody>
</table>

## Non-operating

### U.S. Government appropriation

<table>
<thead>
<tr>
<th>Source</th>
<th>2001</th>
<th>2000</th>
</tr>
</thead>
<tbody>
<tr>
<td>No-year renovation funds</td>
<td>10,847,000</td>
<td>6,311,000</td>
</tr>
<tr>
<td>Non-operating gifts and grants</td>
<td>6,868,285</td>
<td>$7,185,029</td>
</tr>
<tr>
<td>Bad debt losses</td>
<td>(5,781)</td>
<td>(156,497)</td>
</tr>
<tr>
<td>Changes in value of trusts held by others</td>
<td>(68,571)</td>
<td>(10,629)</td>
</tr>
<tr>
<td>Investment return in excess of amount designated for operations</td>
<td>(12,989,315)</td>
<td>(21,703,449)</td>
</tr>
<tr>
<td>Total</td>
<td>(4,184,738)</td>
<td>(2,483,597)</td>
</tr>
</tbody>
</table>

### Other

<table>
<thead>
<tr>
<th>Source</th>
<th>2001</th>
<th>2000</th>
</tr>
</thead>
<tbody>
<tr>
<td>Net assets released from restrictions to fund non-operating activities</td>
<td>(30,049,675)</td>
<td>(30,049,675)</td>
</tr>
<tr>
<td>Change in net assets from non-operating activities before acquisitions of works of art</td>
<td>(21,176,527)</td>
<td>(34,059,249)</td>
</tr>
<tr>
<td>Acquisitions of works of art</td>
<td>(25,123,324)</td>
<td>(26,490,396)</td>
</tr>
<tr>
<td>(Decrease) increase in net assets</td>
<td>(5,295,731)</td>
<td>(5,781,134)</td>
</tr>
<tr>
<td>Net assets at beginning of year</td>
<td>232,744,943</td>
<td>166,464,895</td>
</tr>
<tr>
<td>Net assets at end of year</td>
<td>$227,449,212</td>
<td>$281,934,402</td>
</tr>
</tbody>
</table>

### (Decrease) increase in net assets

<table>
<thead>
<tr>
<th>Source</th>
<th>2001</th>
<th>2000</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>(5,295,731)</td>
<td>(111,280,634)</td>
</tr>
<tr>
<td></td>
<td>302,777</td>
<td>101,077,146</td>
</tr>
</tbody>
</table>

The accompanying notes are an integral part of these financial statements.
## Statements of Cash Flows

### for the years ended 30 September 2001 and 2000

<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Cash flows from operating activities</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>(Decrease) increase in net assets</td>
<td>$(57,818,134)</td>
<td>$111,280,634</td>
</tr>
<tr>
<td>Adjustments to reconcile (decrease) increase in net assets to net cash provided by operating activities:</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Depreciation and amortization</td>
<td>5,569,725</td>
<td>5,776,680</td>
</tr>
<tr>
<td>Amortization of discount on pledges receivable</td>
<td>(472,614)</td>
<td>(264,315)</td>
</tr>
<tr>
<td>Contributions and investment appreciation for permanently restricted investments</td>
<td>(968,520)</td>
<td>(51,842,959)</td>
</tr>
<tr>
<td>Realized gains on sale of investments</td>
<td>(6,095,637)</td>
<td>(45,743,667)</td>
</tr>
<tr>
<td>Unrealized losses on investments</td>
<td>68,024,481</td>
<td>7,929,534</td>
</tr>
<tr>
<td>Changes in value of trusts held by others</td>
<td>1,676,748</td>
<td>(944,832)</td>
</tr>
<tr>
<td>Increase in accounts receivable, net</td>
<td>(185,015)</td>
<td>(1,216,573)</td>
</tr>
<tr>
<td>Increase in pledges receivable, net</td>
<td>(5,534,101)</td>
<td>(2,143,081)</td>
</tr>
<tr>
<td>Decrease (increase) in publications inventory, net</td>
<td>1,860,948</td>
<td>(196,672)</td>
</tr>
<tr>
<td>Decrease (increase) in deferred charges</td>
<td>266,332</td>
<td>(529,500)</td>
</tr>
<tr>
<td>(Decrease) increase in accounts payable and accrued expenses</td>
<td>(6,190,755)</td>
<td>3,080,292</td>
</tr>
<tr>
<td><strong>Net cash provided by operating activities</strong></td>
<td>133,458</td>
<td>25,185,541</td>
</tr>
</tbody>
</table>

| **Cash flows from investing activities** |                     |                     |
| Purchase of investments | (266,182,048) | (407,903,410) |
| Proceeds from sale of investments | 279,713,727 | 340,475,566 |
| Purchase of fixed assets | (10,164,620) | (8,189,944) |
| **Net cash provided by (used in) investment activities** | 3,367,059 | (75,617,788) |

| **Cash flows from financing activities** |                     |                     |
| Contributions and investment appreciation for permanently restricted investments | 968,520 | 51,842,959 |
| **Net cash provided by financing activities** | 968,520 | 51,842,959 |
| **Net increase in cash and cash equivalents** | 4,469,037 | 1,410,712 |
| Cash and cash equivalents, at beginning of year | 16,580,817 | 15,170,105 |
| **Cash and cash equivalents, at end of year** | $21,049,854 | $16,580,817 |

| **Non-cash investing activities** |                     |                     |
| Donated investment securities | $1,288,117 | $2,347,402 |

*The accompanying notes are an integral part of these financial statements.*
Notes to Financial Statements

1 | Summary of significant accounting policies

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

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 30 September 2000, from which the summarized information was derived.

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

- Unrestricted net assets include “one-year” federal appropriations and all other resources, which are not subject to donor-imposed restrictions. One-year federal appropriations that are not obligated or expended are retained by the Gallery in accordance with federal guidelines. At the discretion of the Gallery’s Board of Trustees, private funds that are not expended for operating activities may be set aside in designated reserves and earmarked to recover future program costs or other contingencies.
- Temporarily restricted net assets carry specific donor-imposed restrictions on the expenditure or other use of the contributed funds. In addition, the Gallery’s “no-year” federal appropriations for special exhibitions and for the repair, renovation, and restoration of its buildings are classified as temporarily restricted net assets.
- Permanent restricted net assets carry donor-imposed restrictions that stipulate that the corpus of the gifts be retained permanently. In some cases, the donor has also permanently restricted the use of excess income and any realized or unrealized gains attributable to the corpus.

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

Pledges receivable
Unconditional promises to contribute to the Gallery in the future (pledges receivable) are recorded at the present value of future cash flows, using a risk-free rate of return, after providing an allowance for uncollectibility.

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

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

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

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

Fixed assets
The land occupied by the Gallery’s buildings was appropriated and reserved by the Congress of the United States for that purpose. No value has been assigned in the accompanying financial statements. Buildings are recorded at cost and depreciated on a straight-line basis over the estimated useful life of fifty years. Buildings improvements, equipment, furniture, and computer software are also recorded at cost and depreciated on a straight-line basis over estimated useful lives ranging from five to twenty years. Upon retirement of fixed assets, the related cost and accumulated depreciation are removed from the accounts (see Note 7).

Art collections
The Gallery’s art collections focus upon European and American paintings and works on paper. In conformity with accounting procedures generally followed by art museums, the value of art has been excluded from the statement of financial position. The Gallery’s collections are maintained for public exhibition, education, and research in furtherance of public service, rather than for financial gain. The Gallery acquires its art collections through purchase or by donation in kind. Only current-year purchases made from specifically designated funds, net donations in-kind, are reflected in the statement of activities. The Gallery does not deaccession any of its permanent collections.

Unexpended appropriations
Unexpended appropriations represent the Gallery’s liability for funds provided by congressional appropriations and consist of obligated funds, unobligated funds, and unavailable authority. Obligated funds represent amounts designated for payment of goods and services ordered but not received, or for goods received and not yet paid for. Unobligated funds are generally available for current operations; however, there may be restrictions placed on the use of these amounts. Unavailable funds include amounts made available for multi-year appropriations that are available for an indefinite period of time. Unavailable authority includes amounts appropriated to the Gallery in prior fiscal years, which may not be used for current operations (see Note 8).

Accrued leave
Annual leave is accrued as it is earned by employees and is included in personnel compensation and benefit costs. An unfunded liability 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 (SFAS 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 supplied 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 prior to 1 January 1984, participate in the Civil Service Retirement System (CSRS). Employees hired subsequent to 1 January 1984 participate in both the Social Security Retirement System (FERS), which went into effect 1 January 1987, and the Federal Employees’ Retirement System (FEBS), which went into effect 1 January 1987. 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 11).

SFAS No. 5 also requires that the Gallery recognize a current-period expense for the future cost of post-retirement health benefits and life insurance for its employees while they are still working. The Gallery accounts for and reports this expense in its financial statements in a manner similar to that used for pension expense, with the exception that employees and the Gallery do not make current contributions to fund these future benefits.

Imputed financing sources

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

Contributed services

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

Functional allocation of expenses

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

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

Estimates

The preparation of the financial statements, in conformity with generally accepted accounting principles, requires management to make estimates and assumptions that affect the reported amount of assets and liabilities, disclosure of contingent assets and liabilities, and the reported amounts of support and revenue and expenses at the date of the financial statements and during the reporting period. Actual results could differ from these estimates.

Reclassifications

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

2 Cash and cash equivalents

As of 30 September 2001 and 2000, federal cash of $18,662,710 and $13,640,859, respectively, was on deposit with the U.S. Treasury and represents 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.
3 | Accounts receivable
As of 30 September 2001 and 2000, accounts receivable consisted of the following:

<table>
<thead>
<tr>
<th></th>
<th>2001</th>
<th>2000</th>
</tr>
</thead>
<tbody>
<tr>
<td>Due from brokers on sales of securities and accrued investment income</td>
<td>$2,520,042</td>
<td>$3,467,825</td>
</tr>
<tr>
<td>Special exhibition and other program receivables</td>
<td>1,775,695</td>
<td>691,667</td>
</tr>
<tr>
<td>Other</td>
<td>238,805</td>
<td>227,333</td>
</tr>
<tr>
<td>Subtotal</td>
<td>4,532,542</td>
<td>4,386,825</td>
</tr>
<tr>
<td>Less allowances</td>
<td>(18,406)</td>
<td>(57,704)</td>
</tr>
<tr>
<td>Total</td>
<td>$4,514,136</td>
<td>$4,329,121</td>
</tr>
</tbody>
</table>

4 | Pledges receivable
As of 30 September 2001 and 2000, pledges receivable consisted of the following:

<table>
<thead>
<tr>
<th></th>
<th>2001</th>
<th>2000</th>
</tr>
</thead>
<tbody>
<tr>
<td>Due in one year or less</td>
<td>$8,317,595</td>
<td>$4,424,571</td>
</tr>
<tr>
<td>Due between one year and five years</td>
<td>9,533,749</td>
<td>7,606,853</td>
</tr>
<tr>
<td>Due in more than five years</td>
<td>30,000</td>
<td>100,000</td>
</tr>
<tr>
<td>Subtotal</td>
<td>17,881,344</td>
<td>12,131,424</td>
</tr>
<tr>
<td>Less discounts of $883,366 and $1,140,161 and allowances of $150,000 and $150,000, respectively</td>
<td>(1,033,366)</td>
<td>(1,290,161)</td>
</tr>
<tr>
<td>Total</td>
<td>$16,847,978</td>
<td>$10,841,263</td>
</tr>
</tbody>
</table>

5 | Investments
As of 30 September 2001 and 2000, investments consisted of the following:

<table>
<thead>
<tr>
<th></th>
<th>2001</th>
<th>2000</th>
</tr>
</thead>
<tbody>
<tr>
<td>Loan to the U.S. Treasury</td>
<td>$5,000,000</td>
<td>$5,000,000</td>
</tr>
<tr>
<td>Government obligations and cash equivalents</td>
<td>17,691,352</td>
<td>17,763,817</td>
</tr>
<tr>
<td>Common and preferred stocks</td>
<td>113,173,798</td>
<td>121,524,750</td>
</tr>
<tr>
<td>Mutual funds (equity &amp; fixed income)</td>
<td>376,230,469</td>
<td>337,334,662</td>
</tr>
<tr>
<td>Other</td>
<td>5,042,181</td>
<td>4,386,979</td>
</tr>
<tr>
<td>Total</td>
<td>$517,137,800</td>
<td>$486,010,208</td>
</tr>
</tbody>
</table>

In 1942, the Gallery, under authority of an Act of Congress, made a $5,000,000 permanent loan to the U.S. Treasury. This loan bears interest at 1/4% below the average monthly rate for long-term funds paid by the U.S. Treasury (ranging from 5% to 5.75% during fiscal year 2001). Interest income on this loan was $267,743 and $308,177 for the years ended 30 September 2001 and 2000, respectively.

(continued on next page)
5 | Investments (continued from previous page)

According to the Gallery's spending policy set by the Board of Trustees, only a portion of the total investment return derived from investments is available to support current operations, while the remainder is reinvested. Under this spending policy, five percent of the average fair value of endowment investments at the end of the previous three-and-one-quarter years is available to support operations. The following schedule summarizes the investment return and its classification in the statement of activities:

<table>
<thead>
<tr>
<th>Investment return designated for operations</th>
<th>Unrestricted</th>
<th>Temporarily Restricted</th>
<th>Permanently Restricted</th>
<th>2001 Total</th>
<th>2000 Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>Interest on short-term investments</td>
<td>$1,249,303</td>
<td>$ —</td>
<td>$ —</td>
<td>$1,249,303</td>
<td>$1,517,542</td>
</tr>
<tr>
<td>Investment return designated by spending policy for operations</td>
<td>1,294,000</td>
<td>9,965,000</td>
<td>—</td>
<td>11,259,000</td>
<td>8,198,000</td>
</tr>
<tr>
<td>Total investment return designated for operations</td>
<td>$2,543,303</td>
<td>$9,965,000</td>
<td>—</td>
<td>$12,508,303</td>
<td>$9,715,542</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Investment return in excess of amount designated for operations</th>
</tr>
</thead>
<tbody>
<tr>
<td>Dividends and interest (net of expenses of $1,153,384 and $1,442,440, respectively)</td>
</tr>
<tr>
<td>Net investment (depreciation) appreciation</td>
</tr>
<tr>
<td>Total return on long-term investments</td>
</tr>
<tr>
<td>Investment return designated by spending policy for operations</td>
</tr>
<tr>
<td>Total investment return in excess of amount designated for operations</td>
</tr>
</tbody>
</table>

6 | Publications inventory, net

As of 30 September 2001 and 2000, net publications inventory consisted of the following:

<table>
<thead>
<tr>
<th>2001</th>
<th>2000</th>
</tr>
</thead>
<tbody>
<tr>
<td>Retail</td>
<td>$777,057</td>
</tr>
<tr>
<td>Work-in-process</td>
<td>774,128</td>
</tr>
<tr>
<td>Consignment</td>
<td>638,152</td>
</tr>
<tr>
<td>Total</td>
<td>$2,189,337</td>
</tr>
</tbody>
</table>

7 | Fixed assets, net

As of 30 September 2001 and 2000, net fixed assets consisted of the following:

<table>
<thead>
<tr>
<th>2001</th>
<th>2000</th>
</tr>
</thead>
<tbody>
<tr>
<td>Buildings and improvements</td>
<td>$193,307,300</td>
</tr>
<tr>
<td>Equipment</td>
<td>26,783,126</td>
</tr>
<tr>
<td>Construction-in-progress</td>
<td>8,321,518</td>
</tr>
<tr>
<td>Total</td>
<td>$228,411,944</td>
</tr>
<tr>
<td>Less: Accumulated depreciation and amortization</td>
<td>(106,236,519)</td>
</tr>
<tr>
<td>Total</td>
<td>$122,175,425</td>
</tr>
</tbody>
</table>

Depreciation and amortization expense was $5,569,725 and $5,776,680 for fiscal years 2001 and 2000, respectively.
## Unexpended appropriations

The Gallery's unexpended federal appropriations as of 30 September 2001 and 2000 are as follows:

<table>
<thead>
<tr>
<th>Balance beginning of period</th>
<th>One-year</th>
<th>No-year</th>
<th>No-year</th>
<th>Total 2001</th>
<th>Total 2000</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Funds</td>
<td>Renovation</td>
<td>Special</td>
<td>Appropriated</td>
<td>Appropriated</td>
</tr>
<tr>
<td>Available</td>
<td>$2,618,459</td>
<td>52,618,459</td>
<td>230,498</td>
<td>$2,848,957</td>
<td>$4,178,483</td>
</tr>
<tr>
<td>Unavailable</td>
<td>693,182</td>
<td>—</td>
<td>—</td>
<td>693,182</td>
<td>726,268</td>
</tr>
<tr>
<td>Total beginning unexpended appropriations</td>
<td>693,182</td>
<td>2,618,459</td>
<td>230,498</td>
<td>3,542,139</td>
<td>4,904,751</td>
</tr>
</tbody>
</table>

Unavailable authority returned to U.S. Treasury

| Unavailable authority returned to U.S. Treasury | (131,889) | (131,889) | (66,715) |
| Current appropriation received | 61,612,000 | 10,847,000 | 3,026,000 | 75,485,000 | 67,590,000 |

## Obligations incurred

| Art care | (21,472,056) | — | — | (21,472,056) | (20,741,701) |
| Operations and maintenance | (13,658,944) | — | — | (13,658,944) | (13,096,688) |
| Security | (13,169,462) | — | — | (13,169,462) | (13,495,484) |
| General and administrative | (13,085,512) | — | — | (13,085,512) | (10,573,087) |
| Special exhibitions | — | (2,839,845) | — | (2,839,845) | (3,319,021) |
| Renovation and equipment | (171,313) | (9,833,378) | — | (10,004,691) | (7,659,916) |
| Total obligations incurred | (61,557,287) | (9,833,378) | (2,839,845) | (74,230,510) | (68,885,897) |
| Net change | (771,76) | 1,013,622 | 186,155 | 1,122,601 | (1,362,612) |

## Balance end of period

| Available | — | 3,632,081 | 416,653 | 4,048,734 | 2,848,957 |
| Unavailable | 616,006 | — | — | 616,006 | 693,182 |
| Total ending unexpended appropriations | $616,006 | $3,632,081 | $416,653 | $4,664,740 | $3,542,139 |
9 | 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:

<table>
<thead>
<tr>
<th></th>
<th>2001 Operating</th>
<th>2001 Non-operating</th>
<th>2000 Operating</th>
<th>2000 Non-operating</th>
</tr>
</thead>
<tbody>
<tr>
<td>Acquisition of art</td>
<td>$1,156,182</td>
<td>$25,154,106</td>
<td>$906,126</td>
<td>$26,154,918</td>
</tr>
<tr>
<td>Collections</td>
<td>7,495,879</td>
<td>—</td>
<td>6,020,692</td>
<td>—</td>
</tr>
<tr>
<td>Special exhibitions</td>
<td>4,735,158</td>
<td>—</td>
<td>2,432,997</td>
<td>—</td>
</tr>
<tr>
<td>Education and public programs</td>
<td>116,978</td>
<td>—</td>
<td>262,651</td>
<td>—</td>
</tr>
<tr>
<td>Capital projects</td>
<td>—</td>
<td>4,895,569</td>
<td>—</td>
<td>7,534,476</td>
</tr>
<tr>
<td>Operations</td>
<td>3,858,052</td>
<td>—</td>
<td>4,884,864</td>
<td>—</td>
</tr>
<tr>
<td>Total</td>
<td>$16,817,249</td>
<td>$30,049,675</td>
<td>$14,507,330</td>
<td>$33,689,394</td>
</tr>
</tbody>
</table>

10 | Analysis of restricted net assets

As of 30 September 2001 and 2000, temporarily restricted net assets and the investment income from permanently restricted net assets are restricted to support the following purposes:

<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Acquisition of art</td>
<td>$70,543,837</td>
<td>$87,185,743</td>
<td>$100,870,076</td>
<td>$91,469,691</td>
</tr>
<tr>
<td>Collections</td>
<td>1,170,453</td>
<td>25,795,516</td>
<td>1,951,227</td>
<td>37,040,760</td>
</tr>
<tr>
<td>Special exhibitions</td>
<td>6,385,762</td>
<td>12,902,177</td>
<td>7,488,567</td>
<td>6,469,854</td>
</tr>
<tr>
<td>Education and public programs</td>
<td>24,758,390</td>
<td>47,510,300</td>
<td>29,315,063</td>
<td>61,819,980</td>
</tr>
<tr>
<td>Editorial and photography</td>
<td>682,802</td>
<td>—</td>
<td>675,955</td>
<td>—</td>
</tr>
<tr>
<td>Capital projects</td>
<td>11,456,329</td>
<td>—</td>
<td>5,204,898</td>
<td>—</td>
</tr>
<tr>
<td>Operations</td>
<td>19,059,784</td>
<td>108,540,666</td>
<td>20,959,109</td>
<td>105,248,982</td>
</tr>
<tr>
<td>Total</td>
<td>$134,057,357</td>
<td>$281,934,402</td>
<td>$166,464,895</td>
<td>$302,049,267</td>
</tr>
</tbody>
</table>

11 | Employee benefits

Total pension expense recognized in the Gallery's financial statements was $4,047,350 and $3,878,975 for the years ended 30 September 2001 and 2000, respectively. These amounts do not include pension expense financed by OPM and imputed to the Gallery of $1,667,496 and $1,483,209, 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 cost associated with the thrift savings component of FERS for the years ended 30 September 2001 and 2000, was $1,133,785 and $1,054,672, 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 2001 and 2000, the Gallery contributed $2,649,732 and $2,449,539, 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 $4,011,475 and $3,599,012 during fiscal years 2001 and 2000, respectively, and are financed by OPM, and imputed to the Gallery.

12 | Income taxes

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

The Gallery has entered into several operating leases for warehouse and office space, which continue through 31 January 2009. The terms of these leases include additional rent for operating expenses, real estate taxes, utilities, and maintenance. Future minimum rental commitments under these operating leases for the fiscal years ending September 30 are as follows:

<table>
<thead>
<tr>
<th>Year</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>2002</td>
<td>$1,412,060</td>
</tr>
<tr>
<td>2003</td>
<td>1,408,378</td>
</tr>
<tr>
<td>2004</td>
<td>1,040,627</td>
</tr>
<tr>
<td>2005</td>
<td>853,899</td>
</tr>
<tr>
<td>2006</td>
<td>863,268</td>
</tr>
<tr>
<td>Thereafter</td>
<td>1,982,924</td>
</tr>
<tr>
<td>Total future minimum rental commitments</td>
<td>$7,561,156</td>
</tr>
</tbody>
</table>

Rental expense was approximately $1,044,100 and $834,500 for the years ended 30 September 2001 and 2000, respectively.
Report of Independent Accountants

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) as of September 30, 2001, 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 2000 financial statements; and in our report dated December 8, 2000 we expressed an unqualified opinion on those financial statements. We conducted our audit of these financial statements in accordance with auditing standards generally accepted in the United States of America and Government Auditing Standards issued by the Controller 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 the opinion expressed above.

In accordance with Government Auditing Standards, we have also issued a report dated December 7, 2001, on our consideration of the Gallery’s internal control structure and its compliance with laws and regulations.

December 7, 2001