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NATIONAL GALLERY OF ART, WASHINGTON, D.C.
WE ARE COMMITTED TO
ENHANCING, STRENGTHENING, PROTECTING AND CARING FOR THE GALLERY’S ASSETS—THE COLLECTIONS AND LANDMARK BUILDINGS AND GROUNDS.
The year 2002 culminated in a landmark celebration for the National Gallery of Art with the opening of the new ground floor Sculpture Galleries on 29 September. These lovely galleries occupy twenty-four thousand square feet in the northwest quadrant of the West Building. More than eight hundred works of art, from the renowned Chalice of Abbot Suger of Saint-Denis to the Degas bronzes and waxes bequeathed by Paul Mellon—a collection unparalleled in any other museum—are on view in the newly transformed space. The abundant natural light afforded by John Russell Pope's original plan, the new axial views, and the carefully researched architectural detailing in the reconfigured spaces allow the Gallery to display the works in its national collection to the best possible advantage.

The opening of this suite of twenty-two galleries and a study room brought the year to a spectacular close, dramatically fulfilling the Gallery's goal of providing expanded exhibition space for its growing sculpture collection. The Sculpture Galleries attest to the strength of the ongoing partnership between the federal government and the private sector in supporting and enhancing America's National Gallery. My fellow trustees and I are enormously grateful to the President and the Congress for their enduring commitment in providing for the day-to-day maintenance and operations of the Gallery, a commitment dating to the founding of the Gallery more than sixty years ago. At the same time, in keeping with Andrew W. Mellon's original gift, private giving continues to allow the Gallery to build its collections, present special exhibitions, enhance its educational programs, and carry out special projects, including the new sculpture galleries. My fellow trustees join me in extending our warm appreciation to the Richard King Mellon Foundation for its generous grant for the sculpture galleries renovation project in honor of Paul Mellon. We are grateful as well to several Gallery donors for their leadership gifts this year for special exhibitions and art acquisitions. Our special thanks go to the Catherine B. Reynolds Foundation for its sponsorship of Henry Moore and Goya: Images of Women, and to Louisa and Robert W. Duemling and DuPont for their support of An American Vision: Henry Francis du Pont's Winterthur Museum. We are also indebted to Mitchell P. Rales for his gift to acquire Pablo Picasso's Head of a Woman (Fernande). The Gallery received major planned gifts, including significant bequests from the estates of Dorothy C. Catherman and Susan Morse Hilles, as well as a generous bequest intention from Albert H. Small. Thanks to their strong support and that of many other dedicated donors across the nation, the Gallery continues to reflect the highest standards in presenting great works of art to the public.

The Gallery's annual giving programs, the Collectors Committee and The Circle of the National Gallery, continued to play a key role in sustaining vital Gallery activities. The Collectors Committee is a national group of collectors and patrons whose annual gifts are pooled to acquire works of modern and contemporary art. The National Gallery of Art serves to remind us that art possesses a remarkable power to inspire the human spirit.
for the Gallery. The Committee voted this year to acquire Yayoi Kusama's *Yellow Net*, 1960, the first work by the artist to enter the Gallery's collection. My fellow trustees and I are very grateful to the Committee's cochairs, Barney Ebsworth and Doris Fisher, for their dedication to the Committee's ongoing success. The Circle of the National Gallery continued to thrive, providing unrestricted support for critical activities such as art acquisition, conservation, and educational outreach. We would like to thank Julie Folger, chair, and Marina French, cochair, for their exemplary service to this vital group, which numbered more than one thousand members nationwide at the close of the fiscal year.

J. Carter Brown, who died on 17 June 2002, left a remarkable legacy to the Gallery and to the arts worldwide. Throughout his twenty-three years as the Gallery's director he enthusiastically pursued ways to make the fine arts accessible to the widest possible audience. Perhaps Carter's greatest accomplishment was the creation of the Center for Advanced Study in the Visual Arts, an international academic community devoted to promoting arts scholarship at the highest level. I know that I speak for the trustees and staff of the Gallery in saying how grateful we are for Carter's gifted leadership and invaluable contributions to the nation's art museum. The composition of the Gallery's Board of Trustees remained unchanged this year. Robert F Erburo continues as chairman of the board, with Julian Ganz Jr., David O. Maxwell, and Victoria P. Sant 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, chair of the Trustees' Council, announced at the September Council meeting that she will be succeeded by Lucio A. Noto effective in 2003; LaSalle D. Leffall Jr. continues as vice chair. Our congratulations go to Lou and LaSalle, along with our warmest thanks to Vicki for her leadership of the Council and continuing service to the Gallery as a trustee. The Trustees' Council, the advisory group to the Board of Trustees, welcomed the following new and returning members in 2002: W. Russell G. Byers Jr. of New York City; Juliet C. Folger of Washington, D.C.; John C. Fontaine of New York City; Lenore Greenberg of Beverly Hills; Richard C. Hedreen of Seattle; Alberto Ibargüen of Miami; Stephen M. Kellen of New York City; Lucio A. Noto, also of New York City; Sally Engelhard Pingree of Washington, D.C.; Catherine B. Reynolds of McLean, Virginia; Thomas A. Saunders III of New York City; Roselyne C. Swig of San Francisco; and John Wilmerding of Princeton. We would like to thank those on the Council whose terms ended in 2002: Leon D. Black of New York City; Raymond J. Horowitz, also of New York City; Leonard A. Lauder, also of New York City; Diana C. Prince of Washington, D.C.; James S. Smith of New York City; and Dian Woodner of New York City. The National Gallery of Art serves to remind us that art possesses a remarkable power to inspire the human spirit.

We are tremendously grateful to the federal government for its continual support of the Gallery as the nation's art museum, and to the many generous donors nationwide who support our programs and initiatives in so many ways. Our thanks go above all to the millions of visitors who continue to come to the Gallery, in person or online, to discover the wonder and beauty of great works of art. With the help of the Gallery's talented and dedicated staff, my fellow trustees and I will work to uphold the standard of excellence that is the hallmark of America's National Gallery of Art.

Robert H. Smith
THE NATIONAL GALLERY OF ART IS A LIVING INSTITUTION, GROWING IN USEFULNESS AND IMPORTANCE TO ARTISTS, SCHOLARS, AND THE AMERICAN PEOPLE.
Three hundred sixty-three days each year the National Gallery of Art reaffirms its mission to serve the nation by collecting, exhibiting, preserving, and encouraging the understanding of great works of art. Strengthening the Gallery's collections, which are at the heart of all that we do, is our highest priority. This year we acquired, through purchase or gift, over two thousand works of art and rare books, enriching almost every area in which the Gallery collects.

Among the year's highlights are: *Head of a Woman (Fernande)*, the first important Picasso sculpture to enter the collection and one of the icons of modern art; *The Holy Kinship*, a stunning fifteenth-century German altarpiece; *The Ecstasy of the Magdalen* by Giulio Cesare Procaccini, an outstanding Lombard artist working in the seventeenth century; *Autumn* by Corrado Giaquinto, a handsome addition to our eighteenth-century baroque holdings; and Winslow Homer's small yet monumental painting *Dad's Coming!* New and returning visitors to the National Gallery also saw in special exhibitions hundreds of masterpieces loaned by private collections and public institutions throughout the world. Goya's portraits of women came principally from the great national collections of Spain; botanical art produced for the Medici from Italy; Dutch landscapes by Aelbert Cuyp from the Netherlands; and American furniture and decorative arts from Delaware's Winterthur Museum.

The Quest for Immortality: Treasures of Ancient Egypt brought the largest number of antiquities ever loaned by Egypt to North America. It premiered in Washington and is circulating to museums across the nation. Superb works of sculpture and decorative arts from the Gallery's collection are now showcased in the new ground floor Sculpture Galleries. On behalf of the millions of Americans and international visitors we welcome to the Gallery each year, I would like to express our appreciation to the Richard King Mellon Foundation for its pivotal role in making this "museum within a museum" a reality. Fifty extraordinary Italian Renaissance bronze sculptures, on loan from Robert H. Smith, President of the National Gallery of Art, helped to celebrate the opening of the new galleries. Mr. Smith's dedication to quality is evident in the collection he has assembled, and we are grateful for his generosity in sharing his superb bronzes with our visiting public. The opening of the Sculpture Galleries also provided the opportunity to announce the appointment of Nicholas Penny as the Gallery's senior curator of sculpture. His outstanding experience and knowledge make him a welcome addition to our curatorial staff. Preschoolers as well as postgraduates on the local, national, and international levels benefit from the Gallery's initiatives to promote and encourage the understanding of art. We offer an array of school programs, teacher...
workshops, tours, films, and lectures on site, and through our acclaimed Web site we deliver programs to classrooms and communities worldwide. At our annual teacher institute, we work with educators to develop innovative programs based on our collections for the benefit of millions of students. All of the Gallery's programs are built on scholarship and research by its own exceptional staff and guest curators. Our programs are further strengthened by visiting scholars from throughout the nation and the world.

The West Building, designed by John Russell Pope, and the East Building, designed by I.M. Pei, are widely acknowledged architectural treasures, meriting vigilant, sympathetic care. During the year, the Gallery continued its comprehensive repair, restoration, and renovation of the buildings and infrastructure so necessary to keeping the complex functioning efficiently and securely for the works of art and for the viewing public. We are committed to ensuring that the buildings and grounds continue to be examples of the Gallery's high aesthetic standards. With continued federal funding, for which we are all extremely grateful, we will preserve and maintain the complex and grounds for future generations. We note with sadness the passing of J. Carter Brown this year. Carter led the National Gallery with vision, energy, and wisdom. His achievements here were many—the development and opening of the East Building, the addition of extraordinary works of art to the collection, and the creation of imaginative special exhibitions, while nurturing the Gallery as it grew into an international force. He dedicated himself to the Gallery, the city, and the nation. Although 2002 was a challenging year, attendance has begun to build again, and we welcomed over 4.2 million visitors to the Gallery. The National Gallery Sculpture Garden continues to be a popular destination for residents and tourists alike in all seasons. We are grateful for the continuing support of the Administration and the Congress that enables the Gallery to fulfill its mission by providing for operations and maintenance and for repair, restoration, and renovation projects. On behalf of the executive officers of the Gallery, I would like to thank the staff and the many volunteers for their dedication. Our gratitude also goes to the many donors and lenders who ensure the Gallery's continuing vitality. The National Gallery of Art began as the idea of one man, Andrew W. Mellon. His love of beauty and his pride in his country, his intellect, and his generosity led him to give his collection and the building that houses it to the American people. Mr. Mellon's initial gift, and the thousands of other gifts from the private sector that have come to the Gallery, together with the continuing support of the federal government, ensure the National Gallery of Art's success.

Earl A. Powell III
COLLECTING THE GALLERY’S CORE COLLECTIONS, GIVEN BY THE FOUNDING BENEFACCTORS, FORM THE TOUCHSTONE FOR THE QUALITY AND SIGNIFICANCE OF EACH ACQUISITION.
PAINTINGS  In spite of the increasing rarity of Italian baroque paintings on the art market, the Gallery made a spectacular acquisition in this area: Giulio Cesare Procaccini's *Ecstasy of the Magdalen*, 1616/1620, purchased with the Patrons' Permanent Fund. Painted in Genoa for the ruling Doria family, avid collectors of Procaccini's work, it shows the strong influence of Peter Paul Rubens' luscious baroque art. Mary Magdalen is borne to heaven by winged angels, while others, playing stringed instruments, accompany her ecstatic elevation. It is a masterpiece, and arguably the finest work by Procaccini in North America. The relatively austere *Saint Francis in Prayer*, c. 1620/1630, by Bernardo Strozzi, another leading painter in the Ligurian city at this time, is one of several gifts from Joseph F. McCrindle. The Rizik Family's gift of a superb allegory of *Autumn*, painted c. 1730–1740 by the Neapolitan artist Corrado Giaquinto, is a welcome addition to the eighteenth-century baroque holdings. The wine god Bacchus and other mythological figures lounge in a fecund landscape, richly colored with the hues of the season. The collection of northern baroque paintings grew with the gift of two portraits, both thanks to the continuing generosity of Joseph F. McCrindle. *Portrait of a Lady*, 1676, by Nicolaes Maes, is an important addition to our small collection of Dutch portraits from the later seventeenth century. The artist's loose brushstrokes, especially in the wealthy burgher's vibrant, shimmering garments, soften and enliven this elegant image. Cornelis Jonson van Ceulen made the small *Portrait of Anna Maria van Schuman* in 1657, as a design for a print. The sitter was the first woman allowed to attend classes at a Dutch university, and one of the most learned women of her day. The painting is the first Dutch grisaille to enter the collection. The American nineteenth-century painter Sanford Robinson Gifford, best known for his radiant landscapes, painted very few still lifes. Of these, *Two Pears on a Tabletop* is the most accomplished and beautiful, with the fruits' textures and colors lovingly detailed. A significant addition to the National Gallery's growing collection of American paintings in this genre, it is the partial and promised gift of William and Abigail Gerdts, scholars who have formed an unrivaled collection of American still lifes over the course of many decades. From the collection of Mr. and Mrs. Paul Mellon, whose past generosity has contributed enormously to the Gallery's holdings of works by the great American artist Winslow Homer, the Gallery received *Dad's Coming*. Painted in 1873 when Homer was concerned with the boatyards and fisheries of Gloucester, this profoundly solemn, emotional image possesses a monumentality despite its small size. The numerous additions of modern and contemporary paintings and constructions include a work from Diego Rivera's cubist period, the masterly *No. 9 Nature Morte Espagnol*, 1914, which was a bequest of Katharine Graham, while an earlier work by Rivera, *Montserrat*, 1911, is a bequest of Elizabeth Meyer Lorentz. Lyonel Feininger's dynamic *Street of Barns*, 1914, is a partial and promised gift from the Arnold Saltzman Family Collection. The Gallery received its first painting by Adolph Gottlieb, his classic *Pictograph*, 1942, as a
gift of Aaron L. Fleishman. The Collectors Committee acquired Yayoi Kusama's *Yellow Net*, 1960, from the artist's group of "Infinity Net" paintings. A private collector gave Christo's illuminated construction/collage, *Double Store Front Project, Orange and Yellow*, 1965, in honor of Dorothy and Herbert Vogel, while Jo Baer's two-panel painting, *Untitled*, 1968, the first work by this key figure of the minimalist generation to enter the collection, was a gift of Dorothy and Herbert Vogel. *New Light*, a space division construction conceived in 1989 by James Turrell, was a generous gift of the artist, joining the group of Turrell's early light installations acquired in 2000.

**SCULPTURE**

An important late fifteenth-century altarpiece depicting *The Holy Kinship* became the first example of German polychrome woodcarving to enter the collection. It represents the extended family of Mary and Jesus, as described not in the Bible but in the *Speculum Historiale* by Vincent of Beauvais and in the late medieval *Golden Legend* by Jacobus de Voragine. This theological doctrine became a point of departure for numerous images celebrating the family in late fifteenth-century Germany, the Netherlands, and northern France. The transfer of the Florentine sixteenth-century *Venus and Cupid* to the fountain in the new ground floor Sculpture Galleries left an empty space in the Garden Café fountain. It was replaced by a bronze *Girl with Water*.

**DRAWINGS**

The drawings collection continued to grow, with the greatest strides made in the Swiss school. The Gallery acquired three impressive watercolors and gouaches by Swiss artists working in the period around 1800: *Arcadian Landscape with an Obelisk*, 1785, by the author, poet, and amateur artist Salomon Gessner; an enormous view of *The Waterfalls at Tivoli*, c. 1790, by Louis Ducros, who specialized in Roman landscapes; and Franz Kaisermaenn's serene sunset view across the Tiber valley from 1813. The acquisition of all three was made possible, appropriately, by the fund named for Rudolf and Lore Heinemann, who lived for a part of every year in Switzerland and shared a passion for Italy. Mr. and Mrs. Kurt Meissner continued to add to the Gallery's collection of Swiss drawings with a splendid double-sided sheet by Friedrich Salathé, the seventh Salathé given by them. Alexander M. and Judith W. Laughlin gave a handsome drawing of a quintessentially Swiss subject, Mont Blanc, by Picasso, *Head of a Woman (Fernande)*, 1909, which represents a significant moment in the development of cubism, was acquired with Patrons' Permanent Funds and a generous gift of Mitchell P. Rales.

Lilies, 1928, by Herbert Adams, given by the HRH Foundation in honor of its founder, Helen Ruth Henderson. The Iris and B. Gerald Cantor Collection gave a special display of the different stages in the lost-wax casting process—a vital didactic component of the new galleries. The Hon. Andrew M. Brown presented the Gallery with a pax and a medal, both bronzes from the sixteenth century. Lisa Unger Baskin, continuing Patrons' Permanent Fund and Gift of several years of donations from her and her late husband Leonard Baskin, gave splendid medals of bronze and silver from the sixteenth, seventeenth, and eighteenth centuries. Picasso's iconic *Head of a Woman (Fernande)*, 1909, which represents a significant moment in the development of cubism, was acquired with Patrons' Permanent Funds and a generous gift of Mitchell P. Rales.
Salathé’s older contemporary Jean-Antoine Linck. Another mountain landscape, by the nineteenth-century artist Rodolphe Léon Berthoud, was given by David and Elizabeth Tunick in honor of Earl A. Powell III’s tenth anniversary as director. Arturo and Corinne Cuéllar donated a portrait of a Swiss guard, Giovanni Grosso, standing before Rome in fancy dress designed by Michelangelo. The crowning glory among the recent acquisitions of works by Swiss artists was the purchase, through the Patrons’ Permanent Fund and New Century Fund, of a riveting work by Jean-Étienne Liotard, one of the most admired pastellists of all time. *À Élégant Young Woman in Maltese Costume* is a superb example from the mid-1740s, when Liotard was at the height of his powers. Among the works by British artists purchased this year are three major watercolors: Paul Sandby’s large, luminous sunrise scene on the grounds of the 3d Earl of Bute’s country estate, Luton Park; an appealing panorama of the countryside around Ariccia in Italy, 1777, by the Welsh artist Thomas Jones; and Thomas Girtin’s handsome view of Conway Castle, about 1800. The first two were acquired through the Paul Mellon Fund; the third was purchased through the New Century Gift Committee. Former director J. Carter Brown gave a humorous watercolor by Thomas Rowlandson of British travelers changing horses at a French inn, and Donald Stone contributed a handsome pen and wash river landscape drawn by Francis Towne in 1783.

In the French school, a rare and exceptionally fine portrait by Hyacinthe Rigaud, a gift of Diane Allen Nixon, became the first work by this artist to enter the Gallery’s collection. Pamela B. Ohrstrom kindly donated a delightful study of imaginary flowers and insects by Jean-Baptiste Pillement. Katherine Baer and Juan Esteban Pereira gave, in memory of J. Carter Brown, a fascinating composition on tracing paper by Jean-Auguste-Dominique Ingres. Helen Porter and James T. Dyke continued to add depth to the Gallery’s holdings of nineteenth-century French drawings with the gift of a remarkable watercolor by Théodore Chassériau. Virginia and Ira Jackson transformed the Gallery’s collection of Nabi works with their partial and promised gift of more than thirty drawings, including examples by Paul Ranson and Georges Lacombe and a remarkable group of twenty-eight sheets by Pierre Bonnard. Among the Bonnards are the artist’s double-sided drawing for his celebrated poster *France—Champagne*, as well as nine drawings and watercolors related to his enchanting music primer, *Petit solfège illustre*. The German drawings acquired this year include a pen and watercolor composition by Hans Freyberger, the first gift of Charles and Ilona Mack in memory of Mary Dirnberger Sundbeck. Four eighteenth-century sheets were purchased through the Ailsa Mellon Bruce Fund: two fine gouaches by members of the Dietsch family, Barbara and her brother, Johann Christoph; a charming moonlit landscape by Franz Innocenz Josef Kobell; and a wonderfully inventive rococo piece by Vitus Felix Rigl. Two highly refined pencil drawings by German Nazarene artists include Joseph Thürrmer’s view of the environs of Athens drawn in 1818, the
gift of Thomas Le Claire of Hamburg, and Philipp von Foltz's highly finished scene from the story of *The Count of Habsburg*, 1837. Wilhelm von Kobell's charming, delicately colored scene of cows and bathers by a mountain lake, also 1837, was bequeathed by Lore Heinemann in memory of her husband, Rudolf. Purchases of Italian drawings include a red chalk study of *The Crucifixion* by the sixteenth-century Vicenza artist Andrea Vicentino; a lively sketch of two men wearing masquerade costumes by Stefano Della Bella; a delightful sheet of studies by Giovanni Domenico Tiepolo; and a large watercolor by Giacomo Quarenghi showing part of Saint Peter's Square in Rome. Another notable gift from Diane Allen Nixon is the fluid pen sketch of an insouciant young gentleman by Francesco Brizio, a younger contemporary of Annibale Carracci. Anne Baruch continued to enrich the Gallery’s holdings of Czech graphics with a gift of fifty-four twentieth-century drawings, including eleven by the turn-of-the-century symbolist Karel Masek. The nearly 150 works that now form the Anne and Jacques Baruch Collection help establish the Gallery as a center for the study of Eastern European graphic art. An extraordinary addition to the German collection was a luminous work by Christian Rohlfs, *Mists over the Lake*, 1934, a purchase made possible with funding from Helen Porter and James T. Dyke. A large and vibrant watercolor by Paul Klee, *Die Schale des Herzens*, 1937, was a gift of Mr. John Alexander Pope. Elizabeth Meyer Lorentz bequeathed an important early gouache by the American Max Weber, *Girl with Flowers*, 1910. An exceptional watercolor by Georgia O’Keeffe, *Blue Hills No. 1*, 1916, is a joint gift of Mr. and Mrs. Lucio A. Noto and The Georgia O’Keeffe Foundation. The Collectors Committee provided funding for a sketchbook comprising twenty-three early drawings by Isabel Bishop. Artists’ families have always been generous to the National Gallery. Neelon Crawford, son of the American modernist Ralston Crawford, donated twenty of his father’s drawings from the 1930s to the 1950s. Sally Avery donated five sketchbooks by her husband, Milton Avery, made between 1930 and 1952, which include the artist’s distinctive figure studies as well as New England landscapes and coastal views. *Back View*, 1969, is a stark and poignant work by Philip Guston that confirms the artist’s status as a master draftsman, given by his daughter Musa Mayer and her husband Tom Mayer. The many notable additions to the Gallery’s post-1950 holdings include a transcendent charcoal drawing by Myron Stout, purchased with the Nancy Lee and Perry Bass Fund. The first collage to enter the collection by Anne Ryan, a work from 1952, is a gift from Gloria Spivak in honor of Jeffrey Weiss. David and Renee McKee continued their support by donating a commanding work by Robert Motherwell, which combines simplicity of form with bravura handling. Richard Diebenkorn’s *Untitled No. 19*, 1981, is a breathtaking addition to the already rich representation of drawings by this artist. A gift from Ann and Robert L. Freedman, it combines exquisite color sense with an inventive use of playing card symbols. The Herbert and Dorothy Vogel Collection expanded with gifts of On Kawara’s conceptually based postcards and a 1987 drawing by Fred Sandback. A generous gift of sixteen drawings from Werner H. and Sarah-Ann Kramarsky strengthened and diversified

**PRINTS & ILLUSTRATED BOOKS** The most extraordinary addition to the collection of old master prints is an extremely rare, exemplary impression of a fifteenth-century German engraving of Saint Bernhardus of Siena. The print captures the facial features of the saint, who was celebrated throughout Europe for his charismatic preaching. This can be counted as the first printed image presuming to be an actual portrait, and is much finer than the only other impression known to have survived. Among other Renaissance works are two early printed books with woodcuts by Albrecht Dürer. One includes a text by Plutarch with a dazzling woodcut border at the opening, given anonymously; the other is a beautifully preserved edition of writings by the medieval mystic Hroswitha, purchased as a gift of Lois and Robert Erburu. From the same period the Gallery acquired a commentary on the Apocalypse, 1526, illustrated throughout with woodcuts by Anton Weensam. A sumptuously bound album made for the eighteenth-century artist and collector Anton Maria Zanetti contains his own chiaroscuro woodcuts and the first printing of the *Capricci* etchings by Giovanni Battista Tiepolo. Among notable individual works is an impression of Jacques Callot’s *Massacre of the Innocents*, printed on vellum; Christoffel Jegher’s *Silenus* woodcut after Rubens; G. D. Tiepolo’s delicate etching of the *Head of a Moor*, and Johann Gottfried Schadow’s *Self-Portrait with His Family*. Ivan E. Phillips continued his generous support with the gift of three fine eighteenth-century French color prints by Gilles Demarteau, Charles Descourtois, and Jean-François Janinet in anticipation of an exhibition to be presented at the Gallery next year. As part of a continuing donation, Frank Anderson Trapp gave more than two dozen nineteenth-century French prints, mainly of satires and political subjects. An important step toward building new areas of strength is the acquisition of an extraordinary group of more than one hundred British mezzotints from the seventeenth to the twentieth century, many in their finest known impressions. The artists represented include many of the foremost mezzotinters: Alexander Browne, Samuel Cousins, John Dixon, Richard Earlon, David Lucas, John Martin, William Pether, John Simon, John and John Raphael Smith, William Ward, and James and Thomas Watson. Through the enduring generosity of the Epstein Family, an entire collection of 132 of Max Klinger’s haunting symbolist etchings came to the Gallery along with twenty-four lithographs by Edvard Munch. The Washington artist Jacob Kainen, for many years a friend and donor to the Gallery, made a bequest of more than four hundred old master and modern prints and drawings. His connoisseur’s choices include the work of many important old masters, including Rembrandt, Laurent de la Hyre, Canaletto, John Baptist Jackson, Delacroix, Gericault, Samuel Palmer, Felix Buhot, Odilon Redon, and Max Slevogt. Highlights of Kainen’s modern prints and illustrated books include works by the German expressionists Christian Rohlfs, Lovis Corinth, Emil Nolde, Otto Müller, Ernst Ludwig Kirchner, Heinrich Campendonk, Ludwig Meidner, Erich Heckel, Karl.
Schmidt-Rottluff, and Otto Dix, as well as by British artists Graham Sutherland, Anthony Gross, and S. W. Hayter. The bequest also includes the Gallery's first lithographs by the Americans Walt Kuhn and Stuart Davis, an outstanding group of prints by Louis Lozowick, and a vigorous and unique work by David Smith—a 1952 lithograph with extensive hand additions in ink. Millenium Funds made possible the purchase of a remarkably crisp impression of a rare giant woodcut by Ernst Ludwig Kirchner, Dodo Arranging Her Hair, 1909. The holdings of German prints also benefited with Joan Lee's gift of a gorgeous impression of Lyonel Feininger's etching The Gate, 1912. Among the many firsts to celebrate this year are The Myth of Oedipus by Kurt Seligmann, a surrealist portfolio of six etchings, given by Stephen Miller; three lithographs by Agnes Denes from the 1990s, donated by Joyce Pomeroy Schwartz; the Gallery's first works by Charles Quest—six prints from Jerald Melberg; and New Orleans, by Gwendolyn Knight, a color screenprint given jointly by the artist and the Francine Seders Gallery.


The Collectors Committee made possible the purchase of John Cage and Lois Long's Mushroom Book, 1972; a catalogue raisonné of Robert Mangold's prints, which includes seven of the artist's original woodcuts; and Robert Rauschenberg's Ruminations, an extraordinary set of nine color photogravures from 1999–2000. The most important gift of contemporary prints this year is from Kathan Brown, founder of Crown Point Press: 124 works by thirty-four artists, including individual print portfolios by Dan Flavin, Sol LeWitt, Pat Steir, and Richard Tuttle, as well as three multi-artist portfolios—Gravure Group, Live Model Group, and Why Draw a Landscape? The addition of fifty-three contemporary prints by eighteen artists to the Gallery's Graphicstudio Archive includes Jürgen Partenheimer's eight prints for the 1998 portfolio Canto, Georg Baselitz's Signs, 1999; a portfolio of eight drypoints with text by Robert Creeley; and the Gallery's first work by the surrealist Leonora Carrington.

Photographs: The collection of photographs benefited from the largesse of several donors, among them the American photographer Irving Penn, who gave 101 platinum/palladium prints of some of his most important works. This gift includes portraits of Pablo Picasso, David Smith, Saul Steinberg, and Marcel Duchamp; studies of indigenous peoples in New Guinea and Peru; innovative still lifes, such as those of discarded cigarettes; and a selection of his celebrated fashion studies. The group is based on a series of seventeen composite photographs, titled the Platinum Test Materials, consisting of six to ten randomly arranged test strips that Penn made prior to creating the finished platinum prints. With their odd juxtapositions and rough quality, so seldom seen in his pristine finished photographs, the Platinum Test Materials provide a new way to approach Penn's work. The Ilse Bing Wolff Estate donated seventy-seven works by this German-born, American photographer. Ranging from...
Information technology plays a key role in many aspects of the Gallery, including numerous educational initiatives designed to bring the Gallery's collection, special exhibitions, and educational programs to a worldwide audience. The award-winning Web site, www.nga.gov, received on average over 28,000 visits each day in the fiscal year 2002.

her earliest self-portraits made in 1913 to her bold studies of Paris and New York in the 1930s, and concluding with works from the late 1940s and 1950s, the selection spans Bing's entire career and significantly expands our representation of her work. In addition, The André and Elizabeth Kertész Foundation continued its generous support of the National Gallery with the donation of seven photographs by Kertész. It includes a rare, vintage self-portrait made in Paris in 1927 and a study of the artist's wife, Elizabeth, made in 1932. Other notable gifts include fourteen photographs by Louis Faurer and one by Lewis Hine, donated by Joshua P. Smith, and three bound volumes of Lee Friedlander's photographs, donated by William and Sandra Christenberry. The Patrons' Permanent Fund made possible the acquisition of thirty-one works by the highly influential French photographer Eugene Atget, who is celebrated for his ability to extract the essence of French culture through the most minimal means and elegant compositions. The group includes some of his earliest studies of workers, made in the streets of Paris in the late 1890s; photographs of shop fronts from the 1920s, which had so intrigued surrealist artists; and several of his strongest and most evocative studies of Sceaux and Saint-Cloud.

with the acquisition last year of eleven works from this series, the Gallery now has a complete set of these provocative photographs. An anonymous donation made possible the acquisition of nine major works by nineteenth- and twentieth-century European and American photographers, such as David Octavius Hill and Robert Adamson, Louis DeClercq, and Bill Brandt.

The Andre Kertesz, New York, Gift of The Andre and Elizabeth Kertesz Foundation

The Collectors Committee and the Fund for Living Photographers funded the purchase of sixteen of Nicholas Nixon’s studies of his wife and her sisters, The Brown Sisters. Coupled with the acquisition last year of eleven works from this series, the Gallery now has a complete set of these provocative photographs. An anonymous donation made possible the acquisition of nine major works by nineteenth- and twentieth-century European and American photographers, such as David Octavius Hill and Robert Adamson, Louis DeClercq, and Bill Brandt.

The Library

Generous private donations resulted in the addition of a number of extraordinary rare books, otherwise unobtainable, to the library’s research collections. The Victoria and Roger Sant Fund made possible the acquisition of Voyages pittoresques et romantiques dans l'ancienne France (Paris, 1820–1878), a twenty-one-volume work containing more than three thousand lithographs of medieval monuments in nine provinces. The J. Paul Getty Fund in honor of Franklin D. Murphy supported the purchase of Libri mirabilium septem by Friedrich Nausia (Cologne, 1532), which includes twenty-six woodcuts by Anton Woensam illustrating a variety of natural phenomena and human oddities. Imperatorum Romanorum omnium orientalium et occidentalium verissimae imagines by Jacobus Strada (Tiguri, 1559) is an important source for the study of Renaissance majolica, furniture, glass, and china decoration. A Survey of the Cities of London and Westminster, and the Borough of Southwark by John Stow (London, 1754–1755) is well known for its series of engravings depicting the squares of London. The Gallery acquired one of the most important and beautifully illustrated books of the Renaissance in France: Abbrege de l'histoire fran[i]oise avec les effigies des roys, depuis Pharamond insques au Roy Henry III (Paris, 1597), the fourth and rarest edition of this title.
by an author known only by the initials "H. C." The text is enhanced with sixty-four woodcut portrait medallions, exquisitely hand-colored, of the kings of France. Two seventeenth-century titles provide unique documentation of spectacles held in Italy and Germany. *Cette frise a été faite de stuc sous la conduite et sur les dessins de Giulio Romano au Palais de Té dans Mantouè...* (Paris, 1675) was purchased through the generosity of the Ahmanson Foundation. A first edition, it includes twenty-five nearly full-size engravings by Antoinette and Claudine Bouzonnet Stella for Giulio Romano’s design for a stucco frieze depicting the triumphal entry of Emperor Sigismund into Mantua in 1432. Gabriel Tzschimmer’s *Die durchlauchtigste Zusammenkunft...* (Nuremberg, 1680) commemorates the 1678 meeting of the Saxon princes, family, and retinue in Dresden. The Gallery also acquired Carl Dettlof von Krasnow’s 1714 transcription of notes and drawings made by his teacher, architect Leonhard Christoph Sturm, during three journeys in Holland and France between 1697 and 1712: *Kurze Beschreibung einer Tour durch Holland nach Frankreich von Braunschweig....*

Museum and private collection catalogues are a significant part of the Library’s holdings, and several fine examples were added this year. *Musaeum Francisci Calzolarii junioris veronensis...* (Verona, 1622) is an illustrated catalogue of the Calzolari family’s vast collection of art and natural history specimens. The rocks, minerals, fossils, and sculptures collected under the direction of Pope Sixtus V are described in *Metallotheca* by Michele Mercati (Rome, 1717–1719). A first edition, this is the only surviving record of a remarkable collection. The library’s resources on the dada movement were substantially enriched with the acquisition of several seminal works, including the rare journals *Dada* (Zurich, 1917–1921) and *Cannibale* (Paris, 1920). Thomas G. Klanner donated funds for the purchase of five important titles; most noteworthy of this group is *Cinéma calendrier du cœur abstrait, Maisons by Tristan Tzara with nineteen full-page woodcuts by Hans Arp (Paris, 1920). From a first edition of only 150, it was printed on nineteenth-century paper and signed by both artists; all of the original woodblocks were later destroyed. Complementing this important volume are *Die Wolkenpumpe* by Hans Arp (Hannover, 1920), *Dada Almanach* (Berlin, 1920), *Les malheurs des immortels* by Max Ernst (Paris, 1922), and *Unsonate* (Merz 24) by Kurt Schwitters (Hannover, 1932).
EXHIBITING THE NATION'S ART COLLECTIONS AND SPECIAL EXHIBITIONS ARE PRESENTED AT THE GALLERY FOR THE ENJOYMENT OF MILLIONS OF VISITORS EACH YEAR.
THE FIRST EXHIBITION of the fiscal year was devoted to the prolific career of Aelbert Cuyp, one of the foremost painters and draftsmen during the golden age of Dutch art in the seventeenth century. Organized by the Gallery in association with the National Gallery, London, and the Rijksmuseum, Amsterdam, the exhibition brought together forty-five paintings and forty-five drawings. The exhibition Henry Moore was the first major retrospective of this major twentieth-century sculptor's oeuvre in twenty years and offered a rare opportunity to reevaluate Moore's seminal role in the development of modern sculpture. The works of art were installed in galleries last configured for Art Nouveau 1890–1914. Through sheer dexterity with paint and the use of natural light with the construction of a circular skylight, the rooms became equally exciting spaces for viewing Moore's drawings, studies, working models, and bronzes. A Century of Drawing celebrated the range and distinction of the Gallery's own magnificent collection of drawings from the twentieth century, from a small but exquisite pastel by Degas to a ten-foot-high graphite drawing of a beanstalk by Ellsworth Kelly. German Expressionist Paintings from the Saltzman Family Collection afforded the public an opportunity to see works by major German painters of the early to mid-twentieth century: Ernst Ludwig Kirchner, Erich Heckel, Alexej von Jawlensky, Emil Nolde, Max Pechstein, Franz Marc, and Max Beckmann. A highlight of the collection is Frühe Stunde, 1906, by Wassily Kandinsky, a rare, large-scale early folkloric work. Christo and Jeanne-Claude in the Vogel Collection comprised more than sixty works—objects such as Inventory and his first wrapped pieces made in Paris in 1958. Preparatory drawings, studies, collages, and models related to proposals for large-scale public works in both rural and urban sites. Many of the exhibited studies represent years of advance planning for these projects and provide documentation for the artists' final installations. The Vogels have enjoyed a close relationship with the Christos since the early 1970s, and some of the exhibited works are new gifts to the Gallery from these extraordinary collectors. Visitors to the Gallery last spring saw nearly seventy examples of exquisite botanical art in The Flowering of Florence: Botanical Art for the Medici. The exhibition began with a selection of early Renaissance nature studies, which included Leonardo's Studies of Flowers. Further examples of ties between the arts and the natural sciences could be seen in paintings by three remarkable later artists—Jacopo Ligozzi, Giovanna Garzoni, and Bartolomeo Bimbi—as well as in rare pietre dure mosaics and embroidered textiles made in Tuscany between the sixteenth and the early eighteenth centuries. Furniture, vestments, watercolors, and books were also included. The objects' disparities in size and medium—from enormous, lush paintings in their original gilt frames to tiny works on parchment—made this exhibition a challenge for Gallery...
designers to create a unified plan and a delightful experience for visitors. 

Goya: Images of Women was an international collaboration with the Fundación Amigos del Museo del Prado, on the occasion of their twentieth anniversary; the Museo Nacional del Prado, Madrid; and the Gallery. Many of the most powerful women of Madrid are depicted in these portraits by Francisco José de Goya y Lucientes (1746–1828), one of Spain’s greatest painters and an internationally influential printmaker during the late eighteenth and early nineteenth centuries. Most of the works exhibited came from the collections of the Museo Nacional del Prado, the Patrimonio Nacional, Madrid, and the Gallery. Major loans were drawn from other American and European collections as well. The exhibition offered a rare opportunity to reunite original cartoon tapestries with the related oil paintings. Many of these masterpieces of Spanish art, arranged by seven themes that developed across the artist’s career, had never before left Spain.

In the summer the Gallery opened two new exhibitions, one lent from a preeminent collection in our “back yard” and the other from halfway around the world. An American Vision: Henry Francis du Pont’s Winterthur Museum brought to Washington a stunning array of furniture, textiles, paintings, ceramics, glass, and metalwork, all made or used in America between 1640 and 1840. The exhibition’s five distinct sections created a cohesive mini-survey of Winterthur’s vast collection, and provided a comprehensible timeline of American decorative arts.

The Quest for Immortality: Treasures of Ancient Egypt illustrated the ancient Egyptian concept of the afterlife described in the Amduat, one of the Books of the Dead. Recorded some 3,500 years ago, the story recounts the various stages of a pharaoh’s journey through the netherworld, and his ultimate resurrection to eternal life as the Sun God. This historic exhibition, lent primarily from the Egyptian Museum, Cairo, included 115 works of art—monumental and small-scale sculptures, painted reliefs, jewelry, mummy coffins, and other works made for the tomb. As the national flagship venue for the exhibition, the Gallery designed the casework and shared its technical expertise with museum staff at subsequent venues in the U. S. The exhibition required a remarkable coordination effort among Egyptian and American conservators and Gallery designers and structural engineers, in order to protect the integrity of the building and of the art during the installation of several colossal objects. Reproducing and installing the full-size facsimile of the tomb of Thutmose III was yet another feat of engineering and lighting. The Gallery offered visitors other opportunities to see incomparable paintings, drawings, photographs, prints, and sculptures, from collections throughout the world and from the Gallery’s own superb collection as well. In 2002, Anne Vallayer-Coster: Painter to the Court of Marie-Antoinette, organized by the Dallas Museum of Art in collaboration with the Gallery and the Musée du Louvre, was on view at the Gallery.

The Gallery’s Library, one of the finest and most respected art libraries in the world, includes more than 250,000 volumes on the history, theory, and criticism of art and architecture as well as a rare book collection of more than 8,000 volumes.
More than 800 special exhibitions have been presented at the National Gallery since its opening in 1941, giving to the American people unparalleled opportunities to see works of art of great artistic and scholarly merit.

Facsimile of the tomb of King Thutmose III from The Quest for Immortality: Treasures of Ancient Egypt.

Willem de Kooning: Tracing the Figure demonstrated how this major twentieth-century artist oscillated between the abstract and the figurative, and eventually dissolved anatomy in non-recognizable forms. Organized around distinct periods in de Kooning's career, the exhibition showed figure drawings from 1940–1944 when the artist's academic training was evident in his practice of fully rendering the sitter's face and hands while leaving other elements of the subject relatively undefined; works from 1947 through 1949 in which planar structures and organic forms take on an expressionistic ferocity; and the violently distorted images of women from 1951 and later—some of the most inventive drawings of de Kooning's oeuvre.

Alfred Stieglitz: Known and Unknown was drawn from the 1,642 works by the great American master photographer that came to the Gallery in 1942. The accompanying book, Alfred Stieglitz: The Key Set, an award-winning, two-volume systematic catalogue of the collection, establishes a chronology for the incomparable vintage platinum, palladium, and silver gelatin prints, many of which had never before been exhibited or reproduced. The exhibition highlighted some of Stieglitz's superb but little-known works, and placed them alongside some of the artist's most celebrated works. Many of the photographs were made in the 1920s and 1930s: the portraits of Georgia O'Keeffe, studies made at his summer home in Lake George, New York, and views of New York City, as well as the photographs of clouds, called Equivalents.

At the close of the fiscal year, more than 800 sculptures went on view in the new Sculpture Galleries, former administrative offices that have been transformed into the largest museum space in North America dedicated to sculpture. This national collection includes masterpieces from the twelfth through the twentieth centuries. More than fifty major works on loan from The Robert H. Smith Collection of Renaissance Bronzes complemented the Gallery's collection. The project marked the biggest renovation to the West Building structure undertaken since 1938 when John Russell Pope's design was completed. The visitor's impression is that the visually expanded space has always been a permanent part of the architecture.

The renovated space is seamlessly integrated into the original design of the building through the use of natural side light from enhanced original windows, the restoration of the travertine, marble, and period rooms; and special glazing techniques on the walls. Axial views connect new spaces to existing galleries. State-of-the-art museum technology for fire protection, security, environmental controls, and lighting has been subtly incorporated.

In addition to organizing, designing,
and presenting fourteen temporary exhibitions and numerous permanent installations in our two buildings, the Gallery also provided essential oversight as several exhibitions traveled to other venues: Aelbert Cuyp moved on to the National Gallery, London, and the Rijksmuseum, Amsterdam; Christo and Jeanne-Claude in the Vogel Collection went to the Museum of Contemporary Art, San Diego; Alfred Stieglitz: Known and Unknown was prepared to travel to the Museum of Fine Arts, Houston; and Jasper Johns: Prints from Four Decades returned from its tour to Chicago and Giverny, France. Among the nearly six hundred works lent from the Gallery's collection are the fourteen Barnett Newman Stations of the Cross, for an exhibition at the Philadelphia Museum of Art and the Tate Modern, and Titian's Venus with a Mirror, for display at The State Hermitage Museum in Saint Petersburg, Russia. The National Lending Service administered 535 loans from the Gallery's collection to 198 sites. Of this number, 391 were lent to 120 temporary exhibitions at 159 institutions, and 143 were extended loans, which went to thirty-eight sites. Aelbert Cuyp's Horsemen and Hensmen with Cattle was on loan to the collection of the Mauritshuis in The Hague.

Visitors overlooking gallery of mobiles and stabiles by Alexander Calder.
EDUCATING OUR EDUCATIONAL AND SCHOLARLY INITIATIVES SUPPORT THE GALLERY’S MISSION TO ENCOURAGE UNDERSTANDING AND APPRECIATION OF GREAT WORKS OF ART.
Furthering Education and Scholarship

The Gallery served fourteen million constituents through education programs and drew millions of additional visitors to its Web-based learning initiatives during the year. Today, the Gallery is a vibrant center of exchange—through free educational materials that it sends to every state in the nation; through its daily schedule of tours, lectures, and films for visitors of all ages; and through its continuing program of lectures, symposia, panels, and work-in-progress talks that bring cutting-edge scholarship to the public and to art history students and scholars. It is also a virtual destination for learning online.

Adult programs, including lectures, gallery talks, and tours of the collection and special exhibitions, served about eighty thousand visitors. A six-part summer lecture series entitled *Treasured Houses in Europe and America* included Renaissance palaces, American Georgian mansions, and William Randolph Hearst's San Simeon. An overview of Western art in twenty-nine parts, presented by staff lecturers, and Points of View, an interactive docent-led tour of the collection, were especially popular as were gallery talks on seventy-four subjects related to the collection and all fourteen special exhibitions. More than 130 masterworks in the collection are discussed by the director, curators, and conservators in a newly expanded random access audio tour of the West Building.

Distance-learning slide packets, teacher and viewer guides, videotapes, and other materials were distributed to offsite audiences totaling thirteen million. The expansive inventory of this remarkable service increased during the fiscal year by four new videos and a new color slide program, *Introducing the Collection*, also available with a French or Spanish text. Closed captioning was added to twenty-eight pre-existing video programs, continuing the Gallery's commitment to the hearing-impaired.

Academic programs that attracted nearly twelve thousand participants included fifty Sunday lectures; a January lecture series, Baroque Notes; and lectures delivered by artist James Turrell, in the Diamonstein-Spielvogel Lecture Series, and Christo and Jeanne-Claude, in the Conversations with Artists series. In addition, seminars brought academics and curatorial staff together to examine and discuss works in special exhibitions, and symposia, panel discussions, and talks by resident Fellows at the Center for Advanced Study in the Visual Arts presented recent scholarship. Six internship programs drew students from the United States and abroad to study and work in Gallery departments.

More than sixty-three thousand students, teachers, and families participated in the Gallery's school programs. All of the year's two thousand seven hundred school tours, attended by forty thousand children, were led by volunteer docents trained in art history and education theory. Workshops for high school students, a ten-week seminar on American art and artists, and a summer institute on museum careers were also presented. The Gallery again offered its annual teacher institute, attended by thirty-six educators, in two separate, one-week seminars. Approximately fifteen thousand visitors benefited from interactive and family programs and resources, including films, workshops, and stories-in-art sessions that now include Art Tales, a new program for preschool children. Family programs were promoted at the National Black Family New Reunion and Arts on Foot festivals. The Gallery introduced a new quarterly brochure, *NGA/Kids*, listing programs for youth and families. A guide to *The Quest for Immortality: Treasures of Ancient Egypt* was distributed to area schools and made...
available on the Web site. Interpretive materials for all special exhibitions were produced. These included five brochures, three recorded tours, and two documentary films. Recorded tours for the exhibitions Henry Moore, Goya: Images of Women, and The Quest for Immortality: Treasures of Ancient Egypt incorporate musical selections in a non-linear, random-access format. Narrated by the director and with excerpts from interviews with noted scholars, these tours offered visitors a variety of viewpoints on the works of art featured in the exhibitions. The tour of the Goya exhibition was available in a Spanish translation. The Gallery’s twenty-five minute film Henry Moore: Sculpting a Life includes rare archival footage of the artist at work and new footage shot at his studio at Much Hadham, as well as interviews with scholars assessing Moore’s historical significance and influence on twentieth-century sculpture. Subtitled for the hearing impaired, the film was shown continuously in the exhibition both at the Gallery and at the exhibition’s previous venue, the Fine Arts Museum of San Francisco, and was aired on WETA. It won a 2001 Telly award and a Certificate of Merit from the 2002 Chicago Film Festival. The Gallery created an original film to accompany The Quest for Immortality. An edited brief version was screened in the exhibition, while the half-hour version was nationally distributed. The film contained new footage of the temple of Karnak in Luxor, tombs in the Valley of the Kings, and other sites on the West Bank of the Nile, as well as interviews with eminent Egyptologists who help unravel the intricacies of the ancient Egyptians’ view of the afterlife. Subtitled for the hearing impaired, the film will also be shown at the exhibition’s other venues. The program aired on WETA and MPT. Closed-captioned versions of both films were produced on videocassettes for distribution to schools, libraries, and public television networks across the nation. These are available on a free-loan basis through the Gallery’s department of extension programs. Videocassette copies of the films were donated to each branch of the District of Columbia’s public library system. The film Art Nouveau: 1891–1914, produced in fiscal year 2001, won a national Telly Award in the category of programming on the arts, a Chicago Film Festival award in the Arts and Cultural category, and was selected for screening at the International Festival of Films on Art in Montreal. In addition, the Gallery screened 215 films in the fiscal year, all devoted to exhibition-related subjects and to the history of film as an art form: a series on Henry Moore that included a 1944 British production on the artist’s shelter drawings and rare interviews from the 1960s; a series of more than forty classic Belgian short subjects, through the cooperation of the Belgian Embassy and the Ministry of Culture in Brussels; restored films by the German master filmmaker Fritz Lang including the rarely seen 1929 science fiction epic, The Woman in the Moon; and a new German restoration of the futuristic 1926 Metropolis. Documentary films were shown daily in conjunction with the exhibition Christo and Jeanne-Claude in the Vogel Collection. The Gallery participated with the Freer Gallery of Art, the National Museum of Women in the Arts, and the Library of Congress in showing a retrospective series by the esteemed Indian director Satyajit Ray. The Academy of Motion Picture Arts and Sciences lent restored prints of Man Ray’s films. Several documentaries by the great Dutch filmmaker...
The Gallery shares its works of art with institutions around the world. During the year, nearly 600 works of art were lent for exhibitions as nearby as Philadelphia and halfway around the world in Saint Petersburg, Russia. Joris Ivens were screened, including *The Bridge* (1928), *New Earth* (1933), *Moère au Borinage* (1934), and *La Seine a rencontré Paris* (1957) all lent by the Netherlands Filmmuseum. In association with *The Quest for Immortality*, the Gallery screened popular films on such themes as the building of the pyramids and the mummy's curse. Recent preservation efforts from the Library of Congress motion picture collections were also shown. The Gallery presented thirty-seven concerts highlighted with performances by the George Shearing Trio, the Ramsey Lewis Trio, soprano Alessandra Marc, the New England Spiritual Ensemble, and pianists Alicia de Larrocha and Earl Wild. The 60th season was supported by funds bequeathed by William Nelson Cromwell and F. Lammot Belin, with additional support from the Ann and Gordon Getty Foundation. The National Gallery Orchestra performed its traditional New Year Concert under the direction of George Manos, and the American Music Festival included the world premiere performance of *The Auricular Object* by Christopher Deane and the Washington premieres of works by Deane and Samuel Gordon. Several musical events complemented the Gallery's special exhibitions. A spring recital of Spanish piano works by Alicia de Larrocha and a duo-piano recital by José Meliton and Elena Martín were presented in honor of *Goya: Images of Women*. Both programs included selections from *Goyescas* by Enrique Granados. The recital of the National Gallery Vocal Arts Ensemble included American music of the late eighteenth and early nineteenth centuries in honor of *An American Vision: Henry Francis du Pont's Winterthur Museum*. RESOURCES FOR SCHOLARLY RESEARCH In fiscal year 2002 the Library acquired 8,198 volumes, admitted 3,787 visitors, conducted 776 orientations, answered 21,223 reference inquiries, and shared 3,566 volumes with other institutions via interlibrary loan. Many individuals, including director emeritus J. Carter Brown, Patricia G. England, Harvey S. Shipley Miller, and J. Randall Plummer, donated books and periodicals that enriched the Library collection, especially in the area of the history of photography. The photographic archives acquired more than 4,300 photographs, the majority in the fields of Italian gothic sculpture, Russian architecture, and European drawings. A Samuel H. Kress fellowship in photograph conservation supported the restoration and repair of glass negatives in the photographic archives and the treatment of vintage, rare, and damaged photographs. Thanks to another generous grant from the Samuel H. Kress Foundation, a guidebook was published and distributed to museums, graduate schools of art history, and colleagues throughout the world. The slide library's database now provides records for more than forty-six percent of the total holdings of 198,000 slides, of which 24,000 circulated. The electronic cataloging and classification manual was expanded to include Native American art. Dr. Mary Gould Wilson, Dr. Christiane L. Joost-Gaugier, and many Gallery staff graciously remembered the slide library with donations. Notable gifts of slides were also made by the Museum of Fine Arts, Houston, the Philadelphia Museum of Art, the Dallas Museum of Art, the Sterling and Francine Clark Art Institute, and the Smithsonian American Art Museum and National Portrait Gallery. The White House Historical Association, in collaboration with the curator of the White House, has generously agreed to deposit selected slides of fine and decorative arts with the slide library.
CENTER FOR ADVANCED STUDY IN THE VISUAL ARTS

The Center, now in its twenty-second year, continued to sponsor activities in each of its four major program areas: fellowships, research, publications, and scholarly meetings. The resident community of scholars at the Center in fiscal year 2002 included individuals working on topics that ranged from Chinese portraiture to the Antwerp art market to John Singer Sargent. The Center drew scholars from Australia, Bulgaria, France, Germany, Italy, Poland, the People's Republic of China, Russia, the United Kingdom, and the United States (see page 85). Research directed by the Center's deans includes three continuing projects: the development of the Gallery's photographic archive of pre-1800 Italian architectural drawings; "Keywords in American Landscape Design," an illustrated glossary of landscape vocabulary in use in the United States from the colonial period to the mid-nineteenth century; and a guide to documentary sources for the art history and archaeology of the Andes. New research undertaken in fiscal year 2002 includes a project to establish the documentary history of the Accademia di San Luca in Rome from about 1590 to 1630 and the translation of a series of important early modern texts on the history of art. The Center convened four symposia during the 2001-2002 academic year: "American Art History in the New Century," sponsored by the Wyeth Endowment for American Art; "Nationalism and French Visual Culture, 1870-1914," made possible with the support of the Paul Mellon Fund; the thirty-second annual session of the "Middle Atlantic Symposium in the History of Art," cosponsored with the University of Maryland; and "The Art and History of Botanical Painting and Natural History Treatises," made possible by the Samuel H. Kress Foundation in honor of Franklin D. Murphy. Other meetings held at the Center in the 2002 fiscal year include two seminars: "Reexamining Dada," and "Teaching the History of Architecture," in collaboration with October and the Journal of the Society of Architectural Historians respectively. Michael Fried delivered the fifty-first A. W. Mellon Lectures in the Fine Arts, "The Moment of Caravaggio." Other topics addressed by guest lecturers were "Titian's Vendramin Family: Soap, Relics, Uncles, and Art"; "Doing the Wrong Thing: The Grotesque in Contemporary Art"; and "Front and Back: A Case Study of the Historical Materiality of the Object." Two incontri were held on the subjects of "Public Art and the Civic Imagination in Late Twentieth-Century America," and "The Uguccioni Palace Architecture and Urban Renewal in the Civic Center of Florence." The Center published three volumes in the symposium series Studies in the History of Art in fiscal year 2002, and began the preparation of eight further volumes. In honor of the fiftieth A. W. Mellon Lectures in the Fine Arts, the Center published a commemorative volume of fifty illustrated profiles and a history of the series. For a complete list of Center publications see page 80. A detailed account of the Center's activities is published in Center 22: Record of Activities and Research Reports, June 2001-May 2002.
PRESERVING THE EXPERT CARE PROVIDED FOR THE WORKS IN THE COLLECTION IS A MODEL FOR ART MUSEUM CONSERVATION PRACTICES.
CONSERVATION Thirty-one paintings benefited from major conservation treatments, including three works by J. M. W. Turner—Approach to Venice, Keelmen Heaving in Coals by Moonlight, and Venice: the Dogana and San Giorgio—and two by Rembrandt van Rijn, A Young Man Seated at a Table and The Mill. Other old master paintings treated were Sir Anthony van Dyck's Henri II de Lorraine, Duc de Guise; Benozzo Gozzoli's The Dance of Salomé; Jean-Baptiste Greuze's Ange-Laurent de Lalivé de Jullly and A Girl with Birds; Francisco de Goya's María Teresa De Borbon y Vallabriga, Later Condesa de Chinchón; Jean-François Millet's The Bather; The Healing of the Paralytic by an unknown Netherlandish seventeenth-century painter; Sebastiano del Piombo's Cardinal Baudielli Sault, His Secretary; and Two Geographers; The Descent from the Cross, after Rembrandt; Sebastiano Ricci's A Miracle of Saint Francis of Paola and The Finding of the True Cross; and Antoine Watteau's Ceres (Summer). The European and American twentieth-century paintings that were treated are Georges Braque's Port at La Ciotat; André Derain's Harlequin; Jean Dubuffet's Marbleized Body of a Lady; Lyonel Feininger's Storm Brewing; de La Fresnaye's The Bathers; Robert Henri's Catherine; Anselm Kiefer's Zim Zum; John Marin's Grey Sea and Winter Landscape; Henri Matisse's Pot of Geraniums; Amedeo Modigliani's Gypsy Woman with Baby and Nude on a Divan; and Mark Rothko's Untitled, 1957, and Woman Reading, c. 1933. Forty minor treatments on paintings, twenty-nine in-depth examinations, and 364 minor examinations were also completed. Conservation notes on works of art in the collection are included in three volumes in the systematic catalogue in production this year: Italian Paintings of the Fifteenth Century, French Paintings of the Fifteenth through Eighteenth Centuries, and French Impressionist Paintings.

Paintings conservation also plays a key role in all Gallery special exhibitions, and technical information is included in entries on works on the Gallery Web site, CASVA scholars’ research projects, and the archival preservation of technical documentation. Two especially large collections that were temporarily displaced by renovations in the West Building, nearly one thousand medals and more than 640 plaquettes, were moved to their storage area, and the Italian paintings were returned to the galleries on the main floor. The Gallery’s collection of photographs was also moved to a new low-temperature storage facility in the West Building, and a portion of the collection of modern prints and drawings was moved to the East Building. The opening of the new Sculpture Galleries called for numerous treatments of works not previously on view. Layers of overpaint were removed from Vincenzo Onofri’s polychrome terracotta portrait bust, A Man in Armor; Jacopo Sansovino’s life-size cartapesta relief Madonna and Child was restored; the popular Venus and Cupid fountain by a follower of Giovanni Bologna was thoroughly cleaned; and unsightly fills replaced in Pietro Lombardo’s marble...
Allegorical Figure. Forty-nine wax sculptures by Edgar Degas, the largest number of such works in a single setting, are now on view in the new galleries. Analyses of wax, pigment, fiber, and armature components in these works have resulted in a greater understanding of the sculptures’ present condition and of the artist’s working methods. Outdoor sculptures that received major treatments include the large-scale Great Rock of Inner Seeking by Isamu Noguchi and Obus by Alexander Calder, and Hector Guimard’s art nouveau Entrance to the Métropolitain was prepared for installation in the National Gallery Sculpture Garden. The Mellon Fellow concluded the technical study of Brancusi’s metal casting methods. Staff presented research on paint systems for outdoor sculpture, funded in part by a federal Save America’s Treasures grant, at two international conferences. Twenty-one major treatments of sculpture, 144 minor treatments, and 914 examinations, many of the latter in connection with Gallery exhibitions, were completed. Exhibitions required the preparation and treatment of numerous works on paper from the collection. An Artist’s Artist: Jacob Kainen’s Collection from Rembrandt to David Smith included John Baptiste Jackson’s chiaroscuro woodcut Dancing Nymph with Bows and Arrow, which had been extensively damaged by water, and Heinrich Campendonck’s woodcut Seated Harlequin, also treated for stain removal. For the forthcoming exhibition The Art of Romare Bearden, a collage titled Railroad Shack Sporting House was treated to consolidate flaking medium. Photograph conservators focused their efforts on work related to Alfred Stieglitz: The Key Set, the catalogue of the Gallery’s 1,642 photographs by this master, and on preparing photographs for the exhibition Alfred Stieglitz: Known and Unknown. Scientists continued to use Fourier-transform infrared spectrometry (FT-IR)/attenuated total reflectance (ATR) microscopy to identify coatings on photographs. Other works on paper that were treated include a drawing by George Neher, Madonna and Child, to remove a blue marker stain covered with correction fluid. Technical analysis of two red chalk drawings by Pierre Thomas LeClerc enabled a sympathetic treatment of overall discoloration and led to the discovery that smalt, a blue glass colorant, had been added to the paper, probably to make it appear brighter white. Through bathing and bleaching treatments the drawings were brought to a similar tonality and nearer to their original appearance. A drawing by a follower of Frans Floris I, The Annunciation, was removed from a modern acidic mount to repair extensive skinning, tears, and holes, and blackened lead white highlights...
The display of trees, shrubs, and flowers throughout the public spaces has always been an integral part of the Gallery, and is specially designed to enhance our visitors' enjoyment by featuring plants inspired by the works of art on view in the collection and special exhibitions.

were also chemically treated to restore their white color. Treatment of watercolors in the Index of American Design, made possible by a federal Save America's Treasures award, was completed. Thirty-four major treatments of works on paper, as well as 194 minor treatments, were performed as well as 1,275 condition examinations, and the matting and framing of 736 works on paper. The Samuel H. Kress photograph conservator treated 504 rare photographs, sixty-seven glass plates, and four photograph albums in the Gallery's photographic archives. Seven tapestries from the Patrimonio Nacional, Madrid, were prepared for the exhibition Goya: Images of Women, and three Tuscan seventeenth-century textiles, a chasuble, a chalice veil, and a baptismal cover, were examined, treated, prepared, and mounted for the exhibition The Flowering of Florence: Botanical Art for the Medici.

In addition, Jacquard coverlets, Indian Palampore, appliquéd quilts, needlework, and block-and-plate-printed textiles were examined and prepared for installation in the exhibition An American Vision: Henry Francis du Pont's Winterthur Museum. New methods for installing textiles were developed for these exhibitions. Numerous fifteenth- to eighteenth-century tapestries and textiles in the Gallery's collection were treated and prepared for installation in the new Sculpture Galleries, including three by Bernard van Orley from the passion series, The Triumph of Christ, c. 1500; the eighteenth-century Audran Four Seasons, and Boucher's Dream of Rinaldo.

Gallery scientists gathered technical information for publication in the exhibition catalogue Colorful Times: Eighteenth-century Prints from the National Gallery of Art and Private Collections. In addition, they collaborated with conservators on a study of the light-fading characteristics of the organic pigment cochineal carmine, found in watercolor paints from the sixteenth through the nineteenth centuries, and on a survey of pigments used in the Gallery's fifteenth-century woodblock prints. The latter work was supported by a CASVA Paired Fellowship. The Gallery, in concert with the Munsell Color Science Laboratory of the Rochester Institute of Technology, is engaged in a multi-spectral imaging project with support from the Andrew W. Mellon Foundation. The aim is to develop a camera system for colorimetrically accurate imaging, digital archiving, and reproduction. The initial phase of this three-year project was concluded during the year. In addition, a new fellowship for research into modern and contemporary painting materials was funded by Golden Artist Colors. Testing continued on volatile and semi-volatile components in all new materials proposed for use in displays and exhibitions, including the suitability of thermal analysis instrumentation as part of a staff exchange agreement with the Getty Conservation Institute. The Culpeper Fellow began research.
to characterize nineteenth-century artificial bronze and copper patinas, and, using recipes from nineteenth-century sources, a reference and study collection of artificially patinated bronzes and coppers was created. This project is a collaboration with the Laboratoire de Métallurgie Structurale of the École Nationale Supérieure de Chimie de Paris. Also during the year, a curatorial/conservation colloquy brought together recent technical and art historical research on paintings by Rubens. Work continued on the materials and techniques used by Rogier van der Weyden in the execution of his small portraits, such as the Portrait of a Lady in the Gallery’s collection; two other small portraits attributed to Van der Weyden in the Art Institute of Chicago and the Thyssen-Bornemisza collection were examined for comparison purposes. Technical studies of The Small Crucifixion by Matthias Grünewald, Portrait of Raphael Ragius by Anthony van Dyck, and Young Man Seated at a Table by Rembrandt were completed, and the layer structure and pigments in the Madonna of Humility attributed to Masaccio was studied. Pigments used by Vincent Van Gogh were investigated and the results presented at the Gauguin to Van Gogh conference in Amsterdam. In conjunction with the forthcoming Frederic Remington exhibition, pigment samples and cross sections from several paintings were analyzed. The medium in ground and paint layers of Mark Rothko’s Multiform paintings were studied in collaboration with the Leisher Fellow to help understand the materials used in these little-studied paintings. Staff extensively used air-path X-ray fluorescence spectrometry (XRF), an analytical technique that does not require sampling, in connection with exhibitions; to characterize the alloy composition of Brancusi sculptures in collaboration with the Andrew W. Mellon Fellow in objects conservation; for research on Righetti that a Samuel H. Kress Paired Fellowship for Research in Conservation and Art History/Archaeology made possible; for research on proposed acquisitions; and to determine the processes by which photographs were made.
J.CARTER BROWN
1934-2002
Director of the National
Gallery of Art
1969-1992
The economic conditions that have prevailed during the last several years made fiscal year 2002 a particularly complex one for the Gallery. The weak economy continued to present us with a challenging fiscal environment, which in varying degrees has affected many of the activities at the Gallery; yet throughout the year, Gallery staff continued to maintain the core programs for the public.

The Gallery had been responding to the economic slowdown prior to September 11, 2001, and these defining events continued to overshadow its operations throughout the fiscal year. For fiscal year 2002, the Gallery reported an operating deficit of $3.6 million compared to an operating deficit of only $1.3 million in the prior year. While the Gallery's overall revenues increased over 7 percent in 2002, this increase was largely offset by similar increases in operating costs and expenses. The investment return on our portfolio, while significantly higher than the benchmarks against which it is measured, remained negative for the second year in a row. These factors resulted in a decrease in the Gallery's net assets for fiscal year 2002.

We are grateful to the President and to the Congress for their support and the ongoing appropriations of federal funds that have allowed the Gallery to flourish over the years. These funds provide critical support for efficient operations and maintenance and for the protection and care of the nation's art collection so that the Gallery is open to the public free of charge, 363 days a year, as provided for in the 1937 Joint Resolution of Congress that established the Gallery. The fulfillment of our national mission in making works of art available to the public, properly caring for the collection, and providing education programs, would not be possible otherwise.

The fiscal year was a pivotal one for setting the foundation for major advances in information technology at the Gallery, as we plan to replace these mission-critical systems in the years to come. Information technology is an important initiative at the Gallery, ensuring increased access to the collection, special exhibitions, and educational materials through the Gallery's Web site, as well as enhancing the efficiency of the administrative, security, and financial management systems.

Fiscal year 2002 appropriated federal funds supported crucial expenditures including the increases in salary costs and fringe benefits of Gallery employees, as well as the utilities, supplies, and repair and maintenance expenses for the operations and maintenance of the Gallery. The Gallery continued its work on the comprehensive Master Facilities Plan that has been designed to address needed improvements to our galleries and public spaces and to provide for the restoration of the East and West Buildings over a twelve- to fourteen-year period. Federal repair, restoration, and renovation funds supported several major capital projects including exterior stone repair of the east and west facades and portico of the West Building; mechanical, electrical, and plumbing systems renovations in the West Building; fire risk analysis for the East Building; and continuation of the renovation of both the East and West Buildings.

The federal government, through its arts and artifacts indemnity program of the Federal Council on the Arts and the Humanities, is a major factor in the international component of the Gallery's special exhibitions program. In fiscal year 2002, six exhibitions were on view that had received this federal indemnity, enabling the Gallery to present exhibitions of a size and caliber that simply would not have been possible without this crucial program. As part of the Gallery's mission of serving the nation, great works of art are borrowed from public and private collections around the world for special exhibitions, seen by millions of visitors each year. The Gallery received federal indemnity for *Virtue and Beauty: Leonardo's Ginevra de' Benci and Renaissance Portraits of Women*, which

OPERATING RESULTS. Fiscal year 2002 operating revenue totaled $105 million, an increase of $7.4 million, or 7.6 percent, over the previous year. Most of this increase occurred as a result of increased federal support for salaries and benefits and several large bequests that were received in fiscal year 2002 in comparison to fiscal year 2001. The Gallery's investment portfolio suffered from the downturn in the financial markets and lost 4.8 percent overall in fiscal year 2002. A portion of the total investment return is designated annually to support operations while the remaining loss, $35.7 million in fiscal year 2002, was used to offset realized and unrealized gains that were recorded in prior years. Non-operating support, including gifts and grants designated for special purposes, art acquisitions, and endowment funds, also decreased in 2002 by $9.7 million when compared to the prior year, owing to several large gifts received in fiscal year 2001. Operating expenses of $105.7 million for fiscal year 2002 were 8.6 percent higher than the previous year, mainly as a result of increases in salary and benefits costs. Federal appropriated funds totaling $83.5 million were obligated and utilized for the operations, maintenance, and renovation of the Gallery.

STATEMENT OF FINANCIAL POSITION. The Gallery's financial position declined in fiscal year 2002 with net assets decreasing $33.1 million or 5.0 percent. This was largely due to the continued weak performance of the investment portfolio in fiscal year 2002 when compared to performance in fiscal year 2001. The investment portfolio, which includes funds for operations, special purpose funds, and endowment funds, decreased $44.9 million in fiscal year 2002 to $441.1 million by September 30, 2002. The auditor's report and the statements of financial position, activities, and cash flows for the Gallery for the years ended September 30, 2002 and 2001 are presented on the following pages.

James E. Duff
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) at September 30, 2002, 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 2001 financial statements, and in our report dated December 7, 2001, we expressed an unqualified opinion on those financial statements. We conducted our audit of these statements in accordance with auditing standards generally accepted in the United States of America and Government Auditing Standards issued by the Comptroller General of the United States, which require that we plan and perform the audit to obtain reasonable assurance about whether the financial statements are free of material misstatement. An audit includes examining, on a test basis, evidence supporting the amounts and disclosures in the financial statements, assessing the accounting principles used and significant estimates made by management, and evaluating the overall financial statement presentation. We believe that our audit provides a reasonable basis for our opinion expressed above.

In accordance with Government Auditing Standards, we have also issued a report dated December 6, 2002, on our consideration of the Gallery’s internal control structure and its compliance with laws and regulations.

Washington, D.C.
December 6, 2002
## Statement of Financial Position

### September 30, 2002 and 2001

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<tr>
<th>ASSETS</th>
<th>2002</th>
<th>2001</th>
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<td>Cash and cash equivalents</td>
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<td><strong>$659,886,232</strong></td>
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The accompanying notes are an integral part of these financial statements.
Statement of Activities

For the year ended September 30, 2002
with summarized financial information for the year ended September 30, 2001

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<tr>
<th>OPERATING</th>
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<th>Temporarily Restricted</th>
<th>Permanently Restricted</th>
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<td>12,228,835</td>
<td>8,622,553</td>
</tr>
<tr>
<td>Gallery shop sales, net</td>
<td>9,549,241</td>
<td>-</td>
<td></td>
<td>9,549,241</td>
<td>10,889,738</td>
</tr>
<tr>
<td>Investment return designated for operations</td>
<td>1,913,933</td>
<td>9,945,000</td>
<td></td>
<td>11,858,933</td>
<td>12,508,303</td>
</tr>
<tr>
<td>Royalties and other income</td>
<td>1,642,963</td>
<td>-</td>
<td></td>
<td>1,642,963</td>
<td>3,153,119</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>83,596,166</strong></td>
<td><strong>21,393,617</strong></td>
<td></td>
<td><strong>104,989,783</strong></td>
<td><strong>97,576,953</strong></td>
</tr>
</tbody>
</table>

Net assets released from restrictions to fund operating expenses | 18,401,531 | (18,401,531) | | 10,498,783 | 97,576,953 |

**Total support and revenue** | **101,997,697** | **21,393,617** | | **104,989,783** | **97,576,953** |

Operating expenses:

Program services:
- Collections | 29,014,840 | - | | 29,014,840 | 25,879,513 |
- Special exhibitions | 15,183,008 | - | | 15,183,008 | 14,325,819 |
- Education, gallery shops and public programs | 33,399,307 | - | | 33,399,307 | 32,814,526 |
- Editorial and photography | 3,620,648 | - | | 3,620,648 | 2,986,908 |
- **Total program services** | **81,217,803** | - | | **81,217,803** | **76,008,766** |

Supporting services:
- General and administrative | 21,044,367 | - | | 21,044,367 | 18,349,553 |
- Development | 3,400,361 | - | | 3,400,361 | 2,915,857 |
- **Total supporting services** | **24,444,728** | - | | **24,444,728** | **21,265,410** |

**Total expenses** | **105,662,531** | - | | **105,662,531** | **97,274,176** |

(Decrease) increase in net assets from operating activities | (3,664,834) | 2,992,086 | | (672,748) | 302,777 |

**NON-OPERATING**

U.S. Government appropriation | - | 14,792,000 | | 14,792,000 | 10,847,000 |
- Non-operating gifts and grants | - | 3,919,257 | 450,237 | 4,369,494 | 14,048,314 |
- Bad debt losses | - | (7,697) | - | (7,697) | (5,781) |
- Changes in value of trusts held by others | (83,265) | (122,953) | (786,904) | (993,122) | (1,724,320) |
- Deficiency of investment earnings over spending rate | (10,187,565) | (13,064,762) | (35,683,848) | (60,347,538) |
- Other | (366,151) | - | (366,151) | 4,184,738 |

Net assets released from restrictions to fund non-operating expenses | 29,517,262 | - | (29,517,262) |

Change in net assets from non-operating activities before acquisitions of works of art | 18,880,281 | (24,001,417) | (12,768,188) | (32,997,587) |
- Acquisitions of works of art | (18,732,525) | (18,732,525) | (28,123,261) |
- Decrease in net assets | (3,517,078) | (21,009,331) | (12,768,188) | (57,810,134) |
- Net assets at beginning of year | 227,449,212 | 134,057,351 | 281,934,402 | 643,440,971 |
- Net assets at end of year | $223,932,134 | $113,048,026 | $269,166,214 | $606,146,374 |

The accompanying notes are an integral part of these financial statements.
For the years ended September 30, 2002 and 2001

### Cash flows from operating activities:

<table>
<thead>
<tr>
<th>Description of Increase</th>
<th>2002</th>
<th>2001</th>
</tr>
</thead>
<tbody>
<tr>
<td>Decrease in net assets</td>
<td>$(37,294,597)</td>
<td>$(57,818,134)</td>
</tr>
<tr>
<td>Adjustments to reconcile decrease in net assets to net cash provided by (used in) operating activities:</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Depreciation and amortization</td>
<td>6,318,085</td>
<td>5,569,725</td>
</tr>
<tr>
<td>Interest expense accrued on capital lease obligation</td>
<td>240,237</td>
<td></td>
</tr>
<tr>
<td>Amortization of discount on pledges receivable</td>
<td>(428,644)</td>
<td>(472,614)</td>
</tr>
<tr>
<td>Contributions and investment appreciation for permanently restricted investments</td>
<td>(404,928)</td>
<td>(968,520)</td>
</tr>
<tr>
<td>Realized losses (gains) on sale of investments</td>
<td>35,813,242</td>
<td>(6,095,637)</td>
</tr>
<tr>
<td>Unrealized (gains) losses on investments</td>
<td>(2,283,790)</td>
<td>68,024,481</td>
</tr>
<tr>
<td>Changes in value of trusts held by others</td>
<td>918,505</td>
<td>1,676,748</td>
</tr>
<tr>
<td>Decrease (increase) in accounts receivable, net</td>
<td>1,674,482</td>
<td>(611,866)</td>
</tr>
<tr>
<td>Decrease (increase) in pledges receivable, net</td>
<td>4,094,586</td>
<td>(5,534,101)</td>
</tr>
<tr>
<td>(increase) decrease in publications inventory, net</td>
<td>(45,984)</td>
<td>1,860,948</td>
</tr>
<tr>
<td>Decrease in deferred charges</td>
<td>193,316</td>
<td>266,332</td>
</tr>
<tr>
<td>Decrease in accounts payable and accrued expenses</td>
<td>(81,868)</td>
<td>(6,672,542)</td>
</tr>
<tr>
<td><strong>Net cash provided by (used in) operating activities</strong></td>
<td>8,712,642</td>
<td>(775,180)</td>
</tr>
</tbody>
</table>

### Cash flows from investing activities:

<table>
<thead>
<tr>
<th>Description of Increase</th>
<th>2002</th>
<th>2001</th>
</tr>
</thead>
<tbody>
<tr>
<td>Purchase of investments</td>
<td>(247,749,649)</td>
<td>(265,755,197)</td>
</tr>
<tr>
<td>Proceeds from sale of investments</td>
<td>259,162,963</td>
<td>279,670,619</td>
</tr>
<tr>
<td>Purchase of fixed assets</td>
<td>(14,946,835)</td>
<td>(9,639,725)</td>
</tr>
<tr>
<td><strong>Net cash (used in) provided by investing activities</strong></td>
<td>(3,533,521)</td>
<td>4,275,697</td>
</tr>
</tbody>
</table>

### Cash flows from financing activities:

<table>
<thead>
<tr>
<th>Description of Increase</th>
<th>2002</th>
<th>2001</th>
</tr>
</thead>
<tbody>
<tr>
<td>Principal payment on capital lease obligation</td>
<td>(336,843)</td>
<td></td>
</tr>
<tr>
<td>Contributions and investment appreciation for permanently restricted investments</td>
<td>404,928</td>
<td>968,520</td>
</tr>
<tr>
<td><strong>Net cash provided by financing activities</strong></td>
<td>68,085</td>
<td>968,520</td>
</tr>
<tr>
<td><strong>Net increase in cash and cash equivalents</strong></td>
<td>5,247,206</td>
<td>4,469,037</td>
</tr>
<tr>
<td>Cash and cash equivalents, at beginning of year</td>
<td>21,049,854</td>
<td>16,580,817</td>
</tr>
<tr>
<td>Cash and cash equivalents, at end of year</td>
<td>$26,297,060</td>
<td>$21,049,854</td>
</tr>
</tbody>
</table>

### Supplemental disclosure of non-cash information:

<table>
<thead>
<tr>
<th>Description of Increase</th>
<th>2002</th>
<th>2001</th>
</tr>
</thead>
<tbody>
<tr>
<td>Donated investment securities</td>
<td>$758,089</td>
<td>$1,288,117</td>
</tr>
<tr>
<td>Purchase of equipment under capital lease obligation</td>
<td>$2,962,380</td>
<td></td>
</tr>
<tr>
<td>Fixed asset additions included in accounts payable</td>
<td>$1,362,678</td>
<td>$524,895</td>
</tr>
</tbody>
</table>

The accompanying notes are an integral part of these 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 inter-fund transactions have been eliminated from the financial statements.

MEASURE OF OPERATIONS
The Gallery includes in its measure of operations all federal and private support and revenue and expenses that are integral to its core program services: collections; special exhibitions; education, gallery shops and public programs; and editorial and photography. The measure of operations excludes certain non-operating activities such as non-operating gifts and grants, investment return in excess of amounts designated for operations and acquisitions of works of art. The Gallery’s Board of Trustees designates only a portion of the Gallery’s cumulative investment return for support of current operations; the remainder is retained to support operations of future years and offset potential market declines. The amount designated (which is computed under the spending policy) and all interest income earned by investing cash in excess of daily requirements are used to support current operations (see Note 5).

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 which are not obligated or expended are retained by the Gallery in accordance with federal guidelines. At the discretion of the Gallery’s Board of Trustees, private funds which are not expended for operating activities may be set aside in designated reserves and earmarked to cover future program costs or other contingencies.
- **Temporarily restricted** net assets carry specific donor-imposed restrictions on the expenditure or other use of the contributed funds. In addition, the Gallery’s “no-year” federal appropriations for special exhibitions, emergency response, and for the repair, renovation and restoration of its buildings are classified as temporarily restricted net assets. Temporary restrictions may expire as a result of fulfillment of the donor’s wishes or the passage of time. Net assets released from temporarily restricted net assets to unrestricted net assets occur when contributions are expended and are reported as net assets released from restrictions in the statement of activities.

SUMMARIZED FINANCIAL INFORMATION
The financial statements include certain summarized prior-year information in total only, but not by net asset class. Such information does not include sufficient detail to constitute a presentation in conformity with accounting principles generally accepted in the United States of America. Accordingly, such information should be read in conjunction with the Gallery’s financial statements for the year ended September 30, 2001 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 which are not obligated or expended are retained by the Gallery in accordance with federal guidelines. At the discretion of the Gallery’s Board of Trustees, private funds which are not expended for operating activities may be set aside in designated reserves and earmarked to cover future program costs or other contingencies.
- **Temporarily restricted** net assets carry specific donor-imposed restrictions on the expenditure or other use of the contributed funds. In addition, the Gallery’s “no-year” federal appropriations for special exhibitions, emergency response, and for the repair, renovation and restoration of its buildings are classified as temporarily restricted net assets. Temporary restrictions may expire as a result of fulfillment of the donor’s wishes or the passage of time. Net assets released from temporarily restricted net assets to unrestricted net assets occur when contributions are expended and are reported as net assets released from restrictions in the statement of activities.
Permanently restricted net assets have donor-imposed restrictions which stipulate that the corpus of the gifts be retained permanently. In some cases, the donor has also permanently restricted the use of excess income and any realized or unrealized gains attributable to the corpus.

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

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

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

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

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

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

FIXED ASSETS
The land occupied by the Gallery's buildings was appropriated and reserved by the Congress of the United States for that purpose. No value has been assigned in the accompanying financial statements. Buildings are recorded at cost and depreciated on a straight-line basis over the estimated useful life of fifty years. Building improvements, equipment, furniture and computer software are also recorded at cost and depreciated on a straight-line basis over estimated useful lives ranging from five to twenty-five years. Upon retirement of fixed assets, the related cost and accumulated depreciation are removed from the accounts (see Note 7).
ART COLLECTIONS
The Gallery's art collections focus upon European and American paintings, sculpture and works on paper. In conformity with accounting procedures generally followed by art museums, the value of art has been excluded from the statement of financial position. The Gallery's collections are maintained for public exhibition, education and research in furtherance of public service, rather than for financial gain. The Gallery acquires its art collections through purchase or by donation-in-kind. Only current year purchases made from specifically designated funds, not donations-in-kind, are reflected in the statement of activities. The Gallery does not deaccession any of its permanent collections.

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

EMPLOYEE BENEFITS
The Federal Accounting Standards Advisory Board issued Statement of Federal Financial Accounting Standards No. 5 (SSFAS No. 5), "Accounting for Liabilities of the Federal Government", which requires employing agencies to recognize the cost of pensions and other retirement benefits during their employees’ active years of service. The pension expense recognized in the Gallery’s financial statements is equal to the current service cost for the Gallery’s employees for the accounting period less the amount contributed by the employees. The measurement of the pension service cost requires the use of an actuarial cost method and assumptions with factors applied by the Gallery. These factors are supplied by the Office of Personnel Management (OPM), the agency that administers the plan. The excess of the recognized pension expense over the amount contributed by the Gallery represents the amount being financed directly through the Civil Service Retirement and Disability Fund administered by OPM. This amount is considered imputed financing by the Gallery. All permanent employees of the Gallery, both federal and non-federal, hired subsequent to January 1, 1984 participate in both the Social Security Retirement System and the Federal Employees’ Retirement System (FERS). Employees hired prior to January 1, 1984 had the option of remaining under the Civil Service Retirement System (CSRS) or electing FERS. All employees have the option to make tax-deferred contributions to a Thrift Savings Plan and, in some instances, receive a matching portion from the Gallery. The Gallery funds all retirement contributions on a current basis, and accordingly there are no unfunded retirement costs (see Note 11). SFFAS No. 5 also requires that the Gallery recognize a current-period expense for the future cost of post-retirement health benefits and life insurance for its employees while they are still working. The Gallery accounts for and reports this expense in its financial statements in a manner similar to that used for pension expense, with the exception that employees and the Gallery do not make current contributions to fund these future benefits.

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

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

FUNCTIONAL ALLOCATION OF EXPENSES
The cost of providing various programs and other activities has been summarized on a functional basis in the statement of activities. Certain costs including depreciation, utilities, building maintenance, security and other operating costs have been allocated among program and supporting services. Included under the Collections category are the costs of the care and display of the Gallery's collections. Special exhibitions includes travel, transportation of items and other services necessary for the display of special exhibitions. Education, gallery shops and public programs includes the cost of providing a wide array of lectures, tours, films, music, symposia and academic programs to the general public, in addition to gallery shop cost of goods sold and expenses. Editorial and photography includes the costs to produce the many publications produced by the Gallery. General and administrative includes expenses for executive management, financial administration, information systems, human resources and legal services. Development includes the expenses associated with individual and corporate gifts and grants, annual appeals and other fund-raising 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 September 30, 2002 and 2001, cash and cash equivalents include federal cash of $22,340,425 and $18,682,730, respectively, on deposit with the U.S. Treasury representing appropriated amounts yet to be disbursed. There are no reconciling items between the amounts recorded by the Gallery and on deposit with the U.S. Treasury.
3. ACCOUNTS RECEIVABLE

As of September 30, 2002 and 2001, accounts receivable consisted of the following:

<table>
<thead>
<tr>
<th></th>
<th>2002</th>
<th>2001</th>
</tr>
</thead>
<tbody>
<tr>
<td>Accrued investment income</td>
<td>$710,643</td>
<td>$1,417,085</td>
</tr>
<tr>
<td>Special exhibition and other program receivables</td>
<td>495,467</td>
<td>1,773,695</td>
</tr>
<tr>
<td>Other</td>
<td>582,543</td>
<td>238,806</td>
</tr>
<tr>
<td>Subtotal</td>
<td>1,788,753</td>
<td>3,429,585</td>
</tr>
<tr>
<td>Less allowances</td>
<td>(52,056)</td>
<td>(18,406)</td>
</tr>
<tr>
<td>Total</td>
<td>$1,736,697</td>
<td>$3,411,179</td>
</tr>
</tbody>
</table>

4. PLEDGES RECEIVABLE

As of September 30, 2002 and 2001, pledges receivable consisted of the following:

<table>
<thead>
<tr>
<th></th>
<th>2002</th>
<th>2001</th>
</tr>
</thead>
<tbody>
<tr>
<td>Due in one year or less</td>
<td>$6,820,082</td>
<td>$8,317,595</td>
</tr>
<tr>
<td>Due between one year and five years</td>
<td>6,929,806</td>
<td>9,533,749</td>
</tr>
<tr>
<td>Due in more than five years</td>
<td>145,000</td>
<td>30,000</td>
</tr>
<tr>
<td>Subtotal</td>
<td>13,894,888</td>
<td>17,881,344</td>
</tr>
<tr>
<td>Less discounts of $562,852 and $883,366 and allowances of $150,000 and $150,000, respectively</td>
<td>(712,852)</td>
<td>(1,033,366)</td>
</tr>
<tr>
<td>Total</td>
<td>$13,182,036</td>
<td>$16,847,978</td>
</tr>
</tbody>
</table>

5. INVESTMENTS

As of September 30, 2002 and 2001, investments consisted of the following:

<table>
<thead>
<tr>
<th></th>
<th>2002</th>
<th>2001</th>
</tr>
</thead>
<tbody>
<tr>
<td>Cost</td>
<td>Fair Value</td>
<td>Cost</td>
</tr>
<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>15,480,904</td>
<td>15,480,904</td>
</tr>
<tr>
<td>Common and preferred stocks</td>
<td>118,841,480</td>
<td>105,695,193</td>
</tr>
<tr>
<td>Mutual funds (equity and fixed income)</td>
<td>324,166,978</td>
<td>308,666,977</td>
</tr>
<tr>
<td>Other</td>
<td>6,474,172</td>
<td>6,206,345</td>
</tr>
<tr>
<td>Total</td>
<td>$469,963,534</td>
<td>$441,051,419</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 4.375% to 5.375% during fiscal year 2002). Interest income on this loan was $253,472 and $267,743 for the years ended September 30, 2002 and 2001, respectively. Included in Other investments are loans to an executive officer which are secured by residential real estate. The first note, totaling $1,130,000, is due eight months after the officer’s retirement from the Gallery and carries an interest rate of 5% on $130,000 of the note balance; the second note, totaling $600,000, carries an interest rate of 5.3% and is due either the earlier of 2021 or eight months after the officer’s retirement from the Gallery.

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>2002 Total</th>
<th>2001 Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>Interest on short-term investments</td>
<td>$299,933</td>
<td>$ -</td>
<td>$ -</td>
<td>$299,933</td>
<td>$1,249,303</td>
</tr>
<tr>
<td>Investment return designated by spending policy for operations</td>
<td>$1,614,000</td>
<td>$9,945,000</td>
<td>$ -</td>
<td>$11,559,000</td>
<td>$11,259,000</td>
</tr>
<tr>
<td>Total investment return designated for operations</td>
<td>$1,913,933</td>
<td>$9,945,000</td>
<td>$ -</td>
<td>$11,858,933</td>
<td>$12,508,303</td>
</tr>
</tbody>
</table>

Deficiency of investment earnings over spending rate

| Dividends and interest (net of expenses of $1,012,895 and $1,153,384, respectively) | $2,421,162 | $6,983,442 | $ - | $9,404,604 | $12,840,306 |
| Net investment depreciation | (10,994,727) | (10,103,204) | (12,431,521) | (33,529,452) | (61,298,844) |
| Total return on long-term investments | (8,573,565) | (3,119,752) | (12,431,521) | (24,124,848) | (49,088,538) |
| Investment return designated by spending policy for operations | (1,614,000) | (9,945,000) | $ - | (11,559,000) | (11,259,000) |
| Deficiency of investment earnings over spending rate | $(10,187,565) | $(13,064,752) | $(12,431,521) | $(35,683,848) | $(60,347,538) |
6. PUBLICATIONS INVENTORY, NET

As of September 30, 2002 and 2001, net publications inventory consisted of the following:

<table>
<thead>
<tr>
<th></th>
<th>2002</th>
<th>2001</th>
</tr>
</thead>
<tbody>
<tr>
<td>Retail</td>
<td>$1,173,516</td>
<td>$1,284,856</td>
</tr>
<tr>
<td>Work-in-process</td>
<td>921,886</td>
<td>774,128</td>
</tr>
<tr>
<td>Consignment</td>
<td>807,570</td>
<td>785,899</td>
</tr>
<tr>
<td></td>
<td>2,902,972</td>
<td>2,844,883</td>
</tr>
<tr>
<td>Less allowance for obsolescence</td>
<td>(667,651)</td>
<td>(655,546)</td>
</tr>
<tr>
<td>Total</td>
<td>$2,235,321</td>
<td>$2,189,337</td>
</tr>
</tbody>
</table>

7. FIXED ASSETS, NET

As of September 30, 2002 and 2001, net fixed assets consisted of the following:

<table>
<thead>
<tr>
<th></th>
<th>2002</th>
<th>2001</th>
</tr>
</thead>
<tbody>
<tr>
<td>Buildings and improvements</td>
<td>$202,320,007</td>
<td>$193,307,300</td>
</tr>
<tr>
<td>Equipment</td>
<td>29,220,416</td>
<td>26,783,126</td>
</tr>
<tr>
<td>Construction-in-progress</td>
<td>13,181,095</td>
<td>8,321,518</td>
</tr>
<tr>
<td>Equipment under capital lease</td>
<td>2,962,380</td>
<td></td>
</tr>
<tr>
<td>Less accumulated depreciation and amortization</td>
<td>247,683,884</td>
<td>228,411,944</td>
</tr>
<tr>
<td>Total</td>
<td>$135,129,234</td>
<td>$122,175,425</td>
</tr>
</tbody>
</table>

Depreciation and amortization expense was $6,318,085 and $5,569,725 for fiscal years 2002 and 2001, respectively.

8. UNEXPENDED APPROPRIATIONS

The Gallery's unexpended federal appropriations as of September 30, 2002 and 2001 are as follows:

### Balance beginning of period:

<table>
<thead>
<tr>
<th></th>
<th>One-year Funds</th>
<th>No-year Funds</th>
<th>No-Year Special Exhibition Funds</th>
<th>No-year Emergency Response Funds</th>
<th>Total 2002 Federal Appropriated Funds</th>
<th>Total 2001 Federal Appropriated Funds</th>
</tr>
</thead>
<tbody>
<tr>
<td>Available</td>
<td>$</td>
<td>$3,632,081</td>
<td>$416,653</td>
<td>-</td>
<td>$4,048,734</td>
<td>$2,848,357</td>
</tr>
<tr>
<td>Unavailable</td>
<td>616,006</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>616,006</td>
<td>693,182</td>
</tr>
<tr>
<td>Total beginning unexpended appropriations</td>
<td>616,006</td>
<td>3,632,081</td>
<td>416,653</td>
<td>-</td>
<td>4,664,740</td>
<td>3,542,139</td>
</tr>
</tbody>
</table>

### Obligations incurred:

<table>
<thead>
<tr>
<th></th>
<th>Art care</th>
<th>Operations and maintenance</th>
<th>Security</th>
<th>General and administrative</th>
<th>Special exhibitions</th>
<th>Renovation and equipment</th>
<th>Total obligations incurred</th>
<th>Net change</th>
</tr>
</thead>
<tbody>
<tr>
<td>2001</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>(3,208,347)</td>
<td>(13,397,601)</td>
<td>(85,456,842)</td>
<td>702,569</td>
</tr>
</tbody>
</table>

### Balance end of period:

<table>
<thead>
<tr>
<th></th>
<th>Available</th>
<th>Unavailable</th>
<th>Total ending unexpended appropriations</th>
</tr>
</thead>
<tbody>
<tr>
<td>2002</td>
<td>$4,454,480</td>
<td>702,569</td>
<td>$6,575,049</td>
</tr>
<tr>
<td>2001</td>
<td>$4,454,480</td>
<td></td>
<td>$6,575,049</td>
</tr>
</tbody>
</table>
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>2002 Operating</th>
<th>Non-operating</th>
<th>2001 Operating</th>
<th>Non-operating</th>
</tr>
</thead>
<tbody>
<tr>
<td>Acquisition of art</td>
<td>$ -</td>
<td>$18,513,667</td>
<td>$ -</td>
<td>$25,154,106</td>
</tr>
<tr>
<td>Collections</td>
<td>2,266,032</td>
<td>-</td>
<td>1,166,182</td>
<td>-</td>
</tr>
<tr>
<td>Special exhibitions</td>
<td>8,229,906</td>
<td>-</td>
<td>7,460,879</td>
<td>-</td>
</tr>
<tr>
<td>Education and public programs</td>
<td>3,894,034</td>
<td>-</td>
<td>4,235,158</td>
<td>-</td>
</tr>
<tr>
<td>Editorial and photography</td>
<td>567,325</td>
<td>-</td>
<td>116,978</td>
<td>-</td>
</tr>
<tr>
<td>Capital projects</td>
<td>3,444,235</td>
<td>11,003,595</td>
<td>3,888,052</td>
<td>4,805,569</td>
</tr>
<tr>
<td>Operations</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>$18,401,531</strong></td>
<td><strong>$29,517,262</strong></td>
<td><strong>$16,817,249</strong></td>
<td><strong>$30,049,675</strong></td>
</tr>
</tbody>
</table>

10. ANALYSIS OF RESTRICTED NET ASSETS

As of September 30, 2002 and 2001, 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>Temporarily Restricted</th>
<th>Permanently Restricted</th>
<th>Temporarily Restricted</th>
<th>Permanently Restricted</th>
</tr>
</thead>
<tbody>
<tr>
<td>Acquisition of art</td>
<td>$49,756,304</td>
<td>$88,112,181</td>
<td>$70,543,837</td>
<td>$87,185,743</td>
</tr>
<tr>
<td>Collections</td>
<td>1,105,177</td>
<td>23,835,661</td>
<td>1,170,453</td>
<td>25,795,516</td>
</tr>
<tr>
<td>Special exhibitions</td>
<td>5,111,921</td>
<td>13,172,850</td>
<td>6,385,762</td>
<td>12,902,177</td>
</tr>
<tr>
<td>Education and public programs</td>
<td>23,456,938</td>
<td>43,660,220</td>
<td>24,758,390</td>
<td>47,510,300</td>
</tr>
<tr>
<td>Editorial and photography</td>
<td>138,910</td>
<td>-</td>
<td>682,802</td>
<td>-</td>
</tr>
<tr>
<td>Capital projects</td>
<td>15,528,383</td>
<td>-</td>
<td>11,456,329</td>
<td>-</td>
</tr>
<tr>
<td>Operations</td>
<td>17,948,393</td>
<td>100,385,632</td>
<td>19,099,784</td>
<td>108,540,666</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>$113,048,026</strong></td>
<td><strong>$269,166,214</strong></td>
<td><strong>$134,067,357</strong></td>
<td><strong>$281,534,402</strong></td>
</tr>
</tbody>
</table>
11. EMPLOYEE BENEFITS

Total pension expense recognized in the Gallery's financial statements was $4,605,073 and $4,253,885 for the years ended September 30, 2002 and 2001, respectively. These amounts do not include pension expense financed by OPM and imputed to the Gallery of $1,788,453 and $1,667,496, 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 September 30, 2002 and 2001, were $1,245,795 and $1,133,785, 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 2002 and 2001, the Gallery contributed $2,926,160 and $2,649,732, 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 $4,578,262 and $4,011,475 during fiscal years 2002 and 2001 respectively, 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.

13. LEASE COMMITMENTS

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

<table>
<thead>
<tr>
<th>Year</th>
<th>Capital Lease</th>
<th>Operating Leases</th>
</tr>
</thead>
<tbody>
<tr>
<td>2003</td>
<td>$337,311</td>
<td>$2,563,378</td>
</tr>
<tr>
<td>2004</td>
<td>337,793</td>
<td>2,920,451</td>
</tr>
<tr>
<td>2005</td>
<td>338,289</td>
<td>3,149,488</td>
</tr>
<tr>
<td>2006</td>
<td>338,801</td>
<td>3,212,825</td>
</tr>
<tr>
<td>2007</td>
<td>339,327</td>
<td>3,277,628</td>
</tr>
<tr>
<td>Thereafter</td>
<td>3,080,421</td>
<td>14,990,851</td>
</tr>
</tbody>
</table>

Total minimum lease payments $4,771,942 $30,114,621

Less amount representing interest $(2,146,404)

Present value of minimum capital lease payments $2,625,538

Rental expense was approximately $1,488,300 and $1,044,100 for the years ended September 30, 2002 and 2001, respectively.
PAINTINGS

Baer, Jo, American, born 1929, Untitled, 1968, oil on canvas (diptych), 2001.99.1a,b. The Dorothy and Herbert Vogel Collection, Gift of Dorothy and Herbert Vogel, Trustees.


Gifford, Sanford Robinson, American, 1823–1880, Two Pears on a Tabletop, c. 1866, oil on canvas, 2001.130.1, Gift (Partial and Promised) of William and Abigail Gerds.


Homer, Winslow, American, 1836–1910, Dad’s Coming!, 1873, oil on canvas, 1914, oil on canvas, 2002.102.1, Gift of the Honorable Andrew M. Brown.


Rivera, Diego, Mexican, 1886–1957, Montserrat, 1911, oil on canvas, 2001.112.1, Collection of Eugene and Agnes Meyer, Gift of their daughter Elizabeth Meyer Lorentz.


Strozzi, Bernardo, Italian, 1582–1644, Saint Francis in Prayer (obverse); 1620/1630, oil on canvas, 2002.78.1, Gift of Joseph F. McCrindle.

SCULPTURES


Central or North Italian 16th Century, Pax with the Madonna of the Rosary, fourth quarter 16th century, bronze, 2002.102.2, Gift of the Honorable Andrew M. Brown.


German 17th Century, Ernst Bogdans, Duke of Crey and Archite, Prince of the Holy Roman Empire (obverse); Shield of the Arms of Crey and Archite (reverse), 1667, silver, 2001.131.2.a,b, Gift of Lisa Ungere Baskin.

German 17th Century, Ernst Bogdans, Duke of Crey and Archite, Prince of the Holy Roman Empire (obverse); Shield of the Arms of Crey and Archite (reverse), 1667, silver, 2001.131.2.a,b, Gift of Lisa Ungere Baskin.


Marm, Johann Christian, Dutch, active 1741–1757, William IV, Prince of Orange, Elected stadholder (obverse); Minerva Encouraging the State (reverse), 1747, silver, 2001.131.3.e.b, Gift of Lisa Ungere Baskin.

Milanese 16th Century, Luigi XIII, 1462–1515, as Duke of Milan (obverse); Saint Anne (reverse), 1500/1512, silver, 2001.131.4.a,b, Gift of Lisa Ungere Baskin.

Moller, Philipp Heinrich, German, 1650–1718, Emperor Joseph I and Princess Wilhelmina Anna (obverse); Venus and Cupid Bestowing Two Crowns (reverse), 1699, gilded silver, 2001.131.5.a,b, Gift of Lisa Ungere Baskin.

Saint Peter, Prince of Apostles, c. 1700, bronze, 2001.131.6, Gift of Lisa Ungere Baskin.


Slev, Antonio Francesco, Italian, 1679–1755, Gianbano II de’ Medici, 1479–1516, Duc de Nemours (obverse); Legless Branches (reverse), 1790/1794, bronze, 2001.131.7.a,b, Gift of Lisa Ungere Baskin.

Soldani, Massimiliano, Italian, 1656–1740, Giovanni Battista Manzini, d. 1694, Agent General of Tuscany (obverse); Allegory of Vigilance and Loyalty (reverse), 1680, bronze, 2001.131.8.a,b, Gift of Lisa Ungere Baskin.

Soldan, German 15th Century (Swabian or Franconian), The Holy Kinship, c. 1480/1490, polychrome wood relief, 2002.13.1, Patrons’ Permanent Fund.

Turrell, James, American, born 1943, New Light, conceived 1989, space division construction, 2002.34.1, Gift of James Turrell.

INSTALLATION

Turrell, James, American, born 1943, New Light, conceived 1989, space division construction, 2002.34.1, Gift of James Turrell.

DRAWINGS

Altomonte, Martino, Italian, 1657–1745, The Virgin Immaculate, c. 1727, black chalk heightened with white on blue paper, 2002.5.1, Ailsa Mellon Bruce Fund.

Avery, Milton, American, 1896–1966, Avery Sketchbook (Mother Ann Cottage, Eastern Point, Gloucester, Massachusetts), c. 1943, bound volume with 64 drawings in various media; Avery Sketchbook (Jamaica, VT), 1943, bound volume with 77 drawings in various media; Avery Sketchbook (Massachusetts), 1952, bound volume with 19 drawings in various media; Avery Sketchbook (Milton Avery), late 1950s, bound volume with 63 drawings in various media; Avery Sketchbook (Provincetown, Maine), 1948, bound volume with 31 drawings in various media, 2002.104.1–64.


Barth, Rodolphe Leon, Swiss, 1822–1892, An Alpine Valley, 1878, watercolor, 2002.28.1, Gift of David and Elizabeth Tunick in honor of Earl A. Powell III’s Tenth Anniversary as Director of the National Gallery of Art.

Faber II, John, Dutch, c. 1684-1756, Mrs. Margaret Wollfonget in the Character of Mrs. Ford in "The Merry Wives of Windsor" (after Edward Hydeley), 1751; Philip Mercier Elgr. Library Keeper and Principal Pointer to his Royal Highness the Prince of Wales (after Philip Mercier), c. 1795, mezzotints, 2001.118.7-78, Paul Mellon Fund


Farrer, Henry, American, 1843-1903, New York Harbor, 1884, etching on Japan paper, 2002.98.362, Gift of Jacob Kainen


Feininger, Lyonel, American, born 1871-1956, The Gate, 1912, etching and drypoint, 2002.108.1, Gift of Joan A. Lees

Felmüller, Conrad, German, 1857-1977, Auf die Vроме, drypoint, 2002.98.277, Gift of Jacob Kainen


Forest, Eugène-Hippolyte, French, 1808-unknown, L'Angleténe, la Russe, l'Austrié...l'etat parfaite alliance, 1834, lithograph, 2002.57.16, Gift of Frank Anderson Trapp

Fossati, Davide, Swiss, 1708-c. 1780, Francesco Comiti Algarotto...XXIV Tabulas Olim a Marco Ricci...Expressas (Venice, 1743), bound volume with 25 etchings, 2002.112.1, Gift of Jacob Kainen


Freiher, Jane, American, born 1924, Late Afternoon, Southampton, 1999, color spitbite aquatint with drypoint from Why Draw a Landscape?, 2001.142.114.2, Gift of Katian Brown

French 19th Century, Adoration des Mages, 1831; ...ainsi, il s‘approche d‘elle (Parody of van Dyck's Betrayal of Christ), 1832: Constitutionnel, 1830/1835, lithographs, 2002.57.18-20, Gift of Frank Anderson Trapp


Friedman, Arnold, American, born 1874-1946, Seated Nude, lithograph, 2002.98.103, Gift of Jacob Kainen

Garrnirri, Paul, French, 1804-1866, C‘était un bon canasson...; Masconac, c. 1831; Quand on pense...; 1835; Vous... Mme Majesté...; 1835, lithographs, 2002.57.21-24, Gift of Frank Anderson Trapp

Geiger, Willi, German, born 1878, Untitled (A Duel), 1903, etching, 2002.98.281, Gift of Altsel Melon Bruce Fund

Gieve, James, American, born 1928, Man Seated, c. 1925, drypoint, Street Scene, c. 1930, lithograph, 2002.98.285-286, Gift of Jacob Kainen

Gilbert, Bashford, American, 1878-1947, Lithograph, 2002.98.25, 284, Gift of Jacob Kainen

Gleizes, Jean, French, born 1900, Le Mouvement, c. 1933, drypoint, 2002.98.103, Gift of Jacob Kainen

Gole, Jacob, Dutch, 1660-1737, Adriaen van Ostade (after Adriaen van Ostade), c. 1700, color mezzotint, 2002.39.2, Altsel Melon Bruce Fund

Gonzarova, Natalija Sergeevna, Russian, 1881-1962, A Woman, 1921, color lithograph, 2002.98.282, Gift of Jacob Kainen


Goyen, Jacob van, Dutch, 1660-1737, Stadtflache I-IV, 1803-1847, etchings, 2002.98.25, 284, Gift of Jacob Kainen

Green, Valentine, British, 1739-1813, Benjamin West, Esq R.A. and His Son R I West (after Benjamin West), 1773, Minerva Opening the Tomb of His Ancestors (after Joseph Wright), 1772, Valentine Green, 1779 (after Lenemul Francis Abbott), 1788, Clyde (after Maria Cosway), 1785, mezzotints, 2001.118.7-8, 10-11, Paul Mellon Fund

Grogg, F.L., British, 1876-1938, Linn Bridge, 1922; Love-End, 1930; Palace Court, 1933; Syrie, 1935; Ragdale Hall, 1951/1955, etchings, 2002.98.111-114, 284, Gift of Jacob Kainen


Guérard, Henri-Chaïres, French, 1846-1897, Moonlight in the Harbor at Dieppe, c. 1885, color etching and aquatint, 2002.106.1, Thomas F. Hancock Memorial Fund

Haass, Terry, American, born 1923, Untitled, c. 1960, color intaglio, 2002.98.363, Gift of Jacob Kainen


Hafl, Johann Gottfried, German, 1710-1776, Ms Foote in the Character of Major Stouder, in "The Mayor of Garrat" (after Johann Zoffany), 1765, mezzotint, 2001.118.12, Paul Mellon Fund
Hassam, Childe, American, 1859–1935, Girl in Modern Gown, 1922, etching, 2002.98.122, Gift of Jacob Kainen
Heilmann, Max, American, born 1940, Caffé, 1958, soapground aquatint in black ink, 1895, herkomertype, 1878, etching with dry point, from La Vague, 1925, dry point; la Maree Basse, 1879, etching, 1918, woodcut, 2001.108.1, Gift of Kathan Brown
Helleo, Helen West, American, 1870–1955, Cotton Pickers; Reformation; Corn Hunting, 1935, triptych of 3 wood engravings, 2002.98.126–128, Gift of Jacob Kainen
Herkomer, Hubert von, German, 1849–1914, Study of an Arab Head, 1885, herkomertype, 2002.98.129, Gift of Jacob Kainen
Hervier, Adolphe, French, 1818–1879, Vignere sur le bord d'une riviere, 1875, etching with roulette, 2002.98.387, Gift of Jacob Kainen
Higgins, Eugene, American, 1874–1958, Washing Child, c. 1920, etching, 2002.98.34, Gift of Jacob Kainen
Homilius, Fannie, American, born 1911, Abstraction of Stripes, 1946, etching, aquatint, and softground; The Table, 1946, etching, softground, aquatint, and engraving, 2002.98.388, 390, Gift of Jacob Kainen
Houston, Richard, Irish, 1721–1775, The Interchange of the Virgin in Presentation of the Virgin in Portrait of the Virgin in Presentation of the Virgin in Presentation of the Virgin in Presentation of the Virgin in Presentation of the Virgin in Presentation of the Virgin in Presentation of the Virgin in Presentation of the Virgin in Presentation of the Virgin in Presentation of the Virgin in Presentation of the Virgin in Presentation of the Virgin in Presentation of the Virgin in Presentation of the Virgin in Presentation of the Virgin in Presentation of the Virgin in Presentation of the Virgin in Presentation of the Virgin in Presentation of the Virgin in Presentation of the Virgin in Presentation of the Virgin in Presentation of the Virgin in Presentation of the Virgin in Presentation of the Virgin in Presentation of the Virgin in Presentation of the Virgin in Presentation of the Virgin in Presentation of the Virgin in Presentation of the Virgin in Presentation of the Virgin in 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Presentation of the Virgin in Presentation of the Virgin in Presentation of the Virgin in Presentation of the Virgin in Presentation of the Virgin in Presentation of the Virgin in Presentation of the Virgin in Presentation of the Virgin in Presentation of the Virgin in Presentation of the Virgin in Presentation of the Virgin in Presentation of the Virgin in Presentation of the Virgin in Presentation of the Virgin in Presentation of the Virgin in Presentation of the Virgin in Presentation of the Virgin in Presentation of the Virgin in Presentation of the Virgin in Presentation of the Virgin in Presentation of the Virgin in Presentation of the Virgin in Presentation of the Virgin in Presentation of the Virgin in Presentation of the Virgin in Presentation of the Virgin in Presentation of the Virgin in Presentation of the Virgin in Presentation of the Virgin in Presentation of the Virgin in Presentation of the Virgin in Presentation of the Virgin in Presentation of the Virgin in Presentation of the Virgin in Presentation of the Virgin in Presentation of the Virgin in Presentation of the Virgin in Presentation of the Virgin in Presentation of the Virgin in Presentation of the Virgin in Presentation of the Virgin in Presentation of the Virgin in Presentation of the Virgin in Presentation of the Virgin in Presentation of the Virgin in Presentation of the Virgin in Presentation of the Virgin in Presentation of the Virgin in Presentation of the Virgin in Presentation of the Virgin in Presentation of the Virgin in Presentation of the Virgin in Presentation of the Virgin in Presentation of the Virgin in Presentation of the Virgin in Presentation of the Virgin in Presentation of the Virgin in Presentation of the Virgin in Presentation of the Virgin in Presentation of the Virgin in Presentation of the Virgin in Presentation of the Virgin in Presentation of the Virgin in Presentation of the Virgin in Presentation of the Virgin in Presentation of the Virgin in 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Steichen, Edward, American, 1879–1973, Cover Design for C.P. Goerz Optical Works Catalogue, 1906, color halftone; Landscape—Eveining c. 1901, photograph, 2002.120.5, 2002.120.40, Transfer from the National Gallery of Art Library

Steichen, Edward, and J. B. Kerfoot, American, 1879–1973; American, active c. 1900, The Photo-Secession, 1904, handmade booklet with 8 gelatin silver prints, 2002.120.6, Transfer from the National Gallery of Art Library


Struss, Karl, American, 1886–1918, 291 from Clarence White's Studio, 5 West 3rd Street, 1912, platinum print, 2002.120.8, Transfer from the National Gallery of Art Library

Unknown 20th Century, Gertrude Kasehier and Baron de Meyer, 1905, carbon print, 2002.120.9, Transfer from the National Gallery of Art Library

Various Artists, American Pictorial Photography, Series I, 1899, portfolio of 18 photogravures, American Pictorial Photography, Series II, 1901, portfolio of 10 photogravures (incomplete), 2002.120.10–37, Transfer from the National Gallery of Art Library

Young, Gene, American, born 1948, 4th Floor Up, 1990, palladium print, 2002.98.341, Gift of Jacob Kaiser

Seeley, George H., American, 1880–1955, Still Life, 1915, Autochrome, 2002.120.4, Transfer from the National Gallery of Art Library

Southworth, Albert Sands, and Josiah Johnson Hawes, American, 1811–1894; American, 1808–1901, Child, 1850s, daguerreotype, 2002.85.1, Gift of Joyce and Robert Menschel
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 2002 fiscal year. Each list is arranged in alphabetical order according to former attribution. Changes of title and date are included if they were a part of the attribution change.

PRINT
1998.63.11
A Bear Hunt
Old: Jacques-Philippe Le Bas after Jean-Baptiste Oudry
New: Jean-Jacques Flipart after Carle Vanloo

SCULPTURE
1943.4.88
A Knight of Santiago
Old: Attributed to Jacopo Albarelli
New: Attributed to Francesco Segala
1942.9.103
David
Old: after Bartolomeo Bellano
New: Italian, first quarter 16th century
1957.14.35
Inkwell in the Form of a Child Carrying a Shell
Old: Workshop of Andrea Briosco, called Riccio
New: Workshop of Severo da Ravenna
1957.14.58
Lamp in the Form of a Satyr’s Head
Old: Workshop of Andrea Briosco, called Riccio
New: Paduan, early 16th Century
1957.14.68
Lamp in the Form of an Ass’ Head
Old: Probably Paduan 16th Century
New: Workshop of Andrea Briosco, called Riccio
1957.14.78
A Dog Scratching
Old: German 16th Century (Possibly Nuremberg) second quarter 16th century
New: Attributed to Georg Schwegger, 1630s
1957.14.43
A Child with a Puppy
Old: German 16th Century (Possibly Southern)
New: Italian, first half 16th century
1957.14.85
A Crow
Old: Caspar Gras
New: Probably Florentine, late 16th century
1957.14.46
A Child Standing
Old: Italian 16th Century
New: Severo da Ravenna, first quarter 16th century
1957.14.44
A Child Standing
Old: Italian 16th Century
New: Severo da Ravenna, first quarter 16th century
1957.14.795.a, b
Neo, Roman Emperor 54-68 (obverse)
New: Latin (reverse)
1957.14.796.a, b
Hadrian (obverse) Emperor Hadrian Riding and Carrying Standard (reverse)
New: Latin (reverse)
1957.14.797.3, b
Faustina I (obverse) Antonius Pius and Faustina Joining Hands (reverse)
New: Latin (reverse)
1957.14.798.a, b
Marcus Croto (obverse)
New: Latin (reverse)
1957.14.799.a, b
Marcus Croto Riding (reverse)
New: Latin (reverse)
1957.14.14
The Spinario
Old: North Italian 16th Century
New: Workshop of Severo da Ravenna
1957.14.86
Box in the Form of a Crab
Old: Paduan late 15th or early 16th Century
New: Paduan early 16th Century

1957.14.19
Arion Seated on a Shell
Old: Severo da Ravenna
New: Attributed to Severo da Ravenna, first quarter 16th century
1957.14.38
Winged Boy with Hands Raised
Old: Venetian mid-15th Century
New: Florentine 15th Century
1957.14.39
Wreathed Boy with Hands Raised
Old: Venetian late 15th Century
New: Florentine mid-15th Century
During the fiscal year, 225 lenders from twenty-one countries and twenty-two states loaned 1,586 works of art to eighteen exhibitions. The Gallery also worked on another twenty-seven projects scheduled to open in the next five years and administered the tour of six exhibitions. United States Government Indemnity was secured for six exhibitions on view in fiscal year 2002, resulting in savings of more than $1,310,000 in insurance premiums.

The Unfinished Print
(continued from the previous fiscal year to 7 October 2001)
Organized by the National Gallery of Art; Peter Parshall, curator
Jasper Johns: Prints from Four Decades
(continued from the previous fiscal year to 7 October 2001)
Organized by the National Gallery of Art; Ruth Fine, curator
Supported by HSBC Bank USA
Virtue and Beauty: Leonardo’s Ginevra de’ Benci and Renaissance Portraits of Women
(continued from the previous fiscal year to 6 January 2002)
Organized by the National Gallery of Art; David Alan 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
Adolfo Cruz
(7 October 2001 to 13 January 2002)
Organized by the National Gallery of Art in cooperation with the National Gallery, London, and the Rijksmuseum, Amsterdam; Arthur K. Wheelock, Jr., curator
Supported by Shell Oil Company Foundation, on behalf of the employees of Shell Oil Company; also supported by an indemnity from the Federal Council on the Arts and the Humanities
Henry Moore
(21 October 2001 to 27 January 2002)
Organized by the Dallas Museum of Art with the collaboration of the Henry Moore Foundation; initial support for research and organization was provided by The Dallas Foundation; Jeffrey Weiss, NGA curator; Dorothy Kosinski, curator
Air transportation was provided by American Airlines.
Supported by the Catherine B. Reynolds Foundation; also supported by an indemnity from the Federal Council on the Arts and the Humanities
Best Impressions: 35 Years of Prints and Sculpture from Gemini G.E.L.
(4 November 2001 to 20 January 2002)
Organized by the National Gallery of Art; Charles Ritchie, curator
German Expressionist Paintings from the Saltzman Family Collection
(18 November 2001 to 3 March 2002)
Organized by the National Gallery of Art; Alan Shestack, curator
A Century of Drawing
(18 November 2001 to 7 April 2002)
Organized by the National Gallery of Art; Andrew Robison and Judith Brodie, curators
Christo and Jeanne-Claude in the Vogel Collection
(3 February 2002 to 23 June 2002)
Organized by the National Gallery of Art; Molly Donovan, curator
The Flowering of Florence: Botanical Art for the Medici
(3 March 2002 to 27 May 2002)
Organized by the National Gallery of Art; Gretchen Hirschsauer, NGA curator; Lucia Tongiore Tomasi, guest curator
Supported by an indemnity from the Federal Council on the Arts and the Humanities
Goya: Images of Women
(10 March 2002 to 2 June 2002)
Organized by the Fundación Amigos del Museo del Prado, the Museo Nacional del Prado, Madrid, and the National Gallery of Art, Washington
Philip Conisbee, NGA curator; Janis Tomlinson, guest curator
Supported by the Catherine B. Reynolds Foundation and General Dynamics Santa Barbara Sistemas; also supported by an indemnity from the Federal Council on the Arts and the Humanities
An American Vision: Henry Francis du Pont’s Winterthur Museum
(5 May 2002 to 6 October 2002)
Supported by Winterthur and the National Gallery of Art, Washington; Franklin Kelly, curator
Supported by Louisa and Robert Duemling; also supported by DuPont
Alfred Stieglitz: Known and Unknown
(2 June 2002 to 2 September 2002)
Supported by the National Gallery of Art; Sarah Greenough, curator
Supported by Eastman Kodak Company
Anne Vallayer-Coster: Painter to the Court of Marie-Antoinette
(30 June 2002 to 22 September 2002)
Supported by the Dallas Museum of Art; Philip Conisbee, curator
Supported by an indemnity from the Federal Council on the Arts and the Humanities
The Quest for Immortality: Treasures of Ancient Egypt
(30 June 2002 to 14 October 2002)
Organized by United Exhibits Group, Copenhagen, and the National Gallery of Art, Washington, in association with the Supreme Council of Antiquities, Cairo; Betsy Bryan, guest curator
Supported in part by Chey Chase Bank
An Artist’s Artists: Jacob Kainen’s Collection from Rembrandt to David Smith
(22 September 2002 to 9 February 2003)
Organized by the National Gallery of Art; Andrew Robison, curator
Willem de Kooning: Tracing the Figure
(29 September 2002 to 5 January 2003)
Organized by The Museum of Contemporary Art, Los Angeles; Charles Ritchie and Ruth Fine, NGA curators; Cornelis H. Butler and Paul Schimmel, curators
National tour supported by Wells Fargo
The Robert H. Smith Collection of Renaissance Bronzes
(29 September 2002 to 17 February 2003)
Organized by the National Gallery of Art; Alison Luchs, curator

LENDERS TO EXHIBITIONS
Private Collections
Anonymous lenders
Collection of Maida and George Abrams, Boston
Mr. and Mrs. Leon Black
Ambassador and Mrs. Donald Blinken, New York
Constance R. Caplan, Baltimore, Maryland
Hannah L. Carter
Christo and Jeanne-Claude
Colnaghi, London
Richard C. Colton, Jr.
Mr. and Mrs. William Allen Custard
Jim Dine
Her Majesty Queen Elizabeth II
Nancy Ellison and William D. Rollnick
Aaron I. Fleischman
Kathy and Richard S. Fuld Jr.
Galerie Gismondi, Paris
Dr. and Mrs. Philip T. George
Beatrice and Philip Gersh Collection
Milly and Arnie Gimlicher
Richard and Mary L. Gray
Wilder Green
Samuel and Ronnie Heyman, New York, N.Y.
Mr. Jeffrey E. Horvitz
Jasper Johns
Ruth and Jacob Kainen Collection
Mr. and Mrs. George M. Kaufman
Robert P. and Arlene R. Kogod
Anne and Pierre L6vy-Freitag
The Robert and Jane Meyerhoff, Phoenix, Maryland
Charlotte and Duncan MacGuigan
Collection of Steve Martin
Stephen and Barbara McMurray
Collection of Mrs. Paul Mellon, Oak Spring Garden Library, Lipperville, Virginia
Robert and Jane Meyerhoff, Phoenix, Arizona

Lenders to Exhibitions
Illinois
Chicago: The Art Institute of Chicago

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

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

Massachusetts
Cambridge: Fogg Art Museum, Harvard Art Institute
Boston: Isabella Stewart Gardner Museum; University Art Museums, Museum of Fine Arts, Boston

Minnesota
Ann Arbor: University of Michigan Museum of Art

New Jersey
Princeton: Princeton University Art Museum

New York
Brooklyn: Brooklyn Museum of Art
Buffalo: Albright-Knox Art Gallery
New York: The Frick Collection; The Metropolitan Museum of Art; The Museum of Modern Art; The Museum of Natural History; The New York Public Library; The Pierpont Morgan Library
Poughkeepsie: The Frances Lehman Loeb Art Center of Vassar College
Riverdale: Stanley Moss and Co., Inc.

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

Pennsylvania
Philadelphia: Philadelphia Museum of Art

Rhode Island
Providence: Museum of Art, Rhode Island School of Design

Texas
Dallas: Dallas Museum of Art

Florida
Orlando: trademarked art
Jacksonville: Market Street Artwalk
Tampa: The Tampa Museum of Art

Georgia
Atlanta: High Museum of Art

Illinois
Chicago: The Art Institute of Chicago

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

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

Massachusetts
Cambridge: Fogg Art Museum, Harvard Art Institute
Boston: Isabella Stewart Gardner Museum; University Art Museums, Museum of Fine Arts, Boston

Michigan
Ann Arbor: University of Michigan Museum of Art

Detroit: The Detroit Institute of Arts

Minnesota
Minneapolis: Walker Art Center

New Jersey
Princeton: Princeton University Art Museum

New York
Brooklyn: Brooklyn Museum of Art
Buffalo: Albright-Knox Art Gallery
New York: The Frick Collection; The Metropolitan Museum of Art; The Museum of Modern Art; The Museum of Natural History; The New York Public Library; The Pierpont Morgan Library
Poughkeepsie: The Frances Lehman Loeb Art Center of Vassar College
Riverdale: Stanley Moss and Co., Inc.

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

Toledo: The Toledo Museum of Art

U.S. Department of the Interior, National Park Service, Saint-Gaudens National Historic Site, Colchester, New Hampshire

Augustus Saint-Gaudens. Early Study of the Allegorical Figure for the Shaw Memorial; Preliminary Sketch for Shaw Memorial; Shaw Memorial; Study Head of a Black Soldier; Study Head of a Black Soldier; Study Head of a Black Soldier; Study Head of a Black Soldier

Schroeder Collection, London

Hans Memling, Portrait of a Woman

Collection of Candida and Rebecca Smith

David Smith, Aggressive Chariot; Black-White Forward; Blue Construction; Construction December II; Ninety Father

Smithsonian American Art Museum

Sir Anthony van Dyck, Marchesa Elena Grimaldi-Cattaneo, French 17th Century; Angel Holding a Cross and the Crown of Thorns; Bishop Blessing; Hermitic Panel; Vita Contemplativa

United States Naval Academy Museum

Jean Joseph Benjamin Constant, Favorite of the Emir

The White House

Paul Cézanne, The Forest; House on a Hill

Anonymous

William van Aelst, A View of Saint Martin's Church; Anonymous

Wenceslaus Hollar, Portrait of Monsieur de L'Hôpital; Anonymous

Work in National Lending Service marked*
BELGIUM
Antwerp, Rubenshuis
Early Netherlandish Paintings, 14 June–18 August 2002
Attributed to Hugo van der Goes, Saint George and the Dragon
Bruges, Groeningemuseum
Jan Van Eyck, Early Netherlandish Painting and Southern Europe, 15 March–30 June 2002
Petrus Christus, Portrait of a Female Donor
BELGIUM
Portrait of a Female Donor
Petrus Christus, Bruges, Groeningemuseum
Petrus Christus,
Auguste Renoir,
Oarsmen at Chatou
22 April–28 July 2002
Sao Paulo, Museu de Arte de Sao Paulo
BRAZIL
14 June-18 August 2002
Auguste Renoir,
George and the Dragon
14 June-18 August 2002
Abraham Bosse,
Armand-Jean Duplessis, Cardinal View of the Louvre
Jacques Callot,
Montreal, Montreal Museum of Fine Arts
Knights of the Holy Spirit in the Courtyard
Abraham Bosse,
Richelieu. Art and Power, King to the New Knights
Ottawa, Canadian Museum of at Fontainebleau
22 June-15 September 2002
Hold Still-Keep Going,
Robert Frank,
City of London, Robert Frank, London (3 Works)
Robert Frank, Men of All, New York
Robert Frank, Mute/Blind

FRANCE
Lille, Palais des Beaux-Arts de Lille
Berthe Morisot Retrospective, 8 March–9 June 2002
Berthe Morisot, The Artist’s Sister Edna Seated in a Park
Berthe Morisot, The Artist’s Sister at a Window
Berthe Morisot, Girl Picking Cherries
Berthe Morisot, Hanging the Laundry out to Dry*
Berthe Morisot, The Sisters
The Sisters was circulated to Fondation Pierre Gianadda, Martigny, Switzerland,
19 June–19 November 2002

Lodiéve, Musée de Lodève
Derain and Vlaminck 1900–1915, 22 June–28 October 2001
André Derain, Still Life*

Lyon, Musée des Beaux-Arts de Lyon
Albert Gleizes: El Cubismo en Majestad,
22 June–28 October 2001
Albert Gleizes, Football Players
Paris, Galeries nationales du Grand Palais
Paris–Barcelona, from Gaudi to Miró,
9 October 2001–14 January 2002
Edouard Manet, Plum Bunch
Jean Miró, The Farm
Circulated to Museu Picasso, Barcelona, 28 February–26 May 2002

Paris, Musée du Louvre
La Peinture comme Crime,
15 October 2001–14 January 2002
William Blake, The Ghost of Samuel Appearing to Saul
William Blake, The Great Red Dragon and the Beast from the Sea
William Blake, The Great Red Dragon and the Woman Clothed with the Sun
Odilon Redon, Cactus Man (Plante grasse)

Paris, Musée national d’art moderne, Centre Georges Pompidou
Jean Dubuffet,
28 September–28 December 2001
Jean Dubuffet, Barbe des combats
(Combat Board)
Jean Dubuffet, Corps de dame jaspré
(Marbled Body of a Lady)
Jean Dubuffet, La Fiat aux pare-chocs
(The Fiat with Bumpers)
Jean Dubuffet, Jean Paulham
Jean Dubuffet, Paysage vert
(Green Landscape)
Jean Dubuffet, Tenaccia la grande beuche
(Big Mouth Tens Cotts)

La Revolución Surrealista,
6 March–24 June 2002
René Magritte, La condition humaine

Max Beckmann Retrospective,
10 September 2002–6 January 2003
Max Beckmann, The Argonauts*
Max Beckmann, Falling Man*

Paris, Musée d’Orsay
Manet/Vézévique: The French Tasteful for Spanish Painting,
16 September 2002–6 January 2003
Edouard Manet, The Dead Torso
Edouard Manet, The Tragic Actor (Rouviere as Hamlet)

VERSAILLES, Musée national des Châteaux de Versailles et de Trianon
Madame de Pompadour et les Arts,
13 February–15 May 2002
Edme Bouchardon, Capitale François-Hubert Drouais, Madame du Barry*
Circulated to Kunsthalle der Hypo-Kulturstiftung, Munich,
14 June–15 September 2002

VERSAILLES, Musée national des Châteaux de Versailles et de Trianon
Madame de Pompadour et les Arts,
13 February–15 May 2002
Edme Bouchardon, Allegory of Painting
(Cologne only)
Israël van Meckem, Saint Luke Drawing a Portrait of the Virgin
Circulated to Wallraf-Richartz-Museum, Cologne, 24 May–25 August 2002

GERMANY
Berlin, Martin-Gropius-Bau
Christo and Jeanne-Claude: Early Works, 1958–69, 8 September–30 December 2001
Christo, Air Package, Project for the Garden of the Museum of Modern Art, New York City
Christo, Corridor Store Front, Project
Christo, Package 1961
Christo, Packaged Coast, Project for Little Bay, Sydney, Australia
Dusseldorf, Stiftung museum kunst palast
Jean Miró, Snail Woman Flower Star, 13 July–20 October 2002
Jean Miró, The Farm

Essen, Museum Folkwang Essen
J. M. William Turner—Licht und Farbe,
15 September 2001–6 January 2002
Joseph Mallord William Turner, The Evening of the Deluge
Circulated to Kunsthalle Zürich, Zurich, 1 February–26 May 2002

Frankfurt, Museum für Kunsthandwerk
Blood: Art, Power, Politics and Pathology,
Roman 15th Century. The Redeemer

Hamburg, Hamburger Kunsthalle
Monet’s Legacy. Series—Order and Obsession,
Claude Monet, Waterloo Bridge, London, at Dusk

Munich, Haus der Kunst
Art about Art: Painting and Sculpture in Competition, 1 February–5 May 2002
François Boucher, Allegory of Painting
(Cologne only)
Israël van Meckem, Saint Luke Drawing a Portrait of the Virgin
Circulated to Wallraf-Richartz-Museum, Cologne, 24 May–25 August 2002

Munich, Kunsthalle der Hypo-Kulturstiftung
Clifford Still, 1951-N

Nuremberg, Germanisches Nationalmuseum
Artists’ Colonies in Europe, under the Sign of the Plain and the Sky,
15 November 2001–17 February 2002
Paul Gauguin, Hoypackets in Brittany*
Circulated to Singer Museum, Lanen, The Netherlands, 9 March–10 June 2002

Stuttgart, Staatsgalerie Stuttgart
Manet and the Impressionists,
21 September 2002–9 February 2003
Edouard Manet, The Railway
Auguste Renoir, Madame Monet and Her Son

IRELAND
Dublin, National Gallery of Ireland
Claud Lemons-Hapax, An Acrylic Painting in Four Parts 2001,
21 January–31 March 2002
Paul Cézanne, Still Life*

ITALY
Brescia, Santa Giulia Museo della Città
Vincenzo Foppa, Un Protagonista del Rinascimento, 2 March–2 June 2002
Vincenzo Foppa, Saint Anthony of Padua
Vincenzo Foppa, Saint Bernardino

CANADA
Montreal, Montreal Museum of Fine Arts
Richelieu—Art and Power,
Abraham Bosse, Banquet Given by the King to the New Knights
Abraham Bosse, Gentry Visiting a Prison
Abraham Bosse, March of the King and Knights of the Holy Spirit in the Courtyard at Fontainebleau
Jacques Calot, View of the Louvre
Louis Le Nain, A French Interior
Jean Varin, Armand-Jean Dughesius, Cardinal de Richelieu, 1585–1642, Cardinal 1622 (overuse)

Ottawa, Canadian Museum of Contemporary Photography
Hold Still—Keep Going,
22 June–15 September 2002
Robert Frank, City of London
Robert Frank, London (3 Works)
Robert Frank, Men of All, New York
Robert Frank, Mute/Blind
plein air  1780-1830, Alfred Sisley. Poet of Impressionism,
Venetian 18th Century, Crema, Centra Culturale Sant'Agostino
Boulevard Heloise, Argenteuil Alfred Sisley,
Jacopo Ligozzi, in the Barino di San Marco, Venice*
Island and Jean-Baptiste-Camille Corot,
André Giroux, View near Naples Simon Denis,
Benozzo Gozzoli (1420-1497), Florence, Palazzo Strozzi
Madrid, 6 June-15 September 2002
17 February-19 May 2002
17 February-19 May 2002
Courtyard of the Ducal Palace, Venice*
and Daughter Painters in Baroque Italy,
Monsignor della Casa Medici Porcelain Factory,
Mantua, Centra Internazionale d'Arte
1 September-16 December 2001
Rome, Museo del Palazzo di Venezia
Benozzo Gozzoli, After Francesco Vanni,
Saint Francis Consoled by the Musical Angel
Francisco de Goya, Pontejos
8 February-2 June 2002
19 October 2001-27 January 2002
7 August-14 October 2001
Benjamin West, The Battle of La Hogue
MEXICO
Mexico City, Museo Nacional de Arte
José Juárez, Recuerdos y Discursos del Arte
de pintar, 20 June-20 December 2002
Agostino Carracci after Francesco Vanni,
Saint Francis Consoled by the Musical Angel
Monterrey, Museo de Arte Contemporáneo
de Monterrey
Sean Scully, Wall of Light
4 October 2001-10 March 2002
Sean Scully, Wall of Light Tins
NETHERLANDS
Rotterdam, Museum Boijmans Van Beuningen
Hieronymus Bosch, 1 September-11 November 2001
Hieronymus Bosch, Death and the Miser
Saint Petersburg, State Hermitage Museum
Nicolas I and the New Hermitage, 22 May-24 August 2002
Spain, Venus with a Mirror
Saint Petersburg, State Hermitage Museum
1 September-20 October 2002
Tokyo, The National Museum of Western Art
American Hermitage, 7 August-14 October 2001
Benjamin West, The Battle of La Hogue
ESPANA
Madrid, Fundación Juan March
Georgia O'Keeffe: Naturalezas intimas, 8 February-2 June 2002
Georgia O'Keeffe, Jack-in-the-Pulpit No. III
Georgia O'Keeffe, Jack-in-the-Pulpit No. IV
Madrid, Museo Nacional del Prado
Goya: Images of Women, 30 October 2001-9 February 2002
Goya de Diego, María Teresa de Borbón y Vallabriga, later Condesa de Chinchón
Francisco de Goya, The Marqués de Postigos
Francisco de Goya, Señora Sabasa García
Francisco de Goya, Thérèse Louise de Sedes
Francisco de Goya, Young Lady Wearing a Mantilla and Basin
Madrid, Museo Thyssen-Bornemisza
Corey: The Park of Lions at Port-Marly, 1872, 26 June-21 October 2001
Jean-Baptiste-Camille Corot, Madame Stumpf and Her Daughter
13 February-12 May 2002
1915,
14 February-12 May 2002
14 February-12 May 2002
The National Gallery
30 July—15 November 2001
30 July—15 November 2001
London, The National Gallery
Aelbert Cuyp, 13 February-12 May 2002
Aelbert Cuyp, Horsemens and Herdsmen with Cattle
Aelbert Cuyp, Lady and Gentleman on Horseback
Aelbert Cuyp, The Mass at Dordrecht
Aelbert Cuyp, River Landscape with Cows
Circular to Rijksmuseum, Amsterdam, 7 June-1 September 2002
London, Royal Academy of Arts
Rembrandt's Women, 22 September-16 December 2001
Rembrandt van Rijn, Lucretia
London, Tate Britain
The American Sublime, 20 February-19 May 2002
Thomas Cole, A View of the Mountain Pass Called the Neck of the White Mountains
(Cradford Notch)
Jasper Francis Cropsey, Autumn—On the Hudson River
John Frederick Kensett, Beach at Beverly*
(London only)
Fitz Hugh Lane, Beached Halfway Rock
Fitz Hugh Lane, Lumber Schooners at Evening on Penobsles Bay
(London only)
Thomas Girtin, Conway Castle, North Wales
Thomas Girtin, Comyn Castle, North Wales
London, Tate Modern
Surrealism: Desire Unbound, 20 September 2001-1 January 2002
Alberto Giacometti, The Invisible Object
(Hand: Holding the Void)*
Washington, Renwick Gallery
George Catlin and His Indian Gallery, 6 September 2002–19 January 2003
George Catlin, Assumneho Warrior and His Family*
George Catlin, Bay Chief—Ojibway*
George Catlin, A Caribbe Village in Dutch Guiana*
George Catlin, Catlin Painting the Portrait of Mah-to-toh-pa—Mandan*
George Catlin, Entrance to a Lagoon, Shore of the Amazon*
George Catlin, Lengua Medicine Man with Two Warriors*
George Catlin, Three Distinguished Warriors of the Sioux Tribe*

Florida
Orlando, The Mennello Museum of American Folk Art
American Folk Art Master, 21 September 2001–6 January 2002
Edward Hicks, Penn's Treaty with the Indians*

West Palm Beach, Norton Museum of Art
A Thousand Hounds: A Walk with the Dogs through the History of Photography, 27 April–1 January 2002
Braasal (Gyula Halász), The Little White Dog, Montmartre

Georgia
Atlanta, High Museum of Art
Winslow Homer and the Critics: Forging a National Art in the 1870s, 6 October 2001–6 January 2002
Winslow Homer, Breezing Up (A Fair Wind)

Illinois
Chicago, The Art Institute of Chicago
Paul Gauguin, Breton Girls Dancing, Pont-Aven
Paul Gauguin, Self-Portrait Dedicated to Carrière
Vincent van Gogh, Farmhouse in Provence
Vincent van Gogh, Self-Portrait (Chicago only)
Circulated to Van Gogh Museum, Amsterdam, 9 February–2 June 2002
Chicago, Terra Museum of American Art
Jasper Johns: Prints from Four Decades, 16 February–28 April 2002
Jasper Johns, 0
Jasper Johns, “6”
Jasper Johns, Ale Caus
Jasper Johns, Alphabet
Jasper Johns, Doxy
Jasper Johns, Doxy II
Jasper Johns, Embossed Alphabet
Jasper Johns, False Start I
Jasper Johns, Figure 7 (2 works)
Jasper Johns, Figure 8
Jasper Johns, Figure 9
Jasper Johns, Flag (2 works)
Jasper Johns, Flag I
Jasper Johns, Figures (obverse)
Jasper Johns, Grey Alphabets
Jasper Johns, Hat tens
Jasper Johns, Land's End
Jasper Johns, Leo
Jasper Johns, Light Bulb
Jasper Johns, No
Jasper Johns, Numbers
Jasper Johns, Panel A/D
Jasper Johns, Panel B/D
Jasper Johns, Panel C/D (2 works)
Jasper Johns, Persuasion II
Jasper Johns, Pinion
Jasper Johns, Savarin
Jasper Johns, Screen Piece
Jasper Johns, Skin with O'Hara Poem
Jasper Johns, Souvenir
Jasper Johns, Target with Four Faces
Jasper Johns, Two Costumes
Jasper Johns, Two Maps II
Jasper Johns, Untitled (4 works)
Jasper Johns, Voice
Jasper Johns, Watchman
Circulated to Musée d'Art Américain Giverny, 23 June–8 September 2002
Evanson, Mary and Leigh Block Museum of Art, Northwestern University
Adja Yunkers: To Invent a Garden, 1 February–31 March 2002
Adja Yunkers, Black Candle
Adja Yunkers, Desert
Adja Yunkers, Green Atelier
Adja Yunkers, La Mesa

Maine
Portland, Portland Museum of Art
Henri Edmond Cross, Coast near Antibes*
Georges Seurat, Seascape at Port-en-Bessin, Normandy*

Maryland
Annapolis, The Mitchell Gallery, St. John's College
The Sweet Uses of Adversity: Images of the Biblical Job, 26 August–5 November 2002
William Blake, Job and His Daughters
William Blake, Job and His Wife Restored to Prosperity
William Blake, Job’s Sacrifice
William Blake, The Lord Answering Job out of the Whirlwind
William Blake, Satan before the Throne of God
William Blake, Satan Smiling Job with Boils
Dirck Volkertsz. Coornhert after Maerten van Heemskerk, Triumph of Job
Fritz Eichenberg, The Book of Job
Maerten van Heemskerk, The Triumph of Job
Augustin Hirschvogel, Job Learns of His Daughters
Adja Yunkers, Still Life with Ham
Adja Yunkers, Trophee and His Misfortunes
Alphonse Legros, Job, 1st Plate
Benton Murdoch Spruance, After Blake’s Job

Massachusetts
Boston, Isabella Stewart Gardner Museum
Cosmé Tura and Ferrars: A Forgotten Renaissance, 30 January–12 May 2002
Cosmé Tura, Madonna and Child in a Garden
Attributed to Cosmé Tura, Portrait of a Man
Cambridge, Fogg Art Museum
Three Women: Early Portraits by Toulouse-Lautrec, 6 April–21 July 2002
Henri de Toulouse-Lautrec, A la Bastille (Jeanne Wenz)

Michigan
Ann Arbor, University of Michigan Museum of Art
Women Who Ruled: Queens, Goddesses, Amazon 1500–1650, 17 February–5 May 2002
Guillaume Dupré, Henri IV, 1533–1610, King of France 1589, and Marie de’ Medici, His Wife, 1600 (obverse)
Guillaume Dupré, Marie de’ Medici, 1573–1642, Wife of King Henri IV of France 1600 (obverse)

New Hampshire
Edmund Charles Tarbell, Mother and Mary*

New Jersey
Rembrandt van Rijn, Jan Six
Rembrandt van Rijn, Self-Portrait
Draning at a Window
Johannes Vermeer, A Lady Writing
Circulated to Denver Art Museum, 2 March–26 May 2002

New Mexico
Santa Fe, Georgia O'Keeffe Museum
O’Keeffe’s O’Keeffe: The Artist’s Collection, 14 September 2001–13 January 2002
Georgia O’Keeffe, Jack-in-the-Pulpit No. III (Santa Fe only)
Georgia O’Keeffe, Jack-in-the-Pulpit No V (Humlebaek only)
Georgia O’Keeffe, Jack-in-the-Pulpit No VI (Brooklyn only)
Georgia O’Keeffe, No. 20—From Music—Special (Santa Fe only)
Georgia O’Keeffe, Sky Above White Clouds I (Georgia O’Keeffe, Winter Road I
Circulated to Louisiana Museum of Modern Art, Humlebaek, Denmark, 8 February–20 May 2002

New York
Albany, Albany Institute of History and Art Matters of Taste: Food and Drink in 17th-Century Dutch Art and Life, 20 September–8 December 2002
Gerret Willemsz. Heda, Still Life with Ham
Alexander Calder, Four White Petals (Nashville only)
Barrett Newman, Pagan F İd (Brooklyn only)
Circulated to Frist Center for the Visual Arts, Nashville, 21 June–15 September 2002
New York, The Bard Graduate Center for Studies in the Decorative Arts
Benjamin West, Maria Hamilton Beckford (Mrs. William Beckford) *
Circulated to Dulwich Picture Gallery, London, 5 February–14 April 2002

New York, C.G. Boerner Inc.
Mezzotint Exhibitions, 19 February–15 March 2002
John Dixon after George Stubbs, A Tigress
William Petter after Joseph Wright, An Academy by Lamplight

New York, The Frick Collection
Greuze the Draftsman,
14 May–4 August 2002
Jean-Baptiste Greuze, The Angry Mother
Jean-Baptiste Greuze, The Ungrateful Son
Jean-Baptiste Greuze, The Well-Loved Mother (New York only)
Circulated to The J. Paul Getty Museum, Los Angeles, 10 September–1 December 2002

New York, Gagosian Gallery
Arshile Gorky Portraits,
20 March–23 April 2002
Arshile Gorky, The Artist and His Mother
Arshile Gorky, Portrait of the Artist and His Mother
Arshile Gorky, Portrait of the Artist's Mother

New York, The Metropolitan Museum of Art
Casper David Friedrich: Moonwatchers, 11 September–11 November 2001
Johan Christian Dahl, View from Værkøne near Christianshavn

New York, Whitney Museum of American Art
Over the Line: The Art and Life of Jacob Lawrence,
8 November 2001–3 February 2002
Jacob Lawrence, Daybreak–A Time to Rest

Circulated to The Detroit Institute of Arts,
23 February–19 May 2002 and High Museum of Art, Atlanta, 15 June–8 September 2002

Ohio
Cleveland, The Cleveland Museum of Art
A Print in Focus: Antonio Pollaiuolo's Battle of the Nudes, 25 August–27 October 2002
Christofano Roberts after Antonio del Pollaiuolo, Hercules and Anteros

Pennsylvania
Chadds Ford, Brandywine River Museum
Andrew Wyeth, Snow Flurries
Circulated to Akron Art Museum, 15 June–1 September 2002 and Spencer Museum of Art, Lawrence, 21 September–17 November 2002

Philadelphia, Philadelphia Museum of Art
Alberto Giacometti, 11 October 2001–8 January 2002
Alberto Giacometti, The Forest
Alberto Giacometti, No More Play

New York, PaceWildenstein
Mark Rothko, Interiors*
Mark Rothko, Untitled (three women) *

New York, Hollis Taggart Galleries
Max Weber, Interior of the Fourth Dimension

New York, Whitney Museum of American Art
Over the Line: The Art and Life of Jacob Lawrence,
8 November 2001–3 February 2002
Jacob Lawrence, Daybreak–A Time to Rest

Circulated to The Detroit Institute of Arts,
23 February–19 May 2002 and High Museum of Art, Atlanta, 15 June–8 September 2002

Texas
College Station, George Bush Presidential Library and Museum
Fathers and Sons: Two Families–Four Presidents, 12 March–31 July 2002
Gilbert Stuart, Aghad Smith Adams (Mrs. John Adams)
Gilbert Stuart, John Adams

Fort Worth, Kimbell Art Museum
Bartolome Esteban Murillo (1617–1682): Paintings from American Collections, 10 March–16 June 2002
Bartolome Esteban Murillo, The Return of the Prodigal Son
Bartolome Esteban Murillo, Two Women at a Window
Circulated to Los Angeles County Museum of Art, 14 July–6 October 2002

Houston, The Museum of Fine Arts
Bernardo Bellotto, 29 July–21 October 2001
Bernardo Bellotto, The Fortress of Konigstein

Louis Faurer Retrospective,
13 January–14 April 2002
Louis Faurer, "Champion," New York City
Louis Faurer, New York, New York
Circulated to Addison Gallery of American Art, Andover, 4 May–28 July 2002

Virginia
Fredericksburg, Mary Washington College Galleries
Francesco Melzi after Leonardo da Vinci, Two Grotesque Heads

Circulated to Norton Museum of Art, West Palm Beach, 8 February–5 May 2002 and UCLA at the Armand Hammer Museum of Art and Cultural Center, Los Angeles, 21 May–8 September 2002

Sweet Briar, Sweet Briar College, Anne Gary Pannell Center Gallery
Defining Influence: Japanisme and the Western Artist, 17 January–31 March 2002
Charles Burchfield, Rail Fence
Mary Cassatt, The Coiffeuse
Mary Cassatt, Woman Bathing

Wisconsin
Milwaukee, Milwaukee Art Museum
Milton Avery: The Late Paintings, 30 November 2001–27 January 2002
Milton Avery, Mountains and Meadow
Circulated to Norton Museum of Art, West Palm Beach, 8 February–5 May 2002 and UCLA at the Armand Hammer Museum of Art and Cultural Center, Los Angeles, 21 May–8 September 2002
EXTENDED LOANS FROM THE NGA COLLECTION
All works are part of the National Lending Service unless indicated by**

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

UNITED STATES
Alabama
 Birmingham, Birmingham Museum of Art
 Andrews Zorn, Hugo Reisinger
 Montgomery, Montgomery Museum of Fine Arts
 Mark Rothko, Untitled

California
 Oakland, Oakland Museum
 Mark Rothko, Untitled
 Mark Rothko, Untitled

Connecticut
 Hartford, Wadsworth Atheneum Museum of Art
 Mark Rothko, Untitled

District of Columbia
 National Museum of American History
 Charles Peale Polk, General Washington at Princeton
 National Trust for Historic Preservation
 Bernard Hallstone, David E. Finley

Blair House
 John Singleton Copley, Harrison Gray Style of Benjamin Marshall, Race Horse and Thresher
 Gilbert Stuart, Dr. William Hartigan (?)

The Library of Congress
 Carl Mills, Head of Orphans

Office of the Vice President of the United States
 American 18th Century, Attack on Bunker's Hill, with the Burning of Charlestown
 American 19th Century. Imaginary Regatta of America's Cup Winners
 American 20th Century. View of Aberdeen, Washington (returned)
 Lydia Field Emmet, Olivia
 A. Hashagen, Ship "Arkansas" Leaving Havana
 John Wesley Jarvis, Commodore John Rodgers
 Wilt Kuhn, Green Apples and Soup
 John Neagle, Colonel Augustus James Pleasonton
 John Vanderlyn, John Siskam
 Alexander Helwig Wyant, Peaceful Valley

The White House
 American 19th Century, Abraham Lincoln
 American 19th Century, Stylized Landscape
 American 19th Century, Indians Cooking Maize
 George Catlin, An Aged Minuteman Chief and His Family
 George Catlin, Asembeine.
 George Catlin, Assinibine Warrior and His Family (returned)
 George Catlin, Battle between the Jicarilla Apaches and Camanches
 George Catlin, Buffalo Chase
 George Catlin, Camanche Chief, His Wife, and a Warrior
 George Catlin, Camanche Chief with Three Warriors
 George Catlin, Distinguished Crow Indians
 George Catlin, Encountering a Canoe—Nayas Indians
 George Catlin, A Flathead Chief with His Family
 George Catlin, Four Dogrib Indians

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

IRELAND
 Dublin, United States Embassy Residence
 Gilbert Stuart, Counsellor John Denn
 Gilbert Stuart, John Bill Ricketts

ITALY
 Florence, Casa Buonarroti
 after Michelangelo Buonarroti, Damned Soul**

UNITED KINGDOM—ENGLAND
 London, United States Embassy Residence
 Sir William Beechey, Lieutenant-General Sir Thomas Picton
 Francis Cotes, Mrs. Thomas Home
 Frederick Carl Frieseke, Memories
 Thomas Gainsborough, William Yelverton
 Davenport
 Wilt Kuhn, Pumpkins
 George Benjamin Luks, The Bersaglieri
 Gari Melchers, The Sisters
 Michael van Mieris, Portrait of a Lady with a Ruif

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

United States
 American 18th Century, Attack on Bunker's Hill, with the Burning of Charlestown
 American 19th Century. Imaginary Regatta of America's Cup Winners
 American 20th Century. View of Aberdeen, Washington (returned)
 Lydia Field Emmet, Olivia
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 George Catlin, Buffalo Chase
 George Catlin, Camanche Chief, His Wife, and a Warrior
 George Catlin, Camanche Chief with Three Warriors
 George Catlin, Distinguished Crow Indians
 George Catlin, Encountering a Canoe—Nayas Indians
 George Catlin, A Flathead Chief with His Family
 George Catlin, Four Dogrib Indians

George Catlin, Making Flint Arrowheads—Apaches
 George Catlin, Ojibbeway Indians
 George Catlin, An Ojibbeway Village of Skin Tents
 George Catlin, Osage Chief with Two Warriors
 George Catlin, An Osage Indian Pursuing a Carmanchee
 George Catlin, Pawnee Indians Approaching Buffalo
 George Catlin, A Small Cheyenne Village
 George Catlin, Three Mandan Warriors Armed for War
 George Catlin, Three Navaho Indians
 George Catlin, Three Young Chinook Men
 George Catlin, Two Undifferentiated North American Indians
 George Catlin, View of the Lower Mississippi
 Thomas Chambers, Boston Harbor
 Thomas Chambers, New York Harbor with Pilot Boat "George Washington"
 Raoul Dufy, The Basin at Deauville**
 Henri Matisse, Still Life with Pineapple
 Mark Rothko, The Party
 Mark Rothko, Untitled

Secretary of Agriculture
 American 19th Century, Farmhouse in Mahantango Valley
 American 19th Century, Leaving the Manor House
 Georgia Tinken Fry, Flock of Sheep
 Henri-Joseph Harpignies, Landscape
 A.A. Lamb, Emigration Proclamation

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

American 19th Century, Washington at Valley Forge
 Karl Knaths, Marble Mantel
 Matta, Genesis
 Mark Rothko, Untitled
 Mark Rothko, Untitled
 Administrator, Environmental Protection Agency
 Joseph Bartholomew Kidd after John James Audubon, Black-Backed Three-Ted Woodpecker
 Joseph Bartholomew Kidd after John James Audubon, Orchard Oriole
 Auguste Renoir, Landscape between Storms
 Douglas Volk, Abraham Lincoln

Director, Office of Homeland Security
 Franklin C. Coutur, Lincoln and His Son, Tad

Secretary of Housing and Urban Development
 American 19th Century, The End of the Hunt
 American 19th Century, The Start of the Hunt
 American 19th Century, Twenty-two Houses and a Church
 American 20th Century, After the Wedding in Warren, Pennsylvania
 Thomas Chambers, Bay of New York, Sunset

United States Trade Representative
 American 19th Century, Spring on the Range
 Senator Chambers, Februa off Gibraltar
 Thomas Chambers, Storm-Toss'd Frigate
 T. Davies, Ship in Full Sail
 J. G. Tanner, Engagement between the "Monitor" and the "Merrimack"

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Secretary of Transportation
George Catlin, A Crow Village and the Salmon River Mountains
George Catlin, Two Blackfoot Warriors and a Woman
Justice Scalia
Gilbert Stuart, George Washington
Thomas Sully, Henry Pratt
Augustus Vincent Tack, Charles Evans Hughes
Justice Souter
Rembrandt Peale, George Washington
Gilbert Stuart, Captain Joseph Anthony
after Gilbert Stuart, William Constable
after Gilbert Stuart, James Lloyd
Augustus Vincent Tack, Harlan F. Stone
Justice Stevens
American 19th Century, Portrait of a Lady
American 19th Century, Portrait of a Man
Joseph Goodhue Chandler, Girl with Kitten
Edward Hicks, The Landing of Columbus
Virginia
Fairfax, George Mason University
Alfredo Halegua, America
Lila Peli Katz, Ancient
TEMPORARY NGA LOAN
TO ANOTHER MUSEUM COLLECTION
THE NETHERLANDS
The Hague, Koninklijk Kabinet van Schilderijen Mauritshuis 15 September 2002–30 June 2004
Aelbert Cuyp, Horsemen and Herdsmen with Castle
Indiana
Indianapolis, Indianapolis Museum of Art
Max Beckmann, Christ in Limbo
Larry Bell, Chrome and Glass Construction (returned)
Mark Rothko, Sketch for Mural H
Maryland
Hagerstown, Washington County Museum of Fine Arts
Frederick Kemmelmeyer, First Landing of Christopher Columbus
Exhibition Catalogues

Aelbert Cuyp
Edited by Arthur K. Wheelock Jr. (320 pages, 130 color, 95 b/w; copublished with Thames and Hudson, London)

A Century of Drawing
By Andrew Robison and Judith Brodie (320 pages, 150 color, 175 b/w; copublished with Harry N. Abrams, Inc., New York)

Christo and Jeanne-Claude in the Vogel Collection
By Molly Donovan (144 pages, 60 color, 70 b/w; copublished with Harry N. Abrams, Inc., New York)

The Flowering of Florence: Botanical Art for the Medici
By Lucia Tongiorgi and Gretchen A. Boddie (255 pages, 63 b/w; copublished with Lund Humphries, London)

Goya: Images of Women
By Janis A. Tomlinson, Francisco Calvo Serraller, Aileen Ribeiro, Concha Herrero Carretero, and Anna Reuter (368 pages, 150 color, 50 b/w; copublished with Yale University Press, New Haven and London)

An American Vision: Henry Francis du Pont's Winterthur Museum
By Wendy Cooper (216 pages, 150 color, 30 b/w; copublished with Lund Humphries, London)

The Quest for Immortality: Treasures of Ancient Egypt
By Erik Hornung and Betsy M. Bryan (256 pages, 190 color; copublished with Prestel Verlag)

Exhibition Brochures

Aelbert Cuyp, by Anna Tummers
Henry Moore

German Expressionist Paintings from the Saltzman Family Collection, by Lynn Mattiery

An American Vision: Henry Francis du Pont's Winterthur Museum

The Quest for Immortality: Treasures of Ancient Egypt (brochure and family guide)

Collection Catalogues

Alfred Stieglitz: The Key Set
Edited by John Elderfield (356 pages, 1,600 duotones, printed in six colors, copublished with Harry N. Abrams, Inc., New York)

Studies in the History of Art and Other CASVA Publications

Moche Art and Archaeology in Ancient Peru
Edited by Joanne Pillsbury (344 pages, 13 color, 310 b/w)

Hans Hollein: Paintings, Prints, and Reception
Edited by Mark Roskill and John Oliver Hand (262 pages, 14 color, 183 b/w)

Italian Panel Painting of the Ducenento and Trecento
Edited by Victor M. Schmidt (528 pages, 330 color, 130 b/w)

The A.W. Mellon Lectures in the Fine Arts: Fifty Years
Introduction by Elizabeth Cropper (285 pages, 63 b/w)

Center 22

Web Publications

Gemini G.E.L.: Online Catalogue
Rationale

Awards

The Unfinished Print (exhibition catalogue)
Association of American University Presses' Book, Jacket, and Journal Show design award

Virtue and Beauty (exhibition catalogue)
Association of American University Presses' Book, Jacket, and Journal Show design award

A Century of Drawing (exhibition catalogue) American Association of Museums design award, honorable mention

Staff Publications


de la Rie, E. Rêne See under Berns de la Rie, E. Rêne, Suzanne Quillen Lomax, Michael Palmer, and Christopher A. Maines. "An Investigation of the Photochemical
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Supervisor
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Reginald Kellbrev

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<td>Staff Assistant</td>
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<td>Computer Specialist</td>
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<td>Darnell Brandon</td>
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<td>Logistics Support Branch</td>
<td>Lemuil Jamison</td>
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<tr>
<td>Rick Pleffner</td>
<td>Alfred Cohen</td>
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<tr>
<th>Travel &amp; Transportation</th>
<th>Technical Support Branch</th>
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<tr>
<td>Program Assistant and Travel Coordinator</td>
<td>Branch Chief</td>
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<tr>
<td>Barbara Caldwell</td>
<td>Thomas Valentine</td>
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<tr>
<td>Transportation Assistant</td>
<td>Audio Visual Services</td>
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<tr>
<td>Dora Baridesdale</td>
<td>Radio Production Specialist</td>
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<tr>
<td>Driver</td>
<td>John Conway</td>
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<td>Lawrence Pryor</td>
<td>Motion Picture Projectionists</td>
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<tr>
<td>Records Management</td>
<td>Jeanne Bernhards</td>
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<tr>
<td>Information Management Specialist</td>
<td>Karl Parker</td>
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<tr>
<td>Victoria Emerson</td>
<td>Maintenance Technician</td>
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<td>Lester Barry</td>
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<td>Christy Williams</td>
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<td>Mailroom</td>
<td>Printing &amp; Duplicating</td>
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<tr>
<td>Lead Mail Clerk</td>
<td>Off-Set Press Operators</td>
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<td>Patrick Beverly</td>
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<td>Mail Clerks</td>
<td>Frank Schiavone</td>
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<td>James Arnold</td>
<td>Equipment/Copier Operator</td>
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<td>Clifton Fleet</td>
<td>James Morris</td>
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<tr>
<td>Inventory Management Officer</td>
<td>Telecommunications Specialist</td>
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<tr>
<td>Ted Harper</td>
<td>Mark Ranze</td>
</tr>
<tr>
<td>Supply Technicians</td>
<td>Supervisory Telephone Operator</td>
</tr>
<tr>
<td>Paul Fortune</td>
<td>Minnie Barbour</td>
</tr>
<tr>
<td>Kevin Greyes</td>
<td>Telephone Operators</td>
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<tr>
<td>Anthony Sean Hillaard</td>
<td>Barbara McNair</td>
</tr>
<tr>
<td>Nathan Howell</td>
<td>Juanita Walker</td>
</tr>
<tr>
<td>Ulrick Vilmenay</td>
<td>Photography Services</td>
</tr>
<tr>
<td>Supervisory Photographer</td>
<td>Dein Beasom</td>
</tr>
</tbody>
</table>

| Photographers | Ricardo Bianc |
| Lorene Emerson | Lyle Peterzell |
| Photographers/Lab | Doris Ableon |
| David Applegale | James Locke |
| Secretary |  |
| Geneve Rosenboro |  |
| Digital Imaging Services | Supervisor |
| Robert Grove | Visual Information Specialists |
| Deborah Adenan | Christina Moore |
| Kristen Quinlan |  |

<table>
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<th>PROCUREMENT AND CONTRACTS</th>
<th>OFFICE OF THE TREASURER</th>
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<tbody>
<tr>
<td>Chief of Procurement</td>
<td>Treasurer</td>
</tr>
<tr>
<td>Elaine Larson</td>
<td>James E. Duff</td>
</tr>
<tr>
<td>Deputy Chief of Procurement</td>
<td>Deputy Treasurer</td>
</tr>
<tr>
<td>Jeffrey F. Petrin</td>
<td>George-Ann Tobin</td>
</tr>
<tr>
<td>Contract Specialists</td>
<td>Executive Assistant</td>
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<tr>
<td>Kristin S. Fuller</td>
<td>Judy Shindel</td>
</tr>
<tr>
<td>Claudine A. Harper</td>
<td>Assistant Treasurer/Investment Management</td>
</tr>
<tr>
<td>Stan Johnson</td>
<td></td>
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<tr>
<td>Tarasia Remhof</td>
<td></td>
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<tr>
<td>Purchasing Agents</td>
<td></td>
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<tr>
<td>Barbara G. Marley</td>
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<tr>
<td>Gayling Reeves</td>
<td></td>
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<tr>
<td>Staff Assistant</td>
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<tr>
<td>Patricia Barber</td>
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<th>OFFICE OF THE TREASURER</th>
<th>Payroll</th>
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<tr>
<td>Treasurer</td>
<td>Payroll/Personnel Specialist</td>
</tr>
<tr>
<td>James E. Duff</td>
<td>Emma G. More</td>
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<tr>
<td>Deputy Treasurer</td>
<td>Civilian Pay Technicians</td>
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<tr>
<td>George-Ann Tobin</td>
<td>Brenda Carmichael</td>
</tr>
<tr>
<td>Executive Assistant</td>
<td>Margaret Myers</td>
</tr>
<tr>
<td>Judy Shindel</td>
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</table>
The Gallery's partnership between the public and private sectors enables it to fulfill its mission of service to the nation. Federal funds provide for the daily operations and maintenance. All acquisitions of works of art in the collections as well as the buildings and many programs have been made possible through private gifts. Throughout its history, the Gallery has enjoyed the strong support of many individuals, corporations, and foundations across the country, including those listed below who made gifts during this fiscal year. The year 2002 marked the twentieth anniversary of the Trustees' Council, the national advisory body to the Board of Trustees. The Gallery thanks its current and former Council members for their commitment over the last two decades. To date the Trustees' Council has given many works of art to enhance the collections and has raised substantial funds for important Gallery initiatives. The Gallery received generous gifts to augment the nation's art collection and programming this year. The Gallery extends its profound gratitude to donors nationwide who supported its activities. Their gifts, together with the ongoing commitment of the federal government, ensures that the Gallery remains strong for years to come.

GIFTS TO THE NATIONAL GALLERY OF ART

BENEFACTORS
Benefactors are those who make cumulative gifts of cash and/or art at the level of $2,500,000 or more. The Gallery is honored to add the following individuals to this distinguished list at the close of fiscal year 2002.

The Lee and Juliet Folger Fund
Raymond and Margaret Horowitz
Joseph F. McCrindle
The Honorable Arnold A. and Joan Saltzman
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GIFTS OF ART
The Gallery extends its thanks to those who gave works of art from 1 October 2001 through 30 September 2002. These gifts enhance the collections and carry on the tradition of generosity begun by the founding benefactors more than sixty years ago.

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Howard Greenberg
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**CORPORATE GIFTS**
The Gallery is grateful to the following corporations, whose generous support allowed us to present special exhibitions and related programs in fiscal year 2002:

**MILLENNIUM FUNDS**
Gifts for art acquisition, special exhibitions, education, outreach, conservation, research initiatives, and unrestricted support were received from the following generous donors during fiscal year 2002.

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Dr. Mark Epstein and Amoretta Hoeber

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Anonymous

**$50-$99**
Anonymous

**$25-$49**
Anonymous

**$10-$24**
Anonymous

**$5-$9**
Anonymous

**$1-$4**
Anonymous

**$1**
Indicates that a gift has been realized.

**LEGACY CIRCLE**
The Gallery is pleased to recognize the charter members of the Legacy Circle for their decision to include the Gallery in their estate plans. With their gifts, these individuals uphold a legacy of philanthropy to the benefit of future generations.

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Robert P. and Arlene R. Kogod
Mrs. Rush H. Kress in memory of her late husband Rush Kress
Richard & Peggy Greenfield Foundation
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Mr. Philip H. Ises
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Ann and Steven Ames
Anonymous
* Indicates donors who have given for 5 or more consecutive years.
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The Gallery gratefully acknowledges members of the Collectors Committee for their annual gifts of $15,000, $30,000, or more. Their role is vital in helping the Gallery to acquire modern and contemporary art.
(* Indicates donors who have given for 5 or more consecutive years.)

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(as of 30 September 2002)
The Gallery extends thanks to those contributors to The Circle for their generous annual gifts. Their support at the level of $1,000,
$2,500, $5,000, or $10,000 or more provides funding for a range of activities throughout the Gallery.
(*) Indicates donors who have given to The Circle for five or more consecutive years.

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