NATIONAL GALLERY OF ART

Washington, D.C.
The Fourth Street Plaza's glass pyramids, designed by I.M. Pei
PRESIDENT'S FOREWORD

Our appreciation for a great year in 2005 is offered first to those who ultimately give the Gallery its dynamism and strength: its visitors. The many visitors who toured the Toulouse-Lautrec and Montmartre exhibition—including close to ten thousand on its opening day—represent the best endorsement the Gallery can receive. They are among the millions who visited the Gallery this year and experienced it online. This success would be impossible, of course, without the federal government’s ongoing commitment to support the Gallery’s operations and maintenance, enabling the Gallery to remain open free of admission charge 363 days a year. My fellow trustees join me in expressing our appreciation to the President and the Congress for their commitment to the Gallery.

That commitment has been matched by many generous individuals, foundations, and corporations in their support of the Gallery’s privately funded programs this year.

The year 2005 saw several changes to the Gallery’s Board of Trustees. It is my great pleasure as president to express the board’s best wishes to Julian Ganz, Jr., and David O. Maxwell, who retired as general trustees. We greatly appreciate Julian’s and David’s distinguished service and leadership, and we look forward to their continuing participation in the life of the Gallery. We also extend a warm welcome to their successors, Sharon Percy Rockefeller of Washington, D.C., and John Wilmerding of Princeton, New Jersey. Robert F. Erburt of Los Angeles continues as chairman and John C. Fontaine of New York City continues as a general trustee. The Chief Justice of the United States, the Secretary of State, the Secretary of the Treasury, and the Secretary of the Smithsonian Institution serve as ex-officio trustees.

The Trustees’ Council, founded in 1982 as a national advisory body to the Board of Trustees, plays an invaluable role in advancing the Gallery’s mission of service to the nation. We were pleased to welcome Gregory W. Fazakerley of Middleburg, Virginia; John Freidenrich of Atherton, California; David M. Rubenstein of Washington, D.C.; and Alice L. Walton of Mineral Wells, Texas, as new Council members in fiscal year 2005.

This was a year of transition in sad ways as well. In October 2004, the Gallery lost one of its dearest friends and most generous benefactors, Jane B. Meyerhoff. She and her husband Bob transformed the Gallery’s collection of modern and contemporary art through their extraordinary gifts. We also mourn the passing of Trustees’ Council member Raymond J. Horowitz in September 2005. Ray and his late wife Margaret will long be remembered for their remarkable legacy in strengthening the Gallery’s American art collection and related programs.

The Board of Trustees is grateful to many corporations and foundations that supported the Gallery’s special exhibitions program in 2005. We especially would like to thank Time Warner and the Catherine B. Reynolds Foundation for their respective roles as corporate sponsor and foundation sponsor of the Gallery’s acclaimed Toulouse-Lautrec and Montmartre exhibition. We are grateful to Target for its commitment in support of the Gilbert Stuart exhibition. Our thanks go as well to the Trellis Fund and the Melvin and Ryna Cohen Family Foundation for making possible several important photography exhibitions, including All the Mighty World: The Photographs of Roger Fenton, 1852–1860, Andre Kertész, and Irving Penn: Platinum Prints. We also wish to recognize The Broad Art Foundation, Lehman-Smith + McLeish, Merrill Lynch, the Pearl Family Fund of The Community Foundation for the National Capital Region, and Siemens for their gifts to the exhibitions program this year.

We also wish to acknowledge several individuals for their support of special exhibitions this year, particularly an anonymous Gallery friend who made possible Monumental Sculpture from Florence:
The Gallery provides its millions of visitors with an enjoyable and rewarding experience with the world’s artistic heritage through the collection and special exhibitions.

Victoria P. Sant
The activities of fiscal year 2005 demonstrate a continued dedication to the mission of the National Gallery of Art among its Board of Trustees, staff, and volunteers. During the year, all contributed to the Gallery's commitment to serve the United States in a national role by collecting, exhibiting, preserving, and fostering the understanding of works of art, at the highest possible museum and scholarly standards.

Throughout its sixty-five years, a dynamic partnership of public and private support has made possible the Gallery's achievements and accomplishments. We are grateful to the President and the Congress for the continued crucial support sustaining the nation's art museum. We are also grateful to the individuals, foundations, and corporations that made possible the acquisition of works of art, the care and preservation of the collection, special exhibitions, and educational programming.

The Gallery continues to build on its core collection begun by Andrew W. Mellon and the Founding Benefactors. This great public collection would not exist without the generosity of individuals and foundations as well as support from the Collectors Committee.

In fiscal year 2005, the Gallery acquired significant works in the areas of European painting, nineteenth-century French painting, modern and contemporary art, and sculpture. The Gallery's holdings of European drawings and American twentieth-century drawings saw extraordinary growth as well. Acquisitions in the area of old master prints numbered more than two hundred individual sheets, portfolios, and illustrated books ranging over five centuries. Several gifts contributed to the collection of twentieth-century and American prints. A number of additions greatly enriched the Gallery's collection of nineteenth- and twentieth-century photographs, and the Library's rare book collection grew by more than one hundred volumes.

Special exhibitions in fiscal year 2005 presented audiences with a wide range of artists and experiences. One of the most well-received and transformative was Toulouse-Lautrec and Montmartre. The installation was specifically designed to evoke the decadent spirit and glamour of bohemian life in the Parisian district of Montmartre at the turn of the 20th century. Works by Edgar Degas, Edouard Manet, Pierre Bonnard, Edouard Vuillard, Vincent van Gogh, and Pablo Picasso were presented alongside more than 250 works by Lautrec.

The year began with Dan Flavin: A Retrospective. Several galleries were designed especially for his installation pieces that explored the art of light. Fellow contemporary artist Ed Ruscha was on hand to address his work during public programs presented in conjunction with the exhibition Cotton Puffs, Q-tips®, Smoke and Mirrors: The Drawings of Ed Ruscha, as was Andy Goldsworthy who spoke on the creation of the site-specific sculpture Roof, staged on the ground floor of the East Building over the course of nine weeks.

In the West Building, five galleries dedicated to the display of photographs were unveiled. The inaugural exhibition of the renovated photography galleries was All the Mighty World: The Photographs of Roger Fenton, 1852–1860. Other exhibitions followed including André Kertész, a retrospective including some of the most celebrated works in twentieth-century photography, and Irving Penn: Platinum Prints, a presentation of the artist's experiments with platinum prints.

Galleries devoted to Dutch and Flemish paintings reopened after two years as part of an ongoing renovation project. In addition, the works of Dutch seventeenth-century artists were highlighted in the exhibitions Jan de Bray and the Classical Tradition, Pieter Claesz: Master of Haarlem Still Life, and Gerant ter Borch.
American artists were well represented in the Gallery's special exhibitions, particularly Winslow Homer in the National Gallery of Art and Audubon's Dream Realized: Selections from "The Birds of America" with the superb oil painting Osprey and Weakfish as its centerpiece. The most successful and prolific painter of the early American republic, Gilbert Stuart, was the subject of a retrospective, the first in four decades.

Works from the Gallery's collection were also featured in an exhibition commemorating the 100th anniversary of the fauve movement in French art with major works of characteristic bold color by Henri Matisse, André Derain, Georges Braque, and others. Some of the finest works on paper were shown, many for the first time since being acquired by the Gallery within the last five years, and the exhibition featured six centuries of art beginning with an early fifteenth-century German drawing and concluding with one of the finest impressions of Picasso's The Frugal Repast.

Representing international and cultural collaborations, the exhibitions Monumental Sculpture from Renaissance Florence: Ghiberti, Nanni di Banco, and Verrocchio at Orsanmichele and Masterpieces in Miniature: Italian Manuscript Illumination from the J. Paul Getty Museum brought masterpieces of Italian art to Washington audiences. Listening stations in the Masterpieces in Miniature exhibition presented Gregorian chants recorded in two of the illuminated choir books for our visitors.

After more than a year of conservation treatment, the iconic seventy-six-foot-long mobile by Alexander Calder was reinstalled in the central court of the East Building. When it returned following repair and repainting to its prominent location, visitors and staff alike delighted in its movement and appearance once again as Calder envisioned it almost thirty years ago.

Providing increased educational programming for a local, national, and international audience is an exciting area for the future. In fiscal year 2005, the Gallery's Web site continued to flourish, with over 14.5 million visits, offering images and information on the nation's works of art and special exhibitions to users worldwide. Online offerings such as NGAClassroom and NGAKids continued to reach new and younger audiences.

The 25th anniversary year of the Center for Advanced Study in the Visual Arts was marked by the realization of a longstanding wish to provide housing to its fellows.

This year some 4.5 million visitors experienced the collection, special exhibitions, the National Gallery Sculpture Garden, and educational programs. The acquisitions, care for the collection, special exhibitions, and public programs would not be possible without the generous support of many individuals, foundations, and corporations. We are also grateful for the continuing support from the federal government for the vital mission of this great institution through the appropriated funds that ensure the operation and maintenance and the protection and care of the nation's art collection.

Similarly, these achievements would not be possible without the dedication of Gallery staff and volunteers. On behalf of the executive officers of the Gallery, I would like to thank them for their efforts that further the Gallery's mission.

I join with Gallery President Victoria P. Sant in welcoming new trustees Sharon Percy Rockefeller and John Wilmerding, and thanking Julian Ganz, Jr. and David O. Maxwell for their enthusiastic commitment to the Gallery as they retire from the board.

Earl A. Powell III
Ellsworth Kelly's Color Panels for a Large Wall, a 2005 acquisition
The Gallery actively collects paintings, sculpture, and works of art on paper including photographs, from the late middle ages to the present, from Europe and the United States. In fiscal year 2005, the generosity of many individuals made possible the acquisition of more than 1,200 works of art in the primary areas of the Gallery’s collections.

**PAINTINGS**

The Gallery’s primary European painting acquisitions in fiscal year 2005 were six works from Italy, the Netherlands, Germany, and France. The earliest, by the Italian painter Giovanni Francesco Barbieri called Guercino, is *Self-Portrait before a Painting of “Amor Fedele,”* 1655, one of a relatively small number of portraits by the artist. Depicted in the act of finishing a painting, the artist is dressed in a black brocade coat, palette and brush in hand, as he turns towards the viewer. On the easel behind him sits a painting of Cupid and a greyhound, as well as a stone relief carving representing a serpent biting its tail; the painting signifies fidelity, the sculpture eternity. This painting was acquired through the Patrons’ Permanent Fund.

*The Interior of the Oude Kerk, Amsterdam, c. 1660,* is one of Emanuel de Witte’s most imposing works, not only because of its unusually large scale, but also for the dramatic light streaming across the space. Well-conceived figures enliven the church interior, particularly the two gentlemen who discuss the open tomb in the foreground and the mother nursing her child seated at the base of the large column in the foreground at the right. The painting was acquired through the Patrons’ Permanent Fund.

Godfried Schalcken’s *Woman Weaving a Crown of Flowers,* c. 1675/1680, reveals Schalcken’s connection to Gerrit Dou and the Leiden ‘Fine’ painters (*Leidse fijnschilders*), artists who specialized in small genre scenes painted with extraordinary attention to detail and brilliant touches of color and light. Like many paintings from this time and of this type, Schalcken’s painting was almost certainly intended to be an allegory. Here the theme is of lost love, symbolized by the crown of flowers, the statue of Cupid atop the fountain, and the young lovers in the distance. This work was acquired with funds provided by the Lee and Juliet Folger Fund.

*Northern Landscape, Spring,* c. 1825, the first painting by Caspar David Friedrich and by any artist of the German Romantic School to enter the Gallery collections, is a perfect example of Friedrich’s later work: highly refined, subtle in its light and its beautifully articulated space. It also reflects Friedrich’s pantheistic attitude to nature. In this painting of a cold winter’s day on a desolate...
heath land, two tiny figures are dwarfed into insignificance by the vast expanse of untrammeled nature. The “Spring” of the title refers to the first blades of grass pushing through the snow in the foreground, suggesting the hope and rebirth inherent in the drama of nature itself.

An Aztec Sculptor, 1887, is a stunning American Indian subject by George de Forest Brush. In the precision of its mood, color, and composition, An Aztec Sculptor reflects the influence of Brush’s teacher, the French academician Jean-Leon Gérôme. A partial and promised gift of the Ann and Tom Barwick Family, it is the first work by the artist to enter the collection.

Two additional still lifes by English-born artists were added to the partial and promised gifts of William and Abigail Gerds. Samuel Marsden Brookes’ Still Life with Fan and Pendant, c. 1865/1875, demonstrates the artist’s remarkable skill at replicating the surface of objects, in this instance employing intriguing man-made pieces that suggest a narrative. Edwin Deakin’s Grapes Against White Wall, 1883, utilizes the subject of grapes suspended on a string, a motif to which he often turned in a startlingly realistic treatment that elicited amazement among viewers.

A significant group of works were acquired in the area of modern and contemporary art. Rachel Whiteread’s iconic Ghost, 1990, a negative plaster cast of a Victorian London townhouse, is an object of great expressive power, drawing on
multiple disparate traditions, including the recent history of tomb architecture and the language of minimal art. Ellsworth Kelly’s magisterial Color Panels for a Large Wall, 1978, reconfigured by the artist for the East Building ground floor atrium wall, also entered the collection. The acquisition of the Whiteread and the Kelly were made possible through the generosity of The Glenstone Foundation, Mitchell P. Rales, Founder. Chaim Soutine’s extraordinary and visceral Piece of Beef, 1923, purchased through the Chester Dale Fund, is a remarkable example of the artist’s expressionist manner. British artist Andy Goldsworthy’s site-specific slate sculpture Roof, 2004–2005, is comprised of stacked slate, low-profile domes that fill the expanse of the East Building’s north side. It was made possible by the Patrons’ Permanent Fund.

This year, several works were acquired for the Gallery by the Collectors Committee. Sol LeWitt’s rare, early, painted construction, Objectivity, 1962, represents essential issues of art and language during the formative years of conceptual art. Composed of hundreds of shells affixed to a large square panel, Marcel Broodthaers’ eccentric Mussel Painting, 1966, relates both visually and philosophically to monochromatic abstract painting and to the tradition of readymade or “object sculpture.” Two sculptures from the early 1960s by Robert Morris, Hook and Untitled (The Letter), were also Collectors Committee acquisitions.

Several major works by Chuck Close entered the Gallery’s collection: the early portrait Nat, 1971, and Nat (Five Color States), 1971, the five photographic color separations used by the artist to create the painting, are partial and promised gifts of Anita and Burton Reiner; the more recent painting Jasper, 1997–1998, was the generous gift of Ian and Annette Gumming.

Mel Bochner’s Theory of Boundaries, 1969–1970, an early wall drawing that represents the artist’s use of language and diagram to explore the physical nature of the pictorial field; and Robert Mangold’s Yellow Wall (Section I + II), 1964, whose rare early works transform the conceit of the cut-out architectural fragment into an object that is at once painting and sculpture. Both works were acquired with the support of The Nancy Lee and Perry Bass Fund.

Two other notable sculptures by American artists have also been acquired. Harriet Hosmer’s bronze Clasped Hands of Robert and Elizabeth Barrett Browning, given in honor of Margaret and Raymond Horowitz, is a poignant homage to the marital devotion of the two great poets. Ecorché: Relief of a Horse (Josephine), c. 1882, by Thomas Eakins, given by Mr. and Mrs. Stuart P. Feld in honor of John Wilmerding, was made as a teaching aide for students and enhances the

SCULPTURE The life-size bronze sculpture Doll by Edward McCartan heads the list of sculpture acquisitions this year. This female nude accompanied by a fawn was originally conceived to stand at the end of a long reflecting pool in the garden of Junius P. Morgan’s home at Glen Cove on Long Island. The 1926 bronze was acquired with the Patrons’ Permanent Fund.

Two other notable sculptures by American artists have also been acquired. Harriet Hosmer’s bronze Clasped Hands of Robert and Elizabeth Barrett Browning, given in honor of Margaret and Raymond Horowitz, is a poignant homage to the marital devotion of the two great poets. Ecorché: Relief of a Horse (Josephine), c. 1882, by Thomas Eakins, given by Mr. and Mrs. Stuart P. Feld in honor of John Wilmerding, was made as a teaching aide for students and enhances the

NATIONAL GALLERY OF ART 2005
didactic dimension of the Gallery's collection. The Gallery's holdings of works by Auguste Rodin and Antoine-Louis Barye were enhanced with a group of important French bronzes given by Mrs. Elizabeth Klee.

Continuing the initiative started last year, medals were again an important part of the acquisitions program. Gallery librarian Ted Dalziel, Jr. donated a beautiful and crisply stuck medal featuring Victoria, Queen of England, on its obverse, and the commemoration of the Liverpool exhibition of 1886 on its reverse. A new display case of French and German nineteenth- and twentieth-century medals was added in the sculpture galleries, featuring artists such as David d'Angers, Jules-Clément Chaplain, and Alexandre Charpentier. An elegant medal by the latter celebrating the art of painting was given by Mark and Lynne Hammerschlag. Among earlier works, Andrew M. Brown presented a rare seventeenth-century century German or Netherlandish plaquette symbolizing America.

DRAWINGS Among the more than eighty European drawings added to the collection, the most important was a gouache from 1496/1497 by Albrecht Dürer, a gift from Dian and Andrea Woodner. Contained in a volume of the *Idylls* by Theocritus, this exceptionally fine, early work brings the Gallery's holdings of Dürer's drawings to ten. Further augmenting the Gallery's collection of early German drawings was the gift from an anonymous donor of an impressive design for a stained glass window by Christoph Backstofler.

Among key eighteenth-century drawings acquired this year was a lively design for a ceiling decoration by Bohemian artist Anton Kern, acquired for the Gallery with funds provided by Diane Allen Nixon, the Ailsa Mellon Bruce Fund, and the Professor William B. O'Neal Fund. A sheet of figure studies by Luis Paret y Alcázar, given by Alexandra Baer and Jason Iahn, was a rare addition to the Gallery's collection of Spanish drawings. Ivan and Winifred Phillips contributed the funds that allowed the purchase of a handsome, anonymous gouache based on the Gallery's Hubert Robert painting. Joan and David Maxwell funded the acquisition of Richard Cosway's charming drawing of his wife and daughter, made in 1794.

A view in Pont-Aven by Robert Polhill Bevan was a gift from Agnew's. Trustee Emeritus Alexander Laughlin and his wife Judith donated funds for the purchase of two nineteenth-century watercolors: *Trees by a Weir* by the British artist Robert Hills and *A Clump of Trees by a Rocky Stream in the Ramsay* by German artist Carl Morgenstern. Two French works from the same period, an impressive landscape drawing with a beech tree by Adolphe Appian, and a brilliant pen drawing by Paul Huet showing flood waters on the island of Seguin near Paris, together with related print, were purchased with funds contributed by Karen B. Cohen. The Gallery's collection of nineteenth-century drawings was broadened with the gift of a double-sided drawing by Jean-Louis-Ernest Meissonier and a rare seventeenth-century century German or Netherlandish plaquette symbolizing America.
Thirty-five old master and modern drawings came as the gift of the late Benjamin and Lillian Hertzberg, including examples by Jacopo Ligozzi, Bartholomeus Spranger, Pier Francesco Mola, and François Boucher as well as eight works by Paul Klee spanning nearly three decades.

Among the Gallery’s purchases this year were a number of German works, including a mannerist work by Caspar Meneller from 1595, two black chalk landscapes by the seventeenth-century artist Jonas Umbach, a rendering of the murderous Feast of Absalom by Vitus Felix Rigl, a charming theater scene by Johann Essias Nilson, a magical morning landscape by Erнст Ferdinand Oehme, and two sketchbooks by German nineteenth-century artists Traugott Faber and Albert Emil Kirchner. Other purchases of note were a pen drawing by Giovanni Battista Paggi and a red chalk landscape drawing by Nicolaes Pietersz Berchem from the 1660s. A rare and important addition to the Gallery’s small collection of Pre-Raphaelite drawings was Dante Gabriel Rossetti’s major composition, Desdemona’s Death-Song.

Acquisitions from the first half of the twentieth century include a vividly-colored pastel, Wooded Landscape, c. 1905, by the French artist Lucien Ott, a gift from Jean-Luc Baroni; two black chalk drawings by the British artist Augustus John, a gift from Janet and David Bruce; and a startling 1920s drawing by the German expressionist Otto Dix, made possible by Joan and David Maxwell. The collection of M. C. Escher drawings was expanded with a gift of twelve examples from the 1920s to 1954 from Barry and Gigi Fitzmorris. Seven Russian Constructivist works, including a watercolor and photocollage by Gustav Klutsis, designs for provisional structures by Elena Semenova, and photocollages by Solomon Telingater, were acquired from the Merrill C. Berman collection.

An area that saw extraordinary growth this year was American twentieth-century drawings. Judy and Leo Zickler donated transfer drawings for two of John Taylor Arms’ Venetian prints from the 1930s (as well as impressions of the prints). A contribution from Monica and Hermen Greenberg enabled the acquisition of a richly worked drawing by John Steuart Curry, Stallion and Jack Fighting, 1943. A gift from Norma B. Marin of one hundred forty-one watercolors and drawings by her father-in-law, John Marin, further enriches the Gallery’s impressive holdings, making it the most comprehensive collection of works by Marin in the world.

The collection of postwar drawings also saw significant growth. Thirteen drawings by Roy Lichtenstein, including Cow Triptych, 1974, and Razzmatazz, 1978, were given by Dorothy Lichtenstein, in memory of Jane B. Meyerhoff. They relate directly to paintings by Lichtenstein promised to the Gallery from the Robert and Jane Meyerhoff collection.
In the area of contemporary works, an extraordinary drawing by Robert Morris from his *Blind Time* series was a gift of the Collectors Committee; British artist Andy Goldsworthy gave the Gallery thirty-two drawings related to his sculpture *Roof*; and Dorothy and Herbert Vogel donated a wall drawing by Sol LeWitt.

**PRINTS** The most outstanding print acquisition this year is an extraordinary rarity from the earliest period of Western printing and printmaking, a block book of the so-called *Biblia Pauperum*, or “Bible of the Poor,” 1460s, made possible through the exceptional generosity of an anonymous donor.

A superb impression of Rembrandt van Rijn’s etching *Abraham Entertaining the Angels*, 1656, complements the recent acquisition of the artist's original copper plate for this print. The etching is printed on a fine japan paper that richly enhances the atmospheric effect of the drypoint.

Jean Morin’s *Death’s Head*, 1645/1650, generously donated by David and Elizabeth Tunick; Johann Friedrich Overbeck’s etching of a monk in prayer, 1826; and various portfolios, including a series of etchings after Ovid’s *Metamorphoses* by Georg Andreas Wolfgang and a suite of aquatints by Friedrich Wilhelm Schwechten, 1826, the latter purchased from the William B. O’Neal fund, give an indication of the scope of this year’s acquisitions.

An unusually large proportion of the additions to the old master print collection came through donations. The collection of nineteenth-century French prints, especially etchings and lithographs, greatly benefited from the bequest of Frank Anderson Trapp and the continuing generosity of Virginia and Ira Jackson.

Gifts of twentieth-century prints include a proof impression of Jacques Villon’s *Gaby in a Chaise Longue*, 1906, from André and Angela Candillier. Thomas G. Klarner continued to enrich the Gallery’s collection of contemporary prints with a gift of *Ubu Centenaire*, 1996, a portfolio of twenty-four prints by South African artists. Universal Limited Arts Editions and Jasper Johns donated a lithographic stone for Johns’ *Flag*, 1967, as well as a rare impression of the print, in honor of Jane B. Meyerhoff. The later twentieth-century holdings were strengthened by a gift of seventy-six prints and three volumes by twenty-six artists from Joshua Smith.
Most outstanding among donations of American prints was from Ruth Cole Kainen: a superb gift of thirty-seven prints by twenty-two artists, including three important lithographs by Stuart Davis—*Place Pasdeloup*, 1929; *Composition*, 1931; and *Barbershop Chord*, 1931—as well as Childe Hassam’s *Old Doorway, East Hampton*, Milton Avery’s *Birds and Sea*, and Louis Lozowick’s boldly geometric *Doorway into Street*.

**PHOTOGRAPHS** The Gallery made a number of significant additions that greatly enrich its holdings of nineteenth- and twentieth-century photographs. The Paul Mellon Fund enabled the acquisition of works by Roger Fenton, including *Moscow, Domes of Churches in the Kremlin*, 1852, one of the first photographs of Russia seen by the British public, and the exquisite late work *Fruit and Flowers*, 1860. American photographer Timothy O’Sullivan’s *Iceberg Canyon, Colorado River, Looking Above*, a view made in 1871 when he served on a geographical expedition to explore and map land west of the 100th meridian, was acquired with funds donated by Diana Walker and an anonymous donor.

The Gallery continued to build its collection of eastern European photography with the important acquisition of eight photographs by the Russian artist Aleksandr Mikhailovich Rodchenko made between 1924 and 1936. Included in this group are...
two portraits of the poet and revolutionary hero Vladimir Mayakovsky, several studies of architecture, and portraits of young Russians that celebrate the post-revolution society.

The acquisition of a 1930s photomontage by the German artist Marianne Brandt was made possible by the Pepita Milmore Memorial Fund, the R.K. Mellon Fund, and Thomas Walther. It is the only photomontage by Brandt in an American museum. Other acquisitions made in anticipation of a major exhibition on central European photography include fifteen works by Czech modernist Jaromír Funke as well as eight works by the preeminent Polish documentary and pictorialist photographer Jan Buihak.

The R. K. Mellon Family Foundation enabled the Gallery to acquire Dora Maar's unsettling photograph of a crumpled, garish doll nailed to a fence. Aaron and Barbara Levine generously donated a print of Man Ray's penetrating portrait of Igor Stravinsky.

The Gallery's collection of contemporary photography was greatly enriched with the acquisition of Ray K. Metzker's *Car and Street Lamp*, a gift of Harvey S. Shipley Miller. The Collectors Committee made possible the acquisition of Lorna Simpson's *Untitled (Two Necklines).*

A RARE BOOKS AND IMAGES Among the notable volumes acquired with the resources of the David K.E. Bruce Fund are three sumptuously illustrated folio collection catalogues. *Museum Worsleyanum,* or, a collection of antique basso relievi, bustos, statues, and gems..., 1794, depicts Sir Richard Worseley's collection of classical antiquities acquired during his travels to Rome, Greece, Egypt, and Turkey between 1783 and 1788. Charles Gavard's *Galeries historiques de Versailles,* 1838-1841, is a comprehensive pictorial and historical record of the art collections at Versailles, featuring more than 1,190 engraved plates. *Imperatorskaia Ermitazhaia galerii,* 1845-1847, is a rare deluxe edition presenting the Russian Imperial collections in 120 lithographs (including ten in color) with five additional portraits of the family of Tsar Nicholas I. Several of the paintings depicted were later acquired by Andrew W. Mellon and given to the Gallery. The Bruce fund also supported the purchase of a rare twentieth-century illustrated exhibition catalogue documenting the third and last iteration of the 1913 Armory Show held in New York, Chicago, and Boston.

The J. Paul Getty Fund in honor of Franklin D. Murphy supported the acquisition of ten titles, among which are two rare first editions: Christoph Murer's *XL. emblemata miscella nova,* 1622, and *P. Virgilii Maronis opera quae supersunt in antique codice Vaticano ad priscam imaginum formam,* 1677, which features fifty-five etchings by Pietro Santi Bartoli after the illuminated manuscript known as the Vatican Virgil. This fund also enabled the acquisition of an exceptional group of eighteenth-century titles that comprise an encyclopedic and extensively illustrated compendium on all aspects of classical antiquity.

The J. Carter Brown Memorial Fund provided the means to purchase two works of importance for the study of Rome. The fifteen full-page engravings of *De rebus praecellentibus gestis a Sixto V Pon. Max.,* 1588, by Giovanni Francesco Bordini commemorate the architectural and ceremonial projects promoted by Pope Sixtus V: *Antiquarum statuarum urbis Romae* records antique sculpture in the principal collections of late sixteenth-century and early seventeenth-century Rome, with the Borghese collection as the main focus of fifty fine engravings.

Two rare works were added to the collection thanks to Thomas Klarner. *Esequie del divino Michelangelo Buonarroti,* 1564, is one of only eight known extant copies of an eyewitness account of Michelangelo Buonarroti's funeral service held in Florence on July 14, 1564. *Manifestation Dada,* 1920, designed by Tristan Tzara and featuring drawings by Francis Picabia, announced a 1920 program at the Maison de l'œuvre featuring contributions by
Tzara and Picabia, G. Ribemont-Dessaignes, Louis Aragon, André Breton, Paul Eluard, and others.


The image collections acquired several important rare photographs and albums. Among the most notable are a deluxe-bound, five-volume set of European Grand Tour albums assembled by a “British tourist of estimable taste” and a one-volume Italian counterpart of a tour through the Holy Land and the Middle East; William Howitt’s *Ruined Abbeys of Yorkshire*; a group of nineteenth-century albums on Spanish architecture; Theophilus Burnand’s album of his art collections; and Katherine Metcalf Root’s *The Life and Times of William Merritt Chase*, illustrated by Mrs. Chase with additional photos of his work and their family. Among the photographs added to the collection are an early view of George Washington’s Mount Vernon estate by an anonymous American and portraits of John Ruskin by W. & D. Downey, Jean Pougny by Florence Henri, and Barnett Newman by Arnold Newman.
In fiscal year 2005, the Gallery presented twenty exhibitions, bringing masterpieces from public and private collections from around the world to millions of Gallery visitors.

Fiscal year 2005 opened with Dan Flavin: A Retrospective, the first comprehensive retrospective of one of the most innovative artists of the second half of the 20th century. The 44 light installations, 96 drawings, sketches, and collage-constructions illustrated the artist’s experimentation with light over 35 years. The architecture of the exhibition space was carefully configured for each individual light piece or series in collaboration with the curators from Dia Art Foundation. The exhibition included untitled (to you, Heiner, with admiration and affection), a 120-foot-long installation in green fluorescent light visible from Pennsylvania Avenue that added to the architecture of the East Building.

All the Mighty World: The Photographs of Roger Fenton, 1852–1860 reflected the breadth of this groundbreaking nineteenth-century British photographer. This survey was the inaugural exhibition of the Gallery’s renovated photography galleries. Renovation of these five galleries dedicated to the display of photographs in the West Building included installation of travertine architectural elements that match the adjacent original detailing; new panels designed to integrate works of art on marble walls; and enhanced lighting details. New flooring in the original black marble creates a seamless series of galleries.

Gerard ter Borch presented the first ever exhibition in the United States devoted to the work one of the finest Dutch seventeenth-century painters. The remarkably varied selection of paintings represented each aspect of the artist’s career. Ter Borch’s exquisite miniatures were also displayed, in a specially designed case. A Web site feature produced for the exhibition featured seventeenth-century music played on instruments similar to those depicted in ter Borch’s paintings.

Six Centuries of Prints and Drawings: Recent Acquisitions presented a selection of drawings, watercolors, pastels, prints, and illustrated books acquired by the Gallery during the previous five years. The exhibition included works by Albrecht Dürer, Rembrandt, Edvard Munch, Pablo Picasso, and Roy Lichtenstein arranged through five galleries, beginning with the earliest, a drawing...
made around 1400, and continuing chronologically through the Renaissance and baroque periods to the nineteenth and twentieth centuries.

To commemorate the 100th anniversary of the naming of the fauve movement in France, the Gallery presented its superb collection of fauve paintings in a special installation. *Fauve Painting from the Permanent Collection* featured works by Henri Matisse, André Derain, Georges Braque, and Maurice de Vlaminck, as well as lesser-known figures such as Albert Marquet and Kees van Dongen. The crown jewel was Matisse’s *Open Window, Collioure*, a central icon of the fauve movement and one of Matisse’s early masterpieces.

*Rembrandt’s Late Religious Portraits* brought together for the first time Rembrandt van Rijn’s powerful late portraits of religious figures, executed at a time of great personal turmoil. The exhibition offered a unique opportunity to explore one of the most fascinating aspects of the Dutch master’s artistic career—his brooding and pensive religious images from the late 1650s and early 1660s. The seventeen paintings raised compelling questions about their creation and purpose, as well as their relationships to each other and to Rembrandt’s life and career. Complementing the paintings was a selection of Rembrandt prints from the Gallery’s collection shown in the adjacent Dutch Cabinet galleries.

*André Kertész*, the first major retrospective of the artist’s vintage photographs held in the United States, presented works never before exhibited or reproduced. The exhibition examined the full career of the celebrated Hungarian-born photographer from early photographs of his native Budapest made in the 1910s and early 1920s, to studies of Paris in the 1920s and 1930s, to the final series of photographs of New York in the 1970s and 1980s, taken shortly before his death.

*Cotton Puffs, Q-tips®, Smoke and Mirrors: The Drawings of Ed Ruscha* was the first museum retrospective of the drawings of one of America’s most influential contemporary artists and the U.S. representative to the 2005 Venice Biennale. The exhibition featured works highlighting Ruscha’s genius for the wry and deadpan juxtaposition of words and objects. The title of the exhibition derived from a conversation between the exhibition curator and the artist, in which Ruscha stated, “You know, it’s just cotton puffs, Q-tips®, smoke and mirrors.” Ranging in date from 1959 to 2002, the featured drawings in the exhibition were made with conventional materials such as graphite and pastel but also unorthodox ones, including gunpowder, vegetable juices, and tobacco stain.

Seventeenth-century Dutch artist Jan de Bray’s portrayal of contemporary individuals as historical figures was examined in *Jan de Bray and the Classical Tradition*. Focused on this foremost Dutch artist’s work in the classical tradition, a style of painting that in Holland fused naturalism with ideals of beauty, the exhibition explored the relationships between the portrait, the “portrait historié,” and the classical tradition in De Bray’s oeuvre. At its
core was the juxtaposition of two of De Bray's major paintings, *Portrait of the Artist's Parents, Salomon de Bray and Anna Westerbaen*, and *Banquet of Antony and Cleopatra*.

The explosion in the history of entertainment and the cult of celebrity was captured by Henri de Toulouse-Lautrec in the Parisian district of Montmartre at the turn of the 20th century. *Toulouse-Lautrec and Montmartre* showed more than 240 works, including paintings, drawings, posters, prints, and sculptures. Zinc silhouettes from the Chat Noir shadow plays were installed in a specially designed backlit case to mimic the theatrical effects these objects were meant to evoke. Works by Edgar Degas, Edouard Manet, Pierre Bonnard, Edouard Vuillard, Vincent van Gogh, and Pablo Picasso as well as poster artists such as Jules Chéret were presented alongside those of Toulouse-Lautrec. The themes of the exhibition focused on the many components of Montmartre's nightlife, and were dominated by Toulouse-Lautrec's celebrated posters and many of his most striking paintings and drawings of dance halls, cafés-concerts, cabarets, and performers. The recorded tour for the exhibition included original, archival recordings of songs performed by cabaret artists Aristide Bruant and Yvette Guilbert, whom Lautrec portrayed. A film was also produced and screened in theaters at the Gallery, on WETA-TV in Washington, WNET-TV in New York, Maryland Public Television, and WTTW-TV in Chicago.

*Gilbert Stuart*, a retrospective celebrating the most successful portraitist of the early American republic, offered an unparalleled opportunity to view the painter's presidential portraits spanning the first five administrations. A highlight of the exhibition was the display of thirteen of Stuart's portraits of George Washington, including his celebrated Lansdowne portrait of 1796; the Vaughan likeness in the Gallery's collection; and the unfinished Athenaeum image. In addition to the Washington portraits, the exhibition included *John Adams and Abigail Smith Adams*, the portrait *Dolley Payne Todd Madison* from the collection of the White House, and *James Madison* from the Colonial Williamsburg Foundation. The presentation of the exhibition included a recorded tour, which incorporated period music and illuminating quotes from Stuart and his contemporaries to help bring to life the era in which Stuart painted.

*Irving Penn: Platinum Prints* offered the first major retrospective examination of this meticulous craftsman's extensive experiments with platinum/palladium printing. Begun in the early 1960s, these prints transformed his celebrated photographs into independent works of art with remarkably subtle, rich tonal ranges and luxurious textures. Spanning most of Penn's innovative career from the 1940s to the late 1980s, the Gallery's collection represents all of Penn's genres: from fashion photographs and still lifes, to portraits of some of the twentieth century's most celebrated figures, to ethnographic studies of individuals from around the world. In addition to the prints and archival material,
the collection includes seventeen collages known as the Platinum Test Materials that reveal unexpected juxtapositions between fashion and art, Western and non-Western ideals of beauty and adornment, and Penn's personal and commercial work.

Asher B. Durand's Kindred Spirits is a masterpiece of American landscape painting depicting American artist Thomas Cole and poet William Cullen Bryant engulfed by the wilderness of the Catskill Mountains of New York. Singly on view in a prominent gallery space adjacent to the East Garden Court, the painting is on loan from the Walton Family Foundation until February 2007. Kindred Spirits is regarded as a defining work of the Hudson River School, founded by Cole.

Exceptional oil paintings, watercolors, drawings, and prints from the Gallery's extensive holdings by Winslow Homer were included in a survey spanning the artist's entire career, Winslow Homer in the National Gallery of Art. The exhibition began with Homer's insightful portrayal of the Civil War in the oil Home, Sweet Home and concluded with his late masterful watercolors including Key West, Hauling Anchor. The works from the last decade of his life are perhaps the most ambitious and complex of his career. Homer's final great painting Right and Left summarizes the creative complexity of his late style with its unconventional point of view and diverse sources of inspiration, from the Japanese print to popular hunting imagery.

Origins of European Printmaking: Fifteenth-Century Woodcuts and Their Public was the first major international exhibition to be devoted to the earliest images printed on paper in the Western world. The exhibition centered on the "single-leaf" woodcut, a relief print made to circulate on its own rather than one designed as a book illustration. Since the majority of early relief prints owed their survival to the practice of pasting woodcuts into books and objects of domestic use, many works in the exhibition were presented in their original contexts.

The Prints of Félix Buhot: Impressions of City and Sea presented prints and drawings of the artist's two favorite subjects, urban and seaside scenes. Buhot became famous for his impressionistic renderings of the effects of rain, snow, mist, and fog. Along with Edgar Degas and Camille Pissarro, Buhot numbers among the most experimental printmakers of the nineteenth century. A true printmaker's printmaker, Buhot delighted in all the technical variables, and regularly combined multiple processes to produce a single print. He employed the more traditional techniques of etching, drypoint, and aquatint with several less familiar methods that gave even greater tonal variation, and used different inks and papers for varied effects.

Pieter Claesz: Master of Haarlem Still Life featured the seventeenth-century Dutch still-life painter's earliest modest-sized paintings as well as large banquet scenes brimming with sensuous foods and elegant tableware that he painted later in his career. Included were works by his predecessors and contemporaries Osias Beert the Elder, Floris van Dijck, Willem Claesz Heda, and Gerret Willemsz Heda, as well as glass, pewter, and silver objects of the sort found in Claesz's still-life paintings. The actual cup of the Guild of St. Martin depicted in the monochromatic Still Life with the Covered Cup of the Haarlem Brewer's Guild was on display alongside the painting.

Monumental Sculpture from Renaissance Florence: Ghiberti, Nanni di Banco, and Verrocchio at Orsanmichele celebrated the completion of the twenty-one-year restoration of the fourteen exterior monumental sculptures of Orsanmichele, a renowned fourteenth-century religious and civic center in Florence, Italy. Featured in the Gallery's exhibition were three monumental masterpieces of Italian Renaissance sculpture by Lorenzo Ghiberti, Nanni di Banco, and Andrea del Verrocchio. The exhibition marked the first time that Ghiberti's Saint Matthew, and Nanni di Banco's Quattro Santi Coronati (Four Crowned Martyr Saints) traveled outside Florence, and only the second time that Verrocchio's Christ and Saint Thomas traveled to the United States. The installation design suggested the architectural niches of Orsanmichele to evoke the majestic presentation of the sculptures in their original locations. The proportions and detailing of the niche architecture for the Quattro Santi Coronati was meticulously crafted to reconstruct the placement of the four saints in their original relationships to each other. Similarly, the architectural elements of the Verrocchio niche reflected the important relationship of St. Thomas to Christ, requiring a delicate installation to allow St. Thomas' foot to slightly overhang the pedestal as it did in its original location. A simplified design of the niche using its original proportions was designed to fit seamlessly into the West Building architecture of John Russell Pope.

The artistic achievements of Italian manuscript illuminators from the twelfth to the sixteenth centuries were explored in Masterpieces in Miniature: Italian Manuscript Illumination from the J. Paul Getty Museum. Featuring volumes, individual leaves, and miniatures from the Getty's collection of European manuscript illumination and a select
number of related medals and panel paintings from the Gallery’s collection, the exhibition highlighted six cities and regions of Italy that were significant centers for manuscript illumination. The jewel-like colors of the illuminations were enhanced by the wall and fabric colors and special lighting. Listening stations provided Gregorian chants recorded in two of the large choir books, and a video explained the process of creating and illuminating a manuscript.

John James Audubon combined his love of nature with his artistic talent to produce beautiful and lifelike depictions of birds. Audubon’s Dream Realized: Selections from “The Birds of America” featured Osprey and Weakfish, an oil painting which Audubon kept in his own collection throughout his life. Fifty of the artist’s hand-colored etchings selected from the Gallery’s early edition of the publication, “The Birds of America,” one of only two known complete sets preserved in their original, unbound state, were included in the exhibition.

The interpretive materials produced to enhance appreciation of special exhibitions—illustrated brochures, wall texts, recoded tours, Web features, and documentary films—have an extended reach beyond the Gallery. Exhibition texts and illustrated brochures and booklets are made available to all venues for an exhibition, as are the documentary films. Made possible by the HRH Foundation, the films are subtitled for the hearing impaired and distributed on a free-loan basis to libraries, schools, community centers, and public television stations across the nation. In 2005, films produced for the exhibitions Courtly Art of the Ancient Maya and Toulouse-Lautrec in Montmartre received first-place silver awards in the twenty-sixth Annual Telly Awards in the categories of arts and culture. Gallery films were selected for screening in several festivals, including the Santa Fe Film Festival, the Montreal International Festival of Films on Art, and the Harlem International Film Festival.

The Gallery also lends works to many special exhibitions hosted by museums throughout the world. The loans of 583 works of art from the Gallery’s collection to 201 sites were administered during fiscal year 2005. Highlights of outgoing loans include Turner’s Mortlake Terrace and Whistler’s Wapping, which were seen in the exhibition, Turner, Whistler, Monet at the Galeries nationales du Grand Palais, Paris, and Tate Britain, London. Johannes Vermeer’s A Lady Writing was included in Senses and Sins: Dutch Painters of Daily Life in the Seventeenth Century at the Museum Boijmans Van Beueningen, Rotterdam, and the Städelisches Kunstinstitut und Städtisches Galerie, Frankfurt. Portrait of a Man with an Arrow by Hans Memling was on display at the Museo Thyssen-Bornemisza as part of the exhibition Memling’s Portraits, which then traveled to the Groeningemuseum in Bruges.

Thirty-five photographs by Robert Frank from the Gallery’s collection were included in Robert Frank: Storylines at the Tate Modern, London, and at venues in Barcelona and Winterthur. In the United States, forty-six of the Gallery’s drawings by Richard Tuttle were on loan in the Tuttle exhibition at the San Francisco Museum of Modern Art. Seven important paintings were included in the Gilbert Stuart exhibition organized by the National Portrait Gallery and exhibited at the Gallery as well as the Metropolitan Museum of Art in New York. And one of the Gallery’s iconic portraits, The Emperor Napoleon in His Study at the Tuileries by David, appeared in Jacques-Louis David: Empire to Exile at the J. Paul Getty Museum, Los Angeles, and the Sterling and Francine Clark Art Institute, Williamstown.
The Gallery's mission of furthering the understanding and appreciation of great works of art is fulfilled with a variety of programs such as tours, lectures, concerts, films, and online offerings designed for its many audiences.

Public education initiatives drew audiences of all ages to the Gallery and its Web site, with 21 million people attending lectures and tours and using loan resources, as well as millions worldwide requesting Web pages of the site's online teaching portal, children's interactive zone, and special commentaries on art and artists. Public tours, auditorium lectures, family and children's programs, symposia, and academic community-focused study days and research-in-progress discussions at the Gallery trained a contextual lens on art and culture through talks by staff lecturers, visiting scholars, and curators as well as programs incorporating conservation, horticulture, and music.

Notable for an inventive approach were a series of programs related to the Gilbert Stuart portraits exhibition featuring gallery readings from eighteenth-century documents, family films and workshops, and a symposium presenting breakthrough scholarship on Stuart in the context of the early American republic.

In addition, a group of talks on the interrelationship of music and art in seventeenth-century Holland; an examination of Toulouse-Lautrec's technical experiments on the occasion of the artist's retrospective exhibition; and an initiative related to the exhibition *Palace and Mosque: Islamic Art from the Victoria and Albert Museum*, that demonstrated the influence of Islamic art on European works of art in the Gallery's collection, were presented. Weekend festivals celebrating Islamic art, American landscapes and portraiture, modern sculpture, and Dutch and Italian paintings highlighted special exhibitions and Gallery holdings.

Sunday auditorium lectures, long a mainstay Gallery program, presented talks by exhibition curators, scholars, and artists including Andy Goldsworthy, who spoke about his East Building installation *Roof*, and Ed Ruscha, who discussed his exhibition *Cotton Puffs, Q-tips*, *Smoke and Mirrors: The Drawings of Ed Ruscha*. A symposium on Dan Flavin brought together an international group of art historians, and the lectures were published in *Flavin: New Light*. The year's Works in Progress series of lunchtime lectures ranged in subject from the journals of international Dada to the secret recipes of Venetian renaissance painters. Study Days gathered experts to discuss exhibitions including *Rembrandt's Late Religious Portraits* and *Gerard ter Borch*. New academic programs—Bookcase and Behind the Scenes—brought authors of current books to the Gallery for readings, book signings, and commentary.

Web site learning initiatives continue to reach wider audiences. A dynamic search tool added to *NGAClassroom*—the portal for teaching-oriented resources on art—has streamlined access to the Gallery's growing number of online lessons, worksheets, activities, and interactives that connect culture and curriculum. Newly added to the Gallery's Web site is an online tool for requesting school tours and an enhanced tool for ordering multiple resource materials from the more than 100 packets of slides, book-length overviews, reproductions, and image disks the Gallery distributes as part of its free education service. A recent evaluation of *NGAClassroom* and *NGAResources* found that users value the depth, breadth, and flexibility of the content and
the range of delivery formats. The highly popular online destination for young children, NGAKids, launched four new interactives and received a generous grant from the Ruth S. Willoughby Foundation to support its continuing development.

Educating and training the next generation of art museum visitors and professionals help define the Gallery's public education program. Special initiatives such as Art Around the Corner—a thirteen-part visual literacy program for District of Columbia fourth and fifth graders and its related four-part program for Maryland sixth graders—help students develop art and museum awareness at an early age.

Recognizing the gap in cultural education for high school students, the Gallery has launched secondary school programs including a semester-long High School Seminar in which teacher-nominated participants research and discuss American art and artists, prepare art journals, explore art museum careers, and create culminating studio projects. The High School Summer Institute introduces teens from the District of Columbia to a variety of art museum careers through behind-the-scenes tours and job shadows, as well as discussions about art in the collection and work on a public art project.

Teachers are essential to the mission, and the Gallery's national Teacher Institute, now in its sixteenth year, brings K–12 educators to the Gallery from across the country to master cross-curricular applications of emerging technological and academic tools that frame works of art within educational standards.

Training the next generation of art museum professionals takes the form of internships and fellowships that offer on-site work experience for those interested in becoming curators, scholars, conservators, educators, and administrators. Summer and academic year intern—a total of twenty-seven students from America and abroad in 2005—supported activities in many areas of the Gallery while gaining critical skills in museology. Two Carpenter Foundation fellows from Cambodia and one Lampadia-Vitae Foundation fellow from Brazil contributed to research on upcoming exhibitions and delivered public talks.

FILMS AND CONCERTS The Gallery continued its year-round schedule of weekend film series organized in association with film scholars on varied topics relating to exhibitions and the history of film as an art form. In the fall of 2004, an archival program on German director Friedrich Wilhelm Murnau included prints restored by the Academy Film Archive, the Film Museum Berlin, the Murnau Stiftung, and Fox Studios. Also in the fall of 2004, a retrospective series on French director and artist Jean-Luc Godard concluded with the local premiere of Notre Musique. In conjunction with the exhibition Palace and Mosque, the series “From the Lands of Abraham” included films from Turkey, Afghanistan, Israel, Iran, and the Palestinian territories. Director Maarten de Kroon introduced two November screenings of Dutch Light, his influential documentary about the unique illumination of the Netherlands.

High attendance was recorded for winter film series devoted to Agnès Varda and recent restorations from the Italian film archive in Bologna, screenings of selections from the International Festival of Film on Art, and the premiere of a new film on Richard Serra. In association with the exhibition Andre Kertesz, a full day of historical footage, experimental short subjects, and narrative cinema made by Hungarian artists included many rare works. In February, Austrian avant-garde director Peter Kubelka added commentary on a series of his short experimental works.

Several films were shown in conjunction with the exhibition Toulouse-Lautrec and Montmartre including a restored print of the Jean Renoir classic French Can-Can as well as the series “Cabaret and Café.” Rare screenings of silent French films from the 1920s were accompanied by the ensembles Octuor de France and the orchestra of Jean François Ziegel. Three series on the films of American pioneer Robert Flaherty; collector and connoisseur Eric Barnouw; former chief of the motion picture, broadcasting, and

A The Gallery's Stories in Art Program introduced children to Elisabeth Vigee-LeBrun's portrait with a story in the galleries.
recorded sound collections of the Library of Congress; and “First Nations, First Features,” a series of films by Native Americans rounded out the spring season.

During the summer of 2005, the Gallery hosted “From Vault to Screen” with the cooperation of the Academy Film Archive, American Film Institute, George Eastman House, Library of Congress, and the UCLA Film and Television Archive. The annual preservation series included new prints of Jean Renoir’s *The River*, Eliz Kazan’s *A Face in the Crowd*, George Cukor’s *The Women*, Alfred Hitchcock’s *Shadow of a Doubt*, William Wyler’s *Counselor at Law*, and Alfred E. Green’s *Baby Face*. “Dutch Visions: The Films of Jos de Putter and Peter Delpeut” brought these two young documentary directors and their work to American audiences for the first time. A tribute to French director Jean Vigo concluded the 2005 season.

Forty concerts were presented in the Gallery’s sixty-third season of weekly concerts, which ran from October 2004 through June 2005. The concerts were supported by funds bequeathed to the Gallery by William Nelson Cromwell and F. Lammot Belin, with additional support from Nell Weidenhammer, the Ann and Gordon Getty Foundation, the Embassy of Hungary, the Royal Netherlands Embassy, and the Royal Norwegian Embassy.

Highlights of the season included the Festival of Art Education and Music presented in honor of the *Gerard ter Borch* exhibition and a recital by the renowned French pianist Philippe Entremont presented in conjunction with *Toulouse-Lautrec and Montmartre*. Complementing the Gilbert Stuart exhibition were special concert presentations for families and children and a program of eighteenth-century music under the direction of guest conductor Stephen Simon, one of four concerts this fiscal year by the National Gallery Orchestra. The National Gallery Vocal Arts Ensemble, performing for the first time as a chamber choir, presented several concerts including one that featured the poetry of William Wordsworth, recited by Luther M. Stovall, in honor of *All the Mighty World*. Pianists Ariana Barkeshli and Gilsin Onay each presented concerts in honor of *Palace and Mosque*. Los Angeles musicians Bobby Rodriguez and Leila Josefowicz performed in conjunction with the Ed Ruscha exhibition, and the Baltimore Consort presented seventeenth-century music for *Jan de Bray and the Classical Tradition*.

Violinist Cyrus Forough and pianist Stephen Ackert presented the world premiere performance of *A Woman Holding a Balance* by Alan Fletcher, a work inspired by the painting by Johannes Vermeer. The season also included the first Washington performances of *Légende Persane* by Aminollah Hossein, *In Exile* by Golnoush Khaleghi, and *A la recherche du temps perdu* by Alireza Mashayekhi.

Excerpts from thirteen Gallery concerts were broadcast nationally on National Public Radio’s “Performance Today.”
RESOURCES FOR SCHOLARLY RESEARCH
In fiscal year 2005, the Library acquired 6,705 volumes, received 3,456 visitors, provided 944 orientations, answered 22,561 reference inquiries, and shared 3,698 volumes with other institutions through interlibrary loan.

Among the important reference materials added to the Library's resources are the Index of Christian Art, an online database operating under the auspices of Princeton University, and the University of Chicago's ARTFL Project, which links more than a dozen electronic databases related to French language and literature.

The Library concluded the cataloguing of the individual titles in the Biblioteca Cicognara microfiche edition. Supported by grants from the Samuel H. Kress Foundation, bibliographic information for the nearly 5,000 titles comprising Leopoldo Cicognara's 1821 bibliography on the history of art and related subjects are now available on-site and via Mercury, the Library's online catalogue.

The Gallery's library image collection acquired approximately 44,000 photographs, 25,600 slides, 6,000 images in microform, and 31 rare photographic albums. In addition to Gallery staff, individuals who have made significant donations include Barbara C. Fendrick, William Craft Brumfield, and Sheldon Grossman. Dumbarton Oaks Research Library has given a complete set of G. Tsimas and P. Papahadjidakis' Fresques et mosaïques des églises et monastères, a 337-volume, 20,000 photograph survey of churches and monasteries in Greece. Other institutions that generously donated material include the Museum of Fine Arts, Houston; Museum of Fine Arts, Boston; Philadelphia Museum of Art; Metropolitan Museum of Art; Huntington Library, Museum and Botanical Gardens; National Gallery in London; and Kunsthistorisches Museum in Vienna.

The Samuel H. Kress Foundation graciously supported the work of a photograph conservator, who examined and treated forty-eight albums and 182 objects, including many from the John Rewald Cézanne Archive.

The Gallery continued its participation in the Andrew W. Mellon Foundation's ARTstor project, completing the digitization of the Gallery's Clarence Ward Archive of negatives of French and American architecture taken in the late 1920s and early 1930s. A second digitization project was begun that focuses on the Foto Reali Archive, a survey of private collections of art in Italy in the early twentieth century numbering over 3,500 glass plate negatives. The Contini-Bonacossi Collection, much of which was acquired by Samuel H. Kress and subsequently donated to the Gallery, was surveyed for addition to the ARTstor project.

In fiscal year 2005, the Gallery's slide library loaned 3,535 slides to 129 educators and museum professionals across the country.

The Gallery archives responded to nearly 400 substantive inquiries relating to the history and architecture of the Gallery and served researchers from throughout the nation. To assist scholars, a database with detailed information on historical photographs in the Rewald Papers was completed and made available in the archives research room.

Archival holdings were enhanced with significant additions of exhibition installation and historic events photographs, Federal Index of American Design project prints and negatives from the 1930s were consolidated in the archives. Oral histories were conducted with Gregory Stapko, a long-time copyist who began his work at the Gallery in 1941, and Jane Vieth, who worked in the Print Department in the 1940s.

To enhance conservation, nearly 2,500 cubic feet of historical records were re-housed in special archives boxes. A relational database to integrate archival management of traditional and digital media was developed and implemented, leading to enhanced efficiency in archival processes and superior records control.

The study room for European Prints and Drawings welcomed more than 1,000 visitors over the course of the fiscal year.
The Center for Advanced Study in the Visual Arts, founded in 1979, sponsors the study of the visual arts in each of its four program areas: fellowships, research, publications, and scholarly meetings. This twenty-fifth anniversary year of the fellowship program has been marked by the realization in part of a long-standing wish to provide housing for the resident fellows. The acquisition and furnishing of a group of condominiums has been made possible by Robert H. Smith, trustee emeritus of the Gallery, with further support from the Paul Mellon Bequest and Mr. and Mrs. James S. Smith. The first group of nine apartments was made available in September 2005.

The resident community of scholars at the Center in 2004—2005 included individuals working on topics ranging from ancient Egyptian tomb painting to the public monuments of modern Iran, to the art patronage of Madame de Pompadour and the production of bronze sculptures by Henri Matisse. Among the members of the Center were scholars from Canada, France, India, Italy, the People’s Republic of China, Poland, Russia, Spain, and the United States.

In the program of publications, Nationalism and French Visual Culture, 1870—1914, volume 68 in the series Studies in the History of Art gathered papers from the symposium held in February 2002. The Dada Seminars, the first from a new series of Seminar Papers, makes public the outcome of workshops sponsored by the Center between November 2001 and May 2003, and will provide a companion publication to the catalogue for the Gallery’s Dada exhibition in 2006. A second volume of seminar papers is being prepared in connection with a deeper understanding of conservation practices and methods.

Carl Brandon Strehlke, the Center’s third Edmond J. Safra Visiting Professor, led a Robert H. Smith Curatorial/Conservation Colloquy entitled “Italian Renaissance Painting and the Conservation Laboratory.” This Smith Colloquy was designed to give emerging scholars and curators first-hand experience of the possibilities of scientific investigation, in conjunction with a deeper understanding of conservation practices and methods.

Irene Winter of Harvard University delivered the fifty-fourth A.W. Mellon Lectures in the Fine Arts, entitled “Great Work: Terms of Aesthetic Experience in Ancient Mesopotamia.” The Wyeth Foundation for American Art will support a distinguished lecture at the Center every two years, to alternate with one-day Wyeth conferences dedicated to the presentation of work by younger scholars. This year’s biennial Wyeth conference was devoted to the subject “The Collector of Art in America.”

The Center sponsored, in collaboration with member institutions, the Washington Collegium for the Humanities Lecture. Anthony Snodgrass, University of Cambridge, spoke on “The Parthenon Divided” at the Library of Congress. His presentation was followed by an incontro at the Center. The Center hosted a second incontro on “Erasable Tablets,” in which Peter Stallybrass of the University of Pennsylvania presented his research in conjunction with a viewing of Jan Gossaert’s Portrait of a Merchant depicting such a tablet.

For its twenty-fifth anniversary, the Center sponsored “Dialogues in Art History,” a symposium focusing on current issues in different areas of the history of art in which the Center has had a significant role in supporting research by both established and emerging scholars.

For a full description of the Center’s four continuing research projects, members’ research reports, and a complete list of publications, fellowships, and special meetings for 2004—2005, see the Center 25 report, now available online at www.nga.gov/resources/casva.shtm.
The Gallery's mission to maintain its collections in optimum condition for future generations requires a broad range of skill and expertise. Conservation efforts ensure the integrity of its paintings, sculpture, prints, drawings, photographs, and textiles.

Of the twenty-two major treatments completed by the painting conservators in fiscal year 2005, several fine portraits stand out: Anthony van Dyck's Marchesa Balbi and Portrait of a Man, Peter Paul Rubens' Manuela Brigida Spinola Doria, Jacob Jordens' Portrait of a Man, Giovanni Bellini's Portrait of a Venetian Gentleman, Bartolomeo Veneto's Portrait of a Gentleman, and Ambrogio de Predis' Bianca Maria Sforza. Technical analysis of these paintings yielded new discoveries: overpainted for centuries, the background of the Marchesa Balbi revealed a tower; aging had caused the dress of Bianca Maria Sforza to appear a warm brown rather than the original rich green color; and Van Dyck's small oil sketch on paper Portrait of a Man had been enlarged by paper additions on all sides.

Painting conservators also completed treatments of Cima da Conegliano's Saint Jerome in the Wilderness, Willem Reuter's Saint John the Baptist Preaching, Gilbert Stuart's Sir Joshua Reynolds, Winslow Homer's Dad's Coming!, Paul Cézanne's Landscape near Paris and Houses in Provence, Auguste Renoir's Head of a Dog, Chaim Soutine's Piece of Beef and Henri Rousseau's The Equatorial Jungle. Four classic modern paintings underwent treatment: Mark Rothko's Untitled, 1955, Untitled, 1956, and Untitled; Four Figures in a Plaza, and Hans Hofmann's Flux. Henri Matisse's La Négresse and Robert Motherwell's Reconciliation Elegy were unrolled from storage and remounted for rehanging. During fiscal year 2005, forty minor treatments, thirty-three in-depth examinations, and 500 minor examinations were carried out by painting conservators. In addition to the care of the collection and of paintings on loan to the Gallery, painting conservators researched entries for upcoming exhibition catalogues, hosted the CASVA/Conservation colloquy "Italian Renaissance Painting and the Conservation Lab," provided expertise, and advised colleagues on technical documents and examinations.

Throughout several major treatments, object conservators encountered a number of extraordinary materials, used both in collection objects and in treatment. The use of nontraditional materials and construction called for collaboration between conservators, curators, artists, and industry advisors. Conservators devised an innovative treatment to protect the continually expanding and contracting exterior glass wall of the East Building's North Terrace as it intersected with the nine stacked slate domes that comprise Andy Goldsworthy's site-specific sculpture Roof.

Thousands of mussel shells amassed on a composite wood panel make up Panneau de Moules, created in 1966 by Belgian artist Marcel Broodthaers. The weak support panel as well as the brittle, aged adhesives contributed to a continual loss of shells. Major treatment including the consolidation of the artist-applied resin securing the shells and the addition of a lightweight yet strong exhibition and handling mount significantly reinforced this delicate work. The East Building's iconic Alexander Calder mobile, Untitled, was reinstalled after a thirteen-month absence following surface treatment.
Significant research on two of the Gallery’s collections has yielded important new information. Object conservators and research scientists completed comprehensive examinations of sixty-three wax and bronze sculptures by Edgar Degas, the largest such collection in the world. Conservators are researching the Gallery’s extensive Renaissance bronze collection, through collaborations with institutions that have comparable holdings and the utilization of a customized database, in a project that will contribute considerable knowledge of the fabrication techniques and connoisseurship of the period.

In objects conservation, 311 major and minor treatments were completed and 467 major and minor examinations were performed. Paper conservators were involved in many projects for exhibitions and loans during the fiscal year, including the examination and treatment of John James Audubon’s mammoth hand-colored etchings in preparation for the exhibition Audubon’s Dream Realized: Selections from “The Birds of America” and Winslow Homer’s watercolors for the exhibition Winslow Homer in the National Gallery of Art. Collaboration between paper conservators, curators, and a printmaker in preparation for the exhibition The Prints of Félix Buhot: Impressions of City and Sea yielded a better understanding of the innovative printing methods used by the artist. During the fiscal year paper conservators completed 348 major and minor treatments and performed 1,120 condition examinations. Photographs by André Kertész, Irving Penn, Alfred Stieglitz, and Julia Margaret Cameron were examined and treated in preparation for Gallery exhibitions and loans to other institutions. The exhibition Irving Penn: Platinum Prints posed interesting questions for conservators and research scientists and prompted a study of susceptibility to fading.

The photograph conservator completed 133 major and minor treatments and performed 972 condition examinations. The photograph conservator for the library image collections, sponsored by the Samuel H. Kress Foundation, continued work on the library’s albums, prints, and negatives, performing a total of 298 treatments.

Paper and photograph conservators worked closely with the Gallery’s textile conservators on two projects. As part of an ongoing Gallery Preparedness Program for the protection of the collection, emergency supply cabinets were stocked and distributed throughout the East.
Building. Textile and paper conservators also treated an embroidered slipcase and velvet box for a colored woodcut on vellum from the Rosenwald Collection for the exhibition *Origins of European Printmaking.*

During fiscal year 2005, textile conservators continued to build the Artist Materials Collection with the addition of natural dyestuffs and yarns from the Himalayan Kingdom of Bhutan. Textile conservators examined and began treatment on two twentieth-century tapestries: *Coqharlequin* by Jean Lurcat and *Variation sur ‘Aubette’* by Jean Arp and completed condition reports on outgoing and incoming loans for the exhibitions *Palace and Mosque: Islamic Art from the Victoria and Albert Museum and Origins of European Printmaking.*

Loans and exhibition conservators examined 1,982 works of art lent to the Gallery’s special exhibitions during fiscal year 2005. Additionally, these conservators had an ongoing role in *The Art of Romanee Bearden; The Cubist Paintings of Diego Rivera: Memory, Politics, Place; Toulouse-Lautrec and a Lady* and *All the Mighty World: The Photographs of Roger Fenton, 1852–1860.* The frame conservators completed 230 major and minor treatments and fabricated seven frames for paintings in the collection and special exhibitions. Staff matted 1,870 works of art on paper, prepared fifty-seven books for exhibition or loan, and constructed eighteen microclimate cases for loans with special requirements.

Gallery research scientists used advanced scientific methodology to study artists’ methods and materials and to test and develop materials used in the treatment of works of art. A study of Rembrandt’s *The Mill* and an analysis of the painting materials of early Netherlandish diptychs were conducted to provide technical research for upcoming Gallery exhibitions. Using gas chromatography mass spectrometry (GCMS), scientists were able to identify a matte grayish coating on the surface of Cezanne’s *Houses in Provence* as an egg coating, a discovery that enabled the conservator to design an enzymatic cleaning for its safe removal. Micro attenuated total reflection (ATR)-Fourier-transform infrared spectroscopy (FTIR) was used to examine coatings on works by John Marin and photographs by Alfred Steiglitz, and to successfully identify the substrate of an intaglio plate by Felix Buhot as gelatin.

In collaboration with the Tate Gallery in London and the Getty Conservation Institute, modern synthetic organic pigments were studied using FTIR and mass spectrometry. Another promising technique, solid phase micro-extraction (SPME)-GCMS, was used to study off-gassing of harmful substances by materials used for exhibition or storage.

X-ray fluorescence spectroscopy (XRF), which does not require sampling, was used to study the pigments in four paintings by Paul Cézanne to help determine the dates of execution. XRF was further used to determine the alloy composition of early sixteenth-century bronzes, which aided in the establishment of dates and locations of manufacture. A bronze sculpture by Henri Matisse and a palette used by James McNeill Whistler were also studied using XRF.

Technical studies of Rogier van der Weyden’s *Portrait of a Lady* in the Gallery’s collection and *Portrait of Anthony of Burgundy and Portrait of Laurent Froimont* at the Musées royaux des Beaux-Arts de Belgique were undertaken to help distinguish between work executed by van der Weyden’s workshop and that by the artist.

Through a collaboration with the National Gallery, London, cross sections and pigment dispersions were studied to gain insight into the materials and methods used by Siensenae masters. Analyses of samples from the Gallery’s *Joseph of Egypt* by the Master of the Griselda Legend and *Claudia Quinta* by Neroccio de’ Landi were undertaken. Cross sections from Pietro Orioli’s *Sulpita* from the Walters Art Museum in Baltimore and Matteo di Giovanni’s *Tomyris Queen of the Assegetie* from the Indiana University Art Museum in Bloomington were also included in the study.

The initial phase of research into the materials and techniques of fifteenth-century painted woodcuts, in collaboration with paper conservators and the Germanisches National Museum, was completed in conjunction with the exhibition *Origins of European Printmaking.*

Studies on the effectiveness of stabilizing additives for clear coatings were undertaken. A study of the yellowing and associated fluorescence of drying oils was begun. A start was made in the building of a library of spectral data using a microspectrometer of the colorant cochineal carmine, which is used to facilitate identification of small samples of dyes and fluorescent pigments. A trial run was conducted on the prototype multispectral camera system, developed by professor Roy Berns and his staff at the Rochester Institute of Technology in conjunction with the Gallery to generate highly accurate color reproductions.
continued rally in the stock market led to a third consecutive year of positive returns, providing the resources for continuing the Gallery’s quality programs and initiatives. Our focus on the enhancement of the core programs of collecting, exhibiting, preserving, and educating remains the focus of our commitment financially and programmatically.

Information Technology continues to play a major role in meeting the ever-increasing demand to deliver key programs to a broader range of audiences. With crucial federal funding in fiscal year 2005, the Gallery continued the process of replacing three of its mission-critical systems: the Collection Management System, Financial Management System, and Integrated Security Management System.

Our ability to replace these old legacy systems and change the way in which we deliver key programs in the coming years will help us to further fulfill our national mandate by increasing our interaction with the public through greater access to the collection, special exhibitions, and educational materials which are available on our Web site.

The Gallery also continues to invest in its commitment to the repair and restoration of the Gallery’s two landmark buildings, the National Gallery Sculpture Garden, and the grounds. Maintaining the facilities while presenting to the public great works of art is key to our educational mission.

We are grateful to the President and to the Congress for their support and the ongoing appropriations of federal funds that have allowed the Gallery to flourish over the years. Our mission in fulfilling our national role of making works of art available to the public, properly caring for the collection, buildings, and grounds, and providing art education programs to the public and scholars would not be possible without this support. The Gallery’s federal support was provided for with the 1937 Joint Resolution of Congress, which accepted Andrew W. Mellon’s unprecedented gift to the nation of his art collection, the funds to construct the West Building, and an endowment fund; the Joint Resolution pledged the faith of the United States to provide funds for the operations and maintenance of the Gallery, so that the Gallery would be open to the public free of charge 363 days a year.

DISCUSSION OF OPERATING RESULTS For fiscal year 2005, the Gallery reported an operating surplus of $10.8 million, $4.4 million more than the operating surplus in the prior year. While the Gallery’s overall revenues increased over 11.8 percent in 2005, this increase was largely offset by a 7.4 percent increase in operating costs and expenses. The investment return on our portfolio was positive for the third year in a row; this increase was largely responsible for the overall increase of the Gallery’s net assets for fiscal year 2005.

Fiscal year 2005 appropriated federal funds supported necessary expenditures including 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. Work continued on the comprehensive Master Facilities Plan, which addresses needed improvements to our galleries, public spaces, and infrastructure and provides for the restoration of both the East and West Buildings over a fifteen- to twenty-year period. Federal renovation funds support this major capital project, which during fiscal year 2005 included completing repairs to the East Building roof and skylights; completion of nearly all of the final design for Work Area #3; renovation of the security command center; mechanical, electrical, and plumbing systems renovations in the West Building; and ongoing repair and restoration of both the East and West Buildings.

As part of the Gallery's mission of serving the nation, great works of art are borrowed from public and private collections around the world for special exhibitions seen by millions of visitors each year. The Gallery's special exhibitions program began in fiscal year 2005 with the opening of Dan Flavin: A Retrospective and included other major exhibitions such as Gerard ter Borch, André Kertész, Toulouse-Lautrec and Montmartre, Gilbert Stuart, and Pieter Claesz: Master of Haarlem Still Life. The federal government, through its indemnity program of the Federal Council on the Arts and the Humanities, is a major factor in the international component of the Gallery's special exhibitions program. In fiscal year 2005, seven exhibitions received this Federal indemnity, making it possible for the Gallery to present exhibitions of a size and caliber that simply would not be possible without this crucial program.

The Gallery enjoyed attendance of 4.5 million visitors in fiscal year 2005.
REPORT OF INDEPENDENT AUDITORS

PRICEWATERHOUSECOOPERS

TO THE BOARD OF TRUSTEES OF THE NATIONAL GALLERY OF ART

In our opinion, the accompanying statements of financial position and the related statements of activities and cash flows, present fairly, in all material respects, the financial position of the National Gallery of Art (the Gallery) at September 30, 2005, 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 2004 financial statements, and in our report dated November 5, 2004 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 November 4, 2005, on our consideration of the Gallery's internal control structure and its compliance with laws and regulations.

Washington, D.C.
November 4, 2005
## FINANCIAL STATEMENTS

### STATEMENTS OF FINANCIAL POSITION
September 30, 2005 and 2004

<table>
<thead>
<tr>
<th>ASSETS</th>
<th>2005</th>
<th>2004</th>
</tr>
</thead>
<tbody>
<tr>
<td>Cash and cash equivalents</td>
<td>$28,042,529</td>
<td>$24,296,585</td>
</tr>
<tr>
<td>Accounts receivable, net</td>
<td>1,361,495</td>
<td>1,727,272</td>
</tr>
<tr>
<td>Pledges receivable, net</td>
<td>18,433,268</td>
<td>20,542,292</td>
</tr>
<tr>
<td>Investments</td>
<td>599,115,850</td>
<td>546,699,534</td>
</tr>
<tr>
<td>Trusts held by others</td>
<td>8,186,531</td>
<td>7,452,056</td>
</tr>
<tr>
<td>Publications inventory, net</td>
<td>1,951,900</td>
<td>1,526,331</td>
</tr>
<tr>
<td>Deferred charges</td>
<td>481,516</td>
<td>824,640</td>
</tr>
<tr>
<td>Other assets</td>
<td>1,709,215</td>
<td>-</td>
</tr>
<tr>
<td>Fixed assets, net</td>
<td>166,364,895</td>
<td>158,012,581</td>
</tr>
<tr>
<td>Art collections</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td><strong>Total assets</strong></td>
<td>$825,647,199</td>
<td>$761,081,291</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>LIABILITIES AND NET ASSETS</th>
<th>2005</th>
<th>2004</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>LIABILITIES:</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Accounts payable and accrued expenses</td>
<td>$31,836,991</td>
<td>$21,079,508</td>
</tr>
<tr>
<td>Capital lease obligation</td>
<td>2,305,351</td>
<td>2,422,025</td>
</tr>
<tr>
<td><strong>Total liabilities</strong></td>
<td>34,142,342</td>
<td>23,501,533</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th><strong>NET ASSETS:</strong></th>
<th>2005</th>
<th>2004</th>
</tr>
</thead>
<tbody>
<tr>
<td>Unrestricted</td>
<td>20,831,934</td>
<td>18,707,846</td>
</tr>
<tr>
<td>Designated for collections and art purchases</td>
<td>7,125,295</td>
<td>5,930,924</td>
</tr>
<tr>
<td>Designated for special exhibitions</td>
<td>37,330,069</td>
<td>33,001,859</td>
</tr>
<tr>
<td>Designated for capital projects</td>
<td>21,147,184</td>
<td>19,310,975</td>
</tr>
<tr>
<td>Designated for education and public programs</td>
<td>41,807,447</td>
<td>30,250,975</td>
</tr>
<tr>
<td>Designated for other operating purposes</td>
<td>23,595,412</td>
<td>22,420,491</td>
</tr>
<tr>
<td>Designated for publications, including systematic catalogues</td>
<td>164,059,544</td>
<td>155,590,556</td>
</tr>
<tr>
<td>Total unrestricted</td>
<td>315,896,885</td>
<td>285,213,626</td>
</tr>
<tr>
<td>Temporarily restricted</td>
<td>142,120,775</td>
<td>139,666,904</td>
</tr>
<tr>
<td>Permanently restricted</td>
<td>333,487,197</td>
<td>312,699,228</td>
</tr>
<tr>
<td><strong>Total net assets</strong></td>
<td>791,504,857</td>
<td>737,579,758</td>
</tr>
<tr>
<td><strong>Total liabilities and net assets</strong></td>
<td>$825,647,199</td>
<td>$761,081,291</td>
</tr>
</tbody>
</table>

The accompanying notes are an integral part of these financial statements.
STATMENTS OF ACTIVITIES
for the years ended September 30, 2005 and 2004 with summarized financial information for the year ended September 30, 2004

<table>
<thead>
<tr>
<th>OPERATING</th>
<th>UNRESTRICTED</th>
<th>TEMPORARILY RESTRICTED</th>
<th>PERMANENTLY RESTRICTED</th>
<th>2005 TOTAL</th>
<th>2004 TOTAL</th>
</tr>
</thead>
<tbody>
<tr>
<td>SUPPORT AND REVENUE:</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>U.S. Government appropriation</td>
<td>$87,170,023</td>
<td>$2,983,962</td>
<td>–</td>
<td>$90,153,985</td>
<td>$82,852,327</td>
</tr>
<tr>
<td>Gifts and grants</td>
<td>5,755,457</td>
<td>5,257,217</td>
<td>–</td>
<td>11,012,674</td>
<td>11,100,796</td>
</tr>
<tr>
<td>Gallery shop sales, net</td>
<td>9,496,682</td>
<td>–</td>
<td>–</td>
<td>9,496,682</td>
<td>9,283,398</td>
</tr>
<tr>
<td>Investment return designated for operations</td>
<td>14,680,317</td>
<td>10,591,000</td>
<td>–</td>
<td>25,271,317</td>
<td>19,348,281</td>
</tr>
<tr>
<td>Royalties and other income</td>
<td>1,598,953</td>
<td>–</td>
<td>–</td>
<td>1,598,953</td>
<td>1,756,628</td>
</tr>
<tr>
<td></td>
<td>118,701,432</td>
<td>18,832,179</td>
<td>–</td>
<td>137,533,611</td>
<td>124,341,430</td>
</tr>
<tr>
<td>Net assets released from restrictions to fund operating expenses</td>
<td>16,242,210</td>
<td>–</td>
<td>–</td>
<td>–</td>
<td>–</td>
</tr>
<tr>
<td>Total support and revenue</td>
<td>134,943,642</td>
<td>2,589,969</td>
<td>–</td>
<td>137,533,611</td>
<td>124,341,430</td>
</tr>
<tr>
<td>OPERATING EXPENSES:</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Program Services:</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Collections</td>
<td>36,261,402</td>
<td>–</td>
<td>–</td>
<td>36,261,402</td>
<td>33,012,064</td>
</tr>
<tr>
<td>Special exhibitions</td>
<td>15,922,926</td>
<td>–</td>
<td>–</td>
<td>15,922,926</td>
<td>16,346,803</td>
</tr>
<tr>
<td>Education, gallery shops and public programs</td>
<td>38,930,659</td>
<td>–</td>
<td>–</td>
<td>38,930,659</td>
<td>36,780,372</td>
</tr>
<tr>
<td>Editorial and photography</td>
<td>4,473,917</td>
<td>–</td>
<td>–</td>
<td>4,473,917</td>
<td>3,855,815</td>
</tr>
<tr>
<td>Total program services</td>
<td>95,588,904</td>
<td>–</td>
<td>–</td>
<td>95,588,904</td>
<td>89,995,054</td>
</tr>
<tr>
<td>Supporting Services:</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>General and administrative</td>
<td>27,471,092</td>
<td>–</td>
<td>–</td>
<td>27,471,092</td>
<td>24,359,201</td>
</tr>
<tr>
<td>Development</td>
<td>3,711,377</td>
<td>–</td>
<td>–</td>
<td>3,711,377</td>
<td>3,672,555</td>
</tr>
<tr>
<td>Total supporting services</td>
<td>31,182,469</td>
<td>–</td>
<td>–</td>
<td>31,182,469</td>
<td>28,031,756</td>
</tr>
<tr>
<td>Total expenses</td>
<td>126,771,373</td>
<td>–</td>
<td>–</td>
<td>126,771,373</td>
<td>118,026,810</td>
</tr>
<tr>
<td>Increase in net assets from operating activities</td>
<td>8,172,269</td>
<td>2,589,969</td>
<td>–</td>
<td>10,762,238</td>
<td>6,314,620</td>
</tr>
<tr>
<td>NON-OPERATING</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>U.S. Government appropriation</td>
<td>–</td>
<td>10,945,793</td>
<td>–</td>
<td>10,945,793</td>
<td>11,457,066</td>
</tr>
<tr>
<td>Non-operating gifts and grants</td>
<td>–</td>
<td>6,576,500</td>
<td>1,301,207</td>
<td>7,877,707</td>
<td>9,771,613</td>
</tr>
<tr>
<td>Provision for bad debts</td>
<td>–</td>
<td>(350,000)</td>
<td>–</td>
<td>(350,000)</td>
<td>(37,500)</td>
</tr>
<tr>
<td>Changes in value of trust held by others</td>
<td>(177,125)</td>
<td>96,912</td>
<td>716,175</td>
<td>635,962</td>
<td>446,321</td>
</tr>
<tr>
<td>Investment return in excess of amount designated for operations</td>
<td>8,769,093</td>
<td>24,221,711</td>
<td>18,770,587</td>
<td>51,761,391</td>
<td>40,785,083</td>
</tr>
<tr>
<td>Net assets released from restrictions to fund non-operating expenses</td>
<td>41,627,014</td>
<td>–</td>
<td>–</td>
<td>–</td>
<td>–</td>
</tr>
<tr>
<td>Change in net assets from non-operating activities before acquisitions of works of art</td>
<td>50,218,982</td>
<td>(136,098)</td>
<td>20,787,969</td>
<td>70,870,853</td>
<td>62,422,583</td>
</tr>
<tr>
<td>Acquisitions of works of art</td>
<td>(27,707,992)</td>
<td>–</td>
<td>–</td>
<td>(27,707,992)</td>
<td>(17,602,285)</td>
</tr>
<tr>
<td>Increase in net assets</td>
<td>30,683,259</td>
<td>2,453,871</td>
<td>20,787,969</td>
<td>53,925,099</td>
<td>51,134,918</td>
</tr>
<tr>
<td>Net assets at beginning of year</td>
<td>285,213,626</td>
<td>139,666,904</td>
<td>312,699,228</td>
<td>737,579,758</td>
<td>686,444,840</td>
</tr>
<tr>
<td>Net assets at end of year</td>
<td>$315,896,885</td>
<td>$142,120,775</td>
<td>$333,487,197</td>
<td>$791,504,857</td>
<td>$737,579,758</td>
</tr>
</tbody>
</table>

The accompanying notes are an integral part of these financial statements.
# STATEMENTS OF CASH FLOWS
for the years ended September 30, 2005 and 2004

## CASH FLOWS FROM OPERATING ACTIVITIES:

<table>
<thead>
<tr>
<th>Description</th>
<th>2005</th>
<th>2004</th>
</tr>
</thead>
<tbody>
<tr>
<td>Increase in net assets</td>
<td>$53,925,099</td>
<td>$51,134,918</td>
</tr>
<tr>
<td><strong>ADJUSTMENTS TO RECONCILE INCREASE IN NET ASSETS TO NET CASH PROVIDED BY (USED IN) OPERATING ACTIVITIES:</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Depreciation and amortization</td>
<td>7,830,712</td>
<td>6,821,070</td>
</tr>
<tr>
<td>Amortization of discount on pledges receivable</td>
<td>(262,578)</td>
<td>(294,070)</td>
</tr>
<tr>
<td>Provision for bad debts</td>
<td>350,000</td>
<td>37,500</td>
</tr>
<tr>
<td>Contributions and net investment income for permanently restricted investments</td>
<td>(1,301,207)</td>
<td>(5,646,571)</td>
</tr>
<tr>
<td>Receipt of donated assets</td>
<td>1,715,000</td>
<td>–</td>
</tr>
<tr>
<td>U.S. Government appropriations for renovation projects</td>
<td>(10,945,793)</td>
<td>(11,457,066)</td>
</tr>
<tr>
<td>Gifts and grants for art acquisitions and capital projects</td>
<td>6,576,500</td>
<td>4,198,392</td>
</tr>
<tr>
<td>Acquisitions of works of art</td>
<td>27,707,992</td>
<td>17,602,285</td>
</tr>
<tr>
<td>Realized gains on sale of investments</td>
<td>(31,224,751)</td>
<td>(24,514,194)</td>
</tr>
<tr>
<td>Unrealized gains on investments</td>
<td>(39,657,991)</td>
<td>(29,426,010)</td>
</tr>
<tr>
<td><strong>Net cash provided by (used in) operating activities</strong></td>
<td>2,168,922</td>
<td>(82,452)</td>
</tr>
</tbody>
</table>

## CASH FLOWS FROM INVESTING ACTIVITIES:

<table>
<thead>
<tr>
<th>Description</th>
<th>2005</th>
<th>2004</th>
</tr>
</thead>
<tbody>
<tr>
<td>Purchase of investments</td>
<td>(218,990,141)</td>
<td>(149,023,201)</td>
</tr>
<tr>
<td>Proceeds from sale of investments</td>
<td>237,456,567</td>
<td>162,225,320</td>
</tr>
<tr>
<td>Acquisitions of works of art</td>
<td>(20,662,953)</td>
<td>(17,597,748)</td>
</tr>
<tr>
<td>Purchase of fixed assets</td>
<td>(15,465,650)</td>
<td>(19,406,168)</td>
</tr>
<tr>
<td>Sale of other assets</td>
<td>5,785</td>
<td>–</td>
</tr>
<tr>
<td><strong>Net cash used in investing activities</strong></td>
<td>(17,656,392)</td>
<td>(23,801,797)</td>
</tr>
</tbody>
</table>

## CASH FLOWS FROM FINANCING ACTIVITIES:

<table>
<thead>
<tr>
<th>Description</th>
<th>2005</th>
<th>2004</th>
</tr>
</thead>
<tbody>
<tr>
<td>Contributions and net investment income for permanently restricted investments</td>
<td>3,605,614</td>
<td>1,073,695</td>
</tr>
<tr>
<td>U.S. Government appropriations for renovation projects</td>
<td>10,945,793</td>
<td>11,457,066</td>
</tr>
<tr>
<td>Gifts and grants for art acquisitions and capital projects</td>
<td>4,798,681</td>
<td>4,962,210</td>
</tr>
<tr>
<td>Principal payment on capital lease obligation</td>
<td>(116,674)</td>
<td>(106,439)</td>
</tr>
<tr>
<td><strong>Net cash provided by financing activities</strong></td>
<td>19,233,414</td>
<td>17,386,532</td>
</tr>
<tr>
<td>Net increase (decrease) in cash and cash equivalents</td>
<td>3,745,944</td>
<td>(6,497,717)</td>
</tr>
<tr>
<td>Cash and cash equivalents, at beginning of year</td>
<td>24,296,585</td>
<td>30,794,302</td>
</tr>
<tr>
<td><strong>Cash and cash equivalents, at end of year</strong></td>
<td>$28,042,529</td>
<td>$24,296,585</td>
</tr>
</tbody>
</table>

## SUPPLEMENTAL DISCLOSURE OF NON-CASH INFORMATION:

<table>
<thead>
<tr>
<th>Description</th>
<th>2005</th>
<th>2004</th>
</tr>
</thead>
<tbody>
<tr>
<td>Donated investment securities</td>
<td>$998,542</td>
<td>$1,931,228</td>
</tr>
<tr>
<td>Receipt of donated assets</td>
<td>$1,715,000</td>
<td>–</td>
</tr>
<tr>
<td>Fixed asset additions included in accounts payable</td>
<td>$717,376</td>
<td>$452,574</td>
</tr>
<tr>
<td>Interest paid on capital lease</td>
<td>$221,615</td>
<td>$231,354</td>
</tr>
</tbody>
</table>

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

1. SUMMARY OF SIGNIFICANT ACCOUNTING POLICIES

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

MEASURE OF OPERATIONS
The Gallery includes in its measure of operations all federal and private support and revenue and expenses that are integral to its core program services: collections; special exhibitions; education, gallery shops and public programs; and editorial and photography. The measure of operations excludes certain non-operating activities such as non-operating gifts and grants, investment return in excess of amounts designated for operations and acquisitions of works of art.

The Gallery’s Board of Trustees designates only a portion of the Gallery’s cumulative investment return for support of current operations; the remainder is retained to support operations of future years and offset potential market declines. The amount designated (a portion of which is computed under the spending policy) and all interest income earned by investing cash in excess of daily requirements are used to support current operations (see Note 5).

SUMMARIZED FINANCIAL INFORMATION
The financial statements include certain summarized prior-year information in total only, but not by net asset class. Such information does not include sufficient detail to constitute a presentation in conformity with accounting principles generally accepted in the United States of America. Accordingly, such information should be read in conjunction with the Gallery’s financial statements for the year ended September 30, 2004 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 or time restrictions lapse and are reported as net assets released from restrictions in the statement of activities.

Permanently restricted net assets have donor-imposed restrictions which stipulate that the corpus of the gifts be retained permanently. In some cases, the donor has also permanently restricted the use of excess income and any realized or unrealized gains attributable to the corpus.

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

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

INVESTMENTS
Investments are generally carried at fair value based upon quoted market price when available at the end of the fiscal year. Certain investments in limited partnerships are valued by the general partner. A portion of the limited partnerships are invested in non-marketable securities for which there are no
readily obtainable market values, and the valuation of these investments may be based on historical cost, appraisals, obtainable prices for similar assets, or other estimates. Because of the uncertainty of valuation for the Gallery's investments in limited partnerships, values for those investments may differ from values that would have been used had a ready market for the investments existed. Purchases and sales of securities are reflected on a trade-date basis. 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 8).

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 (SFFAS No. 5), "Accounting for Liabilities of the Federal Government," which requires employing agencies to recognize the cost of pensions and other retirement benefits during their employees' active years of service. The pension expense recognized in the Gallery's financial statements is equal to the current service cost for the Gallery's employees for the accounting period less the amount contributed by the employees. The measurement of the pension service cost requires the use of an actuarial cost method and assumptions with factors applied by the Gallery. These factors are supplied by the Office of Personnel Management (OPM), the agency that administers the plan. The excess of the recognized pension expense over the amount contributed by the Gallery represents the amount being financed directly through the Civil Service Retirement and Disability Fund administered by OPM. This amount is considered imputed financing by the Gallery.

All permanent employees of the Gallery, both federal and non-federal, hired subsequent to January 1, 1984 participate in both the Social Security Retirement System and the Federal Employees' Retirement System (FERS). Employees hired prior
to January 1, 1984 had the option of remaining under the Civil Service Retirement System (CSRS) or electing FERS. All employees have the option to make tax-deferred contributions to a Thrift Savings Plan and, in some instances, receive a matching portion from the Gallery. The Gallery funds all retirement contributions on a current basis, and accordingly there are no unfunded retirement costs (see Note 12).

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 AND DONATED ASSETS**

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

Donated assets, which do not become part of the Gallery's art collections, are recorded at their fair value at the date of the gift. The Gallery does not imply time restrictions for gifts of long-lived assets. As a result, in the absence of donor-imposed restrictions, gifts of long-lived assets are reported as unrestricted revenue.

**FUNCTIONAL ALLOCATION OF EXPENSES**

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

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

**IMPUTED FINANCING SOURCES**

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

**CONTRIBUTED SERVICES AND DONATED ASSETS**

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

Donated assets, which do not become part of the Gallery’s art collections, are recorded at their fair value at the date of the gift. The Gallery does not imply time restrictions for gifts of long-lived assets. As a result, in the absence of donor-imposed restrictions, gifts of long-lived assets are reported as unrestricted revenue.

**FUNCTIONAL ALLOCATION OF EXPENSES**

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

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

**ESTIMATES**

The preparation of the financial statements, in conformity with generally accepted accounting principles, requires management to make estimates and assumptions that affect the reported amount of assets and liabilities, disclosure of contingent assets and liabilities, and the reported amounts of support and revenue 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, 2005 and 2004, cash and cash equivalents include federal cash of $25,258,110 and $21,574,900, 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, NET

As of September 30, 2005 and 2004, accounts receivable consisted of the following:

<table>
<thead>
<tr>
<th></th>
<th>2005</th>
<th>2004</th>
</tr>
</thead>
<tbody>
<tr>
<td>Accrued investment income</td>
<td>$723,153</td>
<td>$603,269</td>
</tr>
<tr>
<td>Special exhibition and other program receivables</td>
<td>507,085</td>
<td>786,029</td>
</tr>
<tr>
<td>Other</td>
<td>219,013</td>
<td>425,821</td>
</tr>
<tr>
<td>Subtotal</td>
<td>1,449,251</td>
<td>1,815,119</td>
</tr>
<tr>
<td>Less allowances</td>
<td>(87,756)</td>
<td>(87,847)</td>
</tr>
<tr>
<td>Total</td>
<td>$1,361,495</td>
<td>$1,727,272</td>
</tr>
</tbody>
</table>

4. PLEDGES RECEIVABLE, NET

As of September 30, 2005 and 2004, pledges receivable consisted of the following:

<table>
<thead>
<tr>
<th></th>
<th>2005</th>
<th>2004</th>
</tr>
</thead>
<tbody>
<tr>
<td>Due in one year or less</td>
<td>$5,896,816</td>
<td>$6,140,139</td>
</tr>
<tr>
<td>Due between one year and five years</td>
<td>13,022,297</td>
<td>14,767,294</td>
</tr>
<tr>
<td>Due in more than five years</td>
<td>300,000</td>
<td>600,000</td>
</tr>
<tr>
<td>Subtotal</td>
<td>19,219,113</td>
<td>21,507,433</td>
</tr>
<tr>
<td>Less discounts of $635,845 and $665,141 and allowances of $150,000 and $300,000, respectively</td>
<td>(785,845)</td>
<td>(965,141)</td>
</tr>
<tr>
<td>Total</td>
<td>$18,433,268</td>
<td>$20,542,292</td>
</tr>
</tbody>
</table>

5. INVESTMENTS

As of September 30, 2005 and 2004, investments consisted of the following:

<table>
<thead>
<tr>
<th></th>
<th>COST</th>
<th>FAIR VALUE</th>
<th>COST</th>
<th>FAIR VALUE</th>
</tr>
</thead>
<tbody>
<tr>
<td>Loan to the U.S. Treasury</td>
<td>$5,000,000</td>
<td>$5,000,000</td>
<td>$5,000,000</td>
<td>$5,000,000</td>
</tr>
<tr>
<td>Government obligations, cash and money market funds</td>
<td>7,209,363</td>
<td>7,209,363</td>
<td>7,492,476</td>
<td>7,492,476</td>
</tr>
<tr>
<td>Common and preferred stocks</td>
<td>132,197,845</td>
<td>162,020,977</td>
<td>125,018,325</td>
<td>150,259,369</td>
</tr>
<tr>
<td>Mutual funds (equity &amp; fixed income)</td>
<td>310,021,381</td>
<td>371,774,699</td>
<td>304,414,360</td>
<td>336,790,984</td>
</tr>
<tr>
<td>Alternative investments</td>
<td>45,690,737</td>
<td>53,110,811</td>
<td>45,435,840</td>
<td>47,156,705</td>
</tr>
<tr>
<td>Total</td>
<td>$500,119,326</td>
<td>$599,115,850</td>
<td>$487,361,001</td>
<td>$546,699,534</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 4.0% to 4.5% during fiscal year 2005). Interest income on this loan was $215,503 and $233,038 for the years ended September 30, 2005 and 2004, respectively.

Investments in common and preferred stocks and mutual funds consist of the Gallery's ownership interest in externally managed investment funds, which invest in market-traded equity and fixed income securities. Alternative investments, totaling $53,110,811 and $47,156,705 at September 30, 2005 and 2004, respectively, represent the Gallery's ownership interest in externally managed funds organized as limited partnerships which have been valued by the general partners and which are generally subject to certain withdrawal restrictions.
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, 5% 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>2005 TOTAL</th>
<th>2004 TOTAL</th>
</tr>
</thead>
<tbody>
<tr>
<td>Interest on short-term investments</td>
<td>$ 581,751</td>
<td>$ –</td>
<td>$ –</td>
<td>$ 581,751</td>
<td>$ 396,593</td>
</tr>
<tr>
<td>Investment return not designated by spending policy for operations</td>
<td>12,303,566</td>
<td>–</td>
<td>–</td>
<td>12,303,566</td>
<td>7,095,688</td>
</tr>
<tr>
<td>Investment return designated by spending policy for operations</td>
<td>1,795,000</td>
<td>10,591,000</td>
<td>–</td>
<td>12,386,000</td>
<td>11,856,000</td>
</tr>
<tr>
<td>Total investment return designated for operations</td>
<td>$14,680,317</td>
<td>$10,591,000</td>
<td>$ –</td>
<td>$25,271,317</td>
<td>$19,348,281</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>INVESTMENT RETURN IN EXCESS OF AMOUNT DESIGNATED FOR OPERATIONS</th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Dividends and interest (net of expenses of $1,535,805 and $1,219,810, respectively)</td>
<td>$ 1,433,990</td>
<td>$ 4,104,130</td>
<td>$ 30,095</td>
<td>$ 5,568,215</td>
<td>$ 5,796,567</td>
</tr>
<tr>
<td>Net investment appreciation</td>
<td>21,433,669</td>
<td>30,708,581</td>
<td>18,740,492</td>
<td>70,882,742</td>
<td>53,940,204</td>
</tr>
<tr>
<td>Total return on long-term investments</td>
<td>22,867,659</td>
<td>34,812,711</td>
<td>18,770,587</td>
<td>76,450,957</td>
<td>59,736,771</td>
</tr>
<tr>
<td>Investment return not designated by spending policy for operations</td>
<td>(12,303,566)</td>
<td>–</td>
<td>–</td>
<td>(12,303,566)</td>
<td>(7,095,688)</td>
</tr>
<tr>
<td>Investment return designated by spending policy for operations</td>
<td>(1,795,000)</td>
<td>(10,591,000)</td>
<td>–</td>
<td>(12,386,000)</td>
<td>(11,856,000)</td>
</tr>
<tr>
<td>Investment return in excess of amount designated for operations</td>
<td>$ 8,769,093</td>
<td>$ 24,221,711</td>
<td>$ 18,770,587</td>
<td>$ 51,761,391</td>
<td>$ 40,785,083</td>
</tr>
</tbody>
</table>

6. PUBLICATIONS INVENTORY, NET

As of September 30, 2005 and 2004, net publications inventory consisted of the following:

<table>
<thead>
<tr>
<th></th>
<th>2005</th>
<th>2004</th>
</tr>
</thead>
<tbody>
<tr>
<td>Retail</td>
<td>$1,183,513</td>
<td>$1,111,205</td>
</tr>
<tr>
<td>Work-in-process</td>
<td>657,985</td>
<td>244,472</td>
</tr>
<tr>
<td>Consignment</td>
<td>484,111</td>
<td>528,066</td>
</tr>
<tr>
<td></td>
<td>2,325,609</td>
<td>1,883,743</td>
</tr>
<tr>
<td>Los allowance for obsolescence</td>
<td>(373,709)</td>
<td>(357,412)</td>
</tr>
<tr>
<td>Total</td>
<td>$1,551,900</td>
<td>$1,526,331</td>
</tr>
</tbody>
</table>

7. OTHER ASSETS

During fiscal year 2005, the Gallery received real property and a furniture collection, with an estimated fair value of $1,715,000 at the date of donation. The Gallery has decided to dispose of these assets and is actively marketing them for sale.
8. FIXED ASSETS, NET

As of September 30, 2005 and 2004, net fixed assets consisted of the following:

<table>
<thead>
<tr>
<th>Description</th>
<th>2005</th>
<th>2004</th>
</tr>
</thead>
<tbody>
<tr>
<td>Buildings and improvements</td>
<td>$248,923,471</td>
<td>$239,245,270</td>
</tr>
<tr>
<td>Equipment</td>
<td>37,068,761</td>
<td>34,089,982</td>
</tr>
<tr>
<td>Construction-in-progress</td>
<td>11,228,319</td>
<td>7,702,273</td>
</tr>
<tr>
<td>Equipment under capital lease</td>
<td>2,962,381</td>
<td>2,962,381</td>
</tr>
<tr>
<td></td>
<td>300,182,932</td>
<td>283,999,906</td>
</tr>
<tr>
<td>Less accumulated depreciation and amortization</td>
<td>(133,818,037)</td>
<td>(125,987,325)</td>
</tr>
<tr>
<td>Total</td>
<td>$166,364,895</td>
<td>$158,012,581</td>
</tr>
</tbody>
</table>

Depreciation and amortization expense was $7,830,712 and $6,821,070 for fiscal years 2005 and 2004, respectively.

9. UNEXPENDED APPROPRIATIONS

The Gallery’s unexpended federal appropriations as of September 30, 2005 and 2004 are as follows:

<table>
<thead>
<tr>
<th>Description</th>
<th>ONE-YEAR FUNDS</th>
<th>NO-YEAR RENOVATION FUNDS</th>
<th>NO-YEAR SPECIAL EXHIBITION FUNDS</th>
<th>NO-YEAR EMERGENCY RESPONSE FUNDS</th>
<th>TOTAL 2005 FEDERAL APPROPRIATED FUNDS</th>
<th>TOTAL 2004 FEDERAL APPROPRIATED FUNDS</th>
</tr>
</thead>
<tbody>
<tr>
<td>Balance beginning of period:</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Available</td>
<td>$3,936</td>
<td>$4,542,714</td>
<td>$13,706</td>
<td>$739</td>
<td>$4,561,095</td>
<td>$5,321,332</td>
</tr>
<tr>
<td>Unavailable</td>
<td>838,798</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Total beginning unexpended</td>
<td>842,734</td>
<td>$4,542,714</td>
<td>$13,706</td>
<td>$739</td>
<td>$5,399,893</td>
<td>$5,873,438</td>
</tr>
<tr>
<td>appropriations</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Unavailable authority returned to U.S. Treasury</td>
<td>(201,561)</td>
<td></td>
<td></td>
<td></td>
<td>(201,561)</td>
<td>(161,479)</td>
</tr>
<tr>
<td>U.S. Government funds provided for prior years</td>
<td>201,532</td>
<td></td>
<td></td>
<td></td>
<td>201,532</td>
<td>445,842</td>
</tr>
<tr>
<td>Current appropriation received</td>
<td>88,724,038</td>
<td>$10,945,793</td>
<td>$2,983,962</td>
<td></td>
<td>102,653,793</td>
<td>98,223,600</td>
</tr>
<tr>
<td>Obligations incurred:</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Art care</td>
<td>(27,007,931)</td>
<td></td>
<td></td>
<td></td>
<td>(27,007,931)</td>
<td>(26,019,364)</td>
</tr>
<tr>
<td>Operations and maintenance</td>
<td>(19,782,028)</td>
<td></td>
<td></td>
<td></td>
<td>(19,782,028)</td>
<td>(17,830,906)</td>
</tr>
<tr>
<td>Security</td>
<td>(18,036,424)</td>
<td></td>
<td>(582)</td>
<td></td>
<td>(18,037,006)</td>
<td>(17,508,777)</td>
</tr>
<tr>
<td>General and administrative</td>
<td>(19,035,371)</td>
<td></td>
<td></td>
<td></td>
<td>(19,035,371)</td>
<td>(18,502,125)</td>
</tr>
<tr>
<td>Special exhibitions</td>
<td></td>
<td>(2,981,583)</td>
<td></td>
<td></td>
<td>(2,981,583)</td>
<td>(3,041,231)</td>
</tr>
<tr>
<td>Renovation and equipment</td>
<td>(4,858,525)</td>
<td>(14,686,293)</td>
<td></td>
<td></td>
<td>(19,544,818)</td>
<td>(16,079,105)</td>
</tr>
<tr>
<td>Total obligations incurred</td>
<td>(88,720,279)</td>
<td>(14,686,293)</td>
<td>(2,981,583)</td>
<td>(582)</td>
<td>(106,388,737)</td>
<td>(98,981,508)</td>
</tr>
<tr>
<td>NET CHANGE</td>
<td>3,730</td>
<td>(3,740,500)</td>
<td>2,379</td>
<td>(582)</td>
<td>(3,734,973)</td>
<td>(473,545)</td>
</tr>
<tr>
<td>Balance end of period:</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Available</td>
<td>3,759</td>
<td>802,214</td>
<td>16,085</td>
<td>157</td>
<td>822,215</td>
<td>4,561,095</td>
</tr>
<tr>
<td>Unavailable</td>
<td>842,705</td>
<td></td>
<td></td>
<td></td>
<td>842,705</td>
<td>838,798</td>
</tr>
<tr>
<td>Total ending unexpended appropriations</td>
<td>$846,464</td>
<td>$802,214</td>
<td>$16,085</td>
<td>$157</td>
<td>$1,664,920</td>
<td>$5,399,893</td>
</tr>
</tbody>
</table>
10. 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>2005</th>
<th>2004</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>OPERATING</td>
<td>NON-OPERATING</td>
</tr>
<tr>
<td>Acquisition of art</td>
<td>$ -</td>
<td>$27,507,992</td>
</tr>
<tr>
<td>Collections</td>
<td>1,393,723</td>
<td>-</td>
</tr>
<tr>
<td>Special exhibitions</td>
<td>6,257,704</td>
<td>-</td>
</tr>
<tr>
<td>Education and public programs</td>
<td>4,629,530</td>
<td>-</td>
</tr>
<tr>
<td>Editorial and photography</td>
<td>51,787</td>
<td>-</td>
</tr>
<tr>
<td>Capital projects</td>
<td>-</td>
<td>14,119,022</td>
</tr>
<tr>
<td>Operations</td>
<td>3,909,466</td>
<td>-</td>
</tr>
<tr>
<td>Total</td>
<td>$16,242,210</td>
<td>$41,627,014</td>
</tr>
</tbody>
</table>

11. ANALYSIS OF RESTRICTED NET ASSETS

As of September 30, 2005 and 2004, 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>2005</th>
<th>2004</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>TEMPORARILY</td>
<td>PERMANENTLY</td>
</tr>
<tr>
<td></td>
<td>RESTRICTED</td>
<td>RESTRICTED</td>
</tr>
<tr>
<td>Acquisition of art</td>
<td>$61,596,839</td>
<td>$89,232,171</td>
</tr>
<tr>
<td>Collections</td>
<td>3,435,285</td>
<td>29,858,639</td>
</tr>
<tr>
<td>Special exhibitions</td>
<td>9,490,709</td>
<td>22,241,366</td>
</tr>
<tr>
<td>Education and public programs</td>
<td>32,620,895</td>
<td>65,895,619</td>
</tr>
<tr>
<td>Editorial and photography</td>
<td>128,970</td>
<td>-</td>
</tr>
<tr>
<td>Capital projects</td>
<td>9,765,180</td>
<td>-</td>
</tr>
<tr>
<td>Operations</td>
<td>25,082,897</td>
<td>126,259,402</td>
</tr>
<tr>
<td>Total</td>
<td>$142,120,775</td>
<td>$333,487,197</td>
</tr>
</tbody>
</table>

12. EMPLOYEE BENEFITS

Total pension expense recognized in the Gallery’s financial statements was $5,364,307 and $4,729,340 for the years ended September 30, 2005 and 2004, respectively. These amounts do not include pension expense financed by OPM and imputed to the Gallery of $1,681,502 and $1,744,716, respectively. To the extent that Gallery employees are covered by the thrift savings component of FERS, the Gallery’s payments to the plan are recorded as operating expenses. The Gallery’s costs associated with the thrift savings component of FERS for the years ended September 30, 2005 and 2004, were $1,568,094 and $1,495,254, 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 2005 and 2004, the Gallery contributed $3,967,431 and $3,657,989, 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 $4,896,900 and $4,432,900 during fiscal years 2005 and 2004 respectively, and are financed by OPM and imputed to the Gallery.
The Gallery has a commitment to certain key employees whereby the Gallery will pay those employees a specified amount at a future point in time. The cost of these benefits is accrued over the key employees' future years of service to the Gallery. The cost of these benefits for fiscal year 2005 totals $131,717, and is recognized as an expense in the statement of activities and as a liability included in accounts payable and accrued expenses in the accompanying statement of financial position.

13. INCOME TAXES

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

14. 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>2006</td>
<td>$338,801</td>
<td>$3,409,230</td>
</tr>
<tr>
<td>2007</td>
<td>339,327</td>
<td>3,476,725</td>
</tr>
<tr>
<td>2008</td>
<td>339,870</td>
<td>3,589,661</td>
</tr>
<tr>
<td>2009</td>
<td>340,429</td>
<td>2,971,378</td>
</tr>
<tr>
<td>2010</td>
<td>341,004</td>
<td>2,786,755</td>
</tr>
<tr>
<td>Thereafter</td>
<td>2,059,118</td>
<td>6,504,312</td>
</tr>
<tr>
<td>Total minimum lease payments</td>
<td>3,758,549</td>
<td>$22,738,061</td>
</tr>
<tr>
<td>Less amount representing interest</td>
<td>(1,453,198)</td>
<td></td>
</tr>
<tr>
<td>Present value of minimum capital lease payments</td>
<td>$2,305,351</td>
<td></td>
</tr>
</tbody>
</table>

Rental expense was approximately $3,581,733 and $3,191,537 for the years ended September 30, 2005 and 2004, respectively.
ACQUISITIONS

PAINTINGS

Audubon, John James, American, 1785-1851
>Osprey and Wiaflfish, 1829, oil on canvas on cardboard, 2005.32.1, Gift of Richard M. Scalf
Barbieri, Giovanni Francesco, called Guercino, Italian, 1591-1666
>Self-Portrait before a Painting of "Amor Fidelis", 1655, oil on canvas, 2005.13.1, Patrons' Permanent Fund
Bertin, Jean-Victor, French, 1767-1842
>Woodland Scene with Nymphs and a Herm, c. 1810, oil on canvas, 2004.166.4
Shepherd with His Flock, c. 1830, oil on canvas, 2004.165.4, Gift of Frank Anderson Trapp
Brookes, Samuel Marsden, American, 1816-1892
>Still Life with Fan and Pendant, c. 1865/1875, oil on board, 2004.165.3, Gift (Partial and Promised) of William and Abigail Gerds
Brush, George de Forest, American, 1855-1941
An Aztec Sculptor, 1887, oil on panel, 2005.107.5, Gift (Partial and Promised) of the Ann and Tom Barick Family Collection
Close, Chuck, American, born 1940
>Nat, 1971, acrylic on canvas, 2005.108.1, Gift (Partial and Promised) of Anita and Burton Reiner
Deakin, Edwin, American, 1838-1923
>Gazes Against White Wall, 1883, oil on canvas, 2004.165.4, Gift (Partial and Promised) of William and Abigail Gerds
Fleury, Léon-François-Antoine, French, 1804-1858
On the Bay of Naples, c. 1830, oil on paper, 2004.166.15
The Tomb of Cecilia Metella, c. 1830, oil on canvas, 2004.166.16, Gift of Frank Anderson Trapp
Frankenthaler, Helen, American, born 1928
Friedrich, Caspar David, German, 1774-1840
>Northern Landscape, Spring, c. 1825, oil on canvas, 2004.113.1, Patrons' Permanent Fund
Huet, Paul, French, 1803-1869
>Woodland Stream, c. 1840, oil on canvas, 2004.166.23, Gift of Frank Anderson Trapp
Jawlensky, Alexej von, Russian, 1864-1941
>Still Life with Bottles and Fruit, 1900, oil on paper on cardboard, 2004.140.39
Red Path, St. Pex, 1915, oil on paper on cardboard, 2004.140.40, Gift of Benjamin and Lillian Hertzberg
Joyant, Jules-Romain, French, 1803-1854
>The Church of Santo Tomas, Venice, c. 1830, oil on paper on canvas, 2004.166.24
>The Scuola di San Marco, Venice, c. 1840, oil on paper on canvas, 2004.166.25, Gift of Frank Anderson Trapp
Kelly, Ellsworth, American, born 1923
Color Panels for a Large Hall, 1978, oil on canvas, 2005.87.1, Purchased with funds provided and promised by The Glenstone Foundation, Mitchell P. Rales, Founder
Landseer, Sir Edwin, British, 1802-1873
>Lion Defending Its Prey, c. 1830, oil on paper on canvas, 2004.166.26, Gift of Frank Anderson Trapp
Lanoueë, Félix-Hippolyte, French, 1812-1872
>View of La Cava, c. 1840, oil on canvas, 2004.166.27, Gift of Frank Anderson Trapp
LeWitt, Sol, American, born 1928
>Objectivity, 1962, oil on canvas, 2005.31.1, Gift of the Collectors Committee
Mangold, Robert, American, born 1937
>Yellow Wall (Section I + II), 1964, oil and acrylic on plywood and metal, 2004.124.1, The Nancy Lee and Perry Rales, Founder
Norblin de la Gourdaine, Louis-Guillaume, French, 1796-1844
>Village on the Island of Ischia, c. 1825, oil on paper on canvas, 2004.166.30, Gift of Frank Anderson Trapp
Poelenburgh, Cornelis van, Dutch, 1594/1595-1667
Rémond, Jean-Charles-Joseph, French, 1795-1875
>Assisi Reins Near Missina, Sicily, c. 1842, oil on paper on canvas, 2004.166.32, Gift of Frank Anderson Trapp
Reuter, Willem, Flemish, c. 1642-1681
>St. John the Baptist Preaching, c. 1665, oil on canvas, 2004.101.3, Gift of Joseph F. McCrindle
Sarzin de Belmont, Louise-Joséphine, French, 1790-1870
>View of the Castello di San Giovanni, near Trieste, Italy, 1824/1826, oil on canvas, 2004.166.34
The Roman Theater at Taormina, 1828, oil on paper on canvas, 2004.166.33, Gift of Frank Anderson Trapp
Schalcken, Godfried, Dutch, 1643-1706
>Woman Wearing a Coron of Flowers, c. 1675/1680, oil on panel, 2005.26.1, The Lee and Juliet Folger Fund
Soutine, Chaim, Russian, 1893-1943
>Peer of Beef, 1923, oil on canvas, 2004.126.1, Chester Dale Fund
Vuillard, Edouard, French, 1868-1940
>The Greek, c. 1892/1893, oil on canvas, 2004.140.33, Gift of Benjamin and Lillian Hertzberg
Witte, Emmanuel de, Dutch, 1617-1691/1692
The Interior of the Oude Kerk, Amsterdam, c. 1660, oil on canvas, 2004.127.1, Patrons' Permanent Fund

SCULPTURE

Barrias, Louis-Ernest, French, 1841-1905
>Nature Unveiling Herself before Science, model 1895/1899, cast c. 1900, bronze, 2004.166.1, Gift of Frank Anderson Trapp
Bartholomow, Edward S., American, 1822-1858
>Ruth, Orphan, and Naomi, 1855, marble, 2004.165.1, Gift (Partial and Promised) of William and Abigail Gerds
Beye, Antoine-Louis, French, 1795-1875
>Eagle with Wings Outstretched and Open Beak, model date unknown, cast after 1862, bronze, 2005.35.1
>Leonard, model 1831, bronze, 2005.35.2
>Halving Panther, model 1831, bronze, 2005.35.3, Gift of Elizabeth L. Klee
>Tiger Devouring a Canid of the Canges, model 1831, bronze, 2004.166.2, Gift of Frank Anderson Trapp
Bottée, Louis-Alexandre, French, 1852-1941
>The Damnation of Cain (Cain maudit par l'Éternel), 1878, bronze, 2004.148.1, Anonymous Gift
Broodthaers, Marcel, Belgian, 1924-1976
>Parvis de Moser (Museum Painting), 1966, mussel shells, resin, and paint on panel, 2005.36.1, Gift of the Collectors Committee
Carpeaux, Jean-Baptiste, French, 1827-1875
>Bust of a Chinese Man, model c. 1872, terracotta, 2004.166.7, Gift of Frank Anderson Trapp
Chaplain, Jules-Clément, French, 1839-1909
>Family Values (obverse), French Society for Affordable Housing (reverse), 1891, bronze, 2004.156.2-a-b, Gift of Mark and Lynne Hammershlag
Charpentier, Alexandre, French, 1856-1909
>At Bather, c. 1890, bronze, 2004.138.1, Eugene L. and Marie-Louise Garbary Fund
>Alexandre-Charles Monod, 1843-1921, Sugon (obverse)
>Moved Demonstrating a Procedure in the Operating Theatre (reverse), c. 1906, bronze, 2004.156.3-a-b
>Painting (La peinture) (obverse)
>Interwoven Branches of Laurel and Evergreen (reverse), 1897, bronze, 2004.156.4-a-b, Gift of Mark and Lynne Hammershlag
Dalou, Armé-Jules, French, 1838-1902
>The Binder (Le batteur), model c. 1894, cast c. 1907/1934, bronze, 2004.166.18, Gift of Frank Anderson Trapp
>Portrait Mask of a Man (Probably Etienne Cagari), model c. 1891, cast after 1907, bronze, 2004.166.9, Gift of Frank Anderson Trapp
David d'Angers, Pierre-Jean, French, 1788-1856
>Cuirass (obverse), American Naval Officer, 1833, bronze, 2004.138.2, Eugene L. and Marie-Louise Garbary Fund

NATIONAL GALLERY OF ART 2005

(54)
Mercury, Hunting Nymph, Ecorche: Relief of a Horse (Josephine), Commemoration of the Liverpool Roof, America, c. 1760/1770, linden, Scripted, Clasped Hands of Robert and Elizabeth (subject to life estate) 2005.112.1, Gift of Roy and Cecily Langdale Davis in honor of his parents, Mary Morris Dalziel and George T. Dalziel, Jr., in honor of his parents, Mary Pappajohn McCartney, Edward, American, 1819-1947

Inscribed (The Letter), 1964, painted lead, 2005.49.2, Gift of the Collectors Committee Oldenburg, Claes, American, born 1929


Architecture Holding Statues of Personifications of Structure, Form, and Color (Medal for the Société centrale des architectes) (obverse)

Inscription (reverse), model 1943, awarded 1911, bronze, 2005.111.1-a-b, Gift of David and Constance Yates in memory of Dr. Frank Trapp Pina, Alfredo, Italian, 1883-1887-1966

Richard Wagner, model 1916, bronze, 2004.166.31, Gift of Frank Anderson Trapp Ponscarme, Hubert, French, 1827-1903


Head of Biala, model 1997, bronze, 2005.35.a

Head of Mrs. John Peter Russell (Mariuccia Mattoni della Torre), model 1888, bronze, 2005.35.b, Gift of Elizabeth L. Klee Roy, Louis-Oscar, French, 1846-1911

The Body of President Salis Garnet Borne to the Pantheon (obverse)

France Mourning the President of the Republic (reverse), 1894, silvered bronze, 2004.148.3-a-b, Anonymous Gift Tuttle, Richard, American, born 1941

Herbert Vigel, 1974, painted wire, 2004.98.40, The Dorothy and Herbert Vogel Collection, Dorothy and Herbert Vogel, Trustees

Zachiah, American, born 1620-1683

Northern Landscape Fantasy Evoking Tivoli, 1660s, red chalk, 2004.139.1, Alsa Mellon Bruce Fund

Bevan, Robert Polhill, British, 1865-1925

Gate to the Farmhouse, Pent-Azen, 1890/1894, graphite and charcoal on tan paper, 2005.4.1, Gift of Agnew's London, in honor of Dr. Andrew Robison Bida, Alexandre, French, 1823-1895

Three Studies of Heads, graphite on blue paper, 2004.166.2, Gift of Frank Anderson Trapp

Bison, Giuseppe Bernardino, Italian, 1742-1844

Cagnacci: A Fort Seen, pen and brown ink and brown wash over graphite

Hersom with Peasant, pen and brown ink, 2004.140.4-5, Gift of Benjamin and Lillian Hertzberg

Bockstoffer, Christopher, German, active c. 1513/1553

The Death of Virginia, c. 1525, pen and black ink with wash, 2005.50.2, Anonymous Gift

Boucher, Francois, French, 1703-1770

Wiker at a Forge, red and white chalk on buff paper, 2004.140.6, Gift of Benjamin and Lillian Hertzberg Bridges, Fidella, American, 1834-1923


Naife, 1930s, pen and black ink, 2005.99.5, Gift of Ruth Colfe Kainen Castro, Alex, American, born 1943

Valhalla, 1978, gouache on offset lithograph, 2005.23.1, Gift of Jane Livingston in memory of Anne Truitt Chagall, Marc, Russian, 1887-1985

Basket of Mushrooms, brush and black ink with gray wash and multicolored gouache, 2004.140.7, Gift of Benjamin and Lillian Hertzberg Corinith, Louis, German, 1858-1925

Woodland Park, 1890s, pastel, 2005.50.1, Anonymous Gift

Cosway, Richard, British, 1740/1742-1821

Maria Conway with Her Daughter Louisa, c. 1794, graphite and red and black chalk with gray and red wash, 2005.56.1, Joan and David Maxwell Fund Curry, John Steuart, American, 1897-1946

Stallion and Jack Fighting, 1943, conte crayon, graphite, pen and black ink, and white and red chalk on tracing paper, 2004.133.1, Monica Lind Greenberg Fund

Dew, Leo, American, 1930-2004

Lemon, 1971, silverpoint

Lemon, 1978, colored pencil on illustration board

Planet Hill, Than, 1988, silverpoint

Study for "Lemon", c. 1971, colored pencil and graphite

Study for "Lemon", c. 1975, colored pencil and graphite

Study for "Lemon", c. 1975, colored pencil and graphite

Dehn, Adolf Arthur, American, 1895-1969

Tahura, Wire, 1922, pen and black ink

Blind Beggar, c. 1926, pen and black ink

Bar American, 1928, pen and black ink

Shop on 14th Street (NYC), 1929, pen and black ink.
Ligozzi, Jacopo, Italian, 1547-1627
A Caricature with Ball Players, pen and brown ink and brown wash, with white gouache, squared for transfer, 2004.140.19, Gift of Benjamin and Lillian Hertzberg

Lombard 16th Century
Profile of a Man, pen and brown ink and brown wash on blue paper, 2004.140.20, Gift of Benjamin and Lillian Hertzberg

Marin, John, American, 1870-1953
141 drawings and watercolors in various media, c. 1895-1953, 2005.98.1-141, Gift of Norma B. Marin

Marquet, Albert, French, 1875-1947
River Landscape with a Ferry Boat, pen and black ink with watercolor, 2004.140.27, Gift of Benjamin and Lillian Hertzberg

Meissonier, Jean-Louis-Emeist, French, 1815-1891
The Herald of Musis and Other Studies (recto), pen and brown ink

Women with a Tambourine (verso), c. 1860, pen and brown ink, 2004.152.1-2, Gift of Athena Tacha and Richard Spear

Seated Caricaturist, graphite, 2004.166.28, Gift of Frank Anderson Trapp

Menellier, Caspar, German, 1755-1830
A Christ at Salvator MundI, 1895, pen and brown ink with grey wash, 2005.15.1, Alsia Mellon Bridge Fund

Menzel, Adolph, German, 1815-1905
Standing Man in Knee Breeches, pen and brown ink with grey wash, 2004.157.1, Alsia Mellon Bridge Fund

Oehme, Ernst Ferdinand, German, 1875-1947
Ott, Lucien, French, 1870-1927
NATIONAL GALLERY OF ART 2005

Veiie Et perspective du Chateau de St. Marc, graphite with white heightening on blue paper, 2005.30.1, Gift of Alexander M. and Judith W. Laughlin

Ziem, Felix, American, 1821-1911
La Bonne Aventure, La Fontaine de l'Amour, La Bonne Aventure, Pen and brown ink with white gouache, 2004.140.26, Gift of Benjamin and Lillian Hertzberg

Zorach, William, American, 1887-1966


Zuccarelli, Francesco, Italian, 1702-1788
Seated Poseant, black chalk, 2004.140.37, Gift of Benjamin and Lillian Hertzberg

PRINTS AND ILLUSTRATED BOOKS

Allard, Carel, Attributed to, Dutch, 1648-1709

Anet, Claude (pseudonym for Jean Schopff), (author) French, 1868-1931
Le Fin d'un Monde (Paris, 1925), bound volume with one photomechanical print (after Pierre Bonnard), 2004.162.17, Gift of the Virginia and Ira Jackson Collection

Angelo del Moro, Battista, Italian, c. 1515-1573
Tomb of a Bishop (after Parmigianino), 1540s, etching, 2005.7.1, Gift of Lesley Hill and Alan Stone

Arms, John Taylor, American, 1887-1953
Venezian Filigree (Ca D'Oro Venetia), 1931, etching on blue handmade paper, 2005.2.2, 2005.117.10, Gift (Partial and Promised) of Judy and Leo Zocker

Avellino, Pierre-Alexandre, French, 1617-1769
A Helmeted Soldier, pen and brown ink with grey wash, 2004.150.24, Gift of Benjamin and Lillian Hertzberg

Bellange, Hippolyte, French, 1800-1860
A Clump of Trees by a Rocky Stream in the Ramsau, 1832/1833, watercolor and graphite, 2005.59.1, Gift of Alexander M. and Judith W. Laughlin

Bellange, Hippolyte, French, 1800-1860
Eight Vignettes
Five Vignettes, 1831

Les Soldats...", 1830

Three Vignettes Lithographs, 2004.128.2-6, Gift of Frank Anderson Trapp

Nanteuil, Celestin, French, 1813-1873
French Officer, pen and black ink with watercolor, 2004.166.29, Gift of Frank Anderson Trapp

Nicoll, Jonathan, English, 1721-1788
Two Actresses Peforming through a Theater Curtain while Others Prepare the Footlights, pen and grey ink with grey wash, 2004.157.1, Alsia Mellon Bridge Fund

Ozanne, Nicolas Marie, Attributed to, French, 1728-1811
Le Bonne Aventure, La Fontaine de l'Amour, La Bonne Aventure, Pen and black ink with watercolor on paper, 2004.140.28, Gift of Benjamin and Lillian Hertzberg

Paggi, Giovanni Battista, Italian, 1554-1627
The Madonna and Child in Glory Adored by Saints, gouache, 2005.104.5, Gift of Janet and David Bruce

Peruzzini, Domenico, Italian, 1601-c. 1671
Arab Market, pen and black ink with watercolor, 2004.140.31, Gift of Benjamin and Lillian Hertzberg

Perruy, Alcazar, Luis, Spanish, 1746-1799
A Horseman, pen and black ink, 2005.15.1, Alsia Mellon Bridge Fund

Pentre, Giovanni Paolo, Circle of, Italian, c. 1692-1765

Arch of Titus, pen and brown ink with brown wash, 2004.140.26, Gift of Benjamin and Lillian Hertzberg

Peruzzini, Domenico, Italian, 1601-c. 1671
A Helmontian Soldier, 1660s, pen and brown ink, 2004.140.25, Gift of Benjamin and Lillian Hertzberg

Pici, Marco, Attributed to, Italian, 1676-1729

Paris Landscape, gouache, 2005.104.2, Gift of Janet and David Bruce

Rigl, Vitalis Felix, German, c. 1717-1779

Achmet Order the Murder of Abou al Amin at a Feast in His Palace, 1760s, pen and grey ink with grey wash and white heightening on blue paper, 2005.30.1, Alsia Mellon Bridge Fund

Rosetti, Dante Gabriel, British, 1828-1882

A Desdemona's Death-Song, 1879/1881, black chalk over traces of red chalk on two joined sheets of blue-green paper, 2005.76.1, New Century Fund and Paul Mellon Fund

Rutti, Mauricio, French, 1883-1955

A Soldier on Horseback and Other Studies, pen and brown ink and red chalk, 2004.140.30, Gift of Benjamin and Lillian Hertzberg

Scipione, Eleonora, Russian, 1903-1969
Tchelitchev, Paul, American, 1898-1957

Unconcerned, Ulysses Listens to the Siren's Song, 1943, pencil and watercolor, 2005.72.1, Helen Porter and James T. Dyke Fund

Semperviva, Elena, Russian, 1898-1986

A Helmeted Soldier, pen and brown ink, 2004.140.27, Gift of Benjamin and Lillian Hertzberg

Simoneau, Albert, French, 1875-1947

141 drawings and watercolors in various media, c. 1895-1953, 2005.98.1-141, Gift of Norma B. Marin

Sostario, Giro, Italian, 1547-1627

141 drawings and watercolors in various media, c. 1895-1953, 2005.98.1-141, Gift of Norma B. Marin
Morin, Jean, French, 1600 or before-1650
> Death's Head, 1645/1650, engraving with etching, 2005.46.1, Gift of David and Elizabeth Tanick

Morley, Malcolm, American, born 1931

Munch, Edvard, Norwegian, 1863-1944
> Dr. MAX LUNEL, 1902, drypoint on chine collé


Nanteuil, Célaestin, French, 1813-1873
> Dav Quesada, c. 1855, set of twelve color lithographs, 2004.128.40.50-60, Gift of Frank Anderson Trapp

Netherlandish 15th Century
> Bible Parisienne (Netherlands, c. 1470), blockbook with forty pages of hand-colored woodcut illustrations, 2005.5.1, Anonymous Gift

Neureuther, Eugen Napoleon, German, 1806-1882
> Neureuther (Self-Portrait in the Etching Studio), 1839, etching, 2005.20.2, Ailsa Mellon Bruce Fund

Nicholson, William, Sir, British, 1872-1949
> Under the Arch of the Bridge, 1894, color lithograph, 2004.162.30, Gift of the Virginia and Ira Jackson Collection

Orozco, José Clemente, Mexican, 1883-1949

Orréas, Désirée, French, 1814-1896
> Infantesmenos, 1834, etching on chine collé, 2004.128.31, Gift of Frank Anderson Trapp

Overbeck, Johann Friedrich, German, 1789-1859
> Paying the Dues, 1826, etching with drypoint on chine collé, 2005.19.3, Ailsa Mellon Bruce Fund

Pascin, Jules, French, 1885-1930
> Four Weeks, c. 1922, drypoint, 2005.99.27, Gift of Ruth Cole Kainen

Pence, Georg, German, c. 1500-1550
> Provi, 1539, engraving, 2005.27.1, Ailsa Mellon Bruce Fund

Petersi, Gabor, American, 1915-2001
> Térmal Rádió, 1959, etching, engraving, and aquatint, 2004.155.28, Gift of Joshua P. Smith

Picasso, Pablo, Spanish, 1881-1973
> Salut!, 1905, drypoint, 2005.104.6, Gift of Janet and David Bruce

Pincidl, Howardena, American, born 1943
> Kyoto: Positive/Negative, 1980, etching and lithograph on dyed japan paper with five sheets of laminated Künüwashi, 2005.61.5, Gift of Joshua P. Smith

Piranesi, Giovanni Battista, Italian, 1720-1778
> Apparizione d'Antiche terme..., 1804.128.33-34, Gift of Frank Anderson Trapp

Pissarro, Lucien, French, 1863-1944
> Children's Days, 1894, woodcut, 2004.162.31, Gift of the Virginia and Ira Jackson Collection

Pissarro, Victor, Emile, French, 1858-1943
> Birds of prey, 1893, color etching, 2004.162.32, Gift of the Virginia and Ira Jackson Collection

Podchon, Pierre Paul, French, 1758-1823
> The Rape of Europa, etching on chine collé, 2004.128.35, Gift of Frank Anderson Trapp

Poussin, Claude Chambres, Pierre, French, 1624-1699
> Study of a Woman (Abundance), 1895, lithograph, 2004.162.33, Gift of the Virginia and Ira Jackson Collection

Prud'hon, Pierre Paul, French, 1758-1823
> La Libre Esthetique / Catalogue de la Quatrième Exposition à Bruxelles du 25 Février au 1er Avril 1897 (Brussels, 1897)
> Le Livre Esthetique / Catalogue de la Troisième Exposition à Bruxelles du 22 Février au 30 Mars 1896 (Brussels, 1896), bound volumes, each with one woodcut on the cover, 2004.162.18-19, Gift of the Virginia and Ira Jackson Collection

Salaart, Anthonis, Flemish, c. 1590-1658
> Saint John


Sandby, Paul, British, 1731-1809
> Views in England and Wales, 1776-1777, etching on chine collé, 2004.128.39, Gift of Frank Anderson Trapp

Schleinitz, Anton, German, 1705-1771
> The Triumph of Bacchus with Dancing Nymphs, 1773, etching, 2005.19.4, Ailsa Mellon Bruce Fund

Schoorl, Adolf, German, 1805-1875
> Peter Schlemihl, set of four etchings, 2005.105.2, Gift of C.G. Boerner, LLC

Schwabe, Carl, French, 1866-1926
> The Annunciation, 1893, lithograph, 2004.162.36, Gift of the Virginia and Ira Jackson Collection

Schwechtten, Friedrich Wilhelm, German, 1799-1879
> Der Dom zu Meißen in allen seinen Theilen bildlich dargestellt, 1825-1826, complete set of twenty-four aquatints in sepia with letterpress text, in original brown wrappers, 2004.130.1-28, William B. O'Neil Fund

Sidgwick, Joshua P., American, born 1927
> A Covered Fishing Vessel with a Canopy, 1809, etching

> A Bay Siting on a Banked Vessel, 1809, lithograph

> A Covered Fishing-Boat, 1809, lithograph

> A Covered Rowing Boat, 1809, etching

> A Covered Vessel Banked with a Bay Siting on a Barge, 1809, lithograph on buff paper

> A Covered Vessel on the River with Two Anglers, 1809, lithograph

> A Rowing Boat Pulled up on the River Bank, 1809, two etchings

> A Thames Barge, 1809, etching, 2005.117.1-9, Gift (Partial and Promised) of Judy and Leo Zickler
CHANGES OF ATTRIBUTION

The following changes of attribution are the result of scholarly research utilizing the latest art historical investigations and scientific examinations. It is the policy of the National Gallery of Art to publish these changes regularly. The following changes of attribution were made and approved by the Gallery's Board of Trustees during fiscal year 2005. 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.

PAINTINGS

1970.17.107
Saint Martin Dividing His Cloak
Old: Flemish 17th Century
(Possibly Jan Boeckhorst)
New: Attributed to Jan Boeckhorst

1979.50.1
The Marketplace in Bergen op Zoom
Old: Abel Grimmer, 1597
New: Attributed to Abel Grimmer, probably 1590 and 1597

1997.85.1.b
River Landscape with Villages and Travelers (verso)
Old: Attributed to Pieter Gysels
New: Follower of Peeter Gysels

1969.2.1
Old: Jacob Jordaens, Portrait of a Man, c. 1624
New: Flemish 17th Century
(possibly Jan Cossiers), Portrait of a Man in a Wide-Brimmed Hat, early 1630s

1983.19.1
Study of Birds and Monkey
Old: Attributed to Jan van Kessel I
New: Circle of Jan van Kessel

1983.19.2
Study of Birds and Monkeys
Old: Attributed to Jan van Kessel I
New: Circle of Jan van Kessel

1971.56.1
Visita from a Grotto
Old: Joos de Momper II, c. 1625
New: David Teniers the Younger, early 1630s

1961.9.32
The Assumption of the Virgin
Old: Sir Peter Paul Rubens, c. 1626
New: Studio of Sir Peter Paul Rubens, probably mid 1620s

1971.18.1
Deborah Kip, Wife of Sir Balthasar Gerbier, and Her Children
Old: Sir Peter Paul Rubens, 1629/1630
New: Sir Peter Paul Rubens (and possibly Jacob Jordaens), 1629/1630, reworked probably mid 1640s

1943.7.9
Old: Sir Peter Paul Rubens, Head of One of the Three Kings, c. 1615
New: Sir Peter Paul Rubens and Studio, Head of One of the Three Kings: Melchior, The Assyrian King, c. 1618

1950.10.1
Mattias de' Medici
Old: Attributed to Justus Sustermans
New: Studio of Justus Sustermans

SCULPTURE

1937.1.131
Mercury
Old: Attributed to Francesco Righetti after Giovanni Bologna, c. 1780/1800
New: after Giovanni Bologna, c. 1780/c. 1850

1992.74.1
Male Nude Standing in a Fearful Pose
Old: Attributed to Niccolò Tribolo
New: Follower of Michelangelo
(Possibly Niccolò Tribolo)
During the fiscal year, 284 lenders from twenty-one countries and twenty-eight states loaned 1,684 works of art to fifteen Gallery exhibitions. The Gallery also worked on another thirty-three projects scheduled to open in the next five years and administered the tour of seven exhibitions that opened in the fiscal year. Government Indemnity was secured for seven exhibitions that opened in the fiscal year, enabling a savings of more than $1.8 million in insurance premiums.

**EXHIBITIONS AND LOANS**

> **Gerard ter Borch**
> 7 November 2004 to 30 January 2005
> Organized by the National Gallery of Art, Washington, and the American Federation of Arts, New York
> Arthur Wheelock, NGA curator; Kate Haw, coordinator at AFA
> Supported by an indemnity from the Federal Council on the Arts and the Humanities
> Generously supported by Greg and Candy Fazakerley, additional support provided by the Samuel H. Kress Foundation

> **Vanquish: Last Days of the Monuments and the American Empire**
> 20 March 2005 to 12 June 2005
> Organized by the National Gallery of Art, Washington, and The Art Institute of Chicago
> Philip Conisbee and Florence Coman, NGA curators; Richard Thomson, guest curator
> Time Warner Inc., corporate sponsor; The Catherine B. Reynolds Foundation is the foundation sponsor, also supported by an indemnity from the Federal Council on the Arts and the Humanities

> **Six Centuries of Prints and Drawings: Recent Acquisitions**
> 14 November 2004 to 5 June 2005
> Organized by the National Gallery of Art, Washington, Andrew Robinson, curator
>
> **Fauve Painting from the Permanent Collection**
> 12 December 2004 to 30 May 2005
> Organized by the National Gallery of Art, Washington, Jeffrey Weiss, curator

> **Ramkahlao’s Religious Etchings**
> 30 January 2005 to 1 May 2005
> Organized by the National Gallery of Art, Washington, Arthur Wheelock, curator

> **Ramkahlao’s Late Religious Permutations**
> 30 January 2005 to 1 May 2005
> Organized by the National Gallery of Art, Washington, in association with the J. Paul Getty Museum, Los Angeles.
> Arthur Wheelock, curator
> Generous support provided by Mr. and Mrs. Thomas A. Saunders III supported by an indemnity from the Federal Council on the Arts and the Humanities

> **André Kertész**
> 6 February 2005 to 15 May 2005
> Organized by the National Gallery of Art, Washington, Sarah Greenough, curator
> Made possible through the generous support of the Trellis Fund and The Ryna and Melvin Cohen Family Foundation

> **Cotton Pefe, Q-tip®, Smoke and Mirrors: The Drawings of Ed Ruscha**
> 13 February 2005 to 30 May 2005
> Organized by the Whitney Museum of American Art, New York
> Judith Brolide, curator
> Funded by the Institute of Museum and Library Services by an Act of Congress; Q-tip® is a registered trademark of Chesapeake-Pond's Inc; also supported in Washington by The Broad Art Foundation

> **Jan de Beye and the Classical Tradition**
> 13 March 2005 to 14 August 2005
> Organized by the National Gallery of Art, Washington, and the Courtauld Institute of Art, Manchester
> Arthur Wheelock, curator; Kurt Sundstrom, guest curator

> **The Prints of Felix Buhot: Impressions of City and Sea**
> 4 September 2005 to 20 February 2006
> Organized by the National Gallery of Art, Washington
> Gregory J. Gromen, curator

> **American Masters from Bingham to Eakins: The John Wittemann Collection**
> Continued from the previous fiscal year to 6 February 2005
> Organized by the National Gallery of Art, Washington

> **Falko and Mosque: Islamic Art from the Victoria and Albert Museum**
> Continued from the previous fiscal year to 6 February 2005
> Organized by the Victoria and Albert Museum, London, in association with the National Gallery of Art, Washington, Tim Stanley, curator
> Supported by H.R.H. Prince Bandar bin Sultan, Ambassador of Saudi Arabia to the United States; and Mohammed Jameel, the benefactor of the Victoria and Albert Museum’s Jameel Gallery of Islamic Art, which is dedicated to the memory of Mr. Abdul Latif Jameel, the late founder of the Abdul Latif Jameel Group, and his wife, Nafisa, also supported by an indemnity from the Federal Council on the Arts and the Humanities

> **Dan Flavin: A Retrospective**
> 3 October 2004 to 9 January 2005
> Organized by Dia Art Foundation, New York, in association with the National Gallery of Art, Washington, Jeffrey Weiss, curator
> National tour sponsored by Altria Group; Gallery exhibition and accompanying catalogue made possible in part by a grant from the Lannan Foundation

> **All the Mighty World: The Photographs of Roger Fenton, 1852-1860**
> 17 October 2004 to 2 January 2005
> Organized by the National Gallery of Art, Washington, the J. Paul Getty Museum, Los Angeles, and the Metropolitan Museum of Art, New York
> Sarah Greenough, curator
> Made possible at the Gallery through the generous support of the Trellis Fund and The Ryna and Melvin Cohen Family Foundation

> **Picture Perfect: The Photographs of John Cheim**
> 18 September 2005 to 31 December 2005
> Organized by the National Gallery of Art, Washington, the Frans Hals Museum, Haarlem, and the Kunsthuis Zürich
> Arthur Wheelock, NGA curator; Pieter Blesboer and Christian Klemm, guest curators
> Made possible through the generous support of Greg and Candy Fazakerley, also supported by an indemnity from the Federal Council on the Arts and the Humanities

> **Monumental Sculpture from Renaissance Florence: Giambologna, Nahum di Besso, and Verrocchio at Orsanmichele**
> 18 September 2005 to 31 December 2005
> Organized by the National Gallery of Art, Washington, and the Opificio delle Pietre Dure, Florence, in collaboration with the Soprintendenza al Patrimonio Storico Artistico e Etnoantropologico and the Soprintendenza ai Beni Architettonici e Ambientali di Firenze, Pistoia and Prato Eleonora Luciano, curator
> Made possible through the generous support of an anonymous donor; also supported by an indemnity from the Federal Council on the Arts and the Humanities

> **Masterpieces in Miniature: Italian Manuscripts Illumination from the J. Paul Getty Museum**
> 25 September 2005 to 2 January 2006
> Organized by the J. Paul Getty Museum, Los Angeles
> Andrew Robinson and Susan M. Arensberg, NGA curators; Thom Kren, guest curator

> **Avudh’s Dream Realized: Selections from “The Birds of America”**
> 25 September 2005 to 26 March 2006
> Organized by the National Gallery of Art, Washington
> Carlotta Owens, curator
> Made possible by General Dynamics

**LENDERS TO EXHIBITIONS**

**Private Collections**

The American Contemporary Art Foundation, Inc.
Sozic Audouard, Paris
Jean-François Baroni
Matthias Brunner
Buhl Family Foundation
Mr. Eric Cephus
John Cheim
Mr. Billy Corgan
Jean Crucifield and Robert Hobbs
Ms. Karen Daiker
Dana and Rick Dickson
Ms. Penelope Dixon
Mr. Pieter C.W.M. Dreesmann
Gail and Richard Elden
Mr. and Mrs. Richard K. Erlich
Vahé and Lucie Fattal
Aaron I. Fleischman
Collection of the Grinstein Family
Richard Hampton Jenrette
Mr. and Mrs. Steaven Jones
Mr. Edwynn Houk
Beth Kineke
Mrs. Betsy Karel
Mr. Carleton Holstrom and Ms. Mary
David M. Koetser
Mr. Thomas McKeen
Mr. and Mrs. Robert L. McNeil, Jr
Mellon Financial Corporation, Pittsburgh
Richard and Ronay Menschel
Stavros Merjos
Stavros Merjos and Honor Fraser
Byron R. Meyer
Eileen and Peter Michael
Mr. David Misrak
L. C. Monell
Bob Monk
John Luke Montias
Mugrabi Collection
Mr. James X. Mullen
His Grace The Duke of Northumberland
Herrn Dr. Jürgen Oberbeckmann
Anthony d’Offay, London
Mr. and Mrs. Peter Ponsonby
Carter Pottash
Ms. Dorothy Preus
Mr. and Mrs. John Pritzker
Mr. and Mrs. Nicholas J. Pritzker
Private collection
Ms. Haley Rockwell
Baron Guy de Rothschild
Phyllis Rothschild
Dr. H. O. Runding
Mr. P.W.L. Russell
Mr. Paul Sack
Robert Harshorn Shimshak and Marion Brenner
Sandra and Douglass Smith
Mr. Howard Stein
Darian and Rick Swig
Baron Willem van Dedem
Dr. Arthur E. Verschbow
Mr. and Mrs. Herbert Vogel
Ladislaus and Beatrice von Hoffmann
Michel and Françoise Waelchi
Mr. Matthew Weatherbie
Anabeth and John Well
Ms. Margaret W. Weston
Professor John Willmending
Wilson Centre for Photography
Adèle Yellin

Mr. Thomas McKean
Mr. and Mrs. Robert L. McNeil, Jr
Mellon Financial Corporation, Pittsburgh
Richard and Ronay Menschel
Stavros Merjos
Stavros Merjos and Honor Fraser
Byron R. Meyer
Eileen and Peter Michael
Mr. David Misrak
L. C. Monell
Bob Monk
John Luke Montias
Mugrabi Collection
Mr. James X. Mullen
His Grace The Duke of Northumberland
Herrn Dr. Jürgen Oberbeckmann
Anthony d’Offay, London
Mr. and Mrs. Peter Ponsonby
Carter Pottash
Ms. Dorothy Preus
Mr. and Mrs. John Pritzker
Mr. and Mrs. Nicholas J. Pritzker
Private collection
Ms. Haley Rockwell
Baron Guy de Rothschild
Phyllis Rothschild
Dr. H. O. Runding
Mr. P.W.L. Russell
Mr. Paul Sack
Robert Harshorn Shimshak and Marion Brenner
Sandra and Douglass Smith
Mr. Howard Stein
Darian and Rick Swig
Baron Willem van Dedem
Dr. Arthur E. Verschbow
Mr. and Mrs. Herbert Vogel
Ladislaus and Beatrice von Hoffmann
Michel and Françoise Waelchi
Mr. Matthew Weatherbie
Anabeth and John Well
Ms. Margaret W. Weston
Professor John Willmending
Wilson Centre for Photography
Adèle Yellin

Public Collections

AUSTRIA
Vienna: Albertina; Galerie Sanct Lucas; Gemäldegalerie der Akademie der Bildenden Künste; Sammlungen des Fürsten von Liechtenstein

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

CANADA
Montreal: Canadian Centre for Architecture
Ottawa: National Gallery of Canada
Toronto: Art Gallery of Ontario

DENMARK
Copenhagen: Ny Carlsberg Glyptotek

FINLAND
Helsinki: Ateneum Art Museum, Finnish National Gallery; Sinebrychoff Art Museum

FRANCE
Alsace: Musée Toulouse-Lautrec
Épinal: Musée départemental d’art ancien et contemporain
Lyons: Musée des Beaux-Arts de Lyon
Paris: Galerie Berès; Galerie Schmitt; Musée d’Orsay; Musée de Montmartre; Musée du Louvre; Musée Carnavalet
Toulouse: Musée des Augustins

GERMANY
Berlin: Staatliche Museen zu Berlin, Gemäldegalerie; Staatliche Museen zu Berlin, Kupferstichkabinett
Bremen: Kunsthalle Bremen
Cologne: Museum Ludwig; Wallraf-Richartz-Museum
Dresden: Staatliche Kunstsammlungen Dresden
Lüneburg: Ratsbücherei der Stadt Lüneburg
Munich: Alte Pinakothek; Bayerische Staatsbibliothek; Staatliche Graphische Sammlung
Nuremberg: Germanisches Nationalmuseum; Staatbibliothek Nuremberg
Stuttgart: Staatsgalerie Stuttgart

HUNGARY
Budapest: Szépművészeti múzeum

ITALY
Florence: Chiesa e Museo di Orsanmichele

NETHERLANDS
Amsterdam: Rijksmuseum; Van Gogh Museum
Deventer: Gemeentemuseum

NATIONAL GALLERY OF ART 2005

UNITED KINGDOM – ENGLAND
Cambridge: The Fitzwilliam Museum
Bradford: National Museum of Photography, Film and Television
Bristol: Bristol Museums and Art Gallery
Islip: N.G. Stogdon; Nicholas Stogdon
Lancashire: Stonehurst College
London: Guildhall Library; ING Bank, NV. London Branch; National Portrait Gallery, London; Sotheby’s, London; Tate, Tate Britain, The British Library, The British Museum; The Courtauld Institute Gallery, Courtauld Institute of Art; The National Gallery; The National Trust; Victoria and Albert Museum
Manchester: Manchester City Galleries; The John Rylands University Library
Windor: Her Majesty Queen Elizabeth II

UNITED KINGDOM – IRELAND
Dublin: National Gallery of Ireland

UNITED STATES
California
Los Angeles: Gemini G.E.L.; Los Angeles County Museum of Art; The J. Paul Getty Museum; UCLA at the Armand Hammer Museum of Art and Cultural Center

SWEDEN
Göteborg: Göteborgs Konstmuseum

SWITZERLAND
Basel: Historisches Museum Basel
Geneva: Petit Palais, Musée d’Art Moderne Genève
Winterthur: Museum Briner und Kern
Zurich: Kunsthaus Zürich

UNITED NATIONS

NAACP 45-500

Vienna: Albertina; Galerie Sanct Lucas; Gemäldegalerie der Akademie der Bildenden Künste; Sammlungen des Fürsten von Liechtenstein

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

CANADA
Montreal: Canadian Centre for Architecture
Ottawa: National Gallery of Canada
Toronto: Art Gallery of Ontario

DENMARK
Copenhagen: Ny Carlsberg Glyptotek

FINLAND
Helsinki: Ateneum Art Museum, Finnish National Gallery; Sinebrychoff Art Museum

FRANCE
Alsace: Musée Toulouse-Lautrec
Épinal: Musée départemental d’art ancien et contemporain
Lyons: Musée des Beaux-Arts de Lyon
Paris: Galerie Berès; Galerie Schmitt; Musée d’Orsay; Musée de Montmartre; Musée du Louvre; Musée Carnavalet
Toulouse: Musée des Augustins

GERMANY
Berlin: Staatliche Museen zu Berlin, Gemäldegalerie; Staatliche Museen zu Berlin, Kupferstichkabinett
Bremen: Kunsthalle Bremen
Cologne: Museum Ludwig; Wallraf-Richartz-Museum
Dresden: Staatliche Kunstsammlungen Dresden
Lüneburg: Ratsbücherei der Stadt Lüneburg
Munich: Alte Pinakothek; Bayerische Staatsbibliothek; Staatliche Graphische Sammlung
Nuremberg: Germanisches Nationalmuseum; Staatbibliothek Nuremberg
Stuttgart: Staatsgalerie Stuttgart

HUNGARY
Budapest: Szépművészeti múzeum

ITALY
Florence: Chiesa e Museo di Orsanmichele

NETHERLANDS
Amsterdam: Rijksmuseum; Van Gogh Museum
Deventer: Gemeentemuseum

NATIONAL GALLERY OF ART 2005

UNITED KINGDOM – ENGLAND
Cambridge: The Fitzwilliam Museum
Bradford: National Museum of Photography, Film and Television
Bristol: Bristol Museums and Art Gallery
Islip: N.G. Stogdon; Nicholas Stogdon
Lancashire: Stonehurst College
London: Guildhall Library; ING Bank, NV. London Branch; National Portrait Gallery, London; Sotheby’s, London; Tate, Tate Britain, The British Library, The British Museum; The Courtauld Institute Gallery, Courtauld Institute of Art; The National Gallery; The National Trust; Victoria and Albert Museum
Manchester: Manchester City Galleries; The John Rylands University Library
Windor: Her Majesty Queen Elizabeth II

UNITED KINGDOM – IRELAND
Dublin: National Gallery of Ireland

UNITED STATES
California
Los Angeles: Gemini G.E.L.; Los Angeles County Museum of Art; The J. Paul Getty Museum; UCLA at the Armand Hammer Museum of Art and Cultural Center
San Diego: San Diego Museum of Art; Timken Museum of Art
San Francisco: Fraenkel Gallery; Modernism, Inc.; The Fine Arts Museums of San Francisco
San Marino: The Huntington Library, Art Collections, and Botanical Gardens

Connecticut
Hartford: Wadsworth Atheneum Museum of Art
New Haven: Yale University Art Gallery

District of Columbia
Washington: Georgetown University; Hirshhorn Museum and Sculpture Garden; National Gallery of Art, Library; National Portrait Gallery, Washington; The Corcoran Gallery of Art; The White House

Illinois
Chicago: Les Enluminures; Stephen Daiter Gallery; The Art Institute of Chicago
Evanston: Northwestern University

Indiana
Indianapolis: Indianapolis Museum of Art

Kentucky
Louisville: The Speed Art Museum

Louisiana
New Orleans: New Orleans Museum of Art

Maine
Brunswick: Bowdoin College Museum of Art

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

Massachusetts
Boston: Baring-Gould, c/o Legg Mason; Boston Public Library; City of Boston; Museum of Fine Arts, Boston
Cambridge: Fogg Art Museum; Harvard University Graduate School of Art and Design
Northampton: Smith College Museum of Art
Williamsburg: Sterling and Francine Clark Art Institute
Worcester: Worcester Art Museum

Michigan
Detroit: The Detroit Institute of Arts

Missouri
Kansas City: Hallmark Photographic Collection; The Nelson-Akins Museum of Art

New Hampshire
Manchester: Currier Museum of Art

New Jersey
New Brunswick: The Jane Voorhees Zimmerli Art Museum, Rutgers, The State University of New Jersey
Princeton: Princeton University Art Museum

New York
Brooklyn: Brooklyn Museum
germantown: Clermont State Historic Site
Glen Head: Beker Welfare Foundation
Glens Falls: The Hyde Collection
New York: Berry-Hill Galleries, Inc.; Didier Aaron, Inc.; DIA Center for the Arts; Estate of André Kertész; Leo Castelli Gallery; Solomon R. Guggenheim Museum; The American Contemporary Art Foundation, Inc.; The Metropolitan Museum of Art; The Museum of Modern Art; The New York Public Library; Whitney Museum of American Art
Rochester: Rush Rhees Library

Ohio
Cincinnati: Cincinnati Art Museum
Cleveland: The Cleveland Museum of Art
Toledo: Toledo Museum of Art

Pennsylvania

Rhode Island
Newport: Redwood Library and Athenaeum
Providence: Museum of Art, Rhode Island School of Design

Tennessee
Memphis: The Dixon Gallery and Gardens

Texas
Austin: Harry Ransom Humanities Research Center
Dallas: Dallas Museum of Art
Houston: The Museum of Fine Arts, Houston

Vermont
Grafton: Mr. and Mrs. Richard Aggasiz Warren

Virginia
Richmond: Virginia Museum of Fine Arts
Williamsburg: Colonial Williamsburg Foundation

LENDERS OF WORKS DISPLAYED WITH THENGA COLLECTION

Roger Arvid Anderson
Possibly Germaine Pilon
>Veiled Mourner with Torch

Calder Foundation, New York
Alexander Calder
>Artist Josephine Baker; Red Panel; Object with Red Ball; I Red, 4 Black plus X White; Tom's; Choral Rouge; Choral Rouge [maquette]; Tom's [maquette]; Untitled

The Catholic University of America, Oliveira Lima Library
Frans Post
>Brasilian Landscape, Said to Be Pernambuco

Cooper-Hewitt National Museum of Design, Smithsonian Institution
Giovanni Domenico Tiepolo
>Mountagna and Sea

Fioretti Collection
Giovanni Minello
>Bust of a Woman

Collection of the Artist
Helen Frankenthaler
>Mountains and Sea

Horvitz Collection, Boston
Philippe-Laurent Roland
>Madame Peiain

Peter A. Jay
Gilbert Stuart
>John Jay

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

Mrs. George M. Kaufman
Jan Lewens
>Head of a Man

Manoogian Collection
George Caleb Bingham
>The Jolly Flatboatmen

Richard and Jane Manoogian Foundation
Richard Caton Woodville
>War News from Mexico

The Metropolitan Museum of Art
Francesco di Giorgio Martini
>The Nativity

Robert and Jane Meyerhoff Modern Art Foundation
Willem de Kooning
>Spike's Folly II
Roy Lichtenstein
>White Brushstroke II
Agnes Martin
>Field #2
Andy Warhol
>Small Campbell's Soup Can, 1964

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

National Museum of Health and Medicine of the Armed Forces, Institute of Pathology
Thomas Eakins
>Dr. John H. Drinton

Patsy Orlowsky
Jim Dine
>NAME Painting #1

John and Kimiko Powers
Andy Warhol
>200 Campbell's Soup Cans

Schröder Collection, London
Hans Mielich
>Born of a Woman

Candida and Rebecca Smith
David Smith
>Aggressive Character; Ninety Father; Black-White Forward; Construction December II

Smithsonian American Art Museum
French 13th Century
>Vita Contemplativa; Heraldic Panel; Bishop Blessing; Angel Holding a Cross and the Crown of Thorns
Jan Anthonisz. van Ravesteyn
>Judith Langley

Sonnenbend Collection
Robert Rauschenberg
>Canopy

Ruth Carter Stevenson
John Constable
>Yarnouth Jetty

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

NATIONAL GALLERY OF ART 2005
NGA LOANS TO TEMPORARY EXHIBITIONS

The department of loans and the National Lending Service administered the loans of 583 works of art to 201 sites during fiscal year 2005. This number includes the loan of 415 works to 122 temporary exhibitions at 159 institutions and the extended loan of 163 Gallery works to thirty-eight sites. Five paintings from Gallery collections were on short-term loan to the permanent collections of one foreign and three U.S. museums. Works in National Lending Service marked *

AUSTRALIA
Krems-Stein, Kunsthalle Krems

RENOIR UND DAS FRAUENBILD DES IMPRESSIONISMUS (RENOIR AND THE FEMALE IMAGE OF THE IMPRESSIONIST EPOCH) 3 April to 31 July 2005

Auguste Renoir

Picking Flowers

Vienna, Albertina

Peter Paul Rubens (1577-1640): THE DRAWINGS 14 September to 5 December 2004

Sir Peter Paul Rubens

Daniel in the Lions' Den (Vienna only)

Marzell, Centre de la Vieille Charité

Right under the Sun – Painting in Provence from Classicism to Modernism (1750-1920) 14 May to 21 August 2005

Georges Braque

The Port of Le Câlit (Montreal only)

Paul Cézanne

Le Château Noir

Renoir-Reinor 26 September 2005 to 9 January 2006

Auguste Renoir

Child with Toys - Gabrielle and the Artist's Son, Jean

Auguste Renoir

Oatmen at Chatou

Paris, Galeries nationales du Grand Palais

Turner, Whistler, Monet 12 October 2004 to 17 January 2005

Joseph Mallord William Turner

Mediterranean

James McNiel Whistler

Nuiturne

James McNeil Whistler

Nuiturne

James McNiel Whistler

Hopping*

Circulated to Tate Britain, London, 10 February to 15 May 2005

Paris, Musée du Louvre

Le Sacre de Napoleon Peint par David 21 October 2004 to 17 January 2005

Louis-Léopold Boilly

The Public in the Salon of the Louvre, Viewing the Painting of the "Sacre"

Paris, Musée d'Orsay

Alfred Stieglitz and His Circle: 1905-1930 18 October 2004 to 16 January 2005

Paul Cézanne

Le Château Noir

Paris (Paris only)

Arthur Dove

Rain

Georgia O'Keeffe

First Drawing of the Blue Lines (Paris only)

Alfred Stieglitz

After the Rain

Alfred Stieglitz

Charles Demuth

Alfred Stieglitz

Frances Piatika

Alfred Stieglitz

From My Window at An American Place, North

NATIONAL GALLERY OF ART 2005
Alfred Stieglitz
>From My Window at An American Place, Southwest
Alfred Stieglitz
>From My Window at the Shelton, North
Alfred Stieglitz
>Georgia O'Keeffe
Alfred Stieglitz
>Georgia O'Keeffe and Donald Davidson
Alfred Stieglitz
>Georgia O'Keeffe and Donald Davidson
Alfred Stieglitz
>Pruning Trees
Alfred Stieglitz
>Georgia O'Keeffe - Hands
Alfred Stieglitz
>Georgia O'Keeffe - Hands
Alfred Stieglitz
>Georgia O'Keeffe - Hands and Grapes
Alfred Stieglitz
>The Hay Wagon
Alfred Stieglitz
>Legs (Elizabeth and Donald Davidson)
Alfred Stieglitz
>Long Underwear, Lake George
Alfred Stieglitz
>Mardon Hanley
Alfred Stieglitz
>The Terminal
Paul Strand
>Life #1, New York
Circulated to Museo Nacional Centro de Arte Reina Sofia, Madrid, 10 February to 17 May 2005

Le Néo-impressionnisme, de Seurat à Klee
14 March to 10 July 2005
Henri Edmond Cross
>Street near Antibes*
Georges Seurat
>Scassons at Perri-en-Bessin, Normandy*

Le Théâtre de l'Octobre, 1893-1900: Naissance du Théâtre Moderne
12 April to 3 July 2005
Maurice Dumont
>Carmines
Edward Munch
>Summer Evening (Sommernacht)
Ker Xavier Roussel
>Le Volant
Henri de Toulouse-Lautrec
>La Ligne
Pierre-Eugène Vibert
>Le Jour
Édouard Vuillard
>Le Vieux Cévenol

GERMANY
Berlin, Alte Nationalgalerie
Goya - Prophet der Moderne
12 July to 3 October 2005
Francisco de Goya
>Théâtre Lointe de Sureda
Barlin, Deutsche Guggenheim Berlin
No Limits, Just Edges: Jackson Pollock Paintings on Paper
28 January to 10 April 2005
Jackson Pollock
>Untitled
Circulated to Peggy Guggenheim Collection, Venice, 4 June to 18 September 2005
Cologne, Museum Ludwig
Edward Hopper
9 October 2004 to 9 January 2005
Edward Hopper
>Cape Cod Evening*
Max Beckmann - Fernand Léger.
Suprising Confrontations
20 May to 28 August 2005
Max Beckmann
>Falling Man*

Essen, Museum Folkwang
Cézanne: Aufbruch in die Moderne
(Cézanne: The Dawn of Modern Art)
18 September 2004 to 15 January 2005
Paul Cézanne
>Boy in a Red Waistcoat
Paul Cézanne
>Houses in Provence
Paul Cézanne
>Still Life*
Frankfurt, Städelisches Kunstinstitut
Frankfurt am Main
The Unfinished Print
7 October 2004 to 2 January 2005
Nicolaus Beatrizet after Michelangelo Buonarroti
>Smiling Man
Félix Bracquemond
>Edmond de Goncourt
Félix Bracquemond
>Edmond de Goncourt
Laurent Cars after Antoine Watteau
>Forty sensitiveness
Giovanni Benedetto Castiglione
>David with the Head of Goliath
Charles-Nicolas Cochin I after Antoine Watteau
>La Mariee de Village (The Village Bride)
Edgar Degas
>Marie Cassatt at the Louvre: The Théâtre Gallery (Au Louvre: Musée des antiquites)
Edgar Degas
>Manet cassatt at the Louvre: The Éménage Gallery (Au Louvre: Musée des antiquites)
Edgar Degas
>Manit Cassatt at the Louvre: The Painting Gallery (Au Louvre: La Peinture)
Edgar Degas
>Hannah, Sprengel Museum
Andy Warhol, Self-Portraits
3 October 2004 to 16 January 2005
Andy Warhol
>Self-Portrait
Circulated to Scottish National Gallery of Modern Art, Edinburgh, 12 February to 2 May 2005

Munich, Städtische Galerie im Lenbachhaus und Kunstbau
Franz Marc Retrospective
17 September 2005 to 8 January 2006
Franz Marc
>Saharan Digs in the Snow*

ITALY
Belluno, Palazzo Crespodona
A Nord di Venezia. Scultura e Pittura nella Vallata Dolomitica tra Gotico e Rinascimento
30 October 2004 to 22 February 2005
Ludovico Gaci
>Page from a Gradual (recto)
Ludovico Gaci
>Saint Peter and Paul

Milan, Pinacoteca di Brera
Fra Caravaggio: Florentine Art and Renaissance Culture at the Court of Urbino
12 October 2004 to 10 January 2005
Fra Caravalle
>The Annunciation
Domenico Veneziano
>Saint John in the Desert
Follower of Donatello
>Madonna and Child within an Arch
Circulated to The Metropolitan Museum of Art, New York, 31 January to 1 May 2005

Naples, Museo di Capodimonte
Omaggio a Velázquez
19 March to 19 June 2005
Diego Velázquez
>The Nightwatch

Rome, Complesso del Vittoriano
Degas, Classico e Moderno
1 October 2004 to 7 February 2005
Edgar Degas
>The Dance Lesson

Rome, Palazzo Giustiniani
Canaleto: Il Trionfo della Voluta
12 March to 19 June 2005
Canaleto
>Entrance to the Grand Canal from the Molo, Venice
Canaleto
>The Square of Saint Mark', Venice

Urbino, Galleria Nazionale delle Marche del Rinascimento
Il Rinascimento a Urbino. Fra Caravaggio e gli Artisti del Palazzo de Federico (The Renaissance in Urbino: Fra Caravaggio and the Artists of the Palazzo Federico)
19 July 2005 to 8 January 2006
Fra Caravalle
>The Ammonition

NATIONAL GALLERY OF ART 2005

68
22 September  2004  to  30 January  2005
Diego Rivera  y  el Cubismo.  Memoria  y
William Baziotes: Paintings and Drawings, 1934-1962
5 September 2004 to 9 January 2005
William Baziotes
Desert Landscape
William Baziotes
Iridescent Forms
William Baziotes
Premot
William Baziotes
Swamp
William Baziotes

JAPAN
Nara, Nara Prefectural Museum of Art
Claude Monet, A Hymn to Light: Selected Works from the 1870s and 1890s
2 October to 5 December 2004
Claude Monet
Bridge at Argenteuil on a Gray Day
Claude Monet
Waterloo Bridge, London, at Dusk
Claude Monet
Waterloo Bridge, London, at Sunset
Tokyo, The National Museum of Western Art
Henri Matisse: Process/Variation
10 September to 12 December 2004
Henri Matisse
The Plummed Hat
Henri Matisse
Still Life with Sleeping Woman

MEXICO
Mexico City, Museo de Arte Moderno
Diego Rivera y el Cubismo. Memoria y Vanguardia
22 September 2004 to 30 January 2005
Diego Rivera
No. 9, Nature Morte Espagnole
Mexico City, Museo Nacional de Arte
El Espejo Simbolista. Europa y México
2 December 2004 to 25 April 2005
Elihu Vedder
Dawn

NETHERLANDS
Amsterdam, Rijksmuseum
Gerard ter Borch
9 June to 4 September 2005

SPAIN
Barcelona, Exhibition Hall "La Pedrera"
Viziones del Quijote: Hogarth, Dore, Drouet, Picasso, Dalí, Matta, Pang, Suarez
7 March to 12 June 2005
Honour Daumier
Rest in the Country (Sancho Panza)
Honour Daumier
Don Quixote
Circulated to Sala de Exposiciones Santa Inés, Seville, 29 June to 28 August 2005
Madrid, Museo Nacional Centro de Arte Reina Sofia
Juan Gris y la Presse (1887-1927)
(1887-1927)
21 June to 21 September 2005
Juan Gris
Bust and Bowl
Juan Gris
Fantomat
Juan Gris after Paul Césanne
Harlequin
Madrid, Museo Thyssen-Bornemisza
Gauguin and the Origins of Symbolism
28 September 2004 to 9 January 2005
Paul Gauguin
Beton Girls Dancing, Pont-Aven
Paul Gauguin
Self-Portrait Dedicated to Carrière
Edouard Vuillard
The Yellow Curtain

DIE BRÈKE
1 February to 15 May 2005
Ernst Ludwig Kirchner
Head of a Woman
Ernst Ludwig Kirchner
Two Nudes (obverse)
Circulated to Museo Nacional d’Art de Catalunya, Barcelona, 1 June to 5 September 2005
Memling’s Portraits
14 February to 15 May 2005
Hans Memling
Portrait of a Man with an Arrow
Circulated to Groeningemuseum, Bruges, 7 June to 4 September 2005
Corot, Nature, Emotion, Souvenir
7 June to 11 September 2005
Jean-Baptiste-Camille Corot
The Island and Bridge of San Bartolome, Rome
Valencia, Institut Valencià d’Art Modern
Whistler – Music
21 July to 11 September 2005
James McNeill Whistler
The Bridge
James McNeill Whistler
Long Venice
James McNeill Whistler
Nocturnal Note: Venice
James McNeill Whistler

UNITED KINGDOM – ENGLAND
London, The National Gallery
Raphael: From Urbino to Rome
20 October 2004 to 16 January 2005
Raphael
The Aka Madonna
London, Tate Britain
Anthony Caro
26 January to 17 April 2005
Anthony Caro
Prairie
London, Tate Modern
Robert Frank: Storylines
28 October 2004 to 23 January 2005
Robert Frank
>Artificial Tulip/Paris
Robert Frank
>Bankers/London
Robert Frank
>Black, White and Things
Robert Frank
>City of London
Robert Frank
>City of London
Robert Frank
>City of London
Robert Frank
>Commentary 1-12
>Winterthur only
Robert Frank
>Commentary 25-36
>Winterthur only
Robert Frank
>Commentary 37-48
>Winterthur only
Robert Frank
>Commentary 49-60
>Winterthur only
Robert Frank
>Commentary/Valencia
Robert Frank
>Commentaries
Robert Frank
>Commentaries
Robert Frank
>Gouge/Paris
Robert Frank
>Farming 1-12
>Winterthur only
Robert Frank
>Funeral/Paris
Robert Frank
>Horse and Cart/Paris
Robert Frank
>London
Robert Frank
>Longchamp
Robert Frank
>Medals, New York
Robert Frank
>Men of Art, New York
Robert Frank
>Mississippi River/St. Louis
Robert Frank
>Moving Out
Robert Frank
>My Family/New York City
Robert Frank
>Old Woman/Barcelona
Robert Frank
>Padua/Valencia
Robert Frank
>Paris
Robert Frank
>People 13-24
>Winterthur only
Robert Frank
>People 25-34
>Winterthur only
Robert Frank
>Peru
Robert Frank
>Place de la Republique

Robert Frank
>Pere Clignancourt, Paris
Robert Frank
>Profile/Weine
Robert Frank
>Taille, Mallorca
Robert Frank
>TicketTape/New York City
Robert Frank
>Tulip/Paris
Robert Frank
>Wild Miners
Circulated to Musee d'Art Contemporain de Barcelona, 8 February to 8 May 2005 and Fotostiftung Schweiz, Winterthur, 3 September to 20 November 2005

London, Whitechapel Art Gallery

Faces in the Crowd: The Modern Figure and Avant-Garde Realism
3 December 2004 to 6 March 2005

Back to Black: Art, Cinema and the Racial Imaginary
3 June to 4 September 2005

UNITED KINGDOM – SCOTLAND

Edinburgh, Royal Scottish Academy Building
The Age of Titian: Venetian Renaissance Art from Scottish Collections
5 August to 5 December 2004

Jacopo Tintoretto
A Procurator of Saint Mark’s

Titian
Vincenza Cappello

Veronese
The Martyrdom and Last Communion of Saint Lucy

Gauguin’s Vision
6 July to 12 October 2005

Paul Gauguin
Beton Girls Dancing, Pont-Aven
Paul Gauguin
A Beton Woman and a Standing Man; Head and Hand of a Monkey (recto)
Paul Gauguin
Four Studies of Beton Women; Shapes and Vases (verso)
Paul Gauguin
Two Beton Women; Landscape (recto)

UNITED STATES

Arkansas
Little Rock, The Arkansas Arts Center

19 November 2004 to 23 January 2005

American 19th Century
>Flowers and Fruit
American 19th Century
>Under Full Sail
John James Audubon
Farmyard Foods*
George Catlin
Cannache Chef’s Children and Wigwam*
George Catlin
Eagle Dance - Cheyenne*
George Catlin
Gathering Wild Rice - Winnebago*
George Catlin
North Chief Surrounded by His Family*
George Catlin
Two Apache Warriors and a Woman*
George Catlin
War Dance of the Saukies*
John Singer Sargent
Mary Crimmingschild Endicot Chamberlain (Miss Joseph Chamberlain)*
Thomas Sully
Andrew Jackson*

California
Los Angeles, The J. Paul Getty Museum
Cézanne in the Studio: Still Life in Watercolor
12 October 2004 to 2 January 2005

Paul Cézanne
Geraniums

Jacques-Louis David: Empire to Exile
1 February to 24 April 2005
Jacques-Louis David
The Emperor Napoleon in His Study at the Tuileries
Jacques-Louis David
Madame David

Roger Fenton
1 February to 24 April 2005

Roger Fenton
The Cluny, Tintern Abbey

Rembrandt’s Late Religious Portraits, 7 June to 28 August 2005
Rembrandt van Rijn (and Workshop)?
The Apostle Paul

Los Angeles, Los Angeles County Museum of Art

André Kertész
12 June to 5 September 2005

André Kertész
>Albania
André Kertész
>Blind Musician, Abbey
André Kertész
>Budapest
André Kertész
>Byz., Long Island University
André Kertész
>Chateau Saint-Meeme
André Kertész
>Click of the Académie Française
André Kertész
>Communications Building, New York World’s Fair
André Kertész
>Dunaharszaszi
André Kertész
>Elizabeth
André Kertész
>Elizabeth and I
André Kertész
>Exeterom Cathedral
André Kertész
>The Fairy Tale
André Kertész
>Going for a Walk
André Kertész
>Jerzo Kertész
André Kertész
>Jerzo Kertész
André Kertész
>Jerzo Kertész
André Kertész
>Jerzo Kertész

André Kertész
>Jerzo Kertész as Iaras
André Kertész
>Lafayette, Museum-Williams-Proctor Institute
André Kertész
>Law and Shadow
André Kertész
>Mending, Budapest
André Kertész
>Napéliget, Budapest
André Kertész
>New York
André Kertész
>Parliament Building, Budapest
André Kertész
>Portrait of a Ballet Dancer, Paris
André Kertész
>A Red Hussar Leaving
André Kertész
>Self-Portrait
André Kertész
>Self-Portrait in the Hotel Beaux-Arts
André Kertész
>Self-Portrait Jeno Kertész
André Kertész
>Self-Portrait with Ele Fagszi
André Kertész
>Self-Portrait with Erzebet Salamon

NATIONAL GALLERY OF ART 2005

(70)
Richard Tuttle
>Dorothy's Favorite
Richard Tuttle
>Dorothy's Soldier
Richard Tuttle
>Drawing Developed from Travel-Sketches Made in Turkey
Richard Tuttle
>Drawing with One Line
Richard Tuttle
>Finding the Center Point #6
Richard Tuttle
>Finding the Center Point #7
Richard Tuttle
>Finding the Center Point #8
Richard Tuttle
>Finding the Center Point #9
Richard Tuttle
>4th Summer Wood Piece
Richard Tuttle
>French Hotel Drawing
Richard Tuttle
>Green Diamond with Pencil Line
Richard Tuttle
>Green Transfer
Richard Tuttle
>Herbert Vigel
Richard Tuttle
>India 9
Richard Tuttle
>India 17
Richard Tuttle
>India 26
Richard Tuttle
>Monument 1
Richard Tuttle
>Night
Richard Tuttle
>One Room Drawing #1
Richard Tuttle
>One Room Drawing #3
Richard Tuttle
>One Room Drawing #8
Richard Tuttle
>Union Sketch Treatise
Richard Tuttle
>On the Way to New York
Richard Tuttle
>Preliminary Drawing for Schematic Drawing #3 Included in Dallas Show Catalogue
Richard Tuttle
>Rising Colors Along Frontal Diagonal with Downward Slant
Richard Tuttle
>Spinal Notebook Drawing 1
Richard Tuttle
>Stacked Color Drawing with Arch of Egg Shaped Form Painted
Richard Tuttle
>Stacked Color with Wavy and Straight Side
Richard Tuttle
>Swirling Rope Piece
Richard Tuttle
>3 Lines Beginning at a Point & Interesting in 2 Different Ways
Richard Tuttle
>II Blue and Pale Blue (Dallas)
Richard Tuttle
>2; Brown Bar #1
Richard Tuttle
>2; Brown Bar #2
Richard Tuttle
>2; Brown Bar #3
Richard Tuttle
>2; Brown Bar #4
Richard Tuttle
>2; Brown Bar #5
Richard Tuttle
>Two Dips Plus X
Richard Tuttle
>Two Triangles Intersecting
Richard Tuttle
>Walking

Connecticut
Greenwich, Bruce Museum of Arts and Science

Drawn by the Brush: Oil Sketches by Peter Paul Rubens
2 October 2004 to 30 January 2005
Sir Peter Paul Rubens
>Devises Made Addressing the Legions
Sir Peter Paul Rubens
>The Meeting of Abraham and Melchizedek (Cincinnati only)
Circulated to Cincinnati Art Museum, 14 June to 11 September 2005

American Impressionism: The Beauty of Work
24 September 2005 to 8 January 2006
Julian Alden Weir
>U.S. Thread Company Mills, Willimantic, Connecticut

District of Columbia
Washington, Hirshhorn Museum and Sculpture Garden
Isamu Noguchi: Master Sculptor
10 February to 8 May 2005
Isamu Noguchi
>Untitled

Washington, National Building Museum
Tools of the Imagination
3 March to 10 October 2005
John Russell Pope
>Central Lobby: Ground Floor, Scheme "D"
John Russell Pope and Otto R. Eggers
>Preliminary Study: Central Gallery for the Exhibition of Sculpture
John Russell Pope and Otto R. Eggers
>Preliminary Study: Rotunda

Washington, National Museum of African Art
Treasures
17 November 2004 to 15 August 2005
Nigerian, Court of Benin
>Roof

Washington, National Museum of American History
The Price of Freedom
1 October 2004 to 30 September 2007
Charles Peale Polk
>General Washington at Princeton*

Washington, The Phillips Collection
Calder, Miró
9 October 2004 to 23 January 2005
Alexander Calder
>Funny Fish
Alexander Calder
>Little Spider

Modigliani: Beyond the Myth
19 February to 29 May 2005
Arndesco Modigliani
>Head of a Woman

Washington, Arthur M. Sackler Gallery
India and China: Ceramics, Trade, and Innovation
4 December 2004 to 17 July 2005

Denuta 16th Century
>Large dish with running plant border, in the center, horsesmen fighting

Florida
St. Petersburg, Museum of Fine Arts, St. Petersburg, Florida

Monet's London: Artists' Reflections on the Thames, 1859-1914
16 January to 17 April 2005
André Derain
>View of the Thames*
Claude Monet
>Waterloo Bridge, London, at Sunset
Camille Pissarro
>Charing Cross Bridge, London
Circulated to Brooklyn Museum, 4 June to 4 September 2005 and The Baltimore Museum of Art, 21 September to 31 December 2005

Illinois
Chicago, The Art Institute of Chicago
Toulouse-Lautrec and Montmartre
16 July to 10 October 2005
Edouard Manet
>Flam Baudry
Henri de Toulouse-Lautrec
>A la Basille (Jeanne Wenz)
Henri de Toulouse-Lautrec
>Carmen Gaudin
Henri de Toulouse-Lautrec
> Fashionable People at Les Ambassadeurs
(Aux Ambassadeurs: Genf Chic)
Benvenuto Cellini
> Alessandro de’ Medici, 1510-1537, 1st Duke of Florence 1532 (obverse)
>Pontormo
> Monsignor della Casa
>Domenico di Polo di Angelo de’ Vieri
>Alessandro I de’ Medici, 1510-1537, 1st Duke of Florence 1532 (obverse)

Edward Munch’s ‘Mermaid’ in Context
24 September to 31 December 2005
Edward Munch
> Female Nude
Edward Munch
> The Vampire (Vampyr)

Pittsburgh, Carnegie Museum of Art
Carnegie International
9 October 2004 to 20 March 2005
Lee Bontecou
> Untitled

Pittsburgh, Senator John Heinz Pittsburgh Regional History Center
 Clash of Empires: The British, French and Indian Wars: 1754-1763
1 May 2005 to 15 April 2006
Charles Willson Peale
> John Philip de Haas**

Rhode Island
 Providence, Museum of Art, Rhode Island School of Design
Edgar Degas: Six Friends at Dieppe
16 September 2005 to 15 January 2006
Edgar Degas
> Three Studies of Ludovic Halevy Standing
Edgar Degas
> Virgin being Adored while the Marquis Camucani Looks On

Texas
Dallas, Dallas Museum of Art
Robert Smithson
> Robert Smithson
14 January to 3 April 2005
Robert Smithson
> Carrión Crystal
Robert Smithson
> Modern Quadtants
Robert Smithson
> Mud Flow (F-14)
Robert Smithson
> Mud Flow (1000 Tons of Yellow Mud)
Circulated to Whitney Museum of American Art, New York, 23 June to 16 October 2005
Fort Worth, Kimbell Art Museum
Stubbs & The Horse
14 November 2004 to 6 February 2005
George Stubbs
> Captain Samuel Sharpe Pockington with His Wife, Pleasance, and possibly His Sister, Frances

Houston, The Menil Collection
The Surreal Calder
30 September 2005 to 8 January 2006
Alexander Calder
> Movement in Space
Alexander Calder
> Ruby-Eyed Virginia

Lynchburg, Maier Museum of Art, Randolph-Macon Woman’s College
Heart of the Matter: Recent Work by Elizabeth Murray
10 September to 9 December 2005
Elizabeth Murray
> Careless Love

Washington
Seattle, Seattle Art Museum
Spain in the Age of Exploration, 1492-1815
16 October 2004 to 2 January 2005
Giovanni Battista Tiepolo
> Wealth and Benefits of the Spanish Monarchy under Charles III

EXTENDED LOANS FROM THE NGA COLLECTION
All works are part of the National Lending Service unless indicated by**

BELGIUM
Brussels, United States Embassy Residence, North Atlantic Treaty Organization
Gilbert Stuart
> Catherine Yates Pollock (Mrs. George Pollock)
> George Pollock
> The Leland Sisters

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

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

UNITED KINGDOM – ENGLAND
London, United States Embassy Residence
Sir William Beechey
> Lieutenant-Commander Sir Thomas Picton
Francis Cotes
> Mrs. Thomas Horne
Thomas Gainsborough
> William Vertue Davenport
Michael van Meerweld
> Portrait of a Lady with a Ruff

UNITED STATES
Alabama
Birmingham, Birmingham Museum of Art
Veronese
> Saint Jerome in the Wilderness**
Anders Zorn
> Hugo Reitlinger

Montgomery, Montgomery Museum of Fine Arts
Mark Rothko
> Untitled

California
Oakland, Oakland Museum
Mark Rothko
> Untitled

District of Columbia
The Library of Congress
Carl Milles
> Head of Orpheus

National Museum of African Art
Nigerian, Court of Benin
> Fou**

National Museum of American History
Charles Peale Polk
> General Washington at Princeton

National Trust for Historic Preservation
Bernard Hallstone
> David E. Finley

Curator of the United States Senate
Franklin C. Courter
> Lincoln and His Sons, Tod**

NATIONAL GALLERY OF ART 2005

(73)
Office of the Vice President of the United States

American 18th Century
>Attack on Bunker's Hill, with the Burning of Charles Town

American 19th Century
>Imaginary Regatta of America's Cup Winners

Lydia Field Emmet
>Olivia

A. Hashagen
>Ship "Arkansas" Leaving Havana

John Wesley Jarvis
>Commodore John Rodgers

Walt Kuhn
>Green Apples and Scoop

John Neagle
>Colonel Augustus James Pleasanton

John Vanderlyn
>Still Life with Pineapple

Alexander Helwig Wyant
>Peaceful Valley

The White House

American 19th Century
>Abraham Lincoln

American 19th Century
>Indians Cooking Maize

George Catlin
>Aged Minutemen Chief and His Family

George Catlin
>Antelope Shooting - Assiniboine

George Catlin
>Battle between the Jucarilla Apaches and Comanches

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
>Excavating a Cave - Nezpas Indians

George Catlin
>A Flathead Chief with His Family

George Catlin
>Four Dogh Indians

George Catlin
>Making Flint Arrowheads - Apaches

George Catlin
>Osage Indians

George Catlin
>An Osage Indian Village of Skin Tent

George Catlin
>Osage Chief with Two Warriors

George Catlin
>An Osage Indian Punishing a Camanche

George Catlin
>Plains Indians Approaching Buffalo

George Catlin
>A Small Chiricahua Village

George Catlin
>Three Mandan Warriors Armed for War

George Catlin
>Three Navaho Indians

George Catlin
>Three Young Chinook Men

George Catlin
>Two Unidentified North American Indians

George Catlin
>View of the Lower Mississippi

Thomas Chambers
>Boston Harbor

Thomas Chambers
>Black Country Farm Outside Doylestown, Pennsylvania

Georgia Timken Fry
>Hawks

Henri-Joseph Harpignies
>Landscape

Walt Kuhn
>Pineapples

J.G. Tanner
>Engagement between the "Monitor" and the " Merrimac" (returned)

Secretary of Agriculture
>Leaving the Munroe House (returned)

A.A. Lamb
>Enunciation Proclamation (returned)

American 19th Century
>Black Country Farm Outside Doylestown, Pennsylvania

Georgia Timken Fry
>Hickory Trees

Henri-Joseph Harpignies
>Landscape

Walt Kuhn
>Pineapples

J.G. Tanner
>England between the "Monitor" and the " Merrimac" (returned)

Secretary of Defense
>Fort Union

George Catlin
>Prairie Dog Village

Secretary of Education
>Washington at Valley Forge (returned)

Mark Rothko
>Untitled (man and woman in a pastoral setting)

Georges Rouault
>The Betroth Wedding

Attorney General of the United States
>Windsor Homer

Adam Pynacker
>Wooded Landscape with Travelers (returned)

Thomas Chambers
>Lake George and the Village of Caldwell

Thomas Chambers
>Packet Ship Passing Castle Williams, New York Harbor

George Inness
>Lake Albano, Sunset

Robert Salmon
>The Ship "Favorit" Maneuvering Off Cremone

Edward Savage
>George Washington

United States Trade Representative

Thomas Chambers
>Peaceful River

T. Davies
>Ship in Full Sail

Mark Rothko
>Untitled

Secretary of Transportation

Circle of Jacob Adriaensz. Bellavos
>Dutch Ships in a Lively Breeze

Follower of Claude Lorrain
>Harbor at Sunset

Hugues Merle
>Children Playing in a Park

Rene Pierre Charles Princetoue
>Hoaxes

Secretary of the Treasury

André Derain
>Abandoned House in Provence

Hendri Moet
>The Island of Raguz, Brittany

Mark Rothko
>Untitled (returned)

Maurice Utrillo
>The Port Saint-Michel, Paris

James McNeill Whistler
>Alcove Buff

Supreme Court of the United States

Chief Justice Rehnquist

George Catlin, the Younger
>Eastly Abbey, near Richmond

Thomas Sully
>Thomas Alston

Eugene Lawrence Vail
>The Flags, Saint Mark's, Venice - Fete Day

Justice Ginsburg

Mark Rothko
>The Omen

Mark Rothko
>Untitled
Justice Kennedy
Jean Béraud
>Paris, rue du Havre
Dutch 17th Century
>Flowers in a Classical Vase
Walt Kuhn
>Zinnias

Justice O'Connor
George Catlin
>After the Buffalo Chase - Sioux
George Catlin
>Buffalo Chase, Sioux Indians, Upper Missouri
George Catlin
>A Crow Village and the Salmon River Mountains
George Catlin
>Two Blackfoot Warriors and a Woman

Justice Scalia
Gilbert Stuart
>George Washington
Thomas Sully
>Henry Port
Augustus Vincent Tack
>Charles Evans Hughes

Justice Souter
Rembrandt Peale
>George Washington
Gilbert Stuart
>Captain Joseph Anthony
after Gilbert Stuart
>James LID
after Gilbert Stuart
>William Constable
Augustus Vincent Tack
>Harlan F. Stone

Justice Stevens
American 19th Century
>Portland Harbor, Maine
George Catlin
>Scene from the Lower Mississippi
Alphonse Legros
>Hampstead Heath
C. Gregory Stapko after John Constable
>A View of Salisbury Cathedral**
Maurice Utrillo
>Street at Corte, Corsica
Franz Xaver Winterhalter
>Queen Victoria

Maryland
Hagerstown, Washington County
Museum of Fine Arts
Frederick Kemmelmeyer
>First Landing of Christopher Columbus

Pennsylvania
Doylestown, James A. Michener Art Museum
American 19th Century
>Profile Portrait of a Man**
American 19th Century
>Profile Portrait of a Lady**
Joseph Goodhue Chandler
>Girl with Kitten
Edward Hicks
>The Landing of Columbus

Virginia
Fairfax, George Mason University
Alfredo Halegua
>America
Lila Pell Katzen
>Antecedent

TEMPORARY LOANS TO MUSEUM COLLECTIONS

GERMANY
Frankfurt, Städelisches Kunstinstitut und Städtische Gallerie
12 May 2003 to 15 December 2004
Rembrandt van Rijn
>A Young Man Seated at a Table (possibly Govaert Flinck)
Rembrandt van Rijn and Workshop
(Probably Govaert Flinck)
>Man in Oriental Costume

UNITED STATES
District of Columbia
Washington, The Kreeger Museum
20 March to 10 October 2005
Edgar Degas
>Woman Ironing

New York
Glens Falls, The Hyde Collection
30 January to 28 August 2005
Rembrandt van Rijn
>Saskia van Uylenburgh, the Wife of the Artist

Texas
Austin, Lyndon Baines Johnson Museum
4 April 2004 to 22 January 2005
Diego Rivera
>Montserrat
PUBLICATIONS

EXHIBITION CATALOGUES

>Gerard ter Borch
Arthur K. Wheelock Jr. et al. (400 pages, 80 color, 80 b/w, hardcover and softcover editions; hardcover published in association with Yale University Press). Both editions copublished with American Federation of Arts.

>Rembrandt’s Late Religious Portraits
Arthur K. Wheelock Jr. et al. (552 pages, 55 color, 55 b/w, hardcover edition only; published in association with the University of Chicago Press)

>Andre Kertesz
Sarah Greenough et al. (316 pages, 4 color, 112 tritone, 135 duotones, hardcover and softcover editions; hardcover published in association with Princeton University Press)

>Toulouse-Lautrec and Montmartre
Richard Thomson et al. (368 pages, 37 color, 17 b/w, hardcover and softcover editions; hardcover published in association with Princeton University Press)

>Irving Penn: Platinum Prints
Sarah Greenough et al. (200 pages, 20 color, 87 tritone, 5 duotones, hardcover edition only; published in association with Yale University Press)

>Origins of European Printmaking: Fifteenth-Century Woodcuts and Their Public
Peter Parshall et al. (372 pages, 80 color, 80 b/w, hardcover and softcover editions; hardcover published in association with Distributed Art Publishers, Inc.)

>Studies in the History of Art and Other CASVA Publications

AWARDS

>American Masters from Bingham to Eakins: The John Wilmerding Collection

>Andre Kertesz

>Artists and Their Public
Edited by Leah Dickerman with selected highlights

>Pageturners: The Prints of Felix Buhot: Impressions of City and Sea
Special feature

>Rembrandt’s Religious Etchings: The Method in the Madness of Peggy Guggenheim
Collection: A Journal for Museums and Archives Professionals 1, no. 1 (March 2005): 75-77

>Portraits of the Eighteenth Century: Recent Acquisitions: selected highlights

>Ink and Oil: Painting in the Permanent Collection: selected highlights

>Andy Goldsworthy: Roof Installation: selected highlights

>Wallace Homer in the National Gallery of Art: special feature

>Alexander Calder mobile: reinstallation views

>Modern Portraits in Photography: selected highlights

>Sculpture Garden: summer and winter plantings

STAFF PUBLICATIONS


NATIONAL GALLERY OF ART 2005 (76)


STAFF LIST

Staff as of 30 September 2005

OFFICE OF THE DIRECTOR

Director
Earl A. Powell III
Chief of Staff & Executive Assistant
Angela M. LoPé
Staff Assistants
Dianne D. Stephens
Debra S. Tatman
Internal Auditor
Larry L. Lewis
Auditor
Orin Wolf

EXHIBITIONS

Chief of Exhibitions
D. Dodge Thompson
Exhibition Officers
Jennifer F. Cipriano
Naomi R. Remes
Ann B. Robertson
Assistant for Exhibition Administration
Jennifer Overton
Jennifer E. Rich
Tamara Wilson
Assistant to the Chief of Exhibitions
Wendy Battaglino
Exhibition Programs
Head of Department
Susan MacMillan Arensberg
Assistant Curators
Margaret Doyle
Lynn Matheny
Video & Film Productions
Carroll Moore
Research Assistant
Elizabeth Laitman
Staff Assistant
Elisa D'Angelo
Summer Intern
Shawan Vidyarthi

DESIGN AND INSTALLATION

Senior Curator and Chief of Design
Mark Leithauser
Deputy Chief and Head of
Exhibition Production
Gordon Anson
Architects/Design Coordinators
Jame Anderson
Donna Kirk
Production Coordinators
William Bowser
John Olson
Nathan Peek

Office Manager
Carol Koelmay
Office Assistant
Abby Bysshe
Maquette Production
Deborah Clark-Kilpatrick
Photographer
Robert Shelley
Head of Graphics
Barbara Keyes
Graphic Design/Silkscreen Production
Lisa Farrell
Glenn Perry
Jeffrey Wilson
Stefan Wood
Head of Exhibits Shop
Randy Payne
Exhibits Shop Specialists
Melvin Brown
Richard Bruce
Lester Dumont
Paul Heath
Miller Mack
Andrew Watt
Head of Lighting Shop
Robert Johnson
Lighting Shop Staff
Robert Benoit
Head of Paint Shop
Dennis Bult
Painters/Finishers
Robert Barnett
Ramon Bonilla
Joseph Richardson
Summer Intern
Eric Meier

OFFICE OF THE DEPUTY DIRECTOR

Deputy Director and Chief Curator
Alan Shestack
Administrator for Policy and Programs
Elizabeth Driscoll Pochter
Administrative Assistants
Nancy Deiss
Amie House

EUROPEAN PAINTINGS

Senior Curator of European Paintings
and Head of French Paintings
Philip Comisbee
Associate Curator, French Paintings
Kimberly A. Jones
Assistant Curator, French Paintings
Florence E. Coman
Assistant
Virginia Sweet Dupuy

Andrew W. Mellon Curatorial Fellow
Benedict Leca

Renaissance Paintings
Curator and Head of Italian Paintings
David Alan Brown
Curator, Northern Renaissance
John Oliver Hand
Assistant Curator, Italian Renaissance
Gretchen Hirschauer
Assistant
Elizabeth Concha
Volunteer Research Assistant
Daniela Cini

Northern Baroque Paintings
Curator and Head of Department
Arthur K. Wheelock Jr.
Assistant
Molly Kuenstner
Volunteer Research Assistant
Sohee Kim
Volunteers
Anke van Wagener
Anneke Wertheim

AMERICAN AND BRITISH PAINTINGS

Senior Curator and Head of
Department
Franklin Kelly
Curator
Nancy K. Anderson
Assistant Curators
Charles Brock
Deborah Chotner
Assistant
Abbie N. Sprague
Intern in the Museum Profession,
Academic Year
Emma Acker
Summer Intern
Kate Kooistra
Volunteer
Merl Moore

PRINTS AND DRAWINGS

Andrew W. Mellon Senior Curator of
Prints and Drawings
Andrew Robison
Office Manager
Susanne L. Cook
Staff Assistant
Jula Morelli

Old Master Prints
Curator and Head of Department
Peter Parshall
Associate Curator
Virginia Grace Tuttle
Assistant Curator
Gregory Jecmen

Old Master Drawings
Curator and Head of Department
Margaret Morgan Gratzelli
Assistant Curator
Stacey Sell
Summer Intern
Sarah Cantor

NATIONAL GALLERY OF ART 2005 (78)
**Modern Prints and Drawings**

Curator and Head of Department  
Judith Brodie

Assistant Curators  
Carlotta Owens  
Charles Ritchie

Assistant  
Amy Johnston

**PHOTOGRAPHS**

Curator and Head of Department  
Sarah Greenough

Assistant Curators  
Sarah Kennel  
Diane Waggoner  
Matthew Wilkowsky

Assistants  
Sara Cooling  
Brooke Lampley

Graduate Curatorial Intern,  
Academic year  
Sabine Kriebel

Intern in the Museum Profession,  
Academic year  
Cameron Shaw  
Summer Intern  
Karen Hellman

**SPECIAL PROJECTS IN MODERN ART**

Curator and Head of Department  
Ruth E. Fine

Research Associates  
Mary Lee Corlett  
Laia Nasr

Research Assistant  
Renee Maurer

Interns in the Museum Profession,  
Academic year  
Jobyl Boone  
Marcie Hocking  
Summer Intern  
Jeffreyn Hayes

**CURATORIAL RECORDS AND FILES**

Head of Department  
Nancy H. Yeide

Associate  
Anne L. Halpern

Intern in the Museum Profession,  
Academic year  
Gloria Foster

**REGISTRATION AND LOANS/OFFICE OF THE REGISTRAR**

Chief Registrar  
Sally Freitag

Registrar for Exhibitions  
Michelle Fondas

Collections Information Systems Coordinator  
Susan Finkel

Associate Registrar for Loans  
Judith L. Cine

Assistant Registrar for Exhibitions  
Melissa Steigeman

Assistant Registrars for Collections  
Theresa Beall  
Lehua Fisher

Staff Assistant  
Michelle Matuszak

Art Services Manager  
Daniel B. Shay

Supervisory Museum Specialist  
Gary L. Webber

Senior Art Services Specialists  
James Clark  
Andrew Krieger  
Johnnie Mizell

Art Services Specialists  
Douglas Jackson  
Dan Randall  
Pierre Richard  
David Smith

Art Services Technician  
Gwen J. Martinez

**LOANS AND THE NATIONAL LENDING SERVICE**

Head of Department  
Stephanie T. Belt

Loan Officer  
Alisia B. Thomas

Assistant  
Holly Gamer

**EDUCATION**

Head of Division  
Lynn Pearson Russell

Program Assistant  
Carol Bridges

**ADULT PROGRAMS**

Head of Department  
Willard Scott

Lecturers  
Eric Denker  
David Garff  
Philip Leonard  
J. Russell Sale

Sally Shelburne

Lecturer and Adult Program  
Diane Arkin

Adult Programs Tour Scheduler,  
Docent Liaison  
C. Arlette Raspberry

Coordinator of Art Information  
Christopher With

Senior Art Information Specialist  
John Cogswell

Supervisor, Art Information  
Volunteer Operations  
Marta Horgan

Graduate Student Lecturers  
Anna Marley  
Kimberly Curtis

**ACADEMIC PROGRAMS**

Head of Department  
Feyza Causey

Administrator  
Ana Maria Zavala

Program Assistant for Internships  
Jennifer Wagelie

**EDUCATION PUBLICATIONS AND RESOURCES**

Head of Publications and Resources  
Barbara Moore

Program Specialist  
Amy Lewis

Senior Publications Manager  
Donna Mann

Senior Writer  
Carla Brenner

Education Resources Supervisor  
Leo J. Kasun

Program Developer and Production Specialist  
Rachel K. Richards

Supervisory Shipping Technician,  
Extension Programs  
Roland Young

Media Scheduling Coordinator  
Martha H. Aspren

Affiliate Loan Coordinator  
Frances Duhart

**TEACHER, SCHOOL, AND FAMILY PROGRAMS**

Head of Department  
Heidi Hinsh

Coordinator of Teacher Programs  
Julie A. Springer

Coordinator of School Docent Program  
Elisa Patterson

School Docent Educator  
Elizabeth Diamant

Coordinator of Art Around the Corner Program  
Paige Simpson

Coordinator of Family and Youth Programs  
Nathalie Ryan

School Tour Scheduler and Program Assistant  
Jennifer Cross

**DIVISION OF IMAGING AND VISUAL SERVICES**

Chief of Division of Imaging and Visual Services  
Alan Newman

Photography Services  
Supervisory Photographer  
Lorene Emerson

Photographers  
Dean Beasom

**PUBLISHING OFFICE**

Editor In Chief  
Judy Metro

Production Manager  
Chris Vogel

Design Manager  
Margaret Bauer

Web Site Manager  
Phyllis Hecht

Acting Manager of the Systematic Catalogue  
Gail Spilsbury

Senior Editor  
Karen Sagstetter

Managing Editor of CASVA Publications  
Cynthia Ware

Editors  
Ulrika Mills  
Julie Warenment

Designer  
Wendy Schleicher

Web Site Designers  
Guillermo Saenz  
Dan Trautman

Web Site Production  
Suzanne Sarraf

Permissions Coordinator, Print Media  
Sara Sanders-Buell

Budget Coordinator  
Linda Mosley

Production Assistant  
Rio DeNaro

Production Editor  
Marah Shay

Editorial Assistants  
Amanda Master Sparrow  
Caroline Weaver

Staff Assistant  
Evarhia Mantzavinos

Summer Intern  
Caroline Halayko

**VISUAL SERVICES**

Chief of Department  
Margaret Parsons

Assistant Curator  
Victoria Toye

Summer Intern  
Lauren Gayle Kroz

**VISUAL SERVICES**

Chief of Department  
Margaret Parsons

Assistant Curator  
Victoria Toye

Summer Intern  
Lauren Gayle Kroz

**PUBLISHING OFFICE**

Editor In Chief  
Judy Metro

Production Manager  
Chris Vogel

Design Manager  
Margaret Bauer

Web Site Manager  
Phyllis Hecht

Acting Manager of the Systematic Catalogue  
Gail Spilsbury

Senior Editor  
Karen Sagstetter

Managing Editor of CASVA Publications  
Cynthia Ware

Editors  
Ulrika Mills  
Julie Warenment

Designer  
Wendy Schleicher

Web Site Designers  
Guillermo Saenz  
Dan Trautman

Web Site Production  
Suzanne Sarraf

Permissions Coordinator, Print Media  
Sara Sanders-Buell

Budget Coordinator  
Linda Mosley

Production Assistant  
Rio DeNaro

Production Editor  
Marah Shay

Editorial Assistants  
Amanda Master Sparrow  
Caroline Weaver

Staff Assistant  
Evarhia Mantzavinos

Summer Intern  
Caroline Halayko

**DIVISION OF IMAGING AND VISUAL SERVICES**

Chief of Division of Imaging and Visual Services  
Alan Newman

Photography Services  
Supervisory Photographer  
Lorene Emerson

Photographers  
Dean Beasom
Fifty-fourth A. W. Mellon Lecturer in the Fine Arts
Irene J. Winter
Paul Mellon Senior Fellow
Betsy M. Bryan
Samuel H. Kress Senior Fellows
H. Perry Chapman
A. A. Donohue
Alisa Mellon Bruce Fellow
Afroditi Kardara
Paul Mellon Senior Fellow
Sarah Greenough
Paul Mellon Visiting Fellow
Syanak Saha
Predoctoral Fellow
ITTLESON FELLOWS IN RESIDENCE
Paul Mellon Fellow
Sabina de Cavi
Samuel H. Kress Fellow
Hérica Valladares
Mary Davis Fellow
Shilpa Prasad
Wych Fellow
Teri Weisman
Ittleson Fellow
Telinn Grigor
Chester Dale Fellow
André Domkowski
David E. Finley Fellow
Nine Dubin
PREDOCTORAL FELLOWS IN RESIDENCE
Paul Mellon Fellow
Robert Glass
Ara H. Merjian
Samuel H. Kress Fellow
Katharina Pilkaski
Wych Fellow
Sarah Gordon
Ittleson Fellow
Karl Debrezien
Andrew W. Mellon Fellow
Carlos Roberto de Souza
Chester Dale Fellows
John Hanwood
Sean A. Roberts
Robert H. and Clarice Smith Fellow
Natasha Seaman
Ittleson Bruce Pre-doctoral Fellow
Paul Mellon Visiting Fellow
Samuel H. Kress Fellow
Ines Boulton
Art and Archaeology
J. Paul Getty Trust Paired Fellows for 2004-2005
Sabina de Cavi
Samuel H. Kress Fellow
Ann Boulton
Conservation and the History of Art
Oliver Shell
2004-2005
Paul Mellon Fellow
IN RESIDENCE
Paul Mellon Postdoctoral Fellow
Michael P. Swicklik
Herica Valladares
Ailsa Mellon Bruce Senior Fellows
A. A. Donohue
Ailsa Mellon Bruce National Gallery of Art Sabbatical Curatorial Fellow
Sarah Greenough
Ailsa Mellon Bruce Predoctoral Fellow
Paul Mellon Visiting Fellow
Shyamalkanti Chakravarti
Sarah Gordon
Conservation and the History of Art and Archaeology
Research in Conservation and the History of Art and Archaeology
2004-2005
Ann Boulton
Paul Mellon Fellows
NOT IN RESIDENCE
Anne Valentine
Assistant to the Administrator for Business Activities
Paul Mellon Postdoctoral Fellow
Yu Jiang
OFFICE OF THE ADMINISTRATOR
Administrator
Darrell R. Willson
Deputy Administrator
Charles H. Schneider
Staff Assistant
Kathleen Orrner
Staff Assistant
Kelley Schott
Assistant to the Administrator for Budget Analysis
Andrew McCoy
Budget Analyst
Nathan Guer
Assistant to the Administrator for Business Activities
Anne Valentine
OFFICE OF CAPITAL PROJECTS
Assistant to the Administrator for Capital Projects
Susan Wertheim
Senior Program Manager
Alison Hunt
Program Analyst
Lauren Huh
Construction Field Engineer
Dennis Donaldson
Construction Field Representative
Michelle Gilbert
Fire Protection Engineer
Robert Wilson
Interior Designer
Susan A. Ritterpusch
Architect
Christopher Ruffing
DEPARTMENT OF ARCHITECTURAL SERVICES
Assistant to the Administrator for Architectural Services and Senior Architect
James M. Grupe
Assistant Senior Architect
Carl M. Campoli
Project Architects
Bruce D. Condit
William H. Cross, Jr.
Architect/CAD Manager
Martin A. Livesey
Staff Assistant
Teresa A. Mossi
EQUAL EMPLOYMENT OPPORTUNITY ATTORNEY AND OFFICER
Kelly Goode
FACILITIES MANAGEMENT
Chief of Facilities
Kurt Sisson
Deputy Chief of Facilities
Michael Giambert
Facilities Management
Processes Specialist
Dan Hamm
Assistant Special Projects Coordinator
Darrell Waytes
Program Specialist
Vassily Lazarenko
Staff Assistants
Marcy Broyles
Linda Hillard
ENGINEERING DEPARTMENT
Supervisor
William Burns
Engineering Technicians
James Cromwell
Gary Ilko
Rodney Lough
Philip Walker
Ron Welch
Glenn Wright
Building Automated System Manager
Brian McGivney
WORK CONTROL CENTER
Supervisor
John Haughey
Work Control Coordinators
Gwendolyn Arnold
Judith Williams
BUILDING MAINTENANCE DEPARTMENT
Manager
Craig MacFarlane
Carpenter Shop
Supervisor
Alvin Adams
Wood Crafter Leaders
Dorson Abney
George McDonald
Wood Crafters
Anthony Givens
Willard Merson
Robert Motley
John Natale
John Rogers
PAINT SHOP
Supervisor
Rhonda McCord
Painters
Joseph Copeland
Kenneth Linday
Marc Male
James Miller
Lester Smith
MAISON SHOP
Supervisor
Roland Martin
Mason Leader
Gino Ricci
Masons
Robert Brinkley
Daniel Depaz
Conrad Solomon
Patrick Verdin
Mason Worker
Christopher Baumann
Mason Helpers
Betty Holmes
Lamont Lee
Production Shop Coordinator,
Warehouse
Reginald Kellibrew
BUILDING SERVICES DEPARTMENT
General Foreman
Charles Boone
Supervisors
Sylvia Dorsey
Frank Ford
Robin Hunt
Angela Lee
Leaders
Gerald Carthorne
Paul Cotton
Geraldine Crawford
Raymond Henson
Sheila Sanders
Housekeepers
Maurice Anderson
Kenneth Betts
George Bridges
Rowna Camper
James Clark
Lewis Dobbs
Emma Faiz
Vanessa Fenwick
Olive Fowley
Carollyn Harvey
Brock Hawkins
Alice Holoman
Lori Hungerford
Anthony Inabinett
Lawrence Jackson
Victor Jamison
Michon Jenkins
Dorothy Johnson
Teresa Johnson
Sheldon Malloy
Gail Maxfield

NATIONAL GALLERY OF ART 2005
<table>
<thead>
<tr>
<th>Position</th>
<th>Name</th>
</tr>
</thead>
<tbody>
<tr>
<td>Personnel Management Specialist</td>
<td>Terrence Snyder</td>
</tr>
<tr>
<td>Senior Staffing Specialist</td>
<td>Rick Decuir</td>
</tr>
<tr>
<td>Staffing Specialist</td>
<td>Linda Pettiford</td>
</tr>
<tr>
<td>Personnel Staffing Assistant</td>
<td>Janie Cole</td>
</tr>
<tr>
<td>Gallery Representatives</td>
<td>Luis Boquedano</td>
</tr>
<tr>
<td>Eric Janson</td>
<td></td>
</tr>
<tr>
<td>Office Manager</td>
<td>Tammy Bennett</td>
</tr>
<tr>
<td>Human Resources Specialist</td>
<td></td>
</tr>
<tr>
<td>Miranda Berman</td>
<td></td>
</tr>
<tr>
<td>Receptionist</td>
<td>Annette Brown</td>
</tr>
<tr>
<td>Training Officer</td>
<td></td>
</tr>
<tr>
<td>Training Administrator</td>
<td>George Martin</td>
</tr>
<tr>
<td>Training Specialist</td>
<td>Mendy Cogle</td>
</tr>
<tr>
<td>ADMINISTRATIVE SERVICES</td>
<td></td>
</tr>
<tr>
<td>Chief of Administrative Services</td>
<td>Cathy Yates</td>
</tr>
<tr>
<td>Administrative Officer</td>
<td>Scott Stephens</td>
</tr>
<tr>
<td>Staff Assistant</td>
<td>Bernadette Homol</td>
</tr>
<tr>
<td>Fiscal Technician</td>
<td>Christy Williams</td>
</tr>
<tr>
<td>Logistics Support Branch</td>
<td></td>
</tr>
<tr>
<td>Branch Chief</td>
<td></td>
</tr>
<tr>
<td>Richard Pfeiffer</td>
<td></td>
</tr>
<tr>
<td>Travel</td>
<td></td>
</tr>
<tr>
<td>Program Assistant and Travel Coordinator</td>
<td></td>
</tr>
<tr>
<td>Barbara Caldwell</td>
<td></td>
</tr>
<tr>
<td>Mail and Records Management</td>
<td></td>
</tr>
<tr>
<td>Support Services Supervisor</td>
<td>David Mason</td>
</tr>
<tr>
<td>Support Services Specialist</td>
<td>Felton Byrd</td>
</tr>
<tr>
<td>Mail Clerks</td>
<td></td>
</tr>
<tr>
<td>James Arnold</td>
<td></td>
</tr>
<tr>
<td>Clifton Fleet</td>
<td></td>
</tr>
<tr>
<td>Property Management and Movement</td>
<td></td>
</tr>
<tr>
<td>Supervisory Inventory</td>
<td>Management Specialist</td>
</tr>
<tr>
<td>Ted Harper</td>
<td></td>
</tr>
<tr>
<td>Supply Technicians (Property)</td>
<td></td>
</tr>
<tr>
<td>Paul Fortune</td>
<td></td>
</tr>
<tr>
<td>Kevin Grays</td>
<td></td>
</tr>
<tr>
<td>Nathan Howell</td>
<td></td>
</tr>
<tr>
<td>PERSONNEL</td>
<td></td>
</tr>
<tr>
<td>Personnel Officer</td>
<td>Michael Bloom</td>
</tr>
<tr>
<td>Deputy Personnel Officer</td>
<td>Meredith Weiser</td>
</tr>
<tr>
<td>Personnel Systems Specialists</td>
<td></td>
</tr>
<tr>
<td>Michele Caputo</td>
<td></td>
</tr>
<tr>
<td>Daryl Cherry</td>
<td></td>
</tr>
<tr>
<td>Supply, Distribution, and Fleet Management</td>
<td></td>
</tr>
<tr>
<td>Support Services Supervisor</td>
<td>Paul Rodriguez</td>
</tr>
<tr>
<td>Lead Materials Handler</td>
<td>Lornam Jarnson</td>
</tr>
<tr>
<td>Materials Handler (Receiving)</td>
<td></td>
</tr>
<tr>
<td>Alfred Cohen</td>
<td></td>
</tr>
<tr>
<td>Materials Handler</td>
<td></td>
</tr>
<tr>
<td>Damell Brandon</td>
<td></td>
</tr>
<tr>
<td>Supply Technicians (Supply)</td>
<td></td>
</tr>
<tr>
<td>Anthony Sean Hilland</td>
<td></td>
</tr>
<tr>
<td>Ulrick Wilmenar</td>
<td></td>
</tr>
<tr>
<td>Transportation Assistant</td>
<td>Dora Barksdale</td>
</tr>
<tr>
<td>Driver</td>
<td>Steven Nicholas</td>
</tr>
<tr>
<td>Technical Support Branch</td>
<td></td>
</tr>
<tr>
<td>Branch Chief</td>
<td>Thomas Valentine</td>
</tr>
<tr>
<td>Audio Visual Services</td>
<td></td>
</tr>
<tr>
<td>Radio Production Specialist</td>
<td>John Conway</td>
</tr>
<tr>
<td>Audio Visual Technician</td>
<td></td>
</tr>
<tr>
<td>Hugh Colston</td>
<td></td>
</tr>
<tr>
<td>Motion Picture Projectionists</td>
<td></td>
</tr>
<tr>
<td>Jeannie Bernbards</td>
<td></td>
</tr>
<tr>
<td>Karl Parker</td>
<td></td>
</tr>
<tr>
<td>Maintenance Technician</td>
<td>Lester Barry</td>
</tr>
<tr>
<td>Printing &amp; Duplicating</td>
<td></td>
</tr>
<tr>
<td>Printing Services Specialists</td>
<td></td>
</tr>
<tr>
<td>Patrick Beverly</td>
<td></td>
</tr>
<tr>
<td>Frank Schiavone</td>
<td></td>
</tr>
<tr>
<td>Equipment/Copier Operator</td>
<td></td>
</tr>
<tr>
<td>James Morris</td>
<td></td>
</tr>
<tr>
<td>Telecommunications</td>
<td></td>
</tr>
<tr>
<td>Telecommunications Specialists</td>
<td></td>
</tr>
<tr>
<td>Ron Despres</td>
<td></td>
</tr>
<tr>
<td>Barbara McNair</td>
<td></td>
</tr>
<tr>
<td>Mark Ranze</td>
<td></td>
</tr>
<tr>
<td>Supervisory Telephone Operator</td>
<td>Minnie Barbour</td>
</tr>
<tr>
<td>Telephone Operator</td>
<td></td>
</tr>
<tr>
<td>Juanita Walker</td>
<td></td>
</tr>
<tr>
<td>PROCUREMENT AND CONTRACTS</td>
<td></td>
</tr>
<tr>
<td>Chief of Procurement</td>
<td>Elaine Larison</td>
</tr>
<tr>
<td>Deputy Chief of Procurement</td>
<td>Jeffrey P. Petrizno</td>
</tr>
<tr>
<td>Contract Specialists</td>
<td>Erica Chong</td>
</tr>
<tr>
<td>Kristin S. Fuller</td>
<td></td>
</tr>
<tr>
<td>Claudine A. Harper</td>
<td></td>
</tr>
<tr>
<td>Ethan S. Premsier</td>
<td></td>
</tr>
<tr>
<td>Geoffrey Spotts</td>
<td></td>
</tr>
<tr>
<td>Purchasing Agent</td>
<td></td>
</tr>
<tr>
<td>Barbara G. Monley</td>
<td></td>
</tr>
<tr>
<td>Staff Assistant</td>
<td></td>
</tr>
<tr>
<td>Patricia Barber</td>
<td></td>
</tr>
</tbody>
</table>
OFFICE OF THE TREASURER

James E. Duff
Assistant Treasurer/Investment
Judy Shindel
George-Ann Tobin

Supervisory Operating Accountant
Kelly Liller

Chief Planning and Budget Officer
William W. McClure

Budget Analysts
Lea-Ann Bigelow
Jean Krevinas

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

Financial Systems Manager
Carol Ann Proietti

Chair: Accounting Technicians
Valerie M. Wright
Michael W. Levine

Kelly Liller

Jean Krevinas

Executive Assistant

Chief: Office of the Treasurer

General Accounting

Comptroller
David J. Rada

Operating Accountant
Ruth E. Lewis

Accounts Receivable Manager
K文章a L. Smith

Retail System and Accounts Payable Manager
Michael Chapman

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

Assistant: Accounting Technicians
Cynthia W. Crubat
Richard Eckert
Dyan Nelson-Reese
Kevin C. Olberman
Brenda M. Stevenson
Stephanie L. Thorpe
Valerie M. Wright

Payroll

Payroll/Personnel Specialist
Emma G. Moses
Civilian Pay Technicians
Brenda Carmichael
Margaret Myers

DATA PROCESSING

Chief Information Officer
Linda Stone

Deputy Chief Information Officer
Greg Swift

IT Specialist/Manager,
Customer Support
Susan Farr

IT Specialist/Manager,
Network Infrastructure
Katherine Green

IT Specialist/Manager,
Data Engineering
Art Nicewicz

IT Specialist/Manager,
Web Systems Programming
Ric Foster

IT Specialist/Intranet Development
Neal Johnson

IT Specialist/IT Security
Jack Tucker

Computer Operators
Karen Estacio
John McNeil
Roddie Worthington

GALLERY SHOPS

Division Chief
Yisabel L. Lightner

Deputy Division Chief/Operations Manager
Karen Boyd

Office Administration/Office Manager
Laura A. Fitzgerald

Staff Assistants
Minim Davis
Jonathan Watz

Visual Information Specialist
Noriko Bell

Product Development Specialist/Buyer
Judy C. Luther

Book Buyers
Dennis E. Callaghan
Donald L. Henderson

Buyers
Susan Marie Haycock
Janet B. Kerger
Nancy A. Sanders

Systems Manager
Linda Smith

Visual Information Specialist
G. Lee Catty

IT Specialist/Programmer
Alex Blasshney

Technology Specialist
Martin Rudder

Visual Presentation Manager
Theresa M. Stripling

Visual Presentation Technicians
Melissa Cherry
Jason Losh
Mary Tewalt

Store Managers
Stephen McKevitt
Nancy G. Vibe

Assistant Store Managers
Frenzetta Coward
Petra Guilland
C. Kelly Mayle
Naomi Morgulis
Kelly Song

Category Specialists
Nicolle Gaude
Mary Heiss
Mary Powell
Chris Siron

Lead Cashiers
Charlene Conlon
Linda Peterson
Cashiers
Beth Allen
Maria Aragon
Pamela Baxter-Simms

Chris Bowden
Christine Chu
Pamela Coleman
Denis Donovan
Pat Giblin
Amanda Jirou-Murphy
Theresa Keys
Mary Kulik
Noelle Larson
Jonathan Louis
Matthew Mann
Bonnie McBride
Margo Morton
Kim Peacock
Hong Sherwood
Mildred Shivers
Angela Singlet
Eleonore Tishan
Timothy Turner
Rosemary Wilkerson

Merchandise Stock Clerks
Steve Corbin
Terry Gibson
Linda A. Hunt
Aaron Seachob

Accounts Receivable Clerk
Carol L. Messineo

Operations Supervisor – Warehouse
Stephen Richardson

Lead Materials Handler
Marvin M. Welton

Materials Handlers
Ronald Andoque
Mike Nichlons

Motor Vehicle Operator
James B. Everett

Fulfillment/Shipping Clerk
E. Jean Mitchell

Shipping Clerks
Angela Johnson
Todd Osborn

OFFICE OF THE SECRETARY AND GENERAL COUNSEL

Secretary and General Counsel
Elizabeth A. Croog

Deputy Secretary and Deputy General Counsel
Nancy Robinson Breuer

Associate General Counsellors
Lara Levinson
Isabelle Ravel
Julian F. Saenz

Legal Assistant
Sarah E. Fontana

Assistant Secretary
Kathryn K. Bartfield

Staff Assistant
Carla A. Christ

Administrative Assistant
Montrice O. Conner

GALLERY ARCHIVES

Chief
Maygenne F. Daniels

Deputy Chief
Anne G. Ritchie

Archivist
Michele Willens

Archives Technicians
Jean Henry
Angela Salisbury

Paul Mellon Fellow

Summer Intern
Rachel Goldberg

OFFICE OF EXTERNAL AND INTERNATIONAL AFFAIRS

External and International Affairs Officer
Joseph J. Krakora

Deputy to the Executive Officer
Ellen Bryant

Special Assistant
Francine Linde

External and International Affairs
Associate
Eri Fisher

DEVELOPMENT

Chief Development Officer
Paul Bessire

Senior Associate for Development
Cathryn Dickert Scoville

Senior Associate, Planned Giving
F. A. Bonnie Hourigan

Senior Associate for Development
Patricia A. Donovan

Senior Associate, Planned Giving
Betsy O'Brien Anderson

Associate for Development Operations
Elizabeth A. Hutcherson

Development Officer, Special Membership Programs
Kara Ramirez Mullins

Development Officer, The Circle
Jeffrey W. Hale

Development Associate, Stewardship
Susan L. Redford

Development Associate, Research
Katharine M. Lernery

Development Associate, Annual Giving
Danielle Williams

Staff Assistant
Wayne Henson

CORPORATE RELATIONS

Chief Corporate Relations Officer
Christine M. Myers

Deputy Corporate Relations Officer
Jason Herrick

Executive Assistant
Catherine C. Labib

Research and Multimedia Specialist
Jeanette C. Beers

Sponsorship Manager
Susan McCullough

Staff Assistant
Anissa Masters

NATIONAL GALLERY OF ART 2005

(84)
Elizabeth des Cognets
Therese des Rosiers
Joanne DeSiato
Verda Deutscher
Ruth Dinbergs
Janet Donaldson
Kimberly Doyle
Donna Edmondson
Estelle Eisendrath
Rose Evans
Susan Fairbraun
Gloria Fastrup
Judith Feldman
Maureen Ferguson
Barbara Fisher
Marjorie Fisher
Barbara Freeman
Sue Frets
Marguerite Fry
Pamela Fry
John Garneski
Agnes Gavin
Joyce Gentile
Jean Gerhardt
Annette Goldschmidt
Edward Greenberg
Helena Gunnarsson
Harvey Hale
Mary Hannah
Tawney Harding
Betty Hatch
Josephine Hearld
Barbara Hodges
Jean Holder
Leonard Holder
Drucilla Hopper
Claire Horowitz
Mark Huey
Gail Huh
Carol Huls
Eileen Hurley
Florence Imburg
Carmen Inbarren
Bernice Jacobsen
Lyn Jonnes
Nancy Kane
Jill Kasle
Henri Keller
Bonnie Kleinhans
Elaine Krasnner
Sally Kreisberg
Adel Labib
Julie LaFave
Stephen Lake
Shirley Lavine
Mary Lawler
Marion Lebani
Ilie Lewy
Susan Lightsey
Karen Livonese
Joyce MacCorquodale
Donald Markle
Geraldine Markle
Harriett Mathews
Barbara Meyers
Lynne Middleton
Dale Moran
Barbara Morris
Yolanda Morris
Susan Murphree
Gabrielle Nanda
Mary Neves
Joan Novell
Jinx (Frances) Oliver
Sharan O’Neill
Arnold O’Palley
Anthony Plantes
Karim Regan
Annette Rich
Bette Richardson
Gail Ridgway
Arlene Ring
Alix Robinson
Dorothy Robinson
Wynefrid Rogerson
Melissa Roover
Eugene Rosenfeld
Shirley Rosenfeld
Howard Sanders
Audri Schiller
Robert Schneidman
Sonja Schulken
Marilyn Schwaner
Ned Shannon
Frances Short
Margaret Sickels
Nancy Silverman
Esther Staff
Joan Steigelman
Adele Stevens
Janet Sugg
Linda Sundberg
Bonne Sweet
Victor Tang
Joan Timberlake
Marylee Tinsley
Alicia Tinsado
Ward Van Wormer
Barbara Vondy
Frances Walls
Moon-Shia Wang
Diane Wapner
Michael Weaver
Cécile West
Mary Westfall
Eleanor Williams
Frances Winston
Sally Wise
Maria Wood
Merriam Woodhouse
Edie Wubben
Gerry Wyche
Antoine Yared
Rubye Youngblood

ART INFORMATION
VOLUNTEER CANDIDATES

Angela Aguero
Jennifer Leutner
Charlene Manning
Joan McCormick
Carolyn McDevitt
Carolyn Morse
Patricia Orr
Suzi Pease

LIBRARY VOLUNTEERS

Pat Clopper
Ellen Descheneaux
James Early
Diane Horowitz
Gale Kaufman
Adel M. Labib
Ellen Layman
Areli Marina
Frances M. Oliver
Ruth Philbrick
Doris Rauch
Lily Rosen
Richard Schwartz
Sheridan Strickland
Rose Trippi

NATIONAL GALLERY OF ART 2005

(86)
The support of the federal government and private sector enables the Gallery to fulfill its mission to collect, exhibit, interpret, and preserve works of art at the highest possible standard. The federal government provides an annual appropriation for the Gallery’s operations and maintenance. Works of art in the collection, the two buildings and sculpture garden and numerous educational and scholarly programs are made possible through private gifts. The Gallery extends its gratitude to the many generous donors listed here who made gifts during fiscal year 2005. Their contributions allowed the Gallery to enhance its art collections, build its library holdings, present special exhibitions, and offer outstanding educational and scholarly programs. Thanks to the ongoing commitment of its supporters and the federal government, the Gallery continues to fulfill its mission of service to the American people.

GIFTS TO THE NATIONAL GALLERY OF ART

GIFTS OF ART

The Gallery extends its thanks to those who gave works of art during fiscal year 2005. These gifts enhance the collections and carry on the tradition of generosity begun by the founding benefactors more than sixty years ago.

Anonymous (3)

Thomas Agnew & Sons, Ltd.

Architektur Galerie Berlin – Ulrich Müller

Liane W. Atlas

Alexandra Baer and Jason Iahn

Jean-Luc Baroni, Ltd.

Anne Baruch

Thomas W. Barwick

Carolyn O. Bluhm

C.G. Boerner, LLC

Andrew M. Brown

Janet P. and David S. Bruce

André and Angela Candillier

Victoria Cassandra

Ian M. Cumming

Catherine Gamble Curran

Ted Dalziel, Jr.

Roy and Cecily Langdale Davis

Virginia Engelman Dehnh

Eric Denker

A. Thompson Ellwanger III and Gregory E. Mescha

Epstein Family Collection

Mr. and Mrs. Stuart P. Field

Ruth Fine

Barry and Gigi Fitzmorris

Aaron L. Fleischman

Bert Freikus

Jo Ann and Julian Ganz, Jr.

Kate Ganz

William H. and Abigail Gerds

Ron Ginsberg

The Glenstone Foundation

Andy Goldsworthy

Steven E. Gross

Helena Gunnansson

Stephen Hahn

Mark and Lynne Hammerschlag

Robert Harshkowitz

Mr. and Mrs. Benjamin Hertzberg

Lesley Hill and Alan Stone

Virginia and Ira Jackson

Jasper Johns

Ruth Cole Kainen

Louis D. Kaplan and Linda Lichtenberg Kaplan

Jack Kay

Thomas G. Klarner

Elizabeth L. Klee

Hans P. Kraus, Jr.

Judith W. Laughlin

Simon Levin

Aaron and Barbara Levine

Dorothy, David, and Mitchell Lichtenstein

Roy Lichtenstein Foundation

Jane S. Livingston

Karen Mannes

Norma B. Marin

David and Joan Maxwell

Joseph F. McGrindle

Keith and Beth Monda

Jeffrey Hugh Newman

John O’Brien

John and Mary Pappajohn

Irving Penn

Heather and Tony Podesta

Anita and Burton Reiner

Mary and David Robinson

Richard M. Scalf

John Simmons

Mr. and Mrs. Albert H. Small

Joshua P. Smith

Mitchell and Nancy Stein

Athena Tacha and Richard Spear

Frank Anderson Trapp

David and Elizabeth Tunick

Universal Limited Art Editions, Inc.

Leonard Vernon

Dorothy and Herbert Vogel

Dian and Andrea Woodner

Judy and Leo Zickler

Charles S. Zucker

LIBRARY GIFTS

The following donors made significant gifts to the National Gallery of Art Library in fiscal year 2005:

Thomas Ellwanger III and Gregory E. Mescha

Patricia England

Albert Feldman

Andy Goldsworthy

Sharon Keim

Joseph Lomax

Seyla Marzayan

Edward Ruscha

Neal Tuttel

CORPORATE GIFTS

The Gallery is grateful to the following local, national, and international corporations, whose generous support helped make possible special exhibitions and related programs of the highest quality in fiscal year 2005:

Altria Group, Inc.

ChoicePoint Government Services

General Dynamics Corporation

Grupo Televisa, S.A.

Lehman-Smith + McLeish

Lufthansa

Merrill Lynch & Co., Inc.

Siemens Corporation

Target

Time Warner Inc.

INDIVIDUAL AND FOUNDATION GIFTS

Gifts of $10,000 or more for art acquisition, special exhibitions, education, conservation, research initiatives, and unrestricted support were received from the following generous donors during fiscal year 2005:

$1,000,000 or more

Anonymous

Annenberg Foundation

The Lee and Juliet Folger Fund

Vicki and Roger Sant

Robert H. and Clarice Smith

$500,000-$999,999

The Glenstone Foundation, Mitchell P. Rales, Founder

$250,000-$499,999

Ann and Mark Kington / The Kington Foundation

The Andrew W. Mellon Foundation

Julienne M. Michet

Catherine B. Reynolds Foundation

Mr. and Mrs. David M. Rubenstein

Mr. and Mrs. Thomas A. Saunders III

Ruth S. Willoughby Foundation

$100,000-$249,999

The Ahmanson Foundation

Louis M. Bacon

The Broad Art Foundation

Marshall B. Coyne Foundation, Inc.

The Charles Engelhard Foundation

Greg and Candy Fazakerley

Catherine Blanton Freedberg

Merrill Lynch & Co., Inc.

Samuel H. Kress Foundation

The Horace W. Goldsmith Foundation

Philip L. Graham Fund

Grupo Televisa, S.A.

HRH Foundation

Elliott Kelly Foundation

Samuel H. Kress Foundation

Pearl Family Fund of The Community Foundation for the National Capital Region

Senator and Mrs. John D. Rockefeller IV

The Marion and Robert Rosenwald Foundation

Trellis Fund

NATIONAL GALLERY OF ART 2005
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 five or more consecutive years.

### Co-Chairs
Roselyne Chroman Swig*  
John Pappejoh*  

### Members
Anonymous*  
Mr. Robert E. Abrams and Ms. Cynthia Vance-Abrams*  
Mr. and Mrs. Howard F. Ahmanson, Jr.  
Carolyn Small Alper  
Ann and Steven Ames*  
Anne H. Bass*  
Anne T. and Robert M. Bass*  
Mr. Barry A. Berkus  
The Honorable Max N. Berry and Mrs. Berry  

### Collectors Committee (as of 30 September 2005)

The Gallery extends thanks to the charter members of the Corporate Circle initiative for their participation. The generous annual gifts of Corporate Circle members of $10,000 or more provide funding for a range of activities throughout the Gallery.

The Washington Post

CORPORATE CIRCLE OF THE NATIONAL GALLERY OF ART (as of 30 September 2005)

The Gallery extends thanks to 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.

### Co-Chair
Mary Jo Kirk*  
Edward J. Mathias*  

Patron ($10,000 or more)
Anonymous  
Carolyn Small Alper*  
Ms. Patricia L. Alper-Cohn  
Mr. and Mrs. Harvey Alvinson  
Mr. and Mrs. George C. Andreas*  
Mr. and Mrs. David B. Anthony*  
Mr. and Mrs. Geoffrey B. Baker*  
Teri and Tom Barry  
Mr. and Mrs. Lee M. Bass  

NATIONAL GALLERY OF ART 2005
Contributing ($1,000 to $2,499)
Anonymous (2)
Mr. and Mrs. Scott Forster Abeel
Hugh Trumbull Adams*  

Trumbull Adams*

Edward Foss Wilson Charitable Trust*

Mrs. Frances C. Winston*

Mr. and Mrs. Alan F. Wohlstetter*

Mr. and Mrs. Joseph E. Robert, Jr.*
Mr. David Rockefeller*  

Mr. and Mrs. Terence P. Ross

Mr. and Mrs. Alfred M. Rontarlor

Mr. David E. Rust*

Mr. and Mrs. Thomas D. Rutherford, Jr.*  

Susan Small Savitsky and Gerald S. Savitsky

Tod and Kate Sedgwick*

Amy R. Silverman

Abigail Spangler and Jeffrey Nuechterlein

Mr. and Mrs. Benjamin F. Stapleton III

Mr. and Mrs. Edward Symes III

Mr. and Mrs. A. Alfred Taubman

Montgomery County Community Foundation

Mr. and Mrs. Edward Symes III

Mr. and Mrs. Benjamin F. Stapleton III

Mr. and Mrs. Raymond C. Brophy*

The Honorable Henry Catto, Jr. and Mrs. Catto*

The Honorable Craig G. Dunkerley

Mr. and Mrs. Albert H. Barclay, Jr.*

Mr. and Mrs. A. Alfred Taubman

Mr. and Mrs. Edgar H. Brenner

Mr. and Mrs. Alvin Friedman*

Mr. and Mrs. David Morgan Frost*

Carolyn and Bruce Shuler

Mr. and Mrs. William P. Rayner

Elisabeth Scott Porter

Dr. and Mrs. Jerold J. Principato*

Mr. and Mrs. Whayne S. Quinn*

Earl and Carol Ravalin*

Mr. and Mrs. William P. Rayner

Mr. Robert C. Rea*

Dr. and Mrs. F. Turner Reuter*

Richard and Pearl Richardson

Roberta O. and Theodore C. Roumel

Mrs. Derail H. Ruttenberg*

The Honorable Arnold A. Saltzman and Mrs. Saltzman*  

James J. Sandman and Elizabeth D. Mullin*

Mr. and Mrs. Bruce W. Sanford*

Jean Schepers*

Mr. David M. Schwarz

Mr. and Mrs. Stephen M. Schwebel*

Nora Lee and Jon Sedmak

Ms. Georgia K. SHALLcross

Mr. and Mrs. Charles C. Shellmear, Jr.*

Judith and Jerry Shulman

Ruth and Hugh Sickle

Mr. and Mrs. David W. Simone*  

Mr. and Mrs. John W. Snow

Ms. Barbara Spangenberg

Ira Spanieman

Randalp Stayin

Ms. Polly Surrey*

Mrs. Waverly Taylor*

William R. and Norma Kline Tiefel*  

Peggy and Alec Tomlinson

Lewis R. and Ann C. Townsend / Trust for Museum Exhibits*

The Honorable and Mrs. Russell E. Train*

Truland Foundation

Antoine and Emily van Agtmael*

Michael and Victoria Vergason*

Milicent Adams Vesper

Mr. and Mrs. G. Duane Vieth

Mr. and Mrs. William von Raab*

Dr. Jeremy P. Waletzky*

Marvin F. Weissberg*

Edward Foss Wilson Charitable Trust*

Mrs. Frances C. Winston*

Mr. and Mrs. Alan F. Wohlstetter*

Mr. and Mrs. Mario A. Aguilar
The Gallery is pleased to recognize the members of the Legacy Circle for their decision to include the Gallery in their estate plans, as well as making irrevocable life income gifts such as charitable gift annuities. With their gifts, these individuals uphold a legacy of philanthropy to the benefit of future generations.

Anonymous (49)
Lee Allen
Lora Lee Allums in honor of her sister, Anne Lee Parris
Carolyn Small Alper
M. Francis Anders
Richard B. Anderson and William Logan Hopkins
Mrs. Martin Atlas
Mr. L. Graeme Bell III
The Honorable and Mrs. William McCormick Blair, Jr.
Ambassador and Mrs. Donald Blinken in memory of Maurice H. Blinken
Andrew Brown
J. Carter Brown
Gilbert Butler
Mr. and Mrs. W. Russell G. Byers, Jr.
Mrs. Charles Francis Carr
Mrs. Terrence F. Catherman
Dr. Gerald Cerny
Robin Rowan Clarke
Ian and Annette Cumming
Catherine Gamble Curran
Roy and Cecily Langdale Davis
Dr. Lois de Ménil and Dr. Georges de Ménil
Mrs. Adolph Dehn
Robert W. and Louisa C. Duemling
Mrs. Adolph Dehn
Mr. and Mrs. Anthony J. Zelano
Lenore G. Zinn
Dario and Gianna Zucchi
Donald and Barbara Zucker Foundation

LEGACY CIRCLE
(as of 30 September 2005)

Mr. A. Thompson Ellwanger III and Mr. Gregory E. Mescha
Ms. Jane Engle
The Epstein Family Collection
George and Ina Farber
Lee and Ann Fensterstock
William W. Finley
Aaron I. Reischman
Mrs. Daniel Fraad
David Morgan Frost
Jo Ann and Julian Ganz, Jr.
William H. Gerds and Abigail Booth Gerds
Mr. and Mrs. Carl S. Gewirtz
Mr. and Mrs. William T. Gibb
Mr. and Mrs. John T. Gibson
Milly and Anne Gimch
Dr. Margaret A. Goodman
Katharine Graham
Sarah Greenough
Agnes Gund and Daniel Shapiro
Helena Gunnarsson
The Stephen Hahn Family Collection
Mr. and Mrs. Nathan L. Halpern
Harold Halpert
John C. Herbert, M.D.
Mrs. B. Lauriston Hardin, Jr.
Charles U. Harris
Richard C. and Elizabeth A. Hiedeen
Lore Heinemann in memory of her husband, Dr. Rudolf J. Heinemann
Helene Lee Henderson
Benjamin and Lilian Hertzberg
Susan Morse Hilst
Ernest Hillman, Jr. in memory of John Davis Skilton, Jr.
Margaret and Raymond J. Horowitz
R. Bruce Hunter
Earle Hyman in memory of Rolex Sirnes
Dora Donner Idel
Ira and Virginia Jackson
Mr. James A. Johnson, Jr.
Ruth Cole Kamen in memory of Beaver and Teden Cole
Ellen F. Karp
Jak Katalan
Ina and Jack Kay
Ellsworth Kelly
Mr. Thomas G. Klaerner
Robert P. and Arlene R. Kogod
Alice S. and William K. Konze
Mrs. Rush H. Kress in memory of her late husband, Rush Kress
Julie LaFave
Evelyn and Leonard Lauder
Jo Carole and Ronald S. Lauder
Alexander M. and Judith W. Laughlin
The Honorable Marc E. Leland and Mrs. Leland
Janice H. Levine
Simon and Bonnie Levin
Donald V. Lincoln
Francine Scheir Linde in honor of her parents, Herbert and Blanche Scheir
Kathryn A. Looney
Angela M. LoRé in honor of her parents, Charles and Alice LoRé
Jack and Betty Lou Ludwick
Penn Lupovich
Helen Lillie Marwick
Joan and David Maxwell
Frederick R. Mayer
Sameeran Yona McCauley
Mrs. Robert B. Menapace
Julienne M. Michelt
Mrs. Liselotte Millardt
Dr. Harvey Shipley Miller and Mr. J. Randall Plummer
Kent and Marcia Minichelio
Lucy G. Moorhead
Diane L. Morris
The Pasly R. and Raymond D. Nasher Collection
Evelyn Stafansson Nef
Jeffrey Hugh Newman
Diane A. Nixon
Stephen and Claudine Ostrow
John T. Overbeck
Mary and John Pappajohn
Ira and Winfred Phillips
Mrs. John Alexander Pope
Helen Porter and James T. Dyke
Judy Lynn Prince
Francis H. Rasmus
Gaillard F. Ravenel III and Frances P. Smyth-Ravenel
Mr. and Mrs. George W. Riesz
The Rizik Family
Alix I. Robinson
Mary and David Robinson
Andrew Robison
David Rockefeller
Laurence S. and Mary Rockefeller
Sharon Percy Rockefeller
Trina and Lee G. Rubenstein
Gwendolyn Russell
David E. Rust
Mrs. Walter Salant
The Honorable Arnold A. Saltzman and Joan Saltzman
Mrs. Stanley J. Sarnoff
Jean Schepers in memory of J. Robertson Schepers and E. Beeson Bruce Schepers
Deanna J. Schupbach, Ph.D.
Charles and Helen Schwab
Joyce Pomeroy Schwartz
Mrs. Muller Sheppard
Ruth and Hugh Sickel
Iris Silverman
Albert and Shirley Small
Robert H. and Clarice Smith
Mrs. Rudolf Sobernheim
John and Alice Steinert
Ruth Carter Stevenson
Mrs. Walter J. Stoessel, Jr.
Donald D. Stone
Shirley Ross Sullivan
Ann Van Devanter Townsend and Lewis Raymond Townsend
Professor Frank Anderson Trapp
Jack and Margrit Vanderven
André-François H. Villeneuve
Dorothy and Herbert Vogel
Bettye S. Walker
Mrs. Robert M. Weidenhammer
The Honorable and Mrs. Caspar W. Weinberger
John C. Whitehead
Malcolm Wiener
Professor John Wilmerding
Frances C. Winston
Christopher and Beverly With in memory of Karl and Gerda With
Andrea Woodner
In memory of James S. Yamada
Richard S. Zeisler
Judy and Leo Zickler
Charles S. and Elynne B. Zucker

(t Deceased)

Every effort has been made to create a complete and accurate list of contributors. Due to limited space, gifts under $1,000 are not listed.

Gifts to the Gallery may be made in the form of cash, securities, and real and personal property, and may be directed toward specific programs or be unrestricted. Some donors make outright gifts, while others elect to make deferred gifts to help provide for the future. All gifts and bequests are deductible, within the limits prescribed by law, for applicable federal tax purposes. For further information, please call the development office at (202) 642-6372.
NATIONAL GALLERY OF ART

Washington, D.C.