aul Mellon's extraordinary legacy was the focus of a year of celebration in 2007 as the National Gallery of Art marked the centenary of his birth. The Gallery paid tribute to Mr. Mellon through a variety of programs, including a series of special exhibitions of works of art he gave to the Gallery with his wife, Bunny. Our year-long celebration also featured concerts, lectures, and a new documentary film entitled *Paul Mellon: In His Own Words*, which reintroduced national audiences to a man whose philanthropy touched every aspect of the Gallery and extended to numerous institutions throughout the country.

This Annual Report attests to the ongoing fulfillment of Mellon's enduring vision for a vibrant National Gallery that offers visitors a rich experience of great works of art. The magnificent acquisitions, exhibitions, educational programs, and scholarly research initiatives described herein are all wonderful examples of how the Gallery carries on its mission of service to the nation. These programs would not be possible without the public-private partnership that has been the bedrock of the Gallery since its founding. We extend our deep gratitude to the President and the Congress for their steadfast support of the Gallery, a commitment that continues to be matched by generous donors nationwide.

The Board of Trustees underwent several changes at the close of the fiscal year. John C. Fontaine retired as chairman of the Board of Trustees after four years of service on the board. John Wilmerding was elected to succeed Jack as chairman, and Frederick W. Beinecke was elected as a general trustee. We thank Jack for his tremendous dedication to the Gallery, and we look forward to working with John and Rick in their new roles on the board.

This year marked the twenty-fifth anniversary of the founding of the Trustees' Council, which serves the Gallery as a national advisory body to the Board of Trustees. We were delighted to welcome Jo Carole Lauder and Robert B. Menschel, both of New York City, to the Trustees' Council, along with returning members Aaron I. Fleischman, Marina K. French, Rose Ellen Meyerhoff Greene, Mark J. Kington, and B. Francis Saul II.

We mourned the loss of several former Trustees' Council members this year, including Frederick R. Mayer, Raymond D. Nasher, and Edward M. Swenson. We were saddened also by the deaths of Florian Carr, Catherine G. Curran, Letitia A. Hanson, and Richard S. Zeisler, all of whom were generous donors to the Gallery.

The trustees would like to express their appreciation to those who made new leadership commitments in fiscal year 2007. The Dutch art collection was strengthened by a major gift from The Lee and Juliet Folger Fund toward the purchase of *River Landscape with Ferry* by Salomon van Ruysdael. In the area of prints and drawings, the Gallery received a significant commitment from Helen Porter and James T. Dyke. We are grateful to the Annenberg Foundation and its president, Leonore Annenberg, for the Foundation's pledge to augment the Annenberg Fund for the International Exchange of Art. The Gallery also received a magnanimous bequest from the estate of Raymond J. Horowitz, whose gift will enhance the American art program.

The philanthropic spirit embodied by the late Paul Mellon continues. We especially would like to thank those who made major commitments this year in support of privately funded programs such as acquisitions, educational outreach, and scholarly research: the Samuel H. Kress Foundation; Alfred H. Moses and Fern Schad; Mitchell P. Rales; Sharon and Senator John D. Rockefeller IV; Janet K. Ruttenberg; Robert H. and Clarice Smith; the Trellis Fund; Ladislaus and Beatrix von Hoffmann; and Dian Woodner.

The special exhibitions program continued to be sustained this year by loyal as well as new, generous donors. The trustees would like to thank General Dynamics and General Dynamics United Kingdom, Ltd.,
for making possible Constable’s Great Landscapes: The Six-Foot Paintings, its third Gallery exhibition sponsorship. Our gratitude also goes to Target for its sponsorship of Jasper Johns: An Allegory of Painting, 1955–1965, the company’s third Gallery exhibition sponsorship. We are grateful to Siemens Corporations for their second Gallery sponsorship, Crosscurrents: American and European Masterpieces from the Permanent Collection. We would also like to recognize Altria Group, Inc., for its support of Eugène Boudin at the National Gallery of Art.

We were pleased to welcome additional supporters this year. The trustees extend their appreciation to the Homeland Foundation, Inc., for its sponsorship of Prayers and Portraits: Unfolding the Netherlandish Diptych. The Exhibition Circle, launched last year in honor of the Circle’s twentieth anniversary, supported States and Variations: Prints by Jasper Johns and Desiderio da Settignano: Sculptor of Renaissance Florence. Special thanks go to the Central Bank of Hungary for its commitment to Foto: Modernity in Central Europe, 1918–1945. We would like to extend our thanks and appreciation to Booz Allen Hamilton Inc. for its extraordinary commitment in support of the landmark exhibition Edward Hopper.

The Gallery’s modern and contemporary art collection continued to thrive this year, thanks to the annual support of the Collectors Committee. The 2007 Collectors Committee meeting in March resulted in the acquisition of two important contemporary pieces: Alfred Jensen’s Twelve Events in a Dual Universe, 1978, and Robert Morris’ Untitled, 1976, both of which will enrich the collection tremendously. John G. Pappajohn and Roselyne C. Swig, the Committee’s co-chairs, deserve our deep gratitude for their enthusiastic and dedicated leadership of this vital group.

The Circle, the Gallery’s other annual giving program, numbered nearly thirteen hundred members nationwide at year end. Led by co-chairs Mary Jo Kirk and Edward J. Mathias, The Circle continued to provide unrestricted support for many important programs and give members wonderful opportunities for involvement with the Gallery. The Exhibition Circle, the highest level of membership, enjoyed spectacular growth this year, continuing The Circle’s tremendous success record over the past two decades. We are grateful to Ed and Mary Jo for their leadership and to all Circle members for their dedication to the Gallery.

The trustees also would like to acknowledge the Legacy Circle, which recognizes those who have included the Gallery in their testamentary plans. This year, a number of individuals have elected to support the Gallery through bequests, charitable gift annuities, charitable lead and remainder trusts, and other planned giving vehicles. Such gifts are essential to our long-term success, and we are profoundly grateful to all Legacy Circle members for their foresight and generosity.

Our commemoration of Paul Mellon this year was also an occasion to celebrate the Gallery’s own remarkable story—the story of Americans, both individually and through their government, joining together to create a world-renowned art gallery in just over six decades. Today the National Gallery of Art encompasses two buildings and a sculpture garden, a collection that numbers more than one hundred thousand works, outstanding international exhibitions and scholarly programs, and educational activities that reach millions worldwide. My fellow trustees and I look forward to working with the Gallery’s talented staff in sustaining this record of accomplishment in the years to come.
Photographed in his West Building office in 1974, Paul Mellon was surrounded by some of his favorite works including Winslow Homer’s *Native Huts, Nassau* and *The Red School House*, as well as watercolors by James McNeill Whistler.
The National Gallery of Art was created in 1937 for the people of the United States of America by a Joint Resolution of Congress, accepting the unprecedented gift to the nation of financier and art collector Andrew W. Mellon. When he died only months later, the enormous responsibility of seeing the Gallery to completion fell to his 30-year-old son Paul Mellon. For the next six decades, Paul Mellon nurtured the Gallery’s growth as its greatest benefactor, shaping the institution, inspiring the gifts and talents of others, and generously contributing to many areas of the Gallery.

In 2007, we celebrated the centennial of the birth of Paul Mellon. The year-long celebration began with an exhibition devoted to his favorite painter, Eugène Boudin, based on the Gallery’s outstanding collection of works by the artist given by Paul Mellon and his wife, Bunny. A thematic archival display of rarely seen documents, photographs, and memorabilia illuminated Paul Mellon’s life and collecting, his leadership, and his generosity. Lectures, gallery talks, concerts, a Web site feature, and the screening of a documentary were also presented to honor Paul Mellon.

As we reflect on the legacy of Paul Mellon, we extend our appreciation to the President and the Congress for their continued commitment to the Gallery. This crucial federal support for upkeep, administrative expenses, and costs of operation makes it possible for visitors from across America and around the world to enjoy the extensive collection, special exhibitions, and educational offerings at no charge.

One of the greatest gifts the Mellon family gave to our nation was the example of public-spirited generosity. That philanthropic tradition continued in fiscal year 2007, adding to the excellence of the collection with 1,084 paintings, sculptures, and works on paper. The exceptional works that we were pleased to bring to the Gallery and the nation included a masterpiece of Dutch landscape painting, one of the finest European ivory carvings of the Roman baroque, a collection of unparalleled Old Master drawings, major nineteenth-century British photographs, and key contemporary works by some of the twentieth century’s great artists.

Salomon van Ruysdael’s extraordinary River Landscape with Ferry is considered the culminating work of his career, one that inspired the work of the next generation of Dutch landscape painters. Seventeenth-century Italian sculpture is now well represented in the collection with the addition of Christ Bound, a breathtaking ivory carving of Jesus before the Crucifixion. The Gallery made its largest and most important acquisition of drawings with the purchase of the Wolfgang Ratjen Collection of Italian and German works, a monument to a sophisticated connoisseur’s exquisite taste. We honored Paul Mellon’s love of British art with the purchase of Joseph Mallord William Turner’s remarkable watercolor Oberwesel as well as a distinguished group of British photographs from the 1840s through the 1860s.

Major works of the postwar era also came into the collection this year including the classic minimalist piece Untitled by Donald Judd. The Collectors Committee made possible the acquisition of Alfred Jensen’s painting Twelve Events in a Dual Universe and Robert Morris’ felt sculpture Untitled.

The fiscal year was also exciting for our special exhibitions program, which brought major works of art from some of the finest private and public collections from around the world to Washington for our millions of visitors to enjoy. We reunited John Constable’s seminal six-foot landscapes with their groundbreaking full-size sketches. The 400th anniversary of Rembrandt van Rijn’s birth was marked with a comprehensive exhibition drawn from the Gallery’s outstanding collection of his prints and drawings. And Rembrandt’s masterpiece Portrait of a Boy in Fancy Dress lent by the Norton Simon Foundations, the first in a series of exchanges with the Gallery, was on view in the West Building.
The fascinating art form of the Netherlandish diptych was the topic of an unprecedented exhibition of some of the most beautiful and intriguing paintings of the fifteenth and sixteenth centuries, some reunited after being separated for centuries. One of the most influential figures in the history of postwar art, Jasper Johns, was the subject of an exhibition devoted to the first decade of his oeuvre, complemented by a second exhibition of his masterful printmaking over two decades. We were also pleased to feature selections from the British Museum's collection of Claude Lorrain drawings among our prints and drawings exhibitions this year. Our photography exhibitions included a major international loan show presenting for the first time the crucial role photography played in Central Europe between the two world wars. The Italian galleries were transformed with the sculpture of one of the Renaissance's great masters, Desiderio da Settignano, demonstrating his virtuosity as a sculptor and the poetry of his innovations. The fiscal year concluded with a new exploration of the career of Edward Hopper, an artist who produced some of the most iconic images of modern American art.

This year, work continued on the Master Facilities Plan, our multi-year commitment to maintaining the landmark buildings and grounds. We are grateful to the President and the Congress for providing funds for these necessary repairs. Renovations of some of the main floor galleries of the West Building provided a challenging opportunity to exhibit the collection. While work was being completed in these galleries, notable paintings from the Gallery's American, British, Spanish, and eighteenth- and early nineteenth-century French collections were reinstated in an exhibition of these masterpieces.

The Gallery welcomed more than 4.1 million visitors in fiscal year 2007. Another 17.5 million virtual visitors took advantage of online offerings such as NGAClassroom and NGAKids, special exhibition and collection features, and free resources for students and educators.

I join with Board President Victoria P. Sant in thanking John C. Fontaine, trustee emeritus, who was awarded the National Gallery of Art Medal for Distinguished Service, and in welcoming new trustee Frederick W. Beinecke. I look forward to working with Rick and our new chairman, John Wilmerding.

Our achievements and accomplishments are possible only with a dynamic combination of public and private support. Our success is dependent upon the continuing support of the President and the Congress; many individuals, foundations, and corporations; and Gallery staff and volunteers. Andrew W. Mellon's vision of a national gallery for America was enacted into law seven decades ago. His son Paul completed his vision and spirit of giving to the nation. It is our commitment to continue the tradition of high standards of excellence in collecting, exhibiting, preserving, and educating, adding luster to the cultural life of our nation.

Earl A. Powell III
COLLECTING

BUILDING ON THE STANDARD OF EXCELLENCE AND SPIRIT OF GENEROSITY WITH WHICH THE GALLERY WAS FOUNDED, MANY AMERICANS HAVE MADE POSSIBLE ACQUISITIONS THAT GREATLY ENHANCE THE OUTSTANDING COLLECTION OF PAINTINGS, SCULPTURE, AND WORKS OF ART ON PAPER FROM THE LATE MIDDLE AGES TO THE PRESENT, FROM EUROPE AND THE UNITED STATES.

PAINTINGS The most significant acquisition of British painting during the year was The Northern Whale Fishery: the "Swan" and "Isabella", c.1840, by John Ward of Hull, one of the most accomplished marine painters working in the fishing and whaling port of Hull during the first half of the nineteenth century. Unknown to modern scholarship on Ward until its reappearance at a London sale in 2006, this painting is among Ward's most beautifully conceived and realized works. The foreground ships are rendered with painstaking accuracy, and the scene is filled with activities associated with whaling. The Gallery's collection includes only a few British marine pictures, and none of an arctic scene. This fascinating work, acquired with The Lee and Juliet Folger Fund, thus helps fill a significant lacuna.

The Gallery's most important European paintings acquisitions in fiscal year 2007 include works from the Netherlands, Austria, and France. The earliest of these is Christ Carrying the Cross, a rare early work by the Dutch painter Cornelis van Poelenburch. Born and trained in Utrecht, he traveled to Italy in 1617 where he became a founding member of the Schilderbent, a group of Dutch painters working in Rome. Painted in the early 1620s, the Gallery's acquisition depicts the poignant moment when Christ, struggling under the weight of the cross, looks back at the kneeling Veronica. Typical of Poelenburch's early work, the figures are densely packed and set against a gently rolling landscape flanked by Roman ruins. This painting was acquired through the generosity of The Lee and Juliet Folger Fund.

Bearded Man with a Beret, c.1630, is one of the best preserved and most expressive portraits, or head studies, of old men and women by Jan Lievens, a friend and colleague of Rembrandt van Rijn. Such character studies were popular with seventeenth-century Dutch collectors and admired for their technical skill and expressive qualities. Lievens' studies were highly coveted by his contemporaries for his astounding ability to render the nuances of human expression. This painting is a partial and promised gift of the Kaufman Americana Foundation in honor of George M. and Linda H. Kaufman.

River Landscape with Ferry is the masterpiece of Salomon van Ruysdael, one of the leading landscape painters of his generation. Ruysdael's oeuvre achieved a new force and beauty in the 1640s that would lay the foundation for the "classical" period of Dutch landscape painting that followed. Executed in 1649 at the height of the artist's powers, the painting combines a remarkable sensitivity to atmospheric effects with an attention to genre detail. The result is both imposing and visually compelling. This painting, the first by Ruysdael to enter the collection, was acquired with the Patrons' Permanent Fund and The Lee and Juliet Folger Fund and was made possible through the generosity of the family of Jacques Goudstikker, in his memory.

The Cartographer Professor Joseph Jütten and His Wife epitomizes the Austrian Biedermeier style. Painted in 1824 by Ferdinand Georg Waldmüller, the leading Viennese portraitist of the first half of the nineteenth century, the painting displays close attention to observed detail, a palette of clear, vibrant colors, and above all its portrayal of contemporary bourgeois society. Seated within their comfortable interior, Jütten and his wife
are depicted with an almost naïve directness that conveys a sense of natural self-assurance, warmth, and unaffected charm. This painting is a gift of Marlene, Paul, and John Herring.

Paul Guigou was the leading landscape painter in France prior to his death in 1871. In his Washerwomen on the Banks of the Durance, 1866, Guigou subordinated a simple genre subject to the depiction of the distinctive topography and brilliant light of his native region. Adopting a strong, heavily impasted style, Guigou created the painterly equivalent of the typically rugged Provencal terrain he favored, a technique that would subsequently be adapted by his contemporary Paul Cézanne. Luminous yet spare in composition, it is among the artist's finest works. This painting was acquired with the Chester Dale Fund.

This past year witnessed acquisitions of historic importance and an abundance of generous gifts in the areas of modern and contemporary art. Dorothy and Herbert Vogel made an extraordinary gift of works from their collection of minimal and post-minimal art, including twenty-eight paintings by Lynda Benglis, Edda Renouf, Pat Steir, and others. Acquired with the Patrons' Permanent Fund, Amédée Ozenfant's Still Life with Carafe, Bottle, and Guitar, 1919, is the first painting by the artist to enter the Gallery's collection. Purchased by the Collectors Committee, Alfred Jensen's Twelve Events in a Dual Universe, 1978, combines the early twentieth-century concerns of color theory with post-1960s numbering and grid systems. László Moholy-Nagy's painting Z VII, 1926, made during the artist's pivotal years on the faculty of the Dessau Bauhaus, exemplifies the characteristic geometric abstractions for which the artist became well known. This work was a bequest of Richard S. Zeisler. Adding further depth to the Gallery's holdings of Max Beckmann's work is a remarkable partial and promised gift from Arnold and Joan Saltzman of Bathing Scene (The Green Cloak), 1934. With the addition of Mimmo Rotella's Muro Romano, 1958, the Gallery can now represent an aspect of the post-World War II European avant-garde known as the Nouveaux Réalistes or affichistes. This evocative work was donated by the Fondazione Mimmo Rotella.

**SCULPTURE** Sculpture acquisitions in fiscal year 2007 included a work of small size and great importance—an ivory statuette of Christ Bound, 1620s, attributed to François Duquesnoy. The sculptor moved from his native Flanders to Rome where, before his early death, he became one of the few serious rivals to the celebrated Gian Lorenzo Bernini. The Gallery's Christ statuette, barely a foot high, exemplifies Duquesnoy's graceful figure style, his expressive pathos, and his dazzling mastery of detail, seen in the finely veined hands carved free of the body and the delicate beard on the sorrowful face. The curve of the elephant's tusk has been assimilated into a precarious swaying pose that conveys fragility and tension. The many copies after this statuette in ivory, clay, and bronze, some inscribed with Duquesnoy's name, testify to the role of the Gallery's example as the supreme version and model for the rest. It was acquired with the Patrons' Permanent Fund.

Two historically significant eighteenth-century British medals entered the collection. The 1731 Treaty of Vienna is commemorated in a medal of King George II by John Croker. Its lively reverse of Neptune in his sea-chariot calming the winds connects a famous passage from Virgil's *Aeneid*.

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*ALFRED JENSEN*  *Twelve Events in a Dual Universe*, Gift of the Collectors Committee

*FRANÇOIS DUQUESNOY*  *Christ Bound*, Patrons' Permanent Fund
with a contemporary event: the conciliation of fractious European alliances by Robert Walpole. A crisply modeled portrait of King George III in full regalia is on the obverse of an impressively struck medal made by Conrad Heinrich Küchler to celebrate the king’s escape from assassination in 1800. The medals were gifts from Ted Dalziel, Jr.

Acquisitions made during the fiscal year also enriched the Gallery’s collection of sculpture after 1960. The generous gift from Dorothy and Herbert Vogel included sixty-two works by Carl Andre, Richard Tuttle, and Betty Woodman, among others. The purchase of Donald Judd’s *Untitled*, 1963, a rare work from the artist’s early career, was made possible through the Patrons’ Permanent Fund. This painted wood and Plexiglas sculpture helps define the artist’s formative strategies that led to the development of minimal art. The Collectors Committee purchase of Robert Morris’ *Untitled*, 1976, from the artist’s seminal *Felts* series, adds a crucial link to the presentation of post-minimal art by one of its most important practitioners. Heather and Tony Podesta made a gift of Ann Hamilton’s *Untitled (Hair Collar)*, 1993.

**Drawings** The largest and most ambitious purchase of drawings by the Gallery was made this fiscal year with the acquisition of 185 works from the Wolfgang Ratjen Collection, one of the foremost private European collections of old master drawings. Among the sixty-six Italian sheets, dating from 1530 to 1800, three of the many stand-outs are: a wonderfully mannerist banquet scene by Luca Penni, drawn at the court of Fontainebleau around 1540; the Florentine court artist Jacopo Ligozzi’s exquisite life-size watercolor of a marmot and a branch of plums made in 1605; and Canaletto’s extraordinarily beautiful and remarkably well-preserved drawing *The Maundy Thursday Festival before the Ducal Palace in Venice*, c. 1765. Even more extensive in date are the 119 German drawings, which range from 1580 to 1900 and form a rich survey of works by the most important artists from various German-speaking areas of Europe, including Switzerland.
Among the many masterpieces are a small night scene from about 1605/1610 by Adam Elsheimer, a favorite artist of both Sir Peter Paul Rubens and Rembrandt; Caspar David Friedrich's watercolor masterpiece *New Moon above the Mountains of the Riesengebirge*, 1810; and a stunning group of five works by Adolph Menzel, including a pastel portrait of his sister Emilie, 1851. The purchase of the Ratjen collection was made possible by Vincent and Linda Buonanno, Helen Porter and James T. Dyke, Merritt Porter Dyke, Ruth Cole Kainen, Alexander M. and Judith W. Laughlin, Joan and David Maxwell, Diane A. Nixon, Ivan E. and Winifred Phillips, Sharon Percy Rockefeller, Ladislaus and Beatrix von Hoffmann, Andrea Woodner, and Dian Woodner, as well as the Paul Mellon Fund and the Patrons' Permanent Fund.

Another spectacular purchase made this year was the Gallery's first major watercolor by British artist Joseph Mallord William Turner. Executed in 1840, *Oberwesel* encapsulates the most admired qualities of the artist's celebrated works in that demanding technique. This dazzling, sun-drenched view down the Rhine River was acquired through the Paul Mellon Fund.

The collection of British watercolors was also augmented this year by the acquisition of Peter De Wint's handsome and remarkably fresh exhibition piece from 1838 of waves breaking on a beach in Yorkshire. It was purchased with funds donated by Dian Woodner, who also funded the acquisition of a stellar chalk drawing by the major French painter François Boucher: a luminous, octagonal design from about 1765 for a ceiling that depicts the arrival of the morning sun in the form of Apollo preceded by Aurora, the goddess of the dawn.

The collection of old master drawings was further enhanced during the year by David Rust's gifts of *A Standing Saint*, about 1515, by the Renaissance Sienese master Domenico Beccafumi, and a striking composition of *Orpheus and Eurydice* drawn in 1802 by the Bolognese artist Gaetano Gandolfi. Augmenting the German collection were a sunlit view of rocks and a stream, c. 1818, by Johann Christoph Erhard given by Martin Moeller; a charming watercolor of 1877 by Anton von Werner showing his wife and children in a park, purchased with funds donated by Judith and Alexander Laughlin; and *Elegant Young Woman in Classical Drapery*, c. 1895, by Otto Greiner acquired through the generosity of Monica Lind Greenberg.

A fine example of pre-Raphaelite interest in social realism, *I Am Starving* executed by Simeon Solomon in 1857, came as the gift of Roy and Cecily Langdale Davis.

Among the most important acquisitions of nineteenth-century French drawings are an impressive view of a mill by Constant Troyon from the late 1840s, purchased with the Andrea Woodner Fund; two outstanding charcoal drawings by Maxime Lalanne and a pen view of Dordrecht harbor by Albert Lebourg, given by Helen Porter and James T. Dyke; and a study of a violinist by Pierre Puvis de Chavannes from about 1870, purchased with the Joan and David Maxwell Fund.

Of the American drawings acquired this year, the most important nineteenth-century work was a luminous pastel, *Study of Flesh Color and Gold*, 1888/1889, by William Merritt Chase, given by Raymond and Margaret Horowitz. The striking study *A Muse* by John Vanderlyn from about 1814 was purchased with funds donated by Monica Lind Greenberg. The purchase of a haunting pair of symbolist works by the Swedish-American artist Frederick Trapp Friis was made possible by the generosity of Mary Hopkins Gibb.

Twentieth-century drawings acquired this year include the first works by artists to enter the collection: the radically abstract collage *Solar Prism*, 1914, by Sonia Delaunay-Terk, a gift from The Judith Rothschild Foundation.
Judith Rothschild Foundation; Mental Reactions, 1915, a collaboration between Marius de Zayas and the journalist and art patron Agnes Ernst Meyer, and the exemplary frottage (pencil rubbing) Conjugal Diamonds, 1925, by Max Ernst, both made possible by Helen Porter and James T. Dyke; and a watercolor by Sam Gilliam from 1971, a partial and promised gift from Barbara and Stanley Tempchin.

Other outstanding acquisitions include Gustav Klimt’s Standing Woman, c. 1910, and Ernst Ludwig Kirchner’s Bather, 1912/1913, both gifts of Ruth Cole Kainen; two closely related but stylistically diverse drawings, Das leere Café, 1917–1918, by Walter Gramatte, purchased with funds given by Merritt Dyke; and Paul Klee’s Rechts unfreundlich, 1940, a powerful late work donated by The Judith Rothschild Foundation.

The collection of drawings from the second half of the twentieth century was significantly enhanced by the momentous gift from Dorothy and Herbert Vogel which included more than 220 drawings dating from the 1960s to the present by artists such as Carl Andre, Sylvia Plimack Mangold, Howardena Pindell, and Richard Tuttle. In addition, a lively 1954 design by Hans Hofmann was given by Elaine Lustig Cohen, and four beautiful watercolors by Sean Scully from a seminal group made in Mexico between 1983 and 1984 were given by Jane Watkins. The cinematic drawing by Ed Ruscha, Mighty Topic, 1990, a generous gift from the artist, was coupled with a purchase funded by the Collectors Committee and Irwin and Ginny Edlavitch of Ruscha’s The End #68, 2006.

PRINTS & ILLUSTRATED BOOKS
Through gifts and purchases this year the Gallery acquired more than 150 old master prints and books. Most outstanding is a superb impression of Martin Schongauer’s Christ Enthroned with Two Angels, 1475/80. Included among the early printed books is Johannes de Sacrobosco’s astronomical text Sphaera Mundi, 1485, illustrated with the first images printed in multiple colors. The legendary 1532 translation of Francesco Petrarch’s discourse on fortune, containing 257 remarkably inventive woodcuts by Hans Weiditz, was acquired with funds from an anonymous donor. A generous gift from Ruth Cole Kainen helped enhance the collection of French and Italian Renaissance prints to include works by Léon Davent, Gian Jacopo Caraglio, the Mantuan engravers Adamo and Diana Scultori, and Giorgio Ghisi.

Noteworthy additions to the Gallery’s baroque and rococo prints are Rembrandt’s A Peasant Family Walking, c. 1634, purchased with funds from William and Alice Konze; Charles Le Brun’s allegories of the four times of day,
c. 1640, made possible through the Ailsa Mellon Bruce Fund; as well as four colored etchings by the Demarteaus and four trompe-l'oeil etchings with watercolor based on works by Francesco Londonio, gifts from the Ellwanger/Mescha Collection. Outstanding hand-colored etchings by John Hill of two early views of New York, 1823, were acquired with funds from Jo Ann and Julian Ganz and from Donald and Nancy de Laski.

Among acquisitions of important nineteenth-century illustrated books are the first editions of Jean-Jacques Grandville’s delightful but disturbing wood engravings for *Scenes de la vie Privee et Publique des Animaux*, 1842, in a superb binding designed by the artist; Gustave Doré’s powerful wood-engraved visions for *London: A Pilgrimage*, 1872; and Aubrey Beardsley’s seductive illustrations for Oscar Wilde’s *Salome*, 1894. Virginia and Ira Jackson made a substantial partial and promised gift of Nabi prints, drawings, and illustrated books, including an especially strong group of works by Pierre Bonnard. A rich proof of James Ensor’s color lithograph *Demons Torment Me*, 1898, and a beautiful etched portrait of a woman by Jan Toorop were added to the Gallery’s growing collection of nineteenth-century Belgian and Dutch prints.

The Gallery’s holdings of works by Jacques Villon were dramatically enriched with the acquisition of fifteen artist’s proofs for his etching *La Parisienne*, 1902–1903. The Judith Rothschild Foundation donated Villon’s striking cubist drypoint of 1913, *Yvonne D. from the Front*, in an extraordinarily rich impression. A gift of nineteen prints from Ruth Cole Kainen included Pablo Picasso’s spare and arresting 1948 lithograph *Composition*; a superb hand-colored impression of Erich Heckel’s *Standing Nude*, 1911; and a richly colorful impression of Edvard Munch’s *The Kiss in the Field*, 1943, with added watercolor by the artist. The Daryl Rubenstein Memorial Fund contributed Heckel’s striking woodcut, *Tired*, 1913. George Grosz’s *Self-Portrait (for Charlie Chaplin)*, 1919, an image of a chaotic city filled with disturbing inhabitants, was acquired through the Ailsa Mellon Bruce Fund. Alan and Marianne Schwartz made possible the purchase of Otto Dix’s ghostly lithograph *Nachtlche Erscheinung*, 1923.

Eighty-four artist’s proofs by Jasper Johns dating from 1969 to 1972 were acquired through the Patrons’ Permanent Fund. Additionally, the Johns holdings were enriched with two 1969 etchings donated by Catherine Woodard and Nelson Blitz.

The Gallery strengthened its collection of prints by Robert Rauschenberg as well, acquiring two important color screenprints as gifts from Gemini G.E.L. and the artist; the color lithograph *Stunt Man II*, 1962, as a gift from Jane and Morley Safer; and *Traces suspectes en surface*, 1972–1978, a masterly portfolio purchased through the Patrons’ Permanent Fund. The Collectors Committee acquired prints by Gerhard Hoehme, Martin Puryear, Sean Scully, and Kiki Smith. Print publisher Graphicstudio/University of South Florida gave the Gallery eighteen works dating from 1995 to 2006, including Chuck Close’s portrait of Lorna Simpson, Vik Muniz’s self-portrait made with rubber stamps, and Kiki Smith’s *Europa*. With this most recent gift, Graphicstudio has donated more than 400 prints to the Gallery since 1987.
PHOTOGRAPHS More than 350 European and American nineteenth- and twentieth-century photographs were acquired this year. Foremost among these are forty-one nineteenth-century British photographs, distinguished by quality and rarity, from the collection of Howard and Jane Ricketts. Acquired through the Paul Mellon Fund, the collection includes fourteen photographs by the early Scottish artists David Octavius Hill and Robert Adamson; ten photographs by the celebrated Victorian Julia Margaret Cameron; as well as exceptional examples by William Henry Fox Talbot and his circle, Roger Fenton, Hugh Welch Diamond, Oscar Gustave Rejlander, Henry Peach Robinson, and Frederick Evans.

Other notable acquisitions include Radio Tower Berlin (Funkturm Berlin), 1928, a superb work by the Hungarian-born, American modernist Laszlo Moholy-Nagy, purchased with the Patrons’ Permanent Fund, and Pont des Arts, Paris, c. 1900, by the French pictorialist Robert Demachy, a donation of William and Sarah Walton.

Seven examples by American pictorial photographers associated with Alfred Stieglitz were acquired. These works by Alvin Langdon Coburn, Herbert G. French, Gertrude Kasebier, Karl Struss, and Clarence White were purchased with The Diana and Mallory Walker Fund, the Horace W. Goldsmith Foundation Fund through Robert and Joyce Menschel, and the R. K. Mellon Family Foundation Fund. The acquisition significantly enhances the Gallery’s representation of the important contributions of these late nineteenth- and early twentieth-century photographers.

Several gifts expanded the collection in new and exciting ways. A notable addition to the Gallery’s representation of the history of twentieth-century photography was the donation of 136 anonymous American snapshots from Robert E. Jackson. These works represent the range of subjects explored by amateurs from the late 1880s through the 1970s, as well as their creativity. Forty-four works, including many examples of different nineteenth- and twentieth-century photographic processes previously not represented in the collection, were given by Charles Isaacs and Carol Nigra. Augmenting their earlier donations, Mary and Dan Solomon gave several examples of unusual photographic printing processes. Enhancing the holdings of mid-twentieth-century American work were three superb photographs by Harry Callahan made between 1950 and 1952, donated by Susan MacGill, and six Sid Grossman photographs made between 1939 and 1948 and one William Eggleston photograph made in the 1970s from two anonymous donors.

For more contemporary work, several photographs by the American artists Ann Hamilton and Sharon Lockhart and the British artist Sam Taylor-Wood were given by Heather and Tony Podesta. Artists Christo and Jeanne-Claude donated a set of photographs by Wolfgang Volz of their nearly forty years of environmental installations. Two multiple-panel pieces of the 1970s by environmental artist Dennis Oppenheim were gifts from Thais and Niles Lathem.

RARE BOOKS & IMAGES In 2007, the rare book collection was enriched with eighty-nine noteworthy titles spanning four centuries. Among the sixty-two works acquired with funds provided by David K. E. Bruce is William Faithorne’s The Art of Graveing and Etching, 1662, the first known manual on the technique published in English. The J. Paul Getty Fund in honor of Franklin D. Murphy supported the purchase of Novum ac magnum theatrum vrbium Belgicce foederatce, 1649, by Joan Blaeu.
This third edition contains more than 200 finely engraved city plans and views. A significant visual and historical addition to the holdings on Dutch culture of the Golden Age was Blaeu’s “townbook,” documenting the struggle to gain independence from Spain in the mid-seventeenth century.

The only known edition of Julius Carolus Schlaeger's Commentatio de nvmo Alexandri Magni, 1736, was acquired with the J. Carter Brown Memorial Fund. This invaluable bibliographical resource on engraved gems includes citations for travel guides, epigraphy, mythology, and festival books.

Fourteen illustrated volumes from the eighteenth and nineteenth centuries were acquired through the Grega and Leo A. Daly Fund for Architectural Books including Asher Benjamin’s Elements of Architecture, 1849, and The Builder’s Guide, 1854; William Halfpenny’s Useful Architecture, 1755; Stephen Rieu’s Short Principles for the Architecture of Stone-Bridges, 1760; and A Description of that Admirable Structure, the Cathedral Church of Salisbury, 1774.

Wesley and Jacqueline Peebles supported the acquisition of the rare two-part work dating from the early nineteenth century Maison du poète tragique à Pompéi and Choix de peintures inédites: tirées d’Herculaneum et de Pompéi by architect Jules Frédéric Bouchet and historian Désiré-Raoul Rochette. One of the first in-depth studies of an entire building at Pompeii, the large folio presents fifty-three exquisitely engraved illustrations depicting frescoes, mosaics, and other decorative elements.

A gift of Robert H. Smith, Signorum veterum icones, 1671?, features 111 engravings by Flubertus Quellinus on sculptures in the collection of Gerard Reynst as well as Gérard de Lairesse’s drawing for the frontispiece, his only known study for a book illustration.

The Artist’s Reality: Philosophies of Art, a collection of writings in manuscript by Mark Rothko published in 2004 by Yale University Press, was generously donated by Kate Rothko Prizel and Christopher Rothko.

Several rare photographic works were also acquired this year. The most significant album purchase was Commandant Armand Schneider’s Palais de St. Cloud, vues des appartements reservé, 1868–1871, documenting the residence of Napoleon III before and after it was destroyed during the Franco-Prussian war. Other significant acquisitions include a set of five albums by Jaromír Funke depicting cathedrals in the Czech Republic, 1945; a separate album by Funke entitled Křížová Cesta (The Way of the Cross), 1943, documenting a series of Art Nouveau sculptures by František Bilek; two albums of photographs dating from the 1870s by Giorgio Sommer on the excavations at Pompeii; an assembled nineteenth-century album of photographs by Francis Frith depicting English cathedrals; Herman Emden’s Der Dom zu Mainz, 1858; and Jefiho Jeniška’s photographic survey of the Cathedral of St. Vitus in Prague, 1942–1946. Among individual rare photographs are three images by Tina Modotti of murals by Diego Rivera, e. 1927–1929; an anonymous photograph of George Bellows and the Monhegan Island coronet band, 1914; and a platinum print by Frederick Evans of an engraving of William Blake after John Linnell, 1900.
Visitors gather in the East Building to view the Edward Hopper exhibition.
EXHIBITING
FROM FIFTEENTH-CENTURY ITALIAN SCULPTURES BY A RENAISSANCE MASTER TO TWENTIETH-CENTURY ICONIC PAINTINGS BY AN AMERICAN REALIST. REMARKABLE WORKS OF ART FROM THE GALLERY’S COLLECTION AS WELL AS PRIVATE AND PUBLIC COLLECTIONS AROUND THE WORLD WERE PRESENTED IN SPECIAL EXHIBITIONS THIS YEAR.

Throughout the year, the Gallery celebrated the centenary of the birth of Paul Mellon (1907–1999), philanthropist, art collector, founding benefactor, and trustee of the Gallery. The extensive collection of works by French landscape painter Eugène Boudin, acquired mainly through gifts from Mr. and Mrs. Paul Mellon, is one of the largest and most distinguished in this country. In honor of Paul Mellon, an exhibition of forty-two paintings and works on paper were presented in Eugène Boudin at the National Gallery of Art, highlighting the small-scale paintings of tourists at fashionable Normandy resorts for which Boudin is best known. Also featured were a number of vivid, small watercolors and oil sketches and several large-scale Salon paintings, including one that earned Boudin a medal at the Salon of 1883.

The thematic archival display Paul Mellon and the National Gallery of Art explored Mellon’s unparalleled contributions to the Gallery. Rarely seen documents, photographs, memorabilia, and publications illuminated his life, art collecting, leadership, and generosity.

Fiscal year 2007 commenced with a celebration of John Constable’s seminal six-foot landscapes, which are among the best-known and beloved images in British art. In order to create such large-scale works, Constable found he needed an intermediate stage between his small oil studies and the final painting, and he chose to work out the diverse elements of the large compositions on a full-size canvas. The catalyst for the exhibition Constable’s Great Landscapes: The Six-Foot Paintings was the recent cleaning of the full-sized oil sketch for his first six-foot painting, The White Horse, in the Gallery’s collection. The exhibition reunited eight finished six-foot paintings with their groundbreaking full-size sketches for the first time since the artist’s death.

Prayers and Portraits: Unfolding the Netherlandish Diptych presented eighty-nine Netherlandish panel paintings from the fifteenth and sixteenth centuries. The exhibition brought twenty-two panels to the United States for the first time, reuniting some that had been separated for centuries. The diptych format—essentially two hinged panels that can open and close like a book—made these works vulnerable to...
alteration, separation, and dispersal of individual panels. Several diptychs were exhibited together, providing a unique opportunity for visitors and art historians to study reunited works by Netherlandish artists working in this once popular and practical genre. Careful orchestration by painting and frame conservators, curators, mount makers, registrars, and designers was needed to ensure a final presentation as close to the original as possible. Many of the works were given extensive technical examinations that shed light on painting techniques, workshop practice, and construction.

Rembrandt van Rijn is beloved for his paintings and for the extraordinary creativity in his etchings and drawings. In celebration of the 400th anniversary of his birth, the Gallery presented the exhibitions *Strokes of Genius: Rembrandt’s Prints and Drawings* and *Rembrandt’s “Titus” from the Norton Simon Foundations*. Highlighting 190 masterworks in the Gallery’s collection, with a few outstanding loans from American private collections, *Strokes of Genius* explored in graphic art how Rembrandt, throughout his life, depicted the most intimate human observations as well as the most formal representations of his own self-portraits. Included were scenes of his family and ordinary life, fresh visions of landscape in panorama and in detail, portraits of friends and dignitaries, as well as grand biblical histories and touching reinterpretations of religious stories.

A distinctive aspect of the exhibition was the final gallery on connoisseurship. Through side-by-side comparisons, visitors could examine the different impressions of a print, view alterations to the etching plates, and evaluate the role of condition in judging quality.

More than forty years after Rembrandt’s painting *Portrait of a Boy in Fancy Dress* made its first Washington appearance, it returned to the Gallery as the first in a new series of loan exchanges with the Norton Simon Foundations in Pasadena, California. Because Rembrandt rendered the boy’s face in such sensitive, intimate detail, as if depicting a beloved family member, he has often been identified as the artist’s son, Titus, although research suggests otherwise. Installed in the center of one of the oak-paneled Dutch Galleries,
the painting was on axial view from the main sculpture hall, but placed in context with the Gallery's Rembrandt paintings.

The Gallery's collection of prints and drawings was featured in *The Artist's Vision: Romantic Traditions in Britain*, with approximately seventy prints and drawings from the late eighteenth through the early twentieth centuries. The exhibition shed light on British romantic art, a style created against the backdrop of political and social upheaval that demonstrated a revival of interest in medieval art and subject matter and rebellion against conventional ideas and academic styles. A section of the exhibition spotlighted the Gallery's rich collection of watercolors. Exhibited for the first time, Dante Gabriel Rossetti's *Desdemona's Death-Song* was installed next to an earlier version of the same subject, providing visitors with a rare opportunity to compare the two works and to trace the evolution of Rossetti's ideas.

The critically acclaimed *Jasper Johns: An Allegory of Painting, 1955–1965* focused on eighty-three works from the first decade of his career. Featured as a group for the first time in this comprehensive exhibition, the works included some of Johns' most iconic images. The unfolding relationship of four specific motifs: the target, the mechanical "device," the naming of colors, and the imprint of the body, was traced in-depth through pairs and sequences of paintings and works on paper.
Johns' extensive examination and reinvention of the premise of painting and his reduction of art-making to a series of quasi-mechanical procedures.

States and Variations: Prints by Jasper Johns was a successful complement to the paintings exhibition, tracing Johns' progression from 1960, the year he first undertook printmaking, through 1982, when he firmly established his distinctive printmaking process. In addition to the exhibition's focus on the thirteen prints in the 1969 portfolio *1st Etchings, 2nd State*, fifty other works were included to show the evolution of Johns' printmaking process. Annotated working proofs and trial proofs selected from the Gallery's recent and ongoing acquisition of Johns' personal collection were on view, further highlighting the role of theme and variation and his distinctive printmaking process.

Presented from the perspective of a *flâneur*, an aimless wander, Paris in Transition: Photographs from the National Gallery of Art revealed the transformation of the French capital city and the art of photography with sixty-one works drawn from the Gallery's significant holdings of nineteenth- and early twentieth-century photographs. Beginning with early photographs made in the 1840s and 1850s, the exhibition highlighted the central role Paris played in the emergent French school of photography. The exhibition concluded with works by photographers who...
were energized by the city's dynamic modernist culture in the 1920s.

Some of the most notable paintings from the Gallery's American, British, Spanish, and eighteenth- and early nineteenth-century French collections were assembled in *Crosscurrents: American and European Masterpieces from the Permanent Collection*. The West Building main floor galleries where these works are usually exhibited were closed for renovation, and *Crosscurrents* offered the opportunity to display selected paintings in new and different ways. Full-length portraits, such as Thomas Gainsborough's *Mrs. Richard Brinsley Sheridan*, Francisco de Goya's *The Marquesa de Pontejos*, Jacques-Louis David's *The Emperor Napoleon in His Study at the Tuileries*, and James McNeill Whistler's *Symphony in White, No. 1: The White Girl* were hung together, as were landscape and genre paintings from the British, French, and American schools, including John Constable's *Wivenhoe Park, Essex*, Jasper Francis Cropsey's *Autumn—On the Hudson River*, Jean Siméon Chardin's *The House of Cards*, and George Stubbs' *White Poodle in a Punt*.

One hundred works from one of the finest private collections of old master and modern drawings in the United States were presented in *Private Treasures: Four Centuries of European Master Drawings*. Drawings of the Italian Renaissance and baroque with masterworks by Fra Bartolommeo to Mattia Preti were followed by some of the finest eighteenth-century Italian and French sheets in private hands.
by artists such as Antoine Watteau, Giovanni Battista, and Tiepolo. Outstanding Dutch, British, and German works completed the survey through the nineteenth and early twentieth centuries.

In the exhibition *Fabulous Journeys and Faraway Places: Travels on Paper, 1450–1700*, approximately sixty works of art on paper, nearly all from the Gallery’s collection, charted an adventurous route through European perceptions of foreign realms from the fifteenth to the early eighteenth centuries. To record their experiences and satisfy demand for pictorial information about other countries, artists created delightful printed images; some depict distant places and their inhabitants with varying degrees of accuracy, while others are pure fantasy, based on imaginary travel.

Claude Lorrain was one of the foremost landscape artists of the seventeenth century, and many of his greatest drawings were selected from the incomparable holdings of the British Museum to be viewed in *Claude Lorrain—The Painter as Draftsman: Drawings from the British Museum*. Renowned for exquisitely balanced and composed landscapes that present a serene, timeless vision of nature, Lorrain laid the groundwork for the development of ideal landscape painting in Europe and later in America. The eighty drawings and a selection of etchings and paintings representative of all aspects of his style and subject matter—from informal outdoor sketches of trees, rivers, and ruins, to formal presentation drawings, to elaborate drawings from
his Liber Veritatis (Book of Truth)—presented a remarkable record of his painted landscapes.

The story of photography's extraordinary success and popularity in Austria, Czechoslovakia, Germany, Hungary, and Poland during the time between the two world wars was presented in Foto: Modernity in Central Europe, 1918–1945, the first survey exhibition devoted exclusively to this phenomenon. Drawn from several dozen American and international collections, the Gallery's exhibition was unprecedented in its scope with approximately 150 photographs, books, and illustrated magazines that explored such topics as photomontage and war, gender identity, life and leisure in the modern metropolis, and the spread of surrealism. A series of historic photographs from the 1929 Film und Foto exhibition—in which pictures were stacked vertically up the walls or hung so close to one another that they read more as pages than as individual works of art—served as the inspiration for the Gallery's multi-tiered layout of the exhibition.

Desiderio da Settignano: Sculptor of Renaissance Florence, the first exhibition ever dedicated to this Italian Renaissance master artist, brought together twenty-eight works by the sculptor and his closest followers, many coming to the United States for the first time. Desiderio ranks among the most original and influential sculptors of the early Renaissance and the finest stone carvers of all time, yet very few of his works have survived. Working in Florence in the mid-fifteenth century and possibly taught by Donatello, Desiderio virtually invented portraiture of children, made popular a new type of extraordinary low relief, and gave traditional religious imagery an unprecedented delicacy of expression and tenderness of sentiment. The sculptures were installed in the travertine-walled Italian galleries.

The first comprehensive survey of Edward Hopper's career to be seen in the nation's capital in more than twenty-five years focused on the period of the artist's great achievements, from about 1925 to mid-century. Edward Hopper featured such iconic paintings as Automat, Drug Store, Early Sunday Morning, New York Movie, and Nighthawks. These classic works capture the realities of urban and rural American life with a poignancy and beauty that have placed them among the most compelling and popular images of the twentieth century. The core of the exhibition was dedicated to the mature, highly original images for which he is justly famous: Manhattan apartments, restaurants, and theaters; the houses of Gloucester and Cape Cod; and, presented on a gently

DESIDERIO DA SETTIGNANO: SCULPTOR OF RENAISSANCE FLORENCE

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curved wall, his majestic Maine lighthouses. Hopper’s career spanned six decades, and in his epic late paintings, created during the ascendancy of abstract expressionism, he remained a staunch realist, his style marked by increasing simplicity and austerity.

A film on the Hopper exhibition was produced and screened in theaters at the Gallery, the Museum of Fine Arts, Boston, and the Art Institute of Chicago, and on WETA-TV in Washington, WNET-TV in New York, WTTW-TV in Chicago, and Maryland Public Television. Narrated by actor and art collector Steve Martin, the film features archival photographs and film, new footage of locations painted by Hopper, and interviews with artists Eric Fischl and Red Grooms. The multimedia Web site for the exhibition included film and audio guide clips, a video podcast, an interactive timeline, and illustrated texts on Hopper’s favorite themes.

To enhance the public’s appreciation and understanding of these exhibitions, six brochures, one film, two recorded tours, eight special Web site features, and wall texts were produced for fourteen special exhibitions in 2007. These interpretive materials have a reach that extends well beyond the Gallery. Exhibition texts and illustrated brochures are made available to all venues for an exhibition, as are the documentary films. Made possible by the HRH Foundation, the films are distributed on a free-loan basis to libraries, schools, community centers, and public television stations across the nation.

During the fiscal year the Gallery lent 547 works of art to 247 sites. Among these were Thomas Gainsborough’s Mrs. Richard Brinsley Sheridan and Jacques-Louis David’s The Emperor Napoleon in His Study at the Tuileries to the exhibition Citizens and Kings: Portraits in the Age of Revolution, 1760-1830 at the Galeries nationales du Grand Palais, Paris, and the Royal Academy of Arts, London. Dutch Portraits: The Age of Rembrandt and Frans Hals was held at the National Gallery, London, and featured Gallery works by Jan De Bray, Hals, Adriaen Hanneman, and Johannes Cornelisz Verspronck. Eight Gallery paintings by such artists as Giovanni Bellini, Lorenzo Lotto, Bartolomeo Veneto, and Giorgione traveled to Vienna for Bellini, Giorgione, Titian, and the Renaissance of Venetian Painting, which the Gallery co-organized with the Kunsthistorisches Museum. Art in America: 300 Years of Innovation, organized by the Guggenheim Museum, featured paintings from the Gallery’s collection by George Catlin, Winslow Homer, Charles Willson Peale, and Max Weber and traveled to the National Art Museum of China in Beijing, the Shanghai Museum, and the State Pushkin Museum of Fine Arts in Moscow.

A large group of thirty-three drawings by Richard Tuttle was lent to The Art of Richard Tuttle, which traveled to the Dallas Museum of Art and the museums of contemporary art in Chicago and Los Angeles. During the spring, exhibitions at Virginia museums celebrated the founding of the English colony at Jamestown. The Gallery lent British portraits by Arthur Devis, Gainsborough, Sir Henry Raeburn, and Sir Joshua Reynolds to the 400th Anniversary of Jamestown at the Chrysler Museum of Art in Norfolk, and Sir Anthony Van Dyck’s portrait of Queen Henrietta Maria with Sir Jeffrey Hudson to Rule Britannia! Art, Royalty & Power in the Era of Jamestown at the Virginia Museum of Fine Arts in Richmond.
EDUCATING

THE GALLERY'S EDUCATIONAL PROGRAMS AIM TO INSTILL A SENSE OF WONDER, EXCITEMENT, AND APPRECIATION OF ART IN ITS MANY AUDIENCES. TOURS, LECTURES, CONCERTS, FILMS, AND ONLINE OFFERINGS AS WELL AS OPPORTUNITIES FOR ONGOING RESEARCH AND SCHOLARSHIP ENABLE A CONNECTION THROUGH THE ARTS.

The Gallery's educational initiatives serve a broad audience, from tourists visiting for the first time to scholars, students, and families. Programs also reach across the nation and around the world through materials distributed in DVD, video, print, and online formats. One hundred thirty titles can be ordered online from the Gallery. Additionally, affiliate loan centers at libraries, colleges and universities, television stations, and museums, located in all fifty states, distribute the Gallery's programs. This year's new programs include Picturing France, a 196-page book with accompanying poster reproductions and an image CD that surveys the relationship of geography and historical roots to nineteenth-century French art. Through the various free distribution services, the Gallery's educational resources reached more than 24 million people in 2007.

Two destinations on the Gallery's Web site are designed for specific audiences. For teachers and students, NGAClassroom offers educational materials, searchable by artist, topic, and curriculum area. Its content and utility was recognized in the 2007 handbook 101 Best Websites for Teacher Tools and Professional Development. For children, NGAKids Online is an interactive complement to the Gallery's collection that enriches the understanding and appreciation of art. The site now features fourteen digital creatives including Bushster, a new interactive that pays homage to modernist painting styles, providing thirty brushstroke types, a variety of washes, and facets to create images with cubist, color field, and abstract expressionist aesthetics.

Mindful also of the millions who visit each year, the two self-touring guides to the East and West Buildings, Less Than an Hour?, were updated. This year 200,000 printed guides were distributed. Audio guides of the West Building collections served an additional 10,000 people. Ten or more tours are offered daily with topics ranging from general overviews, some given in as many as eight different languages, to conservation of works. In honor of the centenary of Paul Mellon's birth, monthly tours focused on his gifts to the American people. Some 45,000 visitors participated in collection tours this year.

Among the Gallery's auditorium programs offered by staff lecturers and curators, artists, and other specialists was the annual Elson Lecture presented by abstract painter Sean Scully. Artist William Dunlap, historians David Cannadine and Meryl Secrest, and artist and scholar David C. Driskell launched their new publications in the Bookcase series. Lectures and symposia related to the special exhibitions Jasper Johns: An Allegory of Painting, 1955–1965; Foto: Modernity in Central Europe, 1918–1945; and Edward Hopper attracted large crowds. The Works in Progress series of lunchtime lectures presented talks by Gallery staff, interns, and fellows, providing the public with a glimpse into ongoing research at the Gallery. Question and answer periods followed presentations on subjects ranging from the pairing of Netherlandish diptychs to Maori art sold at the Louisiana Purchase Exposition in 1904. Such lecture programs attracted close to 20,000 participants.

Exploring Modern Art: Breaking the Rules and Every Picture Tells a Story: Art and Narrative are among the tours specifically designed for school audiences. Each tour connects classroom curriculum to an exploration of art using critical thinking skills. Volunteer docents who offer these tours are trained on the importance of experiential, hands-on learning for school audiences, where open-ended questions and multiple interpretations are encouraged. To help assess teachers' motivations and challenges in taking their students on museum fieldtrips, a survey was distributed to more than 2,000 area teachers. Results show that those who participate in fieldtrips to the Gallery highly value these programs for their ability to enrich curriculum, engage students with original works of art, and make learning enjoyable.

Art Around the Corner, a multi-visit program offered in association with several District of Columbia public elementary schools, culminated this year in a new event, the Student Art Exhibition at School. Students exhibited works of art they made during their visits to the Gallery and took on roles such as art educators, studio educators, studio assistants,

* The 2007 Stories in Art summer series, which attracted over 2,700 children and their parents, explored the Gallery's Dutch collection through storytelling and hands-on art activities.
guards, and greeters. The entire school community, including teachers, administrator, students, and close to 200 parents, siblings, and friends attended each of the evening events, far exceeding attendance in previous years. In another partnership program offered in collaboration with the Fairfax County public school system, the Gallery provides workshops to students and their families from schools in economically disadvantaged communities. For the many families visiting the Gallery for the first time, this program offers a friendly, informal introduction through discussion-based tours, art-making, and gelato-tasting in the Cascade Café.

Targeting older students outside of the traditional school program, the High School Summer Institute combines the study of art history, studio art, and museum careers. Students attend behind-the-scenes sessions on conservation, rare books, design and installation, horticulture, and the role of a registrar. They also work collaboratively to create a work of art inspired by the Gallery’s collections that hangs for a year in the Children’s National Medical Center.

For those interested in becoming curators, scholars, conservators, educators, and museum administrators, the internship and fellowship program trains future museum professionals through on-site work experience. Summer and academic year interns as well as volunteer research assistants—a total of thirty-four graduate-level students from America and abroad in 2007—supported activities in almost every Gallery department while gaining critical skills in museum studies.

**CONCERTS AND FILMS**

Forty-seven concerts were presented in the Gallery’s sixty-fifth season of weekly concerts, which ran from October 2006 through September 2007. The concerts were supported by funds bequeathed to the Gallery by William Nelson Cromwell and F. Lammot Belin, with additional funding and gifts in kind from the Billy Rose Foundation, the Randy Hostettler Living Room Fund, the Embassy of the Republic of Poland, the Royal Norwegian Embassy, the Embassy of Austria, and the Embassy of the Republic of Hungary.

Highlights of the season included concerts by Anonymous 4, the Academy of Ancient Music, the Royal String Quartet, and the National Gallery Orchestra with guest-conductor Maestro Hobart Earle. The Gallery celebrated Women’s History Month in a joint project with the National Museum of Women in the Arts. Other innovative events during the season included the extension of the summer National Gallery Sculpture Garden concerts to include performances by the Gallery’s resident brass ensemble, the United States Navy Band Commodores Jazz Ensemble, the Sean Jones Quintet, and jazz violinist Bruno Nasta and his ensemble.

A record number of concerts were presented in conjunction with special exhibitions in 2007. For *Henri Rousseau: Jungles in Paris*, the Octuor de France performed original music for a film program as well as a Sunday concert. Soprano Alessandra Marc performed a solo voice recital featuring French opera arias and songs to complement *Alexandre-Louis-Marie Charpentier (1836–1909)*. An English duo consisting of David Owen Norris, pianist, and Amanda Pitt, soprano, performed music for *Constable’s Great Landscapes: The Six-Foot Paintings*. The Washington-based male vocal ensemble Suspicious Cheese Lords created a program in honor of *Prayers and Portraits: Unfolding the Netherlandish Diptych*, and Dutch countertenor Peter de Groot performed a concert with Stephen Ackert at the harpsichord for *Strikes of Genius: Rembrandt’s Prints and Drawings*. Concerts in conjunction with *Jasper Johns: An Allegory of Painting, 1955–1965* featured the Contemporary Music Forum and the Edge Ensemble both performing music by John Cage. Six concerts were presented for *Foto: Modernity in Central Europe, 1918–1945*. A special performance by jazz clarinetist Eddie Daniels of Benny Goodman-style music was presented in honor of the centenary of Paul Mellon’s birth. Six solo piano recitals performed on the Steinway given to the Gallery by Ailsa Mellon Bruce were also offered.

The Gallery participated in the city-wide Washington Shakespeare Festival with three concerts: soprano Ellen Hargis, accompanied by Paul O’dette on the lute, performed songs from the time of Shakespeare; the Baltimore Consort played music of the period; and the Alexandria Symphony Orchestra performed three pieces based on Shakespearean works, including a work by Elvis Costello.

A recital of Dutch baroque music by viola da gambist Loren Ludwig and harpsichordist Stephen Ackert was presented during public hours on a weekday, spotlighting the Gallery’s Dutch painting collection.

Gallery concerts were featured in four local radio broadcasts on WETA-FM and eleven national broadcasts on American Public Radio’s “Performance Today.”

The Gallery’s year-round program of weekend film series, premieres, and silent film concerts with live musical accompaniment attracted large audiences during the fiscal year. In the fall,
a series of rare prints from the archive of the former East German film studio known as DEFA were shown. A program devoted to the eminent Swedish director Victor Sjöström, mentor to the late Ingmar Bergman, included both American and Swedish archival films. *Noir on New York Streets,* a series organized in association with the exhibition *The Streets of New York,* featured an unusual 35mm showing of Stanley Kubrick’s 1955 *Killer’s Kiss,* with introduction by critic James Naremore.

During the winter season, the Washington premiere of *The Rape of Europa,* a new high-definition film based on Lynn Nicholas’ book *The Rape of Europa: The Fate of Europe’s Treasures in the Third Reich and Second World War,* drew more than 1,200 viewers. A retrospective of films by French New Wave director Jacques Rivette featured new 35mm prints of classic titles such as *Céline et Julie vont en bateau* and *La Belle Noiseuse.* The series Cinedance in America, a four-part program of rare footage reviewing the history of the dance film; *Jasper Johns: A Compilation;* and *John Cage and Elliott Carter—Music and Film* were presented in conjunction with the exhibition *Jasper Johns: An Allegory of Painting, 1955–1963.* In association with the Shakespeare Theater and the exhibition *The Artist’s Vision: Romantic Traditions in Britain,* several versions of the play *Othello* were shown. The winter season also included a number of premieres including *Absolute Wilson,* a new film on the career of theatrical impresario Robert Wilson, and *The Piano Tuner of Earthquakes,* the feature film of experimental artists Stephen and Timothy Quay.

In April, *Parisian Panorama 1920–1930* presented audiences with remarkable historical film footage culled from French archives, including the Archives Française du Film, to coincide with the exhibition *Paris in Transition: Photographs from the National Gallery of Art.* The series concluded with a three-part homage to René Clair that included *La Tour, Paris qui dort,* and *Sous les toits de Paris.* Also in the spring, *Czech Modernism 1920–1940* featured twelve rare film prints from the National Film Archive in Prague.

*Modernity and Tradition: Film in Interwar Central Europe* was presented as an adjunct to the exhibition *Foto: Modernity in Central Europe, 1918–1945.* Thirty-four rare historical films were shown during the course of this retrospective, many of them for the first time in the United States. The summer also included a retrospective of new works by Polish experimental artist Lech Majewski and a retrospective of Russian films from the 1950s.

As in previous years, live musical accompaniments were organized for many restored classic silent film presentations throughout the year. The world premiere of Dennis James’ theater organ score for Frank Borzage’s *Seventh Heaven* and Alloy Orchestra’s original score for Pál Fejős’ *Lonesome* were followed by discussions with the musicians. A series of French avant-garde films by Germaine Dulac was accompanied by an original piano score by Jeffrey Chappell.
RESOURCES FOR SCHOLARLY RESEARCH

In fiscal year 2007, the Library acquired 5,851 volumes, welcomed 2,212 visitors, provided 932 orientations, answered 23,551 reference inquiries, and shared 3,872 volumes with other institutions through interlibrary loan.

The library image collection holdings continued to expand. More than 150,000 photographs and negatives, 600 slides, fifty CD-ROMs, fifty-two rare photographic albums, and 3,000 digital files were acquired during the fiscal year. The Gallery's holdings now number almost 12 million images.

September marked the launch of the digital image database Oculus, providing new technologies to the Gallery's researchers and lecturers. It has quickly become an important image resource with more than 45,000 digital images available for use.

A grant from the Samuel H. Kress Foundation to support an ongoing conservation program for the next two years was received during the fiscal year. This year nine albums and 480 photographs, including many from the John Rewald Cézanne Archive, were examined and treated by a photograph conservator.

Almost 16,000 slides were circulated, 3,500 of which were loaned to 110 educators and museum professionals across the country. Seven hundred photographs were circulated to staff. Eighty-three researchers nationwide used the photographic archives. Image specialists answered 845 reference inquiries and provided 382 orientations in addition to assisting Gallery staff and Center for Advanced Study in the Visual Arts fellows.

Online resources of the slide library include the fourth version of the Manual for Classifying and Cataloging Slides. Using interactive links and images, this publication outlines slide maintenance procedures and cataloging rules for Western and non-Western art and architecture, and includes various cataloging and art historical resources.

Throughout the year, exhibitions highlighted special aspects of the library's holdings and complemented Gallery special exhibitions and local cultural events. To coincide with the Washington Shakespeare Festival, illustrated texts were on view in Sources for Shakespeare's Plays. In addition, Undisturbed by Color: Art and the Early Photographic Album was presented to Gallery visitors, and Character of Form: Clarence Kennedy and the Sculpture of Desiderio da Settignano was on view in conjunction with the Gallery's exhibition of the sculptor's work.

Scholars and members of the public from around the world made use of the archives at the Gallery to study its history, architecture, programs, and policies during the fiscal year. Archival holdings of historical materials with long-term significance grew with several significant acquisitions. Three previously unknown early design drawings for the West Building were added to architectural drawings in the archives. Two of the sketches are in the hand of architect John Russell Pope, making them the first original drawings by Pope to be owned by the Gallery. A gift of commemorative albums of East Building project photographs was donated by Rob Krulak.

The Study Room for European prints and drawings received 1,133 visitors, and the Study Room for American prints and drawings had 652 visitors.
The Center for Advanced Study in the Visual Arts, founded in 1979, sponsors the study of the visual arts in four program areas: fellowships, research, publications, and scholarly meetings. This year, as the Gallery celebrated the one hundredth anniversary of the birth of Paul Mellon, the Center had special cause to honor the son of the Gallery’s founder. The very existence of the Center followed from Paul Mellon’s determination that there should be at the Gallery an independent institute for research in the visual arts. The East Building was intended to house the Center, and the generosity of Paul Mellon and his sister Alks Mellon Bruce in providing this setting continues to reverberate. The Center’s fellowship and publication programs also rely to a great extent on funds designated by Paul Mellon.

During the twenty-seventh academic year, the Center welcomed fellows from Canada, France, New Zealand, Poland, Serbia, the United Kingdom, and the United States. This year, with the support of funds generously provided by Robert H. Smith, all the members of the Center were offered newly furnished apartments within walking distance of the Gallery, its library, and other research resources.

An unprecedented number of postdoctoral fellows were appointed this year. Two Paul Mellon Postdoctoral Fellows were awarded to former predoctoral fellows who, after successful completion of their dissertations within the fellowship period, were eligible for a year of support to work on curatorial projects at the Gallery. The first A. W. Mellon Postdoctoral Fellow, supported by a grant from the Andrew W. Mellon Foundation, holds a two-year appointment. In addition to research, the fellow leads an intensive seminar for the predoctoral fellows at the end of the first year and teaches a course in a neighboring university in the second.

The first A. W. Mellon Curatorial/Conservation Colloquy in Modern and Contemporary Art, attended by international scholars and curators in the early stages of their careers and funded by the Mellon grant, was devoted to the work of Jasper Johns. Led by Gallery curator Jeffrey Weiss and Carol Mancusi-Ungaro, the meeting coincided with the Gallery exhibitions Jasper Johns: An Allegory of Painting, 1955–1965 and States and Variations: Prints by Jasper Johns.

Grants from Robert H. Smith supported several meetings at the Center. Held in Florence, the second part of “Orsannichele and the History and Preservation of a Civic Monument” followed last year’s symposium at the Gallery. Once again the Center collaborated with colleagues at the Opificio delle Pietre Dure and the Soprintendenza per I Beni Architettonici e per il Paesaggio. Presented by the Center in Orsannichele, a concert by the ensemble laReverdie of polyphonic laude originally performed there some seven centuries ago was an event of extraordinary significance.

In addition, the Robert H. Smith grant supported a two-day Curatorial/Conservation Colloquy, in which curators and scientists discussed the analysis of Renaissance and baroque bronzes by means of x-ray fluorescence, for the purpose of establishing standards of investigation.

The Center also sponsored a symposium entitled “Art and the Early Photographic Album,” which Stephen Bann helped to organize on a topic that developed during his tenure last year as the Edmond J. Safra professor. Maintaining a focus on photography, this year’s biennial Wyeth Conference, supported by the Wyeth Foundation for American Art, was dedicated to the topic of the documentary image in American photography.

In the fall, Columbia University professor Simon Schama delivered the fifty-fifth A. W. Mellon Lectures in the Fine Arts, entitled “Really Old Masters: Age, Infirmity, and Reinvention.” In the spring, Harvard University professor Helen Vendler delivered the fifty-sixth series, “Last Looks, Last Books: The Binocular Poetry of Death.” To mark the publication of Kirk Varnedoe’s Pictures of Nothing: Abstract Art since Pollock, based on the 2004 Mellon series, John Elderfield, chief curator at the Museum of Modern Art, delivered a lecture entitled “Rockets and Blue Lights (Close at Hand): Celebrating the Publication of Kirk Varnedoe’s Mellon Lectures.” The Center, together with the University of Maryland, also cosponsored the thirty-seventh Middle Atlantic Symposium in the History of Art.

In the program of publications, French Genre Painting in the Eighteenth Century, volume 72 in the series Studies in the History of Art, included papers from a symposium held at the Center in 2003 in conjunction with the exhibition The Age of Watteau, Chardin, and Fragonard: Masterpieces of French Genre Painting. Philip Conisbee, senior curator of European paintings and organizer of the exhibition, served as the volume’s scholarly editor.

The Center is engaged in four long-term research projects: Early Modern Sources in Translation: Carlo Cesare Malvasia’s Felsina Pittrice; Keywords in American Landscape Design, 1600–1852; The Accademia di San Luca in Rome, c.1590–1635; and Guide to Documentary Sources for Andean Studies, 1530–1900. For more on the Center’s continuing programs for 2006–2007, see the Center 27 annual report, available online at www.nga.gov/resources/cassa.shtml.
IN ADDITION TO THE ONGOING CARE OF THE GALLERY'S COLLECTIONS, CONSERVATORS COMPLETED NUMEROUS TREATMENTS TO PREPARE WORKS FOR EXHIBITIONS, BETTER UNDERSTAND MATERIALS AND METHODS, AND ENSURE THE INTEGRITY OF WORKS OF ART FOR FUTURE GENERATIONS. THIS YEAR, RESEARCH SCIENTISTS MADE SEVERAL INVALUABLE DISCOVERIES, LEAVING FEW MYSTERIES UNSOLVED.

Painting conservators completed twenty major conservation treatments on masterworks in fiscal year 2007. Three Lucas Cranach panel paintings—A Prince of Saxony, A Princess of Saxony, and The Crucifixion with the Converted Centurion—were cleaned, inpainted, and studied. A small fifteenth-century Ferrarese panel Madonna and Child with Angels revealed beautiful miniaturist technique after removal of the varnish. Dutch and Flemish seventeenth-century paintings were well represented with treatments of Rembrandt van Rijn's Portrait of a Lady with an Ostrich-Feather Fan, Frans Hals' Portrait of a Young Man, Anthony Van Dyck's Catherine Howard, Lady d'Aubigny, Jacob van Ruisdael's Landscape, and Cornelis Verbeeck's Dutch Warship Attacking a Spanish Galley. Benjamin West's Colonel Guy Johnson and Karonghyontye required intricate inpainting during conservation to counter the effects of time. The treatment of Claude Monet's Bazille and Camille and of Amadeo Modigliani's Leon Bakst revealed the brilliant painterly effects of these masters. In addition to these completed treatments, major treatment began on Edouard Manet's The Old Musician.

Treatments of modern paintings—often more fragile than those of the old masters—continued this year, including Mark Rothko's Contemplation, Music, and Horizontal Vision; Barnett Newman's Achilles; and Hans Hofmann's Brown Center.

Conservators also completed sixty-five minor treatments, fifty-five major examinations, and forty-one minor examinations of paintings. The systematic catalogue work made steady progress, specifically entries on French paintings of the fifteenth to eighteenth centuries, Italian paintings of the thirteenth and fourteenth centuries, and French paintings of the nineteenth century.

Objects conservators completed 165 major and minor treatments and 1,022 major and minor examinations during the fiscal year. The exhibition Desiderio da Settignano: Sculptor of Renaissance Florence prompted treatment of two marble portrait busts, The Christ Child and A Little Boy, both attributed to Desiderio. A corresponding colloquy devoted to the study of works by Desiderio and his contemporaries brought renewed interest in the nineteenth-century wooden polychrome Portrait of a Lady, by Giovanni Bastianini, a sculpture once ascribed to Desiderio. The major technical examination revealed a unique method of construction and an atypical polychrome sequence.

The full-size bronze figure of Isout by Edward McCartan, acquired by the Gallery in 2004, was disfigured by corrosion and accretions after years of outdoor exposure. The surface was cleaned carefully, revealing the original dark green patina.

A comprehensive study and treatment of the fifteenth-century Florentine polychrome and gilded terracotta Madonna and Child has elicited several intriguing questions regarding its manufacture, inscription, and origin. In combination with scientific analyses and art historical research, the in-progress investigation has confirmed that while the pigments and materials are consistent with Renaissance sculpture, the manufacturing technique is unique. Mysteries about its inscription and unusual construction remain.

Treatment of the outdoor sculpture collection continues to be a crucial and ongoing challenge. Objects conservators have developed individual maintenance programs, in many cases working with the artist to determine the appropriate course of treatment. Extremely valuable discussions with Andy Goldsworthy helped assess the acceptable weathering of his work, Roof, three years after its permanent installation in the East Building.

Paper conservator Michelle Facini mends tears on the oversized sixteenth-century woodcut print The Journey to Constantinople by Pieter Coecke van Aelst.
As part of recent collaborations with the Norton Simon Foundations, objects conservators worked with a specialized laser imaging technology company to measure, document, and compare original wax sculptures by Edgar Degas from the Gallery’s collection with their bronze modèle on loan from the Pasadena museum. Results will be published in both the Gallery’s systematic catalogue on Degas’ sculpture and the Norton Simon’s catalogue on Degas’ works in their collection.

Technical analyses of Renaissance bronzes have formed the basis for numerous international research initiatives. During a Robert H. Smith-sponsored meeting on x-ray fluorescence analysis, conservators, conservation scientists, and curators from major American and European institutions sought to establish standardized analytical practices as well as shared databases of alloys. The Gallery also participated in technical investigations of major bronze works by Venetian artists such as Jacopo Sansovino, Girolamo Campagna, and Nicolò Roccagamata, housed in the Basilica di San Marco, Venice, and other nearby churches, as part of a larger international effort to establish reference points for Venetian bronzes, including alloy content and methods of manufacture.

During fiscal year 2007, paper conservators faced diverse challenges related to the treatment, display, and storage of oversized works of art. Conservators modified treatment methods typically employed on smaller works using organic solvents to remove disfiguring yellow stains associated with long strips of pressure-sensitive tape from several large lithographs by Robert Rauschenberg. Paper conservators and framers collaborated on the installation of Rauschenberg’s wall-sized, lithographic series Autobiography and Pieter Coecke van Aelst’s fifteen-foot woodcut The Journey to Constantinople, comprised of seventeen joined sheets of paper.

For the Eugène Boudin exhibition, paper conservators devised treatment techniques that enabled the safe removal of dirt and discoloration from the artist’s intimate drawings. The delicate cleaning of grime from a graphite pencil drawing was carried out with a narrow-tipped eraser using the microscope. For treatment of a deteriorated watercolor drawing, conservators refined traditional procedures to reduce discoloration in the paper using water without altering the subtle watercolor washes.

In addition to treating works of art, the photograph conservator provided technical expertise in
Abbot and Saint Sigismund University, Gallery scientists investigated gels for paintings lent to other institutions. Paper and thirty-one books for exhibitions at framing staff prepared 1,129 works of art on assistance in the development of a successful cleaning electron microscopy techniques were used to art in the collection. Both optical and scanning techniques (including solvent transfer of newsprint, screenprint, and collage on silk with paper elements), an inventive manner to introduce controlled levels of humidification without activating some of the more sensitive techniques was applied. Rauschenberg’s Samarkand Stitches #1, Samarkand Stitches #3, and Cat Paws were also prepared for the exhibition.

Textile conservators carried out 102 major and minor treatments condition examinations. Additions to the Artist Materials Collection came in the form of Curcuma longa (turmeric), Lawsonia inermis (henna), and Crocus salivus (saffron).

Conservators were involved with fifteen exhibitions that opened during fiscal year 2007 and maintained an ongoing role in three exhibitions that opened in 2006. Frame conservators completed 115 major and minor treatments and made forty-four frames for paintings in the collection and special exhibitions. Matting and framing staff prepared 1,129 works of art on paper and thirty-one books for exhibitions at the Gallery or on loan to other institutions. Twenty-four microclimate packages were made for paintings lent to other institutions.

During fiscal year 2007 Gallery scientists carried out analyses on a wide range of works of art in the collection. Both optical and scanning electron microscopy techniques were used to assist in the development of a successful cleaning strategy for Madonna and Child with Saint Anthony Abbot and Saint Sigismund by Neroccio de’ Landi. In collaboration with scientists at Georgetown University, Gallery scientists investigated gels for cleaning art, including those made from sorbitol and those containing a chelating agent for the removal of stains from stone.

Many studies were undertaken for the purpose of improving scholars’ understanding of artists’ materials and techniques. The painting Landscape with Merchants by Claude Lorrain was analyzed and compared to another early work by the artist at the Philadelphia Museum of Art. In preparation for an upcoming exhibition, technical examinations of thirty-five paintings by Jan Lievens, including the Gallery’s Bearded Man with a Beret, revealed new insights into the complex evolution of Lievens’ artistic development.

In the course of numerous technical investigations during the year, the proteins, drying oils, and synthetic polymers found in binding media and varnishes were identified through the combined use of several analytical procedures. In one instance, pyrolysis-gas chromatography-mass spectrometry was used to characterize the solvent- and water-based acrylics found in Mark Rothko’s works on paper and in his Seagram Mural paintings.

Scientists also focused on several projects to improve techniques for the identification of pigments and dyes, including the use of fluorescence spectroscopy and fluorescence imaging as non-invasive tools for the examination of works of art. Fluorescence detection was coupled with liquid chromatography-mass spectrometry techniques in a study of the fluorophores of natural organic dyes. In addition, Gallery scientists investigated non-invasive analysis of dyes and pigments on paper and textiles using reflectance and fluorescence micro-spectroscopy.

Gallery scientists also made advances in measuring the light-fastness of dyes, pigments, and photographic processes. Improvements in the microfade tester increased precision and repeatability in evaluating works of art, recently confirming the light stability of photographic prints by Robert Frank intended for exhibitions.

Collaborative investigation of the optical changes brought about by picture varnishes continued. A second publication on the subject of modifications in surface topography and the resulting changes in light scattering was undertaken. Accelerated aging of varnishes, using radiation containing specific wavelengths and some novel stabilizing additives, was also carried out. A collaborative study using chromatographic and spectrometric methods of the degradation in cellulose materials was begun in order to develop a better understanding of the formation, and prevention, of brown lines at the wet-dry interface.
2007 REVIEW
Despite the turmoil in the financial market during the fiscal year, the Gallery continued to benefit from another strong year to strengthen its financial position for a fifth year in a row. The financial resources that these gains have provided have enhanced the Gallery's ability to focus on the core programs of collecting, exhibiting, preserving, and educating.

In fiscal year 2007 the Gallery continued the long process of replacing several of its key Information Technology legacy systems while continuing to invest in our 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 originates in 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 2007, the Gallery reported an operating surplus of $17.6 million, $13 million more than the operating surplus in the prior year. While the Gallery's overall revenues increased more than 11.8 percent in 2007, this increase was somewhat offset by a 2.9 percent increase in operating costs and expenses. The investment return on our portfolio was higher this year largely due to our portfolio's exposure in the global equity and other inflation hedge markets, and was positive for the fifth year in a row; this increase was largely responsible for the overall increase of the Gallery's net assets for fiscal year 2007.

Fiscal year 2007 appropriated federal funds supported necessary expenditures including increases in salary costs and fringe benefits of Gallery employees, as well as the utilities and repair and maintenance expenses for the operations and maintenance of the Gallery. Work continued on the comprehensive Master Facilities Plan, which has been designed to address needed improvements to our galleries, public spaces, and infrastructure and to provide 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 2007 included completing the West Building Chiller Plant project; beginning construction on Work Area #3; beginning design of Work Area #4; installation of an emergency generator and associated power distribution for the West Building; 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 that are seen by millions of visitors each year. The Gallery's special exhibitions program began in fiscal year 2007 with the opening of the exhibition Constable's Great Landscapes: The Six-Foot Paintings and included the opening of other...
major exhibitions such as *Prayers and Portraits: Unfolding the Netherlandish Diptych*, *Jasper Johns: An Allegory of Painting, 1955–1965*, *Foto: Modernity in Central Europe, 1918–1945*, and *Edward Hopper*. 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 2007, five 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 4.1 million visitors in fiscal year 2007.

**OPERATING RESULTS** Fiscal year 2007 operating revenue totaled $161.6 million, an increase of $17.05 million, or 11.8 percent over the previous year. Most of this increase was a result of increased federal support for salaries and benefits and utilities. The Gallery’s investment portfolio benefited from the continued upturn in the financial markets and gained 17.5 percent overall in fiscal year 2007. A portion of the total investment return is designated annually to support the ongoing operations while the remaining gain, $74.6 million in fiscal year 2007, was used to offset realized and unrealized losses that were recorded in prior years. Non-operating support, including gifts and grants designated for special purposes, art acquisitions, and endowment funds increased in 2007 by $68.7 million when compared to the prior year, largely due to the investment return received in fiscal year 2007.

Operating expenses of $144 million for fiscal year 2007 were 2.9 percent higher than the previous year, mainly due to increases in salary and benefits costs, repairs and maintenance, and utilities. Federal appropriated funds totaling $109.9 million were obligated and utilized for the operation, maintenance, security, and renovation of the Gallery.

**STATEMENT OF FINANCIAL POSITION** The Gallery’s financial position grew stronger in fiscal year 2007 with net assets increasing $84.8 million or 10.3 percent. This was largely due to the continued strong performance of the investment portfolio in fiscal year 2007 when compared the portfolio’s performance in fiscal year 2006. The investment portfolio, which includes funds for operations, special purpose funds, and endowment funds, increased $84.3 million in fiscal year 2007 to $724.1 million by September 30, 2007.

The auditor’s report and the statements of financial position, activities, and cash flows for the Gallery for the years ended September 30, 2007 and 2006 are presented on the following pages.

James E. Duff
Treasurer
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, 2007, 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 2006 financial statements, and in our report dated January 11, 2007 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.

As discussed in Note 15 to the financial statements, at September 30, 2006 the Gallery adopted Financial Accounting Standards Board (FASB) Interpretation No. 47, Accounting for Conditional Asset Retirement Obligations, an interpretation of FASB Statement No. 143, Accounting for Asset Retirement Obligations.

In accordance with Government Auditing Standards, we have also issued a report dated November 9, 2007, on our consideration of the Gallery's internal control structure and its compliance with laws and regulations.

PricewaterhouseCoopers LLP

Washington, D.C.
November 9, 2007
# Financial Statements

## Statements of Financial Position
September 30, 2007 and 2006

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<thead>
<tr>
<th></th>
<th>2007</th>
<th>2006</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Assets</strong></td>
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<td>Cash and cash equivalents</td>
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<td>Trusts held by others</td>
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<td>Publications inventory, net</td>
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<td>Deferred charges</td>
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<td>Fixed assets, net</td>
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<td>Art collections</td>
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<tr>
<td>Total assets</td>
<td>$1,004,446,398</td>
<td>$875,803,569</td>
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<table>
<thead>
<tr>
<th></th>
<th>2007</th>
<th>2006</th>
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<tr>
<td><strong>Liabilities and Net Assets</strong></td>
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<td></td>
</tr>
<tr>
<td><strong>Liabilities:</strong></td>
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<td></td>
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<tr>
<td>Accounts payable and accrued expenses</td>
<td>$39,890,059</td>
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<td>Capital lease obligation</td>
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<td>Asset retirement obligation</td>
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<thead>
<tr>
<th></th>
<th>2007</th>
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<tr>
<td><strong>Net Assets:</strong></td>
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<tr>
<td>Unrestricted</td>
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<td>Designated for collections and art purchases</td>
<td>21,869,501</td>
<td>22,202,431</td>
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<td>Designated for special exhibitions</td>
<td>10,424,172</td>
<td>6,701,657</td>
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<td>Designated for capital projects</td>
<td>25,926,161</td>
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<td>Designated for education and public programs</td>
<td>24,239,280</td>
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<td>Designated for other operating purposes</td>
<td>67,663,091</td>
<td>50,546,636</td>
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<td>Designated for publications, including systematic catalogues</td>
<td>26,510,524</td>
<td>25,003,308</td>
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<td>Designated for fixed assets</td>
<td>181,350,388</td>
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<td>Total unrestricted</td>
<td>357,983,117</td>
<td>320,668,308</td>
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<td>Temporarily restricted</td>
<td>177,040,132</td>
<td>149,375,936</td>
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<td>Permanently restricted</td>
<td>368,845,578</td>
<td>349,072,576</td>
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<td>903,868,827</td>
<td>819,116,820</td>
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<td>Total liabilities and net assets</td>
<td>$1,004,446,398</td>
<td>$875,803,569</td>
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The accompanying notes are an integral part of these financial statements.
STATEMENTS OF ACTIVITIES
for the years ended September 30, 2007 and 2006 with summarized financial information for the year ended September 30, 2006

<table>
<thead>
<tr>
<th>OPERATING</th>
<th>UNRESTRICTED</th>
<th>TEMPORARILY RESTRICTED</th>
<th>PERMANENTLY RESTRICTED</th>
<th>2007 TOTAL</th>
<th>2006 TOTAL</th>
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<tr>
<td>SUPPORT AND REVENUE:</td>
<td></td>
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<td></td>
<td></td>
<td></td>
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<tr>
<td>U.S. Government appropriation</td>
<td>$ 94,098,822</td>
<td>$ 3,110,553</td>
<td>$</td>
<td>$ 97,209,375</td>
<td>$ 94,029,330</td>
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<td>Gifts and grants</td>
<td>13,878,858</td>
<td>8,168,770</td>
<td>–</td>
<td>22,047,628</td>
<td>14,663,673</td>
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<td>Gallery shop sales, net</td>
<td>8,305,760</td>
<td>–</td>
<td>–</td>
<td>8,305,760</td>
<td>10,386,131</td>
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<tr>
<td>Investment return designated for operations</td>
<td>20,309,270</td>
<td>12,100,500</td>
<td>–</td>
<td>32,409,770</td>
<td>23,910,188</td>
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<tr>
<td>Royalties and other income</td>
<td>1,664,013</td>
<td>–</td>
<td>–</td>
<td>1,664,013</td>
<td>1,593,295</td>
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<tr>
<td>Net assets released from restrictions to fund operating expenses</td>
<td>138,256,723</td>
<td>23,379,823</td>
<td>–</td>
<td>161,636,546</td>
<td>144,582,617</td>
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<tr>
<td>Total support and revenue</td>
<td>155,518,117</td>
<td>6,118,429</td>
<td>–</td>
<td>161,636,546</td>
<td>144,582,617</td>
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</tbody>
</table>

| OPERATING EXPENSES: | | | | | |
| Program Services: | | | | | |
| Collections | 41,942,996 | – | – | 41,942,996 | 35,992,599 |
| Special exhibitions | 19,752,982 | – | – | 19,752,982 | 19,004,562 |
| Education, gallery shops, and public programs | 42,149,679 | – | – | 42,149,679 | 39,927,817 |
| Editorial and photography | 5,001,047 | – | – | 5,001,047 | 4,592,925 |
| Total program services | 108,846,704 | – | – | 108,846,704 | 99,517,903 |
| Supporting Services: | | | | | |
| General and administrative | 31,047,779 | – | – | 31,047,779 | 36,477,768 |
| Development | 4,143,646 | – | – | 4,143,646 | 4,034,501 |
| Total expenses | 144,038,129 | – | – | 144,038,129 | 140,030,172 |
| Increase in net assets from operating activities | 11,479,988 | 6,118,429 | – | 17,598,417 | 4,552,445 |

| NON-OPERATING | | | | | |
| Non-operating gifts and grants | – | 23,892,293 | 13,833,605 | 37,725,898 | 7,519,119 |
| Provision for bad debts | – | – | – | – | (22,960) |
| Changes in value of trusts held by others | 141 | 21,789 | 851,429 | 863,777 | 343,041 |
| Investment return in excess of amount designated for operations | 12,355,154 | 33,832,981 | 28,413,664 | 74,601,799 | 36,684,442 |
| Net assets released from restrictions to fund non-operating expenses | 75,488,651 | (75,488,651) | – | – | – |
| Change in net assets from non-operating activities before acquisitions of works of art | 87,836,364 | (1,779,929) | 43,098,698 | 129,155,133 | 60,485,301 |
| Acquisitions of works of art | 62,001,543 | – | – | (62,001,543) | (20,439,825) |
| Transfer | – | 23,325,696 | (23,325,696) | – | – |
| Change in net assets before cumulative effect of change in accounting principle | 37,314,809 | 27,664,196 | 19,773,002 | 84,752,007 | 44,597,921 |
| Cumulative effect of change in accounting principle | – | – | – | – | (16,985,958) |
| Change in net assets after cumulative effect of change in accounting principle | 37,314,809 | 27,664,196 | 19,773,002 | 84,752,007 | 27,611,963 |
| Net assets at beginning of year | 320,668,308 | 149,375,936 | 349,072,576 | 819,116,820 | 791,504,857 |
| Net assets at end of year | $ 357,983,117 | $ 177,040,132 | $ 368,845,578 | $ 903,868,827 | $ 819,116,820 |

The accompanying notes are an integral part of these financial statements.
STATEMENTS OF CASH FLOWS
for the years ended September 30, 2007 and 2006

CASH FLOWS FROM OPERATING ACTIVITIES:

<table>
<thead>
<tr>
<th></th>
<th>2007</th>
<th>2006</th>
</tr>
</thead>
<tbody>
<tr>
<td>Increase in net assets</td>
<td>$84,752,007</td>
<td>$27,611,963</td>
</tr>
</tbody>
</table>

ADJUSTMENTS TO RECONCILE INCREASE IN NET ASSETS TO NET CASH (USED IN) PROVIDED BY OPERATING ACTIVITIES:

<table>
<thead>
<tr>
<th>Description</th>
<th>2007</th>
<th>2006</th>
</tr>
</thead>
<tbody>
<tr>
<td>Cumulative effect of change in accounting principle</td>
<td>-</td>
<td>16,985,958</td>
</tr>
<tr>
<td>Depreciation and amortization</td>
<td>8,553,942</td>
<td>7,335,999</td>
</tr>
<tr>
<td>Gain on sale of donated assets</td>
<td>-</td>
<td>(292,038)</td>
</tr>
<tr>
<td>Write-off of fixed assets</td>
<td>-</td>
<td>6,452,608</td>
</tr>
<tr>
<td>Amortization of discount on pledges receivable</td>
<td>(255,858)</td>
<td>(250,894)</td>
</tr>
<tr>
<td>Provision for bad debts</td>
<td>-</td>
<td>22,960</td>
</tr>
<tr>
<td>Contributions and net investment income for permanently restricted investments</td>
<td>(10,845,022)</td>
<td>(3,365,808)</td>
</tr>
<tr>
<td>U.S. Government appropriations for renovation projects</td>
<td>(15,961,659)</td>
<td>(15,961,659)</td>
</tr>
<tr>
<td>Gifts and grants for art acquisitions and capital projects</td>
<td>(25,963,617)</td>
<td>(4,892,485)</td>
</tr>
<tr>
<td>Acquisitions of works of art</td>
<td>23,886,365</td>
<td>21,876,950</td>
</tr>
<tr>
<td>Realized gains on sale of investments</td>
<td>(37,198,886)</td>
<td>(30,144,495)</td>
</tr>
<tr>
<td>Unrealized gains on investments</td>
<td>(55,006,638)</td>
<td>(20,143,177)</td>
</tr>
<tr>
<td>Increase in value of trusts held by others</td>
<td>(10,466,648)</td>
<td>(409,860)</td>
</tr>
<tr>
<td>Increase in accounts receivable, net</td>
<td>(182,167)</td>
<td>(296,163)</td>
</tr>
<tr>
<td>(Increase) decrease in pledges receivable, net</td>
<td>(20,894,960)</td>
<td>743,626</td>
</tr>
<tr>
<td>Decrease in publications inventory, net</td>
<td>66,213</td>
<td>272,379</td>
</tr>
<tr>
<td>Increase in deferred charges</td>
<td>(459,889)</td>
<td>(263,335)</td>
</tr>
<tr>
<td>Increase in accounts payable and accrued expenses</td>
<td>8,234,896</td>
<td>639,485</td>
</tr>
<tr>
<td>Increase in contractual obligations</td>
<td>37,859,697</td>
<td>-</td>
</tr>
<tr>
<td>Increase in asset retirement obligation</td>
<td>872,444</td>
<td>-</td>
</tr>
<tr>
<td>Net cash (used in) provided by operating activities</td>
<td>(13,009,730)</td>
<td>5,923,014</td>
</tr>
</tbody>
</table>

CASH FLOWS FROM INVESTING ACTIVITIES:

<table>
<thead>
<tr>
<th>Description</th>
<th>2007</th>
<th>2006</th>
</tr>
</thead>
<tbody>
<tr>
<td>Purchase of investments</td>
<td>(249,431,432)</td>
<td>(240,354,544)</td>
</tr>
<tr>
<td>Proceeds from sale of investments</td>
<td>257,376,870</td>
<td>249,925,475</td>
</tr>
<tr>
<td>Acquisitions of works of art</td>
<td>(23,886,365)</td>
<td>(21,876,950)</td>
</tr>
<tr>
<td>Purchase of fixed assets</td>
<td>(21,120,064)</td>
<td>(15,827,788)</td>
</tr>
<tr>
<td>Proceeds from sale of other assets</td>
<td>-</td>
<td>2,001,253</td>
</tr>
<tr>
<td>Net cash used in investing activities</td>
<td>(37,060,991)</td>
<td>(26,132,554)</td>
</tr>
</tbody>
</table>

CASH FLOWS FROM FINANCING ACTIVITIES:

<table>
<thead>
<tr>
<th>Description</th>
<th>2007</th>
<th>2006</th>
</tr>
</thead>
<tbody>
<tr>
<td>Contributions and net investment income for permanently restricted investments</td>
<td>10,845,022</td>
<td>3,365,808</td>
</tr>
<tr>
<td>U.S. Government appropriations for renovation projects</td>
<td>15,961,659</td>
<td>15,961,659</td>
</tr>
<tr>
<td>Gifts and grants for art acquisitions and capital projects</td>
<td>25,963,617</td>
<td>4,892,485</td>
</tr>
<tr>
<td>Principal payment on capital lease obligation</td>
<td>(293,535)</td>
<td>(127,861)</td>
</tr>
<tr>
<td>Net cash provided by financing activities</td>
<td>52,476,763</td>
<td>24,092,091</td>
</tr>
</tbody>
</table>

Net increase in cash and cash equivalents                     | 2,406,022        | 3,882,551        |
Cash and cash equivalents, at beginning of year                | 31,925,080       | 28,042,529       |
Cash and cash equivalents, at end of year                      | $34,331,102      | $31,925,080      |

SUPPLEMENTAL DISCLOSURE OF CASH FLOW INFORMATION:

Cash paid during the year for:

<table>
<thead>
<tr>
<th>Description</th>
<th>2007</th>
<th>2006</th>
</tr>
</thead>
<tbody>
<tr>
<td>Interest on capital lease</td>
<td>$199,240</td>
<td>$210,940</td>
</tr>
<tr>
<td>Income taxes</td>
<td>$135,000</td>
<td>$46,000</td>
</tr>
</tbody>
</table>

SUPPLEMENTAL DISCLOSURE OF NON-CASH INFORMATION:

<table>
<thead>
<tr>
<th>Description</th>
<th>2007</th>
<th>2006</th>
</tr>
</thead>
<tbody>
<tr>
<td>Donated investment securities</td>
<td>$1,025,961</td>
<td>$622,388</td>
</tr>
<tr>
<td>Fixed asset additions included in accounts payable</td>
<td>$754,347</td>
<td>$3,537,027</td>
</tr>
<tr>
<td>Net book value of asset retirement cost</td>
<td>-</td>
<td>$1,509,798</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, 2006 from which the summarized information was derived.

NET ASSETS
The Gallery’s net assets, support and revenue, expenses, and 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. Conditional promises to give are recognized as income when the conditions stipulated by the donor are substantially met.

INVESTMENTS
Investments are generally carried at fair value. Certain investments (including marketable alternative investments) are valued using readily determinable market prices, while non-marketable alternative investments are carried at the estimated fair value as provided by the investment managers. The Gallery reviews and evaluates the values provided by its investment managers and agrees with the valuation methods and assumptions they used in determining the fair value. The fair
value of non-marketable alternative investments may be based on historical cost, appraisals, obtainable prices for similar assets, or other assets, or other estimates. Because of the uncertainty of valuation of these non-marketable alternative investments, their values may differ from values that would have been used had a ready market for the investments existed.

Purchases and sales of securities are reflected on a trade-date basis. Gains and losses on sales of securities are based on average historical value (cost of securities if purchased or the fair market value at the date of gift if received by donation). Dividend and interest income is recorded on an accrual basis. In accordance with the policy of stating investments at fair value, the net change in unrealized appreciation or depreciation for the year is reflected in the statement of activities (see 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 average cost method.

DEFERRED CHARGES

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

FIXED ASSETS

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

ART COLLECTIONS

The Gallery's art collections focus upon European and American paintings, sculpture, and works on paper. In conformity with accounting procedures generally followed by art museums, the value of art has been excluded from the statement of financial position. The Gallery's collections are maintained for public exhibition, education, and research in furtherance of public service, rather than for financial gain.

The Gallery acquires its art collections through purchase or by donation-in-kind. Only current year purchases made from specifically designated funds, not donations-in-kind, are reflected in the statement of activities. The Gallery does not deaccession any of its permanent collections.

ACCruED LEAVE

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

EMPLOYEE BENEFITS

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

All permanent employees of the Gallery, both federal and non-federal, hired subsequent to January 1, 1984 participate in both the Social Security Retirement System and the Federal Employees' Retirement System (FERS). Employees hired prior to January 1, 1984 had the option of remaining under the Civil Service Retirement System (CSRS) or electing FERS. All employees have the option to make tax-deferred contributions to a Thrift Savings Plan and, in some instances, receive a
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.

**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, 2007 and 2006, cash and cash equivalents include federal cash of $30,036,016 and $27,738,373, 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, 2007 and 2006 accounts receivable consisted of the following:

<table>
<thead>
<tr>
<th></th>
<th>2007</th>
<th>2006</th>
</tr>
</thead>
<tbody>
<tr>
<td>Accrued investment income</td>
<td>$ 621,671</td>
<td>$ 979,263</td>
</tr>
<tr>
<td>Special exhibition and other program receivables</td>
<td>1,067,631</td>
<td>536,005</td>
</tr>
<tr>
<td>Other</td>
<td>176,773</td>
<td>170,140</td>
</tr>
<tr>
<td>Subtotal</td>
<td>1,866,075</td>
<td>1,685,408</td>
</tr>
<tr>
<td>Less: allowances</td>
<td>(48,736)</td>
<td>(50,236)</td>
</tr>
<tr>
<td>Total</td>
<td>$1,817,339</td>
<td>$1,635,172</td>
</tr>
</tbody>
</table>
4. PLEDGES RECEIVABLE, NET

As of September 30, 2007 and 2006, pledges receivable consisted of the following:

<table>
<thead>
<tr>
<th>Due in one year or less</th>
<th>2007</th>
<th>2006</th>
</tr>
</thead>
<tbody>
<tr>
<td>$14,215,500</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Due between one year and five years</td>
<td>26,504,455</td>
<td>11,077,819</td>
</tr>
<tr>
<td>Due in more than five years</td>
<td>650,000</td>
<td>249,750</td>
</tr>
<tr>
<td>Subtotal</td>
<td>41,369,955</td>
<td>18,739,774</td>
</tr>
</tbody>
</table>

Less: discounts of $2,129,075 and $649,712 and allowances of $150,000 and $150,000, respectively

(2,279,075) (799,712)

Total $39,090,880 $17,940,062

As of September 30, 2007, and September 30, 2006, $4,050,000 and $1,848,172 of the pledge receivable balance were receivable from related parties. The Gallery has received conditional promises to give of $11,959,747 and $0 as of September 30, 2007 and 2006, respectively.

5. INVESTMENTS

As of September 30, 2007 and 2006, investments consisted of the following:

<table>
<thead>
<tr>
<th>Loan to the U.S. Treasury</th>
<th>2007</th>
<th>2006</th>
</tr>
</thead>
<tbody>
<tr>
<td>$5,000,000</td>
<td>$5,000,000</td>
<td>$5,000,000</td>
</tr>
</tbody>
</table>

Government obligations, cash, and money market funds

<table>
<thead>
<tr>
<th>2007</th>
<th>2006</th>
</tr>
</thead>
<tbody>
<tr>
<td>29,852,136</td>
<td>29,826,373</td>
</tr>
<tr>
<td>9,754,336</td>
<td>9,754,336</td>
</tr>
</tbody>
</table>

Common and preferred stocks

<table>
<thead>
<tr>
<th>2007</th>
<th>2006</th>
</tr>
</thead>
<tbody>
<tr>
<td>121,870,386</td>
<td>147,102,146</td>
</tr>
<tr>
<td>126,543,523</td>
<td>146,329,099</td>
</tr>
</tbody>
</table>

Mutual funds

<table>
<thead>
<tr>
<th>2007</th>
<th>2006</th>
</tr>
</thead>
<tbody>
<tr>
<td>217,847,666</td>
<td>260,272,250</td>
</tr>
<tr>
<td>202,743,195</td>
<td>240,682,194</td>
</tr>
</tbody>
</table>

Alternative investments

<table>
<thead>
<tr>
<th>2007</th>
<th>2006</th>
</tr>
</thead>
<tbody>
<tr>
<td>175,760,526</td>
<td>281,891,908</td>
</tr>
<tr>
<td>176,651,836</td>
<td>238,066,962</td>
</tr>
</tbody>
</table>

Total $550,330,714 $724,092,677

$520,692,890 $639,832,591

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 4.50% to 5.0% during fiscal year 2007). Interest income on this loan was $237,587 and $235,035 for the years ended September 30, 2007 and 2006, respectively.

Investments in common and preferred stocks and mutual funds, limited partnerships, and limited liability companies consist of the Gallery’s ownership interest in externally managed investment funds, which invest in market-traded equity and fixed income securities. Alternative investments include investments in limited partnerships of $222,954,565 and $161,325,283, as of September 30, 2007 and 2006, respectively, which are considered to be “marketable alternative investments” because they invest in marketable equity and fixed income securities. Alternative investments also include “non-marketable alternative investments,” which consist of the gallery’s ownership interest in externally managed private equity, venture capital and hedge funds which are organized as limited partnerships.

These investments may include certain types of financial instruments (among which are futures and forward contracts, options, and securities sold not yet purchased) intended to hedge against changes in their market value. These financial instruments, which involve varying degrees of off-balance sheet risk, may result in losses due to changes in the market.

The following table summarizes the Gallery’s holdings in alternative investments as of September 30, 2007 and 2006.

<table>
<thead>
<tr>
<th>ALTERNATIVE INVESTMENT TYPE</th>
<th>2007</th>
<th>2006</th>
</tr>
</thead>
<tbody>
<tr>
<td>NUMBER OF FUNDS</td>
<td>FAIR VALUE</td>
<td>NUMBER OF FUNDS</td>
</tr>
<tr>
<td>Public equity and income funds</td>
<td>5</td>
<td>$222,954,565</td>
</tr>
<tr>
<td>Hedge funds</td>
<td>1</td>
<td>36,889,902</td>
</tr>
<tr>
<td>Private equity</td>
<td>8</td>
<td>17,062,184</td>
</tr>
<tr>
<td>Venture capital</td>
<td>3</td>
<td>2,985,257</td>
</tr>
<tr>
<td>Total</td>
<td>17</td>
<td>$281,891,908</td>
</tr>
</tbody>
</table>
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>2007 TOTAL</th>
<th>2006 TOTAL</th>
</tr>
</thead>
<tbody>
<tr>
<td>Interest on short-term investments</td>
<td>$ 545,725</td>
<td>$ -</td>
<td>$ -</td>
<td>$ 545,725</td>
<td>$ 1,272,441</td>
</tr>
<tr>
<td>Investment return not designated by spending policy for operations</td>
<td>17,665,545</td>
<td>-</td>
<td>-</td>
<td>17,665,545</td>
<td>9,322,747</td>
</tr>
<tr>
<td>Investment return designated by spending policy for operations</td>
<td>2,098,000</td>
<td>12,100,500</td>
<td>-</td>
<td>14,198,500</td>
<td>13,315,000</td>
</tr>
<tr>
<td>Total investment return designated for operations</td>
<td>$20,309,270</td>
<td>$12,100,500</td>
<td>$ -</td>
<td>$32,409,770</td>
<td>$23,910,188</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>INVESTMENT RETURN IN EXCESS OF AMOUNT DESIGNATED FOR OPERATIONS</th>
</tr>
</thead>
<tbody>
<tr>
<td>Dividends and interest (net of expenses of $1,621,407 and $1,753,998, respectively)</td>
</tr>
<tr>
<td>Net investment appreciation</td>
</tr>
<tr>
<td>Total return on long-term investments</td>
</tr>
<tr>
<td>Investment return not designated by spending policy for operations</td>
</tr>
<tr>
<td>Investment return designated by spending policy for operations</td>
</tr>
<tr>
<td>Investment return in excess of amount designated for operations</td>
</tr>
</tbody>
</table>

6. PUBLICATIONS INVENTORY, NET

As of September 30, 2007 and 2006 net publications inventory consisted of the following:

<table>
<thead>
<tr>
<th></th>
<th>2007</th>
<th>2006</th>
</tr>
</thead>
<tbody>
<tr>
<td>Retail</td>
<td>$1,607,295</td>
<td>$1,525,814</td>
</tr>
<tr>
<td>Work-in-process</td>
<td>67,861</td>
<td>193,625</td>
</tr>
<tr>
<td>Consignment</td>
<td>390,902</td>
<td>423,024</td>
</tr>
<tr>
<td></td>
<td>2,066,058</td>
<td>2,142,463</td>
</tr>
<tr>
<td>Less: allowance for obsolescence</td>
<td>(453,750)</td>
<td>(463,942)</td>
</tr>
<tr>
<td>Total</td>
<td>$1,612,308</td>
<td>$1,678,521</td>
</tr>
</tbody>
</table>

7. FIXED ASSETS, NET

As of September 30, 2007 and 2006, net fixed assets consisted of the following:

<table>
<thead>
<tr>
<th></th>
<th>2007</th>
<th>2006</th>
</tr>
</thead>
<tbody>
<tr>
<td>Buildings and improvements</td>
<td>$271,861,649</td>
<td>$251,175,121</td>
</tr>
<tr>
<td>Equipment</td>
<td>47,682,066</td>
<td>44,229,007</td>
</tr>
<tr>
<td>Construction-in-progress</td>
<td>10,403,312</td>
<td>18,720,939</td>
</tr>
<tr>
<td>Equipment under capital lease</td>
<td>2,962,381</td>
<td>2,962,381</td>
</tr>
<tr>
<td></td>
<td>332,909,408</td>
<td>317,087,448</td>
</tr>
<tr>
<td>Less: accumulated depreciation and amortization</td>
<td>(149,675,065)</td>
<td>(143,636,547)</td>
</tr>
<tr>
<td>Total</td>
<td>$183,234,343</td>
<td>$173,450,901</td>
</tr>
</tbody>
</table>

Depreciation and amortization expense was $8,553,942 and $7,335,999 for fiscal years 2007 and 2006, respectively.
8. CONTRACTUAL OBLIGATIONS

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

As of September 30, 2007 and 2006, contractual obligations consisted of the following:

<table>
<thead>
<tr>
<th></th>
<th>2007</th>
<th>2006</th>
</tr>
</thead>
<tbody>
<tr>
<td>Contractual obligations</td>
<td>$43,050,000</td>
<td>$1,800,000</td>
</tr>
<tr>
<td>Less: discounts on contractual obligations</td>
<td>(3,614,643)</td>
<td>(224,340)</td>
</tr>
<tr>
<td>Total</td>
<td>$39,435,357</td>
<td>$1,575,660</td>
</tr>
</tbody>
</table>

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

<table>
<thead>
<tr>
<th></th>
<th>ANNUAL PAYMENTS</th>
</tr>
</thead>
<tbody>
<tr>
<td>2008</td>
<td>$9,525,000</td>
</tr>
<tr>
<td>2009</td>
<td>8,925,000</td>
</tr>
<tr>
<td>2010</td>
<td>8,325,000</td>
</tr>
<tr>
<td>2011</td>
<td>8,325,000</td>
</tr>
<tr>
<td>2012</td>
<td>7,950,000</td>
</tr>
<tr>
<td>Total</td>
<td>$43,050,000</td>
</tr>
</tbody>
</table>

9. UNEXPENDED APPROPRIATIONS

The Gallery’s unexpended federal appropriations as of September 30, 2007 and 2006 are as follows:

<table>
<thead>
<tr>
<th></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 2007 FEDERAL APPROPRIATED FUNDS</th>
<th>TOTAL 2006 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>$</td>
<td>$946,993</td>
<td>$4,369</td>
<td>$150</td>
<td>$951,512</td>
<td>$822,215</td>
</tr>
<tr>
<td>Unavailable</td>
<td>402,010</td>
<td></td>
<td></td>
<td></td>
<td>402,010</td>
<td>842,705</td>
</tr>
<tr>
<td>Total beginning unexpended</td>
<td>402,010</td>
<td>946,993</td>
<td>4,369</td>
<td>150</td>
<td>1,353,522</td>
<td>1,664,920</td>
</tr>
<tr>
<td>appropriations</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Unavailable authority returned</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>to U.S. Treasury</td>
<td>(208,759)</td>
<td></td>
<td></td>
<td></td>
<td>(208,759)</td>
<td>(143,026)</td>
</tr>
<tr>
<td>U.S. Government funds provided</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>for prior years</td>
<td>(13,361)</td>
<td></td>
<td></td>
<td></td>
<td>(13,361)</td>
<td>33,702</td>
</tr>
<tr>
<td>Current appropriation received</td>
<td>92,655,893</td>
<td>15,961,659</td>
<td>3,110,553</td>
<td></td>
<td>111,728,105</td>
<td>111,140,441</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>(29,947,941)</td>
<td></td>
<td></td>
<td></td>
<td>(29,947,941)</td>
<td>(30,751,402)</td>
</tr>
<tr>
<td>Operations and maintenance</td>
<td>(25,076,506)</td>
<td></td>
<td></td>
<td></td>
<td>(25,076,506)</td>
<td>(23,943,317)</td>
</tr>
<tr>
<td>Security</td>
<td>(18,205,817)</td>
<td></td>
<td></td>
<td></td>
<td>(18,205,817)</td>
<td>(18,459,036)</td>
</tr>
<tr>
<td>General and administrative</td>
<td>(19,067,967)</td>
<td></td>
<td></td>
<td></td>
<td>(19,067,967)</td>
<td>(19,249,611)</td>
</tr>
<tr>
<td>Special exhibitions</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Renovation and equipment</td>
<td></td>
<td>(14,664,285)</td>
<td></td>
<td></td>
<td>(14,664,285)</td>
<td>(15,816,880)</td>
</tr>
<tr>
<td>Total obligations incurred</td>
<td>(92,298,231)</td>
<td>(14,664,285)</td>
<td>(2,913,792)</td>
<td></td>
<td>(109,874,452)</td>
<td>(111,342,515)</td>
</tr>
<tr>
<td>NET CHANGE</td>
<td>135,542</td>
<td>1,297,374</td>
<td>196,761</td>
<td>1,856</td>
<td>1,631,533</td>
<td>(311,398)</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>–</td>
<td>2,244,367</td>
<td>201,130</td>
<td>2,006</td>
<td>2,447,503</td>
<td>951,512</td>
</tr>
<tr>
<td>Unavailable</td>
<td>537,552</td>
<td></td>
<td>–</td>
<td>–</td>
<td>537,552</td>
<td>402,010</td>
</tr>
<tr>
<td>Total ending unexpended</td>
<td>$537,552</td>
<td>$2,244,367</td>
<td>$201,130</td>
<td>$2,006</td>
<td>$2,985,055</td>
<td>$1,353,522</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>2007</th>
<th>2006</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>OPERATING</td>
<td>NON-OPERATING</td>
</tr>
<tr>
<td>Acquisition of art</td>
<td>$ -</td>
<td>$ 61,801,564</td>
</tr>
<tr>
<td>Collections</td>
<td>1,781,871</td>
<td>-</td>
</tr>
<tr>
<td>Special exhibitions</td>
<td>6,529,100</td>
<td>-</td>
</tr>
<tr>
<td>Education and public programs</td>
<td>4,816,638</td>
<td>-</td>
</tr>
<tr>
<td>Editorial and photography</td>
<td>73,148</td>
<td>-</td>
</tr>
<tr>
<td>Capital projects</td>
<td>-</td>
<td>13,687,087</td>
</tr>
<tr>
<td>Operations</td>
<td>4,060,637</td>
<td>-</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td>$ 17,261,394</td>
<td>$ 75,488,651</td>
</tr>
</tbody>
</table>

11. ANALYSIS OF RESTRICTED NET ASSETS

As of September 30, 2007 and 2006, 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>2007</th>
<th>2006</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>TEMPORARILY RESTRICTED</td>
<td>PERMANENTLY RESTRICTED</td>
</tr>
<tr>
<td>Acquisition of art</td>
<td>$ 63,964,432</td>
<td>$ 69,305,882</td>
</tr>
<tr>
<td>Collections</td>
<td>6,740,601</td>
<td>34,715,009</td>
</tr>
<tr>
<td>Special exhibitions</td>
<td>16,327,065</td>
<td>27,189,799</td>
</tr>
<tr>
<td>Education and public programs</td>
<td>39,317,376</td>
<td>89,117,190</td>
</tr>
<tr>
<td>Editorial and photography</td>
<td>324,276</td>
<td>-</td>
</tr>
<tr>
<td>Capital projects</td>
<td>14,780,481</td>
<td>-</td>
</tr>
<tr>
<td>Operations</td>
<td>35,585,901</td>
<td>148,517,698</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td>$ 177,040,132</td>
<td>$ 368,845,578</td>
</tr>
</tbody>
</table>

12. EMPLOYEE BENEFITS

Total pension expense recognized in the Gallery's financial statements was $5,897,918 and $5,594,041 for the years ended September 30, 2007 and 2006, respectively. These amounts do not include pension expense financed by OPM and imputed to the Gallery of $1,548,729 and $1,544,018 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, 2007 and 2006, were $1,760,932 and $1,650,328, 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 2007 and 2006, the Gallery contributed $4,357,199 and $4,229,677, 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 $5,933,999 and $5,182,830 during fiscal years 2007 and 2006 respectively, and are financed by OPM and imputed to the Gallery.

The Gallery has a commitment to certain key employees whereby the Gallery will pay those employees a specified amount at a future point in time. The cost of these benefits is accrued over the key employees' future years of service to the Gallery. The cost of these benefits for fiscal years 2007 and 2006 totals $526,865 and $526,865, respectively, and is recognized as an expense in the statement of activities and as a liability included in accounts payable and accrued expenses in the accompanying statement of financial position.
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 ended September 30 are as follows:

<table>
<thead>
<tr>
<th>Year</th>
<th>Capital Lease</th>
<th>Operating Leases</th>
</tr>
</thead>
<tbody>
<tr>
<td>2008</td>
<td>$340,429</td>
<td>$3,582,369</td>
</tr>
<tr>
<td>2009</td>
<td>341,004</td>
<td>2,967,654</td>
</tr>
<tr>
<td>2010</td>
<td>341,597</td>
<td>2,782,938</td>
</tr>
<tr>
<td>2011</td>
<td>342,208</td>
<td>2,847,851</td>
</tr>
<tr>
<td>2012</td>
<td>342,837</td>
<td>2,914,361</td>
</tr>
<tr>
<td>Thereafter</td>
<td>1,032,476</td>
<td>898,589</td>
</tr>
</tbody>
</table>

Total minimum lease payments $2,740,551 $15,993,762
Less: amount representing interest (856,596)
Present value of minimum capital lease payments $1,883,955

Rental expense was approximately $4,190,930 and $3,961,103 for the years ended September 30, 2007 and 2006, respectively.

15. CHANGE IN ACCOUNTING PRINCIPLE

FASB Interpretation No. 47, Accounting for Conditional Asset Retirement Obligations, (an interpretation of FASB Statement No. 143), Accounting for Asset Retirement Obligations, was issued in March 2005. This interpretation provides clarification with respect to the timing of liability recognition for legal obligations associated with the retirement of tangible long-lived assets when the timing and/or method of settlement of the obligation is conditional on a future event. This interpretation requires that the fair value of a liability for a conditional asset retirement obligation be recognized in the period in which it occurred if a reasonable estimate of fair value can be given. Upon adoption of FIN No. 47 at September 30, 2006, the Gallery recognized asset retirement obligations related to asbestos and other hazardous materials in buildings and recorded a non-cash transition impact of $16,985,958 which is reported as a cumulative effect of a change in accounting principle in the statement of activities, and a liability for conditional asset retirement obligations of $18,495,756.

The proforma change in net assets for the year ended September 30, 2006 is as follows:

<table>
<thead>
<tr>
<th>2006</th>
</tr>
</thead>
<tbody>
<tr>
<td>Change in net assets, as reported</td>
</tr>
<tr>
<td>Less: depreciation and interest accretion costs</td>
</tr>
<tr>
<td>Proforma change in net assets</td>
</tr>
</tbody>
</table>

16. TRANSFER

During fiscal year 2000, the Gallery received a gift to be used for the establishment of an endowment fund to be used to purchase works of art. The gift contained the option that the Board of Trustees in their discretion could use principal of such endowment to purchase works of art. During fiscal year 2007, the Board of Trustees decided that they would exercise that option and transferred $23,325,696 from permanently restricted net assets to temporarily restricted net assets to reflect that condition of the gift.
ACQUISITIONS

PAINTINGS

Baez, Jo, American, born 1929
> Nr. 2 Lammer, 1964, oil on canvas, 2007.6.88, Dorothy and Herbert Vogel Collection
Beckmann, Max, German, 1884–1950
> Building Stone (The Green Cloak), 1936, oil on canvas, 2006.164.1, Gift (Partial and Promised) of Arnold and Joan Saltzman
Benglis, Lynda, American, born 1941
> In the Beginning, 1993–1994, oil on canvas, 2007.6.86, Dorothy and Herbert Vogel Collection
Burke, Dennis Miller, American, 1861–1890
> Roadside Cottage, 1889, oil on canvas, 2007.9.41, Gift of Raymond J. and Margaret Horowitz
Burron, Daniel, French, born 1938
> Untitled, 1970, acrylic on canvas, 2007.6.328, Dorothy and Herbert Vogel Collection
Clark, Michael Vinson, American, born 1946
> Collected Collector (Portait of Herb), oil on linen
> Collected Collector II (Portrait of Dorothy), oil on linen, 2007.6.12, 13, Dorothy and Herbert Vogel Collection
Gervex, Henri, French, 1852–1929
> Study for “Assyriology at the Hotel-Dieu”, 1876, oil on canvas, 2006.158.1, Gift of the Knoxville Academy of Medicine, Knoxville, Tennessee
Guigou, Paul, French, 1834–1871
> Withwomen on the Banks of the Danube, 1866, oil on canvas, 2007.73.1, Chester Dale Fund
Jensen, Alfred, American, born Guatemala, 1903–1981
> Twelve Events in a Dual Universe, 1978, oil on canvas, 2007.35.1, Gift of the Collectors Committee
Lievens, Jan, Dutch, 1607–1674
> Bearded Man with a Bert, c. 1630, oil on panel, 2006.172.1, Gift (Partial and Promised) of the Kaufman Americana Foundation in honor of George M. and Linda H. Kaufman
Mangold, Sylvia Plimack, American, born 1938
> Untitled, 1966, acrylic and graphite on canvas
> Untitled, 1981, oil on canvas, 2007.6.114, 115, Dorothy and Herbert Vogel Collection
Moholy-Nagy, László, American, born Hungary, 1895–1946
> Z VII, 1926, oil on canvas, 2007.112.1, Gift of Richard S. Zeisler
Nickson, Graham, British, born 1946
> Evening Sky, Rome, 1973, oil on canvas, 2007.6.47, Dorothy and Herbert Vogel Collection
Ozefrant, Amélie, French, 1886–1966
> Still Life with Carafe, Bottle, and Cigaret, 1919, oil on canvas, 2006.112.1, Patrons’ Permanent Fund
Poelenburch, Cornelis van, Dutch, 1594/1595–1667
> Christ Carrying the Cross, early 1620s, oil on copper, 2007.49.1, The Lee and Nicholas Vogel Collection
Reed, David, American, born 1946
> #421 (panels 1–4), 1998, oil and alkyd on solid ground, 2007.6.240, 255, Dorothy and Herbert Vogel Collection
Renouf, Edda, American, born 1943
> Above Sounds, 1976, acrylic on linen
> Random Overtone Piece, 1969, modeling clay block
> Still Life with Carafe, Bottle, and Cigaret, 1919, oil on canvas, 2006.112.1, Patrons’ Permanent Fund
Smith, Howard, American, born 1930
> Untitled, 1970, lead relief, 2006.136.82, Patrons’ Permanent Fund
Steichen, Edward, American, 1869–1973
Stein, Pat, American, born 1940
> White Lilies, oil on canvas
> After Winslow Homer I, 1996–1997, oil on canvas
> Waterfall with Rose Path, 1996, oil on canvas
> Herb’s Painting, 1998, oil on canvas
> Whisper, oil on canvas, 2007.6.199, 273, 281, 289, 353, Dorothy and Herbert Vogel Collection
Trivieri, Daryl, American, born 1957
> Dorothy and Herb Vogel, 1989, oil on canvas
> Dorothy Vogel (second study), 1989, acrylic on oil and alkyd on canvas
> Herb Vogel (study portrait), 1989, acrylic on canvas, 2007.6.64, 65, 67, Dorothy and Herbert Vogel Collection
Waldmüller, Ferdinand Georg, Austrian, 1793–1865
> The Northern Whale Fishery: the “Swan” and “Isabella”, c. 1840, oil on canvas, 2007.114.1, The Lee and Juliet Folger Fund
Sculpture

Andre, Carl, American, born 1935
> Clay Coffer Run, 1970, modeling clay block (number of units variable)
> Four Bent Pipe Run, 1970, bent steel pipe
> Lead Pipe Cinch, 1970, lead armored copper cable
> Reworked Rust Square, 1978, rusted metal
> IW x 6L, Red and Black Line, 1978, painted metal
> IW x 8L, Ripple, metal
> 17 Steel Rod Run, 1969, steel reinforcing rod
> Star Fire, 1978, copper and tin wire, 2007.6.77, 78, 80, 81, 83–85, 327, Dorothy and Herbert Vogel Collection
Antonakos, Stephen, American, born 1926
> Golden Angel, 1996, gold leaf on wood panel with neon, 2007.6.230, Dorothy and Herbert Vogel Collection

Benglis, Lynda, American, born 1941
> Sparkle Cove, 1972, gauze, spray paint, glitter, and wire
> Untitled, glass
> Iluana, 1979, gold leaf, gesso, plaster, cotton, and chicken wire
> Orux, 1983, bronze mesh with aluminum and copper, 2007.6.90, 91, 260, 352, Dorothy and Herbert Vogel Collection
Cadere, André, Romanian, 1934–1978
> B120/4030=35×9x(0°), 1976, painted wood, 2007.6.329, Dorothy and Herbert Vogel Collection
Chamberlain, John, American, born 1927
> Untitled, 1965, crushed car metal on wood base, 2007.6.96, Dorothy and Herbert Vogel Collection
Cocker, John, English, 1670–1714
> George II, 1683–1761, King of Great Britain (obverse); Neptune Contending with Four Winds (reverse), 1731, bronze, 2007.124.1, a, b, Gift of Ted Dalziel, Jr., in honor of his parents, Mary Morris Dalziel and George T. Dalziel, Col., USAF Ret.
Duquesnoy, François, attributed to, Flemish, 1597–1643
> Christ School, 1620s, ivory, 2007.67.1, Patrons’ Permanent Fund
Hamilton, Ann, American, born 1956
> Untitled (Hair Collar), 1993, linen collar with white embroidered horsehair under glass vitrine, 2006.159.1, Leather and Tony Podesta Collection, Falls Church, Virginia
Johns, Jasper, American, born 1930
> High School Days (experimental proof), 1969, lead relief, 2006.136.82, Patrons’ Permanent Fund
Judd, Donald, American, 1928–1994
> Untitled, 1963, oil on wood with Plexiglas, 2007.79.1, Patrons’ Permanent Fund
Küchler, Conrad Heinrich, German, active 1763–1821
> George III, 1738–1820, King of Great Britain (obverse); Altar with a Burning Offering (reverse), 1800, bronze, 2007.124.2.a, b, Gift of Ted Dalziel, Jr., in honor of his parents, Mary Morris Dalziel and George T. Dalziel, Col., USAF Ret.
Lucero, Michael, American, born 1953
> Dorothy as Pre-Columbian Figure, glazed ceramic
> HF1, glazed porcelain, 2007.6.43, 44, Dorothy and Herbert Vogel Collection
Gothe, Johann Wolfgang von, German, 1749–1832
> "Von den Bildern der Erscheinung der Gottheit" (verso), 1826, brown wash, heightened with white, 2007.111.34
Klinger, Max, German, 1857–1920
> "Drei Weisen" (verso), 1883, pen and brown ink with gray wash, heightened with white, 2007.111.90

Menzel, Adolph, German, 1815-1905
> The Coat of August II, 1840, graphite
> The Transport of the Ark of the Covenant, 1851, pastel and black chalk on brown paper
> Sleping Child, 1848, pastel and gouache on brown paper
> Atlas on the Wall Pavilion of the Dresden "Zwinger", 1880, graphite with stumping
> The Waterproof Coat of General MOLTKE, 1877, graphite with brown and gray wash heightened with white, 2007.111.18-20, 126, 127

Mohn, Victor Paul, German, 1842–1911
> Rocks and Oaks in the Serpentara, 1869, watercolor with pen and brown ink over graphite
> View of the Sabine Hills from Castelli, 1869, watercolor with pen and brown ink over graphite, 2007.111.128, 129

Mola, Pier Francesco, Italian, 1612–1666
> The Angel Appearing to Hagar and Ishmael, 1655/1659, pen and brown ink with brown wash over black wash, 2007.111.130

Muller, Carl Wilhelm, German, 1839–1904
> View above Oleansos onto a Forest and the Serpentara, watercolor with pen and brown ink over graphite, 2007.111.21

Nerly, Friedrich, German, 1807–1878
> "Campagnane romane": Studies of a Man Riding, watercolor with pen and gray ink over graphite, 2007.111.22

Neureuther, Eugen Napoleon, German, 1806–1882
> The Parson’s Daughter from Eidebelrain, 1839, watercolor touched with gouache over graphite, heightened with gold, 2007.111.132

Nilson, Johann Esaias, German, 1721–1788
> A Game of Pocket Billiards, 1756, pen and black ink with gray and black wash, heightened with white
> Ladies and Gentlemen Playing Board Games, 1756, pen and gray ink with grey wash, corrected with white gouache, 2007.111.133, 134

Novelli, Pietro Antonio, Italian, 1729–1804
> Head of a Man Looking Up, pen and brown ink with white heightening on ochre prepared paper, 2007.111.135

Olivier, Friedrich, German, 1791–1859
> Shetland Leann, 1817, pen and brown ink over graphite, 2007.111.132

Palko, Franz Xavier Karl, Czech, 1724–1767/1770
> Allegory of Wisdom and the Arts, 1750s, pen and brown ink with grey wash over black chalk, 2007.111.138
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 2007. 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.

**DRAWINGS**

1984.64.86
Reclining Nude
Old: Max Beckmann
New: Albert Weisgerber

**PAINTINGS**

1998.68.1
The Martyrdom of Saint Lawrence, c. 1667
Old: Philippe de Champaigne
New: Jean-Baptiste de Champaigne, c. 1660

1946.7.12
The Herdsman, c. 1635
Old: Claude Lorrain
New: Follower of Claude Lorrain, 17th or 18th century

1996.143.1
Road to Calvary, c. 1620
Old: Claude Deruet
New: Circle of Claude Deruet, 1615/1620

1955.7.1
Marquis d'Ossun, after 1762
Old: Attributed to François-Hubert Drouais
New: Attributed to Jules César Denis Van Loo, called César Van Loo,
The Marquis d'Ossun, c. 1780

1943.7.5
Portrait of a Lady
Old: Hubert Drouais
New: French 18th Century,
Young Woman with a Muff

1976.26.1
Flowers in a Classical Vase
Old: Dutch 17th Century
New: French 17th Century

1961.9.18
Hubert Robert, probably c. 1760
Old: Jean-Honoré Fragonard
New: French 18th Century,
Portrait of a Young Man, possibly c. 1770

1960.6.19
Girl with Birds, undated
Old: Jean-Baptiste Greuze
New: Circle of Jean-Baptiste Greuze,
c. 1780/1782

1961.9.92
Three Figures Dressed for a Masquerade,
1740/1750
Old: Attributed to Louis-Joseph Le Lorrain
New: Louis-Joseph Le Lorrain, c. 1740s

1960.6.28
Portrait of a Lady, c. 1750/1760
Old: Jean-Marc Nattier
New: after Jean-Marc Nattier,
Portrait of a Young Woman, 1750/1760

1952.2.21
The Feeding of the Child Jupiter, c. 1640
Old: Nicolas Poussin
New: Follower of Nicolas Poussin,
Feeding of the Child Jupiter, c. 1650

1945.15.1
Procession in the Courtyard of the Ducal Palace, Venice
Old: Venetian 18th Century
New: Antonio Joli

1945.15.2
Procession of Gondolas in the Bacino di San Marco, Venice
Old: Venetian 18th Century
New: Antonio Joli

1960.6.41
Marian-Antoinette, c. 1783
Old: Attributed to Elisabeth Vigée-LeBrun
New: after Elisabeth-Louise Vigée Le Brun, after 1783

1961.9.61
The Muses Urania and Calliope
Old: Simon Vouet
New: Simon Vouet and Studio

**SCULPTURE**

1960.5.3
Madonna and Child, c. 1489
Old: Cristoforo Solari
New: North Italian 16th Century
(Possibly Veronese 16th Century),
Madonna and Sleeping Child, c. 1500/1510
During the fiscal year, 258 lenders from twenty-four countries and twenty-seven states loaned 1,768 works of art to twenty Gallery exhibitions. The Gallery also worked on another twenty-five projects scheduled to open in the next five years and administered the tours of six traveling exhibitions. United States Government Indemnity was secured for five exhibitions that opened in the fiscal year, enabling a savings of more than $1.6 million in insurance premiums.

> The Poetry of Light: Venetian Drawings from the National Gallery of Art
30 April 2006 to 1 October 2006
Organized by the National Gallery of Art, Washington
Andrew Robison, curator

> Master Drawings from the Wodder Collections
30 April 2006 to 31 December 2006
Organized by the National Gallery of Art, Washington
Margaret Morgan Grasselli, curator

> Henri Rousseau: Jungles in Paris
16 July 2006 to 15 October 2006
Organized by Tate Modern, London, and Réunion des musées nationaux and Musée d’Orsay, Paris, in association with the National Gallery of Art, Washington
Leah Dickerman, curator

> Selections from the Collection of Edward R. Boudia
3 September 2006 to 12 August 2007
Organized by the National Gallery of Art, Washington
Karen Lemmey, curator

17 September 2006 to 15 January 2007
Organized by the National Gallery of Art, Washington
Sarah Greenough, curator

Made possible by the generous support of the Trellis Fund and The Rynda and Melvin Cohen Family Foundation

> Constable’s Great Landscapes: The Six-Foot Paintings
1 October 2006 to 31 December 2006
Organized by the National Gallery of Art, Washington, the Tate Britain, London, and the Huntington Library, Art Collections, and Botanical Gardens, California
Franklin Kelly and Anne Lyles, curators
Made possible by General Dynamics and General Dynamics United Kingdom, Ltd.; also supported by an indemnity from the Federal Council on the Arts and the Humanities

> Prayers and Portraits: Unfolding the Netherlandish Diptych
12 November 2006 to 4 February 2007
Organized by the National Gallery of Art, Washington, and the Kunsthistorisches Museum von Schone Kunsten, Antwerp, in association with the Harvard University Art Museums, Cambridge
John O. Hand, Catherine A. Metzger, and Ron Sponk, curators
Made possible by the Homeland Foundation, Inc.; additional support provided by the Flemish government; also supported by an indemnity from the Federal Council on the Arts and the Humanities

> The Artist’s Vision: Romantic Traditions in Britain
19 November 2006 to 18 March 2007
Organized by the National Gallery of Art, Washington
Stacey Sell, curator
Supported by a generous grant from the Thaw Charitable Trust

> Strokes of Genius: Rembrandt’s Prints and Drawings
19 November 2006 to 18 March 2007
Organized by the National Gallery of Art, Washington
Andrew Robison, curator

28 January 2007 to 29 April 2007
Organized by the National Gallery of Art, Washington
Jeffrey Weiss, curator
Proudly sponsored by Target as part of its commitment to arts and education; also supported by an indemnity from the Federal Council on the Arts and the Humanities

> Paris in Transition: Photographs from the National Gallery of Art
11 February 2007 to 6 May 2007
Organized by the National Gallery of Art, Washington
Sarah Kennel, curator
Made possible by the generous support of Edward J. Lenkin

> States and Variations: Prints by Jasper Johns
11 March 2007 to 28 October 2007
Organized by the National Gallery of Art, Washington
Ruth Fine, curator
Sponsored by The Exhibition Circle of the National Gallery of Art

> Crosscurrents: American and European Masterpieces from the Permanent Collection
14 March to 31 December 2007
Organized by the National Gallery of Art, Washington
Franklin Kelly and Charles Brooks, curators
Sponsored by Siemens

> Eugène Boudin at the National Gallery of Art
25 March 2007 to 3 September 2007
Organized by the National Gallery of Art, Washington
Florence E. Coman, curator
Made possible by the generous support of Altria Group, Inc.

> Fabulous Journeys and Faraway Places: Travels on Paper, 1450–1700
6 May 2007 to 16 September 2007
Organized by the National Gallery of Art, Washington
Virginia Tuttle, curator

> Private Treasures: Four Centuries of European Master Drawings
6 May 2007 to 16 September 2007
Organized by the National Gallery of Art, Washington, and The Morgan Library & Museum, New York
Andrew Robison, curator

> Rembrandt’s “Titus” from the Norton Simon Foundations
11 May 2007 to 4 September 2007
Organized by the National Gallery of Art, Washington, and the Norton Simon Foundations, Pasadena, California
Arthur K. Wheelock, Jr., curator

> Claude Lorrain—The Painter as Draftsman: Drawings from the British Museum
27 May 2007 to 12 August 2007
Organized by the Sterling and Francine Clark Art Institute in association with the British Museum
Richard Rand, Philip Conisbee, and Margaret Morgan Grasselli, curators
Supported in part by the National Endowment for the Arts and by an indemnity from the Federal Council on the Arts and the Humanities

> Foto: Modernity in Central Europe, 1918–1945
10 June 2007 to 3 September 2007
Organized by the National Gallery of Art, Washington
Matthew Witkinovszky, curator

> The Poetry of Light: Venetian Drawings from the National Gallery of Art
1 July 2007 to 9 September 2007
Organized by the National Gallery of Art, Washington
Karen Serres, curator

> Degas à Sèvres, Sculptor of Renaissance Florence
1 July 2007 to 8 October 2007
Organized by the Musée du Louvre, Paris, the Museo Nazionale del Bargello, Florence, and the National Gallery of Art, Washington
Marc Bornand, Beatrice Paolozzi Strozzi, Alison Luchs, and Nicholas Penny, curators
Sponsored by The Exhibition Circle of the National Gallery of Art; supported in part by an indemnity from the Federal Council on the Arts and the Humanities

> Edward Hopper
16 September 2007 to 21 January 2008
Organized by the Museum of Fine Arts, Boston; National Gallery of Art, Washington; and the Art Institute of Chicago
Franklin Kelly, Carol Troyen, and Judith Barry, curators
Made possible by a generous grant from the global consulting firm Booz Allen Hamilton Inc.
Film made possible by the HRH Foundation

> Hannah and David S. M. Kimmel Family Foundation
Sponsored by the Central Bank of Hungary; made possible by the generous support of the Trellis Fund; additional support provided by the Trust for Mutual Understanding, the Marlene Nathan Meyerson Family Foundation, and The Robert Mapplethorpe Foundation, Inc.
Brochure made possible by Aaron and Barbara Levine

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Film made possible by the HRH Foundation
LENDERS TO EXHIBITIONS

Private Collections
Lord Ashton of Hyde
Sandra Berier
Daina and Vladimir Brigus, Prague
Barbara Bluhm-Kaul & Don Kaul
Irma and Norman Braman
The Eli and Edythe L. Broad Collection
Jean-Christophe Castelli
The James W. Gianville Family Partnership
Sandra Berler
Steven A. Cohen
The Rubin Family Collection
Richard Constable
Roy and Mary Cullen
Roy and Cecily Langdale Davis
Barney A. Ebsworth
Stefan T. Edlis Collection
Carla Emil and Rich Silverstein
Mr. and Mrs. James A. Fisher
Tony and Gail Ganz
David Geffen
Marcin Gizacki
The James W. Glavine Family Partnership
Kenneth and Anne Griffin
Mark and Lynne Hammerschlag
Jasper Johns
Ruth and Jacob Kainen
Lord Kirkham
Robert Lebeck
June and Bob Leibowitz
Mr. and Mrs. Melvin Lenkin
Joan and David Maxwell
Joseph F. McCrindle
National Gallery of Art
John Whitney Payson
Kimiko and John Powers
Private Collection
Private Collection, Courtesy of Mr. Peter Coray
The Rubin Family Collection
Andrew and Denise Saul
Alan and Marianne Schwartz Collection
Joseph Sert
Dietmar Siegert Collection
Sonaband Collection
Mrs. Frederick M. Stafford
Cita Stelzer
David Thomson
Mrs. Frederick M. Stafford
Richard M. Thune
Ladislaus von Hoffmann
Malcolm H. Wiener
Andrea Woodner
Dian Woodner

Public Collections
AUSTRALIA
Sydney: Art Gallery of New South Wales
AUSTRIA
Vienna: Albertina; Kunsthistorisches Museum Wien; Österreichische Nationalbibliothek
BELGIUM
Antwerp: Koninklijk Museum voor Schone Kunsten Antwerpen; Museum Mayer van den Bergh
Bruges: Municipal Museums of Bruges
Tournai: Musée des Beaux-Arts de Tournai
CZECH REPUBLIC
Bíno: Moravská Galerie; Museum mesta Brna
Prague: Galerie Hlahovského mesta Praha; Národní galerie v Praze/Sbírka moderního a současného umění; Památník Národního Písemnictví v Praze; Uměleckoprůmyslové Muzeum v Praze
DENMARK
Humlebæk: Louisiana Museum of Modern Art
FRANCE
Aix-en-Provence: Centre des Archives d’Outre Mer
Grenoble: Musée de Grenoble
Laval: Musée du Vieux Château
Lyons: Musée des Beaux-Arts de Lyon
Paris: Bibliothèque Centrale du Musée national d’histoire naturelle; Bibliothèque Historique de la Ville de Paris; Gérardbagny; Musée d’Orsay; Musée du Louvre; Musée national d’art moderne; Musée national d’art d’affaires; Bibliothèque Kandinsky, Centre de Documentation et de Recherche; Centre Pompidou; Musée national d’histoire naturelle; Musée Picasso; Serge Pantaleon; Vincent Gille
GERMANY
Aachen: Severinum; Ludwig-Museum
Berlin: Akademie der Künste zu Berlin; Bauhaus-Archiv; Kicken Gallery Berlin, OCH; Mr. Thomas Walther; Staatliche Museen zu Berlin; Gemäldegalerie; Staatliche Museen zu Berlin, Kunstsammlung; Ulstein Bild
Cologne: Museum Ludwig
Essen: Museum Folkwang
Frankfurt: Joseph Fisch Gallery; Städelisches Kunstinstitut und Städtische Galerie
Hamburg: Hamburger Kunsthalle
Munich: Alte Pinakothek; Bayerische Staatsgemäldesammlungen; Remagen-Rolandswerth; Stiftung Hans Arp und Sophie Taeuber-Arp
Stuttgart: Institut für Auslandsbeziehungen
HUNGARY
Budapest: Magyar Nemzeti Galéria
Keckénet: Magyar Fotográfiai Múzeum
ISRAEL
Jerusalem: Yad Vashem
ITALY
Florence: Museo Bardini; Museo Nazionale del Bargello; Opera Medicea Laurenziana, Basilica di San Lorenzo
Prato: Museo dell’Opera del Duomo
Rome: Galleria Doria Pamphilj; Galleria Nazionale d’Arts Antica, Palazzo Barberini
JAPAN
Nagano: Haruna Museum
Tokyo: The National Museum of Modern Art, Tokyo
NETHERLANDS
Netherlands:
Ershede: Rijksmuseum Twenthe
Haarlem: Frans Hals Museum
Leiden: Penentkabinet, Rijksuniversiteit Leiden
Maastricht: Rijksmuseum
Rotterdam: Stichting tot Beheer Museum Boijmans Van Beuningen
Utrecht: Museum Catharijneconvent
POLAND
Lodz: Muzeum Satuw i Lodz
Warsaw: Ms. Ewa Hartwig Fikowski; Muzeum Narodowe w Warszawie
Wrocław: Muzeum Narodowe w Wroclawie
RUSSIA
Moscow: The State Pushkin Museum of Fine Arts
St. Petersburg: The State Hermitage Museum
SLOVAKIA
Bratislava: Slovak National Gallery
SPAIN
Madrid: Baroness Carmen Thyssen-Bornemisza; Fundación Colección Thyssen-Bornemisza; Museo Nacional del Prado; Museo Thyssen-Bornemisza
SWITZERLAND
Basel: Fondation Beyeler; Kunstmuseum Basel; Öffentliche Kunstsammlung Basel; Winterthur: Kunstmuseum Winterthur
Zürich: Kunsthaus Zürich
Cambridge: The National Trust, Anglesey Abbey
UNITED KINGDOM-ENGLAND
Ipswich: Ipswich Borough Council Museums & Galleries
Liverpool: National Museums and Galleries on Merseyside
London: Guildhall Art Gallery; Royal Academy of Arts; Salaman, Fine Arts to Tate; Tate Britain; The British Museum; The Courtauld Institute Gallery; Courtauld Institute of Art; The National Gallery, Victoria and Albert Museum
UNITED KINGDOM-SCOTLAND
Edinburgh: National Gallery of Scotland
UNITED STATES
Alabama
Montgomery: Montgomery Museum of Fine Arts
Arizona
Tucson: University of Arizona Museum of Art
California
San Francisco: Fraenkel Gallery; Prentice and Paul Sack Photographic Trust; San Francisco Museum of Modern Art; The Fine Arts Museums of San Francisco
San Marino: The Huntington Library, Art Collections, and Botanical Gardens
Cleveland: The Cleveland Museum of Art
Columbus: Columbus Museum of Art
Oberlin: Allen Memorial Art Museum, Oberlin College
Toldeo: Toledo Museum of Art
Connecticut
Hartford: Wadsworth Athenaeum Museum of Art
New Haven: Yale Center for British Art; Yale University Art Gallery
Delaware
Wilmington: Delaware Art Museum
District of Columbia
Washington: Hirshhorn Museum and Sculpture Garden; National Gallery of Art Library; National Museum of American History; Smithsonian Institution Libraries; The Corcoran Gallery of Art; The Library of Congress; The Phillips Collection
Illinois
Champaign: Krannert Art Museum
Chicago: The Art Institute of Chicago
Indiana
Terre Haute: Swope Art Museum
Iowa
Des Moines: Des Moines Art Center
Maryland
Baltimore: The Baltimore Museum of Art
Chevy Chase: Sandra Berler Gallery
Potomac: Glenside Foundation Museum
Massachusetts
Andover: Addison Gallery of American Art
Boston: Museum of Fine Arts, Boston
Cambridge: Fogg Art Museum
Northampton: Smith College Museum of Art
Winchester: Lee Gallery
Michigan
Detroit: The Detroit Institute of Arts
Muskegon: Muskegon Museum of Art
Minnesota
Minneapolis: Walker Art Center
Nebraska
Lincoln: Sheldon Memorial Art Gallery, University of Nebraska
New Hampshire
Manchester: Currier Museum of Art
New Jersey
Montclair: Montclair Art Museum
New York
Brooklyn: Brooklyn Museum
New York: Charles Niosis Photography; Donald Stone, Greenstein Foundation; Guggenheim Museum; Hirschl & Adler Galleries, Inc; Howard Greenberg Gallery; The Frick Collection; The Metropolitan Museum of Art; The Museum of Modern Art; Sonaband Collection; Whitney Museum of American Art
Ohio
Cincinnati: Cincinnati Art Museum
Cleveland: The Cleveland Museum of Art
Columbus: Columbus Museum of Art
Oberlin: Allen Memorial Art Museum, Oberlin College
Toldeo: Toledo Museum of Art

NATIONAL GALLERY OF ART 2007 | 71
Pennsylvania
Philadelphia: Pennsylvania Academy of the Fine Arts; Philadelphia Museum of Art;
Pittsburgh: Carnegie Museum of Art; The Frick Art Museum

Texas
Dallas: Dallas Museum of Art;
Fort Worth: Kimbell Art Museum; Modern Art Museum of Fort Worth
Houston: The Menil Collection; The Museum of Fine Arts, Houston

Virginia
Richmond: Virginia Museum of Fine Arts

PENDERS OF WORKS
DISPLAYED WITH THE NGA COLLECTION

Roger Arvid Anderson
Posibly German Piloin
> Védel Meunier with Trench

The Bluff Collection
Marcel Duchamp
> La Marie multiplie des aliments
> La Marie is a multiplie des aliments
> La Marie multiplie

Max Ernst
> The Diving Bell or the Immodesty of Charles Sheeler
> Portrait of Maxed Duchamp by Baroness Sylvia Duley

The Morris and Gwendolyn Cafritz Foundation
David Smith
> Cast XII

The Calder Foundation, New York
Alexander Calder
> Acro; Josephine Baker; Red Panel; Object with Red Ball; T Red, 4 Black plus X White; Tom’s; Choral Range; Choral Range (maquette); Tom’s (maquette); Untitled

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

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

Collection of the Artist
Frank Stella
> Delta

Cooper-Hewitt National Museum of Design, Smithsonian Institution
Giovanni Domenico Tiepolo
> The Immaculate Conception

Dumbarton Oaks
Attributed to Jacques Delanois
> Portrait of a Lady
Edge Degas
> The Song Rehearsal

Floratti Collection
Giovanni Minello
> Bust of a Woman

Helen Frankenthaler Foundation, Inc.
Helen Frankenthaler
> Mountain and Sea

Glenstone Museum Foundation
Dan Flavin
> *monument* for V’Tatlin

Mark and Lyne Hammerschlag
Jean-Baptiste Carpeaux
> Jean-Leon Gerome

Kaufman Americana Foundation
Jan Lievens
> Head of a Man
Jan van der Heyden
> View Down a Dutch Canal

The Library of Congress
Unknown Artist
> Husband and Brookman Reproduction of a Pascal Taiton; Harpsichord

Manoogian Collection
George Caleb Bingham
> The Jolly Flatboatmen

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

Robert and Jane Meyerhoff Modern Art Foundation
Franco Stella
> Manzetti da Portago (first version)

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

Patsy Orofayo
Jim Dine
> Name Painting #1

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

Schroder Collection, London
Hans Meilich
> Portrait of a Woman

Candida and Rebecca Smith
David Smith
> Aggressive Character

Robert H. Smith Collection
Anonymous Artist
> North African Brescia Marble Column; Black Marble Column (2 Works); Marmo e Panna, Marble Otagonal Pedestal (2 Works)

Smithsonian American Art Museum
Sir Anthony van Dyck
> Madonna Elena Crimadli-Cattaneo

French 13th Century
> Vita Contemplativa; Herbalic Panel; Bishop Blessing; Angel Holding a Cross and the Crown of Thorns

Jan van Eyck, Rogier van der Weyden, Jan van Eyck
> The Adoration of the Shepherds

Lorenzo Lotto
> Allegory of Chastity
Lorenzo Lotto
> Allegory of Prudence and Vice
Sebastiano del Piombo
> Portrait of a Young Woman as a Wise Virgin

BELGIUM
Antwerp, Koninklijk Museum voor Schone Kunsten Antwerp
Prayers and Portraits: Unfolding the Nederlandish Dynapcy
3 March to 27 May 2007
Hans Memling
> Saint Veronica (obverse) and Chalice of Saint John the Evangelist (reverse)
Michel Sittow
> Portrait of Diego de Guzman (?)
Regnier van der Weyden
> Saint George and the Dragon

CHINA
Beijing, National Art Museum of China
Art in America: 300 Years of Innovation
10 February to 6 April 2007
George Catlin
> The White Cloud, Head Chief of the Iowa

Summer, Sweet Home
Charles Willson Peale
> Benjamin and Eleanor Ridgely Living
Max Weber
> Rush Hour, New York *

Circulated to Shanghai Museum, 30 April to 3 June 2007 and the State Pushkin Museum of Fine Arts, Moscow, 23 July to 9 September 2007

DENMARK
Copenhagen, Ny Carlsberg Glyptotek
Women in Impressionism: From Mythical Feminine to Modern Woman
6 October 2006 to 21 January 2007

Mary Cassatt
> The Bath
Mary Cassatt
> The Coffin
Mary Cassatt
> The Letter
Louise M. Eardley Manet
> Louise M. Eardley Manet
Evariste Vital Luminais
> Woman with a Parasol—Madame Monet and Her Son

The Library of Congress
> Autumn Chip, Head of a Girl

AUSTRIA
Vienna, Kunsthistorisches Museum
Bellini, Giorgione, Titian, and the Renaissance of Venetian Painting
17 October 2006 to 7 January 2007
Bartholomew Veneto
> Portrait of a Gentleman
Giovanni Bellini
> An Episode from the Life of Politics: Commedias Simpio
Giovanni Bellini
> Saint Jerome Reading
Giovanni Bellini
> The Feast of the Gods
Giorgione
> The Adoration of the Shepherds
Lorenzo Lotto
> Allegory of Chastity
Lorenzo Lotto
> Allegory of Prudence and Vice
Sebastiano del Piombo
> Portrait of a Young Woman as a Wise Virgin

NGA LOANS TO TEMPORARY EXHIBITIONS

The department of loans and the National Lending Service administered the loans of 547 works of art to 247 sites during fiscal year 2007. This number includes the loan of 368 works to 146 temporary exhibits at 196 institutions, and the extended loan of 166 Gallery works to forty-two sites. Thirteen works from Gallery collections were on short-term loan to the permanent collections of two foreign and seven U.S. museums.

Works in National Lending Service marked *

A NGUARDS OF WORKS
DISPLAYED WITH THE NGA COLLECTION

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Possibly German Piloin
> Védel Meunier with Trench

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> La Marie is a multiplie des aliments
> La Marie multiplie des aliments
> La Marie multiplie

Max Ernst
> The Diving Bell or the Immodesty of Charles Sheeler
> Portrait of Maxed Duchamp by Baroness Sylvia Duley

The Morris and Gwendolyn Cafritz Foundation
David Smith
> Cast XII

The Calder Foundation, New York
Alexander Calder
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Giovanni Minello
> Bust of a Woman

Helen Frankenthaler Foundation, Inc.
Helen Frankenthaler
> Mountain and Sea

Glenstone Museum Foundation
Dan Flavin
> *monument* for V’Tatlin

Mark and Lyne Hammerschlag
Jean-Baptiste Carpeaux
> Jean-Leon Gerome

Kaufman Americana Foundation
Jan Lievens
> Head of a Man
Jan van der Heyden
> View Down a Dutch Canal

The Library of Congress
Unknown Artist
> Husband and Brookman Reproduction of a Pascal Taiton; Harpsichord

Manoogian Collection
George Caleb Bingham
> The Jolly Flatboatmen

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

Robert and Jane Meyerhoff Modern Art Foundation
Franco Stella
> Manzetti da Portago (first version)

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

Patsy Orofayo
Jim Dine
> Name Painting #1

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

Schroder Collection, London
Hans Meilich
> Portrait of a Woman

Candida and Rebecca Smith
David Smith
> Aggressive Character

Robert H. Smith Collection
Anonymous Artist
> North African Brescia Marble Column; Black Marble Column (2 Works); Marmo e Panna, Marble Otagonal Pedestal (2 Works)

Smithsonian American Art Museum
Sir Anthony van Dyck
> Madonna Elena Crimadli-Cattaneo

French 13th Century
> Vita Contemplativa; Herbalic Panel; Bishop Blessing; Angel Holding a Cross and the Crown of Thorns

Jan van Eyck, Rogier van der Weyden, Jan van Eyck
> The Adoration of the Shepherds

Lorenzo Lotto
> Allegory of Chastity
Lorenzo Lotto
> Allegory of Prudence and Vice
Sebastiano del Piombo
> Portrait of a Young Woman as a Wise Virgin

BELGIUM
Antwerp, Koninklijk Museum voor Schone Kunsten Antwerp
Prayers and Portraits: Unfolding the Nederlandish Dynapcy
3 March to 27 May 2007
Hans Memling
> Saint Veronica (obverse) and Chalice of Saint John the Evangelist (reverse)
Michel Sittow
> Portrait of Diego de Guzman (?)
Regnier van der Weyden
> Saint George and the Dragon

CHINA
Beijing, National Art Museum of China
Art in America: 300 Years of Innovation
10 February to 6 April 2007
George Catlin
> The White Cloud, Head Chief of the Iowa

Summer, Sweet Home
Charles Willson Peale
> Benjamin and Eleanor Ridgely Living
Max Weber
> Rush Hour, New York *

Circulated to Shanghai Museum, 30 April to 3 June 2007 and the State Pushkin Museum of Fine Arts, Moscow, 23 July to 9 September 2007

DENMARK
Copenhagen, Ny Carlsberg Glyptotek
Women in Impressionism: From Mythical Feminine to Modern Woman
6 October 2006 to 21 January 2007

Mary Cassatt
> The Bath
Mary Cassatt
> The Coffin
Mary Cassatt
> The Letter
Louise M. Eardley Manet
> Louise M. Eardley Manet
Evariste Vital Luminais
> Woman with a Parasol—Madame Monet and Her Son

The Library of Congress
> Autumn Chip, Head of a Girl

AUSTRIA
Vienna, Kunsthistorisches Museum
Bellini, Giorgione, Titian, and the Renaissance of Venetian Painting
17 October 2006 to 7 January 2007
Bartholomew Veneto
> Portrait of a Gentleman
Giovanni Bellini
> An Episode from the Life of Politics: Commedias Simpio
Giovanni Bellini
> Saint Jerome Reading
Giovanni Bellini
> The Feast of the Gods
Giorgione
> The Adoration of the Shepherds
Lorenzo Lotto
> Allegory of Chastity
Lorenzo Lotto
> Allegory of Prudence and Vice
Sebastiano del Piombo
> Portrait of a Young Woman as a Wise Virgin
FRANCE
Angers, Musée des Beaux-Arts d'Angers
Lancelot-Théodore Turpin de Crisné
15 December 2006 to 30 April 2007
Lancelot-Théodore Turpin de Crisné >View of a Ville, Pizzofalcone, Naples
Lille, Palais des Beaux-Arts de Lille
Philippe De Champigny (1602-1674): Entre politique et dévotion
27 April to 15 August 2007
Philippe de Champigny >Omer Tahker
Loëve, Musée de Loëve
Berthe Morisot:
Regards pluriels—Plural vision
15 December 2006 to 30 April 2007
Jacques-Louis David
> Girl Picking Cherries
Recontre d'oeuvres
Henri Matisse - Vence: L'espace d'un 4 October 2006 to 9 January 2007
Georges Braque et le Paysage:
Marseille, Musée Cantini
17 June to 29 October 2006
Georges Braque > The Port of La Ciotat
Reproduction: Jeunes Maitres
Henri Matisse
Woman with Amphora and Pomegranate
Nice, Musée Matisse
Paris, Galeries nationales du Grand Palais
Citizens and Kings: Portraits in the Age of Revolution, 1760-1830
4 October 2006 to 9 January 2007
Jacques-Louis David > The Emperor Napoleon in His Study at the Tuileries
Thomas Gainsborough >Mrs. Richard Brinsley Sheridan (London only)
Circulated to Royal Academy of Arts, London, 3 February to 20 April 2007
Paris, Musée du Louvre
Desiderio da Settignano: Sculptor of Desiderio da Settignano
The Christ Child (?)
25 October 2006 to 8 January 2007
Desiderio da Settignano
>Airplane Disaster
22 September 2006 to 6 January 2007
Desiderio da Settignano >Saint Ferome in the Desert
Desiderio da Settignano > K'nisteneux Indians Attacking Two K'nisteneux Indians - Attacking Two
26 January to 29 April 2007
Desiderio da Settignano >Ojibbeway Indians in Paris *
Bargello, Florence, 22 February to 20 April 2007
Rembrandt-Ein Genie auf der Suche The Circumcision
Berlin, Kulturforum
Rembrandt—Ein Genie auf der Suche (Rembrandt—The Quest of a Genius)
8 August to 5 November 2006
Rembrandt van Rijn >The Circumcision
Rembrandt Workshop >Joseph Assisted by Potiphar's Wife
Bielefeld, Kunsthalle Bielefeld
Albers and Moholy-Nagy: From the Bauhaus to the New World
4 August to 5 November 2006
Josef Albers >Airplane Disaster
Hamburg, Hamburger Kunsthalle
13 October 2006 to 28 January 2007
Avenue of Trees
Rembrandt Workshop
The Invention of Romance
397. Perfection und Zerstörung
30 September 2007 to 13 January 2008
Mark Rothko >Study to Rembrandt for a Running Dog *
Dusseldorf, Kunstsammlung Nordrhein-Westfalen
Francis Bacon - The Violence of the Real
16 September 2006 to 7 January 2007
Francis Bacon >Study for a Running Dog *
Frankfurt, Schirn Kunsthalle Frankfurt
1 Like America. Fictions of the Wild West
28 September 2006 to 7 January 2007
George Catlin >Jesus Indian Who Visited London and Paris *
Dordrecht, Stadsarchief Dordrecht
>Contemplation *
17 September 2006 to 7 January 2007
George Catlin >A Moment of Calm
10 October 2006 to 10 October 2007
Max Ernst >Madonna and Child with a Pomegranate
Staatsgemaldesammlung der Nelke
23 December 2006 to 15 July 2007
Madonna and Child in a Garden
Circulated to Chiostro del Bramante, Copenhagen, 10 February to 20 April 2007
Rembrandt Workshop >No. 5 *
Munich, Haus der Kunst
Mark Rothko >No. 6 (?) *
Bielefeld, Kunsthalle Bielefeld
Mark Rothko >Double (nudes) *
Munich, Haus der Kunst
Mark Rothko >A Moment of Calm
10 October 2006 to 10 October 2007
Max Ernst >Saint George and the Dragon
Frankfurt, Schirn Kunsthalle Frankfurt
>Madonna and Child within an Arch
Parma, Fondazione Magnani-Rocca
Annibale Carracci e Padova 1445-1460
14 September 2006 to 28 January 2007
Annibale Carracci >Madonna and Child within an Arch
Parma, Fondazione Magnani-Rocca
Annibale Carracci e Padova 1445-1460
14 September 2006 to 28 January 2007
Annibale Carracci >Madonna and Child within an Arch
Parma, Fondazione Magnani-Rocca
Annibale Carracci e Padova 1445-1460
14 September 2006 to 28 January 2007
Annibale Carracci >Madonna and Child within an Arch
Parma, Fondazione Magnani-Rocca
Annibale Carracci e Padova 1445-1460
14 September 2006 to 28 January 2007
Annibale Carracci >Madonna and Child within an Arch
Parma, Fondazione Magnani-Rocca
Annibale Carracci e Padova 1445-1460
14 September 2006 to 28 January 2007
Annibale Carracci >Madonna and Child within an Arch
London, Tate Britain
Holbein in England
28 September 2006 to 7 January 2007
Hans Holbein, the Younger
>Edward VI as a Child
Hans Holbein, the Younger
>Sir Brian Tuke

London, Tate Modern
David Smith: A Centennial
1 November 2006 to 21 January 2007
David Smith
>Sentinel I
David Smith
>Mirror VII

UNITED STATES

California
Los Angeles, Los Angeles County Museum of Art
Magritte and Contemporary Art: The Treachery of Images
19 November 2006 to 4 March 2007
René Magritte
>La trahison des images
San Diego, Timken Museum of Art
Guercino: Stylistic Evolution in Focus
13 October 2006 to 6 January 2007
Giovanni Francesco Barbieri, called Guercino
>Self-Portrait before a Painting of Giovanni Francesco Barbieri, called Guercino
San Francisco, California Palace of the Legion of Honor, The Fine Arts Museums of San Francisco
Claude Lorrain: The Painter as Draftsman
14 October 2006 to 14 January 2007
Claude Lorrain
>The Judgment of Paris
Circulated to Sterling and Francine Clark Art Institute, Williamstown, 14 February to 29 April 2007
San Marino, The Huntington Library, Art Collections, and Botanical Gardens
Constable's Great Landscapes: The Six-Foot Paintings
3 February to 29 April 2007
John Constable
>The White Horse
John Constable
>Wrenhouse Park, Essex

Connecticut
Greenwich, Bruce Museum of Arts and Science
Van Gogh to Warhol: Masterpieces from Washington, D.C.
16 September 2006 to 10 January 2007
Van Gogh to Warhol: Masterpieces from Washington, D.C.
>White Horse
Circulated to Rijksmuseum, Amsterdam, 6 May 2007 and Hirshhorn Museum and Sculpture Garden, Washington, D.C. to 8 April 2007; and Midland Center for the Arts, The, 26 April to 8 July 2007

Georgia
Atlanta, High Museum of Art
Morris Louis Now: An American Master Revisited
4 November 2006 to 24 January 2007
Morris Louis
>Beth Cheif

Indiana
Indianapolis, Indianapolis Museum of Art
The Other Side of the Mirror: Prints from S.W. Hayter's Atelier 17
3 December 2006 to 13 May 2007
Stanley William Hayter
>Angels Wrestling
Stanley William Hayter
>Tension

Maine
Portland, Portland Museum of Art
Impressions of Modern Life: French Painting of the Late 19th Century
22 June to 15 October 2006
Jean Louis Forain
>Beyond the Senses

Maryland
Baltimore, The Baltimore Museum of Art
Pissarro: Creating the Impressionist Landscape
11 February to 13 May 2007
Camille Pissarro
>Fàbrica del Olé at Pentecele (Milwaukee only)
Camille Pissarro
>Orchard in Bloom, Luxembourg
Camille Pissarro
>The Road from Violette to Leuven (Milwaukee only)
Circulated to Milwaukee Art Museum, 10 June to 9 September 2007
Baltimore, Maryland Institute College of Art
Mark Kame: Drawings 1974–2006 and Selected Paintings
19 January to 4 February 2007
Mark Kame
>Figure
Mark Kame
>Karen
Mark Kame
>Marks
Mark Kame after Jean-Auguste-Dominique Ingres
>Les Grebes (Comite des Hauts de France, Frick Collection)
Baltimore, The Walters Art Museum
Courbet and the Modern Landscape
15 October 2006 to 7 January 2007
Gustave Courbet
>The Stream (Le Ruisseau du Pays-Neuf; valle de la Luce)
Easton, Academy Art Museum
The Art of Collaboration: Works from the National Gallery of Art's Gemini G.E.L. Archive
9 December 2006 to 3 February 2007
Josel Albers
>Embosed Linear Constellation 1-G
John Chamberlain
>Le Mat
Richard Deacon
>Tulip
Dan Flavin
>for Gina and DeWain 1 (recto)
Sam Francis
>Vonelli

Miami Beach, Bass Museum of Art
Modern Masters: The Great Twentieth-Century Modernists
11 August to 8 October 2006
Atelier Braquequin Aubusson Tapestry Factory after Jean Lurçat
>Couturepin
Atelier Picard Aubusson Tapestry Factory after Jean Arp
>variation sur "aubette"

NATIONAL GALLERY OF ART 2007 | 75
Allen Ginsberg  
> The Ballad of the Skeleton  
Philip Guston  
> Sky  
David Hockney  
> Henry with Tulips  
Jasper Johns  
> Ale Cats (IV)  
Jasper Johns  
> Denix  
Jasper Johns  
> Figure 8  
Jasper Johns  
> Flag  
Jasper Johns  
> Two Flags  
Ellsworth Kelly  
> Blue with Black II  
William de Kooning  
> Untitled  
Roy Lichtenstein  
> Reflections on Seda Fountain  
Robert Motherwell  
> Palo Alto  
Elizabeth Murray  
> Whazzaa #22  
Claes Oldenburg  
> Hypervisr Exasr  
Robert Rauschenberg  
> Blues  
Robert Rauschenberg  
> Homofrahen Thoren~XV  
Man Ray  
> Hands  
James Rosenquist  
> Beach  
Edward Ruscha  
> Cheee Hugo  
Donald Saff  
> Morning in Jing Xian  
Richard Serra  
> Circuit  
Frank Stella  
> Marriage of Reason and Squalor  
Mark di Suvero  
> Rising (For Halid Whitman)  
Wayne Thiebaud  
> Snack Store I  
Andy Warhol  
> Votre McGrew  

Massachusetts  
Boston, The Boston Athenaeum  
Picturing the Banjo  
26 July to 21 October 2006  
Thomas Eakins  
> Study for "Negro Boy Dancing"; The Banjo Player  
* Boston, The Institute of Contemporary Art  
Super Vision  
10 December 2006 to 29 April 2007  
James Turrell  
> New Light  
Boston, Museum of Fine Arts, Boston  
Edward Hopper  
6 May to 19 August 2007  
Edward Hopper  
> Cape Cod Evening  
Edward Hopper  
> Haskell’s House  
Gloucester, Cape Ann Historical Museum  
Temporary Exhibition: The Mysteries of Fitz Henry Lane  
7 July to 16 September 2007  
Fitz Henry Lane  
> Blue’s Rock, Eastern Point, Gloucester  
Northampton, Smith College Museum of Art  
The Early Modern Painter-Enthusiast  
2 September to 26 October 2006  
François Boucher after Abraham Bossemer  
> Figure Studies including Rectifying Boy  
Giovanni Benedetto Castiglione  
> The Genius of Castiglione  
Charles-Antoine Coypel  
> L’Abbe Jean-Antoine de Marseille  
Antonio Fantuzzi after Rosso Fiorentino  
> Sanfelice to Prato  
Laurent de la Hyre  
> Nausicaa at the Spring  
Parmigianino  
> The Resurrection of Christ  
Carloso Procaccini  
> The Transfiguration  
Rembrandt van Rijn  
> The Artist Drawing from the Model  
Pietro Testa  
> Allegory of Painting  
Essais de van de Velde I  
> Pleasure-Lunching in Open Air  

New Mexico  
Santa Fe, Georgia O’Keeffe Museum  
Paul Strand: Southwest  
22 September 2006 to 14 January 2007  
Paul Strand  
> Ranch in Taos Church, New Mexico (lente)  
Circulated to Tacoma Art Museum, 27 January to 10 June 2007  
Georgia O’Keeffe: Civiiling Around Abstraction  
25 May to 9 September 2007  
Georgia O’Keeffe  
> No. 20—From Music-Special  
Georgia O’Keeffe and the Women of the Stieglitz Circle  
21 September 2007 to 13 January 2008  
Georgia O’Keeffe  
> Jack-in-the-Pulpit No. 3  
New York  
Beacon, Dia Beacon, Riggio Galleries  
A Field of Vision: Agnes Martin’s Paintings from the 1980s  
5 August 2006 to 5 March 2007  
Agnes Martin  
> Untitled #2  
Agnes Martin, Homage to [a] Life: Paintings 1990—2003  
6 April to 26 November 2007  
Agnes Martin  
> Untitled #3  
Brooklyn, Brooklyn Museum  
Kindred Spirits: Asher B. Durand and the American Landscape  
30 March to 28 July 2007  
Asher Brown Durand  
> Kindred Spirits  
Asher Brown Durand  
> The Stranded Ship  
New York, Adelson Galleries, Inc.  
Sargent’s Venice  
19 January to 3 March 2007  
John Singer Sargent  
> Street in Venice  
Circulated to Museo Correr, Venice, 22 March to 22 July 2007  
New York, The Bard Graduate Center for Studies in the Decorative Arts  
Lions, Dragons, and Other Beasts: Aquamanilla of the Middle Ages, Vessels for Church and Table  
12 July to 15 October 2006  
North French or Mosan 12th Century  
> Aquamanilla in the Form of a Lion  
New York, Cooper-Hewitt, National Design Museum  
Pinacess as Designer  
14 September 2007 to 20 January 2008  
Giovanni Battista Piazzetta  
> Pianta del Sepolcro di Alessandro Severo, situato fuori di Porta S. Giovanni, Plate XXXII from Vol 2 of La Antichità Romana  
Giovanni Battista Piazzetta  
> Chiaroscuro in the Egyptian Style: seated figures in profile on cinder side  
Giovanni Battista Piazzetta  
> Chiaroscuro in the Egyptian Style: Giant figures supporting the listel flanked by chairs (from the Diversi Monesti)  
Giovanni Battista Piazzetta  
> A commode, a sedan chair and a coach (from the Diversi maniera; ...)  
Giovanni Battista Piazzetta  
> Veduta del sistemato Fondamento del Muroven, plate: EX in Vol 4 of Le Antichità Romane, che fi next ta di Ello Adriano Imp...  
Giovanni Battista Piazzetta  
> Demonstration dell’Emissario del Lago Alano  
New York, The Frick Collection  
Domenico Tiepolo: A New Testament  
24 October 2006 to 7 January 2007  
Giovanni Domenico Tiepolo  
> Christ Leading Peter, James, and John to the High Mountain for the Transfiguration  
Giovanni Domenico Tiepolo  
> The Apostles’ Creed  
Giovanni Domenico Tiepolo  
> The Raising of Tabitha  
Giovanni Domenico Tiepolo  
> Kindred Spirits  
New York, Grey Art Gallery & Study Center, New York University  
Moving Pictures: American Art and Early Film, 1880—1910  
13 September to 9 December 2006  
George Bellows  
> A Knockkent  
(Washington only)  
George Bellows  
> Chirch Night *  
George Bellows  
> New York  
(Washington only)  
Circulated to The Phillips Collection, Washington, 17 February to 20 May 2007  
New York, James Graham & Sons, Inc.  
James Graham & Sons: Celebrating 150 Years  
10 May to 23 June 2007  
John La Farge  
> The Emissario to the Taetius River; Tahiti. Fisherman Spearing a Fish *  
New York, The Jewish Museum  
The Sculpture of Louise Nevelson: Constructing a Legend  
5 May to 16 September 2007  
Louise Nevelson  
> Untitled  
New York, The Metropolitan Museum of Art  
Cézanne to Picasso: Ambrose Vollard, Patron of the Anzut-Gärde  
13 September 2006 to 7 January 2007  
Paul Cézanne  
> The Battle of Love *  
Paul Cézanne  
> Boy in a Red Hatroset  
André Derain  
> Charing Cross Bridge, London *  
Paul Gauguin  
> The Bathers  
Circulated to The Art Institute of Chicago, 17 February to 13 May 2007 and Musée d’Orsay, Paris, 19 June to 16 September 2007  
Sean Scully, Wall of Light  
25 September 2006 to 14 January 2007  
Sean Scully  
> Wall of Light Tana  
Americans in Paris, 1860—1900  
16 October 2006 to 28 January 2007  
Mary Cassatt  
> Little Girl in a Blue Armchair  
Childe Hassam  
> Allies Day, May 1917 *  
James McNair Whistler  
> Symphony in White, No. 1: The White Girl  
The Clark Brothers Collect Renoir, Van Gogh, Picasso  
21 May to 19 August 2007  
Winslow Homer  
> Hound and Hunter  
Impressed by Light: British Photographs from Paper Negatives, 1840—1880  
24 September to 21 December 2007  
Roger Fenton  
> Museo, Domes of Churches in the Kremlin  
David Octavius Hill and Robert Adamson  
> David Octavius Hill at the gate of Rock House, Edinburgh  
Reverend Calvert Richard Jones  
> St. Paul’s Cathedral, Valletta, Malta, with Bell Tower
Richard Tutté
> Two Dips Plus X
Circulated to Museum of Contemporary Art, Chicago, 11 November 2006 to 4 February 2007 and The Museum of Contemporary Art, Los Angeles, 8 April to 30 July 2007

Vincent van Gogh
> The Harvest
Fort Worth, Modern Art Museum of Fort Worth

Declaring Space: Lucio Fontana, Yves Klein, Barnett Newman, Mark Rothko
30 September 2007 to 6 January 2008
Barnett Newman
> Achilles
Barnett Newman
> The Name II

THE NGA COLLECTION
North Atlantic Treaty Organization
Sir Anthony van Dyck
Rule Britannia! Art, Royalty & Power
Arthur Devis
Thomas Gainsborough
American Landscapes, 1890-1950
Washington, National Gallery of Art

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

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

THOMAS SULLY
> Ann Biddle Hopkinson
> Francis Hopkinson
> The Leland Sistert

FRANCE
Paris, Musée du Louvre
Paris, United States Embassy Residency
Robert Henri
Vèndard Street Scene
Winslow Homer
Sargent
John Singer Sargent
> Mary Casimiroch Bonnell Chamberlain
> Miss Mathilde Townsend
> Miss Grace Woodhouse

IRELAND
Dublin, United States Embassy Residency
Gilbert Stuart
> Captain John Dunn

ITALY
Florence, Casa Buonarroti
Michelangelo Buonarroti
> Dismayed Soul

PORTUGAL
Lisbon, United States Embassy Residency
George Catlin
> View of Concord
> An Indian Encampment at Sunset
> Meeting of the Guard
> Three Young Chinook Men
> Three Mandan Warriors Armed for War

SWITZERLAND
Bern, United States Embassy Residency
Frederick Carl Frieseke
> Memories
> John Quincy Adams
> Andrew Jackson

UNITED KINGDOM-ENGLAND
London, United States Embassy Residency
Sir William Beechey
> Portrait of a Lady with a Ruff
> Portrait of John Adams
> Portrait of Abraham Lincoln

UNITED STATES
Alabama
Birmingham, Birmingham Museum of Art
> Saint Jerome in the Wilderness
> Andes Zorn
> Two Dips Plus X

California
Oakland, Oakland Museum
Mark Rothko
> Untitled

District Of Columbia
The Library of Congress
Carl Milles
> Head of Orpheas
National Trust for Historic Preservation
Bernard Hallstone
> David E. Finley
U. S. Commission of Fine Arts
Alice Neel
> William Walton
Office of Senate Leadership, United States Capitol
Franklin C. Courtier
> Lincoln and His Son, Tal**
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 Emmett
> Oliveria
A. Hashagen
> Ship "Arkansas" Leaving Havana
John Wesley Jarvis
> Commodore John Rodgers
A. G. Kuhn
> Green Apples and Scoop
John Neagle
> Colonel Augustus James Pleasonton
John Vanderly
> John Suda
Alexander Helwig Wyant
> Peaceful Valley
Residence of the Vice President of the United States
John William Casilear
> View of Lake George
John Frederick Kansett
> Landing at Sabbath Day Point
Gilbert Stuart
> John Adams

AFRICA
George Catlin
> Battle between the Jicarilla Apaches and Comanches
> Chiricahua Apaches

George Catlin
> Buffalo Chase
> Comanche Chief, His Wife, and a Warrior
George Catlin
> Comanche Chief with Three Warriors
George Catlin
> Distinguished Crow Indians
George Catlin
> Encomium of Panamericans at Sunset
George Catlin
> A Flathead Chief with His Family
George Catlin
> Four Durog Indians
George Catlin
> Making Flint Arrowheads—Apache
George Catlin
> Ojibway Indians
George Catlin
> Pawnee Indians Pursuing a Comanche
George Catlin
> Pioneer Indians Approaching Buffalo
George Catlin
> A Small Cheyenne Village
George Catlin
> Three Mandan Warriors Armed for War
George Catlin
> Three Navaho Indians
George Catlin
> Three Young Cheyenne Men
George Catlin
> Two Unidentified North American Indians
George Catlin
> View in the "Grand Desert," Upper Missouri
Thomas Chambers
> Boston Harbor
Thomas Chambers
> New York Harbor with Pilot Boat "George Washington"
Rosal Dury
> The Basin Deauville**
Mark Rothko
> The Party
Mark Rothko
> Untitled

Secretary of Agriculture
American 19th Century
> Bucks County Farm Outside Doylestown, Pennsylvania
Georgia Timken Fry
> Flock of Sheep
> Henri-Joseph Harpignies
> Landscape
Walt Kuhn
> Poppies
J.G. Turner
> Engagement between the "Monitor" and the "Merrimac"
Secretary of Commerce
American 19th Century
> Steamship "Erie" (returned)
Thomas Chambers
> Bay of New York, Sunset

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78 | NATIONAL GALLERY OF ART 2007
During the fiscal year the Gallery produced six major exhibition catalogues as well as the following book-length publications: one conservation volume; one Studies in the History of Art volume; coproduction of an A. W. Mellon Lectures volume; the Center for Advanced Study in the Visual Arts (CASVA) annual report; and two foreign-language editions of Gallery publications. In addition, the Publishing Office produced nine exhibition-related brochures, a teaching booklet, and several periodicals, and numerous features and programs were created for the Gallery's Web site. In the same period eight other major publications were in progress for publication in late 2007 and early 2008.

EXHIBITION CATALOGUES

> Prayers and Portraits: Unfolding the Netherlandish Diptych
> John Oliver Hand, Catherine A. Metzger, and Ron Sronk
> (382 pages, 228 color, 85 b/w, hardcover only)
> Published in association with the Koninklijk Museum, Antwerp, and the Harvard University Art Museums, Cambridge, and copublished by Yale University Press. Abridgments in German, Dutch, and French appeared under the titles Anmut und Andacht (Stuttgart), Vlaamse Primitieven (Stuttgart), and Les Primitifs Flamands (Antwerp).

> Private Treasures: Four Centuries of European Master Drawings
> Margaret Morgan Grassei, Andrew Robinson, Rhoda Estel-Porter, and Jennifer Tinkovitch
> (272 pages, 118 color, 50 b/w, hardcover only)
> Published in association with the Morgan Library & Museum, New York, and Lund Humphries.

> Jeffrey Weiss et al.
> (296 pages, 170 color, 80 b/w, hardcover and softcover editions)
> Published in association with Yale University Press.

> Foto: Modernity in Central Europe, 1918–1945
> Matthew S. Witzkowsky
> (278 pages, 192 color, 59 b/w, hardcover and softcover editions)
> Published in association with Thames & Hudson.

> Desiderio da Settignano: Sculptor of Renaissance Florence
> Edited by Marc Bormand, Beatrice Paolozzi Strozzi, and Nicholas Penny with essays by scholars including Nicholas Penny and Alison Luchs of the National Gallery of Art
> (288 pages, hardcover only)
> English edition copublished by National Gallery of Art, Musée du Louvre Editions, and 5 Continents Editions.

> The Art of the American Snapshot
> Kirk Varnedoe
> (340 pages, 118 color, 107 b/w, hardcover only)
> Published in association with the Metropolitan Museum of Art.

> Constable’s Great Landscapes: The Six-Foot Paintings
> Edited by Barbara H. Berrie
> (288 pages, hardcover only)
> Distributed by Princeton University Press.

FOREIGN-LANGUAGE EDITIONS

> National Gallery of Art: Master Paintings from the Collection
> John O. Hand
> (424 pages, 423 color, hardcover only)
> First published in English in 2004
> Russian edition published in 2006 in association with SLOVO.

> Jeffrey Weiss et al.
> (296 pages, 170 color, 80 b/w, hardcover and softcover editions)

CONSERVATION STUDIES

> Art historians’ A Handbook of Their History and Characteristics, Volume 4
> Edited by Barbara H. Berrie
> (248 pages, 75 color, 216 b/w, hardcover only)
> Published in association with Archetype Publications.

STUDIES IN THE HISTORY OF ART AND OTHER CASVA PUBLICATIONS

> French Genre Painting in the Eighteenth Century
> Studies in the History of Art, Volume 72, ed. by Philip Conisbee
> (320 pages, 30 color, 175 b/w, hardcover)
> Distributed by Yale University Press.

> Center 27
> Annual report, print and Web versions.

THE A. W. MELLON LECTURES IN THE FINE ARTS

> Pictures of Nothing: Abstract Art since Pollock
> Kirk Varnedoe
> (304 pages, 132 color, 132 b/w, hardcover only)
> Distributed by Princeton University Press.

EXHIBITION BROCHURES AND TEACHING BOOKLETS

> Constable’s Great Landscapes: The Six-Foot Paintings
> Matthew S. Witkovsky
> (288 pages, 108 color, 170 duotones, hardcover and softcover editions)
> Published in association with Princeton University Press.

> The Artist’s Vision: Romantic Traditions in Britain
> Edited by Marc Bormand, Beatrice Paolozzi Strozzi, and Nicholas Penny
> (288 pages, hardcover only)
> Distributed by Princeton University Press.

> Tabernacle Frames from the Samuel H. Kress Collection at the National Gallery of Art
> John O. Hand
> (272 pages, 30 color, 175 b/w, hardcover only)
> Distributed by Princeton University Press.

> Edward Hopper
> J. M. W. Turner
> (teaching booklet)

PERIODICALS

> NGA Bulletin: Fall 2006 and Spring 2007

WEB PRODUCTIONS

In fiscal year 2007 the Web site (www.nga.gov) received 17,579,130 visits, with a daily average of 48,162 visitors.

EXHIBITION FEATURES

> Constable’s Great Landscapes: The Six-Foot Paintings
> Prayers and Portraits: Unfolding the Netherlandish Diptych

> Jeffrey Besdin at the National Gallery of Art

> Fabulous Journeys and Faraway Places: Travels on Paper, 1450–1700
> Hardcover, 175 color, 59 b/w

> Private Treasures: Four Centuries of European Master Drawings
> Foto: Modernity in Central Europe, 1918–1945

> Strokes of Genius: Rembrandt’s Prints and Drawings
> Strokes of Genius: Rembrandt’s Prints and Drawings

MULTIMEDIA

> Edward Hopper’s New York video podcast
> Edward Hopper film highlights
> East Building cell-phone tour

MEDIA AWARDS

Print
> Prayers and Portraits: Unfolding the Netherlandish Diptych
> 2006 George Wittenborn Memorial Book Award: Association of American University Presses (AAUP)/Book, Jacket, and Journal Show; American Association of Museums (AAM) design award; Art Director’s Club of Metropolitan Washington award

> Private Treasures: Four Centuries of European Master Drawings
> Art Director’s Club of Metropolitan Washington award

> AAUP/Book, Jacket, and Journal Show; AAM design award; Art Director’s Club of Metropolitan Washington award
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<td>Paul Cotton, Sylvia Dorsey, Deborah Hamilton, Angela Lee</td>
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<td>Gerald Carthorne, Geraldine Crawford, Andrea Gordon, Raymond Henson, Sheldon Malloy</td>
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<td>Daniel Smith, Lawrence Heininger, Carlos Hemond, Mark Reede, Sahlu Teklesadick, Oscar Williams, Jeremy Wojciechowski</td>
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<th>Chief of Horticulture Services</th>
<th>Dianne Cina</th>
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<td>Deputy Chief</td>
<td>Cynthia Kaufmann, Horticulturists, Margaret Church, Solomon Foster, David Gentlescure, Juliana Goodman, James Kaufmann</td>
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<th>Operations</th>
<th>Deputy Chief</th>
<th>Philip Goldsmith, Occupational Safety and Health Manager, Linda Schilder, Fire Protection Specialist, Billy Norman</th>
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<tr>
<th>Emergency Services Supervisor</th>
<th>Angelo Catucci</th>
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<tr>
<td>Senior Electronics Technician</td>
<td>William Shaw</td>
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<tr>
<td>Electronics Technician</td>
<td>Patrick Parrett, Nathaniel Stroman</td>
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<td>Locksmith</td>
<td>Ty Cullins</td>
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(October 1, 2006–September 30, 2007)

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(as of 30 September 2007)

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