NATIONAL GALLERY OF ART

Washington, D.C.
T
his year, the National Gallery of Art welcomed close to five million visitors, the highest annual attendance since 2000. This is a testament to the ongoing success of the Gallery’s mission of service to the American people. These visitors, and the millions more who toured the Gallery online, enjoyed an unprecedented opportunity to experience great works of art. Our special exhibitions offered a breathtaking array of cultural riches, from acclaimed masterworks by J.M.W. Turner to the recently rediscovered treasures of Afghanistan to the monumental sculptures of Martin Puryear. These magnificent exhibitions reflect the high standard of quality that characterizes the Gallery’s permanent collection and related programs, including vital behind-the-scenes activities such as conservation and scholarly research.

The Gallery continues to rely on the strong public-private partnership that has sustained it since its founding. On behalf of the Board of Trustees, I extend our appreciation to the President and the Congress for their commitment to provide the annual funding needed to keep the Gallery open to the public free of charge, 363 days a year. Their unfailing support continues to be matched by private donors, whose gifts provide for the Gallery’s programmatic needs—art acquisition, educational programs, scholarly research, and more.

The Trustees’ Council fulfills an essential role as a national advisory body to the Board of Trustees. This year, several new members joined the Council, including William H. Ahmanson of Beverly Hills, CA, and Sheila C. Johnson of The Plains, VA, as well as Leo A. Daly III, Helen Henderson, William L. Walton, and John R. West, all of Washington, DC. We also were pleased to welcome returning members Juliet C. Folger, Lenore Greenberg, Richard C. Hedreen, Ruth C. Kainen, Harvey S. Shipley Miller, John G. Pappajohn, Thomas A. Saunders III, Albert H. Small, and Benjamin F. Stapleton.

This May, Alan Shestack, deputy director and chief curator here since December 1993, announced his retirement after more than four decades of distinguished service to the art museum community nationwide. The trustees extend their appreciation to Alan for his leadership and dedication to this institution. We look forward to working with his successor, Franklin Kelly, formerly the Gallery’s senior curator of American and British paintings.

The trustees and staff mourned the loss of Philip Conisbee, senior curator of European paintings and head of French paintings, who joined the Gallery in 1993. Philip was an accomplished scholar, professor, and curator who oversaw such acclaimed special exhibitions as Van Gogh’s Van Goghs in 1998 and Cézanne in Provence in 2006. Philip was a dear friend to all of us and to his colleagues in the international museum community. We lost another wonderful friend, Mary Jo Kirk, co-chair of The Circle since 2004 and a generous donor to our special exhibitions program. The trustees are tremendously grateful to Mary Jo for her instrumental role in sustaining The Circle’s growth and launching the Exhibition Circle program, which has been a resounding success.

My fellow trustees and I appreciate the generous support received from private donors this year. We were especially touched by the magnanimous bequests left by former Circle members Florian Carr and Letitia Hanson. Mrs. Carr’s gift will strengthen the Gallery’s Italian Renaissance art program; and Mrs. Hanson’s bequest will augment the Fund for the International Exchange of Art, a crucial resource for our international special exhibitions program and related activities. We are deeply grateful to them for their ultimate demonstration of friendship with the Gallery through their legacy gifts. The Gallery also received a generous bequest from the estate of Richard S. Zeisler that will enhance the collection significantly. We are pleased that Mrs. Hanson and Mr. Zeisler will be recognized as Benefactors, the highest honor accorded to Gallery donors.

The trustees would also like to acknowledge Alfred H. Moses and Fern Schad for their commitment to support the Gallery’s photography program. We would like to thank Gallery trustee Mitchell P. Rales for his major gift of support to photography acquisitions. Trustees’ Council member Helen Henderson established a significant charitable gift annuity in support of the Gallery. Our thanks go out to them and to all who have enhanced the Gallery’s programs through their charitable gifts.
The Gallery received several significant commitments from foundations that will sustain important programs over the long term. The Andrew W. Mellon Foundation renewed its support for the Andrew W. Mellon Post-Doctoral Curatorial Fellowships through a challenge grant that will endow this program in perpetuity. The Charles Engelhard Foundation made a leadership gift that will bolster the Gallery’s special exhibitions program over the next decade. We are deeply grateful to the Samuel H. Kress Foundation for its renewed support of the Kress Professorship and Kress Fellowships, as well as its grants for digital imaging initiatives at the Gallery.

Corporations, foundations, and individuals provided critical funding for the special exhibitions program. The Board of Trustees would like to acknowledge Bank of America for its national sponsorship of J.M. W. Turner, as well as Access Industries and Len Blavatnik, founder and chairman of Access, for their support of the exhibition in Washington. The Exhibition Circle also provided important support for J.M. W. Turner and two other Gallery exhibitions this year, Bronze and Boxwood: Renaissance Masterpieces from the Robert H. Smith Collection and Martin Puryear. Our thanks also go to Lockheed Martin Corporation for its sponsorship of Let the World In: Prints by Robert Rauschenberg from the National Gallery of Art and Related Collections. A consortium of donors, including the Trellis Fund, The Hite Foundation, and The Ryna and Melvin Cohen Family Foundation, sponsored Impressed by Light: British Photographs from Paper Negatives, 1840–1860. We extend our warm thanks to them and to the Florence Gould Foundation, sponsor of the exhibition In the Forest of Fontainebleau: Painters and Photographs from Corot to Monet. Another photography exhibition, Richard Misrach: On the Beach, also was made possible by the Trellis Fund. Afghanistan: Hidden Treasures from the National Museum, Kabul was made possible by the E. Rhodes and Leona B. Carpenter Foundation, with additional support from The Charles Engelhard Foundation. Corporate support for the Afghanistan exhibition was provided by National Construction & Logistics and its founder, Hamed Wardak. We extend our gratitude to them and to Glenstone for its generous support of the Puryear exhibition.

The Collectors Committee continued to enhance the Gallery’s modern and contemporary collection. At their annual meeting in March, Committee members voted to acquire an important work by Alex Katz, Swamp Maple (4:30), 1968, the first painting by the artist to enter the collection. The Board of Trustees is profoundly grateful to John Pappajohn and Roselyne Swig, the Committee’s co-chairs, for their distinguished leadership and service.

The Gallery’s other annual giving program, The Circle, continued to serve as an important source of support for many Gallery programs. The Circle comprised more than twelve hundred members nationwide at year end. We were especially pleased to see the steady growth of The Exhibition Circle, whose members provide expendable funding for the Gallery’s special exhibitions program. The trustees would like to express their warm appreciation to all Circle members for their generosity and to the Circle co-chairs, Ed Mathias and the late Mary Jo Kirk, for their distinguished leadership of this vital group.

The Legacy Circle honors those who have included the Gallery in their testamentary plans. The estate gifts of Florian Carr, Letitia Hanson, and Richard Zeisler demonstrate the tremendous impact such gifts can have on the future of the Gallery. This year, several individuals elected to support the Gallery through bequest intentions, charitable gift annuities, charitable lead and remainder trusts, and other planned gifts. I applaud the Legacy Circle members for their enduring support.

My fellow trustees and I will continue to dedicate ourselves to the Gallery’s core mission: to make great art available to the widest possible audience. This means sustaining our exceptional special exhibitions and education programs, and finding innovative ways to reach out to the Gallery’s worldwide audience. We will continue to work with the Trustees’ Council, the Gallery’s talented staff, and our chief partners—the federal government and the private sector—in making the National Gallery of Art an exciting and enjoyable destination for all.

Victoria P. Sant
The activities of fiscal year 2008 at the National Gallery of Art continued the rich tradition of enhancing the permanent collection and presenting a variety of special exhibitions and educational programs. During the year the Board of Trustees, staff, and volunteers all contributed to developing the collection, exploring the art of many centuries and cultures in special exhibitions, making educational programs available to a multitude of audiences at home and abroad, and preserving the works of art in our care.

The dynamic combination of public and private support enables the Gallery to preserve, collect, and exhibit while fostering a comprehensive understanding of great works of art. We are grateful to the President and the Congress for the crucial support through federal funds for operations and maintenance and the protection and care of the works of art, sustaining the nation's art museum. We are also grateful to the many generous individuals, foundations, and corporations whose support ensures the high quality of the collection and programs.

Continuing in the tradition begun by the Gallery's founder Andrew W. Mellon and the Founding Benefactors, private support enabled us to enrich the collection this year with some seven hundred significant works of art. The generous gift of Vicki and Roger Sant this year for the Victoria and Roger Sant Fund demonstrates their extraordinary commitment to the Gallery. They have set a wonderful example to uphold the excellence of our collection and programs. The Gallery's holdings of nineteenth-century American paintings were enhanced with the acquisition through purchase and gift of two works by Eastman Johnson and a work by Alfred Thompson Bricher from Jo Ann and Julian Ganz, Jr. As in previous years, the Collectors Committee contributed to the modern and contemporary art collection, with the purchase of Alex Katz's Swamp Maple (4:30) at their annual meeting this year.

We were pleased to join with Gallery donors and collectors Dorothy and Herbert Vogel, the National Endowment for the Arts, and the Institute of Museum and Library Services, to launch The Dorothy and Herbert Vogel Collection: Fifty Works for Fifty States. This national gifts program will distribute 2,500 works from the Vogels' collection of minimal and conceptual art throughout the nation, with fifty works going to a selected art institution in each of the fifty states.

The Robert H. Smith Collection, assembled over three decades, is one of the most important private collections of Renaissance bronze sculpture. This year, it was presented in the special exhibition Bronze and Boxwood: Renaissance Masterpieces from the Robert H. Smith Collection. Promised to the Gallery by our former president Robert H. Smith, it will bring our bronze collection to the level of the great princely collections formed over centuries in Europe. The ivories will enhance our holdings in a medium we have only begun to collect in the past decade. Boxwood is a completely new medium for us; like ivory, it lends itself to fine and delicate carving.

Special exhibitions in fiscal year 2008 presented our audiences with a wide range of artists and experiences. The strengths of our collections were presented in illuminating exhibitions of prints, drawings, and photographs. The Gallery's special exhibitions program also brought works of exceptional quality to Washington from public and private collections around the world. This year, paintings and watercolors by J.M.W. Turner, sculptures by Martin Puryear, artifacts unearthed in modern Afghanistan, plein-air paintings and photographs created in the forest of Fontainebleau, and images of American Indians by George de Forest Brush were on view in the galleries.

Providing access to the collection, special exhibitions, and educational programs is central to our mission. This year the Gallery opened its Education Studio, a public space created for the exploration of artists' techniques and materials. Already, the art-making workshops and seminar-type discussions conducted there have dramatically enhanced our ability to showcase the collection in a new way.

The most important public collection of Renaissance-era medals in the United States is at the Gallery. We celebrated the publication this year of Renaissance Medals, the seventeenth systematic catalogue published by the Gallery. Compiled over more than twenty years, the two-volume set covers more than
nine hundred fifty medals acquired through 2003 and offers the most detailed art historical and scientific assessment of the collection available to date. In addition, the Gallery's publication *The Art of the American Snapshot, 1888–1978* received the Alfred H. Barr, Jr. Award, signifying it as the most distinguished exhibition catalogue of the year.

This year, we were delighted to appoint Franklin Kelly as the Gallery's deputy director and chief curator, succeeding Alan Shestack. Alan had a stellar career of forty-three years of leadership and service to some of America's finest museums, and I was privileged to work alongside him during his years here. Frank's scholarship, curatorial expertise, and knowledge of the Gallery, as senior curator of American and British paintings, have prepared him well for his new role. This year we also were pleased to welcome Harry Cooper as head of the department of modern and contemporary art. We look forward to working with him as we continue to expand the Gallery's collection of modern and contemporary art and to maintain an exciting exhibition schedule.

This year marked the passing of Philip Conisbee, the Gallery's senior curator of European paintings and head of French paintings. I join with our president in paying tribute to Philip, his wealth of knowledge of European art, and his great enthusiasm for sharing his scholarship. He demonstrated outstanding leadership at the Gallery.

Some five million visitors from the United States and abroad enjoyed our collection, special exhibitions, and educational initiatives offered in our two landmark buildings and Sculpture Garden this year. The Gallery's Web site also flourished, with more than 20.8 million visits this year, providing educational programming for a local, national, and international audience. We are grateful to the President and the Congress for funding the multi-year Master Facilities Plan, a crucial repair, restoration, and renovation program.

The Board of Trustees, staff, and volunteers, in partnership with the federal government and our generous donors, combine to make the National Gallery of Art available at no charge to all Americans and visitors from around the world. Through our resources and programs, we are able to realize the vision of Andrew W. Mellon in founding a place to present the nation's art collection at the highest standards.

Earl A. Powell III
Visitors view the Gallery’s 2008 acquisition Swamp Maple (4:30) by Alex Katz in the East Building Concourse Galleries.
COLLECTING

THE GALLERY ACTIVELY SEeks WORKS OF ART IN THE AREAS IN WHICH IT COLLECTS, IN KEEPING WITH THE HIGH STANDARDS ESTABLISHED BY ITS FOUNDING BENEFACtORS. THROUGH THE GENEROSITY OF MANY INDIVIDUALS, THE GALLERY BUILT ITS RENOWNED COLLECTION WITH SOME SEVEN HUNDRED SIGNIFICANT ACQUISITIONS IN 2008.

PAINTINGS Three highly important nineteenth-century American paintings were acquired in 2008: two by the celebrated genre painter Eastman Johnson, and a third by Alfred Thompson Bricher, best known for his depictions of coastal New England.

Johnson’s Gathering Lilies, 1865, and On Their Way to Camp, 1873, date from the post–Civil War period during which the artist was at the height of his powers. During the early 1860s Johnson undertook numerous trips to Maine to make studies of maple sugar camps. His intention was to compose a large genre painting that would rival history paintings in scale and ambition, but he never succeeded in completing the work. He set that project aside in 1865 and turned his attention to painting idealized views of women in various pursuits. The masterpiece of these works, Gathering Lilies shows a solitary woman bending down to pick the flower of a water lily from the surface of a tranquil pond with her right hand while holding others in her left. Johnson perfectly captured the graceful elegance of her motion as she balances on the log and turns to grasp the stem of the flower.

The subject of On Their Way to Camp was derived from Johnson’s earlier study of maple sugar camps in Maine. Although his interests had previously centered on the busy activities of making sugar, in this work he shows only three boys—two towing a sled with a sap barrel through snowy woods while a third, younger boy rides atop the barrel holding a wooden bucket. The trees around the boys have been tapped to gather the maple sap, and in the background a wooden lean-to and the red flames of a fire are visible. On Their Way to Camp—signed and dated “E. Johnson/1873”—is the only picture related to the sugar-making theme that Johnson seems to have regarded as fully finished and complete.

Alfred Thompson Bricher began his career as a painter of autumnal landscapes, but by the late 1860s, he had become a specialist in seascapes. His favorite subjects were the beaches and headlands of the New England coast, and he excelled at...
depicting such scenes in calm weather and lit by serene, luminous skies. At his best, as in the radiantly beautiful *A Quiet Day near Manchester*, 1873, which depicts a scene on the Massachusetts coast north of Boston, he was capable of equaling the finest work of his fellow marine painters, John Frederick Kensett, Sanford Robinson Gifford, and Martin Johnson Heade. Although Bricher painted many pictures over the course of his long career, he created nothing that surpasses the superb quality of *A Quiet Day near Manchester*.

These three important paintings join the American collection through the Paul Mellon Fund, Avalon Fund, and the generous gift of Jo Ann and Julian Ganz, Jr.

Two striking European paintings were added to the collection this year. Abraham de Verwer’s atmospheric *View of Hoorn*, c. 1645, depicts Hoorn from the south, the view that greeted ships as they sailed the Zuiderzee towards this important Dutch port, a major center for trade to the Baltic, the West Indies, and the East Indies. A bank of clouds stretches across the late-afternoon sky, with only the water’s ripples, some fluttering flags, and a gliding sailboat to suggest the gentle breezes passing over the broad roadstead. De Verwer suggested the water’s expanse by modulating the way light reflects against its surface, moving from a darker foreground to lighter tonalities near the horizon. From de Verwer’s low and distant vantage point, Hoorn’s distinctive city profile is barely distinguishable. Visible above the buildings lining the harbour are masts of ships, silhouetted in muted browns against the grey sky. The only activity of note in this serene image occurs on the deck of the large sailing ship at the left, where sailors grasp lines from a block and tackle attached to the square rigging to load cargo into the ship’s hold. No commission for *View of Hoorn* is known, so the circumstances under which de Verwer executed this remarkable work remain a mystery. This painting was acquired through the generosity of the Derald H. Ruttenberg Memorial Fund.

The third work by an artist of the Danish Golden Age to enter the Gallery’s collection, *View of Bregentved Forest, Sjaelland*, mid 1830s, is a characteristic work by the Danish landscape painter Frederik Sodring. In contrast to the majority of artists associated with the period, Sodring devoted himself almost exclusively to landscape painting. This painting, which is believed to depict the lush forested region around Bregentved Manor in central Sjaelland, the largest island of Denmark, displays the keen observation, rigorous attention to detail, and sensitivity to light and atmosphere that were the hallmark of the Golden Age. Although meticulously composed, the scene has a charming air of spontaneity due to Sodring’s handling of paint. This painting is a gift of Jean-François and Véronique Heim in memory of Philip Conisbee.
A great variety of modern and contemporary works entered the collection this year, including several by major artists previously unrepresented in the collection. The Collectors Committee purchased Alex Katz's *Swamp Maple (4:30)*, 1968. This well-known work, the first of the monumental landscapes of Katz's career, draws on contemporaneous strategies of minimalism and geometric abstraction to transform the image of a scrawny maple tree from Maine into a powerful, singular presence. An equally potent image is James Rosenquist's *White Bread*, 1964, a classic still life that exploits the language of advertising and billboards for its arresting presentation of several slices of bread slathered with margarine by a stainless steel knife.

Terry Winters' *Bitumen*, 1986, is an expansive, richly painted canvas from an early peak of the artist's career that seems to be both about natural history (the imagery is of cell division) and the nature of painting (the title refers to a coal-based pigment used in the work). Both works were purchased with funds from the bequest of Richard S. Zeisler.

**SCULPTURE** Fiscal year 2008 was an important year for acquisitions of American sculpture. The only known example of a *David Triumphant* by the neo-classical sculptor Thomas Crawford was given by Ian and Annette Gumming. This elegant, wistful marble made in 1848 by an American who spent his career in Rome makes reference to several famous renditions of the subject. Frederick MacMonnies realistically captures the nobility of the Revolutionary hero in the bronze statuette *Nathan Hale*, made as a reduction of a large public monument. The work is donated by Erving and Joyce Wolf in memory of Diane R. Wolf.

The Gallery's impressive holdings of small-scale relief sculpture were expanded with the gift of nine works from Lisa Baskin. A delicate 1545 wax medallion portrait of King Francis I of France, still in its original protective metal case, shows the soberly dressed king at the end of his life. Sensitively rendered in colored wax, the portrait provides a telling counterpoint to earlier flamboyant medallic likenesses. An extremely fine plaquette of an *Allegory of Fortune* given by Andrew Brown adds to the Gallery's considerable strength in fifteenth-century Italian small bronzes. From the same donor, the 1673 portrait medal of Michelangelo by Gérard Léonard Hérard, a rare original example, copies the likeness on the 1546 portrait engraving by Giulio Bonasone, an impression of which is already in the collection. Of special importance for its fundamental relation to medals is the gift by John Wilmerding of an example of Augustus Saint-Gaudens' 1907 *Twenty Dollar Gold Piece*, known as the *Double Eagle*. The magnificent design and striking image of Liberty reflects the influence of Italian Renaissance medals as well as the beaux-arts tradition in France and America.

A number of works were donated in honor of Nicholas Penny, the Gallery's former senior curator of sculpture, marking his departure in February 2008 to become director of the National Gallery, London. These include an exquisite French Renaissance painted enamel roundel of *Apollo and Marsyas* and a nineteenth- or eighteenth-century bronze statuette of *Christ at the Column*, both gifts of Lisa Baskin. The *Christ* is a bronze variant of a celebrated invention by the great Flemish sculptor François Duquesnoy whose remarkable ivory version the Gallery acquired last year. An early (1883–1886) bronze cast of the head of the *Fisherboy*, Vincenzo Gemito's most famous sculpture, was donated by Asbjorn Lunde. Important nineteenth- and twentieth-century European medals and plaquettes were given by Mark and Lynne Hammerschlag, David and Constance Yates, and Alison Luchs.
This year also saw the acquisition of three significant and challenging twentieth-century sculptures. Marcel Duchamp’s *Fresh Widow*, an authorized 1964 edition by Arturo Schwarz based on the 1920 original, is the Gallery’s first major piece by this seminal artist. Full of dark humor and sly reference to the history of painting, its strange green and black window has inspired contemporary artists from Ellsworth Kelly to Robert Gober. This was the generous gift of Deborah and Ed Shein, as was *Auto Tower, Industrial Forms (part A)*, c. 1922, by John Storrs—a work that combines abstraction with industrial form while questioning the border of sculpture and decoration. The surrealist-inspired assemblage of found objects by Jess, *A Letter Box for Hellgate*, 1961, was a gift of Odyssia Skouros. Heather and Tony Podesta donated *Reconstruction of Doors, Erich Meilke’s Office (Stasi City)*, 1997, by Jane and Louise Wilson, which combines photography and sculpture to convey the architectural and spatial basis of political repression in East Germany.

**DRAWINGS** Among major purchases of old master drawings, the exceptionally rare and handsome trompe-l’oeil watercolor by Samuel Lewis, *A Deception*, c. 1780, was acquired as the gift of Max and Heidi Berry. This highly refined and beautifully executed rack picture is the main precursor to numerous works by such great American illusionist painters as William M. Harnett and John Frederick Peto. The large and impressive red chalk drawing *French Troops before Salins and the Surrounding Mountains*, 1668/1670, by Adam Frans van der Meulen, purchased as the gift of The Ahmanson Foundation, represents in memorable fashion the new taste for naturalistic landscapes that blossomed in France in the latter half of the seventeenth century. A magnificent study of *The Sacrifice of Iphigenia*, c. 1726, by the young Giovanni Battista Tiepolo, elaborates and refines his ideas for a fresco or large canvas.

Complementing the acquisition of 120 German drawings from the Wolfgang Ratjen Collection last year, the Gallery acquired a number of German, Swiss, and Austrian works through both purchase and gift. Of special note were a miniature scene of a moonlit castle by Adolf Friedrich Teichs, given by Diane Allen Nixon; a still life of a branch of delectable gooseberries with insects by the eighteenth-century specialist Barbara Dietzsch; three large landscapes by Balthasar Anton Dunker (c. 1780),...
A spirited composition by Bartolomeo Pinelli illustrating Dante’s *Inferno* came as the gift of Alexandra Baer. Among important British drawings was a tender portrait by George Morland, c. 1786, purchased as a gift of the Monica and Hermen Greenberg Foundation in honor of Monica Lind Greenberg, and a glowing 1848 watercolor by Joseph Nash of the opening of Parliament in the newly constructed House of Lords. A pencil drawing of a back alley in London by Gustave Doré was purchased with funds donated by friends and colleagues in memory of Philip Leonard. Evelyn Nef continued her support for French drawings by funding the purchase of Jacques Villon’s jaunty watercolor of *Two Elegant Ladies, One Lighting a Cigarette*, 1900.

Among important acquisitions of early twentieth-century drawings this year are Angelo Rognoni’s *Avanzata sul Carso*, 1917, a futurist work that captures in words and images a deadly World War I battle along the Italian front, purchased with funds from Eugene L. and Marie-Louise Garbaty and Mr. and Mrs. Louis Glickfield; Hans Bellmer’s spell-binding *Young Girl in a Checked Dress*, 1928/1930, a gift from Merritt P. Dyke; and a highly appealing abstract composition from 1931 in pen and black ink by Arshile Gorky, a gift from Ruth Cole Kainen.

Four superb *Wall of Light* watercolors by Sean Scully, a gift of Jane Watkins, enrich the collection of contemporary drawings and build on her previous gift of four from the seminal group made between 1983 and 1984. Acquired with the support of Dian Woodner, Louise Bourgeois’ *M is for Mother*, 1998, spells out the letter “M” in red ink and conveys the artist’s singular and uncanny ability to fuse the tender with the sinister.

**PRINTS & ILLUSTRATED BOOKS**

The German Renaissance stood out among this year’s acquisitions of old master prints and illustrated books. An extremely rare complete first edition of Albrecht Dürer’s *The Apocalypse of Saint John*, a series of sixteen woodcuts published by the artist in 1498, defined for generations of artists the vision of Revelation and the expressive possibilities of the woodcut medium. Also acquired were Augsburg woodcuts from the earliest stages of color printing, and, from the Dürer School, a fine copy of the first edition of Ulrich Pinder’s *Speculum passionis*, 1507, with woodcuts by Hans Leonard Schäufelein, Hans Baldung Grien, and Hans Süss von Kulmbach. From the Danube School came a stunning impression of Wolf Huber’s woodcut *Saint George Killing the Dragon* dated 1520, his masterpiece in inventiveness and
Two outstanding additions to the German collection were Karl Schmidt-Rottluff’s *Bucht im Mond Schein*, 1914, a somber, evocative woodcut of moonlight on a rocky bay, a gift from Jörg and Sabine Maass; and Kirchner’s riveting portrait of the artist’s psychiatrist, *Dr. Ludwig Binswanger*, 1917/1918, purchased with funds donated by Nelson Blitz, Jr. and Catherine Woodard. Two notable portraits, a shimmery drypoint by Fritz Edvold Paul of Dr. Adolf Frey from 1918, and a beautiful 1919 proof impression on blue-green paper of *Bildnis Dr Ge* by Walter Gramatte, were both purchased with the Daryl Reich Rubenstein Memorial Fund. Beverly and Chris Whith gave *O Ewigkeit, du Donnerwort*, 1918, a volume with eleven lithographs by Oskar Kokoschka and lyrics to a cantata by J. S. Bach. The purchase of Hannah Höch’s most important print, *Frühlings-Messe der Kunstgewerbe Gruppe*, 1924, was made possible with the Gail and Benjamin Jacobs Fund and the Richard S. Zeisler Fund.

Fifty-eight artist’s proofs by Jasper Johns, dating from 1962 to 1973, were acquired through the Patrons’ Permanent Fund, building on a collection of 320 that have been acquired since 2004. Additionally, the Johns holdings were enriched with an important gift from Barbara Bertozzi Castelli of the acclaimed portfolio *1st Etchings*, 1968.

Through the Collectors Committee and the Gail and Benjamin Jacobs Fund, the Gallery added its first “prints” by Rachel Whiteread, a set of five etched-metal gratings from 2002, based on drawings the artist made of weathered fishing nets and antique net curtains. The Collectors Committee also acquired Jenny Holzer’s darkly ironic portfolio of five prints, *AKA*, 2007, based on a redacted FBI file on George Orwell.

**PHOTOGRAPHS** More than 150 nineteenth- and twentieth-century European and American photographs were acquired this year. Among the most notable were ninety-three works by conceptual, Arte Povera, land, and performance artists from the 1960s through the 1980s from Eileen and Michael Cohen’s collection. Acquired through a generous donation from the Cohens and with funds from Mitchell P. Rales and Glenstone, the works cover an immense terrain of avant-garde production and include examples by the leading figures in these movements, such as Vito Acconci, Bernd and Hilla Becher, Mel Bochner, Dan Graham, Bruce Nauman, Giuseppe Penone, and Andy Warhol. With this acquisition, the Gallery’s collection fully represents the accomplishments of these major post-war artists.
Equally distinguished was the acquisition of twenty-eight works by pictorial photographers who were members of Alfred Stieglitz's organization, the Photo-Secession. Founded in 1902, the Photo-Secession was a carefully chosen group whose work Stieglitz believed represented the finest accomplishments of the art of photography. Including photographs by Alvin Langdon Coburn, Gertrude Käsebier, Edward Steichen, and Clarence White, the works demonstrate the group's profound impact on twentieth-century photography. Although the Gallery has the world's largest collection of photographs by Stieglitz, until now we had almost no examples by these photographers he so ardently championed.

Five photographs, including Heinrich Kühn's gum dichromate print, Die Schnitterin, 1924, and Hans Namuth's portrait of Jackson Pollock, 1950, were acquired with funds contributed by Diana and Mallory Walker. Vital Projects augmented their long-standing donations with funds used to purchase fourteen photographs, including Benjamin Brecknell Turner's Wedding Group, c. 1852 or 1853. A donation from Gail and Benjamin Jacobs provided the Gallery with funding to acquire Eugène Cuvelier's Belle-Croix, 1860s, highlighted in the exhibition In the Forest of Fontainebleau: Painters and Photographers from Corot to Monet, while the R. K. Mellon Family Foundation Fund supported efforts to expand the holdings of work by women photographers by donating funds to acquire Viscountess Jocelyn's Interior, 1860s.

In addition, several individuals have donated major photographs, including Peter C. Bunnell who gave Alvin Langdon Coburn's rare portrait of Sadakichi Hartmann, c. 1902, and John Wilmerding who gave Walker Evans' Ledgers, 1953. Judith T. and Donald C. Opatrny donated a portfolio of twenty-four prints by Sean Scully, and Tony and Heather Podesta augmented their previous donations with the addition of Jane and Louise Wilson's Stasi City (Floating Figure with Flask), 1997, one component in a multi-media work by these influential British artists.

RARE BOOKS & IMAGES In 2008, 157 titles were added to the library’s rare book collection, including 125 works spanning four centuries and reflecting the Library’s most important research priorities made possible by The David K. E. Bruce Fund.

A rare copy of Ovid’s Metamorphoses (Venice, 1553), a first edition translated into ottave rime and printed on blue paper with ninety-four fine woodblock vignettes set within the text was made possible by the J. Paul Getty Fund in honor of Franklin D. Murphy. Isaac de Larrey’s Geschiedenis van Engelandt, Schotland en Ierlandt... (Amsterdam, 1728–1730) is the first Dutch edition of the author’s history of the British Isles, illustrated with more than 100 engravings by the best Dutch artists of the time, including three large views by Romeyn de Hooghe.

Two important works on classical antiquity were acquired with the J. Carter Brown Memorial Fund: Electorum libri II (Antwerp, 1608) by Philip Rubens, a collection of essays on various aspects of ancient Roman life, featuring four double-page engravings after drawings made by the author’s older brother, Peter Paul Rubens, during his travels in Italy; and Thomas Dempster’s De Etruria regali libri VII... (Florence, 1723–1724), considered the first comprehensive examination of Etruscan civilization.

Two of the seven nineteenth-century volumes acquired with the Grega and Leo A. Daly Fund for Architectural Books are noteworthy. Rudiments of Curvilinear Architecture by George Phillips
Victor Petit's *Architecture nouvelle* (Paris, 1865?) includes fifty color lithographs in portfolio depicting designs for a wide array of building types.

An extremely rare complete first edition of *Wiener Farbenkabinett* (Vienna and Prague, 1794) features more than 4,000 hand-painted color samples in graduated hues, each named and numbered, with the precise formula for reproducing each color provided in the accompanying text. The work, originally produced as a color guide for artists, craftsmen, dyers, and printers, was acquired with the Glinscher Pace Wildenstein Fund.

Among several noteworthy modern publications added to the rare book holdings this year were issue no. 15 (July 1921) of the Dada publication *391*, a gift of Thomas G. Klarner, and *Colours of Persia* by Susan Allix (London, 2007), donated by Patricia G. England.

Several notable rare objects were added to the image collection this year. Among the albums are a compilation of early photographs of Italian drawings (John Brampton Philpot, early 1860s), an oversized album of the International Colonial Exposition in Antwerp (1930), a fine "Grand Tour" album from 1863, and an album of the Stockton Polytechnic Exposition (Robert Clennett, 1860). The rare photographs include a daguerreotype of Gilbert Stuart’s “Athenaeum” portrait of George Washington (Southworth and Hawes, c. 1853), a group of eight salt prints of old master drawings in the British Museum (Roger Fenton, c. 1856–1858), a set of postcards depicting the Vienna Secession exhibitions (1898–1916), photographs of an exhibition installation at the Museum of Non-Objective Painting, forerunner of the Solomon R. Guggenheim Museum in New York (1949); and the photographic archives of the John Weber Gallery in New York documenting its artists and installations from the late 1960s to the 1990s.
EXHIBITING

THE SPECIAL EXHIBITIONS PROGRAM ENHANCES THE CORE STRENGTHS OF THE COLLECTION AND PRESENTS WORKS OF EXCEPTIONAL QUALITY AND MERIT FROM OTHER CULTURES AND PERIODS, BRINGING GREAT ART TREASURES TO WASHINGTON FROM PUBLIC AND PRIVATE COLLECTIONS AROUND THE WORLD.

During fiscal year 2008 the Gallery continued its impressive special exhibitions program by presenting fifteen exhibitions that drew more than 1.8 million visitors. The major retrospective devoted to the paintings of twentieth-century American artist Edward Hopper continued in this fiscal year.

The year opened with the exhibition J.M. W. Turner, the most comprehensive survey of Turner's work ever presented in the United States. More than 145 paintings and watercolors revealed the astonishing talent and imagination of this artist, whom Alfred Lord Tennyson called "the Shakespeare of landscape." Over the course of six decades, Turner transformed the genre of landscape through works that proclaimed him heir to the old masters even while ushering in a new and visionary direction in nineteenth-century painting. Known for his technical brilliance and startling use of light and color, Turner incorporated learned references to literature, mythology, and historical events in his pictures. His commitment to the idea that watercolor equaled oil painting in complexity and expressive power raised the standard for others working in the medium. Moreover, his exquisitely rendered works, heralded for their
virtuosity, inspired generations of artists.

The large seascapes and powerful landscapes of Turner's early career were installed in an octagonal gallery to maximize the impact of their size and for ease of comparison. One of the highlights of the exhibition was The Battle of Trafalgar, for which a special wall was constructed to accommodate the grandeur of the painting and its elaborate frame. Turner's nine watercolors and two oil paintings depicting the burning of the Houses of Parliament from 1834 were dramatically showcased together in one intimate room.

The documentary film produced for the exhibition, narrated by Jeremy Irons, included footage of locations important to Turner in Wales, England, and Switzerland, and quotations from writers and artists of the era. The recipient of the CINE Golden Eagle Award, among others, the film was screened at the Gallery, the Dallas Museum of Art, and the Metropolitan Museum of Art, as well as on public television stations in Washington, Dallas, New York, and Maryland. An illustrated brochure and a recorded tour were also produced. Clips from the exhibition film and podcast interviews with scholars appeared on the related Web site.

The Art of the American Snapshot, 1888–1978: From the Collection of Robert E. Jackson tracked the evolution of the snapshot, tracing a rich vocabulary of shared subjects, approaches, and styles. The exhibition charted the cultural influences and technological advances that encouraged amateurs to explore new subjects and styles, investigated the common tricks and technical gaffes in amateur snapshots, and revealed how proper behavior when posing for the camera changed over time. On display were 253 photographs drawn from the recent gift to the Gallery of collector Robert Jackson, who has spent years amassing an outstanding collection of snapshots.

Let the World In: Prints by Robert Rauschenberg from the National Gallery of Art and Related Collections was drawn from more than 400 prints by Robert Rauschenberg that are a key component of the Gallery's collection of contemporary works on paper and featured sixty examples from all periods of the artist's work in print media. It chronologically reviewed the development of Rauschenberg's prints, from intimate, brushy lithographs studded with black-and-white media images to larger color impressions that combined sophisticated print processes. Cardbird Door—a work in which the artist included new techniques such as digital imaging and experimented with unconventional papers, cardboard, fabric, and plastic—was installed in a specifically designed doorframe to heighten the illusion that it is an actual door. A Web site and illustrated brochure were produced for the exhibition.

Drawn almost entirely from the treasures in the Gallery's collection of prints and drawings, The Baroque Woodcut exhibition explored the woodcut's final triumph in the baroque period when painters of exceptional caliber chose it as a dramatic means for expressing the energy and refinement of their draftsmanship. The woodcut offered wide variation in scale and color, and invested a bold element of abstraction into a painterly art of illusion. Most of these works result from close collaboration between a painter and a master block cutter and, at their best,
Hercules Fighting the
Fury and the Discord
Christoffel Jegher
(after Peter Paul Rubens)
THE BAROQUE WOODCUT

reflect a perfect fusion of skill and imagination. Titian, Albrecht Dürer, Giuseppe Scolari, Peter Paul Rubens, Jan Lievens, Christoffel Jegher, Guido Reni, and Bartolomeo Coriolano were represented among the sixty-five works.

The New Year brought with it new scholarship in the field of sculpture with the opening of *Bronze and Boxwood: Renaissance Masterpieces from the Robert H. Smith Collection*. The exhibition included forty-six bronze sculptures, in context with eight outstanding boxwood and ivory carvings. Among the masterpieces on view were the superb early cast of Giovanni Bologna's *Cesarini Venus* and the finest and earliest version of his famous *Birdcatcher*. Also on view were *Seated Nymph*, considered among the most exquisite of all the bronzes made in the early sixteenth century by the celebrated goldsmith and sculptor Antico, and Giovanni Francesco Susini's *David with the Head of Goliath*. Most of the boxwood and ivory carvings were made by the great German sculptor Leonhard Kern. The boxwood figures relate to the bronzes in color, composition, and style, and sometimes were inspired by them, providing points of comparison and creating a stimulating contrast with the other works in the exhibition. Several of the bronzes were displayed on renaissance tables from the Gallery's collection to highlight the domestic nature of their original use. Carefully designed faux-painted pedestals and turned ebony socles enhanced the installation of individual pieces. A fully illustrated booklet detailed the results of a collaborative project between sculpture curators and conservators analyzing the modeling, carving, casting, and finishing of the works of art.
A Web site featured 360-degree views of selected sculptures from the exhibition.

*Impressed by Light: British Photographs from Paper Negatives, 1840–1860* was the first exhibition to explore photographs made from paper negatives, or calotypes, in Great Britain in the 1840s and 1850s. Invented by William Henry Fox Talbot in 1839, the calotype process introduced the ability to make multiple copies of a photograph, as compared to its initial competition, the one-of-a-kind daguerreotype. The exhibition featured 120 calotypes, many of which had never been exhibited or published in the United States, made by leading artists such as Roger Fenton, David Octavius Hill, and Robert Adamson, as well as dozens of previously unknown photographers. An interactive Web site included illustrations of original paper negatives and digitally generated positive images of lost works.

The forest of Fontainebleau, some thirty-five miles southeast of Paris, became a magnet for artists and tourists in the nineteenth century. *In the Forest of Fontainebleau: Painters and Photographers from Corot to Monet* included more than 100 works by artists such as Jean-Baptiste-Camille Corot, Théodore Rousseau, Jean-François Millet, Claude Monet, Gustave Le Gray, and Eugène Cuvelier, and explored the French phenomenon of plein-air (open-air) painting and photography in this region, a pilgrimage site for aspiring landscape artists. Spanning half a century, from the mid-1820s through the 1870s, this artistic movement gave rise to the Barbizon School of painting and laid the groundwork for impressionism. The area also inspired a new school of landscape photography, as figures such as Le Gray and Cuvelier, working side by side with painters, explored the camera’s potential to reveal nature in a fresh and unadorned manner. A recorded tour accompanied the exhibition featuring commentary from the exhibition curator and noted scholars. The Gallery published a fully illustrated scholarly catalogue to accompany the exhibition.

The strengths of the collection and the generosity of donors were seen in the exhibition *Medieval to Modern: Recent Acquisitions of Drawings, Prints, and Illustrated Books*, which presented more than 200 of the finest acquisitions, dating from the fifteenth century to the twenty-first century. The drawings began with Albrecht Dürer’s exquisite gouache, heightened with gold, *A Pastoral Landscape with Shepherds Playing a Viola and Panpipes*, 1496/1497. Other highlights included one of the earliest French drawings on paper, Jean Poyet’s watercolor *The Coronation of Solomon by the Spring at Gihon*, c. 1500; one of J.M.W. Turner’s greatest late
watercolors, Oberwesel, 1840; masterworks in pastel by Edgar Degas, Lovis Corinth, and William Merritt Chase; Russian constructivist collages; a selection of John Marin watercolors and prints; and drawings by Philip Guston, Franz Kline, Robert Morris, and Ed Ruscha. Among the prints and illustrated books were one of the earliest European engravings, created by the Master of Saint John the Baptist in the 1440s; the block book Bible Pauperum, 1460s, one of the earliest European books with printed illustrations; and the first image printed in multiple colors, in a book published by Erhard Ratdolt in Venice in 1485. Other highlights were cubist prints by Pablo Picasso and Henri Matisse, an outstanding group of German expressionist and Bauhaus prints and drawings, selections from Jasper Johns’ working proofs, notable prints of the 1990s by Kiki Smith and Louise Bourgeois, as well as very recent works by Martin Puryear and Chuck Close.

In the exhibition Richard Misrach: On the Beach, nineteen large-scale (six by ten feet) panoramic photographs of swimmers and sunbathers in Hawaii were on display. For more than thirty years, this contemporary American photographer has made provocative work that addresses society’s relationship to nature. Looking down from a hotel room directly adjacent to the beach, all references to the horizon and sky have been eliminated to record people immersed in the idyllic environment. Yet, despite the beauty of the scene, a strange sense of disquietude pervades these photographs. Made in the days immediately after September 11, 2001, the series speaks of the unease and sense of foreboding after the attacks on the World Trade Center and the Pentagon.

The opportunity to display some 228 extraordinary artifacts unearthed in modern Afghanistan, most on view for the first time in the United States, came with the opening of Afghanistan: Hidden Treasures from the National Museum, Kabul. The exhibition, which began its U.S. tour at the Gallery, explored the cultural significance of the treasures and illustrated the story of their discovery, excavation, and heroic rescue. Many of the objects were long thought to have been stolen or destroyed during twenty-five years of conflict until they were dramatically recovered from a vault under the Presidential Palace in 2004. Ranging in date from 2200 BC to AD 200, the objects presented a rich mosaic of Afghanistan’s cultural heritage, drawn from four archaeological sites. The works included gold bowls with artistic links to Mesopotamia from northern Afghanistan; bronze and stone sculptures from the site of the former Greek city of Ai Khanum; bronzes, ivories, and painted glassware imported from Roman and Indian markets discovered in Begram; and more than 100 gold ornaments from among the 20,000 pieces known as the “Bactrian Hoard,” found in 1978 in Tillya Tepe, the site of six nomad graves. Using a digital projector mounted to the ceiling, the objects in the first tomb were displayed in the position in which they were found upon discovery; the other tombs were presented in the order they were found chronologically.

An extensive timeline was produced to illustrate the complex history of Afghanistan. Maps were used to illustrate the locations of some 1,500 archaeological sites, ancient cities, the routes known as the Silk Road, and related regions. The exhibition also featured a documentary film narrated by Khaled Hosseini, author of The Kite Runner; an illustrated brochure; and an audio tour with commentary from the exhibition curator and an archaeologist who had personally excavated some of the objects on view. A Web site explored three burial sites and featured podcasts on archeological discoveries.

For the first time in the Gallery’s history an exhibition was installed in both buildings in Martin Puryear, which included forty-six powerful works by the internationally acclaimed...
contemporary sculptor. A native Washingtonian, Puryear has created a distinctive body of sculpture. Serenely quiet and poetic, his work explores natural forms and materials, especially a wide variety of woods. The artist’s first retrospective in the United States in more than a decade included sculptures dating from 1976 to the present and one monumental work created especially for the exhibition tour. The atrium of the East Building was used to maximize the soaring quality of *Ad Astra*, which stretched from the ground floor to a height of sixty-three feet, just three feet from the ceiling. Puryear’s elegant sculptures equally complemented the open geometric forms that dominate the East Building, and the enclosed neo-classical spaces of the West Building.  

The installation of *The Ladder for Booker T. Washington*, a thirty-six-foot-long ash and maple ladder suspended from a cornice in the Rotunda of the West Building, offered a new perspective of the work in the midst of such a monumental space. A Web site featured a time-lapse movie of the massive Rotunda installation and extreme close-ups of selected sculptures. The fiscal year ended with another first, the exhibition of George de Forest Brush’s remarkable paintings of American Indians. Inspired in part by the recent rediscovery of *An Aztec Sculptor* (1887), the exhibition *George de Forest Brush: The Indian Paintings* offered groundbreaking new research on Brush’s works, long prized by collectors, yet rarely available for public viewing. The exhibition of twenty-one paintings included life studies of young Arapahoe and Shoshone men completed in 1882, while Brush was living in Wyoming, as well as studio paintings with Indian subjects completed following the artist’s return east. Combining extraordinary technical skills acquired through years of study in Paris with firsthand experience of life in the American West, Brush produced a series of Indian images during the 1880s unlike any exhibited earlier. The Gallery published a fully illustrated scholarly catalogue to accompany the exhibition.
During the fiscal year, the Gallery lent 778 works of art to 226 sites. Among these significant works were portraits of the Prince and Princess of Saxony by Lucas Cranach the Elder lent to the Städelisches Kunstinstitut und Städtische Galerie, Frankfurt and the Royal Academy of Arts, London. The Gallery also sent three works by sixteenth-century Italian artist Sebastiano del Piombo to the Palazzo di Venezia in Rome and the Kulturforum in Berlin. Two important paintings by Albrecht Dürer, *Madonna and Child* and *Portrait of a Clergyman* were included in *Durero y Cranach: Arte y Humanismo en la Alemania del Renacimiento* at the Museo Thyssen-Bornemisza in Madrid. Jean Siméon Chardin’s *The House of Cards* was featured as a focus installation, in the series *Masterpieces from the World’s Museums at the Hermitage*, at the State Hermitage Museum in St. Petersburg. The Gallery lent eighteen works by Mark Rothko to an exhibition organized by the Tate Modern and twelve Rothko works to an exhibition that traveled to Rome, Munich, and Hamburg.

The Gallery also sent large groups of loans to domestic exhibitions. Sixty-eight prints were lent to *Colorful Impressions: The Printmaking Revolution in Eighteenth-Century France* at the Yale University Art Gallery. Another exceptionally large group of loans, 110 photographs, was included in *The Art of the American Snapshot, 1888–1978: From the Collection of Robert E. Jackson*, which traveled to the Amon Carter Museum in Fort Worth. Thirty-three collection pieces by Eugène Boudin were seen in *Eugène Boudin at the National Gallery of Art* at the Virginia Museum of Fine Arts, Richmond.
THE GALLERY’S ROLE AS AN EDUCATIONAL INSTITUTION EXTENDS TO ITS MANY AUDIENCES THROUGH SPECIALY DESIGNED TOURS, LECTURES, SYMPOSIA, CONCERTS, FILMS, AND ONLINE OFFERINGS. ADDITIONAL OPPORTUNITIES FOR ONGOING RESEARCH AND SCHOLARSHIP FURTHER THIS MEMORABLE CONNECTION THROUGH THE ARTS.

In 2008, an Education Studio complete with high-tech capabilities was inaugurated to augment arts learning at the Gallery. Educators attending the 2008 summer Teacher Institute used the 1,031-square-foot studio to create image-enhanced podcasts on Dutch art. This year’s High School Summer Institute, dedicated to the work of sculptor Martin Puryear, also used the studio as a lab where students developed their understanding of the artist’s work and produced a collaborative installation of pastel and conte drawings inspired by Puryear’s textures, forms, and ideas.

During the fiscal year 58,000 students from area schools attended tours designed for grades K–12. The Gallery also continued its acclaimed Art Around the Corner multi-visit program offered in association with District of Columbia public elementary schools, with four classrooms participating in ten visits each to the Gallery.

This year family programs offered 120 different events—from stories in the galleries to summer passport tours. Family weekends featured music, films, and activities such as sketching, group portraiture, and photo-transfer image making, all inspired by different exhibitions. In conjunction with Edward Hopper, the Gallery-commissioned play Who’s in the Hopper? An Art Mystery Adventure was performed during the exhibition’s family weekend. Several thousand elementary school students attended the play and afterwards, discussed its animation of the elements of light and shadow with the playwright and actors.

Gallery talks for adults included Anatomy of Photography, a series with demonstrations of historical cameras and techniques; News at 11:00, offered in honor of the newly opened Newseum with a focus on art informed by contemporary news; and Picture This, a tour for the visually impaired. Almost 60,000 adult visitors participated in regularly scheduled tours. This year’s auditorium presentations included the Elson Lecture by artist Robert Gober, and the Sydney J. Freedberg Lecture in Italian Art by Gordon Getty Foundation; the Center for Musical Studies; the Embassy of the Federal Republic of Germany; the Embassy of the Republic of Poland; the Embassy Series; the Embassy of Spain; the Government of the Region of Campania, Italy; the Royal Norwegian Embassy; the Randy Hostettler Living
NGAKids introduced two new online interactives: Still Life, an art tool that explores composition and perspective, and Photo Op, a virtual digital camera and image editing suite.

The highlight of the season was the presentation at the Gallery and at the University of Maryland, College Park, of a new opera, *Later the Same Evening: An opera inspired by five paintings of Edward Hopper*. Commissioned by the Doris Duke Charitable Foundation, the Maryland State Arts Council, and the Morris and Gwendolyn Cafritz Foundation, the one-act opera was composed by John Musto to a libretto by Mark Campbell.

Standing-room-only concerts were also performed at the Gallery by the Leipzig String Quartet, the percussion ensemble “red fish blue fish,” and the National Gallery Orchestra conducted by José Serebrier.

The Gallery celebrated Women’s History Month with three mid-day concerts, presented by the women of the National Gallery Vocal Arts Ensemble; mezzo-soprano Kathleen Shimeta; and Tapestry, a female vocal quartet. In honor of African-American History Month, the Gallery presented a voice recital by Celeste Headlee, the granddaughter of the famed African-American composer William Grant Still. The year was rich with choral music, with concerts by the Central Bucks County High School West Chamber Choir, the Choir of Saint George’s Chapel Windsor, the Choral Arts Society of Washington, the Davidson Fine Arts Chorale, the Harvard Glee Club, the National Cathedral Choir of Men and Girls, and the Washington Bach Consort.

Thirteen concerts were presented in honor of exhibitions in 2008. In addition to the opera celebrating *Edward Hopper*, soprano Amanda Pitt,
Two concerts in 2008 were presented in connection with *Pompeii and the Roman Villa: Art and Culture around the Bay of Naples*. Each concert was preceded by a talk or lecture that pointed to the upcoming exhibition and addressed the theme “The Eighteenth Century Rediscovers the Ancient World.” Performed by soprano Rosa Lamoreaux and members of the National Gallery Chamber Players, these programs were repeated at the Strathmore Center in Bethesda, Maryland, and at the Amalfi Coast Music Festival in Sorrento, Italy.


*Edward Hopper and American Movie Culture*, a program of lectures and screenings, offered classic film noir, Hollywood B-movies from the 1950s, and works by such contemporary directors as Robert Altman who drew inspiration from Hopper’s compositions. A cycle of new cinema from Romania was presented in association with the Romanian Cultural Institute and the Embassy of Romania.

*England’s New Wave, 1958–1964*, a program of archival prints from the British Film Institute in London, ushered in the new year. Two special events were offered in conjunction with the exhibition *J.M. W. Turner*. One featured archival footage of Margate, Kent, from the early twentieth century through the 1960s, tracking changes in the region’s cultural landscape. The series *In Glorious Technicolor* celebrated—in three brilliant restorations from the Academy Film Archive and the UCLA Film and Television Archive—the now obsolete color process that once lit up American movie screens in the 1940s and 1950s. The great Hungarian post-war director István Szabó, as guest of the Embassy of Hungary, discussed three of his most important works for the retrospective *István Szabó’s Twentieth Century*. The annual presentation of selections from the International Festival of Films on Art included *Citizen Lambert: Joan of Architecture*, a new documentary on Phyllis Lambert, founder of the Canadian Centre for Architecture.

*Jean Eustache: Film as Life, Life as Film* profiled the little-known French film ethnographer whose quasi-documentary films were influential for many European directors in the 1960s and 1970s. The focus of the series *Gabriel Figueroa: Master of Light and Shade* was another influential personality.

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* The National Gallery Orchestra performs in the East Garden Court.
who has been overlooked to some extent by historians of film—Gabriel Figueroa, the cinematographer responsible for the deep chiaroscuro characteristic of many mid-century Mexican and American films. Envisioning Russia: Mosfilm Studio celebrated Russia’s oldest and largest studio with a series of twelve restored prints, including Sergei Eisenstein’s Battleship Potemkin and Larisa Shepitko’s The Ascent.

Legendary Japanese actor Tatsuya Nakadai was interviewed on stage following a screening of his classic 1975 film I Am a Cat, based on the famously satirical Meiji period novel by Natsume Sōseki. Two Victorian magic lantern shows included a lecture on the history of the magic lantern and a demonstration of the lantern’s many public functions prior to the invention of moving images.

Afghanistan on Film was organized to complement the exhibition Afghanistan: Hidden Treasures from the National Museum, Kabul. Michelangelo Antonioni: The Italian Treasures honored the late modernist director with a series of ten 35 mm prints borrowed from the Italian national film archive, Cineteca Nazionale. The eightieth birthday of American filmmaker Stanley Kubrick (1928–2008) was observed with two lectures and two screenings of restored prints.

The final series was Manoel de Oliveira, Portuguese Marvel, an homage to the extraordinary European artist who at age 100 is still making films. During each quarter of the year, a selection of 16 mm prints (an antique film gauge) from the Gallery’s distinctive archival film library was screened daily at noon in the ongoing program From the Archives: 16 at 12.

RESOURCES FOR SCHOLARLY RESEARCH

In fiscal year 2008, the Library acquired 8,565 volumes, welcomed 2,178 visitors, provided 1,011 orientations, answered 22,306 reference inquiries, and shared 3,992 volumes with other institutions through interlibrary loan.

More than 220,000 photographs, negatives, and images in microform, 300 slides, thirty-two CD-ROMs, twenty-two rare photographic albums, and more than 20,000 digital files were acquired. The image collection now numbers almost 13 million images; more than 80,000 digital files are available in Oculus, the Gallery’s image database.

The Samuel H. Kress Foundation photograph conservation project supported examination and treatment of 122 albums and 608 photographs. The foundation awarded an additional two-year grant to conserve, digitize, and catalogue the historic negatives of the Samuel H. Kress Collection. Donated to the photographic archives in 1977, the more than 6,000 negatives in various photographic formats date from around 1900 to 1960.

Approximately 12,000 slides were circulated, including 2,000 loaned to sixty-four educators and museum professionals across the country.

The Library loaned several volumes to major Gallery exhibitions and to exhibitions at other institutions in the United States. Throughout the year, the Library also presented several exhibitions to highlight special aspects of its holdings and to complement Gallery exhibitions, including Bindings: Architecture of the Book, 19th Century: Artist Materials; A Tour Through Holland: The British Picturesque Landscape; and Max Ernst: Illustrated Books.

The Gallery Archives provided data through research services and on the internet to promote knowledge, understanding, and discussion of the Gallery and its history. Access to images and digital materials was improved and their preservation was ensured through the ongoing development of a secure archival digital repository. Nearly 16,000 original digital photographs and 1,000 images of architectural plans and drawings were accepted for storage. A project to create high-quality digital scans of more than 18,000 35 mm slides of past exhibitions was completed allowing rapid access to images and cold storage of film originals.

Archival holdings of historical materials with long-term significance were augmented with important acquisitions. The children of James J. Rorimer donated seven cubic feet of his World War II files, including war-time journals, official reports, photographs, and other materials. Dr. Ira Jackson donated records documenting the development of his collection of prints and drawings. Nicholas Clark donated papers relating to Trinkett Clark’s work on exhibitions at the Gallery in the early 1980s. Marjorie McMahon donated her collection of Gallery postcards from the 1940s and 1950s. The children of Ellen B. Hirschland transferred her research files relating to Gallery founding benefactor Chester Dale and his wife, Maud. The National Archives and Records Administration transferred the 1960 film Time Enough to See the World, a pioneering “visual tour” of the collection.

The Study Room for European prints and drawings received 1,177 visitors. Forty classes from six universities and twelve schools were taught in the European Study Room using the Gallery’s works on paper, and there were eight lectures for special groups. The Study Room for American prints and drawings had 814 visitors. Forty-three classes from six universities and four art schools were taught in the American Study Room.
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 saw the completion of the Center's plan to provide housing for its members. Thanks to Robert H. Smith's generosity and vision, all professors, fellows, and visiting fellows live in two buildings within walking distance of the Gallery.

During the twenty-eighth academic year, the Center welcomed fellows from Australia, Austria, France, Germany, Italy, the Netherlands, Slovenia, Spain, the United Kingdom, and the United States. The topics of their research ranged from artists' rivalries and competitions in Renaissance Italy to Christian icons and Kongo symbols in early modern Central Africa, from wall-mounted memorial tablets in the Burgundian Netherlands to figural sculpture in fifteenth-century Italian funerary chapels, from art and non-art in mid-twentieth-century Europe and the United States to the secrets of masks in twenty-first century Burkina Faso, and from fifteenth-century Spanish patronage of Flemish painting to markets and marketplaces in medieval Italy.

This was an extremely busy and productive year, in which Samuel H. Kress Professor Rudolf Preimesberger played a key role as advisor and discussant. Elizabeth Hill Boone, one of the Center's most stimulating and critical participants, completed her two-year tenure as Andrew W. Mellon professor. Hans Belting, the Center's fifth Edmond J. Safra visiting professor, led an incontro entitled "Saint Francis and the Body as Image: An Anthropological Approach" and spoke to Gallery staff and fellows on the subject "Vicissitudes of the 'Pastoral' in Venice: Bellini versus Giorgione versus Titian." Professor Belting also delivered a lecture for the scholarly public entitled "Contemporary Art and the Museum: A Global Perspective,"

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during which he and Dr. Andrea Buddensieg of the Zentrum für Kunst und Medientechnologie in Karlsruhe spoke about their collaboration in "The ZKM Project: Global Art and the Museum."

The Center sponsored a two-day Robert H. Smith Colloquy and Conference in conjunction with the Gallery exhibition Desiderio da Settignano: Sculptor of Renaissance Florence. For "Desiderio da Settignano: In the Exhibition and Beyond It," international experts studied problems of attribution, style, and function, and considered similar works in the Gallery’s collection, as well as a relief sculpture loaned by the Toledo Museum of Art.

To celebrate the promised gift of the Robert H. Smith Collection and the exhibition Bronze and Boxwood: Renaissance Masterpieces from the Robert H. Smith Collection, the Center held a conference entitled "New Work on Renaissance Sculpture," funded by the International Exhibitions Foundation. The Center also cosponsored, with the University of Maryland, the thirty-eighth Middle Atlantic Symposium in the History of Art.

For this year’s biennial Wyeth Lecture in American Art, supported by the Wyeth Foundation for American Art, Alexander Nemerov of Yale University spoke on the subject "Ground Swell: Edward Hopper in 1939" and led an incontro on his approach to the study of the history of art. An edited version of the lecture featured on the Gallery’s Web site as a video podcast won a Gold Muse Award from the American Association of Museums in recognition of the highest standards of excellence in the use of media and technology.

In collaboration with the Zentrum für Gartenkunst und Landschaftsarchitektur, Leibniz Universität Hannover, the Center sponsored "Modernism and Landscape Architecture, 1890-1940," a two-part symposium that will continue in Hannover and Dessau in fall 2008.

The fifty-seventh A. W. Mellon Lectures in the Fine Arts were delivered by Joseph Leo Koerner of Harvard University under the series title "Bosch and Breugel: Parallel Worlds." Professor Koerner’s six lectures will be published by Princeton University Press.

The Center published two volumes in the series Studies in the History of Art. Collecting Sculpture in Early Modern Europe, edited by Nicholas Penny and Eike D. Schmidt, features twenty essays that were first delivered at the 2003 symposium held in honor of the opening of the new sculpture galleries. The Art of Natural History: Illustrated Treatises and Botanical Paintings, 1400–1850, edited by Therese O’Malley and Amy R. W. Meyers, gathers papers by twelve scholars that were delivered at a 2002 symposium, supported by the Samuel H. Kress Foundation in memory of Franklin D. Murphy. The symposium coincided with the exhibition The Flowering of Florence: Botanical Art for the Medici, organized in part by Lucia Tongiorgi Tomasi of the Università di Pisa. The Art of Natural History volume was presented at a conference co-sponsored by the Scuola Normale Superiore and the Università di Pisa in May 2008. All volumes in the series are distributed by Yale University Press.

This year saw the near conclusion of a major research project with the publication, in three volumes, of A Guide to Documentary Sources for Andean Studies, 1530–1900, edited by Joanne Pillsbury, former associate dean of the Center. In celebration, Natalia Majluf, director of the Museo de Arte de Lima, delivered a lecture entitled "The Scene of Approximation: Francisco Laso’s 'Pascana' Series and the Creole Construction of the Andean World." This lecture was supported by the Cultural Center of the Inter-American Development Bank. A Spanish translation of the guide remains to be completed.

The Center is engaged in three long-term research projects: Early Modern Sources in Translation: Carlo Cesare Malvasia’s Felsina Pittrice; Keywords in American Landscape Design, 1600–1852; and The Accademia di San Luca in Rome, c. 1590–1635. For more on the Center’s continuing programs for 2007–2008, see the annual report, Center 28, available online at www.nga.gov/resources/casva.shtm.
Painting conservators completed twenty-two major conservation treatments in fiscal year 2008. The earliest paintings treated were Portrait of Diego de Guevara by Michel Sittow, Sir Brian Tuke by Hans Holbein, The Crucifixion with Saint Jerome and Saint Francis by Pesellino, Madonna and Child Enthroned with Donor by Carlo Crivelli, and Madonna and Child by circle of Andrea Mantegna, possibly Correggio. Treatments of seventeenth-century paintings included two Rembrandts, Portrait of a Gentleman with a Tall Hat and Gloves and Philemon and Baucis; a painting attributed to Rembrandt’s workshop, A Woman Holding a Pink; Franz Hals’ Portrait of an Elderly Lady; Gerrett Willemsz Heda’s Still Life with Ham; and River Landscape with Ferry by Salomon van Ruysdael. The large pendants, Antonio Joli’s Procession in the Courtyard of the Ducal Palace, Venice and Procession of the Gondolas in the Bacino di San Marco, Venice, and Pompeo Batoni’s Portrait of a Gentleman represent the eighteenth-century treatments, as does the portrait of Lady Elizabeth Delmé and Her Children by Sir Joshua Reynolds. Claude Monet’s Ships Riding on the Seine at Rouen was the sole impressionist painting treated. American paintings treated included two paintings by George de Forest Brush, George Bellows’ New York, and the recently acquired Study for “Le Tournesol (The Sunflower)” by Edward Steichen. Several important modern paintings underwent treatment: Mark Rothko’s No. 7 and Untitled: the newly acquired Alex Katz, Swamp Maple (4:30); and Alfred Jensen’s Twelve Events in a Dual Universe. Technical studies carried out on the Mantegna, Rembrandt’s The Gentleman with a Tall Hat and Gloves, the Jolis, and the Reynolds were instrumental in determining construction methods and conservation procedures.

Painting conservators completed fifty-three minor treatments, twenty-six major examinations, and seventy-four minor examinations. This work was performed as the ongoing inspection of the collection as well as the inspection and care of incoming and outgoing loans and paintings on long-term loan to government offices continued.

Systematic catalogue work on paintings progressed, including the final edits of technical entries for the French fifteenth- through eighteenth-centuries volume, and studio visits by guest authors for the Italian thirteenth- and fourteenth-centuries volume and for the sixteenth-century volume. Steady progress was made on writing technical entries for the French nineteenth-century volumes, and work was started on technical examinations for the new online Dutch volume.

Object conservators completed 140 major and minor treatments and 950 examinations. The Spanish Baroque polychrome sculpture Saint John of the Cross by Francisco Antonio Gijón was the focus of comprehensive investigation for the catalogue essay. Conservators have nearly completed the decades-long project to produce the Gallery’s systematic catalogue devoted to the sculpture of Edgar Degas. In addition, numerous technical studies were completed for the forthcoming online systematic catalogue for sculpture.

Conservators continued efforts to identify new materials that will mitigate the detrimental effects of outdoor exposure on the Gallery’s exterior sculptures. Durable matte black
• Object conservator
Katy May treats the Herbert Adams bronze fountain sculpture, Girl with Water Lilies.

• Painting Conservation
Andrew W. Mellon Fellow Kristin deGhetaldi removes yellowed varnish from Portrait of a Young Woman in White by the circle of Jacques-Louis David.

coatings for outdoor sculpture, developed in collaboration with the U.S. Army Research Laboratory, were successfully applied to Tony Smith's Wandering Rocks.

Throughout the year, conservators worked to address preservation issues of the Gallery's four functioning fountain sculptures, in particular the two seventeenth-century lead fountains from Versailles, Cherubs Playing with a Lyre by Pierre Legros and Cherubs Playing with a Swan by Jean-Baptiste Tuby. In response to changes in the city water supply, conservators, scientists, and engineers have worked collaboratively to devise water treatments that do not affect the metal in each sculpture and control biological activity.

Intensive technical research on the Renaissance bronze collection of Robert H. Smith was undertaken prior to the opening of Bronze and Boxwood: Renaissance Masterpieces from the Robert H. Smith Collection. Members of the conservation and curatorial staff contributed to the exhibition brochure and catalogue, and took part in the opening lecture, "Modeling, Carving, Casting, and Finishing" and the conference, "New Work on Renaissance Sculpture."

Staff members investigated the fabrication and alloy content of key sixteenth-century bronzes in Padua, Italy, at the Basilica di Sant'Antonio, especially Riccio's thirteen-foot-high Paschal candlestick.

Paper and photograph conservators completed 585 major and minor treatments and examined 1,592 prints, drawings, photographs, and books. In preparation for the 2009 exhibition Robert Frank's The Americans: Looking In, more than 230 photographic prints and negatives required conservation treatment. The photograph conservator and matting and framing staff devised innovative solutions to mount 115 prints on three oversized framed panels.

Paper conservators examined and treated the Gallery's collection of illuminated manuscripts from the thirteenth through fifteenth centuries. Tiny areas of flaking paint were painstakingly secured with a dilute adhesive to prevent possible loss. Some manuscripts were documented photographically using the microscope and studied by conservation scientists with imaging spectroscopy. The combination of detailed photographic documentation and analytical data provided information to broaden understanding of the works of art, assist with artist attribution, and guide conservation decisions.

Paper and photograph conservators worked with other Gallery staff on several preservative conservation projects to upgrade the safe display and housing of works of art. Paper conservators and matting and framing staff designed a unique exhibition case for horizontal display of Albrecht Dürer's woodcut The Triumphal Arch of Maximilian in an exhibition at Yale University. The photograph conservator and conservation scientist performed micro-fading tests on early experimental photographs to determine the safety of exhibition. Gallery professionals from several divisions reviewed materials used in display cases for photographs and planned for future storerooms for works of art requiring special environments.

The textile conservator welcomed more than 250 conservators, curators, collection managers,
and emergency responders to “Facing Impermanence—Exploring Preventive Conservation for Textiles,” the 6th Biennial North American Textile Conservation Conference hosted by the Gallery and organized with the National Museum of American Indian and The Textile Museum. The textile conservator also carried out nine treatments and examined works in the collection as well as in special exhibitions. Several items were added to the division’s artist materials collection, including uniquely prepared freeze-dried indigo crystals; a contemporary formulation of the natural dyestuff, *Indigofera tinctoria*; and a volume of naturally dyed fabric samples by Seiju Yamazaki.

With financial support from The Andrew W. Mellon Foundation, a new program in the scientific research department focuses on visible and infrared analytical digital imaging methods for identifying artist’s materials and improving visualization of preparatory sketches and compositional changes. The first project, identifying and mapping the pigments in Pablo Picasso’s *Harlequin Musician*, has been completed. Infrared images of Picasso’s *The Tragedy* have identified changes and underdrawings. Examination of Picasso’s *Le Gourmet* has yielded a much clearer image of a previously known hidden portrait. Luminescence imaging and three-dimensional fluorescence spectroscopy were used to characterize several pigments, including cadmium compounds and zinc white. The results obtained employing these non-invasive techniques were corroborated using methods more commonly applied in the field, including microscopy and X-ray fluorescence spectrometry.

In-depth studies were undertaken on *Madonna and Child*, currently attributed to circle of Mantegna, and *Madonna and Child with Saint Anthony Abbot and Saint Sigismund* by Neroccio de’ Landi. Analyses of the surface coatings provided information necessary for designing a safe and effective cleaning protocol.

A study of Jan Lievens’ painting technique that included the examination of forty paintings in twenty-one museums and private collections revealed the artist’s remarkable variations in style. Paint media, varnishes, and overpaint were analyzed for a number of paintings, including Crivelli’s *Madonna and Child Enthroned with Donor* and Neroccio’s *Madonna and Child with St. Anthony Abbot and St. Sigismund*, as well as paintings by Eugène Delacroix, Jean-Louis Forain, Steichen, Georgia O’Keeffe, and Diego Rivera. In conjunction with researchers from the Harvard University Art Museums, conservators investigated several works by Rothko. Attenuated total reflectance—Fourier transform infrared microspectrometry was used...
Gallery scientists used infrared imaging spectroscopy to reveal a clear image of the portrait (right) beneath Picasso’s blue period painting, *Le Gourmet* (left). This hidden portrait of a woman is executed in a style used by Picasso prior to the 1901 painting, as indicated by the bold dabs of paint seen in the woman’s mantilla.

A collaborative research project with the Université Pierre et Marie Curie, Paris and the National Institute of Standards and Technology determined that low molecular weight resins, such as the natural resins used in traditional varnishes, reduce light scattering to a greater extent than polymeric coatings. The study of the formation of brown lines in paper and degradation reactions at the wet-dry interface continued in collaboration with scientists at the Centre de Recherches sur la Conservation des Collections, Paris, and a first paper on this research was published. In collaboration with scientists at Georgetown University, experiments with gels made with poly (vinylalcohol), borax, and an algaecide were used on algae blooms in the Gallery’s fountains.

Solid-phase microextraction was used for the rapid and quantitative analysis of trace amounts of volatile and semi-volatile materials offgassed by materials intended for storage and exhibition within the Gallery. The microfade tester, an instrument facilitating *in situ* light fastness testing, has proven useful in determining whether objects are too sensitive for display. Another study focuses on pigment–binder interactions in traditional oil paint media.

The department of loans and exhibitions conservation began the year with the closing of *Desiderio de Sattignano: Sculptor of Renaissance Florence* and went on to assist with the installation and de-installation of twelve special exhibitions.

Frame conservators completed fifty-two major treatments and 165 minor treatments. In addition, frame conservators worked closely with exhibition conservators to construct numerous microclimate packages for outgoing loans. The matter/framers completed 2,666 major treatments and 557 minor treatments for works of art on paper and photographs in exhibitions at the Gallery, for outgoing loans, and as routine maintenance of the permanent collection.
In fiscal year 2008 the market’s relentless sell off, fears about the banking system, and the spillover effects on the economy left a dramatic effect on the Gallery’s financial position. But despite all of this turmoil in the stock market during the fiscal year, the Gallery continued to focus on its core programs of collecting, exhibiting, preserving, and educating.

The Gallery continued the process of replacing several of its key Information Technology legacy systems while enhancing its new financial management system and 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 was provided for with the 1937 Joint Resolution of Congress, which accepted Andrew W. Mellon’s unprecedented gift to the nation of his art collection, the funds to construct the West Building, and an endowment fund. The Joint Resolution pledged the faith of the United States to provide funds for the operations and maintenance of the Gallery, so that the Gallery would be open to the public free of charge 365 days a year.

Discussion of Operating Results

For fiscal year 2008, the Gallery reported an operating loss of $27.1 million, compared to a $17.6 million operating surplus in the prior year. The Gallery's overall revenues decreased $37.2 million or 23.0 percent in 2008, while operating costs and expenses increased 5.1 percent. The investment return on our portfolio was lower this year largely due to our portfolio's exposure in the equity and other inflation hedge markets, and was negative for the first year; this decrease was largely responsible for the overall decrease of the Gallery's net assets for fiscal year 2008.

Fiscal year 2008-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 2008, included continued construction on Work Area #3; preliminary design of Work Area #4; associated power distribution for an emergency generator installed in 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 exhibition program began in fiscal year 2008 with the continuation of the exhibition Edward Hopper and included the opening of other major exhibitions, such as J.M.W. Turner, In the Forest of Fontainbleau: Painters and Photographers from Corot to Monet; Afghanistan, Hidden Treasures from the National Museum, Kabul; and Martin Puryear. 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 2008, three 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 5.0 million visitors in fiscal year 2008.
OPERATING RESULTS

Fiscal year 2008 operating revenue totaled $124.4 million, a decrease of $37.2 million, or 23.0 percent over the previous year. Most of this decrease was a result of decreased investment return designated for operations. The Gallery's investment portfolio was materially impacted by the downturn in the financial markets and lost 16.2 percent overall in fiscal year 2008. A portion of the total investment return is designated annually to support the ongoing operations while the remaining loss, $111.8 million in fiscal year 2008, was offset by realized and unrealized gains that were recorded in prior years. Non-operating support, including gifts and grants designated for special purposes, art acquisitions and endowment funds decreased in 2008 by $209.8 million when compared to the prior year, largely due to the investment loss recognized in fiscal year 2008.

Operating expenses of $151.5 million for fiscal year 2008 were 5.1 percent higher than the previous year, mainly due to increases in salary and benefits costs, repairs and maintenance, and utilities. Federal appropriated funds totaling $114.0 million were obligated and utilized for the operation, maintenance, security, and renovation of the Gallery.

STATEMENT OF FINANCIAL POSITION

The Gallery's financial position decreased in fiscal year 2008 with net assets falling $120.6 million, or 13.3 percent. This was largely due to the poor performance of the investment portfolio in fiscal year 2008 when compared the portfolio's performance in fiscal year 2007. The investment portfolio, which includes funds for operations, special purpose funds, and endowment funds, decreased $114.5 million in fiscal year 2008 to $609.6 million by September 30, 2008.

The auditor's report and the statements of financial position, activities, and cash flows for the Gallery for the years ended September 30, 2008 and 2007 are presented on the following pages.

James E. Duff
Treasurer
REPORT OF INDEPENDENT AUDITORS

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, 2008, 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 2007 financial statements, and in our report dated November 9, 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.

In accordance with Government Auditing Standards, we have also issued a report dated November 13, 2008, on our consideration of the Gallery's internal control structure and its compliance with laws and regulations.

Washington, D.C.
November 13, 2008
# FINANCIAL STATEMENTS

**STATEMENTS OF FINANCIAL POSITION**
September 30, 2008 and 2007

<table>
<thead>
<tr>
<th>ASSETS</th>
<th>2008</th>
<th>2007</th>
</tr>
</thead>
<tbody>
<tr>
<td>Cash and cash equivalents</td>
<td>$38,537,082</td>
<td>$34,331,102</td>
</tr>
<tr>
<td>Accounts receivable, net</td>
<td>2,487,440</td>
<td>1,817,339</td>
</tr>
<tr>
<td>Pledges receivable, net</td>
<td>21,739,700</td>
<td>39,090,880</td>
</tr>
<tr>
<td>Investments</td>
<td>609,641,948</td>
<td>724,092,677</td>
</tr>
<tr>
<td>Trusts held by others</td>
<td>11,439,562</td>
<td>19,063,039</td>
</tr>
<tr>
<td>Publications inventory, net</td>
<td>1,671,784</td>
<td>1,612,308</td>
</tr>
<tr>
<td>Deferred charges</td>
<td>1,253,084</td>
<td>1,204,710</td>
</tr>
<tr>
<td>Fixed assets, net</td>
<td>191,790,381</td>
<td>183,234,343</td>
</tr>
<tr>
<td>Art collections</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td><strong>Total assets</strong></td>
<td>$878,560,981</td>
<td>$1,004,446,398</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>LIABILITIES AND NET ASSETS</th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>LIABILITIES:</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Accounts payable and accrued expenses</td>
<td>$42,419,962</td>
<td>$39,736,611</td>
</tr>
<tr>
<td>Capital lease obligation</td>
<td>1,883,955</td>
<td>2,037,403</td>
</tr>
<tr>
<td>Contractual obligations</td>
<td>31,808,398</td>
<td>39,435,357</td>
</tr>
<tr>
<td>Asset retirement obligation</td>
<td>19,149,837</td>
<td>19,368,200</td>
</tr>
<tr>
<td><strong>Total liabilities</strong></td>
<td>95,262,152</td>
<td>100,577,571</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th><strong>NET ASSETS:</strong></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Unrestricted</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Designated for collections and art purchases</td>
<td>15,054,671</td>
<td>21,869,501</td>
</tr>
<tr>
<td>Designated for special exhibitions</td>
<td>10,292,464</td>
<td>10,424,172</td>
</tr>
<tr>
<td>Designated for capital projects</td>
<td>-</td>
<td>25,926,161</td>
</tr>
<tr>
<td>Designated for education and public programs</td>
<td>5,346,311</td>
<td>24,259,280</td>
</tr>
<tr>
<td>Designated for other operating purposes</td>
<td>41,184,478</td>
<td>67,663,091</td>
</tr>
<tr>
<td>Designated for publications, including systematic catalogues</td>
<td>20,562,474</td>
<td>26,510,524</td>
</tr>
<tr>
<td>Designated for fixed assets</td>
<td>189,906,426</td>
<td>181,350,388</td>
</tr>
<tr>
<td><strong>Total unrestricted</strong></td>
<td>282,346,824</td>
<td>357,983,117</td>
</tr>
<tr>
<td>Temporarily restricted</td>
<td>128,223,946</td>
<td>177,040,132</td>
</tr>
<tr>
<td>Permanently restricted</td>
<td>372,728,059</td>
<td>368,845,578</td>
</tr>
<tr>
<td><strong>Total net assets</strong></td>
<td>783,298,829</td>
<td>903,868,827</td>
</tr>
<tr>
<td><strong>Total liabilities and net assets</strong></td>
<td>$878,560,981</td>
<td>$1,004,446,398</td>
</tr>
</tbody>
</table>

The accompanying notes are an integral part of these financial statements.
STATEMENTS OF ACTIVITIES
for the years ended September 30, 2008 and 2007 with summarized financial information for the year ended September 30, 2007

<table>
<thead>
<tr>
<th>OPERATING</th>
<th>UNRESTRICTED</th>
<th>TEMPORARILY RESTRICTED</th>
<th>PERMANENTLY RESTRICTED</th>
<th>2008 TOTAL</th>
<th>2007 TOTAL</th>
</tr>
</thead>
<tbody>
<tr>
<td>SUPPORT AND REVENUE:</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>U.S. Government appropriation</td>
<td>$97,774,544</td>
<td>$3,297,740</td>
<td>-</td>
<td>$101,072,284</td>
<td>$97,209,375</td>
</tr>
<tr>
<td>Gifts and grants</td>
<td>3,692,673</td>
<td>6,318,917</td>
<td>-</td>
<td>10,011,590</td>
<td>22,047,628</td>
</tr>
<tr>
<td>Gallery shop sales, net</td>
<td>10,048,393</td>
<td>-</td>
<td>-</td>
<td>10,048,393</td>
<td>8,305,760</td>
</tr>
<tr>
<td>Investment return designated for operations</td>
<td>(12,173,559)</td>
<td>13,210,000</td>
<td>-</td>
<td>1,036,441</td>
<td>32,409,770</td>
</tr>
<tr>
<td>Royalties and other income</td>
<td>2,244,907</td>
<td>-</td>
<td>-</td>
<td>2,244,907</td>
<td>1,664,015</td>
</tr>
<tr>
<td>Net assets released from restrictions to fund operating expenses</td>
<td>101,586,958</td>
<td>22,826,657</td>
<td>-</td>
<td>124,413,615</td>
<td>161,636,546</td>
</tr>
<tr>
<td>Total support and revenue</td>
<td>122,759,224</td>
<td>1,654,391</td>
<td>-</td>
<td>124,413,615</td>
<td>161,636,546</td>
</tr>
</tbody>
</table>

| OPERATING EXPENSES: | | | | | |
| Program Services: | | | | | |
| Collections | 42,798,945 | - | - | 42,798,945 | 41,942,996 |
| Special exhibitions | 22,238,131 | - | - | 22,238,131 | 19,752,982 |
| Education, gallery shops and public programs | 46,035,516 | - | - | 46,035,516 | 42,149,679 |
| Editorial and photography | 5,254,117 | - | - | 5,254,117 | 5,001,047 |
| Total program services | 116,326,709 | - | - | 116,326,709 | 108,846,704 |
| Supporting Services: | | | | | |
| General and administrative | 30,524,240 | - | - | 30,524,240 | 31,047,779 |
| Development | 4,620,012 | - | - | 4,620,012 | 4,143,646 |
| Total supporting services | 35,144,252 | - | - | 35,144,252 | 35,191,425 |
| Total expenses | 151,470,961 | - | - | 151,470,961 | 144,038,129 |
| (Decrease) increase in net assets from operating activities | (28,711,737) | 1,654,391 | - | (27,057,346) | 17,598,417 |

| NON-OPERATING | | | | | |
| U.S. Government appropriation | - | 17,735,935 | - | 17,735,935 | 15,961,659 |
| Non-operating gifts and grants | - | 10,387,060 | 8,254,689 | 18,641,749 | 37,725,898 |
| Provision for bad debts | (685) | (1,924,890) | (2,000,000) | (3,925,575) | - |
| Changes in value of trusts held by others | 387,717 | (18,350) | (1,714,644) | (1,345,277) | 865,777 |
| Investment return in excess of amount designated for operations | (67,292,573) | (44,533,825) | - | (111,826,398) | 74,601,799 |
| Reclassification of net asset balances | 186,506 | 471,058 | (657,564) | - | - |
| Net assets released from restrictions to fund non-operating expenses | 32,587,565 | (32,587,565) | - | - | - |
| Change in net assets from non-operating activities before acquisitions of works of art | (34,131,470) | (50,470,577) | 3,882,481 | (80,719,566) | 129,155,133 |
| Acquisitions of works of art | (12,793,086) | - | - | (12,793,086) | (62,001,543) |
| (Decrease) increase in net assets | (75,636,293) | (48,816,186) | 3,882,481 | (120,569,998) | 84,752,007 |
| Net assets at beginning of year | 357,983,117 | 177,040,132 | 368,845,578 | 903,868,827 | 819,116,820 |
| Net assets at end of year | $282,346,824 | $128,223,946 | $372,728,059 | $783,298,829 | $903,868,827 |

The accompanying notes are an integral part of these financial statements.
### STATEMENTS OF CASH FLOWS
for the years ended September 30, 2008 and 2007

#### CASH FLOWS FROM OPERATING ACTIVITIES:

<table>
<thead>
<tr>
<th>Year</th>
<th>$(Decrease) increase in net assets</th>
<th>2008</th>
<th>2007</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>$(120,569,998)</td>
<td>$84,752,007</td>
<td></td>
</tr>
</tbody>
</table>

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

<table>
<thead>
<tr>
<th>Description</th>
<th>2008</th>
<th>2007</th>
</tr>
</thead>
<tbody>
<tr>
<td>Depreciation and amortization</td>
<td>9,818,788</td>
<td>8,553,942</td>
</tr>
<tr>
<td>Amortization of discount on pledges receivable</td>
<td>(760,552)</td>
<td>(255,858)</td>
</tr>
<tr>
<td>Amortization of discount on contractual obligations</td>
<td>1,342,008</td>
<td>109,710</td>
</tr>
<tr>
<td>Provision for bad debts</td>
<td>3,925,575</td>
<td></td>
</tr>
<tr>
<td>Contributions and net investment income for permanently restricted investments</td>
<td>(14,259,480)</td>
<td>(10,845,022)</td>
</tr>
<tr>
<td>U.S. Government appropriations for renovation projects</td>
<td>(17,735,935)</td>
<td>(15,961,659)</td>
</tr>
<tr>
<td>Gifts and grants for art acquisitions and capital projects</td>
<td>(16,731,959)</td>
<td>(25,963,617)</td>
</tr>
<tr>
<td>Acquisitions of works of art</td>
<td>20,257,030</td>
<td>23,886,365</td>
</tr>
<tr>
<td>Realized gains on sale of investments</td>
<td>(59,884,398)</td>
<td>(37,198,886)</td>
</tr>
<tr>
<td>Unrealized losses (gains) on investments</td>
<td>179,208,408</td>
<td>(55,006,638)</td>
</tr>
<tr>
<td>Realized loss on sale of securities in trust held by others</td>
<td>700,241</td>
<td></td>
</tr>
<tr>
<td>Decrease (increase) in value of trusts held by others</td>
<td>2,028,984</td>
<td>(10,466,648)</td>
</tr>
<tr>
<td>Increase in accounts receivable, net</td>
<td>(670,786)</td>
<td>(182,167)</td>
</tr>
<tr>
<td>Decrease (increase) in pledges receivable, net</td>
<td>14,186,842</td>
<td>(20,894,960)</td>
</tr>
<tr>
<td>(Increase) decrease in publications inventory, net</td>
<td>(59,476)</td>
<td>66,213</td>
</tr>
<tr>
<td>Increase in deferred charges</td>
<td>(48,374)</td>
<td>(459,859)</td>
</tr>
<tr>
<td>Increase in accounts payable and accrued expenses</td>
<td>1,343,016</td>
<td>8,081,448</td>
</tr>
<tr>
<td>Increase in contractual obligations</td>
<td>844,033</td>
<td>37,749,987</td>
</tr>
<tr>
<td>Increase in asset retirement obligation</td>
<td>913,608</td>
<td>872,444</td>
</tr>
<tr>
<td>Asset retirement remediation payment</td>
<td>(1,131,971)</td>
<td></td>
</tr>
<tr>
<td>Net cash provided by (used in) operating activities</td>
<td>2,715,604</td>
<td>(13,163,198)</td>
</tr>
</tbody>
</table>

#### CASH FLOWS FROM INVESTING ACTIVITIES:

<table>
<thead>
<tr>
<th>Description</th>
<th>2008</th>
<th>2007</th>
</tr>
</thead>
<tbody>
<tr>
<td>Purchase of investments</td>
<td>(411,936,037)</td>
<td>(249,431,432)</td>
</tr>
<tr>
<td>Proceeds from sale of investments</td>
<td>407,062,756</td>
<td>257,376,870</td>
</tr>
<tr>
<td>Proceeds from sale of securities in trust held by others</td>
<td>4,894,252</td>
<td></td>
</tr>
<tr>
<td>Acquisitions of works of art</td>
<td>(20,257,030)</td>
<td>(23,886,365)</td>
</tr>
<tr>
<td>Purchase of fixed assets</td>
<td>(17,034,491)</td>
<td>(21,120,064)</td>
</tr>
<tr>
<td>Net cash used in investing activities</td>
<td>(37,270,550)</td>
<td>(37,060,991)</td>
</tr>
</tbody>
</table>

#### CASH FLOWS FROM FINANCING ACTIVITIES:

<table>
<thead>
<tr>
<th>Description</th>
<th>2008</th>
<th>2007</th>
</tr>
</thead>
<tbody>
<tr>
<td>Contributions and net investment income for permanently restricted investments</td>
<td>14,259,480</td>
<td>10,845,022</td>
</tr>
<tr>
<td>U.S. Government appropriations for renovation projects</td>
<td>17,735,935</td>
<td>15,961,659</td>
</tr>
<tr>
<td>Gifts and grants for art acquisitions and capital projects</td>
<td>16,731,959</td>
<td>25,963,617</td>
</tr>
<tr>
<td>Principal payment on capital lease obligation</td>
<td>(153,448)</td>
<td>(140,087)</td>
</tr>
<tr>
<td>Payment on contractual obligations</td>
<td>(9,813,000)</td>
<td></td>
</tr>
<tr>
<td>Net cash provided by financing activities</td>
<td>38,760,926</td>
<td>52,630,211</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Year</th>
<th>Net increase in cash and cash equivalents</th>
<th>2008</th>
<th>2007</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>4,205,980</td>
<td>$2,406,022</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Year</th>
<th>Cash and cash equivalents, at beginning of year</th>
<th>2008</th>
<th>2007</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>34,331,102</td>
<td>$31,925,080</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Year</th>
<th>Cash and cash equivalents, at end of year</th>
<th>2008</th>
<th>2007</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>$38,537,082</td>
<td>$34,331,102</td>
<td></td>
</tr>
</tbody>
</table>

#### SUPPLEMENTAL DISCLOSURES OF CASH FLOW INFORMATION:

<table>
<thead>
<tr>
<th>Description</th>
<th>2008</th>
<th>2007</th>
</tr>
</thead>
<tbody>
<tr>
<td>Cash paid during the year</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Interest on capital lease</td>
<td>$186,422</td>
<td>$199,240</td>
</tr>
<tr>
<td>Income taxes</td>
<td>$250,000</td>
<td>$135,000</td>
</tr>
</tbody>
</table>

#### SUPPLEMENTAL DISCLOSURE OF NON-CASH INFORMATION:

<table>
<thead>
<tr>
<th>Description</th>
<th>2008</th>
<th>2007</th>
</tr>
</thead>
<tbody>
<tr>
<td>Donated investment securities</td>
<td>$4,621,498</td>
<td>$1,025,961</td>
</tr>
<tr>
<td>Fixed asset additions included in accounts payable</td>
<td>$2,094,682</td>
<td>$754,347</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, 2007 from which the summarized information was derived.

NET ASSETS
The Gallery’s net assets, support and revenue, expenses, and gains and losses, 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 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 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, sculptures, 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 matching portion from the Gallery. The Gallery funds all retirement contributions on a current basis, and accordingly there are no unfunded retirement costs (see Note 12).

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

**IMPUTED FINANCING SOURCES**

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

**CONTRIBUTED SERVICES AND DONATED ASSETS**

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

Donated assets that 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 as well as 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, 2008 and 2007, cash and cash equivalents include federal cash of $29,816,769 and $30,036,016, respectively, on deposit with the U.S. Treasury, representing appropriated amounts yet to be disbursed. There are no reconciling items between the amounts recorded by the Gallery and on deposit with the U.S. Treasury.

The Gallery places its cash in a financial institution that is federally insured for $250,000 under the Federal Depository Insurance Corporation Act. At September 30, 2008 and 2007, the aggregate balances were in excess of the insurance and therefore bear some risk since they are not collateralized.

3. ACCOUNTS RECEIVABLE, NET

As of September 30, 2008 and 2007, accounts receivable consisted of the following:

<table>
<thead>
<tr>
<th></th>
<th>2008</th>
<th>2007</th>
</tr>
</thead>
<tbody>
<tr>
<td>Accrued investment income</td>
<td>$ 531,732</td>
<td>$ 621,671</td>
</tr>
<tr>
<td>Special exhibition and other program receivables</td>
<td>1,536,391</td>
<td>1,067,631</td>
</tr>
<tr>
<td>Other</td>
<td>453,053</td>
<td>176,773</td>
</tr>
<tr>
<td>Subtotal</td>
<td>2,521,176</td>
<td>1,866,075</td>
</tr>
<tr>
<td>Less: allowances</td>
<td>(33,736)</td>
<td>(48,736)</td>
</tr>
<tr>
<td>Total</td>
<td>$ 2,487,440</td>
<td>$ 1,817,339</td>
</tr>
</tbody>
</table>
4. PLEDGES RECEIVABLE, NET

As of September 30, 2008 and 2007, pledges receivable consisted of the following:

<table>
<thead>
<tr>
<th>Due in one year or less</th>
<th>2008</th>
<th>2007</th>
</tr>
</thead>
<tbody>
<tr>
<td>13,670,214</td>
<td>$14,215,500</td>
<td></td>
</tr>
<tr>
<td>Due between one year and five years</td>
<td>$11,045,908</td>
<td>26,504,455</td>
</tr>
<tr>
<td>Due in more than five years</td>
<td>$368,750</td>
<td>650,000</td>
</tr>
<tr>
<td>Subtotal</td>
<td>$25,084,872</td>
<td>41,369,955</td>
</tr>
<tr>
<td>Less: discounts of $1,180,172 and $2,129,075 and allowances of $2,165,000 and $150,000, respectively</td>
<td>(3,345,172)</td>
<td>(2,279,075)</td>
</tr>
<tr>
<td>Total</td>
<td>$21,739,700</td>
<td>$39,090,880</td>
</tr>
</tbody>
</table>

As of September 30, 2008 and September 30, 2007, $3,008,821 and $4,050,000 of the pledge receivable balance were receivable from related parties. The Gallery has received conditional promises to give of $6,085,866 and $11,959,747 as of September 30, 2008 and 2007, respectively.

5. INVESTMENTS

As of September 30, 2008 and 2007, investments consisted of the following:

<p>| 2008 | 2007 |</p>
<table>
<thead>
<tr>
<th>COST FAIR VALUE</th>
<th>COST FAIR VALUE</th>
</tr>
</thead>
<tbody>
<tr>
<td>Loan to the U.S. Treasury</td>
<td>$5,000,000</td>
</tr>
<tr>
<td>Government obligations, cash and money market funds</td>
<td>7,441,668</td>
</tr>
<tr>
<td>Common and preferred stocks</td>
<td>77,346,161</td>
</tr>
<tr>
<td>Mutual funds</td>
<td>156,461,111</td>
</tr>
<tr>
<td>Alternative investments</td>
<td>369,094,103</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>$615,343,043</strong></td>
</tr>
</tbody>
</table>

In 1942 the Gallery, under authority of an Act of Congress, made a $5,000,000 permanent loan to the U.S. Treasury. This loan bears interest at 1/4% below the average monthly rate for long-term funds paid by the U.S. Treasury (ranging from 4.0% to 4.6% during fiscal year 2008). Interest income on this loan was $213,993 and $237,587 for the years ended September 30, 2008 and 2007, 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.

The Gallery has outstanding capital commitments related to various limited partnership interests it owns as of September 30, 2008 totaling $52,494,805.

Alternative investments include investments in limited partnerships of $181,337,449 and $222,954,565, as of September 30, 2008 and 2007, 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 that 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. Market values of investments may decline for a number of reasons, including changes in prevailing market and interest rates, increase in defaults, and credit rating downgrades.

The following table summarizes the Gallery’s holdings in alternative investments as of September 30, 2008 and 2007.

<p>| 2008 | 2007 |</p>
<table>
<thead>
<tr>
<th>ALTERNATIVE INVESTMENT TYPE</th>
<th>NUMBER OF FUNDS</th>
<th>FAIR VALUE</th>
<th>NUMBER OF FUNDS</th>
<th>FAIR VALUE</th>
</tr>
</thead>
<tbody>
<tr>
<td>Public equity and income funds</td>
<td>5</td>
<td>$181,337,449</td>
<td>5</td>
<td>$222,954,565</td>
</tr>
<tr>
<td>Hedge funds</td>
<td>2</td>
<td>121,826,975</td>
<td>1</td>
<td>36,889,902</td>
</tr>
<tr>
<td>Multi asset class</td>
<td>1</td>
<td>43,487,298</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>Private equity</td>
<td>11</td>
<td>25,305,363</td>
<td>8</td>
<td>17,062,184</td>
</tr>
<tr>
<td>Venture capital</td>
<td>3</td>
<td>7,813,518</td>
<td>3</td>
<td>4,985,257</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>22</strong></td>
<td><strong>$379,770,603</strong></td>
<td><strong>17</strong></td>
<td><strong>$281,891,908</strong></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>2008 TOTAL</th>
<th>2007 TOTAL</th>
</tr>
</thead>
<tbody>
<tr>
<td>Interest on short-term investments</td>
<td>$ 463,663</td>
<td>–</td>
<td>–</td>
<td>$ 463,663</td>
<td>$ 545,725</td>
</tr>
<tr>
<td>Investment return not designated by spending policy for operations</td>
<td>(14,902,222)</td>
<td>–</td>
<td>–</td>
<td>(14,902,222)</td>
<td>17,665,545</td>
</tr>
<tr>
<td>Investment return designated by spending policy for operations</td>
<td>2,265,000</td>
<td>13,210,000</td>
<td>–</td>
<td>15,475,000</td>
<td>14,198,500</td>
</tr>
<tr>
<td>Total investment return designated for operations</td>
<td>(12,173,559)</td>
<td>$ 13,210,000</td>
<td>–</td>
<td>$1,036,441</td>
<td>$32,409,770</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 $3,862,965 and $1,621,407, respectively)</td>
</tr>
<tr>
<td>Net investment (depreciation) appreciation</td>
</tr>
<tr>
<td>Total return on long-term investments</td>
</tr>
<tr>
<td>Investment return 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, 2008 and 2007, net publications inventory consisted of the following:

<table>
<thead>
<tr>
<th>2008</th>
<th>2007</th>
</tr>
</thead>
<tbody>
<tr>
<td>Retail</td>
<td>$ 1,381,530</td>
</tr>
<tr>
<td>Work-in-process</td>
<td>421,017</td>
</tr>
<tr>
<td>Consignment</td>
<td>302,224</td>
</tr>
<tr>
<td>Less: allowance for obsolescence</td>
<td>2,104,771</td>
</tr>
<tr>
<td>Total</td>
<td>$ 1,671,784</td>
</tr>
</tbody>
</table>

7. FIXED ASSETS, NET

As of September 30, 2008 and 2007, net fixed assets consisted of the following:

<table>
<thead>
<tr>
<th>2008</th>
<th>2007</th>
</tr>
</thead>
<tbody>
<tr>
<td>Buildings and improvements</td>
<td>$ 272,384,133</td>
</tr>
<tr>
<td>Equipment</td>
<td>50,109,755</td>
</tr>
<tr>
<td>Construction-in-progress</td>
<td>25,827,965</td>
</tr>
<tr>
<td>Equipment under capital lease</td>
<td>2,962,381</td>
</tr>
<tr>
<td>Less: accumulated depreciation and amortization</td>
<td>(351,284,234)</td>
</tr>
<tr>
<td>Total</td>
<td>(159,493,853)</td>
</tr>
</tbody>
</table>

Depreciation and amortization expense was $9,818,788 and $8,553,942 for fiscal years 2008 and 2007, 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, 2008 and 2007, contractual obligations consisted of the following:

<table>
<thead>
<tr>
<th></th>
<th>2008</th>
<th>2007</th>
</tr>
</thead>
<tbody>
<tr>
<td>Contractual obligations</td>
<td>$34,101,000</td>
<td>$43,050,000</td>
</tr>
<tr>
<td>Less: discounts on contractual obligations</td>
<td>(2,292,602)</td>
<td>(3,614,643)</td>
</tr>
<tr>
<td>Total</td>
<td>$31,808,398</td>
<td>$39,435,357</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>2009</td>
<td>$9,213,000</td>
</tr>
<tr>
<td>2010</td>
<td>8,613,000</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>$34,101,000</td>
</tr>
</tbody>
</table>

9. UNEXPENDED APPROPRIATIONS

The Gallery's unexpended federal appropriations as of September 30, 2008 and 2007 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 2008 FEDERAL APPROPRIATED FUNDS</th>
<th>TOTAL 2007 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>$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 beginning 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>
<tr>
<td>appropriations</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Unavailable authority returned to U.S. Treasury</td>
<td>(1,873,488)</td>
<td>(281,065)</td>
<td></td>
<td></td>
<td>(2,154,553)</td>
<td>(208,759)</td>
</tr>
<tr>
<td>U.S. Government funds provided for prior years</td>
<td>-</td>
<td>-</td>
<td></td>
<td></td>
<td>-</td>
<td>(13,361)</td>
</tr>
<tr>
<td>Current appropriation received</td>
<td>98,420,260</td>
<td>18,017,000</td>
<td>3,297,740</td>
<td></td>
<td>119,735,000</td>
<td>111,728,105</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>(28,271,446)</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>(28,271,446)</td>
<td>(29,947,941)</td>
</tr>
<tr>
<td>Operations and maintenance</td>
<td>(31,263,893)</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>(31,263,893)</td>
<td>(25,076,506)</td>
</tr>
<tr>
<td>Security</td>
<td>(19,026,693)</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>(19,026,693)</td>
<td>(18,203,961)</td>
</tr>
<tr>
<td>General and administrative</td>
<td>(17,967,491)</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>(17,967,491)</td>
<td>(19,067,967)</td>
</tr>
<tr>
<td>Special exhibitions</td>
<td>-</td>
<td>(3,414,754)</td>
<td></td>
<td></td>
<td>(3,414,754)</td>
<td>(2,913,792)</td>
</tr>
<tr>
<td>Renovation and equipment</td>
<td>-</td>
<td>(14,099,695)</td>
<td></td>
<td></td>
<td>(14,099,695)</td>
<td>(14,664,285)</td>
</tr>
<tr>
<td>Total obligations incurred</td>
<td>(96,529,523)</td>
<td>(14,099,695)</td>
<td>(3,414,754)</td>
<td>-</td>
<td>(114,043,972)</td>
<td>(109,874,452)</td>
</tr>
<tr>
<td>NET CHANGE</td>
<td>17,249</td>
<td>3,636,240</td>
<td>(117,014)</td>
<td>-</td>
<td>3,536,475</td>
<td>1,631,533</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>5,880,607</td>
<td>84,116</td>
<td>2,006</td>
<td>5,966,729</td>
<td>2,447,503</td>
</tr>
<tr>
<td>Unavailable</td>
<td>554,801</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>554,801</td>
<td>537,552</td>
</tr>
<tr>
<td>Total ending unexpended</td>
<td>$554,801</td>
<td>$5,880,607</td>
<td>$84,116</td>
<td>$2,006</td>
<td>$6,521,530</td>
<td>$2,985,055</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>2008 Operating</th>
<th>2008 Non-Operating</th>
<th>2007 Operating</th>
<th>2007 Non-Operating</th>
</tr>
</thead>
<tbody>
<tr>
<td>Acquisition of art</td>
<td>$—</td>
<td>$12,587,415</td>
<td>$—</td>
<td>$61,801,564</td>
</tr>
<tr>
<td>Collections</td>
<td>3,484,590</td>
<td>—</td>
<td>1,781,871</td>
<td>—</td>
</tr>
<tr>
<td>Special exhibitions</td>
<td>8,220,448</td>
<td>—</td>
<td>6,529,100</td>
<td>—</td>
</tr>
<tr>
<td>Education and public programs</td>
<td>5,234,295</td>
<td>—</td>
<td>4,816,638</td>
<td>—</td>
</tr>
<tr>
<td>Editorial and photography</td>
<td>262,131</td>
<td>—</td>
<td>73,148</td>
<td>—</td>
</tr>
<tr>
<td>Capital projects</td>
<td>—</td>
<td>20,000,150</td>
<td>—</td>
<td>13,687,087</td>
</tr>
<tr>
<td>Operations</td>
<td>3,960,802</td>
<td>—</td>
<td>4,060,637</td>
<td>—</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td>$21,172,266</td>
<td>$32,587,565</td>
<td>$17,261,394</td>
<td>$75,488,651</td>
</tr>
</tbody>
</table>

11. ANALYSIS OF RESTRICTED NET ASSETS

As of September 30, 2008 and 2007, temporarily restricted net assets and the investment income from permanently restricted net assets are restricted to support the following purposes:

<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Acquisition of art</td>
<td>38,451,601</td>
<td>69,754,988</td>
<td>63,964,432</td>
<td>69,305,882</td>
</tr>
<tr>
<td>Collections</td>
<td>5,076,307</td>
<td>34,715,009</td>
<td>6,740,601</td>
<td>34,715,009</td>
</tr>
<tr>
<td>Special exhibitions</td>
<td>10,210,276</td>
<td>30,363,249</td>
<td>16,327,065</td>
<td>27,189,799</td>
</tr>
<tr>
<td>Education and public programs</td>
<td>30,633,588</td>
<td>89,377,115</td>
<td>39,317,376</td>
<td>89,117,190</td>
</tr>
<tr>
<td>Editorial and photography</td>
<td>627,646</td>
<td>—</td>
<td>324,276</td>
<td>—</td>
</tr>
<tr>
<td>Capital projects</td>
<td>12,596,818</td>
<td>—</td>
<td>14,780,481</td>
<td>—</td>
</tr>
<tr>
<td>Operations</td>
<td>30,627,710</td>
<td>148,517,698</td>
<td>35,585,901</td>
<td>148,517,698</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td>$128,223,946</td>
<td>$372,728,059</td>
<td>$177,040,132</td>
<td>$368,845,578</td>
</tr>
</tbody>
</table>

During fiscal year 2008, management identified $657,564 of investment income and gifts that were incorrectly allocated to permanently restricted net assets prior to fiscal year 2008. This amount was reclassified back to temporarily restricted net assets and unrestricted net assets in fiscal year 2008. This incorrect allocation and the subsequent correction in fiscal year 2008 had no impact on the Gallery's total net assets as of September 30, 2007 and 2008 or on the total change in net assets for the years ended September 30, 2007 and 2008.

12. EMPLOYEE BENEFITS

Total pension expense recognized in the Gallery's financial statements was $6,318,146 and $5,897,918 for the years ended September 30, 2008 and 2007, respectively. These amounts do not include pension expense financed by OPM and imputed to the Gallery of $1,570,042 and $1,548,729 respectively. To the extent that Gallery employees are covered by the thrift savings component of FEERS, the Gallery’s payments to the plan are recorded as operating expenses. The Gallery’s costs associated with the thrift savings component of FEERS for the years ended September 30, 2008 and 2007 were $1,912,121 and $1,760,932, 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 2008 and 2007, the Gallery contributed $4,517,439 and $4,357,199, 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 $5,398,937 and $5,443,663 during fiscal years 2008 and 2007 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 2008 and 2007 totals $506,297 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>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>2013</td>
<td>343,485</td>
<td>898,589</td>
</tr>
<tr>
<td>Thereafter</td>
<td>688,991</td>
<td>-</td>
</tr>
<tr>
<td>Total minimum lease payments</td>
<td>2,400,122</td>
<td>$12,411,393</td>
</tr>
<tr>
<td>Less: amount representing interest</td>
<td>(516,167)</td>
<td></td>
</tr>
<tr>
<td>Present value of minimum capital lease payments</td>
<td>$1,883,955</td>
<td></td>
</tr>
</tbody>
</table>

Rental expense was approximately $4,527,833 and $4,334,485 for the years ended September 30, 2008 and 2007, respectively.

15. 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.

16. RECENT ACCOUNT PRONOUNCEMENTS

In September 2006, the FASB issued Statement No. 157, *Fair Value Measurements*. The Statement defines fair value, outlines a framework for measuring fair value, and details the required disclosures about fair-value measurements. For the Gallery, the provisions of the Statement are effective for fiscal year ending September 30, 2009.

In August 2008, the FASB issued Staff Position No. 117-1, *Endowments of Not-For-Profit Organizations: New Asset Classification of Funds Subject to an Enacted Version of the Uniform Prudent Management of Institutional Funds Act (UPMIFA), and Enhanced Disclosures for all Endowment Funds*. The Staff Position provides guidance on the net asset classification of donor-restricted endowment funds for organizations subject to UPMIFA and expands disclosures about an organization's endowment; both donor-restricted and board-designated funds. For the Gallery, the provisions of the Staff Position are effective for fiscal year ending September 30, 2009.

Management is in the process of evaluating the impact of these pronouncements on the Gallery's financial position, changes in net assets and financial statement disclosures.
ACQUISITIONS

PAINTINGS

Bricher, Alfred Thompson, American, 1837—1908

> A Quiet Day near Manchester, 1873, oil on canvas, 2008.66.1, Paul Mellon Fund, Avalon Fund, and Gift of Jo Ann and Julian Garz, Jr.

Brush, George de Forest, American, 1854—1941

> An Aspenite Bay, c. 1882, oil on canvas (grisaille), 2007.138.1, Gift of Jane Wyeth in memory of her parents, Gertrude Ketover Gleklen and Leo Gleklen

Johnson, Eastman, American, 1824—1906


> Gathering Lilies, 1871, oil on canvas, 2008.66.3, Paul Mellon Fund and Gift of Jo Ann and Julian Garz, Jr.

Katz, Alex, American, born 1927

> Sunny Maple (4:30), 1968, oil on linen, 2008.34.1, Gift of the Collectors Committee

Patin, Irving, American, born 1934

> Building from the Caxton Cabinet...Mary Jan, 1977, oil on canvas, 2008.85.1, Gift of Allied Squadrini

Rosenquist, James, American, born 1933

> White Bread, 1964, oil on canvas, 2008.36.1, Richard S. Zeidler Fund

Sading, Frederik, Dutch, 1809—1862

> Ailsa Mellon Bruce Fund

Storrs, John, American, 1885—1956

> Window, Terry, American, born 1949

> Horizon, 1996, oil on linen, 2008.35.1, Richard S. Zeidler Fund

SCULPTURE

Baskin, Leonard, American, 1922—2000

> Thomas Ewbank: House Restoration Commemorative Medal (obverse); Inscription (reverse), 1972, silver, 2008.100.2.a-b, Gift of John Wilmerding

Colin, Joaquin, French, 1905—1973

> First of Haem, c. 1655, oil on panel, 2008.32.1, The Gerald H. Ruttenberg Memorial Fund

Winters, Terry, American, born 1949


Duchamp, Marcel, French, 1887—1968

> Fresh Widow, original 1920, fabricated 1964, painted wood, glass, black leather, paper, and transparent tape, 2008.33.1, Gift of Deborah and Ed Shein

Dusquevoy, Francois, after, Flemish, 1597—1643

> Christ at the Columns, 18th or 19th century, bronze, 2007.150.2, Gift of Lisa Unger Baskin in honor of Nicholas Penny

Durieu, Benjamin, French, 1730—1819

> Louis XVI, 1754—1793, and Marie-Anne, 1755—1791, King and Queen of France 1774 (obverse); The Birth of the Dauphin, for the Marigny Corps (reverse), 1781, bronze, 2007.150.10.a-b, Gift of Lisa Unger Baskin

Enzola, Gianfrancesco, Circle of, Italian, active 1546—1578

> Allegory of Fortune, c. 1475, bronze, 2008.114.1, Gift of Andrew Brown

French 16th Century

> Francois I, 1494—1517, King of France 1515, 1545, wax cast on copper, 2007.150.1, Gift of Lisa Unger Baskin in memory of Leonard Baskin

French 16th Century, Possibly

> Apollo and Marsyas, possibly 16th century, enameled on copper, 2007.150.3, Gift of Lisa Unger Baskin in honor of Nicholas Penny and Mary Wall

Gemto, Vincenzo, Neapolitan, 1852—1929

> Bust of the Fülleney, model c. 1876, cast probably 1883/1886, bronze, 2007.139.1, Gift of Abigail R. Lunde in honor of Nicholas Penny

German 16th Century

> Satirical Head of a Pope (obverse); Satirical Head of a Cardinal (reverse), c. 1540, bronze, 2007.150.5.a-b, Gift of Lisa Unger Baskin

Hamerani, Giovanni, (obverse), Italian, 1646—1705 and Hamerani, Ermengildo (reverse), Italian, 1683—1750

> Cloaca XI (Giovanni Fannus Alhain, 1649—1721), Pope 1700 (reverse); Saint Luke Painting the Virgin (reverse), 1704, bronze, 2007.150.9.a-b, Gift of Lisa Unger Baskin

Häring, Gerard Leonard, Belgian, 1630—1675

> Michelangelo Buonarroti, 1475—1564, Italian Artist (obverses) Engraving of the Arts with the Belvedere Torso (reverse), 1673, silver, 2008.114.2.a-b, Gift of Andrew Brown

Jess, American, 1923—2004

> A Letter Box for Holgate, 1961, mixed media, 2008.83.1, Gift of Odysseia Skouras

Kautsch, Heinrich, Czechoslovakian/Bohemian, 1859—1943

> Heinrich Heine, 1797—1856, German Romantic Poet (obverse), Poet in Reuse (reverse), 1897, bronze, 2008.116.1.a-b, Gift of David and Constance Yates

LeonARDI, Leonore, Italian, c. 1509—1590

> The Future: Philip II of Spain as Prince of Austria (obverse); The Choice of Horus before Ptolemy: The Step Path of Virtue over the Easy Path of Pleasure (reverse), 1568/1569, bronnew, 2007.150.6.a-b, Gift of Lisa Unger Baskin

MacMunnies, Frederick William, American, 1863—1937

> Nathan Hale, 1893, bronze, 2008.101.1, Gift of Erving and Joyce Wolf in memory of Diane R. Wolf

Milanese 15th Century

> Giangaleazzo Maria Sforza, 1469—1494, 6th Duke of Milan 1476 (obverse); Lodovico Maria Sforza, 1451—1508, called il Moro, Rogen 1480—1494 (reverse), 1481/1494, silver testoon, 2007.150.11.a-b, Gift of Lisa Unger Baskin

Nizzola de Trezzo, Jacopo, Italian, c. 1515—1589

> The Future Philip II of Spain as King Consort of England (obverse); Philip as Apollo in a Chariot Drawn across the Sky (reverse), 1555, bronze, 2007.150.7.a-b, Gift of Lisa Unger Baskin

Roman 15th Century

> Pirro Bale, 1471—1471 (Pope Paul II, 1464), as Cardinal of San Paulo (obverse); Arms of Cardinal Bale (reverse), 1455, bronze, 2007.150.4.a-b, Gift of Lisa Unger Baskin

Saint-Gaudens, Augustus, American, 1848—1907

> "Double Eagle" Twenty Dollar Gold Piece, model 1905—1907, struck 1907, gold alloy, 2008.100.1, Gift of John Wilmerding

Storrs, John, American, 1885—1956

> Auto Town, Industrial Forms (part A), c. 1922, painted concrete, 2008.33.2, Heather and Tony Unger Baskin in honor of Nicholas Penny

Santer, John, American, born 1904

> Composition, 1938, graphite mounted on cardboard, 2008.91, Gift of Richard S. Zeidler

Trompe l'Oeil: A Full House with Chips, 1837, oil on canvas, 2008.100.2.a-b, Gift of John Wilmerding

Storrs, John, American, 1885—1956

> Auto Town, Industrial Forms (part A), c. 1922, painted concrete, 2008.33.2, Heather and Tony Unger Baskin in honor of Nicholas Penny

Gorky, Arshile, American, born Armenia, 1904—1948

> Composition, c. 1931, pen and black ink, 2007.141.19, Gift of Ruth Cole Kainen

Gossaert, Jan, Circle of, Netherlandish, c. 1478—1532

> Tire King Leaving a Royal Palace, 1521, pen and black ink, 2008.76.1, Alisas Mellon Bruce Fund and Gift of Dian Woodner

Grimm, Ludwig Emil, German, 1790—1863

> The Artist's Brother in Law, Ludwig Haussmayer, Preparing to Play the Flute, 1826, pen and black ink over graphite, 2008.5.1, William B. O'Neal Fund

Gruner, Wilhelm Heinrich Ludwig, German, 1801—1882

> Vittoria, 1837, brown and blue wash over graphite on two joined sheets of paper, 2008.90.1, Alisas Mellon Bruce Fund
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 2008. 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

1958.8.105
Christ Giving the Keys to Saint Peter
Old: Italian 15th Century
New: Lorenzo Monaco

1946.21.10
Saint Christopher Carrying the Christ Child
Old: Atelier of the Limbourg Brothers
New: Limbourg Brothers

1950.1.8
Praying Prophet
Old: Close to Lorenzo Monaco
New: Lorenzo Monaco

1943.3.8809.a,b
Sheet of Sketches (recto);
Sheet of Sketches (verso)
Old: James McNeill Whistler
New: Beatrice Godwin Whistler

1943.3.8811.a,b
Studies for Jewelry Designs (recto);
Studies for Jewelry Designs (verso)
Old: James McNeill Whistler
New: Beatrice Godwin Whistler

1943.3.8820
Venice
Old: James McNeill Whistler
New: Follower of James McNeill Whistler

1979.20.129
Charles L. Freer (?)
Old: James McNeill Whistler
New: Follower of James McNeill Whistler

PAINTINGS

1942.9.2
Orpheus
Old: Giovanni Bellini
New: Venetian 16th Century

PRINTS

1980.45.1960.k
The Annunciation
Old: Frank S. King
New: Francis Scott King, after Sir Edward Coley Burne-Jones

1980.45.1960.l
The God-Head Fires
Old: Frank S. King
New: Francis Scott King, after Sir Edward Coley Burne-Jones

2005.92.1
Agit-Prop Stand
Old: Gustav Klutsis
New: Gustav Klucis

SCULPTURE

1957.14.15
A Dancing Faun
Old: Andrea del Verrocchio
New: Giovanni Francesco Rustici
During the fiscal year, 289 lenders from twenty-one countries and thirty-four states loaned 1,526 works of art to sixteen exhibitions. The Gallery also worked on another thirty-two projects scheduled to open in the next five years and administered the tour of four exhibitions. United States Government Indemnity was secured for four exhibitions on view in fiscal year 2008, resulting in a savings of $1,290,175 in insurance premiums.

>Desiderio da Sestoigino: Sculptor of Renaissance Florence
Continued from the previous fiscal year to 8 October 2007.
Organized by the Musée du Louvre, Paris, the Museo Nazionale del Bargello, Florence, and the National Gallery of Art, Washington.
Nicholas Penny, curator.
Sponsored by The Exhibition Circle of the National Gallery of Art.
The exhibition in Washington was supported by an indemnity from the Federal Council on the Arts and the Humanities.

>States and Variations: Prints by Jasper Johns
Continued from the previous fiscal year to 28 October 2007.
Organized by the National Gallery of Art.
Ruth Fine, curator.
Sponsored by The Exhibition Circle of the National Gallery of Art.

>Edward Hopper
Continued from the previous fiscal year to 21 January 2008.
Organized by the Museum of Fine Arts, Boston, the National Gallery of Art, Washington, and the Art Institute of Chicago.
Franklin Kelly, curator.
Carol Troyen and Judith Barter, guest curators.
Made possible by a generous grant from the global consulting firm Booz Allen Hamilton.
Film made possible by the HRH Foundation.

>J.M.W. Turner
1 October 2007 to 6 January 2008
Organized by the National Gallery of Art, Washington, the Dallas Museum of Art, and the Metropolitan Museum of Art, New York, in association with Tate, Britain.
Franklin Kelly, curator.
Ian Warrell, Dorothy Kosinsky, and Gary Tinterow, guest curators.
Sponsored by The Exhibition Circle of the National Gallery of Art.
National sponsor Bank of America.
Made possible in part through the generous support of Access Industries.
Supported by an indemnity from the Federal Council on the Arts and the Humanities.
Film made possible by the HRH Foundation.

>The Art of the American Snapshot, 1888–1978: From the Collection of Robert E. Jackson
7 October 2007 to 31 December 2007
Organized by the National Gallery of Art, Washington.
Sarah Greenough and Diane Waggner, curators.
Made possible through the generous support of the Trellis Fund and The Ryra and Melvin Cohen Family Foundation. Catalogue published with the assistance of the Getty Foundation.

>Let the World In: Prints by Robert Rauschenberg from the National Gallery of Art and Related Collections
28 October 2007 to 30 March 2008
Organized by the National Gallery of Art, Washington.
Charles Ritchie, curator.
Made possible by Lockheed Martin Corporation.

>The Banqui Woodsi
28 October 2007 to 30 March 2008
Organized by the National Gallery of Art, Washington.
Peter Parshall, curator.
Supported by a generous grant from the Thaw Charitable Trust.

>Bronze and Basowood: Renaissance Masterpieces from the Robert H. Smith Collection
27 January 2008 to 4 May 2008
Organized by the National Gallery of Art, Washington.
Nicholas Penny, curator.
Sponsored by The Exhibition Circle of the National Gallery of Art.

>Impressed by Light: British Photographs from Paper Negatives, 1840–1860
3 February 2008 to 4 May 2008
Sarah Greenough, curator.
Malcolm Daniel and Roger Taylor, guest curators.
Made possible by the generous support of the Trellis Fund, The Hite Foundation, and The Ryra and Melvin Cohen Family Foundation. Catalogue made possible by Howard Stein, with additional support from the Mary C. and James W. Fosburgh Fund, the Mary J. and Robert G. Harwood Foundation, the Met Trust, the National Gallery of Art, the Metropolitan Museum of Art, and the Royal Photographic Society. The exhibition was initiated by the Art Institute of Chicago.
Sarah Greenough, curator.
Made possible through the generous support of the Trellis Fund.

>Martin Puryear
22 June 2008 to 28 September 2008
Organized by the Museum of Modern Art, New York.
Ruth Fine, curator.
John Elderfield, guest curator.
Sponsored by The Exhibition Circle of the National Gallery of Art.
Generous support also provided by Glenstone.
Additional support provided by the Lannan Foundation.

>Georges de Foresti Brasii: The Indian Paintings
14 September 2008 to 4 January 2009
Organized by the National Gallery of Art, Washington, in association with the Seattle Art Museum.
Nancy Anderson, curator.

>Medieval to Modern: Recent Acquisitions of Drawings, Prints, and Illustrated Books
4 May 2008 to 2 November 2008
Organized by the National Gallery of Art, Washington.
Andrew Robinson, curator.
Supported in part by a generous grant from the Thaw Charitable Trust.

>Richard Misrach: On the Beach
25 May 2008 to 1 September 2008
This exhibition was initiated by the Art Institute of Chicago.
Sarah Greenough, curator.
Made possible through the generous support of the Trellis Fund.

> Afghanistan: Hidden Treasures from the National Museum, Kabul
25 May 2008 to 7 September 2008
Organized by the National Geographic Society and the National Gallery of Art, Washington, in association with the Asian Art Museum of San Francisco, the Museum of Fine Arts, Houston, and the Metropolitan Museum of Art, New York.
Fred Hilbert, curator.
Made possible by the E. Rhodes and Leona B. Carpenter Foundation, also supported by the Charles Engelhard Foundation.
Corporate support provided by National Construction & Logistics and Hamed Wardak.
Supported by a grant from the National Endowment for the Humanities and an indemnity from the Federal Council on the Arts and the Humanities.

>Martin Puryear
22 June 2008 to 28 September 2008
Organized by the Museum of Modern Art, New York.
Ruth Fine, curator.
John Elderfield, guest curator.
Sponsored by The Exhibition Circle of the National Gallery of Art.
Generous support also provided by Glenstone.
Additional support provided by the Lannan Foundation.

> George de Foresti Brasii: The Indian Paintings
14 September 2008 to 4 January 2009
Organized by the National Gallery of Art, Washington, in association with the Seattle Art Museum.
Nancy Anderson, curator.

LENDERS TO EXHIBITIONS

Private Collections
Rick Adams
Jaroslav Andel
Mr. and Mrs. Harry W. Anderson
Philip Anschutz
Anson Beard, Jr.
John and Gretchen Berggruen

Mr. and Mrs. Vladimir Birgus
Leon and Debbie Black
C.G. Boerner
Christian Brandstätter
Eleanor Briggs
Brush Family
Henry Buhl
Gregory Callimanopulos
Andrew and Gayle Camden
Constance R. Caplan
Mr. and Mrs. Stuart Christhilf
Patricia L. Alper and David I. Cohn
Mr. and Mrs. Roy Cullen
Barbara Anne Diamonstein and Carl Spielvogel

Frances Ditzmer
Gordon Douglas
Barny A. Ebsworth
Mrs. John E. Ellsworth
Carla Emil and Rich Silverstein
Mr. and Mrs. Thomas M. Evans, Jr.
Richard L. Feigen
Mr. and Mrs. James A. Fisher
Mr. and Mrs. Daniel J. Fraad, Jr.
Mr. and Mrs. John Gabbert
Mr. and Mrs. William Gates
Mr. and Mrs. Marshall Gibson
Marcin Giszynski
Dr. Irwin Goldstein
Howard Greenberg
Agnès Gund
Charles Hack
Tino Himmel
Sarah Hart
Ewa Hartwig Fijalkowska
Helen L. Henderson
Mr. Joseph Hartshorne and Mr. Kent Chang
Lawrence D. and Sybil Hite
Marguerite Hoffman
Robert Hurst
Charles Isaacs
Mr. Radovan Ivic and Ms. Annie Le Brun
Robert Jackson
James W. Glanville Family Partnership
Isabelle Jammes
Jasper Johns
Betsy Karel
Daniel Katz
Thomas G. Klamer
John and Susan Klein
David H. Koch
Robert and Arlene Kogod
Amalia Lacroze de Fortabat
Mr. and Mrs. Lawrence J. Lasser
Alain Le Brun
Robert Lebeck
Mr. and Mrs. Robert Leibowitz
Mr. and Mrs. Melvin Lenkin
Carl D. Lobell
W. Bruce and Delaney H. Lundberg
Mr. and Mrs. Peter Lunder
Jörg Maass
Steve Martin
Rolf Mayer
Robert E. Meyerhoff
Jan Míčoch
William C. Morris, III
Judith Neisser
Don Nice
Mr. Stefan Okołów and
Ms. Zofia de Ines
Count Giuseppe Panza di Biumo
Mr. and Mrs. John Pappajohn
Dominique Parnet
Ms. CoYoTe PhoeNix
Private Collection
Private Collection c/o Wildenstein & Co.,
New York
Martin Puryear
Robert Rauschenberg
Howard Ricketts
Grace Ritzenberg
Henry Roath
Dr. and Mrs. Melvin L. Rubin
Dr. Miloslava Rupesova
Mr. and Mrs. S. Roger Horchow
Mr. and Mrs. Hans Schreiber
Charles and Helen Schwab
Josef Seifer
Mr. and Mrs. Warren Shawleigh
Dietmar Siegert
Robert H. Smith
Mr. and Mrs. Mortimer and Harriet Spiller
Mary L. PA, Stannard
Howard Stein
Roger Taylor
Ann Tenenbaum and Thomas H. Lee
Laurie Tisch
Jindrich Toman
Joel Wachs
Thomas Walther
Alice Walton
Stephen White
Malcolm H. Wiener
Eve and Richard Willenbrinková
Suzanne Winsberg
Jane Weyth
Mr. and Mrs. Stephen Wynn
John M. A. Yerburgh
Dirk Ziff

**Public Collections**

**AUSTRALIA**
Adelaide: Art Gallery of South Australia
Melbourne: National Gallery of Victoria

**AUSTRIA**
Vienna: Albertina, Kunsthistorisches Museum Wien; Österreichische Galerie; Österreichische Nationalbibliothek

**BELGIUM**
Ghent: Museum voor Schone Kunsten

**BRAZIL**
Rio de Janeiro: National Library of Brazil
São Paulo: Museu de Arte de São Paulo, Assa Chateaubriand

**CANADA**
Montreal: Canadian Centre for Architecture
Toronto: Art Gallery of Ontario

**CZECH REPUBLIC**
Brno: Moravská Galerie; Museum mesta Brna
Prague: Galerie hlavního města Prahy; Národní galerie v Praze/Sofia moderního a současného umění; Památník Národního Písemníctví v Praze; Umeleckoprůmyslové Muzeum v Praze

**DENMARK**
Kopenhagen: Ny Carlsberg Glyptotek; Ordrupgaardmuseerne

**EGYPT**
Cairo: The Egyptian Museum; Supreme Council of Antiquities
Luxor: Luxor Museum of Ancient Egyptian Art

**FRANCE**
Amiens: Musée de Picardie
Barbizon: Musée municipale de l’École de Barbizon
Beauvais: Musée Départemental de l’Oise Boulogne-Billancourt: Bibliothèque Marmottan
Dijon: Musée des Beaux-Arts, Dijon
Fontainebleau: City of Fontainebleau
Lyon: Musée des Beaux-Arts de Lyon
Paris: Bibliothèque Nationale de France; Galerie René-François Tasselée; Musée d’Orsay; Musée du Louvre; Musée national d’art moderne; Centre Georges Pompidou; Société française de photographie
Reims: Musée des Beaux-Arts, Reims
Strasbourg: Musée des Beaux-Arts, Strasbourg

**GERMANY**
Berlin: Akademie der Künste zu Berlin; Bode-Archiv; Gallerie Berinson; Kicken Gallery Berlin, OMC, Staatliche Museen zu Berlin, Kunsthistorisches Museum; Staatliche Museen zu Berlin, Skulpturensammlung; Ulstein Bild Bremen: Kunsthalle Bremen
Görlitz: Museum Ludwig
Essen: Museum Folkwang
Hamburg: Museum für Kunst und Gewerbe Karlsruhe: Staatliche Kunsthalle Karlsruhe
Leipzig: Museum der Bildenden Künste, Leipzig
Remagen-Rolandswerth: Stiftung Hans Arp und Sophie Taeuber-Arp
Stuttgart: Institut für Auslandsbeziehungen; Staatsgalerie Stuttgart

**HUNGARY**
Budapest: Magyar Nemzeti Galéria; Museum of Fine Arts, Budapest
Kecskemét: Magyar Fotográfiai Múzeum

**ISRAEL**
Jerusalem: Yad Vashem
Tel Aviv: Tel Aviv Museum of Art

**ITALY**
Florence: Museo Bardini; Museo Nazionale del Bargello; Opera Medicea Laurenziana; Basilica di San Lorenzo
Galeata: Museo Civico Mambrini
Milan: Museo Poldi Pezzoli
Prato: Museo dell’Opera del Duomo
Torino: Galleria Sabauda
Varese: Fondo per l’Ambiente Italiano

**JAPAN**
Hachioji City: Murauchi Art Museum

**NETHERLANDS**
Amsterdam: Private Collection c/o Geb. Douwes Fine Art
Leiden: Prerestukabinett, Rijksuniversiteit Leiden
Rijswijk: Instituut Collectie Nederland
Rotterdam: Museum Boijmans Van Beuningen
The Hague: Museum Medemblik

**POLAND**
Lodz: Muzeum Sztuki w Lodzi
Warsaw: Muzeum Narodowe w Warszawie
Wrocław: Muzeum Narodowe w Wodzisławiu

**PORTUGAL**
Lisbon: Museu Calouste Gulbenkian

**RUSSIA**
Moscow: The State Pushkin Museum of Fine Arts

**SLOVAKIA**
Bratislava: Slovak National Gallery

**SPAIN**
Madrid: Fundación Colección Thyssen-Bornemisa

**SWEDEN**
Stockholm: Nationalmuseum

**SWITZERLAND**
Berne: Musée d’Art et d’Histoire Winterthur: Kunstmuseum Winterthur
Zürich: Kunsthalle Zürich

**UNITED KINGDOM—ENGLAND**
Bedford: Cecil Higgins Art Gallery & Museum
Berkshire: The Royal Collection
Birmingham: Barber Institute of Fine Arts; Birmingham Museums & Art Gallery
Bradford: National Media Museum
Bury: Bury Art Gallery and Museum
Cambridge: King’s College, Cambridge
Chester: Grosvenor Estate
Greenwich: National Maritime Museum
Leeds: Leeds Museums and Galleries
Liverpool: Lady Lever Art Gallery
London: The British Library; The British Museum; The Courtauld Institute Gallery, Courtauld Institute of Art; English Heritage; National Army Museum; The National Gallery; Royal Academy of Arts; Salamanca Fine Arts; Tate Britain; Victoria and Albert Museum; Wilson Centre for Photography
Manchester: Manchester City Galleries;
The Whitworth Art Gallery
Plymouth: Plymouth City Museum and Art Gallery
Salisbury: Salisbury and South Wiltshire Museum
Southampton: Southampton City Art Gallery
St. Peter Port: Rothschild Trust Canada Inc.
Sussex: Robert Hesketh, Ltd.
Winchcombe: Sudeley Castle

**UNITED KINGDOM—SCOTLAND**
Edinburgh: National Gallery of Scotland; Royal Scottish Academy; Scottish National Portrait Gallery
Glasgow: Glasgow Art Gallery and Museum

**UNITED KINGDOM—WALES**
Cardiff: National Museums & Galleries of Wales
Swansea: Swansea Museum

**UNITED STATES**
Albany: Montgomery: Montgomery Museum of Fine Arts
Tuscaloosa: The Westervelt Company
Arizona
Tucson: Center for Creative Photography; University of Arizona Museum of Art
Arkansas
Bentonville: Walton Family Foundation, Inc.
California
Los Angeles: Gemini G.E.L.; The Getty Research Institute; The Getty Museum; Los Angeles County Museum of Art; Museum of the American West
San Diego: San Diego Museum of Art
San Francisco: The Fine Arts Museums of San Francisco; San Francisco Museum of Modern Art
San Marino: The Huntington Library, Art Collections, and Botanical Gardens
Connecticut
Hartford: The Cortin Collection; Wadsworth Atheneum Museum of Art
New Haven: Yale Center for British Art; Yale University Art Gallery
District of Columbia
The Corcoran Gallery of Art; Dumbarton Oaks Research Library and Collections; Hirshhorn Museum and Sculpture Garden; The Library of Congress; National Gallery of Art; The Phillips Collection; Smithsonian American Art Museum
Delaware
Wilmington: Delaware Art Museum
Florida
Tampa: Graphicstudio, U.S.F.
West Palm Beach: Norton Gallery and School of Art

Illinois
Chicago: The Art Institute of Chicago; Terra Foundation for American Art

Indiana
Bloomington: Indiana University Art Museum
Indianapolis: Indianapolis Museum of Art
Terre Haute: Swope Art Museum

Iowa
Des Moines: Des Moines Art Center

Maine
Portland: Portland Museum of Art
Rockland: The Farnsworth Art Museum

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

Massachusetts
Andover: Addison Gallery of American Art
Boston: Museum of Fine Arts, Boston
Cambridge: Fogg Art Museum
Williamstown: Sterling and Francine Clark Art Institute; Williams College Museum of Art

Michigan
Detroit: The Detroit Institute of Arts
Muskegon: Muskegon Museum of Art

Minnesota
Minneapolis: The Minneapolis Institute of Arts; Walker Art Center

Missouri
Kansas City: The Nelson-Atkins Museum of Art
St. Joseph: The Albrecht-Kemper Museum of Art
St. Louis: Saint Louis Art Museum

Nebraska
Lincoln: Sheldon Memorial Art Gallery, University of Nebraska
Omaha: Joslyn Art Museum

New Hampshire
Manchester: Currier Museum of Art

New Jersey
Montclair: Montclair Art Museum
Newark: The Newark Museum
Princeton: The Art Museum, Princeton University

New York
Brooklyn: Brooklyn Museum
Buffalo: Albright-Knox Art Gallery

Purchase: Neuberger Museum of Art
Rochester: Memorial Art Gallery of the University of Rochester; Scull and Osterman Studio
Utica: Munson-Williams-Proctor Arts Institute, Museum of Art
White Plains: St. Francis of Assisi Foundation

Ohio
Cincinnati: Cincinnati Art Museum; Taft Museum of Art
Cleveland: The Cleveland Museum of Art
Columbus: Columbus Museum of Art
Toledo: Toledo Museum of Art

Oklahoma
Tulsa: Gilcrease Museum

Oregon
Eugene: Jordan Schnitzer Museum of Art, University of Oregon
Portland: Portland Art Museum

Pennsylvania
Chester Springs: Landscape Partners, L.P.
Philadelphia: Pennsylvania Academy of the Fine Arts; Philadelphia Museum of Art
Pittsburgh: Carnegie Museum of Art; The Frick Art and Historical Center

South Carolina
Greenville: Greenville County Museum of Art

Texas
Dallas: Dallas Museum of Art
Fort Worth: Modern Art Museum of Fort Worth
Houston: The Museum of Fine Arts, Houston

Virginia
Lynchburg: Meier Museum of Art, Randolph-Macon Woman's College
Norfolk: Chrysler Museum of Art
Richmond: Virginia Museum of Fine Arts

Vermont
Middlebury: Middlebury College Museum of Art

Washington
Seattle: Seattle Art Museum

Wisconsin
Milwaukee: Milwaukee Art Museum

West Virginia
Huntington: Huntington Museum of Art

Wyoming
Laramie: University of Wyoming

LENDERS OF WORKS DISPLAYED WITH THE NGA COLLECTION

Roger Arvid Anderson
Possibly German Pilgrim
>Married Mourners with Arch
The Bluff Collection
Marcel Duchamp
La Mère mort a un par ses enfanties;
L.H.O.O.Q

Max Ernst
>The Punching Ball or the Immanence
Charles Sheeler
>Portrait of Manel Duchamp by Businessman

The Morris and Gwendolyn Cafritz Foundation
David Smith
>Cubist XI

The Calder Foundation, New York
Alexander Calder
>Arist Josephine Baker
>Red Panel
>Object with Red Ball
>1 Red, 4 Black plus X White
>Tot's
>Choral Range
>Choral Rouge (maquette)
>Tot's (maquette)
>Untitled

The Catholic University of America, Olivieris Lima Library
Franz Post
>Spanish Landscape, Said to Be Pamplona

Cooper-Hewitt National Museum of Design, Smithsonian Institution
Gianni Domenico Tieplo
>The Immaculate Conception

Fioretti Collection
Giovanni Minello
>Buff of a Woman

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

Collection of the Artist
Jasper Johns
>Between the Clock and the Bed
>Field Painting
>Tiger
>Dancers on a Plane

Kaufman Americana Foundation
Jan Lievens
>Head of a Man

The Library of Congress
Unknown Artist
>Hubbard and Bowerman Reproduction of a Floral Tableau, Harpischord

Manoogian Collection
George Caleb Bingham
>The Jolly Flatboatmen

The Metropolitan Museum of Art
Francesco di Giorgio Martini
>Salome

Robert and Jane Meyerhoff Modern Art Foundation
Franz Stahls
>Arms of Portage (first version)

Musée du Louvre, Réunion des Musées Nationaux, Paris
Botticelli
>Portrait of a Young Man Holding a Medallion
Peiter Brueghel the Younger
>The Wedding Party

Patsy Orofsky
Jim Dine
>Name Painting #1

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

Glensone Museum Foundation
Dan Flavin
>"monument" for V. Eidl

Schroeder Collection, London
Hans Mielech
>Portrait of a Woman

Candida and Rebecca Smith
David Smith
>Aggressive Character

Robert H. Smith
Anonymous Artist
>Black Marble Column (2 Works)

Mrs. Frederick M. Stafford
Claude Lorrain
>Portrait of a Young Girl

Collection of the Artist
Frank Stella
>

Mrs. Ruth Carter Stevenson
Henri-Joseph Harpignies
>Paysage en Normandie

The White House
Paul Cezanne
>Woman on a Hill

Anonymous
Elsie Nadelman
>Classical Head
>Head of a Girl

Paul Mantz
>Oriental Dancer
>Veil

Salome
>Panther leaping at deer (Bronze Relief from the New York Century Association Plaque Boxen)
Edward McCartan
>Nymph and Satyr

Bachus
Anna Hyatt Huntington
>Vaunting Panther

Anonymous
Bemardo Belotto
>Print, The Fortress of Sonnenstein

Nicolaes Pietersz Beersch
>An Italianate Landscape with Figures

Botticelli
>Portrait of a Young Man Holding a Medallion

Pieter Brueghel the Younger
>The Wedding Party

Aubert Cuyper
>Port of Van Deventer Harbor

Dreik van Delen
>Church Interior with Elegant Figures

German 18th Century
>Pair of Female Figures

Anonymous
Bemardo Belotto
>Print, The Fortress of Sonnenstein

Nicolaes Pietersz Beersch
>An Italianate Landscape with Figures

Botticelli
>Portrait of a Young Man Holding a Medallion

Pieter Brueghel the Younger
>The Wedding Party

Aubert Cuyper
>Port of Van Deventer Harbor

Dreik van Delen
>Church Interior with Elegant Figures

German 18th Century
>Pair of Female Figures
**DENMARK**
Humblebaek, Louisiana Museum of
Modern Art

Cézanne/Giacometti: Paths of Doubt
8 February to 29 June 2008
Paul Cézanne

Still Life with Milk Jug and Fruit *
Paul Cézanne

The Battle of Love *

FRANCE
Colmar, Musée d'Unterlinden
Grunewald: Regards sur un chef-d'œuvre
9 December 2007 to 2 March 2008
Hans Baldung Grien

The Lamentation
Paris, Galeries nationales du Grand Palais
Gustave Courbet
8 October 2007 to 28 January 2008
Gustave Courbet

La Grotte de la Loze
Gustave Courbet

The Stream (Le Ruisseau du Puits-Noir; vallee de la Loze)
Circulated to The Metropolitan Museum of Art, New York, 25 February to 18 May 2008; and Musée Fabre, Montpellier, 13 June to 26 September 2008

Marié-Antoinette
13 March to 30 June 2008
After Elisabeth-Louise Vigée Le Brun

Maria-Antoinette

Paris, Musée Jacquemart-André
Fragonard illustrateur, Les Plaisirs d'un siècle
1 October 2007 to 14 January 2008
Jean-Honoré Fragonard

Angelika I: Exposé au Oberland
Jean-Honoré Fragonard

Den Quivoit door to Strike the Helmet
Jean-Honoré Fragonard

Den Quivoit attacking the Windmill
Jean-Honoré Fragonard

Den Quivoit Defied by the Windmill
Jean-Honoré Fragonard

Orlando and Angelica Arrive at Charlemagne's Camp
Jean-Honoré Fragonard

Rinaldo, Astride Baiardo, Flies Off in Pursuit of Angelica
Jean-Honoré Fragonard

The Visit to the Nursery
Paris, Musée du Louvre

Andrea Mantegna

The Entombment
Andrea Mantegna

The Virgin and Child

Paris, Musée Marmottan Monet
Hommage à George de Bellio
9 October 2007 to 3 February 2008
Berthe Morisot

Hanging the Laundry out to Dry *

Paris, Musée national d'art moderne, Centre Georges Pompidou

Traces du sacre
7 May to 11 August 2008
Barnett Newman

Pagan Void

Paris, Musée de la Vie Romantique
L'Age d'or du romantisme allemand: Dessins et aquarelles à l'époque de Goethe
4 March to 15 June 2008
Carl Blechen

A Ruined Church in the Forest
Johann Georg von Dillis

A Royal Party Admiring the Sunset from the Hesseberg
Caspar David Friedrich

New Moon above the Riesengebirge
(on display through 22 April 2008)
Johann Evangelist Schellner von Lobeishofen

The Deaths of Saint Cecilia (recto)
Julius Schnorr von Carolsfeld

A Branch with Shriveled Leaves
Julius Schnorr von Carolsfeld

Ruth and Bava
Moritz von Schwind

The Apparition in the Woods
Philipp Veit

Germania

GERMANY
Berlin, Akademie der Künste
Notation
21 September to 16 November 2008
Alfred Stieglitz

Equivalents

Alfred Stieglitz

Equivalents

Alfred Stieglitz

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Georgia
Atlanta, High Museum of Art
Harry Callahan: Eleanor
8 September to 9 December 2007
Harry Callahan
> Eleanor, Chicago
> Eleanor, Highland Park
Harry Callahan
> Eleanor, Port Huron
Inspiring Impressionism
16 October 2007 to 13 January 2008
Jean-Honoré Fragonard
> A Young Girl Reading
Circulated to Denver Art Museum, 23 February to 25 May 2008 and Seattle Art Museum, 19 June to 21 September 2008

Illinois
Chicago, The Art Institute of Chicago
Jasper Johns: Gray
Jasper Johns
>Gray Alphabets [working proof with additions]
> A Young Girl Reading
Circulated to The Metropolitan Museum of Art, New York, 5 February to 4 May 2008

Maryland
Baltimore, The Walters Art Museum
The Reprising Image in French Painting from David to Matisse
7 October to 30 December 2007
Edgar Degas
> Home Reading
> Home Walking
> Leaping the Bath (La sortie du bain)
> Still Life with Sleeping Woman
Henri Matisse
> Woman Seated in an Armchair
Circulated to Phoenix Art Museum, 20 January to 13 April 2008

Massachusetts
Boston, Museum of Fine Arts, Boston
El Greco to Velázquez: Art at the Court of Philip III
13 April to 21 July 2008
El Greco (Domenikos Theotokopoulos)
>Lasolla (Boston only)
El Greco (Domenikos Theotokopoulos)
> Saint Martin and the Boggar
(on display through 24 September 2008)
Juan van der Hamen y León
> Still Life with Sweets and Pottery
Circulated to Nasher Museum of Art at Duke University, Durham, North Carolina, 22 August to 9 November 2008
Salem, Peabody Essex Museum
Samuel McIntire, Carving an American Style
13 October 2007 to 24 February 2008
American 19th Century
> The Sargent Family
Peabody Essex Museum
Wedded Bliss, the Marriage of Art and Ceremony
22 April to 14 September 2008
American 20th Century
> After the Wedding in Warmen, Pennsylvania
Wellesley, David Museum and Cultural Center, Wellesley College
Grand Scale: Monumental Prints in the Age of Diderot and Titian
19 March to 8 June 2008
Andrea Andreani after Andrea Mantegna
> The Triumph of Julius Caesar (set of 6 prints)
Lucas Cranach the Elder
> The Stag Hunt
Albrecht Dürer
> The Triumphal Arch of Maximilian I (New Haven only)
Daniel Hopfer I
> Triumphal Arch with Stages in the Life of Christ
Lucas van Leyden
> Anath, Charles the Great (Charlemagne), Godfrey of Bouillon
Lucas van Leyden
> The Tower of Babel, Alexander of Macedon, Julius Caesar
Lucas van Leyden
> Hector of Troy, Alexander of Macedon, Julius Caesar
Joshua, David, Judas Maccabees
Jan van Scorel
> The Deluge
Circulated to Yale University Art Gallery, New Haven, Connecticut, 9 September to 30 November 2008
Williamstown, Sterling and Francine Clark Art Institute
Consuming Passions: Francisco Goya's Pictures of Love
28 October 2007 to 21 January 2008
Nicolas Delaunay after Jean-Honoré Fragonard
> Chiffon d'amour
Jean-François Janinet after Jean Jacques Lagrene
> Offrande a l'amour
Circulated to Th. J. Paul Getty Museum, Los Angeles, 12 February to 4 May 2008

Minnesota
Minneapolis, The Minneapolis Institute of Arts
Georgia O'Keeffe: Circling Around Abstraction
4 October 2007 to 6 January 2008
Georgia O'Keeffe
> No. 20-From Music-Special
Next Jersey
New Brunswick, Jane Voorhees Zimmerli Art Museum, Rutgers, The State University of New Jersey
Honoré Daumier and La Maison Aubert: Political and Social Satire in Paris
1 March to 1 June 2008
Honoré Daumier
> Le Dernier jardin des Plantes
Honoré Daumier
> Les Baladins
Honoré Daumier
> Une fête...c'est travailler...la maison
Charles Maurand after Honoré Daumier
> Le Boulevard des Italiens
New Mexico
Santa Fe, Georgia O'Keeffe Museum
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
Circulated to High Museum of Art, Atlanta, 9 February to 4 May 2008 and San Diego Museum of Art, 24 May to 6 September 2008
Marsden Hartley and the West: The Search for an American Modernism
25 January to 11 May 2008
Marsden Hartley
> Landscape No. 5
Circulated to Amon Carter Museum, Fort Worth, 14 June to 24 August 2008
New York
Beacon, Dia Beacon Riggio Galleries
6 April to 26 November 2007
Agnès Martin
> Untitled #3
New York, American Folk Art Museum
Anni Phillips and Mark Rothko: Compositions in Pink, Green, and Red
23 September 2008 to 15 March 2009
Mark Rothko
> Na !
New York, Cooper Hewitt, National Design Museum
Piranesi as Designer
14 September 2007 to 27 January 2008
Giovanni Battista Piranesi
> A commode, a sedan chair and a coach (from the Dusseldorf Museum...)
Giovanni Battista Piranesi
> Chimneypiece in the Egyptian Style: Giant figures supporting the lintel flanked by chairs (from the Dusseldorf Museum)
Giovanni Battista Piranesi
> Chimneypiece in the Egyptian Style: Seated figures in profile on either side
Giovanni Battista Piranesi
> Diminuzione dell’Emissario del Lago Albano (New York only)
Giovanni Battista Piranesi
> Pianta del Supero di Alessandro Severo, situato fuori di Porta S. Giovanni
Giovanni Battista Piranesi
> Plate XXXI from Vol. II of Le Antichità Romane (New York only)
Giovanni Battista Piranesi
> Veduta del cimitero fondata dal Massole, plate IX in Vol. IV of Le Antichità Romane, which he etched for Elia Adriano Imp... (New York only)
Circulated to Teylers Museum, Haarlem, The Netherlands, 1 March to 18 May 2008
Recco: The Continuing Curve
1720–2008
7 March to 6 July 2008
Jean Desforges
> Chest of Drawers (commode)
New York, The Jewish Museum
Action/Abstraction: Abstract Expressionism and Post-War America
4 May to 21 September 2008
Ad Reinhardt
> Untitled
New York, The Metropolitan Museum of Art
Impressed by Light: British Photographs from Paper Negatives, 1840–1869
24 September to 21 December 2007
Roger Fenton
> Marcus, 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
Hugh Owen
> The Tree with Tangle of Roots
Thomas Sutton
> Tower Simul by Lightning, Saint-Ouen, Bay
Captain Linnaeus Tripe
> The Causeway Around the Vaga River, Madura
Circulated to Musee d’Orsay, Paris, 25 May to 7 September 2008
Giorgio Morandi
16 September to 14 December 2008
Giorgio Morandi
> Still Life
New York, The Museum of Modern Art
Georges Seurat: The Drawings
28 October 2007 to 7 January 2008
Georges Seurat
> Study after "The Models"
Georges Seurat
> Study for "La Grande Jatte"
Georges Seurat
> The Lighthouse at Honfleur
Martin Puryear
4 November 2007 to 14 January 2008
Martin Puryear
> Lover No. 1
Circulated to Modern Art Museum of Fort Worth, 24 February to 18 May 2008

© 2008 National Gallery of Art, Washington D.C.
Color Chart
3 March to 12 May 2008
Andy Warhol
>Green Marilyn

Kirchner Street Scenes, 1913–1915
3 August to 10 November 2008
Ernst Ludwig Kirchner
>Naked Girl in the Studio (Nackte Mädchen im Atelier)
Ernst Ludwig Kirchner
>Russian Dancers (Russisches Tanzpaar)
Ernst Ludwig Kirchner
>Through the Stones (Diet Balkende an Steinen)

New York, Solomon R. Guggenheim Museum

Foto: Modernity in Central Europe, 1916–1945
12 October 2007 to 13 January 2008
Enrico Berda
>Kie (My Hand)
Marianne Brandt
>Untitled
Jan Bulhak
>Highway to Minusk
Jaromir Funke
>Abstract Photo
Jaromir Funke
>Still Life
Francis Haar
>The Landlady
László Károly
>High (Boat)
Kata Kálmán
>Ernst Weisz, 23-Year-Old Factory Worker;
Arthur Köster
>Untitled (Bridge and Fog)

North Carolina
Durham, Nasher Museum of Art at Duke University
Bartholomew H. Hindricks: Birth of the Cool
7 February to 13 July 2008
Bartholomew Leonard Hindricks
>George Jules Taylor *
Bartholomew Leonard Hindricks
>Sir Charles, Alias Willie Harris *

Oregon
Portland, Portland Art Museum
The Dancer: Degas, Foujita, and Toulouse-Lautrec
2 February to 11 May 2008
Edgar Degas
>Dancers Backstage
Edgar Degas
>The Green Room (Le Joyer de l'opera)
Jean-Louis Forain
>Ballet Dancer
Jean-Louis Forain
>Behind the Scenes *
Jean-Louis Forain
>Dancer Tying Her Slipper

Pennsylvania
Chadds Ford, Brandywine River Museum
Double Lives: American Painters as Illustrators
6 September to 23 November 2008
Grant Wood
>Harping
Greensburg, Westmoreland Museum of American Art
Painting in the United States: 1943–1949
29 June to 19 October 2008
Rolston Crawford
>Light in an Aircraft Plant *
Marguerite Zorach
>Christmas Mail *
Philadelphia, Philadelphia Museum of Art
Renoir's Landscapes 1861–1883
30 September 2007 to 6 January 2008
Auguste Renoir
>Picking Flowers
Auguste Renoir
>Port of Nîmes, Paris
Auguste Renoir
>Regata at Arsenale
Auguste Renoir
>The Rainees

Thomas Chambers
27 September to 28 December 2008
Thomas Chambers
>Bston Harbor *
Thomas Chambers
>Poses of a Guitarist *
Thomas Chambers
>Lake George and the Village of Caldwell *
Thomas Chambers
>Packet Ship Passing Castle Williams, New York Harbor *
Thomas Chambers
>Stom-Tossed Frigate *
Thomas Chambers
>Threatening Sky, Bay of New York *
Pittsburgh, Carnegie Museum of Art
2008 Carnegie International
5 March 2008 to 31 January 2009
Vija Celmins
>Untitled (Comer)
Pittsburgh, The Andy Warhol Museum
Commemoration of the 20th Anniversary of Andy Warhol's Death
29 September to 30 December 2007
Andy Warhol
>A Boy for Mag *
Reading, Reading Public Museum
Degas and the Art of Japan
29 September to 30 December 2007
Edgar Degas
>Antiques in Their Dressing Rooms (Loger d'antiques)
Edgar Degas
>Laudens Carrying Linen
Edgar Degas
>Marcl Cassign at the Louvre: The Painters' Gallery (Au Louner: Le Peintre)
University Park, Palmer Museum of Art, The Pennsylvania State University
St. Sebastian in Print
7 October to 21 December 2007
Hans Baldung Grien
>San Sebastian
Jacques Callot
>Les Ondes by Amoux (Saint Sebastian)
Simone Cantarini
>Saint Sebastian
Aegidius Sadeler II
>Martyrdom of Saint Sebastian

Memphis, Memphis Brooks Museum of Art
Pissarro: Creating the Impressionist Landscape
7 October 2007 to 6 January 2008
Camille Pissarro
>Factory on the Oise at Pontarre
Camille Pissarro
>Orchard in Bloom, Lauroncines
Camille Pissarro
>The Road from Versailles to Louveciennes
Memphis, The University of Memphis Art Museum
Adolph Gottlieb: Early Prints
8 September to 20 October 2007
Adolph Gottlieb
>Composition
Circulated to Colby College Museum of Art, Waterville, Maine, 3 February to 15 April 2008

Nashville, Frist Center for the Visual Arts
Life's Pleasures: The Ashcan Artist's Brush with Leisure, 1895–1925
2 August to 28 October 2007
George Bellow
>Cabaret Night *

Texas
Dallas Museum of Art
J.M. W. Turner
10 February to 18 May 2008
Joseph Mallord William Turner
>Approach to Venice
Joseph Mallord William Turner
>Kelemen Hearing in gods by Moonlight
Joseph Mallord William Turner
>Montlake Terrace
Joseph Mallord William Turner
>Rotunda Ferry-Boat
Joseph Mallord William Turner
>The Evening of the Debuge
Joseph Mallord William Turner
>Venice: The Dogana and San Giorgio Maggiore
Circulated to The Metropolitan Museum of Art, New York, 24 June to 21 September 2008

Dallas, Fort Worth Amon Carter Museum
The Art of the American Snapshot, 1885–1978: From the Collection of Robert E. Jackson
16 February to 27 April 2008

Unknown
>13 years old, April 14, 1933
Unknown
>3620 W Kilbourn, apt. 1
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>5-17-56 Dietc
Unknown
>April 14, 1929
Unknown
>April 14, 1930 10Years
Unknown
>April 14, 1931
Unknown
>April 14, 1934
Unknown
>Aug 1950 Making soap bubbles
Unknown
>Brett Weik, 11/26/55
Unknown
>Betty Linda
Eugene Boudin
>Coastal Landscape with Shipping
Eugene Boudin
>Coastal Landscape with Shipping; Windmill in Distance
Eugene Boudin
>Concert at the Casino of Deauville
Eugene Boudin
>Crinolines on the Beach
Eugene Boudin
>Entrance to the Harbor, Le Havre
Eugene Boudin
>Figuers on the Beach
Eugene Boudin
>Four Ladies in Crinolines Walking at Trouville
Eugene Boudin
>Four Ladies Seated at Trouville
Eugene Boudin
>Four Women at Trouville
Eugene Boudin
>F约t and Wharf at Trouville
Eugene Boudin
>Ladies and Gentleman Walking on the Beach with Two Dogs
Eugene Boudin
>Ladies and Gentlemen on the Beach, in Two Registers
Eugene Boudin
>Ladies and Gentlemen Seated on the Beach with a Dog
Eugene Boudin
>Landscape with Trees, Cottage, and Farm Wagon
Eugene Boudin
>L'ile aux Moines with Figure and Cart
Eugene Boudin
>L'ile aux Moines with Workers in a Field
Eugene Boudin
>Leading the Boats
Eugene Boudin
>On the Jetty
Eugene Boudin
>River Landscape with Buildings, Boats, and Figures
Eugene Boudin
>Seascape with Sailing Vessel
Eugene Boudin
>Seated Lady in Black, Trouville
Eugene Boudin
>Ships and Sailing Boats Leaving Le Havre
Eugene Boudin
>Ships in Harbor
Eugene Boudin
>The Beach
Eugene Boudin
>The Trouvère *
Eugene Boudin
>Three Women at Trouville
Eugene Boudin
>Two Ladies Seated and a Couple Walking on the Beach
Eugene Boudin
>Washermen near Trouville
Eugene Boudin
>Washermen on the Beach of Etrehat
Eugene Boudin
>Women on the Beach at Berck
Eugene Boudin
>Yacht Basin at Trouville-Deauville

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 Pollack (Mrs. George Pollack)
Gilbert Stuart
>George Pollack
Thomas Sully
>Ann Biddle Hopkins
Thomas Sully
>Francis Hopkinson
Thomas Sully
>The Leland Sisters

FRANCE
Paris, Musée du Louvre
Severo da Ravenna
>The Christ Child **
Paris, United States Embassy Residence
Robert Henri
>Volendam Street Scene
Winslow Homer
>Somet
John Singer Sargent
>Mary Ceciliathedal Endicott Chamberlain (Mrs. Jephtah Chamberlain)
John Singer Sargent
>Miss Mathilda Townsend
John Singer Sargent
>Miss Cress Woodhouse

ITALY
Florence, Casa Buonarroti
After Michelangelo Buonarroti
>Demmed Soul **

PORTUGAL
Lisbon, United States Embassy Residence
American 19th Century
>View of Concon
George Catlin
>An Indian Encampment at Sunset
Redpath
>Mounting of the Guard
Thomas Sully
>John Quincy Adams
Thomas Sully
>Andrew Jackson

SWITZERLAND
Bern, United States Embassy Residence
Frederick Carl Frieseke
>Memories
Robert Henri
>Catharine
Karl Knaths
>Marble Mabel

UNITED KINGDOM-ENGLAND
London, United States Embassy Residence
Sir William Beechey
>Lieutenant-General Sir ThomasPicton
Francis Cotes
>Mr. Thomas Horne
Thomas Gainsborough
>William Velvonton Davenport
Michel van Meereveld
>Portrait of a Lady with a Ruff
London, Wallace Collection
Sir Thomas Lawrence
>Francis Charles Seymour-Conway, 3rd Marquess of Hertford

UNITED STATES
Alabama
Birmingham, Birmingham Museum of Art
Mark Rothko
>Unlined
Veronese
>Saint Jerome in the Wilderness **
Anders Zorn
>Hugo Reisinger
Montgomery, Montgomery Museum of Fine Arts
Mark Rothko
>No. 5
California
Oakland, Oakland Museum
Mark Rothko
>Unlined
Mark Rothko
>Unlined

District of Columbia
The Library of Congress
Carl Milles
>Head of Orpheus
National Trust for Historic Preservation
Bernard Hallistome
>David E. Finley
U. S. Commission of Fine Arts
Alice Neel
>William Walen
Office of Senate Leadership,
United States Capitol
Franklin C. Courtier
>Lincoln and His Son, Tad **
Office of the Vice President of the United States
American 19th Century
>Attack on Buster's Hill, with the Burning of Charles Town
American 19th Century
>Imaginary Regatta of America's Cup Winner
Lydia Field Emmet
>Olivia
A. Hashagen
>Ship "Arkansas" Leaving Havana
John Wesley Jarvis
>Commodore John Rodgers
Walt Kuhn
>Green Apples and Soup
John Neagle
>Colonel Augustus James Pleasanton
John Vanderlyn
>John Sudam
Alexander Helwig Wyatt
>Peaceful Valley
Residence of the Vice President of the United States
John William Casilear
>View on Lake George
John Frederick Kensett
>Landing at Sabbath Day Point
Gilbert Stuart
>John Adams **
The White House
American 19th Century
>Abraham Lincoln
American 19th Century
>Stylized Landscape
George Catlin
>Abraham Lincoln, His Wife, and a Violin
George Catlin
>Gentlewoman, Chief with Three Warriors
George Catlin
>Distinguished Crow Indians
George Catlin
>Encampment of Pawnee Indians at Sunset
George Catlin
>A Flathead Chief with His Family
George Catlin
>Four Dogrib Indians
George Catlin
>Making Flint Arrowheads—Apaches
George Catlin
>Ohio Indian Pursuing a Camanche
George Catlin
>Pawnee Indians Approaching Buffalo
George Catlin
>A Small Cheyenne Village
George Catlin
>Three Mandan Warriors Armed for War
George Catlin
>Three Nandu Indians
George Catlin
>A Boy and an Indian Chief
George Catlin
>Two Undentified North American Indians
George Catlin
>View in the "Grand Detour,"
Upper Missouri
Thomas Chambers
>Boston Harbor
Thomas Chambers
>Nine 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
>Backs County Farm Outside Doylestown, Pennsylvania
George Tinkers Fry
>Flack of Sheep

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THIS PAGE CONTAINS A LIST OF ARTWORKS ON EXHIBIT AT THE NATIONAL GALLERY OF ART FROM MARCH 2008 TO DECEMBER 2008. THE LIST INCLUDES ARTISTS, TITLES, MUSEUMS, AND DATES OF EXHIBITION.
During the fiscal year the Gallery produced two major exhibition catalogues and a two-volume systematic catalogue, as well as the following other book-length publications: two Studies in the History of Art volumes; the Center for Advanced Study in the Visual Arts (CASVA) annual report; a foreign-language edition of a Gallery collection catalogue; and a teaching guide. In the same period seven other major publications were in progress for production in fiscal year 2009. Additionally the Gallery produced five exhibition-related brochures, printed materials for more than one hundred education projects, several recurring event calendars and periodicals, wall texts for twelve exhibitions, and numerous Web features and programs.

EXHIBITION CATALOGUES

> In the Forest of Fontainebleau: Painters and Photographers from Carret to Monet
> Kimberly Jones et al.
> G18 pages, 179 color, 50 b/w, hardcover and softcover editions
> Published in association with Yale University Press

> George de Forest Brush: The Indian Paintings
> Nancy K. Anderson et al.
> 248 pages, 110 color, 25 b/w, hardcover and softcover editions
> Published in association with Lund Humphries

SYSTEMATIC CATALOGUES

> Renaissance Medals
> Volume One: Italy
> Volume Two: France, Germany, The Netherlands, and England
> John Graham Pollard with the assistance of Eleonora Luciano and Maria Pollard
> (2 vols.; 1,120 pages, 66 color, 1,745 duotones; hardcover only)
> Distributed by Oxford University Press

FOREIGN-LANGUAGE EDITIONS

> National Gallery of Art: Master Paintings from the Collection
> (1 Dipinti Della National Gallery of Art Di Washington)
> John Oliver Hand (600 pages, 502 color, hardcover only).
> First published in English in 2004.

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

> The Art of Natural History: Illustrated Treatises and Botanical Paintings, 1400–1850
> Distributed by Yale University Press.

> Collecting Sculpture in Early Modern Europe
> Distributed by Yale University Press.

> Center 28
> Annual report, print and Web versions

EXHIBITION BROCHURES AND TEACHING BOOKLETS

> J. M. W. Turner
> Let the World In: Prints by Robert Rauschenberg from the National Gallery of Art and Related Collections
> Bronze and Boxwood: Renaissance Masterpieces from the Robert H. Smith Collection
> Afghanistan: Hidden Treasures from the National Museum, Kabul
> Martin Puryear
> Painting in the Dutch Golden Age: A Profile of the Seventeenth-Century (teaching packet, 164 pages, with 12 color study prints, Image CD, 20 slides)

PERIODICALS AND EVENT CALENDARS

> NGA Bulletin: Fall 2007 and Spring 2008
> NGAkids: quarterly
> Calendar of Events: bimonthly
> Film Program: quarterly
> Music Program: weekly, as required by concert schedule

WEB PRODUCTIONS

In fiscal year 2008, the Web site received an average of 58,600 visits per day and 20,800,523 total visits for the year. There were 29,360 subscribers to the Web Newsletter and 1,408,633 subscribers to RSS feeds.

Exhibition and Installation Features

> J. M. W. Turner
> The Art of the American Snapshot, 1888–1978: From the Collection of Robert E. Jackson
> Let the World In: Prints by Robert Rauschenberg from the National Gallery of Art and Related Collections
> Bronze and Boxwood: Renaissance Masterpieces from the Robert H. Smith Collection
> Impressed by Light: British Photographs from Paper Negatives, 1840–1860
> In the Forest of Fontainebleau: Painters and Photographers from Carret to Monet
> Afghanistan: Hidden Treasures from the National Museum, Kabul
> Empires of the Eye: The Magic of Illusion

Print and Media Awards

> Print
> The Magic of Fontainebleau
> Afghanistan, Parts 1 through 4
> Richard Misrach, Parts 1 through 3
> Martin Puryear, Parts 1 and 2
> George de Forest Brush, Parts 1 and 2

Video Podcasts

> Wyeth Lecture in American Art: "Ground Swell: Edward Hopper in 1939," (Alexander Nemerov)
> J. M. W. Turner at the National Gallery of Art
> Afghanistan: Hidden Treasures from the National Museum, Kabul
> Empire of the Eye: The Magic of Illusion: Parts 1 through 7

Web Site Award

> Edward Hopper exhibition podcast
> AAU Book, Jacket, and Journal Show; First Prize for Exhibition Catalogue Design, American Association of Museums (AAM)
> New Media Award, American Association for the Advancement of Science, Washington, DC
> AAM Muse Gold Award

> Edward Hopper exhibition podcast
> Horizon Interactive Award International Academy of Digital Arts and Sciences Webby Award nomination
> Wyeth Lecture in American Art (CASVA) video podcast
> AAM Muse Gold Award
> National Gallery of Art podcasts International Academy of Digital Arts and Sciences Webby Award nomination
STAFF LIST

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(October 1, 2007—September 30, 2008)

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