NATIONAL GALLERY OF ART

Washington, D.C.
ince its opening in 1941, the National Gallery of Art has offered its visitors a remarkable opportunity to experience the world's artistic treasures. Nearly five million people visited the Gallery in fiscal year 2009, underscoring the important role this institution plays in the lives of Americans and indeed in the lives of millions worldwide who visit the Gallery, either in person or online via our Web site, www.nga.gov.

This year, visitors were treated to compelling special exhibitions, such as *Pompeii and the Roman Villa: Art and Culture around the Bay of Naples*, *Looking In: Robert Frank's "The Americans"*, *Luis Meléndez: Master of the Spanish Still Life*, and *The Art of Power: Royal Armor and Portraits from Imperial Spain*, along with an extraordinary array of educational activities. These offerings would not be possible without the federal government's enduring commitment to support the Gallery's maintenance and operations, as well as our special exhibitions program. On behalf of the trustees and staff, I would like to extend our deep gratitude to the President and the Congress for their role in making the Gallery one of the world's great national art galleries. This federal support is matched by generous individuals, foundations, and corporations, who make possible the Gallery's privately funded activities. We are grateful to all who help the Gallery fulfill its mission to acquire, exhibit, preserve, and interpret works of art at the highest standards of excellence.

The Trustees' Council, a national advisory body to the Board of Trustees, plays an invaluable role in providing counsel and assistance to the Gallery. We extend a warm welcome to three new members who joined the Council in 2009: Max N. Berry of Washington, DC; Fern M. Schad also of Washington; and Walter L. Weisman of Los Angeles. We also were delighted to welcome returning members W. Russell G. Byers, Jr.; Melvin S. Cohen; Robert W. Dueming; Barney A. Ebsworth; Robert L. Kirk; Michelle Smith; Ladislaus von Hoffmann; and Andrea Woodner.

The Gallery marked a sad note in its history with the passing of Robert H. Smith, who began his leadership role with the Gallery in 1982 when he became the first chair of the newly formed Trustees' Council. In 1985, he joined the Board of Trustees and in 1993 became president. Bob also played a pivotal role in several major Gallery initiatives. After serving on the campaign committee for our Patrons’ Permanent Fund, in 1986 he became founding co-chair, with Katharine Graham, of The Circle. In 1991 he chaired the Gallery's Fiftieth Anniversary Gift Committee and subsequently chaired our New Century Fund campaign.

We owe a profound debt of gratitude to Bob for his extraordinary legacy of leadership, connoisseurship, and generosity. His stewardship and philanthropy will have a lasting impact on the Gallery, its collection, staff, scholars, and visitors for generations to come.

We also were saddened by the deaths of several Gallery donors this past year, including former Trustees’ Council member Leonore Annenberg, who with her late husband, Walter, and The Annenberg Foundation, made leadership gifts to promote cultural exchange with other countries through the Annenberg Fund for the International Exchange of Art. We also mourned the loss of Heidi L. Berry, a former Trustees’ Council member, who, along with her husband, Max, made possible several important American art acquisitions through their gifts. Trustees’ Council member Ruth Cole Kainen also passed away in 2009; gifts of art from the Ruth and Jacob Kainen Collection immeasurably enhanced the Gallery’s holdings in the graphic art of German Expressionism. The spouses of current and former Trustees’ Council members—Donald Fisher, Frank Karel, and Jane Stapleton—also passed away this year. We extend our sympathy to the families of these wonderful Gallery supporters, all of whom will be missed.

My fellow trustees and I are grateful to the many generous donors who continue the philanthropic tradition begun by the Gallery’s founder, Andrew W. Mellon. We would especially like to thank Greg and Candy Fazakerley for their leadership commitment toward the purchase of *Bagpipe Player*, 1624, by Hendrick ter Brugghen.
We are also appreciative of an anonymous bequest that will augment the Fund for Art Acquisition, a crucial resource for our privately funded acquisition program. Our thanks also go to Gail and Benjamin Jacobs and Robert E. Meyerhoff and Rheda Becker for their leadership commitments for the landmark acquisition of the Jasper Johns collection of prints and related drawings. We are also grateful to those who made major commitments this year in support of privately funded programs such as acquisitions, education, and scholarly research: the HRH Foundation, Samuel H. Kress Foundation, John and Mary Pappajohn, Estate of Irma Seitz, and Robert H. and Clarice Smith.

Special exhibitions are at the core of our public educational initiatives. The special exhibitions program was sustained this year through the partnership of the federal government with the private sector. We would especially like to thank Bank of America for its national sponsorship of *Pompeii and the Roman Villa* and Access Industries and Len Blavatnik, founder and chairman of Access, for sponsorship of *Looking In*. Both of these corporations returned for their second exhibition sponsorship, and we are grateful for their continued support.

The Exhibition Circle provided support for *Luis Meléndez: An Antiquity of Imagination; Tullio Lombardo and Venetian High Renaissance Sculpture*; and *Pompeii and the Roman Villa*, which also was supported by a consortium of donors, including Mr. and Mrs. Joe L. Allbritton, The Charles Engelhard Foundation, and Mary and Michael Jaharis. We also are appreciative of the following donors’ dedication to our special exhibition programs this year: Isabel and Alfred Bader, The Lynde and Harry Bradley Foundation, Robert W. and Louisa C. Duemling, Greg and Candy Fazakerley, Mr. and Mrs. Thomas A. Saunders III, Robert H. Smith, the Trellis Fund, and Eijk and Rose-Marie van Otterloo.

Through their annual gifts, the Collectors Committee plays an invaluable role in building the Gallery’s holdings of modern and contemporary art. At its annual meeting in March, the Committee acquired for the Gallery an outstanding work by Norman Lewis, *Untitled (Alabama)*, 1967, the first work by Lewis to enter the Gallery’s collection. We are grateful to the Committee’s co-chairs, John Pappajohn and Roselyne Swig, for their leadership and to all Collectors Committee members for their ongoing generosity.

This year we welcomed Diana C. Prince of Washington, DC, to succeed the late Mary Jo Kirk as co-chair of The Circle. She joins Ed Mathias in leading a program that numbers more than a thousand members nationwide and provides annual unrestricted funding for essential Gallery activities. Our heartfelt thanks go to Diana and Ed for their leadership and to all Circle members for their dedication to the Gallery.

Numerous donors helped to secure the Gallery’s future through their participation in The Legacy Circle, which recognizes those who have included the Gallery in their testamentary plans. Through bequests, charitable gift annuities, charitable lead and remainder trusts, and other planned giving vehicles, Legacy Circle members are ensuring the Gallery’s long-term success; we extend to them our heartfelt thanks.

The National Gallery of Art provides its visitors with a satisfying and educational experience of our shared artistic heritage. The trustees are honored to help fulfill the Gallery’s mission of service to the nation. With the ongoing support of the federal government and private donors, the Gallery will continue to attract those who seek the enrichment that great art provides. All of us at the Gallery look forward to welcoming visitors from near and far in the years ahead.

Victoria P. Sant
As the nation’s art museum, the National Gallery of Art is uniquely positioned to inspire, educate, and interact with its many visitors. Never static, the Gallery continues to grow and adapt to meet the needs of its audiences, while keeping true to the ideals upon which it was founded. The activities of fiscal year 2009 show the Gallery’s commitment to providing visitors with the highest standards in special exhibitions, the collection, and programs.

The Gallery is able to serve the nation by preserving, collecting, exhibiting, and fostering an understanding of works of art through a dynamic combination of public and private support. We are grateful to the President and the Congress for the crucial support through federal funds for the upkeep, administrative expenses, and costs of operations, including the protection and care of the works of art given to the nation, so that we can be open to the public at no charge. We are also grateful to many individuals, foundations, and corporations for their generous support this year.

Continuing the tradition established by the Gallery’s founder Andrew W. Mellon and the Founding Benefactors, private support enabled us to enrich the collection this year with significant works of art. The acquisition of Hendrick ter Brugghen’s Bagpipe Player, 1624, fills a longstanding gap in our world-renowned collection of Dutch paintings. Another thrilling acquisition was realized this year when the Gallery-commissioned, treelike sculpture by Roxy Paine was installed in the Sculpture Garden. Graft is distinctively appropriate for the setting, which balances art and nature within the urban, yet verdant nation’s capital.

This year the Gallery also acquired the collection of American prints belonging to Reba and Dave Williams and The Print Research Foundation in Stamford, Connecticut. Unrivaled in its scope and among the world’s largest and finest private holdings of American prints, the Williams’ collection has extraordinary quality and breadth. This transformational acquisition includes more than 5,250 works spanning a century from roughly 1875 to 1975 and representing 2,070 artists, giving the Gallery an entirely new standing in the field of American prints.

Shortly after the close of the fiscal year, we mourned the loss of Robert H. Smith. Bob’s contributions to art, conservation, and scholarship are immeasurable. As Board president, he helped steer the Gallery through a period of substantial growth. The Dutch Cabinet Galleries, the Sculpture Garden, and the West Building ground floor Sculpture Galleries opened under his watch. As benefactors, he and his wife, Clarice, gave numerous gifts of art to the collection since 1972. He provided a magnificent inaugural exhibition of Renaissance bronzes from his personal collection for the opening of the Sculpture Galleries in 2002, and we were honored to present Bronze and Boxwood: Renaissance Masterpieces from the Robert H. Smith Collection in 2008. Promised to the Gallery, the Smith collection is one of the most important private holdings of Renaissance bronze sculpture.

Most recently, Bob made possible a rare opportunity to study and exhibit bronzes in the intriguing exhibition The Budapest Horse: A Leonardo da Vinci Puzzle. At the request of the Museum of Fine Arts in Budapest, the Gallery was pleased to include the study of the origins of The Rearing Horse and Mounted Warrior in its ongoing Renaissance Bronze Research Project.

This year, eighteen other special exhibitions brought exceptional works to Washington, DC. The Art of Power: Royal Armor and Portraits from Imperial Spain featured armor from the Spanish Royal Armory in Madrid as well as portraits by masters. Paired with court portraits that exude a sense of gravity and formality, the armor reinforced the power of the sitter.

For five months, the Gallery presented its first exhibition devoted to ancient Roman art, Pompeii and the Roman Villa: Art and Culture around the Bay of Naples. It was an honor to bring this exhibition of exquisite archaeological treasures to the nation’s capital, which is itself a monumental and living tribute to our Greek and Roman heritage.

As part of an ongoing program of exchanges between the Gallery and The Norton Simon Foundation in Pasadena, California, Edouard Manet’s powerful Ragpicker, c. 1865–1869, was seen with The Old Musician, 1862,
the Gallery's great masterwork by Manet which recently underwent extensive conservation. It was a pleasure for curators and conservators at the Gallery and the Norton Simon to rediscover important works in one another's collections that relate to masterpieces we each own.

Through another cultural exchange, the Gallery presented *The Befli Triptych: Preserving Abruzzo's Cultural Heritage*. The first work of art to be transported out of the region of Abruzzo, Italy, in the aftermath of a violent earthquake, the altarpiece was loaned by the Italian government for display at the Gallery in gratitude to the United States for being among the first to offer assistance to the region after the earthquake and as testimony to the Italian commitment to restore fully the cultural heritage of the region. The exhibition of this treasured fifteenth-century altarpiece in Washington further emphasized the United States' strong ties to Italy and the Gallery's Italian collection and loan exhibition programs.

After two years of renovations, the American Galleries in the West Building reopened this year, displaying some 150 paintings by virtually every important figure in American art from the eighteenth to the early twentieth century and including many of these artists' greatest masterpieces. Even before the Gallery opened to the public in 1941, the Mellon Educational and Charitable Trust gave a gift of paintings as the foundation for a section devoted to American art. Today we are the beneficiaries of Mellon's vision and the generosity of many donors who have made this collection of American art one of the world's most outstanding.

The Tower Gallery also unveiled major changes this year. *In the Tower: Philip Guston* inaugurated a new series in the East Building gallery and former home to the popular Matisse cut-outs. The Guston exhibition featured seven major paintings and nine works on paper that were drawn from the Gallery's collection. Dedicate the Tower space to a series of focus exhibitions will bring to light the works of pivotal and emerging artists. We hope that reinstalling the Matisse cut-outs in the Concourse galleries will make them accessible to more visitors and inspire artists of all ages seeing these for the first time.

Visitors walking through the Concourse between the East and West Buildings now experience *Multiverse*, the largest and most complex light sculpture by American artist Leo Villareal. Commissioned by the Gallery, *Multiverse* creates an exuberant and mesmerizing environment that transforms the walkway.

Such exciting use of space, presentation of exhibitions, and meticulous care of the collections would not be possible without the talented Gallery staff. This year, we were delighted to make several senior staff appointments. Nancy Anderson became head of the department of American and British paintings, Mary L. Levkoff joined the Gallery as curator of sculpture and decorative arts, Mary Morton was named the Gallery's curator and head of the department of French paintings, and Mervin Richard was appointed chief of conservation.

This year some 4.8 million visitors enjoyed the collection, special exhibitions, and educational initiatives. The Gallery's Web site extended this experience to more than 16.7 million virtual visitors. 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 truly the nation's art museum. We look forward to continuing the tradition established by Andrew W. Mellon and to enriching the enjoyment and understanding of art at the highest possible standards.

Earl A. Powell III
PAINTINGS An exceedingly important painting was added to the American collection in 2009: Andrew Wyeth’s early masterpiece, Wind from the Sea, 1947, given by Charles H. Morgan.

Wyeth’s spare yet complex composition focuses on the view from an upstairs window in the Maine home of Alvaro and Christina Olson. Although no figure is present, some critics have described the painting as a symbolic portrait of Christina Olson, the haunting figure in what may be Wyeth’s most famous painting, Christina’s World. In an interview years after Wind from the Sea was completed, Wyeth recalled his inspiration for the painting: “It was a hot summer day in August, so hot that I went over to that window, pushed it up about six inches and as I stood there, looking out, all of a sudden this curtain that had been lying there stale for years...began slowly to rise, and the birds crocheted on it began to move. My hair about stood on end. So I drew it very quickly...I did many drawings for it because I was so moved by that sudden thing.”

Founding director of the Mead Art Museum at Amherst College, Morgan acquired the painting early in the 1950s. Among the picture’s most devoted admirers was American poet Robert Frost who taught at Amherst and when visiting the Morgan home purposefully sat opposite Wind from the Sea.


Ter Brugghen was the most important of the Utrecht Caravaggisti, a group of Dutch artists who traveled to Rome in the early seventeenth century where they were inspired by the art of Caravaggio. The acquisition, the first work by one of the Utrecht Caravaggisti to enter the Gallery’s collection, was made
possible by the Paul Mellon Fund and the Greg and Candy Fazakerley Fund.

Ter Brugghen had an ability to capture the rhythms of music in the way he composed his paintings. In this remarkable painting, the musician, seen in profile, squeezes the leather bag between his forearms as he blows through the instrument’s pipe and fingers a tune on the chanter. While muted in tonality, this masterpiece is both bold and forceful in its scale and painting techniques. The artist’s sure, broad brushstrokes flow across the canvas, reflecting in their energy the bagpipe player’s passion for his music.

The numerous adjustments the artist made in the folds of the shirt and robe, as well as in the shape of the bagpipes, indicate the freedom with which he approached his subject. The bagpiper’s loosely draped robes also reflect a mode of dress that alluded to an Arcadian ideal of country existence popular among the urban elite in Utrecht and The Hague. Ter Brugghen’s painting, thus, conveys romantic ideals of love and beauty derived from Renaissance literary and pictorial traditions. Through the boldness of his brush and the rhythms of his forms, we feel the enduring power of music.

Landscape in Auvergne is a characteristic work by the French landscape painter Henri-Joseph Harpignies, who was profoundly influenced by the realism of the Barbizon school, Gustave Courbet, and later the impressionists. Although the specific site depicted in this work has not been identified, it is almost certainly somewhere in the environs of the village of Hérisson in the Auvergne region where Harpignies was stationed while serving in the Garde Nationale during the Franco-Prussian War. Landscape in Auvergne, which was produced at the height of Harpignies’ powers, is an admirable complement to the Gallery’s holdings of realist and Barbizon paintings. The painting was given to the Gallery by Ruth Carter Stevenson, trustee emerita of the Gallery, in memory of Philip Conisbee.

Acquisitions in modern and contemporary art included important works spanning the twentieth century. In Animated Landscape, 1921, Fernand Léger placed two men and a placid bull in a dense architectonic setting fusing elements of Cubism and Neo-Plasticism. This enigmatic, suburban pastoral, a gift of Carroll Janis and Donna Seldin Janis, joins Léger’s Two Women, 1922, already in the collection.

In The Written Sea, 1952, John Marin let loose his calligraphic skill on a daring near-abstract that responds to the contemporaneous work of Jackson Pollock while distilling decades of his own work. This painting, a gift of Deborah and Ed Shein, is a majestic addition to the Gallery’s extensive holdings of Marin’s work.

A second acquisition of mid-century American painting came as the annual gift of the Collectors Committee. Norman Lewis, one of the most important African American painters of the century, infused the language of abstract expressionism with deeply felt personal and political content. In Untitled (Alabama), 1967, compacted, flame-like strokes of white and black move and twist across the canvas, suggesting the ambulatory confrontations that punctuated the Civil Rights struggle. This work, one of the artist’s most ambitious, is his first to enter the collection.

The Richard S. Zeisler Fund made possible the purchase of Byron Kim’s Synecdoche, 1991–present, an ongoing work of more than 400 paintings of oil and wax, each ten by eight inches, covered with a single color.
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To make each panel of this unusual work of group portraiture, Kim, a Korean-American artist, matched the color of a different sitter's skin. *Synecdoche* fuses Kim’s interest in the close observation of natural color with both the long tradition of the monochrome in abstract art and the issues of race, identity, and representation that have been defining concerns of younger artists. The painting can be installed in part or whole, as a grid of any shape and size.

**SCULPTURE** Dramatic, small-scale works in low relief, from the seventeenth through nineteenth centuries, enriched the collection of European sculpture. A trio of images conceived for private devotion: miniature, polychrome busts of the suffering Christ at successive stages of the Passion, modeled in wax and crowned with actual thorns were donated by Brooke and Anne Lee and the Edge Lee Family. These reliefs were set within silver frames and preserved in a handmade fiberboard or papier mâché box which may, like its contents, date from the seventeenth century. While the wax reliefs are tentatively ascribed to a South German or French sculptor, a possible Italian origin is being investigated.

Gifts from Andrew Brown included a silver plaquette showing Emperor Rudolph II astride a rearing horse, c. 1600–1610, and a portrait medal by the Florentine sculptor Antonio Selvi, depicting the Venetian Carmelite preacher Padre Marco di di San Francesco, dated 1748. Selvi’s fine cast retains a double coloration that rarely survives, the rich dark lacquer on the central designs contrasting with the golden brass color of the unpatinated rim.

Nineteenth-century works included an 1854 portrait medal of Charles de Brouckère, Mayor of Brussels, by the Belgian sculptor Joseph-Pierre Braemt, featured in the *Darker Side of Light* exhibition in 2009. The bold yet delicately modeled work was acquired through a donation from Mark and Lynne Hammerschlag in honor of Nicholas Penny as was a small bronze relief of 1894 by Henri-Auguste-Jules Patey, a tender portrait of the artist’s aged parents in facing profiles.

A gift from the Collection of Raymond and Patsy Nasher, Henri Gaudier-Brzeska’s *Hieratic Head of Ezra Pound*, 1914, is a monument of early modernism and the first work by the artist to enter the collection. In this abstracted marble bust, Gaudier-Brzeska drew on Cubism and the art of Easter Island to create an imposing tribute.

Forty-five feet tall, *Graft* (2008–2009), by American sculptor Roxy Paine, stands out among the trees in the Sculpture Garden. Commissioned by the Gallery and made possible by Victoria and Roger Sant, this Denroid, as the artist calls his series of tree-like sculptures, presents two fictive but distinct species of trees—one gnarled, twisting, and irregular, the other smooth, elegant, and rhythmic—joined to the same trunk. *Graft* is the first work by Paine to enter the collection and the first contemporary sculpture installed in the Sculpture Garden since its opening in 1999.

**DRAWINGS** The collection of old master and modern drawings grew by more than 300 works this year, thanks largely to the generous donation of the Joseph McCrindle Foundation. Representing the wide-ranging interests and personal taste of collector Joseph F. McCrindle, the gift of more than 250 drawings spans a period of almost 500 years, and features a broad representation of many of the major European and American schools. The donation includes multiple works by Hercules Brabazon Brabazon, Théophile Alexandre Steinlen, Robert Polhill Bevan, and Pavel Tchelitchew; compositional studies by Luca Cambiaso.
Hans von Aachen, Maximilian Luce, and Rockwell Kent; figure studies and portraits by Jacob Matham, Carle van Loo, William Etty, and Ernst Ludwig Kirchner; landscapes by Isaac de Moucheron, Adriaen Frans Boudewyns, and Théodore Rousseau. British drawings range from eighteenth-century compositions by John Thornhill and Thomas Rowlandson to twentieth-century works by Augustus John, Frank Brangwyn, and Wyndham Lewis. Fifteen watercolors by the Victorian scenographer Robert Caney and a mixed-media work by the twentieth-century British painter John Piper reflect McCrindle's interest in theater design. The stand-out work by an American is the watercolor of a view in southern Italy, made by William Stanley Haseltine in the early 1890s.

Other old master drawings that came to the Gallery through gift and purchase include two thirteenth-century miniatures by the Master of Imola, given by Ladislaus and Beatrice von Hoffmann; four miniatures and a fifteenth-century Flemish book of hours given by Stanley and Wilhelmina Jashemski, in honor of her parents; an exceptionally fine sheet by a Florentine artist around 1450—possibly Domenico Veneziano or Luca della Robbia—featuring a seated young man drawn in white gouache and pen and ink on blue paper, purchased with the William B. O'Neal Fund and Ailsa Mellon Bruce Fund.

Significant gifts of old master drawings included a work by the early sixteenth-century Tuscan painter Vincenzo Tamagni and The Archangel Michael by the seventeenth-century Genoese artist Giulio Benso, both...
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from David E. Rust. An unusually rich composition by Pirro Ligorio showing the slaughter of the children of Niobe by Apollo and Diana; a fine Holy Family by Giuseppe Maria Crespi; a neoclassical rendering of the god Saturn grappling with a serpent, attributed to Tommaso Minardi; and a late eighteenth-century French drawing for a book illustration by Jean François Pierre Peyron were donated by Jeffrey E. Horvitz.

A design for stained glass by Swiss sixteenth-century artist Abraham Bickhart, an early watercolor view of a waterfall by J.M.W. Turner, and Luigi Loir's large watercolor of the banks of the River Seine at dusk from the late nineteenth century were gifts of Dian Woodner. The Gallery's holdings of British pastels were enhanced by the acquisition of a pair of portraits by William Hoare in their original frames: Colonel John Lee, purchased through the New Century Fund and the Edward E. MacCrone Fund, and Sarah Lee, a generous gift of Lowell Libson. Two drawings by Jacques-Louis David copying figures of children in seventeenth-century paintings by Domenichino and Guido Reni were given by Roy and Cecily Langdale Davis.

Nineteenth-century works to enter the collection included the luminous Calanque: Morning, 1936, by French artist Lucien Lévy-Dhurmer, made possible by the Chester Dale Fund; a striking 1885 portrait of a woman in a tenebrest style by the young Lévy-Dhurmer, funded by Joyce Z. Greenberg; and a red, black, and white chalk portrait by Paul-César Helleu of his wife and infant daughter, purchased with funds provided by Evelyn Stefansson Nef. Jill Newhouse donated an exquisite 1842 drawing by the German artist Julius Hübner of his infant son. A sheet of beach studies by Eugène Isabey was given by Joan and David Maxwell. A landscape watercolor by Gabriel Hippolyte Lebas was donated by Helen Porter and James T. Dyke. And a major 1878 work by Edwin Austin Abbey was funded by Ruth Cole Kainen, in memory of Heidi Berry.

Among the year's acquisitions of twentieth-century drawings were six works by Winsor McCay—four in pen and ink, two of which are full-scale designs from the Dream of the Rarebit Fiend series, donated by Margaret Moniz and Ann Winsor Moniz, and two drawings for Little Nemo in Slumberland acquired with funds from the bequest of Richard S. Zeisler. Fourteen pen-and-ink drawings by the futurist artist and poet Francesco Cangiullo, Eden-Programma, 1915, were also purchased through the Zeisler Fund and Ailsa Mellon Bruce Fund.

PRINTS & ILLUSTRATED BOOKS

This year's rich and varied acquisitions include an example of the earliest European engraving, Saint John the Baptist in the Wilderness, 1466, a lavishly ornamental design probably for a Eucharistic paten by the Master E.S., purchased through the Pepita Milmore Memorial Fund. Colonel and Mrs. William Konze supported the purchase of a multi-block woodcut, Christ on the Cross with the Virgin and Saint John, 1491, the earliest figurative image in any American collection printed in full colors.

This, along with another fifteenth-century woodcut
Crucifixion and a portrait of the reformer Philip Melanchthon by Lucas Cranach the Younger, both acquired through the Ailsa Mellon Bruce Fund, contribute substantially to our representation of early German printmaking.

Among Renaissance prints the Gallery purchased, with the Ailsa Mellon Bruce Fund, a sterling impression of *The Spinario*, 1581, by Diana Scultori. François Boucher’s etching *La Blanchisseuse*, 1756, was funded by Ivan and Winifred Phillips, and an etching and drypoint, *The Catiline Conspiracy*, 1792, by Jean-François Janinet was also purchased through the Ailsa Mellon Bruce Fund. An experimental state of Edouard Manet’s *Absinthe Drinker*, 1862, taken by Manet before the plate was reprinted posthumously, is directly related to the artist’s landmark painting *The Old Musician* in the Gallery’s collection. The Gallery received a number of prints as gifts from David E. Rust. The Epstein Family Collection donated a group of etchings and lithographs by Edvard Munch.

This year provided unusual opportunities for rare illustrated books from various private collections, including sixteenth- and seventeenth-century Netherlandish books illustrated by Peter van der Borch, Cornelis van Dalen, and Romeyn de Hooghe. A full range of eighteenth-century German illustrated books was acquired, culminating in a complete set of Christoph Nathe’s etchings, and an Augsburg album of 1,300 hand-colored engravings donated by Peter and Evelyn Kraus. Among several French illustrated books was a twelve-volume Bible (1789—1804) with 300 etched and engraved illustrations.

A rare 1771 suite of double-folio prints of the theater in Bologna, designed by Antonio Galli Bibiena, was funded by Vincent and Linda Buonanno. Other Italian books included a complete set of Bartolomeo Pinelli’s *Il Meo Putatea*, 1823, and a group of Futurist books by Francesco Cangiullo, Carlo Carrà, and Filippo Marinetti.

The most important acquisition of American prints was the collection of Reba and Dave Williams. With more than 5,250 American prints, from roughly 1875 to 1975, representing 2,070 artists, the Williams Collection is unrivalled in its quality and breadth. From the etching revival to pop art, it tells an encompassing story, factoring in major and minor figures alike, with prints by Mabel Dwight, Harry Gottlieb, and John Hultberg. The collection includes prints by Ashcan School artists John Sloan and Peggy Bacon, American modernists and precisionists Stuart Davis and Ralston Crawford, American scene printmakers Martin Lewis and Reginald Marsh, and regionalists Thomas Hart Benton and Grant Wood. Particularly strong in depression-era and Works Progress Administration prints, the Williams Collection also encompasses iconic prints from the nineteenth century and from the 1960s and 1970s, including Thomas Moran’s *Mountain of the Holy Cross*, 1888; Ed Ruscha’s *Standard Station*, 1966; Andy Warhol’s *pink Marilyn*, 1967; and Jasper Johns’ *Tager*, 1974.

The collection of prints by John Taylor Arms was also enhanced by a generous gift from David F. Wright of twenty-seven etchings dating from 1916 to 1953. Through the William Stamps Parish Fund, the Gallery acquired seven untitled engravings and drypoints, 1944/1945 (printed 1967), by Jackson Pollock.

PHOTOGRAPHS Among the most important additions to the collection of photographs this year was a series of five chromogenic prints, *Presidency I—V*, 2008, by the German photographer Thomas Demand, donated by Agnes Gund and Jo Carole and Ronald S. Lauder. Using photographs from newspapers and magazines, Demand makes life-sized, three dimensional models of scenes—often with charged political and cultural relevance—which he then photographs. In this circuitous way, his photographs undercut the idea of photography as a faithful record while they explore the nature of perception and the ways in which mass-media images inform our understanding.

Seventy-eight photographs by the American Beat poet Allen Ginsberg dating from 1947 to 1964, were
In the early 1980s, Ginsberg rediscovered the frequently joyous portraits of himself, his friends, and lovers and reprinted them, adding extensive, often poetic inscriptions to each one. Rich studies of the Beat and counter-culture movement, Ginsberg’s photographs also provide insights into the rise of narrative photography and the incorporation of images and text in the 1980s and 1990s.

Other notable gifts include thirty-seven photographs plus a portfolio of twelve works by the Polish-born American photographer David Seymour, also known as Chim. One of the pioneers of twentieth-century photojournalism, Chim first gained national acclaim for his frontline photographs of the Spanish Civil War. This gift from his nephew Ben Shneiderman includes work from throughout Chim’s career, giving the Gallery its first in-depth collection of the work of a photojournalist.

A portfolio of photogravures by the Scottish photographer James Craig Annan, Venice and Lombardy, 1894; a stunning portrait of Auguste Rodin, 1907, by the American photographer Edward Steichen; and a rare portrait by Alfred Stieglitz of the American author Sherwood Anderson, 1923, were purchased with the Pepita Milmore Memorial Fund. The large 1857 photogravure of Charles Nègre’s Cathédrale de Chartres—Portique du Midi XIIe Siècle, c. 1854, was made possible by the William and Sarah Walton Fund. The Walton Fund along with the Diana and Mallory Walker Fund also made possible the acquisition of Stephen Shore’s J.J. Summer’s Agency, Duluth, Minn. 7/11/73, 1973. The Vital Projects Fund enabled the acquisition of a lantern slide of Kelmscot Manor, 1895, by the British photographer Frederick Evans and Self Portrait, c. 1926, by the German photographer Edmund Kesting. In addition, the Vital Projects Fund along with W. Bruce and Delaney H. Lundberg made possible the acquisition of Our Pastor’s Circle, c. 1855, a collage of twenty-four daguerreotypes. Augmenting the holdings of work by women photographers, four works by the American modernist photographer Marjorie Content were purchased with the R.K. Mellon Foundation Fund and one by the Gallery Girls Fund, along with a gift by Jill Quasha, while the Veverka Family Foundation allowed us to acquire five works by the Slovak photographer Ladislav Foltýn.


RARE BOOKS & IMAGES The Library added 118 titles to its rare book collection in 2009. Eighty-eight titles, dating from the early sixteenth century to the mid-twentieth century and augmenting the resources in Renaissance and Northern European art, were acquired with the David K.E. Bruce Fund.
Three acquisitions were made possible by the J. Paul Getty Fund in honor of Franklin D. Murphy. *Disegno della rinovazione di tutti li pubblici teatri di Roma* (S.n., 1781), a presentation copy with ten original architectural drawings by Cosimo Morelli, commemorates the marriage of a nephew of Pope Pius VI, whose papal coat of arms appears on the cover. A first edition of *La pompa funerale fatta dall ill.mo & r.mo s.r cardinale Montalto nella traportatione dell’ossa di Papa Sisto il Quinto* by Baldo Catani (Rome, 1591) marks the internment of Pope Sixtus V in the Capella del Presepe in Santa Maria Maggiore. *Le Surréalisme en 1941* (Paris, 1947), a special edition published for the sixth Exposition Internationale du surréalisme, features twenty-four original prints by artists such as Max Ernst, Joan Miró, and Alexander Calder.

The Grega and Leo A. Daly Fund for Architectural Books supported the purchase of fifteen titles from the eighteenth and nineteenth centuries including a collection of architectural studies executed in 1860 and 1861 by M. Brault, and *Villas, maisons de ville et de campagne*, an architectural pattern book distinguished by fifty-five colored lithographs by Léon Isabey (Paris, 1864).

Funds provided by Mr. and Mrs. John C. Fontaine and the Samuel H. Kress Foundation supported the purchase of *Erb-Huldigung, so dem aller-durchleuchtigst-grossmächtigst und unuberwindlichsten Römischen Käyser, Josephio dem Ersten*... by Ludwig von Gœlich (Vienna, 1705), a first edition commemorating the coronation of Joseph I with twelve engraved plates.

An important modern publication acquired this year, *Paris: 80 photographies* (Paris, 1931) is a pioneering work of photomontage featuring 80 collotype plates by Moï Ver.

Among the most significant album purchases were a folio of unpublished photographs by Clarence Kennedy and Fritz Henle of Verrocchio’s Quattrocento panels of the Silver Alter of San Giovanni (1932); a British “grand tour” album with early photographs by John Brampton Philpot and others of Italian art and architecture (c. 1860); an album of sculpture in St. Vitus Cathedral in Prague by Jaromir Funke (1943); and a facsimile of the Breviario Grimani by Antonio Perini (1862).

Notable individual photographs included an extensive collection of the models, plans, and built works documenting the Exposition Internationale of 1937 in Paris; a portrait of Franz Kline by John Cohen (1960); two portraits of George Grosz by Ewald Hönkis (1928); a double portrait of Frank Lloyd Wright and Eero Saarinen by Harvey Croze (1945); a photographic study for a group of figures by Alphonse Mucha for his murals *The Slav Epic* (1911); *Caryatids of the Erechtheion and The Parthenon* by Dimetrius Constantine (c.1860); a collection of thirty late nineteenth-century photographs of Russian architecture featuring hand-colored albumen prints; and a salt print of the Crystal Place exhibition by Claude-Marie Ferrier (1851).
During fiscal year 2009 the Gallery continued its acclaimed special exhibitions program by presenting nineteen exhibitions. Three exhibitions, Medieval to Modern: Recent Acquisitions of Drawings, Prints, and Illustrated Books, Edouard Manet's "Ragpicker" from the Norton Simon Foundation, and George de Forest Brush: The Indian Paintings, continued from the previous year.

The year opened with Oceans, Rivers, and Skies: Ansel Adams, Robert Adams, and Alfred Stieglitz, focusing on three legendary American photographers and their ability to expand pictorial and conceptual boundaries. The exhibition featured twenty-one works in chronological order: ten by Alfred Stieglitz, five by Ansel Adams, and six by Robert Adams. Stieglitz's series Music: A Sequence of Ten Cloud Photographs was last seen in its entirety in 1923.

Although composed of blocks of bold, abstract forms, Ansel Adams' sequence—the only one he ever made—is the most narrative of the three. Robert Adams' series of six very similar images has no obvious musical, literal, or narrative progression, but as a whole evokes a state of calm meditation.

Pompeii and the Roman Villa: Art and Culture around the Bay of Naples was the first Gallery exhibition devoted to ancient Roman art. During the first century BC the region around the Bay of Naples became an artistic center of exceptional sophistication. Artists flocked to the area, creating works of art for patrons in Pompeii and the neighboring towns of Herculaneum, Stabiae, and Oplontis—places that would be buried after the eruption of Vesuvius in 79 AD. This artistic flowering was fostered by Roman aristocrats building sumptuous retreats overlooking the bay as well as wealthy citizens of Pompeii and Herculaneum.
who emulated the lifestyles of the powerful elite. The exhibition revealed shared artistic tastes and cultural ideals, particularly a reverence for the arts of classical Greece.

**Pompeii and the Roman Villa** presented some 150 works of sculpture, painting, mosaic, and luxury arts. The exhibition included recent discoveries on view in the U.S. for the first time and celebrated finds from earlier excavations. A fully illustrated catalogue accompanied the exhibition. An award-winning documentary film, narrated by Sir Derek Jacobi, was produced for the exhibition. Visitors were also offered an illustrated brochure and an audio tour, with commentary by noted scholars. The exhibition Web site included an interactive feature on ancient Roman gardens, a slideshow of a nineteenth-century album of Pompeii, and podcast interviews with scholars.

**Jan Lievens: A Dutch Master Rediscovered** brought to light the life and career of one of the greatest yet most enigmatic Dutch painters of the seventeenth century. A daring and innovative painter, draughtsman, and printmaker, Lievens created memorable character studies, genre scenes, landscapes, formal portraits, and religious and allegorical images. The exhibition and catalogue posited that his posthumous reputation waned after many of his works were mistakenly attributed to other masters—especially Rembrandt van Rijn—and because he worked in a remarkable range of styles, reflecting multiple influences from the various cities in which he lived. This exhibition traced the evolution of his painting style and the radical decisions he made over the course of his career. It was not until the mid-twentieth century that Lievens began to be reassessed and a number of wrongly attributed works were recognized as his. A fully illustrated catalogue accompanied the exhibition, and an illustrated brochure and a Web site feature on fifteen works were produced for the exhibition.

A series of exhibitions focusing on developments in twentieth-century art was inaugurated in the Tower Gallery in the East Building with **In the Tower: Philip Guston**. For more than five decades, Guston explored styles and subjects, from the mural art of the Depression through mid-century abstract expressionism, to a raw new imagery beginning in 1968. His return to figuration in that year, influenced by the comics and politics, would prove highly influential on later developments in contemporary art. This exhibition of seven paintings and a selection of prints and drawings, mostly drawn from the Gallery's collection, charted Guston's career from 1949 to 1980. A documentary film featuring clips of Guston at work and interviews with the artist traced stylistic shifts throughout his career, revealing his motives, methods, sources, and legacy.

The 50th anniversary of a groundbreaking publication was celebrated with the exhibition **Looking In: Robert Frank's "The Americans."** In 1955 and 1956, the Swiss-born American photographer Robert Frank traveled across the United States to photograph, as he wrote, "the kind of civilization born here and
spreading elsewhere." The result of his journey was *The Americans*, a book that changed the course of twentieth-century photography in its look at a culture on the brink of massive social upheaval. The exhibition examined Frank’s process in creating the photographs and the book, presenting 150 photographs, seventeen books, fifteen manuscripts, and twenty-eight contact sheets. In honor of the exhibition, Frank created a film and assembled three large collages. The exhibition was accompanied by an award-winning publication, produced in two different editions. Online, an interactive map detailed Frank’s journey, and comparisons between contact sheets and final photographs elucidated his method.

*Pride of Place: Dutch Cityscapes of the Golden Age* offered a survey of the Dutch cityscape, a new genre of painting in the seventeenth century. From wide-angle panoramas depicting the urban skyline with its fortifications, windmills, and church steeples, to renderings of daily life along the canals, down city streets, and in town squares, these works expressed the enormous civic pride of the era. Some forty Dutch master artists, including Gerrit Berckheyde, Aelbert Cuyp, Carel Fabritius, Jan van Goyen, Jan van der Heyden, Pieter de Hooch, Jacob van Ruisdael, Pieter Saenredam, and Jan Steen, were represented in the exhibition of forty-eight paintings and twenty-three maps, atlases, and illustrated books. The accompanying exhibition Web site highlighted scenes still recognizable in the Netherlands by paring six paintings with contemporary photographs taken from the same viewpoint. An illustrated booklet also was produced.

On the 200th anniversary of President Abraham Lincoln’s birthday, *Designing the Lincoln Memorial: Daniel Chester French and Henry Bacon* was presented by the Gallery. The installation featured the six-foot-high plaster final model of the most renowned Lincoln statue by American sculptor Daniel Chester French, designed for the Lincoln Memorial on the National Mall, and the original wood model of the Lincoln Memorial by Henry Bacon.

Rare medieval manuscript illuminations, last exhibited in 1975, were presented in a stunning installation, *Heaven on Earth: Manuscript Illuminations from the National Gallery of Art*. Fifty-two single leaves and four bound volumes were on display.
 dating from the twelfth to the sixteenth century and made in France, Germany, Austria, Bohemia, the Netherlands, Spain, and Italy were featured.

Jaromir Funke and the Amateur Avant-Garde, the first major exhibition of this photographer’s work outside of Europe in nearly twenty-five years, included some seventy works that showed Funke’s influential role in the Czech and Slovak amateur photography movement in the 1920s and 1930s. The exhibition traced the careers of Funke and his compatriots and revealed how their photographs bridged the aesthetics of the amateur mainstream and the experimental styles of the avant-garde. From the early 1920s and the 1930s—when avant-garde photography became more widespread in Czech culture—to the time of World War II, these visionaries followed the path of the committed amateur. They exhibited or published their own prints and shared knowledge of photography but did not make a commercial or artistic living from it. Works by well-known Czech photographers Josef Sudek and Eugen Wiškovský were included in the exhibition. A brochure, also downloadable online, accompanied the exhibition.

Luis Meléndez: Master of the Spanish Still Life explored the art and working methods of the greatest still-life painter of eighteenth-century Spain. Meléndez had an extraordinary talent for rendering everyday objects with convincing detail, marvelous effects of color and light, and subtle variations in texture. Beginning with the Gallery’s Still Life with Figs and Bread, c. 1770, the exhibition showcased thirty-one paintings and nine examples of eighteenth-century kitchenware similar to those Meléndez used as studio props. A fully illustrated catalogue, including recent technical analysis that revealed much about his working methods, accompanied the exhibition.

Stanley William Hayter: From Surrealism to Abstraction traced the artistic development of the English chemist turned printmaker widely celebrated for his influence on creative printmaking in Europe and North America. Forty-four of Hayter’s finest prints were shown along with ten prints by some of the best-known artists to work at his print shop, Atelier 17, including Louise Bourgeois, Max Ernst, Joan Miró, and Jackson Pollock.

The Beffi Triptych: Preserving Abruzzo’s Cultural Heritage provided an opportunity to display one of the most important works from the National Museum of Abruzzo in L’Aquila, Italy—The Madonna and Child with Scenes from the Life of Christ and the Virgin (The Beffi Triptych). The first work of art transported out of the region in the aftermath of the April 2009 earthquake, the early fifteenth-century altarpiece was lent by the Italian government to show its gratitude to the United States and as testimony to their commitment to restore the cultural heritage of the region. The Gallery produced an illustrated leaflet explaining the iconography of the altarpiece and showing the damage suffered by the museum.
Dutch painter Judith Leyster's 400th birthday was marked by the exhibition *Judith Leyster, 1609–1660*. One of the few professional women artists of the Dutch Golden Age, Leyster painted a range of subjects, including genre scenes, portraits, and still lifes. Small in scale, Leyster's paintings vibrate with an inner life through her vigorous brush work, bold colors, and dramatic lighting. The exhibition featured ten of her most engaging paintings, including the Gallery's *Self-Portrait*, as well as works by seventeenth-century contemporaries, including her presumed teacher Frans Hals and her husband Jan Miense Molenaer. Musical instruments of the period similar to those depicted in the paintings were installed in adjacent
EXHIBITING

cases. An exhibition booklet was produced for the exhibition as was an online slideshow of seven of Leyster’s paintings set to period music.

The Art of Power: Royal Armor and Portraits from Imperial Spain featured armor from the Spanish Royal Armory in Madrid paired for the first time with portraits by masters such as Peter Paul Rubens, Alonso Sánchez Coello, Anthony van Dyck, and Diego Velázquez. This exhibition explored how armor was used to cultivate the image of royal power in late fifteenth- to eighteenth-century Spain through its presentation of seventy-five armors and paintings and three magnificent tapestries. Works on paper depicting armor worn in parades, pageants, jousting tournaments, and battles were also included. Several full suits of armor as well as helmets, shields, and equestrian armor were juxtaposed with portraits of the sixteenth- and seventeenth-century emperors in armor. An illustrated timeline and maps provided an overview of the political and cultural events during the period. Interactive Web site programs included an explanation of the components of a suit of armor. A video podcast, an audio tour, and a fully illustrated catalogue also accompanied the exhibition.

A bronze statuette from the Museum of Fine Arts, Budapest, was the centerpiece of The Budapest Horse: A Leonardo da Vinci Puzzle and the focus of recent technical examinations by Gallery conservators. For the small exhibition, The Rearing Horse and Mounted Warrior was joined by two additional bronze horses and two warriors associated with Leonardo da Vinci from international collections, along with two Renaissance bronze horses by known masters for comparison. The similarities of the Budapest horse to Leonardo’s drawings led to the first attribution to him in 1916. New technical evidence suggests that the cast could date from as early as the sixteenth century, although possibly some years after his death in 1519.

An Antiquity of Imagination: Tullio Lombardo and Venetian High Renaissance Sculpture was the first exhibition ever devoted to Venetian Renaissance sculptor Tullio Lombardo. Lombardo’s romantic approach to portraiture was revealed in four of his greatest marble
carvings, which were joined by eight related works from his circle. Like his more famous contemporaries Giovanni Bellini, Giorgione, and Titian, whom he may have both emulated and influenced, Tullio crafted close-up treatments of secular subjects designed for an audience that could respond to their elusive, haunting character in an intimate setting. A type of sculpture never seen before, these portrait-like busts in exceptionally high relief represented figural types descended from ancient Greek and Roman art, given immediacy by their Renaissance hairstyles and costume details. They seemed to belong simultaneously to two worlds: classical antiquity, as imagined in the fifteenth century, and contemporary Renaissance Venice. A fully illustrated catalogue accompanied this exhibition.

Interpretive programs and materials accompanying the Gallery's special exhibitions, such as documentary films, brochures, explanatory texts, and Web site features, are made available to all venues for the exhibition. Documentary films are also distributed nationally on a free-loan basis to libraries, schools, and community centers, and are aired on public television stations across the country.

The Gallery administered the loans of 1,129 works of art to 272 sites during fiscal year 2009. Among notable loans were Johannes Vermeer's Woman Holding a Balance, lent to the Rijksmuseum in Amsterdam, and A Lady Writing, shown at the Norton Simon Museum, Pasadena. The Bedroom by Pieter de Hooch was on view with the collection of the Stedelijk Museum Het Prinsenhof in Delft. Three paintings and five graphic works were loaned to the Musée du Louvre, Paris, for an Andrea Mantegna exhibition. Also traveling to the Louvre were two major paintings by Titian: Venus with a Mirror and Ranuccio Farnese, for the exhibition Titian, Tintoretto, and Veronese: Rivals in Renaissance Venice. Two significant J.M.W. Turner paintings, Approach to Venice and The Dogana and Santa Maria della Salute, Venice, were seen in Turner and Italy, an exhibition that opened in Ferrara and traveled to the National Gallery of Scotland, Edinburgh, and the Museum of Fine Arts in Budapest. Eight Renaissance prints, including Albrecht Dürer's Triumphal Arch of Maximilian, were shown in Grand Scale: Monumental Prints in the Age of Dürer and Titian at the Yale University Art Gallery, New Haven, and the Philadelphia Museum of Art.
In 2009, educational programs and publications served more than a million visitors at the Gallery and millions more through its Web site, television offerings, and other media.

Eighty-six auditorium presentations, attended by more than 27,000 visitors, welcomed distinguished guests, including photographer Robert Frank, artist Rachel Whiteread, collectors Dorothy and Herbert Vogel, critic Peter Schjeldahl, and author Calvin Tompkins. For the second year, the Collecting of African American Art series brought collectors and specialists to the Gallery to share their experiences and knowledge. Staff lecturers presented the annual summer auditorium series on artistic partnerships, Close Encounters of an Artistic Kind.

Internship programs for future curators, conservators, educators, and administrators continued this year with graduate students from fifteen states and six foreign countries.

Gallery talks for adults included Food for Thought, a new lunchtime lecture-discussion, and Picture This, tours for visitors with visual impairments. A tour in Polish of the West Building collection brought the number of foreign language tour offerings to nine. During the fiscal year, more than 45,000 adults attended 4,097 tours.

The Gallery continued Art Around the Corner, a multiple-visit program offered in association with District of Columbia public schools, adding visits to an artist's studio. As part of the High School Summer Institute, teenagers studied the work of five figurative sculptors then created their own charcoals for exhibition at Children's National Medical Center. The High School Seminar brought students to the Gallery every Saturday morning for six months to learn about the collection, artistic inspiration, and museum careers. More than 40,000 students took part in 2,240 programs.

One hundred twenty-three family programs were offered to 13,470 attendees, including Artful Conversations, a multiple-visit summer program for families with children ages eight to eleven. For a family weekend inspired by Pride of Place: Dutch Cityscapes of the Golden Age, participants used activity booklets, heard performances of seventeenth-century Dutch music, and viewed a miniature canal house. Resource tables with books, artist's materials and tools, and full-scale reproductions were located near the entrances of Pompeii and the Roman Villa: Art and Culture around the Bay of Naples and The Art of Power: Royal Armor and Portraits from Imperial Spain.

The summer Teacher Institute on eighteenth- and nineteenth-century American art brought fifty educators from nineteen states and the U.S. Virgin Islands to the Gallery. Teacher workshops held throughout the academic year attracted a number of first-time participants. Some 600 educators participated in programs during the fiscal year.

A variety of written resources are produced for Gallery visitors each year. In 2009, almost one million publications were distributed including a family guide to the French and Dutch galleries; two discovery guides for the Pompeii exhibition; and updated editions of the Gallery's map and guide in Korean, Russian, German, and Italian.

Through its Web site and a program of free-loan educational resources, the Gallery reaches audiences across the nation and abroad. During the fiscal year, more than 30 million viewers watched Gallery-produced films, a selection augmented by reformatting from slides to image CDs. New features on the Web site included the film Arshile Gorky: Ararat (Excerpts), written and directed by Atom Egoyan; a four-part video podcast highlighting Leo Villareal's light installation, Multiverse; a guide to the Pompeii exhibition for Latin teachers; eleven audio podcasts of auditorium lectures and conversations; and Talk About Art, a short video in which visitors share the importance of art in their lives.
The Stories in Art summer series “American Adventure” introduces children to works of art through storytelling.
CONCERTS AND FILMS

Fifty concerts were presented in the Gallery's sixty-seventh season of weekly concerts, which ran from October 2008 through September 2009. The East Garden Court was the setting for a musical celebration of the reopening of the American galleries in which five U.S. choirs showcased the best of their American repertoire.

The Gallery collaborated with the Library of Congress and the National Academy of Sciences to present *Mendelssohn on the Mall*, marking the 200th birthday of Felix Mendelssohn. Seven concerts were presented at the Gallery as well as a talk on Mendelssohn's drawings and watercolors by Stephen Ackert, head of the Gallery's music department.

This year, the Gallery launched a series of Beethoven's piano sonatas, with a performance by Austrian pianist Till Fellner, presented under the sponsorship of the Billy Rose Foundation in collaboration with the Embassy of Austria and the Embassy Series. Other standing-room-only performances included the traditional New Year concert by the National Gallery of Art Orchestra under the baton of guest conductor Manfred Knoop, the National Gallery of Art String Quartet performing with renowned pianist Menahem Presser, and the Eudlid String Quartet.

To celebrate Women's History Month, pianist and composer Jessica Krash premiered *Be Seeing You*, a work inspired by paintings in the collections of the Gallery and the National Museum of Women in the Arts. Pianist Leon Bates presented a program in honor of African American History Month.

Fourteen concerts were presented in honor of exhibitions in fiscal year 2009. Pianist Michele Campanella presented a recital in connection with *Pompeii and the Roman Villa*, Musica ad Rhenum and the National Gallery of Art Vocal Ensemble each presented concerts in honor of *Jan Lievens: A Dutch Master Rediscovered*; and the Coast Orchestra and The Singer's Company performed music by Native American and other American composers for *George de Forest Brush: The Indian Paintings*. Soprano Ellen Hargis and lutenist Paul O'Dette brought Dutch baroque music to the Gallery to complement *Prize of Place*, as did the Gallery Vocal Ensemble, Harmonious Blacksmith, and the Egidius Kwartet from Amsterdam. Four concerts were presented in conjunction with *Looking In: Robert Frank's *The Americans*.* The first of these was a presentation by composer, performer, and Frank collaborator David Amram. Additional concerts were performed by pianists Peter Vinograde and Jessica Krash and the New York Chamber Soloists. The Foundling Ensemble sang and played music by Luigi Boccherini and other eighteenth-century composers for the exhibition *Luis Melendez: Master of the Spanish Still Life*.

A Gallery talk on the exhibition *The Art of Power* featured recorded examples of music that would have been heard in the court of Philip II of Spain as well as a live performance in the East Garden Court.

The Gallery's extended summer schedule of concerts in the Sculpture Garden included performances by the National Gallery of Art Brass Quintet and the Brazilian Guitar Quartet.

Concerts are supported by funds bequeathed to the Gallery by William Nelson Cromwell and E. Lammot Belin, with generous additional support from The Billy Rose Foundation and the Embassy of Spain. Additional funding and gifts in kind were provided by the Ann and Gordon Getty Foundation, the Embassy of Austria, the Embassy Series, the Embassy of Switzerland, Friends of Johannes Somary, the Gottlesman Fund in memory of Milton S. Gottlesman, the Markow-Totevy Foundation, the Randy Hostettler Living Room Fund, the Royal Netherlands Embassy, the Royal Norwegian Embassy, and the Washington Saengerbund.

The Gallery's year-round program of film series, premieres, documentaries, experimental cinema, and ciné-concerts attracted large audiences every weekend. To launch the quarterly film and lecture event *New Masters of European Cinema*, French director Rabah Ameur-Zaïmeche presented *Dernier maquis*, a portrait of an industrial suburb of Paris. *Roman Ruins Rebuilt*, a series of seven screenings and discussions designed to complement the exhibition *Pompeii and the Roman Villa*, opened with a screening of the restored 1913 Italian silent *The Last Days of Pompeii*, introduced by classicist Martin Winkler. *Josef von Sternberg, Master of Mood*, a series of restored prints from European and American archives, included six early works by the master German American director. Two other series rounded out the fall season: *David Lean Restored and Film Indians Now*, a joint program of the Gallery and the National Museum of the American Indian, presented in conjunction with *George de Forest Brush*.

*Teuvo Tuohi: Northern Tones*, a series presented jointly with the Finnish National Audiovisual Archive in Helsinki, highlighted the work of the Nordic director, *The Rebel Set: Film and the Beat Legacy* was presented in association with the exhibition *Looking In*. Spanish filmmaker José Luis Guerín was interviewed by film critic Jonathan Rosenbaum as part of the series *Barcelona Masters*. Czech filmmaker Petr Zelenka discussed his award-winning work *The Brothers Karamazov*. Two ciné-concerts featured restored prints and original piano
sciences by Stephen Horne of London and Burnett Thompson of Washington, DC. A program of films by Japanese director Nagisa Oshima opened at the Gallery during the Cherry Blossom Festival.

The Gallery hosted several film premieres: Péter Forgács' *Hunsky Blues—the American Dream*, James Benning's *RR, Puccini and the Girl* by Paolo Benvenuti, Arne Glimcher's *Picasso and Braque Go to the Movies*, *L'aînée* by Arnaud Desplechin, and Agnès Varda's *The Beaches of Agnès*. A blend of documentary, narrative, and experimental media works, *By and About Robert Frank* included a rare screening of *Leaving Home, Coming Home* by Gerald Fox. A series of four film novels by Czech filmmaker Karel Vachek, the film and lecture series *A Short History of Color*, highlights from the International Festival of Films on Art, and a tribute to Anthology Film Archives in New York were also part of the film lineup this year.

The Gallery again featured *From Vault to Screen: New Preservation from International Film Archives* with six ciné-concerts including a piano score for the recently restored *The Gaucho*, and a 200th-birthday homage to Edgar Allan Poe with restorations of *The Raven* and *La Chute de la Maison Usher*, accompanied by Philip Carli on piano. The digital restoration of Charles Sheeler's and Paul Strand's *Manhatta* was introduced by Bruce Posner, the independent film historian who supervised the restoration project. Other highlights of the season included *Carl Theodor Dreyer: The Late Works*, presented in association with the Danish Film Institute and National Film Archive; *Salute to Le Festival des Three Continents*, a tribute to the thirtieth anniversary of a project that brings together fiction and documentary from Africa, Asia, and South America; *El Perro Negro: Stories from the Spanish Civil War*, an experimental documentary by Péter Forgács; and *Alain Resnais: The Elocution of Memory*, a ten-part program of works by the French director.

**RESOURCES FOR SCHOLARLY RESEARCH**

In fiscal year 2009, the Gallery library acquired 8,154 books and 1,906 auction catalogs, welcomed 2,068 visitors, provided 989 orientations, answered 23,332 reference inquiries, and shared 5,441 volumes with other institutions through interlibrary loan. In addition, twenty rare volumes, two photographic albums, and
several photographic prints were lent to major Gallery exhibitions and to exhibitions at other institutions. Significant resources added to the reference collection this year include *Artistas asturianos* (2002), *Dictionnaire du salon d'automne* (2006), and *Dictionary of Greek and Roman Antiquities* (2008).

Approximately 297,000 photographs, negatives, and images in microform, fifty-four CD-ROMs, twenty-six rare photographic albums, and more than 14,000 digital files were acquired during the fiscal year, bringing the holdings to almost thirteen million images.

The Samuel H. Kress Foundation provided support for two projects: a two-year grant to hire staff to conserve, digitize, and catalogue the nearly 6,000 historic negatives it donated to the Gallery in 1977 and another two-year grant to continue a comprehensive conservation program. In 2009, the conservator examined and treated forty-four albums and 678 photographs. The grant also made it possible to send ten unique photographic albums to a book conservator for major treatment.


Five exhibitions highlighted special aspects of the Gallery library holdings and complemented Gallery exhibitions. *Documenting Discovery* was shown in conjunction with *Pompeii and the Roman Villa. Caught in the Act: the Artist at work, Selections from the Paul Katz Archive and Related Collections* celebrated the acquisition of the Katz images. *The Lure and Lore of Antiquity: J. Carter Brown Memorial Exhibition, Reading the Modern Photography Book: Changing Perceptions, and Recent Acquisitions: The Grega and Leo A. Daly III Fund for Architectural Books* were also on view.

The Gallery Archives managed the Gallery's legacy of historical documents while assisting more than 250 researchers. A server-based archival repository was established for digital documents and media to promote appropriate preservation. Digital preservation scans of some 8,400 at-risk 35mm color slides were added to the digital repository as were some 16,000 original digital photographs of Gallery exhibitions and events. Some 250 recorded hours of Gallery events of the past fifty years were digitized and added to the secure digital repository, including concert recordings from the 1950s, Jacqueline Kennedy's remarks for the Gallery's twentieth anniversary in 1961, and 1970 ceremonies in honor of Sir Kenneth Clark.

Original motion pictures taken by the Gallery's first director David Finley were converted to digital media through a grant from the Samuel H. Kress Foundation. To improve the speed and accuracy of access to archival holdings, the master database was enhanced with the addition of some 31,000 new records for files and individual items.

The Gallery Archives developed a database for study of the Chester Dale Collection, and received a grant from the Samuel H. Kress Foundation to examine the feasibility of a database tool to illumine the Samuel H. Kress Collection. Interviews were conducted and recorded with Ross Merrill, the Gallery's long-time chief of conservation; Gennive Lewis, who has worked in the Gallery's food facilities for decades; and John Firmin, who worked on the West Building construction nearly seventy years ago. This year the European and American Study Rooms for prints and drawings served 1,953 visitors.
The Center for Advanced Study in the Visual Arts, founded in 1979, sponsors the study of the visual arts in each of its four program areas: fellowships, research, publications, and scholarly meetings.

During its twenty-ninth academic year, the Center welcomed fellows from Australia, the Czech Republic, France, Georgia, Italy, Spain, Switzerland, the United Kingdom, and the United States. Research topics ranged from contemporary abstract painting in Korea to collecting ancient sculpture in Britain, from the Virgin of Loreto in colonial Mexico to the art of late medieval Central Europe, and from architectural decoration in early Renaissance Venice to the lithographs of Achille Devéria in nineteenth-century Paris.

During the year, Samuel H. Kress Professor John House played a key role as advisor and discussant. Miguel Falomir completed the first year of his two-year stay as Andrew W. Mellon professor, continuing his work on Titian's paintings in the Museo del Prado.

In the program of special meetings, the second part of the symposium “Modernism and Landscape Architecture, 1890–1940” was held in collaboration with the Zentrum für Gartenkunst und Landschaftsarchitektur, Leibniz Universität Hannover and the Stiftung Bauhaus Dessau. The Center also sponsored “Rediscovering the Ancient World on the Bay of Naples,” a symposium held in conjunction with *Pompeii and the Roman Villa*, and cosponsored, with the University of Maryland, the Middle Atlantic Symposium in the History of Art.

This year’s biennial Wyeth conference, supported by the Wyeth Foundation for American Art and cosponsored by the National Museum of the American Indian, was dedicated to the topic “Images of the American Indian, 1600–2000.” The conference was held in connection with *George de Forest Brush at the Gallery and Fritz Scholder: Indian/Not Indian* at the National Museum of the American Indian.

Edmond J. Safra Visiting Professor Nancy J. Troy led a Safra colloquy entitled “Condition, Conservation, Interpretation: Case Studies in Twentieth-Century Art.” The Phillips Collection and the Hirshhorn Museum loaned works by Piet Mondrian for comparative study, and experts, including Harry Cooper, curator of modern and contemporary art, and Jay Krueger, senior conservator of modern paintings, discussed works in the Gallery’s collection.

The A.W. Mellon Curatorial/Conservation Colloquy in Modern and Contemporary Art, “The Process of Painting: Manet in the 1860s,” paid close attention to Manet’s *Ragpicker* from the Norton Simon Museum and *The Old Musician* as well as prints from the Gallery’s collection. Anne Hoeingwald, senior conservator, and Kimberly Jones, associate curator of French Paintings, led the discussion. Kress Professor John House provided a concluding reflection for Gallery staff.

The A.W. Mellon Lectures in the Fine Arts, delivered by T.J. Clark under the series title “Picasso and Truth,” were recorded as an audio podcast and will be published by Princeton University Press.

Three volumes in the series Studies in the History of Art appeared. *A Modernist Museum in Perspective: The East Building, National Gallery of Art*, edited by Anthony Alofsin, gathers papers delivered at the 2004 symposium held on the twenty-fifth anniversary of the opening of I.M. Pei’s East Building. *Dialogues in Art History, from Mesopotamian to Modern: Readings for a New Century* includes essays first delivered as talks at the 2006 symposium celebrating the twenty-fifth anniversary of CASVA’s fellowship program. *The Woodcut in Fifteenth-Century Europe* gathers papers delivered at a 2005 symposium generously supported by the Samuel H. Kress Foundation through an endowment in honor of Franklin D. Murphy and held in conjunction with the exhibition *Origins of European Printmaking*. All three books are distributed by Yale University Press.

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; and The Early History of the Accademia di San Luca, c. 1590–1635. For more on the Center’s programs, see the annual report, Center 29, available online at [www.nga.gov/resources/casva.shtm](http://www.nga.gov/resources/casva.shtm).
The painting conservators completed twenty-one major treatments, fifty-one minor treatments, twenty-four major examinations, and ninety minor examinations, sixty of which included x-rayography and infrared reflectography.

Two large paintings dominated the studio for the first half of the year, Neroccio de' Landi's *Madonna and Child with Saint Anthony Abbot and Saint Sigismund* and Edouard Manet's *The Old Musician*. Technical study of materials and techniques, undertaken with Gallery scientists, accompanied the treatment. *Bagpipe Player* by Hendrick ter Brugghen was cleaned, revealing delicate tones. Conservation work on *Portrait of a Merchant and Madonna and Child* by Jan Gossaert was inspired by a collegial study of his techniques. Other treatments included Agnolo di Domenico del Mazziere's *Portrait of a Youth* and Bernard van Orley's *Marriage of the Virgin*, Jean Siméon Chardin's *Still Life with Game*, Joseph Wright's *Corinthian Maid*, and John Singleton Copley's *Anne Fairchild Bowler*. Eugène Delacroix's *Christopher Columbus and His Son at La Rábida*; two paintings by Eugène Boudin, *On the Beach* and *On the Beach, Trouville*; Auguste Renoir's *Marie Miner*; and two paintings by

Paintings conservator Cathy Metzger cleans the Gallery's *Bacchus and Ariadne* by Giovanni Battista Tiepolo.
Paul Gauguin, *Breton Girls Dancing, Pont-Aven* and *Self Portrait Dedicated to Carrière*, are among the French paintings treated this year. Amedeo Modigliani's *Madame Amélie* and Chaim Soutine and Frank Stella's *Flin Flon IV* were also treated.

The paintings conservators' contributions to the systematic catalogue volume on the French fifteenth through eighteenth centuries were completed. Technical entries on thirty-one paintings for the Dutch online volume were completed, and the updating of ninety-two entries in the published volume began.

Object conservators completed 138 major and minor treatments and 583 examinations. *Saint John of the Cross* by Francisco Antonio Gijón was cleaned before traveling to London for *The Sacred Made Real* exhibition, which will be on view at the Gallery in 2010. The technical examination, undertaken with Gallery scientists, was published in the exhibition catalogue, contributing to the understanding of fabrication methods used in seventeenth-century Spain to create this full-size polychrome sculpture.

More than two hundred Renaissance bronzes from eight international collections have been analyzed in the course of a study of the alloys and manufacturing techniques of major artists of the period. Initial findings on Jacopo Sansovino's sacristy door at San Marco and Riccio's Paschal candlestick were published and presented at international symposia. Scientific research on

Two oversized works, the plaster Model for Abraham Lincoln by Daniel Chester French and the wooden Architectural model for the Lincoln Memorial by Henry Bacon, were treated by conservators in preparation for the Gallery's exhibition Designing the Lincoln Memorial: Daniel Chester French and Henry Bacon.

Following extensive historical and materials research, An Entrance to the Paris Métropolitain by Hector Guimard underwent major structural and surface treatment to ensure its longevity in the Sculpture Garden. Preservation of the Gallery's outdoor sculptures continues, as conservators improve the methods and materials of treatment and maintenance.

The paper and photograph conservators completed thirty-three major and 400 minor treatments and examined 2,249 prints, drawings, photographs, and books. Many works of art were treated in conjunction with Gallery exhibitions. Pride of Place: Dutch Cityscapes of the Golden Age featured a 1703 pictorial plan of Delft composed of thirty-two prints attached to form the map. In preparation for Renaissance to Revolution: French Drawings from the National Gallery of Art, 1500–1800, conservators removed mold obscuring a gouache and pastel landscape by Jean-Baptiste Pillement. A disfigured albumen photograph by Henry Peach Robinson was treated in advance of the 2010 exhibition The Pre-Raphaelite Lens: British Photography and Painting, 1848–1875. In addition, conservators treated several recent acquisitions, including the sixteenth-century drawing by Abraham Bickhart.

Henri Matisse's painted paper collages, including the monumental La Nègresse, were moved from the Tower Gallery to a newly configured gallery on the East Building Concourse. This complex operation required the close collaboration of conservators, registrars, and art handlers. The canvas-lined paper collage was removed from its stretcher, rolled onto a wide diameter tube for transport, and then reattached to the stretcher. A crew of fifteen people, assisted by hydraulic lifts and movable scaffolding, was required to hang it in the new location. Matisse and his studio assistants painted the papers used for the artist's collages with brightly colored opaque watercolors. One of the Gallery's conservation scientists studied the paints with a micro-fading tester and provided estimates of the light fastness of the colors so informed decisions could be made on the display parameters for the collages.

The loans and exhibitions conservators made significant contributions to the organization of fifteen exhibitions during the year. For Pompeii and the Roman Villa: Art and Culture Around the Bay of Naples, an exhibition conservator collected sculpture and frescoes at various archaeological sites. Both the Pompeii and Afghanistan: Hidden Treasures from the National Museum, Kabul exhibitions required conservators to assist with installation and de-installation at other venues. The staff completed 589 incoming and outgoing condition reports for works of art in numerous special exhibitions.

Frame conservators completed 188 treatments. They worked closely with the exhibition conservators to construct fifteen microclimate packages for outgoing loans. The matter/framers treated 2,176 works of art on paper and photographs and oversaw the unframing and housing of the prints acquired from Reba and Dave Williams and The Print Research Foundation in Stamford, Connecticut. They assembled 119 photographs in three large panels for the exhibition Looking In: Robert Frank's “The Americans.” They packed and installed Albrecht Dürer's monumental Triumphal Arch of Maximilian for a traveling loan and built and reassembled a panel for The Art of Power: Royal Armor and Portraits from Imperial Spain.

The textile conservator undertook a thorough examination and treatment of Matisse's Mourner Costume. Three large tapestries were examined and installed for The Art of Power exhibition. In cooperation with the Straus Center,
Harvard Art Museums, the textile and scientific research staff analyzed materials used by Robert Rauschenberg in the series published by Gemini G.E.L. in 1974. Several items were added to the artist materials collection, including natural dyes prepared in a traditional manner. In collaboration with the Gallery’s horticulturalists, the dye plants *Indigofera tinctoria*, *Polygonum tinctoria*, *Isatis tinctoria*, and *Reseda luteola* were grown, harvested, and pressed.

Work begun last year on the development of in situ analytical imaging tools, funded by the Andrew W. Mellon Foundation, expanded with the addition of a postdoctoral position funded by the Samuel H. Kress Foundation. In recent research, information from visible and infrared reflectance spectroscopy as well as from luminescence imaging spectroscopy was successfully combined to aid in the identification and mapping of colorants in studies of paintings, works on paper, and illuminated manuscripts.

X-ray fluorescence spectrometry was used to characterize artists’ materials, obtaining valuable technical information for works in the exhibitions *Pompeii and the Roman Villa*, *The Budapest Horse*, *Judith Leyster*, and *In the Darkroom: Photographic Processes*. Studies of pigments on fifteenth-century relief prints in the collections of the Gallery and the Germanisches Nationalmuseum and eighteen watercolors by John Marin were completed using newly developed, non-invasive, spectroscopic techniques.

The study of modern synthetic organic pigments continued, and two papers were accepted for publication. Paints used by Wassily Kandinsky in *Improvisation 31 (Sea Battle)* and the synthetic varnish on Modigliani’s *Madame Amédée* were analyzed using pyrolysis–gas chromatography–mass spectrometry. Attenuated total reflectance–Fourier transform infrared spectrometry identified beeswax coatings on several photographs in the collection. Improvements developed in the Gallery’s micro-fading tester were presented at an international meeting. Gallery scientists are also devising a single protocol for analysis of micro samples of binding medium.

Model systems have been designed to study the effect of different pigments on the curing of linseed oil paint. This work will lead to a better understanding of how paint films change over time. A study on the zinc oxide interactions with drying oils culminated in a paper presented at a meeting and submitted for publication.

Scientists at the Gallery and Georgetown University are developing gels for the treatment of artworks. A collaborative study of optical properties of varnishes, with the National Institute of Standards and Technology and the Université Pierre et Marie Curie, Paris, continued. The modification by varnishes on microscopically rough surfaces and the resultant changes in light reflection was studied using laser scanning confocal microscopy, stylus profilometry, and specular gloss and distinctness-of-image gloss measurements. One paper on this study was published this year, and another paper was prepared.

The study of the formation of brown lines in paper and the degradation reactions at the wet-dry interface continued, in collaboration with scientists at the Centre de Recherches sur la Conservation des Collections, Paris. Capillary electrophoresis, size exclusion chromatography, and mass spectrometry were used to characterize the complex interactions between cellulose, water, and air.

Analytical imaging spectroscopy and x-ray fluorescence help map and identify pigments in Niccolò da Bologna’s *Birth of Saint John the Baptist*. 
ROBERT H. SMITH
1928 – 2009

President
National Gallery of Art
1993 – 2003
In fiscal year 2009 the market's continued sell-off, fears about the banking system, and the spillover effects on the economy continued to have an effect on the Gallery's financial position. Risk management and due diligence gained renewed importance as concerns about maintaining liquidity and the safety of our investments made us more cautious. The Gallery's investment portfolio began the fiscal year continuing the decline that started in fiscal year 2008 but recovered enough in the last quarter to post a slight gain for the year.

Despite the turmoil during the fiscal year, the Gallery continued to focus on its core programs of collecting, exhibiting, preserving, and educating and continuing to invest in the 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 the Gallery's educational mission.

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

DISCUSSION OF OPERATING RESULTS For fiscal year 2009, the Gallery reported an operating loss of $11.6 million, compared to a $27.1 million operating loss in the prior year. The Gallery's overall revenues increased $15.1 million or 12.1 percent in 2009, while operating costs and expenses decreased 0.3 percent. The investment return on our portfolio was higher this year largely due to our portfolio's exposure in the international equity and fixed income markets. Art purchases were largely responsible for the overall decrease in the Gallery's net assets for fiscal year 2009.

Fiscal year 2009 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 2009 included completing construction on Work Area #3; completing design of Work Area #4 and associated staff relocations; completing the installation of the emergency generator in the West Building and related emergency power distribution; other mechanical, electrical, and plumbing systems renovations in the West Building associated with Work Area #3; 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 2009 with the opening of the exhibition *Pompeii and the Roman Villa: Art and Culture around the Bay of Naples*, and included the opening of other major exhibitions such as *Jan Lievens: A Dutch Master Rediscovered*, *Pride of Place: Dutch Cityscapes of the Golden Age*, and
The Art of Power: Royal Armor and Portraits from Imperial Spain. 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 2009, six exhibitions received this federal indemnity, making it possible for the Gallery to present exhibitions of a size and caliber that simply would not be possible without this crucial program.

The Gallery enjoyed attendance of 4.8 million visitors in fiscal year 2009.

Operating Results Fiscal year 2009 operating revenue totaled $139.5 million, an increase of $15.1 million, or 12.1 percent over the previous year. Most of this increase was a result of increased investment return designated for operations. The Gallery’s investment portfolio, which has been materially impacted by the downturn in the financial markets, gained 4.1 percent overall in fiscal year 2009. A portion of the total investment return is designated annually to support the ongoing operations while the remaining loss, $6.2 million in fiscal year 2009, 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 increased in 2009 by $109.1 million when compared to the prior year, largely due to the smaller investment loss recognized in fiscal year 2009.

Operating expenses of $151.1 million for fiscal year 2009 were 0.3 percent lower than the previous year, mainly due to decreases in printing and supply costs, other services, and equipment purchases offset by increases in salary and benefits costs, repairs and maintenance, and utilities. Federal appropriated funds totaling $120.0 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 2009 with net assets falling $14.4 million or 1.6%. This was largely due to art acquisition costs. The investment portfolio, which includes funds for operations, special purpose funds, and endowment funds, decreased $25.6 million in fiscal year 2009 to $584.0 million.

The auditor’s report and the statements of financial position, activities, and cash flows for the Gallery for the years ended September 30, 2009 and 2008 are presented on the following pages.

James E. Duff
Treasurer
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, 2009, 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 2008 financial statements which have been adjusted to reflect the adoption of the Not For Profit Entities standard as described in Note 1, and in our report dated November 13, 2008 we expressed an unqualified opinion on those financial statements. We conducted our audit of these statements in accordance with auditing standards generally accepted in the United States of America and Government Auditing Standards issued by the Comptroller General of the United States, which require that we plan and perform the audit to obtain reasonable assurance about whether the financial statements are free of material misstatement. An audit includes examining, on a test basis, evidence supporting the amounts and disclosures in the financial statements, assessing the accounting principles used and significant estimates made by management, and evaluating the overall financial statement presentation. We believe that our audit provides a reasonable basis for our opinion.

As discussed in Note 1, the Gallery adopted the Fair Value Measurements and Disclosures standard and as discussed in Note 1, in fiscal year 2009 the Gallery adopted the Not for Profit Entities standard.

In accordance with Government Auditing Standards, we have also issued a report dated November 16, 2009 on our consideration of the Gallery's internal control structure and its compliance with laws and regulations.

November 16, 2009
**FINANCIAL STATEMENTS**

**STATEMENTS OF FINANCIAL POSITION**

September 30, 2009 and 2008

with summarized financial information as of September 30, 2008

(in thousands)

<table>
<thead>
<tr>
<th>ASSETS</th>
<th>PRIVATE FUNDS</th>
<th>FEDERAL FUNDS</th>
<th>2009</th>
<th>(as adjusted) 2008</th>
</tr>
</thead>
<tbody>
<tr>
<td>Cash and cash equivalents</td>
<td>$16,783</td>
<td>$32,503</td>
<td>$49,286</td>
<td>$38,537</td>
</tr>
<tr>
<td>Accounts receivable, net</td>
<td>1,376</td>
<td>-</td>
<td>1,376</td>
<td>2,487</td>
</tr>
<tr>
<td>Pledges receivable, net</td>
<td>17,118</td>
<td>-</td>
<td>17,118</td>
<td>21,740</td>
</tr>
<tr>
<td>Investments</td>
<td>584,010</td>
<td>-</td>
<td>584,010</td>
<td>609,642</td>
</tr>
<tr>
<td>Trusts held by others</td>
<td>11,207</td>
<td>-</td>
<td>11,207</td>
<td>11,440</td>
</tr>
<tr>
<td>Publications inventory, net</td>
<td>1,282</td>
<td>-</td>
<td>1,282</td>
<td>1,672</td>
</tr>
<tr>
<td>Deferred charges and other assets</td>
<td>4,565</td>
<td>-</td>
<td>4,565</td>
<td>1,253</td>
</tr>
<tr>
<td>Fixed assets, net</td>
<td>64,161</td>
<td>131,182</td>
<td>198,343</td>
<td>191,790</td>
</tr>
<tr>
<td>Art collections</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td><strong>Total assets</strong></td>
<td><strong>$700,502</strong></td>
<td><strong>$163,685</strong></td>
<td><strong>$864,187</strong></td>
<td><strong>$878,561</strong></td>
</tr>
</tbody>
</table>

| LIABILITIES AND NET ASSETS | | | |
|----------------------------|----------------------------|----------------------------|
| **LIABILITIES:** | | |
| Accounts payable and accrued expenses | $11,083 | $29,547 | $40,630 | $42,420 |
| Capital lease obligation | - | 1,716 | 1,716 | 1,884 |
| Contractual obligations | 33,688 | - | 33,688 | 31,808 |
| Asset retirement obligation | - | 19,746 | 19,746 | 19,150 |
| **Total liabilities** | **44,771** | **51,009** | **95,780** | **95,262** |

| **NET ASSETS:** | | | |
|-----------------|-----------------|-----------------|
| **Unrestricted** | | |
| Investments in fixed assets, net of accumulated depreciation and amortization | 64,161 | 129,466 | 193,627 | 189,906 |
| Future funded expenses recognized | - | (31,837) | (31,837) | (30,627) |
| **Total undesignated** | **64,161** | **97,629** | **161,790** | **159,279** |
| Designated for collections and art purchases | 9,781 | - | 9,781 | 19,826 |
| Designated for special exhibitions | 10,218 | - | 10,218 | 8,474 |
| Designated for capital projects | 15,123 | - | 15,123 | 15,683 |
| Designated for education and public programs | 7,414 | - | 7,414 | 7,157 |
| Designated for other operating purposes | 50,431 | - | 50,431 | 46,584 |
| Designated for publications, including systematic catalogues | 16,893 | - | 16,893 | 20,482 |
| **Total designated** | **109,860** | - | **109,860** | **118,206** |
| **Total unrestricted** | **174,021** | **97,629** | **271,650** | **277,485** |
| Temporarily restricted | 116,362 | 15,047 | 131,409 | 133,086 |
| Permanently restricted | 365,348 | - | 365,348 | 372,728 |
| **Total net assets** | **655,731** | **112,676** | **768,407** | **783,299** |
| **Total liabilities and net assets** | **$700,502** | **$163,685** | **$864,187** | **$878,561** |

The accompanying notes are an integral part of these financial statements.
## STATEMENTS OF ACTIVITIES

for the years ended September 30, 2009 and 2008

with summarized financial information for the year ended September 30, 2008

(in thousands)

<table>
<thead>
<tr>
<th>OPERATING</th>
<th>UNRESTRICTED</th>
<th>TOTAL</th>
<th>TEMPORARILY RESTRICTED</th>
<th>PERMANENTLY RESTRICTED</th>
<th>2009</th>
<th>2008</th>
</tr>
</thead>
<tbody>
<tr>
<td>SUPPORT AND REVENUE:</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Gifts and grants</td>
<td>2,598</td>
<td>–</td>
<td>2,598</td>
<td>6,732</td>
<td>–</td>
<td>9,330</td>
</tr>
<tr>
<td>Gallery shop sales, net</td>
<td>7,772</td>
<td>–</td>
<td>7,772</td>
<td>–</td>
<td>–</td>
<td>7,772</td>
</tr>
<tr>
<td>Investment return designated for operations</td>
<td>5,617</td>
<td>–</td>
<td>5,617</td>
<td>11,346</td>
<td>–</td>
<td>16,963</td>
</tr>
<tr>
<td>Royalties and other income</td>
<td>1,505</td>
<td>–</td>
<td>1,505</td>
<td>–</td>
<td>–</td>
<td>1,505</td>
</tr>
<tr>
<td></td>
<td>17,492</td>
<td>100,580</td>
<td>118,072</td>
<td>21,428</td>
<td>–</td>
<td>139,500</td>
</tr>
<tr>
<td>Net assets released from restrictions to fund operating expenses</td>
<td>18,305</td>
<td>3,388</td>
<td>21,693</td>
<td>(21,693)</td>
<td>–</td>
<td>–</td>
</tr>
<tr>
<td></td>
<td>35,797</td>
<td>103,968</td>
<td>139,765</td>
<td>(265)</td>
<td>–</td>
<td>139,500</td>
</tr>
<tr>
<td>OPERATING EXPENSES:</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Program Services:</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Collections</td>
<td>5,530</td>
<td>37,066</td>
<td>42,596</td>
<td>–</td>
<td>–</td>
<td>42,596</td>
</tr>
<tr>
<td>Special exhibitions</td>
<td>5,071</td>
<td>16,847</td>
<td>21,918</td>
<td>–</td>
<td>–</td>
<td>21,918</td>
</tr>
<tr>
<td>Education, gallery shops, and public programs</td>
<td>16,321</td>
<td>28,389</td>
<td>44,710</td>
<td>–</td>
<td>–</td>
<td>44,710</td>
</tr>
<tr>
<td>Editorial and photography</td>
<td>2,198</td>
<td>3,321</td>
<td>5,519</td>
<td>–</td>
<td>–</td>
<td>5,519</td>
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<tr>
<td>Total program services</td>
<td>29,120</td>
<td>85,623</td>
<td>114,743</td>
<td>–</td>
<td>–</td>
<td>114,743</td>
</tr>
<tr>
<td>Supporting Services:</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>General and administrative</td>
<td>6,311</td>
<td>25,373</td>
<td>31,684</td>
<td>–</td>
<td>–</td>
<td>31,684</td>
</tr>
<tr>
<td>Development</td>
<td>3,076</td>
<td>1,589</td>
<td>4,665</td>
<td>–</td>
<td>–</td>
<td>4,665</td>
</tr>
<tr>
<td>Total supporting services</td>
<td>9,387</td>
<td>26,962</td>
<td>36,349</td>
<td>–</td>
<td>–</td>
<td>36,349</td>
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<tr>
<td>Total expenses</td>
<td>38,507</td>
<td>112,585</td>
<td>151,092</td>
<td>–</td>
<td>–</td>
<td>151,092</td>
</tr>
<tr>
<td>Decrease in net assets from operating activities</td>
<td>(2,710)</td>
<td>(8,617)</td>
<td>(11,327)</td>
<td>(265)</td>
<td>–</td>
<td>(11,592)</td>
</tr>
<tr>
<td>NON-OPERATING</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>U.S. Government appropriation</td>
<td>–</td>
<td>–</td>
<td>–</td>
<td>17,368</td>
<td>–</td>
<td>17,368</td>
</tr>
<tr>
<td>Non-operating gifts and grants</td>
<td>3,300</td>
<td>–</td>
<td>3,300</td>
<td>12,999</td>
<td>792</td>
<td>17,091</td>
</tr>
<tr>
<td>Provision for bad debts</td>
<td>(2)</td>
<td>–</td>
<td>(2)</td>
<td>–</td>
<td>–</td>
<td>(2)</td>
</tr>
<tr>
<td>Other income</td>
<td>163</td>
<td>–</td>
<td>163</td>
<td>–</td>
<td>–</td>
<td>163</td>
</tr>
<tr>
<td>Changes in value of trusts held by others</td>
<td>(148)</td>
<td>–</td>
<td>(148)</td>
<td>(14)</td>
<td>86</td>
<td>(76)</td>
</tr>
<tr>
<td>Investment return in excess of amount designated for operations</td>
<td>1,338</td>
<td>–</td>
<td>1,338</td>
<td>(7,504)</td>
<td>–</td>
<td>(6,166)</td>
</tr>
<tr>
<td>Reclassifications of net asset balances</td>
<td>(2,076)</td>
<td>–</td>
<td>(2,076)</td>
<td>10,334</td>
<td>(8,258)</td>
<td>–</td>
</tr>
<tr>
<td>Net assets released from restrictions to fund non-operating expenses</td>
<td>20,602</td>
<td>13,993</td>
<td>34,595</td>
<td>(34,595)</td>
<td>–</td>
<td>–</td>
</tr>
<tr>
<td>Change in net assets from non-operating activities before acquisition of works of art</td>
<td>23,177</td>
<td>13,993</td>
<td>37,170</td>
<td>(1,412)</td>
<td>(7,380)</td>
<td>28,378</td>
</tr>
<tr>
<td>Acquisitions of works of art</td>
<td>(31,678)</td>
<td>–</td>
<td>(31,678)</td>
<td>–</td>
<td>–</td>
<td>(31,678)</td>
</tr>
<tr>
<td>(Decrease) increase in net assets</td>
<td>(11,211)</td>
<td>5,376</td>
<td>(5,835)</td>
<td>(1,677)</td>
<td>(7,380)</td>
<td>(14,892)</td>
</tr>
<tr>
<td>Net assets at beginning of the year</td>
<td>190,094</td>
<td>92,253</td>
<td>282,347</td>
<td>128,224</td>
<td>372,728</td>
<td>783,299</td>
</tr>
<tr>
<td>Adoption of new accounting principle</td>
<td>(4,862)</td>
<td>–</td>
<td>(4,862)</td>
<td>4,862</td>
<td>–</td>
<td>–</td>
</tr>
<tr>
<td>Net assets at beginning of the year as adjusted</td>
<td>185,232</td>
<td>92,253</td>
<td>277,485</td>
<td>133,086</td>
<td>372,728</td>
<td>783,299</td>
</tr>
<tr>
<td>Net assets at end of the year</td>
<td>$ 174,021</td>
<td>$ 97,629</td>
<td>$ 271,650</td>
<td>$ 131,409</td>
<td>$ 365,348</td>
<td>$ 768,407</td>
</tr>
</tbody>
</table>

The accompanying notes are an integral part of these financial statements.
# National Gallery of Art 2009

## Statements of Cash Flows

for the year ended September 30, 2009

with summarized financial information as of September 30, 2008

(in thousands)

<table>
<thead>
<tr>
<th>CASH FLOWS FROM OPERATING ACTIVITIES:</th>
<th>PRIVATE FUNDS</th>
<th>FEDERAL FUNDS</th>
<th>2009</th>
<th>2008</th>
<th>TOTAL</th>
</tr>
</thead>
<tbody>
<tr>
<td>(Decrease) increase in net assets</td>
<td>$23,605</td>
<td>$8,713</td>
<td>$14,892</td>
<td>$120,570</td>
<td></td>
</tr>
</tbody>
</table>

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

<table>
<thead>
<tr>
<th>Description</th>
<th>2009</th>
<th>2008</th>
<th>2009</th>
<th>2008</th>
</tr>
</thead>
<tbody>
<tr>
<td>Depreciation and amortization</td>
<td>3,685</td>
<td>5,978</td>
<td>9,663</td>
<td>9,819</td>
</tr>
<tr>
<td>Amortization of discount on pledges receivable</td>
<td>(544)</td>
<td>-</td>
<td>(544)</td>
<td>(761)</td>
</tr>
<tr>
<td>Amortization of discount on contractual obligations</td>
<td>1,092</td>
<td>-</td>
<td>1,092</td>
<td>1,342</td>
</tr>
<tr>
<td>Provision for bad debts</td>
<td>2</td>
<td>-</td>
<td>2</td>
<td>3,927</td>
</tr>
<tr>
<td>Contributions and net investment income, for permanently restricted investments</td>
<td>(3,767)</td>
<td>-</td>
<td>(3,767)</td>
<td>(14,260)</td>
</tr>
<tr>
<td>U.S. Government appropriations for renovation projects</td>
<td>-</td>
<td>(17,368)</td>
<td>(17,368)</td>
<td>(17,736)</td>
</tr>
<tr>
<td>Gifts and grants for art acquisitions and capital projects</td>
<td>(18,399)</td>
<td>-</td>
<td>(18,399)</td>
<td>(16,732)</td>
</tr>
<tr>
<td>Acquisitions of works of art</td>
<td>32,238</td>
<td>-</td>
<td>32,238</td>
<td>20,257</td>
</tr>
<tr>
<td>Realized losses (gains) on sale of investments</td>
<td>22,712</td>
<td>-</td>
<td>22,712</td>
<td>59,884</td>
</tr>
<tr>
<td>Unrealized (gains) losses on investments</td>
<td>(28,425)</td>
<td>-</td>
<td>(28,425)</td>
<td>179,208</td>
</tr>
<tr>
<td>Realized loss on sale of securities in trust held by others</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>700</td>
</tr>
<tr>
<td>Decrease in value of trusts held by others</td>
<td>232</td>
<td>-</td>
<td>232</td>
<td>2,029</td>
</tr>
<tr>
<td>Decrease (increase) in accounts receivable, net</td>
<td>1,108</td>
<td>-</td>
<td>1,108</td>
<td>(671)</td>
</tr>
<tr>
<td>Decrease in pledges receivable, net</td>
<td>5,166</td>
<td>-</td>
<td>5,166</td>
<td>14,187</td>
</tr>
<tr>
<td>Decrease (increase) in publications inventory, net</td>
<td>390</td>
<td>-</td>
<td>390</td>
<td>(60)</td>
</tr>
<tr>
<td>Increase in deferred charges and other assets</td>
<td>(3,311)</td>
<td>761</td>
<td>(3,311)</td>
<td>1,343</td>
</tr>
<tr>
<td>(Decrease) increase in accounts payable and accrued expenses</td>
<td>(1,702)</td>
<td>761</td>
<td>(941)</td>
<td>1,343</td>
</tr>
<tr>
<td>Increase in contractual obligations</td>
<td>10,000</td>
<td>-</td>
<td>10,000</td>
<td>844</td>
</tr>
<tr>
<td>Increase in asset retirement obligation</td>
<td>-</td>
<td>882</td>
<td>-</td>
<td>914</td>
</tr>
<tr>
<td>Asset retirement remediation payment</td>
<td>-</td>
<td>(286)</td>
<td>-</td>
<td>(1,132)</td>
</tr>
<tr>
<td>Net cash (used in) provided by operating activities</td>
<td>(3,128)</td>
<td>(1,320)</td>
<td>(4,448)</td>
<td>2,716</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>CASH FLOWS FROM INVESTING ACTIVITIES:</th>
<th>PRIVATE FUNDS</th>
<th>FEDERAL FUNDS</th>
<th>2009</th>
<th>2008</th>
<th>TOTAL</th>
</tr>
</thead>
<tbody>
<tr>
<td>Purchase of investments</td>
<td>$82,469</td>
<td>-</td>
<td>$82,469</td>
<td>(411,936)</td>
<td></td>
</tr>
<tr>
<td>Proceeds from sale of investments</td>
<td>113,815</td>
<td>-</td>
<td>113,815</td>
<td>407,063</td>
<td></td>
</tr>
<tr>
<td>Proceeds from sale of securities in trusts held by others</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>4,894</td>
<td></td>
</tr>
<tr>
<td>Acquisitions of works of art</td>
<td>(32,238)</td>
<td>-</td>
<td>(32,238)</td>
<td>(20,257)</td>
<td></td>
</tr>
<tr>
<td>Purchase of fixed assets</td>
<td>(870)</td>
<td>(13,194)</td>
<td>(870)</td>
<td>(13,194)</td>
<td>(14,064)</td>
</tr>
<tr>
<td>Net cash used in investing activities</td>
<td>(1,762)</td>
<td>(13,194)</td>
<td>(1,762)</td>
<td>(13,194)</td>
<td>(14,956)</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>CASH FLOWS FROM FINANCING ACTIVITIES:</th>
<th>PRIVATE FUNDS</th>
<th>FEDERAL FUNDS</th>
<th>2009</th>
<th>2008</th>
<th>TOTAL</th>
</tr>
</thead>
<tbody>
<tr>
<td>Contributions and net investment income for permanently restricted investments</td>
<td>3,767</td>
<td>-</td>
<td>3,767</td>
<td>14,259</td>
<td></td>
</tr>
<tr>
<td>U.S. Government appropriation for renovation projects</td>
<td>-</td>
<td>17,368</td>
<td>17,368</td>
<td>17,736</td>
<td></td>
</tr>
<tr>
<td>Gifts and grants for art acquisitions and capital projects</td>
<td>18,399</td>
<td>-</td>
<td>18,399</td>
<td>16,732</td>
<td></td>
</tr>
<tr>
<td>Principal payment on capital lease obligation</td>
<td>-</td>
<td>(168)</td>
<td>(168)</td>
<td>(153)</td>
<td></td>
</tr>
<tr>
<td>Payments on contractual obligations</td>
<td>(9,213)</td>
<td>-</td>
<td>(9,213)</td>
<td>(9,813)</td>
<td></td>
</tr>
<tr>
<td>Net cash provided by financing activities</td>
<td>12,953</td>
<td>17,200</td>
<td>30,153</td>
<td>38,761</td>
<td></td>
</tr>
<tr>
<td>Net increase in cash and cash equivalents</td>
<td>8,063</td>
<td>2,686</td>
<td>10,749</td>
<td>4,206</td>
<td></td>
</tr>
<tr>
<td>Cash and cash equivalents, at beginning of year</td>
<td>8,720</td>
<td>29,817</td>
<td>38,537</td>
<td>34,331</td>
<td></td>
</tr>
<tr>
<td>Cash and cash equivalents, at end of year</td>
<td>$16,783</td>
<td>$32,503</td>
<td>$49,286</td>
<td>$38,537</td>
<td></td>
</tr>
</tbody>
</table>

**Supplemental Disclosure of Cash Flow Information:**

Cash paid during the year for:

- Interest on capital lease: $172
- Income taxes: $30

**Supplemental Disclosure of Non-Cash Information:**

- Donated investment securities: $1,394
- Donated building: $3,300
- Fixed asset additions included in accounts payable: $1,247

The accompanying notes are an integral part of these financial statements.
1. SUMMARY OF SIGNIFICANT ACCOUNTING POLICIES

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

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

The Gallery's Board of Trustees designates only a portion of the Gallery's cumulative investment return for support of current operations; the remainder is retained to support operations of future years and off-set 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, 2008 from which the summarized information was derived.

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

Unrestricted net assets include "one-year" federal appropriations and all other resources, which are not subject to donor-imposed restrictions. One-year federal appropriations that are not obligated or expended are retained by the Gallery in accordance with federal guidelines. At the discretion of the Gallery's Board of Trustees, private funds that are not expended for operating activities may be set aside in designated reserves and earmarked to cover future program costs or other contingencies.

Temporarily restricted net assets carry specific donor-imposed restrictions on the expenditure or other use of the contributed funds. In addition, the Gallery's "no-year" federal appropriations for special exhibitions, emergency response, and for the repair, renovation, and restoration of its buildings are classified as temporarily restricted net assets.

Temporary restrictions may expire as a result of fulfillment of the donor's wishes or the passage of time. Net assets released from temporarily restricted net assets to unrestricted net assets occur when contributions are expended or time restrictions lapse and are reported as net assets released from restrictions in the statement of activities.

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

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

PLEDGES RECEIVABLE
Unconditional promises to contribute to the Gallery in the future (pledges receivable) are recorded at the fair value of future cash flows, using a risk-free rate of return, after providing an allowance for uncollectibility. Unconditional promises received prior to October 1, 2008, a risk-free rate of return at the date of the gift was used. For those unconditional promises received on or after October 1, 2008, a discount rate approximating the market rates for unsecured borrowing as required by a newly adopted accounting standard related to fair value determination is used (see Note 16). 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 are valued using readily determinable market prices, while other 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 these other investments may be based on historical cost, appraisals, obtainable prices for similar assets, or other assets, or other estimates. Because of the uncertainty of valuation of these 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 Notes 5 and 16).

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 AND OTHER ASSETS
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. Other assets largely represents private asset contributions to the Gallery, which are recorded at fair value at the date of the gift.

FIXED ASSETS
The land occupied by the Gallery’s buildings was appropriated and reserved by the Congress of the United States for that purpose. No value has been assigned in the accompanying financial statements. Buildings are recorded at cost and depreciated on a straight-line basis over the estimated useful life of fifty years. Building improvements, equipment, furniture, and computer software are also recorded at cost and depreciated on a straight-line basis over estimated useful lives ranging from five to twenty-five years. Upon retirement of fixed assets, the related cost and accumulated depreciation are removed from the accounts (see Note 8).

ART COLLECTIONS
The Gallery’s art collections focus upon European and American paintings, sculpture, and works on paper. In conformity with accounting policies 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 13).

SFAS No. 5 also requires that the Gallery recognize a current-period expense for the future cost of post-retirement health benefits and life insurance for its employees while they are still working. The Gallery accounts for 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 Accounting Standards Codification ("ASC") Topic 958, "Not-for-Profit Entities," and accordingly, are not reflected in the accompanying financial statements.

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

**FUNCTIONAL ALLOCATION OF EXPENSES**

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

Included under the Collections category are the costs of the care and display of the Gallery’s collections. Special exhibitions includes travel, transportation of items, and other services necessary for the display of special exhibitions. Education, gallery shops, and public programs include the cost of providing a wide array of lectures, tours, films, music, symposia, and academic programs to the general public, in addition to gallery shop cost of goods sold and expenses. Editorial and photography include 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.

**RECENTLY ISSUED ACCOUNTING PRONOUNCEMENTS**


**2. CASH AND CASH EQUIVALENTS**

As of September 30, 2009 and 2008, cash and cash equivalents include federal cash of $32,503 and $29,817, 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 under the Federal Depository Insurance Corporation Act. At September 30, 2009 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, 2009 and 2008, accounts receivable consisted of the following:

<table>
<thead>
<tr>
<th></th>
<th>2009</th>
<th>2008</th>
</tr>
</thead>
<tbody>
<tr>
<td>Accrued investment income</td>
<td>$556</td>
<td>$532</td>
</tr>
<tr>
<td>Special exhibition and other program receivables</td>
<td>816</td>
<td>1,536</td>
</tr>
<tr>
<td>Other</td>
<td>53</td>
<td>453</td>
</tr>
<tr>
<td>Subtotal</td>
<td>1,425</td>
<td>2,521</td>
</tr>
<tr>
<td>Less: allowances</td>
<td>(49)</td>
<td>(34)</td>
</tr>
<tr>
<td>Total</td>
<td>$1,376</td>
<td>$2,487</td>
</tr>
</tbody>
</table>

4. PLEDGES RECEIVABLE, NET

As of September 30, 2009 and 2008, pledges receivable consisted of the following:

<table>
<thead>
<tr>
<th></th>
<th>2009</th>
<th>2008</th>
</tr>
</thead>
<tbody>
<tr>
<td>$12,390</td>
<td>$13,670</td>
<td></td>
</tr>
<tr>
<td>7,375</td>
<td>11,046</td>
<td></td>
</tr>
<tr>
<td>302</td>
<td>369</td>
<td></td>
</tr>
<tr>
<td>Subtotal</td>
<td>20,067</td>
<td>25,085</td>
</tr>
<tr>
<td>Less: discounts of $799 and $1,180 and allowances of $2,150 and $2,165 respectively</td>
<td>(2,949)</td>
<td>(3,345)</td>
</tr>
<tr>
<td>Total</td>
<td>$17,118</td>
<td>$21,740</td>
</tr>
</tbody>
</table>

As of September 30, 2009, and September 30, 2008, $1,724 and $3,009 of the pledge receivable balance was receivable from related parties. The Gallery has received conditional promises to give of $5,414 and $6,086 as of September 30, 2009 and 2008, respectively.

5. INVESTMENTS

As of September 30, 2009 and 2008, investments consisted of the following:

<table>
<thead>
<tr>
<th></th>
<th>COST</th>
<th>FAIR VALUE</th>
<th>COST</th>
<th>FAIR VALUE</th>
</tr>
</thead>
<tbody>
<tr>
<td>Loan to the U.S. Treasury</td>
<td>$5,000</td>
<td>$5,000</td>
<td>$5,000</td>
<td>$5,000</td>
</tr>
<tr>
<td>Government obligations, cash, and money market funds</td>
<td>-</td>
<td>-</td>
<td>7,442</td>
<td>7,442</td>
</tr>
<tr>
<td>Common and preferred stocks</td>
<td>63,949</td>
<td>69,255</td>
<td>77,346</td>
<td>71,070</td>
</tr>
<tr>
<td>Mutual funds</td>
<td>139,876</td>
<td>136,784</td>
<td>156,461</td>
<td>146,360</td>
</tr>
<tr>
<td>Alternative investments</td>
<td>352,348</td>
<td>372,971</td>
<td>369,094</td>
<td>379,770</td>
</tr>
<tr>
<td>Total</td>
<td>$561,173</td>
<td>$584,010</td>
<td>$615,343</td>
<td>$609,642</td>
</tr>
</tbody>
</table>

In 1942, the Gallery, under authority of an Act of Congress, made a $5,000 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 4.25% during fiscal year 2009). Interest income on this loan was $206 and $214 for the fiscal years ended September 30, 2009 and 2008, 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 capital commitments outstanding, related to various limited partnership interests it owns as of September 30, 2009 and 2008, totaling $46,251 and $52,495, respectively.

Alternative investments include investments in limited partnerships of $192,997 and $181,337, as of September 30, 2009 and 2008, respectively, that are considered to be "alternative investments" because they invest in marketable equity and fixed income securities. Alternative investments also include "other alternative investments" consisting of the Gallery's ownership interest in externally managed private equity, venture capital, multi-asset class, and hedge funds that are organized as limited partnerships. These investments may include certain types of financial instruments (among which are derivatives, 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, 2009 and 2008:

<table>
<thead>
<tr>
<th>ALTERNATIVE INVESTMENT TYPE</th>
<th>NUMBER OF FUNDS</th>
<th>2009 FAIR VALUE</th>
<th>NUMBER OF FUNDS</th>
<th>2008 FAIR VALUE</th>
</tr>
</thead>
<tbody>
<tr>
<td>Public equity and income funds</td>
<td>6</td>
<td>$192,997</td>
<td>5</td>
<td>$181,337</td>
</tr>
<tr>
<td>Hedge funds</td>
<td>2</td>
<td>108,934</td>
<td>2</td>
<td>121,827</td>
</tr>
<tr>
<td>Multi asset class</td>
<td>1</td>
<td>40,468</td>
<td>1</td>
<td>43,487</td>
</tr>
<tr>
<td>Private equity</td>
<td>11</td>
<td>22,026</td>
<td>11</td>
<td>25,305</td>
</tr>
<tr>
<td>Venture capital</td>
<td>3</td>
<td>8,546</td>
<td>3</td>
<td>7,814</td>
</tr>
<tr>
<td>Total</td>
<td>23</td>
<td>$372,971</td>
<td>22</td>
<td>$379,770</td>
</tr>
</tbody>
</table>

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>2009 TOTAL</th>
<th>2008 TOTAL</th>
</tr>
</thead>
<tbody>
<tr>
<td>Interest on short-term investments</td>
<td>$32</td>
<td>$</td>
<td>$</td>
<td>$32</td>
<td>$463</td>
</tr>
<tr>
<td>Investment return not designated by spending policy for operations</td>
<td>5,216</td>
<td>-</td>
<td>5,216</td>
<td>(14,902)</td>
<td></td>
</tr>
<tr>
<td>Investment return designated by spending policy for operations</td>
<td>369</td>
<td>11,346</td>
<td>-</td>
<td>11,715</td>
<td>15,475</td>
</tr>
<tr>
<td>Total investment return designated for operations</td>
<td>$5,617</td>
<td>$11,346</td>
<td>-</td>
<td>$16,963</td>
<td>$1,036</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>INVESTMENT RETURN IN EXCESS OF AMOUNT DESIGNATED FOR OPERATIONS</th>
<th>UNRESTRICTED</th>
<th>TEMPORARILY RESTRICTED</th>
<th>PERMANENTLY RESTRICTED</th>
<th>2009 TOTAL</th>
<th>2008 TOTAL</th>
</tr>
</thead>
<tbody>
<tr>
<td>Dividends and interest (net of expenses of $3,334 and $3,863, respectively)</td>
<td>$1,366</td>
<td>$3,686</td>
<td>-</td>
<td>$5,052</td>
<td>$8,771</td>
</tr>
<tr>
<td>Net investment appreciation (depreciation)</td>
<td>5,557</td>
<td>156</td>
<td>-</td>
<td>5,713</td>
<td>(120,024)</td>
</tr>
<tr>
<td>Total return on long-term investments</td>
<td>6,923</td>
<td>3,842</td>
<td>-</td>
<td>10,765</td>
<td>(111,253)</td>
</tr>
<tr>
<td>Investment return not designated by spending policy for operations</td>
<td>(5,216)</td>
<td>-</td>
<td>-</td>
<td>(5,216)</td>
<td>14,902</td>
</tr>
<tr>
<td>Investment return designated by spending policy for operations</td>
<td>(369)</td>
<td>(11,346)</td>
<td>-</td>
<td>(11,715)</td>
<td>(15,475)</td>
</tr>
<tr>
<td>Investment return in excess of amount designated for operations</td>
<td>$1,338</td>
<td>$(7,504)</td>
<td>-</td>
<td>$(6,166)</td>
<td>$(111,826)</td>
</tr>
</tbody>
</table>

6. PUBLICATIONS INVENTORY, NET

As of September 30, 2009 and 2008, net publications inventory consisted of the following:

<table>
<thead>
<tr>
<th></th>
<th>2009</th>
<th>2008</th>
</tr>
</thead>
<tbody>
<tr>
<td>Retail</td>
<td>$1,158</td>
<td>$1,382</td>
</tr>
<tr>
<td>Work-in-process</td>
<td>266</td>
<td>421</td>
</tr>
<tr>
<td>Consignment</td>
<td>248</td>
<td>302</td>
</tr>
<tr>
<td>Subtotal</td>
<td>1,672</td>
<td>2,105</td>
</tr>
<tr>
<td>Less: allowance for obsolescence</td>
<td>(390)</td>
<td>(433)</td>
</tr>
<tr>
<td>Total</td>
<td>$1,282</td>
<td>$1,672</td>
</tr>
</tbody>
</table>

7. OTHER ASSETS

During fiscal 2009, the Gallery received real and personal property with an estimated fair value of $3,300 at the date of donation. The Gallery has decided to dispose of the assets and is actively marketing them for sale.
8. FIXED ASSETS, NET

As of September 30, 2009 and 2008, net fixed assets consisted of the following:

<table>
<thead>
<tr>
<th></th>
<th>2009</th>
<th>2008</th>
<th>TOTAL</th>
<th>TOTAL</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>PRIVATE FUNDS</td>
<td>FEDERAL FUNDS</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Buildings and improvements</td>
<td>$156,310</td>
<td>$144,164</td>
<td>$300,474</td>
<td>$272,384</td>
</tr>
<tr>
<td>Equipment</td>
<td>5,274</td>
<td>48,609</td>
<td>53,883</td>
<td>50,110</td>
</tr>
<tr>
<td>Construction-in-progress</td>
<td>-</td>
<td>7,181</td>
<td>7,181</td>
<td>25,828</td>
</tr>
<tr>
<td>Equipment under capital lease</td>
<td>-</td>
<td>2,962</td>
<td>2,962</td>
<td>2,962</td>
</tr>
<tr>
<td>Subtotal</td>
<td>161,584</td>
<td>202,916</td>
<td>364,500</td>
<td>351,284</td>
</tr>
<tr>
<td>Less: accumulated depreciation and amortization</td>
<td>(97,423)</td>
<td>(71,734)</td>
<td>(169,157)</td>
<td>(159,494)</td>
</tr>
<tr>
<td>Total</td>
<td>$64,161</td>
<td>$131,182</td>
<td>$195,343</td>
<td>$191,790</td>
</tr>
</tbody>
</table>

Depreciation and amortization expense was $9,663 and $9,819 for the years ended September 30, 2009 and 2008, respectively.

9. 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, 2009 and 2008, contractual obligations consisted of the following:

<table>
<thead>
<tr>
<th></th>
<th>2009</th>
<th>2008</th>
</tr>
</thead>
<tbody>
<tr>
<td>Contractual obligations</td>
<td>$34,888</td>
<td>$34,101</td>
</tr>
<tr>
<td>Less: discounts on contractual obligations</td>
<td>(1,200)</td>
<td>(2,293)</td>
</tr>
<tr>
<td>Total</td>
<td>$33,688</td>
<td>$31,808</td>
</tr>
</tbody>
</table>

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

<table>
<thead>
<tr>
<th></th>
<th>ANNUAL PAYMENTS</th>
</tr>
</thead>
<tbody>
<tr>
<td>2010</td>
<td>$18,613</td>
</tr>
<tr>
<td>2011</td>
<td>8,325</td>
</tr>
<tr>
<td>2012</td>
<td>7,950</td>
</tr>
<tr>
<td>Total</td>
<td>$34,888</td>
</tr>
</tbody>
</table>

10. U.S. GOVERNMENT APPROPRIATIONS

The Gallery's U.S. Government appropriation revenue recognized in fiscal year 2009 and 2008, are reconciled to the U.S. Government appropriations received as follows:

<table>
<thead>
<tr>
<th></th>
<th>2009</th>
<th>2008</th>
</tr>
</thead>
<tbody>
<tr>
<td>OPERATING</td>
<td>RENOVATION</td>
<td>TOTAL</td>
</tr>
<tr>
<td>U.S. Government appropriation revenue recognized</td>
<td>$103,930</td>
<td>$17,368</td>
</tr>
<tr>
<td>Unexpended obligations</td>
<td>6,721</td>
<td>-</td>
</tr>
<tr>
<td>Amounts expended from prior year's appropriations</td>
<td>(5,263)</td>
<td>-</td>
</tr>
<tr>
<td>Total U.S. Government appropriations</td>
<td>$105,388</td>
<td>$17,368</td>
</tr>
</tbody>
</table>
The Gallery’s federal expenses in fiscal year 2009 and 2008 are reconciled to the U.S. Government appropriations for fiscal year 2009 and 2008 as follows:

<table>
<thead>
<tr>
<th></th>
<th>2009 OPERATING</th>
<th>2009 RENOVATION</th>
<th>2009 TOTAL</th>
<th>2008 TOTAL</th>
</tr>
</thead>
<tbody>
<tr>
<td>Total federal expenses</td>
<td>$107,024</td>
<td>$5,561</td>
<td>$112,585</td>
<td>$109,780</td>
</tr>
<tr>
<td>Depreciation and amortization</td>
<td>(5,588)</td>
<td>(90)</td>
<td>(5,678)</td>
<td>(5,960)</td>
</tr>
<tr>
<td>Changes in unfunded liabilities</td>
<td>(439)</td>
<td>(780)</td>
<td>(1,219)</td>
<td>(2,327)</td>
</tr>
<tr>
<td>Unexpended obligations</td>
<td>6,721</td>
<td>7,760</td>
<td>14,481</td>
<td>5,985</td>
</tr>
<tr>
<td>Amounts expended from prior year's appropriations</td>
<td>(5,263)</td>
<td>-</td>
<td>(5,263)</td>
<td>(5,058)</td>
</tr>
<tr>
<td>Capital expenditures</td>
<td>2,933</td>
<td>5,217</td>
<td>8,150</td>
<td>17,315</td>
</tr>
<tr>
<td>Total U.S. Government appropriations</td>
<td>$105,388</td>
<td>$17,368</td>
<td>$122,756</td>
<td>$119,735</td>
</tr>
</tbody>
</table>

11. 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>2009 OPERATING</th>
<th>2009 NON-OPERATING</th>
<th>2008 OPERATING</th>
<th>2008 NON-OPERATING</th>
</tr>
</thead>
<tbody>
<tr>
<td>Acquisition of art</td>
<td>$ -</td>
<td>$20,502</td>
<td>$ -</td>
<td>$12,587</td>
</tr>
<tr>
<td>Collections</td>
<td>1,816</td>
<td>-</td>
<td>3,485</td>
<td>-</td>
</tr>
<tr>
<td>Special exhibitions</td>
<td>5,263</td>
<td>-</td>
<td>4,811</td>
<td>-</td>
</tr>
<tr>
<td>Education and public programs</td>
<td>4,098</td>
<td>-</td>
<td>5,234</td>
<td>-</td>
</tr>
<tr>
<td>Editorial and photography</td>
<td>549</td>
<td>-</td>
<td>262</td>
<td>-</td>
</tr>
<tr>
<td>Capital projects</td>
<td>-</td>
<td>100</td>
<td>-</td>
<td>434</td>
</tr>
<tr>
<td>Operations</td>
<td>6,579</td>
<td>-</td>
<td>3,964</td>
<td>-</td>
</tr>
<tr>
<td>Subtotal private funds</td>
<td>18,305</td>
<td>20,602</td>
<td>17,753</td>
<td>13,021</td>
</tr>
<tr>
<td>Special exhibitions</td>
<td>3,388</td>
<td>-</td>
<td>3,419</td>
<td>-</td>
</tr>
<tr>
<td>Capital projects</td>
<td>-</td>
<td>13,993</td>
<td>-</td>
<td>19,566</td>
</tr>
<tr>
<td>Subtotal federal funds</td>
<td>3,388</td>
<td>13,993</td>
<td>3,419</td>
<td>19,566</td>
</tr>
<tr>
<td>Total</td>
<td>$21,693</td>
<td>$34,595</td>
<td>$21,172</td>
<td>$32,587</td>
</tr>
</tbody>
</table>

12. ANALYSIS OF RESTRICTED NET ASSETS

As of September 30, 2009 and 2008, 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>2009 TEMPORARILY RESTRICTED</th>
<th>2009 PERMANENTLY RESTRICTED</th>
<th>2008 TEMPORARILY RESTRICTED</th>
<th>2008 PERMANENTLY RESTRICTED</th>
</tr>
</thead>
<tbody>
<tr>
<td>Acquisition of art</td>
<td>$34,026</td>
<td>$69,841</td>
<td>$38,452</td>
<td>$69,755</td>
</tr>
<tr>
<td>Collections</td>
<td>4,526</td>
<td>34,130</td>
<td>5,076</td>
<td>34,715</td>
</tr>
<tr>
<td>Special exhibitions</td>
<td>7,249</td>
<td>31,142</td>
<td>10,160</td>
<td>30,363</td>
</tr>
<tr>
<td>Education and public programs</td>
<td>33,139</td>
<td>83,644</td>
<td>30,634</td>
<td>89,377</td>
</tr>
<tr>
<td>Editorial and photography</td>
<td>317</td>
<td>3,498</td>
<td>628</td>
<td>-</td>
</tr>
<tr>
<td>Capital projects</td>
<td>577</td>
<td>-</td>
<td>937</td>
<td>-</td>
</tr>
<tr>
<td>Operations</td>
<td>36,528</td>
<td>143,093</td>
<td>35,489</td>
<td>148,518</td>
</tr>
<tr>
<td>Subtotal private funds</td>
<td>116,362</td>
<td>365,348</td>
<td>121,376</td>
<td>372,728</td>
</tr>
<tr>
<td>Special exhibitions</td>
<td>12</td>
<td>-</td>
<td>50</td>
<td>-</td>
</tr>
<tr>
<td>Capital projects</td>
<td>15,035</td>
<td>-</td>
<td>11,660</td>
<td>-</td>
</tr>
<tr>
<td>Subtotal federal funds</td>
<td>15,047</td>
<td>-</td>
<td>11,710</td>
<td>-</td>
</tr>
<tr>
<td>Total</td>
<td>$131,409</td>
<td>$365,348</td>
<td>$133,086</td>
<td>$372,728</td>
</tr>
</tbody>
</table>
13. EMPLOYEE BENEFITS

Total pension expense recognized in the Gallery’s financial statements was $6,727 and $6,318 for the years ended September 30, 2009 and 2008, respectively. These amounts do not include pension expense financed by OPM and imputed to the Gallery of $1,810 and $1,570 respectively. To the extent that Gallery employees are covered by the thrift savings component of FERS, the Gallery’s payments to the plan are recorded as operating expenses. The Gallery’s costs associated with the thrift savings component of FERS for the years ended September 30, 2009 and 2008 were $2,085 and $1,912, 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 2009 and 2008, the Gallery contributed $4,821 and $4,517, 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 $5,952 and $5,399 during fiscal years 2009 and 2008 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 2009 and 2008 total $420 and $507, 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.

14. 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.

On October 1, 2008, the Gallery adopted the provisions of ASC Topic 740-10-25, “Income Taxes Recognition” (“ASC Topic 740-10-25”). ASC Topic 740-10-25 requires that a tax position be recognized or derecognized based on a more-likely-than-not threshold. This applies to positions taken or expected to be taken in a tax return. The implementation of ASC Topic 740-10-25 had no impact on the Gallery’s financial statements. The Gallery does not believe its financial statements include any uncertain tax positions.

15. 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, 2018. 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>$342</td>
<td>$3,592</td>
</tr>
<tr>
<td>2010</td>
<td>$342</td>
<td>$3,677</td>
</tr>
<tr>
<td>2011</td>
<td>$342</td>
<td>$3,763</td>
</tr>
<tr>
<td>2012</td>
<td>$344</td>
<td>$1,767</td>
</tr>
<tr>
<td>2013</td>
<td>$344</td>
<td>$889</td>
</tr>
<tr>
<td>2014</td>
<td>$345</td>
<td>$4,023</td>
</tr>
<tr>
<td>Thereafter</td>
<td>$2,059</td>
<td>$17,711</td>
</tr>
<tr>
<td>Less: amount representing interest</td>
<td>(343)</td>
<td></td>
</tr>
<tr>
<td>Present value of minimum capital lease payments</td>
<td>$1,716</td>
<td></td>
</tr>
</tbody>
</table>

Rental expense was approximately $4,830 and $4,528 for the years ended September 30, 2009 and 2008, respectively.

16. FAIR VALUE MEASUREMENTS

The Gallery adopted the provisions of ASC Topic 820, “Fair Value Measurements and Disclosures” (ASC Topic 820), effective October 1, 2008. ASC Topic 820 requires disclosures of financial position in periods subsequent to initial recognition, whether the measurements are made on a recurring basis or a nonrecurring basis, establishes a framework based on the observability of inputs used for measuring fair value and expands disclosure about fair market value measurements. Under ASC Topic 820, fair value is defined as the price that would be received to sell an asset or paid to transfer a liability (i.e., the “exit price”) in an orderly transaction between market participants at the measurement dates.
The fair value hierarchy is categorized into three levels based on the inputs as follows:

Level 1—Valuations based on unadjusted quoted prices in active markets for identical assets or liabilities that the Gallery has the ability to access as of the reporting date. Valuation adjustments and block discounts are not applied to Level 1 securities. Since valuations are based on quoted prices that are readily and regularly available in an active market, valuation of these securities does not entail a significant degree of judgment.

Level 2—Valuations based on quoted prices in markets that are not active or for which all significant inputs are observable, either directly or indirectly as of the reporting date.

Level 3—Valuations based on inputs that are unobservable and significant to the overall fair value measurement as of the reporting date. The determination of fair value for these financial instruments requires one or more inputs subject to significant management judgment or estimation.

The following table identifies those assets reported at fair value and subject to the hierarchy outlined above as of September 30, 2009:

<table>
<thead>
<tr>
<th>Pledges Receivable, Net</th>
<th>Investments</th>
<th>Trusts Held by Others</th>
<th>Deferred Charges and Other Assets</th>
</tr>
</thead>
<tbody>
<tr>
<td>Items reported at fair value</td>
<td>$ 17,118</td>
<td>$ 579,010</td>
<td>$ 11,207</td>
</tr>
<tr>
<td>Items not subject to fair value reporting</td>
<td>-</td>
<td>5,000</td>
<td>-</td>
</tr>
<tr>
<td>Total</td>
<td>$ 17,118</td>
<td>$ 584,010</td>
<td>$ 11,207</td>
</tr>
</tbody>
</table>

Items not subject to fair value reporting consist of the loan to the U.S. Treasury and deferred charges.

The following table summarizes the fair value measurement as of September 30, 2009 for financial assets by pricing observability levels:

<table>
<thead>
<tr>
<th>Prices in Active Markets for Identical Assets (Level 1)</th>
<th>Other Observable Inputs (Level 2)</th>
<th>Unobservable Inputs (Level 3)</th>
<th>Fair Value at 9/30/09</th>
</tr>
</thead>
<tbody>
<tr>
<td>Common and preferred stocks</td>
<td>$ 69,255</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>Mutual funds</td>
<td>136,784</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>Public and equity funds</td>
<td>-</td>
<td>-</td>
<td>192,997</td>
</tr>
<tr>
<td>Hedge funds</td>
<td>-</td>
<td>-</td>
<td>108,934</td>
</tr>
<tr>
<td>Multi-asset class</td>
<td>-</td>
<td>-</td>
<td>40,468</td>
</tr>
<tr>
<td>Private equity and venture capital</td>
<td>-</td>
<td>-</td>
<td>30,572</td>
</tr>
<tr>
<td>Trust held by others</td>
<td>-</td>
<td>-</td>
<td>8,661</td>
</tr>
<tr>
<td>Assets measured at fair value on a recurring basis</td>
<td>206,039</td>
<td>-</td>
<td>381,632</td>
</tr>
<tr>
<td>Pledge receivables</td>
<td>-</td>
<td>-</td>
<td>17,118</td>
</tr>
<tr>
<td>Trust held by others</td>
<td>-</td>
<td>-</td>
<td>2,546</td>
</tr>
<tr>
<td>Deferred charges and other assets</td>
<td>-</td>
<td>-</td>
<td>3,888</td>
</tr>
<tr>
<td>Assets measured at fair value on a non-recurring basis</td>
<td>-</td>
<td>-</td>
<td>23,552</td>
</tr>
<tr>
<td>Total assets measured at fair value</td>
<td>$ 206,039</td>
<td>-</td>
<td>$ 405,184</td>
</tr>
</tbody>
</table>

In general for Level 3 investments, the Gallery utilizes the investment manager of the asset to provide a valuation estimate based on previously disclosed techniques and processes which have been reviewed for propriety and consistency with consideration given to asset type and investment strategy. Management makes best estimates based on information available. The following estimates and assumptions were used to determine the fair value of each class of financial instruments listed above:

**Equity Investments**—Equity investments include but are not limited to separately held accounts in hedge funds and limited partnership holdings. These assets, which are grouped by investment objective, consist of both publicly traded and privately held securities, diversified globally.
• **Publicly traded securities**—These investments generally include fixed income securities, convertible bonds and global equity holdings. Securities traded on an active exchange are priced using unadjusted market quotes for identical assets and are classified as Level 1.

• **Privately held securities**—These investments generally include hedge funds, multi-asset class, private equity, and venture capital funds. These funds are privately held and trade infrequently, if at all. The valuations are calculated by the investment manager based on valuation techniques that take into account each fund's underlying assets and include traditional valuation methods, such as the market, cost, and income approaches. The valuation policies adopted by the manager are reviewed by the Gallery for propriety, consistency, compliance, and completeness. Limited partnerships and other non-redeemable funds are classified as Level 3. No active market exists for these assets and their valuations are based on unobservable and/or significantly adjusted inputs. Additionally in the case of private equity and venture capital investments there are limited options to transfer or withdraw from these funds prior to their termination. Inputs used to determine fair value are based upon the best available information provided by the partnerships/funds and may incorporate management assumptions and best estimates after considering a variety of internal and external factors.

**Trusts Held by Others**—Assets managed under trust agreements from donors where the Gallery is the beneficiary of the income are categorized as Level 3. For those trust agreements where the Gallery is the beneficiary, those assets are valued based on property valuations that involve significant judgment and estimation, and therefore are included in Level 3.

**Deferred Charges and Other Assets**—For those arrangements where the Gallery has received real and personal property, the assets are valued based on property valuations that involve significant judgment and estimation, and therefore are included in Level 3.

The following table summarizes the changes in Level 3 assets, measured at fair value on a recurring basis, as of September 30, 2009:

<table>
<thead>
<tr>
<th>PUBLIC AND EQUITY FUNDS</th>
<th>HEDGE FUNDS</th>
<th>MULTI-ASSET CLASS</th>
<th>PRIVATE EQUITY AND VENTURE CAPITAL FUNDS</th>
<th>TRUST HELD BY OTHERS</th>
</tr>
</thead>
<tbody>
<tr>
<td>Fair value of Level 3 assets at September 30, 2008</td>
<td>$181,338</td>
<td>$121,827</td>
<td>$43,487</td>
<td>$33,119</td>
</tr>
<tr>
<td>Net unrealized/realized gains (losses)</td>
<td>5,889</td>
<td>3,967</td>
<td>(3,019)</td>
<td>(555)</td>
</tr>
<tr>
<td>Proceeds from sales, redemptions, and distributions</td>
<td>(14,230)</td>
<td>(16,860)</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>Purchase of investments</td>
<td>20,000</td>
<td>-</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>Fair value of Level 3 assets at September 30, 2009</td>
<td>$192,997</td>
<td>$108,934</td>
<td>$40,468</td>
<td>$30,572</td>
</tr>
</tbody>
</table>

Total gains and losses for Level 3 assets included in changes in net assets for the year ended September 30, 2009 as follows:

<table>
<thead>
<tr>
<th>PLEDGES RECEIVABLE, NET</th>
<th>INVESTMENTS</th>
<th>TRUSTS HELD BY OTHERS</th>
<th>DEFERRED CHARGES AND OTHER ASSETS</th>
</tr>
</thead>
<tbody>
<tr>
<td>Total gains (losses)</td>
<td>$9,436</td>
<td>$(674)</td>
<td>$667</td>
</tr>
</tbody>
</table>

The change in unrealized gains relating to assets valued on a recurring basis held at September 30, 2009 was $9,946.

**FAIR VALUE OPTIONS**

In February 2007, the FASB updated Generally Accepted Accounting Principles (GAAP) with ASC Topic 825-10-25 "Financial Instruments—Recognition." The fair value option permits entities to choose to measure eligible items at fair value at specific election dates, with subsequent unrealized gains and losses reported in the entity's statement of activities. The Gallery adopted this standard effective October 1, 2008. The Gallery assessed the fair value options made available under the standard and elected not to apply the fair value option to any financial instruments that were not already recognized at fair value.

**17. ENDOWMENTS**

The Gallery's endowment consists of sixty-four individual funds established for a variety of purposes. Its endowment includes both donor-restricted endowment funds and funds designated by the Board of Trustees to function as endowments. As required by GAAP, net assets associated with endowment funds, including funds designated by the Board of Trustees to function as endowments, are classified and reported based on the existence or absence of donor-imposed restrictions.
On January 23, 2008, the District of Columbia adopted UPMIFA, the provisions of which apply to funds existing on or established after that date and to decisions made and actions taken after that date. The Gallery has interpreted UPMIFA as requiring the preservation of the fair value of the original gift as of the gift date of the donor-restricted endowment funds absent explicit donor stipulations to the contrary. As a result of this interpretation, the Gallery classifies as permanently restricted net assets (a) the original value of gifts donated to the permanent endowment, (b) the original value of subsequent gifts to the permanent endowment, and (c) accumulations to the permanent endowment made in accordance with the direction of the applicable donor gift instrument at the time the accumulation is added to the fund. The remaining portion of the donor-restricted endowment fund that is not classified in permanently restricted net assets is classified as temporarily restricted net assets until those amounts are appropriated for expenditure by the Gallery in a manner consistent with the standard of prudence prescribed by UPMIFA. In accordance with UPMIFA, the Gallery considers the following factors when making a determination to appropriate or accumulate donor-restricted funds:

- The duration and preservation of the fund
- The purposes of the Gallery and the donor-restricted endowment fund
- General economic conditions
- The possible effect of inflation and deflation
- The expected total return from income and the appreciation of investments
- Other resources of the Gallery
- The investment policies of the Gallery

Upon the adoption of UPMIFA and ASC Topic 958-205-45, the Gallery was required to reflect a retrospective reclassification of net assets from unrestricted to temporarily restricted of approximately $4,862.

Endowment net assets were comprised of the following as of September 30, 2009 and 2008:

<table>
<thead>
<tr>
<th></th>
<th>2009</th>
<th>2008</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>DONOR-RESTRICTED ENDOWMENT FUNDS</td>
<td>BOARD-DESIGNATED ENDOWMENT FUNDS</td>
</tr>
<tr>
<td>Unrestricted</td>
<td>$ (42,882)</td>
<td>$ 12,706</td>
</tr>
<tr>
<td>Temporarily restricted</td>
<td>29,756</td>
<td>-</td>
</tr>
<tr>
<td>Permanently restricted</td>
<td>365,348</td>
<td>-</td>
</tr>
<tr>
<td>Total funds</td>
<td>$ 352,222</td>
<td>$ 12,706</td>
</tr>
</tbody>
</table>

The following table summarizes the change in the endowment funds during the year ended September 30, 2009:

<table>
<thead>
<tr>
<th></th>
<th>UNRESTRICTED</th>
<th>TEMPORARILY RESTRICTED</th>
<th>PERMANENTLY RESTRICTED</th>
<th>TOTAL</th>
</tr>
</thead>
<tbody>
<tr>
<td>Endowment net assets as of October 1, 2008</td>
<td>$(33,953)</td>
<td>$ 30,111</td>
<td>$ 372,728</td>
<td>$ 368,886</td>
</tr>
<tr>
<td>Investment return:</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Investment income</td>
<td>106</td>
<td>3,204</td>
<td>-</td>
<td>3,310</td>
</tr>
<tr>
<td>Net depreciation</td>
<td>3,458</td>
<td>(312)</td>
<td>86</td>
<td>3,232</td>
</tr>
<tr>
<td>Total investment return</td>
<td>3,564</td>
<td>2,892</td>
<td>86</td>
<td>6,542</td>
</tr>
<tr>
<td>Contributions</td>
<td>-</td>
<td>-</td>
<td>792</td>
<td>792</td>
</tr>
<tr>
<td>Re-instatement of endowment through liquidation of an asset</td>
<td>-</td>
<td>1,944</td>
<td>-</td>
<td>1,944</td>
</tr>
<tr>
<td>Appropriation of endowment assets for expenditures</td>
<td>(219)</td>
<td>(4,726)</td>
<td>(8,498)</td>
<td>(13,443)</td>
</tr>
<tr>
<td>Reclassifications</td>
<td>432</td>
<td>(465)</td>
<td>240</td>
<td>207</td>
</tr>
<tr>
<td>Endowment net assets as of September 30, 2009</td>
<td>$(30,176)</td>
<td>$ 29,756</td>
<td>$ 365,348</td>
<td>$ 364,928</td>
</tr>
</tbody>
</table>
The following table summarizes the change in the endowment funds during the year ended September 30, 2008:

<table>
<thead>
<tr>
<th></th>
<th>UNRESTRICTED</th>
<th>TEMPORARILY RESTRICTED</th>
<th>PERMANENTLY RESTRICTED</th>
<th>TOTAL</th>
</tr>
</thead>
<tbody>
<tr>
<td>Endowment net assets as of October 1, 2007</td>
<td>$ 23,241</td>
<td>$ 56,737</td>
<td>$ 368,846</td>
<td>$448,824</td>
</tr>
<tr>
<td>Net classifications based on the change in accounting principles</td>
<td>(4,862)</td>
<td>4,862</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>Endowment net assets after reclassification</td>
<td>18,379</td>
<td>61,599</td>
<td>368,846</td>
<td>448,824</td>
</tr>
<tr>
<td>Investment return:</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Investment income</td>
<td>566</td>
<td>3,906</td>
<td>-</td>
<td>4,472</td>
</tr>
<tr>
<td>Net appreciation depreciation</td>
<td>(53,308)</td>
<td>(22,423)</td>
<td>(1,715)</td>
<td>(77,446)</td>
</tr>
<tr>
<td>Total investment return</td>
<td>(52,742)</td>
<td>(18,517)</td>
<td>(1,715)</td>
<td>(72,974)</td>
</tr>
<tr>
<td>Contributions</td>
<td>-</td>
<td>-</td>
<td>8,255</td>
<td>8,255</td>
</tr>
<tr>
<td>Bad debt expense</td>
<td>-</td>
<td>-</td>
<td>(2,000)</td>
<td>(2,000)</td>
</tr>
<tr>
<td>Release of restrictions for capital expenditures</td>
<td>132</td>
<td>(132)</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>Appropriation of endowment assets for expenditures</td>
<td>(157)</td>
<td>(13,198)</td>
<td>-</td>
<td>(13,355)</td>
</tr>
<tr>
<td>Reclassifications</td>
<td>435</td>
<td>359</td>
<td>(658)</td>
<td>136</td>
</tr>
<tr>
<td>Endowment net assets as of September 30, 2008</td>
<td>$ (33,953)</td>
<td>$ 30,111</td>
<td>$ 372,728</td>
<td>$368,886</td>
</tr>
</tbody>
</table>

Funds with Deficiencies

From time to time, the fair value of assets associated with individual donor-restricted endowment funds may fall below the level that the donor requires the Gallery to retain as a fund of perpetual duration. Deficiencies of this nature that are reported in unrestricted net assets were $42,882 as of September 30, 2009. These deficiencies were the result of unfavorable market fluctuations that occurred shortly after the investment of new contributions and continued appropriation for certain programs that was deemed prudent by the Gallery. Subsequent gains that restore the fair value of the assets of the endowment fund to the required level will be classified as an increase in unrestricted net assets.

Return Objectives and Risk Parameters

The Gallery has adopted investment and spending policies for endowment assets that provide for the continued financial stability of the Gallery and a revenue stream for funding the Gallery's mission. Endowment assets include those assets of donor restricted funds that the organization must hold in perpetuity as well as board-designated funds. Under this policy, as approved by the Board of Trustees, the endowment assets are invested in a manner that ensures safety through diversification while obtaining a competitive rate of return. The Gallery expects its endowment funds over time to provide an average rate of return of approximately 5.0% annually. Actual returns in any year may vary from this amount.

Strategies Employed for Achieving Objectives

To satisfy its long-term rate-of-return, the Gallery relies on a total return strategy in which investment returns are achieved through both capital appreciation (realized and unrealized) and current yields (interest and dividends). The Gallery targets diversified asset allocation that utilizes fixed income and equity-based investments to achieve its long-term objectives within prudent risk constraints.

Spending Policy and How the Investment Objectives Relate to Spending Policy

The Gallery's spending policy is based on an annual endowment spending rate of 5% of the average fair value of endowment investments at the end of the previous three-and-one quarter years. This spending rate constitutes the Board's annual appropriation for spending endowment earnings to support the purchase of art and for the support of operations. This spending assumption is intended to allow for the spending of the income of the portfolio, provide a target rate of return for the fund, and provide a sustainable spending level that will allow for support of the Gallery's initiatives in the accomplishment of its mission, while maintaining the purchasing power of the endowment fund's assets.

18. Subsequent Events

The Gallery has performed an evaluation of subsequent events through November 16, 2009, which is the date the financial statements were available to be issued, noting no events that affect the financial statements as of September 30, 2009.
ACQUISITIONS

PAINTINGS


Davis, Stuart, American, 1892–1964 > Mistletoe, 1918, oil on canvas, 2008.124.1, Gift of Earl Davis


Katz, Alex, American, born 1927 > Folding Chair, 1939, oil on canvas, 2009.104.1, Gift of The Alex Katz Foundation


Lewis, Norman Wilfred, American, 1909–1979 > Untilled (Alabama), 1967, oil on canvas, 2009.45.1, Gift of the Collectors Committee

Leyster, Judith, Dutch, 1609–1660 > Young Boy in Pejilj, c. 1630, oil on canvas, 2009.113.1, Gift of Mrs. Thomas M. Evans


Walker, John, British, born 1939 > North Branch, 2008, mixed media on canvas, 2009.14.1, Gift (Partial and Promised) of Mr. and Mrs. Barry A. Berkus

Winters, Terry, American, born 1949 > Composition, 1991, oil on linen, 2009.105.1, Gift of Hanry W. and Mary Margaret Anderson


SCULPTURE


Dupré, Guillaume, French, c. 1574–1642 > Mazarinoni Moneta (1536–1615), Doge of Venice 1612, model 1612, cast after 1612, bronze, 2009.107.1, Gift of Andrew Brown

Gaudier-Brezka, Henri, French, 1891–1915 > Hieratic Head of Ezra Pound, 1914, bronze, 2009.72.1, Gift from the Collection of Raymond and Patsy Nasher


Segal, George, American, 1924–2000 > Windy with Chin on Hand, 1982, bronze with white patina, 2009.105.1, Gift of The George and Helen Segal Foundation

Selvi, Antonio Francesco, Italian, 1679–1753 > Giambattista Rossetti Preaching with the Agnus Dei on a Mound (obverse); Giambattista Rossetti Preaching with a Staff (verso), 1748, bronze, 2009.107.2–a.b, Gift of Andrew Brown

South German or French 17th Century, Possibly > Bust of Christ in Agony

Stevenson, Edouard de, French, 1821–1888 > A Sleeping Man at a Lectern with a Family Scene Below (recto); A Robed Man (verso), graphite with pen and black ink (recto); graphite (verso), 2009.70.34, Joseph F. McCrindle Collection

Torres Balaguer, Josep, Spanish, 1856–1906, > The Cathedral of Notre-Dame de la Cite, 1895, watercolor with pen and black ink, 2009.70.35, Joseph F. McCrindle Collection

Brons, Giulio, Italian, c. 1601–1668 > The Ankhangel Michael, pen and brown ink, 2009.54.1, Gift of David E. Rust

Bernard, Jean-Joseph (called Bernard de Paris), French, 1740–1809 > Calligraphy, Flower, pen and brown ink with watercolor, 2009.70.36, Joseph F. McCrindle Collection

Besnard, Albert, French, 1849–1934 > A Sleeping Man at a Lectern with a Family Scene Below (recto); A Robed Man (verso), graphite with pen and black ink (recto); graphite (verso), 2009.70.34, Joseph F. McCrindle Collection

Bever, Robert Polhill, British, 1865–1925 > Rosemary, No. 1, 1989, crayon and watercolor colored for transfer in red ink

Blackmore, Anthony, British, 1858–1938 > A Large Tree above a Gate, charcoal

Blickchart, Abraham, Swiss, 1535–1577 > A Swiss Guard before an Ornamental Arch, 1568, pen and black ink on gray wash on red prepared paper, heightened with white gouache, 2009.38.2a, Gift of Dian Woodner in memory of her father Ian Woodner

Biscia, Alexandre, French, 1823–1895

DECORATIVE ARTS

19th century > A Model Wrapped with a Staff (verso), 2009.70.33, Joseph F. McCrindle Collection

MURALS

20th century > Rosemary, No. 1 Devon, 1890s, black chalk, pen and ink on paper, 2009.70.32, Joseph F. McCrindle Collection

Segal, George, American, 1924–2000 > Windy with Chin on Hand, 1982, bronze with white patina, 2009.105.1, Gift of The George and Helen Segal Foundation

Selvi, Antonio Francesco, Italian, 1679–1753 > Giambattista Rossetti Preaching with the Agnus Dei on a Mound (obverse); Giambattista Rossetti Preaching with a Staff (verso), 1748, bronze, 2009.107.2–a.b, Gift of Andrew Brown

South German or French 17th Century, Possibly > Bust of Christ in Agony

Stevenson, Edouard de, French, 1821–1888 > A Sleeping Man at a Lectern with a Family Scene Below (recto); A Robed Man (verso), graphite with pen and black ink (recto); graphite (verso), 2009.70.34, Joseph F. McCrindle Collection

Brons, Giulio, Italian, c. 1601–1668 > The Ankhangel Michael, pen and brown ink, 2009.54.1, Gift of David E. Rust

Bernard, Jean-Joseph (called Bernard de Paris), French, 1740–1809 > Calligraphy, Flower, pen and brown ink with watercolor, 2009.70.36, Joseph F. McCrindle Collection

Bever, Robert Polhill, British, 1865–1925 > Rosemary, No. 1, 1989, crayon and watercolor colored for transfer in red ink

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Biscia, Alexandre, French, 1823–1895

MURALS

20th century > Rosemary, No. 1 Devon, 1890s, black chalk, pen and ink on paper, 2009.70.32, Joseph F. McCrindle Collection
National Gallery of Art 2009
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 proposed by Gallery curators and approved by the Gallery's Board of Trustees during fiscal year 2009. Each list is arranged in alphabetical order according to former attribution. Changes of title and/or date are included if they were a part of the attribution change.

### DRAWINGS

- **1963.15.3**
  - *Italian Landscape with a Boating Party*
  - Old: Louis-Nicolas van Blarenberghe
  - New: Louis Gabriel Moreau the Elder

- **1951.10.3**
  - *The Three Holy Women at the Tomb*
  - Old: Italian 13th Century, late 13th century
  - New: First Master of the Cortona Antiphonaries, 1250/1275

- **1946.21.13**
  - *The Death of Saint Benedict*
  - Old: Italian 14th Century, 14th century
  - New: Fra Gregorio Mutii da Montalcino, 1390/1395

- **2006.11.72**
  - *Kneeling Man Bound to a Tree*
  - Old: Jean Jouvenet
  - New: French 17th Century

- **1983.42.1**
  - *Portrait of a Bearded Man in a Doublet and Skull Cap*
  - Old: Lagneau
  - New: Follower of Lagneau

### PAINTINGS

- **1984.3.15**
  - *Head of a Macedonian Soldier*
  - Old: Charles Le Brun
  - New: Atelier Assistant of Charles Le Brun

- **1984.1.22**
  - *View of Salzburg*
  - Old: Carl Rottmann
  - New: Johann Georg von Dillis

- **1949.5.88**
  - *Saint Peter Enthroned*
  - Old: Follower of Lippo Vanni, c. 1420
  - New: Lippo Vanni, 1345/1350

- **1943.4.72**
  - Old: Pietro Lombardo, *Allegorical Figure*, c. 1485
  - New: Venetian 15th Century (Possibly Giovanni Battista Bregno), *Standing Angel*, c. 1495/1500

- **1957.14.133**
  - Old: North Italian 15th Century, *The Dead Christ with Four Angels*, c. 1475/1500
  - New: Veneto region 16th Century, *Christ Attended in the Tomb by Four Angels*, c. 1500

- **1942.9.122**
  - *Rearing Horse*
  - Old: North Italian 16th Century, 16th Century
  - New: Italian 18th or 19th Century, after the Antique, late 18th or 19th Century

### PRINTS

- **1994.60.67**
  - *The Entombment*
  - Old: Johann Balthasar Probst in the style of Albrecht Dürer
  - New: Flemish 17th Century, style of Albrecht Dürer

### SCULPTURE

- **1942.9.189**
  - Old: Donatello, *Dead Christ Supported by Angels*, not dated
  - New: Veneto region 16th Century, *Christ Attended in the Tomb by Four Angels*, c. 1500
During the fiscal year, 281 lenders from eighteen countries and thirty-four states loaned 1,141 works of art to nineteen exhibitions. The Gallery also worked on another thirty-six projects scheduled to open in the next five years and administered the tour of seven exhibitions. United States Government Indemnity was secured for six exhibitions on view in fiscal year 2009, resulting in a savings of $1,960,000 in insurance premiums.

> Medieval to Modern: Recent Acquisitions of Drawings, Prints, and Illustrated Books
Continued from previous fiscal year to 2 November 2008
Organized by the National Gallery of Art
Andrew Robison, curator
The exhibition is supported in part by the Malcolm Heawren from the Thaw Charitable Trust

>Gorges de Forest Bird: The Indian Paintings
Continued from previous fiscal year to 4 January 2009
Organized by the National Gallery of Art, Washington, in association with the Seattle Art Museum
Nancy Anderson, curator

>Osaka, Rivers, and Skies: Ansel Adams, Robert Adams, and Alfred Stieglitz
12 October 2008 to 15 March 2009
Organized by the National Gallery of Art, Washington
Sarah Greenough, curator

>Pompeii and the Roman Villa: Art and Culture around the Bay of Naples
19 October 2008 to 22 March 2009
Organized by the National Gallery of Art, Washington, in association with the Los Angeles County Museum of Art, with the cooperation of the Direzione Regionale per i Beni Culturali e Paesaggistici della Campania and the Soprintendenza Speciale per i Beni Archeologici di Napoli e Pompei
Carol Mertus, curator

The exhibition in Washington is made possible by The Exhibition Circle of the National Gallery of Art
It is also made possible by Mr. and Mrs. Joe Albritton, Bank of America is proud to be the national sponsor
The exhibition in Washington is also supported by The Charles Engelhard Foundation and Mary and Michael Jahans
Additional funding in Washington is provided by Robert and Arlene Kogod, the John J. Medveckis Foundation, and the Joseph F. McCrindle Foundation
The exhibition is supported by an indemnity from the Federal Council on the Arts and the Humanities

>Van Mir Van de Sande: and The Amateur Avant-Garde
3 May 2009 to 9 August 2009
Organized by the National Gallery of Art, Matt Wiltokvsky, curator
The exhibition is made possible by the generous support of The Ryka and Melvin Cohen Family Foundation and Marcela and Neil Cohen

>Luis Meléndez: Master of the Spanish Still Life 17 May 2009 to 23 August 2009
Organized by the National Gallery of Art, Gretchen Hirschauer and Catherine Metzger, curators
The exhibition is sponsored by The Exhibition Circle of the National Gallery of Art
It is supported by an indemnity from the Federal Council on the Arts and the Humanities
In kind promotional support for this exhibition has been provided by Chef José Andrés of Jaleo and THINKfoodGROUP

>Life in the Tower: Philip Guesn
15 January 2009 to 3 January 2010
Organized by the National Gallery of Art, Harry Cooper, curator
The exhibition is made possible by The Exhibition Circle of the National Gallery of Art
The HRH Foundation has supported the film made on the occasion of the exhibition

>Looking In: Robert Frank's The Americans 18 January 2009 to 26 April 2009
Organized by the National Gallery of Art, Sarah Greenough, curator
Access Industries is proud to be the principal sponsor of the exhibition
The exhibition is made possible by the generous support of the Trellis Fund
Early support for research was provided by the Merlene Nathan Meyerson Family Foundation
The catalogue is published with the assistance of the Getty Foundation

>Pride of Place: Dutch Citiescapes of the Golden Age 1 February 2009 to 3 May 2009
Organized by the National Gallery of Art, Washington, and the Royal Picture Gallery Mauritshuis, The Hague
Arthur Wheelock, curator
The exhibition is made possible through the generous support of Greg and Candy Fisz article and Eijk and Rose Marie van Otterloo
It is supported by a grant from the National Endowment for the Humanities and an indemnity from the Federal Council on the Arts and the Humanities
Early support for curatorial and conservation research has been provided by Mrs. George M. Kaufman

>Designing the Lincoln Memorial: Daniel Chester French and Henry Bacon 12 February 2009 to 12 February 2010
Organized by the National Gallery of Art, Deborah Cotner, curator
The exhibition is made possible by the generous support of Robert H. Smith

>Heaven on Earth: Manuscript Illuminations from the National Gallery of Art 1 March 2009 to 16 August 2009
Organized by the National Gallery of Art, Virginia Tuttle, curator
The exhibition is supported in part by a generous grant from the Thaw Charitable Trust

Organized by the National Gallery of Art, Matt Wiltokvsky, curator
The exhibition is made possible by the generous support of The Ryka and Melvin Cohen Family Foundation and Marcela and Neil Cohen

>The Budapest Horse: A Leonardo da Vinci Puzzle 3 July to 7 September 2009
Organized by the National Gallery of Art, Washington, in association with the Soponyószuëszni Museum (Museum of Fine Arts), Budapest
Alison Luchs, curator
The exhibition has been made possible by the generous support of Robert H. Smith
The collaboration has also been supported by a grant from the Hungarian Cultural Center and the Hungarian Ministry of Education and Culture

>A Fantasty of Imagination: Tullio Lombardo and Venetian High Renaissance Sculpture 4 July 2009 to 1 November 2009
The exhibition is organized by the National Gallery of Art, Washington
Alison Luchs, curator

The exhibition is sponsored by The Exhibition Circle of the National Gallery of Art
Additional support is provided by the Samuel H. Kress Foundation
The exhibition is supported by an indemnity from the Federal Council on the Arts and the Humanities

LENDERS TO EXHIBITIONS

Private Collections
George Abrams Katrine Ames
Mr. and Mrs. Harry W. Anderson Philip Anschutz
Dr. Alfred and Isabel Baider Howard Bass
Anson Beard Jr. Mr. and Mrs.  Harry W. Anderson
Andrew and Gayle Camden C.G. Boerner
Leon and Debbie Black
Karel and Cornelia Bos
Risa Browder
Brush Family
Gregory Callimacopulos
Andrew and Gayle Camden
Terrence Cooney
Rosa Brodunder
Catherine Metzger, curators
The exhibition has been made possible by the generous support of Mr. and Mrs. Thomas A. Saunders III

>Leonardo da Vinci: Portraits from Imperial Spain 28 June 2009 to 29 November 2009
The exhibition has been organized by the National Gallery of Art, Washington, the State Corporation for Spanish Cultural Action Abroad (SEACEX), and the Patrimonio Nacional of Spain

>Leonardo da Vinci: Portraits from Imperial Spain 28 June 2009 to 29 November 2009
The exhibition has been organized by the National Gallery of Art, the State Corporation for Spanish Cultural Action Abroad (SEACEX), and the Patrimonio Nacional of Spain
The exhibition has been organized in association with the Spanish Ministry of Foreign Affairs and Cooperation and the Ministry of Culture, with the assistance of the Embassy of Spain in Washington, D.C.
Alexander Soler de Campos, curator
It is supported by an indemnity from the Federal Council on the Arts and the Humanities
In kind promotional support for this exhibition has been provided by Chef José Andrés of Jaleo and THINKfoodGROUP

>The Americans 1 May 2009 to 23 August 2009
Organized by the National Gallery of Art, Judith Brodie and Amy Johnston, curators
The exhibition is sponsored by The Exhibition Circle of the National Gallery of Art

>Stanley William Hayter: From Surrealism to Abstraction 31 May 2009 to 23 August 2009
Organized by the National Gallery of Art, Judith Brodie and Amy Johnston, curators
The exhibition is sponsored by The Exhibition Circle of the National Gallery of Art

>The Beff Trophy: Precezio Abucazz's Cultural Heritage 15 June 2009 to 30 September 2009
Lent by the Soprintendenza dell'Aburoz e la Direzione Regionale dell'Aburoz
David Brown, curator
It’s presentation at the National Gallery of Art is made possible by the Ministero per i Beni e le Attivitá Culturali and the Embassy of Italy in Washington, D.C.

>Judith Leyster, 1609-1660 21 June 2009 to 29 November 2009
Organized by the National Gallery of Art, Arthur Wheelock, curator
The exhibition was made possible by the generous support of Mr. and Mrs. Thomas A. Saunders III

>Art of Power: Royal Armor and Portraits from Imperial Spain 28 June 2009 to 29 November 2009
The exhibition has been organized by the National Gallery of Art, Washington, the State Corporation for Spanish Cultural Action Abroad (SEACEX), and the Patrimonio Nacional of Spain
The exhibition has been organized in association with the Spanish Ministry of Foreign Affairs and Cooperation and the Ministry of Culture, with the assistance of the Embassy of Spain in Washington, D.C.
ALexander Soler de Campos, curator
It is supported by an indemnity from the Federal Council on the Arts and the Humanities
In kind promotional support for this exhibition has been provided by Chef José Andrés of Jaleo and THINKfoodGROUP

>John the Baptist: An Antiquity of Imagination 69
Tullo Lombardo and Venetian High Renaissance Sculpture
4 July 2009 to 1 November 2009
The exhibition is organized by the National Gallery of Art, Washington
Alison Luchs, curator

The exhibition is sponsored by The Exhibition Circle of the National Gallery of Art
Additional support is provided by the Samuel H. Kress Foundation
The exhibition is supported by an indemnity from the Federal Council on the Arts and the Humanities

Lenders to Exhibitions

Rita Venturelli, photographer
Deborah Chotner, curator
Kimberly Jones, curator
Sarah Greenough, curator
Dr. Frances F.L. Beatty
Philip Anschutz
Mrs. Thomas M. Evans Jr.
Emilio Ferré
Mrs. Nereo Fioratti
Mrs. and Mr. Robert J. Fisher
Robert Frank
Mr. and Mrs. John J. Medveckis
Mr. and Mrs. David Ganek
Mr. and Mrs. Marsh Gibson
Major-General Gerald Cavendish
Mr. and Mrs. Robert J. Fisher
Mrs. Nereo Fioratti
Mr. and Mrs. Stuart Christoff
Terrence Cooney
Rosa Brodunder
Brush Family
Gregory Callimacopulos
Andrew and Gayle Camden
Constance R. Caplen
Mr. and Mrs. Stuart Christoff
Terrence Cooney
Rosa Brodunder
Brush Family
Gregory Callimacopulos
Andrew and Gayle Camden
Constance R. Caplen

69
Sarah Hart
Mr. and Mrs. Richard C. Hedreen
Teresa Heinz
Mr. and Mrs. Manfred Heiting
Helen L. Henderson
Marguerite Hoffman
Kimberly Jones
Jacob Kainen
Betsy Karel
Mrs. George M. Kaufman
Mark Kelman
Mrs. Ria Klaver
Dr. Carlo Knight
David H. Koch
Sherry and Alan Koppel
Ms. Amalia Lacroze de Fortabat
Liberna Collection c/o Dr. A. T. Folmer-von Oven
Rosamaria MacGill
Robert and June Leibowits
Robert Lehrman
Mrs. Edward Speelman
Mrs. George M. Kaufman
David H. Koch
Mrs. Amalia Lacroze de Fortabat
De Heer J. F. van Regteren Altena
Dr. W. Rothfuss
Barbara Schwartz
Mr. and Mrs. John Pritzker
Private Collection
Martin P Turvey
Steven Rales
Thomas Basieux
De Heer J. F. van Regteren Altena
Grace Ritzenberg
Henry Roath
Charles Roeslolf
Dr. J.W. Rothfuss
Hugh Sassoon
Trajan Tintori
Mark and Mrs. Thomas A. Saunders, III
Charles and Helen Schwab
Barbara Schwartz
Mr. and Mrs. Norman Selby
Lila Shickman
Dietmar Siegert
Kenneth Slowik
Robert H. Smith
Mr. and Mrs. Edward Speelman
Tateley House
Ann Tattonbaurn and Thomas H. Lee
The Hon. Mrs. Townshend
Mr. and Mrs. Frederick Udde
Ignacio Martin-Salas Valladares
William Van Loo
Mr. and Mrs. Eijk Van Otterloo
Michel Venera
Mary Jo Veverka
Joel Wechs
Thomas Walther
Carol Lynn Ward-Barnford
Jane Watkins
Ms. Henry H. Weldon
B.E.M. Wentjes
Suzanne Wirsing
Eric Martin Wunsch
Jane Weyht
John M. A. Yerburgh
Dirk Ziff
Public Collections
AFGHANISTAN
Kabul: National Museum of Afghanistan, Kabul
AUSTRALIA
Adelaide: Art Gallery of South Australia
Melbourne: National Gallery of Victoria
AUSTRIA
Salzburg: Museum Carolino Augusteum
Venia: Albertina; Gemäldegalerie der Akademie der Bildenden Künste; Kunsthistorisches Museum Wien; Liechtenstein Museum; Österreichische Galerie
BELGIUM
Antwerp: Museum Mayer van den Bergh
Brussels: Musées Royaux des Beaux-Arts de Belgique
Ghent: Museum voor Schone Künste
BRAZIL
Seo Paulo: Museu de Arte de Sao Paulo
Chateaubriand
KINGSTON: Agnes Etherington Art Centre
OTTAWA: Canadian Museum of Contemporary Photography; National Gallery of Canada
TORONTO: Art Gallery of Ontario
DENMARK
Copenhagen: Ny Carlsberg Glyptotek; Ordrupgaardssamlingen; Statens Museum for Kunst
FRANCE
Amiens: Musée de Picardie
Bordeaux: Musée municipal de l'Ecole de Barbizon
Beauvais: Musée Départemental de l'Oise
Besançon: Musée des Beaux-Arts et d'Archéologie, Besançon
Boulogne-Billancourt: Bibliotheque Marmottan
Dijon: Musée des Beaux-Arts, Dijon
Fontainebleau: City of Fontainebleau
Lille: Musée des Beaux-Arts, Lille
Nancy: Musée des Beaux-Arts, Nancy
Paris: Bibliothèque Nationale de France; Collection Frédéric Lugt; École Nationale Supérieure des Beaux-Arts; Galerie René-Francis Teissèdre; Musée d'Orsay; Musée du Louvre; Musée Guimet; Private Collection c/o Mr. F. Lorenzo
Reims: Musée des Beaux-Arts, Reims
Strasbourg: Musée des Beaux-Arts, Strasbourg
Toulouse: Musée des Augustins
Versailles: Musée national du Château de Versailles et de Trianon
GERMANY
Bamberg: Museum der Stadt Bamberg
Berlin: Jagdschloss Grunewald; Stadtische Museum zu Berlin, Gemäldegalerie
Bielefeld: Oetker Collection
Braunschweig: Herzog Anton Ulrich-Museum
Bremen: Kunsthalle Bremen
Dresden: Albertinium; Staatsliche Kunstsammlungen Dresden
Düsseldorf: Kunstmuseum Düsseldorf
Frankfurt: Städelisches Kunstinstitut
Frankfurt am Main
Hamburg: Hamburger Kunsthalle
Karlsruhe: Staatsliche Kunsthalle Karlsruhe
Kassel: Staatsliche Museum Kassel
Leipzig: Museum der Bildenden Künste, Leipzig
Meissen: Staatsliche Porzellan-Manufaktur Meissen GmbH
Munich: Bayerisches Staatsgemäldesammlungen – Alte Pinakothek
Potsdam: Stiftung Preussische Schlösser und Gärten Berlin-Brandenburg
Stuttgart: Staatsgalerie Stuttgart; Weimar: Stiftung Weimarer Klassik, Wittumspalais
HUNGARY
Budapest: Szépművészeti Múzeum
IRELAND
Dublin: National Gallery of Ireland
Limerick: The Hunt Museum
ISRAEL
Tel Aviv: Tel Aviv Museum of Art
ITALY
Bergamo: Museo Archeologico
Florence: Galleria degli Uffizi; Museo di Storia della Fotografia Fratelli Alinari
Genoa: Museo di Archeologia Ligure
L'Aquila: Museo Nazionale d'Abruzzo
Lodi: Museo Civico, Lodi
Milan: Museo Poldi Pezzoli
Modena: Galleria Estense
Naples: Museo e Galleria Nazionali di Capodimonte; Soprintendenza Speciale per i Beni Archeologici di Napoli e Pompei; Soprintendenza Speciale per i Beni Archeologici di Napoli e Pompei
Ravenna: Museo d'Arte della Città
ROME: Galleria Doria Pamphili
Varese: Fondazione per i Beni Archeologici di Napoli e Pompei
Venice: Basilica dei Santi Giovanni e Paolo; Chiesa dei Santi Apostoli; Chiesa di San Stefano Protomartire; Galleria Giorgio Franchetti alla Ca' d'Oro; Museo Correr
JAPAN
Hachioji City, Mutsuichi Art Museum
MONACO
Monte Carlo: Monte Carlo Art S.A.
NETHERLANDS
Amsterdam: Amsterdams Gemeentearchief; Amsterdams Historisch Museum; Museum Het Rembrandthuis; Private Collection c/o Gebr. Douwes Fine Art; Rijksmuseum
Delft: Stadelijk Museum Het Prinshof
Haarlem: Frans Hals Museum; Teylers Museum
Hooi: Westfries Museum
Leiden: Hoogheemraadschap van rijlanden
Prerstenkabinet, Rijksmuseum
Rijksprentenkabinet, Rijksmuseum
The Whitworth Art Gallery
Leiden: Museum Boijmans Van Beuningen
The Hague: Haags Historisch Museum; Museum Boijmans; Rijksmuseum Boijmans; Staatelijke Kunst; Royal Picture Gallery Mauritshuis
Utrecht: Het Utrechts Archief
NORWAY
Oslo: Nasjonalmuseet for kunst, arkitektur og design
POLAND
Krakow: Wawel Royal Castle—State Art Collections
Warsaw: Palace Museum of Warsaw
PORTUGAL
Lisbon: Museu Calouste Gulbenkian
ROMANIA
Sibiu: Muzeul National Brukenthal
RUSSIA
Moscow: The State Pushkin Museum of Fine Arts
St. Petersburg: The State Hermitage Museum
SPAIN
Burgos: Patrimonio Nacional
Madrid: Antiguas Residencias de Alba; Ministerio de Asuntos Exteriores; Museo de América; Museo del Ejercito; Museo del Traje; Museo Nacional del Prado; Patrimonio Nacional; Patrimonio Nacional, Monasterio de las Descalzas Reales; Patrimonio Nacional, Real Monasterio de San Lorenzo de El Escorial; Seville: Fundacion Casa Duccio di Medinacelli
Valladolid: Museo Nacional de Escultura
SWEDEN
Stockholm: Nationalmuseum
SWITZERLAND
Basel: Kunstmuseum Basel
Neuchâtel: Musée d'Art et d'Histoire Winterthur: Fotostiftung Schweiz
Kunstmuseum Winterthur
UNITED KINGDOM—ENGLAND
Bakewell: Chatsworth House Trust
Bedford: Cecil Higgins Art Gallery & Museum
Birmingham: Birmingham Museums & Art Gallery
Brighton: Royal Pavilion, Libraries & Museums
Buckinghamshire: Lillingstone House
Burnley: Bury Art Gallery and Museum
Cambridge: The Fitzwilliam Museum; Provost and Fellows of Kings College, Cambridge
Chester: The Trustees of the Grosvenor Estate
Greenwich: National Maritime Museum
Leeds: Leeds Museums and Galleries
Liverpool: Lady Lever Art Gallery
Manchester: Manchester Art Gallery
London: The British Museum; The Courtauld Institute Gallery, Courtauld Institute of Art; Derek John, Ltd.; Dulwich Picture Gallery; English Heritage
London: The British Museum; Tate Britain; Victoria and Albert Museum; Wilson Centre for Photography
Manchester: Manchester Art Gallery; Manchester City Galleries; The Whitworth Art Gallery
Rijswijk: Instituut Collectie Nederland
Rotterdam: Historisch Museum, Rotterdam
Stadelijk Museum Rotterdam; Museum Boijmans Van Beuningen
The Hague: Haags Historisch Museum; Museum Boijmans; Rijksmuseum Boijmans; Staatelijke Kunst; Royal Picture Gallery Mauritshuis
Utrecht: Het Utrechts Archief

Ernst Ludwig Kirchner  Colour Prints
15 March 2009 to 9 August 2009

Dan Flavin
28 February 2009 to 26 July 2009

Joan Mitchell
6 December 2008 to 19 April 2009

Raphael
4 April 2009 to 29 June 2009
District of Columbia

National Museum of Women in the Arts
Role Models: Feminine Identity in Contemporary American Photography
17 October 2008 to 25 January 2009
Sharon Lockhart
Aiako Shinkai, Eri Kobayashi and Naomi Hangara
Sharon Lockhart
Kumi Nijho and Marie Komuro
Sharon Lockhart
Rie Ochi
National Portrait Gallery
Inventing Marcel Duchamp: The Dynamics of Portraiture
27 March 2009 to 2 August 2009
Alfred Steiglitz
Marcel Duchamp
Alfred Steiglitz
Marcel Duchamp
The Phillips Collection
Moonichi: Master of Modern Still Life
21 February 2009 to 24 May 2009
Giorgio Morandi
Landscape (Chinsawawu)
Giorgio Morandi
Still Life
Giorgio Morandi
Still Life
Giorgio Morandi
Giorgio Morandi
Still Life with Four Objects and Three Bottles
Giorgio Morandi
Still Life with Pears and Grapes

Connecticut

Greenwich, Bruce Museum of Arts and Science
Paris Portraits: Artists, Friends, and Lovers
29 September 2008 to 18 January 2009
Henri Mattisse
Mano Lani
New Haven, Yale Center for British Art
Sun, Wind, and Rain: The Art of David Cox
16 October 2008 to 4 January 2009
Circulated to: Birmingham Museums & Art Gallery, England
31 January 2009 to 3 May 2009
David Cox
Mountain Heights, Cades Insider
Endless Forms: Charles Darwin, Natural Science, and the Visual Arts
12 February 2009 to 3 May 2009
Circulated to: The Fitzwilliam Museum, Cambridge, England
16 June 2009 to 4 October 2009
Martin Johnson Heade
Cattleya Orchid and Three Hummingbirds
Joseph Mallord William Turner
The Evening of the Debut
New Haven, Yale University Art Gallery
Grand Scale: Monumental Prints in the Age of Durer and Titian
9 September 2008 to 30 November 2008
Circulated to: Philadelphia Museum of Art
31 January 2009 to 26 April 2009
Andrea Andreani after Andrea Mantegna
The Triumph of Julius Caesar (set of 6 prints)
Lucas Cranach the Elder
The Stag Hunt (New Haven only)
Albrecht Durer
The Triumphal Arch of Maximilian
Daniel Hopfer I
Triumphal Altar with Stages in the Life of Christ (New Haven only)
Lucas van Leyden
The Sisters *
Ranuccio Farnese

Georgia

Savannah, Telfair Museum of Art
Dutch Utopia: American Artists in Holland, 1880–1914
30 September 2009 to 10 January 2010
Robert Henri
Venus with a Mirror
The Umbrellas, Project for 6–8 Miles
3,000 Umbrellas
Christo
The Umbrellas, Project for 6–8 Miles
3,000 Umbrellas
Christo and Jeanne-Claude
The Umbrellas, Japan—USA, 1984–1991
Christo and Jeanne-Claude
The Umbrellas, Japan—USA, 1984–1991
Emmet T. Roberts
Falling Man *
Emmet T. Roberts
Falling Man

Massachusetts

Boston, Isabella Stewart Gardner Museum
The Triumph of Marriage: Painted Cassoni of the Renaissance
16 October 2008 to 18 January 2009
Circulated to: The John and Mable Ringling Museum of Art, Sarasota
14 February 2009 to 19 April 2009
Biagio d’Antonio and Workshop
The Triumph of Camillo
Boston, Museum of Fine Arts, Boston
Titian, Tintoretto, Veronese: Rivals in Renaissance Venice
15 March 2009 to 16 August 2009
Circulated to: Musée du Louvre, Paris
14 September 2009 to 4 January 2010
Titian
Ramacato Farnese
Titian
Venus with a Mirror
North Adams, Massachusetts Museum of Contemporary Art
Sol LeWitt: A Wall Drawing Retrospective
14 November 2008 to 14 November 2003
Sol LeWitt
Wall Drawing No. 681 C / A wall divided vertically into four equal squares separated and bordered by black bands. Within each square, bands in one of four directions, each with color washes superimposed.
Williamstown, Sterling and Francine Clark Art Institute
Dove/O’Keefe: Circles of Influence
7 June 2009 to 7 September 2009
Arthur Dove
Movi
New York, American Folk Art Museum
Ammi Phillips and Mark Rothko: Compositions in Pink, Green, and Red
23 September 2008 to 15 March 2009
Mark Rothko
>Na. 1
New York, The Frick Collection
Andres Riccio: Renaissance Master of Bronze
15 October 2008 to 25 January 2009
Andrea Riccio, called Riccio
>the Eestmanifestement
New York, The Jewish Museum
Reclaimed: Paintings from the Collection of Jacques Gensetnikker
15 March 2009 to 2 August 2009
Salomon van Ruysdael
>River Landscape with Ferry
New York, The Metropolitan Museum of Art
Giorgio Morandi
16 September 2008 to 14 December 2008
Circulated to: Galleria d’Arte Moderna, Bologna
22 January 2009 to 12 April 2009
Giorgio Morandi
>still life
Art and Love in Renaissance Italy
10 November 2008 to 15 February 2009
Circulated to: Kimbell Art Museum, Fort Worth
15 March 2009 to 14 June 2009
Ecole de’ Robert
>Giovanni II Bentivoglio
Ecole de’ Robert
>Girolamo Bentivoglio
Pierre Bonnard: The Late Still Lifes and Interiors
27 January 2009 to 19 April 2009
Pierre Bonnard
>Wine Table
Watteau, Music, and Theatre
21 September 2009 to 29 November 2009
Nicolas Lancret
>La Camargo Dancing
Antoine Watteau
>Balais Comediales
New York, Museum of Biblical Art
Scripture for the Eyes: Bible Illustration in Netherlandish Prints of the Sixteenth Century
4 June 2009 to 27 September 2009
Adriaen Collaert after Hans Bol
>"... I am the door of the sheep." (Leo)
Adriaen Collaert after Hans Bol
>"... The Kingdom of God shall be taken from you ..." (Scorpio)
Philip Galle after Maerten van Heemskerck
>Saint Peter Speaks to the People about Christ
Philip Galle after Jan van der Straet
>Saint Paul Preaching in Rome
New York, Museum of the City of New York
Amsterdam/New Amsterdam: The Worlds of Henry Hudson
4 April 2009 to 27 September 2009
French 17th Century,
>Portrait of a Man
New York, The Museum of Modern Art
Kirchner Street Scenes, 1913–1915
3 August 2008 to 10 November 2008
Ernst Ludwig Kirchner
>Naked Girls in the Studio (Nackte Madchen im Atelier)
Ernst Ludwig Kirchner
>Russischer Tänzer (Russeisches Tänzepaar)
Ernst Ludwig Kirchner
>Three Bathing by Stones (Drei Badende am Steinem)
Into the Sunset: Photography’s Image of the American West
24 March 2009 to 8 June 2009
Irving Penn
>Heil’s Angels, San Francisco
In & Out of Amsterdam
19 July 2009 to 5 October 2009
Sol LeWitt
>Map of Amsterdam with the Area between Annem-Plein, Europa-Plein, Onster Huis, Nieuwmarkt, and Bus Station Removed
New York, Neue Galerie New York
The Birth of Expressionism: Brücke in Dresden and Berlin, 1905–1913
26 February 2009 to 29 June 2009
Ernst Ludwig Kirchner
>head of a woman
Ernst Ludwig Kirchner
>Two Nudes [obverse]
Ernst Ludwig Kirchner
>Ginevra Bentivoglio
Nicolaas Verkolje
>Giovanni II Bentivoglio
Nicolaas Verkolje
>3rd Rope Piece
John Marin
>Potrait of a Man
John Marin
>Young Man with a Statue of Cupid
John Marin
>Concert with Nine Persons
John Marin
>Three Bathers by Stones (Drei Badernde am Steinem)
Georgia O’Keeffe
>Jack-in-the-Pulpit No. IV
Georgia O’Keeffe
>Jack-in-the-Pulpit No. VI
Georgia O’Keeffe
>Line and Curve
Georgia O’Keeffe
>No. 14 Special
Georgia O’Keeffe
>No. 20—From Music-Special
Alfred Stieglitz
>Georgia O’Keeffe
Alfred Stieglitz
>Georgia O’Keeffe—Breasts
Alfred Stieglitz
>Georgia O’Keeffe—Hands and Breasts
Sarahota Springs, The Frances Young Tang Teaching Museum & Art Gallery
The Hudson
18 July 2009 to 14 March 2010
John Marin
>Hudson River at Peekskill
John Marin
>Hudson River near Alpine
John Marin
>Hudson River, Region of Peekskill
John Marin
>Hudson River, Schonower or 4 Master and Tug
John Marin
>Looking Dock, River View
John Marin
>Mill Ruins along the Hudson
John Marin
>River Valley (rocks)
John Marin
>Schonower at Dock
John Marin
>Washkanna Grain Elevators and Tugs
Staten Island, Gallery of the College of Staten Island, The City University of New York
Everyday Life in Black and White, Dutch Mezzotints from the Metropolitan Museum of Art and the National Gallery of Art
24 September 2008 to 1 November 2008
Cornelis Dusart
>The Happy Patriot
Cornelis Dusart
>March
Cornelis Dusart
>July
Jacob Gole
>The Conversation
Jacob Gole after Adrian van Ostade
>Adriaen van Ostade
Jacob Gole after Cornelis Dusart
>Cornelis Dusart
>Ernst Ludwig Kirchner
Wallrath Vaillant
>Concert with Nine Persons
Wallrath Vaillant
>Self-Portrait
Wallrath Vaillant
>Young Man with a Statue of Cupid
Wallrath Vaillant after David Teniers the Younger
>Georgia O’Keeffe
Wallrath Vaillant after Adriaen van Ostade
>Nicolaas Verkolje
Wallrath Vaillant
>The Sleeping Boy
Nicolaas Verkolje after Gerrit Dou
Wallrath Vaillant
>Maids with a Mousetrap
During the fiscal year the Gallery produced seven major exhibition catalogues, and four other book-length publications: three volumes in Studies in the History of Art and the annual report of the Center for Advanced Study in the Visual Arts (CASVA). In the same period twelve other major publications were in progress for publication in fiscal year 2010. In addition the Gallery produced five exhibition-related brochures, materials for more than 164 education projects, several recurring event calendars and periodicals, wall texts for fourteen exhibitions, two films, and numerous Web features and programs.

EXHIBITION CATALOGUES

> Tullio Lombardo and Venetian High Renaissance Sculpture
  Alison Luchs et al. (160 pages, 62 color, 23 b/w, hardcover edition only) Published in association with Yale University Press

> Luis Melendez: Master of the Spanish Still Life
  Gretchen A. Hirschauer and Catherine A. Metzger (192 pages, 143 color, 60 b/w, hardcover and softcover editions) Published in association with Yale University Press

> The Darker Side of Light: Arts of Privacy, 1850–1900
  Peter Parshall et al. (192 pages, 90 color, hardcover edition only) Published in association with Lund Humphries

> Looking In: Robert Frank’s The Americans
  Sarah Greenough et al. (315 pages, 6 color, 128 tritones, 210 duotones, softcover edition only) Published in association with Steidl

> Looking In: Robert Frank’s The Americans [expanded edition]
  Sarah Greenough et al. (528 pages, 114 color, 168 tritones, 210 duotones, hardcover edition only) Published in association with Steidl

> Jan Lievens: A Dutch Master Rediscovered
  Arthur K. Wheelock Jr. et al. (328 pages, 260 color, 45 b/w, hardcover and softcover editions) Published in association with Yale University Press

> Pompeii and the Roman Villa: Art and Culture around the Bay of Naples
  Susan Aurenberg (2010). In addition the Gallery produced five exhibition-related brochures, materials for more than 164 education projects, several recurring event calendars and periodicals, wall texts for fourteen exhibitions, two films, and numerous Web features and programs.

EXHIBITION BrochureS

> Judith Leyster, 1609–1660
  by Prima Fox Hofrichter

> Januari Fankte and the Amateur Asunt-Garde
  by Matthew Wilkovecky

> Pride of Place: Dutch Cityscapes of the Golden Age by Henriette de Bruyn Kops

> Jan Lievens: A Dutch Master Rediscovered
  by Margaret Doyle

> Pompeii and the Roman Villa: Art and Culture around the Bay of Naples by Susan Aurenberg

PERIODICALS AND EVENT CALENDARS

> NGA Bulletin: Fall 2008 and Spring 2009

> Calendar of Events: Bimonthly

> Film Program: Quarterly

> Music Program: Weekly, as required by concert schedule

EXHIBITION FILMS

Pompeii and the Roman Villa Narrated by Sir Derek Jacobi (30 minutes, color, captioned) Distributed by Microcinema

In the Tower: Philip Guston Narrated by Franklin Kelly (7 minutes, color, captioned)

WEB PRODUCTIONS

During the fiscal year 2009 the Web site received an average of 45,292 visits per day, totaling 16,714,190 visits for the year. There were 21,381 subscribers to the Web newsletter, and 4,268,553 visitors accessed seven RSS feeds (syndicated Web updates). Podcast downloads numbered 1,406,647, nearly triple the number for the previous fiscal year.

Video Podcasts

> The Art of Power: Royal Armor and Portraits from Imperial Spain, Press Conference Highlights

> The Art of Power: Royal Armor and Portraits from Imperial Spain

> The Art of Power: Royal Armor and Portraits from Imperial Spain, The Ionography of Power

> LOOK!

> Rachel Whiteread: “Ghosts”

> Multiverse, Lee Villarreal Installation, Parts 1 through 4

> The Darker Side of Light: Arts of Privacy, 1850–1900

> The Art of Power: Royal Armor and Portraits from Imperial Spain

> Vermeer: Master of Light, Compilation

> Vermeer: Master of Light, Parts 1 through 6

> Philip Guston

> Pompeii and the Roman Villa: Art and Culture around the Bay of Naples

Audio Podcasts

> The Darker Side of Light: Arts of Privacy, 1850–1900

> Renaissance to Revolution: French Drawings at the National Gallery of Art, Parts 1 through 3

> Garden Cafés España y las Tradiciones Culinarias Españolas

> Judith Leyster: 1609–1660, Parts 1 through 4

> Garden Cafés España and the Culinary Traditions of Spain

> An Antiquity of Imagination: Tullio Lombardo and Venetian High Renaissance Sculpture

> The Art of Power: Royal Armor and Portraits from Imperial Spain

> Luis Melendez: Master of the Spanish Still Life

> Heaven on Earth: Manuscript Illuminations from the National Gallery of Art

> Pride of Place: Dutch Cityscapes of the Golden Age

> Looking In: Robert Frank’s The Americans

> The Life and Lore of Antiquity: J. Carter Brown Memorial Exhibition

> Reading the Modern Photography Book: Changing Perceptions

> Jan Lievens: A Dutch Master Rediscovered

> Pompeii and the Roman Villa

PERIODICALS AND EVENT CALENDARS

> NGA Bulletin: Fall 2008 and Spring 2009

> Calendar of Events: Bimonthly

> Film Program: Quarterly

> Music Program: Weekly, as required by concert schedule

EXHIBITION FILMS

Pompeii and the Roman Villa Narrated by Sir Derek Jacobi (30 minutes, color, captioned) Distributed by Microcinema

In the Tower: Philip Guston Narrated by Franklin Kelly (7 minutes, color, captioned)

WEB PRODUCTIONS

During the fiscal year 2009 the Web site received an average of 45,292 visits per day, totaling 16,714,190 visits for the year. There were 21,381 subscribers to the Web newsletter, and 4,268,553 visitors accessed seven RSS feeds (syndicated Web updates). Podcast downloads numbered 1,406,647, nearly triple the number for the previous fiscal year.

Video Podcasts

> The Darker Side of Light: Arts of Privacy, 1850–1900

> The Art of Power: Royal Armor and Portraits from Imperial Spain

> Vermeer: Master of Light, Compilation

> Vermeer: Master of Light, Parts 1 through 6

> Philip Guston

> Pompeii and the Roman Villa: Art and Culture around the Bay of Naples

Audio Podcasts

> The Darker Side of Light: Arts of Privacy, 1850–1900

> Renaissance to Revolution: French Drawings at the National Gallery of Art, Parts 1 through 3

> Garden Cafés España y las Tradiciones Culinarias Españolas

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> Reading the Modern Photography Book: Changing Perceptions

> Jan Lievens: A Dutch Master Rediscovered

> Pompeii and the Roman Villa

Recent Acquisitions Features

> Alfred Thompson Bricher, A Quiet Day near Manchester

> Hendrick ter Bruggghen, Bagpipe Player

> Thomas Crawford, David Triumphant

> Marcel Duchamp, Fresh Widow

> Paul Guigou, Watercolors on the Banks of the Durance

> David Octavius Hill and Robert Adamson, David Octavius Hill at the Gate of Rock House, Edinburgh

> Alex Katz, Swing Maple (4:30)

> Recent Acquisitions: The Girog and Leo A. Daly III Fund for Architectural Books

> James Rosenquist, White Bread

> Joseph Mallord William Turner, Obernew,

> Leo Villareal, Multiverse

> John Ward of Hull, The Northern Whale Fishery: The "Susan" and "Isabella"

> Terry Winters, Bamtem

> Andrea Wyeth, Wind from the Sea

NEWSLETTERS

Ten newsletters were produced for the Web site on varying schedules (weekly to quarterly), reaching more than 68,000 people. Eleven additional newsletters were distributed to target mailing lists.

PRINT AND MEDIA AWARDS

Print

> Pompeii and the Roman Villa: Art and Culture around the Bay of Naples

Washington Book Publishers, third prize

> Looking In: Robert Frank’s The Americans

American Institute of Graphic Arts 50 Books/50 Covers; Association of American Publishers (AAP) Book, Jacket, and Journal Show, American Association of Museums Honorable Mention; Philadelphia Library Honorable Mention; Washington Book Publishers, first prize; Association of Museum Curators, top award for exhibition catalogue
STAFF LIST

Staff as of 30 September 2009

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Angela M. LoRè

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Diana D. Stephens
Internal Auditor
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Auditor
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Pamela Jenkinson
Special Projects Associate
Beth Sherrard

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Naomi R. Remes
Ann. B. Robertson

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Assistant Registrar
Margaret Ferris

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Stefan Wood

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Lester Dumont
George McDonald
Robert Motley
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Head of Lighting Shop
Robert Johnson
Lighting Shop Specialist
Juan Garedo

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Dennis Bult

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Joseph Richardson

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Greg Barton
Cristina de los Santos

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Assistant Curator
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Volunteer
Lars Kokkonen

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Curator and Head of Northern Renaissance Paintings
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Associate Curator, Italian and Spanish Paintings
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Oliver Tosstann

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Rozemarijn Landman

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Karen Serres
Volunteer
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Curatorial Assistant
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Curatorial Staff Assistant
Wendy Cunningham

Gina Kirk

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Andrew W. Mellon Curatorial Fellow
Naoko Takahatake

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Sarah Cantor

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Graduate Intern
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Wilford Scott

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Volunteer Operations
Marta Horgan

Summer Intern
Grace Johnstone
<table>
<thead>
<tr>
<th>Position</th>
<th>Name</th>
</tr>
</thead>
<tbody>
<tr>
<td>Deputy Chief, Draft and External Affairs</td>
<td>Joseph J. Krakora</td>
</tr>
<tr>
<td>Deputy to the Executive Officer, Development and External Affairs</td>
<td>Ellen Bryant</td>
</tr>
<tr>
<td>Special Assistant</td>
<td>Francine Linde</td>
</tr>
<tr>
<td>Development and External Affairs</td>
<td>Erin Fisher</td>
</tr>
</tbody>
</table>

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Deputy Chief Development Officer
Kay Castevens

Senior Development Officer for Major Gifts
Lemuel Dickert Scotti

Senior Development Officer for Major Gifts and Foundation Giving
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Senior Development Officer for Annual Giving and Major Gifts
Karla Ramirez Mullins

Senior Development Officer for Major Gifts and Planned Giving
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Jill Haynie

Development Officer for Foundation Giving and Special Projects
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Development Associate for Stewardship and Communications
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Development Associate for Research and Information
Krist Mathews

Development Assistant for Operations
Wayne Henson

Development Assistant for Major Gifts
Erin L. Nelson

Development Assistant for Annual Giving
Polly Smith

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Special Assistant to the Chief of Development and Corporate Relations
Anissa Masters

Corporate Relations Associate
Cathy C. Schermer

Staff Assistant
Jessica B. Montgomery
The support of the federal government and private sector enables the Gallery to fulfill its mission to collect, exhibit, interpret, and preserve works of art at the highest possible standard. The federal government provides an annual appropriation for the Gallery's operation and maintenance. Works of art in the collection, the two buildings and the sculpture garden, and numerous educational and scholarly programs are made possible through private gifts. The Gallery extends its gratitude to the federal government and to the many generous donors listed here who made gifts during fiscal year 2009. Their contributions allowed the Gallery to enhance its art collections, build its library holdings, present special exhibitions, undertake conservation and research, offer comprehensive educational initiatives, and pursue scholarly endeavors. Thanks to the ongoing commitment of its supporters and the federal government, the Gallery continues to serve the American people.

GIFTS TO THE NATIONAL GALLERY OF ART
(October 1, 2008—September 30, 2009)

GIFTS OF ART
The Gallery's collection is the result of private generosity. Unlike other national museums throughout the world, no government funds are used for the acquisition of art. Works of art were added to the Gallery's collection through the generosity of those listed here.

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David F. Wright

LIBRARY GIFTS
The following individuals and institutions made significant gifts to the Gallery's Library and its Image Collections Department in fiscal year 2009:

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Paul Katz
Ann Morgenstern

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The Gallery is grateful to the following national and international corporations, whose generous support allowed us to make possible special exhibitions and related programs of the highest quality in fiscal year 2009:

Access Industries, Inc.
Bank of America
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INDIVIDUAL AND FOUNDATION GIFTS
Gifs of $1,000 or more for art acquisition, special exhibitions, education, outreach, conservation, research initiatives, and unrestricted support were received from the following generous donors during fiscal year 2009:

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The Lee and Juliet Folger Fund
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Samuel H. Kress Foundation
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Estate of Ima Seitz
Robert H. and Clarice Smith

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Robert and Mary Looker
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Evelyn Stefanoson Naf t
Ivan E. and Winifred Phillips
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The Gallery wishes to thank the members of The Exhibition Circle for their generous support at the level of $20,000 or more, which provides funding for special exhibitions.

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The Gallery extends thanks to contributors to The Circle for their generous annual gifts of $1,000, $2,500, $5,000, $10,000 or more, which provide unrestricted funding for a range of activities throughout the Gallery.

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The Collectors Committee serves a vital role in broadening the scope of the Gallery’s modern collection. Committee members provide invaluable support with their annual gifts of $15,000, $30,000, and more for the acquisition of modern art.

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Diana V. B. Walker
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