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(as of 30 September 2011)

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Fiscal year 2011 marked the beginning of construction for major repairs to the marble façade of the National Gallery of Art’s East Building. This project represents the best of what the Gallery can achieve with vital support from the federal government: an enduring commitment to providing the American people with access to great artistic achievements.

Open during construction, the Gallery welcomed more than 4.6 million visitors to its East and West Buildings and Sculpture Garden, where they had the opportunity to engage with and deepen their understanding of great works of art. Our special exhibitions in particular offered visitors insight into some of the world’s most renowned artists, including Paul Gauguin in the exhibition *Gauguin: Maker of Myth* and Andy Warhol with *Warhol: Headlines*. Other exhibitions, like *Venice: Canaletto and His Rivals*, *Lewis Baltz: Prototypes/Ronde de Nuit*, *Gabriel Metsu, 1629–1667*, and *The Gothic Spirit of John Taylor Arms*, exposed visitors to lesser-known artists. The success of these special exhibitions complemented achievements in crucial behind-the-scenes activities such as conservation, educational programming, and scholarly research.

The Gallery continues to rely on the strong public-private partnership that has sustained it since its founding. On behalf of the trustees and staff, I extend our appreciation to the President and the Congress for their commitment to provide the annual funding needed to keep the Gallery open to the public free of charge 363 days a year. Their unfailing support continues to be matched by the generous individuals, foundations, and corporations who underwrite the museum’s privately funded programmatic needs.

The Trustees’ Council plays a critical role as a national advisory body to the Board of Trustees. We were pleased to welcome a new member to the Council in 2011, Diana Bracco of Milan, Italy, as well as several returning members: Calvin Cafritz, Greg Fazakerley, Linda Kaufman, LaSalle Leffall, Diane Nixon, and Roger Sant. We are grateful to all of our Trustees’ Council members for their dedicated service to this institution.

The Gallery lost a close friend this past year in Melvin Cohen, the late and longtime member of the Trustees’ Council. His generosity touched this institution in many ways, from the Patrons’ Permanent Fund to the exhibition *The Pre-Raphaelite Lens: British Photography and Painting, 1848–1875*. The Gallery’s photography program especially flourished thanks in no small part to Mel’s enthusiastic support. We also were saddened by the death of Stephen A. Hahn, who will long be remembered for his numerous contributions to the visual arts and to the museum community in particular. He made an enormous difference at the Gallery in enhancing the nation’s collection of modern art with his superb Dubuffet collection.

The trustees and staff also mourned the loss of two staff members: Ross Merrill, the Gallery’s chief of conservation from 1983 to 2009, and David E. Rust, curator of French, British, and Spanish painting from 1961 to 1983, who also gave the Gallery several important works on paper to expand the nation’s holdings of graphic art.

My fellow trustees and I are grateful for the critical support received from private donors this year. We would especially like to thank Juliet and Lee Folger for their generous gift for the acquisition of *Amsterdam Harbor Scene* by Reinier Nooms, called Zeeman, through the Lee and Juliet Folger Fund. We are also grateful to those individuals who made significant commitments for the special exhibitions and art acquisition programs this year: Estate of Mrs. Charles (Florian) Carr, Helen Porter and James T. Dyke, Greg and Candy Fazakerley, Ladislaus and Beatrix von Hoffmann, and The Honorable Alfred H. Moses and Ms. Fern M. Schad. We also would like to thank The Getty Foundation, the Samuel H. Kress Foundation, and The Andrew W. Mellon Foundation for their enduring support of the Gallery’s scholarly mission. Their grants for areas such as conservation, provenance research, and the Center for Advanced Study in the Visual Arts have promoted serious art scholarship, and we are grateful to these foundations for their generosity.

The Gallery has received support from corporations for special exhibitions since the 1940s. The Gallery is grateful to two generous and loyal sponsors of its special exhibition program. Bank of America and its Bank of America Foundation continued its support with its sponsorship of *Gauguin: Maker of...*
Myth. In the past five years, Bank of America has sponsored three major global exhibitions and will continue its dedication to the Gallery with sponsorship of the 2012 exhibition Roy Lichtenstein. The Fondazione Bracco and Bracco SpA, an international leader in diagnostic imaging, sponsored Venice: Canaletto and His Rivals. Bracco was also the supporter of the exhibition Bellini, Giorgione, Titian, and the Renaissance of Venetian Painting in 2006. We are grateful to these companies for their continuing support.

The trustees also extend their gratitude to the Anna-Maria and Stephen Kellen Foundation and the Terra Foundation for American Art for their extraordinary commitment to the Gallery’s international exhibition program. We are also appreciative of the following donors’ dedication to our special exhibition programs: the Ryna and Melvin Cohen Family Foundation and Marcella and Neil Cohen; the Marshall B. Coyne Foundation; Sally Engelhard Pingree and The Charles Engelhard Foundation; the Aaron I. Fleischman Foundation; Hata Stichting; STIFTUNG RATJEN, Liechtenstein; and the Trellis Fund. We are also grateful to the governments of Portugal, Belgium, and Spain for their generous support for the exhibition The Invention of Glory: Afonso V and the Pastrana Tapestries.

This year we were delighted to celebrate the fifth anniversary of The Exhibition Circle, the newest and highest membership category of The Circle, which was created to provide support for the Gallery’s exhibition program. In this short time, it has provided more than $4.5 million, sponsoring a total of thirteen exhibitions, including Gauguin: Maker of Myth, In the Tower: Nam June Paik, and Warhol: Headlines. My fellow trustees and I are grateful for our Exhibition Circle members’ dedication to this vital aspect of the Gallery’s programs.

The Collectors Committee continues to enhance the Gallery’s modern and contemporary collection. At their annual meeting in March, Committee members voted to acquire two important works: Great America by Kerry James Marshall and Knight’s Heritage by Anne Truitt. The Board is grateful to the Committee’s co-chairs, Barry Berkus and Denise Saul, for their leadership and to all Collectors Committee members for their ongoing generosity.

This year also marked the twenty-fifth anniversary of The Circle, during which time the annual giving program has raised more than $46 million, providing unrestricted support for Gallery programs including acquisitions, exhibitions, scholarly research, and educational programs. Starting with Paul Mellon as its first member, The Circle now counts close to 1,100 members, some of whom have been involved for more than twenty years. What began with initial giving levels set at $1,000; $2,000; and $4,000 has grown into levels of $1,000; $2,500; $5,000; $10,000; and $20,000. Our newest level of participation, the Tower Project, provides support for modern and contemporary exhibitions in the East Building’s Tower Gallery. The trustees extend their gratitude to our Circle co-chairs, Greg Fazakerley and Diana Prince, for their dedication to this important constituency and to all Circle members for their generous support.

Numerous donors helped to secure the Gallery’s future by including the museum in their testamentary plans this year. We were delighted to recognize them as members of The Legacy Circle, which honors those who have made bequests, charitable gift annuities, charitable lead and remainder trusts, and other planned gifts to benefit the Gallery in the longterm. The trustees are grateful for our Legacy Circle members’ enduring support.

The Gallery presents great works of art for all to learn from and enjoy. The trustees are honored to help fulfill the Gallery’s mission of service to the nation, and we are grateful to the staff and volunteers whose hard work helps to accomplish this goal. With the steadfast support of the federal government and private donors, the Gallery will remain an exciting place to see wonderful examples of our artistic heritage.

Victoria P. Sant
The National Gallery of Art was created in 1937 for the people of the United States of America by a joint resolution of Congress, accepting the gift of financier and art collector Andrew W. Mellon. During fiscal year 2011, the Gallery continued its quest to serve the United States in a national role by preserving, collecting, exhibiting, and fostering the understanding of works of art, at the highest possible museum and scholarly standards.

Through a combination of federal and private funds we are able to realize Mr. Mellon’s vision. 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.

Federal support enables undertakings such as the East Building Exterior Stone Repairs project. This year construction began with the removal of stone panels. Mock-ups of the stone re-installation were done off the building to test the new anchors and on the building to test the entire system in place. Work in the area of the main entrance has begun, and turnover of the main entrance is expected at the end of 2012. The entire project will be complete, with art re-installed and the site restored, by spring of 2014.

We continue to make progress on the Master Facilities Plan with the complete renovation of the northeast quadrant of the West Building. Main Floor galleries were complete, and work is progressing in the Ground Floor spaces for conservation, the registrar, and imaging and visual services. Design is underway for the third sub-phase of this large project, which will convert swing spaces in the southeast quadrant of the building to permanent uses. In addition, we are currently updating the Master Facilities Plan for the East Building and Connecting Link.

The paintings and works of sculpture given by Mr. Mellon have formed a nucleus of high quality around which the collections have grown. This year, many individuals, foundations, and corporations continued in the tradition begun by the Gallery’s founder and the Founding Benefactors. The Gallery acquired two works by American artist Thomas Moran: The Juniata, Evening, 1864, purchased with funds from Max and Heidi Berry and Ann and Mark Kington and The Kington Foundation, and Green River Cliffs, Wyoming, 1881, a gift of the Milligan and Thomson Families. Since hosting the 1997 Moran retrospective, we have actively searched for superior examples of Moran’s work. The Juniata, Evening, unknown to us at the time of the retrospective, is the most important and most beautiful of Moran’s early landscapes to surface in decades. Green River Cliffs, Wyoming is the Gallery’s first grand panoramic view of the American West.

The Collectors Committee’s annual selections brought the Gallery two important works by significant American artists: the powerful painting Great America, 1994, by Kerry James Marshall and the breakthrough piece Knight’s Heritage, 1963, by Anne Truitt. We are very grateful to the Collectors Committee, which enables the Gallery to continually enhance its holdings of contemporary art. Thanks to the generosity of Victoria and Roger Sant, the Gallery acquired the first sculpture by Henri Matisse to enter the collection, the bronze Figure Decorative, 1908.

An ambitious schedule of twenty-one special exhibitions included Gauguin: Maker of Myth. Paul Gauguin’s use of stories and myth throughout his career continues to mesmerize audiences worldwide. Visitors to this exhibition saw why he was one of the most important artists behind European modernism. This fascinating reappraisal of his career would not have been possible without the generosity of lenders, both public and private, from around the world.

One of the oldest surviving gondolas from Venice was on view on the mezzanine of the East Building to complement the exhibition Venice: Canaletto and His Rivals. Once owned by American painter Thomas Moran, the nineteenth-century gondola was on loan from the Mariners’ Museum, Newport News, Virginia.

For the exhibition In the Tower: Nam June Paik, curators took full advantage of the vaulting, self-contained space of the I. M. Pei-designed Tower Gallery. Drawn from Paik’s
estate as well as an important recent addition, this focus exhibition explored some of Paik’s most dynamic yet meditative work. We were thrilled to be able to present our first exhibition on the artist and grateful to his estate for its generous loans.

Gabriel Metsu, 1629–1667 included fourteen paintings never before seen in this country. Metsu, one of the leading Dutch painters of the seventeenth century, was a gifted visual storyteller who infused his narrative paintings with suspense, drama, and emotion. We were pleased to present the first retrospective on Metsu in the United States and grateful to the lenders, both public and private.

The astonishing dexterity and passion for detail of American printmaker John Taylor Arms was revealed in The Gothic Spirit of John Taylor Arms. While some American artists of the period advocated a gritty realism and others explored the possibilities offered by modernist abstraction, Arms paid homage to the past. It was a delight to present these works from our collection paired with promised gifts and other works on loan.

We were honored to be the first U.S. museum to offer the once-in-a-lifetime opportunity to see the Pastrana Tapestries together in The Invention of Glory: Afonso V and the Pastrana Tapestries. Exquisite and monumental, these tapestries depict one of the events that would lead to the European voyages of exploration across the Atlantic.

Andy Warhol continues to inform our culture in limitless ways through a variety of media. We were proud to offer Warhol: Headlines, a scholarly, visually compelling exhibition and catalogue of one of the world’s most famous and influential artists, providing new information and insights to all visitors, from Warhol specialists to the general public.

In addition to presenting these spectacular exhibitions complete with related films, publications, concerts, lectures, and family programs, the Gallery constantly works to make its collections accessible to the public. Two audio tours were produced and offered free of charge for the first time in the Gallery’s history. The Director’s Tour for adults features insights into the collections recorded in a variety of languages. The Children’s Audio Tour highlights fifty paintings in the West Building. These audio tours allow visitors to enjoy the Gallery at their own pace, select works of interest as they go, and decide the length of time they spend with each object.

We were excited to welcome our new curator and head of the department of old master prints, Jonathan Bober. He brings to the Gallery a tradition of scholarship—demonstrated in numerous exhibitions and publications, especially on old master and modern prints and drawings—as well as a history of imaginative and prodigious acquisitions.

Informative tours, varied exhibitions, and significant acquisitions all enable us to realize our mission of serving a growing public. More than 4.6 million people visited the Gallery this year. Another 15.6 million people experienced the Gallery through website offerings. I join with Board President Victoria Sant in thanking the entire staff who, enabled by federal, individual, corporate, and volunteer support, work tirelessly to make the National Gallery of Art a fulfillment of Mr. Mellon’s dream of an art gallery for the nation.

Earl A. Powell III
Two exceptional paintings by Thomas Moran, one of the most celebrated landscape painters of the nineteenth century, entered the collection during the fiscal year. The first, *The Juniata, Evening*, was completed following a railroad excursion Moran and his brothers took to central Pennsylvania during the summer of 1864. Prior to his first journey to the American West in 1871, Moran produced a remarkable series of Pennsylvania landscapes that clearly reflect his admiration for the work of English artist J. M. W. Turner. As a young artist learning his craft, Moran frequently sketched in the forests surrounding Philadelphia, his home. In July 1864 he ventured further, traveling to central Pennsylvania where the Juniata, a major tributary of the Susquehanna, flowed through lush meadows and steep sandstone cliffs. *The Juniata, Evening* is filled with closely observed detail: grazing sheep, farm dwellings, a lone traveler, and most remarkably, a foreground vignette of an artist at work. With palette in hand and color box open on the ground, the artist (possibly Moran) is shown working on a landscape that duplicates the scene before the viewer.

George Frederick Tyler, a Philadelphia banker and railroad executive, purchased *The Juniata, Evening* from the artist in September 1864. Privately owned ever since, the painting had never been exhibited publicly until placed on view in the American galleries at the Gallery following its acquisition with generous funds provided by Max and Heidi Berry and Ann and Mark Kington.

Seven years after completing *The Juniata, Evening*, Moran traveled to the far reaches of the western frontier and found the subject that would change the course of his career. Early in 1871 he had been hired to illustrate a magazine article describing a wondrous region called Yellowstone. Before reaching Yellowstone, Moran stepped off the train in Green River, Wyoming, and was captivated by the bands of color that centuries of wind and water had revealed in the cliffs towering above the dusty railroad town. He went on to join F. V. Hayden’s expedition to Yellowstone and complete the watercolors that would later play a key role in the Congressional decision to set aside Yellowstone as America’s first national park. Over the years, however, the subject Moran returned to repeatedly was the western...
HENRI MATISSE. Figure Decorative,
Gift of Victoria and Roger Sant
Collecting

1 REINIER NOOMS, CALLED ZEEMAN, Amsterdam Harbor Scene, The Lee and Juliet Folger Fund

landscape he saw first—the magnificent cliffs of Green River.

Green River was a bustling railroad town in 1871, yet no sign of civilization appears in Moran’s paintings. Instead, the dazzling colors of the sculpted cliffs and an equally colorful band of Indians are the focus. Ten years after his first trip west, Moran completed Green River Cliffs, Wyoming, the most stunning of all his Green River paintings. The Gallery is enormously grateful to the Milligan and Thomson families for the gift of one of Moran’s greatest paintings and the first panoramic landscape of the American West to enter the collection.

The Gallery acquired Amsterdam Harbor Scene by Reinier Nooms, called Zeeman, thanks to the continued largesse of The Lee and Juliet Folger Fund. Set against passing storm clouds, this striking work by one of the most renowned masters of Dutch marine painting depicts a section of Amsterdam’s lively harbor in the IJ estuary at the height of the Dutch mercantile empire. The harbor contained rows of breakers, wooden piers, and a number of artificial islands that facilitated the unloading or repair of cargo ships and naval vessels. Nooms painted this scene from the northeastern shore of one of these islands, most of which was owned by the powerful Bicker family of Amsterdam. The Huis te Swieten, the warship owned by the city’s Admiralty seen on the right, was named after the country estate of a member of the family. The man-of-war, built in 1653, served as the flagship of Michiel de Ruyter, one of Holland’s greatest naval heroes, on three expeditions in the 1650s. This beautifully preserved painting demonstrates Nooms’ outstanding ability to capture atmospheric perspective, as well as his skills as a draftsman in his carefully rendered ships and rigging. The visual references suggest that one of the Bickers commissioned the painting to celebrate the family’s worldly successes.

The Gallery was delighted to acquire Black Rocks at Trouville by nineteenth-century French master Gustave Courbet, thanks to the Chester Dale Fund. Born in the landlocked region of the Doubs in the eastern part of France abutting the Swiss Alps, Courbet painted the
rocky outcroppings, steep canyons, and flowing rivers of this dramatic topography. In the 1860s, he immersed himself, artistically and literally, in the sea to the north along the Channel Coast, painting alongside Eugène Boudin, James McNeill Whistler, and Claude Monet, and swimming daily. Mesmerized by the mercurial coastal conditions of weather and light, he completed an inspired series of marine paintings stark in their reduced compositions and unique in their exuberant paint surfaces.

Black Rocks at Trouville is an extraordinary example from the marine series, rare both in its expressive palette and its remarkable condition. The sunset sky is sculpted from a variety of brushes as well as a palette knife, on top of a dark ground which breaks through to the surface. A strip of turquoise marks the horizon, and in the foreground Courbet has carved out several rocks and suggested wet sand with horizontal smears of the knife. Courbet’s motifs and employment of color and facture deeply impressed the generation of young artists who would become known as the Impressionists, and positioned the genre of landscape as the site for ambitious avant-garde practice for the next half century.

Through the Collectors Committee, the Gallery was able to acquire Great America, 1994, by Kerry James Marshall, a major mid-career painter whose work combines a technical mastery of anatomy and transparency with a deep interest in African American life and history. Born in Birmingham and raised in Watts, Marshall was a witness to the civil rights struggle. In this first work by Marshall to enter the collection, the tunnel to a Great America amusement park is recast as the Middle Passage of slaves from Africa to the Americas. Marshall’s trademark dark-black figures raise questions of caricature and racial pride, while his theme suspends dignity and irony in a precarious balance.

Sculpture

Firmly establishing Henri Matisse alongside Pablo Picasso as one of the great sculptor-painters of the twentieth century, Figure Decorative, 1908, is the first sculpture by Matisse to enter the collection. In this bronze, Matisse offers a modern take on the iconography of Venus while responding to the confrontational primitivism of Picasso’s Demoiselles d’Avignon, which he had recently seen in the artist’s studio.
With her pursed lips and elastic, buoyant limbs, she appears to harbor a vital secret. It is the gift of Victoria and Roger Sant. *Knight’s Heritage*, 1963, is a pivotal sculpture by Anne Truitt, an artist who spent most of her career in Washington, D.C., working at a personal and geographical tangent to the minimal art of New York and Los Angeles. The piece consists of a simple wooden box fabricated to the artist’s careful instructions, but its intuitive division into three unequal parts and its subtly chosen and brushed colors bespeak a lyrical, poetic sensibility. Purchased through the Collectors Committee, it joins three later sculptures by Truitt already in the collection.

Nam June Paik’s *Cosmos* was conceived in 1963 as one of his first pieces to use television as an artistic medium and executed with technical assistance in 2003. Two early, round TV tubes hooked up to a camera show views of the surrounding room in alternation with a swirling pattern. All equipment is exposed, providing a metaphor for Paik’s laying bare of mass media and twisting its operations to replace passive reception with interactive experience. The work is one of several given to the Gallery by the family of Ken Hakuta, Paik’s nephew and artistic executor.

**DRAWINGS** A major gift of six old master drawings was offered by Dian Woodner from the distinguished collection formed by her father, Ian Woodner. This gift included two Italian Renaissance works, a rare sheet of figure studies from the 1470s by the Paduan artist Francesco Squarcione, and a handsome drawing by Perino del Vaga from his series on Alexander the Great, 1540s. An important addition to the Gallery’s collection of Netherlandish drawings is the fantasy mountain landscape with waterfalls by Roelandt Savery, executed about 1606 in black and colored chalks. Two eighteenth-century drawings are a complex and colorful rendering of the portico of the Pantheon in Rome by Giovanni Battista Piranesi and the bravura *Bust of an Old Man* by Jean-Baptiste Greuze in red, black, and white chalks. The Woodner gift also included an unusually large portrait drawing by Jean-Auguste-Dominique Ingres, executed in 1857.
A major addition to the Gallery’s collection of Dutch drawings was *Bouquet of Spring Flowers in a Terracotta Vase* by Jan van Huysum, made in the 1720s, purchased with funds donated by the Pepita Milmore Memorial Fund, the Ahmanson Foundation, the Glickfield Family Foundation, and Linda H. Kaufman.

An important acquisition, funded by Alexander M. and Judith W. Laughlin, was the dramatically large and vibrant watercolor of the *Grand Waterfalls at Terni* by the Swiss landscapist Franz Kaisermann. Among notable German drawings acquired this year is Eduard Julius Friedrich Bendemann’s delicate and tender portrait of a girl crowned with flowers on her deathbed, still in its elaborate leather folding case.

Helen Porter and James T. Dyke continued their generous support of the Gallery with the gift of a trio of French nineteenth-century drawings: an early romantic pastel study of a lakeside abbey at dusk from about 1831 by Paul Huet, a sunset scene with the pristine clarity of a watercolor on blue paper by Jean Achille Benouville, and a tranquil view of the French countryside by Jean-Paul Flandrin, the first work by this Ingres protégé to enter the Gallery’s collection.

A bequest from Evelyn Stefansson Nef brought more than thirty twentieth-century drawings to the collection, representing artists ranging from Edouard Vuillard to Alex Katz. The most celebrated is Picasso’s *Young Woman Seated in an Armchair*, 1921–1922, his earliest portrait of the famous American expatriate beauty Sara Murphy. The gift also included two dozen Marc Chagall drawings and watercolors—many in books personally dedicated by the artist to Ms. Nef and her late husband, John Nef.

Foremost among gifts of American drawings was George Bellows’ *Ghost of Sergeant Pelly*, 1918, donated by Alexandra and Michael N. Altman. Joanna Steichen generously bequeathed twenty works by her late husband, Edward Steichen, centering on *The Oochens*, c. 1922, a set of fifteen tempera paintings on paper made to illustrate a children’s book but encapsulating the best in modernist abstraction.

A powerful drawing by the German artist Hanna Nagel, *An Elegant Young Man Glancing to the Side*, 1928, was the first work by this Neue Sachlichkeit artist to enter the collection. Likewise representing firsts are two works by American artist James Castle, a collage purchased with Collectors Committee funds and an ink drawing donated by The James Castle Collection and Archive.
The Hakuta Family donated a group of fourteen drawings by Nam June Paik from 1975 to 2005, ranging from quirky depictions of televised events to a large and colorful drawing topped with rabbit-ear antennae.

**PRINTS AND ILLUSTRATED BOOKS**

The most important acquisition of the year was Albrecht Dürer’s *Saint Jerome Penitent in the Wilderness*, c. 1496, an engraving remarkable in the searching naturalism of its landscape setting, the urgent feeling of Jerome, and the astonishing virtuosity of the artist. Acquired through Joan and David Maxwell, Pepita Milmore Memorial, and The Ahmanson Foundation Funds, it is the earliest and finest impression of this work in an American collection. The Gallery also added the finest impression in America of the Master MZ’s major engraving *The Martyrdom of Saint Catherine*, c. 1500.

Significant illustrated books acquired during the year included Giacomo Filippo Foresti’s *De plurimis claris selectisque Mulieribus [On Famous Women]*, 1497, the first collected biographies of mythological and historical figures which includes realistic portraits of contemporary women; the German Renaissance publication of Johann Geiler von Kaisersberg’s treatises with a riveting woodcut portrait by Hans Wechtlin; and *Lex Regia*, 1709, with nineteen etched and engraved calligraphic illustrations by Andreas Reinhardt after designs by Claus à Möminchen.

Other noteworthy acquisitions of old master prints included proofs of three of Jost Amman’s four *Elements*, 1568; Jean de Saint-Igny’s *Self-Portrait*, c. 1610; Louis-Marin Bonnet’s *Revel de Venus*, 1769; and three volumes of refined neoclassical architectural ornament by Giocondo Albertolli, all purchased through the Ailsa Mellon Bruce Fund. The purchase of Cesare Roberti’s rare *Holy Family with Saint John the Baptist* and Pietro Testa’s grand allegory *Liceo della Pittura* were funded by Bert Freidus. An anonymous gift brought Conrad Meyer’s *The Four Seasons*, 1649, to the collection.

Among important nineteenth-century European prints, Thomas Shotter Boys’ *Picturesque Architecture in Paris, Ghent, Antwerp, Rouen, Etc.*, 1839, was acquired in a complete set, in its original figured binding, through the William B. O’Neal Fund. Among outstanding American acquisitions was Fanny Palmer’s dramatic night scene “Wooding Up” on the Mississippi, published in 1863 by Currier & Ives and purchased by the Gallery with funding from Donald and the late Nancy de Laski. Liane Atlas gave a rare lifetime printing of Camille Pissarro’s radically experimental etching *Woman on the Road*, 1879. Théo van Rysselberghe’s *Loïe Fuller*, 1893, and Henri Rivière’s Poster for Le Chat Noir, 1894, were given by friends in memory of Martin Atlas. A superb impression of Rodolphe Bresdin’s masterpiece *The Good Samaritan*, 1861, along with a rare proof of Odilon Redon’s *Haunting*, 1893, were bequeathed by David Becker. Through the Gail and Benjamin Jacobs Fund, the Gallery was able to acquire Max Klinger’s *Dramen*, 1883, in a set that had belonged to his principal patron Georg.
Hirzel. The Epstein Family Collection donated two drawings and three prints by Edvard Munch, notably the color aquatint *Female Nude in an Interior*, 1896. A bequest from Evelyn Stefansson Nef included more than forty-five twentieth-century prints, the highlight being a set of Picasso’s fourteen *Saltimbanques* etchings and drypoints. Major additions to the Gallery’s German expressionist holdings were Otto Lange’s *Churchgoer with a Light*, c. 1917, a monotype-wiped woodcut purchased with funds donated by Joan and David Maxwell, and a monotype-colored proof of Lovis Corinth’s *Fall of Man*, 1919, *Kleine Dada Soirée*, 1922, by Kurt Schwitters and Theo van Doesburg is an advertisement and program for a series of Dada events. Thomas A. Cox added nine works by John Taylor Arms in recognition of the Gallery’s Arms exhibition.

Two important postwar print acquisitions included Louise Bourgeois’ extremely rare and groundbreaking surreal set of nine engravings, *He Disappeared into Complete Silence*, 1947, made possible by Dian Woodner. Nelson Blitz funded a uniquely complete set of seven state proofs by Picasso, crucial to demonstrate the development of his reduction-manner linocut *The Dejuner sur l’Herbe* (after Manet), 1962.

**PHOTOGRAPHS** The Gallery acquired more than 200 photographs this year. An exceptional gift was the donation of forty-five photographs by American modernist Harry Callahan, given by the Callahan family. Ranging from early works made in Detroit in the 1940s, to portraits of his wife, Eleanor, from the 1940s through the 1950s, to his last vivid color photographs of the 1980s and 1990s, the group was selected by Callahan himself.
The Gallery now has one of the finest and most comprehensive collections of Callahan’s work in the world.

Gary S. Davis gave thirty-five photographs by the American beat author Allen Ginsberg, including works from the early 1950s through the late 1980s. The gift is particularly rich in portraits of his photographic mentors, such as Robert Frank and Berenice Abbott, his close friend William Burroughs, and his companion Peter Orlovsky.

Fifty-three photographs by the social documentary photographer Milton Rogovin, were donated by Pierre Cremieux and Denise Jarvinen. This gift includes several examples from his series of the residents of the Lower West Side of Buffalo, as well as his Working People series. These are the first works by Rogovin to enter the collection.

Eileen and Michael Cohen gave thirty-nine photographs by twenty-eight artists, including Vito Acconci’s Passes, 1971; Gordon Matta-Clark’s Anarchitecture: World Trade Towers, 1974; Bruce Nauman’s Self-Portrait as Fountain, 1966; and Dennis Oppenheim’s Reading Position for Second Degree Burn, 1970. Together with photographs acquired earlier from the Cohens, this gift enhances holdings of work by conceptual, performance, and arte povera artists.

Other important acquisitions include William Henry Fox Talbot’s A Scene in York: York Minster from Lop Lane, 1845, purchased with funds donated by Edward J. Lenkin, Melvin and Thelma Lenkin, and Stephen G. Stein, and Charles Clifford’s Puerta de Santa Cruz, Toledo, 1860, and Linnaeus Tripe’s Amerapoora: Palace of the White Elephant and Amerapoora: Another part of the Balcony of Kyong No. 86, 1855, purchased with the New Century Fund. The Vital Projects Fund enabled the Gallery to acquire Statue of Clovis, Church of Sainte-Clotilde, Paris, 1856, a salted paper print by Charles Marville; Badbebeck, 1859, an albumen print by Louis De Clercq; Wild Life on a Tidal Water, 1890, an album of thirty photogravures by Peter Henry Emerson; and Self-Portrait, 1898–1899, a platinum print by Alfred Stieglitz. In addition, the Gallery acquired Marville’s Portrait of Charles Delahaye, c. 1855, with funds donated by Diana and Mallory Walker; William Henry Jackson’s Central City, Colorado, c. 1881, with funds from the Amon G. Carter Foundation Fund and Buffy and William Cafritz Fund; and Frederick Evans’ York Minster, North Transept: “In Sure and Certain Hope;” 1902, with funds provided by Carolyn Brody and the Milmore Memorial Fund.

The R. K. Mellon Family Foundation enabled the Gallery to acquire its first work by Clara E. Sipprell, Sixth Avenue, New York, 1920s, and Germaine Krull’s André Malraux, 1933. The Charina Foundation enabled the Gallery to acquire Philip-Lorca diCorcia’s Head # 22, 2001, the first work by this artist to enter the collection, and Nicholas Nixon’s View East from Pi Alley, Boston, 2008, while funds from Robert and Elizabeth Fisher made it possible for the Gallery to acquire Nixon’s The Brown Sisters, Truro, Massachusetts, 2010. The Veverka Family Foundation provided funds for the acquisition of Edward Burtynsky’s Silver Lake Operations #16, Lake Lefroy, Western Australia, 2007, and Mary and Dan Solomon

**Rare Books and Images** Support from endowments and generous donations enabled the Library to acquire seventy-four titles for the rare book collection.

The David K. E. Bruce Fund continued to provide essential support for developing important aspects of the collection’s subject concentrations. Sixty titles dating from the early sixteenth century to the early twentieth century were added, including three issues of the Dada journal *391* published between 1917 and 1924.

Seven titles were acquired thanks to the J. Paul Getty Fund in honor of Franklin D. Murphy, including *Emblemes, ou Deuises chrétienes* by Georgette de Montenay (La Rochelle, 1620), the first French emblem book to include engravings, among the first written by a woman, and one of the first published for a Protestant readership. The hundred engravings are from the original edition of 1567, of which only one copy, now in the Royal Library in Copenhagen, survives.

The Grega and Leo A. Daly III Fund for Architectural Books enabled the purchase of six titles, including *Architects Remembrancer, or, Surveyors Pocket Companion* (c. 1740), a two-volume manuscript prepared by joiner and surveyor James Horne, as well as *Metropolitana di Milano* (Milan, 1824), presented to Archduke Rainer of Austria with binding by Luigi Lodigiano and thirty-six engravings.

The Philip Conisbee Fund supported the purchase of *Scènes de la vie privée et publique des animaux* by P. J. Stahl (Paris, 1842), featuring nearly 200 wood engravings by J. J. Grandville.

The image collections were enriched with many notable additions. Among the albums, the most significant purchases were a folio of albumen photographs by Marville from 1860; two albums of photographs by Juan Laurent from the 1870s; Georg Humann’s *Die Kunstwerke der Münsterkirche zu Essen* (Düsseldorf, 1904); *Musée d’Anvers* by Théophile Thoré (Brussels, 1862); and S. Russell Forbes’ *Ancient Sculptures: The Masterpieces of Greek Art in the Museums of Rome* (Rome, 1890?). The department also purchased a reproductive print by Cornelis van Dalen of Cornelis Jonson van Ceulen’s *Portrait of Anna Maria van Schurman*.

Among the individual photographs are a group of anonymous mid-nineteenth-century salted paper prints of English architecture; the Metropolitan Cathedral of Mexico City by Lorenzo Becerril, 1885; a sculpture by Picasso photographed by Brassai, c. 1930; a large group of photographs and negatives of artists’ portraits by Lida Moser taken between 1950 and 1980; an anonymous platinum portrait of Gertrude Kasebier, c. 1900; a pair of cased daguerreotypes of the Crystal Palace exhibition in Sydenham, 1854; a stereo daguerreotype of the 1855 Paris Exposition Universelle; and Balthazar Korab’s photograph of Georgia O’Keeffe in her studio, 1965.

† **JUAN LAURENT. Interior of the Great Mosque or Cathedral at Córdoba,** Department of Image Collections, National Gallery of Art Library
The Gallery offered the public an impressive twenty-one special exhibitions this year. Seven exhibitions—From Impressionism to Modernism: The Chester Dale Collection; In the Tower: Mark Rothko; American Modernism: The Shein Collection; German Master Drawings from the National Gallery of Art, 1580–1900; German Master Drawings from the Wolfgang Ratjen Collection, 1580–1900; Edvard Munch: Master Prints; and Arcimboldo, 1526–1593: Nature and Fantasy—continued from the previous year.

The year began with an examination of the relationship between photography and painting in The Pre-Raphaelite Lens: British Photography and Painting, 1848–1875. Thematic sections on landscape, portraiture, literary and historical narratives, and modern-life subjects, displayed photographs and paintings as well as watercolors and large volumes in five galleries to chronicle the roles photography and Pre-Raphaelite art played in changing concepts of vision and truth in representation. Photographers looked to Pre-Raphaelite subject matter and visual strategies in order to legitimize photography’s status as a fine art. Like painters, photographers wrestled with the question of how to observe and represent the natural world and the human face and figure. A fully illustrated catalogue accompanied the exhibition, and the Gallery’s website highlighted the innovative techniques that distinguish photography of the period.

Larger Than Life: Ter Brugghen’s “Saint Sebastian Tended by Irene” displayed Hendrick Ter Brugghen’s seventeenth-century masterwork from the Allen Memorial Art Museum of Oberlin College alongside the Gallery’s Bagpipe Player, two of the Dutch artist’s most luminous and lyrical paintings. Although these works belong to different genres, they reveal the sure fluidity of brush, exquisite color harmonies, and sophisticated compositional orchestration for which Ter Brugghen is renowned.

Venice: Canaletto and His Rivals celebrated the city of Venice through a rich variety of Venetian views, known as vedute, with some twenty masterworks by Canaletto and more than thirty by rivals including Michele Marieschi, Francesco Guardi, and Bernardo Bellotto. Responding to an art market fueled largely by the Grand Tour, these gifted painters depicted the famous monuments and vistas of Venice in different moods and seasons.
On loan from the Mariners’ Museum in Newport News, Virginia, a rare nineteenth-century gondola, once owned by American artist Thomas Moran, was installed at the entrance to the exhibition. Within the exhibition, a didactic room displayed two eighteenth-century camera obscuras, one possibly owned by Canaletto, and three modern camera obscuras that gave visitors a view of the East Building atrium. A documentary film on Canaletto, produced by the National Gallery, London, and re-edited for an American audience, was shown. An audio tour offered insights into life in eighteenth-century Venice.

_Gauguin: Maker of Myth_ met visitors with the vivid colors and exotic depictions of faraway lands. Organized by Tate Modern, London, in association with the Gallery, the exhibition brought together nearly 120 works in the first major look at the artist’s oeuvre in the United States since the Gallery’s blockbuster retrospective of 1988–1989, _The Art of Paul Gauguin_. Organized thematically, the exhibition examined the artist’s use of religious and mythological symbols to tell stories as well as the...
reinvention or appropriation of narratives and myths drawn both from his European cultural heritage and Maori legend.

The ultimate traveler, Paul Gauguin (1848–1903) sailed in the South Pacific and lived in Peru, Paris, Martinique, and Tahiti, among other places. The exhibition featured iconic self-portraits, genre pictures, still lifes, and landscapes, on loan from around the world—ranging from scenes of religious life near the artist’s colony of Pont-Aven in Brittany to the exotic canvases depicting the flora and fauna of the islands of French Polynesia to the sumptuous images of the islands of the South Seas.

A fully illustrated catalogue and brochure accompanied the exhibition. An award-winning documentary produced by the Gallery was made possible by the HRH Foundation. Narrated by Willem Dafoe, the film was screened during the exhibition and broadcast on WETA and other PBS affiliates. An audio tour offered commentary by the exhibition curators and an expert on Polynesian and Maori culture.

The third installation of the In the Tower series focusing on developments in art from midcentury to the present featured the work of Nam June Paik (1932–2006). Born in Korea and trained in Japan and Germany in aesthetics and music, Paik settled in New York in 1964 and quickly became a pioneer in the integration of art with technology and performance. The centerpiece of the exhibition was One Candle, Candle Projection, 1988–2000, one of the artist’s simplest, most dynamic works. Each morning a candle was lit and a video camera followed its progress, casting its flickering, magnified, processed image onto the walls in a myriad of projections. The unique, twenty-five-feet-high triangular volume of the gallery allowed for monumental candle images. In the Tower: Nam June Paik also highlighted an important recent acquisition, Untitled (Red Hand), 1967, a gift of the Hakuta Family. A film about the artist and an illustrated brochure accompanied the exhibition.

On view in the West Building, Lewis Baltz: Prototypes/Ronde de Nuit featured works showing the transformation of the American landscape into an unending terrain of anonymous commercial architecture. From 1967 through the early 1970s, Californian artist Lewis Baltz (born 1945) made a series of photographs that focused on the sides of warehouse sheds, stucco walls, empty billboards, and other geometric forms found in the postwar suburban landscape. He titled these works Prototypes, referencing both the industrially made model structures scattered across California and the modern culture that generated them.

In this first exhibition dedicated to the series, some fifty Prototypes were on view along with works by Donald Judd and Richard Serra—key participants in the avant-garde dialogue that inspired Baltz. The exhibition also included Ronde de Nuit (Night Watch), 1991–1992, a twelve-panel color tableau of surveillance sites and the people who work in them. Dramatically
different in scale and appearance from the Prototypes, Ronde de Nuit reveals Baltz’s continuing preoccupation with manufactured environments and how they are used to control contemporary society. A fully illustrated catalogue accompanied the exhibition.

The Gallery examined the work of one of the most important Dutch genre painters of the mid-seventeenth century in Gabriel Metsu, 1629–1667. Although his career was relatively short, Gabriel Metsu enjoyed great success as a genre painter and with his religious scenes, still lifes, and portraits. Metsu’s ability to capture ordinary moments of life with freshness and spontaneity was matched only by his ability to depict materials with an unerring truth to nature. Featuring some thirty-five paintings, this exhibition was the first monographic show of Metsu’s work ever mounted in the United States. A fully illustrated catalogue and a brochure accompanied the exhibition.

Italian Master Drawings from the Wolfgang Ratjen Collection, 1525–1835 celebrated a selection of sixty-five superb drawings assembled by the European private collector Wolfgang Ratjen (1943–1997). The splendors of Italian draftsmanship from the late Renaissance to the height of the neoclassical movement were showcased in this exhibition, which featured works by many of the most important artists of
the period, from Giulio Romano to Giovanni Domenico Tiepolo. Outstanding Venetian examples included Canaletto’s elegant rendering of the Giovedì Grasso festival, perhaps his finest surviving drawing. A fully illustrated catalogue accompanied the exhibition.

The Gothic Spirit of John Taylor Arms examined the work of an American printmaker who took attention to detail to a new level. John Taylor Arms (1887–1953) believed in the uplifting quality of Gothic art and the power of close observation, skillfully transcribed. Not all of his prints depict Gothic subjects, but all reflect the spirit of an artist whose intense devotion to craftsmanship echoed that associated with medieval artisans. This exhibition presented selected examples from the artist’s entire career, from his early New York works to his finest images of European cathedrals. Some sixty prints, copperplates, and drawings were on view, drawn primarily from the Gallery’s collection as well as from other lenders both private and public.

Thanks to the generosity of collector David M. Rubenstein, the Gallery had the opportunity to display one of the rare surviving copies of the Stone facsimile of the Declaration of Independence. Secretary of State John Quincy Adams commissioned Washington engraver William J. Stone to create a facsimile version on parchment, complete with signatures, to become the official representation of the treasured document. More than three years of work went into the creation of the copperplate. It is this engraving, two hundred copies of which were distributed to surviving signers, government officials, and others, which provided the image of the Declaration of Independence that has been accepted into the popular consciousness. The Stone facsimile was on view in the West Building near American artist Gilbert Stuart’s portraits of Adams and Thomas Jefferson.

This year, the Gallery also had the rare opportunity to exhibit one of the best-preserved sculptures to survive from Roman antiquity, The Capitoline Venus. On loan to the United States for the first time, The Capitoline Venus derives from the celebrated Aphrodite of Cnidos, created by renowned classical Greek sculptor Praxiteles around 360 BC. Unearthed in Rome in the 1670s, The Capitoline Venus was given to the Capitoline Museum by Pope Benedict XIV in 1752. It was seized by Napoleon Bonaparte after his invasion of Italy and taken to Paris in 1797. The sculpture was returned in 1816 and quickly became a highlight for travelers in Europe. At the Gallery, the sculpture rested on a high pedestal surrounded by the grand columns of the Rotunda of the West Building. An illustrated brochure explained the origins and history of the sculpture.

A New Look: Samuel F. B. Morse’s “Gallery of the Louvre” was a focus exhibition featuring the newly conserved Gallery of the Louvre, on view in the West Building. Known primarily for his role in the development of the electromagnetic telegraph, Samuel F. B. Morse began his career as a painter. On loan from the Terra Foundation for American Art, Gallery of the Louvre depicts masterpieces from the Louvre’s collection “re-installed” in its grand Salon Carré for individuals to study, sketch, and copy. Morse depicted himself in front, leaning over his
Exhibiting daughter as she sketches, and included friend and author James Fenimore Cooper with his wife and daughter. Executed in Paris and New York, the Gallery of the Louvre was intended to inspire and inform American audiences. An illustrated booklet provided a key to the works of art in the Louvre that Morse depicted in his painting.

For the first time in the United States some of the finest surviving Gothic tapestries were exhibited in The Invention of Glory: Afonso V and the Pastrana Tapestries. The recently restored tapestries commemorate the conquest of two cities in Morocco by the King of Portugal, Afonso V (1432–1481). Since the seventeenth century the tapestries have been the property of the Collegiate Church of Our Lady of the Assumption in Pastrana, Spain. Because of their quality and historical significance, the Spanish government listed them as cultural patrimony to be safeguarded during the Spanish Civil War. An illustrated timeline highlighted major fifteenth-century events pertinent to the tapestries.

Text panels within the exhibition provided English translations of the inscriptions on the tapestries, summaries of the battles depicted, and illustrations of key details in the visually complex compositions. Three tapestries depicting battles in Asilah were installed in one large room. A curved wall in a second room was designed to hold The Conquest of Tangiers, the only tapestry to have traveled previously to the United States for the 1991 Gallery exhibition Circa 1492: Art in the Age of Exploration. A fully illustrated catalogue accompanied the exhibition.
The fiscal year closed with Warhol: Headlines which brought together works based largely on headlines from the tabloid news. An indisputably influential artist, Andy Warhol (1928–1987) had a lifelong obsession with the sensational side of contemporary news media. Examples of his source materials were presented for comparison, revealing Warhol’s role as both editor and author. The headline motif was traced through about eighty works representing the full range of its treatment in Warhol’s practice—from paintings, drawings, prints, photography, and sculpture to film, video, and television. A major, yet previously unexplored theme of Warhol’s career, the headline encompasses many of his key subjects, including celebrity, death, disaster, and current events. A fully illustrated catalogue and audio tour accompanied the exhibition. An exhibition Web feature encouraged visitors to compare Warhol’s sources with the works of art they inspired.


Gallery works featured in museum anniversary exhibitions included Johannes Vermeer’s Woman Holding a Balance, a highlight of Vermeer in Munich—King Max I Joseph of Bavaria as a Collector of Old Masters celebrating the Alte Pinakothek 175th anniversary; Georgia O’Keeffe’s Jack-in-Pulpit-No. 2 on view in the 25th Year Anniversary Exhibition at the National Museum of Women in the Arts, Washington, D.C.; and Thomas Gainsborough’s Mrs. Richard Brinsley Sheridan as part of the exhibition marking the bicentenary year of the Dulwich Picture Gallery, London.

Fifty nineteenth-century French paintings including The Dancer by Auguste Renoir, The Railway by Edouard Manet, and Boy in a Red Waistcoat by Paul Cézanne were on loan for Impressionist and Post-Impressionist Masterpieces from the National Gallery of Art at the Museum of Fine Arts, Houston. An additional six paintings and twenty-seven works on paper joined the exhibition when it traveled to The National Art Center, Tokyo, and the Kyoto Municipal Museum of Art.

Twenty-one photographs by André Kertész were seen in a Kertész exhibition at the Galerie Nationale du Jeu de Paume, Paris; the Fotomuseum Winterthur; the Martin-Gropius-Bau, Berlin; and the Hungarian National Museum, Budapest. Three prints by Rembrandt van Rijn were lent to Rembrandt and the Face of Jesus at the Philadelphia Museum of Art.
Declaration of Independence: The Stone Copy was on view in the West Building American galleries alongside Gilbert Stuart’s George Washington.
The education division reached one million Gallery visitors this year through on-site tours, lectures, symposia, workshops, internships, and self-guided materials. An initiative making free audio tours of the permanent collection available in a wide array of languages led to an unprecedented increase in use by families, adults, and visitors from abroad. Another sixty-five million people were reached worldwide through the website, through distance learning resources including online interactives, curriculum lessons, and loan DVDs, through printed materials distributed within school systems, and through television broadcasts.

More than 65,000 on-site adult visitors enjoyed a spectrum of programs. Eighty-four auditorium events presented live engagements with scholars, artists, collectors, and critics. In conjunction with the exhibition of Samuel F. B. Morse’s *Gallery of the Louvre*, historian and author David McCullough spoke about the allure of Paris for mid-nineteenth century Americans. Art historian Michael Fried delivered the Sydney J. Freedberg Lecture in Italian art, *Thoughts on the Caravaggisti*. Artists Ann Hamilton and Jenny Holzer discussed their work in the Diamonstein-Spielvogel Lecture series. Panel discussions included *The Role of Art in Cultural Diplomacy* with art historian Robert Storr and artists Odili Donald Odita, Joel Shapiro, and Carrie Mae Weems, and *Nam June Paik*, a conversation with experts about the artist’s combination of technology and performance. International Study Days brought museum and academic scholars together to discuss issues raised in the exhibitions *The Pre-Raphaelite Lens: British Photography and Painting, 1848–1875*; *American Modernism: The Shein Collection*; and *Venice: Canaletto and His Rivals*. An international group of education professionals met at the Gallery for the conference “Educating for Today and Tomorrow.”

Gallery talks by staff lecturers and volunteer docents served more than 40,000 visitors and included a new program entitled “Twelve at Twelve,” a series of twelve-minute talks offered at noon and focused primarily on recent acquisitions. Art information volunteers began a pilot program, moving into the galleries from five information desks with maps and guides to answer questions. Monthly tours offered in American Sign Language with voice interpretation joined *Picture This*, a tour for sight-impaired visitors, to make the collection accessible to a broader audience.
Educator Elizabeth Diament leads an exploration of Sir Anthony van Dyck’s Queen Henrietta Maria with Sir Jeffrey Hudson.
School tours and programs for teens brought almost 35,000 young people to the museum. For Art Around the Corner, the acclaimed multiple-visit program offered in association with District of Columbia public elementary schools, the Gallery produced a short film featuring students and teachers in the galleries, looking closely, sketching, and talking about art. Posted on the website, the film captures the power of the model outreach program. It will also be used for donor development. One of many offerings for families throughout the year, “Drawn into Nature” was a workshop on Georgia O’Keeffe’s Jack-in-the-Pulpit series that combined time in the galleries with an artist-led activity in the Education Studio drawing inspiration from seashells and flowers.

Through free-loan educational programs and the website, the Gallery reaches those who cannot come to Washington. This year, almost thirty million viewers experienced some aspect of the Gallery’s collections or exhibitions through teaching packets, classroom activity books, image CDs, feature-length DVDs, and videos. Web-based lesson plans offered through education resource programs online were culled this year to ensure standards of image quality, Web functionality, ease of use, and current scholarship. The newest addition, a series of the seven most popular online interactives for children, is now available in CD form for teachers without a classroom Internet connection. New to the website are seventy podcasts of lecture programs; Time Travel, a series of fifty animated videos on individual Gallery paintings for children generously funded by the MSST Foundation; as well as features on photographer Chim and frames in the Gallery’s collection.

CONCERTS AND FILMS Forty-nine concerts were presented in the Gallery’s sixty-ninth season of weekly concerts, which ran from September 2010 through June 2011. The concerts were supported by funds bequeathed to the Gallery by William Nelson Cromwell and F. Lammot Belin, with generous additional support from the Royal Norwegian Embassy, the Billy Rose Foundation, the Richard B. and Sarah J. Marsten Charitable Remainder Unitrust, and the Gottesman Fund in memory of Milton M. Gottesman. Additional assistance came from The Netherlands Cultural Services, the Randy Hostetler Living Room Music Fund, La Maison Française at the Embassy of France, the French-American Cultural Foundation, and Électricité de France.

Highlights of the season included the world premiere of Max and Moritz: A Cartoon Opera in Seven Pranks by Norwegian composer Gisle Kverndokk, presented in honor of Edvard Munch: Master Prints; the Washington premiere of Louis Andriessen’s monumental oratorio De materie; and two world-famous baroque ensembles, Red Priest and the Venice Baroque Orchestra, performing music of Antonio Vivaldi in honor of Venice: Canaletto and His Rivals.

Other exhibitions acknowledged in concert included From Impressionism to Modernism: The Chester Dale Collection (various ensembles playing music by George Gershwin, Gabriel Fauré, Scott Joplin, Darius Milhaud, and Maurice Ravel); The Pre-Raphaelite Lens: British Photography and Painting, 1843–1875 (New York Chamber Soloists playing music by Frederick Delius and Arthur Sullivan); American Modernism: The Shein Collection (pianist Terry Waldo playing early American jazz); Gauguin: Maker of Myth (French pianists playing music by Claude Debussy, Reynaldo Hahn, and other French artists).
contemporaries of Paul Gauguin); and Gabriel Metsu, 1629–1667 (soprano Anne-Marieke Evers and the Texas Children’s Choir singing music by Constantijn Huygens, Jan Sweelinck, Adriaen Valerius, and Jacob van Eijk). In all, twenty-three of the season’s concerts had a connection with a Gallery exhibition or the collection.

Each of the Gallery’s resident ensembles made a significant contribution to the season. The Gallery Orchestra accompanied music for silent films, played a Norwegian-American New Year Concert to culminate the festival “Norway Comes to Washington,” and performed music by Mannheim School composers in honor of German Master Drawings from the Wolfgang Ratjen Collection, 1580–1900. The Gallery Chamber Players played Renaissance music in honor of Arcimboldo, 1526–1593: Nature and Fantasy. The Gallery Vocal Ensemble sang music of Johann Sebastian Bach in the annual Christmas Concert; medieval music in honor of the 1,000th anniversary of the Badia di Cava Monastery near Naples, Italy; and Italian baroque music in honor of Venice: Canaletto and His Rivals. The Gallery Piano Trio, Wind Quintet, and String Quartet played music by Bach and Wolfgang Amadeus Mozart in the Gottesman Fund concert, and the Gallery New Music Ensemble presented a concert of music written and arranged for performance in the West Building Rotunda on the occasion of the Gallery’s seventieth anniversary.

The Gallery celebrated Hispanic Heritage Month with a piano recital by Carlos Rodriguez, and African American History Month with concerts by violist Marcus Thompson and pianist William Chapman Nyaho. Gallery concerts honored Women’s History Month with a performance by cellist Tanya Anisimova and pianist Lydia Frumkin.

Avant-garde programs were devoted to artists Jean-Marie Straub, Danièle Huillet, and Harun Farocki. “Iris Barry and American Modernism,” an afternoon of short avant-garde works organized in conjunction with the American modernism symposium, recreated a landmark film exhibition held at the Wadsworth Athenaeum in 1934. Production designer Patrizia von Brandenstein gave the annual Vaidya film lecture, “Film Design: Translating Words into Images.”


On the occasion of the 100th anniversary of the death of Gustav Mahler, the Gallery presented Luchino Visconti’s Death in Venice, overlapping with the exhibition Venice: Canaletto and His Rivals.

The Gallery continued its tradition of mounting a seasonal preservation festival devoted to restored cinematic rarities from international film archives with three programs: “From Vault to Screen: New Preservation from France,” “Recovered Treasure: UCLA’s Festival of Preservation,” and “This Other Eden: Ireland and Film,” organized in association with the Irish Film Institute with support from Culture Ireland.

A fiftieth anniversary tribute to the Filmmakers Cooperative included works by many artists, among them Jonas Mekas and Ken Jacobs, both of whom were present.

RESOURCES FOR SCHOLARLY RESEARCH

The Library added 5,545 books and 1,375 auction catalogs to its holdings and welcomed 3,126 visitors. Reference librarians answered 23,332 queries and provided 967 orientations to staff, fellows, and local researchers. More than 5,000 digital scans from rare materials were
provided for scholarly use by authors and for publications by the Archives of American Art, the Isabella Stewart Gardner Museum, the Corcoran Gallery of Art, the Phillips Collection, universities, and private presses.

The Library shared 6,474 titles with university and museum libraries in the United States and Canada through its interlibrary loan program. This year the program expanded to include loans to countries in Scandinavia and the far and near East.

The department of image collections acquired more than 61,600 images, including 47,623 photographs, negatives, transparencies, and images in microform, twelve CD-ROMs, sixteen rare photographic albums, nearly 1,400 rare postcards, and more than 12,500 digital files. The department’s holdings total more than thirteen million images, making the Gallery one of the largest art and architecture image repositories in the world. Image specialists answered 1,278 reference inquiries and provided 333 orientations in addition to assisting Gallery staff and Center for Advanced Study in the Visual Arts fellows.

In addition to Gallery staff, several individuals made significant donations to the collection. Lida Moser donated her architectural photographs and negatives. Pat Clopper donated six Italian reproductive prints. The estate of Livingston and Catharina Baart Biddle donated a large collection of rare postcards. Charles Schwartz gave one of his camera obscura photographs of New York architecture. The Courtauld Institute of Art, the Frick Art Reference Library, the Modern Art Museum in Fort Worth, and Art Services International also donated photographic material.

With support from the Alvord Foundation, the Kiplinger Foundation, Mr. Albert Small, and Mr. B. Francis Saul II, the department began a project with architectural historian James Goode and photographer Bruce White to document historic residences in the Washington, D.C. area.

Substantial additions to the Gallery’s digital archival repository were made this year, including more than 35,000 pages of pre-1970 exhibition records. Searchable copies of early Gallery press releases also were added to reproduction-quality copies of the Gallery’s most important early photographs, including newly discovered images of Paul Mellon, Jacqueline Kennedy, Chester Dale, and Samuel and Rush Kress. Digital copies of more than 525 postcards sent by artists to Dorothy and Herbert Vogel were created to improve usability and protect fragile originals.

Gallery Archives holdings increased with the addition of nearly 8,000 original digital documents and images, 175 cubic feet of traditional office files, and more than 4,000 sheets of architectural drawings.

The user interface for the archives description database was redesigned, and the major project to incorporate legacy finding aids passed its midpoint with the import of some 20,000 folder-level records.

Archives staff assisted more than 275 researchers interested in the history and development of the Gallery. A series of lectures and an article on Gallery history in the NGA Bulletin celebrated the Gallery’s seventieth anniversary.

Work on a Kress Collection history and conservation database reached its midpoint, funded by a three-year grant from the Samuel H. Kress Foundation.

Robert Newlin donated slides of the 1971 East Building groundbreaking ceremony. An oral history interview was conducted with donors William and Abigail Gerdts.

IMAGING AND VISUAL SERVICES

The division of imaging and visual services created high-resolution, color-accurate master digital files for 259 acquisitions. Digital photography was completed for eight works on the Web Collection Highlights list. Technical imaging in support of 165 conservation treatments was provided.

Publication-quality images were provided for Warhol: Headlines, Antico: The Golden Age of Renaissance Bronzes, Shock of the News, and George Bellows (1882–1925). Completed photography for the online Dutch systematic catalog included studio photography for sixty-six Dutch paintings. Images were provided for the Spring and Fall issues of the NGA Bulletin.

More than 17,000 high-quality digital images were added to the Gallery’s website. Produced through the Rapid Capture imaging project funded by the Samuel H. Kress Foundation, these images include European prints and drawings and photographs (up to thirty-five inches wide). Now eighty percent complete, the project has photographed more than 30,000 collection objects since it began in 2009. The addition of rapid capture images brings the number of website images to more than 24,000.
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, publications, scholarly meetings, and research.

During its thirty-first academic year, the Center welcomed fellows from France, Germany, Italy, Spain, Belgium, Switzerland, the United Kingdom, and the United States. The topics of their research ranged from votive panel paintings in Renaissance Italy to the lives of ancient Maya sculptures, from scenes of Arcadia to images of the Passion, from a social history of the London square to the historiography of Leonardo da Vinci, and from the topographical imaging of Udaipur, India, and its environs to the sculpture of Isa Genzken and Thomas Hirschhorn.

In the program of publications, two volumes in the series Studies in the History of Art appeared. The first, Romare Bearden, American Modernist (volume 71), was edited by Ruth Fine and Jacqueline Francis. It includes essays delivered at the 2003 symposium of the same name, which coincided with the exhibition The Art of Romare Bearden. The publication was marked by a lecture by noted Bearden scholar Mary Schmidt Campbell, dean, Tisch School of the Arts, New York University. The second publication, Art and the Early Photographic Album (volume 77), was edited by Stephen Bann, and gathers papers presented at a symposium held in 2007.

In the program of special meetings, the Center cosponsored, with University of Maryland, the forty-first Middle Atlantic Symposium in the History of Art. This year’s biennial Wyeth conference, supported by the Wyeth Foundation for American Art, was dedicated to the topic “Landscape in American Art, 1940–2000.”

Victor I. Stoichita, the Center’s eighth Edmond J. Safra Visiting Professor, initiated two events during his residency this spring; a two-day Robert H. Smith Colloquy on the subject of the Gallery’s painting Two Women at a Window by Bartolomé Esteban Murillo and a lecture for the scholarly public entitled “The Don Quixote Effect: Pictorial Fiction and Aesthetic Borders in Murillo and Beyond.”

The sixtieth A. W. Mellon Lectures in the Fine Arts were delivered by Mary Beard of the University of Cambridge on “The Twelve Caesars: Images of Power from Ancient Rome to Salvador Dalí.” Helen Vendler’s A. W. Mellon Lectures, the fifty-sixth in the series, and Mary Miller’s, the fifty-ninth in the series, were made available as podcasts (www.nga.gov/podcasts/mellon). The Center is working to make the Mellon Lectures more widely available this way, and plans to include images to the extent possible. The Moment of Casavaggio, based on Michael Fried’s A. W. Mellon Lectures, the fifty-first in the series, and Mary Miller’s, the fifty-ninth in the series, was made available as podcasts (www.nga.gov/podcasts/mellon).

The Center’s ongoing research projects are designed to provide primary research materials and tools. Dean Elizabeth Cropper continued her work on the critical edition and translation of Carlo Cesare Malvasia’s Felsina pittrice (Bologna, 1678). Keywords in American Landscape Design, directed by Associate Dean Therese O’Malley, and published in 2010 jointly by Yale University Press and the Gallery, was awarded the 2011 John Brinckerhoff Jackson Book Prize from the Foundation for Landscape Studies. The volume also received a 2011 Council on Botanical and Horticultural Libraries Award for a Significant Work in Botanical or Horticultural Literature.

With the support of a Digital Resources Grant from the Samuel H. Kress Foundation, Associate Dean Peter M. Lukehart traveled to Europe and throughout the United States to present his digital humanities project, “The History of the Accademia di San Luca, c. 1590–1635: Documents from the Archivio di Stato di Roma” (www.nga.gov/casva/accademia).

For more on the Center’s programs, see the annual report, Center 31, available online at www.nga.gov/resources/casva.shtm.
The False Color Multispectral Infrared Reflectogram reveals an underdrawing of the Virgin Mary in this detail from *The Annunciation* by Jan van Eyck.
Painting conservators completed seventeen major treatments, forty minor treatments, seventeen major examinations, and forty-five minor examinations, as well as the inspections of sixty-nine paintings in fifteen galleries.


Painting conservators provided editorial suggestions for the online second edition of the Dutch Paintings systematic catalogue; and completed the technical notes for the volume on thirteenth- and fourteenth-century Italian Paintings. Work continued on technical notes for the sixteenth-century Italian, nineteenth-century French, and Early American Modern systematic catalogues.

Object conservators completed eight major treatments, 129 minor treatments, forty-nine major exams, and 1,650 minor exams. Among these was the treatment of the uniquely carved *Head of a Woman* by Amedeo Modigliani that involved replacing weak and unsightly fills and securing a mount. *The Nativity*, a marble relief by Domenico Gagini, was returned to view following treatment to correct old repairs and discolored overpaint. Damage to Rachel Whiteread’s *Ghost*, a plaster cast of the space of an entire parlor, was repaired and inpainted. In
Mellon Fellow Im Chan tests a print by Mary Cassatt before treatment.
preparation for the renovation of the East Building exterior, six outdoor sculptures were removed, treated, and relocated. Temporary housings were constructed to protect three works that could not be moved. The monumental sculpture Moondog by Tony Smith was re-installed in the Sculpture Garden following a major repainting using paint produced in collaboration with the Army Research Laboratory.

Every sculpture was assessed in a Gallery-wide effort to ensure the utmost safety and security in the mounting system for each. Old and inadequate mounts were replaced with newly fabricated and more suitable mounts.

The publication of the systematic catalogue Edgar Degas Sculpture, co-authored by an art historian and two Gallery object conservators with contributions from the scientific research department, concluded more than twenty years of collaborative effort.

The Robert H. Smith-funded Renaissance Bronze Project continued with research conducted for the exhibition Antico: The Golden Age of Renaissance Bronzes, including technical analyses of more than fifty bronzes. New insights into Antico’s materials and techniques were included in the catalogue essay, wall panels, and website feature.

The paper conservation department completed a major preservation project treating and re-housing 5,300 American prints from the David and Reba Williams collection. In addition, paper conservators tackled several delicate treatments including two pastel drawings by Edgar Degas. Losses in the paper support of Degas’ Madame Dietz-Monnin were filled with toned paper to make them less visually distracting, and prominent scratches through the pastel in Girl Drying Herself were inpainted. Conservators compensated numerous paper and media losses in William Henry Johnson’s rare and colorful screen-print Blind Singer. A color etching by Mary Cassatt and a large photogravure by Charles Nègre were treated to reduce overall discoloration and localized staining. Paper conservators and technicians completed thirty major treatments, 275 minor treatments, 516 simple treatments, and 791 examinations for exhibition, loan, and collection maintenance.

The photograph conservation department completed twenty-seven major treatments, sixty-nine minor treatments, and 575 examinations of condition for exhibitions, loans, acquisition, and donor development. Mel Bochner’s silver gelatin print Surface Dis/Tension was treated in preparation for the exhibition Light Years: Conceptual Art and the Photograph, 1965–1977 at the Art Institute of Chicago. The treatment involved extensive reduction of stains and surface soil, and compensation and inpainting of numerous substantial losses. The majority of conservation treatment activity was in preparation for the Gallery exhibitions Harry Callahan at 100 and I Spy: Photography and the Theater of the Street 1938–2010. The department also assisted with planning and installation of the exhibitions The Pre-Raphaelite Lens: British Photography and Painting, 1848–1875 and Lewis Baltz: Prototypes/Ronde de Nuit, the installations Modern Lab: There is nothing to see here and Modern Lab: The Found Alphabet, and the Library Image Collection exhibition The Solemnity of Shadows: Juan Laurent’s Vision of Spain.

With generous support from the Andrew W. Mellon Foundation, the department added a senior and an assistant photograph conservator to the staff. In addition, a scientist devoted to the research of photographic materials was appointed within the scientific research department. The photograph conservators and scientists are collaborating with Gallery curators and partner institutions to advance scholarship related to the manufacture, chemistry, characterization, and conservation of platinum and palladium prints and closely related processes.
The textile conservator examined Nam June Paik’s *Ommah* with Gallery scientists to ensure that light emitted by the LCD monitor would not damage the silk robe hanging inches from it. An extensive survey of the condition of textiles in the collection continued this year. Considerable work was required for the installation of three sixteenth-century Flemish tapestries: *The Return from the Hunt*, *The Procession to Calvary*, and *Christ and the Woman Taken in Adultery*.

Matting-framing specialists prepared mats for 1,143 artworks, framed and unframed 995 artworks, created 133 exhibition mounts, assisted with installing sixty-five artworks, prepared special housings for 201 artworks, and constructed or repaired 350 frames. Special framing was designed and constructed for the display of oversized, oil-stick prints by Richard Serra. A large, double-sided work by Pablo Picasso required particular consideration to accommodate the oil painting on one side of the board and the gouache drawing on the other.

The department of loans and exhibitions conservation played an important role in the examination, transport, handling, and installation of 1,578 objects brought to the Gallery for the special exhibitions program. These objects ranged from wooden shoes for *Gauguin: Maker of Myth* to large tapestries in *The Invention of Glory: Alonso V and the Pastrana Tapestries*. Conservators also constructed twenty-one micro-climate packages for paintings from the collection, including Edgar Degas’ *The Loge*, on loan to Pavia, Italy, and Johannes Vermeer’s *A Lady Writing*, on loan to three venues in Japan. Frame conservation continued at an active pace as did several ambitious projects including the recreation of an elaborate frame for Paolo di Giovanni Fei’s *Presentation of the Virgin*.

Major technical studies of paintings by Gallery scientists included works by Willem van Aelst in collaboration with the Museum of Fine Arts, Houston, and Dürer’s *Madonna and Child*. Faded lakes in Auguste Renoir’s *A Girl with a Watering Can* were studied using micro-spectrophotometry, and materials used by Paul Cézanne were compared with period sample books.

Novel reflectance imaging techniques were used to map and identify pigments in Carlo Crivelli’s *Madonna and Child Enthroned with Donor* and Lorenzo Monaco’s *Praying Prophet*. Imaging spectroscopy was used to map and identify cadmium pigments in *Study for “Le Tournesol (The Sunflower)”* by Edward Steichen. Research into the effect of driers on the curing of oil paint revealed formation of luminescent aggregates in model systems.

Funding received from the National Science Foundation allowed for collaborative research with The George Washington University to develop instrumentation for mapping and characterizing paint media in situ. Preliminary results included identification and mapping of egg yolk, egg glair, and gum Arabic in a fifteenth-century miniature.

Research continued on gels for cleaning works of art in collaboration with Georgetown University and the reactions at the wet-dry interface in works on paper in collaboration with the Centre de Recherche sur la Conservation des Collections in Paris. The study of novel consolidants for fragile and delaminating paint was begun in collaboration with the Museum of Modern Art, New York; the Universities of Turin and Milan-Bicocca, Italy; and the National Institute of Standards and Technology.

Research staff collaborated with data processing to develop a software application to support and manage conservation processes, documentation, and related scientific data. Funded by the Andrew W. Mellon Foundation, this initiative is being led by the Gallery in partnership with the Indianapolis Museum of Art, the Metropolitan Museum of Art, National Gallery of Denmark, Yale University, the Denver Art Museum, and the Courtauld Institute.

Staff of the conservation division were active in research areas. They contributed to symposia, technical studies, and educational programs and authored a number of publications.

Mellon Fellow in Object Conservation Marie Stewart examines the polychrome surface of the late fifteenth-century German altarpiece *The Holy Kinship*. 
In fiscal year 2011, the National Gallery of Art maintained its strong financial position during a period of continued weakness and volatility in the U.S. and international economies. This was achieved through conservative management of its funds and with the continued strong support of Congress and the Administration. We are especially grateful to Congress for providing the funds required to complete the emergency repair of the marble façade of the iconic thirty-three-year-old East Building designed by architect I. M. Pei. This multi-year repair project began in fiscal 2010 and will see the removal of 16,200 marble panels from the façade of the East Building and their reinstallation with a new support structure.

The federal commitment to operate and maintain the Gallery originates in the 1937 Joint Resolution of Congress that accepted Andrew W. Mellon’s unprecedented gift to the nation of his art collection, the funds needed to construct the West Building, and an endowment fund. The Joint Resolution pledged that the United States would provide 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 the Gallery would at all times be properly maintained and remain open to the public free of charge.

**Operating Results**

For fiscal year 2011, the Gallery reported a net operating surplus of $7.1 million compared to an $8.4 million operating surplus in the prior year. This $1.3 million decrease from the prior year consists of a decrease in both operating support and revenue of $0.4 million, and an increase in operating expenses of $0.9 million.

**Operating Support and Revenue**

Fiscal year 2011 operating support and revenue totaled $148.6 million compared to $149.1 million in fiscal 2010. While total operating support and revenue decreased by only $0.4 million compared to the prior year, revenue from gifts and grants declined by $6.7 million due to a significant estate gift received in fiscal 2010. This decrease was largely offset by a $3.0 million increase in federal operating support, an increase in royalties and other income of $2.7 million, and an increase in shop sales of $0.5 million. Investment returns designated for support of operations under the Gallery’s endowment spending policy remained level with the prior year.

**Operating Expenses**

Operating expenses in fiscal 2011 totaled $141.6 million compared to $140.7 million in fiscal 2010. Operating expenses remained relatively unchanged both in total and by program activity compared to the prior year.

**Non-operating Results**

Total non-operating activity in fiscal 2011 resulted in an increase in net assets of $18.6 million compared to an increase of $81.1 million in the prior year, a year-over-year decrease of $62.5 million.

**Non-operating Support and Revenue**

Non-operating private support, including gifts, grants, and changes in the value of investments decreased in 2011 by $69.0 million compared to the prior year. The largest component of this decrease relates to the Gallery’s investment return in excess of the amount designated for operations. The Gallery’s investment portfolio earned a total return of 1.2 percent in fiscal 2011 compared to a 9.7 percent return in fiscal 2010. The Gallery’s investment portfolio enjoyed double digit gains until the final quarter when sovereign debt crises became acute in Europe and conditions in the U.S. economy worsened. The Gallery’s private equity and venture capital holdings contributed positively to the overall performance of the portfolio for the year.

Total non-operating federal support of $44.6 million for building renovations in fiscal 2011 represents a reduction of $8.3 million for Master Facilities Plan projects from the prior year.
Congress and the Administration reduced funding of Master Facilities Plan projects in fiscal 2011 to partially offset their generous appropriations in fiscal 2010 and 2011 for the $82.2 million emergency East Building façade repair project. As stated above, 16,200 marble panels will be removed from the façade of the East Building and reinstalled with a new support structure. Non-operating gifts and grants totaled $5.0 million, a decrease of $4.7 million from the prior year mainly due to smaller gifts for art purchases.

**Non-operating Expenses**

Non-operating expenses excluding acquisitions of works of art totaled $11.8 million, reflecting a small increase of $0.3 million over the prior year. Acquisitions of works of art were $7.9 million in fiscal 2011 compared to $14.6 million in the prior year.

**CAPITAL EXPENDITURES**

In fiscal 2011, the remaining funding required to complete the East Building Stone Repair project was appropriated by Congress, and the Gallery continued construction of this critical repair without interruption. Construction is expected to be completed by the end of calendar 2013, with demobilization and site restoration occurring in early 2014.

**FINANCIAL POSITION**

The Gallery’s financial position improved in fiscal year 2011 with net assets increasing by $25.6 million or 3.0 percent. Assets increased by $24.8 million, and liabilities decreased by $0.8 million. The increase in assets consists of a $24.4 million increase in cash and equivalents and a $26.0 million increase in fixed assets, offset by a $20.0 million reduction in investments. Other assets decreased by $5.6 million.

The auditor’s report and the Gallery’s statements of financial position, activities, and cash flows for the years ending September 30, 2011 and 2010, are presented on the following pages.

William W. McClure
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, 2011, 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 2010 financial statements and in our report dated November 15, 2010 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 contained in Government Auditing Standards, issued by the Comptroller General of the United States. These standards require that we plan and perform the audit to obtain reasonable assurance about whether the financial statements are free of material misstatement. An audit includes examining, on a test basis, evidence supporting the amounts and disclosures in the financial statements, assessing the accounting principles used and significant estimates made by management, and evaluating the overall financial statement presentation. We believe that our audit provides a reasonable basis for our opinion.

In accordance with Government Auditing Standards, we have also issued our report dated November 14, 2011, on our consideration of the Gallery’s internal control over financial reporting and on our tests of its compliance with certain provisions of laws, regulations, contracts, and other matters. The purpose of that report is to describe the scope of our testing of internal control over financial reporting and compliance and the results of that testing, and not to provide an opinion on the internal control over financial reporting or on compliance. That report is an integral part of an audit performed in accordance with Government Auditing Standards and should be considered in assessing the results of our audit.

November 14, 2011
## Financial Statements

### Statements of Financial Position

September 30, 2011 and 2010

with summarized financial information as of September 30, 2010

(in thousands)

<table>
<thead>
<tr>
<th>ASSETS</th>
<th>Private Funds</th>
<th>Federal Funds</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>Cash and cash equivalents</td>
<td>$ 8,612</td>
<td>$ 98,114</td>
<td>$106,726</td>
</tr>
<tr>
<td>Accounts receivable, net</td>
<td>905</td>
<td>-</td>
<td>905</td>
</tr>
<tr>
<td>Pledges receivable, net</td>
<td>6,991</td>
<td>-</td>
<td>6,991</td>
</tr>
<tr>
<td>Investments</td>
<td>610,462</td>
<td>-</td>
<td>610,462</td>
</tr>
<tr>
<td>Trusts held by others</td>
<td>10,535</td>
<td>-</td>
<td>10,535</td>
</tr>
<tr>
<td>Inventory and other assets</td>
<td>5,040</td>
<td>-</td>
<td>5,040</td>
</tr>
<tr>
<td>Fixed assets, net</td>
<td>57,820</td>
<td>166,758</td>
<td>224,578</td>
</tr>
<tr>
<td>Art collections</td>
<td>-</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td><strong>Total assets</strong></td>
<td>$ 700,365</td>
<td>$ 264,872</td>
<td>$ 965,237</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th><strong>Liabilities and Net Assets</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Liabilities:</strong></td>
</tr>
<tr>
<td>Accounts payable and accrued expenses</td>
</tr>
<tr>
<td>Capital lease obligation</td>
</tr>
<tr>
<td>Contractual obligations</td>
</tr>
<tr>
<td>Asset retirement obligation</td>
</tr>
<tr>
<td><strong>Total liabilities</strong></td>
</tr>
</tbody>
</table>

| **Net Assets:**                |
| Unrestricted                   | 204,218   | 132,027   | 336,245  | 310,406 |
| Temporarily restricted          | 113,210   | 69,731    | 182,941  | 177,077 |
| Permanently restricted          | 364,337   | -         | 364,337  | 370,397 |
| **Total net assets**           | $681,765  | $201,758  | $883,523 | $857,880 |

| **Total liabilities and net assets** | $ 700,365 | $ 264,872 | $ 965,237 | $ 940,385 |

The accompanying notes are an integral part of these financial statements.
STATEMENTS OF ACTIVITIES
for the years ended September 30, 2011 and 2010
with summarized financial information for the year ended September 30, 2010
(in thousands)

<table>
<thead>
<tr>
<th>OPERATING</th>
</tr>
</thead>
<tbody>
<tr>
<td>PRIVATE FUNDS</td>
</tr>
<tr>
<td>SUPPORT AND REVENUE:</td>
</tr>
<tr>
<td>Gifts and grants</td>
</tr>
<tr>
<td>Gallery shop sales, net</td>
</tr>
<tr>
<td>Investment return designated for operations</td>
</tr>
<tr>
<td>Royalties and other income</td>
</tr>
<tr>
<td>Net assets released from restrictions to fund operating expenses</td>
</tr>
<tr>
<td>Total support and revenue</td>
</tr>
</tbody>
</table>

| OPERATING EXPENSES: |
| Collections | 3,235 | 35,308 | 38,543 | – | – | 38,543 | 38,791 |
| Special exhibitions | 3,567 | 14,987 | 18,554 | – | – | 18,554 | 18,150 |
| Education, gallery shops, and public programs | 15,263 | 27,348 | 42,611 | – | – | 42,611 | 42,152 |
| Editorial and photography | 2,137 | 3,277 | 5,414 | – | – | 5,414 | 5,681 |
| General and administrative | 6,045 | 25,778 | 31,823 | – | – | 31,823 | 31,171 |
| Development | 3,043 | 1,571 | 4,614 | – | – | 4,614 | 4,734 |
| Total expenses | 33,290 | 108,269 | 141,559 | – | – | 141,559 | 140,679 |
| Increase in net assets from operating activities | 1,014 | 5,160 | 6,174 | 901 | – | 7,075 | 8,385 |

| NON-OPERATING |
| U.S. Government appropriation | – | – | – | 44,570 | – | 44,570 | 52,856 |
| Non-operating gifts and grants | – | – | – | 4,118 | 860 | 4,978 | 9,723 |
| Provision for bad debts | – | – | – | (25) | – | (25) | (500) |
| Changes in value of trusts held by others | (669) | – | (669) | (10) | (380) | (1,059) | (273) |
| Investment return in excess of amount designated for operations | (2,222) | – | (2,222) | (8,037) | – | (10,259) | 44,887 |
| Acquisition of works of art | (7,873) | – | (7,873) | – | – | (7,873) | (14,603) |
| Depreciation and amortization | (3,327) | (7,825) | (11,152) | – | – | (11,152) | (10,155) |
| Asset retirement obligation expense | – | (612) | (612) | – | – | (612) | (847) |
| Reclassifications of net asset balances | 1,829 | – | 1,829 | 4,711 | (6,540) | – | – |
| Net assets released from restrictions to fund non-operating expenses | 8,308 | 32,056 | 40,364 | (40,364) | – | – |
| (Decrease) increase in net assets from non-operating activities | (3,954) | 23,619 | 19,665 | 4,963 | (6,060) | 18,568 | 81,088 |
| (Decrease) increase in net assets | (2,940) | 28,779 | 25,839 | 5,864 | (6,060) | 25,643 | 89,473 |
| Net assets at beginning of the year | 207,158 | 103,248 | 310,406 | 177,077 | 370,397 | 857,880 | 768,407 |
| Net assets at end of the year | $ 204,218 | $ 132,027 | $ 336,245 | $ 182,941 | $ 364,337 | $ 883,523 | $ 857,880 |

The accompanying notes are an integral part of these financial statements.
## Statements of Cash Flows

for the years ended September 30, 2011 and 2010

with summarized financial information as of September 30, 2010

(in thousands)

<table>
<thead>
<tr>
<th>CASH FLOWS FROM OPERATING ACTIVITIES:</th>
<th>PRIVATE FUNDS</th>
<th>FEDERAL FUNDS</th>
<th>2011</th>
<th>2010</th>
<th>TOTAL</th>
</tr>
</thead>
<tbody>
<tr>
<td>(Decrease) increase in net assets</td>
<td>$ (15,962)</td>
<td>$ 41,605</td>
<td>$ 25,643</td>
<td>$ 89,473</td>
<td></td>
</tr>
<tr>
<td>Adjustments to reconcile (decrease) increase in net assets to net cash provided by operating activities:</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Depreciation and amortization</td>
<td>3,327</td>
<td>7,825</td>
<td>11,152</td>
<td>10,155</td>
<td></td>
</tr>
<tr>
<td>Amortization of discount on pledges receivable</td>
<td>(250)</td>
<td>–</td>
<td>(250)</td>
<td>(390)</td>
<td></td>
</tr>
<tr>
<td>Amortization of discount on contractual obligations</td>
<td>399</td>
<td>–</td>
<td>399</td>
<td>725</td>
<td></td>
</tr>
<tr>
<td>Provision for bad debts</td>
<td>25</td>
<td>–</td>
<td>25</td>
<td>500</td>
<td></td>
</tr>
<tr>
<td>Contributions and net investment income for permanently restricted investments</td>
<td>(995)</td>
<td>–</td>
<td>(995)</td>
<td>(6,292)</td>
<td></td>
</tr>
<tr>
<td>U.S. Government appropriations for renovation projects</td>
<td>–</td>
<td>(44,570)</td>
<td>(44,570)</td>
<td>(56,259)</td>
<td></td>
</tr>
<tr>
<td>Gifts and grants for art acquisitions and capital projects</td>
<td>(7,434)</td>
<td>–</td>
<td>(7,434)</td>
<td>(8,636)</td>
<td></td>
</tr>
<tr>
<td>Acquisitions of works of art</td>
<td>7,459</td>
<td>–</td>
<td>7,459</td>
<td>14,614</td>
<td></td>
</tr>
<tr>
<td>Realized gains on sale of investments</td>
<td>(17,706)</td>
<td>–</td>
<td>(17,706)</td>
<td>(21,863)</td>
<td></td>
</tr>
<tr>
<td>Unrealized losses (gains) on investments</td>
<td>17,638</td>
<td>–</td>
<td>17,638</td>
<td>(34,106)</td>
<td></td>
</tr>
<tr>
<td>Decrease (increase) in value of trusts held by others</td>
<td>2,130</td>
<td>–</td>
<td>2,130</td>
<td>(1,458)</td>
<td></td>
</tr>
<tr>
<td>(Increase) decrease in accounts receivable, net</td>
<td>(276)</td>
<td>–</td>
<td>(276)</td>
<td>747</td>
<td></td>
</tr>
<tr>
<td>Decrease in pledges receivable, net</td>
<td>4,213</td>
<td>–</td>
<td>4,213</td>
<td>6,029</td>
<td></td>
</tr>
<tr>
<td>(Increase) decrease in inventory and other assets</td>
<td>(298)</td>
<td>23</td>
<td>(275)</td>
<td>432</td>
<td></td>
</tr>
<tr>
<td>(Decrease) increase in accounts payable and accrued expenses</td>
<td>(279)</td>
<td>5,239</td>
<td>4,960</td>
<td>4,610</td>
<td></td>
</tr>
<tr>
<td>Decrease in contractual obligations</td>
<td>–</td>
<td>–</td>
<td>–</td>
<td>(200)</td>
<td></td>
</tr>
<tr>
<td>Increase in asset retirement obligation</td>
<td>–</td>
<td>612</td>
<td>612</td>
<td>847</td>
<td></td>
</tr>
<tr>
<td>Asset retirement remediation payment</td>
<td>–</td>
<td>(235)</td>
<td>(235)</td>
<td>(981)</td>
<td></td>
</tr>
<tr>
<td>Net cash (used in) provided by operating activities</td>
<td>(8,009)</td>
<td>10,499</td>
<td>2,490</td>
<td>(2,053)</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>CASH FLOWS FROM INVESTING ACTIVITIES:</th>
<th>PRIVATE FUNDS</th>
<th>FEDERAL FUNDS</th>
<th>2011</th>
<th>2010</th>
<th>TOTAL</th>
</tr>
</thead>
<tbody>
<tr>
<td>Purchase of investments</td>
<td>(227,533)</td>
<td>–</td>
<td>(227,533)</td>
<td>(59,880)</td>
<td></td>
</tr>
<tr>
<td>Proceeds from sale of investments</td>
<td>247,627</td>
<td>–</td>
<td>247,627</td>
<td>69,371</td>
<td></td>
</tr>
<tr>
<td>Acquisitions of works of art</td>
<td>(7,459)</td>
<td>–</td>
<td>(7,459)</td>
<td>(14,614)</td>
<td></td>
</tr>
<tr>
<td>Purchase of fixed assets</td>
<td>(215)</td>
<td>(34,908)</td>
<td>(35,123)</td>
<td>(13,098)</td>
<td></td>
</tr>
<tr>
<td>Collection of notes receivable</td>
<td>–</td>
<td>–</td>
<td>–</td>
<td>650</td>
<td></td>
</tr>
<tr>
<td>Net cash provided by (used in) investing activities</td>
<td>12,420</td>
<td>(34,908)</td>
<td>(22,488)</td>
<td>(17,571)</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>CASH FLOWS FROM FINANCING ACTIVITIES:</th>
<th>PRIVATE FUNDS</th>
<th>FEDERAL FUNDS</th>
<th>2011</th>
<th>2010</th>
<th>TOTAL</th>
</tr>
</thead>
<tbody>
<tr>
<td>Contributions and net investment income for permanently restricted investments</td>
<td>995</td>
<td>–</td>
<td>995</td>
<td>6,292</td>
<td></td>
</tr>
<tr>
<td>U.S. Government appropriation for renovation projects</td>
<td>–</td>
<td>44,570</td>
<td>44,570</td>
<td>56,259</td>
<td></td>
</tr>
<tr>
<td>Gifts and grants for art acquisitions and capital projects</td>
<td>7,434</td>
<td>–</td>
<td>7,434</td>
<td>8,636</td>
<td></td>
</tr>
<tr>
<td>Principal payment on capital lease obligation</td>
<td>–</td>
<td>(202)</td>
<td>(202)</td>
<td>(184)</td>
<td></td>
</tr>
<tr>
<td>Payments on contractual obligations</td>
<td>(8,325)</td>
<td>–</td>
<td>(8,325)</td>
<td>(18,413)</td>
<td></td>
</tr>
<tr>
<td>Net cash provided by financing activities</td>
<td>104</td>
<td>44,368</td>
<td>44,472</td>
<td>52,590</td>
<td></td>
</tr>
<tr>
<td>Net increase in cash and cash equivalents</td>
<td>4,515</td>
<td>19,899</td>
<td>24,414</td>
<td>32,966</td>
<td></td>
</tr>
<tr>
<td>Cash and cash equivalents, at beginning of year</td>
<td>4,097</td>
<td>78,155</td>
<td>82,252</td>
<td>49,286</td>
<td></td>
</tr>
<tr>
<td>Cash and cash equivalents, at end of year</td>
<td>$ 8,612</td>
<td>$ 98,114</td>
<td>$ 106,726</td>
<td>$ 82,252</td>
<td></td>
</tr>
</tbody>
</table>

The accompanying notes are an integral part of these financial statements.
**STATEMENTS OF CASH FLOWS**

for the years ended September 30, 2011 and 2010

with summarized financial information as of September 30, 2010

(in thousands)

<table>
<thead>
<tr>
<th>SUPPLEMENTAL DISCLOSURE OF CASH FLOW INFORMATION:</th>
<th>PRIVATE FUNDS</th>
<th>FEDERAL FUNDS</th>
<th>2011</th>
<th>2010</th>
</tr>
</thead>
<tbody>
<tr>
<td>Cash paid during the year for:</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Art acquisitions under contractual obligations</td>
<td>$ 8,325</td>
<td>$ –</td>
<td>$ 8,325</td>
<td>$ 18,413</td>
</tr>
<tr>
<td>Interest on capital lease</td>
<td>$ –</td>
<td>$ 140</td>
<td>$ 140</td>
<td>$ 157</td>
</tr>
<tr>
<td>Income taxes</td>
<td>$ 245</td>
<td>$ –</td>
<td>$ 245</td>
<td>$ –</td>
</tr>
<tr>
<td>SUPPLEMENTAL DISCLOSURE OF NON-CASH INFORMATION:</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Donated investment securities</td>
<td>$ 1,078</td>
<td>$ –</td>
<td>$ 1,078</td>
<td>$ 1,350</td>
</tr>
<tr>
<td>Fixed asset additions included in accounts payable</td>
<td>$ –</td>
<td>$ 3,567</td>
<td>$ 3,567</td>
<td>$ 1,568</td>
</tr>
</tbody>
</table>

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

The National Gallery of Art (the Gallery) was created in 1937 for the people of the United States of America by a joint resolution of Congress, accepting the gift of financier and art collector Andrew W. Mellon.

The Gallery serves the United States in a national role by preserving, collecting, exhibiting, and encouraging the understanding by the American public of original, great works of art. This mission and standard of excellence is central to every activity of the Gallery, from caring for and strengthening the collection to presenting special exhibitions and organizing public programs.

A substantial portion of the Gallery’s operations is funded from annual federal appropriations. Since its founding, federal funds ensure the operation and maintenance and the protection and care of the nation’s art collection enabling the Gallery to remain open 363 days a year at no charge to visitors. The Gallery also receives federal appropriations for the repair and restoration of its facilities.

In addition to federal appropriations, the Gallery receives private donations and earns income from investments. Private donations from individuals, foundations, and corporations have provided support for art acquisitions and conservation, scholarly and scientific research, exhibitions, and education outreach programs.

2. SUMMARY OF SIGNIFICANT ACCOUNTING POLICIES

GENERAL

The Gallery receives annual appropriations to cover its core programs and renovation of its buildings 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 donors for other specific expenditures. 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, acquisitions of works of art, and depreciation expense.

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 to offset potential market declines. The amount designated which is computed under the spending policy is 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, 2010 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 stipulations. One-year federal appropriations which are not obligated or expended are retained by the Gallery in accordance with federal guidelines. At the discretion of the Gallery’s Board of Trustees, private funds which are not expended for operating activities may be set aside in designated reserves and earmarked to cover future program costs or other contingencies.

The Gallery has recognized for U.S. Generally Accepted Accounting Principles (GAAP) reporting purposes liabilities for federal employee benefits and the asset retirement obligation. These future funded expenses are funded by U.S. government appropriations only when the expense is incurred at a date still to be determined in the future.

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

Temporary restrictions may expire by the passage of time or as a result of fulfillment of the donor’s stipulations. For gifts restricted for capital additions, net assets are released when capital expenditures are incurred.

Permanently restricted net assets have donor-imposed stipulations that require 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 yet to be disbursed remaining on deposit with the U.S. Treasury. The Gallery considers all highly liquid investments with an original maturity of three months at the
date of purchase or less to be cash equivalents, except where such cash equivalents are held as part of a longterm investment strategy (see Note 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, after providing an allowance for uncollectibility. For unconditional promises to give recognized prior to October 1, 2008, a risk-free rate of return at the date of the gift was used. For unconditional promises to give recognized on or after October 1, 2008, a discount rate approximating the current market rate is used. Conditional promises to give are recognized as income when the conditions stipulated by the donor are substantially met.

INVESTMENTS
Investments are generally reported at fair value. Common and preferred stocks and mutual funds are valued using readily determinable market prices. Alternative investments are reported at the estimated fair value as provided by the investment managers. The Gallery reviews and evaluates valuation methods and assumptions the investment managers use in determining the fair value. For investments valued based on manager reported net asset values, the Gallery applies procedures to assess the valuation including comparing performance to relevant market indices and verifying the underlying asset values to quoted market prices. Due to 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 in the statement of activities (see Notes 5 and 17).

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.

DEFERRED CHARGES AND OTHER ASSETS
The Gallery defers recognition of private expenses incurred in connection with future special exhibitions and other activities until the period in which the exhibition or activity occurs. Other assets largely represent a private asset contribution to the Gallery which is recorded at fair value at the date of the gift.

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

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 the estimated useful lives ranging from five to twenty-five years. Upon retirement of fixed assets, the related cost and accumulated depreciation are removed from the accounts (see Note 7).

ART COLLECTIONS
The Gallery’s art collections 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 14).

SFFAS No. 5 also requires that the Gallery recognize a current-period expense for the future cost of post-retirement health benefits and life insurance for its employees while they are still working. The Gallery accounts for 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 to be paid by OPM and certain legal judgments against the Gallery to 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.

**FAIR VALUE MEASUREMENTS**

Accounting Standards Codification (ASC) Topic 820, “Fair Value Measurement and Disclosures,” defines fair value as the exit price that would be received to sell an asset or paid to transfer a liability in the principal or most advantageous market in an orderly transaction between market participants on the measurement date. The standard establishes a fair value hierarchy that prioritizes the inputs to valuation techniques used to measure fair value (see Note 17). The hierarchy consists of three broad levels:

- **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.

As of September 30, 2011 and 2010, the carrying value of the Gallery’s cash, cash equivalents, and balances with U.S. Treasury, receivables, deferred charged, and other assets, loan to the U.S. Treasury, and accounts payable and accrued expenses approximate their fair values because of the terms and relatively short maturity of these assets and liabilities.

**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 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 summarized on a functional basis is shown in Note 12. Certain costs including depreciation, utilities, building maintenance, security, information systems, 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 exhibition expenses include travel, transportation of items, and other services necessary for the display of special exhibitions. Education, Gallery shops, and public programs include the costs of providing a wide array of lectures, tours, films, music, symposia, and academic programs to the general public, in addition to Gallery shops cost of goods sold and expenses. Editorial and photography expenses include the costs to produce the many publications produced by the Gallery. General and administrative expenses include costs for executive management, financial administration, human resources, and legal services. Development expenses include those costs 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 amounts of assets and liabilities, disclosures of contingencies at the date of the financial statements, and the reported amounts of support, revenue, and expenses 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.

The following changes to the Statement of Activities were made to enhance the presentation of operating and non-operating results:

- Federal “no-year” funding (appropriations) related to leases were reclassified as operating to match lease expenses.
- Certain non-cash items (including depreciation) which are attributable to non-operating activities were reclassified from operating to non-operating.
REVISION

During the year ended September 30, 2011, the Gallery revised the presentation of the 2010 statement of cash flows to properly reflect payments for art purchases made under contractual obligations as financing activities.

The September 30, 2010, statement of cash flows has been revised as follows:

<table>
<thead>
<tr>
<th></th>
<th>SEPTEMBER 30, 2010 AS REPORTED</th>
<th>ADJUSTMENT</th>
<th>SEPTEMBER 30, 2010 AS REVISED</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Cash Flows from Operating Activities:</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Acquisitions of works of art</td>
<td>$33,627</td>
<td>$19,013</td>
<td>$14,614</td>
</tr>
<tr>
<td>Net cash provided by (used in) operating activities</td>
<td>$16,960</td>
<td>$19,013</td>
<td>$(2,053)</td>
</tr>
<tr>
<td><strong>Cash Flows from Investing Activities:</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Acquisitions of works of art</td>
<td>$(33,627)</td>
<td>$19,013</td>
<td>$(14,614)</td>
</tr>
<tr>
<td>Net cash provided by (used in) investing activities</td>
<td>$(36,584)</td>
<td>$19,013</td>
<td>$(17,571)</td>
</tr>
</tbody>
</table>

RECENTLY ISSUED ACCOUNTING PRONOUNCEMENTS

In January 2010, the FASB issued Accounting Standards Update No. 2010-06, “Improving Disclosures about Fair Value Measurements.” This amends ASC Topic 820 to require additional disclosures. The guidance requires entities to disclose transfers of assets in and out of Level 1 and 2 of the fair value hierarchy, and the reasons for those transfers. In addition, the guidance requires the separate presentation of purchases and sales in the Level 3 Asset reconciliation. Adoption of this update did not have a material impact on the Gallery’s financial statements.

3. ACCOUNTS RECEIVABLE, NET

As of September 30, 2011 and 2010, accounts receivable consisted of the following:

<table>
<thead>
<tr>
<th></th>
<th>2011</th>
<th>2010</th>
</tr>
</thead>
<tbody>
<tr>
<td>Accrued investment income</td>
<td>$339</td>
<td>$389</td>
</tr>
<tr>
<td>Special exhibition and other program receivables</td>
<td>551</td>
<td>235</td>
</tr>
<tr>
<td>Other</td>
<td>57</td>
<td>54</td>
</tr>
<tr>
<td>Subtotal</td>
<td>947</td>
<td>678</td>
</tr>
<tr>
<td>Less: allowances</td>
<td>(42)</td>
<td>(49)</td>
</tr>
<tr>
<td>Total</td>
<td>$905</td>
<td>$629</td>
</tr>
</tbody>
</table>

4. PLEDGES RECEIVABLE, NET

As of September 30, 2011 and 2010, pledges receivable consisted of the following:

<table>
<thead>
<tr>
<th></th>
<th>2011</th>
<th>2010</th>
</tr>
</thead>
<tbody>
<tr>
<td>Due in one year or less</td>
<td>$5,274</td>
<td>$7,643</td>
</tr>
<tr>
<td>Due between one year and five years</td>
<td>1,975</td>
<td>4,032</td>
</tr>
<tr>
<td>Due in more than five years</td>
<td>100</td>
<td>200</td>
</tr>
<tr>
<td>Subtotal</td>
<td>7,349</td>
<td>11,875</td>
</tr>
<tr>
<td>Less: discounts of $208 and $446 and allowances of $150 and $450 respectively</td>
<td>(358)</td>
<td>(896)</td>
</tr>
<tr>
<td>Total</td>
<td>$6,991</td>
<td>$10,979</td>
</tr>
</tbody>
</table>

As of September 30, 2011 and 2010, $373 and $768 of the pledge receivable balance was receivable from related parties. The Gallery has received conditional promises to give $0 and $1,758 as of September 30, 2011 and 2010, respectively.
5. INVESTMENTS

As of September 30, 2011 and 2010, the fair value of investments consisted of the following:

<table>
<thead>
<tr>
<th></th>
<th>2011</th>
<th>2010</th>
</tr>
</thead>
<tbody>
<tr>
<td>Loan to the U.S. Treasury</td>
<td>$5,000</td>
<td>$5,000</td>
</tr>
<tr>
<td>Common and preferred stocks</td>
<td>71,813</td>
<td>78,480</td>
</tr>
<tr>
<td>Mutual funds</td>
<td>116,050</td>
<td>147,330</td>
</tr>
<tr>
<td>Alternative investments</td>
<td>417,599</td>
<td>399,678</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>$610,462</strong></td>
<td><strong>$630,488</strong></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 the higher of 4.00% or 0.25% below the average monthly rate for long-term funds paid by the U.S. Treasury (4.00% during fiscal year 2011). Interest income on this loan was $203 and $204 for the fiscal years ended September 30, 2011 and 2010, respectively.

Investments in common and preferred stocks and mutual funds, limited partnerships and limited liability companies consist of the Gallery’s ownership interest in externally managed investment funds, which invest in market-traded equity and fixed income securities. Alternative investments also include the Gallery’s ownership interest in externally managed private equity, venture capital, multi-asset class, and hedge funds which are organized as limited partnerships.

The following schedule summarizes the investment return and its classification in the statement of activities for the years ended September 30, 2011 and 2010:

<table>
<thead>
<tr>
<th></th>
<th>UNRESTRICTED</th>
<th>TEMPORARILY RESTRICTED</th>
<th>PERMANENTLY RESTRICTED</th>
<th>2011 TOTAL</th>
<th>2010 TOTAL</th>
</tr>
</thead>
<tbody>
<tr>
<td>Dividends and interest (net of expenses of $3,540 and $3,127, respectively)</td>
<td>$ 166</td>
<td>$ 3,939</td>
<td>–</td>
<td>$ 4,105</td>
<td>$ 3,205</td>
</tr>
<tr>
<td>Net investment appreciation</td>
<td>266</td>
<td>(262)</td>
<td>–</td>
<td>4</td>
<td>55,965</td>
</tr>
<tr>
<td>Appropriated for operations</td>
<td>(2,654)</td>
<td>(11,714)</td>
<td>–</td>
<td>(14,368)</td>
<td>(14,283)</td>
</tr>
<tr>
<td>Investment return in excess of amount designated for operations</td>
<td>(2,222)</td>
<td>(8,037)</td>
<td>–</td>
<td>(10,259)</td>
<td>44,887</td>
</tr>
</tbody>
</table>

6. INVENTORY AND OTHER ASSETS

As of September 30, 2011 and 2010, net publications inventory consisted of the following:

<table>
<thead>
<tr>
<th></th>
<th>2011</th>
<th>2010</th>
</tr>
</thead>
<tbody>
<tr>
<td>Retail</td>
<td>$1,558</td>
<td>$1,229</td>
</tr>
<tr>
<td>Work-in-process</td>
<td>173</td>
<td>141</td>
</tr>
<tr>
<td>Consignment</td>
<td>248</td>
<td>228</td>
</tr>
<tr>
<td><strong>Subtotal</strong></td>
<td>1,981</td>
<td>1,598</td>
</tr>
<tr>
<td>Less: allowance for obsolescence</td>
<td>(382)</td>
<td>(384)</td>
</tr>
<tr>
<td><strong>Subtotal Inventory</strong></td>
<td>1,599</td>
<td>1,214</td>
</tr>
<tr>
<td>Other Assets</td>
<td>3,441</td>
<td>3,551</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>$5,040</strong></td>
<td><strong>$4,765</strong></td>
</tr>
</tbody>
</table>

Other assets include real and personal property with an estimated fair value of $2,820 net of estimated selling costs in accordance with ASC Topic 360 “Property, Plant and Equipment.”
7. Fixed Assets, Net

As of September 30, 2011 and 2010, net fixed assets consisted of the following:

<table>
<thead>
<tr>
<th></th>
<th>2011</th>
<th>2010</th>
<th>TOTAL</th>
<th>TOTAL</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>PRIVATE FUNDS</td>
<td>FEDERAL FUNDS</td>
<td>TOTAL</td>
<td>TOTAL</td>
</tr>
<tr>
<td>Buildings and improvements</td>
<td>$156,310</td>
<td>$145,493</td>
<td>$301,803</td>
<td>$301,499</td>
</tr>
<tr>
<td>Equipment</td>
<td>4,616</td>
<td>56,840</td>
<td>61,456</td>
<td>56,302</td>
</tr>
<tr>
<td>Construction-in-progress</td>
<td>1,117</td>
<td>47,704</td>
<td>48,821</td>
<td>17,157</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>162,043</td>
<td>252,999</td>
<td>415,042</td>
<td>377,920</td>
</tr>
<tr>
<td>Less: accumulated depreciation and amortization</td>
<td>(104,223)</td>
<td>(86,241)</td>
<td>(190,464)</td>
<td>(179,313)</td>
</tr>
<tr>
<td>Total</td>
<td>$57,820</td>
<td>$166,758</td>
<td>$224,578</td>
<td>$198,607</td>
</tr>
</tbody>
</table>

8. Accounts Payable and Accrued Expenses

As of September 30, 2011 and 2010, accounts payable and accrued expenses consisted of the following:

<table>
<thead>
<tr>
<th></th>
<th>2011</th>
<th>2010</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>PRIVATE FUNDS</td>
<td>FEDERAL FUNDS</td>
</tr>
<tr>
<td>Accounts payable and accrued expenses</td>
<td>$505</td>
<td>$7,915</td>
</tr>
<tr>
<td>Employee benefits</td>
<td>5,841</td>
<td>17,609</td>
</tr>
<tr>
<td>Other accrued liabilities</td>
<td>4,380</td>
<td>4,121</td>
</tr>
<tr>
<td>Due to federal government</td>
<td>–</td>
<td>12,150</td>
</tr>
<tr>
<td>Total</td>
<td>$10,726</td>
<td>$41,795</td>
</tr>
</tbody>
</table>

9. Contractual Obligations

The Gallery in 2007 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, 2011 and 2010, contractual obligations consisted of the following:

<table>
<thead>
<tr>
<th></th>
<th>2011</th>
<th>2010</th>
</tr>
</thead>
<tbody>
<tr>
<td>Contractual obligations</td>
<td></td>
<td>$7,950</td>
</tr>
<tr>
<td>Less: discounts on contractual obligations</td>
<td>(76)</td>
<td>(475)</td>
</tr>
<tr>
<td>Total</td>
<td>$7,874</td>
<td>$15,800</td>
</tr>
</tbody>
</table>

The final payments for these contractual obligations will be made during the year ending September 30, 2012.
The annual discount amortization recognized on these contractual obligations has been recognized as art purchases.
10. U.S. Government Appropriations

The Gallery’s U.S. Government appropriation revenue recognized in fiscal year 2011 is reconciled to the U.S. Government appropriations received as follows:

<table>
<thead>
<tr>
<th></th>
<th>Operating</th>
<th>Renovation</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>U.S. Government appropriation revenue recognized</td>
<td>$110,186</td>
<td>$48,125</td>
<td>$158,311</td>
</tr>
<tr>
<td>Unexpended obligations</td>
<td>8,320</td>
<td>–</td>
<td>8,320</td>
</tr>
<tr>
<td>Amounts expended from prior year’s appropriations</td>
<td>(7,982)</td>
<td>–</td>
<td>(7,982)</td>
</tr>
<tr>
<td>Total U.S. Government appropriations</td>
<td>$110,524</td>
<td>$48,125</td>
<td>$158,649</td>
</tr>
</tbody>
</table>

The Gallery’s U.S. Government appropriation in fiscal year 2011 is reconciled to the federal expenses for fiscal year 2011 as follows:

<table>
<thead>
<tr>
<th></th>
<th>Operating</th>
<th>Renovation</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>Total U.S. Government appropriations</td>
<td>$110,524</td>
<td>$48,125</td>
<td>$158,649</td>
</tr>
<tr>
<td>Appropriations not expended in prior years</td>
<td>4</td>
<td>57,748</td>
<td>57,752</td>
</tr>
<tr>
<td>Less appropriations:</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Unexpended</td>
<td>(8,320)</td>
<td>(70,287)</td>
<td>(78,607)</td>
</tr>
<tr>
<td>Accrued liabilities</td>
<td>–</td>
<td>(2,244)</td>
<td>(2,244)</td>
</tr>
<tr>
<td>Capitalized for GAAP purposes</td>
<td>(768)</td>
<td>(31,523)</td>
<td>(32,291)</td>
</tr>
<tr>
<td>Appropriations expended</td>
<td>101,440</td>
<td>1,819</td>
<td>103,259</td>
</tr>
<tr>
<td>Add expenses recognized for GAAP purposes</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Expenses not funded by appropriations</td>
<td>(90)</td>
<td>(304)</td>
<td>(394)</td>
</tr>
<tr>
<td>Amounts expended from prior year’s appropriations</td>
<td>3,292</td>
<td>2,112</td>
<td>5,404</td>
</tr>
<tr>
<td>Total federal expenses</td>
<td>$104,642</td>
<td>$3,627</td>
<td>$108,269</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>2011 OPERATING</th>
<th>2011 NON-OPERATING</th>
<th>2011 TOTAL</th>
<th>2010 TOTAL</th>
</tr>
</thead>
<tbody>
<tr>
<td>Acquisition of art</td>
<td>$</td>
<td>$8,131</td>
<td>$8,131</td>
<td>$21,852</td>
</tr>
<tr>
<td>Collections</td>
<td>2,206</td>
<td>–</td>
<td>2,206</td>
<td>2,075</td>
</tr>
<tr>
<td>Special exhibitions</td>
<td>3,853</td>
<td>–</td>
<td>3,853</td>
<td>2,361</td>
</tr>
<tr>
<td>Education and public programs</td>
<td>4,548</td>
<td>–</td>
<td>4,548</td>
<td>4,585</td>
</tr>
<tr>
<td>Editorial and photography</td>
<td>203</td>
<td>–</td>
<td>203</td>
<td>203</td>
</tr>
<tr>
<td>Capital projects</td>
<td>–</td>
<td>177</td>
<td>177</td>
<td>517</td>
</tr>
<tr>
<td>Operations</td>
<td>6,112</td>
<td>–</td>
<td>6,112</td>
<td>6,395</td>
</tr>
<tr>
<td>Subtotal private funds</td>
<td>16,922</td>
<td>8,308</td>
<td>25,230</td>
<td>37,988</td>
</tr>
<tr>
<td>Special exhibitions</td>
<td>3,395</td>
<td>–</td>
<td>3,395</td>
<td>3,427</td>
</tr>
<tr>
<td>Capital projects</td>
<td>–</td>
<td>32,056</td>
<td>32,056</td>
<td>11,132</td>
</tr>
<tr>
<td>Operations</td>
<td>3,227</td>
<td>–</td>
<td>3,227</td>
<td>3,228</td>
</tr>
<tr>
<td>Subtotal federal funds</td>
<td>6,622</td>
<td>32,056</td>
<td>38,678</td>
<td>17,787</td>
</tr>
<tr>
<td>Total</td>
<td>$23,544</td>
<td>$40,364</td>
<td>$63,908</td>
<td>$55,775</td>
</tr>
</tbody>
</table>
12. Functional Classification of Expenses

Expenses by functional classification for fiscal years 2011 and 2010 are shown below:

<table>
<thead>
<tr>
<th></th>
<th>2011</th>
<th>2010</th>
<th>2011</th>
<th>2010</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>PRIVATE</td>
<td>FEDERAL</td>
<td>TOTAL</td>
<td>TOTAL</td>
</tr>
<tr>
<td>Total operating expenses from the Statement of Activities</td>
<td>$33,290</td>
<td>$108,269</td>
<td>$141,559</td>
<td>$140,679</td>
</tr>
<tr>
<td>Expenses included in the non-operating section of the Statement of Activities:</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Depreciation and amortization</td>
<td>3,327</td>
<td>7,825</td>
<td>11,152</td>
<td>10,155</td>
</tr>
<tr>
<td>Asset retirement obligation expense</td>
<td>–</td>
<td>612</td>
<td>612</td>
<td>847</td>
</tr>
<tr>
<td>Total</td>
<td>$36,617</td>
<td>$116,706</td>
<td>$153,323</td>
<td>$151,681</td>
</tr>
<tr>
<td>PROGRAM EXPENSES:</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Collections</td>
<td>4,599</td>
<td>38,628</td>
<td>43,227</td>
<td>43,187</td>
</tr>
<tr>
<td>Special exhibitions</td>
<td>4,093</td>
<td>16,220</td>
<td>20,313</td>
<td>19,829</td>
</tr>
<tr>
<td>Education, gallery shops, and public programs</td>
<td>16,188</td>
<td>29,671</td>
<td>45,859</td>
<td>45,210</td>
</tr>
<tr>
<td>Editorial and photography</td>
<td>2,170</td>
<td>3,379</td>
<td>5,549</td>
<td>5,804</td>
</tr>
<tr>
<td>Subtotal program expenses</td>
<td>27,050</td>
<td>87,898</td>
<td>114,948</td>
<td>114,030</td>
</tr>
<tr>
<td>SUPPORTING SERVICES:</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>General and administration</td>
<td>6,489</td>
<td>27,126</td>
<td>33,615</td>
<td>32,787</td>
</tr>
<tr>
<td>Development</td>
<td>3,078</td>
<td>1,682</td>
<td>4,760</td>
<td>4,864</td>
</tr>
<tr>
<td>Subtotal supporting services</td>
<td>9,567</td>
<td>28,808</td>
<td>38,375</td>
<td>37,651</td>
</tr>
<tr>
<td>Total</td>
<td>$36,617</td>
<td>$116,706</td>
<td>$153,323</td>
<td>$151,681</td>
</tr>
</tbody>
</table>

13. Endowments and Net Asset Classifications

The Gallery’s endowment consists of sixty-six individual funds established for a variety of purposes. The 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.

The Gallery’s Board of Trustees has resolved to be guided by the standards in the Uniform Prudent Management of Institutional Funds Act (UPMIFA), as enacted by the District of Columbia on January 23, 2008, in the management, investment, and expenditure of Gallery endowment funds although it is not required to do so as a matter of law. The Board has interpreted the UPMIFA as allowing the Gallery to appropriate for expenditure or accumulate so much of an endowment fund as the Gallery determines is prudent for the uses, purposes, and duration for which the endowment fund is established, subject to the intent of the donor as expressed in the gift instrument. Unless stated otherwise in the gift instrument, the assets in an endowment fund shall be donor-restricted assets until appropriated for expenditure by the Gallery. As a result of this interpretation, the Gallery has not changed the way permanently restricted net assets are classified. The Gallery continues to classify 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 as 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
Endowment net assets were comprised of the following as of September 30, 2011 and 2010:

<table>
<thead>
<tr>
<th></th>
<th>2011</th>
<th>2010</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>(31,497)</td>
<td>18,537</td>
</tr>
<tr>
<td>Temporarily restricted</td>
<td>37,657</td>
<td>–</td>
</tr>
<tr>
<td>Permanently restricted</td>
<td>364,337</td>
<td>–</td>
</tr>
<tr>
<td>Total funds</td>
<td>$370,497</td>
<td>$18,537</td>
</tr>
</tbody>
</table>

The following table summarizes the change in the endowment funds during the years ended September 30, 2011 and 2010:

<table>
<thead>
<tr>
<th></th>
<th>UNRESTRICTED</th>
<th>TEMPORARILY RESTRICTED</th>
<th>PERMANENTLY RESTRICTED</th>
<th>2011 TOTAL</th>
<th>2010 TOTAL</th>
</tr>
</thead>
<tbody>
<tr>
<td>Endowment net assets as of October 1</td>
<td>(14,967)</td>
<td>41,870</td>
<td>370,397</td>
<td>$397,300</td>
<td>$364,928</td>
</tr>
<tr>
<td>Investment return:</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Investment income</td>
<td>132</td>
<td>3,490</td>
<td>–</td>
<td>3,622</td>
<td>2,170</td>
</tr>
<tr>
<td>Net appreciation (depreciation)</td>
<td>(125)</td>
<td>151</td>
<td>(380)</td>
<td>(354)</td>
<td>35,118</td>
</tr>
<tr>
<td>Total investment return</td>
<td>7</td>
<td>3,641</td>
<td>(380)</td>
<td>3,268</td>
<td>37,288</td>
</tr>
<tr>
<td>Contributions</td>
<td>–</td>
<td>114</td>
<td>860</td>
<td>974</td>
<td>9,974</td>
</tr>
<tr>
<td>Appropriation of endowment assets for expenditures</td>
<td>(275)</td>
<td>(7,378)</td>
<td>(6,540)</td>
<td>(14,193)</td>
<td>(12,686)</td>
</tr>
<tr>
<td>Other</td>
<td>–</td>
<td>–</td>
<td>–</td>
<td>–</td>
<td>–</td>
</tr>
<tr>
<td>Reclassifications</td>
<td>2,275</td>
<td>(590)</td>
<td>–</td>
<td>1,685</td>
<td>(2,204)</td>
</tr>
<tr>
<td>Endowment net assets as of September 30</td>
<td>$12,960</td>
<td>37,657</td>
<td>$364,337</td>
<td>$389,034</td>
<td>$397,300</td>
</tr>
</tbody>
</table>

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 $31,497 and $31,596 as of September 30, 2011 and 2010, respectively. These deficiencies were the result of unfavorable market fluctuations that occurred 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.

The Gallery has adopted investment and spending policies for endowment assets that are intended to provide a predictable stream of funding for programs while maintaining the purchasing power of the endowment. Under the investment policy, as approved by the Board of Trustees, the endowment assets are invested in a manner that reduces risk through diversification while obtaining a competitive rate of return. 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.

The Gallery’s spending policy is based on an annual endowment spending rate of 5.00% 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 both the purchase of art and support of operations.
The following table summarizes the purpose of the net asset restrictions during the years ended September 30, 2011 and 2010:

<table>
<thead>
<tr>
<th>Purpose</th>
<th>2011 Total</th>
<th>2010 Total</th>
<th>2011 Restricted</th>
<th>2010 Restricted</th>
<th>2011 Unrestricted</th>
<th>2010 Unrestricted</th>
</tr>
</thead>
<tbody>
<tr>
<td>Acquisition of art</td>
<td>$129,692</td>
<td>$130,503</td>
<td>$72,737</td>
<td>$55,381</td>
<td>$25,966</td>
<td>$31,800</td>
</tr>
<tr>
<td>Collections</td>
<td>$37,761</td>
<td>$36,284</td>
<td>$34,226</td>
<td>$16,505</td>
<td>$6,388</td>
<td>$11,658</td>
</tr>
<tr>
<td>Special exhibitions</td>
<td>$53,573</td>
<td>$36,284</td>
<td>$31,402</td>
<td>$12,754</td>
<td>$12,321</td>
<td>$11,658</td>
</tr>
<tr>
<td>Education and public programs</td>
<td>$131,579</td>
<td>$127,754</td>
<td>$81,924</td>
<td>$36,284</td>
<td>$11,723</td>
<td>$34,107</td>
</tr>
<tr>
<td>Editorial and photography</td>
<td>$19,120</td>
<td>$16,050</td>
<td>$3,498</td>
<td>$16,505</td>
<td>$12,468</td>
<td>$539</td>
</tr>
<tr>
<td>Capital projects</td>
<td>$16,050</td>
<td>$131,579</td>
<td>$15,764</td>
<td>$131,579</td>
<td>$15,764</td>
<td>–</td>
</tr>
<tr>
<td>Operations</td>
<td>$129,692</td>
<td>$129,692</td>
<td>$241,754</td>
<td>$249,020</td>
<td>$66,653</td>
<td>$34,551</td>
</tr>
<tr>
<td>Subtotal private funds</td>
<td>$636,795</td>
<td>$636,795</td>
<td>$693,700</td>
<td>$693,700</td>
<td>$146,399</td>
<td>$113,209</td>
</tr>
<tr>
<td>Special exhibitions and renovation funds</td>
<td>$56,905</td>
<td>$56,905</td>
<td>$69,732</td>
<td>$69,732</td>
<td>–</td>
<td>–</td>
</tr>
<tr>
<td>Subtotal federal funds</td>
<td>$56,905</td>
<td>$56,905</td>
<td>$69,732</td>
<td>$69,732</td>
<td>–</td>
<td>–</td>
</tr>
<tr>
<td>Subtotal net assets subject to restrictions</td>
<td>$693,700</td>
<td>$693,700</td>
<td>$623,945</td>
<td>$623,945</td>
<td>$146,399</td>
<td>$113,209</td>
</tr>
<tr>
<td>Fixed assets, net</td>
<td>197,075</td>
<td>197,075</td>
<td>223,248</td>
<td>223,248</td>
<td>223,248</td>
<td>–</td>
</tr>
<tr>
<td>Future funded federal expenses recognized</td>
<td>(32,895)</td>
<td>(32,895)</td>
<td>(33,402)</td>
<td>(33,402)</td>
<td>–</td>
<td>–</td>
</tr>
<tr>
<td>Subtotal net assets not subject to restrictions</td>
<td>$164,180</td>
<td>$164,180</td>
<td>$189,846</td>
<td>$189,846</td>
<td>$189,846</td>
<td>–</td>
</tr>
<tr>
<td>Net assets as of September 30</td>
<td>$857,880</td>
<td>$857,880</td>
<td>$883,523</td>
<td>$883,523</td>
<td>$336,245</td>
<td>$336,245</td>
</tr>
</tbody>
</table>

14. Employee Benefits

Total pension expense recognized in the Gallery’s financial statements was $7,319 and $7,035 for the years ended September 30, 2011 and 2010, respectively. These amounts do not include pension expense financed by OPM and imputed to the Gallery of $2,730 and $3,153 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, 2011 and 2010, were $2,276 and $2,214, 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 2011 and 2010, the Gallery contributed $5,472 and $5,159, 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 $6,077 and $6,071 during fiscal years 2011 and 2010 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 2011 and 2010 total $303 and $387, 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.

15. 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.

ASC Topic 740-10-25, “Income Taxes Recognition” 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 Gallery does not believe its financial statements include any uncertain tax positions.
16. 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></th>
<th>2011</th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>CAPITAL LEASE</td>
<td>OPERATING LEASES</td>
<td></td>
</tr>
<tr>
<td>2012</td>
<td>$342</td>
<td>$3,763</td>
<td></td>
</tr>
<tr>
<td>2013</td>
<td>343</td>
<td>1,767</td>
<td></td>
</tr>
<tr>
<td>2014</td>
<td>343</td>
<td>889</td>
<td></td>
</tr>
<tr>
<td>2015</td>
<td>344</td>
<td>911</td>
<td></td>
</tr>
<tr>
<td>2016</td>
<td>345</td>
<td>933</td>
<td></td>
</tr>
<tr>
<td>Thereafter</td>
<td>–</td>
<td>2,179</td>
<td></td>
</tr>
<tr>
<td>Total minimum lease payments</td>
<td>1,717</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Less: amount representing interest</td>
<td>(387)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Present value of minimum capital lease payments</td>
<td>$1,330</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Rental expense was approximately $4,787 and $4,800 for the years ended September 30, 2011 and 2010, respectively.

17. FAIR VALUE MEASUREMENTS

The following tables summarize the fair value measurement as of September 30, 2011 and 2010, for financial assets by pricing observability levels:

<table>
<thead>
<tr>
<th></th>
<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 9/30/11</th>
</tr>
</thead>
<tbody>
<tr>
<td>Common and preferred stocks</td>
<td>$71,813</td>
<td>–</td>
<td>–</td>
<td>$71,813</td>
</tr>
<tr>
<td>Mutual funds—equity</td>
<td>43,225</td>
<td>–</td>
<td>–</td>
<td>43,225</td>
</tr>
<tr>
<td>Mutual funds—fixed income</td>
<td>72,825</td>
<td>–</td>
<td>–</td>
<td>72,825</td>
</tr>
<tr>
<td>Public equity funds</td>
<td>–</td>
<td>178,838</td>
<td>–</td>
<td>178,838</td>
</tr>
<tr>
<td>Hedge funds</td>
<td>–</td>
<td>–</td>
<td>137,741</td>
<td>137,741</td>
</tr>
<tr>
<td>Multi-asset class fund</td>
<td>–</td>
<td>–</td>
<td>43,940</td>
<td>43,940</td>
</tr>
<tr>
<td>Private equity funds</td>
<td>–</td>
<td>–</td>
<td>40,166</td>
<td>40,166</td>
</tr>
<tr>
<td>Venture capital funds</td>
<td>–</td>
<td>–</td>
<td>16,914</td>
<td>16,914</td>
</tr>
<tr>
<td>Trust held by others</td>
<td>–</td>
<td>–</td>
<td>7,989</td>
<td>7,989</td>
</tr>
<tr>
<td>Assets measured at fair value on a recurring basis</td>
<td>187,863</td>
<td>178,838</td>
<td>246,750</td>
<td>613,451</td>
</tr>
<tr>
<td>Trust held by others</td>
<td>–</td>
<td>–</td>
<td>2,546</td>
<td>2,546</td>
</tr>
<tr>
<td>Assets measured at fair value on a non-recurring basis</td>
<td>–</td>
<td>–</td>
<td>2,546</td>
<td>2,546</td>
</tr>
<tr>
<td>Total assets measured at fair value</td>
<td>$187,863</td>
<td>$178,838</td>
<td>$249,296</td>
<td>$615,997</td>
</tr>
</tbody>
</table>
Most investments classified in Levels 2 and 3 consist of shares or units in investment funds as opposed to direct interests in the funds underlying holdings, which may be marketable. Because the net asset value reported for each fund is used as a practical expedient to estimate the fair value of the Gallery’s interest therein, its classification in Level 2 or 3 is based on the Gallery’s ability to redeem its interest at or near the date of the statement of financial position. If the investment can be redeemed in less than 120 days the investment is classified in Level 2. The classification in the fair value is not necessarily an indication of the risks, liquidity, or degree of difficulty in estimating the fair value of each of the investments underlying assets and liabilities.

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:

FAIR VALUE MEASURED ON A RECURRING BASIS

*Alternative Investments* — 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. In the case of the private equity and venture capital investments there are limited options to transfer or withdraw from these funds prior to their termination. The portfolio holdings of underlying funds in partnerships may not be disclosed; therefore, the Gallery relies on the investment manager to provide a valuation estimate. Inputs to the valuation are unobservable and therefore included in Level 3. The Gallery’s investments in private equity, venture capital, and real estate are generally valued based on the most current net asset value (NAV) adjusted for cash flows when the reported NAV is not at the measurement date. This amount represents the best estimate of fair value of these investments at September 30, 2011.

*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. These trusts are managed by external parties and are for the most part invested in cash equivalents, mutual funds, and publicly traded equities.

FAIR VALUE MEASURED ON A NON-RECURRING BASIS

*Trusts Held by Others* — One trust is invested in real property based on property valuations that involve significant judgment and estimation.
The following table summarizes the changes in Level 3 assets, measured at fair value on a recurring basis, as of September 30, 2011:

<table>
<thead>
<tr>
<th></th>
<th>Year ended September 30, 2011</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>HEDGE FUNDS</td>
</tr>
<tr>
<td>Fair value of Level 3 assets at September 30, 2010</td>
<td>$112,690</td>
</tr>
<tr>
<td>(Expenses) net of dividends and interest</td>
<td>(627)</td>
</tr>
<tr>
<td>Realized gains</td>
<td>4,777</td>
</tr>
<tr>
<td>Net unrealized (losses) gains</td>
<td>(5,958)</td>
</tr>
<tr>
<td>Proceeds from sales, redemptions, and distributions</td>
<td>(34,141)</td>
</tr>
<tr>
<td>Purchase of investments</td>
<td>61,000</td>
</tr>
<tr>
<td>Fair value of Level 3 assets at September 30, 2011</td>
<td>$137,741</td>
</tr>
</tbody>
</table>

The following table summarizes the changes in Level 3 assets, measured at fair value on a recurring basis, as of September 30, 2010:

<table>
<thead>
<tr>
<th></th>
<th>Year ended September 30, 2010</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>HEDGE FUNDS</td>
</tr>
<tr>
<td>Fair value of Level 3 assets at September 30, 2009</td>
<td>$108,934</td>
</tr>
<tr>
<td>(Expenses) net of dividends and interest</td>
<td>(599)</td>
</tr>
<tr>
<td>Realized gains (losses)</td>
<td>1,800</td>
</tr>
<tr>
<td>Net unrealized gains</td>
<td>5,655</td>
</tr>
<tr>
<td>Proceeds from sales, redemptions, and distributions</td>
<td>(3,100)</td>
</tr>
<tr>
<td>Purchase of investments</td>
<td>–</td>
</tr>
<tr>
<td>Fair value of Level 3 assets at September 30, 2010</td>
<td>$112,690</td>
</tr>
</tbody>
</table>

Realized and unrealized gains/(losses) for Level 3 assets included in changes in net assets for the years ended September 30, 2011 and 2010, are reported as follows:

<table>
<thead>
<tr>
<th></th>
<th>2011</th>
<th>2010</th>
</tr>
</thead>
<tbody>
<tr>
<td>Total gains (losses)</td>
<td>$14,556</td>
<td>$17,730</td>
</tr>
<tr>
<td>Change in unrealized gains (losses) relating to assets still held at reporting date</td>
<td>$2,621</td>
<td>$14,824</td>
</tr>
</tbody>
</table>

The fair values of the following investments have been estimated using the net asset value per share of the investments as of September 30, 2011:

<table>
<thead>
<tr>
<th></th>
<th>FAIR VALUE</th>
<th>COMMITMENTS</th>
<th>REDEMPTION FREQUENCY</th>
<th>REDEMPTION NOTICE PERIOD</th>
</tr>
</thead>
<tbody>
<tr>
<td>Public equity funds</td>
<td>(a) $178,838</td>
<td>–</td>
<td>Daily to Quarterly</td>
<td>6–120 days</td>
</tr>
<tr>
<td>Hedge funds</td>
<td>(b) $137,741</td>
<td>–</td>
<td>1 to 3 years</td>
<td>90–95 days</td>
</tr>
<tr>
<td>Multi-asset class fund</td>
<td>(c) $43,940</td>
<td>–</td>
<td>Annually</td>
<td>365 days</td>
</tr>
<tr>
<td>Private equity funds</td>
<td>(d) $40,166</td>
<td>22,717</td>
<td>n/a</td>
<td>n/a</td>
</tr>
<tr>
<td>Venture capital funds</td>
<td>(e) $16,914</td>
<td>4,691</td>
<td>n/a</td>
<td>n/a</td>
</tr>
<tr>
<td>Trust held by others</td>
<td>7,989</td>
<td>–</td>
<td>n/a</td>
<td>n/a</td>
</tr>
<tr>
<td></td>
<td>$425,588</td>
<td>$27,408</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
The fair values of the following investments have been estimated using the net asset value per share of the investments as of September 30, 2010:

<table>
<thead>
<tr>
<th>Investment Type</th>
<th>Fair Value</th>
<th>Commitments</th>
<th>Redemption Frequency</th>
<th>Redemption Notice Period</th>
</tr>
</thead>
<tbody>
<tr>
<td>Public equity funds</td>
<td>(a) $204,440</td>
<td>$–</td>
<td>Monthly to Quarterly</td>
<td>15 – 120 days</td>
</tr>
<tr>
<td>Hedge funds</td>
<td>(b) 112,690</td>
<td>–</td>
<td>1–3 years</td>
<td>60–95 days</td>
</tr>
<tr>
<td>Multi-asset class fund</td>
<td>(c) 42,587</td>
<td>–</td>
<td>Annually</td>
<td>365 days</td>
</tr>
<tr>
<td>Private equity funds</td>
<td>(d) 29,148</td>
<td>31,362</td>
<td>n/a</td>
<td>n/a</td>
</tr>
<tr>
<td>Venture capital funds</td>
<td>(e) 10,813</td>
<td>7,332</td>
<td>n/a</td>
<td>n/a</td>
</tr>
<tr>
<td>Trust held by others</td>
<td>10,119</td>
<td>–</td>
<td>n/a</td>
<td>n/a</td>
</tr>
</tbody>
</table>

$409,797 $38,694

(a) Public equity funds consist of investments in limited liability partnerships and limited liability corporations that invest in publicly traded stocks of domestic and international companies.

(b) Hedge funds includes investments in hedge funds, one of which (representing 41% of this category) invests both long and short primarily in U.S. and international common stocks, and the other two (representing 59% of this category) pursue multiple strategies to diversify risks and reduce volatility.

(c) Multi-asset fund is invested in all asset classes, including publicly traded U.S. and international stocks, fixed income, cash equivalents, private equity, venture capital, hedge funds, real estate, and natural resources.

(d) Private equity funds include funds that invest directly in private U.S. and international companies or conduct buyouts of public companies resulting in the delisting of public equity, as well as two funds which invest in U.S. and international real estate. These assets are invested through limited partnerships which have stated terms of typically eight to twelve years. The remaining terms of the Gallery’s private equity investments range from three to seven years. These investments can never be redeemed. Instead, distributions are received through the liquidation of the underlying assets of the fund.

(e) Venture capital funds include several funds that invest in early stage, high-potential, growth start-up U.S. and international companies. These assets are invested through limited partnerships which have stated terms of typically eight to twelve years. The remaining terms of the Gallery’s venture capital investments range from three to seven years. These investments can never be redeemed. Instead, distributions are received through the liquidation of the underlying assets of the fund.

18. Subsequent Events

The Gallery has performed an evaluation of subsequent events through November 14, 2011, which is the date the financial statements were available to be issued, noting no events that affect the financial statements as of September 30, 2011.
ACQUISITIONS

PAINTINGS

Courbet, Gustave, French, 1819–1877
> The Black Rocks at Trouville, 1865/1866, oil on canvas, 2011.51.1, Chester Dale Fund
Johnson, Lester, American, 1919–2010
> Dark Portrait, c. 1960, oil on canvas, 2011.39.1, Gift of Beth and George Meredith
Marshall, Kenny James, American, born 1955
> Great America, 1994, acrylic and collage on canvas, 2011.20.1, Gift of the Collectors Committee
Moran, Thomas, American, 1837–1926
> The Juniata, Evening, 1864, oil on canvas, 2010.107.1, Gift of Max and Heidi Berry and Ann and Mark Kington, The Kington Foundation
> Green River Cliffs, Wyoming, 1881, oil on canvas, 2011.2.1, Gift of the Milligan and Thomson Families
Nooms, Reinier, called Zeeman, Dutch, 1624–1664
> Amsterdam Harbor Scene, c. 1658, oil on canvas, 2011.3.1, The Lee and Juliet Folger Fund
Ramos, Mel, American, born 1935
> Wild Girl, 1963, oil on canvas, 2010.118.1, Gift of Abrams Family Collection
Seitz, William Chapin, American, 1914–1974
> Wall of Remains, 1952, mixed media on paper on canvas
> Figures Flying through Space with Minerals and Cakes, 1945, oil on canvas
> Cubist Portrait of a Woman, 1946, oil on canvas
> Cab and Shell with Shoe, 1947, oil on canvas, 2011.10.1-4, Gift of Irma Seitz
Troy, Jean François de, French, 1679–1752
> The Abduction of Europa, 1716, oil on canvas, 2010.115.1, Chester Dale Fund
Zox, Larry, American, 1937–2006
> Deuxhuit (Single Gemini Series), 1968, acrylic on canvas, 2011.40.1, Gift of Sha King Zox

SCULPTURE

Matisse, Henri, French, 1869–1954
> Figure Decorative, 1908, bronze, 2011.9.1, Gift of Victoria and Roger Sant
Starrs, John, American, 1885–1956
> Auto Town, Industrial Forms: part Bi, c. 1922, cast and painted concrete, 2011.1.1, Gift of Deborah and Ed Shein
Truitt, Anne, American, 1921–2004
> Panu XII, 1977, acrylic on wood, 2011.1.5, Gift of Margot Wells Backas
> Knight’s Heritage, 1963, acrylic on wood, 2011.19.1, Gift of the Collectors Committee

DECORATIVE ART

Chagall, Marc, Russian, 1887–1985
> Untitled (P? D), probably 1930s, blue ink on light brown paper, 2011.63.1, Gift of The James Castle Collection and Archive
Chagall, Marc, Russian, 1887–1985
> Purim, 1917, gouache
> Small Composition for John, 1957, watercolor with black ink
> Birthday Celebration Drawing, 1972, pen and blue ink on printed card
> Birthday Celebration Drawing, 1972, pen and blue ink on printed card
> Wedding Announcement, 1964, brown ink and red and blue crayon on printed card
> Menu with a Drawing of a Queen, 1970, brown ink on printed menu card
> Birthday Menu with a Drawing of an Angel, 1973, crayon on menu
> The Consul, 1973, color crayon on title-page of bound volume
> An Artist-Angel at the Easel, 1968, pen and ink on title-page of bound volume
> Self-Portrait with a Dove and Bouquets, 1971, watercolor and color crayon on title-page of bound volume
> Bouquet of Flowers, 1951, watercolor on title-page of bound volume
> Self-Portrait with a Seeing-Eye Heart, 1974, pen and ink on title-page of bound volume
> The Artist Presenting a Bouquet of Flowers, 1973, black crayon and pastel on title-page of bound volume
> Levers with Flowers in a Night Sky, 1968, color crayon on title-page of bound volume
> Self-Portrait at the Easel, 1968, felt-tip pen on title-page of bound volume
> Self-Portrait at the Easel, 1968, felt-tip pen on title-page of bound volume
> The Visitation
> Purim

DUNoyer de Segonzac, André, French, 1884–1974
> Countryside, pen and black ink with wash, 2011.60.6, The John U. and Evelyn S. Nef Collection
Flandrin, Jean-Paul, French, 1811–1902
> Sunlit Trees in a Valley near Lavaux, 1840, black chalk heightened with white chalk on blue paper, with vertical strips added at left and right edges, 2011.9.1, Gift of Helen Porter and James T. Dyke
Florentine 16th century
> The Visitiation, c. 1560, black chalk, heightened with white, on purple prepared paper, 2011.38.1, Ailsa Mellon Bruce Fund
Förster, Heinrich von, German, 1832–1889
> The Music Room of Archduchess Margareta, Princess of Saxony, in Schloss Ambras, 1870s, watercolor and gouache, 2011.88.1, William B. O’Neal Fund
Fries, Ernst, German, 1801–1833
> Benetguden with the Watzmann Peak in the Distance, 1822, watercolor over graphite, 2011.52.1, Ailsa Mellon Bruce Fund
Frink, Elisabeth, Dame, British, 1930–1993
> An Eagle, 1966, watercolor, 2011.60.68, The John U. and Evelyn S. Nef Collection
Glimme, Johann Gottlieb, German, 1711–1778
> Young Woman Sewing with a Dog Resting on Her Lap, 1750s(?), red chalk, 2011.12.1, William B. O’Neal Fund
Graf I, Urs, Circle of, Swiss, c. 1485–1527/1529
> A Soldier Walking with a Camp Follower, 1523, pen and black ink, 2011.11.1, Ailsa Mellon Bruce Fund
Greuze, Jean-Baptiste, French, 1720–1805
> Bust of an Old Man, probably 1763, red, black, and white chalks with stumpings and erasure on light brown paper, 2011.42.3, Woodner Collection, Gift of Dian Woodner
Grosz, George, German, 1893–1959
> In the Drawing Room (The Art Critics), pen and black ink, 2011.60.49, The John U. and Evelyn S. Nef Collection
Hirzel, Hermann, German, 1864–1939
> A Winter Landscape within a Jugendstil Border, 1902, pen and black ink, with corrections in white gouache, on two joined sheets of card, 2011.37.1, Ailsa Mellon Bruce Fund
Huber, Jakob Wilhelm, Swiss, 1787–1971
> A Fortress in a Mountain Landscape at Sunset, 1810, gouache with pen and black ink, 2011.34.2, Ailsa Mellon Bruce Fund

Huber, Johann Caspar, Swiss, 1752–1827
> A Stand of Birch Trees at Sunrise, 1802–1867

Huet, Paul, French, 1803–1869
> An Abbey by a Wooded Lake at Twilight, c. 1831, pastel, 2011.44.1, Helen Porter and James T. Dyke Fund

Huyser, Jan van, Dutch, 1682–1749
> Bouquet of Spring Flowers in a Terracotta Vase, 1720s, oiled charcoal and watercolor, 2011.74.1, Pepita Milmore Memorial, The Ahmanson Foundation, Glickfield Family Foundation, Linda H. Kaufman and Buffy and William Cafriz Funds

Ingres, Jean-Auguste-Dominique, French, 1780–1867
> Mademoiselle Marie de Bordini (?), 1857, graphite and watercolor with white heightening, 2011.42.6, Woodner Collection, Gift of Dan Woodner

Italian 17th Century
> God the Father with Angels, pen and brown ink with brown wash, 2011.86.2, Gift of Jane Tarleton Smith Moore

Jegli II, Hans, Swiss, 1580–1643
> A Donor with a Coat of Arms, 1603, pen and ink with wash, 2011.90.1, Katharine Shepard Fund

John, Augustus, Welsh, 1876–1961
> Butt of a Young Woman, c. 1900, red chalk

Katz, Alex, American, born 1927
> Liví, 1974, graphite, 2011.60.38, The John U. and Evelyn S. Nef Collection

Krüger, Anton, German, 1795–1857
> Ausriech aus meinem Fenster, via valfonda in A Standing Draped Woman, 2011.60.13, The John U. and Evelyn S. Nef Collection

Kusser, Matthias, Swiss, 1787–1871
> Le Château d’Eze, near Nice, 1841/1843, watercolor, 2010.122.7, Anonymous Gift

Ley, Conrad, Swiss, 1618–1689
> An Allegory of Poverty and Wealth, pen and brown ink with gray wash, 2010.122.1, Anonymous Gift

Miss, Mary, American, born 1944
> Veiled Landscape, 1979, pen and black ink over collage with cutout on vellum, 2011.16.1, Gift of Harry Grubert

Munch, Edvard, Norwegian, 1863–1944
> Female Half-Figure Sketch of a Woman, 1920/1923, pen and black ink

Piranesi, Giovanni Battista, Italian, 1720–1778
> The Felice of the Pantheum, 1756s and early 1760s, pen and dark brown ink with gray and gray-brown wash over red chalk, on three pieces of paper glued together, 2011.42.5, Woodner Collection, Gift of Dan Woodner

Richter, Adrian Ludwig, German, 1780–1867
> The Sabine Hills and Rocca Santo Stefano Seen from Civitella, 1824, graphite, 2011.91.2, Ailsa Mellon Bruce Fund

Sauro, Randi, Dutch, 1576–1639
> Mountainous Landscape with Castles and Waterfalls, c. 1606, black, ocher, red, and blue chalks, with traces of white heightening on gray-green paper, 2011.42.2, Woodner Collection, Gift of Dan Woodner

Savery, Roelandt, Dutch, 1576–1639
> The Portico of the Pantheon, 1750s and early 1760s, pen and dark brown ink with gray-gary and gray-brown wash over red chalk, 2011.60.47, Gift of Dian Woodner

Schwien, Mary, American, born 1944
> Veiled Landscape, 1979, pen and black ink over collage with cutout on vellum, 2011.16.1, Gift of Harry Grubert

Shepard, John, Augustus, Welsh, 1876–1961
> Butt of a Young Woman, c. 1900, red chalk

Shulsky, Theodor, American, 1879–1973
> Mushtoch Shihsleghy, The Lyric Poet and Aesthetician, c. 1922, tempera and ink over graphite on paperboard

Still, Edward, American, 1890–1946
> River Landscape with Figures, 1921–1922, brush and gray ink with white gouache and black ink on paper washed light blue, 2011.60.43, The John U. and Evelyn S. Nef Collection

Stevenson, Robert Louis, Scottish, 1850–1884
> The Man-Who, on a National Holiday, 1922, tempera and ink over graphite on paperboard

Stevenson, Robert Louis, Scottish, 1850–1884
> The Pink-Faced Politician, also known as The-Man-Who, on a National Holiday, c. 1922, tempera and ink over graphite on paperboard

Stevenson, Robert Louis, Scottish, 1850–1884
> The President of the Ooehn Republic Walking Through the Green Fields of Earth, c. 1922, tempera and ink over graphite on paperboard

Stieglitz, Louis, American, 1864–1946
> The Pink-Faced Politician, also known as The-Man-Who, on a National Holiday, c. 1922, tempera and ink over graphite on paperboard

Stieglitz, An American, 1864–1946
> The Pink-Faced Politician, also known as The-Man-Who, on a National Holiday, c. 1922, tempera and ink over graphite on paperboard

Style for “The Radio Call”, c. 1921, tempera and ink over paper on paperboard

Style for “The Radio Call”, c. 1921, tempera and ink over paper on paperboard
Ademollo, Luigi, Italian, 1764–1849
> The Ashes of Tiziani Carried in a Triumphant Procession, etching and aquatint
> The Body of Hadrian Laying in State next to His Mausoleum, etching and aquatint, 2010.133.1, 2, Alisa Mellon Bruce Fund
Albertolli, Giocondo (author and designer), Italian, 1742–1839
> Ornamenti diversi, ( Milan, 1782)
> Alme de deorationi di nobili sale ed altri ornamenti, ( Milan, 1787)
> Miscellanea per i giovani studioso del
> Alcune decorazioni di nobili sale ed altri ornamenti, (Milan, 1796)

Creativity=Capital
Patscuaro, Michoacán, Mexico
Shadow in Mexico
Normandy
Vermont
Crystal and Jade
Water
Earth
La Rieuse: Madame Albert Besnard
Fleeting Time, Thou Hast Left Me Old

Miscellanea per i giovani studioso del
Alcune decorazioni di nobili sale ed altri ornamenti, (Milan, 1796)

The Body of Hadrian Laying in State next to His Mausoleum, etching and aquatint, 2010.133.1, 2, Alisa Mellon Bruce Fund
Albertolli, Giocondo (author and designer), Italian, 1742–1839
> Ornamenti diversi, ( Milan, 1782)
> Alme de deorationi di nobili sale ed altri ornamenti, ( Milan, 1787)
> Miscellanea per i giovani studioso del
> Alcune decorazioni di nobili sale ed altri ornamenti, (Milan, 1796)

Creativity=Capital
Patscuaro, Michoacán, Mexico
Shadow in Mexico
Normandy
Vermont
Crystal and Jade
Water
Earth
La Rieuse: Madame Albert Besnard
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Miscellanea per i giovani studioso del
Alcune decorazioni di nobili sale ed altri ornamenti, (Milan, 1796)
Lalanne, Maxime, French, 1827–1866
>Pré aux Haras, 1868, etching, 2010.131.1, Given by Art Information Volunteers and Friends in Honor of Christopher B. With
>Dans un Parc, 1869, etching
>Prés Houlgate (Calvados), 1869, etching on japan paper, 2010.131.2, 3, Ailsa Mellon Bruce Fund
Lange, Otto, German, 1879–1944
>Changeroy with a Light, c. 1917, color woodcut [unique artist's proof in monotype wiped colors], 2010.70.1, Joan and David Maxwell Fund
Laurencin, Marie, French, 1885–1956
>Audouin Player, drypoint and roulette in blue and black
>Three Girls, etching, 2011.60.39, 69, The John U. and Evelyn S. Nef Collection
Lazzari, Antonio, Italian, 1798–1834
>Nuova Rivelazione delle Principali Vedute della R. Città di Venezia (Venice), 1831, album of twenty etchings and aquatints, 2010.111.1, Ailsa Mellon Bruce Fund
Lory, Matthias Gabriel fils, French, 1784–1864
> FILA, 1811, hand-colored aquatint, 2010.122.8, Anonymous Gift
Master MZ, German, active c. 1500
>The Martyrdom of Saint Caterine, engraving, 2010.112.1, Pepita Milmore Memorial Fund
Matasse, Henri, French, 1869–1954
>Head of a Girl, lithograph
>Reclining Girl, 1925, etching on japan paper, 2011.60.7, The John U. and Evelyn S. Nef Collection
Meyer, Conrad, Swiss, 1618–1699
>The Four Seasons, 1646–1649, complete set of four etchings with engraving, 2010.122.3–6, Anonymous Gift
Meyer, Melissa, American, born 1947
>Daphne, 1984, etching with aquatint, 2011.67.1, Gift of Melissa Meyer in memory of Joshua P. Smith
Moor, Henry, British, 1898–1996
>Reclining Woman on Yellow Background, 1982, lithograph printed in color, 2011.60.70, The John U. and Evelyn S. Nef Collection
>Turning Forms, c. 1950, color engraving and aquatint, 2010.134.1, Ailsa Mellon Bruce Fund
Müller, Johann Gottard, German, 1747–1830
>Louis Galloche (after Louis Tocque), 1776, aquatint, 2011.72.2, Katharine Shepard Fund
Munch, Edvard, Norwegian, 1863–1944
>A Female Nude in an Interior, 1896, bmushioned aquatint and drypoint
>In the Land of Crystal, 1897, lithographic crayon and tusche on china collé
>Dr. Hermann Seidel, 1895, drypoint and roulette on china collé, 2011.84.1, 2, 5, The Epstein Family Collection
Orlik, Emil, German, 1870–1932
>Ferdinand Hodler, 1904, woodcut [artist's proof] printed on blue japan paper, 2010.136.1, David Reich Rubenstein Memorial Fund
Paelm, Jules van, Belgian, 1896–1968
>The Tower of Babel, 1933, etching, 2010.110.1, Ailsa Mellon Bruce Fund
Pak, Nam June, American, born South Korea, 1932–2006
>Untitled (Merce), 1978, color lithograph with screenshot
>Untitled (Allen Ginsberg), 1984, color lithograph, 2011.61.3.4, 3, Gift of the Hakata Family
Palmer, Frances Flora Bond, American, born England, c. 1812–1876
>"Wooding Up" on the Mississippi, 1863, color lithograph with hand-coloring, 2011.30.1, Donald and Nancy de Laslo Fund
Pascin, Jules, French, 1885–1930
>A Vanessae, lithograph
>Three Women, lithograph, 2011.60.41, 42, The John U. and Evelyn S. Nef Collection
Picasso, Pablo, Spanish, 1881–1973
>The Pea, 1905, etching [printed 1913]
>Three Bathes III, 1923, etching [printed 1930/1931]
>The Figedl Repeat, 1904, etching [printed 1913]
>Head of a Woman, 1905, etching [printed 1913]
>Head of a Man, 1905, drypoint [printed 1913]
>The Two Anakats, 1905, drypoint [printed 1913]
>Chaghal, 1905, drypoint [printed 1913]
>Head of a Woman in Profile, 1905, drypoint [printed 1913]
>At the Circus, 1905, drypoint [printed 1913]
>The Wartner Place, 1905, drypoint [printed 1913]
>Ambak Resting, 1905, drypoint [printed 1913]
>The Bath, 1905, drypoint [printed 1913]
>The Mother's Toilette, 1905, drypoint [printed 1913]
>Salmou, 1905, drypoint [printed 1913]
>"The Barbaric Dance" Before Salmou and Hendt, 1905, drypoint [printed 1913]
>Man with a Guitar, 1913, engraving and etching [printed in 1929]
Pissarro, Camille, French, 1830–1903
>A Woman on the Road, 1879, etching and aquatint with drypoint, 2010.119.1, Gift of Liane W. Atlas
Redon, Odilon, French, 1840–1916
>The Haunting, 1893, lithograph, 2011.41.1, Gift of David P. Becker
Reinhardt der älteren, Andreas, German, 1676–1742
>Les Roya, (Copenhagen, 1709), bound volume with nineteen etched and engraved illustrations after Claus à Mönichen, 2010.126.1, William B. O'Neal Fund
Renoux, Auguste, French, 1841–1919
>Claude Renoir, with Lowered Head, lithograph, 2011.60.4, The John U. and Evelyn S. Nef Collection
Rivière, Henri, French, 1866–1951
>Poster for Le Chat Noir: La march à l’Étoile, 1894, stencil-colored photorelief in black and yellow, 2011.13.1, Given in Memory of Martin Atlas by his Friends
Robert, Cesare, Italian, born 1557
>The Holy Family with Saint John the Baptist, 1640s, etching and engraving, 2011.72.1, Bert Freidus Fund
Rouault, Georges, French, 1871–1958
RysSELBERGHE, Théo van, Belgian, 1862–1926
>Leve Faller, 1893, etching printed in brown on japan paper, 2011.43.1, Given in Memory of Martin Atlas by his Friends
Saint-IGNY, Jean de, French, 1595–1649
>Self-Portrait, c. 1610, etching, 2011.73.2, Ailsa Mellon Bruce Fund
Sorlier, Charles, French, 1921–1990
>The Angel in the Chandelier (after Marc Chagall), 1973, lithographic poster, autographed by Chagall
>The Angel of Judgment (after Marc Chagall), 1974, lithographic poster autographed by Chagall
Spiegelman, Art, American, born 1948
>Lead Pipe Sunday #2 (Durby Dugan), 1997, two-sided color lithograph, 2011.7.1, Gift of the Collectors Committee
Testa, Pietro, Italian, 1612–1650
>Il Liceo della Pittura, c. 1638, etching, 2010.135.1, Bert Freidus Fund
Various Artists
Marville, Charles, French, 1813–1879
> Portrait of Charles Delahaye, c. 1855, salted paper print, 2011.89.1, Diana and Mallory Walker Fund

Matta-Clark, Gordon, American, 1943–1978

Mol, Pieter Laurens, Dutch, born 1946

Moorman, Charlotte, American, 1933–1991

Nauman, Bruce, American, born 1941
> Self-Pornto at Fountain, 1966, gelatin silver print with ink
> Bouncing in the Corner no. 1, 1968, gelatin silver print, 2011.93.36–37, Gift of Eileen and Michael Cohen

Nixon, Nicholas, American, born 1947
> View East from P Allyn, Boston, 2008, gelatin silver print, 2010.123.1, Charina Endowment Fund

The Bowen Sisters, Tinto, Massachusetts, 2010, gelatin silver print, 2011.23.1, Robert and Elizabeth Fisher Fund

Oppenheim, Dennis, American, 1938–2011
> Reading Position for Second Degree Burn, 1970

Oppenheim, Meret, Swiss, 1913–1985
> Le Couple (The Couple), 1973, gelatin silver print, 2011.93.9, Gift of Eileen and Michael Cohen

Penone, Giuseppe, Italian, born 1947
> Svolgere la Propria Pelle (To Unfold One’s Skin), 1970, 104 composite photolithographs on seven panels, 2011.93.10–16, Gift of Eileen and Michael Cohen

Rogovin, Milton, American, 1909–2011
> Untitled (Lower West Side series), 1973
> Untitled (Lower West Side series), 1974
> Johnny Grant (Lower West Side series), 1973
> Untitled (Lower West Side series), 1984
> Sugar (Lower West Side series), 1973
> Sugar (Lower West Side series), 1986
> Sugar (Lower West Side series), 1992
> Jimmy Webster with his Father, Venice (Lower West Side series), 1973
> Jimmy Webster (Lower West Side series), 1985

Ralph Cavan with his Wife and Son, Shenango Ingot Molds (Working People series), 1987
> Untitled #3 (Appalachiada series), 1962–1971
> Untitled, France (Family of Miners series), 1981
> Untitled, Czech Republic (Family of Miners series), 1990
> Mother Green with Bible (Storefront Churches series), 1958–1960
> Untitled (Storefront Churches series), 1958–1961

Stieglitz, Alfred, attributed to, American, 1864–1946
> Self-Portrait, 1898–1899, platinum print, 2011.32.1, Vital Projects Fund

Stoddard, Seneca Ray, American, 1843–1917
> South from Ames, North Elba, c. 1888, albumen print, 2011.47.1, Vital Projects Fund

Talbot, William Henry Fox, British, 1800–1877
> A Scene in York: Minster from Lap Lane, 1845, salted paper print, 2011.57.1, Edward J. Lenkin Fund, Melvin and Thelma Lenkin Fund, and Stephen G. Stein Fund

Tripe, Linnaeus, British, 1822–1902
> Amerapoa: Palau of the White Elephant, 1855
> Amerapoa: Another part of the Balcony of Kyoung No. 86, 1855, salted paper prints, 2010.113.1–2, New Century Fund

Warren, George K, American, 1824 or 1834–1886

Emmerich, Margaret, American, 1899–1968
> Bowery Entertainers, 1944
> Drunk Tank, 1950, gelatin silver prints, 2011.92.1–2, Gift of Norman and Carolyn K. Carr

Staehele, Wolfgang, American, born Germany, 1950

Smith, Jack, American, 1932–1989
> Untitled, undated, gelatin silver prints, 2011.93.43–44, Gift of Eileen and Michael Cohen

Smithson, Robert, American, 1938–1973
> 20 shots of 5 sites, 1968
> Spiral Jetty, 1970
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 2011. The list is arranged in alphabetical order according to the former attribution. Changes of title and/or date are included if they were a part of the attribution change.

**DRAWINGS**

- **2009.70.1**
  - *The Assumption and Coronation of the Virgin*
  - Old: Hans von Aachen
  - New: Matthäus Gundelach

- **2007.111.61**
  - Old: Stefano Della Bella, *A Wine Decanter with Lions and Putti*
  - New: Master of the Medici Banquet Decanters, *A Wine Decanter with the Medici Arms*

- **2007.111.62**
  - Old: Stefano Della Bella, *A Wine Decanter with Two Fighting Sea Horses*
  - New: Master of the Medici Banquet Decanters, *A Wine Decanter with Two Seahorses*

- **2007.111.93**
  - *Cloud-Borne Saints above a Lake*
  - Old: Luca Giordano
  - New: Nicola Malinconico

- **2007.111.94**
  - *The Transport of the Ark of the Covenant*
  - Old: Luca Giordano
  - New: Nicola Malinconico

- **2008.76.1**
  - *Two Kings and a Woman Leaving an Elaborate Palace*
  - Old: Circle of Jan Gossaert
  - New: Jan Gossaert

- **1986.96.1**
  - *Saint John at the Foot of the Cross*
  - Old: Italian 15th Century
  - New: Maso Finiguerra

- **2007.111.142**
  - *The Massacre of the Innocents*
  - Old: Pietro da Cortona
  - New: Giovanni Francesco Romanelli
During the fiscal year, 129 lenders from fifteen countries and thirteen states loaned 781 works of art to twenty-one exhibitions. The Gallery also worked on another thirty projects scheduled to open in the next five years and administered the tour of eight exhibitions. United States Government Indemnity was secured for six exhibitions on view in fiscal year 2011, resulting in a savings of $2,728,335 in insurance premiums.

>From Impressionism to Modernism: The Chester Dale Collection
Continued from previous fiscal year to 2 January 2012
Organized by the National Gallery of Art
Harry Cooper and Kimberly Jones, curators
Made possible by United Technologies Corporation
Film made possible by the HRH Foundation

>In the Tower: Mark Rothko
Continued from previous fiscal year to 9 January 2011
Organized by the National Gallery of Art
Harry Cooper, curator
Made possible through the generous support of the Aaron I. Fleischman Foundation
Film made possible by the HRH Foundation

>American Modernism: The Stein Collection
Continued from previous fiscal year to 2 January 2011
Organized by the National Gallery of Art
Nancy Anderson and Charlie Brock, curators

>German Master Drawings from the Wolfgang Ratjen Collection, 1580–1900
Continued from previous fiscal year to 2 January 2011
Organized by the National Gallery of Art
Andrew Robison, curator
Made possible through the generous support of STIFTUNG RATJEN, Liechtenstein

>German Master Drawings from the National Gallery of Art, 1580–1900
Continued from previous fiscal year to 2 January 2011
Organized by the National Gallery of Art
Andrew Robison, curator

>Edvard Munch: Master Prints
Continued from previous fiscal year to 28 November 2010
Organized by the National Gallery of Art
Andrew Robison, curator
Made possible through the generous loans and support of the Epstein Family and Catherine Woodard and Nelson Blitz Jr.

>Artemisia, 1526–1593: Nature and Fantasy
Continued from previous fiscal year to 9 January 2011
Organized by the National Gallery of Art
David Brown, Gretchen Hirschauer, and Sylvia Ferino-Pagden, curators
Made possible by Lousa and Robert Duemling
Sponsored by Altria Group
Additional support provided by the National Gallery of Art
Supported by an indemnity from the Federal Council on the Arts and the Humanities

>The Pre-Raphaelite Lens: British Photography and Painting, 1848–1875
31 October 2010–30 January 2011
Organized by the National Gallery of Art, Washington, in association with the Musée d’Orsay, Paris
Diane Weggner, curator
Made possible through the generous support of the Trellis Fund and the Ryva and Melvin Cohen Foundation Family Foundation and Marcela and Neil Cohen Early support for research provided by the Marlene Nathan Meyerson Supply Foundation
Supported by an indemnity from the Federal Council on the Arts and the Humanities

>Large Than Life: Ter Bruggghen’s “Saint Sebastian Tended by Irene”
Organized by the National Gallery of Art
Arthur Wheelock, curator
Made possible through the generous support of Michael A. Glass

>Venice: Canaletto and His Rivals
20 February 2011–30 May 2011
Organized by the National Gallery of Art, Washington, and The National Gallery, London
David Brown, curator
Made possible by the Bracco Foundation and through the generous support of the Anna-Maria and Stephen Kellen Foundation
Additional support kindly provided by Sally Engelhard Pingree and The Charles Engelhard Foundation
Supported by an indemnity from the Federal Council on the Arts and the Humanities

>Gaspari: Maker of Myth
27 February 2011–5 June 2011
Organized by Tate Modern, London, in association with the National Gallery of Art, Washington
Mary Morton, curator
Sponsored globally by Bank of America
Made possible through the generous support of The Marshall B. Coyne Foundation through the Fund for the International Exchange of Art
Additional support provided by The Exhibition Circle of the National Gallery of Art
Supported by an indemnity from the Federal Council on the Arts and the Humanities
Film made possible by the HRH Foundation

>In the Tower: Nan June Paik
13 March 2011–2 October 2011
Organized by the National Gallery of Art
Harry Cooper, curator
Made possible by The Exhibition Circle of the National Gallery of Art

>Leslie Balsz: Prototypes/Route de Nuit
20 March 2011–31 July 2011
Organized by The Art Institute of Chicago
Matthew Wittkowsky, curator
Made possible through the generous support of the Trellis Fund

>Gabriel Metsu, 1629–1667
10 April 2011–24 July 2011
Organized by the National Gallery of Art, Dublin, in association with the Rijksmuseum, Amsterdam, and the National Gallery of Art, Washington
Arthur Wheelock and Adriana Wabobo, curator
Made possible by the Hata Stichting
Supported by an indemnity from the Federal Council on the Arts and the Humanities

>Italian Master Drawings from the Wolfgang Ratjen Collection, 1525–1835
8 May 2011–27 November 2011
Organized by the National Gallery of Art
Margaret Morgan Grasselli, curator
Made possible through the generous support of the STIFTUNG RATJEN, Liechtenstein

>The Gothic Spirit of John Taylor Arms
8 May 2011–27 November 2011
Organized by the National Gallery of Art
Charles Ritchie, curator

>Declaration of Independence: The Stone Copy
28 May 2011–5 September 2011
Organized by the National Gallery of Art, Washington
Deborah Chotner, curator
Lent by David M. Rubenstein

>The Capitolina Virus
8 June 2011–18 September 2011
Organized by Roma Capitoline, Sovrintendenza ai Beni Culturali–Musei Capitolini, and the National Gallery of Art, with the partnership of the Knights of Columbus and the Embassy of the Republic of Italy, Washington
Mary Levkoff, curator
Part of The Dream of Rome, a project initiated by the Mayor of Rome, Gianni Alemanno, to exhibit timeless masterpieces in the United States from 2011 to 2013, and Italy@150, a series of events and activities around Washington and in the United States to celebrate the 150th anniversary of Italy’s unification, under the auspices of the President of Italy, Giorgio Napolitano

>A New Look: Samuel F. B. Morse’s “Gallery of the Louvre”
25 June 2011–8 July 2012
Made possible by the generous support of the Terra Foundation for American Art and organized in partnership with the National Gallery of Art
Nancy Anderson, curator

>The Invention of Glory: Ajíasus V of the Pantokrator Tapestries
18 September 2011–8 January 2012
Organized by the National Gallery of Art, Washington, and the Fundación Carlos de Amberes, Madrid, in association with the Embassy of Spain, the Spain–USA Foundation, and the Embassy of Portugal and with the cooperation of the Embassies of Belgium and the Embassy of Morocco, Washington, as well as the Diocese of Sigüenza-Guadalajara and Church of Our Lady of the Assumption, Pastrana, Spain
Julia Burke, Susan Arensberg, and Mary Levkoff, curators
Made possible through the generous support of the government of Spain, the government of Portugal, Ministry of Foreign Affairs, Instituto Camões, and the government of Belgium, Ministry of Foreign Affairs
Conservation of tapestries undertaken at the initiative of the Spanish Fundación Carlos de Amberes, with support from the Belgian InBrév-Voilat Latour Fund, and the following Spanish institutions: Fundación Caja Madrid, Region of Castilla–La Mancha, Provincial Council of Guadalajara, Diocese of Sigüenza-Guadalajara, and Church of Our Lady of the Assumption, Pastrana

>Warhol: Headlines
25 September 2011–1 January 2012
Organized by the National Gallery of Art, Washington, in association with The Andy Warhol Museum, Pittsburgh, the Galleria nazionale d’arte moderna, Rome, and the Museum für Moderne Kunst, Frankfurt
Molly Donovan, curator
Sponsored by The Terra Foundation for American Art
Made possible by The Exhibition Circle of the National Gallery of Art
Supported by an indemnity from the Federal Council on the Arts and the Humanities

LENDERS TO EXHIBITIONS

Private Collections
Mr. Michael D. Abrams
Verónica E. Betancourt
Mr. Michele Bonuomo
The Honorable Henry Channon, the Honorable Georgia Fanshawe and Robin Howard
Gary O. and Jean L. Cohen
Madame Vittorio Coin
John C. Bute
Richard de Pelet
Donny Deutsch
Mrs. Sarah G. Epstein
Viscount Fitzharrams
Gordon Getty
Franck Giraud
Greg Gooding
John Gossage
Ken Hakuta
Thomas Kaplan
Andrea Kayne Kaufman and Jacob J. Kaufman
David Knaus
Christopher Makos
Francesca McClintock
Robert E. Meyerhoff
Lord Mounbatten, of Burma
public collections

Canada
ottawa: national gallery of Canada

France

Paris: musée du louvre; musée jacquemart-andré
strasbourg: musée des beaux-arts, strasbourg

Germany

Aachen: Neue galerie-Sammlung ludwig
berlin: städtische museen zu berlin, preussischer Kulturbesitz
cologne: museum ludwig
Dresden: städtische kunstsammlungen dresden
Frankfurt: städelisches kunstinstitut und städtische galerie
Frankfurt am Main: museum für Moderne kunst
Hannover: niedersächsisches Landesmuseum hannover
Karlsruhe: städtische Kunsthalle karlsruhe

Kassel: städtische museum kassel
Munich: bayernisches Staatsgemäldesammlungen-Alte Pinakothek; bayernische Staatsgemäldesammlungen; museum Brandhorst

IRELAND
Dublin: national gallery of Ireland

Italy

Caserta: soprintendenza B.A.P.S.A.E. per le province di caserta e benevento
Milan: museo Poldi-Pezzoli
Rome: Colonna collection; musei Capitolini
Venice: galleria Querini-Stampalia; museo Correr; museo del settecento veneziano-CA' Rezzonico

Netherlands

Amsterdam: rijksmuseum
The Hague: royal picture gallery Maurithuis
Leiden: Stedelijk museum De Lakenhal

Portugal

Lisbon: museu Calouste Gulbenkian; museu Nacional de Arte Antiga

Russia

St. Petersburg: The state hermitage museum

Spain

Madrid: museo Nacional del Prado; fundación colección Thyssen-Bornemisza
París: parroquia de nuestra sefiora de la asunción de París

Switzerland

Zurich: galerie Bruno Bischofberger AG

United Kingdom—England

Birmingham: Birmingham museums & art gallery
Bristol: Brummell museums and art gallery Cambridge: The Fitzwilliam museum London: blackheath, ranger’s house; cadogan collection, the national gallery; the national trust; her majesty queen elizabeth II; sir John soane’s museum North Yorkshire: kiplin hall
York: Castle Howard

United Kingdom—Scotland

Edinburgh: national gallery of Scotland

United States

California

Laguna Beach: Laguna Art Museum
Los Angeles: The J. Paul Getty museum pasadena: norton simon art foundation San Francisco: The black dog collection; The fine Arts Museums of San Francisco Santa Monica: gallery lusotti

Connecticut

Greenwich: the Brant foundation

Hartford: wadsworth Atheneum museum of art

District of Columbia

Washington: Georgetown University; the library of Congress; national gallery of Art Library; national portrait gallery; Washington: Smithsonian American art museum; Washington national cathedral

Illinois

Chicago: the Art Institute of Chicago; bank of America collection; museum of Contemporary Photography at columbia college Chicago; terra foundation for American art

Indiana

Valparaiso: brauer museum of Art

Massachusetts

Boston: museum of fine arts, Boston cambridge: fogg Art museum

Missouri

Kansas City: The Nelson-Akins museum of Art

New York

New York: The estate of Keith haring; jephtha drachman Art trust; the metropolitan museum of Art; the museum of Modern Art; the Andy warhol foundation for the visual Arts, Inc. purchase: neuberger museum of Art

Ohio

Cleveland: The Cleveland museum of Art Oberlin: Allen memorial Art museum, Oberlin College

Toledo: toledo museum of Art

Pennsylvania

Philadelphia: Philadelphia museum of Art Pittsburgh: the Andy warhol museum

Texas

Dallas: Dallas museum of Art
Houston: the museum of fine Arts, Houston

virginia

Newport News: the Mariners’ museum

Lenders of Works Displayed with the nga collection

Mr. Roger Arvid Anderson
Possibly German piron
>veded mourner with torch

The Morris and Gwendolyn Cafritz Foundation
David Smith
>Cabi XI

Calder Foundation
Alexander Calder
>aster, Josephine Baker
>red Pavel
>1 red, 4 black plus x White
>Tom’s
>claire Rouge
>claire Rouge (maquette)
>tom’s (maquette)
>united

The Catholic university of America, ollivere lima library
Frans Post
>braZilian Landscape, Probably Parnambuco

Collection of the Artist

Helen frankenthaler
>Mountains and sea

Collection of the Artist

Jasper Johns
>between the clock and the Bed
>field Painting
>nO
>Target
>Dancers on a Plane

Collection of Robert and Jane Meyerhoff
Frank Stella
>Marquis de Portago (first version)

Cooper-Hewitt, national design museum, Smithsonian institution
Giovanni Domenico Tiepolo
>The Immaculate Conception

Fiattori collection
Giovanni Minello
>Bust of a Woman

Glenstone
Bruce Nauman
>Fifteen Pains of Hands

Kaufman americana Foundation
Jan van der Heyden
>View Down a Dutch Canal

The Robert lehrman Art Trust
Joseph Cornell
>Varietes Apollantus

The Library of Congress
Unknown Artist
>Hubbard and Bookeham Reproduction of a Pablish edison Hanrych

Manoogian collection
George Caleb Bingham
>The jolly Flatboaster

Musée du Louvre, réunion des Musées nationaux, Paris
Venetian 16th century
>Bay on a Dolphin

National museum of health and Medicine, institute of pathology
Thomas Eakins
>Dr. John H. Briston

Patsy olowsky
Jim Dine
>Name Painting #1

Schroeder collection, London
Hans morich
>Portrait of a Woman

Candida and rebecca smith
David Smith
>Aggressive character, black-white forward

Robert H. Smith
Manner of Pugin
>Marble octagonal Pedestal (2 works)

Smithsonian American art museum
Sir anthony van Dyck
>Marchesa Elena CarraUdi-Cattaneo

Mr. Jack Soultanian
Jean PeriTypiaud II
>cicro

Mrs. Frederick M. stafford
Claude Lorrain
>Landscape with Apollo and Mercury

U.S. Department of the interior, national park Service, Saint-gaudens national Historic site, Cornish, new Hampshire
Augustus Saint-Gaudens
>Study head of a black Soldier (6 works)
>PreliMinary Sketch for Shaw memorial
>Shaw Memorial
>Early Study of the Allegorical Figure for the Shaw Memorial

national gallery of art

otto naumann
His Grace the Duke of northumberland icaro and Michela Oliveri
Dr. and Mrs. Joram fatigoyksy
private collection

private collection Belgium

private collection Crespi, Milan

private collection London

private collection c/o J. j. Buchanan

private collection c/o Simon C. Dickinson Ltd.

private collection c/o Jonathan Green

private collection c/o Daniela Luxembourg Art Ltd.

private collection c/o Rachel Mauro

private collection c/o Michael Shapiro Photographs, San francisco

private collection c/o Sotheby’s

Private collection c/o Timothy

taylor gallery

private collection c/o The Andy warhol Foundation for the Visual Arts, Inc.

Private collection c/o Van de Weghe fine Art

private collector c/o gogosian gallery

Michael a. rubel and kristin rey

Edward Shein

Mr. and Mrs. Andrew Saul

Hugh Sassoon

Mr. and Mrs. Andrew Saul

Edward Shein

Sydney Simon

Steve Stein

Attilio Michele verricchio

Alan Victor

Marco Voena

William James Bell 1993 trust

Woburn Abbey

Ms. Catherine Woodard and

Mr. jerritt Marion

Ramonst

Dr. and Mrs. Joram Piatigorsky

Icaro and Michela Olivieri

Otto Naumann

Hannover: niedersächsisches modernes kunst
The White House
Paul Cézanne
>Hamlet at Paynet, near Gardanne
(Manet à Paynet près de Gardanne)
>House on a Hill
>Still Life with Skull
Mr. and Mrs. Erving Wolf
Horatio Greenough
>Portrait of George Washington
Anna Hyatt Huntington
>Young Woman Feeding a Parrot
Gaston Lachaise
>Pollock
Frederick William MacMunnies
>Fun of Relocation
Paul Mandship
>Beets
Elie Nadelman
>Classical Head
>Head of a Girl
Augustus Saint-Gaudens
>"The Parti" (Deacon Samuel Chapin)
>Samuel Gray Ward
>Robert Louis Stevenson (horizontal format)
>Head of a Girl
Anonymous
Bernardo Bellotto
>Piazza, The Fortress of Somonstein
Nicolaas Pietersz Berckheyde
>Italian Landscape with Figures
Gerrit Adriaensz Berckheyde
>The Court of St. Barbara in Haarlem
Sandro Botticelli
>Young Man Holding a Medallion
Pieter Brueghel the Younger
>The Wedding Party
Aubert Cuyp
>A Pier in Dendrocht Harbor
Dirck van Delen
>Chuch Interior with Elegant Figures
German 18th Century
>Pair of Female Figures
Jacopo Palma il Giovane
>Jesus and Cupid at the Forge of Vulcan
Arnile Gorky
>Portrait of Master Bill
>Self-Portrait
Jan Davidsz de Heem
>Still Life with Fruit, Oyster, and Wine
Pieter van Miersis
>Darid Gasis Uniah a Letter for Laob
Jan Lievens
>Self-Portrait
Edouard Manet
>Spring
Frans van Miersis
>A Young Woman Feeding a Parrot
Jan Miense Molenaer
>A Lute Player
Charles Ethan Porter
>Cherries
>Still Life with Bread and Wine Bottle
Franz Snyder
>Still Life of Fruit (A Swag of Autumnal Fruits)
Richard Caton Woodville
>War News from Mexico
NGA LOANS TO TEMPORARY EXHIBITIONS
The department of loans and the National Lending Service administered the loans of 892 works of art to 216 sites during fiscal year 2011. This number includes the loan of 688 works to 129 temporary exhibitions at 169 institutions and the extended loan of 158 Gallery works to thirty-nine sites. Twelve works from the Gallery’s collections were on short-term loan to the permanent collections of eight U.S. museums.
*Works in National Lending Service
AUSTRALIA
Melbourne, National Gallery of Victoria
Vienna 1900: Klimt, Schiele and Hoffman
18 June 2011–9 October 2011
Gustav Klimt
>Self-Portrait Dedicated to Carrière
BELGIUM
Antwerp, Rubenshuis
Palazzo Rubens. The Master as Architect
10 September 2011–11 December 2011
Sir Anthony van Dyck
>Isabella Brant
Bruges, Groeningemuseum
Van Eyck to Dineur: Artistic Exchanges between the Netherlands and Central, Eastern and Northern Europe c. 1420–1530
28 October 2010–30 January 2011
Ysbrandt 15th Century
>Portrait of a Man
Tilman Riemenschneider
>A Bishop Saint (Burchard of Würzburg?)
Master of the Starck Triptych
>The Raising of the Cross [centre, left, and right panels]
Swabian 15th Century
>A Sibyl
Brussels, Palais des Beaux-Arts, Bruxelles
The World of Lucas Cranach: An Artist in the Age of Dürer, Titian and Murer
20 October 2010–23 January 2011
Lucas Cranach the Elder
>Self-Portrait
Johannes Grünewald
>Still Life with Fruit, Oyster, and Wine
Johannes de Wael
>Still Life with Bread and Wine Bottle
Franz Hogenberg
>Self-Portrait
Melchior van der Veken
>Self-Portrait
Georg Pencz
>Self-Portrait
Van Eyck to Dineur: Artistic Exchanges between the Netherlands and Central, Eastern and Northern Europe c. 1420–1530
873
Flower Boxes)
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<table>
<thead>
<tr>
<th>Location</th>
<th>Exhibition Title</th>
<th>Dates</th>
<th>Additional Information</th>
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<tr>
<td>Munich, Alte Pinakothek</td>
<td>Bayerisches Staatsgemäldesammlungen</td>
<td>9 March 2011–5 June 2011</td>
<td>Circulated to: The Dixon Gallery and Gardens, Memphis</td>
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<tr>
<td>Hannover, Sprengel Museum</td>
<td>Kirchner und Pechstein</td>
<td>26 June 2011–9 October 2011</td>
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</tbody>
</table>
EXHIBITIONS AND LOANS

Cucumber with Leaves
Polichinelle
Berthe Morisot
Claude Monet
argentiail
The Artist’s Garden at Vetheuil
The Cauld—Camille with the Artist’s Son Jean
Woman with a Parasol—Madame Monet and Her Son
Saint-Adresse
The Japanese Footbridge
Berthe Morisot
The Sisters
The Harbor at Lorient
Young Woman with a Straw Hat
Camille Pissarro

The Cabbage Field (Le champ de choux)
Vegetable Market at Pontone (Marche aux legumes a Pontone)
Onload in Bloom, Louveciennes
Peasant Girl with a Straw Hat
Place du Carrousel, Paris
Auguste Renoir
The Dancer
Children Playing Ball (Enfants jouant a la balle)
Oarsmen at Chatou
Madame Manet
The Artist’s Son Claude or “Coco”
Pont Neuf, Paris
Madame Manet and Her Son
Peaches on a Plate
Dance in the Country
Georges Seurat
Scarscape at Port-en-Bessin, Normandy
The Lighthouse at Honfleur
Paul Signac
The Buoys (La bousie)
Alfred Sisley
Bank of the River (Les Bords de riviere)
Boulevard Héloise, Argenteuil
Henri de Toulouse-Lautrec
But of Mlle. Marcelle Lender (Mlle. Marcelle Lender, en buste)
Carmen Gaudin
Lady with a Dog
Fashionable People at Les Ambassadeurs (Aux Ambassadeurs: Genevieve)
Vincent van Gogh
Farmhouse in Provence
Dr. Gachet (Man with a Pipe)
Roses
Self-Portrait
Yokohama, Yokohama Museum of Art
Edgar Degas
17 September 2010–5 January 2011
Edgar Degas
Scene from the Stéphécliose: The Fallen Jockey
MEXICO
Mexico City, Museo del Palacio de Belas Artes
Barbotleneck Esteban Murillo Retrospective
15 September 2011–31 December 2011
Bartolomé Esteban Murillo
Two Women at a Window
Netherlands
Amsterdam, Rijksmuseum
Rembrandt & Degas

Edgar Degas
The Engineer Joseph Toury (Le geour Joseph Toury)
Self-Portrait
Rotterdam, Museum Boijmans Van Beuningen
All Eyes on Kees Van Dongen
18 September 2010–23 January 2011
Circulated to: Musée d’Art Moderne de la Ville de Paris
24 March 2011–17 July 2011
Kees van Dongen
Saida
Spain
Barcelona, Museo Picasso
Picasso Looks at Degas
14 October 2010–16 January 2011
Edgar Degas
Woman该怎么办
Madrid, Fundación Caja Madrid Heroines
8 March 2011–5 June 2011
Dossi Dossi
Circulated to: Metropolitana de Arte Renia Sofia
15 June 2010–15 October 2010
Jean Fautrie
Body and Soul
ATLAS: How to Carry the World on One’s Back?
26 November 2010–28 March 2011
Alberto Giacometti
No More Play
Madrid, Museo Thyssen-Bornemisza Impressionist Paintings
16 November 2010–14 February 2011
Camille Pissarro
The Artist’s Garden at E thy
Auguste Renoir
Fumiers in a Yard
Claude Monet
The Artist’s Garden at Argenteuil (A Corner of the Garden with Dahlias)
Malaga, Museo del Patrimonio Municipal de Malaga
Diego Rivera, Cubist Period 1903–1926
29 June 2011–28 August 2011
Circulated to: Casa de la Provincia, Seville
8 September 2011–30 October 2011
Diego Rivera
Montererrat
No. 9, Nature Morte Espagnole
Valencia, IVAM Centre Julio González
Jasper Johns
27 January 2011–24 April 2011
Jasper Johns
Street Piece
Watchman
Winterthur, Sammlung Oskar Reinhart
“Am Römerholz”

Corot, L’Armoire Secrète. Girl Reading in Context
Jean-Baptiste-Camille Corot
Young Girl Reading
Zurich, Kunsthau Zürich
Pablo Picasso, Centenary Exhibition
15 October 2010–30 January 2011
Pablo Picasso
Harlequin Musician
UNITED KINGDOM—ENGLAND
London, Tate Liverpool
Rene Magritte: The Pleasure Principle
24 June 2011–16 October 2011
Rene Magritte
The condition humane
The Murdrous Sky (Le ciel mentrurier)
London, The Courtauld Institute Gallery, Courtauldc (Institute of Art Cézanne’s Card Players
21 October 2010–16 January 2011
Circulated to: The Metropolitan Museum of Art
7 February 2011–8 May 2011
Paul Cézanne
Man with Pipe
Toulouse-Lautrec and Jane Avril
16 June 2011–18 September 2011
Henne de Toulouse-Lautrec
Jane Avril
Seated Woman from Behind—Study for “An Moulin Rouge”
London, Dulwich Picture Gallery Presiding Genius: A Masterpiece a Month for a Very Special Year
5 September 2011–3 October 2011
Thomas Gainsborough
Mr. Richard Brinsley Sheridan
London, The National Gallery Venice: Canaletto and His Rivals
13 October 2010–16 January 2011
Francesco Guardi
Grand Canal with the Rialto Bridge, Venice
Antonia Joli
Procession of Gondolas in the Bacino di San Marco, Venice
Paul Gauguin
Gauguin: Maker of Myth
London, Tate Modern
The Bower
Before the Ballet

London, Tate Modern
Gauguin: Maker of Myth
30 September 2010–16 January 2011
Paul Gauguin
Wayside Shrine in Brittany (Le calvaire Breton)
Human Sorrow (Mesures humaines)
Title Page for “Le Sourire” (Titre du Sourire)
Title Page for “Le Sourire” (Titre du Sourire)
Maman (Thank You)

Eve
Tel-Ari Vatlne (Lady of Royal Blood)
Boudhha (Buddha)
The Ox Cart (Le char a boeufs)
The Rape of Europa (Unleavened d’Europe)
Be in Love and You will be Happy (Soyez amoureuses, vous vez heureuses)
Title Page for “Le Sourire” (Titre du Sourire)
The Ballerina
Title Page for “Le Sourire” (Titre du Sourire)
Ostrei (The Sausage) [recto]
Pair of Wooden Shoes (Sabotis) [right]
Pair of Wooden Shoes (Sabotis) [left]
Haystacks in Brittany *
Buras na tu Vama ions (Wods of the Dest) *
Te Pe Nave Nave (Delelable Wates)
The Invocation *
Bretou Girls Dancing, Pont-Aven
Self-Portrait Dedicated to Carrière
Cere, Girls in Baskets, Cere [recto]
Monkey and Cottage; Little Bepton Boy [recto]
Address List; Manuscript Page [recto]
Profile of a Boy; Self-Portrait [recto]
Three Studies of a Pig, Bepton Boy Walking with a Jug [recto]
Circles and Numbers; Self-Portrait [recto]
Still Life with Pronies
Two Tahitian Gathering Fruit [recto]

Joan Miró: The Ladder of Escape
14 April 2011–11 September 2011
Joan Miró
Head of a Catalan Peasant
The Farm
London, Tate Britain
John Martin: Apocalypse
21 September 2011–15 January 2012
John Martin
Joshua Commanding the Sun to Stand Still upon Cailorn
2 April 2011–7 July 2011
Circulated to: Musée d’Orsay, Paris
12 September 2011–15 January 2012
Aubrey Beardsley
Caricature of J. M. Whistler (London only)
James McNeill Whistler
Symphony in White, No. 1: The White Girl
United States
California
Los Angeles, The J. Paul Getty Museum Paris: Life & Luxury
26 April 2011–7 August 2011
Circulated to: The Museum of Fine Arts, Houston
New York, The Museum of Modern Art
Pissarro: Guitars 1912-1914
13 February 2011–6 June 2011
Pablo Picasso
> Guitar and Bottle
> The Cup of Coffee
De Kooning: A Retrospective
18 September 2011–9 January 2012
Willem de Kooning
> Untitled

New York, PaceWildenstein
50 Years at Pace
17 September 2010–23 October 2010
Chuck Close
> Man/Fingerpointing

New York, Solomon R. Guggenheim Museum
Chaos and Classicism: Art in France, Italy, and Germany, 1918-1936
1 October 2010–9 January 2011
Circulated to: Tate Britain, London

New York, South Street Seaport Museum
Alfred Stieglitz: New York
14 September 2011–10 January 2011
Alfred Stieglitz
> From My Window at the Shelton, North
> From My Window at the Shelton, North
New York, Whitney Museum of American Art
Lyndel Feininger Retrospective
30 June 2011–16 November 2012
Lyndel Feininger
> Zehn Zoll VII *
> Storm Brewing *
> The Bicycle Race *

North Carolina
Charlotte, Mint Museum Randolph
Romare Bearden: Southern Recollections
2 September 2011–8 January 2012
Romare Bearden
> The Family
Charlotte, Mint Museum Uptown
From New York to Corrymore: Robert Henri and Ireland
7 May 2011–7 August 2011
Circulated to: Georgia O’Keeffe Museum, Santa Fe
23 September 2011–15 January 2012
Robert Henri
> Catlineur *
Durham, Nasher Museum of Art at Duke University
The Vorticists: Manifesto for a Modern World
30 September 2010–2 January 2011
Circulated to: Tate Britain, London
5 August 2011–28 September 2011
Henri Gaudier-Brzeska
> Hetnic Head of Iztuca Pound

Ohio
Cincinnati, Cincinnati Art Museum
Thomas Gainsborough and the Modern Woman
18 September 2010–2 January 2011
Circulated to: San Diego Museum of Art
1 February 2011–1 May 2011
Thomas Gainsborough
> Mrs. Richard Beengley Sheridan (Cincinnati only)
> Georgiana, Duchess of Devonshire (San Diego only)
Cleveland, The Cleveland Museum of Art
Treasures of Heaven: Relics, Saints, and Devotion in Medieval Europe
17 October 2010–16 January 2011
Circulated to: The Walters Art Museum
Gentle di Fabriano
> The Crippled and Sick Cared at the Tomb of Saint Nicholas
Columbus, Columbus Museum of Art
Shared Intelligence: American Painting and the Photograph
4 February 2011–24 April 2011
Circulated to: Georgia O’Keeffe Museum, Santa Fe
20 May 2011–11 September 2011
Paul Strand
> Bowi
Portsmouth, Southern Ohio Museum and Cultural Center
Against the Grain: Modernism in the Midwest
5 March 2011–29 May 2011
Circulated to: Museum of Wisconsin Art, West Bend
20 July 2011–2 October 2011
Ivan Le Lorraine Albright
> There Were No Flowers Tonight *

Oregon
Fort Worth, Amon Carter Museum
American Modern: Documentary Photography by Abbott, Evans and Bourke-White
2 October 2010–2 January 2011
Circulated to: The Art Institute of Chicago
5 February 2011–15 May 2011
Circulated to: Colby College Museum of Art, Waterville, Maine
9 July 2011–2 October 2011
Walker Evans
> Breakfast Room, Belle Grove Plantation, White Chapel, Louisiana
> Barber Shop Interior, Atlanta
> Minstrel Showbill
Berenece Abbott
> Canyons, Broadway and Exchange Place
> Rockefeller Center Parking Space, 40 West
49th Street
Fort Worth, Kimbell Art Museum
Picasso and Braque: The Cubist Experiment, 1910-12
29 May 2011–21 August 2011
Circulated to: Santa Barbara Museum of Art
17 September 2011–9 January 2012
Pablo Picasso
> Catlinian in an Armchair
Fort Worth, Modern Art Museum of Fort Worth
Richard Diebenkorn: The Ocean Park Series
25 September 2011–22 January 2012
Richard Diebenkorn
> Untitled No. 19
> Ocean Park No. 87—1975
Houston, The Menil Collection
Vija Celmins: Television and Disaster, 1964-1966
12 November 2010–20 February 2011
Circulated to: Los Angeles County Museum of Art
13 March 2011–5 June 2011
Vija Celmins
> Rhinoceros
> Bulp Car #1
Houston, The Museum of Fine Arts, Houston
German Impressionist Landscape Painting: Liebermann, Carinth, and Slevogt
12 September 2010–5 December 2010
Max Liebermann
> Woman and Child in Garden

Impressionist and Post-Impressionist Masterpieces from the National Gallery of Art
20 February 2011–23 May 2011
Frederic Bazille
> Young Woman with Peonies
> The Ramparts at Aiguques-Mortes *
> Edmond Maître *
> Gustave Caillebotte
> Skiff *
> Mary Cassatt
> Children Playing on the Beach *
> Child in a Straw Hat
> Little Girl in a Blue Armchair
Paul Cézanne
> Still Life with Apples and Peaches
> The Artist’s Father, Reading “L’Événement” *
> Riverbank
> Antony Valbrègue
> At the Water’s Edge *
> Boy in a Red Watercoat
Edgar Degas
> Dance Backstage
> Woman Ironing
> Scene from the Steppenlache: The Fallen Jockey
 Henri Fantin-Latour
> Three Peaches on a Plate
Paul Gauguin
> Beton Cats Dancing, Pont-Aven
Eva Gonzales
> Nanny and Child
Edouard Manet
> The Railway
> A King Charles Spaniel
Oysters
> Plum Beady
> Masked Ball at the Opera *
Claude Monet
> Argenteuil
> The Artist’s Garden at Vetheuil
> The Caille—Camille with the Artist’s Son Jean
> Woman with a Parasol—Madame Monet and Her Son
> Sainte-Adresse
> The Japanese Footbridge
Berthe Morisot
> The Sisters
> The Harbor at Lorient
> Young Woman with a Straw Hat *
Carnville Pissarro
>Orchid in Bloom, Lauretvennes
>Peasant Girl with a Straw Hat
>Place du Carrousel, Paris
Auguste Renoir
>The Danseur
>Garden at Chatou
>Madame Henriot
>Port Neu, Pays
>Madame Monet and Her Son
>Peaches on a Plate
Georges Seurat
>Seascape at Port-en-Bessin, Normandy *
>The Lighthouse at Honfleur
Alfred Sisley
>Boulevard Héloïse, Argenteuil
Henri de Toulouse-Lautrec
>Carmen Gaudin
>Lady with a Dog *
Vincent van Gogh
>Farmhouse in Provence
>Roses
>Self-Portrait
Virginia
Charlottesville, University of Virginia Art Museum
Variety, Archeology, and Ornament: Renaissance Architectural Prints from Column to Corniche
26 August 2011–18 December 2011
Master PS
>Entablatures from Santa Pudenziana and the Arch of Camigliano, Rome
>Entablature from the Basilica Ulpia, Rome
>Entablature from the Church of Saint Bibiana, Rome
>Entablature from the Temple of Castor and Pollux, Rome
>Entablature from the Temple of Antoninus and Faustina, Rome
>Entablature from the Temple of Vespasian, Rome

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

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

FRANCE
Paris, Musée du Louvre
Severo da Ravenna
>The Christ Child **
Paris, United States Embassy
Gilbert Stuart
>John Adams

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

ITALY
Florence, Casa Buonarroti
>Michelangelo Buonarroti
>Dammed Soul **

UNITED KINGDOM—ENGLAND
London, United States Embassy Residence
Sir William Beechey
>Lieutenant-General Sir Thomas Picton
Francis Cotes
>Mr. Thomas Hone
Thomas Gainsborough
>William Wynter, Portsdown
Michael van Miereveld
>Portrait of a Lady with a Ruff (returned)
Mark Rothko
>Orange and Tan
>Untitled

London, Wallace Collection
Sir Thomas Lawrence
>Francois Charles Seymour-Conway, 3rd Marquis of Hertford

UNITED STATES
Alabama
Birmingham, Birmingham Museum of Art
>St. John in the Wilderness **
Anders Zorn
>Hans Reisinger

Montgomery, Montgomery Museum of Fine Arts
Mark Rothko
>Untitled

California
Oakland, Oakland Museum
Mark Rothko
>Untitled

District of Columbia
The Library of Congress
Carl Milles
>Heal of Orphans
National Trust for Historic Preservation
Bernard Halseye
>David E. Finley
U.S. Commission of Fine Arts
Alice Neel
>William Walton
Office of Senate Leadership, United States Capitol
Franklin C. Court
>Lincoln and His Son, Tall **
Office of the Vice President of the United States
American 19th Century
>Imaginary Regatta of America’s Cup Winners
Alexander Helwig Wyant
>Peary’s Valley
André Derain
>Mane Harriman

John Marin
>Old Sioux Church, New Castle, Delaware: Close View **
Mark Rothko
>Untitled (still life in front of window)

Jasper Johns
>Numbers, 0 through 9
Elsworth Kelly
>Dark Red-Violet Panel (returned)
>Light Green Panel (returned)
Giorgio Morandi
>Still Life: Still Life
Louise Nevelson
>Model for “Sky Covenant”
Susan Rothenberg
>Butterfly
Ed Ruscha
>I Think I’ll...
Leon Polk Smith
>Streth of Black III
Secretary of Defense
George Catlin
>Fort Union
>Prarie Dog Village
Secretary of Education
Enrico Baj
>When I Was Young
Mark Rothko
>The Pugilist
> Rural Scene
>Untitled
>Woman Reading
Secretary of Energy
Chinese Qing Dynasty
>Procession by a Lake
after Jean-Baptiste Greuze
>Benjamin Franklin
George Inness
>Lake Albano, Sunset
Administrator of the Environmental Protection Agency
I. Rice Pereira
>Zeitgeist
Mark Rothko
>Untitled (two women before a cityscape)
Julian Stanczak
>Shimmer
Secretary of Health and Human Services
French 19th Century
>Women and Two Children in a Field
Mark Rothko
>Untitled
>Untitled
Secretary of Homeland Security
Erastus Salisbury Field
>Loerrett Pond
Walt Kuhn
>Green Apples and Snoop
> Pumkins (returned)
Captain Edward H. Molyneux
>Artist on a Quay
George Ropes
>Mount Vernon
Secretary of Housing and Urban Development
Mark Rothko
>Contemplation
>The Source
>Untitled
**EXHIBITIONS AND LOANS**

<table>
<thead>
<tr>
<th>Location</th>
<th>Name</th>
<th>Dates</th>
<th>Institution</th>
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<tr>
<td></td>
<td>&gt;The Dead Toreador</td>
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<td></td>
<td>New York</td>
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<tr>
<td></td>
<td>&gt;God the Father Surrounded by Angels and Cherubim</td>
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<td></td>
<td>Virginia</td>
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<td></td>
<td>Norfolk, Chrysler Museum of Art</td>
<td>26 September 2011–15 January 2012</td>
<td>Mark Rothko</td>
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<tr>
<td></td>
<td>&gt;Hierarchical Birds</td>
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<td>&gt;No. 4</td>
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<td></td>
<td>&gt;Underground Fantasy</td>
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<td>&gt;Untitled</td>
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<td>&gt;Untitled</td>
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<td>CANADA</td>
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<tr>
<td></td>
<td>&gt;Histoire naturelle (Paris, 1926)</td>
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<tr>
<td></td>
<td>UNITED STATES</td>
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<tr>
<td></td>
<td>Virginia</td>
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<td></td>
<td>Charlottesville, University of Virginia</td>
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<td></td>
<td>Art Museum</td>
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<td></td>
<td>&gt;Furnimenti, notumdipti de genitoribus Architectur anoingenar mathematicaen und mechanicaen Kunst eigentliche Bericht und verstandliche Unterrichtung (Nuremberg, 1547) Sebastiano Serlio</td>
<td></td>
<td></td>
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<tr>
<td></td>
<td>&gt;Regles generales de l’architecture, sur les cinq manieres d’edifices (Antwerp, 1545)</td>
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</tbody>
</table>
During the fiscal year the Gallery produced eight book-length publications including three exhibition catalogues. Several other major projects were in progress for publication in fiscal year 2012. In addition to labels and wall texts for all fiscal year 2011 exhibitions; materials for 170 education projects; numerous exhibition-related brochures; recurring calendars, periodicals; and Web features, newsletters, and programs, the publishing office produced several hundred pieces of Gallery ephemera. The publishing office also continued its participation in the Getty Foundation’s Online Scholarly Catalogue Initiative, progressing toward an online model for the Gallery’s Systematic Catalogues.

EXHIBITION CATALOGUES

>Impressionist and Post-Impressionist Masterpieces from the National Gallery of Art
Kimberly A. Jones
(192 pages, 60 color, hardcover edition only) Copublished by Delmonico Books Prestel

>Italian Master Drawings from the Wolfgang Ratsen Collection, 1525–1835
Hugo Chapman, David Lachenmann, and Margaret Morgan Graselli
(180 pages, 126 color, 5 b/w, hardcover edition only) Copublished by Delmonico Books Prestel

>Perfect 10s: Text as Inspiration: Artists’ Books and Literature
Shelley Sturman, Suzanne Lindsay, Daphne Barbour, and Ann Hamilton
(192 pages, 60 color, hardcover edition only) Distributed by Yale University Press

PERIODICALS AND EVENT CALENDARS

Video Presentations

>Conversations with Artists: Richard Misrach, Desert Cantos and Other Landscapes
>Conversations with Artists: Roy Lichtenstein
>Conversations with Artists: Scott Burton and George Segal
>Conversations with Artists: Wayne Thiebaud
>Conversations with Authors: Michael Fried on Photography, Modernism, and the Importance of Not Losing Faith in the Dialectic
>Decoding Balz’s Prototypes
>The Diamantstein-Spiegel Lecture Series: Andy Goldsworthy
>The Diamantstein-Spiegel Lecture Series: Ann Hamilton
>Dutch Paintings at the National Gallery of Art: The Untold Stories behind the Acquisitions of the Rembrandts, Vermeers, and Other Treasures in the Collection
>The Early Modernists in America
>Edward Degas: Sculpture: The Systematic Catalogue
>Edward Munch: Understanding His Master Prints
>Elson Lecture 1993: Frank Stella
>Elson Lecture 1994: Roy Lichtenstein and Robert Rosenblum
>Elson Lecture 1995: Claes Oldenburg and Coosje van Bruggen
>Elson Lecture 1996: Elizabeth Murray
>Elson Lecture 1998: I. M. Pei in conversation with Earl A. Powell III
>Elson Lecture 1999: Ellsworth Kelly
>Elson Lecture 2002: Christo and Jeanne-Claude
>Elson Lecture 2003: Sam Gilliam
>Elson Lecture 2004: Jim Dine
>Elson Lecture 2005: Andy Goldsworthy
>Elson Lecture 2008: A Conversation with Artist Robert Cotber
>Elson Lecture 2011: Terry Winters: Notes on Painting
>Fifty-First A.W. Mellon Lectures in the Fine Arts: Michael Fried, Johns Hopkins University
>The Moment of Caravaggio: Part 1: A New Type of Self-Portrait
>The Moment of Caravaggio: Part 2: Immersion and Specularity
>The Moment of Caravaggio: Part 3: The Invention of Absorption
>The Moment of Caravaggio: Part 4: Absorption and Address
>The Moment of Caravaggio: Part 5: Severed Representations
>The Moment of Caravaggio: Part 6: Painting and Violence

WEB PRODUCTIONS

In fiscal year 2011, the public website received approximately 15,586,340 visits. The Gallery produced seven video and 102 audio podcasts. The Gallery garnered more than 22,215 Facebook fans and more than 7,775 Twitter followers. Eleven public and nine private newsletters and announcements were distributed to subscribers via more than two million e-mails. The Gallery posted 31 videos to ArtBabble.
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Michael Smith

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Facilities Management Process Specialist
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Program Specialist
Vasily Lazarenko
<table>
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<th>STAFF LIST</th>
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<tbody>
<tr>
<td><strong>Commanders</strong></td>
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<tr>
<td>Quellan Josey</td>
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<td>Quinon McClain</td>
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<td><strong>Lieutenants</strong></td>
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<td>Timothy Fortt</td>
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<td>Armando Hartley</td>
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<td><strong>Sergeants</strong></td>
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<td>Keith Thallhainer</td>
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<td>Raymond Tyndle</td>
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<td>Eugenio Velazquez</td>
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<td><strong>Gallery Protection Officers II</strong></td>
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<td>Philip Arnett</td>
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<td>Leonard Bashful</td>
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Jaclyn K. Gibson
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Kalina Schneider
Susan (Sue) Schneider
Robert Schneidman
Sonja Schuklen
Marlyn Schwaner
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(October 1, 2010–September 30, 2011)

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