

NATIONAL GALLERY OF ART
2011 ANNUAL REPORT



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NATIONAL GALLERY OF ART

Washington, D.C.





PRESIDENT'S FOREWORD

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 unflinching 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.

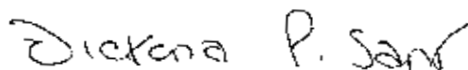
The Collectors Committee continues to enhance the Gallery's modern and contemporary collection. At their annual meeting in March, Committee members voted to acquire two important works: *Great America* by Kerry James Marshall and *Knight's Heritage* by Anne Truitt. The Board is grateful to the Committee's 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

DIRECTOR'S STATEMENT

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





THOMAS MORAN, *Green River Cliffs, Wyoming*,
Gift of the Milligan and Thomson Families

COLLECTING

PAINTINGS 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



↑ 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 *Demaiselles d'Avignon*, which he had recently seen in the artist's studio.



← GUSTAVE COURBET.
The Black Rocks at Trouville,
Chester Dale Fund

→ KERRY JAMES MARSHALL,
Great America, Gift of the
 Collectors Committee



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.



↑ JAN VAN HUYSUM.
*Bouquet of Spring Flowers
in a Terracotta Vase*, Pepita
Milmore Memorial, The
Ahmanson Foundation,
Glickfield Family
Foundation, Linda H.
Kaufman and Buffy and
William Cafritz Funds

← EDWARD STEICHEN.
*Madame X and Johnny
Marine, also Known as
Sailor John the Painter*,
Gift of Joanna T. Steichen



† ALBRECHT DÜRER, *Saint Jerome Penitent in the Wilderness*, Joan and David Maxwell, Pepita Milmore Memorial, and The Ahmanson Foundation Funds

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 filled with animated televisions 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, donated by William J. Wyer; a copy of *Spicilegium Anatomicum*, 1670, the Dutch anatomist Theodor Kerckring's description of the development of fetal bones with thirty-nine etched and engraved plates by Abraham Blooteling; and *Lex Regia*, 1709, with nineteen etched and engraved calligraphic illustrations by Andreas Reinhardt after designs by Claus à Mönichen.

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 *Reveil de Venus*, 1769; and three volumes of refined neo-classical 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 *Lico 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 Dejeuner 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.

↓ WILLIAM HENRY FOX TALBOT. *A Scene in York: York Minster from Lop Lane*, Edward J. Lenkin Fund, Melvin and Thelma Lenkin Fund, and Stephen G. Stein Fund



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.

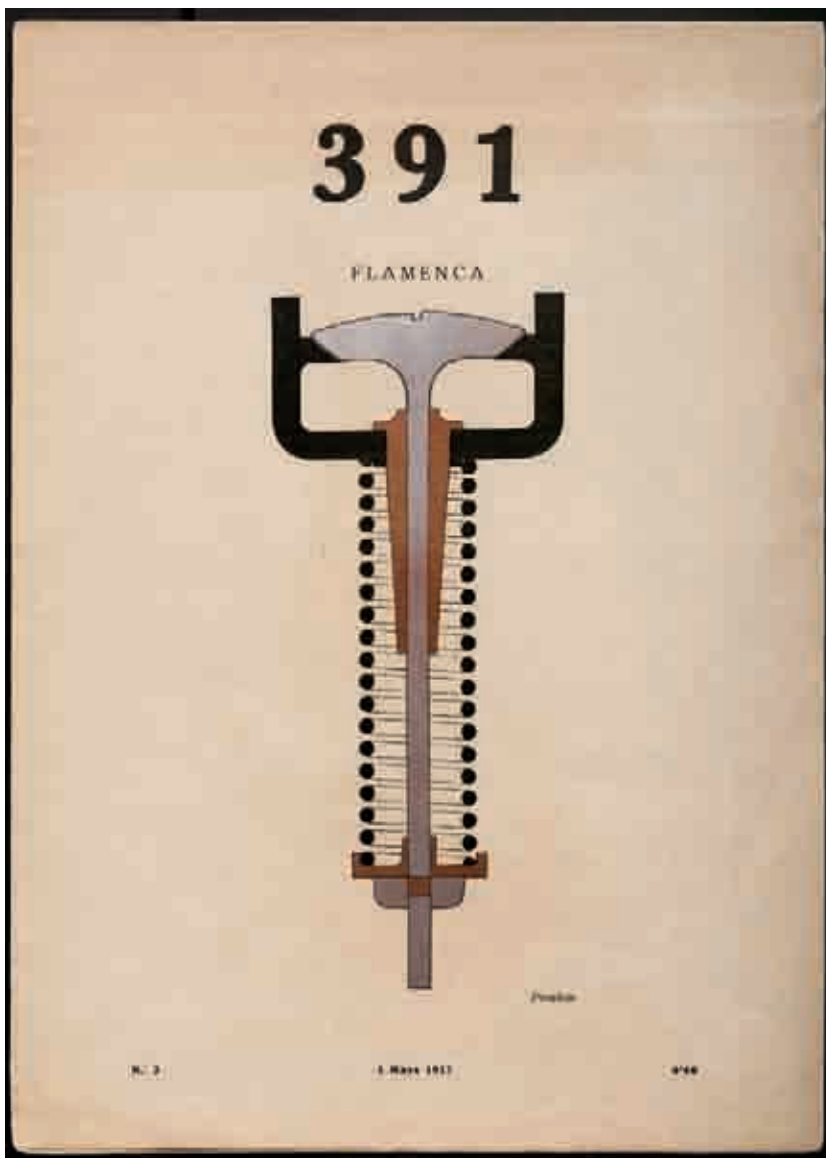
Fifty-three photographs by the social documentary photographer Milton Rogovin, were donated by Pierre Cremieux and Denise Jarvinen. This gift includes several examples from his series of the residents of the Lower West Side of Buffalo, as well as his *Working People* series. These are the first works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

↓ FRANCIS PICABIA.
Front cover of *391*,
no. 3 (Barcelona, 1917),
David K. E. Bruce
Fund, National Gallery
of Art Library



gave the Gallery Aaron Siskind's *Martha's Vineyard 12*, 1953, and a study for Robert Heinecken's portfolio *Are You Rea*, c. 1969. Norman and Carolyn K. Carr donated Weegee's *Bowery Entertainers*, 1944, and *Drunk Tank*, 1950. Katy Grannan's *Anonymous, San Francisco*, 2009, was purchased with funds donated by Betsy Karel, and Idris Khan's *The Creation*, was purchased with funds from the Collectors Committee.

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 chrestiennes* 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



GAUGUIN  **MAKER OF MYTH**

VENICE 2015 CANALETTO AND HIS RIVAL



EXHIBITING

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.



THE CAPITOLINE VENUS



↑ THE PRE-RAPHAELITE LENS: BRITISH PHOTOGRAPHY AND PAINTING, 1848–1875

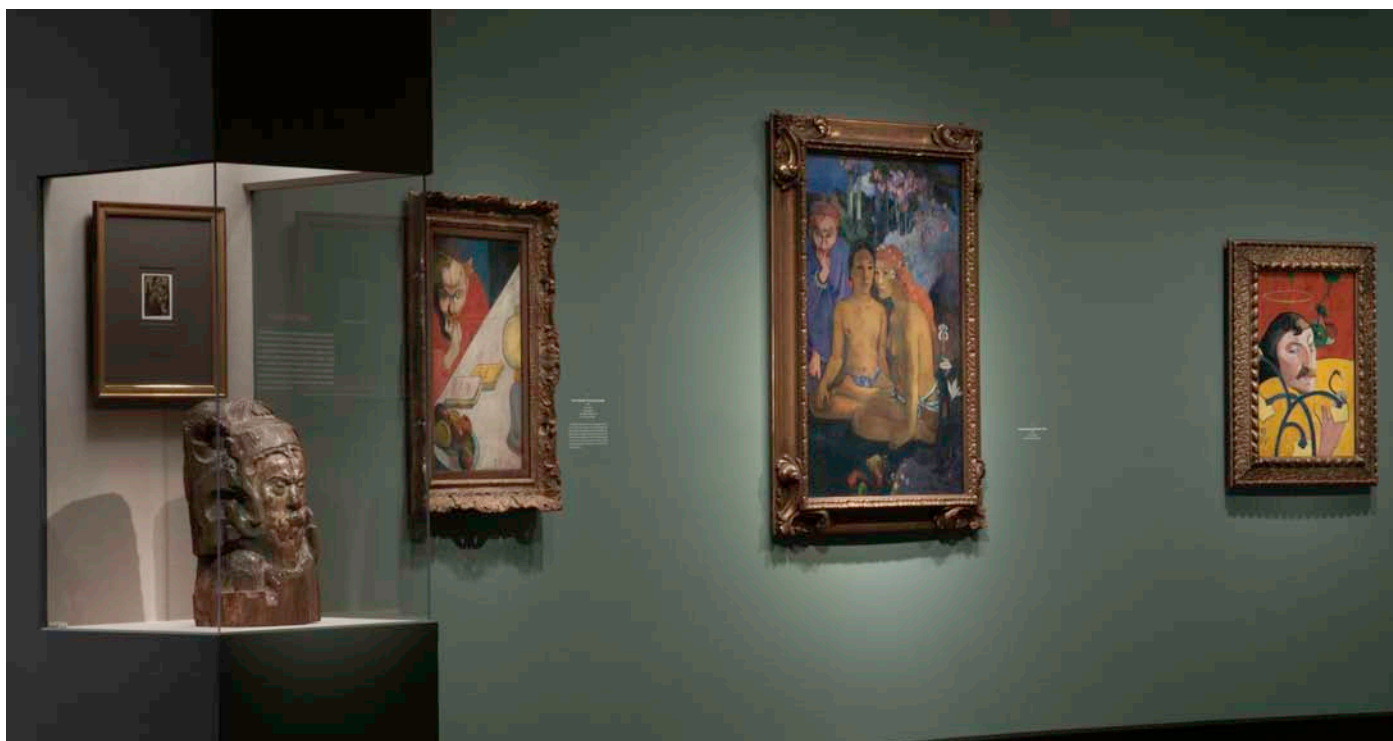
On loan from the Mariners' Museum in Newport News, Virginia, a rare nineteenth-century gondola, once owned by American artist Thomas Moran, was installed at the entrance to the exhibition. Within the exhibition, a didactic room displayed two eighteenth-century camera obscuras, one possibly owned by Canaletto, 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

→ VENICE: CANALETTO AND HIS RIVALS





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-foot-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

↑ GAUGUIN: MAKER OF MYTH

→ IN THE TOWER:
NAM JUNE PAIK



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

→ GABRIEL METSU,
1629–1667





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

↑ ITALIAN MASTER
DRAWINGS FROM THE
WOLFGANG RATJEN
COLLECTION, 1525–1835

→ THE GOTHIC SPIRIT
OF JOHN TAYLOR ARMS



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 INVENTION
OF GLORY: AFONSO V
AND THE PASTRANA
TAPESTRIES





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.

The Gallery administered the loans of 516 works of art to 201 sites during fiscal year 2011. Among notable loans were eight works lent to *Jan Gossaert's Renaissance* at the Metropolitan Museum of Art, New York, and the National Gallery, London; works by Sandro Botticelli, Leone Battista Alberti, and Andrea del Verrocchio for *The Portrait in Renaissance Italy: From Masaccio to Bellini* at the Bode Museum in Berlin; and René Magritte's *La condition humaine* seen in *René Magritte: The Pleasure Principal* at Tate Liverpool. Significant paintings included Claude Monet's *Woman with a Parasol—Madame Monet and Her Son* and four other paintings loaned to the Monet exhibition at the Galeries nationales du Grand Palais in Paris and James

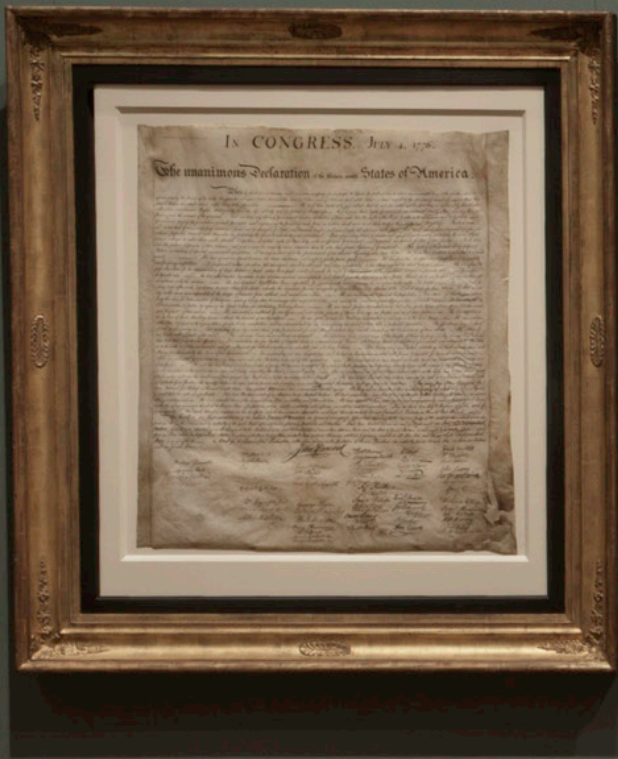
McNeill Whistler's *Symphony in White, No. 1: The White Girl* featured in *The Cult of Beauty: The Aesthetic Movement in Britain, 1860–1900* at the Victoria and Albert Museum, London, and the Musée d'Orsay, Paris.

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.

↑ WARHOL: HEADLINES



WILLIAM J. STONE
1917-1918
Declaration of Independence
The first copy of the Declaration of Independence ever printed in the United States. It was printed in 1776 by William J. Stone, a printer in Philadelphia. The document is made of parchment and is signed by all 56 delegates to the Continental Congress.





George Washington
Painted by
GILBERT STUART
1796

Declaration of Independence: The Stone Copy
was on view in the West Building
American galleries alongside Gilbert
Stuart's *George Washington*.

EDUCATING

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 Diamant leads an exploration of Sir Anthony van Dyck's *Queen Henrietta Maria with Sir Jeffrey Hudson*.



↑ *Il Gattopardo*, 1963,
Luchino Visconti,
Courtesy of Photofest

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. Lamot 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

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.

Gallery concerts were the subject of nineteen reviews and three photo previews in Washington-area media.

The Gallery's film program featured a broad range of screenings and events exploring the moving image arts. The series "Figures in a Landscape: Nature and Narrative in Norway" included works from the silent period through contemporary video art. Several interesting ciné-concerts with live accompaniment to the silent cinema were presented including the Danish film *Häxan—Witchcraft through the Ages*, Dennis James' performance on theater organ to accompany King Vidor's *La Bohème*, and Julien Duvivier's film *Poil de carotte*, for which the ensemble L'Octuor de France performed their original score.

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."

Series included "Stories from a Russian Province, Remembering Risorgimento," and a twenty-film retrospective "Neorealismo 1941–1954: Days of Glory," organized in association with Cineteca Nazionale, the Italian national film archive. "American Originals Now" featured American video and film artists including Kevin Jerome Everson, Jem Cohen, and Lynne Sachs, who came to the Gallery to discuss their recent works and works-in-progress. For "Richard Dindo: Artists, Writers, Rebels," the noted Swiss documentarian came to the Gallery. "A Season of Rohmer" presented a retrospective of the famed French director. "Color, 'Scope: Recent Restorations from the 1950s" featured a series of thirty-five millimeter studio vault prints from Fox, Paramount, and Universal including the premiere of a new print of Joahua Logan's 1956 *Picnic*.

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 Gardiner 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 Gerdt.

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.

CENTER FOR ADVANCED STUDY IN THE VISUAL ARTS

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."

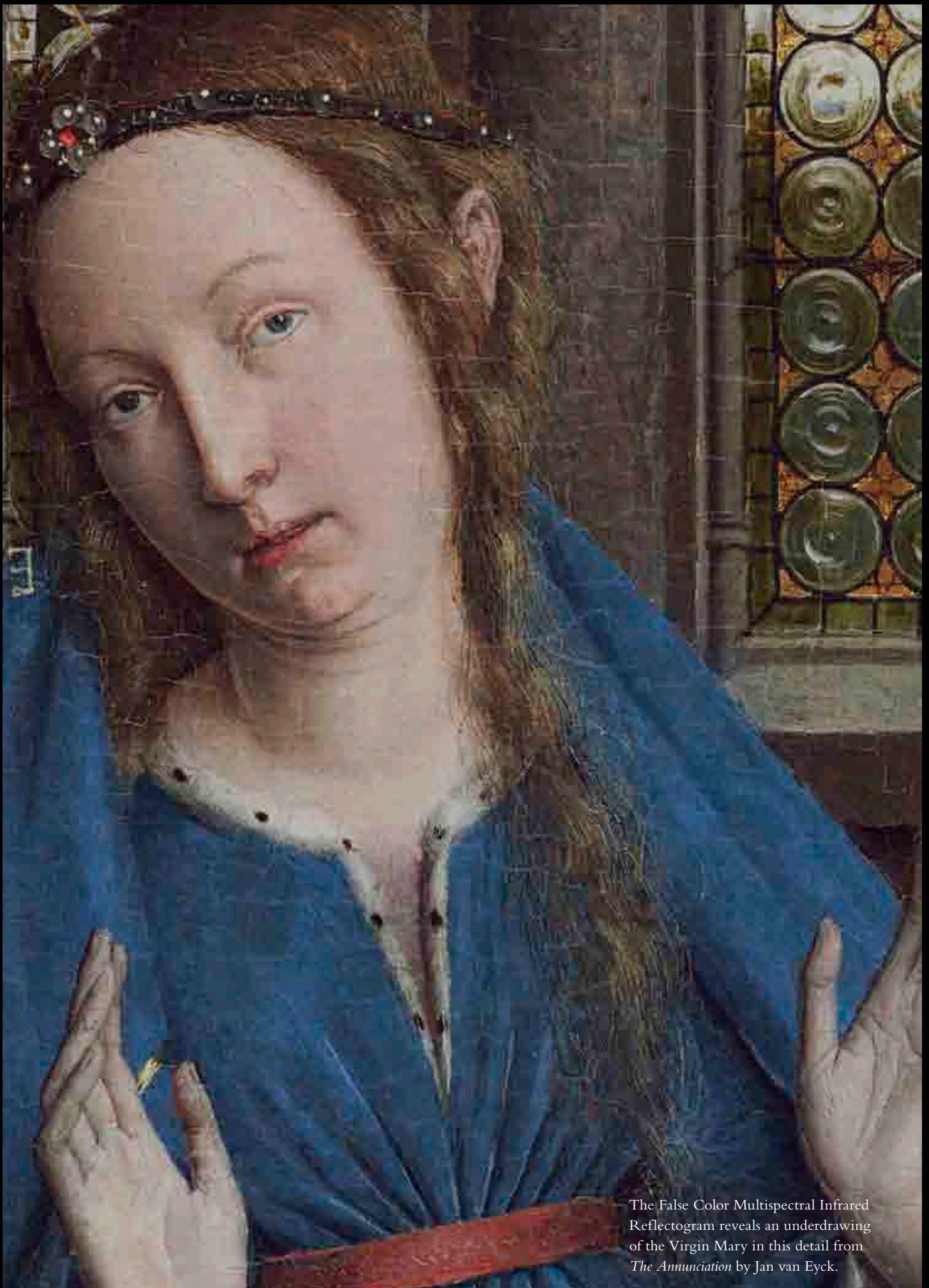
The sixtieth A. W. Mellon Lectures in the Fine Arts were delivered by Mary Beard of the University of Cambridge on "The Twelve Caesars: Images of Power from Ancient Rome to Salvador Dalí." Helen Vendler's A. W. Mellon Lectures, the fifty-sixth in the series, and Mary Miller's, the fifty-ninth in the 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 Caravaggio*, based on Michael Fried's A. W. Mellon Lectures, the fifty-first in the series, appeared in print. Edited, revised, and fully illustrated versions of the Mellon Lectures will continue to be published in the Bollingen Series by Princeton University Press, according to the wishes of Paul and Mary 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.

PRESERVING

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.

Through treatment, three exquisite fifteenth-century Italian Renaissance paintings—Giovanni di Paolo's *The Annunciation and Expulsion from Paradise*, Fra Carnevale's *The Annunciation*, and Fra Filippo Lippi and Workshop's *The Nativity*—and Titian's *Venus with a Mirror* regained a luminescence and depth not seen for years. Treatments allowed renewed appreciation of Albrecht Dürer's sparkling *Madonna and Child*, the beautiful seventeenth-century painting *Isabella Brant* by Sir Anthony van Dyck, and Willem van de Velde's curious "pen painting" *Dutch Ships near the Coast*. A new acquisition, Jean François de Troy's *The Abduction of Europa* and its companion, *Cupid and Psyche*, re-acquired colorful vibrancy following their treatment, as did Gustave Caillebotte's *Skiffs*. Thomas Gainsborough's *Georgiana, Duchess of Devonshire* and Gilbert Stuart's *John Jay* revealed brilliant brush work as a result of the removal of the discolored old varnish. Rembrandt Peale's *Rubens Peale with a Geranium*, George Bellows' *Club Night*, Stuart Davis' *Multiple Views*, Mark Rothko's *Hierarchical Birds*, and Ellsworth Kelly's *Tiger*, a cross section of American painting, round out a chronological listing of the year's fascinating major treatments.

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.



↑ Shelley Sturman, head of object conservation, removes thick layers of discolored surface coatings from Henri Matisse's masterful bronze *Figure Decorative*.

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. Study of the degradation of paint layers due to the formation of zinc soaps continued.

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*.







2011 REVIEW

TREASURER'S REPORT

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.

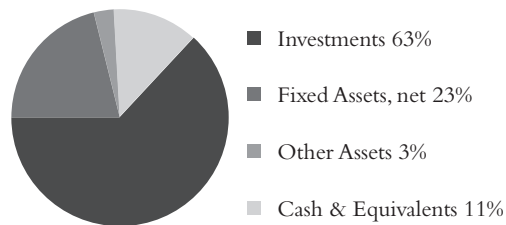
Congress and the Administration reduced funding of Master Facilities Plan projects in fiscal 2011 to partially offset their generous appropriations in fiscal 2010 and 2011 for the \$82.2 million emergency East Building façade repair project. As stated above, 16,200 marble panels will be removed from 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.

FY 2011 ASSETS



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

REPORT OF
INDEPENDENT AUDITORS



TO THE BOARD OF TRUSTEES OF THE NATIONAL GALLERY OF ART

In our opinion, the accompanying statements of financial position and the related statements of activities and cash flows, present fairly, in all material respects, the financial position of the National Gallery of Art (the Gallery) at September 30, 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.

A handwritten signature in black ink, appearing to read "Rebecca H. Caputo".

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)

ASSETS	PRIVATE FUNDS	FEDERAL FUNDS	TOTAL	
			2011	2010
Cash and cash equivalents	\$ 8,612	\$ 98,114	\$ 106,726	\$ 82,252
Accounts receivable, net	905	–	905	629
Pledges receivable, net	6,991	–	6,991	10,979
Investments	610,462	–	610,462	630,488
Trusts held by others	10,535	–	10,535	12,665
Inventory and other assets	5,040	–	5,040	4,765
Fixed assets, net	57,820	166,758	224,578	198,607
Art collections	–	–	–	–
Total assets	\$ 700,365	\$ 264,872	\$ 965,237	\$ 940,385
LIABILITIES AND NET ASSETS				
LIABILITIES:				
Accounts payable and accrued expenses	\$ 10,726	\$ 41,795	\$ 52,521	\$ 45,561
Capital lease obligation	–	1,330	1,330	1,532
Contractual obligations	7,874	–	7,874	15,800
Asset retirement obligation	–	19,989	19,989	19,612
Total liabilities	18,600	63,114	81,714	82,505
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)

OPERATING	UNRESTRICTED					TOTAL	
	PRIVATE FUNDS	FEDERAL FUNDS	TOTAL	TEMPORARILY RESTRICTED	PERMANENTLY RESTRICTED	2011	2010
SUPPORT AND REVENUE:							
U.S. Government appropriation	\$ –	\$ 106,807	\$ 106,807	\$ 6,934	\$ –	\$ 113,741	\$ 110,755
Gifts and grants	2,896	–	2,896	5,797	–	8,693	15,431
Gallery shop sales, net	7,599	–	7,599	–	–	7,599	7,072
Investment return designated for operations	2,654	–	2,654	11,714	–	14,368	14,283
Royalties and other income	4,233	–	4,233	–	–	4,233	1,523
	17,382	106,807	124,189	24,445	–	148,634	149,064
Net assets released from restrictions to fund operating expenses	16,922	6,622	23,544	(23,544)	–	–	–
Total support and revenue	34,304	113,429	147,733	901	–	148,634	149,064
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)

			TOTAL	
	PRIVATE FUNDS	FEDERAL FUNDS	2011	2010
CASH FLOWS FROM OPERATING ACTIVITIES:				
(Decrease) increase in net assets	\$ (15,962)	\$ 41,605	\$ 25,643	\$ 89,473
Adjustments to reconcile (decrease) increase in net assets to net cash provided by operating activities:				
Depreciation and amortization	3,327	7,825	11,152	10,155
Amortization of discount on pledges receivable	(250)	—	(250)	(390)
Amortization of discount on contractual obligations	399	—	399	725
Provision for bad debts	25	—	25	500
Contributions and net investment income for permanently restricted investments	(995)	—	(995)	(6,292)
U.S. Government appropriations for renovation projects	—	(44,570)	(44,570)	(56,259)
Gifts and grants for art acquisitions and capital projects	(7,434)	—	(7,434)	(8,636)
Acquisitions of works of art	7,459	—	7,459	14,614
Realized gains on sale of investments	(17,706)	—	(17,706)	(21,863)
Unrealized losses (gains) on investments	17,638	—	17,638	(34,106)
Decrease (increase) in value of trusts held by others	2,130	—	2,130	(1,458)
(Increase) decrease in accounts receivable, net	(276)	—	(276)	747
Decrease in pledges receivable, net	4,213	—	4,213	6,029
(Increase) decrease in inventory and other assets	(298)	23	(275)	432
(Decrease) increase in accounts payable and accrued expenses	(279)	5,239	4,960	4,610
Decrease in contractual obligations	—	—	—	(200)
Increase in asset retirement obligation	—	612	612	847
Asset retirement remediation payment	—	(235)	(235)	(981)
Net cash (used in) provided by operating activities	(8,009)	10,499	2,490	(2,053)
CASH FLOWS FROM INVESTING ACTIVITIES:				
Purchase of investments	(227,533)	—	(227,533)	(59,880)
Proceeds from sale of investments	247,627	—	247,627	69,371
Acquisitions of works of art	(7,459)	—	(7,459)	(14,614)
Purchase of fixed assets	(215)	(34,908)	(35,123)	(13,098)
Collection of notes receivable	—	—	—	650
Net cash provided by (used in) investing activities	12,420	(34,908)	(22,488)	(17,571)
CASH FLOWS FROM FINANCING ACTIVITIES:				
Contributions and net investment income for permanently restricted investments	995	—	995	6,292
U.S. Government appropriation for renovation projects	—	44,570	44,570	56,259
Gifts and grants for art acquisitions and capital projects	7,434	—	7,434	8,636
Principal payment on capital lease obligation	—	(202)	(202)	(184)
Payments on contractual obligations	(8,325)	—	(8,325)	(18,413)
Net cash provided by financing activities	104	44,368	44,472	52,590
Net increase in cash and cash equivalents	4,515	19,959	24,474	32,966
Cash and cash equivalents, at beginning of year	4,097	78,155	82,252	49,286
Cash and cash equivalents, at end of year	\$ 8,612	\$ 98,114	\$ 106,726	\$ 82,252

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)

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

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

NOTES

(in thousands)

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

reflected in the statement of activities (see Notes 5 and 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 focus upon European and American paintings, sculpture, and works on paper. In conformity with accounting policies generally followed by art museums, the value of art has been excluded from the statement of financial position.

The Gallery's collections are maintained for public exhibition, education, and research in furtherance of public service, rather than for financial gain.

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

ACCRUED LEAVE

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

EMPLOYEE BENEFITS

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

All permanent employees of the Gallery, both federal and non-federal, hired subsequent to January 1, 1984 participate in both the

Social Security Retirement System and the Federal Employees' Retirement System (FERS). Employees hired prior to January 1, 1984 had the option of remaining under the Civil Service Retirement System (CSRS) or electing FERS. All employees have the option to make tax-deferred contributions to a Thrift Savings Plan and, in some instances, receive a matching portion from the Gallery. The Gallery funds all retirement contributions on a current basis, and accordingly there are no unfunded retirement costs (see Note 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 charges, 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 includes the cost of providing a wide array of lectures, tours, films, music, symposia, and academic programs to the general public, in addition to Gallery 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:

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

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:

	2011	2010
Accrued investment income	\$ 339	\$ 389
Special exhibition and other program receivables	551	235
Other	57	54
Subtotal	947	678
Less: allowances	(42)	(49)
Total	\$ 905	\$ 629

4. PLEDGES RECEIVABLE, NET

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

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

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:

	2011	2010
Loan to the U.S. Treasury	\$ 5,000	\$ 5,000
Common and preferred stocks	71,813	78,480
Mutual funds	116,050	147,330
Alternative investments	417,599	399,678
Total	\$ 610,462	\$ 630,488

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:

	UNRESTRICTED	TEMPORARILY RESTRICTED	PERMANENTLY RESTRICTED	2011 TOTAL	2010 TOTAL
Dividends and interest (net of expenses of \$3,540 and \$3,127, respectively)	\$ 166	\$ 3,939	\$ —	\$ 4,105	\$ 3,205
Net investment appreciation	266	(262)	—	4	55,965
	432	3,677		4,109	59,170
Appropriated for operations	(2,654)	(11,714)	—	(14,368)	(14,283)
Investment return in excess of amount designated for operations	\$ (2,222)	\$ (8,037)	\$ —	\$ (10,259)	\$ 44,887

6. INVENTORY AND OTHER ASSETS

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

	2011	2010
Retail	\$ 1,558	\$ 1,229
Work-in-process	175	141
Consignment	248	228
Subtotal	1,981	1,598
Less: allowance for obsolescence	(382)	(384)
Subtotal Inventory	1,599	1,214
Other Assets	3,441	3,551
Total	\$ 5,040	\$ 4,765

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:

	2011			2010
	PRIVATE FUNDS	FEDERAL FUNDS	TOTAL	TOTAL
Buildings and improvements	\$ 156,310	\$ 145,493	\$ 301,803	\$ 301,499
Equipment	4,616	56,840	61,456	56,302
Construction-in-progress	1,117	47,704	48,821	17,157
Equipment under capital lease	–	2,962	2,962	2,962
Subtotal	162,043	252,999	415,042	377,920
Less: accumulated depreciation and amortization	(104,223)	(86,241)	(190,464)	(179,313)
Total	\$ 57,820	\$ 166,758	\$ 224,578	\$ 198,607

8. ACCOUNTS PAYABLE AND ACCRUED EXPENSES

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

	2011			2010
	PRIVATE FUNDS	FEDERAL FUNDS	TOTAL	TOTAL
Accounts payable and accrued expenses	\$ 505	\$ 7,915	\$ 8,420	\$ 4,250
Employee benefits	5,841	17,609	23,450	23,220
Other accrued liabilities	4,380	4,121	8,501	6,465
Due to federal government	–	12,150	12,150	11,626
Total	\$ 10,726	\$ 41,795	\$ 52,521	\$ 45,561

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:

	2011	2010
Contractual obligations	\$ 7,950	\$ 16,275
Less: discounts on contractual obligations	(76)	(475)
Total	\$ 7,874	\$ 15,800

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:

	OPERATING	RENOVATION	TOTAL
U.S. Government appropriation revenue recognized	\$ 110,186	\$ 48,125	\$ 158,311
Unexpended obligations	8,320	–	8,320
Amounts expended from prior year's appropriations	(7,982)	–	(7,982)
Total U.S. Government appropriations	\$ 110,524	\$ 48,125	\$ 158,649

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

	OPERATING	RENOVATION	TOTAL
Total U.S. Government appropriations	\$ 110,524	\$ 48,125	\$ 158,649
Appropriations not expended in prior years	4	57,748	57,752
Appropriations available	110,528	105,873	216,401
Less appropriations:			
Unexpended	(8,320)	(70,287)	(78,607)
Accrued liabilities	–	(2,244)	(2,244)
Capitalized for GAAP purposes	(768)	(31,523)	(32,291)
Appropriations expensed	101,440	1,819	103,259
Add expenses recognized for GAAP purposes			
Expenses not funded by appropriations	(90)	(304)	(394)
Amounts expended from prior year's appropriations	3,292	2,112	5,404
Total federal expenses	\$ 104,642	\$ 3,627	\$ 108,269

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:

	2011			2010
	OPERATING	NON-OPERATING	TOTAL	TOTAL
Acquisition of art	\$ –	\$ 8,131	\$ 8,131	\$ 21,852
Collections	2,206	–	2,206	2,075
Special exhibitions	3,853	–	3,853	2,361
Education and public programs	4,548	–	4,548	4,585
Editorial and photography	203	–	203	203
Capital projects	–	177	177	517
Operations	6,112	–	6,112	6,395
Subtotal private funds	16,922	8,308	25,230	37,988
Special exhibitions	3,395	–	3,395	3,427
Capital projects	–	32,056	32,056	11,132
Operations	3,227	–	3,227	3,228
Subtotal federal funds	6,622	32,056	38,678	17,787
Total	\$ 23,544	\$ 40,364	\$ 63,908	\$ 55,775

12. FUNCTIONAL CLASSIFICATION OF EXPENSES

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

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

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:

	2011		2010	
	DONOR-RESTRICTED ENDOWMENT FUNDS	BOARD-DESIGNATED ENDOWMENT FUNDS	DONOR-RESTRICTED ENDOWMENT FUNDS	BOARD-DESIGNATED ENDOWMENT FUNDS
Unrestricted	\$ (31,497)	\$ 18,537	\$ (31,494)	\$ 16,527
Temporarily restricted	37,657	–	41,870	–
Permanently restricted	364,337	–	370,397	–
Total funds	\$ 370,497	\$ 18,537	\$ 380,773	\$ 16,527

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

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

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:

	UNRESTRICTED	TEMPORARILY RESTRICTED	PERMANENTLY RESTRICTED	2011 TOTAL	2010 TOTAL
Acquisition of art	\$ 31,800	\$ 25,966	\$ 72,737	\$ 130,503	\$ 129,692
Collections	(4,330)	6,388	34,226	36,284	37,761
Special exhibitions	12,321	11,658	31,402	55,381	53,573
Education and public programs	11,723	34,107	81,924	127,754	131,579
Editorial and photography	12,468	539	3,498	16,505	19,120
Capital projects	15,764	—	—	15,764	16,050
Operations	66,653	34,551	140,550	241,754	249,020
Subtotal private funds	146,399	113,209	364,337	623,945	636,795
Special exhibitions and renovation funds	—	69,732	—	69,732	56,905
Subtotal federal funds	—	69,732	—	69,732	56,905
Subtotal net assets subject to restrictions	146,399	182,941	364,337	693,677	693,700
Fixed assets, net	223,248	—	—	223,248	197,075
Future funded federal expenses recognized	(33,402)	—	—	(33,402)	(32,895)
Subtotal net assets not subject to restrictions	189,846	—	—	189,846	164,180
Net assets as of September 30	\$ 336,245	\$ 182,941	\$ 364,337	\$ 883,523	\$ 857,880

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:

	2011	
	CAPITAL LEASE	OPERATING LEASES
2012	\$ 342	\$ 3,763
2013	343	1,767
2014	343	889
2015	344	911
2016	345	933
Thereafter	—	2,179
Total minimum lease payments	1,717	\$ 10,442
Less: amount representing interest	(387)	
Present value of minimum capital lease payments	\$ 1,330	

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:

	PRICES IN ACTIVE MARKETS FOR IDENTICAL ASSETS (LEVEL 1)	OTHER OBSERVABLE INPUTS (LEVEL 2)	UNOBSERVABLE INPUTS (LEVEL 3)	FAIR VALUE AT 9/30/11
Common and preferred stocks	\$ 71,813	\$ —	\$ —	\$ 71,813
Mutual funds—equity	43,225	—	—	43,225
Mutual funds—fixed income	72,825	—	—	72,825
Public equity funds	—	178,838	—	178,838
Hedge funds	—	—	137,741	137,741
Multi-asset class fund	—	—	43,940	43,940
Private equity funds	—	—	40,166	40,166
Venture capital funds	—	—	16,914	16,914
Trust held by others	—	—	7,989	7,989
Assets measured at fair value on a recurring basis	187,863	178,838	246,750	613,451
Trust held by others	—	—	2,546	2,546
Assets measured at fair value on a non-recurring basis	—	—	2,546	2,546
Total assets measured at fair value	\$ 187,863	\$ 178,838	\$ 249,296	\$ 615,997

	PRICES IN ACTIVE MARKETS FOR IDENTICAL ASSETS (LEVEL 1)	OTHER OBSERVABLE INPUTS (LEVEL 2)	UNOBSERVABLE INPUTS (LEVEL 3)	FAIR VALUE AT 9/30/10
Common and preferred stocks	\$ 78,480	\$ —	\$ —	\$ 78,480
Mutual funds—equity	43,765	—	—	43,765
Mutual funds—fixed income	103,565	—	—	103,565
Public equity funds	—	204,440	—	204,440
Hedge funds	—	—	112,690	112,690
Multi-asset class fund	—	—	42,587	42,587
Private equity funds	—	—	29,148	29,148
Venture capital funds	—	—	10,813	10,813
Trust held by others	—	—	10,119	10,119
Assets measured at fair value on a recurring basis	225,810	204,440	205,357	635,607
Trust held by others	—	—	2,546	2,546
Assets measured at fair value on a non-recurring basis	—	—	2,546	2,546
Total assets measured at fair value	\$ 225,810	\$ 204,440	\$ 207,903	\$ 638,153

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:

	Year ended September 30, 2011				
	HEDGE FUNDS	MULTI-ASSET CLASS	PRIVATE EQUITY FUNDS	VENTURE CAPITAL FUNDS	TRUST HELD BY OTHERS
Fair value of Level 3 assets at September 30, 2010	\$ 112,690	\$ 42,587	\$ 29,148	\$ 10,813	\$ 10,119
(Expenses) net of dividends and interest	(627)	(57)	(336)	(380)	–
Realized gains	4,777	1,869	4,133	1,156	–
Net unrealized (losses) gains	(5,958)	1,808	3,506	3,655	(390)
Proceeds from sales, redemptions, and distributions	(34,141)	(2,267)	(5,030)	(871)	(1,758)
Purchase of investments	61,000	–	8,745	2,541	18
Fair value of Level 3 assets at September 30, 2011	\$ 137,741	\$ 43,940	\$ 40,166	\$ 16,914	\$ 7,989

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

	Year ended September 30, 2010				
	HEDGE FUNDS	MULTI-ASSET CLASS	PRIVATE EQUITY FUNDS	VENTURE CAPITAL FUNDS	TRUST HELD BY OTHERS
Fair value of Level 3 assets at September 30, 2009	\$ 108,934	\$ 40,468	\$ 22,027	\$ 8,545	\$ 8,661
(Expenses) net of dividends and interest	(599)	(263)	(465)	(466)	–
Realized gains (losses)	1,800	(298)	947	457	–
Net unrealized gains	5,655	4,799	2,223	689	1,458
Proceeds from sales, redemptions, and distributions	(3,100)	(2,119)	(1,153)	(401)	–
Purchase of investments	–	–	5,569	1,989	–
Fair value of Level 3 assets at September 30, 2010	\$ 112,690	\$ 42,587	\$ 29,148	\$ 10,813	\$ 10,119

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:

	2011	2010
Total gains (losses)	\$ 14,556	\$ 17,730
Change in unrealized gains (losses) relating to assets still held at reporting date	\$ 2,621	\$ 14,824

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:

	FAIR VALUE	COMMITMENTS	REDEMPTION FREQUENCY	REDEMPTION NOTICE PERIOD
Public equity funds	(a) \$ 178,838	\$ –	Daily to Quarterly	6–120 days
Hedge funds	(b) 137,741	–	1 to 3 years	90–95days
Multi-asset class fund	(c) 43,940	–	Annually	365 days
Private equity funds	(d) 40,166	22,717	n/a	n/a
Venture capital funds	(e) 16,914	4,691	n/a	n/a
Trust held by others	7,989	–	n/a	n/a
	\$ 425,588	\$ 27,408		

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:

		FAIR VALUE	COMMITMENTS	REDEMPTION FREQUENCY	REDEMPTION NOTICE PERIOD
Public equity funds	(a)	\$ 204,440	\$ —	Monthly to Quarterly	15 – 120 days
Hedge funds	(b)	112,690	—	1–3 years	60–95 days
Multi-asset class fund	(c)	42,587	—	Annually	365 days
Private equity funds	(d)	29,148	31,362	n/a	n/a
Venture capital funds	(e)	10,813	7,332	n/a	n/a
Trust held by others		10,119	—	n/a	n/a
		\$ 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, Kerry 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 Remorse*, 1952, mixed media on paper on canvas
- >*Figures Flying Through Space with Minerals and Cubes*, 1945, oil on canvas
- >*Cubist Portrait of a Woman*, 1946, oil on canvas
- >*Crab 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
>*Decorah (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
- Storrs, John, American, 1885–1956
>*Auto Tower, Industrial Forms (part B)*, c. 1922, cast and painted concrete, 2011.1.1, Gift of Deborah and Ed Shein

- Truitt, Anne, American, 1921–2004
>*Parva XII*, 1977, acrylic on wood, 2011.5.1, 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*, 1969, stone and glass mosaic (10 panels), 2011.60.104.1–10, The John U. and Evelyn S. Nef Collection

MEDIA ART

- Paik, Nam June, American, born South Korea, 1932–2006
>*Cosmos*, 1963–2003, two-channel video installation with manipulated 1940s-era CRT tubes and closed circuit camera feed, 2011.61.1, Gift of the Hakuta Family
- >*Zenith/Self-Portrait/Hand and Face*, 2005, one-channel video with one thirteen-inch monitor, 2011.61.2, Gift of the Hakuta Family

DRAWINGS

- Adam, Franz, German, 1815–1886
>*A Mounted Cavalry Officer Seen from Behind*, 1850s, oil paint on brown oiled paper, 2010.130.1, Ailsa Mellon Bruce Fund
- Beichling, Karl Heinrich, German, 1803–1876
>*Ruins of the Oybin Monastery in Winter*, c. 1830, watercolor, 2011.29.2, William B. O'Neal Fund
- Bellows, George, American, 1882–1925
>*Ghost of Sergeant Pelly*, 1918, charcoal, gray wash, and graphite with brush and black ink, 2011.65.1, Gift of Alexandra and Michael N. Altman
- Bendemann, Eduard Julius Friedrich, German, 1811–1889
>*A Girl on Her Deathbed with a Crown of Flowers*, 1882, black and white chalk on brown paper, in original leather folding frame, 2011.29.1, William B. O'Neal Fund
- Benouville, Jean Achille, French, 1815–1891
>*Sunset from a Rocky Coastline*, 1842, watercolor with pen and brown ink and touches of white gouache over graphite on blue-gray paper, 2011.58.1, Helen Porter and James T. Dyke Fund
- Castle, James, American, 1899–1977
>*Untitled (Purse ! Discusses)*, 1937 or later, collage, 2011.6.1, Gift of the Collectors Committee
- >*Parva XII*, 1977, acrylic on wood, 2011.5.1, Gift of Margot Wells Backas
- >*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 Crucifixion*, 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 at the Easel 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
- >*Lovers 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, 2011.60.10, 24, 33, 34, 64, 73, 74, 87–92, 94, 100, The John U. and Evelyn S. Nef Collection
- Cristall, Joshua, British, 1768–1847
>*Young Woman in a Kerchief and Cloak at Hastings*, 1807, watercolor, 2011.56.1, Ailsa Mellon Bruce Fund
- Doyen, Gabriel François, French, 1726–1806
>*Brutus Condemning His Sons to Death*, c. 1760, black chalk and white chalk with stumping, 2010.128.1, Ailsa Mellon Bruce Fund
- Dufy, Raoul, French, 1877–1953
>*Circus*, watercolor
- >*Blue Train*, watercolor
- >*Landscape*, watercolor
- >*Longchamps*, watercolor
- >*Morocco*, watercolor, 2011.60.19–23, The John U. and Evelyn S. Nef Collection
- Dunoyer de Segonzac, André, French, 1884–1974
>*Country Scene*, 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 Lacoux*, 1840, black chalk heightened with white chalk on blue paper, with vertical strips added at left and right edges, 2011.59.1, Gift of Helen Porter and James T. Dyke
- Florentine 16th century
>*The Visitation*, c. 1520, 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 Margarete, Princess of Saxony, in Schloss Ambras*, 1870s, watercolor and gouache, 2011.88.1, William B. O'Neal Fund
- Fries, Ernst, German, 1801–1833
>*Berchtesgaden 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
- Glume, 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, 1725–1805
>*Bust of an Old Man*, probably 1763, red, black, and white chalks with stumping 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, 1787–1871
>*A Fortress in a Mountain Landscape at Sunrise*, 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*, brown and gray wash with pen and brown ink over black chalk on blue paper, 2011.36.1, Ailsa Mellon Bruce Fund
- 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
- Huysum, 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 Cafritz Funds
- Ingres, Jean-Auguste-Dominique, French, 1780–1867
>*Mademoiselle Mary de Borderieux(?)*, 1857, graphite and watercolor with white heightening, 2011.42.6, Woodner Collection, Gift of Dian 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, 1878–1961
>*Bust of a Young Woman*, c. 1900, red chalk
- >*A Standing Draped Woman*, 1907–1910, graphite, 2011.60.75–76, The John U. and Evelyn S. Nef Collection
- Kaisermann, Franz, Swiss, 1765–1833
>*The Grand Waterfalls at Terni*, 1790s, watercolor and gouache, 2011.54.1, Purchased as the Gift of Alexander M. and Judith W. Laughlin
- Katz, Alex, American, born 1927
>*Evie*, 1974, graphite, 2011.60.38, The John U. and Evelyn S. Nef Collection
- Krüger, Anton, German, 1795–1857
>*Aussicht aus meinem Fenster, via valfonda in Florenz*, 1821, graphite, 2011.53.1, Ailsa Mellon Bruce Fund
- Kügelgen, Wilhelm von, German, 1802–1867
>*Agnes von Felsen*, c. 1822, graphite, 2011.34.1, Ailsa Mellon Bruce Fund
- Law, David, Scottish, 1831–1901
>*The Güdecca Canal with Shipping near the Chiesa dei Gesuati*, 1880s, watercolor over graphite, 2011.33.1, Ailsa Mellon Bruce Fund
- Le Corbusier, French, 1887–1965
>*Abstraction*, pastel and crayon, 2011.60.13, The John U. and Evelyn S. Nef Collection
- Léger, Fernand, French, 1881–1955
>*Abstraction*, 1945, watercolor and gouache on buff paper, 2011.60.12, The John U. and Evelyn S. Nef Collection
- Lory, Matthias Gabriel fils, French, 1784–1864
>*The Château d'Èze, near Nice*, 1841/1843, watercolor, 2010.122.7, Anonymous Gift
- Meyer, 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 graphite with collage on artificial 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
- >*Shoreline Sketch*, 1920/1923, purple crayon, 2011.84.3, 4, The Epstein Family Collection
- Nagel, Hanna, German, 1907–1975
>*An Elegant Young Man Glancing to the Side*, 1928, lithographic crayon, graphite, and brush and black ink, on artist's mount, 2011.35.1, William B. O'Neal Fund
- Paik, Nam June, American, born South Korea, 1932–2006
>*Untitled (TV Ghosts)*, 2005, colored marker
- >*Untitled (Earth)*, 2000, pastel
- >*Untitled (Earth)*, 2000, pastel
- >*Untitled (Rain)*, 2001, pastel
- >*Untitled (Zen TV)*, 1977, brush and black ink
- >*Untitled*, 1975, black ball-point pen on graph paper
- >*Untitled*, 1975, black ball-point pen on graph paper
- >*Untitled*, 1975, black ball-point pen on graph paper
- >*Untitled*, 1975, black ball-point pen on graph paper
- >*Untitled (Buddha)*, 1982, pastel and pen and black ink
- >*Untitled (TVS)*, 1982, pen and black ink
- >*Untitled (TVS)*, 1978, pen and black ink
- >*Untitled*, 1978, pastel
- >*Untitled (TV Static)*, 1982, pen and black ink
- >*Untitled (Manipulated TV)*, 1996, pastel and pen and black ink, 2011.61.5–18, Gift of the Hakuta Family
- Pascin, Jules, French, 1885–1930
>*Tivo Nudes*, black crayon on buff paper
- >*Havana*, watercolor and graphite
- >*Nannies with a Child*, watercolor and black chalk
- >*The Handsome Barber*, watercolor with pen and ink
- >*A Girl*, pastel
- >*A Reclining Woman*, pastel, 2011.60.1–3, 7, 40, 72, The John U. and Evelyn S. Nef Collection
- Perino del Vaga, Italian, 1501–1547
>*Alexander Consecrating the Altars for the Twelve Olympian Gods*, 1545/1547, pen and brown ink with gray wash over black chalk, 2011.42.1, Woodner Collection, Gift of Dian Woodner
- Picasso, Pablo, Spanish, 1881–1973
>*A Young Woman Seated in an Armchair*, 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
- Pinelli, Bartolomeo, Italian, 1781–1835
>*La Compagnia dei sacconi al Colosseo*, 1829, watercolor over black chalk and graphite, 2011.50.1, Ailsa Mellon Bruce Fund
- Piranesi, Giovanni Battista, Italian, 1720–1778
>*The Portico of the Pantheon*, 1750s 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 Dian Woodner
- Richter, Adrian Ludwig, German, 1803–1884
>*The Sabine Hills and Rocca Santo Stefano Seen from Civitella*, c. 1824, graphite, 2011.91.2, Ailsa Mellon Bruce Fund
- Savery, Roelandt, 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 Dian Woodner
- Signac, Paul, French, 1863–1935
>*Petit Andelys*, watercolor over black chalk
- >*St Tropez*, 1906, watercolor and gouache over black chalk
- >*La Rochelle*, watercolor over black chalk, 2011.60.15, 16, 63, The John U. and Evelyn S. Nef Collection
- Squarcione, Francesco, Italian, 1397–1468
>*Six Standing Men and Ten Battling Nudes*, 1470s, pen and ink on prepared paper, 2011.42.4, Woodner Collection, Gift of Dian Woodner
- Steichen, Edward, American, 1879–1973
>*Mushton Shlushley, The Lyric Poet and Aestheticurean*, c. 1922, tempera and ink over graphite on paperboard
- >*The Pup-Who-Sacrificed-a-Piece-of-His-Head-So-He'd-Have-a-Tail-to-Wag*, c. 1922, tempera and ink over graphite and colored pencil on paperboard
- >*Madame X and Johnny Marine, also Known as Sailor John the Painter*, c. 1922, tempera and ink over graphite on paperboard
- >*The Pink-Faced Politician, also known as The-Man-Who, on a National Holiday*, c. 1922, tempera and ink over graphite on paperboard
- >*Khor, the President of the Oochen Republic Walking Through the Green Fields of Earth*, c. 1922, tempera and ink over graphite on paperboard
- >*Thinkrates, the Philosopher, Wrapped in Thought*, c. 1922, tempera and ink over graphite and colored pencil on paperboard
- >*Khor, in His House on Top of the World*, c. 1922, tempera and ink over graphite on paperboard
- >*The Colossal Deep Sea Ludicrocerous Lies in Wait for the Little Gee Whiz*, c. 1922, tempera and ink over graphite on paperboard
- >*The Cinnamon Bun B'Ar Stalking the Dish of Fruit Bush*, c. 1922, tempera and ink over graphite on paperboard
- >*The Radio Gull Carried Khor's Messages All Over the World with the Speed of Light*, c. 1922, tempera and ink over graphite on paperboard
- >*The-Lugubrious-Mysterious-Midnight-Hour-Phantom-Green-Cheese-Moon*, c. 1922, tempera and ink over graphite on paperboard
- >*The Peeping Gagaboo Hides in a Cave*, c. 1922, tempera and ink over graphite and colored pencil on paperboard
- >*The Pie-Faced Squilk and Her Pink-Nosed Neighbor*, c. 1922, tempera and ink over graphite on paperboard
- >*The-Duck-Who-Would-Rather-Talk-with-His-Reflection-in-the-Pond-than-with-Anybody-Else*, c. 1922, tempera and ink over graphite on paperboard
- >*The Golden Meadowlark Flies Over the Green Fields*, c. 1922, tempera and ink over graphite on paperboard
- >*Rabbit (Le Toumesol)*, c. 1920, tempera, metallic paint, and graphite on paperboard
- >*Study for "The Radio Gull"*, c. 1960, graphite and tempera on canvas board
- >*Study for "The Radio Gull"*, c. 1960, graphite on canvas board
- >*Study for "Töppenheim"*, c. 1960, graphite and colored pencil on folded tracing paper
- >*Study for "The Radio Gull"*, c. 1960, graphite on tracing paper, 2011.85.1–20, Gift of Joanna T. Steichen
- Taylor, Al, American, 1948–1999
>*Fairly Mean/Mean Fairly*, 1995, ink and graphite, 2011.8.1, Gift of the Collectors Committee
- Vallotton, Félix, Swiss, 1865–1925
>*Grands Chasseurs—Le Cerf est prêt*, 1903, black crayon and brush over graphite, 2010.122.2, Anonymous Gift
- Vuillard, Edouard, French, 1868–1940
>*A Vase of Flowers*, graphite, 2011.60.47, The John U. and Evelyn S. Nef Collection

PRINTS

- Ademollo, Luigi, Italian, 1764–1849
- > *The Ashes of Trajan 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, Ailsa Mellon Bruce Fund
- Albertoli, Giocondo (author and designer), Italian, 1742–1839
- > *Ornamenti diversi*, (Milan, 1782)
 - > *Alcune decorazioni di nobili sale ed altri ornamenti*, (Milan, 1787)
 - > *Miscellanea per i giovani studioso del disegno*, (Milan, 1796), three bound volumes, with sixty-six engraved illustrations, three engraved titles, and two engraved dedications by Giacomo Mercoli, Swiss, b. 1745, Giuseppe Longhi, Italian, 1766–1831, Raffaele Albertoli, Swiss, 1770–1812, and Andrea de Bernardis, Italian, 1760–1837, after Giocondo Albertoli, 2011.81.1.1–3, Ailsa Mellon Bruce Fund
- Albright, Ivan Le Lorraine, American, 1897–1983
- > *Fleeting Time, Thou Hast Left Me Old*, 1945, lithograph, 2011.60.5, The John U. and Evelyn S. Nef Collection
- Aman-Jean, Edmond, French, 1860–1936
- > *La Rieuse: Madame Albert Besnard*, 1897, color lithograph, printed in brown and gold, 2011.79.1, Ailsa Mellon Bruce Fund
- Amman, Jost, Swiss, 1539–1591
- > *Earth* (after Wenzel Jamnitzer I), 1568, etching [proof without text]
 - > *Air* (after Wenzel Jamnitzer I), 1568, etching [proof without text]
 - > *Water* (after Wenzel Jamnitzer I), 1568, etching [proof without text], 2011.78.1–3, Ailsa Mellon Bruce Fund
- Arms, John Taylor, American, 1887–1953
- > *Normandy Noon*, 1936, etching on blue paper, 2011.14.1, Gift of David F. Wright
 - > *Crystal and Jade*, 1936–1940, etching with aquatint
 - > *Wasps*, 1920, aquatint and etching
 - > *Birdman*, 1919, aquatint and etching
 - > *Vermont*, 1945, etching
 - > *The Pig Pen*, 1936–1940, etching
 - > *Normandy*, 1944, etching on blue paper
 - > *Triangular Bridge, Crowland, England*, 1941, etching
 - > *Shadow in Mexico*, 1936–1940, etching
 - > *Patscuro, Michoacán, Mexico*, 1941, etching on blue paper, 2011.68.1–9, Gift of T. A. Cox
- Bartsch, Adam von, Austrian, 1757–1821
- > *A Crouching Apostle* (after a drawing formerly attributed to Albrecht Dürer), 1785, etching and aquatint printed in brown, 2011.86.1, Gift of Jane Tarleton Smith Moore
- Beuys, Joseph, German, 1921–1986
- > *Creativity=Capital*, 1983, lithograph and screenprint, 2011.17.1, Gift of
- Merrill C. and Dalia S. Berman in honor of Judith Brodie
- Biard the Younger, Pierre, French, 1592–1661
- > *Venus with the Graces and Putti*, 1620s, etching, 2011.73.1, Ailsa Mellon Bruce Fund
- Blooteling, Abraham, Dutch, 1640–1690, and Theodor Kerckring (author), Dutch, 1640–1693
- > *Spicilegium Anatomicum*, (Amsterdam, 1670), bound volume with one engraved title, one engraved half-title, and thirty-nine etched and engraved illustrations, 2011.55.1.a, William B. O'Neal Fund
- Bonnet, Louis-Marín, French, 1736–1793
- > *Le Réveil de Venus* (after François Boucher), 1769, pastel manner printed in black, red, blue, white, and yellow-brown on blue paper, 2010.125.1, Ailsa Mellon Bruce Fund
- Bourgeois, Louise, French-American, born France, 1911–2010
- > *He Disappeared into Complete Silence*, 1947, suite of nine engravings with text, 2010.132.1–9, Purchased as the Gift of Dian Woodner
- Boys, Thomas Shotter, British, 1803–1874
- > *Picturesque Architecture in Paris, Ghent, Antwerp, Rouen Etc.*, (London, 1839), bound volume with twenty-nine chromolithographs, 2011.82.1, William B. O'Neal Fund
- Bresdin, Rodolphe, French, 1822–1885
- > *The Good Samaritan*, 1861, lithograph, 2011.41.2, Gift of David P. Becker
- Brock, Bazon, German, born 1936, Bernhard Jager, German, born 1935, and Thomas Bayrle, German, born 1937
- > *Bloom Zeitung*, 1963, newspaper printed in red and black with half-tone photographs, 2011.77.1, Brodie Fund
- Brosamer, Hans, German, c. 1500–1552 or 1554, Petrus Apianus (author), German, 1495–1592
- > *Inscriptiones Sacrosanctae Vétustatis Non Iliae Quidem Romanae Sed Totius Fere Orbis Summo Studio*, (Ingolstadt, 1534), bound volume with one title woodcut after Albrecht Dürer, seven woodcut initials and 134 half- or full-page woodcut illustrations, 2011.94.1, Gift of Vincent and Linda Buonanno
- Cage, John, American, 1912–1992
- > *Not Wanting to Say Anything About Marcel (Plexigrams III)*, 1969, eight panels of screenprinted plexiglas with walnut base, 2011.93.24, Gift of Eileen and Michael Cohen
- Carpioni, Giulio, Italian, c. 1613–1678
- > *Saint Anthony of Padua*, 1640s, etching, 2011.73.3, The Washington Print Club Fund
- Chagall, Marc, Russian, 1887–1985
- > *The Artist's Wife*, 1971, lithograph
 - > *Abdullah Discovered before Him...*, 1948, color lithograph
 - > *The Yellow Sun*, 1968, color lithograph [artist's proof]
 - > *The Clown and the Flute I*, 1970, color lithograph
 - > *A Woman with a Basket of Fruit*, 1972, color lithograph [artist's proof]
 - > *The Little Harlequins, Paris*, 1962, color lithograph
 - > *The Artist at the Village I*, 1972, color lithograph
 - > *Country Idyll*, 1972, color lithograph [artist's proof]
 - > *Chagall: Lithographs IV* (New York, 1974), bound volume with one lithograph
 - > *The Jerusalem Windows* (Boston, 1963), bound volume with two lithographs and one drawing in blue felt-tip pen on title-page titled, *Self-Portrait with Signature*, 1968
 - > *Vitraux pour Jerusalem* (Monte Carlo, 1968), portfolio of seven original lithographs and one drawing in brush and ink with pastel titled, *An Angel with the Tablets of the Law*
 - > *Derriere le Miroir* (France, 1972), bound volume with three lithographs and one drawing on title-page in blue pen titled, *An Artist with a Female Nude*
 - > *Derriere le Miroir* (France, 1964), unbound volume with one lithographic cover and one lithographic centerfold
 - > *Derriere le Miroir*, (France, 1962), unbound volume with one lithographic cover and one lithographic centerfold
 - > *Marc Chagall: The Ballet* (Paris, 1969), bound volume with one lithograph on frontispiece and one drawing in ink and color crayon on title-page titled, *A Ballerina*, 1971
 - > *Marc Chagall: Monotypes* (Geneva, 1966), bound volume with one dypoint and one drawing in watercolor and ink on title-page titled, *Two Lovers with a Bourgeoning Bouquet and a Bird*
 - > *Chagall: Lithographe III* (Boston, 1969), bound volume with two lithographs and one drawing in colored pencil and ink titled, *The Man in the Moon with a Lover Below*, 1971
 - > *Le Message Biblique Marc Chagall* (Paris, 1972), bound volume with one lithograph on first free endpaper and one drawing in colored crayon on title-page titled, *Moses Presenting the Tablets of the Law to the Israelites*, 1973
 - > *Chagall Monumental* (Paris, 1973), bound volume with one lithograph and one drawing in pen and black ink with pastel on title-page titled, *An Artist at the Easel with a Female Nude and a Horse-Man*, 1974
 - > *Marc Chagall: The Ceiling of the Paris Opera* (France, 1966), bound volume with one lithograph by Chagall, six lithographs by Charles Sorlier after Chagall, and one drawing by Chagall in blue felt-tip pen on title-page titled,
- A Ceiling with an Angel Carrying a Bouquet*, 1968
- > *Chagall: Lithographe II* (France, 1963), bound volume with eleven lithographs, one lithographic cover, and one drawing in felt-tip pen on title-page titled, *Self-Portrait in Profile*, 1968
 - > *Chagall: Lithographe* (France, 1960), bound volume with twelve lithographs and one drawing in felt-tip pen on title-page titled, *Self-Portrait*, 1968, 2011.60.25–32, 78–83, 86, 93, 95–99, 102, The John U. and Evelyn S. Nef Collection
 - Conner, Bruce, American, 1933–2008
 - > *Applause*, 1966, offset lithograph, 2011.93.25, Gift of Eileen and Michael Cohen
 - Corinth, Lovis, German, 1858–1925
 - > *The Fall of Man*, 1919, color woodcut [unique artist's proof in monotype wiped colors], 2010.129.1, Ailsa Mellon Bruce Fund
 - Dietrich, Christian Wilhelm Ernst, German, 1712–1774
 - > *Nymphs Bathing in a Cave*, 1741, etching, 2011.83.1, Purchased as the Gift of Marion Deshmukh
 - Doesburg, Theo van, Dutch, 1883–1931, and Kurt Schwitters, German, 1887–1948
 - > *Kleine Dada Soirée*, 1922, lithographic poster/program, printed in red and black, 2010.124.1, Gift of the Collectors Committee
 - Drevet, Pierre, French, 1663–1738
 - > *Frédéric Auguste III, roi de Pologne* (after Francois de Troy), engraving [proof], 2011.87.1, Ailsa Mellon Bruce Fund
 - Dufy, Raoul, French, 1877–1953
 - > *Machines in a Field*, lithograph
 - > *Amphitrite*, 1930, etching, 2011.60.8, 18, The John U. and Evelyn S. Nef Collection
 - Dufy, Raoul, French, 1877–1953, Guillaume Apollinaire (author), French, 1880–1918
 - > *Le Poete Assassine*, (Paris, 1962), bound volume with thirty-six lithographic illustrations, 2011.60.84, The John U. and Evelyn S. Nef Collection
 - Dunoyer de Segonzac, André, French, 1884–1974
 - > *Reclining Nude 1920s*, etching, 2011.60.14, The John U. and Evelyn S. Nef Collection
 - Dürer, Albrecht, German, 1471–1528
 - > *Saint Jerome Penitent in the Wilderness*, c. 1496, engraving, 2011.22.1, Joan and David Maxwell, Pepita Milmore Memorial, and The Ahmanson Foundation Funds
 - Frink, Elisabeth, Dame, British, 1930–1993
 - > *Baboon*, color screenprint, 1990, 2011.97.1, The John U. and Evelyn S. Nef Collection

- Gassner, Mordi, American, 1899–1995
>*Giraffes: The Tenderness of Nature*, 1936, lithograph
>*Elk: The Majesty of Nature*, 1936, lithograph
>*Zebras: Nature's Wild Freedom*, 1936, lithograph
>*Polar Bear: The Solitudes*, 1936, lithograph
>*Lions: The Violence of Nature*, 1936, lithograph
>*Hyenas: Nature's Nocturnal Terros*, 1936, lithograph, 2011.15.1–6, Gift of Dorothy Gordon Pocinki
- Grosz, George, German, 1893–1959
>*People in a Street*, 1972, lithograph, 2011.60.36, The John U. and Evelyn S. Nef Collection
- Heartfield, John, German, 1891–1968, Kurt Tucholsky (author), German, 1890–1935
>*Deutschland, Deutschland über alles* (Berlin, 1929), bound volume with photomontage illustrations on the wrappers, 2010.109.1, William B. O'Neal Fund
- Hollar, Wenceslaus, Bohemian, 1607–1677
>*Groenendaal Abbey*, 1647, etching, 2010.127.1, The Ellen von Seggern Richter and Jan Paul Richter Fund
>*Venus* (after Adam Elsheimer), etching, 2011.76.1, Ailsa Mellon Bruce Fund
- Italian 15th century artists (Venetian and Ferrarese), Giacomo Filippo Foresti da Bergamo (author), Italian, 1434–1520
>*De plurimis claris selectisque Mulieribus* (Ferrara, published April 1497, borders dated 1493), bound volume with 172 woodcut vignette portraits, including 116 repeats from fifty-two blocks, plus two large frontispieces, 2010.117.1, The New Century, Eugene L. and Louise Garbaty, Clark Charitable Foundation and Edward MacCrone Funds
- Kandinsky, Wassily, Russian, 1866–1944
>*Design in Color*, lithograph, 2011.60.37, The John U. and Evelyn S. Nef Collection
- Katz, Alex, American, born 1927
>*Kasha*, 1972, etching and aquatint, 2011.60.103, The John U. and Evelyn S. Nef Collection
- Kent, Rockwell, American, 1882–1971
>*Male (Danseus)*, 1932–1933, lithograph, 2011.60.17, The John U. and Evelyn S. Nef Collection
- Klinger, Max, German, 1857–1920
>*Dramen: VI Motive in X Blättern. Radierungen Opus IX*, 1883, portfolio of ten etchings, some with drypoint and aquatint, in brown and black, 2011.71.1, Gail and Benjamin Jacobs Fund
- Kobell, Wilhelm von, German, 1766–1853
>*Ancient Oaks in a Landscape* (after Jan Wijnants), 1792, aquatint in brown, 2011.91.3, Ailsa Mellon Bruce Fund
- Lalanne, Maxime, French, 1827–1886
>*Pont des Arts* 1868, etching, 2010.131.1, Given by Art Information Volunteers and Friends in Honor of Christopher B. With
>*Dans un Parc*, 1869, etching
>*Près Houlgate (Calvados)*, 1869, etching on japan paper, 2010.131.2, 3, Ailsa Mellon Bruce Fund
- Lange, Otto, German, 1879–1944
>*Churchgoer with a Light*, c. 1917, color woodcut [unique artist's proof in monotype wiped colors], 2011.70.1, Joan and David Maxwell Fund
- Laurencin, Marie, French, 1885–1956
>*Mandolin 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 Raccolta delle Principali vedute della R. Città di Venezia* (Venice, 1831), album of twelve etchings and aquatints, 2010.111.1, Ailsa Mellon Bruce Fund
- Lory, Matthias Gabriel fils, French, 1784–1864
>*Villa*, 1811, hand-colored aquatint, 2010.122.8, Anonymous Gift
- Master MZ, German, active c. 1500
>*The Martyrdom of Saint Catherine*, engraving, 2010.112.1, Pepita Milmore Memorial Fund
- Matisse, Henri, French, 1869–1954
>*Head of a Girl*, lithograph
>*Reclining Girl*, 1925, etching on japan paper, 2011.60.9, 71, The John U. and Evelyn S. Nef Collection
- Meyer, Conrad, Swiss, 1618–1689
>*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
- Moore, Henry, British, 1898–1986
>*Reclining Woman on Yellow Background*, 1982, lithograph printed in color, 2011.60.70, The John U. and Evelyn S. Nef Collection
>*Heads, Figures, and Ideas*, (New York, 1958), bound volume with one color lithograph, 2011.96.1, Gift of Ruth Kainen
- Morgan, Norma Gloria, American, born 1928
>*Turning Forms*, c. 1950, color engraving and aquatint, 2010.134.1, Ailsa Mellon Bruce Fund
- Müller, Johann Gotthard, German, 1747–1830
>*Louis Galloche* (after Louis Tocqué), 1776, aquatint, 2011.72.2, Katharine Shepard Fund
- Munch, Edvard, Norwegian, 1863–1944
>*A Female Nude in an Interior*, 1896, burnished aquatint and drypoint
>*In the Land of Crystal*, 1897, lithographic crayon and tusche on chine collé
>*Dr. Hermann Seidel*, 1895, drypoint and roulette on chine 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, Daryl Reich Rubenstein Memorial Fund
- Paemel, Jules van, Belgian, 1896–1968
>*The Tower of Babel*, 1933, etching, 2010.110.1, Ailsa Mellon Bruce Fund
- Paik, Nam June, American, born South Korea, 1932–2006
>*Untitled (Merce)*, 1978, color lithograph with screenprint
>*Untitled (Allen Ginsberg)*, 1984, color lithograph, 2011.61.3, 4, Gift of the Hakuta 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 Laski Fund
- Pascin, Jules, French, 1885–1930
>*A Woman*, lithograph
>*Three Women*, lithograph, 2011.60.41, 42, The John U. and Evelyn S. Nef Collection
- Picasso, Pablo, Spanish, 1881–1973
>*The Poor*, 1905, etching [printed 1913]
>*Three Bathers III*, 1923, etching [printed 1930/1931]
>*The Frugal Repast*, 1904, etching [printed 1913]
>*Head of a Woman*, 1905, etching [printed 1913]
>*Head of a Man*, 1905, drypoint [printed 1913]
>*The Two Acrobats*, 1905, drypoint [printed 1913]
>*The Acrobats*, 1905, drypoint [printed 1913]
>*Head of a Woman in Profile*, 1905, drypoint [printed 1913]
>*At the Circus*, 1905, drypoint [printed 1913]
>*The Watering Place*, 1905, drypoint [printed 1913]
>*Acrobat Resting*, 1905, drypoint [printed 1913]
>*The Bath*, 1905, drypoint [printed 1913]
>*The Mother's Toilette*, 1905, drypoint [printed 1913]
>*Salome*, 1905, drypoint [printed 1913]
>*"The Barbaric Dance" (Before Salome and Herod)*, 1905, drypoint [printed 1913]
>*Man with a Guitar*, 1915, engraving and etching [printed in 1929]
>*Head of a Woman*, 1925, lithograph, 2011.60.11, 44, 50–62, 65, 77, The John U. and Evelyn S. Nef Collection
>*Le Déjeuner sur l'herbe* (after Edouard Manet), 1962, color linocuts, complete set of seven artist's proofs of early states, 2011.69.1–7, Gift of Catherine Woodard and Nelson Blitz Jr.
- 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 älterer, Andreas, German, 1676–1742
>*Lex Regia*, (Copenhagen, 1709), bound volume with nineteen etched and engraved illustrations after Claus à Mönichen, 2010.126.1, William B. O'Neal Fund
- Renoir, Auguste, French, 1841–1919
>*Claude Renoir, with Lowered Head*, lithograph, 2011.60.4, The John U. and Evelyn S. Nef Collection
- Rivière, Henri, French, 1864–1951
>*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
- Roberti, 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
>*Self-Portrait II*, 1926, color lithograph, 2011.60.45, The John U. and Evelyn S. Nef Collection
- Rysseberghe, Théo van, Belgian, 1862–1926
>*Loie Fuller*, 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
>*Bay of Nice* (after Marc Chagall), 1970, lithographic poster autographed by Chagall, 2011.60.35, 66, 67, The John U. and Evelyn S. Nef Collection
- 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
>*Prints from the Mourlot Press*, (Paris, 1964), bound volume with nineteen lithographs, 2011.60.85, The John U. and Evelyn S. Nef Collection

- Vlaminck, Maurice de, French, 1876–1958
> *Entrance to a Village*, lithograph, printed in color on japan paper, 2011.60.46, The John U. and Evelyn S. Nef Collection
- Warhol, Andy, American, 1928–1987
> *Leonardo da Vinci (The Annunciation, 1472)*, 1984, color screenprint, 2011.62.1, Gift of Hilary Richardson
- Wechtlin I, Hans, German, 1480/1485–1526 or after, and Johann Geiler von Kaisersberg (author), German, 1445–1510
> *Pastill: Über die fyer Euangelia durchs jor with Der Passion oder d[er] Lyden Jesu Christi unsers herren*, (Strasbourg, 1522), bound volume with woodcut illustrations, 2010.121.1, Gift of William J. Wyer
- Weiditz II, Hans, German, 1500 or before–c. 1536, Hans Burgkmair I, German, 1473–1531, and Marcus Tullius Cicero (author)
> *Officia M. T. C.*, (Augsburg, 1531), bound volume with 103 woodcut illustrations, 2011.80.1, Ailsa Mellon Bruce Fund
- Whistler, James McNeill, American, 1834–1903
> *Little Evelyn*, 1896, lithograph, 2011.60.48, The John U. and Evelyn S. Nef Collection
- White, Charles Wilbert, American, 1918–1979
> *Sounds of Silence*, 1978, lithograph, 2011.66.1, Gift of Brenda Baker Coakley
-
- TECHNICAL
-
- Davies, Arthur B., American, 1862–1928
> *Twelve Men*, 1921, zinc lithographic plate, 2011.64.1, Gift of Cosgrove-Davies Family
-
- PHOTOGRAPHS
-
- Acconci, Vito, American, born 1940
> *Passes*, 1971, six gelatin silver prints, 2011.93.1.1–6, Gift of Eileen and Michael Cohen
- American 19th Century
> *Portrait of a Child with her Nurse (?)*, 1850s, daguerreotype, 2011.46.1, Vital Projects Fund
- Belaner, Jean, nationality and dates unknown
> *Runaway Train*, 1988, bound volume of gelatin silver prints, 2011.93.22, Gift of Eileen and Michael Cohen
- Bochner, Mel, American, born 1940
> *Untitled, 1967*, gelatin silver print, 2011.93.2, Gift of Eileen and Michael Cohen
- Brisley, Stuart, British, born 1933
> *Between, De Appel, Amsterdam*, 1979, gelatin silver print, 2011.93.23, Gift of Eileen and Michael Cohen
- Burtynsky, Edward, Canadian, born 1955
> *Silver Lake Operations #16, Lake Lefroy, Western Australia*, 2007, chromogenic print, 2011.26.1, Veverka Family Foundation Fund
- Cage, John, American, 1912–1992
> *Not Wanting to Say Anything About Marcel (Plexigams III)*, 1969, eight panels of screenprinted Plexiglas and walnut base, 2011.93.24, Gift of Eileen and Michael Cohen
- Callahan, Harry, American, 1912–1999
> *Self-Portrait, New York*, 1942
> *Aix-en-Provence*, 1958
> *Highland Park, Michigan*, 1941–1942
> *New Hampshire*, 1967
> *Environ of Chicago*, 1953
> *Chicago*, 1953
> *La Salle Street, Chicago*, 1953
> *New York*, 1945
> *Detroit*, 1943
> *Highland Park, Michigan*, 1941–1942
> *Highland Park, Michigan*, 1941–1942
> *Highland Park, Michigan*, 1941–1942
> *New York*, 1945
> *Camera Movement on Flashlight*, 1946–1947
> *Camera Movement on Automobile Reflection*, 1945–1947
> *Eleanor, Port Huron*, 1942
> *Eleanor and Barbara*, 1953
> *Eleanor and Barbara, Chicago*, 1953
> *Eleanor and Barbara, Chicago*, 1953
> *Eleanor, Chicago*, c. 1953
> *Eleanor, New York*, 1945
> *Collage*, c. 1956
> *Collage*, c. 1956
> *Cutouts*, c. 1956, gelatin silver prints
> *Atlanta*, 1990, silver dye bleach print
> *Rhode Island*, c. 1965
> *Cape Cod*, 1972, gelatin silver prints
> *Wales*, 1984, dye imbibition print
> *Cuzco, Peru*, 1974
> *Providence*, 1967
> *Providence*, 1968
> *Providence*, c. 1969
> *Eleanor, Chicago*, c. 1952
> *Chicago*, 1961
> *Chicago*, 1961
> *New York*, 1962
> *Chicago*, 1961
> *Providence*, c. 1965, gelatin silver prints
> *Detroit*, c. 1943
> *Detroit*, c. 1943
> *Portugal*, 1982
> *Atlanta*, 1985
> *Portugal*, 1982, dye imbibition prints
> *Wall, Chicago*, c. 1947, gelatin silver print
> *Hong Kong*, 1985, dye imbibition print, 2011.95.1–45, Gift of the Callahan Family
- Campus, Peter, American, born 1937
> *Untitled (Self-Portrait)*, 1978
> *Untitled (Self-Portrait)*, 1978, dye diffusion transfer prints, 2011.93.3–4, Gift of Eileen and Michael Cohen
- Clifford, Charles, Welsh, 1819–1863
> *Puerta de Santa Cruz, Toledo*, c. 1860, albumen print, 2010.113.3, New Century Fund
- Connor, Bruce, American, 1933–2008
> *Applause*, 1966, offset lithograph, 2011.93.25, Gift of Eileen and Michael Cohen
- Cumming, Robert, American, born 1943
> *Shaving Cream Alphabet*, 1970, gelatin silver print, 2011.93.5, Gift of Eileen and Michael Cohen
- De Clercq, Louis, French, 1836–1901
> *Baalbeck*, 1859, albumen print, 2011.75.1, Vital Projects Fund
- diCorcia, Philip-Lorca, American, born 1951
> *Head #22*, 2001, chromogenic print, 2011.48.1, Charina Endowment Fund
- Emerson, Peter Henry, British, 1856–1936, and T.F. Goodall, British, 1857–1944
> *Wild Life on a Tidal Water*, 1890, bound volume of 30 photogravures, 2011.27.1, Vital Projects Fund
- Evans, Frederick H., British, 1853–1943
> *Aubrey Beardsley*, 1894
> *Aubrey Beardsley*, 1894, photogravures, 2010.120.1–2, Gift of Mary and Dan Solomon
- > *York Minster, North Transept: "In Sure and Certain Hope"*, 1902, platinum print, 2011.18.1, Carolyn Brody Fund and the Milmore Memorial Fund
- Gilbert and George, British, born 1943 and 1942
> *Untitled*, c. 1973, gelatin silver print, 2011.93.26, Gift of Eileen and Michael Cohen
- Ginsberg, Allen, American, 1926–1997
> *W.M. Burroughs, loft window 33 Greene Street...*, 1986
> *James Baldwin visiting...*, 1986
> *Louis Ginsberg in our house...*, 1950s
> *W.S. Burroughs leaving my photo show...*, 1985
> *Allen Ginsberg & Jack Kerouac practicing Mystical Alchemy...*, 1953
> *Peter Orlovsky & Jack Kerouac...*, 1957
> *Laurence Ferlinghetti taking morning espresso...*, 1985
> *W.S. Burroughs in his room...*, 1961
> *Inquisitive girl...*, 1993
> *Harry Smith, ethnomusicologist...*, 1988
> *Dorothy Norman recovering from broken leg...*, 1985
> *Lafadio, 17, and Peter Orlovsky, 22...*, 1956
> *Amiri Baraka née Leroi Jones...*, 1985
> *Bill Burroughs impersonating a detective...*, 1961
> *Gregory Corso Paris...*, 1957
> *Joanne Kyger...*, 1963
> *Gregory Corso—Tangier 1961—Peter & my room—*, 1961
> *"Head bowed on his shoulder..."*, 1976
> *Raymond Foye...*, 1986
> *William Seward Burroughs and Alan Ansen...*, 1953
> *Gregory Corso grounded serious...*, 1985
> *William Burroughs amusing...*, 1953
> *Berenice Abbott...*, 1985
- > *Paul Bowles preparing mint tea...*, 1961
> *Jack Kerouac looking out window...*, 1953
> *My front room 1010 Montgomery...*, 1955
> *Patti Smith, poet...*, 1995
> *William S. Burroughs slightly zonked...*, 1961
> *William S. Burroughs, time of intense cut-up prose experiments...*, 1961
> *Gregory Corso musing on cot*, 1961
> *My brother Eugene Brooks...*, 1953
> *Allen Ginsberg (b. 1926–) & Gregory Corso (b. 1930–)...*, 1961
> *Peter Orlovsky at James Joyce's grave...*, 1980
> *Peter Orlovsky (b. 1933–) visiting his family...*, 1987
> *Pablo and Robert Frank visiting from Bronx State Hospital...*, 1984, gelatin silver prints, printed 1984–1997, 2010.137.1–35, Gift of Gary S. Davis
- Grannan, Katy, American, born 1969
> *Anonymous, San Francisco*, 2009, inkjet print, 2011.25.1, Betsy Karel Fund
- Haacke, Hans, German, born 1936
> *Wind Piece*, 1969
> *Grass Cube*, 1967, gelatin silver prints, 2011.93.27–28, Gift of Eileen and Michael Cohen
- Heinecken, Robert, American, 1931–2006
> *Study related to "Are You Real"*, c. 1969, offset lithograph, 2010.120.3, Gift of Mary and Dan Solomon
- Jackson, William Henry, American, 1843–1942
> *Central City, Colorado*, c. 1881, albumen print, 2011.21.1, Amon G. Carter Foundation Fund and Buffy and William Cafritz Fund
- Jonas, Joan, American, born 1936
> *Untitled (Joan Jonas Performing Twilight)*, 1975, gelatin silver print, 2011.93.29, Gift of Eileen and Michael Cohen
- Kaprow, Allan, American, 1927–2006
> *Courtyard*, 1962
> *Courtyard*, 1962, gelatin silver prints, 2011.93.30–31, Gift of Eileen and Michael Cohen
- Khan, Idris, British, born 1978
> *The Creation*, 2009, chromogenic print, 2011.4.1, Gift of the Collectors Committee
- Krull, Germaine, French, 1897–1985
> *André Malraux*, 1933, gelatin silver print, 2011.45.1, R. K. Mellon Family Foundation
- Levine, Sherrie, American, born 1947
> *Untitled*, undated, five lithographs, 2011.93.32.1–5, Gift of Eileen and Michael Cohen
- Manzoni, Piero, Italian, 1933–1963
> *Inflatable/Portrait*, c. 1968, gelatin silver print, 2011.93.33, Gift of Eileen and Michael Cohen

CHANGES OF ATTRIBUTION

The following changes of attribution are the result of scholarly research utilizing the latest art historical investigations and scientific examinations. It is the policy of the National Gallery of Art to publish these changes regularly. The following changes of attribution were 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

EXHIBITIONS AND LOANS

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 by the generous support of the Aaron I. Fleischman Foundation
Film made possible by the HRH Foundation
- >*American Modernism: The Shein 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 the 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.
- >*Arcimboldo, 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 Louisa and Robert Duemling
Sponsored by Altria Group
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

- >*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 Waggoner, curator
Made possible through the generous support of the Trellis Fund and the Ryna and Melvin Cohen Family Foundation and Marcella and Neil Cohen
Early support for research provided by the Marlene Nathan Meyerson Family Foundation
Supported by an indemnity from the Federal Council on the Arts and the Humanities
- >*Larger Than Life: Ter Brugghen's "Saint Sebastian Tended by Irene"*
21 January 2011–15 May 2011
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
- >*Gauguin: 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: Nam 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
- >*Lewis Baltz: Prototypes/Ronde de Nuit*
20 March 2011–31 July 2011
Organized by The Art Institute of Chicago
Matthew Wittkovsky, 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 Ireland, Dublin, in association with the Rijksmuseum, Amsterdam, and the National Gallery of Art, Washington
Arthur Wheelock and Adriaan Waiboer, 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 Capitoline Venus*
8 June 2011–18 September 2011
Organized by Roma Capitale, Sovraintendenza 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 high 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: Afonso V and the Pastrana 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 Embassy 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 InBev-Baillet 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 2011–2 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 Bonuoumo
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 Fitzharris
Gordon Getty
Franck Giraud
Greg Gooding
John Gossage
Ken Hakuta
Thomas Kaplan
Andrea Kayne Kaufman and Jacob J. Kaufman
David Knaus
Christopher Makos
Francesca McLin
Robert E. Meyerhoff
Lord Mountbatten, of Burma

Otto Naumann
His Grace The Duke of Northumberland
Icaro and Michela Olivieri
Dr. and Mrs. Joram Piatigorsky
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 Daniella 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 Gagolian Gallery
Michael A. Rubel and Kristin Rey
Eric Richter
Mr. Charles B. Rosenblatt
Mr. Donald Rosenfeld
Lord Rothschild
David M. Rubenstein
Hugh Sassoon
Mr. and Mrs. Andrew Saul
Edward Shein
Sydney Simon
Steve Stein
Attilio Michele Varricchio
Alan Victor
Marco Voena
William James Bell 1993 Trust
Woburn Abbey
Ms. Catherine Woodard and Mr. Nelson Blitz Jr.
David F. Wright
Mr. and Mrs. Leo E. Zickler

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: Staatliche Museen zu Berlin, Preussischer Kulturbesitz
Cologne: Museum Ludwig
Dresden: Staatliche Kunstsammlungen Dresden
Frankfurt: Städelsches Kunstinstitut und Städtische Galerie
Frankfurt am Main: Museum für Moderne Kunst
Hannover: Niedersächsisches Landesmuseum Hannover
Karlsruhe: Staatliche Kunsthalle Karlsruhe

Kassel: Staatliche Museen Kassel
Munich: Bayerisches Staatsgemäldesammlungen-Alte Pinakothek; Bayerische 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 Mauritshuis
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
Pastrana: Parroquia de Nuestra Señora de la Asunción de Pastrana

SWITZERLAND

Zurich: Galerie Bruno Bischofberger AG

UNITED KINGDOM—ENGLAND

Birmingham: Birmingham Museums & Art Gallery
Bristol: Bristol 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 Luisotti

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-Atkins 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 Germain Pilon
> *Veiled Mourner with Torch*

The Morris and Gwendolyn Cafritz Foundation

David Smith
> *Cubi XI*

Calder Foundation

Alexander Calder
> *Aztec Josephine Baker*
> *Red Panel*
> *1 Red, 4 Black plus X White*
> *Tom's*
> *Cheval Rouge*
> *Cheval Rouge (maquette)*
> *Tom's (maquette)*
> *Untitled*

The Catholic University of America, Oliveira Lima Library

Frans Post
> *Brazilian Landscape, Probably Pernambuco*

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*

Fioratti Collection

Giovanni Minello
> *Bust of a Woman*

Glenstone

Bruce Nauman
> *Fifteen Pairs of Hands*

Kaufman Americana Foundation

Jan van der Heyden
> *View Down a Dutch Canal*

The Robert Lehrman Art Trust

Joseph Cornell
> *Varietes Apollinaris*

The Library of Congress

Unknown Artist
> *Hubbard and Broekman Reproduction of a Pascal Taksin Harpsichord*

Manoogian Collection

George Caleb Bingham
> *The Jolly Flatboatmen*

Musée du Louvre, Réunion des Musées Nationaux, Paris

Venetian 16th Century
> *Boy on a Dolphin*

National Museum of Health and Medicine, Institute of Pathology

Thomas Eakins
> *Dr. John H. Brinton*

Patsy Orlofsky

Jim Dine
> *Name Painting #1*

Schroder Collection, London

Hans Mielich
> *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 Grimaldi-Cattaneo*

Mr. Jack Soutanian

Jean Penicaud II
> *Cicero*

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*

The White House

Paul Cézanne
 >Hamlet at Payanmet, near Gardanne
 (Hameau à Payanmet 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
 >Yawning Panther
 Gaston Lachaise
 >Peacocks
 Frederick William MacMonnies
 >Pan of Rohallion
 Paulanship
 >Briseis
 >Oriental Dancer: Vase
 >Salome
 >Actaeon
 >Atalanta
 >Flight of Europa
 >Flight of Night
 >Panther leaping at deer (Bronze Relief
 from the New York Century Association
 Flower Boxes)

Edward McCartan
 >Nymph and Satyr
 >Bacchus
 Elie Nadelman
 >Classical Head
 >Head of a Girl
 Augustus Saint-Gaudens
 >"The Puritan" (Deacon Samuel Chapin)
 >Samuel Gray Ward
 >Robert Louis Stevenson (square format)
 >Robert Louis Stevenson (horizontal format)
 >Victory/Peace

Anonymous

Bernardo Bellotto
 >Pirna, The Fortress of Sonnenstein
 Nicolaes Pietersz Berchem
 >An Italianate Landscape with Figures
 Gerrit Adriaensz Berckheyde
 >The Grote or St. Bavokerk in Haarlem
 Sandro Botticelli
 >Young Man Holding a Medallion
 Pieter Brueghel the Younger
 >The Wedding Party
 Aelbert Cuyper
 >A Pier in Dordrecht Harbor
 Dirk van Delen
 >Church Interior with Elegant Figures
 German 18th Century
 >Pair of Female Figures
 Jacopo Palma il Giovane
 >Venus and Cupid at the Forge of Vulcan
 Arshile Gorky
 >Portrait of Master Bill
 >Self-Portrait
 Jan Davidsz de Heem
 >Still Life with Fruit, Oysters, and Wine
 Pieter Lastman
 >David Gives Uriah a Letter for Loab
 Jan Lievens
 >Self-Portrait
 Edouard Manet
 >Spring
 Frans van Mieris
 >A Young Woman Feeding a Parrot
 Jan Miense Molenaer
 >A Lute Player

Charles Ethan Porter
 >Cherries
 >Still Life with Bread and Wine Bottle
 Frans Snyders
 >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 128 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
 >Baby (Cradle)

BELGIUM

Antwerp, Rubenshuis
Palazzo Rubens. The Master as Architect
 10 September 2011–11 December 2011
 Sir Anthony van Dyck
 >Isabella Brant

Bruges, Groeningemuseum
**From Van Eyck to Dürer: Artistic
 Exchanges between the Netherlands and
 Central, Eastern and Northern Europe
 c. 1420–1530**

28 October 2010–30 January 2011
 Tyrolean 15th Century
 >Portrait of a Man
 Tilman Riemenschneider
 >A Bishop Saint (Burchard of Würzburg?)
 Master of the Starck Triptych
 >The Raising of the Cross [center, 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 Metsys**
 20 October 2010–23 January 2011

Circulated to: Musée du Luxembourg,
 Paris
 5 February 2011–23 May 2011
 Lucas Cranach the Elder
 >The Nymph of the Spring
 >Luther as an Augustinian Friar
 (Brussels only)
 >Hercules Relieving Atlas of the Globe
 (Brussels only)

CANADA

Ottawa, National Gallery of Canada
Caravaggio and his Circle in Rome

10 June 2011–11 September 2011
 Valentin de Boulogne
 >Soldiers Playing Cards and Dice
 (The Cheats)

Vancouver, Museum of Anthropology at
 the University of British Columbia

**Man Ray, African Art and the Modernist
Lens**

30 October 2010–31 January 2011
 Alfred Stieglitz
 >Claudia O'Keeffe

Vancouver, Vancouver Art Gallery

**The Color of My Dreams: Surrealism and
Revolution in Art**

28 May 2011–25 September 2011
 Joan Miró
 >Shooting Star *
 Louise Bourgeois
 >The Winged Figure

DENMARK

Copenhagen, Ny Carlsberg Glyptotek

**Gauguin and Polynesia: South Pacific
Encounters**

24 September 2011–31 December 2011
 Paul Gauguin
 >The Bathers
 >Père Paillard
 >Self-Portrait Dedicated to Carrière

FRANCE

Le Cannet, Musée Bonnard

Bonnard in Cannet

25 June 2011–30 September 2011
 Pierre Bonnard
 >Stairs in the Artist's Garden *

Paris, Galerie Nationale du Jeu de Paume
André Kertész

28 September 2010–30 January 2011
 Circulated to: Fotomuseum Winterthur
 25 February 2011–15 May 2011
 Circulated to: Martin-Gropius-Bau, Berlin
 11 June 2011–11 September 2011
 Circulated to: Hungarian National
 Museum, Budapest
 30 September 2011–31 December 2011

André Kertész
 >Clock of the Académie Française
 >"Buy," Long Island University
 >Elizabeth and I
 >Self-Portrait in the Hotel Beaux-Arts
 >Lion and Shadow
 >Skywriting
 >Jeno Kertész as Satyr
 >Jeno Kertész as Icarus
 >Blind Musician, Abony
 >Self-Portrait
 >West 134th Street, New York
 >Sleeping Boy
 >The Fairy Tale
 >Street Scene, Budapest
 >Village (Budafolk?)
 >New York
 >Communications Building, New York
 World's Fair
 >Wooden Horses
 >Blvd de la Madeleine
 >Paris, "After School in the Tuileries"
 >Paris, "Alexander Calder"

Paris, Galeries nationales du Grand Palais
Claude Monet 1840–1926

22 September 2010–24 January 2011
 Claude Monet
 >Bazille and Camille (Study for "Déjeuner
 sur l'Herbe")
 >Argenteuil
 >The Artist's Garden at Vétheuil
 >Interior, after Dinner
 >Woman with a Parasol—Madame Monet
 and Her Son

**France 1500: Entre Moyen Age et
Renaissance**

6 October 2010–10 January 2011
 Circulated to: The Art Institute of
 Chicago
 27 February 2011–30 May 2011
 Master of Saint Giles and Assistant
 >Episodes from the Life of a Bishop Saint
 Master of Saint Giles
 >The Baptism of Clovis
 French Early 16th Century
 >A Dialogue on Human Favor (recto)[fol. 15
 verso/16 recto] (Chicago only)
 Jean Poyet
 >The Coronation of Solomon by the Spring
 of Gihon (Chicago only)

Landscape Painting in Rome

8 March 2011–6 June 2011
 Circulated to: Museo Nacional del
 Prado, Madrid
 4 July 2011–25 September 2011
 Annibale Carracci
 >River Landscape

Paris, Musée d'Orsay

**The Pre-Raphaelite Lens: British
Photography and Painting, 1848–1875**

6 March 2011–29 May 2011
 Julia Margaret Cameron
 >The Mountain Nymph, Sweet Liberty
 >Elizabeth Keown, Kate Keown, and
 Freddy Gould
 >Summer Days
 >The Sunflower
 >William Holman Hunt
 John Moran
 >The Wissahickon Creek near Philadelphia
 Roger Fenton
 >Rievaulx Abbey, the North Transept
 Oscar Gustav Rejlander
 >Ariadne
 >Tennyson
 Henry Peach Robinson
 >She Never Told her Love
 Major F. Gresley
 >The Banks of the Severn, near Winterdyne
 Geoffrey Bevington
 >Winter Fronds of the Prickly Fern
 Viscountess Jocelyn
 >Interior of Room
 Francis Frith
 >Gems of Photographic Art

**Manet, inventeur du Moderne (Manet,
Inventor of Modernity)**

4 April 2011–17 July 2011
 Edouard Manet
 >The Dead Toreador

Paris, Musée du Louvre

Le Néoclassicisme

29 November 2010–14 February 2011

Circulated to: The Museum of Fine Arts, Houston

20 March 2011–29 May 2011

Giovanni Paolo Panini

>Interior of the Pantheon, Rome

Jean-Baptiste Greuze

>Ange Laurent de La Live de Jully

Paris, Musée du Petit Palais

Jean-Louis Forain (1852–1931)

9 March 2011–5 June 2011

Circulated to: The Dixon Gallery and Gardens, Memphis

26 June 2011–9 October 2011

Jean-Louis Forain

>The Artist's Wife Fishing

GERMANY

Aachen, Suermondt Ludwig Museum

Leonardo of the North—Joos van Cleve (1485/90–1541)

17 March 2011–26 June 2011

Joos van Cleve

>Joris Vezeleer

>Margaretha Boghe, Wife of Joris Vezeleer

Berlin, Bode Museum, Staatliche Museen zu Berlin, Preussischer Kulturbesitz

The Portrait in Renaissance Italy: From Masaccio to Bellini

25 August 2011–20 November 2011

Andrea del Castagno

>Portrait of a Man

Andrea del Verrocchio

>Giuliano de' Medici

Sandro Botticelli

>Giuliano de' Medici

Leone Battista Alberti

>Self-Portrait

Cristoforo di Geremia

>Lodovico Scarampi (Mezzarota), died 1465, Patriarch of Aquileia 1444 [obverse]

Essen, Museum Folkwang Essen

Bilder einer Metropole: Die Impressionisten in Paris (Images of a Capital—The Impressionists in Paris)

2 October 2010–30 January 2011

Edouard Manet

>The Railway

>Plum Brandy

>Masked Ball at the Opera *

Pierre Bonnard

>The Cab Horse

Hamburg, Bucerius Kunst Forum

Turner—Painter of Elements

2 June 2011–11 September 2011

Joseph Mallord William Turner

>The Evening of the Deluge

Hannover, Sprengel Museum

Der Blick auf Fränzi und Marcella. Zwei Modelle der Brücke—Künstler, Heckel, Kirchner und Pechstein

29 August 2010–9 January 2011

Max Pechstein

>Fränzi and Her Sister in a Hammock

Munich, Alte Pinakothek-Bayerisches Staatsgemäldesammlungen

Vermeer in München. König Maximilian I. Joseph von Bayern as Sammler Alter Meister (Vermeer in Munich—King Max I Joseph of Bavaria as a Collector of Old Masters)

17 March 2011–19 June 2011

Johannes Vermeer

>Woman Holding a Balance

Munich, Kunsthalle der Hypo-Kulturstiftung

Dürer, Cranach, Holbein: Die Entdeckung des Menschen: Das deutsche Porträt um 1500

16 September 2011–15 January 2012

Bernhard Strigel

>Hans Roth [obverse]

>Margarethe Vöhlín, Wife of Hans Roth [obverse]

Attributed to Hans Holbein the Younger

>Portrait of a Young Man

IRELAND

Dublin, National Gallery of Ireland

Gabriel Metsu, 1629–1667

4 September 2010–5 December 2010

Circulated to: Rijksmuseum, Amsterdam

16 December 2010–21 March 2011

Gabriel Metsu

>The Intruder

ITALY

Brescia, Santa Giulia—Museo della Città

Henri Matisse: The Seduction of Form

11 February 2011–26 June 2011

Henri Matisse

>Venus

>Pianist and Checker Players

Ferrara, Exhibit Halls, Palazzo dei Diamanti

Chardin. Il pittore del silenzio

17 October 2010–30 January 2011

Circulated to: Museo Nacional del Prado, Madrid

28 February 2011–29 May 2011

Jean Siméon Chardin

>Soap Bubbles

>The Attentive Nurse

Florence, Museo Nazionale del Bargello

I grandi bronzi del Battistero: Giovanfrancesco Rustici e Leonardo

10 September 2010–10 January 2011

Giovanni Larciani (Master of the Kress Landscapes)

>Scenes from a Legend

>Scenes from a Legend

Florence, Palazzo Strozzi

Bronzino. Artist and Poet at the Court of the Medici

24 September 2010–23 January 2011

Agnolo Bronzino

>The Holy Family

Florentine 16th Century

>Allegorical Portrait of Dante

Picasso, Miró, Dali. Giovani e Arrabbiati: La Nascita della Modernità. [Angry Young Men: the Birth of Modernity]

12 March 2011–17 July 2011

Pablo Picasso

>Peonies

Milan, Museo Diocesano, Milano

Oro dai Visconti agli Sforza. Smalti e oreficerie nel Ducato di Milano

30 September 2011–30 January 2012

French 15th Century (setting Western European Late 19th Century)

>Morse with the Trinity

Milan, Palazzo Reale

Arcimboldo, 1526–1593: Nature and Fantasy

9 February 2011–22 May 2011

Giuseppe Arcimboldo

>Four Seasons in One Head

Pavia, Scuderie del Castello Visconteo

Degas, Lautrec, Zando. Les folies de Montmartre

15 September 2011–18 December 2011

Edgar Degas

>The Loge

Henri de Toulouse-Lautrec

>A la Bastille (Jeanne Wenz)

Rimini, Castel Sismondo

Parigi, Gli anni Meravigliosi.

Impressionismo contro Salon (Paris. The Marvelous Years. Impressionism versus Salon)

23 October 2010–27 March 2011

Auguste Renoir

>Picking Flowers

Rome, Museo Galleria di Villa Borghese

Lucas Cranach: l'altro Rinascimento

15 October 2010–13 February 2011

Lucas Cranach the Elder

>A Prince of Saxony

>A Princess of Saxony

Rome, Scuderie del Quirinale

Lorenzo Lotto

1 March 2011–30 June 2011

Lorenzo Lotto

>Allegory of Chastity

>Allegory of Virtue and Vice

Rovereto, Museo di Arte Moderna e Contemporanea di Trento e Rovereto

Modigliani scultore

18 December 2010–27 March 2011

Amedeo Modigliani

>Head of a Woman

JAPAN

Kyoto, Kyoto Municipal Museum of Art

Communication: Visualizing the Human Connection in the Age of Vermeer

25 June 2011–16 October 2011

Pieter de Hooch

>Woman and Child in a Courtyard

Johannes Vermeer

>A Lady Writing

Sakura-shi, Kawamura Memorial Museum of Art

Barnett Newman: Dialogue Between Man and Work

4 September 2010–12 December 2010

Barnett Newman

>Pagan Void

Tokyo, Mitsubishi Ichigokan Museum

Female Creators: Women Artists from the Era of Vigée Le Brun

1 March 2011–8 May 2011

Elisabeth-Louise Vigée Le Brun

>The Marquise de Pezay, and the Marquise de Rougé with Her Sons Alexis and Adrien

Tokyo, The National Art Center

Impressionist and Post-Impressionist Masterpieces from the National Gallery of Art

8 June 2011–5 September 2011

Circulated to: Kyoto Municipal Museum of Art

13 September 2011–27 November 2011

Frédéric Bazille

>Young Woman with Peonies

>The Ramparts at Aigues-Mortes *

>Edmond Maître *

Eugène Boudin

>Festival in the Harbor of Honfleur

>Washwoman near Trouville

Gustave Caillebotte

>Skiffs *

Mary Cassatt

>Gathering Fruit

>The Bath

>In the Opera Box (No. 3)

>Children Playing on the Beach *

>Sara Wearing a Bonnet and Coat

>Child in a Straw Hat

>Little Girl in a Blue Armchair

>Woman Bathing

Paul Cézanne

>Still Life with Apples and Peaches

>The Artist's Father, Reading "L'Événement"

>Riverbank

>Antony Valabrégue

>Self-Portrait

>At the Water's Edge *

>Boy in a Red Waistcoat

>Geraniums

>The Bathers (Small Plate)

Jean-Baptiste-Camille Corot

>The Eel Gatherers *

Gustave Courbet

>La Grotte de la Loue

Charles-François Daubigny

>Washwomen at the Oise River near Valmondois

Edgar Degas

>The Green Room (Le foyer de l'opera)

>Dancers Backstage

>After the Bath (La sortie du bain

(Petite planche))

>Madame Dietz-Monnin

>Woman Ironing

>Scene from the Steeplechase: The Fallen Jockey

Jules Dupré

>The Old Oak *

Henri Fantin-Latour

>Three Peaches on a Plate

Paul Gauguin

>Auti te Pape (Women at the River)

>Noa Noa (Fragrant, Fragrant)

>Breton Girls Dancing, Pont-Aven

Eva Gonzalès

>Nanny and Child

Edouard Manet

>The Railway

>Oysters

>A King Charles Spaniel

>Plum Brandy

>The Boy with Soap Bubbles (L'enfant aux bulles de savon)

>Masked Ball at the Opera

- >Cucumber with Leaves
>Polichinelle
>Berthe Morisot
Claude Monet
>Argenteuil
>The Artist's Garden at Vétheuil
>The Cradle—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 *
Camille Pissarro
>The Cabbage Field (*Le champ de choux*)
>Vegetable Market at Pontoise (*Marche aux légumes a Pontoise*)
>Orchard 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 Henriot
>The Artist's Son Claude or "Coco"
>Pont Neuf, Paris
>Madame Monet and Her Son
>Peaches on a Plate
>Dance in the Country
Georges Seurat
>Seascape at Port-en-Bessin, Normandy *
>The Lighthouse at Honfleur
Paul Signac
>The Buoy (*La bouée*)
Alfred Sisley
>Banks of the River (*Les Bords de rivière*)
>Boulevard Héloïse, Argenteuil
Henri de Toulouse-Lautrec
>Bust of Mlle. Marcelle Lender (*Mlle. Marcelle Lender, en buste*)
>Carmen Gaudin
>Lady with a Dog *
>Fashionable People at Les Ambassadeurs (*Aux Ambassadeurs: Gens Chic*)
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 Steeplechase: *The Fallen Jockey*
- MEXICO
Mexico City, Museo del Palacio de Bellas Artes
Bartolome Esteban Murillo Retrospective
15 September 2011–31 December 2011
Bartolomé Esteban Murillo
>Two Women at a Window
- NETHERLANDS
Amsterdam, Rijksmuseum
Rembrandt & Degas
28 June 2011–25 October 2011
Edgar Degas
>The Engraver Joseph Tourny (*Le graveur Joseph Tourny*)
>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, Museu Picasso
Picasso Looks at Degas
14 October 2010–16 January 2011
Edgar Degas
>Woman Ironing
Madrid, Fundación Caja Madrid
Heroines
8 March 2011–5 June 2011
Dosso Dossi
>Circe and Her Lovers in a Landscape
Madrid, Museo Nacional Centro de Arte Reina Sofía
New Realisms: 1957–1962
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 Gardens
16 November 2010–14 February 2011
Camille Pissarro
>The Artist's Garden at Eragny
Auguste Renoir
>Flowers in a Vase
Claude Monet
>The Artist's Garden in 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
>Montserrat
>No. 9, *Nature Morte Espagnole*
Valencia, IVAM Centre Julio González
Jasper Johns
27 January 2011–24 April 2011
Jasper Johns
>Screen Piece
>Watchman
SWITZERLAND
Winterthur, Sammlung Oskar Reinhart "Am Römerholz"
- Corot. L'Armoire Secrète. Girl Reading in Context**
4 February 2011–15 May 2011
Jean-Baptiste-Camille Corot
>Young Girl Reading
Zurich, Kunsthaus Zürich
Pablo Picasso, Centenary Exhibition
15 October 2010–30 January 2011
Pablo Picasso
>Harlequin Musician
UNITED KINGDOM—ENGLAND
Liverpool, Tate Liverpool
René Magritte: The Pleasure Principle
24 June 2011–16 October 2011
René Magritte
>La condition humaine
>The Murderous Sky (*Le ciel meurtrier*)
London, The Courtauld Institute Gallery, Courtauld 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
Henri de Toulouse-Lautrec
>Jane Avril
>Seated Woman from Behind—Study for "Au 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
>Mrs. 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
Antonio Joli
>Procession of Gondolas in the Bacino di San Marco, Venice *
Jan Gossaert's Renaissance
23 February 2011–30 May 2011
Jacopo de' Barbari
>Nude Woman Holding a Mirror (*Allegory of Vanitas*)
Jan Gossaert
>Saint Jerome Penitent [left panel]
>Saint Jerome Penitent [right panel]
>Portrait of a Merchant
>Madonna and Child
>Two Kings and a Woman Leaving an Elaborate Palace
London, Royal Academy of Arts
Antoine Watteau: The Drawings
12 March 2011–5 June 2011
Antoine Watteau
>The Bower
Degas and the Ballet: Picturing Movement
17 September 2011–18 December 2011
Edgar Degas
>Before the Ballet
>The Dance Lesson
London, Tate Modern
Gauguin: Maker of Myth
30 September 2010–16 January 2011
Paul Gauguin
>Wayside Shrine in Brittany (*Le calvaire Breton*)
>Human Sorrow (*Misères humaines*)
>Title Page for "Le Sourire" (*Titre du Sourire*)
>Title Page for "Le Sourire" (*Titre du Sourire*)
>Manuru (*Thank You*)
>Eve
>Tè Arii Vahine (*Lady of Royal Blood*)
>Bouddha (*Buddha*)
>The Ox Cart (*Le char a boeufs*)
>The Rape of Europa (*L'enlèvement d'Europe*)
>Be in Love and You will be Happy (*Soyez amoureuses, vous serez heureuses*)
>Title Page for "Le Sourire" (*Titre du Sourire*)
>The Bathers
>Title Page for "Le Sourire" (*Titre du Sourire*)
>Oviri (*The Savage*) [recto]
>Pair of Wooden Shoes (*Sabots*) [right]
>Pair of Wooden Shoes (*Sabots*) [left]
>Haystacks in Brittany *
>Parau na te Vānu'ino (*Words of the Devil*) *
>Tè Pape Nave Nave (*Delectable Waters*)
>The Invocation *
>Breton Girls Dancing, Pont-Aven
>Self-Portrait Dedicated to Carrière
>Geese; Girls in Bonnets, Geese [recto]
>Monkey and Cottage; Little Breton Boy [recto]
>Address List; Manuscript Page [recto]
>Profile of a Boy; Self-Portrait [recto]
>Three Studies of a Pig; Breton Boy Walking with a Jug [recto]
>Circles and Numbers; Self-Portrait [recto]
>Still Life with Peonies
>Two Tahitians 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 Gibeon
London, Victoria and Albert Museum
The Cult of Beauty: The Aesthetic Movement in Britain, 1860–1900
2 April 2011–17 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

18 September 2011–1 January 2012

Edme Bouchardon

>Cupid

Jean-Marc Nattier

>Joseph Bonnier de la Mosson

Los Angeles, Los Angeles County
Museum of Art

Cubes and Anarchy: Geometry in David Smith

4 April 2011–24 July 2011

David Smith

>Circle III

>Blue Construction

>Black-White Forward

San Francisco, San Francisco Museum of
Modern Art

Eadweard Muybridge

26 February 2011–7 June 2011

Circulated to: Tate Britain, London

8 September 2011–16 January 2011

Eadweard Muybridge

>Tenaya Canyon from Union Point, Valley
of the Yosemite

>Ruins of the Church of Santo Domingo-
Panama

>Phayne L. Running Stride, 19 ft., 9 in.,
Plate XVI

>Illustrations of the Paces Walking, Plate LX

>Setting out a Coffee Plantation at Antigua
de Guatemala

**The Steins Collect: Matisse, Picasso, and
the Parisian Avant-Garde**

1 May 2011–30 September 2011

Pablo Picasso

>Lady with a Fan *

Henri Matisse

>Postcard with a sketch of "The Painter's
Family"

Santa Monica, Santa Monica Museum of
Art

**Al Taylor: Wire Instruments and Pet
Stains**

21 January 2011–16 April 2011

Al Taylor

>The Peabody Group #32

Connecticut

Greenwich, Bruce Museum of Arts
and Science

Circus! Art and Science Under the Big Top

24 September 2010–9 January 2011

John Steuart Curry

>Circus Elephants *

New Britain, New Britain Museum of
American Art

**The Tides of Provincetown: Pivotal
Years in America's Oldest Continuous
Art Colony**

15 July 2011–16 October 2011

Mark Rothko

>No. 5

District of Columbia

National Museum of American History

The Price of Freedom

14 January 2009–31 January 2012

Charles Peale Polk

>General Washington at Princeton *

National Museum of Women in the Arts

25th Year Anniversary Exhibition

15 September 2011–15 December 2012

Georgia O'Keeffe

>Jack-in-Pulpit-No. 2

National Portrait Gallery, Washington

**America's Presidents permanent
collection exhibition**

15 December 2009–31 December 2011

Chuck Close

>President Clinton

Wired: Portraits by Alexander Calder

11 March 2011–14 August 2011

Alexander Calder

>Curt Valentin

**Capital Portraits: Treasures from
Washington Private Collections,
1730–2000**

1 April 2011–5 September 2011

Chuck Close

>Nat

Smithsonian American Art Museum

**The Great American Hall of Wonders:
Art, Science, and Invention in the
Nineteenth Century**

15 July 2011–8 January 2012

George Inness

>The Lackawanna Valley

American 19th Century

>Man of Science *

Rembrandt Peale

>Rubens Peale with a Geranium

The Phillips Collection

David Smith Invents

11 February 2011–15 May 2011

David Smith

>Untitled (9/3/59)

>Untitled (11-22-58)

>Untitled

**From Drawing to Painting: Kandinsky's
Painting with White Border**

11 June 2011–4 September 2011

Wassily Kandinsky

>Improvisation 31 (Sea Battle)

Florida

Tampa, Museum of Art

Degas: Form, Movement, and the Antique

12 March 2011–19 June 2011

Edgar Degas

>Dancer with a Tambourine

>Study of a Mustang

Georgia

Savannah, Telfair Museum of Art

**Twilight Visions: Surrealism,
Photography, and Paris**

9 June 2010–10 October 2010

Brassaï

>Backstage at the Folies—Bergère, Paris

>Magic City Dance Hall, Rue Cognac—
Jay, Paris

>Pont des Arts

Ilse Bing

>"It Was So Windy in the Eiffel Tower,"
Paris

Illinois

Chicago, David and Alfred Smart Museum
of Art, University of Chicago

**The Tragic Muse: Art and Emotion,
1700–1900**

10 February 2011–5 June 2011

Edouard Manet

>The Tragic Actor (Rowière as Hamlet)

Maryland

Hagerstown, Washington County Museum
of Fine Arts

Portraits in Miniature

8 January 2011–17 April 2011

Angelica Kauffmann, Possibly Franciska

Krasinska

>Duchess of Courland *

Massachusetts

Cambridge, Harvard Art Museums, Arthur
M. Sackler Museum

**Prints and the Pursuit of Knowledge in
Early Modern Europe**

6 September 2011–10 December 2011

Virgil Solis

>Astrologia (Astrology)

>Arithmetria (Arithmetic)

>Geometria (Geometry)

Martin Schongauer

>Elephant

Augustin Hirschvogel

>Self-Portrait

North Adams, Massachusetts Museum of
Contemporary Art

**Sol LeWitt: A Wall Drawing
Retrospective**

14 November 2008–14 November 2033

Sol LeWitt

>Wall Drawing No. 681 C/A wall divided
vertically into four equal squares separated
and bordered by black bands. Within each
square, bands in one of four directions, each
with color ink washes superimposed.

Williamstown, Sterling and Francine Clark
Art Institute

Pissarro's People

12 June 2011–2 October 2011

Camille Pissarro

>Two Women Chatting by the Sea,

St. Thomas *

>The Gardener—Old Peasant with Cabbage

Maine

Portland, Portland Museum of Art

John Marin: Late Work

23 June 2011–9 October 2011

John Marin

>Grey Sea

>The Written Sea

New Jersey

Princeton, Princeton University Art Museum

**Gauguin's Paradise Remembered: The
Noa Noa Prints**

25 September 2010–2 January 2011

Paul Gauguin

>Nave Nave Fenua (Delightful Land)

>Tè Po (The Long Night)

>The Universe is Created (L'Univers est créé)

>The Universe is Created (L'Univers est créé)

>Manao Tupapau (She is Haunted by a Spirit)

New York

Brooklyn, Brooklyn Museum

**Seductive Subversion: Women Pop
Artists, 1958–1968**

15 October 2010–9 January 2011

Circulated to: Tufts University Art Gallery,
Medford, Massachusetts

27 January 2011–3 April 2011

Vija Celmins

>Pencil

New York, The Grolier Club

**The Best of Both Worlds: Important
Livres d'Artiste, Finely Printed,
1910–2010**

17 May 2011–27 July 2011

Max Beckmann

>The Apocalypse (Apokalypse)

New York, The Metropolitan Museum
of Art

Jan Gossaert's Renaissance

5 October 2010–17 January 2011

Circulated to: The National Gallery,
London

23 February 2011–30 May 2011

Jacopo de' Barbari

>Nude Woman Holding a Mirror (Allegory
of Vanitas)

>Saint Jerome Penitent [left panel]

>Saint Jerome Penitent [right panel]

>Portrait of a Merchant

>Madonna and Child

>Mars and Venus

Jan Gossaert

>Two Kings and a Woman Leaving an
Elaborate Palace

**Rooms with Views: The Open Window
in the 19th Century**

28 March 2011–4 July 2011

Carl Wilhelm Götzloff

>Antiquities by a Balcony Overlooking the
Gulf of Naples

Stieglitz, Steichen, Strand

8 November 2010–10 April 2011

Alfred Stieglitz

>Paul Strand

New York, Museum of Biblical Art
**Passion in Venice: Crivelli to Tintoretto
and Veronese: The Man of Sorrows in
Venetian Art**

15 February 2011–15 June 2011

Albrecht Dürer

>The Man of Sorrows Mocked by a Soldier

>The Man of Sorrows with Arms

Outstretched

Venetian region 16th Century

>Christ Attended in the Tomb by Four Angels

Edouard Manet

>Dead Christ with Angels (Christ aux anges)

Bartolomeo Bellano

>The Dead Christ with Two Angels

Moderno

>The Dead Christ Supported by the Virgin
and Saint John

Probably Venetian 16th Century

>Dead Christ Supported by Two Angels

New York, The Museum of Modern Art
Picasso: 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

>Fanny/Fingerpainting

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: Museo Guggenheim

Bilbao

7 February 2011–15 May 2011

Fernand Léger

>Two Women

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

Lyonel Feininger Retrospective

30 June 2011–16 November 2012

Lyonel Feininger

>Zirchow 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 Corymore: 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

>Catharine *

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

>Hieratic Head of Ezra 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 Brinsley 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

13 February 2011–15 May 2011

Gentile da Fabriano

>The Crippled and Sick Cured 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

>Bowls

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 *

Oklahoma

Oklahoma City, Oklahoma City Museum of Art

The Allure of La Serenissima: Eighteenth-Century Venetian Art

9 September 2010–2 January 2011

Giovanni Battista Tiepolo

>Women and Men Regarding a Burning Pyre of Bones

>Joseph Relays to Mary God's Command to Fle

>The Holy Family Passes under a City Arch

>The Holy Family Being Ferried Across the River

>The Rest on the Flight, with Holy Family under a Tree

>The Flight, with Madonna at Right Supported by Angels

>Madonna of the Goldfinch

Joseph Mallord William Turner

>The Dogana and Santa Maria della Salute, Venice

Giovanni Battista Piazzetta

>Madonna and Child Appearing to Saint Philip Neri

Tulsa, Gilcrease Museum

Perfectly American: The Art-Union and its Artists

25 July 2011–10 October 2011

Fitz Henry Lane

>New York Harbor

Oregon

Eugene, Jordan Schnitzer Museum of Art, University of Oregon

Giuseppe Vasi's Rome: Lasting Impressions from the Age of the Grand Tour

25 September 2010–2 January 2011

Giuseppe Vasi after Filippo Juvarra

>Sepulcher for the Kings of France

Pennsylvania

Philadelphia, Philadelphia Museum of Art
Rembrandt and the Face of Jesus

28 July 2011–30 October 2011

Rembrandt van Rijn

>Christ before Pilate: Large Plate

>Christ Preaching (La petite Tombe)

>Christ at Emmaus: the Larger Plate

Pittsburgh, Senator John Heinz Pittsburgh Regional History Center

Stars and Stripes: The Story of the American Flag

11 September 2011–15 June 2012

Jasper Johns

>Flag

Tennessee

Nashville, Frist Center for the Visual Arts
Warhol Live: Music and Dance in Andy Warhol's Work

24 June 2011–11 September 2011

Andy Warhol

>Let Us Now Praise Famous Men

(Rauschenberg Family) *

Texas

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

Berenice Abbott

>Canyon, 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

>Guitarist 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

>Tiilip Car #1

Houston, The Museum of Fine Arts, Houston

German Impressionist Landscape Painting: Liebermann, Corinth, 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

Frédéric Bazille

>Young Woman with Peonies

>The Ramparts at Aigues-Mortes *

>Edmond Maître *

Gustave Caillebotte

>Skiffs *

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 Valabrègue

>At the Water's Edge *

>Boy in a Red Waistcoat

Edgar Degas

>Dancers Backstage

>Woman Ironing

>Scene from the Steeplechase: The Fallen Jockey

Henri Fantin-Latour

>Three Peaches on a Plate

Paul Gauguin

>Breton Girls Dancing, Pont-Aven

Eva Gonzalès

>Nanny and Child

Edouard Manet

>The Railway

>A King Charles Spaniel

>Oysters

>Plum Brandy

>Masked Ball at the Opera *

Claude Monet

>Argenteuil

>The Artist's Garden at Vétheuil

>The Cradle—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 *

Camille Pissarro
>Orchard in Bloom, Louveciennes
>Peasant Girl with a Straw Hat
>Place du Carrousel, Paris

Auguste Renoir
>The Dancer
>Oarsmen at Chatou
>Madame Henriot
>Pont Neuf, Paris
>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 Cornice

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 Pollock (Mrs. George Pollock)
>George Pollock
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
>Counsellor John Dunn

ITALY

Florence, Casa Buonarroti
after Michelangelo Buonarroti
>Damned Soul **

UNITED KINGDOM—ENGLAND

London, United States Embassy Residence
Sir William Beechey
>Lieutenant-General Sir Thomas Picton
Francis Cotes
>Mrs. Thomas Horne
Thomas Gainsborough
>William Yelverton Davenport
Michiel van Miereveld
>Portrait of a Lady with a Ruff (returned)
Mark Rothko
>Orange and Tan
>Untitled

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

UNITED STATES

Alabama

Birmingham, Birmingham Museum of Art
Veronese
>Saint Jerome in the Wilderness **
Anders Zorn
>Hugo 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
>Head of Orpheus
National Trust for Historic Preservation
Bernard Hailstone
>David E. Finley
U.S. Commission of Fine Arts
Alice Neel
>William Walton

Office of Senate Leadership, United States Capitol
Franklin C. Courter
>Lincoln and His Son, Tad **

Office of the Vice President of the United States
American 19th Century
>Imaginary Regatta of America's Cup Winners
Alexander Helwig Wyant
>Peaceful Valley
André Derain
>Marie Harriman

John Marin
>Old Swedish Church, New Castle, Delaware: Close View **
Mark Rothko
>Untitled (still life in front of window)
James McNeil Whistler
>Alice Butt

Residence of the Vice President of the United States

John Femeley
>Heaton Park Races
Style of Benjamin Marshall
>Race Horse and Trainer
Mark Rothko
>Untitled (figure lying on park bench)
John Singer Sargent
>Miss Mathilde Townsend
Gilbert Stuart
>Ann Barry
Marguerite Zorach
>Christmas Mail

The White House
George Catlin
>An Aged Minatarree Chief and His Family
>Antelope Shooting—Assiniboine
>Battle between the Jicarilla Apaches and Camanches
>Buffalo Chase
>Camanche Chief, His Wife, and a Warrior
>Camanche Chief with Three Warriors
>Distinguished Crow Indians
>Encampment of Pawnee Indians at Sunset
>A Flathead Chief with His Family
>Four Dogrib Indians
>Making Flint Arrowheads—Apaches
>Ojibbeway Indians
>An Ojibbeway Village of Skin Tents
>Osage Chief with Two Warriors
>An Osage Indian Pursuing a Camanche
>Pawnee Indians Approaching Buffalo
>A Small Cheyenne Village
>Three Mandan Warriors Armed for War
>Three Navaho Indians
>Three Young Chinook Men
>Two Unidentified North American Indians
>View in the "Grand Detour," Upper Missouri

>Ball-Play Dance—Choctaw
>Buffalo Chase, with Accidents
>Camanches Lancing a Buffalo Bull
>Catlin and Indian Attacking Buffalo
>Cheyenne Village
>A Crow Chief at His Toilette
>A Foot War Party in Council
>Game of the Arrow—Mandan
>Grassy Bluffs, Upper Missouri
>Grizzly Bears Attacking Buffalo
>K'nisteneux Indians Attacking Tivo Grizzly Bears
>Mired Buffalo and Wolves
Raoul Dufy
>The Basin Deauville **
Mark Rothko
>The Party
>No. 17 [or] No. 15
>Red Band
American 19th Century
>Chief Jumper of the Seminoles
Edward Corbett
>Washington, D.C., November 1963 III
Richard Diebenkorn
>Berkeley No. 52

Sam Francis
>White Line
Winslow Homer
>Sunset
Jasper Johns
>Numerals, 0 through 9
Ellsworth 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
>Stretch of Black III

Secretary of Defense
George Catlin
>Fort Union
>Prairie 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
>Zenith
Mark Rothko
>Untitled (two women before a cityscape)
Julian Stanczak
>Shimmer

Secretary of Health and Human Services
French 19th Century
>Women and Tivo Children in a Field
Mark Rothko
>Untitled
>Untitled

Secretary of Homeland Security
Erastus Salisbury Field
>Leverett Pond
Walt Kuhn
>Green Apples and Scoop
>Pumpkins (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

>Untitled
 >Untitled (four figures in a plaza)
 Attorney General of the United States
 French 19th Century
 >Race Course at Longchamps
 Follower of Claude Lorrain
 >Harbor at Sunset
 Edward Savage
 >George Washington
 Allen Tucker
 >Madison Square, Snow
 Director, Office of Management and Budget
 C. Gregory Stapko after John Trumbull
 >Alexander Hamilton **
 United States Trade Representative
 Leila T. Bauman
 >Geese in Flight
 Georgia Timken Fry
 >Potters in a Landscape
 Joseph Bartholomew Kidd after John James Audubon
 >Orchard Oriole
 Mark Rothko
 >Untitled
 >Untitled
 Secretary of Transportation
 James Bard
 >Steamer "St. Lawrence"
 Douglas Volk
 >Abraham Lincoln
 Secretary of the Treasury
 André Derain
 >Abandoned House in Provence
 >Road in Provence
 Henri Moret
 >The Island of Raguenez, Brittany
 Maurice Utrillo
 >The Pont Saint-Michel, Paris
 Chief of Staff, The White House
 American 19th Century
 >Abraham Lincoln
 George Catlin
 >A Small Crow Village
 Supreme Court of the United States
 Chief Justice Roberts
 George Cuitt, the Younger
 >Easby Abbey, near Richmond
 Gilbert Stuart
 >George Washington

Justice Ginsburg
 Mark Rothko
 >The Omen
 >Untitled
 Justice Kennedy
 Dutch 17th Century
 >Flowers in a Classical Vase
 Walt Kuhn
 >Zinnias
 Berthe Morisot
 >Girl in a Boat with Geese
 Justice O'Connor
 George Catlin
 >After the Buffalo Chase—Sioux
 >An Apache Village
 >Buffalo Chase, Sioux Indians, Upper Missouri
 >A Crow Village and the Salmon River Mountains
 >Two Blackfoot Warriors and a Woman
 Justice Sotomayor
 Philip van Kouwenbergh
 >Flowers in a Vase
 Justice Stevens
 American 19th Century
 >Portland Harbor, Maine
 George Catlin
 >Scene from the Lower Mississippi
 Alphonse Legros
 >Hampstead Heath
 C. Gregory Stapko after John Constable
 >A View of Salisbury Cathedral **
 Maurice Utrillo
 >Street at Corté, Corsica
 Franz Xaver Winterhalter
 >Queen Victoria
 Maryland
 Dowell, Annmarie Garden Sculpture Park & Arts Center
 Jean Arp
 >Oriforme
 George Rickey
 >Cluster of Four Cubes
 Pennsylvania
 Doylestown, James A. Michener Art Museum
 Joseph Goodhue Chandler
 >Girl with Kitten
 Edward Hicks
 >The Landing of Columbus

Virginia

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

TEMPORARY LOANS TO MUSEUM COLLECTIONS

*Works in National Lending Service
 UNITED STATES

California

Pasadena, Norton Simon Museum
 5 November 2010–24 January 2011
 Raphael
 >The Small Cowper Madonna

District of Columbia

Washington, National Portrait Gallery, Washington
 4 July 2006–31 December 2012
 John Wesley Jarvis
 >Thomas Paine *
 Irving R. Wiles
 >Miss Julia Marlowe *

Florida

West Palm Beach, Norton Gallery and School of Art
 1 September 2010–6 February 2011
 Vincent van Gogh
 >Self-Portrait

Illinois

Chicago, The Art Institute of Chicago
 22 February 2011–31 May 2011
 Paul Cézanne
 >Harlequin

Indiana

Indianapolis, Indianapolis Museum of Art
 1 September 2009–1 September 2014
 Lawrence Weiner
 >MANY THINGS PLACED HERE & THERE TO FORM A PLACE CAPABLE OF SHELTERING MANY OTHER THINGS PUT HERE & THERE

Massachusetts

Worcester, Worcester Art Museum
 9 September 2010–22 March 2011
 Edouard Manet
 >The Dead Toreador

New York

New York, The Metropolitan Museum of Art
 28 February 2008–31 December 2016
 Francesco di Giorgio Martini
 >God the Father Surrounded by Angels and Cherubim

Virginia

Norfolk, Chrysler Museum of Art
 26 September 2011–15 January 2012
 Mark Rothko
 >Hierarchical Birds *
 >No. 4 *
 >Underground Fantasy *
 >Untitled *
 >Untitled *

LIBRARY LOANS

CANADA

Vancouver, Vancouver Art Gallery
The Colour of My Dreams: The Surrealist Revolution in Art
 28 May 2011–2 October 2011
 Max Ernst
 >Histoire naturelle (Paris, 1926)

UNITED STATES

Virginia

Charlottesville, University of Virginia Art Museum
Variety, Archeology, and Ornament: Renaissance Architectural Prints from Column to Cornice
 1 August 2011–30 December 2011
 Diego de Sagredo
 >Raison d'architecture antique (Paris, 1555)
 Walther H. Ryff
 >Furnembsten, notwendigsten der gantzen Architectur angehörigen mathematischen und mechanischen Künst eygentlicher Bericht und verstandliche Unterrichtung (Nuremberg, 1547)
 Sebastiano Serlio
 >Reigles generales de l'architecture, sur les cinq manieres d'edifices (Antwerp, 1545)

PUBLICATIONS AND MEDIA

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 event calendars and 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 Ratjen Collection, 1525–1835*
Hugo Chapman, David Lachenmann, and Margaret Morgan Grasselli
(180 pages, 126 color, 5 b/w, hardcover edition only) Copublished by Paul Holberton Publishing
- > *Warhol: Headlines*
Molly Donovan et al.
(224 pages, 224 color, hardcover and softcover editions) English hardcover edition copublished by Delmonico Books Prestel; German hardcover edition copublished by Prestel Verlag; Italian softcover edition copublished by Electa

COLLECTION CATALOGUES

- > *Edgar Degas Sculpture*
Suzanne Lindsay, Daphne Barbour, and Shelley Sturman
(408 pages, 221 color, 209 b/w, hardcover edition only) Distributed by Princeton University Press

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

- > *Art and the Early Photographic Album*
Studies in the History of Art, volume 77, edited by Stephen Bann
(288 pages, 131 color, 63 b/w, hardcover edition only) Distributed by Yale University Press
- > *Romare Bearden, American Modernist*
Studies in the History of Art, volume 71, edited by Ruth Fine and Jacqueline Francis
(304 pages, 205 color, 95 b/w, hardcover edition only) Distributed by Yale University Press
- > *Center 31*
Annual report, print and Web versions

- > *Last Looks, Last Books: Stevens, Plath, Lowell, Bishop, Merrill*
The A. W. Mellon Lectures in the Fine Arts, Helen Vendler
(176 pages, hardcover edition only), Bollingen Series XXXV: 56 Published by Princeton University Press in association with the National Gallery of Art
- > *The Moment of Caravaggio*
The A. W. Mellon Lectures in the Fine Arts, Michael Fried
(328 pages, 194 color, 9 b/w, hardcover edition only), Bollingen Series XXXV: 51 Published by Princeton University Press in association with the National Gallery of Art

EXHIBITION BROCHURES

- > *The Body Inside and Out: Anatomical Literature and Art Theory* by Yuri Long
- > *Collections Frozen in Time: Selections from the National Gallery of Art Library* by Yuri Long
- > *Gabriel Metsu, 1629–1667* by Henriette de Bruyn Kops
- > *Gauguin: Maker of Myth* by Lynn Kellmanson Matheny
- > *In the Tower: Nam June Paik* by Harry Cooper
- > *A Masterpiece from the Capitoline Museum, Rome: The Capitoline Venus* by Susan Arensberg
- > *A New Look: Samuel F. B. Morse's "Gallery of the Louvre"* by Peter John Brownlee
- > *Text as Inspiration: Artists' Books and Literature* by Lamia Doumato

PERIODICALS AND EVENT CALENDARS

- > *Auditorium Lecture Programs: Winter/Summer and Fall*
- > *Calendar of Events: bimonthly*
- > *Concerts: biannual*
- > *Film Program: quarterly*
- > *Music Program: weekly, as required by concert schedule*
- > *NGA Bulletin: Fall 2010 and Spring 2011*
- > *NGAkids: Winter, Summer, Fall*

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.

Video Presentations

- > *Gauguin: Maker of Myth, Parts 1–4*
- > *"The Life and Times of Allen Ginsberg" with director Jerry Aronson*
- > *Verbeeck's Battle: Restoring War in the Conservation Lab*
- > *Wyeth Lecture in American Art: Richard J. Powell, Duke University: Minstrelsy "Uncorked": Thomas Eakins' Empathetic Realism*

Music Presentations

- > *Concerts in Honor of Venice: Canaletto and His Rivals*
Dan Franklin Smith, pianist
Dan Zhu, violinist, and Renana Gutman, pianist
- > *Fauré Piano Quartet*
- > *Flute and Harp—Heavenly Sounds in the West Garden Court*
- > *Geringas Baryton Trio*
- > *Hungarian Chamber Music at the National Gallery of Art*
- > *National Gallery of Art Vocal Arts Ensemble and Chamber Players*
- > *Nature and Fantasy in 16th-Century Italian Music*
- > *Notes from Norway*
- > *Perfect 10s*
- > *The Stanford University Chamber Chorale and Chatham Baroque*

Audio Presentations

- > *Arcimboldo, 1526–1593: Nature and Fantasy*
- > *Are Books Making Us Illiterate? How e-Reading Can Save Civilization*
- > *Calling the Earth to Witness: Paul Gauguin in the Marquesas*
- > *Celebrating Seventy Years*
- > *Conversations with Collectors: The Collecting of African American Art II: Reflections on Collecting*
- > *Conversations with Collectors: The Collecting of African American Art III: A Peculiar Destiny: The Mission of the Paul R. Jones Collection*
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- > *Conversations with Artists: Christo and Jeanne-Claude*
- > *Conversations with Artists: Claes Oldenburg and Coosje van Bruggen*
- > *Conversations with Artists: Ed Ruscha*
- > *Conversations with Artists: Jim Dine*
- > *Conversations with Artists: Nancy Graves and Donald Saff*
- > *Conversations with Artists: Pat Steir*
- > *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*
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- > *The Diamonstein-Spielvogel Lecture Series: Ann Hamilton*
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- > *The Early Modernists in America*
- > *Edgar Degas Sculpture: The Systematic Catalogue*
- > *Edvard Munch: Understanding His Master Prints*
- > *Elson Lecture 1993: Frank Stella*
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- > *Elson Lecture 2004: Jim Dine*
- > *Elson Lecture 2005: Andy Goldsworthy*
- > *Elson Lecture 2008: A Conversation with Artist Robert Gober*
- > *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

- >Fifty-Sixth A. W. Mellon Lectures in the Fine Arts: Helen Vendler, Harvard University
Last Looks, Last Books: *The Binocular Poetry of Death, Part 1: Introduction: Sustaining a Double View*
Last Looks, Last Books: *The Binocular Poetry of Death, Part 2: Facing the Worst: Wallace Stevens, "The Rock"*
Last Looks, Last Books: *The Binocular Poetry of Death, Part 3: The Contest of Melodrama and Restraint: Sylvia Plath, "Ariel"*
Last Looks, Last Books: *The Binocular Poetry of Death, Part 4: Death by Subtraction: Robert Lowell, "Day by Day"*
Last Looks, Last Books: *The Binocular Poetry of Death, Part 5: Caught and Freed: Elizabeth Bishop, "Geography III"*
Last Looks, Last Books: *The Binocular Poetry of Death, Part 6: Self-Portraits While Dying: James Merrill, "A Scattering of Salt"*
- >Fifty-Ninth A. W. Mellon Lectures in the Fine Arts: Mary Miller, Yale University
Art and Representation in the Ancient New World, Part 1: *The Shifting Now of the Pre-Columbian Past*
Art and Representation in the Ancient New World, Part 2: *Seeing Time, Hearing Time, Placing Time*
Art and Representation in the Ancient New World, Part 3: *The Body of Perfection, the Perfection of the Body*
Art and Representation in the Ancient New World, Part 4: *Representation and Imitation*
Art and Representation in the Ancient New World, Part 5: *Envisioning a New World*
- >Film Design: *Translating Words into Images*
- >For the Love of Movies: *The Story of American Film Criticism*
- >Fragonard's "Progress of Love" at the Frick Collection: *A Site-Specific Installation?*
- >Gabriel Metsu, 1629–1667
- >Gauguin: *Maker of Myth*
- >Gauguin's Selves: *Visual Identities in the Age of Freud*
- >In the Tower: Nam June Paik Symposium
- >The Greatest Unknown Work of Art in America
- >The Image of the Black in Western Art
- >Introduction to the Exhibition—Gauguin: *Maker of Myth*
- >Introduction to the Exhibition—Venice: *Canaletto and His Rivals*
- >Jan Lievens: *Out of Rembrandt's Shadow: Jan Lievens in Black and White: Etchings, Woodcuts, and Collaborations in Print*
- >Lewis Baltz: *Prototypes/Ronde de Nuit*
- >Martin Puryear: "How Things Fit Together"
- >Meeting Metsu: ANOTHER Dutch Master
- >Michael Kahn and Shakespeare's Italy
- >Michelangelo: *In the Beginning*
- >The Moran Gondola
- >My Faraway One: *The Letters of Georgia O'Keeffe and Alfred Stieglitz, 1915–1933*
- >Neorealism 1941–1954: *Days of Glory*
- >Puis de Chavannes and the Invention of Modernism: *Parsing the National Gallery of Art Paintings*
- >Rembrandts, Vermeers, and Other Treasures in the Collection
- >Robert Frank and the Photographic Book, 1930–1960
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- >The Role of Art in Diplomacy
- >The Sculpture of Edgar Degas at the National Gallery of Art: *Launch of a Landmark Publication*
- >Sights and Sounds of 18th-Century Venice Symposium
- >Sirens, Sea Unicorns, and Aquatic Angels: *Fantastic Marine Creatures from Renaissance Venice*
- >The Sydney J. Freedberg Lecture on Italian Art 2003: *Ovid's "Metamorphoses" in the Art of Renaissance and Baroque Masters: Paul Barolsky*
- >The Sydney J. Freedberg Lecture on Italian Art 2005: *Illuminated Choral Manuscripts of the Italian Renaissance: Jonathan J. G. Alexander*
- >The Sydney J. Freedberg Lecture on Italian Art 2006: *Modernity Is Old: The Landscape of Italy as Seen by the Painters of the Early 19th Century: Anna Ottani Cavina*
- >The Sydney J. Freedberg Lecture on Italian Art 2010: *Thoughts on the Caravaggisti: Michael Fried*
- >The New Acropolis Museum: *A Conversation with Dimitrios Pandermalis*
- >The Unknown Modigliani
- >The Vogel Collection Story: *Postcards from Artists*
- >What I Saw: *An Art Critic's Report on Forty Years in Washington*
- Exhibition Features**
- >Gauguin: *Maker of Myth*
- >The Pre-Raphaelite Lens: *British Photography and Painting, 1848–1875*
- PRINT AND MEDIA AWARDS**
- Print, Design Awards**
- >Beat Memories: *The Photographs of Allen Ginsberg*
Association of American University Presses Book Jacket and Journal Show 2011
- >Edvard Munch: *Master Prints*
Association of American University Presses Book Jacket and Journal Show 2011
- >German Master Drawings from the Wolfgang Ratjen Collection, 1580–1900
Association of American University Presses Book Jacket and Journal Show 2011
- >Impressionist and Post-Impressionist Masterpieces from the National Gallery of Art
Association of American University Presses Book Jacket and Journal Show 2011
- >The Pre-Raphaelite Lens: *British Photography and Painting from 1848–1875*
Washington Book Publishers 2011 Book Design and Effectiveness Award
- Film**
- >Gauguin: *Maker of Myth*
44th Annual U.S. International Film & Video Festival: Gold Camera in the category of Documentary Programs: Arts and "Best of Festival" Nominee; CINE Golden Eagle Award in the Professional, Non-Fiction Division for Arts and Exhibition Programs; 32nd Annual Telly Awards Competition: Silver "Telly" in the category of Scriptwriting, Bronze "Telly" in the category of Charitable/Not-for-profit productions, Bronze "Telly" in the category of Cultural Programs; 25th Annual Wine Country Film Festival official selection
- >Arcimboldo: *Nature and Fantasy*
44th Annual U.S. International Film & Video Festival: Gold Camera in the category of Documentary Programs: Arts; 32nd Annual Telly Awards Competition: Silver "Telly" in the category of Cultural Programs, Silver "Telly" in the category of Scriptwriting, Bronze "Telly" in the category of Charitable/Not-for-profit productions; 30th International Festival of Films on Art, Montreal: Screening selection for 2011 showcase; 25th Annual Wine Country Film Festival official selection; 44th Annual WorldFest, Houston International Film Festival: Silver Remi Award
- STAFF PUBLICATIONS**
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Henriette de Bruyn Kops
Volunteer Intern and Curatorial Research Assistant
Alexandra Libby

Kress Foundation Curatorial Research Assistant
Rachel Pollack
Volunteer Intern
Jennifer Plyler

Sculpture and Decorative Arts

Curator and Head of Department
Mary Levkoff
Curator of Early European Sculpture
Alison Luchs
Associate Curator
Eleonora Luciano
Curatorial Assistant
Emily Pegues
Joseph F. McCrindle Foundation Graduate Curatorial Fellow
Carolina Mangone
Robert H. Smith Research Curator
Carolyn Miner
Volunteer
Debra Pincus

MODERN AND CONTEMPORARY ART

Curator and Head of Department
Harry Cooper
Associate Curators
Molly Donovan
James Meyer
Research Associate
Jennifer Roberts

Curatorial Assistants
Kerry Rose
Paige Rozanski

PRINTS AND DRAWINGS

Andrew W. Mellon Senior Curator of Prints and Drawings
Andrew Robison
Office Manager
Susanne L. Cook
Curatorial Assistant
Monica Alvano
Old Master Prints
Curator and Head of Department
Jonathan Bober
Associate Curator
Gregory Jecmen
Assistant Curator
Ginger Hammer

Old Master Drawings

Curator and Head of Department
Margaret Morgan Grasselli
Associate Curator
Stacey Sell
Assistant Curator
Andaleeb Banta
Joseph F. McCrindle Foundation Graduate Curatorial Fellow
Carolina Mangone
Summer Intern
Diana Roberts
Volunteer Interns
Marie Ladino
Lara Langer

Modern Prints and Drawings

Curator and Head of Department
Judith Brodie
Associate Curators
Carlotta Owens
Charles Ritchie
Curatorial Assistant
Amy Johnston
Volunteer Intern
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PHOTOGRAPHS

Senior Curator of Photographs and Head of Department
Sarah Greenough
Associate Curators
Sarah Kennel
Diane Waggoner
Assistant Curator
Andrea Nelson
Curatorial Assistant
Erin McKinney
Andrew W. Mellon Postdoctoral Curatorial Fellow
Ksenya Gurshstein
Exhibition Research Assistant
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Summer Intern
Marie-Claire Guy
Graduate Intern
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Curator and Head of Department
Ruth Fine
Research Associates
Janet Blyberg
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Laili Nasr

CURATORIAL RECORDS AND FILES

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Associate
Anne L. Halpern
Kress Collection Provenance Project Research Assistant
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Summer Intern
Megan O'Connor

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Registrar for Exhibitions
Michelle Fondas
Collections Information Systems Coordinator
Susan Finkel
Collections Information Systems Assistant
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Associate Registrar for Loans
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Associate Registrar for Exhibitions
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Lehua Fisher
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Supervisory Museum Specialist
Robert Cwiok
Senior Art Services Specialists
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Andrew Krieger
Johnnie Mizell
Daniel Randall
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Art Services Specialists
Joan Ganzevoort
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William Whitaker
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Goven J. Martinez
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C. Arlette Raspberry

Manager, Art Information
Dianne Stephens

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Volunteer Operations
Marta Horgan

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Arjumand Hamid

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Volunteer Interns
Matthew Turner
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Ben Masri-Cohen

Carpenter Foundation Fellow
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Cultrex Fellow, Ministry of
Culture, Spain
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Martha H. Aspron

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Art Around the Corner
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Museum Educator, *Art Around
the Corner*
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Assistant
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Chief of Web and New Media
Initiatives
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John Gordy

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Carolyn Campbell
Guillermo Saénz
Suzanne Sarraf

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Digital Imaging Services

Department Head
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Permissions Coordinator
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Doris Alston
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Technical Services Librarian
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Mary Lazarenko
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J. Bryan Lane
Cathy F. Quinn
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Cataloguing Student Assistant
Gretchen Berkman

Bindery Assistant
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Head of Reader Services
Lamia Doumato

Reference Librarian
John Hagood

Reference Assistant
George (Ted) T. Dalziel Jr.

Interlibrary Loan Technician
Thomas F. J. McGill Jr.

Interlibrary Loan Assistant
Faye Karas

Circulation Technicians
Tina Habash
Yuri Long
Rodrick McElveen
John Shinn

Vertical Files Librarian
Anne Simmons

Serials Technicians
Tammy Hamilton
Bruce B. Hebblethwaite

Summer Intern
Leá Norcross

Department of Image Collections

Chief, Library Image Collections
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Deputy Chief and Image
Specialist for Architecture
Andrea R. Gibbs

Image Specialist for Modern and
Contemporary Art
Meg Melvin

Image Specialist for American
and British Art
Andrew L. Thomas

Image Specialist for Italian Art
Melissa Beck Lemke

Image Specialist for Special
Projects
Lisa M. Coldiron

Image Specialist for French Art
Nicholas A. Martin

Image Specialist for Spanish Art
Thomas A. O'Callaghan Jr.

Image Specialist for Northern
European Art
Molli E. Kuentner

Circulation Desk Technician
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Staff Assistant
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Student Assistant
S. Elizabeth Willson

Summer Interns
Dwight Carey
Lauren Dodds

CONSERVATION

Chief of Conservation
Mervin Richard

Conservation Administrator
Michael Skalka

Conservation Program Assistants
Shelley Kurt
Michelle LeBleu
Nicola Wood

Andrew W. Mellow Intern, Art
Materials Collection
Emma Kirks

Painting Conservation

Head of Department
Sarah Fisher

Senior Conservator of Modern
Painting
Jay Krueger

Senior Conservators
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Ann Hoenigswald
Catherine Metzger
Michael Swicklik
Elizabeth Walmsley

Conservation Technician
Douglas Lachance

Charles E. Culpeper Advanced
Training Fellow
Kristin deGhetaldi

William R. Leisher Memorial
Fellow
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Graduate Intern
Julia Burdajewicz

Paper Conservation

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Marian Dirda

Conservator
Michelle Facini

Coordinator of Preservation
Services
Hugh Phibbs

Exhibition Specialists—Matting
and Framing
Caroline Danforth
Shan Linde
Jenny Ritchie

Conservation Technician
Michelle Stein

Andrew W. Mellon Advanced
Training Fellow
Im Chan

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Head of Department
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Senior Conservator
Sarah S. Wagner

Conservator
Alisha Chipman

Object Conservation

Head of Department
Shelley Sturman

Senior Conservators
Daphne Barbour
Judy L. Ozone

Conservator
Katherine May

Research Conservator, Robert H.
Smith Bronze Study Project
Dylan Smith

Conservation Technician
Brittany Dolph

Andrew W. Mellon Advanced
Training Fellows
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Marie Stewart

Textile Conservation

Head of Department
Julia Burke

Scientific Research Department

Head of Department
E. René de la Rie

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Barbara H. Berrie

Senior Imaging Scientist
John K. Delaney

Research Conservator for
Paintings Technology
E. Melanie Gifford

Organic Chemist
Suzanne Quillen Lomax

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Christopher Maines
Kathryn Morales
Michael R. Palmer

Charles E. Culppeper Advanced
Training Fellow
Rebecca Ploeger

Conservation Science Fellow
Margaret MacDonald

Samuel H. Kress Fellow
Paola Ricciardi

Loans and Exhibitions Conservation

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Conservator
Bethann Heinbaugh

Head of Frame Conservation
Stephan Wilcox

Conservator of Frames
Richard Ford

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Assistant Administrator for
Budget and Accounting
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Daniela Bohde
Cammy Brothers
Laura Weigert

Ailsa Mellon Bruce Senior
Fellows
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Rachel Kousser
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Paul Mellon Visiting Senior
Fellows
Frances Gage
Heather McPherson
D. Fairchild Ruggles
Lucia Tongiorgi Tomasi

Ailsa Mellon Bruce Visiting Senior
Fellows
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Fredrika H. Jacobs
Todd Longstaff-Gowan
Elisabeth Oy-Marra

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Nino Simonishvili
Andrés Ubeda

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Christina Ferando

Paul Mellon Fellow
Beatrice Kitzinger

Samuel H. Kress Fellow
Shira Brisman

Wyeth Fellow
Jason David LaFountain

Ittleson Fellow
Dipti Khera

Andrew W. Mellon Fellow
Priyanka Basu

Twenty-Four-Month Chester Dale
Fellow
Lisa Lee

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Benjamin Anderson
Nathaniel B. Jones

Paul Mellon Fellows
Meredith Gamer
Jennifer M. S. Stager

Samuel H. Kress Fellow
Jason Di Resta

Wyeth Fellow
Dana E. Byrd

Ittleson Fellow
Anna Lise Seastrand

Andrew W. Mellon Fellow
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Twenty-Four-Month Chester Dale
Fellow
Razan Francis

Twelve-Month Chester Dale
Fellow
Kate Nesin

Robert H. and Clarice Smith
Fellow
Miya Tokumitsu

Ailsa Mellon Bruce Predoctoral
Fellowships for Travel Abroad for
Historians of American Art
Sarah Beetham
Nika Elder
Christina Rosenberger

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Administrator
Darrell R. Willson

Deputy Administrator
John Robbins

Deputy Administrator for Capital
Projects
Susan Wertheim

Executive Assistant
Erin Fisher

Staff Assistant
Shelley Baltzer

Assistant to the Administrator for
Budget Analysis
Andrew McCoy

Budget Analyst
Jill Dunham

Assistant to the Administrator for
Business Activities
Anne Valentine

CAD Team
Martin Livezey
Timothy Spencer

Staff Assistant, CASVA Housing
Tamara Fink

ADMINISTRATIVE SERVICES

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Cathy Yates

Deputy Chief
Thomas Valentine

Administrative Officer
Scott Stephens

Program Specialist (Travel
Coordinator)
Joy Borja

Program Specialist
(Administration)
Bonnie Hodgkins

Fiscal Technician
Christy Williams

Supply, Property, and Transportation Management

Support Services Supervisor
Ricardo Martinez

Supply Technicians (Property)
Kevin Grays
Nathan Howell

Supply Technicians (Supply)
Katrina Pierce
Ulrick Vilmenay

Support Services Specialist
(Transportation)
Bradley Sarber

Transportation Assistant
Dora Barksdale

Driver
Elvis Hill

Warehouse and Distribution

Support Services Supervisor
Robert Bevard

Lead Materials Handler
Lemuel Jamison

Support Services Specialist
Anthony Sean Hilliard

Materials Handler
Rickie Lee Younce

Mail and Records Management

Support Services Supervisor
Angela Dory

Support Services Specialists
Felton Byrd

Bryan Durham
Anthony Proctor

Mail Clerks
Francis Moffatt
Jose Vallecillo

Audio Visual Services

Supervisory Audio Visual
Specialist
Victoria Toye

Radio Production Specialist
John Conway

Motion Picture Projectionist
Jeannie Bernhards

Electrical Equipment Repairer
Frank Tutko

Printing and Duplicating

Printing Services Supervisor
Dionne Page

Printing Services Specialist
Frank Schiavone

Copier Equipment Operator
James Morris

Telecommunications

Supervisory Telecommunications
Specialist
Mark Ranze

Supervisory Telecommunications
Specialist
Minnie Barbour

Telecommunications Specialists
Barbara McNair
Brion Shearin
Juanita Walker

ARCHITECTURE AND ENGINEERING

Senior Engineer/Senior Program
Manager
Alison Hunt

Senior Architect/Senior Program
Manager
Carl M. Campioli

Fire Protection Engineer/
Program Manager
Robert Wilson

Architects/Program Managers
William H. Cross Jr.
Michael Gavula

Architects/Project Managers
Bruce D. Condit
Christopher Ruffing

Construction Project Manager
Juan Radulovic

Construction Field
Representative
Michelle Gilbert

Interior Designer
Susan A. Ritterpusch

Program Analyst
Lauren Huh

EQUAL EMPLOYMENT OPPORTUNITY

Equal Employment Opportunity
Officer
Kelly Goode

EEO Programs Coordinator
Sarah Holley

FACILITIES MANAGEMENT

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David Samec

Deputy Chief
Carl Pasquali

Staff Assistant
Linda Hilliard

Sustainability

Facilities Scientist
Cecily Grzywacz

Energy Manager Engineering
Technician
David Matthews

Engineering

Supervisor
William Burns

Engineer
James Cromwell

Engineering Technicians
Bryan Allen
Gary Ilko

Michael Ottmers
Daniel Warrenfeltz

Building Automation System
Manager
Brian McGivney

Assistant Building Automation
System Manager
Michael Smith

Facilities Services

Facilities Management Process
Specialist
Dan Hamm

Program Specialist
Vasily Lazarenko

Assistant Special Projects
Coordinator
William Cabeza

Special Projects Workers
Anthony Givens
Andre Gordon

Work Control Center

Facilities Services Manager
John Haughey

Work Control Coordinators
Taniesha Kelly
John Todd

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Craig MacFarlane

Production Shop Coordinator,
Warehouse
Charlie Dipasquale

Carpenter Shop

Supervisor
Alvin Adams

Wood Crafters Leader
Carl Sturm

Wood Crafters
Lynn C. Edwards
William Ferguson Jr.
Jose Guerra
Allan Scheufele

Paint Shop

Supervisor
Paul Zappulla

Painters
Victor Bercian
Craig Cruikshank
Bennie Martin
William Smith

Mason Shop

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Roland Martin

Mason Leader
Gino Ricci

Masons
Robert Brinkley
Dennis Colella
Daniel Depaz
Tony Lowe
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Patrick Verdin
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Charles Boone

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Deborah Hamilton
Angela Lee

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Gerald Carthorne
Sheldon Malloy
Darlene Middleton

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Paul Cotton
Devigar Dozier
Oliver Fowler
Carolyn Harvey
Brock Hawkins
Alice Holloman
Sharon Jenkins
Michon Jenkins-Savoy

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Gail Maxfield
Linda Mitchell
Gwendolyn Nathan
Darryel Parker
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Leora Richardson
Devin Sampson
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Derrick Snowden
Ronald Stuckey
Angeline Sutton
Bridgette Thomas
Antonio Williamson

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Rodney Stringer

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Larry Smith

Leaders
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Mark Teed

Control Technicians
Anthony Brooks
Eugene Givens
Wayne Valentine

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Seong An
Ricky Bruckschen

Gregory Curry
Roger Dunning
Artemas Edwards
David Gali
James Gant
Jason Johnson
Charles Randolph
Carlos Russell
Sahlu Teklesadik
Donald Whittington

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Ryan Brown
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Brandon Ensor
Victor Jamison
Wilbert Thompson
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Supervisor
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Leader
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Rachael Valentino

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Therese Stripling

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Coy K. Mayle Jr.
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Mary Powell
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Linda Peterson

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Stefanie Clark
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Warehouse
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Marvin M. Walton

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Brian Johnson
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Derrick Williams

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Specialist
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Staffing Specialist
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Erin Cutler
Sarah Montgomery

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Miriam Berman

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LaVonne Serrano

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Bryce Myers
Mendi Cogle Wingfield

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Brannock Reilly
Vladimir Solomykov

Investigations
Enis Pinar

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William Shaw

Electronics Technician
Louis Wagner Jr.

Locksmith
Ty Cullins

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Hilary Evans

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Michelle Cameron

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Jesus Jimenez
Zoya Mussienko

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Sandra Powell

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Deputy Chief
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Occupational Safety and Health
Manager
Linda Schilder

Fire Protection Specialist
Nathaniel Stroman

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Robert Rule

Major
Larry Kaylor

Captains
Cleven Brown
Karen Pery

Security Driver
Carlos Dubose

Senior Security Command
Center Operators
Deriek Hairston
David Weston Jr.

Security Command Center
Operators
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Barbara Height
James Townsend
Laverne Whitted

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Quellan Josey
Quinyardo McClain
Jeroboam Powell

Lieutenants
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Armando Hartley
Patricia Hassell
Dennis Hill
Joseph Hudson
David Lee
Lawrence Marshall
Vernon Morton
Dexter Moten
James Murphy
Keith Thalhamer
Marlene Tucker
Gerald Walker
Sheila Wright

Sergeants
Ronald Bond
Joseph Callahan
Jerry Doss Sr.
Alonzo Fountain
Thomas Gorman
Harry Groce
James Hairston
Franklin Jess
Lee Jones
Alonzo Kennedy
Victor McCre
Vernon Morton
John Rogers
Johanna Speight
Keith Thalhamer
Raymond Tyndle
Eugenio Velazquez

Gallery Protection Officers II
Wayne Alexander
Calvin Allen
Roger Allen
Irene Anderson-Thomas
Philip Arnett
Leonard Bashful
Joseph Beidle
Wiziri Belcher
Charles Berkley Jr.
Vander Blount
Howard Boddie Sr. (Union Representative)
John Boone Jr.
Brian Bowman
Neil Braithwaite
Wesley Branon
Alphonso Brown III
Roy Brown Jr.
Vincent Brown
George Burgess
Darwin Capers
Edward Chapman
Venus Cristwell
Dominic Dangerfield
Larita Dodson
Robert Edwards
Charles Forbes Jr.
Edward Foster
Tameka Gaines
Robert Gailread
William Gill
Robert Goolsby
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Kaisha Harper
Peter Henderson Jr.
Yvette Herbert
Jimmie Hines
Donna Hinton
Mildred Holeman
David Jackson
John Eric Jackson
Edward Johnson
Eugene Johnson
Eliot Jones
Felisha Jones

John Jones
Veronica Jones
Aaron Kinchen
Anthony Kittoe
Albert Lawrence
John Legrand
Franklin Lewis
Joe Lewis
David Logan
Richard Lydick
Augustine Maldonado
Rodney Mathew
Isaac Mathis III
Oumar Mbodj
William McLaughlin
Willie Miller
Darrin Moyer
Jacob Neal
Beverly North
Reppard Powers III
Chris Privott
Jerry Reaves
Marcus Reeves
Lonnie Robertson
Linda Roché
Loretta Roy
John Smith
Timothy Smith
Michael Strong
Altina Sumter
Edward Thomas
Reginald Thornton
Joselito Tungcod
Larry Turner
Gregory Tyson
Andre Vaughn
Quinton Waldon
Blease Washington
Gregory Watson
Harold Williams
Lynn Williams
Mitchell Wright Jr.
Willie Wright
James Yancey
Philip Young Jr.

Senior Gallery Protection Officers and Trainers
Yamashita Johnson
Joe Peterson
Gallery Protection Officers
Anani Abalo
Rukan Ahmed
Aaron Alexander
Frank Armstrong
Kodjo Assogba
Gwendolyn Bell
Jules Bell
Allen Billingslea
Jeffrey Blaher
Gary Bland
J. D. Blue
David Bosley
Kathryn Boyd
David Bradley Sr.
Steve Brock
Jacqueline Brown
Joshua Brown
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(October 1, 2010–September 30, 2011)

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