

MFA **H**

The Museum of Fine Arts, Houston

ANNUAL
REPORT
2013–2014



Cover:

GIUSEPPE PENONE

Italian, born 1947

Albero folgorato (Thunderstuck Tree), 2012

Bronze with gold leaf

433 1/16 x 96 3/4 x 79 in. (1100 x 245.7 x 200.7 cm)

Museum purchase funded by the

Caroline Wiess Law Accessions Endowment Fund

2014.728

While arboreal imagery has dominated Giuseppe Penone's sculptures across his career, monumental bronzes of storm-blasted trees have only recently appeared as major themes in his work. *Albero folgorato (Thunderstuck Tree)*, 2012, is the culmination of this series. Cast in bronze from a willow that had been struck by lightning, it both captures a moment in time and stands fixed as a profoundly evocative and timeless monument.

ALG

Opposite:

LYONEL FEININGER

American, 1871–1956

Self-Portrait, 1915

Oil on canvas

39 1/2 x 31 1/2 in. (100.3 x 80 cm)

Museum purchase funded by the

Caroline Wiess Law Accessions Endowment Fund

2014.756

Lyonel Feininger's 1915 self-portrait unites the psychological urgency of German Expressionism with the formal structures of Cubism to reveal the artist's profound isolation as a man in self-imposed exile, an American of German descent, who found himself an alien enemy living in Germany at the outbreak of World War I. Feininger uses Gothic arches to both frame his vividly rendered features and to attest to his own Germanic heritage. At the same time, the oppositional color scheme of yellow and blue serves to heighten the artist's intense gaze.

ALG

ANNUAL REPORT
JULY 1, 2013–JUNE 30, 2014



THE MUSEUM OF
FINE ARTS, HOUSTON,
IS DEDICATED
TO EXCELLENCE IN
COLLECTING,
EXHIBITING, PRESERVING,
CONSERVING, AND
INTERPRETING
ART FOR ALL PEOPLE.



The Museum of Fine Arts, Houston

6 Board of Trustees

7 Committee Chairmen

8 Report of the Director

10 **Accessions**
Illustrated works 10–51, inside back cover
American Art, 52
Antiquities, 52
Art of the Americas, 52
Asian Art, 52
The Bayou Bend Collection, 54
Decorative Arts, 55
Drawings and Prints, 59
European Art, 62
Islamic Art, 62
Latin American Art, 62
Modern and Contemporary Art, 63
Photography, 63
The Rienzi Collection, 73

74 **Exhibitions**
Major Loan Exhibitions, 74
Displays from the Permanent Collection and Gallery Rotations, 86

94 **Departmental Highlights**

96 **Learning and Interpretation**

98 **Membership and Guest Services**

99 **International Center for the Arts of the Americas**

100 **Sarah Campbell Blaffer Foundation**

101 **The Glassell School of Art**

102 **Bayou Bend Collection and Gardens**

103 **Rienzi**

104 **The Brown Foundation Fellows Program**
The Dora Maar House, Ménerbes, France

105 **Development**

116 **Report of the Chief Financial Officer**

121 **Staff**

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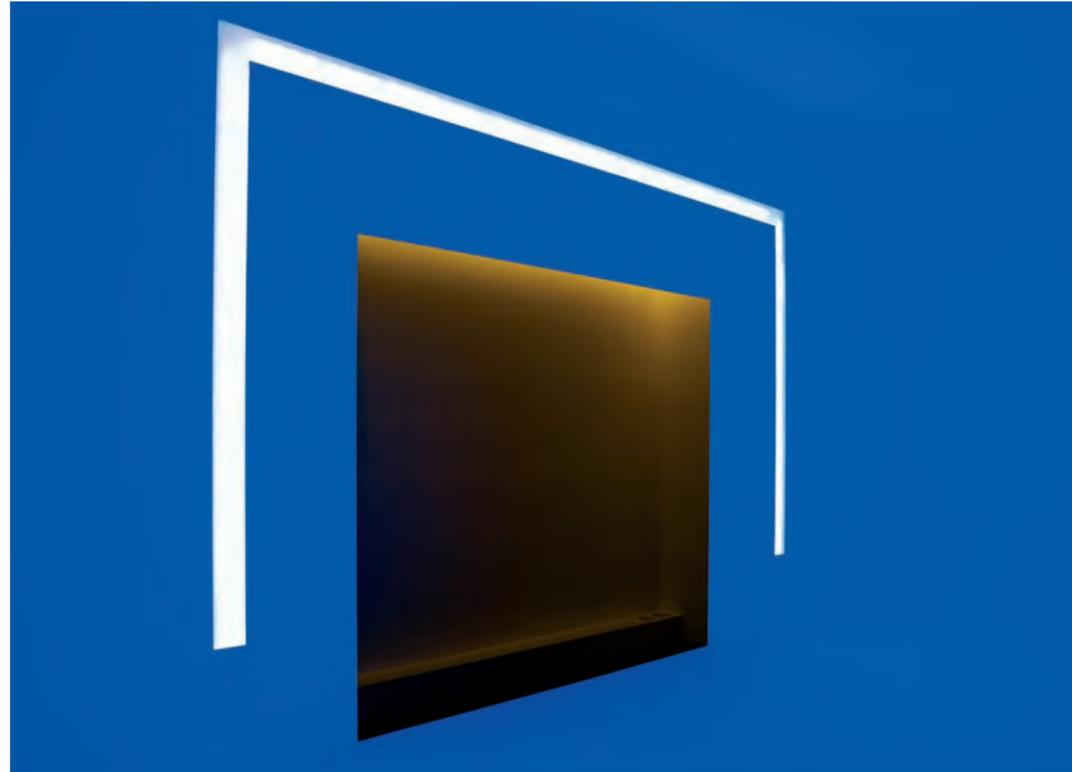
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REPORT OF THE DIRECTOR



Gatefold: Jesús Rafael Soto, *Houston Penetrable*, 2004–14, lacquered aluminum structure, PVC tubes, and water-based silkscreen ink, the Museum of Fine Arts, Houston, museum purchase funded by the Caroline Wiess Law Accessions Endowment Fund, 2010.1489. © Estate of Jesús Rafael Soto. Used by permission.

Above: View of the exhibition *James Turrell: The Light Inside*, photograph by Thomas R. DuBrock, the Museum of Fine Arts, Houston Archives, RG36-1303-013.



Photograph by Jenny Antill

The year ending June 30, 2014, was noteworthy in every respect, from extraordinary exhibitions to notable acquisitions, from the departure of beloved colleagues to the welcoming of staff who have already brought new energy and ambition to our mission of community service. During the year several milestones were achieved, including record

attendance and admissions income at the Museum, Bayou Bend, Rienzi, and the Glassell School of Art—as well as an increase in the number of visitors who enjoy free access and programs. Extensive programming, and the free admission extended to more than a third of our nearly one million visits, was supported by \$15.3 million in donations for operations, an all-time high overseen by Chief Development Officer Amy Purvis and her staff. The Museum's net assets, not including the value of our art collections, also reached a record high of \$1.5 billion. As always, the members of the Board of Trustees, led by Chairman Richard D. Kinder, set the example of magnanimous philanthropy that makes our Museum and city the envy of many throughout the world.

Summer 2013 was inaugurated with a grand retrospective devoted to James Turrell's lifelong pursuit of giving light the tangible qualities of depth, volume, and texture. It was held in concert with simultaneous exhibitions at the Los Angeles County Museum of Art and the Solomon R. Guggenheim Museum in New York, constituting a tri-coastal event that captivated national press and Houstonians. Curated by Alison de Lima Greene, the construction of the exhibition's intricate installation was overseen by Chief Operating Officer Willard Holmes to exacting standards admired by the artist and visitors alike.

We are particularly proud of four additional exhibitions organized by Museum staff. *American Adversaries: West and Copley in a Transatlantic World*, conceived by Emily Ballew Neff and Kaylin Weber; *Antonio Berni: Juanito and Ramona*, curated by Mari Carmen Ramírez and Michael Wellen; *Georges Braque: A Retrospective*, organized by Alison de Lima Greene and the Centre Pompidou's Brigitte Léal; and *Houghton Hall: Portrait of an English Country House*, curated by Christine Gervais with Lord Cholmondeley. Each of these exhibitions, featured on pages 74–83, won honors, accolades, and prizes for their new scholarship and handsome and innovative installations.

Two very different views of modernism were visible in exhibitions of private collections: *Intersecting Modernities: Latin American Art from The Brillembourg Capriles Collection*, which was organized by Mari Carmen Ramírez, and *Beyond Craft: Decorative Arts from the Leatrice S. and Melvin B. Eagle Collection*, organized by Cindi Strauss. Both focused on arts of the mid-twentieth century, the former on artists born or working south of the border and the latter decidedly based in the United States, but these exhibitions brought new and welcome perspectives to the exclusionary history of modern art, once sacrosanct, now roundly debunked. We are grateful to Honorary Trustee Tanya Brillembourg for sharing her collection with us, and we thank the Eagles for their many gifts to the Museum following the purchase of their collection.

A third private collection was featured in *Words and Things: Buddhist Texts and Ritual Objects from Japan*. Cambridge, Massachusetts, collectors William Burto and Sylvan Barnet devoted much of their life to the study of Japanese Buddhist calligraphy, creating a collection unique in North America. Professor Barnet generously shared his precious objects as well as his impressive knowledge with us, and we regret that Professor Burto did not live to see the refined installation mounted by Christine Starkman.

We were fortunate to display three traveling shows to Houston audiences: *The Age of Impressionism: Great French Paintings from the Sterling and Francine Clark Art Institute*; *John Singer Sargent: The Watercolors*; and *Roads of Arabia: Archaeology and History of the Kingdom of Saudi Arabia*. In addition, we mounted the retrospective exhibition of the seminal fin-de-siècle Viennese artist and designer, Kolomon Moser. Constituting the first collaboration of New York's Neue Galerie with an American institution, our installation was overseen by Cindi Strauss.

Summer 2014 saw the installation in Cullinan Hall of Jesús Rafael Soto's ultimate commission, the *Houston Penetrable*, an ethereal, shimmering, golden ellipse. This massive but seemingly immaterial work required nearly ten years, 24,000 strands of PVC, and some eight tons of steel and plastic to be realized. It was enjoyed by over 100,000 visitors, many of whom celebrated their experiences by posting selfies on social media.

The Museum is fortunate to have received a number of important gifts of works of art during the year: a striking Winslow Homer watercolor, our first, from James William Glanville and Mrs. Nancy Hart Glanville; American modernist masterpieces by Joseph Stella, John Marin, and Rockwell Kent from the estate of former Chairman Emeritus Isabel Brown

Wilson; and a painting by Frederic Remington and a collection of Qing dynasty ceramics from the estate of Charlene Quitter Thompson. This year we acquired the earliest photograph in our collection, a spectacular daguerreotype view of central Paris made within a year of the invention of the process, as well as iconic images by F. Holland Day, Paul Strand, and Rineke Dijkstra, the latter the gift of Jereann Chaney.

As always, One Great Night in November made possible a number of acquisitions donated by Houston's finest men, from Meredith Long's purchase of a stunning Urartu helmet to James Flores's purchase of a Colima *Dancer Warrior with Crocodile Helmet*. Other purchases allowed us to extend our holdings of European Romanticism with works by two artists who worked closely together in France: Horace Vernet and Eugène Delacroix. We are thrilled to have acquired Guillermo Kuitca's seminal masterpiece, *Le Sacre*, as well as very recent works by Julie Mehretu and Giuseppe Penone, testimony to our intention to extend the breadth of the collection of modern art in anticipation of our new building. Pride of place goes to Lyonel Feininger's haunting *Self-Portrait* (1915) purchased from the Sarah Campbell Blaffer Foundation. Arguably his greatest painting, it elevates in one stroke our representation of Cubism, German Expressionism, and American modernism.

During fiscal year 2014, the staff of 611 professionals was supplemented by 1,183 docents, volunteers, and members of the Museum's Guild, who welcomed 926,000 visits to our various facilities by an increasingly diverse audience. Our operations required an expenditure of \$60.9 million, of which \$32.8 million (52.8% of the \$62.2 million revenue total) was provided by the Museum's endowment and \$15.3 million (24.6% of revenue) by fund-raising and gifts, and \$11.6 million (18.6% of revenue) was earned income. The City of Houston allocated \$908,000 (1.5% of revenue) in Hotel Occupancy Tax funds to the Museum.

We acquired 1,875 works of art: 1,503 as gifts valued at \$18,784,617 and 372 as purchases costing \$30,257,860. The value of the endowment stood at \$1.2 billion on June 30, 2014.

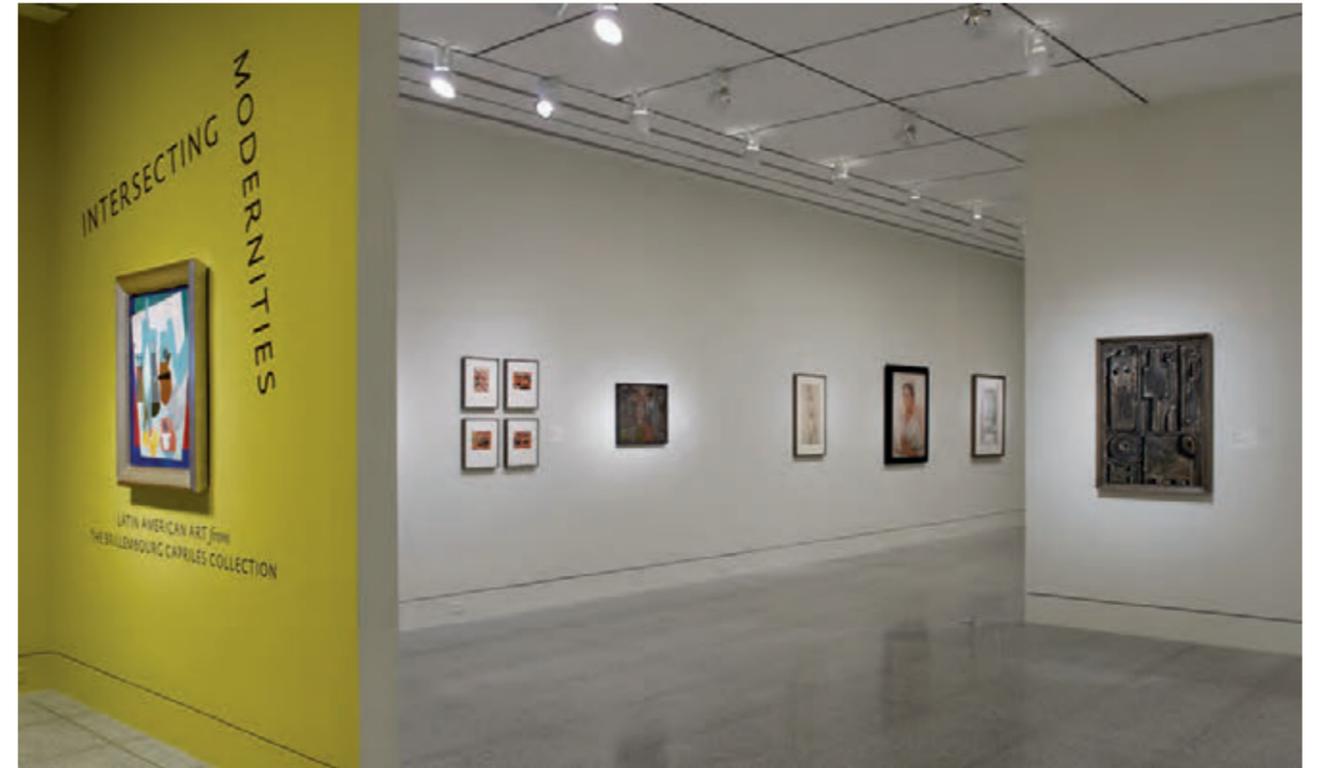
In addition to the myriad programs and acquisitions that we present at our facilities, the administration spent much of the year working with planners, engineers, architects, and estimators overseeing plans for the redevelopment of our 14-acre main campus, a vast project brilliantly overseen by Mr. Holmes under the direction of Mr. Kinder. Chairman Emeritus Cornelia C. Long worked hand in hand with

Ms. Purvis to set the course for the Campaign for the Museum of Fine Arts, Houston, which had received, as of June 30, 2014, an impressive \$196,946,468 in pledges and individual gifts.

In the course of the year we mourned the loss of former Museum donor and supporter, Roy H. Cullen, as well as the beloved curator of Bayou Bend, Michael K. Brown, and the esteemed head of our Security Department, David J. Webb. We received many gifts in memory of these treasured Museum family members, but the loss still stings. Emily Ballew Neff, longtime curator of American Painting and Sculpture, departed to become director of the Fred Jones Jr. Museum of Art at the University of Oklahoma, and Anne Wilkes Tucker, Gus and Lyndall Wortham Curator of Photography, announced that she would step down as head of her department and planned to retire in summer 2015. That position has been assumed by Malcolm Daniel, former curator in charge of the Department of Photographs at the Metropolitan Museum of Art, who brought with him the marvelous exhibition of the works of the seminal Parisian photographer Charles Marville. An extensive international search resulted in the appointment of Caroline Goesser as chairman of the Department of Learning and Interpretation, formerly known as Education. Dr. Goesser comes to us from the Cleveland Museum of Art, where she led the team that created a remarkable, state-of-the-art introductory gallery that has received unanimous praise. Her experience will prove invaluable as we conceive our new building for twentieth- and twenty-first-century art. After the retirement of Gwendolyn H. Goffe in the summer of 2013, Eric O. Anyah joined the staff as Chief Financial Officer. Having served in that role at the Art Institute of Chicago, Mr. Anyah is eminently suited to oversee our extensive financial operations as well as the complexities of our impending campus redevelopment. The impact of his careful analysis and strategic thinking has already improved the efficiency of our operations.

The pages that follow provide only a glimpse of our accomplishments and the extraordinary experiences that occurred during nearly a million visits to our main campus, the two house museums, and the Glassell School of Art, all made possible by generous philanthropy and a talented and dedicated staff, assisted by a wealth of volunteers. While we work concertedly and critically to improve our services to the community, there is much to celebrate. I thank everyone who participated in this marvelous endeavor.

—Gary Tinterow



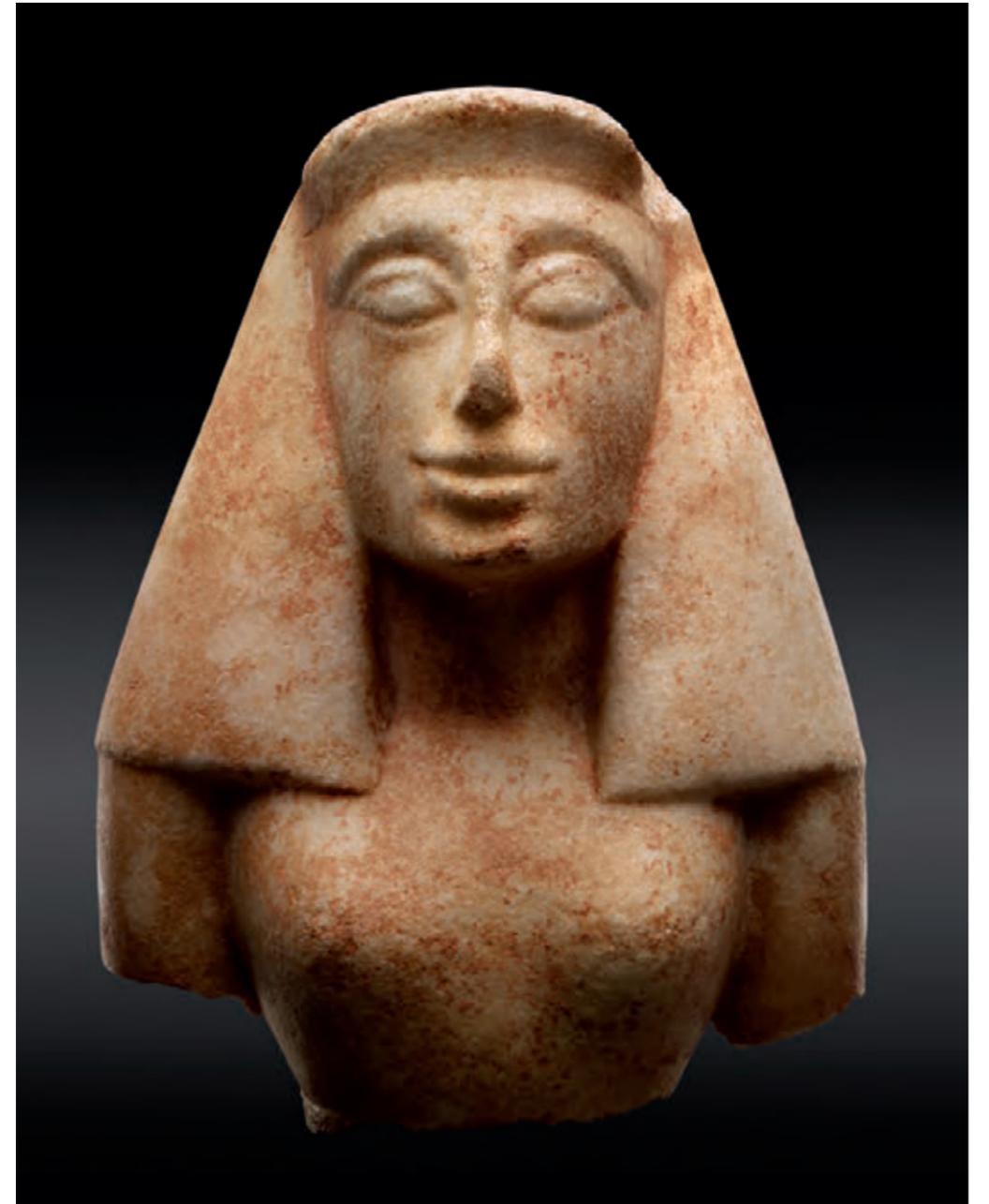
View of the exhibition *Intersecting Modernities: Latin American Art from The Brillembourg Capriles Collection*, photograph by Thomas R. DuBrock, the Museum of Fine Arts, Houston Archives, RG36-1308-006.



ACCESSIONS

GREEK
Female Bust, 640–620 BC
Marble
9 5/8 x 7 x 4 in.
(24.4 x 17.8 x 10.2 cm)
Museum purchase funded by
the Isabel Brown Wilson Bequest
2013.294

Daedalic-style Greek sculpture, an archaic style named for Daedalus, the legendary artist and inventor, is the rarest form of Greek statuary. Appearing in the 7th century BC, Daedalic statues are the earliest known sculptures of Korai, archaic Greek maidens. Once a full figure and brightly painted, the features and archaic smile of the female hold an appealing, timeless beauty. Of the few Daedalic sculptures that remain, most lack the incredible preservation and beauty of this artwork.
FM



URARTU

Helmet, 850–700 BC

Bronze

12 x 7 3/4 in. diam. (30.5 x 19.7 cm)

Museum purchase funded by
Meredith J. Long in honor of
Cornelia Long at "One Great Night
in November, 2013"

2014.7

Urartu was the northern neighbor and rival of the Assyrian Empire from the ninth to the seventh centuries BC. Urartian helmets were conical with a sharp point, designed to deflect arrows. Here, the central scene depicts gods and kings approaching the Tree of Life crowned with the Urartian version of the Egyptian sun disk. The quality of this helmet indicates it was a votive object, dedicated in prayer to a god and left in a temple or sanctuary.
FM





COLIMA
Dancer Warrior with Crocodile Helmet,
 300 BC–AD 300
 Earthenware with painted color
 15 in. (38.1 cm)
 Museum purchase funded by
 James C. Flores at “One Great
 Night in November, 2013”
 2014.6

This figure wears an impressive removable helmet with a tall feather crest and a fearsome crocodile mask. These figures are called “dancers,” but their dress and elaborate helmets indicate they may have also been warriors. War, like dance, was a structured, ritual activity conducted in accordance with religious beliefs and to fertilize the earth with blood for the Colima. The presence of this figure in a burial indicates a belief that warfare existed in the afterlife.
 CD



MAYA
Seated Ballplayer, 600–900 AD
 Earthenware with paint
 5 1/2 x 4 3/8 x 5 in. (14 x 11.1 x 12.7 cm)
 Museum purchase funded
 by the Alfred C. Glassell, Jr. Accessions
 Endowment Fund
 2013.291

This ballplayer is identified by his thick padded belt, leather bracelets and helmet, and the tool that he holds in his right hand. The jaguar skin around his waist conveys the idea that this is a youthful, athletic king, an ideal of Maya masculine beauty. Seeming ready to spring into action, the figure wears a costume that is among the most elaborate of any Maya earthenware object depicting a ballplayer. The ballgame was central to Maya ideas of agricultural fertility and rebirth.
 CD



MAYA
Ballplayer, 600–900 AD
 Earthenware with paint
 2 5/8 x 4 1/2 x 3 in.
 (32.1 x 11.4 x 7.6 cm)
 Museum purchase funded
 by the Alfred C. Glassell,
 Jr. Accessions Endowment Fund
 2013.292

This ballplayer, identified by his knee pad, belt, and bird headdress, is unusually large for a Jaina figurine. He wears as a pendant the “Ik” glyph, a symbol of life, breath, and wind. His earflares are shaped as lily pads. All Jaina figures were originally brightly painted, and this ballplayer retains most of the “maya blue” paint that decorated him. The bird headdress and the Ik’ glyph pendant indicate he may be impersonating the wind god.

CD



CLASSIC VERACRUZ
Seated Female, 600–900 AD
 Earthenware with painted color
 20 1/2 x 16 1/2 x 16 in.
 (52.1 x 41.9 x 40.6 cm)
 Museum purchase funded by the
 Alfred C. Glassell, Jr. Accessions
 Endowment Fund
 2014.252

The Classic Veracruz peoples were masters at producing large ceramic figures of people and animals, which are difficult to sculpt and fire successfully, and extremely rare as a result. Typically these sculptures depict males in authority, but this remarkable figure represents a woman seated in a commanding pose, one of the only females of this style known. She wears a wrap skirt and headband decorated with incised geometric designs, and round tube earflares.

CD



WARI
Figural Bottle with Death Mask, 600–1000 AD
 Earthenware with slip
 8 3/8 x 5 1/2 in. (21.3 x 14 cm)
 Museum purchase funded by
 the Alfred C. Glassell, Jr. Accessions
 Endowment Fund
 2014.675

One of the Wari Empire's strengths was its tradition of feasting and brewing *chicha*, a corn-based beer. At a time when other civilizations were fading due to drought and famine, the offer of food and drink had strong attraction. Wari ceramic vessels painted with bright symbolic imagery were used in feasting ceremonies. This bottle takes the form of a Wari citizen wearing a death mask or a skull-faced deity. It wears a red tunic decorated with deity heads and a shell collar.
 CD



WARI
Figural Jar with Pan Pipe and Club,
 600–1000 AD
 Earthenware with slip
 6 1/8 x 4 x 3 1/2 in. (15.6 x 10.2 x 8.9 cm)
 Museum purchase funded by
 the Alfred C. Glassell, Jr. Accessions
 Endowment Fund
 2014.676

Wari artworks are extremely rare outside of Peru. This jar takes the form of a warrior playing a pan pipe with his right hand and holding a large club in his left hand. He wears a tie-dyed tunic and carries a shield on his back. He also wears a feather headdress like those belonging to the Museum's Glassell Collection of Pre-Columbian Gold. The jar is completely intact, with no apparent restoration, though the colors have slightly faded from their original bright hues.
 CD



WARI
Feline-Headed Figural Jar, 600–1000 AD
 Earthenware with slip
 7 7/8 x 5 1/4 x 4 1/2 in. (20 x 13.3 x 11.4 cm)
 Museum purchase funded by
 the Alfred C. Glassell, Jr. Accessions
 Endowment Fund
 2014.677

This jar takes the form of a priest wearing a feline mask or a feline-headed deity. The feline face has “tear” tracks descending from the eyes and sharp red fangs. It holds the hair of a captive to be sacrificed in its right hand and an axe in its left. On the back the headdress is decorated with a medallion of a bird of prey and long red and white plumage descending over the black hair.
 CD



AZTEC

Deity Head Effigy Vessel, 1200–1519 AD
Earthenware with slip
9 3/4 x 7 x 6 1/2 in. (24.8 x 17.8 x 16.5 cm)
Museum purchase funded by
Mrs. Harry C. Hanszen, by exchange
2013.293

The Aztecs were a fierce people that built the first empire of Mesoamerica. They made effigy vessels in the forms of their gods for important ceremonies. Depending on the god depicted and the ceremony, these vessels could hold a variety of materials. This vessel may represent Mixcoatl, god of the Milky Way and hunting, or Yacatecutli, god of merchants and cacao. Both gods were shown with black faces.
CD

ACCESSIONS

MANSUR

Mughal, active 1590–1624

Pigeons Around a Dovecote, c. 1650–60

Opaque pigments with gold on album leaf

Image (A): 7 3/8 x 4 7/16 in. (18.7 x 11.3 cm)

Sheet: 17 5/8 x 11 3/4 in. (44.8 x 29.8 cm)

Museum purchase funded by the Brown

Foundation Accessions Endowment Fund

2014.230. A

The Mughal emperors were quite interested to study birds and animals. Breeding fancy pigeons was considered an activity of great refinement. Pairs of birds are depicted here in various poses by Mansur, the great Mughal painter of natural history who worked for Emperors Jahangir (r.1605–1627) and Shah Jahan (r. 1628–1658). There is a Persian inscription, "*amal-i Mansur naqqash*," the work of the illuminator Mansur, on the golden dovecote or pigeon house (*kabutar khana*). This is an extraordinary example of Mughal album painting. AF





MUGHAL

A Keeper Trying to Restrain an Elephant [recto] and *Two Studies of a Tiger* [verso], c. 1570–80

Opaque watercolor on paper; laid down on green album page [recto], laid down on brown album page [verso]

Sheet (.A, Elephant): 8 1/4 x 5 15/16 in. (21 x 15.1 cm)

Sheet (.B, Tiger): 8 9/16 x 6 in. (21.7 x 15.2 cm)

Museum purchase funded by the Brown Foundation Accessions Endowment Fund, the Friends of Asian Art Fund, Sushila and Durga Agrawal, Barbara E. Butler, Mr. and Mrs. Paul Likhari, Mr. and Mrs. Pershant Mehta, Mr. and Mrs. J. Hugh Roff, Jr., and Dr. Ellen R. Gritz and Mr. Mickey D. Rosenau, Jr., and by The Green Tree Fund in honor of Christine Starkman 2014.229. A, .B

Bird and animal studies were some of the favorite subjects of early Mughal painting. The powerful elephant was among the prized possessions of Indian courts, and its portraiture falls into the larger Mughal practice of recording court treasures. The elephant's high value is reflected in the lavish gold ornamentation adorning its tusk and collar, and on the chains decorating its midsection and each leg. Two birds reside calmly on the tree, guarding their nest, while the elephant trumpets below. On the verso of the elephant painting is a sketch that captures the tiger's wild nature. One tiger stalks a bird in flight, while the other tears through a mythical beast. Naturalism flows through the pages, from the rendering of the animals to the detailed depiction of the grass, plants, and tree.

CS

ACCESSIONS

CHINESE

Qing dynasty, Qianlong reign
Vase (one of a pair), 1736–96
Porcelain painted in overglaze
famille rose enamels, turquoise ground
(Jingdezhen ware)
8 x 3 3/4 in. (20.3 x 9.5 cm)
Bequest of Charlene Q. Thompson
2013.508.1 .A, .B

This superbly enameled baluster-shaped vase is decorated with a profusion of colorful flora. Set against a rich turquoise background, the rosy hues were created by mixing copper with a mixture of gold, chloride, and tin. The technique was imported to China by European craftsmen during the Qing dynasty (1644–1912). The intricate handles with interlocking rings take the form of *kui* dragons, which appeared on ancient bronze ritual objects as decorative motifs.
CS





CHINESE
Qing dynasty, Qianlong reign
Puzzle Vase, 1736–96
Ceramic with celadon glaze and gilt
(Jingdezhen ware)
5 x 3 1/2 in. (12.7 x 8.9 cm)
Bequest of Charlene Q. Thompson
2013.499. A, .B

This unique puzzle vase is formed by two interlocking segments with *lingzhi*-shaped outlines. *Lingzhi* mushrooms are Taoist symbols of longevity. The vase is slip-painted around the sides with delicate archaic motifs applied against a celadon-glazed ground. This flanged-base form is known as a *zun* vessel, first created in bronze during the Shang dynasty (c. 1600–1046 BC) to hold ritual offerings. A seal on the underside of this vase records that the object was made for the Qianlong emperor (r. 1735–1796), who held deep appreciation for archaic objects.
CS



CHINESE
Qing dynasty, Qianlong reign
Bottle and Stand, 1736–96
.A Ceramic with gold filigree and turquoise inset
.B Ceramic with gold filigree and lapis lazuli inset
8 1/2 x 4 1/4 in. (21.6 x 10.8 cm)
Bequest of Charlene Q. Thompson
2013.462 .A, .B

The gold filigree bottle and matching stand are inlaid with turquoise and lapis lazuli, respectively. The seal on the bottom of the bottle also indicates that it was made for the Qianlong emperor, possibly as a tribute item. The opulence of the pure gold form appealed to the emperor's extravagant tastes and fondness for luxury objects and works of art. The small size of this object indicates personal, rather than ceremonial, use, though the form recalls that of Tibetan Buddhist ritual ware.
CS



ANNIBALE CARRACCI
 Italian (Bolognese), 1560–1609
Saint Jerome in the Wilderness, c. 1591
 Plate/Sheet: 10 x 7 1/8 in. (25.4 x 18 cm)
 Etching with engraving on laid paper, III/IV
 Museum purchase funded by the Marjorie
 G. and Evan C. Horning Fund
 2013.460

The Carracci family—the brothers Annibale and Agostino and their cousin Ludovico—formed one of the first academies of art in Bologna about 1580. Annibale, known for his monumental altarpieces and fresco cycles, turned to etching because the technique allowed him to emulate the quick, fluid pen strokes of his drawing style. His small corpus of prints, for which *Saint Jerome in the Wilderness* is one of his best known, combines northern Italian naturalism with central Italian principles of design. Here, the saint is shown not simply as a penitent man in the wilderness but as a holy figure at a moment of spiritual ecstasy, in communion with God.
 DMW



JAN VAN DE VELDE, Dutch, c. 1593–1641
AFTER PIETER DE MOLIJN, Dutch, 1595–1661
 Published by Claesz Jansz.
 Visscher the Younger, Dutch, 1586–1652
The Star of the Kings, A Night Piece, c. 1630
 Engraving on cream laid paper, II/IV
 Plate/Sheet: 8 x 7 1/4 in. (20.2 x 18.4 cm)
 Gift of Dr. Marjorie G. Horning
 2013.588

Jan van de Velde, who specialized in landscapes, gained prominence as a draftsman and printmaker. This engraving presents the earliest depiction of a seventeenth-century Netherlandish tradition of the Star of Kings, the Christian feast of the Epiphany, or Twelfth Night, celebrated on January 6. Gathered at dusk, townspeople process through the streets singing, carrying candles and torches, and following a prominent citizen who holds the star. The combined illuminations and deep shadows of Van de Velde's night scenes were considered his most desirable subjects, influencing artists such as Rembrandt van Rijn, who later rendered the same subject.
 DMW



JACQUES CALLOT, French, 1592–1635
The Fair at Impruneta, 1622
 Etching with engraving on
 cream laid paper, 1/II,
 2nd plate etched in Nancy
 Plate/Sheet: 16 1/2 x 26 1/2 in.
 (41.9 x 67.3 cm)
 Museum purchase funded by
 the Alvin S. Romansky Prints and
 Drawings Endowment Fund
 2014.255

Jacques Callot is regarded as one of the greatest masters of printmaking, producing well over a thousand etchings that range from courtly pageants to atrocities of war. He executed his virtuoso *The Fair at Impruneta* during his Florentine tenure as court artist for Cosimo II de' Medici, Grand Duke of Tuscany. The etching depicts an autumn market in the small Tuscan village of Impruneta during the annual Feast Day of Saint Luke. Callot includes more than thirteen hundred figures and animals engaged in myriad activities including a religious procession, acrobatics, dancing, snake-charming, palm-reading, merchants peddling their wares, and even torture by the *strappado* (suspending the victim in the air by the wrists). The tour-de-force etching, made by Callot when he perfected his etching innovations, was produced on a plate that at the time was considered enormous.
 DMW

ACCESSIONS

HORACE VERNET, French, 1789–1863
*The Vesuvius Erupting, The Artist
and His Father, Carle Vernet,
in the Foreground*, c. 1822
Oil on canvas
36 7/16 x 29 1/8 in. (92.5 x 74 cm)
Museum purchase funded by the
Brown Foundation Accessions
Endowment Fund
2014.254

Horace Vernet has captured a most dramatic moment of the erupting Mount Vesuvius, with himself and his father in the foreground, accompanied by four local guides. The smoke-spewing mountain, with red-hot lava flowing at the left, impressive crags rising between the peak and the small figures in the foreground, come together under Vernet's brush in a superlative interpretation of *The Sublime*, an important element of Romantic painting. His journalistic approach was considered not only acceptable but laudatory.
HKA





EUGÈNE DELACROIX, French, 1798–1863
Lion Devouring a Horse, c. 1844
Watercolor, bodycolor, and gum Arabic
with graphite on paper, mounted to board
7 7/8 x 10 3/4 in. (20 x 27.3 cm)
Museum purchase with funds provided by
the Alice Pratt Brown Museum Fund
2013.455

Eugène Delacroix drew and painted exotic animals on his visits to the zoo and the Natural History Museum in Paris as well as during his North African sojourn in the 1830s. This watercolor exemplifies his Romantic desire for tragedy, violence, and torment. The artist presents the savagery of two beasts locked in combat, as the lion seizes the horse by its neck and wins the struggle. The animals are treated with more specificity than the broadly painted background, which heightens the drama of the lion's dominance.
DMW

ACCESSIONS

ATTRIBUTED TO FRANÇOIS HERVÉ,
French, active 1781–1796
Possibly designed by Guillaume Gaubert,
French, active London, c. 1785–1795
Pair of Bergères, c. 1791
Giltwood
38 x 29 x 30 in. (96.5 x 73.7 x 76.2 cm)
The Rienzi Collection, museum purchase
funded by The Rienzi Society
2014.189.1–2

These *bergères*, a clever mixture of French form and English Neoclassical detail, were part of an extensive suite of furniture supplied around 1791 to Althorp, the home of the Earls Spencer. Likely designed by Guillaume Gaubert, the Prince of Wales's *marchand-mercier*, and attributed to François Hervé, they are the product of a group of French émigré craftsmen who worked to outfit select English aristocratic houses at the end of the eighteenth century. The chairs have descended in the Spencer family since the 1790s.
CG



DUNCAN PHYFE,
American, born Scotland, 1770–1854
Side Chair, c. 1816
New York, New York
Mahogany and mahogany veneer;
ash, tulip poplar, and brass
32 1/4 x 18 1/2 x 19 1/2 in. (81.9 x 47 x 49.5 cm)
The Bayou Bend Collection, museum purchase
funded by the Bayou Bend Committee in
memory of Michael K. Brown
B.2013.35

Duncan Phyfe, a leading spokesman of the Neoclassical style, is often considered the greatest of American cabinetmakers. He interpreted fashionable European styles in a manner very much distinguished by grace and excellent proportions. This side chair, the first example by Phyfe to enter the Bayou Bend Collection, was ordered by Charles Nicoll Bancker of Philadelphia in 1815. From that order, twelve mahogany side chairs with lyre backs were delivered to him in 1816. Fortunately, the invoice, two rare sketches of the chair drawn by Phyfe, and a list of price options survive—thereby establishing a firm attribution.
RD



ACCESSIONS

FREDERIC REMINGTON,
American, 1861–1909
The Scout, c. 1902
Oil on canvas
39 1/4 x 26 1/2 in. (99.7 x 67.3 cm)
Bequest of Charlene Quitter
Thompson
2013.653

The Scout is an exceptional example of American artist Frederic Remington's paintings of the West. Through his paintings, Remington popularized the American West as a heroic battleground for westward expansion. Based in New York, Remington developed his knowledge of the West from making frequent trips there to make sketches, to take photographs, and to buy artifacts of Native American and frontier life. Remington conceived of the West in theatrical terms with strong narrative content based on types he had observed firsthand on his trips or had read about in books. *The Scout* is one in a group of four paintings illustrated in the October 1902 issue of *Scribner's Magazine* and titled *Western Types*. Remington's paintings of the West tapped into the national fascination—then and now—with western characters as quintessential American types. Placed against a mesa dotted with sage, the scout astride his piebald horse wears clothing associated with the western frontier.
KHW





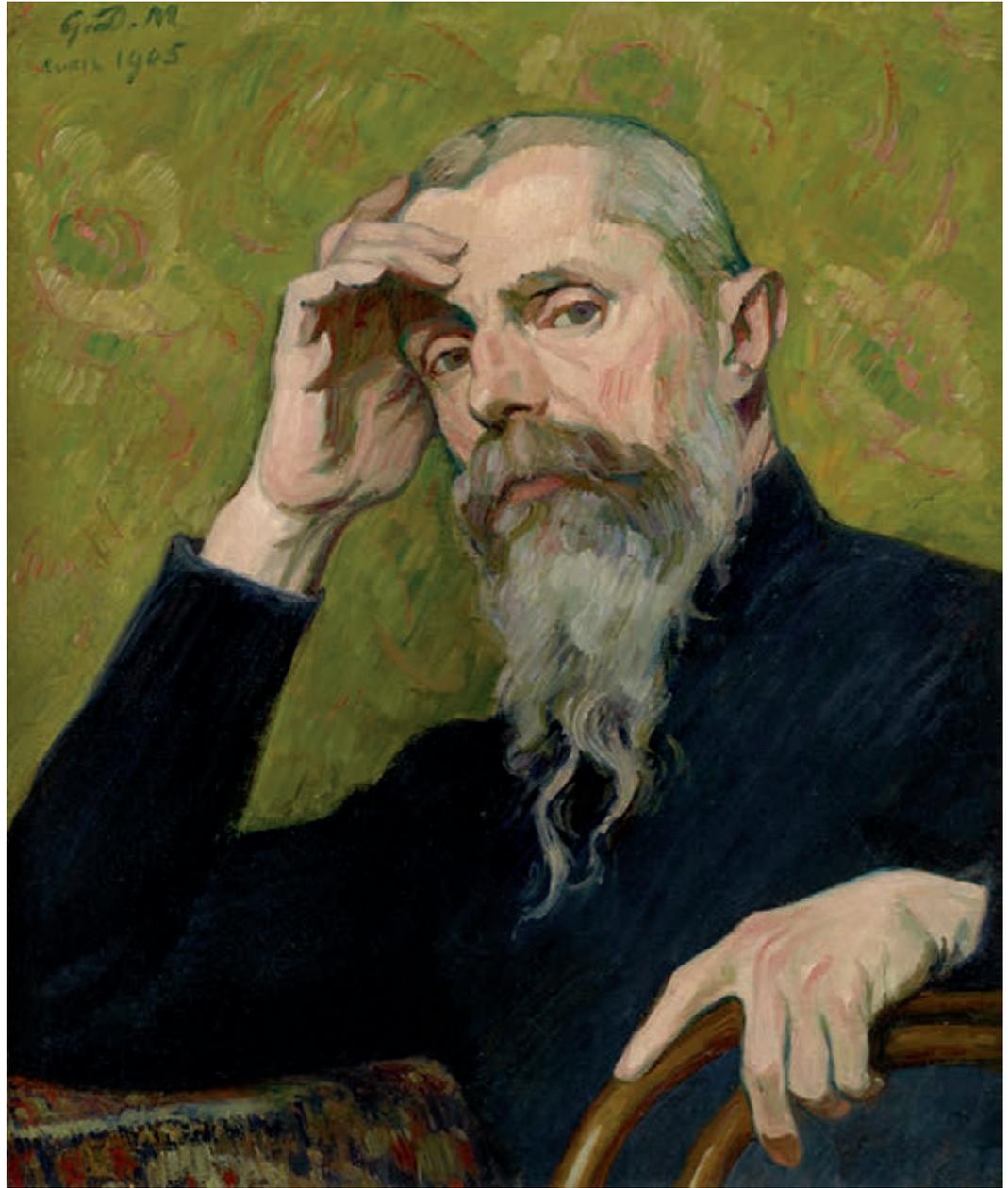
WINSLOW HOMER, American, 1836–1910
The Guide, 1895
Watercolor with graphite on wove paper
14 1/8 x 20 1/16 in. (35.9 x 51 cm)
Jointly owned by James William Glanville,
Nancy Hart Glanville, and The Museum
of Fine Arts, Houston
2013.657

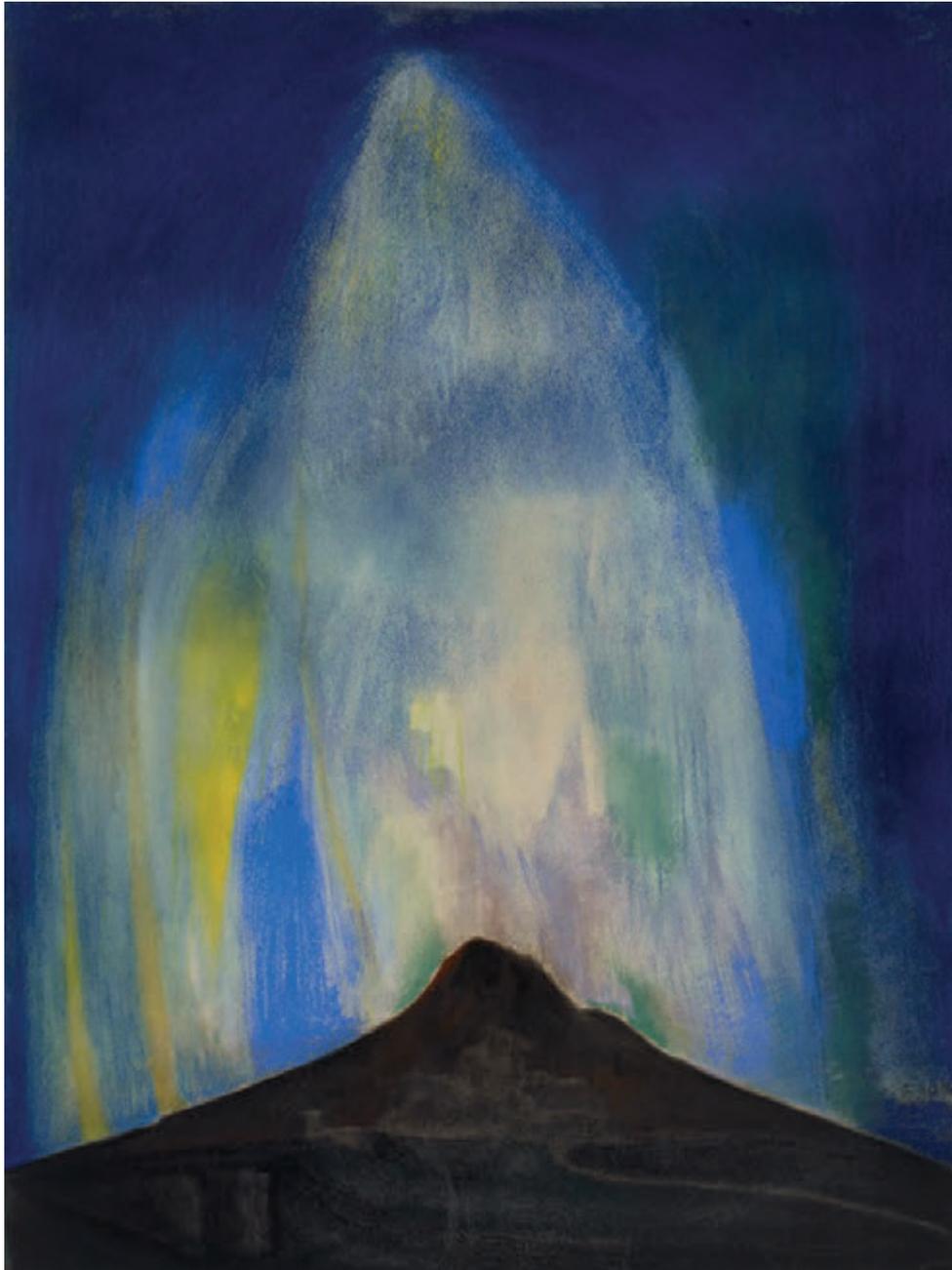
The Guide exemplifies Winslow Homer's position as one of the greatest American painters in watercolor. In *The Guide*, a young man relaxes on the side of a flat boulder, his canoe at his feet. Broad washes of transparent color denote the wide, flat boulder, tinged with red, and the reflective surface of the lake, while spiky strokes suggest trees in the distance, and layered washes of color illuminate a dramatic sky. *The Guide* is part of Homer's Quebec series, which records sites such as the Laurentides, Lake St. John, the Grand Discharge, and the Saguenay River. Further, the series demonstrates the artist's deeply personal reflections on the physical strength and introspection of his French-Canadian guides and his legendary love of nature. KHW

ACCESSIONS

GEORGES DANIEL DE MONFREID,
French, born United States, 1856–1929
Self-Portrait, 1905
Oil on paper, laid down on canvas
23 1/2 x 19 1/2 in. (59.7 x 49.5 cm)
Museum purchase funded by
the Audrey Jones Beck Acquisition
Endowment Fund
2014.193

This *Self-Portrait* of one of Paul Gauguin's closest friends and fellow artists is a singular testament to their closeness and to the artist's deep understanding of Gauguin's art. Very much influenced by his great friend, Georges Daniel de Monfreid clearly emulates his decorative style but at the same time strives for his own mode of expression. Thus, while the diagonal brushstrokes recall Gauguin's works painted at Pont-Aven in the late 1880s, the intensity of color is much greater. HKA





JOSEPH STELLA, American, born Italy,
1877–1946
Pyrotechnic Fires, 1919
Pastel on paper
40 x 29 7/8 in. (101.6 x 75.9 cm)
Gift of the estate of Isabel B. Wilson
2014.72

Aligned with the American Modernist movement, Joseph Stella responds to nature intuitively in his synthesis of realism and abstraction. He is considered one of the most outstanding draftsmen in the history of American art with drawings that range from quick sketches to fully developed compositions on a scale that rival his paintings, such as this colorful pastel drawing of a shimmering monumental volcano. Using sticks of pure pigment, Stella blended and intensified color, imbuing the physical world with mysticism.
DMW



ROCKWELL KENT, American, 1882–1971
Bear Glacier, Alaska, 1919
Oil on canvas
34 3/16 x 44 5/16 x 1 1/8 in.
(86.8 x 112.6 x 2.9 cm)
Gift of the estate of Isabel B. Wilson
2014.745

Rockwell Kent painted this majestic scene of Alaska during a journey he made there in the summer of 1918. In *Bear Glacier, Alaska*, Kent depicts the largest glacier in the Kenai Fjords National Park, south of Seward, Alaska. The artist was enraptured by Alaska, and by this glacier especially, seeing it as a visual metaphor for eternity and a spiritual touchstone. This shoreline composition has a rhythmic, poetic sensibility visualized in three painted bands representing sea, mountain, and sky.
KHW



JOHN MARIN, American, 1870–1953
Edgewater, New Jersey, 1947
Oil on canvas
21 15/16 x 28 x 7/8 in. (55.7 x 71 x 2.2 cm)
Gift of the estate of Isabel B. Wilson
2014.744

John Marin's mastery in watercolor is translated into oil in *Edgewater, New Jersey*. Here, the thin, watery application of paint relates closely to his signature bold, yet transparent, style of painting in watercolor. In this dynamic composition, Marin focuses on a view of the Manhattan skyline as seen from the banks of the Hudson River at Edgewater, New Jersey. Through a unique framing device composed of fragmented views of nature, electrical lines, and low buildings on the New Jersey side, the city's skyline in the middle ground becomes clear. The gestural, diagonal lines around the edge of the composition indicate the movement and energy of this urban setting. KHW

ACCESSIONS

VICTOR TOOTHAKER,
American, 1882–1932
MADE BY ROYCROFT SHOPS,
American, 1895–1938
American Beauty Vase, 1912–20
Copper
19 x 8 in. diam. (48.3 x 20.3 cm)
Gift of the estate of Ira J. Jackson
2013.343

The Roycroft art colony was founded in 1895 in East Aurora, New York. The colony's skilled craftsmen created a variety of wares made with the straight-forward construction and beautiful austerity for which the Roycroft Shops became known. Designed in 1912 by Victor Toothaker, the chief designer of Roycroft's Copper Shop, the "American Beauty" vase was inspired by the long-stemmed roses of the same name and is justifiably his most famous design. This riveted copper vase is a signature work of both the Roycroft Shops and the American Arts and Crafts Movement.
CG

JOSEF HOFFMANN,
Austrian, 1870–1956
MADE BY THE WIENER WERKSTÄTTE,
Austrian, active 1903–1933
Centerpiece, designed c. 1920–25,
made 1920–32
Silver
10 1/2 x 8 1/2 in. (26.7 x 21.6 cm)
Margo Grant Walsh Twentieth Century
Silver and Metalwork Collection,
gift of Margo Grant Walsh
2014.25

Architect and designer Josef Hoffmann, a cofounder of the Wiener Werkstätte (the Vienna Workshops), is one of the most important practitioners of the Vienna Moderne style—a period of great creativity that helped define Modernism in European design from 1890 to 1930. The *Centerpiece* is representative of Hoffmann's extraordinary design sensibilities as well as his shift from the geometry of the 1900s and 1910s toward classically influenced forms of the 1920s and 1930s.
CS

GEORG JENSEN,
Danish, 1866–1935
GEORG JENSEN SILVERSMITHY,
Danish, est. 1904
Cup, designed 1911, made after 1945
Sterling silver and moonstones
5 1/16 x 3 1/2 x 3 1/2 in. (12.9 x 8.9 x 8.9 cm)
Gift of JP Morgan Chase & Co.
2013.356

The elegant balance between ornament and form seen in the design for this cup demonstrates why Georg Jensen was one of the most significant silversmiths of the twentieth century. This cup was designed within the very early years of his Danish workshop's history and shows the influence of the English Arts and Crafts movement in its plainishing marks and applied moonstones. Jensen's distinctive style also drew from historical Danish design, Asian art, and the new turn-of-the-century aesthetic, Art Nouveau.
CG



MICHAEL EDEN, British, born 1955
Wedgwoodn't Garniture, 2012
 Nylon, white mineral, and patinated copper
 Tallest (.2): 13 3/8 x 7 1/2 x 5 5/16 in. (34 x 19 x 13.5 cm)
 Museum purchase funded by the Museum Collectors
 2014.679.1-3

Michael Eden's combination of historic forms and twenty-first-century technology places him at the forefront of contemporary decorative arts today. For the *Wedgwoodn't Garniture*, Eden transformed an 1817 *Covered Tureen* by Josiah Wedgwood into a new digitally printed form. While many artists and designers today are using 3-D printing, Eden is employing the technology in the service of a historical aesthetic that separates his work from the futuristic, geometric-based work of his peers.

CS



MATTHIAS MERKEL-HESS, American, born 1978
Gott 5 Gallon Gas Can, 2013
 Porcelain
 15 7/8 x 15 1/4 x 9 1/4 in.
 (40.3 x 38.7 x 23.5 cm)
 Museum purchase funded by Joella and Steve Mach in honor of Tom Glanville and Paul Murphy at "One Great Night in November, 2013"
 2014.74

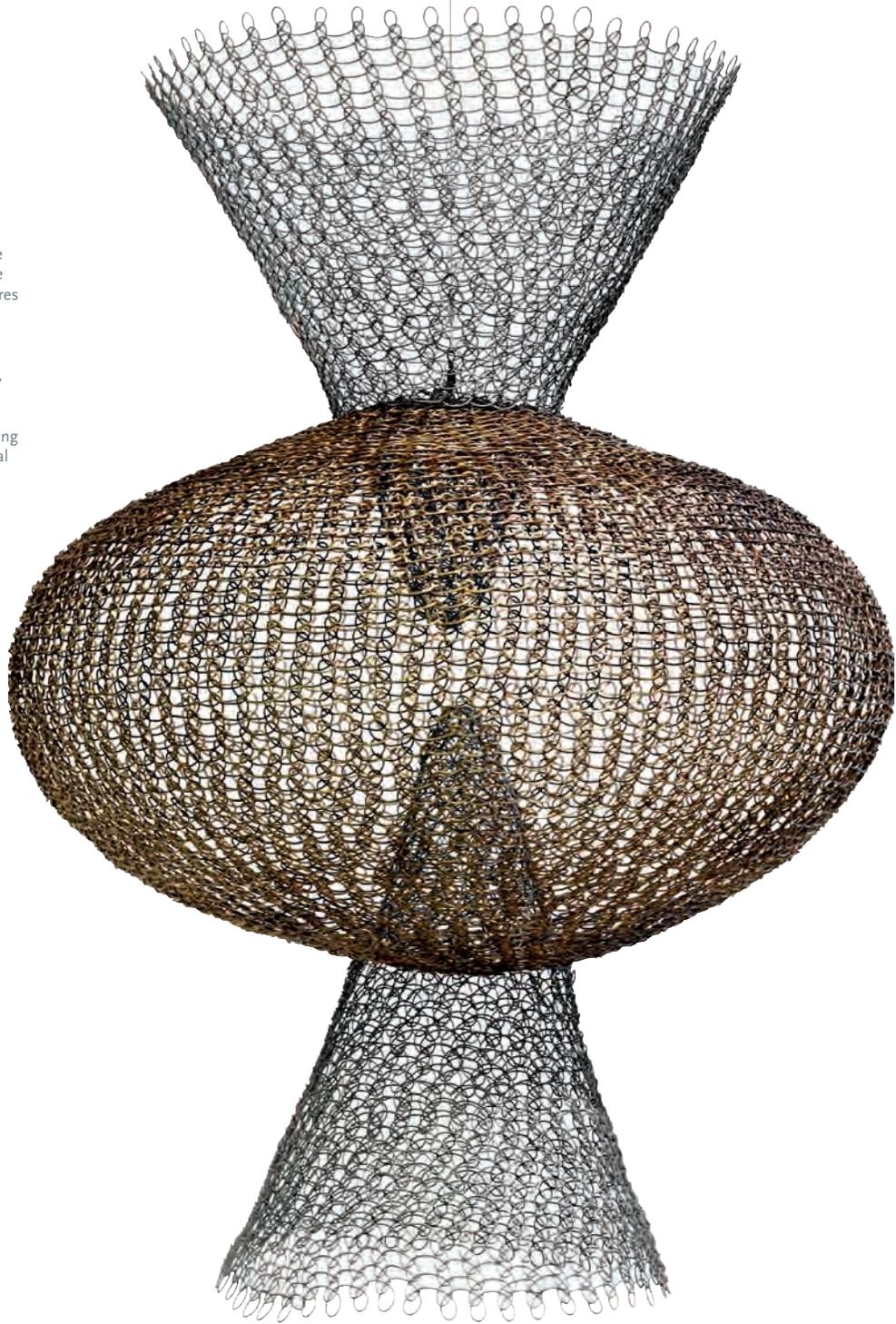
Mathias Merkel-Hess is known for employing humor, trompe l'oeil, and commercial glazes in the creation of his ceramic sculptures. For his *ouvreday* objects, Merkel-Hess replicated everyday containers that ceramic artists use in creating their work. He later expanded the series to include other common plastic containers such as the gas container but decorated them with vibrant hues, textures, drips, and mottled colors reminiscent of the glazes popular in California ceramics during the 1960s.

CS

ACCESSIONS

RUTH ASAWA, American, 1926–2013
*S. 562, Double Cone Form with
Central Sphere, 1953*
Galvanized steel wire and brass wire
28 x 18 x 18 in. (71.1 x 45.7 x 45.7 cm)
Museum purchase funded by the
Caroline Wiess Law Accessions
Endowment Fund
2014.194

Ruth Asawa is recognized as one of the premier American fiber sculptors of the mid-twentieth century. Her wire sculptures explore ideas of transparency, positive/negative space; movement; and the transformation of two-dimensional line into three-dimensional volumes. *S. 562, Double Cone Form with Central Sphere* embodies these principles in its clear delineation of layered looped-wire hanging forms. Its scale and Asawa's use of dual color tones also enhance the graphic nature and power of the work.
CS



DESIGNED BY ALVAR AALTO, Finnish, 1898–1976
MANUFACTURED BY OY HUONEKALU-JA
RAKENNUSTYÖTEHDAS AB, Finnish
Armchair, Model 41, designed 1931–32,
manufactured 1934–39
Laminated birch plywood
24 7/8 x 23 9/16 x 34 3/4 in. (63.2 x 59.8 x 88.3 cm)
Museum purchase funded by American Institute
of Architects, Houston, in memory of
William F. Stern
2013.701

Finnish architect and designer Alvar Aalto is known for his organic designs. The furniture that he designed combines natural materials and technological advances. Aalto often relied on bentwood technology to achieve his fluid forms. This design was originally used by Aalto in his famous Paimio Sanatorium in Turku, Finland, and has been in continuous production since 1934. This example retains its original label, indicating that it was made between 1934 and 1939, which makes the work extraordinarily rare.
CS





AYALA SERFATY, Israeli, born 1962
GLASS RODS FABRICATED BY SERGIO SERRA,
Italian, birthdate unknown
Once, May 2006, 2006
Glass rods, polymer, and ceramic
13 3/4 x 25 1/4 x 13 1/4 in. (34.9 x 64.1 x 33.7 cm)
Gift of Dale & Doug Anderson in honor of the
Association of Israel's Decorative Arts (AIDA)
2013.362. A, .B

Recognized as one of Israel's leading contemporary designers, Ayala Serfaty is known for her innovative use of materials in furniture and lighting. Her Soma series draws inspiration from nature, which is seen through her choice of materials, use of texture, and varied arched shapes. The interior glass skeleton of the piece is made using lamp-working techniques to draw with glass midair by simultaneously heating and manipulating the straight rods into organic free-form shapes.
CS



NORBERTO NICOLA,
Brazilian, 1931–2007
Queda II, 1987
Wool, vegetable fibers, and pigments
112 3/16 x 68 7/8 in. (285 x 175 cm)
Gift of Murilo Ribeiro de Araujo
2013.664

Queda II is a strong bridge between the decorative arts in Brazil and the country's strong Constructivist tradition. It demonstrates Norberto Nicola's skillful ability to transform geometric principles and abstract forms into an organic exploration of rich colors and textures. The sculpture also relates to Nicola's strong interest in Pre-Columbian traditions, specifically weaving and textiles such as ritualistic shawls or Incan *quipu*, which were woven historical records used in Andean cultures.
CS

ACCESSIONS

JOAQUÍN TORRES-GARCÍA,
Uruguayan, 1874–1949
Forma en tierra sienna y negro
[Form in Sienna and Red], 1932
Oil on wood
16 15/16 x 13 3/4 in. (43 x 35 cm)
Museum purchase funded by the Caroline
Wiess Law Accessions Endowment Fund,
and Alfred C. Glassell III, Leslie and Brad
Bucher, Mr. Adolpho Leirner, Mr. Luis
Benshimol, Mr. and Mrs. R.W. Wortham III,
Celina Hellmund, Mr. and Mrs. William V.
Morgan, Mr. Martin Cerruti, Mr. and Mrs.
W. McComb Dunwoody, Linda and George
B. Kelly, Ms. Tanya Brillembourg, Ms. Sofia
Adrogué and Mr. Sten L. Gustafson, Mr.
Samuel F. Gorman, Mr. and Mrs. Roy H.
Cullen, Mr. and Mrs. Jose Luis Barragán,
Mr. Carlos Cruz Puga, and Cecilia and
Tomás Gunz
2014.232

Joaquín Torres-García produced this *madera* (construction in wood) while living in Paris, where he was pivotal in theoretical and aesthetic debates—particularly with Piet Mondrian and Theo van Doesburg, the leaders of the De Stijl movement. They consolidated abstraction as the most important twentieth-century artistic movement. In contrast to demands for hard-edge grids and the abolition of references to the natural world, Torres-García advocated for humble constructions made of recycled materials. Through the experimental form of *maderas*, he also invented an art that resisted traditional classifications such as painting, sculpture, or wall relief.
MCW



GUILLERMO KUITCA, Argentinian, born 1961
Le Sacre, 1992
Acrylic on mattress with wood and brass legs
Each: 47 1/4 x 23 5/8 x 7 7/8 in.
(120 x 60 x 20 cm)
Museum purchase funded by
the Caroline Wiess Law Accessions
Endowment Fund
2013.457.1--54

Created by one of the most important artists to emerge from Argentina in the last thirty years, *Le Sacre* is Guillermo Kuitca's most emblematic work. Each of the fifty-four bed paintings of *Le Sacre* maps a different region of the world in detail. The small-size mattresses—handmade by the artist—evoke the bed of a child who dreams of faraway places or of an adult who yearns for his long-past childhood.
MCW

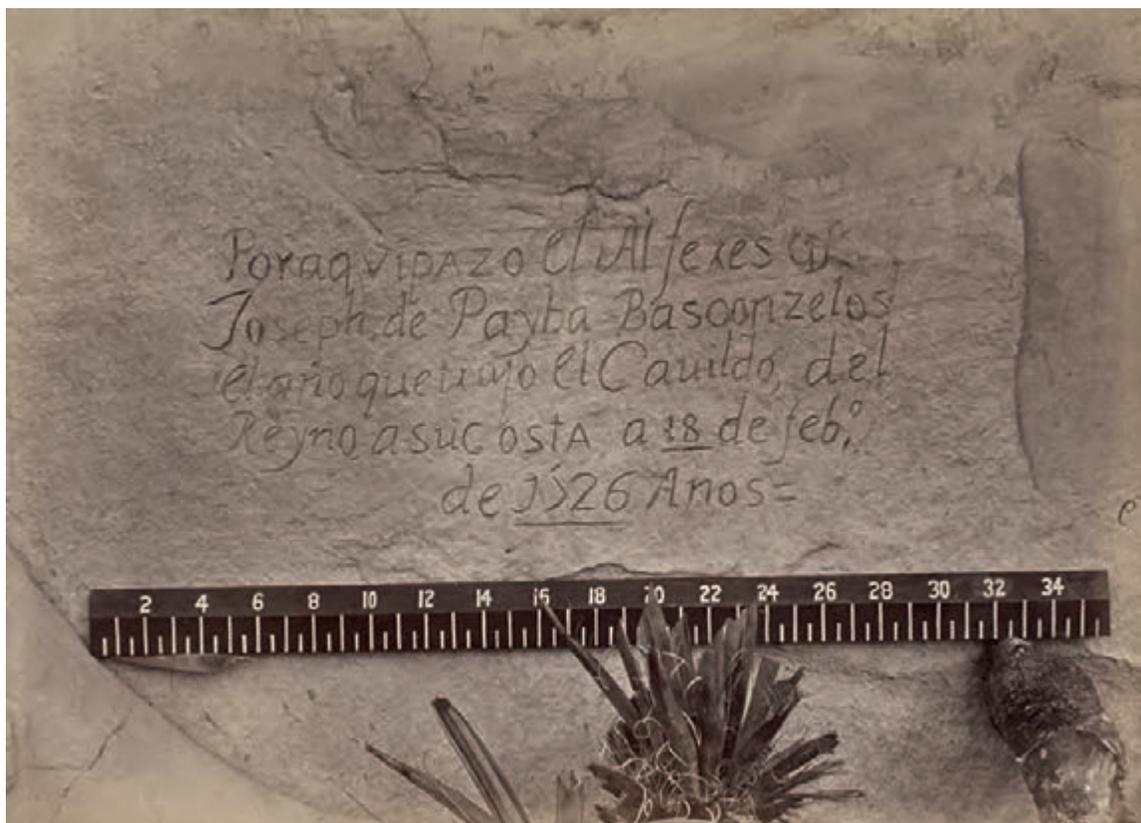


ACCESSIONS

VINCENT CHEVALIER, French, 1770–1841
View of Paris, 1840–41
Daguerreotype
5 7/8 x 8 1/16 in. (15 x 20.5 cm)
Museum purchase funded by the Brown
Foundation Accessions Endowment Fund
2014.256

With an entrancing three-dimensionality akin to that of a modern hologram, Vincent Chevalier's daguerreotype view of the Seine, the Louvre, and the equestrian statue of Henri IV in the heart of Paris is a dazzling example of the new medium's capacity to record the world with astonishing accuracy, capturing details visible only under magnification. Made little more than a year after photography's invention, this rare "whole plate" daguerreotype is the earliest photograph in the Museum's collection. MD





TIMOTHY H. O'SULLIVAN,
American, born Ireland, 1840–1882
*Historic Spanish Record of the Conquest,
South Side of Inscription Rock,
New Mexico, No. 3, 1873*
Albumen silver print from glass negative
8 x 10 7/8 in. (20.3 x 27.6 cm)
Museum purchase funded by W. Burt
Nelson in honor of Malcolm Daniel
2014.90

As part of a government-sponsored survey of the Southwest, Timothy O'Sullivan photographed one of the historic inscriptions carved into a towering rock formation in western New Mexico. Like many explorers and archaeologists, he included a yardstick to provide scale, but here it seems to take on a central role, as if to suggest the power of positivism (and its ideal recording tool, photography) to measure and therefore comprehend physical space, the passage of time, and man's place in the natural world.
MD

ACCESSIONS

F. HOLLAND DAY,

American, 1864–1933

Pilate, 1906

Platinum print from glass negative
9 1/4 x 7 9/16 in. (23.5 x 19.2 cm)

Museum purchase with funds provided by
the Caroline Wiess Law Accessions
Endowment Fund, the Manfred Heiting
Collection
2014.621

F. Holland Day was a largely self-taught photographer, connoisseur, and collector; a publisher of Oscar Wilde and Aubrey Beardsley; and an influential promoter of artistic photography at the turn of the twentieth century. His own photographs were daring and poetic, tackling subjects—such as the life of Christ—that most others felt were ill suited to the medium. Even when masked in the guise of history, allegory, or religion, however, Day's male figure studies—many of them nudes—also have an undeniable element of eroticism.

MD





PAUL STRAND, American, 1890–1976
New York Backyard, c. 1920
Palladium print
9 11/16 x 7 11/16 in. (24.6 x 19.5 cm)
Bequest of Morgan Garwood
2014.174

Beginning about 1916, Paul Strand abandoned soft-focus Pictorialism and explored a new, sharper, geometric aesthetic more closely allied to European Modernism. For some of his most abstract photographs, Strand needed to look no further than his own backyard—quite literally—as in this view from the window of his childhood bedroom on West 83rd Street in New York. Despite his push toward abstraction, Strand was a humanist at heart, and it is not surprising that he chose to print this negative, rather than one nearly identical but without the neighbor's dog lying in the sun.
MD



UNKNOWN ARTIST
*[Self-Portrait Reflected in a Volkswagen
Hubcap]*, 1940s
Gelatin silver print
3 3/16 x 5 1/2 in. (8.1 x 14 cm)
Gift of Peter J. Cohen
2014.353

Whether a treasured keepsake or merely a casual record of a fleeting moment, the snapshot has appealed to modern viewers and artists alike for its haphazard or accidental aesthetic—incorporating blurred or out-of-focus imagery, off-kilter horizon lines, awkward cropping, double exposure, or the jarring inclusion of the photographer's shadow. Vernacular photographs such as this oblique self-portrait—one of 301 snapshots recently donated to the Museum—charm us with their vivacity and spontaneity, while calling to mind European Modernist styles of the 1920s and 1930s.

AP



SHŌMEI TŌMATSU, Japanese, 1930–2012
From the series *Oh! Shinjuku*, 1969,
printed 1980
Gelatin silver print
11 1/4 x 16 1/2 in. (28.6 x 41.9 cm)
Museum purchase funded by the
Caroline Wiess Law Accessions
Endowment Fund
2014.721

Shōmei Tōmatsu's photobook *Oh! Shinjuku* traces young protestors as well as avant-garde artists and performers who gathered in Tokyo's radicalized Shinjuku district when the city was experiencing massive student protests over the impending renewal of the US-Japan Security Treaty. Departing from the traditional genre of documentary photography, Tōmatsu blurred the distinction between a document and a work of fiction, and he created a complex photographic portrait of the city. A rare copy of *Oh! Shinjuku* in which this image appears belongs to the Manfred Heiting Photography Library.
YN



RINEKE DIJKSTRA, Dutch, born 1959
The Nugent R.C. High School, Liverpool, England, November 11, 1994, 1994
Chromogenic print, printed 2003
35 1/8 x 28 1/2 in. (89.2 x 72.4 cm)
Gift of the Chaney Family Collection
in honor of Anne Wilkes Tucker
2013.367

Rineke Dijkstra worked as a formal portrait photographer until the early 1990s when she began to take her own direct and unretouched style of portraits. Taking single portraits from sitters who are part of a group, such as classrooms, or at specific locations, such as a beach, she captured her subjects in moments that are both self-conscious and unwittingly revealing. They often appear startled; some are confrontational. Dijkstra draws from the history of documentary portrait photography as well the history of portrait painting. Here, she works from the perspective of twice the age of this young, acne-plagued man, but not without empathy.
AWT

JAMES WELLING, American, born 1951
Untitled, 2009
Chromogenic print, photogram
10 x 8 in. (25,4 x 20,3 cm)
Museum purchase funded by
the Mary Kathryn Lynch Kurtz
Charitable Lead Trust and
The Francis L. Lederer Foundation,
courtesy of Sharon Lederer
2013.250

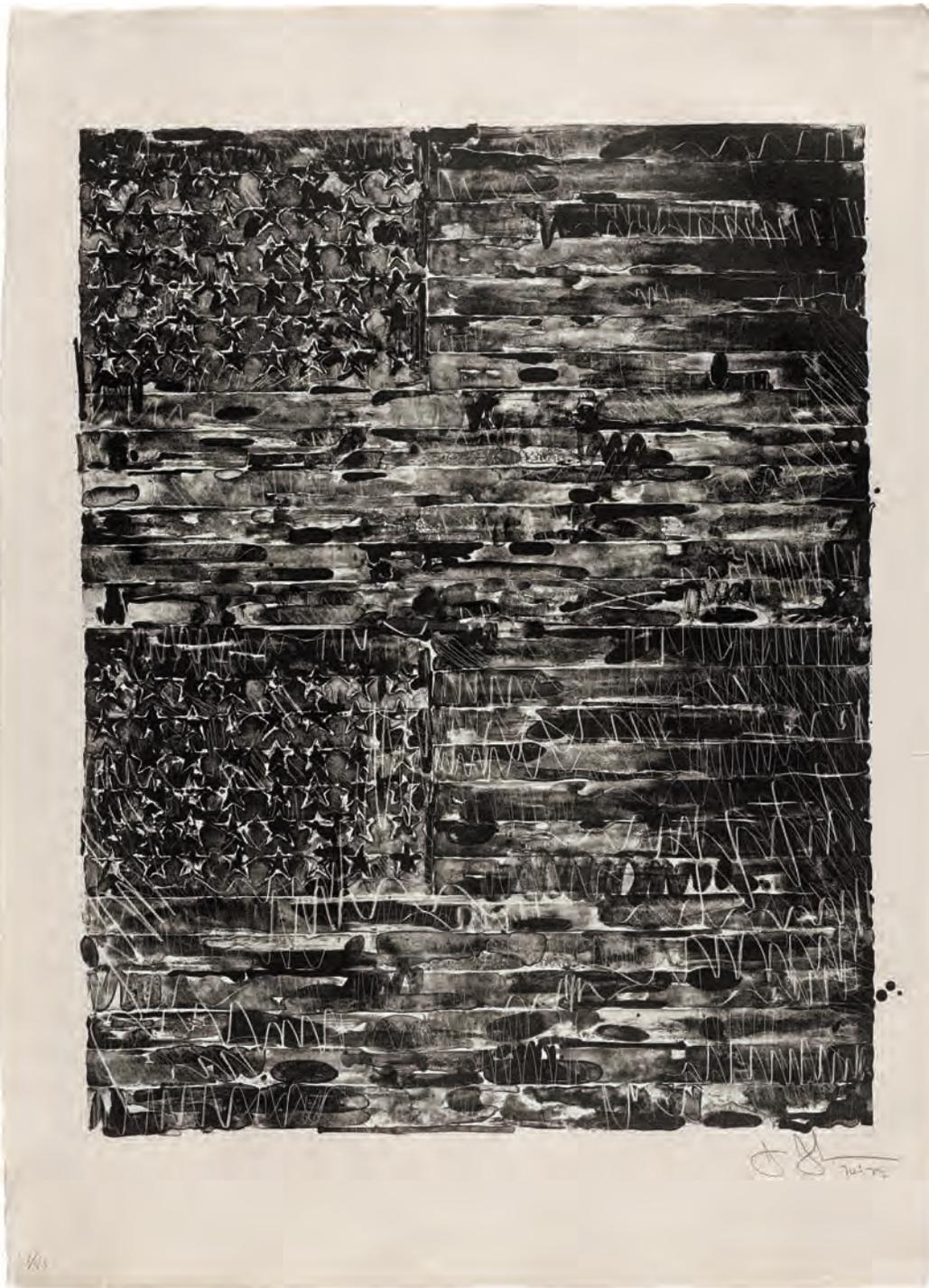


Untitled, part of a series of eleven painterly photograms, was created in response to Susan Howe's poems *Frolic Architecture*, which conveyed her experience of viewing the manuscripts, sermon notebooks, and books of the eighteenth-century Calvinist theologian Jonathan Edwards. Welling painted and manipulated a thin sheet of clear Mylar before placing it on top of a photographic paper to make an exposure. He then repeated the process, making unique photograms built upon the layers used for the previous images. *Untitled* underscores the artist's interest in photography as a tool for exploring conceptual issues.
YN



ED RUSCHA, American, born 1937
Mysteries, 1987
Oil on canvas
64 x 64 in. (162.6 x 162.6 cm)
Gift of the estate of Isabel B. Wilson
2014.673

Ed Ruscha has devoted the major part of his career to portraying Los Angeles, celebrating both its Hollywood-infused mythology and its mundane realities. *Mysteries*, 1987, is one of an ongoing series of paintings in which text is carefully stenciled across a more loosely rendered sky. Ruscha overlays the same word four times over, emphasizing and obliterating its meaning. He may have borrowed the device from film noir title sequences, a reference further reinforced by the ominous mood of the red sky and the tantalizing suggestion of mysteries both revealed and concealed. ALG



JASPER JOHNS, American, born 1930
Printed and Published by Universal
Limited Art Editions, New York
Two Flags (Black), 1970–72
Lithograph on handmade East India paper,
edition 9/40
Image: 24 7/8 x 20 in. (63.2 x 50.8 cm)
Sheet: 31 1/2 x 22 1/2 in. (80 x 57.2 cm)
Museum purchase funded by the
friends of Barry Walker in his memory
2014.228

In the late 1950s, Jasper Johns emerged as a major force in American art with his emphasis on imagery containing easily recognizable, commonplace objects, such as the iconic American flag. Deeply interested in how each technique affects the pictorial presence of an image, the artist reworks an image in an array of media: drawings, paintings, and prints. Johns often explored his subjects utilizing lithography, becoming widely regarded as the greatest lithographer of the second half of the twentieth century. *Two Flags (Black)* is an exceptional example of Johns's unparalleled mastery of the lithographic process, in which the artist transformed the flag's simplistic design into a tactile object with lush, complicated surfaces.
DMW



JULIE MEHRETU, American, born Ethiopia, 1970
Mogamma, A Painting in Four Parts: Part 4, 2012
 Ink and acrylic on canvas
 180 x 144 in. (457.2 x 365.8 cm)
 Museum purchase funded by the Caroline Wiess Law Accessions Endowment Fund
 2013.458

Julie Mehretu's *Mogamma: A Painting in Four Parts, Part 4* is one of a series of four canvases that address the revolutionary promise of the 2011 Arab Spring, when the citizens of Cairo filled Tahrir Square to demand democratic rule for Egypt. The painting takes its title from Al-Mogamma, the monumental government building that dominates the square, and Mehretu weaves together details of its facade and other urban landmarks to create an elaborate architectural background across her canvas. She then laid down staccato strokes, lines, arcs, and bold color blocks to suggest the actual movements of gathering masses and the larger forces of social change.
 ALG



WALTON FORD, American, born 1960
Oso Dorado, 2013
Watercolor, gouache, ink, and
graphite on paper
41 x 59 5/8 in. (104.1 x 151.4 cm)
Museum purchase funded by
"One Great Night in November, 2013"
2014.4

Walton Ford's monumental watercolors dramatically restage the illustrations of the 19th-century naturalist John James Audubon. Beautiful and compelling, forceful and brutal, *Oso Dorado* demonstrates the passion Ford brings to his tributes to the denizens of the American wilderness, once free to roam the land of Manifest Destiny, now hunted into extinction.

ALG

Whenever possible, the nationality and life-span dates of the artist or maker are provided.

AMERICAN ART

Gifts

Frederic Remington, American, 1861–1909
The Scout, c. 1902
 Oil on canvas
 Bequest of Charlene Quitter Thompson
 2013.653

Winslow Homer, American, 1836–1910
The Guide, 1895
 Watercolor with graphite on wove paper
 Jointly owned by James William Glanville, Nancy Hart Glanville, and The Museum of Fine Arts, Houston
 2013.657

John Marin, American, 1870–1953
Edgewater, New Jersey, 1947
 Oil on canvas
 Gift of the estate of Isabel B. Wilson
 2014.744

Rockwell Kent, American, 1882–1971
Bear Glacier, Alaska, 1919
 Oil on canvas
 Gift of the estate of Isabel B. Wilson
 2014.745

ANTIQUITIES

Purchases

Greek
Female Bust, 640–620 BC
 Marble
 Museum purchase funded by the Isabel Brown Wilson Bequest
 2013.294

Urartu
Helmet, 850–700 BC
 Bronze
 Museum purchase funded by Meredith J. Long in honor of Cornelia Long, at “One Great Night in November, 2013”
 2014.7

ART OF THE AMERICAS

The following works are gifts of Frank Carroll:

Mixtec
Tripod Bowl with Gods and Calendar Signs, 900–1519 AD
 Earthenware with slip
 2014.75

Maya
Crocodile Pendant, 600–900 AD
 Shell
Vessel with Moon Goddess and Old God, 600–900 AD
 Earthenware with slip
 In memory of Frank and Eleanor Carroll
 2014.76, 2014.83

Maya
Flask with Glyphs and Seated Figures, 600–900 AD
 Earthenware with slip
 2014.77

Maya
Vessel, 600–900 AD
 Earthenware with slip
 In memory of Ela West
 2014.78

Maya
Disk with Vision Scene, 600–900 AD
 Bone with hematite
 2014.79

Maya
Seated Male Whistle, 600–900 AD
 Earthenware with slip
 2014.80

Maya
Effigy Head Flask, 600–900 AD
 Earthenware with slip
 2014.81

Olmec
Head, 1500–300 BC
 Earthenware with slip
 2014.82

• • •

Purchases

The following works are purchases funded by the Alfred C. Glassell, Jr. Accessions Endowment Fund:

Maya
Seated Ballplayer, 600–900 AD
 Earthenware with paint
 2013.291

Maya
Ballplayer, 600–900 AD
 Earthenware with paint
 2013.292

Classic Veracruz
Seated Female, 600–900 AD
 Earthenware with painted color
 2014.252

Wari
Figural Bottle with Death Mask, 600–1000 AD
 Earthenware with slip
 2014.675

Wari
Figural Jar with Pan Pipe and Club, c. 600–1000 AD
 Earthenware with slip
 2014.676

Wari
Feline-Headed Figural Jar, 600–1000 AD
 Earthenware with slip
 2014.677

• • •

Aztec
Deity Head Effigy Vessel, 1200–1519 AD
 Earthenware with slip
 Museum purchase funded by Mrs. Harry C. Hanszen, by exchange
 2013.293

Colima
Dancer Warrior with Crocodile Helmet, 300 BC–AD 300
 Earthenware with painted color
 Museum purchase funded by James C. Flores at “One Great Night in November, 2013”
 2014.6

ASIAN ART

Mori Ippo, Japanese, 1798–1871
 Poem by Kato Chinami, also known as Senro, Japanese, c. 1810–1877
Tanuki in the Snow with First Bamboo Shoots of Spring, 19th century
 Hanging scroll; ink and colors on silk
 Gift of Stephen E. Hamilton
 2013.363

Song Dong, Chinese, born 1966
 Yin Xiuzhen, Chinese, born 1963
Chopsticks 2006, 2005–6
 Stockings, thread, foam, and stainless steel
 Gift of the Chaney Family Collection
 2013.364

The following works are a bequest of Charlene Q. Thompson:

Chinese
Bottle and Stand, 1736–96 (Qianlong period)
 .A Ceramic with gold filigree and turquoise inset
 .B Ceramic with gold filigree and lapis lazuli inset
 2013.462. A, .B

Chinese
Dish and Stand, 1736–96 (Qianlong period)
 .A Ceramic with gold filigree and turquoise inset
 .B Ceramic with gold filigree and lapis lazuli inset
 2013.463. A, .B

Chinese
Wine Ewer and Cover, 19th–20th century
 Jade
 2013.464

Chinese
Wine Cup (set of five), 1736–96 (Qianlong period)
 Jade
 2013.465

Chinese
Archaistic Cylindrical Cup, 1736–96 (Qianlong period)
 Jade
 2013.466

Chinese <i>Twin Vase</i> , 18th–19th century Jade 2013.467	Chinese <i>Box and Cover</i> , 18th–19th century Jade 2013.478	Chinese <i>Waterpot</i> , 1662–1722 (Kangxi period) Porcelain with clair de lune glaze (Jingdezhen ware) 2013.488	Chinese <i>Brushpot</i> , 19th–20th century Ceramic with pale yellow glaze 2013.496
Chinese <i>Two-part Vase</i> , 1644–1911 (Qing dynasty) Jade 2013.468	Chinese <i>Twin Fish Snuff Bottle and Stand</i> , 19th century .A Jade with pink tourmaline and green jadeite stopper .B Wood 2013.479. A, .B	Chinese <i>Lotus-leaf Cup (one of a pair)</i> , 18th century Ceramic with pale blue glaze 2013.489.1	Chinese <i>Seated Guanyin</i> , early 18th century Blanc de Chine porcelain 2013.497
Chinese <i>Shou Lao</i> , early 18th century Jade 2013.469	Chinese <i>Phoenix</i> , early 18th Century Jade 2013.480	Chinese <i>Lotus-leaf Cup (one of a pair)</i> , 18th century Ceramic with pale blue glaze 2013.489.2	Chinese <i>Vase (one of a pair)</i> , 16th century Porcelain with raised slip and enamels (fahua ware) 2013.498.1
Chinese <i>Elephant & Rider Vessel</i> , 18th century Jade 2013.470	Chinese <i>Recumbent Qilin</i> , 17th–18th century Jade 2013.481	Chinese <i>Bronze-form Vase</i> , 1723–35 (Yongzheng period) Ceramic with celadon glaze (Jingdezhen ware) 2013.490	Chinese <i>Vase (one of a pair)</i> , 16th century Porcelain with raised slip and enamels (fahua ware) 2013.498.2
Chinese <i>Figure of a Meiren</i> , early 20th century Jadeite 2013.471.1	Chinese <i>Coiled Qilin</i> , late 14th–mid-17th century Nephrite 2013.482	Chinese <i>Bottle</i> , 1662–1722 (Kangxi period) Ceramic with langyao red glaze 2013.491	Chinese <i>Puzzle Vase</i> , 1736–96 (Qianlong period) Ceramic with celadon glaze and gilt (Jingdezhen ware) 2013.499. A, .B
Chinese <i>Figure of a Meiren</i> , early 20th century Jadeite 2013.471.2	Chinese <i>Rhyton with Qilin Base</i> , early 18th century Jade 2013.483	Chinese <i>Bell-form Cup</i> , 19th–20th century Ceramic with ruby-ground enamel 2013.492	Chinese <i>Bell-form Cup</i> , 1736–96 (Qianlong period) Porcelain painted in overglaze famille rose enamels (Jingdezhen ware) 2013.500
Chinese <i>Seated Buddha and Stand</i> , 18th century .A Jade .B Ebonized wood 2013.473. A, .B	Chinese <i>Ornamental Vase and Cover</i> , early 20th century Jade with inset semi-precious stones 2013.484	Chinese <i>Bowl (one of a pair)</i> , 1723–35 (Yongzheng period) Ceramic with ruby-ground enamel (Jingdezhen ware) 2013.493.1	Chinese <i>Bowl</i> , 1723–35 (Yongzheng period) Porcelain painted in overglaze famille noire and rose enamels (Jingdezhen ware) 2013.501
Chinese <i>Ovoid Cup</i> , 18th century Jade 2013.474	Chinese <i>Vase</i> , 1662–1722 (Kangxi period) Porcelain with langyao red glaze 2013.485	Chinese <i>Bowl (one of a pair)</i> , 1723–35 (Yongzheng period) Ceramic with ruby-ground enamel (Jingdezhen ware) 2013.493.2	Chinese <i>Bowl (one of a pair)</i> , 1723–35 (Yongzheng period) Porcelain painted in overglaze famille rose enamels (Jingdezhen ware) 2013.502.1
Chinese <i>Libation Vessel</i> , late 13th–mid-17th century Jade 2013.475	Chinese <i>Vase</i> , 1662–1722 (Kangxi period) Porcelain with peachbloom glaze (Jingdezhen ware) 2013.486	Chinese <i>Vase</i> , 18th–19th century Ceramic with green glaze 2013.494	Chinese <i>Bowl (one of a pair)</i> , 1723–35 (Yongzheng period) Porcelain painted in overglaze famille rose enamels (Jingdezhen ware) 2013.502.2
Chinese <i>Figure on a Leaf</i> , 18th–19th century Jade 2013.476	Chinese <i>Vase with Dragon</i> , 1662–1722 (Kangxi period) Porcelain with peachbloom glaze (Jingdezhen ware) 2013.487	Chinese <i>Bottle</i> , 19th century Ceramic with yellow glaze 2013.495	
Chinese <i>Fisherman</i> , 19th century Jadeite 2013.477			

Chinese <i>Dish (one of a pair)</i> , 1723–35 (Yongzheng period) Porcelain painted in overglaze famille rose enamels 2013.503.1	Chinese <i>Vase (one of a pair)</i> , 1736–96 (Qianlong period) Porcelain painted in overglaze famille rose enamels, turquoise ground (Jingdezhen ware) 2013.508.2	Chinese <i>Vessel with Cover</i> , 19th–20th century Jade 2013.515	Jaipur Workshop (enamel work) Amal Mohammad Farid (blade) <i>Nasta'liq Khanjar (Dagger)</i> , 1699 Steel with enamel and jewels Museum purchase funded by the Brown Foundation Accessions Endowment Fund 2014.730. A, .B
Chinese <i>Dish (one of a pair)</i> , 1723–35 (Yongzheng period) Porcelain painted in overglaze famille rose enamels 2013.503.2	Chinese <i>Vase</i> , 19th–20th century Porcelain 2013.509	Chinese <i>Tripod Vessel</i> , 19th–20th century Metal (possibly bronze) 2013.516	THE BAYOU BEND COLLECTION
Chinese <i>Dish</i> , 1723–35 (Yongzheng period) Porcelain painted in overglaze famille rose enamels 2013.504	Chinese <i>Box and Cover</i> , 1736–96 (Qianlong period) Porcelain painted in overglaze famille rose enamels (Jingdezhen ware) 2013.510	Chinese <i>Tripod Vessel</i> , 19th–20th century Metal (possibly bronze) 2013.517	
Chinese <i>Vase</i> , 19th century Porcelain painted in overglaze famille verte enamels 2013.505	Chinese <i>Triple Gourd Vase</i> , 1662–1722 (Kangxi period) Ceramic with gilt and blue ground 2013.511	Purchases Migita Toshihide, Japanese, 1863–1925 Published by Akiyama Buemon <i>Kunyo juhachi ban</i> , 1894–1902 Album of 12 woodblock printed diptychs; ink, color, mica, and lacquer on paper Museum purchase funded by Stephen E. Hamilton in honor of Milton D. Rosenau 2013.461	Gifts The following works are gifts of the family of Dr. James J. Butler in memory of Michael K. Brown:
Chinese <i>Teapot and Cover</i> , 19th–20th century Porcelain painted in overglaze famille jaune enamels 2013.506	Chinese <i>Wine Cup</i> , 1661–1722 (Kangxi period) Porcelain painted in overglaze famille verte enamels (Jingdezhen ware) 2013.512	Indian <i>A Keeper Trying to Restrain an Elephant</i> [recto] and <i>Two Studies of a Tiger</i> [verso], c. 1570–80 Opaque watercolor on paper; laid down on green album page [recto], laid down on brown album page [verso] Museum purchase funded by the Brown Foundation Accessions Endowment Fund, the Friends of Asian Art Fund, Sushila and Durga Agrawal, Barbara E. Butler, Mr. and Mrs. Paul Likhari, Mr. and Mrs. Pershant Mehta, Mr. and Mrs. J. Hugh Roff, Jr., and Dr. Ellen R. Gritz and Mr. Mickey D. Rosenau, Jr., and by The Green Tree Fund in honor of Christine Starkman 2014.229.A, .B	Attributed to Parks Boyd, American, 1771/72–1819, active c. 1797–1819 <i>Sugar Bowl</i> , c. 1797–1819 Philadelphia, Pennsylvania Pewter The Bayou Bend Collection B.2013.31
Chinese <i>Vase (one of a pair)</i> , 1662–1722 (Kangxi period) Ceramic with iron-red glaze and gilt 2013.507.1	Chinese <i>Incense Burner</i> , 19th century Bronze and cloisonné 2013.513	Chinese <i>God of Wealth</i> , late 18th century Jade 2013.514	Shop of Ebenezer Smith, Jr., American, 1773–1848, active 1814–1856 <i>Coffeepot</i> , c. 1814–25 Beverly, Massachusetts Pewter with wood The Bayou Bend Collection B.2013.32
Chinese <i>Vase (one of a pair)</i> , 1662–1722 (Kangxi period) Ceramic with iron-red glaze and gilt 2013.507.2	Chinese <i>God of Wealth</i> , late 18th century Jade 2013.514	Chinese <i>God of Wealth</i> , late 18th century Jade 2013.514	Timothy Brigden, American, 1774–1819 <i>Church Cup</i> , c. 1816–19 Albany, New York Pewter The Bayou Bend Collection B.2013.33
Chinese <i>Vase (one of a pair)</i> , 1736–96 (Qianlong period) Porcelain painted in overglaze famille rose enamels, turquoise ground (Jingdezhen ware) 2013.508.1	Chinese <i>Vase (one of a pair)</i> , 1736–96 (Qianlong period) Porcelain painted in overglaze famille rose enamels, turquoise ground (Jingdezhen ware) 2013.508.1	Tani Buncho, Japanese, 1763–1841 <i>Album of Twelve Landscape Scenes</i> , 1815 Album; ink and color on silk Museum purchase funded by the Elizabeth S. and Marjorie G. Horning Asian Art Accessions Endowment Fund 2014.672	••• Retailed by A. C. Crawford & Sons, Galveston, Texas <i>Jar</i> , c. 1871–80 Possibly made in western Pennsylvania Salt-glazed stoneware The Bayou Bend Collection, gift of an anonymous donor B.2013.34

F. Marelle, American,
active 19th century
Center Table, c. 1870–90
Flatonia, Texas
Pine
The Bayou Bend Collection,
gift of William J. Hill
B.2013.36

Wood & Hughes, American, 1845–1899
Pie Knife, c. 1860–68
New York, New York
Silver with silver gilding
The Bayou Bend Collection,
gift of Julia Justice Cauthorn in memory
of Michael K. Brown
B.2014.5

Purchases

Duncan Phyfe, American,
born Scotland, 1770–1854
Side Chair, c. 1816
New York, New York
Mahogany and mahogany veneer;
ash, tulip poplar, and brass
The Bayou Bend Collection, museum
purchase funded by the Bayou Bend
Committee in memory of Michael K. Brown
B.2013.35

Henry Dawkins, American,
born England, active 1753–c. 1786
Printed in Philadelphia, Pennsylvania
*Liberty Triumphant (or The Downfall
of Oppression)*, c. December 27, 1773–
before April 1774
Engraving and etching on laid paper
The Bayou Bend Collection, museum
purchase funded by the Lawrence Family
Foundation in honor of Rolanette
Lawrence at “One Great Night in
November, 2013”
B.2013.37

Edward Savage, American, 1761–1817
Printed and published by Edward Savage,
American, 1761–1817
*John Adams, Second President of
the United States*, 1800
Stipple engraving and etching on wove
paper, I/II
The Bayou Bend Collection, museum
purchase funded by Peter Jameson
in memory of Michael K. Brown, a
wonderful friend and a great curator, at
“One Great Night in November, 2013”
B.2013.38

François Xavier Habermann,
German, 1721–c. 1796
Published by Habermann and Leizelt,
in Augsburg, Germany
*Optical View/View of the Large Squares
toward the Old South Presbyterian
Church in Boston*, from the series
Collection de Prospects, c. 1776
Etching and engraving on laid paper
The Bayou Bend Collection, museum
purchase funded by Don Short in honor
of Lee Godfrey at “One Great Night in
November, 2013”
B.2013.39

Mary Akin, American, 1700–after 1749
Sampler, 1715
Newport, Rhode Island
Silk on linen
The Bayou Bend Collection, museum
purchase funded by the Bayou Bend
Docent Organization in memory of
Michael K. Brown
B.2014.1

New England Glass Company, 1818–1888
Engraved by Louis F. Vaupel, American,
born Germany, 1824–1903
Goblet, c. 1882
East Cambridge, Massachusetts
Blown, cut, and engraved lead glass
The Bayou Bend Collection, museum
purchase funded by Martyn E. Goossen
in honor of Kathleen Goossen at
“One Great Night in November, 2013”
B.2014.2

Imported by Thomas Cornell Pearsall,
American, 1768–1820
Wine Bottle, c. 1800
England
Blown, non-lead glass
The Bayou Bend Collection, museum
purchase funded by Leslie and Brad
Bucher in memory of Michael K. Brown
at “One Great Night in November, 2013”
B.2014.3

Barber's Basin, c. 1837–c. 1856
Tunstall, Stoke-on-Trent, Staffordshire,
England
Transfer-printed, lead-glazed earthenware
The Bayou Bend Collection, museum
purchase funded by the Michael C. Linn
Family Foundation at “One Great Night
in November, 2013”
B.2014.4

David Edwin, American, born England,
1776–1841
After Edward Savage, American,
1761–1817
Published by Edward Savage, American,
1761–1817, in Philadelphia, Pennsylvania
Landing of Christopher Columbus,
January 1, 1800
Stipple engraving and etching on
wove paper
The Bayou Bend Collection, museum
purchase funded by Randolph F. Allen,
Dr. J. Pedro Frommer, Michael Gamson,
Wilson Griffith, Craig Massey, Arthur
Seeligson III, Henry J. N. “Kitch” Taub II,
and John Wombwell at “One Great Night
in November, 2013”
B.2014.6

DECORATIVE ARTS

Gifts

Peter Archambo I, English,
active London, 1710–1759
Pair of Sauceboats, 1724
Silver
Gift of George S. Heyer, Jr.,
in honor of Richard A. Ketcham
2014.287

Katsuji Wakisaka, Japanese, born 1944
Manufactured by Marimekko, Finnish,
est. 1951
Nietos, 1977
Screenprint on plain weave cotton
Gift of Phyllis Tucker
2012.345

The following works are gifts from the estate of Ira J. Jackson:

Fulper Pottery Company, American,
1899–1934
Jardiniere, 1909–16
Stoneware
Bowl, 1909–16
Stoneware
Vase, 1915–25
Stoneware
2013.337–2013.339

Artus Van Briggel, American,
1869–1904
Van Briggel Pottery Company,
American, est. 1901
Vase, designed 1903, made 1922–26
Earthenware
2013.340

Anne Van Briggel, American, 1869–1929
Van Briggel Pottery Company, American,
est. 1901
Vase, designed 1907, made c. 1926
Earthenware
2013.341

Manufactured by The Royal Doulton
Company, English, est. 1815
Plate, c.1910
Ceramic
2013.342

Victor Toothaker, American, 1882–1932
Made by Roycroft Shops, American,
1895–1938
American Beauty Vase, 1912–20
Copper
2013.343

Manufactured by William Moorcroft (Ltd.),
English, est. 1913
Tazza, c. 1922
Ceramic and pewter
2013.344

Attributed to Augustus Welby
Northmore Pugin, English, 1812–1852
Manufactured by Minton & Co.,
English, 1845–1868
Tile, c. 1850
Earthenware
2013.345

Manufactured by Minton's China Works, English, 1868–1918
Tile, 1868–1900
 Earthenware
 2013.346

John Moyr Smith, English, 1839–1912
 Manufactured by Minton's China Works, English, 1868–1918
 2 *Tiles*, c. 1870
 Earthenware
 2013.347, 2013.353

Manufactured by Minton, Hollins & Co., English, 1845–1962
Tile, 1875–1910
 Earthenware
Tile, c. 1900
 Earthenware
 2013.348, 2013.350

Manufactured by Grueby Pottery Company, American, 1894–1920
Tile, 1894–1919
 Earthenware
 2013.349

Manufactured by J. & W. Wade & Co., Flaxman Tile Works, English, 1891–1938
Tile, c. 1900
 Ceramic
 2013.351

Manufactured by Rookwood Pottery, American, 1880–1967
Plaque, c. 1910–20
 Stoneware
 2013.352

Robert Lallemand, French, 1902–1954
Vase, 1925–30
 Faience
 2013.354

Henry Dreyfuss, American, 1904–1972
 Manufactured by The American Thermos Bottle Company, American, est. 1907
Thermos model no. 539, designed 1935, manufactured 1936–39
 Aluminum, enamel, glass, and rubber
 2013.355

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Georg Jensen, Danish, 1866–1935
 Georg Jensen Silversmithy, Danish, est. 1904
Cup, designed 1911, made after 1945
 Sterling silver and moonstones
 Gift of JP Morgan Chase & Co.
 2013.356

Ayala Serfaty, Israeli, born 1962
 Glass rods fabricated by Sergio Serra, Italian, birthdate unknown
Once, May 2006, 2006
 Glass rods, polymer, and ceramic
 Gift of Dale & Doug Anderson in honor of the Association of Israel's Decorative Arts (AIDA)
 2013.362. A, .B

Kiff Slemmons, American, born 1944
Eye of the Beholder Brooch, 1985
 Ebony, silver, and found silver filigree
 Gift of an anonymous donor
 2013.658

Eva Eisler, Czech, born 1952
Pair of Earrings, c. 1991–93
 Silver and glass
 Gift of an anonymous donor
 2013.659

The following works are a bequest of William F. Stern:

Charles Eames, American, 1907–1978
 Ray Kaiser Eames, American, 1913–1988
 Manufactured by Evans Products Company, Molded Plywood Division, American, active 1919–1947
 Distributed by Herman Miller Furniture Company, American, est. 1923
Lounge Chair, Model LCW (Lounge Chair Wood), designed 1945–46, manufactured 1946–49
 Aniline-dyed plywood, chromium-plated steel, and rubber
Lounge Chair, Model LCW (Lounge Chair Wood), designed 1945–46, manufactured 1946–49
 Aniline-dyed plywood, chromium-plated steel, and rubber
Coffee Table, Model CTW (Coffee Table Wood), designed 1946, made c. 1950–60
 Plywood, metal, and paint
 2013.660.1, 2013.660.2, 2013.661

•••

Jeannot Blackburn, Canadian, 1959–1996
Ann-Margret's Boudoir Lamp, 1980
 Ceramic, nylon tulle, bulb, and cord
 Garth Clark and Mark Del Vecchio Collection, gift of Garth Clark and Mark Del Vecchio
 2013.662

Jane Ford Aebersold, American, born 1941
"Bread and Butter" Vase, 1981
 Stoneware
 Garth Clark and Mark Del Vecchio Collection, gift of Garth Clark and Mark Del Vecchio
 2013.663

Norberto Nicola, Brazilian, 1931–2007
Queda II, 1987
 Wool, vegetable fibers, and pigments
 Gift of Murilo Ribeiro de Araujo
 2013.664

Pavel Opocensky, Czech, born 1954
Brooch, 1989
 Color core
 Gift of an anonymous donor
 2013.697

Emmy Van Leersum, Dutch, 1930–1984
Broken Lines Necklace, 1981
 Nylon
 Gift of an anonymous donor
 2013.698

Eva Eisler, Czech, born 1952
Pair of Earrings, c. 1990–95
 Silver
 Gift of an anonymous donor
 2013.699

Oki Sato, Japanese, born 1973
nendo, Japanese, est. 2002
Scatter Shelf, 2011
 Acrylic
 Gift of Friedman Benda Gallery
 2013.733

The following works are part of the Margo Grant Walsh Twentieth-Century Silver and Metalwork Collection, gifts of Margo Grant Walsh:

Kurt J. Matzdorf, American, born Germany, 1922–2008
Cream Pitcher, c. 1960
 Sterling silver
 2014.10

Wally Gilbert, English, born 1946
Beaker, 2003
 Sterling silver, parcel gilt, and moonstones
 2014.11

Unknown Artist, English
Double inkstand, 1920
 Sterling silver, glass, and leather
 2014.12

Charles Robert Ashbee, English, 1863–1942
 Made by the Guild of Handicraft, English, 1888–1913
Pair of Jam or Butter Dishes, designed c. 1900, made 1905
 Sterling silver and carnelian
Salt and Pepper Casters, designed c. 1900, made 1905
 Silver, amethyst, and quartz
Muffin Dish and Cover, designed c. 1900, made c. 1905
 Silver plate and turquoise
 2014.13, 2014.14, 2014.49

School of Charles Francis Annesley Voysey, British, 1857–1941
Mantel Clock, c. 1895
 Copper and brass
 2014.15

William Spratling, American, 1900–1967
Salad Serving Set, c. 1960
Rosewood and silver
Brooch, c. 1940–44
Silver
Dessert Spoon, c. 1945
Sterling silver
Coffee Pot, designed by 1958, made c. 1962–64
Sterling silver and rosewood
Creamer, c. 1933–38
Silver
Sugar Bowl, c. 1933–38
Silver
Serving Spoon, c. 1945
Sterling silver
Coffee Service, c. 1940
Sterling silver and wood
2014.16–2014.19, 2014. 21, 2014. 22, 2014.33, 2014.52

Ludwig Hohlwein, German, 1874–1949
Manufactured by Josef Zimmerman & Co., German
Mantel Clock, c. 1905–8
Copper and brass
2014.20

Giò Ponti, Italian, 1891–1979
Engineered for production by Robert H. Ramp, American, 1920–2012
Under the direction of John Axel Prip, American, 1922–2009
Manufactured by Reed & Barton, American, est. 1824
Serving Pieces and Place Settings, from the Diamond Pattern
Sterling silver
2014.23

Henri van de Velde, Dutch, 1863–1957
Manufactured by Koch & Bergfeld, German, est. 1829
Ice Cream Set, c. 1900–1905
Sterling silver and gilt
2014.24

Josef Hoffmann, Austrian, 1870–1956
Made by the Wiener Werkstätte, Austrian, active 1903–1933
Centerpiece, designed c. 1920–25, made 1920–32
Silver
Pitcher, designed c. 1918–25, made 1918–32
Silver and ivory
Bowl, c. 1920
Silver and parcel gilt
2014.25, 2014.34, 2014.53

Charles Rennie Mackintosh, Scottish, 1868–1928
Set of Teaspoons, designed c. 1905
Electroplated nickel silver
2014.26

Attributed to John Paul Cooper, British, 1869–1933
Box, c. 1905
Copper and enamel
2014.27

Gabriele De Vecchi, Italian, born 1938
Made by Argenteria De Vecchi, Italian, est. 1935
Emisfera Teapot, from the *Speriment* series, designed 1985, made 2006
Sterling silver and wood
Anselmo Pitcher, from the *Speriment* series, designed 1985
Sterling silver and plastic
2014.28, 2014.31

Raffaella Calabrese Rossi, Italian
Made by Argenteria De Vecchi, Italian, est. 1935
Teapot, 1992
Sterling silver
2014.29

Maurizio Duranti, Italian, born 1949
Made by Argenteria DeVecchi, Italian, est. 1935
Tavoliere Tray
Sterling silver and plastic
Castellana Pitcher
Sterling silver and plastic
Village Sugar Bowl
Sterling silver and plastic
Versailles Toast Rack
Sterling silver and plastic
From the *Maduar* series, 1995
2014.30.1–2014.30.3, 2014.32

Charles Robert Ashbee, English, 1863–1942
Brooch, c. 1890
Silver, amethyst, and garnet
2014.35

Charles Gwathmey, American, 1938–2009
Robert Siegel, American, born 1939
Manufactured by Swid Powell, American, active 1982–c. 1994
Pair of Courtney Candlesticks, 1989
Silver plate
Centerpiece Bowl, c. 1989
Silver plate
2014.36, 2014.51

Attributed to George Henry Walton, British, 1867–1933
Mantel Clock, c. 1900–1910
Copper, iron, enamel, porcelain, and glass
2014.37

Patriz Huber, German, 1878–1902
Manufactured by Martin Mayer, German, est. 1888
Pill Box, c. 1901–2
Silver and green agate
2014.38

Peter Behrens, German, 1868–1940
Manufactured by Martin Mayer, German, est. 1888
Inkwell, c. 1901
Silver and glass
2014.39

Lella Valle Vignelli, Italian, born 1934
Massimo Vignelli, Italian, 1931–2014
Made by San Lorenzo Studio, Italian, est. 1970
Segment Box, designed 2002, made 2004
Sterling silver
2014.40

Afra Bianchin Scarpa, Italian, born 1937
Tobia Scarpa, Italian, born 1935
Made by San Lorenzo Studio, Italian, est. 1970
Moretta Carafe, designed 1990, made 2004
Sterling silver and parcel gilt
Hokusai Necklace, designed 2003, made 2007
Sterling silver
2014.41, 2014.55

Lella Valle Vignelli, Italian, born 1934
Made by San Lorenzo Studio, Italian, est. 1970
Seicento Necklace, 2003
Sterling silver
2014.42

Richard Riemerschmid, German, 1868–1957
Manufactured by Vereinigte Werkstätten für Kunst im Handwerk, German, est. 1897
Candlestick, designed c. 1897
Bronze
2014.43

Peter Behrens, German, 1868–1940
Manufactured by M. J. Rückert, German, est. 1838
Fork and Spoon, Model No. 4800, c. 1901
Silver
2014.44

Joseph Maria Olbrich, Austrian, 1867–1908
Manufactured by Metallwarenfabrik Eduard Hueck, German, est. 1814
Wine Decanter, c. 1901
Pewter
2014.45

Albin Müller, German, 1871–1941
Manufactured by Metallwarenfabrik
Eduard Hueck, German, est. 1814
Teemaschine, c. 1903
Copper and brass
2014.46

Fritz August Breuhaus de Groot,
German, 1883–1960
Manufactured by Württembergische
Metallwarenfabrik, German, est. 1880
Vase, c. 1928
Silver-plated alpaca
2014.47

Franco Albini, Italian, 1905–1977
Franca Helg, Italian, 1920–1989
Made by San Lorenzo Studio, Italian,
est. 1970
Pannochia Bowl, designed 1971,
made 2004
Sterling silver
2014.48

Albin Müller, German, 1871–1941
Manufactured by Württembergische
Metallwarenfabrik, German, est. 1880
Pair of Candlesticks, c. 1905
Copper and opaline glass cabochons
2014.50

Robert Venturi, American, born 1925
Manufactured by Reed & Barton,
American, est. 1824
Retailled by Swid Powell, American,
active 1982–c. 1994
Carving Set, c. 1992
Silver plate and steel
2014.54

**The following works are gifts of
Don and Rita Newman:**

Dorothy Gill Barnes, American,
born 1927
Young White Pine, 1995
White pine
2014.262

Lia Cook, American, born 1942
Presence/Absence: Light Touch, 1997
Cotton and rayon
2014.263

Richard DeVore, American, 1933–2006
Bowl, No. 796, 1996
Stoneware
2014.264

Dominic Di Mare, American, born 1932
Letter Bundle #3, 1976
Paper, hawthorn wood, raffia, linen
thread, and wood
Untitled Plumb Line, c. 1990
Hawthorn wood, horsehair, cotton thread,
feathers, and stone
2014.265, 2014.285

Iris Eichenberg, Dutch, born Germany,
1965
Timeless/Tenements Chatelaine and Brooch,
2007
Copper, Bakelite, wool thread, and leather
2014.266

Sandra Enterline, American, born 1960
Pair of Earrings, 1999
Oxidized sterling silver
Perforated Dome Earrings, 1999
Oxidized sterling silver and 22k gold
2014.267, 2014.268

Donald Friedlich, American, born 1954
Pin, 2004
Glass and metal
2014.269

Mary Giles, American, born 1944
First Sanctuary, 1993
Waxed linen and steel
2014.270

William Harper, American, born 1944
Snake, 1988
Gold, enamel, pearl, and shell
2014.271

Mary A. Jackson, American, born 1945
Low Basket with Handle, c. 1997
Sweetgrass, pine needles and palmetto
2014.272

Ferne Jacobs, American, born 1942
Centric Spaces, 2000
Waxed linen thread
2014.273

Karen Karnes, American, born 1925
Untitled, 1994
Stoneware
2014.274

Thomas Mann, American, born 1947
Big Link Necklace, 1991
Brass, bronze, silver, nickel, and
aluminum
2014.275

Norma Minkowitz, American, born 1937
Wedge, 1988
Cotton thread, shellac, acrylic paint, resin
2014.276

Gertrud Natzler, American, born Austria,
1908–1971
Otto Natzler, American, born Austria,
1908–2007
Bowl, c. 1960
Earthenware
2014.277

Breon O'Casey, British, 1928–2011
Necklace, 1987
Stone, silver, gold, and copper
Necklace, 1998
Stone and silk thread

Albert Paley, American, born 1944
Object Table, 1976
Mild steel and glass
2014.280

Axel Russmeyer, German, born 1964
Necklace, 2001
Glass beads and ribbon
2014.281

Joyce J. Scott, American, born 1948
Links Necklace, 1987
Glass beads
2014.282

Kiff Slemmons, American, born 1944
Punctuation, 2000
Sterling silver and wood type
2014.283

Toshiko Takaezu, American, 1922–2011
Form Mud Red, c. 1970
Earthenware
2014.284

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Cristiano Bianchin, Italian, born 1963
Instabile, Contenitore [Unstable, Container],
2007
Glass and hemp
Gift of the artist and Barry Friedman, Ltd.
2014.261

Brian Kluge, American, born 1979
Measured Chance, 2011
Ceramic and wood
Gift of Michael W. Dale
2014.286

Purchases

**The following works are purchases
funded by Michael Dale:**

Deborah Bowness, British, born 1974
*Patterned Illusion 1, from the series Illusions
of Grandeur*, designed 2002, made 2013
Digitally printed and screen printed
with pigments and binder on
unbleached paper
2013.284

Piet Hein Eek, Dutch, born 1967
Manufactured by NLXL, Dutch, est. 2010
Scrapwood Wallpaper, designed 2011
Digitally printed on double-layered paper
with a non-woven backing
2013.285

Dan Funderburgh, American, born 1978
Produced by Flavor Paper, American,
est. 2003
Vigilant Floral, designed 2011–12,
made 2013
Digitally printed with latex ink on Nolar
2013.287

Marcel Wanders, Dutch, born 1963
Manufactured by Graham & Brown Ltd.,
English, est. 1946
Grace, from the *Couture* collection,
designed 2008
Screen printed on clay-coated paper
2013.290

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Dan Funderburgh, American, born 1978
Produced by Flavor Paper, American, est. 2003
Elysian Fields, designed 2008, made 2013
Water-based ink screen printed on clay-coated paper
Museum purchase funded by Dena Woodall and Skip Fowler
2013.286

Barbara Hulanicki, British, born Poland, 1936
Manufactured by Graham & Brown Ltd., English, est. 1946
Antoinette, from the *Flock* collection, designed 2009
Flocked non-woven wallpaper
Museum purchase funded by Clint Willour in honor of Christine Gervais
2013.288

Timorous Beasties, Scottish, est. 1990
Glasgow Toile, designed 2005
Digitally printed on non-woven paper
Museum purchase funded by Leo and Karin Shipman
2013.289

Alvar Aalto, Finnish, 1898–1976
Manufactured by Oy Huonekalu-ja Rakennustyötehdas Ab, Finnish
Armchair, Model 41, designed 1931–32, manufactured 1934–39
Laminated birch plywood
Museum purchase funded by the American Institute of Architects, Houston, in memory of William F. Stern
2013.701

Matthias Merkel-Hess, American, born 1978
Gott 5 Gallon Gas Can, 2013
Porcelain
Museum purchase funded by Joella and Steve Mach in honor of Tom Glanville and Paul Murphy at “One Great Night in November, 2013”
2014.74

Ruth Asawa, American, 1926–2013
S. 562, Double Cone Form with Central Sphere, 1953
Galvanized steel wire and brass wire
Museum purchase funded by the Caroline Wiess Law Accessions Endowment Fund
2014.194

Shiro Kuramata, Japanese, 1934–1991
Manufactured by Ishimaru Co. Ltd., Japanese
Cabinet de Curiosité, 1989
Acrylic
Museum purchase funded by the John R. Eckel, Jr. Foundation
2014.210

Michael Eden, British, born 1955
Wedgwoodn't Garniture, 2012
Nylon, white mineral, and patinated copper
Museum purchase funded by the Museum Collectors
2014.679.1–3

DRAWINGS AND PRINTS

Gifts

Mark Bennett, American, born 1956
Home of Steve and Barbara Douglas, North Hollywood, CA, 1987
Ink and pencil on drafting vellum paper
Gift of a Private Collector, Los Angeles
2013.332

Jacques Callot, French, 1592–1635
Saint Amon, c. 1621
Etching with engraving on laid paper, III/V
Gift of Albert A. Feldmann, Seattle, on the occasion of the exhibition *Princes and Paupers: The Art of Jacques Callot*
2013.357

Charles W. Moore, American, 1925–1993
Printed by Atelier 1513, Houston, Texas
Cabin Temple Trailer, 1983
Etching and aquatint on wove paper, edition 36/100
Gift of Marie Leterme in honor of Clinton T. Willour
2013.451

Beth Secor, American, born 1956
Printed by Patrick Masterson, American, born 1966, with Cathie Kayser, American, born 1951, at Burning Bones Press, Houston, Texas
Lemon Tree, Backyard, 2012, printed 2013
Etching on Rives BFK wove paper, edition 25/40
Gift of Stephen and Cathy Hunt, in honor of Patrick Masterson
2013.681

Joseph Stella, American, born Italy, 1877–1946
Pyrotechnic Fires, 1919
Pastel on paper
Gift of the estate of Isabel B. Wilson
2014.72

José Clemente Orozco, Mexican, 1883–1949
Printed by Jesús Artega, Mexico City, Mexico
Wild Party, from the series *Borrachos*, 1935
Lithograph on wove paper, edition 73/120
Gift of Bart J. Truxillo
2014.195

Karin Broker, American, born 1950
Round Bouquet, 1999
Conté crayon on wove paper
Gift of Barbara and Michael Gamson
2014.288

George Gittoes, Australian, born 1949
Bin Laden Killed, from the series *Houston Suite*, 2011
Offset newsprint, watercolor and ink on Fabriano paper
Gift of Theodore Bale and Joseph Campana
2013.690

Robert Wilson, American, born 1941
Printed by Ken Hale with Kal Spelletich
Published by the Department of Art Guest Artist in Printmaking Program, The University of Texas, Austin
Alcestis portfolio, 1987
Portfolio of 9 tinted lithographs with folio cover on white BFK Rives wove paper, edition 11/20
Gift of Bruce Velick
2013.700.1–9

The following works are gifts of Penny Cerling and Jeff Skarda in honor of David Folkman, founder of Little Egypt Enterprises:

José Luis Cuevas, Mexican, born 1934
Drawing of Hands, 1969
Ink on wove paper mounted to board
2013.358

Charles Schorre, American, 1925–1996
Printed by David Folkman at Little Egypt Enterprises, Houston, Texas
LEE # 271 Oncidium Luridum (Black), from the series *Orchids*, 1987
Lithograph on Rives BFK wove paper, edition 14/20
2013.359

Charles Schorre, American, 1925–1996
Printed by David Folkman at Little Egypt Enterprises, Houston, Texas
Lee #272, Schomburgkia Tibicinis (Green), from the series *Orchids*, 1987
Lithograph on Rives BFK wove paper, edition 14/20
2013.360

Charles Schorre, American, 1925–1996
Printed by David Folkman at Little Egypt Enterprises, Houston, Texas
LEE # 273 Encyclia Fragrans (Purple), from the series *Orchids*, 1987
Lithograph on Rives BFK wove paper, edition 12/20
2013.361

The following works are gifts of Clinton T. Willour:

Debra Barrera, American, born 1984
Printed by Patrick Masterson, American, born 1966, at Burning Bones Press, Houston, Texas
Gemini, 2013
Photolithograph on Rives BFK wove paper, edition 3/40
In honor of Patrick Palmer
2013.444

Robert Levers, American, 1930–1992
God Creating the Animals, 1986
Chalk on Canson Mi-Teintes blue pastel wove paper
In memory of Renée Danziger
2013.445

Naomi Reis, American, born Japan, 1976
Geodesic Sphere (Night), from the series
Geodesics, 2012, 2012

Screenprint on Hannemüle German
black wove etching paper 300 gsm,
edition 1/4

In honor of Rebecca A. Dunham
2013.446

Albert Webb, American, born 1976

Printed by the artist
88mm Fife Swing Tiger-Panzer

Hastilude, from the series *War Play:
Contested Territories*, 2012

Etching, drypoint, and chine collé on
Hahnemühle wove paper, edition 1/1
2013.447

Matthew Zaccari, American, born 1989

Printed and published by the artist
O/E, 2012

Etching with aquatint on Hahnemühle
water leaf wove paper, edition 2/4
2013.448

**The following works are gifts of
Dr. Malcolm and Jackie Wolens
Mazow, Anna Dean, Wade Wilson,
Ken General, and the artist:**

Joan Winter, American, born 1946
Printed by Flatbed Press, Austin, Texas
Marfa (Copper), 2006

Monoprint, soft ground etching and
aquatint on Somerset wove paper,
edition of 4

Hikari, 2011
Photopolymer gravure on Rives BFK
wove paper, edition 1/5
2013.452, 2013.454

Joan Winter, American, born 1946
Printed by Tracy Mayrello at Flatbed
Press, Austin, Texas
Stepped Light, 2011

Photopolymer gravure on Rives BFK
wove paper, edition 1/5
2013.453

**The following works are gifts of
Dr. Marjorie G. Horning:**

Jan van Somer, Dutch, c. 1645–after 1699
Published (possibly) by John Smith,
England, 1652–1743

Monkeys Performing a Ballet, mid- to late
17th century (possibly 1668–76)
Mezzotint on white laid paper, proof
before lettering
2013.587

Jan van de Velde II, Dutch, c. 1593–1641
After Pieter de Molijn, Dutch, 1595–1661
Published by Claesz Jansz.

Visscher the Younger
Dutch, 1586–1652
The Star of the Kings, A Night Piece,
c. 1630
Engraving on cream laid paper, II/IV
2013.588

Giovanni Battista Piranesi, Italian,
1720–1778
The Skeletons, from the series *Grotteschi*
c. 1748

Etching with engraving, drypoint, and
burnishing on cream laid paper, II/V
2013.589

Giovanni Battista Piranesi, Italian,
1720–1778
Published in Rome
*The Piazza Quirinale with the statues
of the Horse Tamers*, from the series
Vedute di Roma (Roman Views), 1750
Etching with engraving on laid paper,
possibly III VI
2013.590

Alexander Runciman, Scottish,
1736–1785
Fingal Encounters Carbon Carglass, c. 1774
Etching on cream wove paper, I/I
2013.591

Antoine-Louis Barye, French, 1795–1875
Published by Thierry Frères, Paris, France
Study of Cats, 1836

Lithograph on wove paper, *bon à tirer*
proof for II/III
2013.592

Édouard Manet, French, 1832–1883

Published by Eugène Delâtre, Paris,
and issued by Alfred Strölin
(Swiss, 19th-20th centuries)
The Cats, 1868–69,

Etching and aquatint with plate tone
on light blue laid paper
2013.593

Théophile Alexandre Steinlen, French,
born Switzerland, 1859–1923

Published by Eugène Delâtre, Paris
Two Cats on a Cabinet, 1914
Drypoint and etching on beige
Rives laid paper, III/III
2013.594

Théophile Alexandre Steinlen, French,
born Switzerland, 1859–1923
Old Black-and-white Cat in the Grass, 1902
Soft ground etching, aquatint, and dry-
point in colors on cream wove paper,
II/II, edition 17/25
2013.595

Théophile Alexandre Steinlen, French,
born Switzerland, 1859–1923
Printed by R. Engelmann

(1890s-after 1909)
Published by Edmond Sagot
(French, 1857–1917)
Winter, Cat on a cushion, 1909

Lithograph in colors on cream wove
paper, edition of 250
2013.596

Kees van Dongen, Dutch, 1877–1968
Village Scene near Rotterdam,
c. 1897–1898

Black chalk on cream wove paper
2013.597

Jasper Johns, American, born 1930

Untitled, 1995
Mezzotint in colors with chine collé on
Gampi paper laid down on John Koller
HMP handmade paper,
edition 20/37
2013.598

**The following works are gifts of
Craig Calvert:**

Giorgio Ghisi, Italian, 1520–1582
The Martyrdom of Saint Barbara,
c. 1570–80

Engraving on cream laid paper, II/II
2013.682

Andrea Andreani, Italian, 1558–1629
The Triumphal Carts, from the series
The Triumphs of Caesar, c. 1593–99
Chiaroscuro woodcut from four blocks
in black and light, medium, and dark
greenish gray on cream laid paper, I/I
2013.683

Guido Reni, Italian (Bolognese),
1575–1642
*The Holy Family with Scriptural Scene
in Background*, c. 1596
Etching on cream laid paper, I/II
2013.684

Girolamo Francesco Maria Mazzola
(called Parmigianino), Italian (Parmesan),
1503–40
Sleeping Girl, c. 1524–30
Etching on cream laid paper, II/III
2013.685

The following works are gifts of the artist:

George Gittoes, Australian, born 1949
Bullies in the Garden
Pussy
Westmorland
When It Is Over
From *Kent State Suite*, 1969–71, printed 2013
Etchings on wove paper, artist's proofs 2013.686–2013.689

The following works are gifts of Keith Marshall:

Tom Phillips, British, born 1937
Berlin Wall with German Grass and Skies, 1973
Photolithograph and lithograph in colors on cream wove paper, edition 14/50
IRMA Score, 1969
Lithograph on cream wove paper, edition of 50
Oh, Mozart, Mozart, 1973
Etching in colors with hand coloring on cream wove paper, edition 37/40 2013.702, 2013.704, 2013.705

Tom Phillips, British, born 1937
Published by Kelpra Studios, London, England
A Humument Cartoon: "One Woman in the Dusk," 1970
Screenprint in colors on cream wove paper, edition 34/75 2013.703

Tom Phillips, British, born 1937
Published by Editions Alecto, Salisbury, England
Reconstruction of Stars and Stripes after ELHA HE10, 1973
Screenprint in colors on cotton canvas, 5/50 2013.706

Purchases

John Bluck, English, active 1791–1819
After Augustus Charles Pugin, English, born France, 1762–1832
After Thomas Rowlandson, English, 1756–1827
Published by Rudolph Ackermann, English, born Saxony, 1764–1834, *R. Ackermann's Repository of Arts*, London, England
Common Council Chamber, Guildhall, November 1, 1808
Aquatint and engraving with hand coloring on laid paper
Museum purchase funded by Betty Krulik in honor of Emily Neff 2013.279

James Siena, American, born 1957
Printed and published by Pace Prints, New York
Nine Constant Windows, 2002
Linoleum cut in colors, edition 1/40
Museum purchase funded by Marc A. Sekula and Theodore J. Lee, Kerry F. Inman, Wynne Phelan, and Clinton T. Willour 2013.280

Mark Bradford, American, born 1961
Published by Sikkema Jenkins & Co., New York
Untitled (Suite of 6), 2012
Etching, Photogravure with chine-collé, edition of 25
Museum purchase funded by Minnette Robinson, Lester Marks, Doug Lawing, and the Caroline Wiess Law Accessions Endowment Fund 2013.281

Lisa Yuskavage, American, born 1962
Printed by Bill Goldston at United Limited Art Editions, New York
In the Wilderness, 2011
Pastel and inkjet print mounted on Poly laminate
Museum purchase funded by the Caroline Wiess Law Accessions Endowment Fund, Kelly R. and Nicholas A. Silvers, Cecily E. Horton, Melissa and Albert Joseph Grobmyer IV, Puffer-Sweiven, L.P., Sara Paschall Dodd, and Glen Gonzalez 2013.283

José Guadalupe Posada, Mexican, 1852–1913
Published by Antonio Vanegas Arroyo, Mexican, 1850–1917
The Skeleton of Love, 1907, printed 1911
Photo relief etching with engraving on newsprint
On the Feast of Happy Skeletons, c. 1908–10
Photo relief etching with engraving on orange newsprint
Museum purchases funded by Joe Walker in loving memory of Marianne and Graham Gray 2013.328, 2013.329

Julie Oppermann, American, born 1982
Untitled/ohne Titel (ypfo2), 2012
Acrylic on Yupo synthetic paper
Museum purchase funded by Hilarie and Mark Moore and The Moore Family Trust 2013.449

Christopher Russell, American, born 1974
Fox, 2013
Inkjet print scratched with razor
Museum purchase funded by Hilarie and Mark Moore and The Moore Family Trust 2013.450

Eugène Delacroix, French, 1798–1863
Lion Devouring a Horse, c. 1844
Watercolor, bodycolor, and gum Arabic with graphite on paper, mounted to board
Museum purchase funded by the Alice Pratt Brown Museum Fund 2013.455

Antoine-Louis Barye, French, 1795–1875
Tiger, c. 1835
Black chalk on tracing paper, mounted to board
Museum purchase funded by the Alice Pratt Brown Museum Fund 2013.456

Annibale Carracci, Italian (Bolognese), 1560–1609
Saint Jerome in the Wilderness, c. 1591
Etching with engraving on laid paper, III/IV
Museum purchase funded by the Marjorie G. and Evan C. Horning Print Fund 2013.460

Lesley Dill, American, born 1950
Black Thread Figure, 1995
Scraping, collage, acrylic paint, charcoal, ink, and black and white thread on gelatin silver (D.O.P.) print
Museum purchase funded by Robin Gibbs in honor of his wife, Lela, at "One Great Night in November, 2013" 2013.696

Johann Daniel Herz, German, 1693–1754
A Bird's-eye View of the City of Jerusalem with Scenes from the Passion of Christ, c. 1735
Etching with engraving on laid paper
Museum purchase funded by Troy Thacker and Chuck Yates in honor of Charlie, Sarah, and Kelly Yates and William, Claire, and Weston Thacker at "One Great Night in November, 2013" 2014.5

Richard Westall, English, 1765–1836
Satan alarm'd, c. 1790s
Watercolor, pen and ink, and gouache, over pencil on laid paper
Museum purchase funded by the Alvin S. Romansky Prints and Drawings Accessions Endowment Fund 2014.65

Susan Rothenberg, American, born 1945
Printed and published by Universal Limited Art Editions, New York
Three Parts, 1988
Mezzotint with aquatint, scraping, burnishing, and roulette with chine-collé on Gampi on laid paper, edition 13/44
Museum purchase funded by Ann Jackson 2014.160

Susan Rothenberg, American, born 1945
Printed and published by Universal Limited Art Editions, New York
Yellow Spinner, 1988
Mezzotint in two colors on wove paper, artist's proof 7/7
Museum purchase funded by Wade Wilson in honor of Malcolm and Jackie Wolens Mazow 2014.161

Jasper Johns, American, born 1930
Printed and published by Universal Limited Art Editions, New York
Two Flags (Black), 1970–72
Lithograph on handmade East India paper, edition 9/40
Museum purchase funded by the friends of Barry Walker in his memory
2014.228

Johannes Rochhausen, German, born 1981
Printed by Stephan Rosentreter at Lithographisches Atelier Leipzig
Atelier IV, 2010
Lithograph in colors on Zerkall Hahnemühle Alt Mainz, 300g paper, edition 7/10
Museum purchase funded by Clinton T. Willour in honor of Lea Weingarten
2014.231

David Medina, American, born 1973
Folded, 2013
Screenprint with graphite powder on Strathmore mixed-media wove paper, 1/1
Museum purchase funded by Robert L. Gerry, IV, in memory of Caroline Wiess Law, his great-aunt, whom he adored, at “One Great Night in November, 2013”
2014.241

Jacques Callot, French, 1592–1635
The Fair at Impruneta, 1622
Etching with engraving on cream laid paper, I/II, 2nd plate etched in Nancy
Museum purchase funded by the Alvin S. Romansky Prints and Drawings Accessions Endowment Fund
2014.255

Darra Keeton, American, born c. 1947
Locus R 1, 1996–98
Watercolor on Rives BFK wove paper
Museum purchase funded by an anonymous donor
2014.734

EUROPEAN ART

Purchases

Pieter Boel, Flemish, 1622–1674
Hounds Bringing Down a Boar, mid-17th century
Oil on canvas
Museum purchase funded by Frank Hevrdejs and Gary Petersen in honor of Alfred C. Glassell, Jr. at “One Great Night in November, 2013”
2013.459

Georges Daniel de Monfreid, French, born United States, 1856–1929
Self-Portrait, 1905
Oil on paper, laid down on canvas
Museum purchase funded by the Audrey Jones Beck Accessions Endowment Fund
2014.193

Horace Vernet, French, 1789–1863
The Vesuvius Erupting, The Artist and His Father, Carle Vernet, in the Foreground, c. 1822
Oil on canvas
Museum purchase funded by the Brown Foundation Accessions Endowment Fund
2014.254

ISLAMIC ART

Purchases

Persian (Khurasan)
High-spouted Ever, late 12th century
Brass with silver and copper inlay
Museum purchase funded by the Friends of Arts of the Islamic World
2014.1

Mansur, Mughal, active 1590–1624
Pigeons Around a Dovecote, c. 1650–60
Opaque pigments with gold on album leaf
Museum purchase funded by the Brown Foundation Accessions Endowment Fund
2014.230.A

LATIN AMERICAN ART

Gifts

Gregorio Vardánega, Argentinean, 1923–2007
Couleurs Sonores, 1963–79
Metal, light bulbs, and electric motor
Gift of the estate of the artist
2013.665

Gustavo Díaz, Argentinean, born 1969
Inecuaciones de un punto línea sobre el plano rizo-somático nro. 5 (Deleuze) [Untitled] (toolbox), 2012
Polyethylene
Gift of the artist
2014.60

Raquel Rabinovich, American, born Argentina 1929
Thrones for the Gods, Suite D, 1993–95
Graphite, charcoal, pastel, and manganese powder on handmade Nepalese paper
Gift of the artist
2014.253

Purchases

Guillermo Kuitca, Argentinean, born 1961
Le Sacre, 1992
Acrylic on mattress with wood and brass legs
Museum purchase funded by the Caroline Wiess Law Accessions Endowment Fund
2013.457. 1–54

The following works are purchases funded by the Latin Maecenas:

Gustavo Díaz, Argentinean, born 1969
Inecuaciones de un punto línea sobre el plano rizo-somático nro. 1 (Deleuze), 2012
Inecuaciones de un punto línea sobre el plano rizo-somático nro. 2 (Deleuze), 2012
Inecuaciones de un punto línea sobre el plano rizo-somático nro. 3 (Deleuze), 2012
Inecuaciones de un punto línea sobre el plano rizo-somático nro. 4 (Deleuze), 2012
Construyendo una trama semántica mientras podo el arbol porphyriana #4, 2011
Campo rizomático sembrado de dudas ontológicas (la ventana de Deleuze), 2011
Campo rizomático sembrado de dudas ontológicas (la ventana de Deleuze), 2011
Graphite on paper
2014.56–2014.59, 2014.61–2014.63

• • •

Joaquín Torres-García, Uruguayan, 1874–1949
Forma en tierra siena y negro, 1932
Oil on wood
Museum purchase funded by the Caroline Wiess Law Accessions Endowment Fund, and Alfred C. Glassell III, Leslie and Brad Bucher, Mr. Adolpho Leirner, Mr. Luis Benshimol, Mr. and Mrs. R.W. Wortham III, Celina Hellmund, Mr. and Mrs. William V. Morgan, Mr. Martin Cerruti, Mr. and Mrs. W. McComb Dunwoody, Linda and George B. Kelly, Ms. Tanya Brillembourg, Ms. Sofia Adrogué and Mr. Sten L. Gustafson, Mr. Samuel F. Gorman, Mr. and Mrs. Roy H. Cullen, Mr. and Mrs. José Luis Barragán, Mr. Carlos Cruz Puga, and Cecilia and Tomás Gunz
2014.232

Yoan Capote, Cuban, born 1977
Stress (in memoriam), 2004–12
Concrete, wood, and human teeth
Museum purchase funded by the Caribbean Art Fund
2014.663

María Fernanda Cardoso, Colombian, born 1963, lives in Australia
Woven Water: Submarine Landscape, 1994
Dried starfish with metal wire
Museum purchase funded by the Caribbean Art Fund
2014.729

MODERN AND CONTEMPORARY ART

Gifts

Otis Dozier, American, 1904–1987
Century Plants, 1946
Oil on Masonite
Gift of ExxonMobil Corporation
2013.278

Jeremy DePrez, American, born 1983
Untitled, 2013
Oil on canvas
Gift of Fredericka Hunter and
Ian Glennie
2013.334

James Surls, American, born 1943
Star Flower, 1992
Charred oak, pine, and steel
Gift of Frances and Peter C. Marzio
2013.335

Jules Olitski, American, 1922–2007
Princes K. and P. Scorning Hyenas, 1971
Acrylic on canvas
Gift of Peter E. Bronstein
2013.519

Judit Reigl, Hungarian, active France,
born 1923
Guano, 1959
Oil on canvas
Bequest of Therese Tissa David in
memory of Tamar Nelson
2014.143

Ed Ruscha, American, born 1937
Mysteries, 1987
Oil on canvas
Gift of the estate of Isabel B. Wilson
2014.673

Purchases

Josh Azzarella, born 1978
Untitled #27 (Unknown Rebel), 2006
Video, edition 5/7
Museum purchase funded by Hilarie and
Mark Moore and The Moore Family Trust
2013.336

Walton Ford, American, born 1960
Oso Dorado, 2013
Watercolor, gouache, ink, and graphite
on paper
Museum purchase funded by
“One Great Night in November, 2013”
2014.4

Spencer Finch, American, born 1960
Moon Dust (Apollo 17), 2009
150 light fixtures and 417
incandescent bulbs
Museum purchase funded by
contemporary@mfa 2013,
the Caroline Wiess
Law Accessions Endowment Fund, and
Chris Urbanczyk, with matching funds
provided by Chevron, Brad and Leslie
Bucher, and Mr. and Mrs. William
Shiffick, by exchange.
2014.64

The following works are purchases funded by the Caroline Wiess Law Accessions Endowment Fund:

Julie Mehretu, American, born Ethiopia,
1970
Mogamma, A Painting in Four Parts: Part 4,
2012

Ink and acrylic on canvas
2013.458

Nancy Graves, American, 1939–1995
Five Legs, 1981
Bronze
2014.3

Giuseppe Penone, Italian, born 1947
Albero folgorato (Thunderstruck Tree), 2012
Bronze with gold leaf
2014.728

Lyonel Feininger, American, 1871–1956
Self-Portrait, 1915
Oil on canvas
2014.756

PHOTOGRAPHY

Gifts

Jeff Jacobson, American, born 1946
Escalator, Kearney, Nebraska, 2007
Inkjet print
Gift of Harold Eisenman in honor of
Anne Wilkes Tucker
2013.282

Candida Höfer, German, born 1944
Universität, Gent III, 1993
Chromogenic print
Gift of Jereann Chaney
2013.368

Walter Chappell, American 1925–2000
Eye Cave, 1967
Gelatin silver print, printed later
Gift of Lisa Jan Carr, by exchange
2013.518

Matthew Schreiber, American, born 1967
Origami Dove #14, 2012
Gelatin silver print, photogram
Gift of Hiram Butler
2013.579

Denise Prince, American, born 1968
Ryan Four, January 2010
Chromogenic print, printed 2013
Gift of Molly Kemp
2013.580

Julia Margaret Cameron, British, born
India, 1815–1879
[Annie Chinery Cameron], 1870–72
Albumen silver print from glass negative
Gift of Anne Wilkes Tucker in honor of
Joan and Stanford Alexander
2014.67

Doris Ulmann, American, 1882–1934
[Arminda “Aunt Mindy” Anderson Curtis,
and friend], 1930–34
Platinum print
Gift of Anne Wilkes Tucker in honor of
Joan Alexander
2014.68

Debbie Grossman, American, born 1977
*Holding Beth Opie to give her
a birthday whipping*, 2010
Inkjet print
Gift of Julie Saul Gallery in honor of
Malcolm Daniel
2014.227

Vladyslav Krasnoshchok, Ukrainian,
born 1980
*Euromaidan, Grushevskogo Street
and behind*, January 21–22, 2014
*Euromaidan, Grushevskogo Street and
behind*, January 21–22, 2014
Gelatin silver prints
Gifts of an anonymous donor
2014.250, 2014.251

Édouard Baldus, French, 1813–1889
Decorative Element, New Louvre, c. 1856
Albumen silver print from glass negative
Gift of Hans P. Kraus, Jr.
2014.290

Richard Pare, British, born 1948
The Pyramid of King Zoser, 1983
Dye imbibition print, printed 1987
Western Desert, 1983
Dye imbibition print, printed 1986
Gifts of Joan and Clark Worswick
2014.291, 2014.292

George S. Zimbel, Canadian,
born United States, 1929
Women's Liberation, NYC, 1951
Gelatin silver print, printed 2013
Gift of Elaine and George Zimbel,
in honor of Anne Wilkes Tucker
2014.293

[Snapshot photographs], c. 1908–2003
301 gelatin silver prints, chromogenic
prints, dye diffusion transfer prints,
cyanotypes, and others
Gift of Peter J. Cohen
2014.297–2014.597

Peter Henry Emerson, British,
born Cuba, 1856–1936
Eel-Picking in Suffolk Waters, c. 1886
2 photogravures, printed 1888
Gifts of Robert Hershkowitz Limited
2014.607, 2014.608

Michelle Frankfurter, born Israel, 1961
Central American migrants rest in the makeshift chapel of the Hermanos en el Camino migrant shelter. Ixtepec, Oaxaca., 2009
Inkjet print
Gift of Joan Morgenstern
2014.609

Andy Warhol, American, 1928–1987
Family Album, c.1972–73
418 internal dye diffusion transfer prints
Gift of The Andy Warhol Foundation for the Visual Arts, Inc.
2014.660

William R. Current, American, 1922–1986
Untitled, 1961
Gelatin silver print, printed late 1970s
Gift of Karen Sinsheimer
2014.741

The following works are gifts of the artists:

Louis Vest, American, born 1949
Big Wake, Little Wake, 2011
Inkjet print, printed 2012
2013.246

Don Michael Sampson, American, born 1945
The Photographer, 2011
Inkjet print
2013.247

Arthur Meyerson, American, born 1949
Outdoor Restaurant, Vancouver, 2010
Statue of Liberty, New York, 1997
Inkjet prints, printed 2013
Gifts of the artist in honor of Anne Wilkes Tucker
2013.275, 2013.276

Christopher Rauschenberg, American, born 1951
Hermitage, 2012
Inkjet print
Gift of the artist in memory of Jake Mooney
2013.365

Phillip Leonian, American, born 1927
Shower (Bowery Welfare Shelter), 1957
Examination (Bowery Welfare Shelter), 1957
Man with Shoe in Hand (Bowery Welfare Shelter), 1957
Operation (Bowery Welfare Shelter), 1957
Walking Man (Man in a Hurry), 1962
Ana & Wolfie Walking, 1968
Ana & Wolfie Holding Hands, 1968
Ana & Wolfie Interacting, 1968
Ana & Wolfie Bending, 1968
Janet Lynn, 1968
Phillip Leonian Moves, 1969
Liberation, 1971
Steve Prefontaine Running, 1971
Transcendental Man I, 1972
Milton Walking, 1977
Edith Walking, 1978
Transcendental Man I, 1972
Inkjet prints, printed later
2013.376–2013.392

Al Rendon, American, born 1957
Selena, 1993
Inkjet print, printed 2013
2013.581

Nathan Benn, American, born 1950
Tree-Sitting Contest, 1975
Inkjet print, printed 2013
Gift of the artist in honor of Anne Wilkes Tucker
2013.582

Louie Palu, Canadian, born 1968
Black Box from Kandahar, 2013
12 inkjet prints
2013.583

Anna Shteynshleyger, Russian-American, born 1977
Masha, 2004–9
Inkjet print, printed 2011
2013.737

Isa Leshko, American, born 1971
Valentino, Holstein Cow, Age 19, April 2013
Inkjet print by Paul Sneyd
Gift of the artist in honor of Anne Wilkes Tucker
2014.69

Richard Misrach, American, born 1949
[Necklace], from the exhibition *Bravo 20: The Bombing of the American West*, 1990
Metal and leather
[Bomb earrings], from the exhibition *Bravo 20: The Bombing of the American West*, 1990
Metal
2014.70, 2014.71

Bryan David Griffith, American, born 1975
Jumping Through, 2010
Platinum/palladium print, printed 2011
Gift of the artist in honor of Charlotte Burns
2014.192

Scott Dalton, American, born 1968
Funeral Procession, Ciudad Juárez, 2010
Inkjet print, printed 2013
2014.198

Ian Teh, British, born 1971
Miners, Datong, Shanxi, China, 2006
Chromogenic print, printed 2012
2014.200

Natan Dvir, Israeli, born 1972
Massimo Dutti 01, 2012
Chromogenic print
2014.202

Martin Roemers, Dutch, born 1962
Karachi, Pakistan, April 2011
Inkjet print, printed June 2013
2014.204

Landon Nordeman, American, born 1974
Backstage at the Westminster Kennel Club Dog Show, NYC, 2010
Inkjet print, printed 2013
2014.245

Sergiy Lebedynskyy, Ukrainian, born 1982
Euromaidan, 2014
Gelatin silver print
2014.246

Ron Haviv, American, born 1965
Crying Soldier, Fall 1995
Inkjet print, printed 2012 by Chuck Bogana
2014.289

David Jay, American, born 1959
Jerral, 2013
Jill, 2008
Jolene and Candace, 2009
All gelatin silver prints
2014.294–2014.296

Bob Gomel, American, born 1933
John Kennedy's Body Lies in State at the Capitol Rotunda, 1963
Inkjet print, printed 2014
2014.615

Cristiano Mascaro, Brazilian, born 1944
Vila Itooró—São Paulo, 2012
Inkjet print, printed 2013 by Marcos Ribeiro
2014.662

The following works are gifts of Margaret and Cole Lundquist:

Ishimoto Yasuhiro, Japanese, 1921–2012
Untitled, 1959–61
33 gelatin silver prints, printed late 1970s
2013.295–2013.327

The following works are gifts of the Chaney Family Collection in honor of Anne Wilkes Tucker:

Harold E. Edgerton, American, 1903–1990
Bullet through apple, 1964
Dye imbibition print
2013.366

Rineke Dijkstra, Dutch, born 1959
The Nugent R.C. High School, Liverpool, England, November 11, 1994, 1994
Chromogenic print, printed 2003
2013.367

Liza May Post, Dutch, born 1965
Place, 1998
Chromogenic print
2013.369

Jason Salavon, American, born 1970
Newlyweds, 2004
Chromogenic prints
Little Leaguer, 2004
2013.370, 2013.371

John Schabel, American, born 1957
Untitled (Passenger #2), 1994–95
Gelatin silver print
2013.372

Roni Horn, American, born 1955
Clownmirror (1), 2001
2 chromogenic prints
2013.373

Yang Zhenzhong, Chinese, born 1968
Light and Easy No. 10, 2002
Chromogenic print
2013.375

The following works are gifts of Adam and Susan Finn:

Bruce Davidson, American, born 1933
7 *Untitled* photographs, from the series *East 100th Street*, 1966–68
2 *Untitled* photographs, from the series *The Verrazano-Narrows Bridge*, 1963
Untitled, from the series *Time of Change*, 1965
Untitled, from the series *Garden Cafeteria*, 1973
Untitled, from the series *Circus/Dwarf*, 1958
Untitled, from the series *The Widow of Montmartre*, 1958
Gelatin silver prints
2013.393, 2013.395, 2013.397, 2012.398,
2013.400, 2013.419, 2013.422,
2013.404, 2013.406, 2013.409, 2013.414,
2013.416

The following works are gifts of Jordan and Devinah Finn:

Bruce Davidson, American, born 1933
3 *Untitled* photographs, from the series *East 100th Street*, 1966–68
2 *Untitled* photographs, from the series *The Verrazano-Narrows Bridge*, 1963
Untitled, from the series *Time of Change*, 1962
Untitled, from the series *Garden Cafeteria*, 1973
Untitled, from the series *Jersey Meadows*, 1966
2 *Untitled* photographs, from the series *Topless Restaurant*, 1965
Untitled, from the series *Circus/Dwarf*, 1958
Untitled, from the series *Brooklyn Gang*, 1959
Untitled, from the series *A Trip West*, c. 1966
Untitled, 1960
Gelatin silver prints
2013.394, .396, .420, .399, .403, .405, .407,
.408, .410, .412, .413, .415, .417, .418, .421

The following works are gifts of Nailya Alexander:

Boris Smelov, Russian, 1951–1998
A Lover of Sour Things, 1975
Girl with a Cat, 1980s
Man with an Ax, 1975
Still Life with Fish, 1975
Griboedov Canal, 1981
Still Life with Retort and Watch, 1973
Still Life with Mushrooms, 1973
Still Life with Two Glasses and Mirror, 1975
Still Life with Dusty Bottles, 1983
Three-Arched Bridge, 1982
Still Life with Die, 1976
Still Life with Pike's Head, 1980s
Upright Piano, 1975
Wind on the Rooftop of Gumilev's House, 1985
Apollo with Spider, 1970s
Man with a Bucket, 1973
Sennoi Bridge in Winter, 1990
Flood on the Palace Embankment,
November 11, 1978
Smoker, 1974
Lions Bridge, 1986
Patterns, 1973
Gelatin silver prints
2013.423–2013.443

The following works are gifts of Michael A. Caddell and Cynthia Chapman:

Gerardo Suter, Argentinian, born 1957
Umbral, 1995
Gelatin silver transparency
2013.520

Wu Jialin, Chinese, born 1942
Shuifu, 1987
Yanjin, 1992
Ximeng, 1988
Dali, 1988
Xuanwei, 1991
Zhaotong, 1989
Xuanwei, 1991
Kunming, 1995
Shandong Taishan, 1995
Gelatin silver prints
2013.521–2013.529

Luis Lares, Venezuelan, born 1951
Untitled, 1988
David Conde, 1993
Donald Auyademont, 1993
Freddy Freitas, 1993
José Angel Salazar, 1992
Untitled, c. 1992
Gelatin silver prints
2013.530–2013.535

Roman Loranc, American,
born Poland, 1956
Avalanche Road, 2012
Gelatin silver print with toning
Gift of David Mundy
2013.536

The following works are gifts of Michael and Jeanne Klein:

John Divola, American, born 1949
Zuma #1, 1977
Zuma #5, 1977
Zuma #7, 1977
Zuma #8, 1977
Zuma #12, 1977
Zuma #14, 1978
Zuma #20, 1978
Zuma #23, 1977
Zuma #25, 1978
Zuma #26, 1978
Chromogenic prints
2013.537–2013.546

The following works are gifts of Ben and Arline Guefen:

Sidney Grossman, American, 1913–1955
Aguadulce, c. 1945
New York, 1940s
Country, c. 1947
Chelsea, c. 1939
Panama, c. 1945
Gelatin silver prints
2013.472; 2013.547–2013.550

**The following works are part of
The Gay Block Collection,
gifts of Gay Block:**

Diane Arbus, American, 1923–1971
Girl in Her Circus Costume, Maryland, 1970
Masked Woman in a Wheelchair, PA, 1970
Patriotic Young Man with a Flag, NYC, 1967
*Young Man and His Pregnant Wife in
Washington Square Park, NYC*, 1965
Gelatin silver prints, printed later by
Neil Selkirk
2013.551–2013.554

**The following works are gifts of
Joan Morgenstern in memory of
Elizabeth Cullen Daily:**

Rocky Schenck, American, born 1955
Giratoire No. 1, 2002
Gelatin silver print
2013.555

Natan Dvir, Israeli, born 1972
Visiting Yad Vashem, 2007
Inkjet print
2013.556

Roman Vishniac, American, born Russia,
1897–1990
In the Yeshiva of Lublin, 1936–39
Gelatin silver print
2013.557

Ralph Eugene Meatyard, American,
1925–1972
Doorway, c.1960
Gelatin silver print
2013.558

Josephine Sacabo, American, born 1944
Desire, no date
Gelatin silver print
2013.559

Sally Gall, American, born 1956
Observatory (Xilitla, Mexico), 1999
Gelatin silver print
2013.560

Dave Anderson, American, born 1970
Stairs, 2000
Gelatin silver print with toning
2013.561

Joseph Szabo, American, born 1944
Mid-Year Exams, 1978
Gelatin silver print
2013.562

Tracey Snelling, American, born 1970
5:40PM, 2002
Chromogenic print
2013.563

Monika Merva, American, born 1969
Madeline, 2000
Gelatin silver print with toning
2013.564

Robert Steinberg, American, born 1948
Still Life, Two White Roses I,
Cambridge, MA, March 1980
Gelatin silver print with toning,
printed 1989
2013.565

Iain Stewart, Scottish, born 1967
Karma, 2001
Chromogenic print
2013.566

Keith Carter, American, born 1948
Man and Hawk, 2005
Striped Pants, 1997
Footpath (Lacock Abbey), 2004
Gelatin silver prints
2013.567, 2013.568, 2013.571

Watanabe Hiroshi, Japanese, born 1951
Marina Ema & Kazusa Ito, Matsuo Kabuki,
2003
Gelatin silver print
2013.569

Toni Catany, Spanish, 1942–2013
[Still life of red flowers], 1983
Chromogenic print
2013.570

Ewa Monika Zebrowski, Canadian,
born England, 1948
From the triptych *Fugire*, 2006
Inkjet print
2013.572

Jean Pagliuso, American, born 1941
Fragile Remains, 2004
23 Inkjet prints in hand-bound book
2013.573

John Divola, American, born 1949
Zuma #30, 1977
Chromogenic print
2013.574

**The following works are gifts of
an anonymous donor:**

Pablo Soria, Argentinean, born 1964
Un Grado de Verdad, 2002
Black and white transparency on paper,
artist's proof
2013.575

Accra Shepp, American, born 1962
Untitled, 2003
Untitled, 2003
Gelatin silver emulsion on leaf,
Japanese kozo paper
2013.576, 2013.577

Bill Burke, American, born 1943
Two Boys, One Drinks, near Phnom Penh,
1988
Gelatin silver print
2013.578

Sergiy Lebedynskyy, Ukrainian,
born 1982
Euromaidan, 2014
3 gelatin silver prints
2014.247, 2014.248, 2014.614

Vojtěch Sláma, Czech, born 1974
House no. 206, 2003
Inkjet print on wood, printed later
2014.249

Caleb Churchill, American, born 1980
Untitled, 2014
Inkjet print
2014.661

**The following works are gifts of
Dr. Philip Greider:**

Lewis Morley, British, born Hong Kong,
1925–2013
Twiggy, 1965
Marsha Hunt, c. 1960s
Christine Keeler, 1963
Aaron Copland, London, late 1960s
Charlotte Rampling, c. 1963
Donovan, 1965
Self-Portrait, London, 1954
Christo in His New York Studio, 1980
Paris Flea-Market Dog, c. 1960
Paris Flea-Market, 1963
Somerset Maugham, San Tropez,
France, 1961
Dudley Moore and Peter Cook,
Beyond the Fringe, Brighton, 1961
Beyond the Fringe, London (Dudley Moore,
Peter Cook, Allan Bennett, Jonathan Miller),
c. 1961
Gelatin silver prints, printed
c. 1980–90s
2013.599–2013.611

**The following works are gifts of
Steven E. Gross:**

Joel Meyerowitz, American, born 1938
Beams in Church Street, 2001
Underneath a grappler, looking east, 2001
*A security guard at The Millennium
Hotel on Church Street*, 2001
A fireman examining rubble, 2001
Resting-Watching, 2001
Chromogenic prints
2013.612–2013.616

Joel Meyerowitz, American, born 1938
East Slurry Wall Looking South, 2002
Cortland St. Station, 2002
WFC, 2001
N.Y. Telephone Bldg., 2002
Tower Level Bankers Trust Bldg.
(Deutsche Bank), 2002
Chromogenic prints
2014.602–2014.606

The following works are gifts of Jeffrey Hugh Newman:

Joel Meyerowitz, American, born 1938
The discovery of a bank vault inside the North Tower, 2002
Interior of Building 5, 2001
Century 21 on Church Street, 2001
An honor guard forms as firemen bring up recovered remains, 2001
Spray-painted signage on Albany Street, at the back of the Bankers Trust Building, 2001
Demolition Workers, 2001
Boarded-up stores on Cedar Street, 2001
Workers on Ramp, 2002
Slurry Wall, Stokes Basket, 2002
Firemen searching through the debris dropped by a grapppler, 2001
Chromogenic prints
2013.622–2013.630

The following works are gifts of Simon Levin:

Joel Meyerowitz, American, born 1938
Slurry Wall with New Tubing, 2002
Looking South, 1980s
Day Care Center, 2001
Scaffolding & Workers South Bridge, 2002
Chromogenic prints
2013.632–2013.635

The following works are gifts of William J. Hill:

American
[Seated female, facing right], 19th century
Ambrotype in thermoplastic case
2013.636

American
[Seated female, sheer sleeve, facing left], 19th century
Orotone in thermoplastic case
2013.637

The following works are gifts of Clinton T. Willour:

José Antonio Martínez, Mexican, born 1950
Untitled, 2010
Inkjet print
In honor of Patricia Conde
2013.638

Barry Stone, American, born 1971
Crop, A Woman Seated Beside a Vase of Flowers. (Madame Paul Valpinçon?)
By Edgar Degas, 1865, 3.26.2010,
Metropolitan Museum of Art, NYC, 2013
Inkjet print
In honor of Malcolm Daniel
on the occasion of his appointment to the Museum of Fine Arts, Houston
2013.639

Wyatt Gallery, American, born 1975
Untitled, 2012
Inkjet print
2013.640

Ruddy Roye, Jamaican, born 1970
Breezy Point, 2012
Inkjet print
2013.641

Travis Sommerville, American, born 1963
Untitled, 2009
Gelatin silver print and acrylic paint
In honor of Catherine Clark
2013.642

The following works are gifts of Alan Lloyd Paris:

Eddie Adams, American, 1933–2004
Police Commander Nguyen Ngoc Loan killing Vietcong operative Nguyen Van Lem, February 1, 1968
Gelatin silver print
2013.643

Hilmar Pabel, German, 1910–2000
A family flees across the border in the Bavarian Forest to the West, 1948–49
Gelatin silver print from copy negative, printed 1995
2013.644

Max Desfor, American, born 1914
Taedong River Bridge, South Korea, December 4, 1950
Gelatin silver print
2013.645

S. Sgt. W. W. Frank, American, active 1950–1953
Leathernecks use scaling ladders to storm ashore at Inchon in amphibious invasion, September 15, 1950
Gelatin silver print
2013.646

Japanese
Japanese soldiers bayonetting captured Chinese soldiers in trench; Japanese soldiers watch from rim of trench, Nanking, 1937
Gelatin silver print
2013.647

Sergeant Louis R. Lowery, USMC, American, 1916–1987
First Flag Raising on Mt. Suribachi, February, 1945
Gelatin silver print
2013.648

The following works are gifts of an anonymous donor:

Eugène Atget, French, 1857–1927
Saint-Cloud, 1922
[Chartres—art religieux], 1920
Sceaux, 1923
Untitled, before 1900
Gentilly—Maison d'Adèle Toucher, 1915
Hôtel de Touray (Jean de Fourcy), 30 rue des Francs-Bourgeois, 1908
Bagatelle, 1922
Dammartin, église, 1921
La Bièvre—Porte d'Italie, 1913
Bagatelle, 1915–1919
Entrepôt de Bercy, cour Dessort, 1913
Taverny—Pierre tombale XIVe siècle, 1920
Bagatelle, 1913
Taverny—Pierre tombale XIVe siècle, 1920
Rue de la Parcheminerie, 1922
Albumen silver prints from glass negatives
2013.666–2013.680

The following works are gifts of Mike and Mickey Marvins:

Brassaï, French, born Hungary, 1899–1984
Une Vespasienne, Boulevard Auguste Blanqui, 1935
Gelatin silver print
2013.707

Keith Calhoun, American, born 1955
Junior's Juke Joint, Lower 9th Ward, New Orleans, 1992
Armstrong Attitude, 1987
Inkjet prints, printed later
2013.708, 2013.709

Marcos Chamudes, Chilean, 1907–1989
Bolivia, 1952
Gelatin silver print
2013.710

František Drtikol, Czech, 1883–1961
Untitled, 1925
Gelatin silver print
2013.711

Mario Giacomelli, Italian, 1925–2000
Fatte nella terra Senigalliese, 1953–63
Gelatin silver print
2013.712

- Lewis W. Hine, American, 1874–1940
Jo Bodeon. A “back-roper” in mule room.
Chace Cotton Mills, Burlington, Vt., 1909
Gelatin silver print
2013.713
- Earlie Hudnall, Jr., American, born 1946
Rascals, 1991
Gelatin silver print
2013.714
- Gertrude Käsebier, American, 1852–1934
Nancy and Bubby at Five Months, 1900
Platinum print
2013.715
- André Kertész, American, born Hungary, 1894–1985
À deux sur le Danube, May 15, 1917
Gelatin silver print
2013.716
- Heinrich Kühn, Austrian, 1866–1944
Walther, Edeltrude, and Hans Kühn, c. 1905
Platinum/palladium print
2013.717
- Martina López, American, born 1962
Heirs Come to Pass 3, 1991
Silver dye bleach print
2013.718
- Baron Adolf de Meyer, American, 1868–1946
Mme. Goupy, c. 1928
Photoengraving, printed after 1927
2013.719
- Karl Moon, American, 1879–1948
Portrait of Pesothlanny (Much Money), Old Medicine Man, in Native Dress, c. 1910
Gelatin silver print
2013.720
- Eliot Porter, American, 1901–1990
Tidal Marsh, Mt. Desert Island, 1981
Dye transfer print
Las Tres Virgenes Volcano at Sunset, near Mezquitil, Baja California, Mexico, 1966
Dye transfer print
2013.721, 2013.722
- Ezra Stoller, American, 1915–2004
Untitled, c. 1988
Gelatin silver print
2013.723
- Karl Struss, American, 1886–1981
Arverne Low Tide, 1912
Platinum print, printed 1978
2013.724
- Unknown
[East 42nd Street at Vanderbilt Avenue], c. 1940
Gelatin silver print
2013.725
- James Van Der Zee, American, 1886–1983
Untitled, 1956
Gelatin silver print with gold chloride toning
2013.726
- Marion Post Wolcott, American, 1910–1990
Winter Visitors Picnic on the Running Board of Car, Sarasota, Florida, 1941
Gelatin silver print, printed 1941
2013.727
- Matt Mahurin, American, born 1959
Nicaragua, 1987
Gelatin silver print
2013.728
- Margaret Bourke-White, American, 1904–1971
Published by Argus Press
USSR Photographs, 1934
24 Photogravures printed 1934
2013.729
- Alfred Stieglitz, American, 1864–1946
Published by Twice a Year Press
Stieglitz: A Memorial Portfolio, 1864–1946, 1947
18 halftone prints
2013.730
- Jacques-Henri Lartigue, French, 1894–1986
Published by Time Life Books, Inc.
JH Lartigue, 1978
11 gelatin silver prints
2013.731
- William Henry Jackson, American, 1843–1942
Clear Creek Canyon, Colorado, c. 1899
Photolithograph
2013.732
- The following works are gifts of Lynn Camhi:**
- Morrie Camhi, American, 1928–1999
“Undocumented” Workers, 1982
Priest at Outdoor Mass, 1974
Pickets at the Plaza Hotel, 1972
Gelatin silver prints
2013.734–2013.736
- The following works are a bequest from Morgan Garwood:**
- Berenice Abbott, American, 1898–1991
Church of God, December 8, 1936
Gelatin silver print
2014.97
- David Batchelder, American, born 1939
Dying Pigeon, 1967
Trees #11 - Alexandria, N.H., 1973
Gelatin silver prints
2014.98, 2014.99
- Wynn Bullock, American, 1902–1975
Erosion, 1959
Gelatin silver print
2014.100
- Harry Callahan, American, 1912–1999
Chicago, about 1960
Cape Cod, 1972
Maine, 1962
Grasses in Snow, Detroit, 1943
Cape Cod, 1973
Cape Cod, 1972
Untitled, 1962
Maine, 1962
Eleanor and Barbara, Chicago, 1953
New York, 1971
Cape Cod, 1974
Cape Cod, 1972
Gelatin silver print
Chicago, 1958
Michigan, 1941
Gelatin silver prints
2014.101–2014.115
- Carl Chiarenza, American, born 1935
Cambridge 29, 1974, 1974
Cambridge 19, 1974, 1974
Cambridge 22, 1974, 1974
Cambridge 23, 1974, 1974
Old Housefront, Havana, 1933
Gelatin silver prints
2014.116–2014.120
- Walker Evans, American, 1903–1975
Saratoga Springs, New York, 1931
Negro Interior, Hobe Sound, Florida, 1934
Gelatin silver prints
2014.121, 2014.122
- Robert Frank, American, born Switzerland, 1924
Trolley, New Orleans, 1955
Gelatin silver print, printed before 1969
From the Bus Series, NYC, 1958
Gelatin silver print, printed 1973
2014.123, 2014.124
- Stan Gilula, American, born 1947
Untitled (11-14D1), 1974
Gelatin silver prints
2014.125
- Ed Hill, American, born 1935
Mount Desert Island, 1975
Gelatin silver print
2014.126

George Krause, American, born 1937
Fatima, Portugal, 1964
White Horse, Maine, 1963
Gelatin silver prints
2014.127, 2014.128

Les Krims, American, born 1943
Bubble Fiction, 1968
Spray Fantasy, 1969
Gelatin silver prints
2014.129, 2014.130

Kipton C. Kumler, American, born 1940
Prince Edward Island, 1972
Gelatin silver print
2014.131

Jacques-Henri Lartigue, French,
1894–1986
Along the Bois de Boulogne, 1910
Gelatin silver print
2014.132

MANUAL, American, active since 1974
Suzanne Bloom, American, born 1943
Ed Hill, American, born 1935
Sally's Sprawl, 1976
Battle of Britain, 1976
Dear M. Ingres, 1975
Brigantine, New Jersey, 1974
Houston/Northampton Connector series B,
1976
Gelatin silver prints
2014.133–2014.136, 2013.183

Chester Michalik, American, born 1937
Boston, Mass. #2, 1974
Boston, Mass. #7, 1974
Boston, Mass. #10, 1974
New York, N.Y. #26, 1975
Boston, Massachusetts, 1975
Providence, Rhode Island, 1970
Gelatin silver prints
2014.127–2014.142

Aaron Siskind, American, 1903–1991
Chilmark 29, 1972
No. 58, No. 59, No. 67, No. 94, No. 99,
No. 127, No. 474, No. 477, No. 491, from
Pleasures and Terrors of Levitation, 1953
Gloucester 1H, 1944
Rome 76, 1963
Gelatin silver prints
2014.167–2014.170

Al Souza, American, born 1944
Collection, 1975
Chromogenic prints
2014.171

Stephen Shore, American, born 1947
Roswell, New Mexico, 1975
Gelatin silver print
2014.172

Frederick Sommer, American,
born Italy, 1905–1999
Beato Saltador Alegre, 1947
Gelatin silver print
2014.173

Paul Strand, American, 1890–1976
New York Backyard, c. 1920
Palladium print
2014.174

Geoff Wainwright, American,
born 1943
Wrestling, Houston, 1971
Gelatin silver print
2014.175

Garry Winogrand, American,
1928–1984
Fort Worth, 1964
State Fair of Texas, Dallas, 1964
Gelatin silver prints
2014.176, 2014.177

Minor White, American, 1908–1976
Steamboat Lake, Oregon, 1941
Rochester, New York, 1959
Bodie, California, 1964
Gelatin silver prints
2014.178–2014.180

Edward Weston, American, 1886–1958
Brett and Cicely, 1936
Gelatin silver print
2014.181

Ed Graza, American, born 1947
Paper negative photos, Oaxaca, Mexico,
1975
Gelatin silver print
2014.182

Nicholas Nixon, American, born 1947
Commercial Wharf, Boston, 1975
Summer Cottage Camp,
Chatham, Massachusetts, 1976
Gelatin silver prints
2014.184, 2014.185

Alisa Wells-Witteman, American,
1927–1987
Found Moments #7, 1971–72
Gelatin silver print
2014.186

**The following works are gifts of
John A. Robertson:**

Brian Finke, American, born 1976
Untitled
From the series *Miss Kitten*, 1995
4 gelatin silver prints
2014.598–2014.601

**The following works are gifts of
an anonymous donor:**

Vladyslav Krasnoshchok, Ukrainian,
born 1980
*Euromaidan, Grushevskogo Street
and behind*, 2014
4 gelatin silver prints
2014.610–2014.613

Purchases

Evgenia Arbugaeva, Russian, born 1985
Signaling the Stars, 2012
Inkjet print
Museum purchase funded by
Franci Neely Crane
2013.248

Paolo Pellegrin, Italian, born 1964
*Ghaben Family, Living in tents after their
house was destroyed during operation Cast
Lead in Jan 2009. Beit Lahia, north of
Gaza City, Gaza*, 2009
Inkjet print
Museum purchase funded by
an anonymous donor and
the Bonni Benrubi Gallery, Inc.
2013.249

James Welling, American, born 1951
Untitled, 2009
Chromogenic print, photogram
Museum purchase funded by the
Mary Kathryn Lynch Kurtz Charitable
Lead Trust and
The Francis L. Lederer Foundation,
courtesy of Sharon Lederer
2013.250

Gabriela Kolčavová, Czech, born 1977
Hometown, 2004
Gelatin silver print, printed 2010
Museum purchase funded by
an anonymous donor
2013.252

Marco Breuer, German, born 1966
Spin (C-897), 2009
Chromogenic print with
embossing/scratching
Museum purchase funded by
The Francis L. Lederer Foundation,
courtesy of Sharon Lederer
2013.253

Giorgio Sommer, Italian, born Germany,
1834–1914
Dog, Pompeii, c. 1870
Albumen silver print from glass negative
Museum purchase funded by The Buddy
Taub Foundation, Dennis A. Roach and
Jill Roach, Directors
2014.258

Hosoe Eikoh, Japanese, born 1933
Barakei #29, 1962
 Gelatin silver print, printed c. 1970
 Museum purchase funded by
 Morris Weiner
 2013.330

Hosoe Eikoh, Japanese, born 1933
Kamaitachi #31, 1968
 Gelatin silver print, printed c. 1969
 Museum purchase funded by the S.I.
 Morris Photography Endowment
 2013.331

Mathew B. Brady, American, 1823–1896
[Unknown sitter], c. 1880–90
 Glass plate negative
 Museum purchase funded by
 Clare Glassell
 2013.333

Peter Plagens, American, born 1941
The Crust of Life–Humanity (To Sybil),
 2010
 Acrylic, gouache, charcoal, pencil,
 and gelatin silver print on paper
 Museum purchase funded by
 the Chaney Family Collection
 2013.649

David Robinson, British, born 1973
Fungi Luminogram 33–(Picker's hand),
 2011
 Chromogenic print
 Museum purchase funded by
 Joan Morgenstern
 2013.650

Ogawa Takayuki, Japanese, 1936–2008
Untitled, 1967–68
 Gelatin silver print, printed c. 1967–68
 Museum purchase funded by the James
 and Alvina Bartos Balog Foundation, an
 anonymous donor, and
 Carey C. Shuart
 2013.651

Harper & Co., American
Untitled, 1906
 Gelatin silver print
 Museum purchased funded by
 William J. Hill
 2013.652

Anna Shteynshleyger,
 Russian-American, born 1977
Portrait with Mordechai, 2004–9
 Inkjet print, printed 2011
 Museum purchase funded by
 the Meyer Levy Charitable Foundation
 2013.694

Alvin Baltrop, American, 1948–2004
The Piers (male portrait), 1975–86
 Gelatin silver print
 Museum purchase funded by the LTR
 Lewis Cloverdale Foundation, Inc.,
 the Joe D. Wheeler Photography
 Endowment, Michael A. Chesser,
 Jeanne and Mickey Klein, Edward
 Osowski, the Adam R. Rose Foundation,
 Clinton T. Willour, Joan and Howard
 Maisel Philanthropic Fund of the
 Houston Jewish Community Foundation,
 and various donors in honor of
 Edward Osowski
 2014.2

Jerome Liebling, American, 1924–2011
Handball Player, Miami Beach, 1977
 Gelatin silver print
 Museum purchase funded by John H.
 Adger, John Butler, M. Robert Dussler,
 Dick Hite, D. Cal McNair, R. Cary McNair,
 Jamey Rootes, Scott Schwinger, and
 Rick Smith in honor of Robert C. McNair
 at “One Great Night in November, 2013”
 2014.73

Shiotani Teiko, Japanese, 1899–1988
Waves, 1937
 Gelatin silver print
 Museum purchase funded by Michael
 Dumas, Madison Woodward, Kevin
 Rafferty, Will Bowen, Jason Few, Brad
 Patt, Chris Dvorachek, Jim Lykes, and
 Bennett Douglass at “One Great Night
 in November, 2013”
 2014.84

Anna Shteynshleyger,
 Russian-American, born 1977
Candlesticks, 2004–9
 Inkjet print, printed 2010
 Museum purchase funded by
 the Sandra and Leon Weiner Family
 Philanthropic Fund, Judy Nyquist,
 Congregation Emanu El Sisterhood
 in honor of Anne Wilkes Tucker,
 an anonymous donor, and the
 Meyer Levy Charitable Foundation
 on behalf of Jean Karotkin
 2014.85

Michael Kamber, American, born 1963
*Father and son, indentured servants in a
 brick factory. Jalalabad, Afghanistan.*, 2010
 Chromogenic print, printed 2013
 Museum purchase funded by Carol
 Strawn and James Timothy Linehan
 in honor of Jim Strawn and the 3rd
 Infantry Division, U.S. Army
 2014.86

Michael Kamber, American, born 1963
Militia member resting. Somalia., 2006
 Chromogenic print, printed 2013
 Museum purchase funded by
 an anonymous donor and various
 donors for war photographs
 2014.87

Kati Horna, Mexican, born Hungary,
 1912–2000
*Remedios Varo in a Mask by Leonora
 Carrington*, 1957
 Gelatin silver print
 Museum purchase funded by
 Macey Hodges Reasoner in honor
 of Lynn Randolph
 2014.88

Roger Fenton, English, 1819–1869
*Lichfield Cathedral, Central Doorway,
 West Porch*, 1858
 Albumen silver print from glass negative,
 printed 1863–65 by Francis Frith & Co.
 Museum purchase funded by
 James Edward Maloney
 2014.89

Timothy H. O’Sullivan,
 American, born Ireland, 1840–1882
*Historic Spanish Record of the Conquest,
 South Side of Inscription Rock,
 New Mexico, No 3.*, 1873
 Albumen silver print from glass negative
 Museum purchase funded by
 W. Burt Nelson in honor of
 Malcolm Daniel
 2014.90

Marcos Zimmermann,
 Argentinean, born 1950
*Plaza del Trocadero y Torre Eiffel,
 Paris, Francia*, 1981
 Gelatin silver print, printed 1990
 Museum purchase funded by
 Anne H. Bushman
 2014.95

Howard Zieff, American, 1927–2009
*The Optometrist (New York Daily News
 ad campaign)*, 1953
 Gelatin silver print
 Museum purchase funded by
 Geoffrey Koslov and
 Dr. and Mrs. Malcolm Mazow
 2014.96

Charles Soulier, French, active second
 half of the 19th century
Jardin des Tuileries, Paris, 1860s
 Albumen silver print
 Museum purchase funded by The Buddy
 Taub Foundation, Dennis A. Roach and
 Jill Roach, Directors
 2014.190

Micah Albert, American, born 1979
Taking a Rest in Dandora, April 3, 2012
 Chromogenic print, printed June 2013
 Museum purchase funded by the National
 Christian Foundation Houston on behalf
 of Lloyd Bentsen, III
 2014.196

Scott Dalton, American, born 1968
Hands at the Border Fence, 2011
 Inkjet print, printed 2013
 Museum purchase funded by Paul Smead
 2014.197

Nakahira Takuma, Japanese, born 1938
 From *Circulation: Date, Place, Events*, 1971
 Gelatin silver print, printed 2012
 Museum purchase funded by Joan
 Morgenstern, Peter Lotz, and
 Photo Forum 2013
 2014.205

Nicole Tung, American, born 1986
War on Civilians, August 6, 2012
 Inkjet print, printed October 2013
 Museum purchase funded by
 the S.I. Morris Photography Endowment
 2014.207

Ebrahim Noroozi, Iranian, born 1980
Mournful, 2011
 Inkjet print, printed 2013
 Museum purchase funded by Franci
 Neely in honor of Sima Ladjevardian
 2014.240

Landon Nordeman, American, born 1974
At the Hotel Pennsylvania, NYC, 2010
Inkjet print, printed 2013
Museum purchase funded by Edward
Osowski in honor of Joan Morgenstern
2014.244

Nakahira Takuma, Japanese, born 1938
Untitled, 1968–70
Gelatin silver print, printed 2014
Museum purchase funded by
Anne Wilkes Tucker in honor of
Yasufumi Nakamori
2014.665

Marcelo Brodsky, Argentinean, born 1954
The Class Photo, 1996
Inkjet print, printed 2011
Museum purchase funded by
Joan Morgenstern, Richard S. Jackson,
Nina and Michael Zilkha, S. I. Morris
Photography Endowment, Anonymous
donor, and Clinton T. Willour
2014.670

Tarek Al-Ghoussein, Palestinian,
born 1962, active in the United
Arab Emirates
(In) Beautification 1333, 2011
Inkjet print, printed January 2014
Museum purchase funded by Joan
Morgenstern, Clinton T. Willour, and
Anne Wilkes Tucker in honor of
Denise Bethel
2014.674

Ron Haviv, American, born 1965
Ethnic Cleansing, March 31, 1992
Inkjet print, printed 2012 by
Chuck Bogana
Museum purchase funded by
Joan Morgenstern in honor of
Ron Haviv
2014.678

Dóra Maurer, Hungarian, born 1937
Hidden Structures I–III, 1979
3 gelatin silver prints
Museum purchase funded by Clare
Glassell, Mr. and Mrs. Alexander K.
McLanahan, and F. Richard Pappas
in honor of Anne Wilkes Tucker with
additional funds from the S.I. Morris
Photography Endowment
2014.680

Suzuki Kiyoshi, Japanese, 1943–2000
A Man in Cardboard Boxes, Urasaki
Tetsuo, Yokohama, 1981
Gelatin silver print
Museum purchase funded by the Caroline
Wiess Law Accessions Endowment Fund
2014.719

Manjari Sharma, American, born India,
born 1979
Maa Saraswati, 2013
Chromogenic print
Museum purchase funded by
Geoffrey C. Koslov, Joan Morgenstern,
Clinton T. Willour, and
Anne Wilkes Tucker in honor of
Rick Wester
2014.735

Donna J. Wan, American, born Taiwan,
1977–1978
On Top of the Cliff, 2011
Inkjet print, printed 2013
Museum purchase funded by
Clinton T. Willour and Joan Morgenstern
2014.737

Nicholas Nixon, American, born 1947
The Brown Sisters, Truro, Massachusetts,
2013
Gelatin silver print
Museum purchase funded by
Nina and Michael Zilkha
2014.738

**The following works are funded by
the Mary Kathryn Lynch Kurtz
Charitable Lead Trust:**

Takanashi Yutaka, Japanese, born 1935
Tsunohazu-1, Shinjuku-ku, March 21, 1965
Gelatin silver print, printed 1970
2013.251

Kitai Kazuo, Japanese, born 1944
Students at Meeting, 1968
Police Force Rush, 1968
Gelatin silver prints
2013.254, 2013.255

**The following works are funded by
Clinton T. Willour:**

Will Michels, American, born 1968
Ben Teaney—Bust (profile), 2010
Salted paper print, printed 2012
Donald Aldridge—Bust (profile), 2008
Cyanotype, printed 2009
2013.256, 2013.257

Bobby Abrahamson, American, born
1966
North Portland Polaroids, 2011–13
70 gelatin silver contact prints
2013.695

Morrie Camhi, American, 1928–1999
Dan Lopez, artist, and son, 1976
Gelatin silver print
2014.94

**The following works are funded by
Harold Eisenman:**

Arthur Meyerson, American, born 1949
Toothpick, Texas, 1988
Inkjet print, artist's proof 1/4,
printed 2013
White Stallion, Mexico, 2004
Inkjet print, artist's proof 2/2,
printed 2013
Rice Planting Festival, Kyoto, 1984
Inkjet print, artist's proof 1/4,
printed 2013
Red Car, Havana, 2012
Inkjet print, artist's proof 1/2,
printed 2013
White Sands, New Mexico, 1995
Inkjet print, artist's proof 1/4,
printed 2013
Marlboro Man, Hong Kong, 1995
Inkjet print, artist's proof 1/2,
printed 2013
Palm Trees and Fog, Los Angeles, 1993
Inkjet print, artist's proof 1/4,
printed 2013
Laundry, Hong Kong, 1986
Inkjet print, artist's proof 2/2,
printed 2013
Chicken, Brazil, 1992
Inkjet print, artist's proof 1/4,
printed 2013
Stonehenge, England, 1980
Inkjet print, artist's proof 1/2,
printed 2013
Window, India, 1993
Inkjet print, artist's proof 1/4,
printed 2013

Flea Market, New Mexico, 1996
Inkjet print, artist's proof 1/2,
printed 2013
Red Hat, Wyoming, 1989
Inkjet print, artist's proof 1/4,
printed 2013
Pine Needles and Rain, Houston, 2001
Inkjet print, artist's proof 1/4,
printed 2013
Motor Scooter Rental, Victoria, 2009
Inkjet print, artist's proof 1/2,
printed 2013
Geothermal Plant, Iceland, 2011
Inkjet print, artist's proof 1/2,
printed 2013
Playground Fence, Louisiana, 2011
Inkjet print, artist's proof 1/2,
printed 2013
2013.258–2013.274

**The following works are funded by
Joan Morgenstern:**

Josh Brand, American, born 1980
Pete in the Doorway, 2011–13
Chromogenic print, ink, dyes,
mixed media
2014.66

Ian Teh, British, born 1971
Steel Plant, Hancheng, Shaanxi, China,
2010
Chromogenic print, printed 2012
In honor of Edward Osowski
2014.199

Pipo Nguyen-duy, American, born
Vietnam, 1962
Boy with Airplane, 2012
Inkjet print, printed 2013
2014.242

Tamara Staples, American, born 1964
Lemon Blue Modern Game Bantam Pullet,
2008
Inkjet print, printed 2012
In honor of Patsy Morgenstern Graham
2014.736

The following works are funded by Joan Morgenstern and an anonymous funder:

Vladyslav Krasnoshchok, Ukrainian, born 1980
Untitled, 2012
Gelatin silver print
2013.655

Shilo Group, founded September 2010
Sergiy Lebedynskyy, Ukrainian, born 1982
Vadym Trykoz, Ukrainian, born 1984
Vladyslav Krasnoshchok, Ukrainian, born 1980
Untitled, 2012
2 gelatin silver prints
2013.656, 2013.691

Vladyslav Krasnoshchok, Ukrainian, born 1980
Untitled, 2012
2 gelatin silver prints
2013.692, 2013.693

The following works are funded by an anonymous donor:

Morrie Camhi, American, 1928–1999
Activista Couple, Los Ojos, NM, 1974
Gelatin silver print
Young Man with Union Brochure, 1974
Gelatin silver print, printed 1977
Juan Chacon, President of La Union de los Steelworkers, Bayard, New Mexico, 1978
Gelatin silver print
2014.91–2014.93

Martin Gremm, German, born 1969
Westheimer & Fountainview, 2013
Inkjet print
2014.243

The following works are funded by Photo Forum 2013:

Steve Pyke, British, born 1957
Eugene Cernan's Foot—The Last to Walk on the Moon, 1998
Gelatin silver print, printed 2012
2013.654

Donna De Cesare, American, born 1955
San Salvador, El Salvador, 1989
Inkjet print, printed later
2014.187

Donna De Cesare, American, born 1955
“Esperanza,” Watts, Los Angeles, 1994
Inkjet print, printed later
2014.188

Bryan David Griffith, American, born 1975
Traverse, 2010
Platinum/palladium print, printed 2011
2014.191

Natan Dvir, Israeli, born 1972
Zara 04, 2012
Chromogenic print
2014.201

Martin Roemers, Dutch, born 1962
Kolkata, India, January 2008
Inkjet print, printed June 2013
2014.203

Alison Rossiter, American, born 1953
Eastman Kodak Velvet Velox, expired May 14, 1928, processed 2012, 2012
3 gelatin silver prints
2014.208

Kathy Grove, American, born 1948
After Kertész, 1989
Gelatin silver print, probably printed 1994
2014.209

Lori Vrba, American, born 1964
Feral, 2012
Gelatin silver print with toning, encaustic, and found objects
2014.239

Jim Naughten, British, born 1969
Herero Woman in Blue Dress, 2012
Chromogenic print
2014.257

Trine Søndergaard, Danish, born 1972
Strude #11, 2008–9
Chromogenic print
2014.671

The following works are funded by Nina and Michael Zilkha in memory of Christopher Hitchens:

Debbie Grossman, American, born 1977
Jessie Evans-Whinery, homesteader, with her wife Edith Evans-Whinery and their baby, 2010

Main Street, Pie Town, 2010
Anne Hesse, homesteader, 2010
Couple at community meeting, 2010
Couple at squaredance, 2010

Doris Caudill, 2010
Pie Town, New Mexico, 2010
Garden adjacent to the dugout home of Jessie and Edith Evans-Whinery, 2010
Picture of Jean Norris' old farm home in Oklahoma, hanging in the Norris living room, 2010

Nell Leathers, homesteader, shooting hawks which have been carrying away her chickens, 2010

Ruth Leonard secures a calf in her pasture, 2010

Swing your partner squaredance, 2010
The Fae and Doris Caudill family, eating dinner in their dugout, 2010

Virginia Norris with homegrown cabbage, one of many vegetables which the homesteaders grow in abundance, 2010

Jean Norris and wife Virginia Norris, homesteaders and town founders, 2010

Mildred Anthony, standing by mounted animals which she killed, 2010
From the series *My Pie Town*

Inkjet prints
2014.211–2014.226

The following works are funded by W. Burt Nelson and Morris Weiner:

Darin Boville, American, born 1965
Nebulae 2, 2010

Nebulae 5, 2010

Nebulae 9, 2010

Nebulae 14, 2010

Nebulae 17, 2010

Nebulae 21, 2010

Inkjet prints, printed 2013
2014.233–2014.238

The following works from The Manfred Heiting Collection are funded by the Caroline Wiess Law Accessions Endowment Fund:

Joachim Bonnemaison, French, born 1943
La Lumière Médite Toujours—Les Lieux de Méditation, 2000
Gelatin silver print, mirror, metal
2014.616

Patrick Cooper, German, born The Netherlands, 1967
Gymnastrada 91, 1991
In the Coalminers Bus, 1991
Where to Go?, 1991
Gelatin silver prints
2014.618–2014.620

F. Holland Day, American, 1864–1933
Pilate, 1906
Platinum print
2014.621

Phyllis A. Dearborn-Massar, American, 1917–2011
Shurfine, General Store, 1940s
Gelatin silver print
2014.622

H. M. Fowler & Co., Cleveland, Ohio, active early 20th century
[American Express], c. 1926
Albumen silver print
2014.623

Dave Heath, Canadian, born United States, 1931
NYC, 1957–58
Gelatin silver print, printed 1959
2014.624

Kipton C. Kumler, American, born 1940
A Portfolio of Plants, 1977
10 gelatin silver prints
2014.625

Jan Hnizdo, Czech, born 1945
Last Portrait of Mr. Sudek, Prague, 1976
Gelatin silver print
2014.626

Horst P. Horst, American, born Germany, 1906–1999
Calla Aethiopica, 1945
 Gelatin silver print
Duck Still Life, New York, 1946, printed 1989
 Platinum/palladium print
Lisa Fonnagrives and Irving Penn, 1951
 Gelatin silver print, contact print, proof print
Body Parts, Oyster Bay, NY, 1989
 Platinum/palladium print
Philodendron Cordatum, 1945
 Platinum/palladium print
Portrait of Irving Penn, May 31, 1951
 Gelatin silver print, proof print
Untitled, 1940s
 Color transparency
Untitled, 1940s
 Platinum/palladium print
Untitled, 1941
 Gelatin silver print, ink, guide proof
Lisa on Silk, New York, 1940
 Platinum/palladium print
Gene Tierney, 1939
 Gelatin silver print
Gene Tierney, 1939
 Chromogenic print
 2014.627–2014.638

Barbara Klemm, German, born 1939
Manfred Heiting, Werner Kolligs, Helmut Newton Exhibition, Fotografie Forum Frankfurt, 1987
 Gelatin silver print
 2014.639

François Kollar, French, 1904–1979
Porteur de rails, 1933
 Gelatin silver print
 2014.640

Heinrich Kühn, Austrian, 1866–1944
Die Wiese, 1898
 Bromoil print
 2014.641

Robert Mapplethorpe, American, 1946–1989
 Swid Powell, American, active 1982–c. 1994
Calla Lily, 1984
 Porcelain
Flower, 1986
 Porcelain
Orchid, 1987
 Porcelain
 2014.642–2014.644

Patrick Nagatani, American, born 1945
 Andrée Tracey, American, born 1948
Atomic Cafe, 1983
Blue Room, 1986
 Dye diffusion transfer prints
 2014.645, 2014.646

Carlo Naya, Italian, 1816–1882
Cortile del Palazzo Ducale, Venezia, 1876
 Albumen silver print from glass negative
 2014.647

Gabriele Nothhelfer, German, born 1945
 Helmut Nothhelfer, German, born 1945
Mädchen auf dem evangelischen Kirchentag im Tiergarten, 1978
Freundinnen auf einer Demonstration, Berlin, 1975
 Gelatin silver prints
 2014.648, 2014.649

Liza Ryan, American, born 1965
Trip, 1998
 Silver dye bleach print
Waltz, 1999
 Chromogenic print and artist's frame
 2014.650, 2014.651

Barry Savenor, American, 1952–2004
Self-Portrait with Wings (In Memory of Dora Kagan Savenor), 1978
 Electrostatic print
 2014.652

Anton Josef Trcka, Austrian, 1893–1940
Reclining Nude, Vienna, 1926
 Gelatin silver print
 2014.653

Edward Weston, American, 1886–1958
Kelp, 1930
 Gelatin silver print, printed 1970s by Cole Weston
 2014.654

Joel Peter Witkin, American, born 1939
 Sèvres Porcelain Manufactory, French, est. 1756
Le Peintre, 1989
 Hard-paste porcelain with enamel and gilding
 2014.656

Hans Hammarskiöld, Swedish, 1925–2012
Untitled, 1979
 Silver dye bleach print
 2014.657

Max Baur, German, 1898–1988
Potsdam, c. 1939
 27 gelatin silver prints
 2014.658

Henri Cartier-Bresson, French, 1908–2004
Lovers on the Beach, Dieppe, France, 1928
 Gelatin silver print
 2014.659

The following works are funded by The Francis L. Lederer Foundation:

Nakahira Takuma, Japanese, born 1938
Untitled, 1968–69
Untitled, 1968–73
Untitled, 1968–70
Untitled, 1973
Untitled, 1968–1973
 Gelatin silver prints, printed 2014
 2014.664–2014.669

The following works are funded by the Caroline Wiess Law Accessions Endowment Fund:

Enokura Kōji, Japanese, 1942–1995
Quality of Wetness, 1970
Quality of Wetness, 1970
P.W. No. 50, Symptom—Floor, Water, 1974
P.W. No. 51, Symptom—Floor, Hand, 1974
 Gelatin silver prints
 2014.682–2014.685

Ishiuchi Miyako, Japanese, born 1947
 4 photographs, from the series
Apartment, 1977–78
 Gelatin silver prints, printed in 1978
 2014.704–2014.707

Kawada Kikuji, Japanese, born 1933
Atomic-Bomb Dome, Ceiling Stain of Blood, from the series *The Map*, 1959–65
 Gelatin silver print with selenium toning, printed 1989
 2014.708

Kitajima Keizo, Japanese, born 1954
 4 *Untitled* photographs, from *Photo Express: Tokyo*, 1979
 Gelatin silver prints, editions 1/3
 2014.709–2014.712

Mochizuki Masao, Japanese, born 1939
Queen Elizabeth in Tokyo, 1975, from the series *Television*, 1975–76
 Gelatin silver print, artist's proof, printed c. 1998
 2014.714

Nomura Hitoshi, Japanese, born 1945
 'moon' score, *December 19, 1975*, 1975
 Gelatin silver print, edition 1/5, printed c. 2003
 2014.715

Suzuki Kiyoshi, Japanese, 1943–2000
A Man in Cardboard Boxes, Urasaki Tetsuo, Yokohama, from *Mind Games*, 1981
 Gelatin silver print
 2014.719

Shōmei Tōmatsu, Japanese, 1930–2012
 2 photographs, from *Oh! Shinjuku*, 1969
 Gelatin silver prints, printed 1980
 2014.720, 2014.721

THE RIENZI COLLECTION

Purchases

The following works are purchases funded by John Kotts and Reed Morian in honor of Meredith Long at “One Great Night in November, 2013”

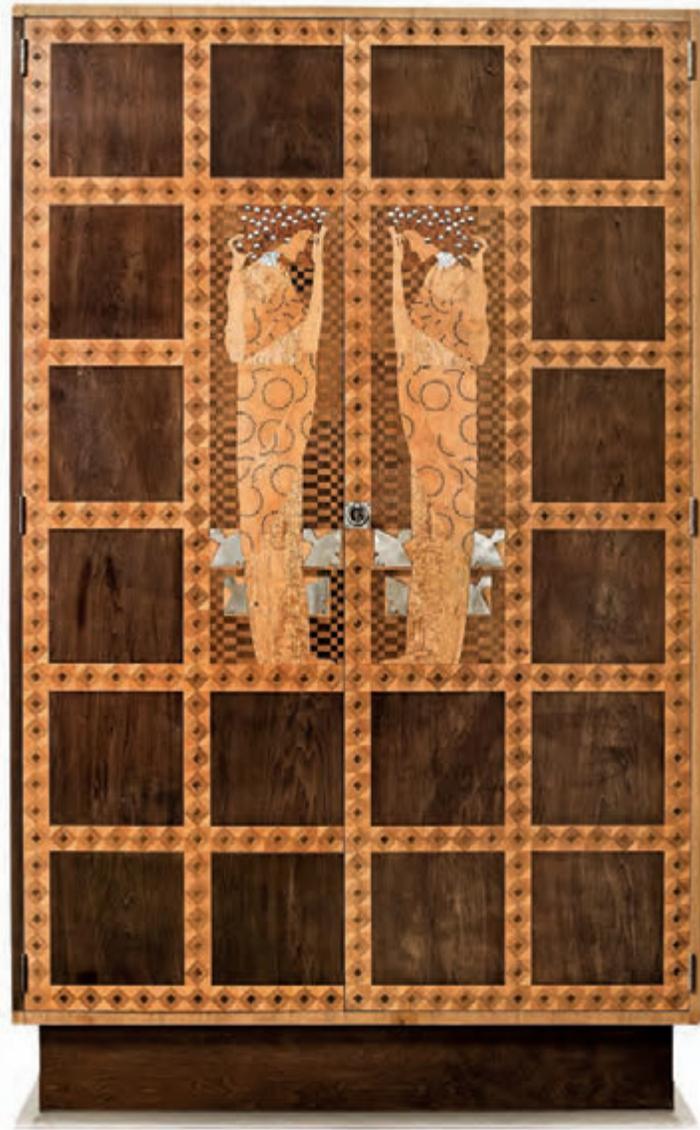
Doccia Porcelain Manufactory, Italian, est. 1735
Two Tea Bowls and Saucers, c. 1755
 Soft-paste porcelain
 2014.8, 2014.9

...

Attributed to François Hervé, French, active 1781–1796
 Possibly designed by Guillaume Gaubert, French, active London c. 1785–1795
Pair of Bergères, c. 1791
 Giltwood
 The Rienzi Collection, museum purchase funded by The Rienzi Society
 2014.189.1–2

Painted by Jean de Court, French, active c. 1550–1585
 Based on an engraving by Jacques Androuet du Cerceau the Elder, French, c. 1515–after 1584
Ewer Depicting a Fight between Horsemen, mid-16th–late 16th century
 Copper and enamel
 The Rienzi Collection, museum purchase funded by The Rienzi Society
 2014.206

MAJOR LOAN EXHIBITIONS



Koloman Moser: Designing Modern Vienna, 1897–1907
September 29, 2013–January 12, 2014
Millennium Gallery and Corridor
The Audrey Jones Beck Building

This exhibition was co-organized by the Neue Galerie New York and the Museum of Fine Arts, Houston. Generous funding was provided by the John R. Eckel, Jr. Foundation; The Susan Vaughan Foundation; The Margaret Cooke Skidmore Exhibition Endowment; Dr. Marjorie G. Horning; the Dale Family Foundation / Michael Dale; Jo and Jim Furr / Gensler; Ms. Cecily E. Horton; Anne Lamkin Kinder; Karol Kreymer / Robert J. Card, M.D.; the Mithoff Family Foundation; Lauren Rottet; The Schissler Foundation; Leslie and Shannon Sasser; and Louis H. Skidmore, Jr.

Koloman Moser: Designing Modern Vienna, 1897–1907 was the first museum retrospective in the United States devoted to Austrian artist and designer Koloman Moser (1868–1918). Instrumental in the modern design revolution that swept Vienna at the turn of the 20th century, Moser worked across varied types of media, in both two and three dimensions. His art is often characterized by precise geometric styles and frequently uses a black-and-white grid pattern. This exhibition, which premiered at the Neue Galerie in New York City before traveling to Houston, surveyed the sum of Moser's decorative-arts career through more than 200 objects, from jewelry, metalwork, glass, and ceramics to furniture, textiles, prints, and designs for architectural interiors.



American Adversaries: West and Copley in a Transatlantic World

October 6, 2013–January 20, 2014
 The Brown Foundation, Inc. Gallery
 The Audrey Jones Beck Building

An indemnity was granted by the Federal Council on the Arts and the Humanities. The exhibition was made possible through support from the Terra Foundation for American Art. Additional support was provided by The Henry Luce Foundation; the National Endowment for the Arts; The Raymond J. Horowitz Foundation for the Arts, Inc.; Carol and Mike Linn; The National Endowment for the Humanities: Exploring the human endeavor; Jeanie Kilroy Wilson; The Rand Group; Ann G. Trammell; and The Brown Foundation, Inc. / Carla Knobloch.

The catalogue for this exhibition received generous funding from Furthermore: a program of the J. M. Kaplan Fund.

American Adversaries: West and Copley in a Transatlantic World charted the rise and spectacular success of contemporary history painting in the 18th century through the experiences of two colonial American innovators: Benjamin West (1738–1820) and John Singleton Copley (1738–1815). This major exhibition was the first to offer a revealing look at their ambitious, competitive, and highly productive lives. West and Copley—initially friends but eventually bitter rivals—created theatrical paintings that romanticized current events and captured the imaginations of the public. At the core of the exhibition were two works that catapulted these artists to international fame, West’s *The Death of General Wolfe* and Copley’s *Watson and the Shark*, accompanied by works of art from around the globe that provided greater perspective and meaning. *American Adversaries* comprised oil paintings, works on paper, sculptures, and artifacts. Among the other artists represented were George Romney, Gilbert Stuart, and John Trumbull.



Words and Things: Buddhist Texts and Ritual Objects from Japan
 October 20, 2013–January 12, 2014
 Cameron Foundation Gallery
 The Audrey Jones Beck Building

Words and Things: Buddhist Texts and Ritual Objects from Japan comprised nearly fifty objects from the private collection of Boston-based literature scholars Sylvan Barnet and William Burto, who amassed an exceptional collection of Buddhist works from Japan. Exploring the significance of words in Buddhist practice, the exhibition featured exquisite fragments of Buddhist sutras (narratives based on the life and teachings of the Buddha) written in gold and silver ink on indigo paper; 7th-century wooden pagodas; and ritual objects that include an extraordinary bamboo sutra cover, a bronze sutra container, a wooden reliquary, a bronze vajra, and bronze finials.



Antonio Berni: Juanito and Ramona
November 10, 2013–January 26, 2014
Upper Brown Pavilion
The Caroline Wiess Law Building

This exhibition was organized by the Museum of Fine Arts, Houston, and Malba – Fundación Costantini, Buenos Aires. Generous funding was provided by Gail and Louis K. Adler and Sutherland Asbill & Brennan LLP. The catalogue for this exhibition received funding from Furthermore: a program of the J. M. Kaplan Fund.

Argentinean artist Antonio Berni (1905–1981) was widely recognized early in his career as a leading painter and promoter of his own brand of “New Realism” in Latin America. But in the mid-1950s, motivated by the poverty he witnessed in Argentina amid social unrest and industrialization, Berni abandoned painting for assemblage. He devoted much of the rest of his life to chronicling the tales of Juanito Laguna and Ramona Montiel, fictional characters that he constructed out of trash, machine parts, and other discards from everyday life. In his lifetime, Berni witnessed Juanito, a boy of the shantytowns, and Ramona, a working-class woman forced into prostitution, become popular legends and folk heroes. A collaboration between the Museum of Fine Arts, Houston, and Malba – Fundación Costantini in Buenos Aires, *Antonio Berni: Juanito and Ramona* was the first exhibition to focus on this iconic series and Berni’s related series of monumental “Monsters.”



Roads of Arabia: Archaeology and History of the Kingdom of Saudi Arabia

December 19, 2013–March 9, 2014
North Foyer and Cullinan Hall
The Caroline Wiess Law Building

This exhibition was organized by the Arthur M. Sackler Gallery, Smithsonian Institution, in association with the Saudi Commission for Tourism and Antiquities of the Kingdom of Saudi Arabia. ExxonMobil and Saudi Aramco were gratefully acknowledged as principal co-sponsors of the tour of *Roads of Arabia* in the United States. Sponsorship was also provided by The Olayan Group and Fluor Corporation.

The Boeing Company, Khalid Al Turki Group, and Saudi Basic Industries Corporation SABIC granted additional support.

In Houston, generous funding was provided by Mary Lawrence Porter and Oliver Wyman.

Roads of Arabia: Archaeology and History of the Kingdom of Saudi Arabia examined the impact of ancient trade routes that traversed the Arabian Peninsula, carrying precious frankincense and myrrh to Mesopotamia and the Greco-Roman world and allowing for a vibrant exchange of both objects and ideas. With the later rise of Islam, pilgrimage roads converged on Mecca and gradually replaced the well-traveled incense roads. This unparalleled exhibition featured objects excavated from more than ten archaeological sites throughout the peninsula. Among the works on view were alabaster bowls and fragile glassware, heavy gold earrings, and monumental statues. These objects testify to the lively mercantile and cultural exchange between the Arabs and their neighbors, including the Egyptians, Syrians, Babylonians, and Greco-Romans. The surprising discoveries on display in *Roads of Arabia* opened a new window onto the culture and economy of this ancient civilization.



The Age of Impressionism: Great French Paintings from the Sterling and Francine Clark Art Institute

December 22, 2013–March 23, 2014; extended to May 7, 2014
Beck Galleries 201–209 and 213
The Audrey Jones Beck Building

This exhibition was organized by the Sterling and Francine Clark Art Institute, Williamstown, Massachusetts. An indemnity was granted by the Federal Council on the Arts and the Humanities. Lead foundation underwriting was provided by The Hamill Foundation. Lead Corporate Sponsor was TMK IPSCO. Additional generous funding was provided by Margaret Alkek Williams; Lisa and Downing Mears; GDF SUEZ; the M. D. Anderson Foundation; Mr. Samuel F. Gorman; and Birgitt Van Wijk.

The acclaimed international tour of *The Age of Impressionism: Great French Paintings from the Sterling and Francine Clark Art Institute* concluded at the Museum of Fine Arts, Houston. Showcasing the Clark's renowned holdings of 19th-century French painting, this exhibition featured more than seventy works of art, including portraits, landscapes, marines, still lifes, and scenes of everyday life. Among the twenty-five featured artists were Edgar Degas, Édouard Manet, Claude Monet, Camille Pissarro, and Pierre-Auguste Renoir, as well as Pierre Bonnard, William-Adolphe Bouguereau, Jean-Baptiste-Camille Corot, Jean-Léon Gérôme, Jean-François Millet, Berthe Morisot, Alfred Sisley, and Henri de Toulouse-Lautrec. This remarkable presentation told not only the story of Sterling and Francine Clark's devotion to and passion for collecting but also of painting in 19th-century France, from the Orientalist works of Gérôme; to the Barbizon paintings of Corot and Théodore Rousseau; to the Impressionist masterpieces of Degas, Manet, Monet, Pissarro, Renoir, and Sisley; and concluding with the early modern output of Bonnard and Lautrec.



Georges Braque: A Retrospective
February 13–May 11, 2014
Upper Brown Pavilion
The Caroline Wiess Law Building

This exhibition was organized by the Museum of Fine Arts, Houston, and the Réunion des Musées Nationaux – Grand Palais, with the partnership of the Centre Pompidou, Paris. An indemnity was granted by the Federal Council on the Arts and the Humanities.

Generous funding was provided by the Anchorage Foundation of Texas; the National Endowment for the Arts; The Brown Foundation, Inc. / Jeff Fort; the Robert Lehman Foundation; and the Scaler Foundation.

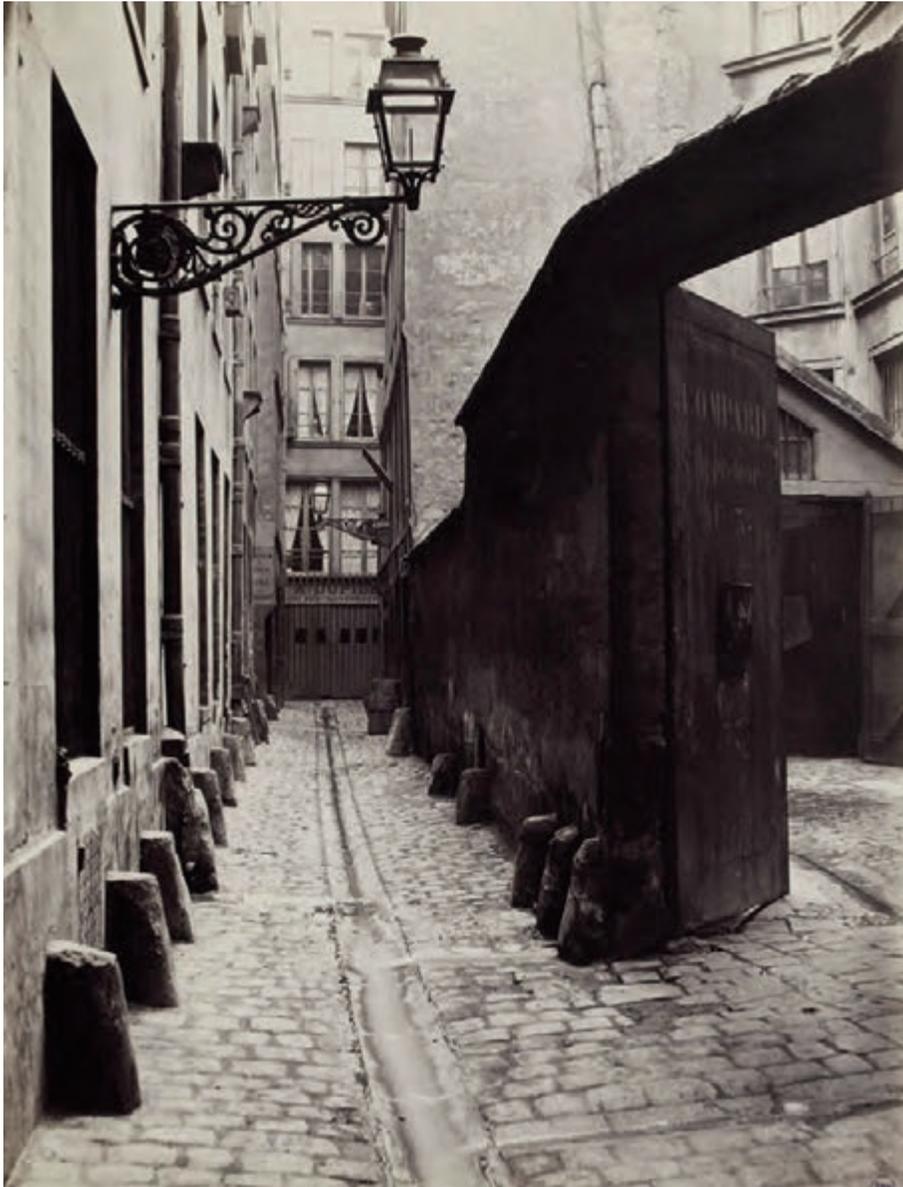
This definitive retrospective of the career of Georges Braque (1882–1963) presented more than seventy-five significant works of art. The selections ranged from the artist's early, bold Fauvist paintings to his radical Cubist compositions, to the lyrical still lifes and landscape abstractions of his later years. One of the most influential painters of the 20th century, Braque invented Cubism with his friend and collaborator, Pablo Picasso. This exhibition explored Braque's unique achievement and revealed his genius to new audiences. It was the first comprehensive museum survey of Braque's work seen in the United States in twenty-five years. The Museum of Fine Arts, Houston, was the only U.S. venue for *Georges Braque: A Retrospective*, which premiered at the Grand Palais in Paris. The exhibition drew on the deep collections of Braque's work at the Centre Pompidou in Paris, with additional loans gathered from public and private art collections across Europe and the United States, including works from the Museum of Fine Arts, Houston.



John Singer Sargent: The Watercolors
 March 2–May 26, 2014
 The Brown Foundation, Inc. Gallery
 The Audrey Jones Beck Building

This exhibition was organized by the Brooklyn Museum and the Museum of Fine Arts, Boston. In Houston, generous funding was provided by the Kinder Foundation; Mr. and Mrs. Frank Hevrdejs; Mr. and Mrs. Meredith J. Long; Carol and Michael Linn; Mr. and Mrs. Ted Barr; and Ann G. Trammell. Education programs for this exhibition were made possible by the Favrot Fund. The national tour of the exhibition was made possible by Bank of America and the National Endowment for the Arts.

John Singer Sargent: The Watercolors offered a once-in-a-generation opportunity to see 100 watercolors by the Gilded Age American master John Singer Sargent (1856–1925). Early-20th-century scenes of landscape, labor, and leisure highlighted Sargent’s mastery of the medium of watercolor. This expansive exhibition united, for the first time, the two most significant collections of his watercolor paintings: holdings from the Brooklyn Museum and the Museum of Fine Arts, Boston. The Brooklyn and Boston collections were purchased (in 1909 and 1912, respectively) directly from Sargent’s only two American watercolor exhibitions, at the Knoedler Gallery in New York. Representing Sargent’s departure from the commissioned portraits that made him famous, the compositions in this exhibition were painted in Greece, Italy, Palestine, Portugal, Spain, Switzerland, and Syria. The subjects include scenes of Mediterranean sailing vessels, villa gardens, marble quarries, fountains, gondoliers, and one of Venice’s greatest churches, as well as explorations of sunlight and shadow.



Charles Marville: Photographer of Paris
From June 15, 2014
Millennium Galleries and Corridor
The Audrey Jones Beck Building

This exhibition was organized by the National Gallery of Art, Washington, D.C., in association with The Metropolitan Museum of Art, New York, and the Museum of Fine Arts, Houston. Generous funding was provided by Joseph M. Cohen and The Hite Foundation.

This first major exhibition in the United States devoted to 19th-century French photographer Charles Marville explored the beauty, variety, and historical poignancy of his art. *Charles Marville: Photographer of Paris* featured nearly 100 photographs that span Marville's entire career. At the heart of the show were the images for which Marville (1813–1879) has been most celebrated: rigorously composed, beautifully detailed prints that he made beginning in the early 1860s as official photographer for the city of Paris. Many of Marville's photographs depict Paris at the moment of its transformation into the most modern of European capitals. His compelling urban views show Paris both before and after historic neighborhoods were razed to make way for broad boulevards, monumental buildings, and manicured parks. Featured works from Marville's early career also include landscapes, cityscapes, studies of sculpture, and striking architectural photographs made in Paris, across France, and in Germany along the Rhine.

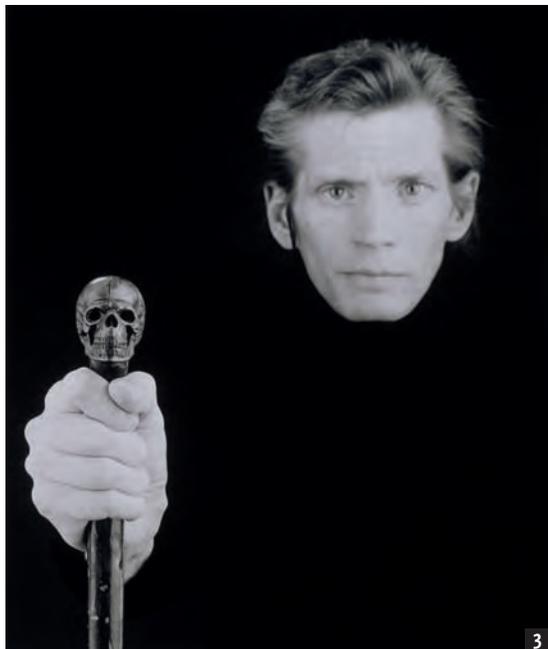


Houghton Hall: Portrait of an English Country House
From June 22, 2014
The Brown Foundation, Inc. Gallery
The Audrey Jones Beck Building

This exhibition was organized by the Museum of Fine Arts, Houston, in collaboration with Houghton Hall. An indemnity was granted by the Federal Council on the Arts and the Humanities. Generous funding was provided by The Brown Foundation, Inc.; Mary Lawrence Porter; Tony and Isaac Arnold, Jr.; Luther King Capital Management; KONGSBERG; The Vivian L. Smith Foundation; the Cyvia and Melvyn Wolff Endowment for Exhibitions; and the Dale Family Foundation / Michael W. Dale.

For the first time, the renowned collection of Houghton Hall traveled to the United States for a national tour originating at the Museum of Fine Arts, Houston. England's first prime minister, Sir Robert Walpole, built Houghton Hall in Norfolk, northeast of London, in the early 1700s, and his descendants added considerably to what would become one of the most extensive art collections in Britain. The collection's Old Master paintings, portraits by famed 18th- and 19th-century artists, exquisite examples of Sèvres porcelain, and pieces of legendary furniture chronicle three centuries of art, history, and politics. *Houghton Hall* assembled nearly 200 objects in settings that combine paintings, porcelain, sculpture, costume, metalwork, and furniture to evoke the house's stunning rooms. Among the highlights were family portraits by William Hogarth, Joshua Reynolds, and John Singer Sargent; rare silver objects by Paul de Lamerie and William Lukin; and furniture by William Kent.

DISPLAYS FROM THE PERMANENT COLLECTION AND GALLERY ROTATIONS



1. **Gifts from the Past:**
The Isabel Brown Wilson Collection
July 13–October 27, 2013
Alice Pratt Brown Gallery
The Caroline Wiess Law Building

2. **Minor White: Poetic Form**
July 13, 2013–September 29, 2013
Lower Beck Corridor
The Audrey Jones Beck Building

3. **Self, Model, and Self as Other**
July 14–September 29, 2013
Cameron Foundation Gallery
The Audrey Jones Beck Building



4



5



6

4. Miguel Ángel Ríos: *On the Edge*
September 12–29, 2013
Cullinan Hall
The Caroline Wiess Law Building

5. *Shanghai to Paris 1933: Modern Chinese Painting on the World Stage* from the Richard Fabian Collection
September 24–December 15, 2013
Arts of China Gallery
The Caroline Wiess Law Building

6. *Beyond the Great Wall: The Mongol and Liao Dynasties: Selections from the Vahid and Cathy Kooros Collection*
September 24–December 15, 2013
Arts of China Gallery
The Caroline Wiess Law Building



7



8



10



9

7. Photo Forum 2013
October 12, 2013–January 5, 2014
Lower Beck Corridor
The Audrey Jones Beck Building

8. Pattern Repeat:
Wallpaper Then and Now
November 17, 2013–March 30, 2014
The Alice Pratt Brown Gallery
The Caroline Wiess Law Building

Generous funding was provided by
United.

9. Eye on Houston: High School
Documentary Photography
January 11–April 20, 2014
Lower Beck Corridor
The Audrey Jones Beck Building

This exhibition received generous
funding from the CFP Foundation,
Texas Commission on the Arts, and
the Junior League of Houston, Inc.

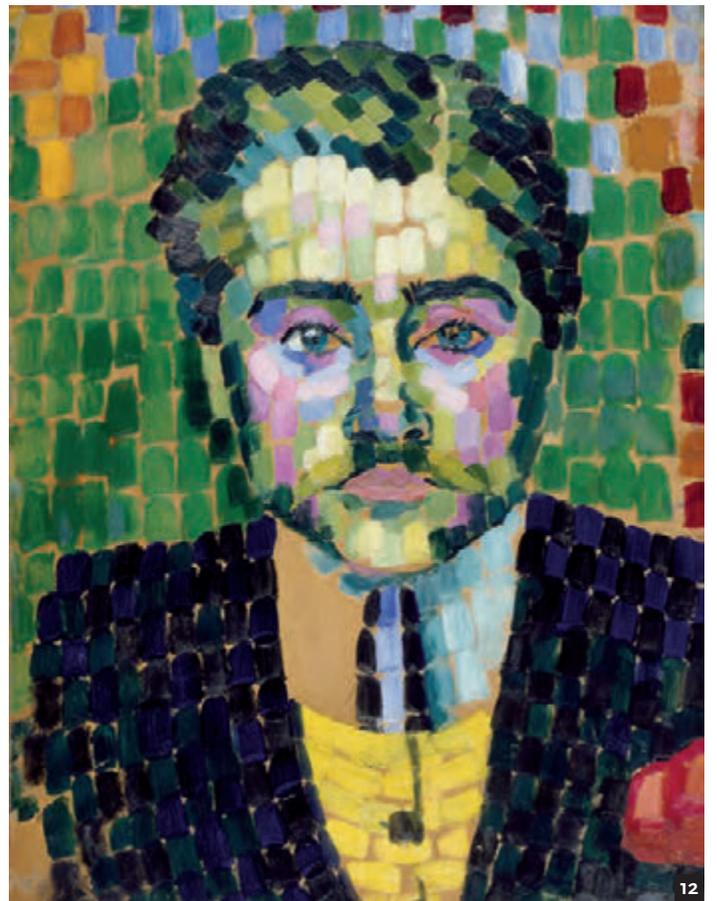
10. Made for Magazines:
Iconic 20th-Century Photographs
February 9–May 4, 2014
Cameron Foundation Gallery
The Audrey Jones Beck Building



11



13



12

11. Beyond Craft: Decorative Arts from the Leatrice S. and Melvin B. Eagle Collection
February 23–May 26, 2014
Millennium Gallery and Corridor
The Audrey Jones Beck Building

Generous funding was provided by The Margaret Cooke Skidmore Exhibition Endowment and Friends of Leatrice S. and Melvin B. Eagle.

12. European Art 1900–1975: Selections from the Museum's Collection
March 4–May 3, 2015
Upper Brown Pavilion
The Caroline Wiess Law Building

The Museum of Fine Arts, Houston, receives generous support from Mr. William J. Hill.

13. Recent Acquisitions in Design
From April 18, 2014
Alice Pratt Brown Gallery
The Caroline Wiess Law Building

Generous funding was provided by United.



14

14. Soto: The Houston Penetrable
From May 8, 2014
Cullinan Hall
The Caroline Wiess Law Building

Designed by Soto on commission
from the Museum in 2004.

Organized by the Museum of
Fine Arts, Houston, in collaboration
with the Atelier Soto, Paris.

Presenting Sponsor was Mercantil
Commercebanc.



15



17



16

15. Alexander Archipenko:
The Berlin Drawings
From May 15, 2014
Cameron Foundation Gallery
The Audrey Jones Beck Building

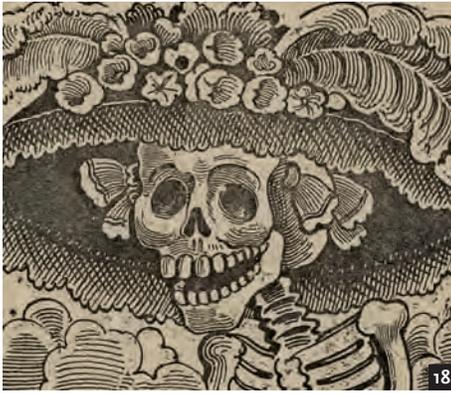
16. Nicholas Nixon: The Brown Sisters
From May 20, 2014
Lower Beck Corridor
The Audrey Jones Beck Building

RIENZI

Rienzi Begins: Architect John F. Staub
and the Mastersons
October 12, 2013–January 31, 2014

17. Celebrating Spring: Porcelain in
Bloom in the Rienzi Collection
March 1–June 30, 2014

**DISPLAYS FROM THE PERMANENT COLLECTION
AND GALLERY ROTATIONS**



**LOWER BROWN CORRIDOR
INSTALLATIONS
in the Caroline Wiess Law Building**

Calaveras Mexicanas:
The Art and Influence of José Guadalupe Posada
September 13–December 15, 2013

Jan Banning: Bureaucrats
December 18, 2013–March 23, 2014

Modern & Contemporary Prints and Drawings
From April 1, 2014

The Will to Architecture
From April 1, 2014

**KINDER FOUNDATION
GALLERY EXHIBITIONS
in the Caroline Wiess Law Building**

My World, My Self
July 15, 2013–January 12, 2014

My Public Self
January 18–June 29, 2014



**GLASSELL SCHOOL OF ART
EXHIBITIONS**

**Air Alliance Houston
Annual Earth Day Art Tour**
July 8–August 1, 2013
Norma R. Ory Gallery
Junior School

Citywide African American Artists Exhibition
July 19–August 25, 2013
Laura Lee Blanton Gallery
Studio School

Summer 2013 Student Show
August 26–October 11, 2013
Norma R. Ory Gallery
Junior School

From Here to Afternoon
September 6–November 24, 2013
Laura Lee Blanton Gallery
Studio School

Junior School Annual Holiday Exhibition
November 18, 2013–January 10, 2014
Norma R. Ory Gallery
Junior School

Faculty Exhibition:
35 Years in the Glass Block Building
December 13, 2013–February 23, 2014
Laura Lee Blanton Gallery
Studio School

Junior School Faculty Show
January 10–February 5, 2014
Norma R. Ory Gallery
Junior School

**Harris County Department of Education
Gold Key Exhibition**
February 13–28, 2014
Norma R. Ory Gallery
Junior School



Presbyterian School Retrospective
March 5–28, 2014
Norma R. Ory Gallery
Junior School

2014 Core Exhibition
March 14–April 20, 2014
Laura Lee Blanton Gallery
Studio School

Advanced Portfolio Preparation (APP) Exhibition
April 7–May 3, 2014
Norma R. Ory Gallery (first floor)
Junior School

**Society for the Performing Arts
Annual Student Art Show**
April 7–May 3, 2014
Norma R. Ory Gallery (second floor)
Junior School

Certificate of Achievement Recipients 2014
May 6–18, 2014
Laura Lee Blanton Gallery
Studio School

Visual Art Scholastic Event: Gold Seal Exhibition
May 23–June 29, 2014
Norma R. Ory Gallery
Junior School

Studio School Annual Student Exhibition
From May 23, 2014
Laura Lee Blanton Gallery
Studio School



21

TRAVELING EXHIBITIONS ORGANIZED BY THE MUSEUM OF FINE ARTS, HOUSTON

WAR/PHOTOGRAPHY: Images of Armed Conflict and Its Aftermath
 Travel venues:
 Corcoran Gallery of Art,
 Washington, D.C., through
 September 29, 2013
 The Brooklyn Museum,
 November 8, 2013–February 2, 2014

This exhibition was organized by the Museum of Fine Arts, Houston, and was made possible with generous support from the Phillip and Edith Leonian Foundation.

Art Across America
 Travel venue: Daejeon Museum of Art, Korea, through September 1, 2013

America: Painting a Nation
 Travel venue: Art Gallery of New South Wales, Sydney, November 8, 2013–February 9, 2014

The exhibition was organized by the Los Angeles County Museum of Art, the Museum of Fine Arts, Houston, the Philadelphia Museum of Art, and the Terra Foundation for America Art in collaboration with the Art Gallery of New South Wales, and was made possible through support from the Terra Foundation for American Art.

**Antonio Berni:
 Juanito and Ramona**
 Travel venue: Phoenix Art Museum, from June 28, 2014

MAJOR LOAN EXHIBITIONS

Kolomon Moser: Designing Modern Vienna, 1897–1907

Left: Koloman Moser, *Wardrobe from the bedroom of the Eisler von Terramare Apartment*, 1902–3, execution: J. W. Müller, Vienna (?); maple (formerly stained grey), marquetry of different woods, mother-of-pearl and ivory inlay, Ernst Ploil, Vienna. Photograph © Ernst Ploil, Vienna

Right: Koloman Moser, *Armchair*, c. 1903, execution: Prag-Rudniker Korbwaren Fabrication; beechwood, painted white; woven cane seat, painted black and white. Photograph © Neue Galerie New York

American Adversaries: West and Copley in a Transatlantic World

Top: John Singleton Copley, *Watson and the Shark*, 1778, oil on canvas, National Gallery of Art, Washington, Ferdinand Lamot Belin Fund, image courtesy National Gallery of Art.

Bottom: Benjamin West, *The Death of General Wolfe*, 1779, oil on canvas, Ickworth, National Trust, Suffolk. Photograph © Hamilton Kerr Institute, Fitzwilliam Museum, University of Cambridge

Words and Things: Buddhist Texts and Ritual Objects from Japan

Left: Japanese, *Section of “Former Affairs of King Wonderful Adornment,”* from Chapter 27 of the Lotus Sutra, late 18th century, gold on purple-dyed paper with silver ruling, Sylvan Barnet and William Burto Collection.

Right: Japanese, *Section of “Ananda’s Perfect Memory,”* from Chapter 45 of the *Sutra of the Wise and the Foolish*, early 8th–late 9th century, ink on paper, Sylvan Barnet and William Burto Collection.

Antonio Berni: Juanito and Ramona

View of the exhibition, photograph by Thomas R. DuBrock, the Museum of Fine Arts, Houston Archives, RG36-1318-043.

Roads of Arabia: Archaeology and History of the Kingdom of Saudi Arabia

View of the exhibition, photograph by Thomas R. DuBrock, the Museum of Fine Arts, Houston Archives, RG36-1327-007.

The Age of Impressionism: Great French Paintings from the Sterling and Francine Clark Art Institute

Pierre-Auguste Renoir, *A Box at the Theater (At the Concert)*, 1880, oil on canvas, Sterling and Francine Clark Art Institute, Williamstown, Massachusetts. Image ©The Clark

Georges Braque: A Retrospective

Georges Braque, *L’oiseau noir et l’oiseau blanc (Black Bird and White Bird)*, 1960, oil on canvas, private collection, Paris. © 2015 Artists Rights Society (ARS), New York / ADAGP, Paris. Image © Leiris SAS Paris

John Singer Sargent: The Watercolors

Left: John Singer Sargent, *The Bridge of Sighs*, c. 1903–4, translucent and opaque watercolor with graphite and red-pigmented underdrawing, Brooklyn Museum, Purchased by Special Subscription.

Right: John Singer Sargent, *Simplon Pass: Reading*, c. 1911, opaque and translucent watercolor and wax resist with graphite underdrawing, Museum of Fine Arts, Boston, The Hayden Collection-Charles Henry Hayden Fund. © 2013 Museum of Fine Arts, Boston

Charles Marville: Photographer of Paris

Charles Marville, *Impasse de la Bouteille (de la rue Montorgeuil) (second arrondissement)*, 1865–68, albumen print from collodion negative, Musée Carnavalet, Paris. © Musée Carnavalet/Roger-Viollet

Houghton Hall: Portrait of an English Country House

View of the exhibition, photograph by Thomas R. DuBrock, the Museum of Fine Arts, Houston Archives, RG36-1340-014.

DISPLAYS FROM THE PERMANENT COLLECTION AND GALLERY ROTATIONS

1. **Gifts from the Past: The Isabel Brown Wilson Collection**
Egyptian, *Seated Cat*, c. 712–332 BC, bronze, the Museum of Fine Arts, Houston, bequest of Isabel Brown Wilson.
 2. **Minor White: Poetic Form**
Minor White, *Nude Foot, San Francisco*, 1947, gelatin silver print, edition 33/100, printed 1975, the Museum of Fine Arts, Houston, museum purchase. Reproduced with permission of the Minor White Archive, Princeton University Art Museum, © Trustees of Princeton University
 3. **Self, Model, and Self as Other**
Robert Mapplethorpe, *Self-Portrait*, 1988, gelatin silver print, the Museum of Fine Arts, Houston, Manfred Heiting Collection, gift of Manfred Heiting. © Robert Mapplethorpe Foundation, used by permission
 4. **Miguel Ángel Ríos: On the Edge**
Miguel Ángel Ríos: *On the Edge*, 2005, two-channel video wall projection, the Museum of Fine Arts, Houston, museum purchase funded by the Caroline Wiess Law Accessions Endowment Fund, 2010.171. © Miguel Ángel Ríos
 5. **Shanghai to Paris 1933: Modern Chinese Painting on the World Stage from the Richard Fabian Collection**
Wang Zhen, *Two Immortals*, 1926, ink and color on paper, the Rev. Richard Fabian Collection.
 6. **Beyond the Great Wall: The Mongol and Liao Dynasties: Selections from the Vahid and Cathy Kooros Collection**
Crown, 907–1125, Qidan, Liao Dynasty, gilded bronze, lent by the Cathy and Vahid Kooros Collection.
 7. **Photo Forum 2013**
Bryan David Griffith, *Traverse*, 2010, platinum/palladium print, printed 2011, the Museum of Fine Arts, Houston, museum purchase funded by Photo Forum 2013. © Bryan David Griffith
 8. **Pattern Repeat: Wallpaper Then and Now**
Piet Hein Eek, manufactured by NLXL, *Scrapwood Wallpaper*, 2011, printed wallpaper, the Museum of Fine Arts, Houston, museum purchase funded by Michael Dale. © Scrapwood Wallpaper by Piet Hein Eek for NLXL
 9. **Eye on Houston: High School Documentary Photography**
Jami Eckols-Leonard, *The Princess and Her Bunny*, 2013, inkjet print, Bellaire High School. © Jami Eckols-Leonard
 10. **Made for Magazines: Iconic 20th-Century Photographs**
George S. Zimbel, *Marilyn Monroe and Billy Wilder, "The Seven Year Itch," New York*, 1954, gelatin silver print, printed 1993, the Museum of Fine Arts, Houston, museum purchase funded by Jonathan and Cynthia King. © George S. Zimbel
 11. **Beyond Craft: Decorative Arts from the Leatrice S. and Melvin B. Eagle Collection**
Ken Price, *Sag*, 2007, painted clay, the Museum of Fine Arts, Houston, the Leatrice S. and Melvin B. Eagle Collection, museum purchase funded by the Caroline Wiess Law Accessions Endowment Fund. © Ken Price Estate
 12. **European Art 1900–1975: Selections from the Museum's Collection**
Robert Delaunay, *Jean Metzinger*, 1906, oil on paper, the Museum of Fine Arts, Houston, museum purchase.
 13. **Recent Accessions in Design**
Ettore Sottsass, Vase, from the series *Ceramiche delle Tenebre* (Ceramics of Darkness), 1963, ceramic, the Museum of Fine Arts, Houston, museum purchase funded by Bill and Sara Morgan in memory of Peter C. Marzio. © Estate of Ettore Sottsass
 14. **Soto: The Houston Penetrable**
Jesús Rafael Soto, *Houston Penetrable*, 2004–14, lacquered aluminum structure, PVC tubes, and water-based silkscreen ink, the Museum of Fine Arts, Houston, museum purchase funded by the Caroline Wiess Law Accessions Endowment Fund. © Estate of Jesús Rafael Soto. Used by permission.
 15. **Alexander Archipenko: The Berlin Drawings**
Alexander Archipenko, *Women IV*, c. 1921–23, watercolor and graphite on paper, the Museum of Fine Arts, Houston, museum purchase funded by the Caroline Wiess Law Accessions Endowment Fund. © Estate of Alexander Archipenko/Artists Rights Society (ARS), New York
 16. **Nicholas Nixon: The Brown Sisters**
Nicholas Nixon, *The Brown Sisters, Boston*, 2012, gelatin silver contact print, the Museum of Fine Arts, Houston, museum purchase funded by Nina and Michael Zilkha. © Nicholas Nixon, courtesy Fraenkel Gallery, San Francisco and Pace/MacGill Gallery, New York
 17. **Celebrating Spring: Porcelain in Bloom in the Rienzi Collection**
Worcester Porcelain Manufactory, *Gardener, 1770*, soft-paste porcelain, the Museum of Fine Arts, Houston, the Rienzi Collection, gift of Mr. and Mrs. Harris Masterson III.
- LOWER BROWN CORRIDOR INSTALLATIONS**
18. **Calaveras Mexicanas: The Art and Influence of José Guadalupe Posada**
José Guadalupe Posada, *The Crowning Calavera—"La Catrina" (Remate de Calaveras—"La Catrina")*, c. 1910, printed 1943, lead engraving, the Museum of Fine Arts, Houston, gift of the friends of Freda Radoff.
- KINDER FOUNDATION GALLERY EXHIBITIONS**
19. **My Public Self**
Student artists from John Marshall Middle School at the opening celebration for the exhibition of their work.
- GLASSELL SCHOOL OF ART EXHIBITIONS**
20. View of the exhibition *From Here to Aftersoon*, photograph by Thomas R. DuBrock, the Museum of Fine Arts, Houston Archives, RG36-1316-024.
- TRAVELING EXHIBITIONS ORGANIZED BY THE MUSEUM OF FINE ARTS, HOUSTON**
- Antonio Berni: Juanito and Ramona**
21. Antonio Berni, *La gran tentación, o La gran ilusión (The Great Temptation, or The Great Illusion)*, 1962, oil, wood, burlap, canvas, paper, ornaments, iron, cardboard, plastic, glass, glue, lithographic image, and feathers on plywood, Malba - Fundación Costantini, Buenos Aires. © José Antonio Berni. Photograph © Malba

DEPARTMENTAL HIGHLIGHTS



Ingrid Seyb repairs the Aubusson carpet from the Rienzi Ballroom; in the foreground, Jane Gillies cleans Claes Oldenburg's *Giant Soft Fan - Ghost Version* (1967).

CONSERVATION

Exhibitions were again one of the principal drivers of work in the Conservation departments this year. A major event such as the display of treasures from Houghton Hall involves our entire range of conservation expertise: this included the normal checking and mounting of the incoming works for display, as well as a careful preliminary assessment by a team of conservators at the British manor house in the UK as objects were chosen and prepared for travel.

In the Museum's five conservation studios, the conservation of works in the permanent collection continued on a daily basis, including major repairs to the great Aubusson carpet (c. 1795) from the Rienzi Ballroom. We were delighted by the award of a five-year Andrew W. Mellon Foundation grant to support a research scientist, who is already contributing significantly to our studies of conservation methods and the original materials of works of art. A notable example of collaboration between conservator, scientist, and national and international colleagues over the past year has been the investigation and treatment of one of the

Museum's most important modern works, Franz Kline's iconic Abstract Expressionist painting *Wotan* (1950).

—David Bomford
CONSERVATION DIRECTOR

FILM

This year's film schedule reflected the Museum's commitment to present the best of classic and contemporary world cinema, screened in the state-of-the-art Brown Auditorium Theater. Selections featured exclusive Houston premieres of critically acclaimed new films, including *The Great Beauty (La Grande Bellezza)* from Italy, winner of the Academy Award for Best Foreign Language Film. Classic film retrospectives included a centennial tribute to Burt Lancaster; the series *Film Noir Femmes*; and a spotlight on Italian writer and filmmaker Pier Paolo Pasolini. Responding to Houston's culturally diverse community, the Museum drew crowds for festivals of films from Latin America, Turkey, and Iran, as well as presented two popular showcases, *Five Funny French Films* and *Jazz on Film*.

—Marian Luntz
CURATOR, FILM AND VIDEO

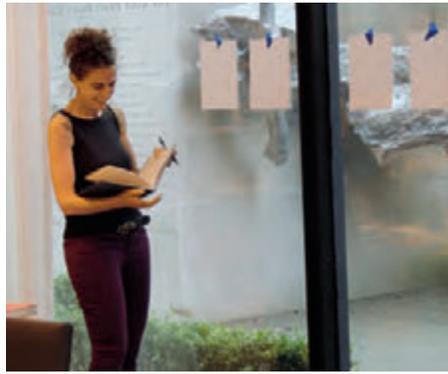
LIBRARIES

The Libraries continued to provide exemplary service, develop strong collections, and educate patrons. A Library Lecture series was inaugurated in January 2014 by Bill Goldston, director and master printer at Universal Limited Art Editions (ULAE). This series was followed in April by a presentation from the Houston collaborative *MANUAL*. Core Critic-in-Residence Hanna Yoo coordinated a series of site-specific performances titled *Adding a Beat: Hirsch Library Project* that featured the work of eight artists as part of the 2014 *Core Exhibition*. Customization and enhanced functionality of the libraries' online catalog made a significant impact on the discovery of materials in the MFAH collection. Expansion of the groundbreaking William J. Hill Texas Artisans and Artists Archive continued at a rapid pace, surpassing 24,000 records in the database. Partnerships with both the University of Houston and Rice University libraries broadened access to local resources for staff and enabled the Museum's own library resources to be more widely available to the community.

—Jon Evans
DIRECTOR, HIRSCH LIBRARY



Blue Dahlia, screened in the Film Noir Femmes series.



This year, partnerships in the community broadened the reach of the Libraries' resources.

PUBLICATIONS

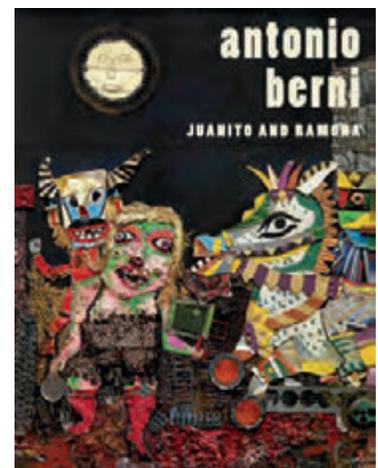
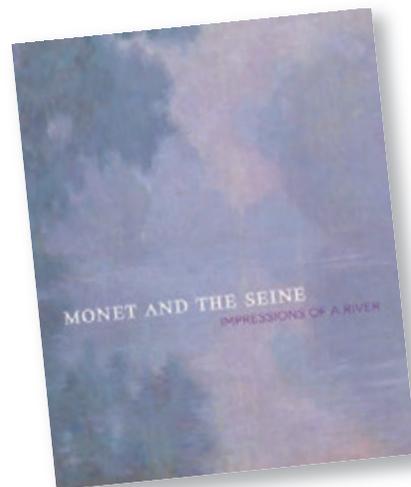
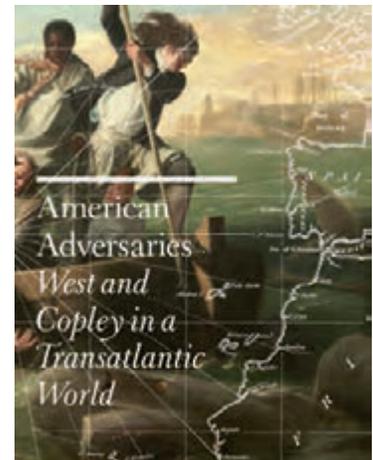
The Museum published three major exhibition catalogues during this fiscal year.

American Adversaries: West and Copley in a Transatlantic World focused on two iconic works, Benjamin West's *The Death of General Wolfe* (1770) and John Singleton Copley's *Watson and the Shark* (1778). The volume charted the rise of contemporary history painting and offered a compelling examination of American history and New World exploration.

Antonio Berni: Juanito and Ramona presented the first comprehensive survey of a series of works by the Argentinian artist Antonio Berni (1905–1981), who in the 1950s began to document the lives of two fictional characters, Juanito Laguna and Ramona Montiel. The volume brought together nearly two decades of Berni's monumental, mixed-media reliefs and assemblages, experimental works on paper, and sculptural constructions made of found, everyday objects.

Monet and the Seine: Impressions of a River cast new light on the career of the French artist Claude Monet (1840–1926), who used the Seine River as his testing ground for documenting on canvas the transformative effects of light and atmosphere. The volume featured more than fifty of Monet's ethereal, evocative, and poetic paintings of the meandering river, which remained the artist's favorite subject throughout his life.

—Diane Lovejoy
PUBLICATIONS DIRECTOR



LEARNING AND INTERPRETATION



This year brought new leadership to what was previously known as the education department of the Museum. In April, Caroline Goeser was appointed chair of the Department of Learning and Interpretation. The new department name suggests innovative developments in the field of museum education, with an emphasis on learning and discovery and on the creation of interpretive tools to make art relevant for new audiences.

The department served more than 79,800 individuals over the year. The Kinder Foundation Education Center, which encourages lifelong learning and enhances the visitor experience through a variety of resources, welcomed more than 15,000 visitors. New programs such as the weekly meet-up for teens called *hang@MFAH*—which was recognized by the Association of Art Museum Directors as a best “next practice” in art museums—have increased teen audiences.

Year-long, family-friendly gallery and studio programs culminated in Summer Art Explorers, which served a record 9,000 visitors over eight weeks. Families had fun exploring works of art through sketching, listening to stories, and taking tours in the galleries, and then convening in the studios to create their own art inspired by works in the collections.



More than 18,750 visitors chose to experience the Museum through tours led by trained volunteer docents. Visitors could spend 20 minutes on an “Art Bite” tour or 45 minutes for an in-depth exploration of a specific topic. Visitors could rent audio players and learn about major exhibitions, including *Houghton Hall: Portrait of an English Country House* and *John Singer Sargent: The Watercolors*.

The public programs team produced 136 programs, which reached 18,402 visitors and covered a variety of formats. These ranged from traditional art-history lectures to more informal “Conversations with the Director.” Gary Tinterow spoke with Georges Braque collector Ronald Lauder and with Lord Cholmondeley, who visited the Museum for the opening of the exhibition of treasures from his home, Houghton Hall. Lecture endowments from the Houston Antiques Dealers Association, Virginia and Ira Jackson, and Eleanor and Frank Freed made possible lectures focusing on the Museum’s decorative arts, prints and drawings, and modern and contemporary collections. Artful Thursdays, a monthly program in partnership with Houston Public Media, entered its seventeenth year of programming. For more interactive experiences, visitors participated in Art + Wine and Art + Studio seminars, creating cultural and artistic connections to the Museum’s exhibitions. In-gallery concerts by members of area musical and dance ensembles, including CANTARE Houston and CORE Performance Company, further enlivened gallery spaces for visitors.

The ExxonMobil School Tours program continued to give third graders from Houston ISD and fourth graders from Spring Branch ISD the opportunity to tour the Museum as part of their art curriculum. More than 41,000 K-12 students took either docent-led or self-guided tours of the Museum during the year. The Discovery Through Art program offered students a guided tour of the Museum's permanent collection and a hands-on studio experience at the Glassell Junior School of Art.

The award-winning Learning Through Art curriculum continues to expand its reach through a new middle-school curriculum, funded by a prestigious grant from the Institute of Museum and Library Services. This project resulted in an innovative online curriculum resource for middle-school teachers that will be a model for the museum profession. In addition, the Museum designed professional development opportunities for area educators, including the popular Evenings for Educators, teacher workshops, and summer institutes, which demonstrated creative connections across school curricula through the Museum's major exhibitions and permanent collection.

The university programs were invigorated this year with new staff—twenty summer interns with positions in departments across the Museum—and the launch of the prestigious new Andrew W. Mellon Foundation Undergraduate Curatorial Fellowship Program. The MFAH was one of only five museums nationwide chosen to host this program, designed to diversify the ranks of the curatorial field.

Two students from Texas Southern University and Rice University were selected as Mellon Undergraduate Curatorial Fellows and will participate in a two-year mentorship and internship program working with curators and staff at the Museum.

Extending beyond the walls of the Museum, this year the medical outreach program Art for the Mind and Spirit added two new partners, MD Anderson Children's Cancer Hospital and the Bone Marrow Transplant Unit at Texas Children's Hospital. They join Texas Children's Center and Hematology Centers, Ronald McDonald House, and Shriners Hospital for Children-Houston. At each facility, the Museum provides workshops for children and their families to enjoy a work of art from the Museum's collection and to explore it through discussions, hands-on activities, and art-making.

—Caroline Goeser, Ph.D.
W.T. AND LOUISE J. MORAN CHAIR
OF THE DEPARTMENT OF
LEARNING AND INTERPRETATION



MEMBERSHIP AND GUEST SERVICES

Photograph by Wilson Parish



The 2013–2014 fiscal year featured two specially ticketed exhibitions: *The Age of Impressionism: Great French Paintings from the Sterling and Francine Clark Art Institute* and *John Singer Sargent: The Watercolors*. Admission revenue at the main campus was approximately \$1.8 million, with the ticketed exhibitions accounting for 68 percent of this revenue.

There were approximately 926,000 annual visits to the Museum’s main campus, the Lillie and Hugh Roy Cullen Sculpture Garden, the Glassell School of Art, and at the two house museums, Bayou Bend and Rienzi, with visitation peaking during the summer months of June–August, the winter break in December, and the spring break consisting of two weeks for Houston-area school districts.

The two ticketed exhibitions also had a direct impact on membership sales,

which added \$2.6 million to the Museum’s revenue. The appeal of free exhibition tickets, year-round free general admission, Museum-wide discounts, and invitations to see exhibitions before they open to the public, attracted new members and encouraged renewals from current members at a ratio of 30 percent and 70 percent, respectively.

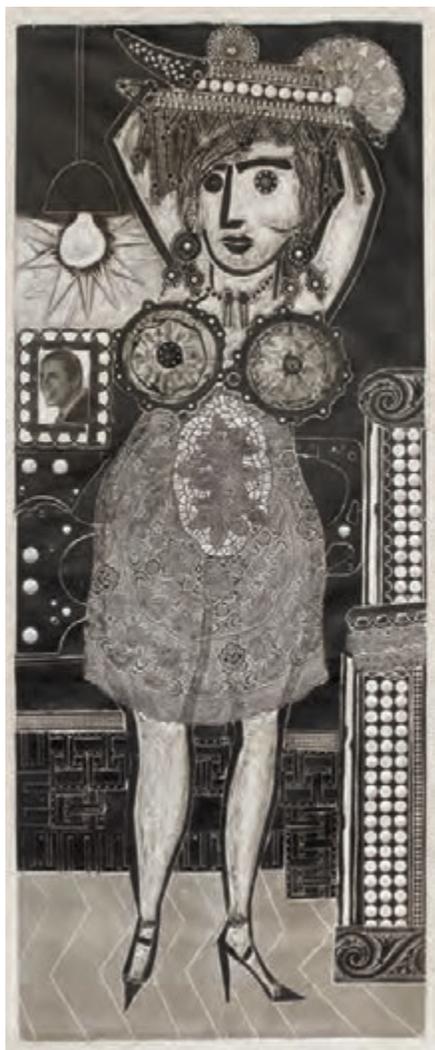
There was an average of 28,400 member households recorded in this fiscal year, with an additional 6,400 students who received free member admission through the University Partnership Program, which included Rice University; University of Houston, School of Art; and University of Houston Downtown, Arts & Humanities.

The highest number of new memberships were sold in the lobbies of the Museum, signaling that visitation

is key to converting individuals to first-time members. For membership renewal, 55 percent comes to the Museum through direct mail and 23 percent through the Museum’s website.

The Membership and Guest Services team will continue to monitor and to refine the relationship between admissions and memberships, and—most important—to collaborate with departments throughout the Museum to provide the most satisfying experience possible to all guests.

—Jennifer Garza
DIRECTOR OF MEMBERSHIP
AND GUEST SERVICES



Antonio Berni, *Ramona vive su vida*, de la serie *Ramona Montiel y sus amigos* [Ramona Living Her Life, from the series *Ramona Montiel and Her Friends*], 1963, xilo-collage relief, the Museum of Fine Arts, Houston, museum purchase funded by Duke Energy in honor of Peter C. Marzio and his twentieth anniversary as Director of the Museum of Fine Arts, Houston at "One Great Night in November, 2002." © José Antonio Berni

During the 2013–2014 fiscal year, the International Center for the Arts of the Americas (ICAA) accomplished critical milestones related to the monumental project *Documents of 20th-Century Latin American and Latino Art*. Launched in 2012, its bilingual platform [<http://icaadocs.mfah.org/icaadocs>] provides free universal access to the critical writings of key Latin American and Latino artists, curators, critics, and theoreticians.

Also this fiscal year, the ICAA's central operating team at the Museum finalized

uploading nearly 1,000 documents from Colombia and began processing materials submitted by our partner organization in Brazil, the Fundação de Amparo à Pesquisa do Estado de São Paulo (FAPESP). Additionally, an affiliate team at the Museo Municipal Juan Manuel Blanes in Montevideo, Uruguay, continued its recovery operations. By June 2014, more than 4,800 documents had been made available, free of charge, to nearly 128,000 online visitors and 13,450 registered users. These users download materials as well as create and share their own personal collections of documents culled from the digital archive.

The Documents Project includes *Critical Documents of 20th-Century Latin American and Latino Art*, a proposed series of thirteen fully annotated book anthologies of materials culled from the digital archive. The ICAA editorial team advanced the manuscript phase of the second volume in the series, *National Imaginaries/Cosmopolitan Identities*, which focuses on the tension between the “national” and the “universal.”

Concurrent with the Documents Project, the ICAA oversees a rigorous publishing program that serves as the foundation for the research, scholarship, and exhibition initiatives of the Latin American Art Department. One such exhibition, *Antonio Berni: Juanito and Ramona*, opened in November 2013. A collaboration between the Museum and Malba – Fundación Costantini in Buenos Aires, *Antonio Berni* was the first exhibition to focus on the iconic series of Juanito Laguna and Ramona Montiel. The accompanying catalogue was published during this fiscal year by the Museum and the ICAA; the Spanish co-edition will be published by Malba – Fundación Costantini in October 2014. Also during this fiscal year, the ICAA copublished *Untangling*

the Web: Gego's Reticulárea, An Anthology of Critical Response with the Fundación Gego, Caracas. The volume celebrates the fortieth anniversary of the *Reticulárea*—the monumental site-specific installation by the German-born, Venezuelan artist Gego (Gertrud Goldschmidt, 1912–1994) at the Museo de Bellas Artes de Caracas, and also commemorates the one-hundredth anniversary of the artist's birth. Centered on the various iterations of this work and its artistic legacy, the anthology brings together signal images as well as documentary materials and primary texts in English and Spanish by the artist, art critics, curators, and art historians.

In the spring of 2014, the ICAA established the ICAA Ideas Council, a global think tank for dialogue and the direct exchange of ideas about critical issues impacting the field of Latin American and Latino art in the twenty-first century. Founders include Surpik Angelini, Mr. and Mrs. José Luis Barragán, Leslie and Brad Bucher, Dr. and Mrs. Luis Campos, Ms. Gwendolyn H. Goffe, Mrs. Olive McCollum Jenney, Mr. and Mrs. George B. Kelly, Gary Tinterow and Christopher Gardner, as well as The Wortham Foundation, Inc.

The ICAA received generous funding for the digital archive from The Bruce T. Halle Family Foundation, and the *Critical Documents* series is generously funded by the National Endowment for the Humanities with the additional assistance of The Getty Foundation. The ICAA operations in Uruguay are underwritten by Mrs. Olive McCollum Jenney of Houston and ANCAP, a government conglomerate in Uruguay.

—Mari Carmen Ramírez, Ph.D.

WORTHAM CURATOR OF LATIN AMERICAN ART AND DIRECTOR, INTERNATIONAL CENTER FOR THE ARTS OF THE AMERICAS

SARAH CAMPBELL BLAFFER FOUNDATION

AELBERT CUYP
(Netherlandish, 1620–1691)
Cattle in a Dutch Arcadian Landscape
c. 1648–50
Oil on panel
Sarah Campbell Blaffer Foundation
BF.2014.3



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In 1964, Sarah Campbell Blaffer established a foundation for religious, charitable, and educational purposes. Since that time, the Sarah Campbell Blaffer Foundation has supported a wide variety of institutions through monetary grants. In 1971, its trustees, including Mrs. Blaffer, decided to focus more of the foundation's resources on acquiring works of art that would be made available to people in Texas through a "museum without walls."

The Sarah Campbell Blaffer Foundation now maintains, exhibits, and continues to develop a collection of more than 150 Old Master and modern paintings, approximately 500 works on paper, and a small collection of decorative arts. Prior to 2000, the foundation had never occupied its own permanent exhibition space. However, as the result of an agreement with the Museum of Fine Arts, Houston, the finest works in the Blaffer Foundation's collection are exhibited in five dedicated galleries in the Audrey Jones Beck Building.

In the 2013–2014 fiscal year, the Blaffer Foundation continued its program of exhibiting works of art at museums in Texas and farther afield. A selection of prints and paintings from the Blaffer Foundation collection was exhibited at the Newcomb Art Gallery, Tulane University, in New Orleans. The

paintings were published in the catalogue *Early Modern Faces: European Portraits 1480–1780*. Four prints from the foundation's collection were included in the exhibition *Color and Chiaroscuro Prints* at the Hamon Arts Library in Dallas. Individual works were also lent to the Cummer Museum of Art in Jacksonville, Florida, and the Blanton Museum of Art in Austin.

In 2014, the foundation acquired *Cattle in a Dutch Arcadian Landscape*, c. 1648–50, by Aelbert Cuyp, considered to be one of the foremost Dutch artists of the seventeenth century. This recently discovered painting beautifully exemplifies the serene landscapes, glowing Italianate light, and delicately rendered cows that made Cuyp particularly attractive to English landscape painters such as Gainsborough, Turner, and Constable.

The staff of the Blaffer Foundation is grateful to the foundation's Board of Trustees for its continued guidance. We would also like to thank Museum staff members who lend their expertise to the advancement of the foundation's art programs.

—James Clifton

DIRECTOR, SARAH CAMPBELL BLAFFER
FOUNDATION

THE GLASSELL SCHOOL OF ART



Established in 1979, the Glassell School of Art serves as the teaching wing of the Museum by offering a variety of classes, workshops, and educational opportunities for students diverse in age, interests, experience, and needs through the Studio School, the Junior School, and the nationally acclaimed Core Residency Program.

The Glassell Studio School organizes a variety of activities to engage the student body and to complement the coursework. The school's lectures this year included Shahzia Sikander, internationally acclaimed multimedia artist and former Core Fellow, and Namita Gupta Wiggers, director and chief curator at the Museum of Contemporary Craft, Portland, Oregon. The school continued its partnership with Kinder Morgan, which hosted an exhibition series at its headquarters in downtown Houston featuring the work of Glassell faculty. The Annual Student Exhibition opened with a bustling reception on May 31, and the year-round Perimeter Gallery department exhibitions were popular. This year saw steady enrollment numbers, reaching 2,479 students, 108 of which were registered through the University of St. Thomas.

The Glassell Junior School celebrated record summer enrollment for the second year in a row, increasing by 7 percent. Enrollment also increased by 18 percent and 10 percent, respectively, for the fall and spring semesters. Newly added programming and growing community partnerships with Post Oak High School, Presbyterian School, and the homeschool community play a large role in the school's success. Portfolio Day and Sketch Day, the school's annual scholarship competitions, resulted in more than 240 scholarships awarded.

The Core Residency Program is a nine-month, postgraduate program. This year, seven artists and two critical writers were

provided studio or office space in the Glassell School building, a stipend, and access to all school equipment and facilities. A distinguished roster of artists, critics, curators, and art historians is invited each year to lecture and conduct studio visits. This year's visitors included lectures by Gregg Bordowitz, Michael Corris, T. J. Demos, Cuauhtémoc Medina, Paul Pfeiffer, and McKenzie Wark, and a performance by Tyler Coburn. In September, Core Critical Studies Fellow Patrik Haggren curated the well-received exhibition *From Here to Afternoon*. In March, the 2014 Core Exhibition opened in the Laura Lee Blanton Gallery, featuring the work of all the Core artists and later accompanied by a catalogue that documented the artists' production over the course of the year and included essays contributed by the Critical Studies Residents.

In the 2013–2014 fiscal year, the Glassell School of Art received generous financial support from individuals, foundations, and corporations. The Annual Fund Drive raised \$294,064. The Annual Benefit and Art Auction, which this year carried the theme of the "Wrecking Ball," was chaired by Sarah Paschall Dodd and Gregory E. Fourtich, Jr. The event raised \$435,196 for operating support. The Core Residency Program exceeded its fund-raising goal, and both the Studio and the Junior schools continued to receive strong support.

I would like to thank the members of the Glassell School Committee for their leadership and enthusiastic support of the school. I wish to acknowledge the School Committee and Executive Committee chairman, Brad Bucher; and the subcommittee chairs, Mr. Stephen J. Smith, Studio School; and Mrs. Cynthia Toles, Core Residency Program.

—Joseph Havel

DIRECTOR, THE GLASSELL SCHOOL OF ART

BAYOU BEND COLLECTION AND GARDENS

Photograph by Sue Canup



Bayou Bend's popular July 4th event includes a reading of the Declaration of Independence.

With Committee Chair Bobbie Nau providing a second year of inspiring leadership, Bayou Bend enjoyed another successful year. Through onsite and outreach programming, annual attendance approached 115,000, an impressive statistic given that a decade ago fewer than 44,000 visitors were recorded each year. Generous supporters helped exceed fund-raising goals. Admission revenue was at a record level, and ticketed events surpassed the target by more than 20 percent.

The fiscal year began in sorrow, however, with the death on September 8, 2013, of Michael K. Brown, curator of the Bayou Bend Collection. Michael had a remarkable thirty-three-year career at Bayou Bend and did much to enrich the collection and to increase scholarship, most notably as a specialist in the work of cabinetmaker Duncan Phyfe. Following Michael's example, we continue caring for Bayou Bend with dedication and respect. Several important objects were acquired in Michael's memory, including a Phyfe side chair funded by the Bayou Bend Committee and a Newport sampler funded by the Bayou Bend Docent Organization.

The education department launched three family programs: Pottery Fridays, the Texas Children's Art Festival, and Spring Break Week at Bayou Bend. We were honored by

the support of Occidental Petroleum Corporation, which served as Presenting Sponsor for the Family Days program. Summer History Camp expanded to four weeks, and Detective Days transitioned to a year-round offering. The fourth David B. Warren Symposium presented "Itinerant and Immigrant Artists and Artisans in 19th-Century Texas." Access to the symposia's scholarship increased this year when Texas A&M University Press became the distributor of the published proceedings.

All other departments at Bayou Bend enjoyed success and accomplishment. The organically maintained southern gardens welcomed guests with lush beauty throughout the year. Thanks to a new weekly radio broadcast on Houston's News FM 92, gardens curator Bart Brechter introduced listeners to Bayou Bend's gardens. The Kitty King Powell Library made great advances with the William J. Hill Texas Artisans and Artists Archives. The Shop at Bayou Bend added to its custom inventory with limited-edition prints of twelve of the mansion's room interiors.

Bayou Bend Collection and Gardens could not care for the collection and gardens nor pursue its educational mission without the generosity of those who support our annual fund drive, spring benefits, and programs, as well as the dedication of our decades-long partners: the Bayou Bend Docent Organization, Houston Junior Woman's Club, River Oaks Garden Club, and Theta Charity Antiques Show. Special thanks are extended to Garden Party Chairs Jeanie Kilroy Wilson and Wallace S. Wilson and Children's Party Cochairs Kristen and John Berger and Traci and John Young for their time and generosity. I also want to thank the members of the Bayou Bend Committee and Collection Subcommittee for their ongoing support and service.

—Bonnie Campbell
DIRECTOR, BAYOU BEND COLLECTION
AND GARDENS



The new docent class at Rienzi provides guided tours in as many as eleven languages.

The 2013–2014 fiscal year was a very good one for Rienzi, which enjoyed its highest attendance to date of 19,725 visitors; its best-attended Spring Party, with 450 guests, thanks to the tireless work of Chairs

Fran Fauntleroy, Lara and Parker Fauntleroy, Shelley and Mitch Cox, and Glenda Grainger; a highly successful Rienzi Society benefit chaired by Mr. and Mrs. H. Dixon Montague and Mr. and Mrs. Hugh E. McGee III, both of whom helped Rienzi to acquire two handsome *bergères* and an ewer; and its most successful Annual Fund Drive, raising \$109,162 for operating support. To further cap the year's achievements, Rienzi's first onsite, climate-controlled furniture storage room was completed.

Rienzi's curators undertook several interesting projects this year, which included the mounting of two focused exhibitions: *Rienzi Begins: Architect John F. Staub and the Mastersons* and *Celebrating Spring: Porcelain in Bloom in the Rienzi Collection*. With the support of Museum Director Gary Tinterow, Rienzi's curators recommended the conservation of a nineteenth-century Aubusson carpet that has been displayed in the Rienzi Ballroom. While the carpet underwent treatment, we were able to hold larger events in the Ballroom, including programs on Baroque music and in association with the Houston Grand Opera Studio. The popular opera performances are made possible through the generous support of Margaret Alkek Williams. Rienzi staff successfully accommodated the additional foot traffic without needing to worry about damaging the rare carpet. The closing of the Museum's temporary storage facility near the Gulf

Freeway gave Rienzi the impetus to revisit the works it had housed there. Seven works were added to the collection while 180 objects were removed. Also this year, the Libraries' staff began a two-year project to catalogue the book collection belonging to Rienzi founders Harris and Carroll Masterson.

During this fiscal year, Rienzi's education department presented 55 public programs for people of all ages. Rienzi continued to partner with the Rice University School Literacy and Culture reading program for younger children to conduct family workshops and to present Story Time, Family Day, and other events, all funded by the Sterling-Turner Foundation. Perhaps Rienzi's most original event this year was a dinner held to celebrate "Gin Craze," a social history of gin—from England's King George I to today. One hundred twenty people attended the event and discovered a unique way to see Rienzi's collection through the lens of culinary and social history.

Rienzi also unexpectedly needed a new roof this year and is grateful to the Sterling-Turner Foundation for its support. Thanks to Rienzi Garden Subcommittee Chairman Ardon Armstrong and The Garden Club of Houston, Rienzi's gardens never looked more beautiful; 2,701 people visited Rienzi in only three days.

Rienzi is very fortunate to be guided by four savvy and experienced chairs who provide excellent leadership: Rienzi Committee Chairman Rosslyn Crawford; Collections Subcommittee Chairman Cyvia Wolff; Garden Subcommittee Chairman Ardon Armstrong; and Rienzi's Chairman Emerita, Isla Reckling. They inspire Rienzi's committees and the staff, and they encourage Rienzi to be the best it can be.

—Katherine S. Howe
DIRECTOR, RIENZI

THE BROWN FOUNDATION FELLOWS PROGRAM THE DORA MAAR HOUSE, MÉNERBES, FRANCE



View of the Dora Maar House and Garden.

Now in its eighth year, the Brown Foundation Fellows Program at the Dora Maar House in Ménerbes, France, has established an international reputation as a highly respected residency program for people in the arts and humanities who need time and a nurturing place to work on special projects. The program was conceived in 2006 by Nancy Negley and is funded by The Brown Foundation, Inc. Each fellow receives round-trip airfare from his or her residence to Dora Maar House, a small stipend, and a bedroom and studio or study in which to work for one to three months. In the 2013–2014 fiscal year, from a field of 164 applicants, only 20 fellows were admitted, one withdrew, and one deferred admission.

As of June 30, 2014, the program numbers 121 alumni who have come to Dora Maar from every continent except Antarctica. Most of the fellows are citizens of the U.S., Great Britain, or France, and others hail from Taiwan, Japan, and Russia. A number of

other nations, including Argentina, Ukraine, Israel, Denmark, Zimbabwe, South Africa, and Australia, have also been represented. The Dora Maar House has also become an integral part of the Ménerbes community. Its nine salons, in which each fellow makes a public presentation to the community, drew 320 guests; eleven lectures sponsored by Musicales des Luberon and held at Dora Maar House drew 660 guests; and other tours and musicals at Dora Maar House drew an additional 675 guests.

Most exciting, the program is beginning to bear fruit in significant ways. Works written or made by fellows when they were in residence at Dora Maar House are being published or exhibited. For example, Peter Plagens (May 2009) worked on his book *Bruce Nauman: The True Artist*; Anne Wilkes Tucker (June 2009) conducted research for the Museum's exhibition catalogue *WAR/PHOTOGRAPHY: Images of Armed Conflict and Its Aftermath*, which was published in November 2012 to significant critical acclaim; and poet Cleopatra Mathis (May 2012) published *A Book of the Dog*. In January 2013, she won a Guggenheim Fellowship for the 2013–2014 year.

The Brown Foundation Fellows Program is indebted to Nancy Brown Negley for conceiving and executing this remarkable initiative; to the members of the board of The Brown Foundation, Inc., for its years of trust and support; and to the citizens of Ménerbes, who have embraced the fellows and have selflessly assisted them in numerous ways. Gwen Strauss, the program's assistant director, who lives in Ménerbes, was awarded the village's Medal of Honor for her work hosting the salons and for fostering partnerships with other local cultural groups.

—Katherine S. Howe
DIRECTOR, HOUSTON

—Gwen Strauss
ASSISTANT DIRECTOR, MÉNERBES

DEVELOPMENT

During the 2013–2014 fiscal year, the many successes in fund-raising were the result of commitment and hard work by members of the Board of Trustees, chaired by Richard D. Kinder, and the Development Committee, chaired by Mrs. Courtney Lanier Sarofim. The generous support of individuals, foundations, corporations, and government agencies totaled \$15.3 million for operations, accessions, and special projects. On behalf of the Board of Trustees, we honor all those donors who made this achievement possible.

ANNUAL DRIVES

Funds raised through annual drives are an essential portion of the Museum's operating budget. This year, four separate drives raised a total of \$3,258,963 for the Museum, Bayou Bend Collection and Gardens, the Glassell School of Art, and Rienzi. The institution is indebted to the individuals who give their time and resources to help raise unrestricted funds for daily operations. We give special thanks to the Glassell family and Margaret Alkek Williams, whose challenge grants matched unrestricted gifts for the Glassell School of Art and the MFAH Leadership Circle, respectively.

BENEFITS

Every year, special events at the Museum raise vital funds for operations. The MFAH organized six such events for the 2013–2014 fiscal year. The Grand Gala Ball raised \$1,990,014 and The Fine Art of Shooting: Sporting Clays Invitational raised \$279,745. The Glassell School of Art Benefit and Art Auction raised \$435,196. Two benefits at Bayou Bend raised \$832,136, and the Rienzi Spring Party raised \$187,253. Additional events included One Great Night in November and the Latin American Experience Gala, which collectively raised \$3,111,222 for accessions.

For a list of all MFAH annual drives and benefits, please see page 108.

INDIVIDUAL GIFTS

Individuals make important contributions to Museum activities, including exhibitions; education and outreach programs; conservation projects; and accessions. For extraordinarily generous gifts we thank Mr. and Mrs. Meredith J. Long; Mr. and Mrs. Richard D. Kinder; William J. Hill; Cherie and Jim Flores; Mr. and Mrs. Frank J. Hevrdejs; Mary Lawrence Porter; Margaret Alkek Williams; Nidhika and Pershant Mehta; Mr. Fayez Sarofim; and Mr. and Mrs. C. Berdon Lawrence.

FOUNDATION SUPPORT

This year, 190 foundations provided more than \$5,490,000 in support of operations, accessions, and special projects. Houston foundations are exceptional in their giving and we extend a special thank-you to The Brown Foundation, Inc.; the Anchorage Foundation of Texas; the Hamill Foundation; and the Ting Tsung and Wei Fong Chao Foundation. We also extend our appreciation to Houston Endowment Inc.; the John R. Eckel, Jr. Foundation; the Joseph and Sylvia Slifka Foundation; the Sterling-Turner Foundation; the Cullen Foundation; and the Wortham Foundation, Inc.

CORPORATE CONTRIBUTIONS

The support of the corporate community is key to the success of the Museum. This year, corporate groups provided \$3,100,000. Special thanks go to Apache Corporation; ExxonMobil; Mercantil; TMK IPSCO; Aramco Services Company; Shell Oil Company; Occidental Petroleum; Cartier; Bank of America; and Tenaris.

CIVIC AND GOVERNMENT GRANTS

Funds from various civic and government organizations constitute a portion of the operating budget. This year, the Museum received more than \$1,750,000 in grants from these local, state, and national groups. Our deepest appreciation is extended to the City of Houston; the Rienzi Garden Endowment Fund; the Institute of Museum and Library Services; the Theta Charity Antiques Show; River Oaks Garden Club; and the Texas Commission on the Arts.

PLANNED GIVING

Noted philanthropist and art collector Isabel Brown Wilson (1931–2012) founded the Myrtle Wreath Society in 2008 to recognize and thank donors who have declared the intention to remember the Museum, the Glassell School of Art, Bayou Bend, or Rienzi in their wills and estate plans. Mrs. Wilson became a Trustee of the MFAH in 1979, served as the Museum's Chairman of the Board from 2001 to 2007, and gave generously of her time, energy, and resources, culminating with her magnificent bequest to the MFAH of her precious collection of antiquities, important paintings, and critical funds to support the acquisition of antiquities and American paintings and sculpture. The Myrtle Wreath Society and the Ima Hogg Society (for those friends with specific commitments for Bayou Bend Collection and Gardens) continue to grow, counting 190 members as of June 30, 2014. We extend our deep gratitude to the friends who have enrolled in these two societies, letting us know that they intend to provide important resources for future generations of visitors to the Museum of Fine Arts, Houston.

IN-KIND CONTRIBUTIONS

Every year the Museum receives valuable support from donors who provide indispensable in-kind services to the institution. We especially recognize Vinson & Elkins, L.L.P., for donating consistent and extraordinary legal service and United for donating airfare for Museum administrators as well as supporting exhibitions and special events. Additionally, we would like to thank City Kitchen Catering and Christie's for their ongoing support of the Museum.

VOLUNTEERS

Our volunteers are perhaps the most impressive endorsement of the Museum. They give of their time and service to enable the institution to better serve the community. In 2013–2014, more than 1,100 volunteers worked over 51,000 recorded hours. According to guidelines established by the Independent Sector, this support is worth more than \$1.19 million.

Volunteers give vital assistance in all areas of the Museum, including membership, learning and interpretation, and visitor services. We wish to pay special tribute to the Guild, the Museum's volunteer leadership organization. The Guild was 520 members strong and provided immeasurable support.

—Amy Purvis

CHIEF DEVELOPMENT OFFICER

DEVELOPMENT

ANNUAL DRIVES

Funds raised by the annual drives and benefits listed are total gross proceeds.

Museum Annual Fund Drive

Chair: Mrs. Anne S. Duncan

Raised: \$2,306,444

Bayou Bend Annual Fund Drive

Chair: Mrs. Bobbie Nau

Raised: \$549,293

Glassell School Annual Fund Drive

Chair: Mr. Brad Bucher

Raised: \$294,064

Rienzi General Fund

Chair: Mrs. Rosslyn Crawford

Raised: \$109,162

PLANNED GIFTS

The Myrtle Wreath Society

Members: 151

The Ima Hogg Society

Members: 46

BENEFITS

2013 Grand Gala Ball

October 4, 2013, in the

Caroline Wiess Law Building

Chairs: Mr. and Mrs. David M. Grimes II

Raised: \$1,990,014 for operating support

2013 Latin American Experience Gala

November 9, 2013, in the

Caroline Wiess Law Building

Chairs: Eduardo and Eugenia Grüneisen

Honoree: Nelly Arrieta de Blaquier

Raised: \$1,700,230 for accessions and operations

One Great Night in November, 2013

November 19, 2013, in the

Caroline Wiess Law Building

Honoring Past Chairs

30th Anniversary Honoring Past Chairs

Raised: \$1,410,992 for accessions

The 2014 Fine Art of Shooting:

A Sporting Clays Invitational

March 1, 2014, at the Greater Houston Gun Club

Chairs: Colleen and John Kotts

Raised: \$279,745 for operating support

2014 Bayou Bend Children's Party

April 5, 2014, at Bayou Bend

Chairs: Kristen and John Berger and

Traci and John Young

Raised: \$111,760 for operating support

2014 Bayou Bend Garden Party

April 6, 2014, at Bayou Bend

Chairs: Jeanie Kilroy Wilson and

Wallace S. Wilson

Raised: \$720,376 for operating support

2014 Rienzi Spring Party

April 24, 2014, at Rienzi

Chairs: Fran Fauntleroy, Lara and Parker

Fauntleroy, Shelley and Mitch Cox, and

Glenda Grainger

Raised: \$187,253 for operating support

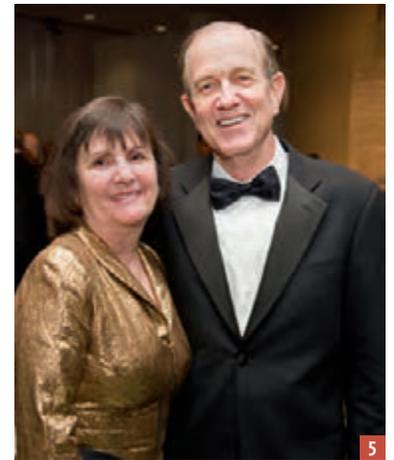
The 2014 Glassell School of Art Benefit and Auction

May 2, 2014, at the Glassell School of Art

Chairs: Sara Paschall Dodd and

Gregory E. Fourticq, Jr.

Raised: \$435,196 for operating support



- 1 2013 Grand Gala Ball: Chairman Windi Grimes, Gary Tinterow
- 2 2013 Grand Gala Ball (left to right): Christopher Gardner, Meredith and Cornelia Long, Gary Tinterow, Nijad and Zeina Fares, Nancy and Rich Kinder
- 3 2013 Latin American Experience Gala Chairmen (left to right): Eugenia and Eduardo Grüneisen; Maggie Grüneisen
- 4 2013 Latin American Experience Gala: Gary Tinterow and Honoree Nelly Arrieta de Blaquier

- 5 2013 Latin American Experience Gala: Leslie and Brad Bucher, Gala Advisor
- 6 2013 One Great Night in November (left to right): Rich Kinder, Bill Hill, Gary Tinterow, Wally Wilson
- 7 2014 Rienzi Society Chairmen (left to right): Dixon and Suzanne Montague; Susie and Skip McGee



8 2014 Fine Art of Shooting: A Sporting Clays Invitational Chairmen: Colleen and John Kotts

9 2014 Fine Art of Shooting: A Sporting Clays Invitational (left to right): Gary Tinterow, and Honorees Jay Herbert and Meredith Long

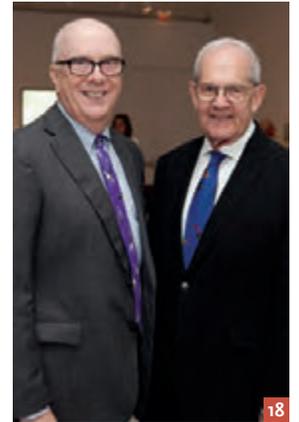
10 2014 Bayou Bend Children's Party Chairmen: The Traci and John Young and the Kristen and John Berger Families

11 2014 Bayou Bend Garden Party Chairmen: Jeanie Kilroy Wilson and Wallace S. Wilson

12 2014 Bayou Bend Garden Party (left to right): Juanita and Jack Markwalter; Bobbie Nau; Scott Caven

13 2014 Rienzi Spring Party Chairmen (left to right): Glenda Grainger, Parker Fauntleroy, Shelley Cox, Fran Fauntleroy

14 2014 Glassell School of Art Benefit and Auction Chairmen: Gregory E. Fourticq, Jr. and Sara Paschall Dodd



- 15 *The Age of Impressionism: Great French Paintings from the Sterling and Francine Clark Art Institute* opening dinner and reception: Bill and Sara Morgan
- 16 *The Age of Impressionism: Great French Paintings from the Sterling and Francine Clark Art Institute* opening dinner and reception: (left to right) Sharyn Weaver, Leslie Blanton, Lisa Mears
- 17 *American Adversaries: West and Copley in a Transatlantic World* opening dinner and reception: (left to right) Ann Trammell, John and Diane Riley
- 18 *Koloman Moser: Designing Modern Vienna, 1897–1907* opening reception: (left to right) Michael Dale and Clint Willour
- 19 *Georges Braque: A Retrospective* opening dinner and reception: (left to right) Butch and Nancy Abendshein; Rich and Nancy Kinder

- 20 *Houghton Hall: Portrait of an English Country House* opening dinner and reception: (left to right) Jim Daniel, Margaret Alkek Williams, Rose and Harry Cullen
- 21 *Roads of Arabia: Archaeology and History of the Kingdom of Saudi Arabia* opening dinner and reception: (left to right) Sima Ladjevardian, Frances Marzio, Mary Lawrence Porter
- 22 *John Singer Sargent: The Watercolors* opening dinner and reception: (left to right) Liz and Tom Glanville, Nancy Glanville Jewell
- 23 *John Singer Sargent: The Watercolors* opening dinner and reception: John and Ann Bookout
- 24 *Soto: The Houston Penetrable* opening reception: Paul and Stephanie Madan

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REPORT OF THE CHIEF FINANCIAL OFFICER

In fiscal year 2014, the strategic focus of the Museum of Fine Arts, Houston, remained on planning for its campus expansion while making targeted investments in technology and human capital. The Museum's stellar balance sheet and another year of solid financial operations helped buttress these initiatives.

At the end of the fiscal year, the key measure of the museum's financial strength—its Net Assets (assets minus debt)—had increased by \$198 million, reaching \$1.497 billion. This represents an all-time high (fig. 1).

OPERATING RESULTS

The Museum's operating budget excludes certain non-cash (primarily depreciation) and non-recurring items. By this measure, the Museum finished the year with an operating surplus of \$1.3 million. Fund-raising for operations remained robust at \$15.3 million (fig. 2). Since fiscal year 2010, growth in operating fund-raising has exceeded 6% on a compound annual basis—a reflection of the Houston community's generosity toward the Museum and appreciation for the Museum's exhibition schedule, programs, and events.

Museum attendance, memberships, and auxiliary revenues are strongly influenced by the presence or absence of specially ticketed exhibitions. During the fiscal year, the Museum had two specially ticketed exhibitions—*The Age of Impressionism: Great French Paintings from the Sterling and Francine Clark Art Institute* (December 22, 2013–May 7, 2014) and *John Singer Sargent: The Watercolors* (March 2–May 26, 2014). The strong exhibition schedule contributed substantially to the growth in Admission revenue, which reached \$2.6 million (fig. 3).

These amounts include admissions revenue at the main Museum, Bayou Bend, and Rienzi. Membership revenues and auxiliary revenues primarily from The MFAH Shop and Special Events have held steady at \$2.6 and \$3.1 million, respectively.

Approximately 926,000 people visited the Museum, Bayou Bend, and Rienzi or enrolled in classes at the Glassell School of Art during fiscal year 2014. The Museum had an average of 28,400 household members.

INVESTMENT PERFORMANCE

Beyond the operating budget, I am pleased to report that at June 30, 2014, the market value of the Museum's pooled investments reached a record \$1.18 billion (fig. 4), exceeding the 2008 pre-recession peak. The Museum also had certain non-pooled investments totaling \$25.9 million. Annualized returns for the pooled investments were 17.8% for the year ending June 30, 2014; 10.3% for the three-year period ending June 30, 2014; and 13.4% over the past five years. These results compare favorably relative to peer institutions and to the Museum's established benchmarks.

As of June 30, 2014, 60.4% of the pooled endowment was allocated to equity and equity mutual funds (fig. 5), followed by alternative investments (26.6%), U.S. Treasuries and bonds (6.3%), money market mutual funds (5.6%), and real estate and REITS (1.1%).

CHANGE IN NET ASSETS

The Museum's total assets reached \$1.5 billion (also a record) at the end of fiscal year 2014 (fig. 6). The largest asset categories are investments of \$1.2 billion; net land, buildings, and equipment of \$124 million; and pledge notes and accounts receivables of \$116 million.

As noted earlier, on an ongoing basis the Museum's financial strength is measured by its net assets (assets minus debt). This gauge of our net worth increased by approximately \$198 million from fiscal year 2013, reaching just under \$1.5 billion (fig. 7). The principal additions to net assets were \$142 million from investment returns in excess of amounts designated for current use and \$53 million in gifts primarily earmarked for facilities.

CONCLUSION

Fiscal year 2014 was a banner year for the Museum with investments, financial assets, and net assets all reaching record highs. Despite the excellent results, financial diligence and discipline remain a constant. Core to the Museum's financial strength is its substantial investment pool, which provides a buffer against short-term economic vagaries in operations. However, there is always the prospect of volatility in the capital markets, and by virtue of its substantial fund-raising activity, the Museum is not inoculated from adverse macroeconomic factors.

Management is committed to sound financial stewardship and prudent decision-making, and I remain convinced that, with the dedication of the staff of the Museum; the leadership, help, and support of our Trustees; and the extraordinary generosity of fellow Houstonians, we can continue to make great progress at building a model civic museum in the years ahead.

—Eric Anyah

The audited financial statements of the Museum of Fine Arts, Houston, for the year ended June 30, 2014, are available by contacting the Office of the Controller, 5100 Montrose Blvd., Houston, TX 77006. They are also available online at the Museum's website, www.mfah.org.

Fig. 1 MFAH: Net Assets: Total Financial Assets less Debt (millions)



Fig. 2 MFAH: Fund-raising for Operations (thousands)

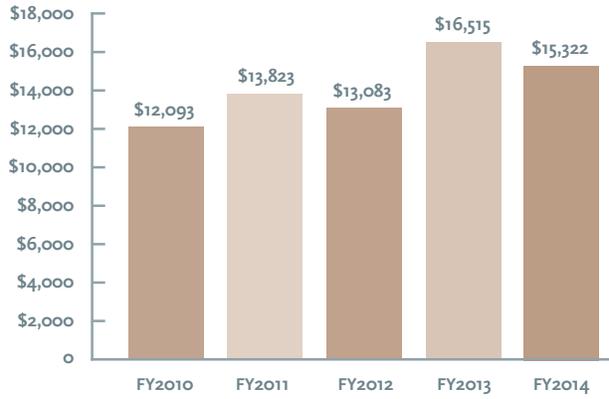


Fig. 3 Total Admission Revenue (Museum, Bayou Bend, & Rienzi) (thousands)

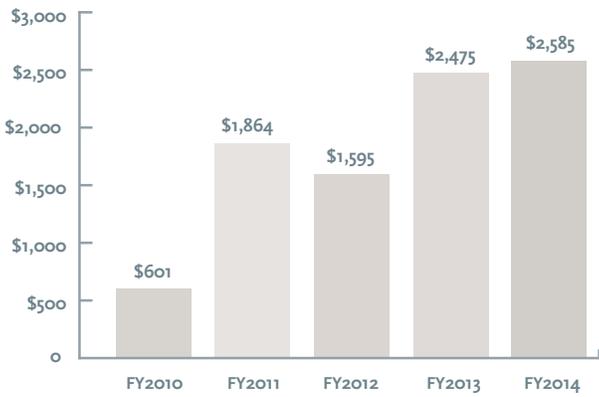


Fig. 4 MFAH: Market Value of Pooled Investments (millions)

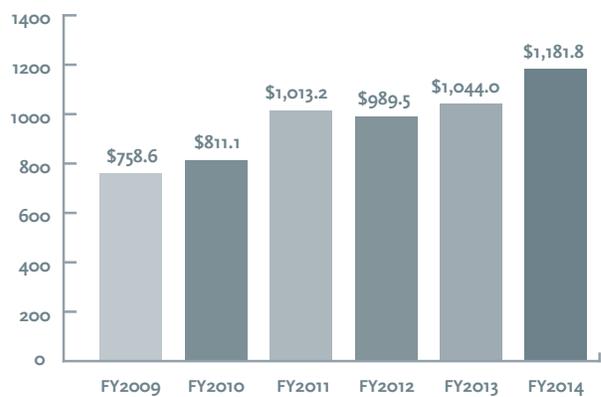


Fig. 5 MFAH: Composition of Pooled Investments at June 30, 2014 (ooo)

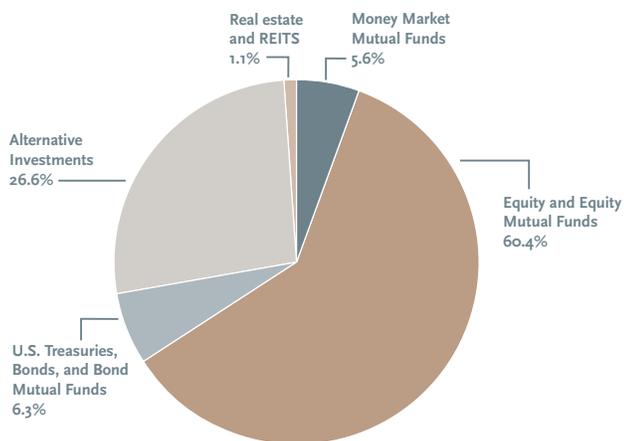


Fig. 6 MFAH: Composition of Assets at June 30, 2014 (in millions)

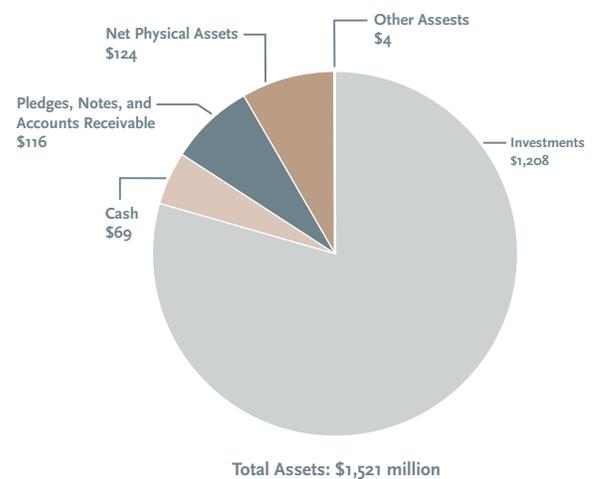


Fig. 7**FY 2014 Change in Total Net Assets**

(millions)	
FY 2013 operating surplus (deficit)	\$1.3
Contributions designated for capital and long-term investment	52.5
Investment returns on long-term assets less amounts designated for current use	141.7
All other net	2.1
Total increase (decrease) in net assets	197.6
Net assets at June 30, 2013	1,299.2
Net assets at June 30, 2014	\$1,496.8

Table 1
The Museum of Fine Arts, Houston
Statements of Financial Position as of June 30, 2014

(In thousands)

	6/30/2014
Assets:	
Cash and cash equivalents	\$69,465
Pledges, grants, accounts and interest receivable	116,127
Inventories	720
Prepaid expenses and other assets	2,932
Investments	1,207,696
Property and equipment, net	124,069
Total assets	1,521,009
Liabilities and net assets:	
Liabilities:	
Accounts payable and other liabilities	20,320
Deferred revenues	3,861
Total liabilities	24,181
Net assets:	
Unrestricted	301,687
Temporarily restricted	509,415
Permanently restricted	685,726
Total net assets	1,496,828
Total Liabilities and Net Assets	1,521,009

Please see following page for Table 2.

Table 2

The Museum of Fine Arts, Houston: FY 2014 Operating Statement
(000)

Operating Revenues

Contributions and Grants	\$12,850
Investment returns designated for current use	32,776
Membership revenue	2,630
Admission revenue	2,585
Tuition revenue	1,642
Auxiliary revenue	3,061
Other	1,730
Net assets released from restriction	4,885

Total Operating Support and Revenue **62,159**

Operating Expenses

Program Services

Curatorial and collections	8,717
Exhibitions	6,227
Education and public programs	6,490
Glassell School	3,690
Bayou Bend	3,504
Rienzi	1,574
Membership activities	1,472
Buildings and Grounds & Security	11,875
Subtotal program services	43,549

Supporting Services

Management and general	9,637
Auxiliary activities	3,388
Fund-raising	4,288
Subtotal supporting services	17,313

Total Operating Expenses Before Depreciation and Amortization **60,862**

Operating Surplus (Deficit) Before Depreciation and Amortization **\$1,297**

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Sculpture Garden is open every day,

9:00 a.m. to 10:00 p.m.

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JAMES SURLS, American, born 1943
Star Flower, 1992
Charred oak, pine, and steel
64 1/2 x 70 x 28 in.
(163.8 x 177.8 x 71.1 cm)
Gift of Frances and Peter C. Marzio
2013.335

Flower motifs have played a major role in James Surls's work since the 1980s, representing both our immediate ties to nature and the greater geometry that rules the cosmos. Surls has stated his particular interest in the mystical connotations associated with the number three, and he has expanded further: "The mathematical possibilities of the flower are endless. I could make flower pieces for the rest of my life and nowhere near exhaust the ideas for a flower."
ALG

