

MFA **H**

The Museum of Fine Arts, Houston

ANNUAL
REPORT
2016–2017

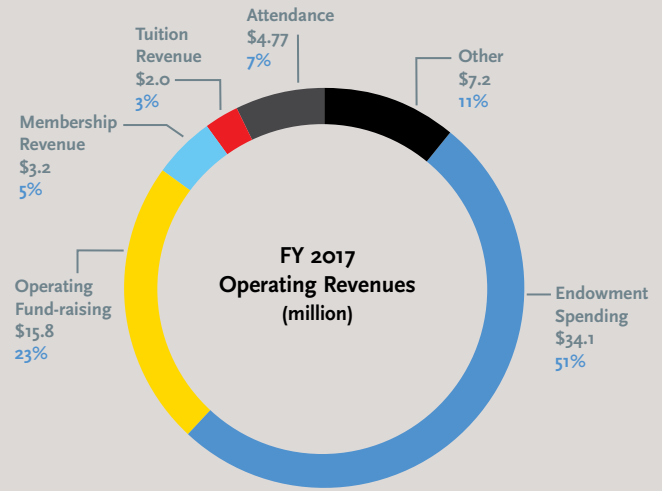


MFAH

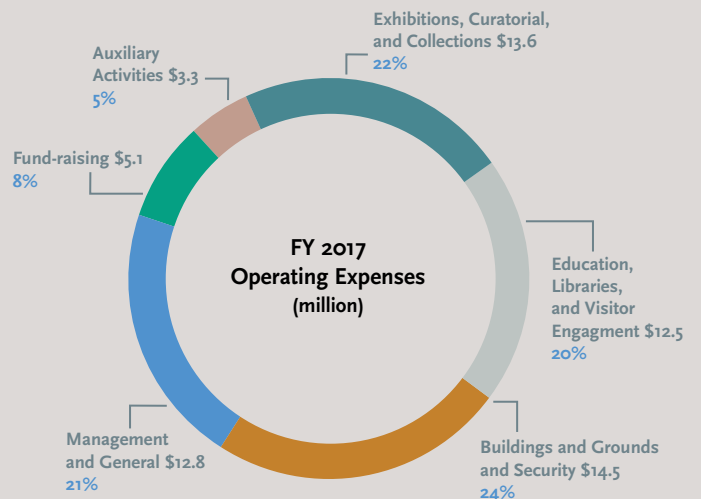
BY THE NUMBERS

July 1, 2016–June 30, 2017

- **990,065** visits to the Museum, the Lillie and Hugh Roy Cullen Sculpture Garden, Bayou Bend Collection and Gardens, Rienzi, and the Glassell School of Art
- **114,500** visitors and students reached through learning and interpretation programs on-site and off-site
- **62,964** youth visitors ages 18 and under received free or discounted access to the MFAH
- **44,615** schoolchildren and their chaperones received free tours of the MFAH
- **6,332** Houstonians were served through community engagement programs off-site
- **122** community partners citywide collaborated with the MFAH
- **2,871,252** visits recorded at mfah.org
- **268,650** visits recorded at the online collections module
- **258,766** people followed the MFAH on Facebook, Instagram, and Twitter
- **212,432** online visitors accessed the Documents of 20th-Century Latin American and Latino Art Website, icaadocs.mfah.org
- **82,004** visitors attended *Degas: A New Vision*
- **29,405** member households supported the MFAH
- **1,000** volunteers and docents served the MFAH
- **657** permanent and temporary staff were employed by the MFAH



Total Revenues: \$67 million



Total Expenses: \$61.8

ANNUAL REPORT
 JULY 1, 2016–JUNE 30, 2017



The Museum of Fine Arts, Houston

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It is difficult to characterize a year in the life of a museum in a single phrase, but if fiscal year 2015–2016 could be called the year of extraordinary acquisitions, then 2016–2017 was the year of extraordinary attendance. At a time when museums around the world were witnessing declining admission, we experienced growth. Attendance at all of our facilities increased 10 percent over the previous year, to just under one million. Many other metrics increased accordingly. One of the most surprising is that the number of youth visitors, age eighteen and under, increased 50 percent—to nearly 63,000. Concurrent with this robust attendance, all streams of earned income increased proportionally, bringing us to the end of the fiscal year with a record surplus of income over expenses. Although counting methods were different in years past, as accurately as we can determine, we have exceeded all previous records handily. Similarly, our balance sheet tipped the scales at an all-time record net worth of \$1.6 billion—a sum that does not include the value of our extensive collections of art. By this measure, the Museum of Fine Arts, Houston, ranks fourth among art museums in the country.

Without question, the increased number of visits was driven by our exhibition program. The landmark retrospective of the works of the French Impressionist Edgar Degas, organized with our colleagues at the National Gallery of Victoria, Melbourne, and Art Exhibitions Australia, received 82,004 visits, the highest attendance documented for a traditional three-month run at the

Museum. Featuring unprecedented loans from the Musée d'Orsay, Paris, among the some two hundred works lent by dozens of lenders, the selection, made by Henri Loyrette and myself, emphasized the continuity of Degas's experimentation, treating a group of themes in every medium available to the artist, from paint and pastel to printmaking, sculpture, and photography. *Degas: A New Vision* was awarded the prestigious Global Fine Arts Award for best monographic exhibition of the year, and was praised by the *Los Angeles Times* art critic, Christopher Knight, as “fascinating.”

An even higher number of visitors, nearly 147,000 over the course of almost six months, was captivated by the work of contemporary artist Ron Mueck. Thirteen of his sculptures of everyday people, startlingly lifelike and deliberately skewed in scale from the miniscule to the gargantuan, revealed the deeply philosophical essence of Mueck's vision, which charts the mysteries of human existence from birth to death. This exhibition brought an unprecedented number of first-time visitors to the Museum.

In a year of many programs, achievements, and institutional milestones, the fiscal year that ended on June 30, 2017, also welcomed important works of art to the permanent collection. Nearly every curatorial department grew. The Museum purchased 335 objects and received an additional 402 objects as gifts. Outstanding among these significant gifts are four Maya objects from Mr. Frank N. Carroll, including the exquisite jade *Head of a Spider Monkey*; two drawings from Ms. Cecily E. Horton, including John Flaxman's lyrical *Oceanus and Prometheus Bound*, one of the British Neoclassical artist's influential illustrations of Greek myths. We received from Mr. William J. Hill a dazzling nineteenth-century sewing table by master craftsman William Otto Glosnop, carved from Texas wood, and a vase from the Newcomb College Pottery; twenty-one French Art Deco objects, including important furniture by the famed designer Jacques-Émile Ruhlmann, from Mr. and Mrs. Meredith J. Long, instantly creating strength where there was a gap, in addition to their gift of a major painting by Robert

Motherwell, *Three Personages*, from the *Hollow Men* series; the painted portrait of *Miss Ima Hogg* by Robert C. Joy, a gift of Mr. and Mrs. John H. Lindsey; the photograph *Base* by Gilbert and George from the Chaney Family Collection in honor of Ms. Anne Wilkes Tucker; and the painting *Prosperity* by Francesco Clemente, a gift of the Alex Katz Foundation.

This fiscal year also witnessed a fine slate of purchases, capped by Anish Kapoor's monumental stainless-steel sculpture *Cloud Column*, which will be permanently sited on The Brown Foundation, Inc. Plaza in front of the Glassell School of Art. We also were able to obtain a handsome group of Jalisco figures; an Albrecht Dürer print, *Saint George Killing the Dragon*; a *Compositional Study for "Le Combat des Sections d'Infanterie"* by Jacques Callot; a remarkable Chinese celadon *Pot-Pourri* with fantastic French ormolu mounts; an eighteenth-century embroidered panel from India; a *Terrestrial Globe* by J. & W. Cary; an unforgettable *Helmet Mask Representing a Warrior* by the Kom peoples; the last photographic portrait of Charles Baudelaire, made by Cautin & Berger; the sculpture *Clytie* by George Frederick Watts, our first British sculpture from the nineteenth century; *Jeune femme* (Young Woman) by Berthe Morisot and a haunting and rare Pointillist landscape, *La route* (The Road), by Achille Laugé; an extraordinary bronze *Head of a Philosopher* by the Neapolitan Vincenzo Gemito; a striking *Portrait of Arnold Hannay* by William Nicholson; a sketchbook by famed Houston artist John Biggers; "Monumentino da Casa," a psychedelic-era chair designed by Alessandro Mendini; the photographs *Lovely Six Foota* by Mickalene Thomas, *Monuments: 276 Views of the United States–Mexico Border* by David Taylor, and *Beautiful Vanessa* by Richard Learoyd; and seventy-five works by the humanist photographer Fazal Sheikh, an acquisition made possible by Jane P. Watkins. At the end of the year, we were able to acquire, and install, the enchanting *Pixel Forest Transformer* and *Worry Will Vanish Dissolution* by Pipilotti Rist.

Extensive programming by our Department of Learning and Interpretation, headed by Caroline Goeser, with

community outreach led by Waverly Gooding, audience engagement manager, continues to bring the greater Houston community to the Museum, and the Museum into the community. Over the course of fiscal year 2016–2017, nearly 115,000 people participated in programs on- and off-site, including more than 44,000 students and chaperones who received free tours and 6,300 others who had access to art in their own communities through programs such as Glassell-on-the-Go, which brings art classes to youth across Houston. The Museum's teen program, hang@mfah, is being used as a model by other museums for engagement with young people. With the Museum's Mellon Undergraduate Curatorial Fellowship Program, a national program designed to diversify the museum field, our curators continue to support two fellows each year, with the goal of mentoring them through their acceptance into graduate school.

The free admission that was extended to nearly a third of visitors on the main campus was supported by \$15.8 million in donations for operations, a fund-raising program overseen by Chief Development Officer Amy Purvis and her staff. Given the ongoing \$450-million Capital Campaign, this impressive figure demonstrates the extraordinary commitment of our supporters. The Trustees continue to set a standard of philanthropy that is a tribute not only to the Museum but also to our city.

In addition to *Degas: A New Vision* and *Ron Mueck*, the Museum presented a range of dynamic, thought-provoking exhibitions during this fiscal year. *Kusama: At the End of the Universe*, which featured the Museum's recent acquisition of Yayoi Kusama's *Aftermath of Obliteration of Eternity*, welcomed as many visitors as possible given that each was given sixty seconds alone in the artist's Infinity Room. *Emperors' Treasures: Chinese Art from the National Palace Museum, Taipei* marked another milestone for the Museum: not in two decades had the Taipei museum lent so many treasures to an American institution, and this initiative allowed us to nurture relationships with another of Houston's many communities.

Ancient Luxury and the Roman Silver Treasure from Berthouville, an exhibition of over 170 objects from the ancient Roman Empire, featured an opulent collection of silver objects known as the Berthouville Treasure, a cache accidentally discovered by a French farmer in the early nineteenth century and recently conserved by the J. Paul Getty Museum. The Treasure was displayed alongside a selection of precious gemstones, glass, jewelry, and other Roman luxury items from the royal collections of the Cabinet des Médailles of the Bibliothèque nationale de France. It was handsomely installed by Frances Marzio.

A pair of fascinating exhibitions brought the artistic heritage of Texas to our galleries. *A Texas Legacy: Selections from the William J. Hill Collection* encompassed furniture, drawings, paintings, pottery, and silver, showcasing the art and traditional craft practices of the early settlers; *Julian Onderdonk and the Texan Landscape* surveyed the career of this San Antonio–born artist, who was trained under the American Impressionist master William Merritt Chase. We are deeply indebted to Mr. Hill for his devotion to the artists and artisans of Texas and for his commitment to the Museum, Bayou Bend, and the Glassell School. *Two Centuries of American Still-Life Painting: The Frank and Michelle Hevrdejs Collection*, traced the history of American still-life painting. Mr. Hevrdejs, a Life Trustee and the Treasurer of the Museum, announced the promised gift of this collection at the inauguration of the show: this unique collection will transform our holdings of American art.

Adiós Utopia: Dreams and Deceptions in Cuban Art Since 1950 was a groundbreaking exhibition, organized for the Museum by Dr. Mari Carmen Ramírez with Olga Viso, former director of the Walker Art Center, that brought modern and contemporary Cuban art to the United States on an unprecedented scale. The exhibition gave “a vivid sense of the island’s still-unfamiliar modernist past,” as the co-chief art critic for the *New York Times*, Holland Cotter, noted. *Colors of the Oasis: Central Asian Ikats*, organized by Dr. Aimée Froom from a loan exhibition of the Textile Museum, Washington, DC, featured

silk and cotton ikats from Uzbekistan. Malcolm Daniel’s *Homelands and Histories: Photographs by Fazal Sheikh* earned significant press attention, including from the *Wall Street Journal*. Two compelling exhibitions opened just as the fiscal year closed: *Pipilotti Rist: Pixel Forest and Worry Will Vanish* and *Paint the Revolution: Mexican Modernism, 1910–1950*. The first, organized by Alison de Lima Greene, was a mesmerizing voyage into the artist’s own world and another in the ongoing series of summer immersive installations in Cullinan Hall. The second, originated by the Philadelphia Museum of Art and the Museo del Palacio de Bellas Artes in Mexico City and organized here by Dr. Ramírez, was an insightful, comprehensive survey of a highly influential chapter of modernism.

Each of our curators was actively engaged in bringing their collections to the public through special installations, from photography to design to artists’ books, and the fiscal year 2016–2017 also marked a milestone in the Museum’s presentation of works from its collection: The Museum partnered with Buffalo Bayou Partnership to present *Rain: Magdalena Fernández at the Houston Cistern*, located in the historic Buffalo Bayou Park Cistern near downtown Houston. The exhibition featured *2iPM009*, an abstract video-projection installation that evokes a rain-soaked night. For this presentation, Fernández adapted the work to be an immersive environment projected onto the cistern’s 221 columns. All of these exhibitions were managed with great professionalism and efficiency by the exhibitions team, overseen by Assistant Director Deborah Roldán; coordinated by the department of the registrar, led by Julie Bakke; and installed by the Museum’s team of preparators, led by Dale Benson.

The MFAH house museums, Bayou Bend Collection and Gardens and Rienzi, continue to expand and enhance their public programs. This year witnessed yet another exciting installment of Christmas Village at Bayou Bend, which delighted over 15,000 visitors in just under three weeks with striking outdoor

illuminations and projections, a beautiful mirrored Spiegelent, and a spirited guided tour through the house. Conceived by Todd Waite, and executed by Bonnie Campbell, Bayou Bend director, and her team, each year the tour brings Ima Hogg and her cultural passions to life, with actors, music, and special effects. We hope that Christmas Village will become a Houston tradition.

At Rienzi, newly minted programs included Yoga in the Gardens and Rienzi Reels, which presents outdoor film screenings in the Camellia Garden. The newly added Masterson Focus Tour showcases, three times a year, how the Mastersons lived at Rienzi prior to generously donating their house to the Museum.

During fiscal year 2016–2017, the staff of 657 professionals was enhanced and supported by a thousand docents, volunteers, and members of the Museum’s Guild, all of whom welcomed nearly one million visits to our various facilities. Our operations required an expenditure of \$61.8 million, of which \$34.1 million (51 percent of the \$67 million revenue total) was provided by the Museum’s endowment, and \$15.8 million (23 percent of revenue) by fund-raising and gifts, and \$17.17 million (26 percent of revenue) was earned income. The City of Houston allocated \$855,059 (1.28 percent of revenue) in Hotel Occupancy Tax funds to the Museum.

With each year, of course, comes transition. Mrs. Frances P. Marzio, curator of Antiquities and the Arts of Africa, Oceania, and the Americas, retired after more than thirty years with the institution. Frances brought an abiding passion and a sensitive intelligence to each and every initiative she undertook here at the Museum; we, her colleagues, and the public benefitted in countless ways as a result. In recognition of her career-long devotion to the Museum of Fine Arts, Houston, the Trustees appointed her Curator Emerita of the Glassell Collections. Dr. Michael D. Wellen, our longtime assistant curator of Latin American and Latino art, assumed a prestigious new position at the Tate Gallery, London. And after five years at the Museum, Ms. Nykia Omphroy,

executive administrator, Office of the Director, returned to New York to join the Cooper Hewitt, Smithsonian Design Museum. It is impossible to overstate my personal appreciation for her invaluable contributions to the administration of the Museum during a key moment of transition both for the institution and for me personally.

I would like to close with recognizing the May 31, 2017, groundbreaking ceremony for the future Nancy and Rich Kinder Building for modern and contemporary art, which took place as two other major structures—the Glassell School of Art and the Sarah Campbell Blaffer Foundation Center for Conservation—were well under way. In the midst of a dynamic and rewarding exhibition and programming roster, behind the scenes our focus continues to be centered on the planning for the expanded Susan and Faye S. Sarofim Campus, a transformation that features three new buildings, three new public plazas, an amphitheater, a roof garden, two tunnels, and two underground parking garages. Planning has been overseen by Chief Operating Officer Willard Holmes under the supervision of Richard D. Kinder, Chairman of the Long-Range Planning Committee. Chief Financial Officer Eric Anyah continues the astute stewardship of our endowment to ensure support of expanded future operations. Chairman Emeritus Cornelia C. Long worked hand in hand with Ms. Purvis to direct the Capital Campaign, which had received, as of June 30, 2017, approximately \$390 million in pledges and individual gifts toward our goal of \$450,000,000.

It has been an extraordinary year. As with each edition of the annual report, this publication can provide only a summary of the accomplishments of our exceptional staff and volunteers, and the many generous contributions of our nearly one hundred Trustees and more than fifty thousand Museum members. As I do each year, on behalf of the entire organization, I would like to extend my sincere thanks to everyone who participated in the Museum’s initiatives.

—Gary Tinterow

THE CAMPAIGN FOR THE MUSEUM OF FINE ARTS, HOUSTON

The Campaign for the Museum of Fine Arts, Houston, reached several milestones in fiscal year 2017, beginning with the formal unveiling of the permanent architectural signage for the newly named Susan and Fayez S. Sarofim Campus on January 30, 2017. With an array of public plazas, reflecting pools, and gardens, as well as improved sidewalks, street lighting, and wayfinding, the expanded campus will provide a beautiful and dynamic setting for the Museum's new and existing buildings.

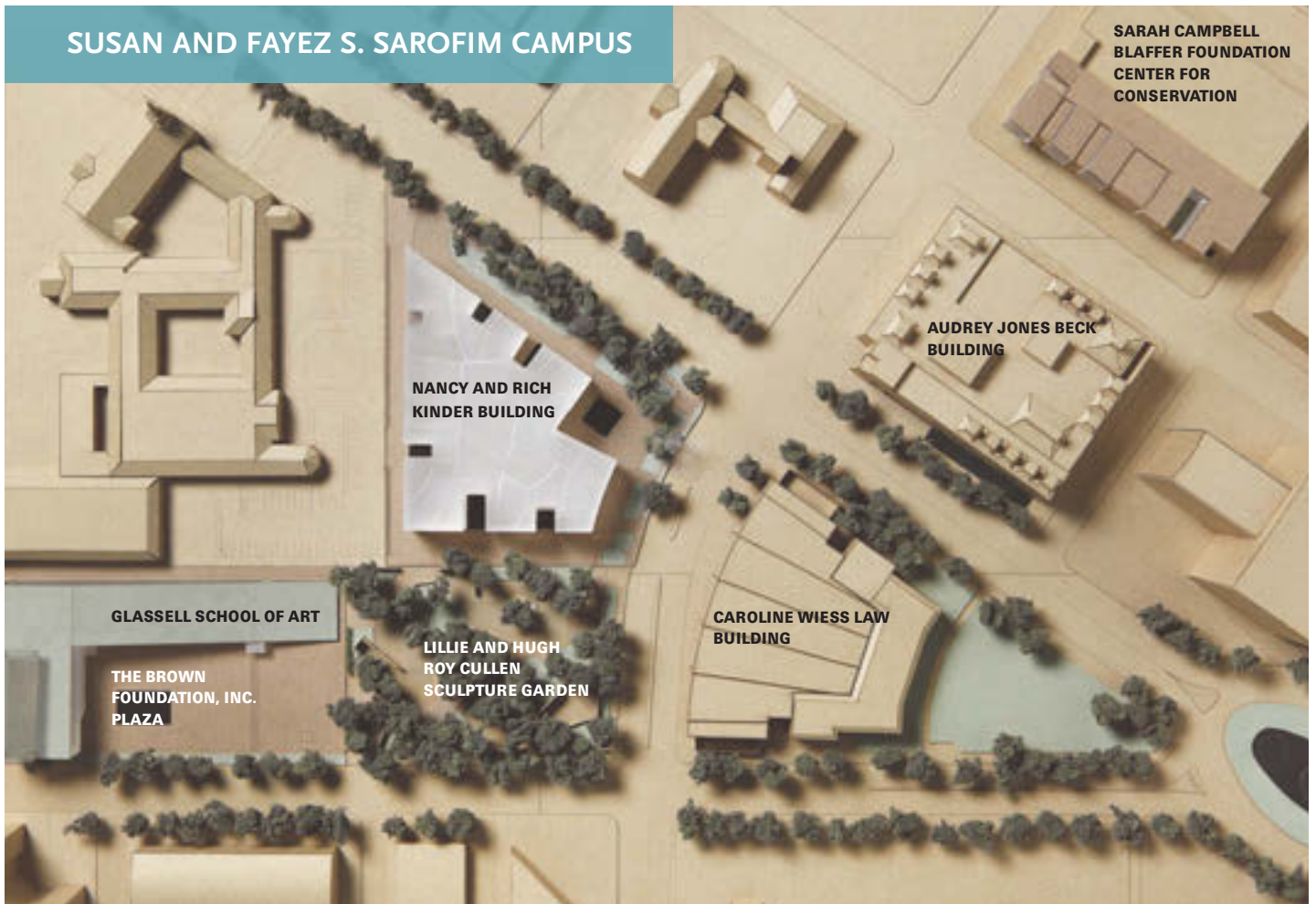
On May 31, Trustees, donors, and special guests gathered to celebrate the official groundbreaking of the Nancy and Rich Kinder Building and the beginning of the second phase of the campus redevelopment, which will realize the 164,000-square-foot building for twentieth- and twenty-first-century art. A week prior, the Glassell School of Art's new, 285-space underground parking garage opened for public use. Above ground, construction continued on the Glassell School facility, designed by Steven Holl Architects. Elsewhere on campus, work continued on the Sarah Campbell Blaffer Foundation Center for Conservation, designed by Lake|Flato and situated above the west side of the Museum's Visitors Center and parking garage. Preliminary site work for the state-of-the-art center concluded in early 2017, and construction began in April.

Like so many other institutions across the region, the Museum and its redevelopment project were affected by the flooding brought by Hurricane Harvey. The Sarofim Campus fared well during the hurricane, with limited, isolated leaks in the Caroline Wiess Law Building and Audrey Jones Beck Building that were immediately contained. The Glassell School and Kinder Building construction sites received about two million gallons of water in all. Cleanup began directly after the hurricane, and work on the construction sites resumed. The overall impact will be seen in the timeline of the redevelopment project. Today, the new Glassell School of Art is expected to open in May 2018, and the Kinder Building for twentieth- and twenty-first-century art to open in 2020. The Blaffer Foundation Center for Conservation construction area was not affected by the flooding and remains on track to be completed by summer 2018.

The Museum's ambitious capital project would be impossible without the exceptional support of Houston's communities. To date, the Museum has raised more than \$389 million toward a total goal of \$450 million for the overall campus redevelopment campaign. We are truly humbled by this extraordinary generosity.

A complete list of donors to the campaign, as of June 30, 2017, can be found on pages 14–15.

SUSAN AND FAYEZ S. SAROFIM CAMPUS



The expansion of the Susan and Faye S. Sarofim Campus represents more than ten years of strategic planning by the Museum's Board of Trustees and executive leadership to identify and address the Museum's crucial needs.



Museum director Gary Tinterow (at left) and Susan and Faye S. Sarofim (at far right) at the unveiling of the newly named Sarofim Campus.



Christopher and Courtney Lanier Sarofim at the Sarofim Campus unveiling.



At the groundbreaking for the Nancy and Rich Kinder Building (left to right): Chris McVoy, architect; Anne Duncan, Vice Chair, Board of Trustees; Nancy Kinder; Gary Tinterow, MFAH director; Richard D. Kinder, Chair, Board of Trustees; and Steven Holl, architect.



Charles Duncan III with Anne and Charles Duncan at the Kinder Building groundbreaking.

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THE MUSEUM OF FINE ARTS,
HOUSTON**

As of June 30, 2017

\$50,000,000 or More

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\$10,000,000–\$49,999,999

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Randa and K. C. Weiner
Cyvia G. and Melvyn L. Wolff
Nina and Michael Zilkha

\$250,000–\$999,999

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Suzanne and David Kerr
Andrew W. Tang
Mr. and Mrs. John Cutler
in honor of Mr. Christian H. Cutler
and Mr. Leigh H. Tucker

ACCESSIONS



MAYA
Head of a Spider Monkey, AD 100–600
Jade
1 3/4 x 2 1/4 x 7/8 in. (4.4 x 5.7 x 2.2 cm)
Gift of Frank Carroll in honor
of Frances Marzio
2016.280

Jade, the color of water and growing plants, was a symbol of agricultural fertility and was regarded as one of the most precious materials in the Maya world. Only esteemed individuals possessed jade, which is a difficult stone to carve. The laborious work required patience, determination, and tremendous skill. This jade pendant is carved into the head of a spider monkey, which the Maya associated with scribes and artists, respected professions in their culture. The Monkey Scribe Gods were the patrons of art, writing, and mathematics. This pendant, filled with symbolic associations, must have been a treasured item.
CD



MAYA
Plumed Serpent Finial, AD 600–900

Earthenware
4 3/4 x 9 5/8 x 2 5/8 in.
(12.1 x 24.4 x 6.7 cm)

Gift of Frank Carroll
2016.278

The ancient Maya art style was graceful and refined, with elaborate images of gods and rulers. Maya artworks often depict mythological scenes along with the daily lives of the elite. Most sculptures that survive come from burials, where they were deposited to accompany the dead in the afterlife. Maya ceramic sculptures, like this finial, come from a sophisticated understanding of the principles of clay. The plumed serpent was associated with transformation and with birds that could fly to the celestial realm. The finial likely capped the staff of a political or religious leader, people seen to have connections with the divine.
CD

JALISCO
Ancestral Couple, c. AD 200

Earthenware with slip
Male: 13 1/2 x 8 5/8 x 6 5/8 in.
(34.3 x 21.9 x 16.8 cm)
Female: 12 x 7 3/4 x 5 1/4 in.
(30.5 x 19.7 x 13.3 cm)

Museum purchase funded by the Alfred C. Glassell, Jr. Accessions Endowment Fund
2017.108

The ancient cultures of West Mexico shared a belief system that honored powerful ancestors. Prominent families buried their relatives in deep shaft tombs with ceramic figures and other goods to honor the deceased and for support in the afterlife. The ceramics embodied important concepts in religion and society. This ancestral couple may represent a foundation myth of the peoples that lived in a narrow region between the modern-day Mexican states of Jalisco and Zacatecas. Both figures wear ear-spools, and multiple necklaces and armbands, signs of prestige.
CD





KOM PEOPLES
Helmet Mask Representing a Warrior,
19th century

Wood with pigment
23 x 15 x 13 1/2 in. (58.4 x 38.1 x 34.3 cm)

Museum purchase funded by the Alfred C. Glassell, Jr. Accessions Endowment Fund
2017.105

For the Kom peoples, the visual and dramatic arts play a central role in expressing a highly stratified social and political organization. The sacred authority of the Fon, or king, is communicated through a broad spectrum of palace art and royal regalia rich in symbolic meaning. Masks feature prominently and are worn at the annual "Fon's dance" and at the funeral celebrations of esteemed men. Worn above the head with a netting covering the face of the performer during the ceremony, masks of this type depict the ancestors from whom the Fon draws his life force and royal authority.
CD

ACCESSIONS

TIBETAN

Kadampa Ritual Stupa, 13th century

Bronze

9 x 4 7/8 in. diameter (22.9 x 12.4 cm)

Museum purchase funded by
the Friends of Asian Art

2017.248

Among the earliest Buddhist icons is the stupa, a reliquary of the Buddha's remains. The shape of the bronze stupa is an abstraction of the Buddha sitting in meditation. The thirteen rungs of the upper spire symbolize the stages along the path to Buddhahood. In the Tibetan tradition, the stupa also represents the five elements of reality: the square base represents earth, the hemispherical dome represents water, the conical spire represents fire, the upper lotus parasol represents air, and the dissolving point represents space. This thirteenth-century stupa is associated with the Kadampa School of Tibetan Buddhism that flourished from the eleventh through the fourteenth centuries.

AGP

INDIA

Embroidered Panel, c. 1750–1800

Cotton, embroidered with floss silk
and metal-wrapped thread, with
couching and satin stitch

66 9/16 x 40 3/16 in. (169 x 102 cm)

Museum purchase funded by Franci Neely,
Olive and Bruce Baganz, Joy and Benjamin
Warren, and Hamid and Lily Kooros

2016.287

This visually striking panel is one of the finest embroidered textiles from the Deccan region of south-central India. The elaborate design, sumptuous palette, intricate embroidery, and lavish use of metal-wrapped thread suggest that it was probably made in a royal workshop and intended for a courtly setting. It may have been used to cover a throne platform. Many of these textiles were also made for overseas markets. This panel came from a Portuguese collection and was likely imported from Portuguese trading ports in colonial India during the active global trade of the eighteenth century.

AF





ACCESSIONS

ALBRECHT DÜRER, German, 1471–1528
Saint George Killing the Dragon, c. 1504–5

Woodcut on laid paper
8 11/16 x 5 7/8 in. (22 x 15 cm)

Museum purchase funded by the
Marjorie G. and Evan C. Horning Print Fund
2017.18

Albrecht Dürer, the greatest German artist of the Northern Renaissance era, revolutionized printmaking and elevated it to an independent art form. This single-leaf woodcut is of the Christian martyr Saint George, who was put to death by Emperor Diocletian for refusing his orders to persecute Christians. The saint is portrayed on horseback slaying the mythical dragon beneath his feet. According to medieval legend, the dragon had terrorized a city, requiring a daily human sacrifice that culminated in the offering of the emperor's daughter. She was finally rescued by the saint, and his actions saved the city from the beastly menace.

DMW

JOHN FLAXMAN, English, 1755–1826
Oceanus and Prometheus Bound,
from the series *Aeschylus*, c. 1795

Graphite with ink on wove paper
9 x 11 1/4 in. (22.9 x 28.6 cm)

Gift of Cecily E. Horton
2017.220

John Flaxman was a leading figure of Neoclassicism in England. His stylized linearity revolutionized the art of drawing, and his designs for the potter Josiah Wedgwood established his repute. Flaxman's illustrations of the classical epics of Dante, Homer, and Aeschylus provided financial reward and were highly celebrated in his lifetime. This drawing is from a series of illustrations of the ancient Greek play *Prometheus Bound* that were commissioned in Rome by Margaret, Countess Spencer. The struggling Prometheus, who is being punished by Zeus for giving fire to humankind, contrasts with the elegant sea god Oceanus riding on a sea monster.

DMW







JACQUES CALLOT, French, 1592–1635
*Compositional Study for "Le Combat des
 Sections d'Infanterie,"* from the series *La
 Guerra d'Amore* (The War of Love), c. 1616

Pen and brown ink and wash and red
 chalk over black chalk on laid paper
 6 1/8 x 13 3/16 in. (15.5 x 33.5 cm)

Museum purchase funded by
 the Alvin S. Romansky Prints and
 Drawings Accessions Endowment Fund
 2017.226

Jacques Callot was an exceptional artist of
 his time. Although he never painted, he
 made drawings and worked exclusively
 as a printmaker. During Callot's stay in
 Florence in the early 1600s, he enjoyed
 working under Cosimo II de' Medici. This
 rare, preparatory drawing is for an etching
 in Callot's four-part print series *The War of
 Love*, commemorating the Florentine carni-
 val of 1616 and dedicated to Cosimo's wife,
 Maria Magdalena of Austria. The drawn
 composition is full of action and vivacity,
 showcasing Callot's celebrated silhouetted
 acrobatic figures. The amphitheater scene
 also depicts the mock battle, procession,
 and various participants and observers.
 DMW



JOHN ROBERT COZENS, English, 1752–1797
London and the Thames from Greenwich,
1792

Watercolor over graphite on laid paper
14 3/8 x 20 5/8 in. (36.5 x 52.4 cm)

The Stuart Collection, museum
purchase funded by Francita Stuart
Koelsch Ulmer
2016.345

The late eighteenth-century British artist John Robert Cozens used watercolor as an expressive and poetic art form for the contemplation of nature. Cozens's technical and imaginative innovations inspired major British landscapists of his day, such as John Constable and J. M. W. Turner. This view of London and the river Thames seen from Greenwich Hill downplays topographical exactitude in favor of an evocative connection with a view of Rome. His atmosphere and color washes of gray, green, and blue compare favorably to the melancholic grandeur of Roman panoramas and were well suited to the contemporary literary taste for the sublime.
DMW

UNKNOWN MAKER, French
Pot-Pourri, c. 1745–49

Porcelain with celadon glaze; ormolu
14 1/2 x 15 x 9 1/2 in.
(36.8 x 38.1 x 24.1 cm)

Museum purchase funded by
Cecily E. Horton
2016.347

This extravagant pot-pourri comprises a seventeenth-century Chinese covered bowl and 1740s French gilt-bronze mounts. The taste for such ornamented wares reached its peak in eighteenth-century France, growing in popularity with the rise of the Rococo style. They were especially prevalent at the court of Louis XV (1710–1774), where whole ceramic objects or separate components or parts were set in gilt-bronze mounts and turned into opulent items suitable for fashionable interiors. The pierced rim on this celadon example allowed for the fragrance from the petals, herbs, and spices held inside to scent the air.
CG





J. & W. CARY, English, c. 1791–1850
Terrestrial Globe, stand and globe
c. 1791, updated 1831

Satinwood, paper, and brass
46 7/16 x 27 15/16 in. diameter
(118 x 71 cm)

The Rienzi Collection, museum
purchase funded by the Rienzi Society
2016.346

This elegant terrestrial library globe records the known world at the end of the eighteenth century, a time of significant European exploration. While the globe illustrates regions discovered by the famed explorers Captain Cook, Captain Vancouver, and the Comte de Lapérouse, it also includes an 1831 update featuring new discoveries. Eighteenth-century Enlightenment thought emphasized the value of reason; during this period of great scientific inquiry, terrestrial globes were educational tools for conveying geographical, astronomical, and cosmographical concepts. For the elites of the period, such luxurious items served as symbols of learning while also fueling their curiosity about the larger world.
CG

ACCESSIONS

WILLIAM OTTO GLOSNOP, American,
born Germany, 1835–1895
Sewing Table, 1877

Walnut, cedar, unidentified woods,
and porcelain
34 1/2 x 26 1/2 in. diameter
(87.6 x 67.3 cm)

The Bayou Bend Collection,
gift of William J. Hill
B.2017.1

William Otto Glosnop made this spectacular sewing table in 1877 for display at Austin's Capital State Fair, winning "Best Center Table . . . Made in Texas of Texas Wood." Appropriately for an exhibition object, the table represents a tour de force of Glosnop's skills and techniques. Most striking is the dazzling marquetry top with its variety of woods in contrasting colors. The body of the table is supported on a column turned from laminated stock, creating an effect of vertical stripes. Each leg features a whimsical carved dolphin sporting a spiny dorsal fin and a trefoil-like tip on its tail.

BCB





PLATT D. BABBITT, American, 1823–1879
Niagara Falls, c. 1855

Daguerreotype in leather case
Overall (closed case):
7 1/16 x 9 1/16 x 11/16 in.
(18 x 23 x 1.8 cm)

Museum purchase funded by the
S. I. and Susie Morris Photography
Endowment and Alexander K. McLanahan
2017.122

By the mid-nineteenth century, Niagara Falls was a favorite U.S. travel destination, with more than 60,000 visitors annually. Capitalizing on this popularity, Platt Babbitt secured the sole rights to photograph at the prime viewing point—the open-air pavilion on the American side (now called Prospect Point). From this location, Babbitt produced full-plate daguerreotypes for his clients, whom he positioned overlooking this natural wonder. These daguerreotypes—precise one-of-a-kind photographic images on silver-plated sheets of copper—both allowed visitors to take home a view of the spectacular falls and served as undeniable proof that they had stood at its very edge.
LV

ACCESSIONS

Possibly by ANTOINE-SAMUEL ADAM-SALOMON,
French, 1818–1881

Or LÉON CRÉMIÈRE, French,
1831–1913, and

ERWIN HANFSTAENGL, German,
1838–1904

[A Sleeping Child, Likely
the Prince Imperial], c. 1859

Salted paper print from glass negative
10 1/2 x 8 in. (26.6 x 20.3 cm)

Museum purchase funded by
the Buddy Taub Foundation,
Dennis A. Roach and Jill Roach, Directors
2017.139

This sleeping child with tousled hair,
stretched out on a velvet-draped armchair,
may well be the Prince Imperial, son of
Emperor Napoleon III and Empress
Eugénie of France. Regardless of the
artist's or sitter's identity, however, this
photograph—which is known only in
this single exquisite example—possesses
a beauty and intimacy rarely found in
portraits of the period.

MD





GEORGE FREDERICK WATTS,
English, 1817–1904
Clytie, c. 1868

Painted plaster
31 11/16 x 23 5/8 x 15 3/4 in.
(80.5 x 60 x 40 cm)

Museum purchase funded by
“One Great Night in November, 2017”
2017.205

Clytie was the first major sculpture by George Frederick Watts, one of Victorian England's greatest artists. First shown as a marble in London in 1868, it remains one of the most famous sculptures of its era. Watts made four plaster versions; this one, with its original painted surface, is probably the best preserved. The water nymph Clytie, in Ovid's *Metamorphoses*, fell in love with the sun god Helios. When he deserted her, she changed into a sunflower, fated forever to turn her head and follow Helios's golden chariot on its daily course across the sky. Watts depicts her during her transformation.
DB

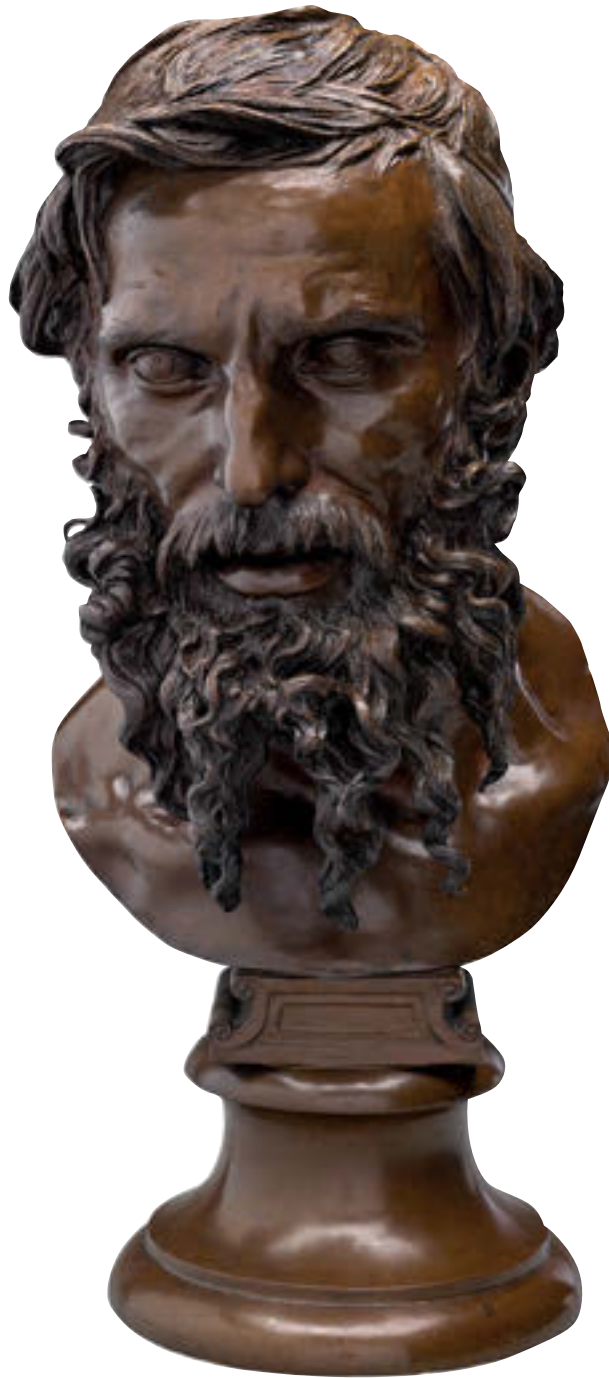
ACCESSIONS

VINCENZO GEMITO, Italian, active Naples,
1852–1929
Head of a Philosopher, c. 1890

Bronze
20 1/2 x 9 1/2 x 10 in.
(52 x 24.1 x 25.4 cm)

Museum purchase funded by the
Buddy Taub Foundation, Dennis A. Roach
and Jill Roach, Directors
2017.222

Said to be inspired by the angular features
of his adoptive father, Vincenzo Gemito's
compelling *Head of a Philosopher* was also
based on a Hellenistic sculpture in the
Museo Nazionale in his native Naples.
Gemito became a celebrated artist while
still young, when Victor Emmanuel II, king
of Naples, acquired a bronze figure he had
made of a card player. He revived the lost-
wax process for bronze casting and in 1883
built his own bronze foundry, in which the
present head was produced. This fine cast,
with the details of features, hair, and beard
sharply defined, is in beautiful condition.
DB





BERTHE MORISOT, French, 1841–1895
Jeune femme (Young Woman), 1871

Oil on canvas
21 1/2 x 18 1/8 in. (54.6 x 46 cm)

Museum purchase funded by the
Audrey Jones Beck Accessions
Endowment Fund

2016.339

Berthe Morisot and her sisters, Edma and Yves, studied painting seriously from an early age, training with Geoffry Alphonse Chocarne, Joseph Guichard, Jean-Baptiste-Camille Corot, and his pupil Achille François Oudinot. The only one to pursue painting as a career, Berthe became closely linked with Édouard Manet, who acted as her mentor, often actively counseling her on her work. This may indeed have been the case in this portrait, where Manet's hand can be detected in the fluid brushwork of the sitter's left hand and arm. Morisot's characteristic loose and delicate brushwork informs the depiction of the delicate fabric of the dress.
HKA



ACHILLE LAUGÉ, French, 1861–1944
La route (The Road), 1893

Oil on canvas
15 3/4 x 19 3/4 in. (40 x 50.2 cm)

Museum purchase funded by the Audrey
Jones Beck Accessions Endowment Fund
2017.167

A native of Arzens in southern France, Achille Laugé went to Paris in 1882 to study with Alexandre Cabanel and Jean-Paul Laurens at the École des Beaux-Arts. However, instead of following their academic style, he became a disciple of Georges Seurat's revolutionary divisionist technique, also called Pointillism. After his studies, he returned to southern France, where he worked most of his life in relative isolation, capturing its intense sunlight in his stark compositions of clear geometric shapes. This painting from his most desirable period of the early 1890s is in pristine condition and an outstanding example of his work.
HKA



MAX WEBER, American,
born Russia, 1881–1961
Abstract Forms, 1917

Pastel on beige wove paper
14 1/2 x 10 in. (36.8 x 25.4 cm)

The Alice C. Simkins Collection,
gift of Alice C. Simkins and museum
purchase funded by Aggie Foster
2016.311

Russian-born émigré Max Weber was one of the first American artists to openly engage with European Modernism due to his trip to Paris in 1905. The vital structure and rhythms of *Abstract Forms* stem from the language of Analytic Cubism and relate to Pablo Picasso's still lifes of 1909. Identifiable objects—a table, a bottle, a carafe, and a glass stopper—emerge from the abstract framework. Weber's use of the lush pastel medium suits his warm color harmonies, and his robust lines, decorative curves, rubbed passages, and delicate areas resembling washes. They are offset by places of exposed, bare paper. DMW

ACCESSIONS

ANDRÉE FAURÉ, French, 1904–1985
ATELIER FAURÉ, French, c. 1919–1985
Vase, c. 1925

Copper, enamel, and gold foil
7 7/8 x 7 3/4 in. diameter (20 x 19.7 cm)

Museum purchase funded by
the Museum Collectors
2017.207

Camille Fauré, the owner of the foremost Limoges enamel atelier of the twentieth century, specialized in thickly enameled wares that usually incorporated geometric or figurative patterns. This vase, designed by his daughter and chief designer Andrée Fauré, shows the influences of modern art movements such as Cubism and Futurism as well as the work of artists like Fernand Léger. The work of the Atelier Fauré is marked by dynamic color, daring design, and technical virtuosity. Such vases would take from two weeks to two months to complete due to the complex firings required to create their signature three-dimensional surfaces.
CG



JACQUES-ÉMILE RUHLMANN,
French, 1879–1933
Made by Établissement Ruhlmann et
Laurent, French, active 1919–33
"Double Colonnnettes" Table, 1923
Mahogany, Macassar ebony veneer,
and ivory
20 1/8 x 20 5/8 in. diameter (51.1 x 80.3 cm)
Gift of Mr. and Mrs. Meredith Long
2016.332

The "Double Colonnnettes" coffee table demonstrates Jacques-Émile Ruhlmann's originality in design and use of luxurious materials such as ivory and Macassar ebony veneers. The table was included in the Grand Salon of Ruhlmann's famous pavilion, Hôtel du Collectionneur, at the 1925 Exposition Internationale des Arts Décoratifs et Industriels Modernes in Paris, considered a high point in his career and cited as the most complete expression of the Art Deco style.
CS

JACQUES-ÉMILE RUHLMANN,
French, 1879–1933
Made by Établissement Ruhlmann et
Laurent, French, active 1919–33
“Salonico” Chair, c. 1925–33

Macassar ebony and Macassar ebony
veneer; upholstery not original
41 1/2 x 23 1/2 x 25 in.
(105.4 x 59.7 x 63.5 cm)

Gift of Mr. and Mrs. Meredith Long
2016.329

Jacques-Émile Ruhlmann is considered the most important French furniture maker and interior designer of the Art Deco period. The “Salonico” armchair reveals his sensitivity for line and classicism. Recorded in the Ruhlmann archives as Ref. 184a NR, it was among a range of furniture that he had designed for one of his last major commissions—the office of the architect André Granet in Paris (1932–34). Period photographs from 1933 show a “Salonico” chair upholstered in this fabric design behind the architect’s desk.
CS



ACCESSIONS

GONZALO FONSECA,
Uruguayan, 1922–1997
Sin título [Untitled], c. 1950

Incised wood with paint
29 5/8 x 26 7/8 x 12 1/4 in.
(75.2 x 68.3 x 31.1 cm)

Museum purchase funded by the
Caroline Wiess Law Accessions
Endowment Fund
2017.110

This one-of-a-kind cabinet was produced by the Uruguayan artist Gonzalo Fonseca, a prominent member of the influential workshop Taller Torres-García—the arts and crafts workshop established by Joaquín Torres-García in Montevideo, Uruguay, in 1944. The visual strength of the cabinet lies in the balance between its overall rustic and sturdy structure—emphasized by clean lines and solid planes of black and red—and the elaborately painted and incised ornamentation that brings together many of the symbols of Constructive Universalism. The work presents Fonseca's personal approach to using this artistic language, particularly his unique application of the grid as an architectonic element and his stylized portrayals of the human form. These structural and stylistic features defined his mature style.
RM





FRANCISCO MATTO, Uruguayan, 1911–1995
Formas [Forms], 1977

Painted wood
45 3/4 x 36 x 9 3/4 in.
(116.2 x 91.4 x 24.8 cm)

Gift of Olive Neuhaus Jenney
2016.96

Francisco Matto emerged from the Taller Torres-García. Matto extended Torres-García's ideas of Constructive Universalism to his work with painting and sculpture, reducing elements from nature to their fundamental essence and using pictograms as a universal common language. In *Formas*, he explores the ambiguity between abstraction and representation in his search for symbolic meaning, fusing the principles of Constructive Universalism with iconographic references to Pre-Columbian and indigenous art. The artist liberates his forms from the rational, constructive grid and strips the constructive language to its utmost simplicity. RM



FANNY SANÍN, Colombian, born 1938
Acrylic No. 5, 1973

Acrylic on canvas
85 x 116 in. (215.9 x 294.6 cm)

Museum purchase funded by
the Caribbean Art Fund and
the Caroline Wiess Law Accessions
Endowment Fund
2017.112

In 1971 the Colombian artist Fanny Sanín permanently relocated to New York, where she was influenced by established representatives of Color Field painting and hard-edge abstraction. Her work also draws from groundbreaking developments in Latin American postwar abstraction, thereby situating Sanín as a pivotal figure between abstract developments north and south. *Acrylic No. 5*, with its juxtaposed bands of color, represents Sanín's exemplary chromatic structures. The uneven vertical sequences defy the two-dimensional plane and the illusion of space. Sanín's aim is to liberate color from the surface of the canvas. The large scale of *Acrylic No. 5* confronts the viewer with a chromatic expanse.

RM



ALESSANDRO MENDINI, Italian, born 1931
"Monumentino da Casa," 1974

Wood and tape
77 1/4 x 14 1/4 x 56 1/4 in.
(196.2 x 36.2 x 142.9 cm)

Museum purchase funded by
the John R. Eckel, Jr. Foundation
2017.107

In 1970 the Cesare Cassina Research Centre established the collection Bracciodiferro to create experimental furniture in limited editions.

"Monumentino da Casa" was one of the designer Alessandro Mendini's four designs for Bracciodiferro—all produced in 1974. The chair allows for observation from alternative points of view as well as invokes spirituality and the nature of monuments. "Monumentino da Casa" was never produced, making this example exceedingly rare.

CS

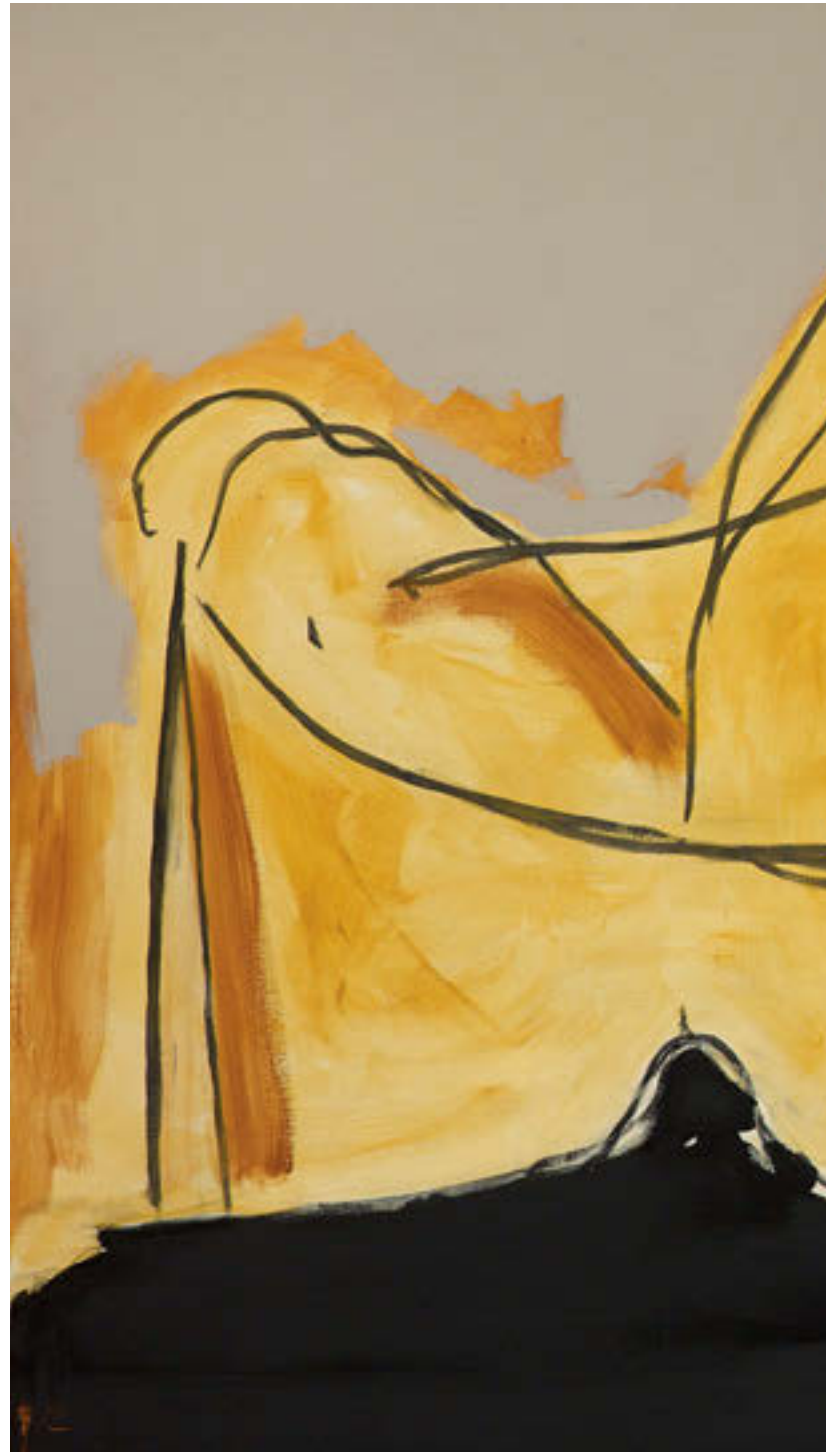
ACCESSIONS

ROBERT MOTHERWELL, American 1915–1991
Three Personages, from the series
Hollow Men, 1988

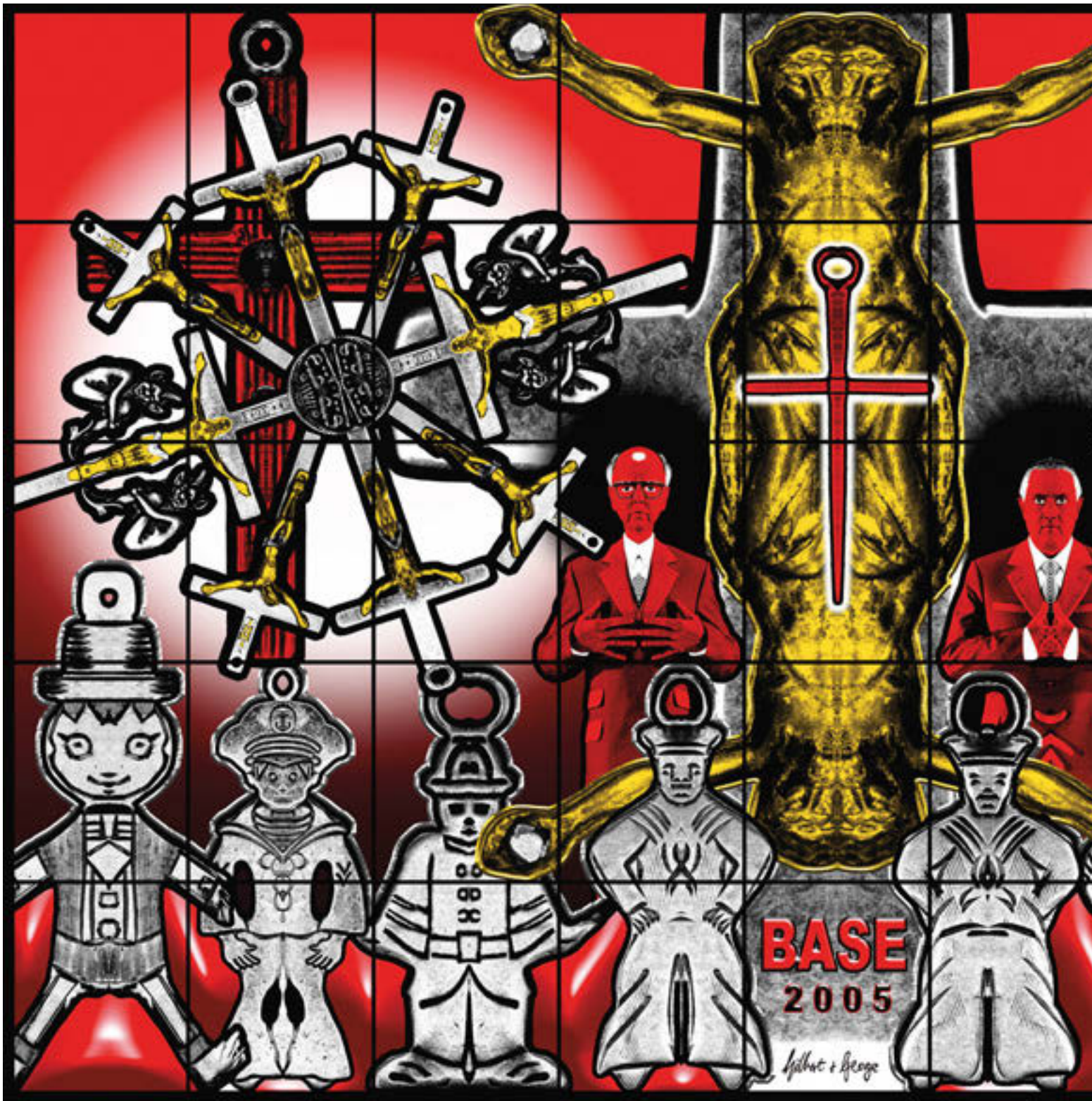
Acrylic and charcoal on canvas
60 x 96 1/4 in. (152.4 x 244.5 cm)

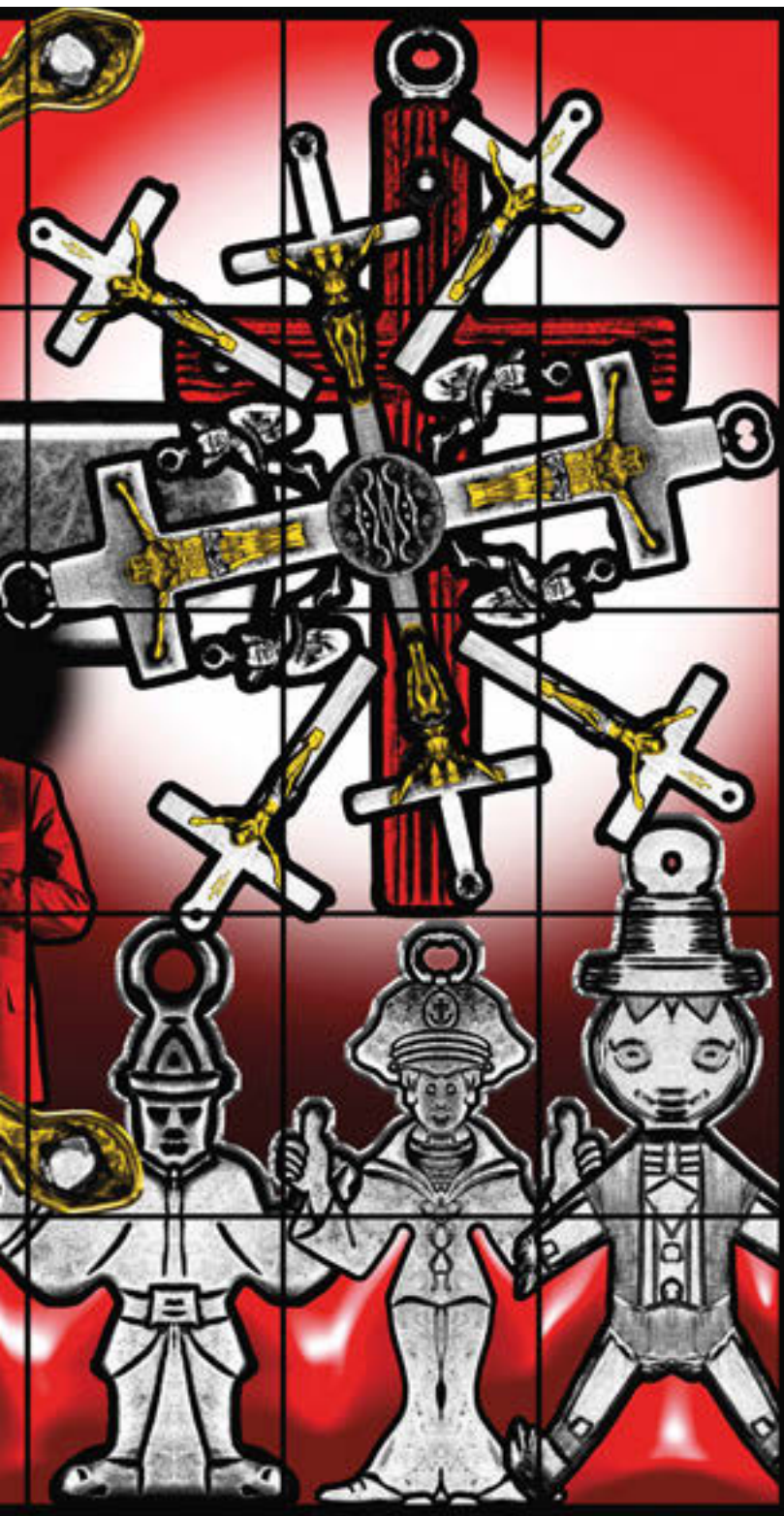
Gift of Mr. and Mrs. Meredith J. Long
2017.223

With *Three Personages*, Robert Motherwell summed up his lifelong commitment to the tragic and timeless in art, and its ability to chart the complexities of the human condition. The composition is dominated by three loosely defined figures drawn in charcoal and filled with semitransparent washes of sienna and brilliant yellow. The painting has its origins in Motherwell's *Elegy to the Spanish Republic* series that he launched in the late 1940s. Four decades later, Motherwell returned once again to this compositional theme, with ghostly outlines taking the place of his earlier solid color forms.
ALG









GILBERT AND GEORGE, British,
active since 1967
Gilbert Proesch, British, born Italy, 1943
George Passmore, British, born 1942
Base, 2005

Inkjet prints
148 13/16 x 225 3/16 in. (378 x 572 cm)

Gift of the Chaney Family Collection
in honor of Anne Wilkes Tucker on
the occasion of her retirement
2017.6

The work of Gilbert and George, addressing provocative issues such as sex, religion, and politics, attracts both commendation and condemnation. In *Base*, a mirrored image of a crucified Christ is flanked by the "saintly" figures of the two artists. The bottom register of this pseudo-altarpiece—an area usually reserved for saints—is occupied by a line of cheap charms evoking homoerotic stereotypes: the policeman, the sailor, the firefighter. Gilbert and George leave the meaning of *Base* ambiguous—are they toying with sincere believers or suggesting an analogous history of rejection and persecution?
LV



SANDY SKOGLUND, American, born 1946
Luncheon Meat on a Counter,
from the series *Food Still Lifes*, 1978,
printed 2017

Inkjet print
22 x 29 11/16 in. (55.9 x 75.4 cm)

Museum purchase funded by
Jean L. Karotkin, and Judy Nyquist
and Jerome Schultz in memory of
Jane Schultz
2017.247

In the late 1970s, an era marked by minimal, conceptual art and black-and-white photography, the artist Sandy Skoglund found the hyper-colored constructs of mass marketing more fascinating than the cerebral productions of the fine-arts world. "If you [could] see . . . what it took to make an advertising photograph . . . like the photo assistant carefully arranging meatballs," Skoglund noted, "the degree of unnaturalness would be astonishing." Skoglund pursued this brand of artificial reality in her eye-catching and humorous series *Food Still Lifes*. The acquisition of this work led to an anonymous gift of eight additional prints.

LV



DAVID LEVINTHAL, American, born 1949
Untitled, from the series *Space*, 2007

Dye diffusion transfer print
Sheet: 30 x 22 in. (76.2 x 55.9 cm)

Gift of an anonymous donor
2017.190

David Levinthal uses photography to address topics central to American history, identity, and consciousness, including World War II, the myth of the American West, romantic and sexual desire, racial stereotyping, and the heroism of sport, among others. He explores these themes through toys, dolls, and other mass-produced figures—staging his scenes in such a way as to hover between authenticity and artificiality. In his series *Space*, Levinthal conjures fantasies of extraterrestrials, flying saucers, and intergalactic travel nurtured in childhood by comics, television, and films. Thirty-five photographs spanning the artist's career were donated to the museum in fiscal year 2016–2017. MD



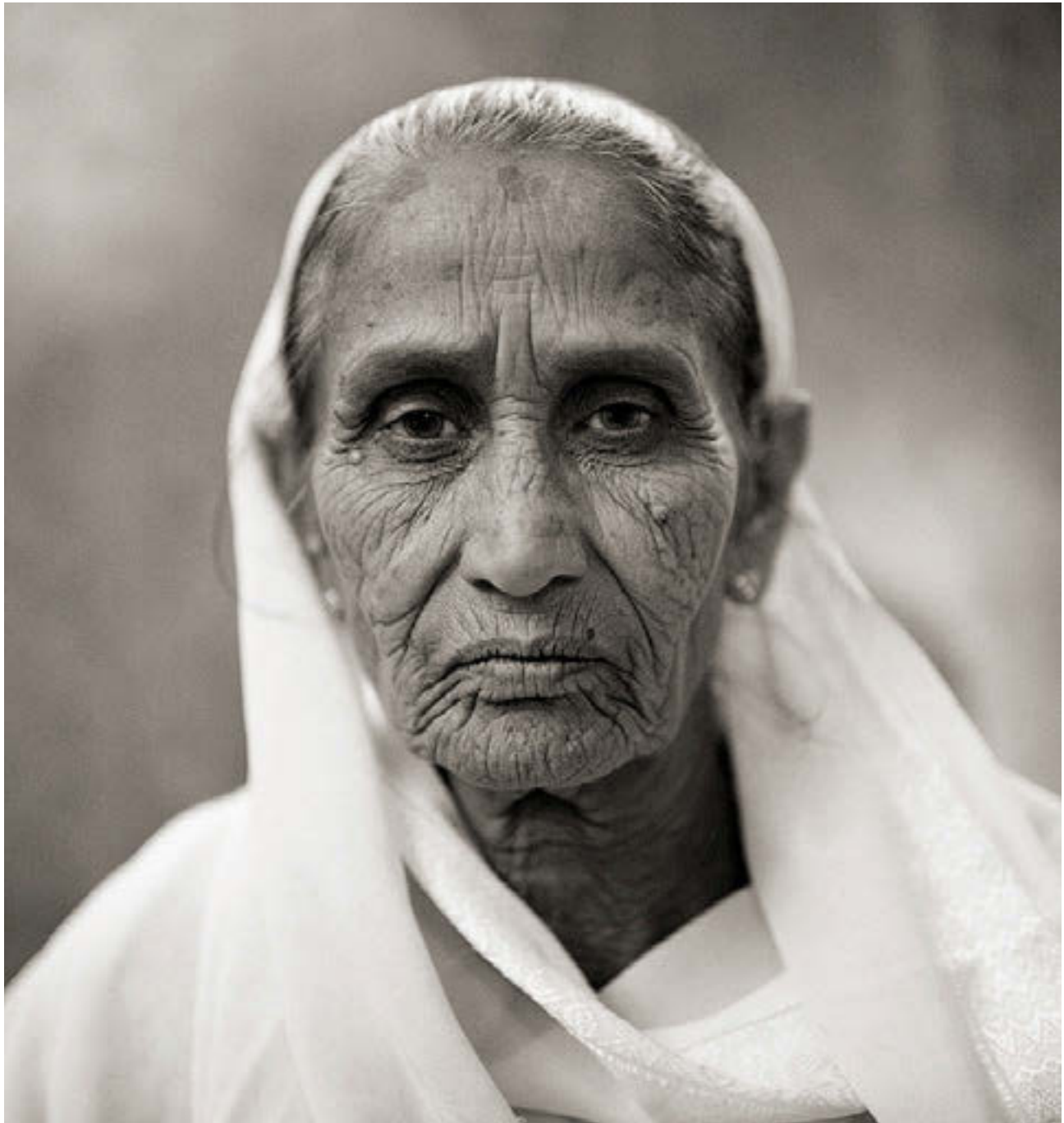
FAZAL SHEIKH, American, born 1965
*Ajoh Achot and Achol Manyen, Sudanese
Refugee Camp, Lokichoggio, Kenya, 1992,*
printed 2016
*Shahjahan Apa, Women's Rights Leader,
Delhi, India, 2008, printed 2016*

Inkjet prints
24 7/16 x 18 15/16 in. (62.1 x 48.1 cm)
26 x 24 3/16 in. (66 x 61.5 cm)

Museum purchases funded by
Jane P. Watkins
2017.35, 2017.78

A portraitist of uncommon sensitivity, Fazal Sheikh has spent twenty-five years photographing displaced and marginalized members of society, particularly refugees, in Africa, South Asia, and the Middle East. Spending weeks, months, or even years with the communities he portrays in order to better understand their history and culture, Sheikh approaches his subjects

with compassion and respect. He brings contentious issues such as refugees, women's rights, and Muslims and the West to a human level, hoping to counter ignorance and prejudice with a sense of shared humanity. Jane P. Watkins made possible the Museum's acquisition of seventy-five photographs spanning Sheikh's career. MD



TONY OURSLER, American, born 1957
Hideaway, 1995

Chair, fabric, videotape, VCR, and video projector, updated to digital format by the artist in 2016

Video 11 minutes, 12 seconds, dimensions variable

Museum purchase funded by *contemporary@mfa* 2017, the Caroline Wiess Law Accessions Endowment Fund, Suzanne S. Miller, Lester Marks, and Chris Urbanczyk 2017.116

Tony Oursler combines found objects with video projections to create psychologically disconcerting tableaux. *Hideaway* typifies these hybrid and theatrical works. It was created with the performance artist Tracy Leipold, one of Oursler's chief collaborators and muses. Speaking from under the overturned chair, the fallen figure commands the viewer's attention while expressing the wish to escape notice. Leipold brings an extraordinary range of emotion into the deceptively simple and carefully scripted monologue; she alternately confronts and cajoles the viewer, uttering: "I'm getting smaller (and smaller). . . . Forget this face. Turn away and forget this face. . . . I'm gone. Bye-bye."
ALG





MICKALENE THOMAS, American, born 1971
Lovely Six Foota, 2007

Chromogenic print
48 1/8 x 59 3/8 in. (122.2 x 150.8 cm)

Museum purchase funded by
Clare Glassell, Bettie Cartwright,
the Meyer Levy Charitable Foundation,
Jean L. Karotkin, Director, Jereann
Chaney, and Sara and Bill Morgan
in honor of Yasufumi Nakamori
2016.201

Powerfully evocative of the feminist and Black Power movements of the 1970s, Mickalene Thomas's daringly confrontational *Lovely Six Foota* explores what it means to be an African American woman, with all of the layering of race, gender, sexuality, and class that inflects one's sense of identity. With legs spread, blouse unbuttoned, eyebrow arched, and eyes staring directly at the viewer, Thomas's model seduces and challenges the viewer's gaze. The setting, too, is a constructed fiction assembled in the artist's studio, replete with faux animal prints, boldly colored fabrics, and period furniture harkening back to the "Black is Beautiful" milieu of Thomas's childhood.
MD



MITCH EPSTEIN, American, born 1952
Amos Coal Power Plant III, West Virginia,
from the series *American Power*, 2007

Chromogenic print
45 x 57 in. (114.3 x 144.8 cm)

Gift of John A. MacMahon
2017.164

The American landscape has long been a symbol of national identity. In the nineteenth century, sublime paintings of natural wonders extolled the unlimited potential of the young nation in the midst of an industrial boom. In the twenty-first century, the photographer Mitch Epstein once again turned to landscape as a sign of American prosperity and industrialism. With its towering smokestacks and carved landforms, *Amos Coal Power Plant III, West Virginia*, part of Epstein's celebrated *American Power* series, examines the connections among the environment, the power industry, and American ideals in a new era.
LV



DAVID TAYLOR, American, born 1965
Monuments: 276 Views of the United States–Mexico Border, 2007–15, printed 2017

Portfolio of 276 inkjet prints
 11 x 14 11/16 in. (27.9 x 37.3 cm) each

Museum purchase funded by the
 Caroline Wiess Law Accessions
 Endowment Fund
 2017.225

Over nearly a decade, David Taylor sought out and photographed all 276 boundary markers that delineate the 690 miles of U.S.–Mexico border that stretch from the Rio Grande to the Pacific, crossing valleys and mountains and cutting through cities and towns. Some of the nineteenth-century obelisks stand alongside tall steel and concrete barriers; some next to simple cattle fences, strings of barbed wire, or dirt roads; and still others in open countryside. Little could Taylor have imagined at the outset that, as his project reached completion, the territory he photographed would be so fraught with political, economic, and social tension.

MD

ACCESSIONS

PAUL MPAGI SEPUYA, American, born 1982
Mirror Study (Self Portrait) (Q5A2059),
2016

Inkjet print
31 5/16 x 23 3/8 in. (79.5 x 59.4 cm)

Museum purchase funded by
Photo Forum 2017
2017.250

As a queer black man, Paul Mpagi Sepuya explores the way portraiture—and particularly self-portraiture—has the potential to both reveal and withhold personal identity from the viewer. In this visually complex image, Sepuya points his camera at a mirror that is partially covered by a torn self-portrait. The artist's face—the very element that, by convention, discloses a sitter's inner character—is visible in neither the representation nor the reflection. Having solved the visual riddle of Sepuya's picture, the viewer is left with the more profound question of his identity unresolved.

MD





RICHARD LEAROYD, British, born 1966
Beautiful Vanessa, 2014

Silver dye bleach print
62 13/16 x 47 13/16 in. (159.5 x 121.5 cm)

Museum purchase funded by the
Caroline Wiess Law Accessions
Endowment Fund
2016.343

Using a gargantuan camera and direct-positive paper, Richard Learoyd creates exquisitely crafted, one-of-a-kind images with astonishing detail and mesmerizing presence. Although his photographs are unmistakably contemporary, their sense of intimacy and quiet contemplation, emphasized by unadorned backgrounds, soft lighting, and shallow depth of field, evokes painted portraiture from the Dutch Masters to Edgar Degas as well as nineteenth-century photography, including daguerreotypes and the work of Julia Margaret Cameron. Their scale, detail, and sense of proximity invite the guilty pleasure of voyeurism; the viewer can see within the thin plane of focus each pore, hair, and mole—the imperfections that make Learoyd's subjects human.

MD



FRANCESCO CLEMENTE, Italian, born 1952
Prosperity, 2014

Oil on canvas
72 x 72 in. (182.9 x 182.9 cm)

Gift of the Alex Katz Foundation
2016.75

A global traveler, Francesco Clemente has made several extended trips to Brazil, where he studied Candomblé, a pantheistic religion that came from West Africa in the sixteenth century by means of the international slave trade. Still practiced today, Candomblé venerates the forces of nature. With *Prosperity*, Clemente draws on the iconography of Candomblé to express his own beliefs in mystical renewal. Three *orixás*, or deities, are presented in an altar-like tableau: Iemanjá, the blue goddess of the ocean; Oxóssi, the green god of the forest and the hunt; and Oxum, the golden goddess of calm water.

ALG



LINAREJOS MORENO, Spanish, born 1974
Art Forms in Mechanism XII, 2016

Inkjet print

71 7/8 x 50 9/16 in. (182.5 x 128.5 cm)

Museum purchase funded by

Photo Forum 2017

2017.261

While researching at a Spanish archive, Linarejos Moreno discovered a collection of nineteenth-century botanical models and was taken by their artistry—the shapely papier-mâché petals, the painted veins along the stem, and the careful placement of the clips, hooks, and labels that enabled hands-on learning. Moreno photographed the models in a conscious imitation of Karl Blossfeldt's botanical photographs, which were produced in the 1920s for classroom study but are now recognized as icons of art photography. Through their modernist style and monumental size, Moreno's photographs challenge the presumed neutrality of study objects, celebrating instead the artistry of these handmade specimens. LV



JENNY HOLZER, American, born 1950
isms Text: Selections from Truisms, 1977–79,
 2015

Horizontal LED: RGB diodes and
 stainless-steel housing, edition 5/6
 4 7/8 x 90 13/16 x 2 1/16 in.
 (12.4 x 230.7 x 5.2 cm)

Museum purchase funded by the
 Caroline Wiess Law Accessions
 Endowment Fund and “One Great
 Night in November, 2016”
 2016.304

Jenny Holzer began her career in the 1970s by writing more than 250 “truisms” that convert common clichés into subversive texts. Using LED technology mimicking news scrolls, she then broadcast these texts in such public spaces as Times Square in New York, as well as in museums and galleries. Recent programming innovations have allowed Holzer to introduce new colors and pattern effects in her LEDs that both underscore and contradict these texts. At times beautiful, at times haunting, at times shocking, *isms Text: Selections from Truisms, 1977–79* is a reminder of our aspirations, desires, and common humanity.
 ALG



SHARI MENDELSON, American, born 1961
Blue Urn with Found Greek Key, 2016

Plastic, hot glue, resin, acrylic polymer,
 and paint
 33 1/2 x 11 x 11 in. (85.1 x 27.9 x 27.9 cm)

Museum purchase funded by
 Sara S. Morgan in honor of Anna Walker
 2017.233

Shari Mendelson’s recent body of work references the legacy of past civilizations by reimagining historic glass vessels using the ubiquitous material of plastic. *Blue Urn with Found Greek Key* transcends the utilitarian vessel with its greatly exaggerated size and ornamented surface. Its shape, color, and “Greek key” decoration reference ancient glass. Additionally, the trails of semicircular loops on its sides are a common feature of Roman glass vessels from the fourth century through the seventh century.
 CS




ROBERT GOBER, American, born 1954
Untitled, 2014–15

Plaster, beeswax, human hair, epoxy putty, cast gypsum polymer, cast pewter, oil, and enamel paint
41 x 47 x 7 in. (104.1 x 119.4 x 17.8 cm)

Museum purchase funded by the
Caroline Wiess Law Accessions
Endowment Fund
2016.222

Robert Gober explores the uncertain relationship that the human body has with nature and architecture. This untitled work evolved from a series of sculptures that trap the human form in the ordinary furniture and decor of middle-class America. Here, weirdly extended and scarred limbs sculpted from beeswax are woven among lathes cast in pewter. Despite their apparent fragility, the limbs remain unbroken, while the lathes bend and crack around them. Gober has refrained from commenting directly on this work; however, it can be understood as a testament to the persistence of life and memory in the face of aging and death.
ALG



PIPILOTTI RIST, Swiss, born 1962
Pixel Forest Transformer, 2016
Hanging LED light installation and
media player, edition 2/3
20.5 minutes, dimensions variable

Worry Will Vanish Dissolution, 2014
Two-channel video and sound installation,
edition 3/3
10.25 minutes, dimensions variable

Museum purchases funded by the
Caroline Wiess Law Accessions
Endowment Fund
2017.114, 2017.115

Pipilotti Rist pushes the boundaries between video and the built environment, creating installations that fuse the natural world with the electronic sublime. *Worry Will Vanish Dissolution* takes viewers into a fantastic dreamscape where the body and nature become one. *Pixel Forest Transformer*, which she created two years later, is carefully coordinated with this projection. Each light is controlled by a signal in sync with the video, and visitors can stroll through paths in this "forest," surrounded by sinuous waves of color. Rist has stated: "I want to make it clear that everything we look at is also always just organized light."

ALG



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

AFRICAN ART

PURCHASES

Kom peoples
Helmet Mask Representing a Warrior,
19th century
Wood with pigment
Museum purchase funded by the
Alfred C. Glassell, Jr. Accessions
Endowment Fund
2017.105

Tswana peoples
Staff, late 19th century
Wood
Museum purchase funded by the
Alfred C. Glassell, Jr. Accessions
Endowment Fund
2017.124

ART OF THE AMERICAS

GIFTS

Maria Martinez, San Ildefonso Pueblo,
1887–1980
Small Bowl, 1956–65
Earthenware with metallic black slip
Gift of Sherry Foster
2016.277

Gifts of Frank Carroll:

Maya
Plumed Serpent Finial, AD 600–900
Earthenware
*Whistle in the Shape of a Man Wearing
a Bird Costume*, AD 600–900
Molded and incised earthenware with
traces of pigment
Head of a Spider Monkey, AD 100–600
Jade
In honor of Frances Marzio
*Bowl with Profiles of Lords in the
Underworld*, AD 600–900
Earthenware with traces of pigment
2016.278–2016.281

PURCHASES

Purchases funded by the
Alfred C. Glassell, Jr. Accessions
Endowment Fund:

Jalisco
Ancestral Couple, c. AD 200
Earthenware with slip
2017.108

Maya
Eccentric Sculpture of a Serpent,
c. AD 550–950
Obsidian
2017.245

Mamie Gregory, American, 1867–1947
Basket Jar with Butterflies, 1920s
Willow, bull rush, and sumac
2017.251

ART OF THE ISLAMIC WORLDS

GIFTS

Persian (Qajar)
*Set of 16 Playing Cards for the Game
of As Nas*, 19th century
Papier-mâché; painted, gilded, and
lacquered
Gift of Dr. Jalal and Mrs. Safa Golshan
2017.11

PURCHASES

Indian
Embroidered Panel, c. 1750–1800
Cotton, embroidered with floss silk and
metal-wrapped thread, with couching
and satin stitch
Museum purchase funded by
Franci Neely, Olive and Bruce Baganz,
Joy and Benjamin Warren, and
Hamid and Lily Kooros
2016.287

ASIAN ART

GIFTS

Imaemon Imaizumi XIII, Japanese,
1926–2001
Covered Tea Cup, 1988–90
Porcelain with polychrome underglaze
Gift of Amy and Robert Poster
2016.192

PURCHASES

Japanese
Nin'ami Dohachi, Japanese, 1783–1854/55
*Bowl with Yoshino Mountain (Cherry
Blossom) Design*, 18th–19th century
Earthenware with overglaze enamel
Museum purchase funded by Peter K.
Jameson, Cavanaugh O'Leary, and
Sean P. Wade in honor and celebration
of Meredith J. Long's many years of
leadership at "One Great Night in
November, 2016"
2016.205

Purchases funded by Ms. Miwa S. Sakashita and Dr. John R. Stroehlein:

Japanese
*Meisen Unlined Robe (Nagagi)
with Pattern of Waves*, pre-1930s
*Meisen Unlined Robe (Nagagi)
with Complex Pattern*, c. 1950–55
*Meisen Unlined Robe (Nagagi) with
Pattern of Moon and Waves*, c. 1950–55
*Meisen Unlined Robe (Nagagi) with
Checker and Stripe Patterns*, c. 1950–55
Warp, machine-spun silk, weft silk
(Isesaki, Gunma Province)
2017.239–2017.242

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Tibetan
Kadampa Ritual Stupa, 13th century
Bronze
Museum purchase funded by the
Friends of Asian Art
2017.248

Moriyama Kanjiro, Japanese, born 1984
*Kiritsugi "Kai": Splice (Joined Strands)
"Rotation,"* 2016
Glazed stoneware
Museum purchase funded by the
Museum Collectors
2017.255

THE BAYOU BEND COLLECTION

GIFTS

William Otto Glosnop, American,
born Germany, 1835–1895
Sewing Table, 1877
Clarksville, Texas
Walnut, cedar, unidentified woods,
and porcelain
The Bayou Bend Collection,
gift of William J. Hill
B.2017.1

Robert C. Joy, American, 1910–1993
Miss Ima Hogg, c. 1971
Oil on canvas
The Bayou Bend Collection,
gift of John and Sara Lindsey
B.2017.4

Richard Clay, English, 1789–1877
After William Henry Bartlett,
English, 1809–1854
Published by George Virtue
The Ascent to the Capitol Washington, 1840
Etching with engraving on wove paper
The Bayou Bend Collection, gift of
Hirschl & Adler Galleries
B.2017.5

Gorham Manufacturing Company,
American, established 1831
Tiffany & Co., American, established 1837
Made in Providence, Rhode Island
Retailer in New York, New York
Serving Spoon, 1875
Silver with partial gilding
The Bayou Bend Collection,
gift of Phyllis Tucker
B.2017.6

PURCHASES

Teapot, c. 1745–50
Staffordshire, England
Lead-glazed earthenware (agate ware)
The Bayou Bend Collection, museum
purchase funded by the Bayou Bend
Docent Organization in honor of
Dorothy Taylor's 50 years of service
to Bayou Bend
B.2016.5

William Will, American,
born Germany, 1742–1798
Tankard, c. 1764–98
Philadelphia, Pennsylvania
Pewter
The Bayou Bend Collection, museum
purchase funded by Greg Curran,
Ralph Eads, Jeff Hildebrand,
Bill Montgomery, and Tony Petrello at
“One Great Night in November, 2016”
B.2016.6

Frederick Christian Lewis,
English, 1779–1856
After John Vanderlyn,
American, 1775–1852
Printed by Frederick Christian Lewis
Published by John Vanderlyn
*A View of the West Branch, of the Falls of
Niagara: taken from the Table Rock, looking
up the River, over the Rapids*, c. 1804
Aquatint in colors with watercolor and
gouache hand coloring on wove paper,
proof before lettering
The Bayou Bend Collection, museum
purchase funded by Hal Pontez, Brock
Hudson, and John Cardwell in honor of
William J. Hill at “One Great Night in
November, 2016”
B.2016.7

Mug, c. 1690–1710
Dehua, Fujian Province, China
Hard-paste porcelain
The Bayou Bend Collection, museum
purchase funded by Patti Mullendore
B.2016.8

François Denis Née, French, 1732–1817
After Louis de Carmontelle,
French, 1717–1806
Published by François Denis Née
*On l'a vu désarmer les Tyrans et les Dieux
(Tyrants and Gods are known to have
yielded to him)*, 1780–81
Engraving with etching on laid paper
The Bayou Bend Collection, museum
purchase funded by Bobbie Nau
B.2016.9

DECORATIVE ARTS

GIFTS

Gino Sarfatti, Italian, 1912–1985
Manufactured by Arteluce, Italian,
established 1936
Floor Lamp, Model No. 1073/3,
designed 1956,
manufactured 1961
Chrome-plated steel, enameled steel,
and aluminum
Gift of the Casati Gallery, Chicago
2016.105

Made by Joseph Meyer, American,
1841–1931
Decorated by Harriet Coulter Joor,
American, 1875–1965
Newcomb College Pottery,
American, active 1894–1940
Vase, 1900
Earthenware
Gift of William J. Hill
2016.198

Marjorie Schick, American, born 1941
Feasting Armlets, 1991
Papier-mâché and paint
Gift of Dr. James B. M. Schick and
Robert M. Schick, in honor of the
Helen Williams Drutt Collection, courtesy
Helen Drutt, Philadelphia, Pennsylvania
2016.200

English
Stick Pin, c. 1870
18k gold, 15k yellow gold, and agate
Gift of Marion Glober
2016.230

Ralph Bacerra, American, 1938–2008
Teapot, 1990
Whiteware
Gift of Kenneth Deavers
2016.231

Gifts of Dr. Alfred and Joyce Goodman:

Jean G. Theobald, American, 1873–1952
Styled by Virginia Hamill, American,
1898–1980
Manufactured by Wilcox
Silver Plate Co., American,
active 1898–c. 1960
“Diament” Tea Set, designed 1928
Silverplate and Bakelite
2016.269

Raymond Subes, French, 1893–1977
Sellette, c. 1935
Steel and marble
2016.270

Demêtre Haralamb Chiparus,
Romanian, 1886–1947
Egyptian Dancer, c. 1925
Bronze, paint, and marble
2016.271

Gifts of Mr. and Mrs. Meredith J. Long:

Unknown French
Desk, c. 1920–30
Mahogany, oak, tulip poplar, chestnut,
and Macassar ebony veneer
2016.328

Jacques-Émile Ruhlmann,
French, 1879–1933
Made by Établissement Ruhlmann et
Laurent, French, active 1919–33
“Salonicol” Chair, c. 1925–33
Macassar ebony and Macassar ebony
veneer; upholstery not original
Four “Conseil” Chairs, c. 1930
Macassar ebony; upholstery not original
Three “Fauteuil Ducharme” Armchairs,
c. 1925–27
Veneered wood and bronze; upholstery
not original
“Double Colonnets” Table, 1923
Mahogany, Macassar ebony veneer,
and ivory
2016.329–2016.332

Unknown French
Dining Table, c. 1920–1933
Exotic hardwood veneer, other woods,
and paint
2016.333

Unknown French
Ten Dining Chairs, c. 1920–33
Tropical hardwood veneer, other woods,
and paint; leather upholstery not original
2016.334

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Judith Salomon, American, born 1952
Plate, c. 1990
White earthenware
Gift of George Bowles in memory of
Betty and Mitch Salomon
2017.208

Gifts of the artist and Marc Benda:

Andrea Branzi, Italian, born 1938
Drawing for Plank Cabinet 1, 2014
Pastel and ink on paper
Drawing for Plank Cabinet, 2014
Pastel and ink on paper
Drawing for Plank Cabinet 5, 2014
Pastel and ink with collage on paper
Drawing for Plank Cabinet 8, 2014
Pastel and ink on paper
2017.209–2017.212

PURCHASES

Koloman Moser, Austrian, 1868–1918
Manufactured by Meyr’s Neffe, Bohemian,
active 1841–1922
Three Wine Glasses, designed c. 1900
Glass
Museum purchase funded by
Brad Bucher in honor of Leslie Bucher at
“One Great Night in November, 2016”
2016.208

Lester Geis, American, dates unknown
Manufactured by Heifetz Manufacturing
Co., American, active 1938–63
Adjustable Table Lamp, Model no. T-5-G,
c. 1951
Enameled metal and brass
The American Institute of Architects,
Houston Design Collection, museum
purchase funded by friends of
William Neuhaus
2016.246

Dustin Farnsworth, American, born 1983
Saint Ann's Theatre, 2012
 Basswood, plywood, poplar, and fabric
 Museum purchase funded by the Art Colony Association, Inc. and the Collectors of Wood Art
 2016.286

Jeffrey Mitchell, American, born 1958
The Mushroom, 2012
 Terra cotta and porcelain slip
 Museum purchase funded by the Mark and Hilarie Moore Family Trust in memory of Neil E. Moore
 2016.288

Unknown Maker, French
Pot-Pourri, c. 1745–49
 Porcelain with celadon glaze; ormolu
 Museum purchase funded by Cecily E. Horton
 2016.347

Alessandro Mendini, Italian, born 1931
"Monumentino da Casa," 1974
 Wood and tape
 Museum purchase funded by the John R. Eckel, Jr. Foundation
 2017.107

Harry Powell, English, 1853–1922
 Manufactured by James Powell & Sons, English, active 1834–1980
Decanter, 1912
 Glass and sterling silver
 Museum purchase funded by friends of Katherine S. Howe in honor of her retirement from the MFAH
 2017.117

Richard Redgrave, English, 1804–1888
 Made by Stangate Glass Works, English, active c. 1840–50
 Made for Felix Summerly's Art Manufactures, English, active c. 1847–51
"Well Spring" Carafe, c. 1847–51
 Glass, enamel, and gilt
 Museum purchase funded by friends of Katherine S. Howe in honor of her retirement from the MFAH
 2017.118

Kay Sekimachi, American, born 1926
Untitled, c. 1970
 Monofilament
 Museum purchase funded by the Mary Kathryn Lynch Kurtz Charitable Lead Trust, Carol A. Straus by exchange, and Friends of the Decorative Arts, Peter Straus, and the Franzheim synergy Trust, courtesy of Susan Kaplan-Franzheim, by exchange
 2017.140

Andrea Branzi, Italian, born 1938
 Archizoom Associati, Italian, active 1966–74
 Manufactured by Poltronova, Italian, established 1957
"Farfalla" Textile, 1967
 Screen-printed synthetic
 The American Institute of Architects, Houston Design Collection, museum purchase funded by the American Institute of Architects, Houston
 2017.166

Andrée Fauré, French, 1904–1985
 Atelier Fauré, French, c. 1919–1985
Vase, c. 1925
 Copper, enamel, and gold foil
 Museum purchase funded by the Museum Collectors
 2017.207

J. Kuykens, Dutch
Floor Lamp, c. 1930
 Tubular steel and glass
 Museum purchase funded by the Design Council, 2017
 2017.228

Barbara Brown, English, born 1932
 Manufactured by Heal's, English, established 1810
Ensign, c. 1965
 Cotton
 Museum purchase funded by Joan Morgenstern in honor of Cecily E. Horton
 2017.229

Peter McCulloch, American, born Scotland, 1933
 Manufactured by Heal's, English, established 1810
Project, designed 1965
 Cotton
 Museum purchase funded by Cecily E. Horton
 2017.230

Walter von Nessen, American, born Germany, 1889–1943
 Manufactured by Nessen Studio, Inc., American, established 1927
Table, model no. 451, c. 1930
 Aluminum and Bakelite
 Museum purchase funded by the Decorative Arts Endowment Fund, the Design Council 2017, the estate of Claire Fox, the estate of Caroline Wiess Law, Joan Morgenstern, Charles Cox by exchange, Mrs. Edmund J. Kahn by exchange, James Howley by exchange, Cynthia A. Toles, Eleanor Lensky by exchange, Sue Rowan Pittman by exchange, Karin and Leo Shipman, and Kerry Inman and Denby Auble
 2017.231

Dagobert Peche, Austrian, 1887–1923
 Manufactured by Vereinigte Wiener und Gmundner Keramik, established 1903
Box with Lid, model number 309, designed c. 1912
 Earthenware
 The American Institute of Architects, Houston Design Collection, museum purchase funded by the American Institute of Architects, Houston
 2017.232

Shari Mendelson, American, born 1961
Blue Urn with Found Greek Key, 2016
 Plastic, hot glue, resin, acrylic polymer, and paint
 Museum purchase funded by Sara S. Morgan in honor of Anna Walker
 2017.233

Myra Mimlitsch-Gray, American, born 1962
Split Slab, 2012
 Silver
 Museum purchase funded by the GRITS Foundation and the Art Colony Association, Inc.
 2017.234

Tanya Aguiñiga, American, born 1978
Mend, 2015
 Cotton, wool, and copper-electroplated epoxy clay
 Museum purchase funded by the Art Colony Association, Inc., and the Latin Maecenas
 2017.235

EUROPEAN ART

GIFTS

John Constable, English, 1776–1837
A View on the Banks of the River Stour, early 19th century
 Oil on board, laid down on panel
 The Stuart Collection, gift of Francita Stuart Koelsch Ulmer in memory of James Chillman, Jr., the first Director of the Museum of Fine Arts, Houston
 2017.30

PURCHASES

William Nicholson, English, 1872–1949
Portrait of Arnold Hannay, 1908
 Oil on canvas
 Museum purchase funded by "One Great Night in November, 2016"
 2016.209

John King, English 1788–1847
Raja Ram Roy (1812–c. 1840), Son of Raja Ram Mohan Roy (1772–1833)
 1831–38
 Oil on canvas
 Museum purchase funded by James C. Flores in memory of Jane Caldwell Flores at "One Great Night in November, 2016"
 2016.210

Berthe Morisot, French, 1841–1895
Jeune femme (Young Woman), 1871
 Oil on canvas
 Museum purchase funded by the Audrey Jones Beck Accessions Endowment Fund
 2016.339

Achille Laugé, French, 1861–1944
La route (The Road), 1893
 Oil on canvas
 Museum purchase funded by the Audrey Jones Beck Accessions Endowment Fund
 2017.167

George Frederick Watts, English, 1817–1904
Clytie, c. 1868
 Painted plaster
 Museum purchase funded by "One Great Night in November, 2017"
 2017.205

Vincenzo Gemito, Italian,
active Naples, 1852–1929
Head of a Philosopher, c. 1890
Bronze
Museum purchase funded by the
Buddy Taub Foundation, Dennis A. Roach
and Jill Roach, Directors
2017.222

LATIN AMERICAN ART

GIFTS

Gifts of Olive Neuhaus Jenney:

Francisco Matto, Uruguayan, 1911–1995
Formas [Forms], 1977
Painted wood
Vista del puerto de Montevideo [View of the
Port of Montevideo], date unknown
Oil on cardboard
2016.96, 2016.100

Rafael Barradas, Uruguayan, 1890–1929
Sin título (Hombre con pipa)
[Untitled (Man with Pipe)], 1925
Graphite and red chalk on laid paper
Sin título [Untitled], date unknown
Graphite and watercolor on wove paper
2016.97, 2016.98

Jorge Macchi, Argentinean, born 1963
Sin título [Untitled], date unknown
Gouache and oil on cast paper
2016.99

Miguel Ángel Pareja,
Uruguayan, 1908–1984
Abstracto [Abstract], c. 1975
Oil pastel on paper
2016.101

Luis Camnitzer, Uruguayan,
born Germany, 1937
*He had offered it, though without
expectation*, 1987
Porcelain, stainless steel, unknown
casting resin, unknown dye,
silicone adhesive, wood, and brass;
engraved brass and two
brass-headed picture hanging nails
*Branch of an Oak Tree Reconstituted
with Sawdust of a Pine Tree*, 1974–75
Brass, glass, wood, and molded pine
sawdust with plastic resin
2016.102, 2016.104

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Darío Escobar, Guatemalan, born 1971
Sin título [Untitled], 2008
Wood, urethane, paint, and stainless steel
Gift of the artist and the Nils Stærk Gallery
2016.175

Gyula Kosice, Argentinean, 1924–2016
Gota LED [Water Drop LED], 2010
Mixed media, Plexiglas, water, and light
Gift of the artist
2016.177

Alexandre Arrechea, Cuban, born 1970
Training Camp (Billboards), 2004
Gouache, watercolor, and graphite on
heavy paper
Gift of Rodrigo Leal
2016.178

Gonzalo Fonseca, Uruguayan, 1922–1997
Teapot and Cup, 1955
Incised and painted earthenware
Untitled, 1955
Incised earthenware
Gifts of Gary Mercer
2017.137, 2017.138

Gifts of Leslie and Brad Bucher:

Eduardo Ramírez Villamizar, Colombian,
1923–2004
Sin título [Untitled], 2004
Rana Muisca [Muisca Frog], 2004
Flor de la Curuba [Flower of the Banana
Passion Fruit], 2004
Cardboard
2017.213–2017.215

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León Ferrari, Argentinean, 1920–2013
Sin título 15/1/10 [Untitled 15/1/10], 2010
Drawing, charcoal, ink, graphite,
and pastel on canvas
Gift of the estate of León Ferrari in honor
of María Inés Sicardi and her son,
Maximiliano Rivarola, in celebration of
the 20th anniversary of Sicardi Gallery
2016.305

PURCHASES

Vincent Valdez, American, born 1977
Untitled, from the series
The Strangest Fruit, 2013
Oil on canvas
Museum purchase funded by the
Latin Maecenas
2016.170

Carlos Garaicoa, Cuban, born 1967
Sin título (Hospital infantil) [Untitled
(Children's Hospital)], 2016
Diptych. Pins and threads on chromogenic
print mounted to Gator Board
Museum purchase funded by
Alfred C. Glassell, III, in honor of
Mari Carmen Ramírez and Mike Wellen
at "One Great Night in November, 2016"
2016.213

Carlos Garaicoa, Cuban, born 1967
Ciudad doblada (roja) [Bent City (Red)],
2007
Wood, Plexiglas, and
hand-cut Bristol cardboard
Museum purchase funded by the
Caribbean Art Fund, the Caroline Wiess
Law Accessions Endowment Fund, and
the 2015 Latin American Experience
Gala and Auction
2016.352

Purchases funded by the Caribbean Art Fund and the Caroline Wiess Law Accessions Endowment Fund:

Darío Escobar, Guatemalan, born 1971
Obverse and Reverse XIV, 2013
Latex, synthetic leather, string, and steel
2017.109

Fanny Sanín, Colombian, born 1938
Acrylic No. 5, 1973
Acrylic on canvas
2017.112

Purchases funded by the Caroline Wiess Law Accessions Endowment Fund:

Gonzalo Fonseca, Uruguayan, 1922–1997
Sin título [Untitled], c. 1950
Incised wood with paint
Mosaic Coffee Table, 1959
Mosaic tile and wood
2017.110, 2017.111

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Miguel Ángel Ríos, Argentinean,
born 1943
Mecha: Storyboards, 2010
136 electrostatic prints on wove paper
with paint, graphite, ballpoint pen,
ink, and tape
Museum purchase funded by the Latin
Maecenas and various donors in honor
of María Inés Sicardi and her son,
Maximiliano Rivarola, in celebration of
the 20th anniversary of Sicardi Gallery
2017.169

MODERN AND CONTEMPORARY ART

GIFTS

Gifts of the Alex Katz Foundation:

Francesco Clemente, Italian, born 1952
Prosperity, 2014
Oil on canvas
2016.75

Andrew Masullo, American, born 1957
2045, 1989–2014
Oil on canvas
2016.76

David Rhodes, British, born 1955
Untitled, 2013
Acrylic on canvas
2016.77

Etel Adnan, American,
born Lebanon, 1925
Le Poids du Monde 15
(*The Weight of the World 15*), 2016
Oil on canvas
2016.259

Juan Uslé, Spanish, born 1954
Soñé que revelabas (Mackenzie), 2015
Vinyl, dispersion, acrylic, and
dry pigment on canvas
2016.260

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Donald Sultan, American, born 1951
January 20, 1980, Cigarette, 1980
 Oil, tile, and tar on wood
 Gift of Mary Downe
 2016.193

Gifts of the June Mattingly Bequest:

Patrick Faulhaber, American, 1946–2016
Inwood, 1995
 Oil on wood
 2016.235

Aaron Parazette, American, born 1960
Beach Bunnie, 2004
 Acrylic on canvas
 2016.236

John Pomara, American, born 1952
Flat File No. 2, 2002
 Oil and enamel on aluminum
 2016.237

Linda Ridgway, American, born 1947
Pining, 2004
 Bronze
 2016.238

Susie Rosmarin, American, born 1950
Big Red (No. 308), 2004
 Acrylic on canvas
 2016.239

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Fahamu Pecou, American, born 1975
American Dream'n, 2009
 Acrylic and oilstick on canvas
 Gift of Matt Arnold
 2016.337

Igor Kopystiansky, American,
 born Ukraine, 1954
The Painting, 2008
 Oil on canvas
 Gift of the artist
 2017.14

Robert Motherwell, American, 1915–1991
Three Personages, from the series
Hollow Men, 1988
 Acrylic and charcoal on canvas
 Gift of Mr. and Mrs. Meredith J. Long
 2017.223

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PURCHASES

**Purchases funded by the
 Caroline Wiess Law Accessions
 Endowment Fund:**

Robert Gober, American, born 1954
 American, born 1954
Untitled, 2014–15
 Plaster, beeswax, human hair, epoxy putty,
 cast gypsum polymer, cast pewter, oil, and
 enamel paint
 2016.222

Pipilotti Rist, Swiss, born 1962
 Lighting design by Kaori Kuwabara,
 Swiss, born, 1971
Pixel Forest Transformer, 2016
 Hanging LED light installation and
 media player, edition 2/3
 2017.114

Pipilotti Rist, Swiss, born 1962
 Music by Anders Guggisberg,
 Swiss, born 1966
Worry Will Vanish Dissolution, 2014
 Two-channel video and sound installation,
 edition 3/3
 2017.115

Anish Kapoor, Indian, born 1954,
 active London
Cloud Column, 1998–2006
 Stainless steel
 2017.246

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Jenny Holzer, American, born 1950
isms Text: Selections from Truisms,
 1977–79, 2015
 Horizontal LED: RGB diodes and
 stainless-steel housing, edition 5/6
 Museum purchase funded by the
 Caroline Wiess Law Accessions
 Endowment Fund and “One Great
 Night in November, 2016”
 2016.304

Drew Bacon, born 1989
Stutter and Spill, 2014
 Two-channel video, edition 1/3
 Museum purchase funded by
 an anonymous donor
 2017.20

Tony Oursler, American, born 1957
Hideaway, 1995
 Chair, fabric, videotape, VCR, and video
 projector, updated to digital format by
 the artist in 2016
 Museum purchase funded by
contemporary@mfa 2017, the
 Caroline Wiess Law Accessions
 Endowment Fund, Suzanne S. Miller,
 Lester Marks, and Chris Urbanczyk
 2017.116

PHOTOGRAPHY

GIFTS

John Goodman, American, born 1947
Shower/Buonconvento Italy,
 August 1995, printed 2012
Solitaire/Times Square Gym, 1993,
 printed 2007
 2 gelatin silver prints
 Gifts of the artist
 2016.72, 2016.73

Victoria Sambunaris,
 American, born 1964
*VS-12-76 Untitled
 (Rail car unloading)*
near Cotulla, Texas, 2012
 Chromogenic print
 Gift of the artist and Yancey
 Richardson Gallery in honor
 of Anne Wilkes Tucker
 2016.113

Rodrigo Valenzuela,
 American, born 1982
Prole #2, 2015
 Inkjet print
 Gift of Leslie and Brad Bucher
 2016.167

Wendy Levine, American,
 born Greece, 1957
Mother and Daughter, 1980
 Gelatin silver print
 Gift of the artist in honor of
 Anne Wilkes Tucker on the
 occasion of her retirement
 2016.168

Richard Benson, American, 1943–2017
Robert Gould Shaw Memorial, 1973,
 printed later
 24 inkjet prints
 Gifts of Peter and Susan MacGill
 in honor of Anne Wilkes Tucker
 2016.174

Chuck Kelton, American, born 1952
Untitled, 2016
 Gelatin silver print, chemigram
 Gift of the artist
 2016.188

Simon Norfolk, British,
 born Nigeria, 1963
 John Burke, British, 1843(?)–1900
*Burke + Norfolk: Photographs from
 the War in Afghanistan*, 2011
 104 chromogenic prints
 Gifts of Morris Weiner
 2016.224

Gifts of Anne Wilkes Tucker:

Paul Strand, American, 1890–1976
*Mrs. Archie MacDonald, South Uist,
 Outer Hebrides*, 1954
 Gelatin silver print
 In honor of Mike and
 Muffy McLanahan
 2016.228

Frederick H. Evans, English, 1853–1943
Wells Cathedral, c. 1890
 Platinum print
 In memory of Susie Morris
 2016.229

Alice Wells, American, 1927–1987
Transformed, 1969–72,
 from the series *Found Moments*
 Gelatin silver print from found
 glass negative, solarized
 In memory of Nathan Lyons
 2016.232

Dave Heath, Canadian,
born United States, 1931
Untitled [Nathan Lyons], October 14, 1978
Internal dye diffusion transfer print
In memory of Nathan Lyons
2016.233

Ray K. Metzker, American,
1931–2014
Untitled, 1975,
from the series *Sand Creatures*
Gelatin silver print
In memory of Nathan Lyons
2016.234

Anne-Laure Autin, French,
born 1975
Wave, 2015
Van Dyke brown print
In honor of Selina Lamberti
2017.22

Gifts of Charles Isaacs and Carol Nigro:

Circle of Albert Londe, French, 1858–1917
[Musculature Study, Back], 1890–95
Gelatin silver print
2016.244

Unknown Artist, French
[Cow at Agricultural Exhibition] c. 1860
Albumen silver print from glass negative
2016.245

Louis Lafon, French, active 1870s–90s
[Cityscape, Building under Construction],
1880s
Cour des Ateliers, 1880s
Cour des Ateliers: La Revue,
Chalons-sur-Marne, c. 1880
[Railroad Bridge in Landscape], c. 1880
4 albumen silver prints from
glass negatives
2016.282–2016.285

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Brian O'Doherty
(as Patrick Ireland, 1972–2008),
Irish, born 1928
First Sketch for Five Identities, 1998
Internal dye diffusion transfer prints
Gifts of David and Julie Moos
2016.255

Mahtab Hussain, British, born 1981
String vest, two tears, 2012, printed 2016
Chromogenic print
Gift of the artist
2016.256

Lisa Kereszi, American, born 1973
*Gael Dressing, State Palace Theatre,
New Orleans*, 2001, printed 2005
Dixie Evans Fixing Her Shoe,
Exotic World, Helendale, California,
2002, printed 2005
2 chromogenic prints
Gifts of the artist
2016.257, 2016.258

Stephen Shore, American, born 1947
Giverny, 1977–82, printed 1984
5 dye transfer prints
Gifts of Susan and Peter MacGill
2016.261–2016.265

Diane Arbus, American, 1923–1971
Printed by Neil Selkirk, American,
born 1947
Lady bartender at home with a souvenir dog,
New Orleans, 1964, printed later
A castle in Disneyland, Cal., 1962,
printed later
2 gelatin silver prints
The Gay Block Collection,
gifts of Gay Block
2016.266, 2016.267

Etienne Carjat, French, 1828–1906
*Henry Monnier in Character as
Monsieur Prudhomme*, c. 1875
Woodburytype
Gift of Malcolm Daniel in honor of
Serge Plantureux
2016.268

Sid Grossman, American, 1913–1955
Oklahoma, c. 1940
Coney Island, c. 1947
Mulberry Street, c. 1948
Mulberry Street, c. 1948
4 gelatin silver prints
Gifts of Arline and Ben Guefen
2016.273–2016.276

Hugh Owen, English, 1808–1897
[Dam in a ravine], before 1855, printed
1860s–70s
Albumen silver print from paper negative
Gift of Hans P. Kraus, Jr.
2016.306

Gifts of Joan Morgenstern:

Keith Carter, American, born 1948
Dog Ghost, 1990
Oliver and Pippin, 1993
2 gelatin silver prints
In honor of Cindy Conley
2016.319, 2016.320

Elliott Erwitt, American, born 1928
Irish Wolfhound with Stick, 1971,
printed 1980s
Gelatin silver print
In memory of Ries Daniel
2016.321

Naoya Hatakeyama, Japanese, born 1958
Underground #7001, 1999, printed 2001
Chromogenic print
In honor of Jason Dibley
2016.322

Alessandra Sanguinetti,
Argentinean, born 1968
The Models, 2000
Silver dye bleach print
2016.323

Joel Sternfeld, American, born 1944
Rustic Canyon, Santa Monica, California,
May 1979, printed September 1986
Chromogenic print
2016.324

Anne-Laure Autin, French,
born 1975
Pulse, 2015
Van Dyke brown print
2017.21

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Irving Penn, American, 1917–2009
John Marin, 1947
Gelatin silver print
Gift of Paul Brauchle in honor of
Lorelai and Dorian Hawkins
2016.338

Gilbert and George, British,
active since 1967
Gilbert Proesch, British, born Italy, 1943
George Passmore, British, born 1942
Base, 2005
Inkjet prints
Gift of the Chaney Family Collection in
honor of Anne Wilkes Tucker on the
occasion of her retirement
2017.6

Susan Anne Rankaitis, American,
born 1949
Limbicwork Photogram Drawing #11,
2005–6
Gelatin silver print with applied color
Gift of Carroll Parrott Blue, a friend of
Malcolm Daniel, in memory of his father,
Ries Daniel
2017.17

Helen Levitt, American, 1913–2009
Brooklyn, New York, c. 1945
New York, c. 1940
New York, 1938
3 gelatin silver prints
Gifts of Marvin Hoshino
2017.23–2017.25

Lisa Kereszi, American, born 1973
Water Fountain, PS 26, Governors Island,
2003, printed 2005
Chromogenic print
Gift of the artist
2017.28

Mitch Epstein, American, born 1952
Dad, Hampton Ponds III, from the series
Family Business, 2002
Amos Coal Power Plant III, West Virginia,
from the series *American Power*, 2007
2 chromogenic prints
Gifts of John A. MacMahon
2017.163, 2017.164

Victoria Sambunaris, American,
born 1964
Untitled (Alaskan Pipeline at Atigun Pass),
Brooks Range, AK, 2003
Chromogenic print
Gift of John A. MacMahon
2017.165

David Levinthal, American, born 1949

Untitled, from the series *American Beauties*, 1990
Untitled, from the series *American Beauties*, 1989
Untitled, from the series *Baseball*, 2003
Untitled, from the series *Baseball*, 2003
Untitled, from the series *Blackface*, 1997
Untitled, from the series *Blackface*, 1996
Untitled, from the series *Blackface*, 1997
Untitled, from the series *Blackface*, 1997
Untitled, from the series *Blackface*, 1995
Untitled, from the series *Blackface*, 1995
Untitled, from the series *Blackface*, 1995
Untitled, from the series *Hockey*, 2007
Untitled, from the series *Hockey*, 2007
Untitled, from the series *Passion*, 2005
Untitled, from the series *Passion*, 2005
Untitled, from the series *Passion*, 2005
Untitled, from the series *Space*, 1988
Untitled, from the series *Space*, 1988
Untitled, from the series *Space*, 2007
Untitled, from the series *Space*, 2007
Untitled, from the series *Wild West*, 1994
Untitled, from the series *Wild West*, 1994
Untitled, from the series *Wild West*, 1994
Untitled, from the series *Wild West*, 1988
Untitled, from the series XXX, 1999
Untitled, from the series XXX, 1999
Untitled, from the series XXX, 2000
 29 dye diffusion transfer prints
 Gifts of an anonymous donor
 2017.170–2017.198

David Levinthal, American, born 1949
Untitled, from the series *Passion*, 2005,
 printed 2016
Dallas 1963, from the series *History*, 2014
 2 inkjet prints
 Gifts of Donald S. Rosenfeld
 2017.199, 2017.204

David Levinthal, American, born 1949
Untitled, from the series *Modern Romance*,
 1984–85
 4 internal dye diffusion transfer prints
 Gifts of Donald S. Rosenfeld
 2017.200–2017.203

Julie Brook Alexander, American,
 born 1957
Forgiveness, 2016
Equanimity, 2016
 2 inkjet prints
 Gifts of the artist
 2017.217, 2017.218

PURCHASES

Hans Breder, American,
 born Germany, 1935
Coralville Studio, 1969
 Gelatin silver print
 Museum purchase funded by
 Don A. Sanders
 2016.162

Hans Breder, American,
 born Germany, 1935
Body/Sculpture, Cuilapan, Mexico, 1973
 Gelatin silver print
 Museum purchase funded by
 Photo Forum 2016
 2016.163

John Goodman, American, born 1947
The Schlitz Boys, July 26, 1978,
 printed c. 2006
 Gelatin silver print
 Museum purchase funded by
 Photo Forum 2016
 2016.189

**Purchases funded by the
 S. I. Morris Photography
 Endowment:**

Bill Jay, American, born England,
 1940–2009
 James Hajicek, American, born 1947
Bill Jay: Twixt Representation and Reality. A Personal Post-Mortem Project,
 December 2014
 Bound book with letterpress text and
 gum bichromate print from the ashes
 of Bill Jay
 2016.194

Chris Killip, British, born 1946
*Crabs and People, Skinningrove, North
 Yorkshire*, 1981, printed 2015
*Collie Burning Rubbish, Lynemouth,
 Northumberland*, 1983,
 printed 2015
 2 gelatin silver prints
 2016.195, 2016.196

John Goodman, American, born 1947
The Universe/Times Square Gym, 1993
 Gelatin silver print
 2016.197

Mahtab Hussain, British, born 1981
Checked top, striped top and cap, 2010,
 printed 2016
 Chromogenic print
 2016.295

Antoine-Samuel Adam-Salomon,
 French, 1818–1881
 [Seated Elderly Man Reading], c. 1860
 Albumen silver print from glass negative
 2017.2

Pol Bury, Belgian, 1922–2005
Chicago, 1973 or later
 Gelatin silver print collage
 2017.120

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Mickalene Thomas, American,
 born 1971
Lovely Six Foota, 2007
 Chromogenic print
 Museum purchase funded by
 Clare Glassell, Bettie Cartwright,
 the Meyer Levy Charitable Foundation,
 Jean L. Karotkin, Director,
 Jereann Chaney, and
 Sara and Bill Morgan in honor of
 Yasufumi Nakamori
 2016.201

Chuck Kelton, American, born 1952
A View Not From a Window #75, 2015
 Gelatin silver print, chemigram
 Museum purchase funded by
 Jean Karotkin
 2016.203

Robert Covington, American, born 1950
Tide Pool, 2016
 Single-channel video
 Museum purchase funded by
 W. Burt Nelson in honor of Kara Fiedorek
 2016.204

Anderson & Low, British,
 active since 1990
 Jonathan Anderson, British, born 1961
 Edwin Low, British, born 1957
Westminster Bridge (007 sound stage)
Panorama with lamppost in foreground,
 2015
 Inkjet print
 Museum purchase funded by
 Harry Reasoner in honor of
 Macey Reasoner at “One Great
 Night in November, 2016”
 2016.216

Eugene Von Bruenchenhein,
 American, 1910–1983
 [Marie], 1945–51
 Gelatin silver print
 Museum purchase funded by Barrett
 Reasoner and Robin Gibbs in honor of
 Susan Reasoner and Lela Gibbs at
 “One Great Night in November, 2016”
 2016.217

Stan Douglas, Canadian, born 1960
Hogan's Alley, 2014
 Chromogenic print
 Museum purchase funded by
 “One Great Night in November, 2016”
 2016.218

Thomas Annan, Scottish, 1829–1887
Close, No. 18 Saltmarket, 1868,
 printed 1877
 Carbon print
 Museum purchase funded by
 Alexander K. McLanahan in honor
 of Jonathan Finger at “One Great
 Night in November, 2016”
 2016.219

Albert Thomas Watson Penn,
 British, 1849–1924
Toda Man, Ootacamund, c. 1860
 Albumen silver print from glass negative
 Museum purchase funded by
 Carey C. Shuart
 2016.289

Kirk Crippens, American, born 1971
 Gretchen LeMaistre, American,
 born 1965
Redwood Highway, April 2016
Heartwood, January 2016
Dry Lagoon, April 2016
 3 gelatin silver prints
 Museum purchases funded by
 Clare A. Glassell
 2016.290–2016.292

Unknown Artist, Russian
Joseph Stalin, 1949
 Gelatin silver print with applied color
 Museum purchase funded by
 Joan Morgenstern and Geoffrey Koslov
 2016.293

- Mahtab Hussain, British, born 1981
Brick wall, cap and invisible gun, 2010, printed 2016
Chromogenic print
Museum purchase funded by Joan Morgenstern and the S. I. and Susie Morris Photography Endowment
2016.294
- Nicholas Nixon, American, born 1947
The Brown Sisters, Truro, Massachusetts, 2016
Gelatin silver print
Museum purchase funded by Nina and Michael Zilkha
2016.296
- Purchases funded by the Buddy Taub Foundation, Dennis A. Roach and Jill Roach, Directors:**
- Etienne Carjat, French, 1828–1906
Printed by Cautin & Berger, French, active early 1900s
Charles Baudelaire, 1866, printed 1906
Gelatin silver print
2016.335
- Charles Desavary, French, 1837–1885
[Camille Corot at His Easel, Saint-Nicolas-lez-Arras], c. 1875
Albumen silver print from glass negative
2016.340
- Possibly by Antoine-Samuel Adam-Salomon, French, 1818–1881
Or Léon Crémère, French, 1831–1913, and Erwin Hanfstaengl, German, 1838–1904
[A Sleeping Child, Likely the Prince Imperial], c. 1859
Salted paper print from glass negative
2017.139
-
- Alphonse Bertillon, French, 1853–1914
Cours théorique de signalement descriptif (portrait parlé) en vingt leçons, exercices pratiques de reconnaissances d'identité (Course on the Theory of Individual Description [Spoken Portrait] in Twenty Lessons, Practical Exercises of Identity Recognition), c. 1900
Bound album of gelatin silver prints
Museum purchase
2016.341
- Richard Learoyd, British, born 1966
Beautiful Vanessa, 2014
Silver dye bleach print
Museum purchase funded by the Caroline Wiess Law Accessions Endowment Fund
2016.343
- Unknown Artist, French
Fingerprints, c. 1900
4 gelatin silver prints
Museum purchases
2016.348–2016.351
- Cruver Manufacturing Company, American, active 1902–1960s
[Celluloid Buttons and Advertising Materials in Salesman Sample Case], 1910s–20s
4 celluloid buttons and related ephemera
Museum purchase funded by Joan Morgenstern
2017.3
- Félix Méheux, French, 1838–1908
[Test Tubes with Tuberculosis Germs in Glycerin Gel], 1887
[Test Tubes with Fungus Samples], 1887
2 Woodburytypes
Museum purchases funded by various donors
2017.4, 2017.5
- Frank French, American, active c. 1870s
[Advertising Arrangement of Cartes-de-Visite], c. 1870s
Albumen silver print from glass negative
Museum purchase funded by various donors
2017.7
- James Deane, American, 1801–1858
Ichnographs from the Sandstone of Connecticut River, 1861
Bound book with lithographs and salted paper prints
Museum purchase funded by Manfred Heiting by exchange, the Manfred Heiting Collection
2017.8
- Jim Goldberg, American, born 1953
Powell & Market, 1986, printed 1994
Gelatin silver print
Museum purchase funded by Jacqueline and William S. Taylor III in honor of Anne Wilkes Tucker
2017.9
- José María Sert, Spanish, 1874–1945
[Life Study for Kent House], c. 1913
Gelatin silver print
Museum purchase
2017.10
- Constantin Freiherr von Ettinghausen, Austrian, 1826–1897
Alois Pokorny, Austrian, 1826–1886
Soldanella montana Willd, 1856
Potamogeton Hornemanni Meyer, 1856
2 intaglio prints
Museum purchases funded by Joan Morgenstern and James Maloney
2017.12, 2017.13
- Fazal Sheikh, American, born 1965
Chrissie Butterworth's Neighbors, Griquatown "Coloured Location," South Africa, 1989
Bosele School for the Deaf and Blind, Lebowa Homeland, South Africa, 1989
Day Laborer, Lebowa Homeland, Africa, 1989
Ama's Home, Lamu, Kenya, 1989
Ajoh Achat and Achol Manyen, Sudanese Refugee Camp, Lokichoggio, Kenya, 1992
Tony Matayu with Caged Kambuna Birds, Mozambican Refugee Camp, Nyamithuthu, Malawi, 1994
Section Leader Abiri Bande with Mozambican Elder Dotizhi Tenfar, with Section Leader, Abiri Bande, Mozambican Refugee Camp, Nyamithuthu, Malawi, 1994
Borana War Widow, Darmi Halake Gilo, Ethiopian Refugee Camp, Walda, Kenya, 1993
Hadija and Her Father, Badel Addan Gadel, Somali Refugee Camp, Mandera, Kenya, 1993
Jamaa Abdullahi and Her Brother Adan, Somali Refugee Camp, Mandera, Kenya, 1993
Shamso, Zahara and Alima, Somali Refugee Village, Liboi, Kenya, 1994
Abshiro Aden Mohammed, Women's Leader, Somali Refugee Camp, Dagahaley, Kenya, 2000
Rohullah, Afghan Refugee Village, Badabare, Northwest Frontier Province, Pakistan, 1997
Abdul Manam, Afghan Refugee Village, Miran Shah, Northwest Frontier Province, Pakistan, 1998
Afghan Boy Born in Exile, Afghan Refugee Village, Khairabad, North Pakistan, 1998
Baharam's Son Muradi, Afghan Refugee Village, Northwest Frontier Province, Pakistan, 1996
- Brothers, Born in Exile, Afghan Refugee Village, Khairabad, North Pakistan*, 1998
Abdul Aziz, Holding a Photograph of His Brother, Mula Abdul Hakim, Afghan Refugee Village, Khairabad, North Pakistan, 1998
Qurban Gul Holding a Photograph of Her Son Mula Awaz, Afghan Refugee Village, Khairabad, North Pakistan, 1998
Osman and Farid, Blind Qari ("One Who Knows the Koran by Heart") Brothers with Rosaries, Afghan Refugee Village, Nasir Bagh, Northwest Frontier Province, Pakistan, 1997
Sisters, Sima and Shahima, Afghan Refugee Village, Nasir Bagh, Northwest Frontier Province, Pakistan, 1996
Dr. Ahmed Jan's Son and Friend, Afghan Refugee Village, Northwestern Frontier Province, Pakistan, 1996
Abdul Shakour's First Wife Najiba, Afghan Refugee Village, Northwest Frontier Province, Pakistan, 1996
Mohammed Daud's Hand, One Year after Picking up a Butterfly Mine He Thought Was a Toy, Afghan Refugee Village, Nasir Bagh, Northwest Frontier Province, Pakistan, 1997
Dawn along the Yamuna River, Vrindavan, India, 2005
Bhajan Ashram at Dawn, Vrindavan, India, 2005
Dawn along the Yamuna River, Vrindavan, India, 2005
Private Prayer with Krishna, Bhajan Ashram, Vrindavan, India, 2005
Pigeon Roost, Vrindavan, India, 2005
Krishna Icons with the Image of the Guru at Rest, Vrindavan, India, 2005
Bhajan Ashram, Vrindavan, India, 2005
Yamuna Dasi ("Servant of the Yamuna"), Vrindavan, India, 2005
Suniti Chatterjee ("Good Rule"), Vrindavan, India, 2005
Neela Dey ("Sapphire"), Vrindavan, India, 2005
Pramila Satar ("Lover"), Vrindavan, India, 2005
Rajeshwari ("Queen of the Kingdom") Holding Her Pet Rats, Chuni and Muni, Vrindavan, India, 2005
Night along the Yamuna River, Vrindavan, India, 2005
Night along the Yamuna River, Vrindavan, India, 2005
Night along the Yamuna River, Vrindavan, India, 2005
Night along the Yamuna River, Vrindavan, India, 2005
Pushpa Dasi's Krishna Icons, Vrindavan, India, 2005
Alleyway beside the Yamuna River, Vrindavan, India, 2005

- Abala Dasi, Vrindavan, India, 2005
Sanjeeta, Delhi, India, 2007
Manita, Ahmedabad, India, 2007
Labhuben, Gujarat, India, 2007
Simran, New Delhi, India, 2007
Rodi with Roses, Streets of Delhi, India, 2008
Shahjahan Apa, Women's Rights Leader, Delhi, India, 2008
Night-Walking in Benares, India, 2008–11
Night-Walking in Benares, India, 2008–11
Night-Walking in Benares, India, 2008–11
Night-Walking in Benares, India, 2008–11
Night-Walking in Benares, India, 2008–11
Night-Walking in Benares, India, 2008–11
Night-Walking in Benares, India, 2008–11
Anisa Ahmad Jāber Mahamid, Umm el-Fahem, Born in 1908, 2012
Lifta, Jerusalem District, 31°47'46"N / 35°11'46"E, 2012
Amqa – Acre District, 2012
Sūba, Jerusalem District, 31°47'6"N / 35°7'32"E, 2012
Deir Rafat – Jerusalem District, 2012
Mahmūd Muhammad Mahmūd, Umm el-Fahem, Jenin District, 2012
Latitude: 31°18'50"N / Longitude: 34°40'58"E, October 4, 2011
Latitude: 31°12'45"N / Longitude: 35°11'60"E, October 4, 2011
Latitude: 31°0'60"N / Longitude: 34°43'4"E, October 9, 2011
Latitude: 31°21'7"N / Longitude: 34°46'27"E, October 9, 2011
Latitude: 31°25'0"N / Longitude: 34°27'51"E, October 10, 2011
Latitude: 31°7'40"N / Longitude: 34°18'49"E, November 13, 2011
Latitude: 31°1'48"N / Longitude: 34°33'56"E, November 13, 2011
Latitude: 30°57'14"N / Longitude: 34°39'25"E, November 13, 2011
Latitude: 30°58'57"N / Longitude: 34°57'52"E, November 14, 2011
Latitude: 31°1'5"N / Longitude: 34°57'5"E, November 14, 2011
Latitude: 30°45'14"N / Longitude: 35°10'31"E, November 22, 2011
Latitude: 31°8'7"N / Longitude: 35°12'25"E, November 22, 2011
Israeli, Born in 1948, the Year of the Creation of the State of Israel, 2013
Palestinian, Born in 1948, the Year of the Creation of the State of Israel, 2013
75 inkjet prints, printed 2016
Museum purchases funded by Jane P. Watkins
2017.31–2017.104
- Daido Moriyama, Japanese, born 1938
[Three Boys] from the series *The Island of 100 Million People* 48, 1968, printed 1980s
Gelatin silver print
Museum purchase funded by John A. MacMahon
2017.121
- Platt D. Babbitt, American, 1823–1879
Niagara Falls, c. 1855
Daguerreotype in leather case
Museum purchase funded by the S. I. and Susie Morris Photography Endowment and Alexander K. McLanahan
2017.122
- Manuel Franquelo, Spanish, born 1953
Things in a Room (Untitled #8), 2015
Inkjet print on gesso-coated aluminum
Museum purchase funded by Bryn Larsen, Nena Marsh, and the Museum Collectors
2017.123
- Rich Frishman, American, born 1951
Segregation Wall, Gonzales, Texas, 2016
Inkjet print
Museum purchase funded by James Edward Maloney
2017.125
- Louis-Émile Durandelle, French, 1839–1917
Frise et corniche de la scène (Frieze and Cornice of the Stage Tower), 1876
Albumen silver print from glass negative
Museum purchase funded by Krista and Michael Dumas
2017.126
- Farnham Maxwell Lyte, British, 1828–1906
Bagnères de Bigorre, Pyrénées, 1858
Albumen silver print from glass negative
Museum purchase funded by Joan Morgenstern and James Edward Maloney
2017.127
- Eric Pickersgill, American, born 1986
Removed Self-Portrait, TEDx Bend, 2016
Inkjet print
Museum purchase funded by Anne Wilkes Tucker, Joan Morgenstern, and Clinton T. Willour in honor of Rick Wester
2017.161
- David Crossley, American, born 1940
Facts You Should Know (Houston Livestock Show), 1983
Gelatin silver print
Museum purchase funded by Jereann Chaney and Geoffrey Koslov
2017.162
- J. Thézard, French, active early 20th century
[Wilbur Wright in Flight], September 21, 1908
Gelatin silver print
Museum purchase funded by friends of Malcolm Daniel in memory of Ries Daniel
2017.168
- Unknown Artist
[Fotoescultura Portrait of a Woman], c. 1940s
Gelatin silver print with applied color, mounted to wood
Museum purchase funded by Carol Strawn and Tim Linehan in memory of Joan and Jim Strawn
2017.206
- David Taylor, American, born 1965
Monuments: 276 Views of the United States–Mexico Border, 2007–15, printed 2017
Portfolio of 276 inkjet prints
Museum purchase funded by the Caroline Wiess Law Accessions Endowment Fund
2017.225
- United Press International, founded 1907
[Kennedy Family Portrait], 1960
Gelatin silver print with applied graphite and paint
Museum purchase funded by F. Richard Pappas in honor of Malcolm Daniel
2017.236
- Purchases funded by Photo Forum 2017:**
Bourne & Shepherd, British, active India, 1863–2016
[Portrait of Two Men, Possibly Jaisinhji Bhupatsinhji and His Son], c. 1875
Albumen silver print from glass negative
2017.243
- Zanele Muholi, South African, born 1972
Za Va, Amsterdam, 2014
Gelatin silver print
2017.249
- Paul Mpagi Sepuya, American, born 1982
Mirror Study (Self Portrait) (_Q5A2059), 2016
Inkjet print
2017.250
- Ima Mfon, Nigerian, born 1989
Untitled 03, 2015, printed 2017
Untitled 13, 2015, printed 2017
2 gelatin silver prints
2017.259, 2017.260
- Linarejos Moreno, Spanish, born 1974
Art Forms in Mechanism XII, 2016
Inkjet print
2017.261
-
- Kusakabe Kimbei, Japanese, 1841–1934
[Album of Japanese Views and Genre Scenes], c. 1890
Album of 50 albumen silver prints with applied color, Japanese lacquer (Urushi) covers with ivory inlays
Museum purchase funded by Morris Weiner
2017.244
- Sandy Skoglund, American, born 1946
Luncheon Meat on a Counter, from the series *Food Still Lives*, 1978, printed 2017
Inkjet print
Museum purchase funded by Jean L. Karotkin, and Judy Nyquist and Jerome Schultz in memory of Jane Schultz
2017.247
- Christopher Colville, American, born 1974
Citizen #3, 2016
Gelatin silver print, gunpowder generated
Museum purchase funded by Burt Nelson in honor of Lisa Volpe
2017.258

PRINTS AND DRAWINGS

GIFTS

Gifts of Dr. and Mrs. Craig Calvert:

Cornelis Bega, Dutch, 1631/32–1664
The Young Mother, c. 1660
Etching on laid paper, state II/II
2016.93

Édouard Manet, French, 1832–1883
Published by Cadart and Chevalier,
for the Société des Aquafortistes, Paris
Les Gitanos (The Gypsies), 1862
Etching on laid paper, state II/II
2016.94

Dirk Jacobsz. Vellert, Netherlandish,
1480/85–after 1547
*Christ and the Woman of Samaria
at the Well*, 1523
Engraving and etching on laid paper
2016.95

Jean-Baptiste-Camille Corot,
French, 1796–1875
Printed by Auguste Delâtre,
French, 1822–1907
Published by Cadart and
Chevalier, for the
Société des Aquafortistes, Paris
Souvenir d'Italia (Recollection of Italy),
1863
Etching on laid paper, state I/IV
2016.199

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Matt Kleberg, American, born 1985
Landscape, 2016
Pen and ink on wove paper
Gift of Mary Ralph Lowe
2016.159

Gifts of Leslie and Brad Bucher:

JooYoung Choi, American,
born South Korea, 1982
*Spacio Tanno—A Dream That Became a
Reality and Spread throughout the Stars*,
2015
Acrylic over graphite on wove paper
2016.164

Danielle Dean, American/British,
born 1982
Legit., 2015
Colored pencil, graphite, and watercolor
on wove paper
2016.165

Harold Mendez, American, born 1977
Busto de Gaitan destruido, 2015
Electrostatic toner transfer with white
spray enamel paint, lithographic crayon,
paper fibers, and vegetable oil on
reclaimed ball-grained aluminum
lithographic plate
2016.166

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Elizabeth Peyton, American, born 1965
Printed by Derrière L'Étoile Studios,
New York
Published by Counter Editions, London
Thursday (Tony), 2000
Lithograph and screenprint
on wove paper, edition 217/300
Gift of McClain Gallery
2016.172

Gifts of Renée and Stanford Wallace:

Milton Resnick, American,
1917–2004
Portrait of J.I., 1984
Gouache and watercolor
on wove paper
2016.179

Nancy Spero, American, 1926–2009
Vertigo, 1994
Collage of cut lithography in colors
and monotype on Japanese paper
2016.180

Luis Jiménez, American, 1940–2006
Vaquero Spur (Cowboy Spur), 1982
Colored pencil on cut wove paper,
mounted to cut foam core
2016.181

R. B. Kitaj, American, 1932–2007
*The Leftist, Portrait of the artist
Irving Petlin*, 1997
Drypoint on wove paper, edition 16/25
2016.182

Mimmo Paladino, Italian, born 1948
Printed by Felix Harlan and Carol Weaver
at Harlan & Weaver, New York
Published by Waddington Graphics,
London
Camera degli Sposi, 1985
Drypoint and aquatint, printed chine
collé, on wove paper, edition 35/40
Intermezzo, 1984–85
Etching, spit bite etching and aquatint
with roulette, printed chine collé, on
wove paper, edition 35/40
Chiaro di Luna, 1984–85
Drypoint and aquatint, printed chine
collé, on wove paper, edition 35/40
2016.183–2016.185

Melissa Miller, American, born 1951
Big Owl, Little Owl, and Spiral Galaxies,
1996
Watercolor on wove paper
2016.186

Annie Pootoogook, Inuit, born Canada,
1969–2016
Composition (Windswept Hair), 2006
Fiber-tipped pen, graphite,
and crayon on wove paper
2016.187

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Dana Harper, American, born 1972
Untitled, 2015
Collage of cut printed paper
on wove paper
Untitled, 2016
Collage of cut printed paper
on wove paper
Gifts of the artist
2016.190, 2016.191

Kate Shepherd, American, born 1961
Printed by Luther Davis,
Axelle Editions, New York
*Splendor of Duration, Triumph
of the Moment*, 2013
Screenprint on wove paper, edition 1/1
Gift of the artist
2016.223

Gifts of the June Mattingly Bequest:

Melissa Miller, American, born 1951
Eight Coyotes, 2004
Dive, 2004
Elephant, 2000
Watercolor on wove paper
2016.240–2016.242

Sam Reveles, American, born 1958
Untitled Juarez Drawing VI, 2009–10
Gouache on paper
2016.243

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John Beerman, American, born 1958
Printed by Hudson River Editions,
South Nyack, New York
Untitled #930 (Landscape, New Mexico),
1990
Etching and aquatint on wove paper,
working proof
Gift of Alison de Lima Greene in honor
of Alice C. Simkins and Ann Tobin
2016.251

Ken King, American, born 1969
Untitled, 1998
Laser print on wove paper
Gift of Alison de Lima Greene in honor
of Cecily E. Horton
2016.252

Brian O'Doherty, Irish, born 1928
BO'D Labyrinth as a Straight Line,
1967/68
Pen and ink on wove paper
Gift of David and Julie Moos
2016.253

Brian O'Doherty (as Patrick Ireland,
1972–2008), Irish, born 1928
Sigmoid Labyrinth, 1998
Marker and graphite on paper
Gift of David and Julie Moos
2016.254

John Linnell, English, 1792–1882
Shoreham, Kent, c. 1828
Graphite, white chalk, and watercolor
on buff wove paper
Gift of Cecily E. Horton
2016.318

Amédée Bourgeois, French, 1798–1837
After Gédéon François Reverdin,
Swiss, 1772–1828
*Pieds, Cahier 11, Plate 3, from Cours
complet d'études pour la figure*, c. 1813
Stipple engraving on laid paper
Gift of Etienne Bréton, Saint Honoré
Art Consulting
2016.326

Noël François Bertrand, French,
1785–1852
After Gédéon François Reverdin,
Swiss, 1772–1828
*Mains, Cahier 12, Plate 3, from Cours
complet d'études pour la figure*, c. 1813
Engraving on laid paper
Gift of Etienne Breton, Saint Honoré
Art Consulting
2016.327

Paul Sandby, English, 1731–1809
A Figure on a Horse by a Cottage,
c. 1780–1809
Watercolor and ink on laid paper
The Stuart Collection, gift of Lowell
Libson Ltd. in honor of Francita Stuart
Koelsch Ulmer
2016.336

Leonard Baskin, American, 1922–2000
*We Lie Here Dead and His Godly Name
Grows Greater and Holier*, 1996
Woodcut in colors on Japanese paper,
edition 7/50
Gift of Dr. Bruce Patsner
2016.342

Rudolf de Crignis, Swiss, 1948–2006
Painting #91139, 1991
Watercolor, graphite, and incision on
wove paper
Gift of the estate of Rudolf de Crignis
2017.16

John Baldessari, American, born 1931
Jonathan Borofsky, American, born 1942
Frank Gehry, American,
born Canada, 1929
Ann Hamilton, American,
born 1956
Jasper Johns, born 1930
Ellsworth Kelly, American, 1923–2015
Brice Marden, American, born 1938
Julie Mehretu, American,
born Ethiopia, 1970
Ken Price, American, 1935–2012
Susan Rothenberg, American, born 1945
Ed Ruscha, American, born 1937
Richard Serra, American, born 1939
Richard Tuttle, American, born 1941
Published by Gemini G.E.L., Los Angeles
Artists for Obama, 2008
Portfolio of 13 screenprints, lithographs,
and etchings, edition 88/150
Gift of Grace Phillips and Eugene Nosal
2017.19

Luis Jiménez, American, 1940–2006
Printed by Michael Sims,
Art Department, Western Michigan
University, Kalamazoo
Published by Lawrence Lithography
Workshop, Kansas City
War Horse, 2001
Lithograph on wove paper, edition 2/50
Gift of Dr. Monte R. Rhodes
2017.26

Roger Shimomura, American, born 1939
Printed by Michael Sims, American,
born 1944
Published by Lawrence Lithography
Workshop, Kansas City
Kansas Samurai, 2004
Lithograph in colors on wove paper,
edition of 46
Gift of Dr. Monte R. Rhodes
2017.27

Marcantonio Raimondi, Italian (Roman),
c. 1470/82–1527/34
After Raphael, Italian (Marchigian),
1483–1520
*Mercury, after Raphael's Fresco in the Loggia
of Psyche in the Villa Farnesina, Rome*,
c. 1517, printed probably mid-16th century
Engraving on laid paper
Gift of Susan Schulman and Carolyn
Bullard in honor of Dena M. Woodall
2017.29

Christian Eckart, Canadian, born 1959
Published by Parasol Press, Ltd.
Cimabue Restoration Project, 1987
Series of 80 laminated halftone prints
on wove paper with gold and aluminum
leaf collage, edition 3/8
Gift of the Steven Leiber Irrevocable Trust
2017.219

John Flaxman, English, 1755–1826
Oceanus and Prometheus Bound, from
the series *Aeschylus*, c. 1795
Graphite with ink on wove paper
Gift of Cecily E. Horton
2017.220

Karl Umlauf, American, born 1939
Tracer III, 1981
Cast paper
Gift of Clinton T. Willour and
Reid Mitchell
2017.221

Emma McNally, British, born 1969
Choral Fields 10, 2014–16
Graphite on wove paper
Gift of OUTSET
2017.224

PURCHASES

Henri Edmond Cross, French, 1856–1910
Preparatory Drawings for Regatta in Venice,
c. 1903–4
Graphite and black conté crayon on
Ingres 1871 watermark paper
Museum purchase funded by Diana and
Harry Fuller and Friends in memory of
Mary Fuller Frasher
2016.161.1, .2, .5

Henri Edmond Cross, French, 1856–1910
Preparatory Drawings for Regatta in Venice,
c. 1903–4
Graphite and black conté crayon on
Ingres 1871 watermark paper
Museum purchase funded by the Ira
and Virginia Jackson Endowment Fund
2016.161.3, .4

Elizabeth Peyton, American, born 1965
Published by Two Palms, New York
Marc (Pink), 2003
Spit bite aquatint on pink wove paper,
edition 6/10
Museum purchase funded by
Grace Phillips and Eugene Nosal
at Art + Paper 2016
2016.171

Purchases funded by the Alvin S. Romansky Prints and Drawings Accessions Endowment Fund:

Chris Ofili, British, born 1968
Published by Two Palms, New York
Black Shunga, 2015
Series of 11 aquatint, etching, photogra-
vure, and hand-applied metallic pigment
on wove paper, edition 2/20
2016.173

Guercino (Giovanni Francesco Barbieri),
Italian (Bolognese), 1591–1666
*River Landscape with Figures in a Boat and
Two Travelers in the Distance*, c. 1620s–40s
Pen and brown ink on laid paper
2016.307

Jacques Callot, French, 1592–1635
*Compositional Study for "Le Combat
des Sections d'Infanterie,"* from the series *La
Guerra d'Amore (The War of Love)*, c. 1616
Pen and brown ink and wash and red
chalk over black chalk on laid paper
2017.226

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Théodore Géricault, French, 1791–1824
*Étude de femme nue pour le Trio érotique
(Study of a Female Nude for the Erotic Trio)
[recto]; The Combat of Hercules and
Hippolyta, Queen of the Amazons and
[reversed underlying sketch] Woman on
the Ground and Woman in Half Length
[verso]*, 1816–17
Black chalk on white wove paper
Museum purchase funded by
Dennis Roach at "One Great Night in
November, 2016"
2016.212

John Twachtman, American, 1853–1902
Boat at Dock, Newport, 1889
Pastel on sandpaper board
Museum purchase funded by Frank J.
Hevrdejs, Jim Crane, and Gary Petersen
in honor of Bob McNair at "One Great
Night in November, 2016"
2016.215

Dario Robleto, American, born 1972
Printed by Gary W. Nichols
Published by Hare and
Hound Press, San Antonio
Untitled (Shadows Evade the Sun I), 2012
Series of 9 digital prints on paper
with UV protective spray, mounted
on mat board, edition 17/25
Untitled (Shadows Evade the Sun II), 2012
Series of 9 digital prints on paper
with UV protective spray, mounted
on mat board, edition 17/25
Museum purchases funded by
Bill Baldwin at "One Great
Night in November, 2016"
2016.220

Henry Ossawa Tanner,
American, 1859–1937
Printed posthumously by his son,
Jesse O. Tanner
Fishing Boats at Shore, Brittany, c. 1905–10
Etching and aquatint on wove paper,
edition 27/120
Gateway in Tangier, c. 1905–10
Etching and aquatint on wove paper,
edition 113/120
Museum purchases funded by
Carol Lynne Werner at Art + Paper 2017
2016.225, 2016.226

Henry Ossawa Tanner,
American, 1859–1937
Raising of Lazarus, c. 1910
Etching on laid paper
Museum purchase funded by Christy
and Mark K. Craig in honor of Lauren
Rosenblum, Dr. and Mrs. Craig S. Calvert,
and Wynne Phelan at Art + Paper 2017
2016.227

**Purchases in honor of
Clinton T. Willour:**

Toni LaSelle, American, 1901–2002
Untitled, 1968
Oil pastel on wove paper
Funded by the Vaughn Foundation Fund
2016.297

Toni LaSelle, American, 1901–2002
Untitled, 1968
Oil pastel on wove paper
Funded by Dr. Malcolm and
Jackie Wolens Mazow
2016.298

Toni LaSelle, American, 1901–2002
Untitled, 1968
Oil pastel on wove paper
Funded by Rebecca Trahan,
John Blackmon, and John Roberson
2016.299

Toni LaSelle, American, 1901–2002
Untitled, 1968
Oil pastel on wove paper
Funded by Craig Cornelius and
Richard L. Flowers
2016.300

Toni LaSelle, American, 1901–2002
Untitled, 1968
Oil pastel on wove paper
Funded by Lea Weingarten and
Kerry Inman
2016.301

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Tim Bavington, British, born 1966
Live Forever (Not Fade Away), 2008
Colored pencil on grid paper
Museum purchase funded by the
Mark and Hilarie Moore Family Trust
2016.303

**The Alice C. Simkins Collection,
gifts of Alice C. Simkins and
purchases:**

Andrew Dasburg, American, 1887–1979
Taos Landscape, 1933
Double-sided watercolor over traces
of graphite on wove paper
Funded by the Caroline Wiess Law
Accessions Endowment Fund
2016.308

Preston Dickinson, American, 1891–1930
Still Life, c. 1920s
Pastel and graphite on laid paper
Funded by Kelly and Harper Trammell
and the Caroline Wiess Law Accessions
Endowment Fund
2016.309

Marsden Hartley, American, 1877–1943
New Mexico, 1919
Pastel on paperboard
Funded by the John R. Eckel, Jr.
Foundation
2016.310

Max Weber, American, born Russia,
1881–1961
Abstract Forms, 1917
Pastel on beige wove paper
Funded by Aggie Foster
2016.311

Marguerite Zorach, American, 1887–1968
New England Fall #3, 1917
Watercolor over graphite on paper board
Funded by Cecily E. Horton
2016.312

Stuart Davis, American, 1892–1964
Jazz, 1947
Gouache over graphite on paper board
Funded by American Art & Wine
2016.313

Arthur G. Dove, American, 1880–1946
Green Sun, c. 1936
Watercolor on wove paper
Funded by American Art & Wine
2016.314

Charles Demuth, American, 1883–1935
Tree Forms Bermuda, 1916
Double-sided watercolor over traces
of graphite on wove paper
Funded by the John R. Eckel, Jr.
Foundation
2016.315

John Marin, American, 1870–1953
Tunk Mountains, 1952
Watercolor and black crayon
on wove paper
Funded by Evan Katz in honor of
Jerold B. Katz at "One Great Night
in November, 2016"
2016.316

Abraham Walkowitz, American,
born Russia, 1878–1965
Isadora Duncan, 20th century
Watercolor and ink on cream wove paper
Funded by Alison de Lima Greene
2016.317

**The Stuart Collection,
purchases funded by
Francita Stuart Koelsch Ulmer:**

Peter de Wint, English, 1784–1849
Alfriston, Sussex, c. 1830s–50s
Watercolor over graphite on wove paper
In memory of Ella Stuart Heyer
2016.202

Thomas Girtin, English, 1775–1802
*Wetherby Bridge and Mills, Yorkshire,
Looking across the Weir*, c. 1800
Watercolor over graphite on laid paper
In memory of Bonner Means
Baker Moffitt
2016.302

Thomas Girtin, English, 1775–1802
Rochester Castle from the River, 1791/92
Watercolor and graphite on laid paper,
with original mount
2016.344

John Robert Cozens, English, 1752–1797
London and the Thames from Greenwich,
1792
Watercolor over graphite on laid paper
2016.345

Edward Lear, English, 1812–1888
The Gombo, Pisa, 1883
Watercolor over pen and ink and graphite
on wove paper
In honor of Adele Birdsall Houghton
2017.1

Samuel Palmer, English, 1805–1881
On the River Machwy, Wales, 1837
Watercolor and gouache over black chalk
on wove paper, heightened with white
chalk on wove paper
2017.15

Edward Lear, English, 1812–1888
Mount Olympus from Larissa, Greece,
c. 1840s–60s
Watercolor over traces of graphite
on wove paper
In memory of John Kelvin Koelsch
2017.119

Paul Sandby, English, 1731–1809
*St. Albans Abbey from the
North-west with the Sun Rising*, 1797
Gouache and watercolor over graphite
on wove paper
In honor of Miles Ulmer Graham
2017.252

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Albrecht Dürer, German, 1471–1528
Saint George Killing the Dragon, c. 1504–5
Woodcut on laid paper
Museum purchase funded by the
Marjorie G. and Evan C. Horning
Print Fund
2017.18

Martin Puryear, American, born 1941
Printed and published by Universal
Limited Art Editions, Bay Shore,
New York
Untitled (State 1), 2016
Drypoint, etching, soft ground etching,
sugar lift, open bite and aquatint in
colors on wove paper, bon à tirer of an
edition of 29
Museum purchase funded by
Theodore J. Lee and Marc Sekula
2017.106

John Biggers, American, 1924–2001
Untitled [Sketchbook], 1942–45
Bound sketchbook with graphite, water-
color, and pastel on wove paper with
printed paperboard cover and cloth spine
Museum purchase funded by the
Caroline Wiess Law Accessions
Endowment Fund
2017.227

Samuel Palmer, English, 1805–1881
Printed by A. H. Palmer
The Lonely Tower, 1879
Etching and drypoint with scraping on
wove paper, trial proof, state V/VII
Museum purchase funded by Art + Paper
2017 and the Scurlock Foundation in
honor of Lauren Rosenblum
2017.253

Analia Saban, Argentinean, born 1980,
active United States
Printed and published by Mixografía,
Los Angeles
*Three-Stripe Hand Towel with Hole and
Unsewn Label*, 2016
Mixografía® monoprint on handmade
paper, edition 29/40
Museum purchase funded by Bridget
and Patrick Wade at Art + Paper 2017
2017.254

Vasily Kandinsky, Russian, 1866–1944
Kleine Welten VI (Small Worlds VI), 1922
Woodcut on white wove paper
Museum purchase funded by
Art + Paper 2017
2017.256

Giuseppe Penone, Italian, born 1947
Ombra (Shadow), 1996
Coffee on wove paper
Museum purchase funded by the
Alice C. Simkins Drawing
Endowment Fund
2017.257

**THE RIENZI
COLLECTION**

GIFTS

Gifts of James Deegan:

Charles Fraser, American, 1782–1860
Portrait Miniature of Mrs. Mitchell King,
c. 1828
Portrait Miniature of a Lady, c. 1835
Watercolor on ivory
2016.248, 2016.249

Anna Claypoole Peale,
American, 1791–1878
*Portrait Miniature of a Gentleman
called Edward Sheegog*, 1839
Watercolor on ivory
2016.250

PURCHASES

J. & W. Cary, English, c. 1791–1850
Terrestrial Globe, stand and globe
c. 1791, updated 1831
Satinwood, paper, and brass
The Rienzi Collection, museum
purchase funded by the Rienzi Society
2016.346

MAJOR LOAN AND PERMANENT-COLLECTION EXHIBITIONS

Except where noted, all exhibitions listed on pp. 75–97 were organized exclusively by the Museum of Fine Arts, Houston.



Helen Levitt: In the Street

September 13, 2016–January 1, 2017
Cameron Foundation Gallery
The Audrey Jones Beck Building

This exhibition was organized by Telfair Museums, Savannah, Georgia.

In Houston, generous support was provided by Mrs. Robert O. Levitt.

The exhibition debuted at Telfair Museums, Savannah, Georgia, where it was on view from April 25 to September 21, 2014, then traveled to the High Museum of Art, where it was on view from January 10 to July 12, 2015. The exhibition was then presented at the Everson Museum of Art, where it was on view from February 6 to May 8, 2016, before traveling to the Museum of Fine Arts, Houston, and on to the Milwaukee Art Museum, where it was on view from January 27 to April 16, 2017.

One of the most celebrated photographers of the twentieth century, Helen Levitt (1913–2009) captured candid views of everyday life on the streets of New York City. *Helen Levitt: In the Street* spanned her career from the late 1930s to the mid-1980s, featuring her black-and-white and color photographs, as well as her short film *In the Street* (1948). A lifelong New Yorker, Levitt used her camera to tell the stories of the urban characters she encountered. Frequenting working-class neighborhoods such as the Lower East Side and Spanish Harlem, she documented the theater of life as it played out on stoops and sidewalks. The exhibition comprised more than forty works, including three from the Museum's collection.



A Texas Legacy: Selections from the William J. Hill Collection

October 2, 2016–January 1, 2017

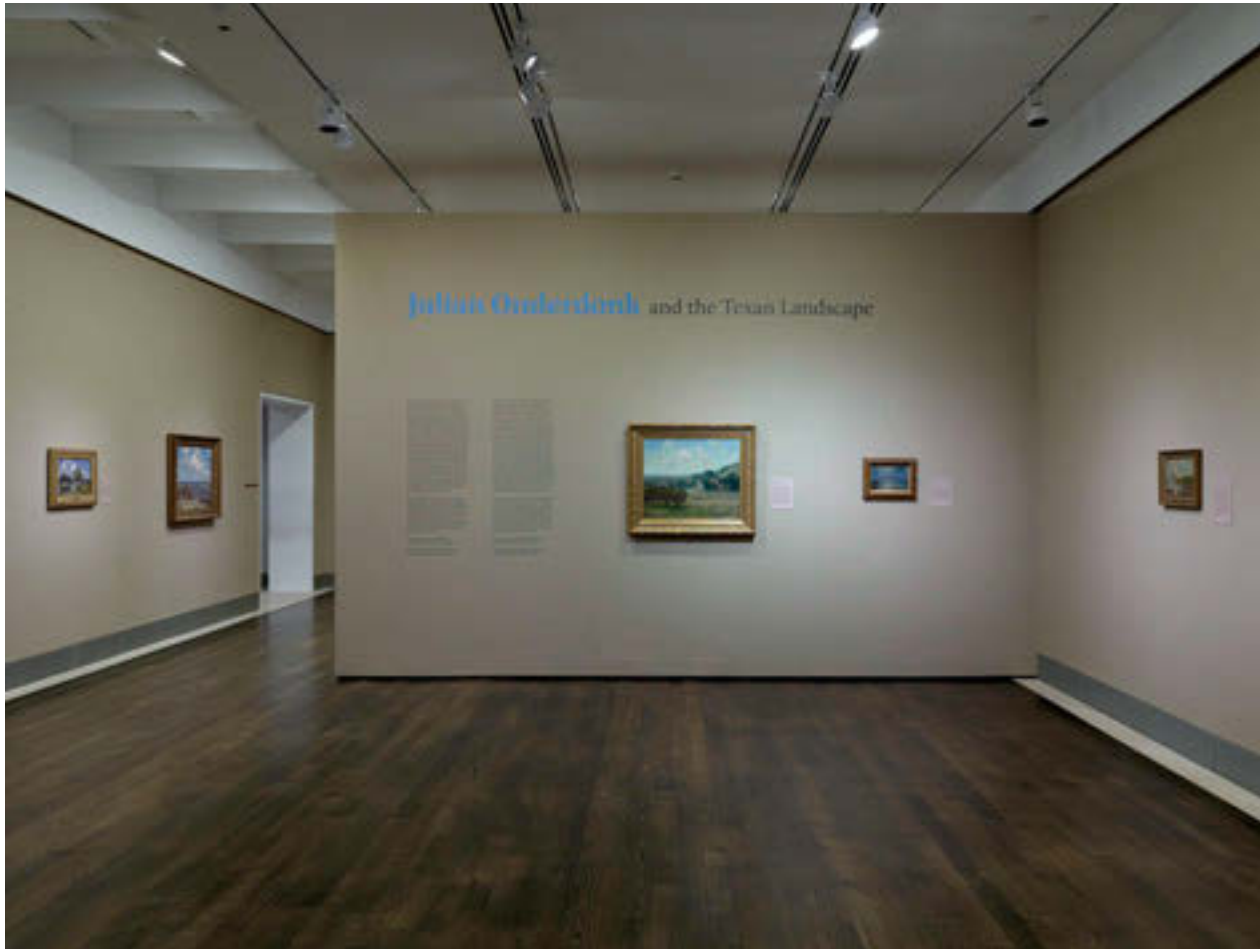
Hevrdejs Galleries

The Audrey Jones Beck Building

Generous support for this exhibition was provided by Mr. William J. Hill.

The exhibition debuted at the Museum of Fine Art, Houston, where it was on view from October 2, 2016, to January 1, 2017. The silver objects from the collection then traveled to the Yale University Art Gallery, where they were on view from August 15 to December 10, 2017.

A Texas Legacy brought together a selection from the William J. Hill Collection of furniture, drawings, paintings, pottery, silver, and other objects from the era when Texas was a sparsely settled territory (1836 to 1845) to the turn of the twentieth century, when the oil boom resulted in the rapid expansion of the state's economy, transportation networks, and population. This exhibition showcased the traditional craft practices employed by early settlers as they produced everything from utilitarian stoneware pottery to highly accomplished decorative furniture. More than sixty-five works of art were on view, including such highlights as a one-of-a-kind, intricately carved desk by Adolph Kempen; a monumental wardrobe by Johann Michael Jahn; and early Texas silver by Samuel Bell.

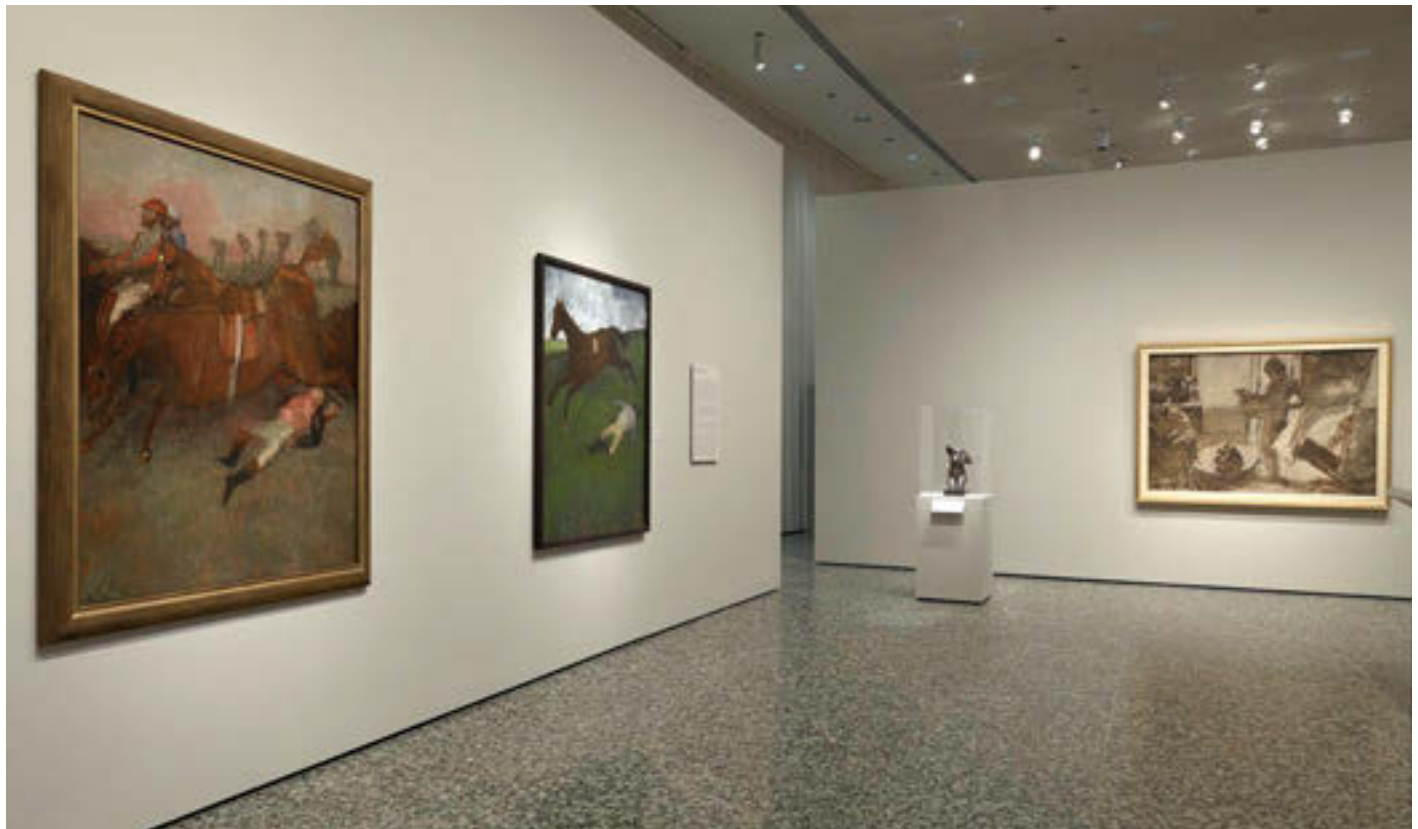


Julian Onderdonk and the Texas Landscape
October 2, 2016–January 1, 2017
Kilroy Foundation Gallery and Hevrdejs Galleries
The Audrey Jones Beck Building

Generous support for this exhibition was provided by Mr. William J. Hill.

The exhibition debuted at the Museum of Fine Arts, Houston, where it was on view from October 2, 2016, to January 1, 2017, and then traveled to the San Antonio Museum of Art, where it was on view from January 20 to April 23, 2017, before continuing to its final venue, the Art Museum of South Texas, Corpus Christi, where it was on view from May 14 to August 31, 2017.

San Antonio native Julian Onderdonk (1882–1922) spent his formative years as an artist training in New York under William Merritt Chase. Studying at Chase's Shinnecock School of Art on Long Island, Onderdonk established his own footing in American Impressionist painting and ignited his love of working *en plein air*. Returning to Texas in 1909, Onderdonk developed what would become his signature depictions of the state's iconic flower, the bluebonnet, which he captured at different times of day and throughout the seasons. This exhibition presented more than twenty-five of Onderdonk's paintings, from luminous views of the Long Island landscape to sweeping impressions of the Texas bluebonnet. The exhibition coincided with the release of the first catalogue raisonné of the artist.



Degas: A New Vision

October 16, 2016–January 16, 2017
Upper Brown Pavilion
The Caroline Wiess Law Building

This exhibition was organized by the Museum of Fine Arts, Houston; the National Gallery of Victoria, Melbourne; and Art Exhibitions Australia. This exhibition was supported by an indemnity from the Federal Council on the Arts and the Humanities.

This exhibition was made possible in part by a grant from the Texas Commission on the Arts.

Lead foundation underwriting was provided by Kinder Foundation and The Hamill Foundation.

Lead corporate sponsor: BBVA Compass

With additional generous funding from Anchorage Foundation of Texas; Mr. and Mrs. Meredith J. Long; River Oaks District; CHRISTIE'S; MD Anderson Foundation; National Endowment for the Arts; Norton Rose Fulbright; Carol and Michael Linn; Scaler Foundation, Inc.; and Ann G. Trammell

Official promotional partners: Houston Public Media and Telemundo

The exhibition debuted at the National Gallery of Victoria, Melbourne, where it was on view from June 24 to September 18, 2016, before traveling to the Museum of Fine Arts, Houston.

Degas: A New Vision presented the most significant international survey in nearly thirty years of the work of the celebrated French artist Hilaire-Germain-Edgar Degas (1834–1917). Although the acclaimed reputation of Degas has often focused on his ballet imagery, the artist's rich, complex, and abundant oeuvre spans the entire second half of the nineteenth century and the first years of the twentieth century. Not since the landmark international retrospective *Degas* in 1988 has the artist's career been fully assessed. That exhibition led to a revival of interest in Degas, and *Degas: A New Vision* provided an unprecedented opportunity to see the artist in a new light, across more than two hundred works. The Museum was the only U.S. venue for this exhibition, in which Degas's preparatory drawings were reunited with the major paintings that evolved from them.





Emperors' Treasures: Chinese Art from the National Palace Museum, Taipei

October 23, 2016–January 29, 2017
Brown Foundation, Inc. Gallery
The Audrey Jones Beck Building

This exhibition was co-organized by the Asian Art Museum of San Francisco and the National Palace Museum, Taipei.

The presentation in Houston was a collaboration among the Museum of Fine Arts, Houston; the Asian Art Museum; and the National Palace Museum.

Lead foundation underwriting was provided by The Ting Tsung and Wei Fong Chao Foundation.

Additional generous support for this exhibition was provided by Cindy and Frank Liu Family Foundation; Cartier; James and Leeshan Birney – Stone Mountain Properties; Ceyan Birney – Stone Mountain Properties; World Journal; Global Federation of Chinese Business Women in Southern U.S.A.; Sushila and Dr. Durga D. Agrawal; The Honorable Theresa and Dr. Peter Chang; Kathy and Marty Goossen; Wea Lee; Nidhika and Pershant Mehta; Southwest Management District; Mr. and Mrs. Ed Tseng; Cynthia and Michael Chang, Synergy LLC; Dr. and Mrs. Jarvis Cheung; E & M Foundation; Eagle Global Advisors; Milton D. Rosenau, Jr. and Dr. Ellen R. Gritz; Harmony Public Schools; Rocky Lai & Associates, Inc.; Annie and Kenneth Li – Southwest Realty Group; STOA Architects; Miwa S. Sakashita and Dr. John R. Stroehlein; Amy Sung Foundation; Tang Family Foundation; Nanako and Dale Tingleaf; and George C. Yang.

The exhibition debuted at the Asian Art Museum, where it was on view from June 17 to September 18, 2016, before traveling to the Museum of Fine Arts, Houston.

Emperors' Treasures: Chinese Art from the National Palace Museum, Taipei brought to Houston masterpieces that highlight the artistic and cultural contributions of imperial rulers in China, from the Song dynasty to the Qing dynasty. More than 160 works of art from the National Palace Museum offered a unique selection of paintings, bronzes, calligraphy, and decorative arts, including porcelain, textiles, enamels, and jade. The exhibition presented examples of the finest craftsmanship and imperial taste, exploring the roles that eight emperors and one empress had in the establishment and development of new artistic directions through the masterpieces they collected, commissioned, and in some cases created. *Emperors' Treasures* outlined how Chinese art evolved and flourished under Han Chinese, Mongol, and Manchu rulers.



Ancient Luxury and the Roman Silver Treasure from Berthouville
November 6, 2016–February 5, 2017
Millennium Gallery
The Audrey Jones Beck Building

This exhibition was organized by the J. Paul Getty Museum in collaboration with the Bibliothèque nationale de France, Département des Monnaies, médailles et antiques, Paris.

In Houston, this exhibition was dedicated to the memory of Isabel Brown Wilson with generous support provided by Kinder Foundation; The Brown Foundation, Inc.; Nina and Michael Zilkha; and Wallace S. Wilson.

The exhibition debuted at the J. Paul Getty Museum, Getty Villa, where it was on view from November 19, 2014, to August 17, 2015, before traveling to the Fine Arts Museum of San Francisco, where it was on view from September 19, 2015, to January 10, 2016. The exhibition then traveled to the Museum of Fine Arts, Boston, where it was on view from February 14 to May 22, 2016, and finally to the Nelson-Atkins Museum of Art, where it was on view from June 25 to October 2, 2016, before traveling to the Museum of Fine Arts, Houston.

Ancient Luxury and the Roman Silver Treasure from Berthouville featured the Berthouville Treasure, a cache of opulent silver objects that was accidentally discovered by a French farmer in the early nineteenth century and recently conserved by the J. Paul Getty Museum. This collection was displayed alongside precious gemstones, glass, jewelry, and other Roman luxury items from the Cabinet des Médailles of the Bibliothèque nationale de France. The techniques employed by ancient craftsmen in designing and creating these treasures reveal fascinating aspects of Roman technology, culture, and religion. Exhibition highlights included the “Patera of Rennes,” one of the few surviving examples of Roman gold tableware; the “Shield of Scipio,” a silver-and-gold plate depicting the Homeric hero Achilles, extracted from the Rhone River in 1656; and a bejeweled cameo of Emperor Trajan, intricately carved from multilayered sardonyx.



**Two Centuries of American Still-Life Painting:
The Frank and Michelle Hevrdejs Collection**

January 14–April 9, 2017

Kilroy Foundation Gallery and Hevrdejs Galleries
The Audrey Jones Beck Building

Lead corporate sponsor: JPMorgan Chase

Lead foundation underwriting was provided by The Gordon A. Cain Foundation.

Additional generous support was provided by Frank and Michelle Hevrdejs;
Sara and Bill Morgan; Kinder Foundation; Tina and Joe Pyne; and Janet Gurwitch.

The exhibition traveled from the Museum of Fine Arts, Houston, to the Memphis Brooks Museum of Art, where it was on view from April 22 to July 30, 2017, and on to the Tacoma Art Museum, where it was on view from September 2, 2017, to January 7, 2018.

Two Centuries of American Still-Life Painting: The Frank and Michelle Hevrdejs Collection traced the history of American still-life painting for nearly two hundred years. The majority of the sixty works on view, selected from the private, Houston-based collection of Frank and Michelle Hevrdejs, had never been seen by the public before. The most influential American luminaries of the genre were represented, including William Merritt Chase, Georgia O'Keeffe, James Peale, John F. Peto, Wayne Thiebaud, Max Weber, and Andrew Wyeth. The masterpieces on view demonstrated the diversity of still-life painting and why this genre has continued to captivate American artists, collectors, and audiences from the nineteenth century to the present day. The extraordinary range of artistic styles and subject matter encompasses European-influenced realism and trompe l'oeil, Impressionism, modernism, Pop Art, and contemporary expressions.



Ron Mueck
February 26–August 13, 2017
Brown Foundation, Inc. Gallery
The Audrey Jones Beck Building

The exhibition *Ron Mueck* presented thirteen sculptures by this contemporary artist, spanning the arc of his career from 1999 to 2013. Ron Mueck (born 1958) has drawn upon memories, reveries, and everyday experiences to create his sculptures, in which he balances realism with the unreal. Mueck has captured every feature with astonishing detail, yet the naturalism of his work is undercut by his calculated play with scale: some figures fill a gallery, whereas others stand no more than three feet high. Displayed together, these figures illustrated the artist's ongoing investigation of the cycle of life, from the first moment of consciousness, to young love, to the various stages of maturity and aging, and ultimately to oblivion.



**Adiós Utopía: Dreams and Deceptions
in Cuban Art Since 1950**
March 5–May 21, 2017
Upper Brown Pavilion
The Caroline Wiess Law Building

Adiós Utopía: Dreams and Deceptions in Cuban Art Since 1950 was a project conceived by the Cisneros Fontanals Fundación Para Las Artes (CIFO Europa) and The Cisneros Fontanals Art Foundation, CIFO USA. The exhibition was organized in partnership with the Museum of Fine Arts, Houston, and the Walker Art Center, Minneapolis. The exhibition was made possible in part by a major grant from the National Endowment for the Humanities: Exploring the human endeavor.

Major support for the exhibition was provided by the Ford Foundation; The Diane and Bruce Halle Foundation; and the Andy Warhol Foundation for the Visual Arts. This project was supported in part by an award from the National Endowment for the Arts. Additional generous support was provided by Ella Fontanals-Cisneros.

In Houston, additional generous support was provided by Baker McKenzie.

The exhibition traveled from the Museum of Fine Arts, Houston, to the Walker Art Center, Minneapolis, where it was on view from November 11, 2017, to March 18, 2018.

Adiós Utopía: Dreams and Deceptions in Cuban Art Since 1950 examined how Cuba's revolutionary aspirations for social utopia, and subsequent disillusionment, shaped sixty-five years of art on the island. This exhibition was the most comprehensive and significant presentation of modern and contemporary Cuban art shown in the United States since 1944, when the Museum of Modern Art in New York presented *Modern Cuban Painters*. More than one hundred pivotal works—ranging from painting, graphic design, and photography to video, installation, and performance—were selected for *Adiós Utopía*. Although many artists have emigrated from Cuba to live and work abroad, this exhibition focused on the previously untold narrative of those artists who remained in Cuba or whose careers skyrocketed after Fidel Castro's 1959 revolution.



Colors of the Oasis: Central Asian Ikats

March 12–June 4, 2017
Millennium Gallery
The Audrey Jones Beck Building

This exhibition was organized by the George Washington University Museum and The Textile Museum.

In Houston, generous support for this exhibition was provided by Bruce and Terry Baganz; Luther King Capital Management; Franci Neely; The E. Rhodes & Leona B. Carpenter Foundation; Jennifer and Matt Esfahani; Mary Jo Otsea and Richard Brown; Alastair and Kathy Dunn; and Felix and Keisha Phillips.

Colors of the Oasis: Central Asian Ikats showcased nearly fifty ikat robes and panels from the renowned Murad Megalli Collection of the Textile Museum in Washington, DC. These bold garments were mainstays of cosmopolitan oasis culture in the nineteenth century, worn by inhabitants of different classes and religions throughout crowded marketplaces, private homes, centers of worship, and ceremonial places. The textiles on display—including robes for men and women, dresses, trousers, and hangings—featured eye-catching designs in dazzling colors. These textiles were originally produced in the 1800s in weaving centers across Uzbekistan, including Bukhara, Samarkand, and the Fergana Valley. Supplementing these ikats were historical photographs and didactic materials about the tradition of their creation.



**Homelands and Histories:
Photographs by Fazal Sheikh**
From May 6, 2017
Cameron Foundation Gallery
The Audrey Jones Beck Building

Generous support was provided by
Joseph M. Cohen and W. Temple
Webber III.

The photographer Fazal Sheikh (born 1965) has traveled the world, capturing images of the displaced and marginalized in Africa, South Asia, and the Middle East. *Homelands and Histories: Photographs by Fazal Sheikh* featured images representing each of his key projects from the late 1980s to 2013. A portraitist of uncommon sensitivity, Sheikh has sought to sustain a relationship with the societies he has photographed, often spending extended periods of time in each community. In Sheikh's own words, his aim has been to "contribute to a wider understanding of these groups, to respect them as individuals, and to counter the ignorance and prejudice that often attaches to them." This exhibition celebrated the Museum's acquisition of seventy-five photographs spanning the artist's career.



Pipilotti Rist:
Pixel Forest and Worry Will Vanish
From June 11, 2017
Cullinan Hall
The Caroline Wiess Law Building

Lead corporate sponsor:
Rand Group

Pipilotti Rist: Pixel Forest and Worry Will Vanish brought together two mesmerizing works newly acquired by the Museum. The Swiss artist Pipilotti Rist (born 1962) has worked at the forefront of video and digital imagery since the mid-1980s. *Pixel Forest Transformer*, created in collaboration with the lighting designer Kaori Kuwabara, consisted of thousands of hanging LED lights, each controlled by a video signal so that the “forest” was constantly changing. The lights sometimes shifted in a staccato rhythm, and sometimes in waves of color. *Worry Will Vanish Disolution* featured a corner projection with a lyrical, resonantly textured soundtrack by the musician Anders Guggisberg. Its panoramic sequences charted a dreamlike journey through the natural landscape, the human body, and the heavens.



Paint the Revolution: Mexican Modernism, 1910–1950

From June 25, 2017
Upper Brown Pavilion
The Caroline Wiess Law Building

This exhibition was originated by the Philadelphia Museum of Art and the Museo del Palacio de Bellas Artes, Mexico City. The presentation in Houston was organized by the Museum of Fine Arts, Houston.

Bank of America was the National Sponsor of *Paint the Revolution: Mexican Modernism, 1910–1950*.

This project was made possible in part by a major grant from the National Endowment for the Humanities: Exploring the human endeavor. This project was supported in part by an award from the National Endowment for the Arts.

In Houston, the exhibition was also supported by H-E-B; Ignacio and Maria Isabel Torras; José Luis Barragán; The Honorable Oscar Rodriguez Cabrera, Consul General of Mexico; Celina Hellmund, Nina and León Brener-Hellmund; Mr. and Mrs. Greg Curran; Stephen and Johanna Donson; Linda and George Kelly; Trini and O.C. Mendenhall Foundation (Trini, Jan, and Oniel Mendenhall); Cathy and Alex López Negrete; Ms. Silvia Salle; Daniela and Manolo Sánchez; and Federica Simón de Andina.

The accompanying catalogue in English and Spanish editions was made possible by the Mary Street Jenkins Foundation. The English-language edition was additionally supported by the Davenport Family Foundation, The Andrew W. Mellon Fund for Scholarly Publications at the Philadelphia Museum of Art, and by Furthermore: a program of the J.M. Kaplan Fund.

The exhibition traveled from the Philadelphia Museum of Art, where it was on view from October 25, 2016, to January 8, 2017, and to the Museo del Palacio de Bellas Artes, where it was on view from February 10 to May 7, 2017, before traveling to the Museum of Fine Arts, Houston.

Paint the Revolution: Mexican Modernism, 1910–1950 traced the development of modern art in Mexico and the social, political, and cultural forces that shaped it over the course of nearly half a century. Featuring some 175 works—including prints, photographs, books, newspapers, easel paintings, large-scale portable murals, and mural fragments—this exhibition presented masterpieces by well-known figures such as Frida Kahlo, José Clemente Orozco, Diego Rivera, David Alfaro Siqueiros, and Rufino Tamayo, as well as works by many of their important contemporaries. In addition, three historical murals by Orozco, Rivera, and Siqueiros were digitally re-created and projected in the galleries. *Paint the Revolution* offered visitors the opportunity to see the emergence of Mexico as a center of modern art.



ADDITIONAL DISPLAYS FROM THE PERMANENT COLLECTION AND GALLERY ROTATIONS



1. **Much Ado about Something: Shakespeare Illustrated on the Printed Page**
 July 12–December 15, 2016
 Hirsch Library
 The Caroline Wiess Law Building

2. **A History of Photography: Selections from the Museum's Collection (VI)**
 September 20, 2016–January 8, 2017
 Lower Beck Corridor
 The Audrey Jones Beck Building

3. **Christian Marclay, "Telephones"**
 October 11–November 6, 2016
 Cullinan Hall
 The Caroline Wiess Law Building

4. **Wangechi Mutu, "The End of carrying All"**
 November 8, 2016–January 26, 2017
 Cullinan Hall
 The Caroline Wiess Law Building

Generous funding was provided by The Robert Mapplethorpe Foundation, Inc.; PHILLIPS; and Susan and Thomas Dunn.



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5. **Prototype/Production**
 November 12, 2016–April 30, 2017
 Alice Pratt Brown Gallery
 The Caroline Wiess Law Building

6. **Drawn to Teach: Instruction Manuals from the 17th to 19th Century**
 December 16, 2016–April 22, 2017
 Hirsch Library
 The Caroline Wiess Law Building

7. **Eye on Houston: High School Documentary Photography**
 January 13–May 7, 2017
 Lower Beck Corridor
 The Audrey Jones Beck Building

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



8. A History of Photography: Selections from the Museum's Collection (VII)
January 14–May 14, 2017
Lower Beck Corridor
The Audrey Jones Beck Building

Generous funding was provided by The Robert Mapplethorpe Foundation, Inc.; PHILLIPS; and Susan and Thomas Dunn.

9. Vignettes: Masterworks on Paper, 1520 to 1870
January 14–April 16, 2017
Cameron Foundation Gallery
The Audrey Jones Beck Building

10. Ádám Magyar, "Stainless"
February 8–April 9, 2017
Cullinan Hall
The Caroline Wiess Law Building



11. CLAP!—10 x 10 Contemporary
Latin American Photobooks
March 2–April 8, 2017
Hirsch Library
The Caroline Wiess Law Building



12. Reading Music:
Sound Recordings and the Book
From April 25, 2017
Hirsch Library
The Caroline Wiess Law Building



13. A History of Photography: Selections
from the Museum's Collection (VIII)
From May 16, 2017
Lower Beck Corridor
The Audrey Jones Beck Building

*Generous funding was provided by
United Airlines.*



**14. In the Studio: Craft in Postwar
America, 1950–1970**
From May 18, 2017
Alice Pratt Brown Gallery
The Caroline Wiess Law Building

*Generous funding was provided by
United Airlines.*

ADDITIONAL DISPLAYS FROM THE PERMANENT COLLECTION
AND GALLERY ROTATIONS



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

15. Securing the Glow: Photographs of Clouds
October 11, 2016–January 29, 2017

Generous funding was provided by United Airlines.

**Overhead and Under Foot:
Contemporary Topographies on Paper**
October 11, 2016–January 29, 2017

Generous funding was provided by United Airlines.

**16. Cuban Photography after 1980:
Selections from the Museum's Collection**
February 7–June 4, 2017

**17. Houston Artists Select:
Selections from the Museum's Collection**
From June 13, 2017

**KINDER FOUNDATION
GALLERY EXHIBITIONS**
in the Caroline Wiess Law Building
*The MFAH Education Center receives generous
funding from Kinder Foundation.*

Art.Write.Now.
November 1, 2016–January 8, 2017

18. Fashion Fusion Exhibition
From May 16, 2017

RIENZI EXHIBITIONS

**Grand Designs:
Neoclassical Taste in the 18th Century**
September 17, 2016–February 20, 2017
Isla's Gallery

19. Decorative Arts in the Age of Victoria
From March 11, 2017
Isla's Gallery



THE GLASSELL SCHOOL OF ART EXHIBITIONS

Fundamentals Exhibition

August 5–September 24, 2016
Interspace Gallery
Studio School

Periwinkle Foundation “Making a Mark”

September 1–October 28, 2016
Norma R. Ory Gallery
Junior School

Wells Fargo Student Show

September 8–October 26, 2016
Norma R. Ory Gallery
Junior School

Collage and Assemblage Exhibition

October 3–22, 2016
Interspace Gallery
Studio School

Just Life

October 30–December 2, 2016
Interspace Gallery
Studio School

Annual Junior School Holiday Exhibition

November 17, 2016–February 10, 2017
Norma R. Ory Gallery
Junior School

Along the Road

January 23–February 11, 2017
Interspace Gallery
Studio School

Post Oak High School Senior Show

February 22–23, 2017
Norma R. Ory Gallery
Junior School

Presbyterian School Fourth Grade Installation, Think.Make.See.

March 1–31, 2017
Norma R. Ory Gallery
Junior School



2017 Core Exhibition

March 17–April 22, 2017
Lawndale Art Center

The Core Program at the Glassell School of Art receives generous funding from the Joseph and Sylvia Slijka Foundation and the National Endowment for the Arts.

Core fellowships have been underwritten by The Dickson-Allen Foundation; Rania and Jamal Daniel; Mr. Alfred C. Glassell, III; The Francis L. Lederer Foundation; Meredith Long; McClain Gallery; Mr. Marc Melcher; The Powell Foundation; Karen Pulaski; and The Arch and Stella Rowan Foundation, Inc.

Block Exhibition

March 20–April 7, 2017
Interspace Gallery
Studio School

Society for the Performing Arts Exhibition

April 10–26, 2017
Norma R. Ory Gallery
Junior School

Advanced Portfolio Prep (APP) Exhibition

April 10–May 13, 2017
Norma R. Ory Gallery
Junior School

Life Drawing/Jewelry Collaborative Exhibition

April 17–May 5, 2017
Interspace Gallery
Studio School

Annual Student Exhibition

May 19–June 30, 2017
Interspace Gallery
Studio School



The following Glassell School of Art Exhibitions were presented in the Kinder Morgan Building in Houston:

Watercolors: Ken Mazzu/Monica Seibert/Brenda Williamson

Through September 2, 2016

Figurative Faculty Exhibition

September 5–December 2, 2016

RED Exhibition

December 5, 2016–March 3, 2017

LINE Exhibition

March 6–June 9, 2017

TEXTURE Exhibition

From June 12, 2017

OFF-CAMPUS EXHIBITIONS

20. Rain: Magdalena Fernández at the Houston Cistern

December 10, 2016–June 25, 2017
The Buffalo Bayou Park Cistern
This exhibition was organized by the Museum of Fine Arts, Houston, and co-presented by Buffalo Bayou Partnership.

Citywide African American Artists Exhibition

From June 16, 2017
The University Museum at
Texas Southern University

DEPARTMENTAL HIGHLIGHTS



Construction began on the Sarah Campbell Blaffer Foundation Center for Conservation.

CONSERVATION

At the time of writing this report, construction of the new Sarah Campbell Blaffer Foundation Center for Conservation has begun atop the Visitors Center on Fannin Street. The coming year should see the near-completion of the center and the beginning of our move into the state-of-the-art facilities that we have long anticipated. Meanwhile, practical conservation, research, and exhibition and acquisition support have continued across all areas of the Museum's permanent collection. The working life of the Conservation Department has been exceptionally busy in our temporary studios and laboratories. One very welcome development has been the expansion of decorative arts conservation to establish a position for an assistant conservator of historic frames; this position has long been needed to work on the Museum's extensive collection of Old Master picture frames, and the beneficial results are already evident in the Audrey Jones Beck Building galleries. We are also delighted to acknowledge a wonderfully generous gift from Ted and Melza Barr to fund the appointment of an assistant paper conservator. This position will provide additional help and expertise in what is one of the largest parts of the collection and one of the busiest areas of conservation at the Museum.

Both our Senior Conservator of Paintings and our Andrew W. Mellon Research

Scientist published important papers in the *Burlington Magazine* and the *AIC Journal* this year, and the former published a book on the Spanish painter and treatise writer Jusepe Martínez. Working together, they are also engaged in research for a book on the Abstract Expressionist painter Franz Kline.

—David Bomford

CHAIRMAN, CONSERVATION

FILM

A highlight of the 2016–2017 fiscal year was the centennial celebration of the legendary actress Olivia de Havilland, who turned one hundred on July 1, 2017, and lives in Paris. Her daughter, Gisele Galante Chulack, an Honorary Trustee of the Museum, introduced *The Dark Mirror* and delighted the audience by sharing her mother's anecdotes about making that film. Special guests during the Houston Cinema Arts Festival in November included the award-winning cinematographer Frederick Elmes, with a fortieth-anniversary restoration of *Blue Velvet*, and members of the Brennan restaurateur family, who premiered the documentary *Ella Brennan: Commanding the Table*. Audiences flocked to films about music, including *The Beatles: 8 Days a Week—The Touring Years*, *Monterey Pop*, and the fifth edition of the summer series *Jazz on Film*.

—Marian Luntz

CURATOR, FILM AND VIDEO



Film still from *The Beatles: 8 Days A Week—The Touring Years*

LIBRARIES

This year the Libraries added a record number of volumes (6,753) and the second highest number of titles (6,098) in our ninety-one-year history. More than half came as gifts, reflecting the stalwart and generous support that we receive from Houston's communities. Further, the Libraries made significant additions to our rare book holdings, acquiring Leonardo da Vinci's influential treatise on painting (1651), a suite of cabinetmaking and marquetry plates from Denis Diderot's prominent *Encyclopédie* (1778–79), William Blake's most ambitious commercial book production (1797), El Lissitzky's masterpiece of Soviet photo bookmaking (1935), and a complete run of the Taller Torres-García's dynamic journal (1945–53). In March 2017, the Hirsch Library hosted *CLAP!—10 x 10 Contemporary Latin American Photobooks*, a two-day "pop-up" installation in our reading room that welcomed nearly 150 attendees. This program featured 130 recent publications and provided a hands-on opportunity for Houston audiences to explore innovations in photography book publishing throughout Latin America. In conjunction with the event, Dr. Roberto Tejada, professor of art history and creative writing at the University of Houston, presented a lecture on the subject. Following the program, the publications were donated to the Hirsch Library by 10x10 Photobooks, a New York-based nonprofit whose



Museum visitors experiencing the CLAP!—10 x 10 Contemporary Latin American Photobooks event at the Hirsch Library, March 2–3, 2017.



The Museum published three major books that had special resonance in Texas.



mission is to promote the photobook genre. The William J. Hill Texas Artisans and Artists Archive enhanced its digital presence by adding 25,000 records, bringing its total to an impressive 81,000 records. This distinctive resource also broadened its reach by partnering with three new regional institutions: the Dallas Historical Society, and the Rosenberg Library and the Bryan Museum, both in Galveston. The Museum Archives joined the Library department this year, positioning both entities to better meet the research needs of our constituents as we move forward. Collectively, these activities speak to the depth of our growing collections, the institution's continued support for scholarship, and the ongoing importance of serving the Houston art community.

—Jon Evans

CHIEF OF THE LIBRARY AND ARCHIVES

PUBLICATIONS

The Museum published three distinguished books this year, with each one celebrating a deep connection to the state of Texas. A publication that was more than seven years in the making, *Julian Onderdonk: A Catalogue Raisonné* serves as the definitive resource on the American Impressionist artist who lived and worked primarily in Texas. A San Antonio native, Onderdonk (1882–1922) first trained in New York with William Merritt Chase and went on to create

extraordinarily vibrant paintings of the Texas landscape. This authoritative publication, authored by Harry Halff and Elizabeth Halff, with an essay by the Museum's former curator of American art, Emily Ballew Neff, demonstrates the breadth and brilliance of Onderdonk's work. The book also includes an extensive chronology of the artist's life and career. The first publication to document the complete, nearly 1,200 works of this talented artist, the Museum's catalogue raisonné brings Onderdonk's lyrical paintings to the long-deserved attention of a national audience. *Julian Onderdonk: A Catalogue Raisonné* received a 2017 CASETA (Center for the Advancement and Study of Early Texas Art) award for its important contribution to the published literature on the subject.

Ima Hogg (1882–1975) left her mark on Texas through sustained support of the arts, education, and mental health. In the biography *Ima Hogg: The Extraordinary Cultural Patron behind the Unusual Name*, David B. Warren, the founding director emeritus of Bayou Bend Collection and Gardens, paints an intimate and engaging portrait of the legendary philanthropist. This portrait is shaped by extensive archival research and insights gleaned from the years Warren worked by her side. The book traces Hogg's dedication to children's welfare, her efforts to establish the Houston Symphony, and her generous donations of major works of art

to the Museum—particularly her collection of American furniture and her home, Bayou Bend. Excerpts from Hogg's personal journals and letters, plus images from her life and of her collection, enrich the narrative.

Museum Life Trustee Frank Hevrdejs and his wife, Michelle, have amassed a treasured collection of still-life painting over several decades. *Two Centuries of American Still-Life Painting* represents the beauty and complexity of this genre in the United States. More than sixty-five works from the Hevrdejs collection are accompanied by comprehensive commentaries. Featuring works by prestigious artists such as Raphaelle Peale, Thomas Hart Benton, Georgia O'Keeffe, and Andrew Wyeth, this study expands the overall notion of the still life by examining its use in a variety of painting styles—from the nineteenth century to the present day. With color illustrations and an essay by the distinguished scholar William H. Gerdtz, this book demonstrates why the still life has been a compelling preoccupation for American artists. The Hevrdejses announced their gift to the Museum of the artworks displayed in the exhibition held this year, in the process transforming this catalogue into a publication that will document highlights from the permanent collection.

—Diane Lovejoy

PUBLISHER IN CHIEF

LEARNING AND INTERPRETATION



Opposite and above: In fiscal year 2016–2017, the Department of Learning and Interpretation offered engaging programs for a range of audiences and interests.

This year, the Department of Learning and Interpretation deepened its engagement with students, teachers, and visitors of all ages, serving a total of 114,500 individuals in the Museum's galleries and classrooms, in the Kinder Foundation Education Center, and off-site in Houston's communities. Evaluation and research were particular priorities throughout the year. The Museum was one of six museums nationwide to partner with the National Art Education Association and the Association of Art Museum Directors to gather data on the impact of art museum programs on students. In the spring, the Museum facilitated docent-led tours for fourth-, fifth-, and sixth-grade students from the Houston Independent School District (HISD) as part of this important study. In partnership with Slover Linett Audience Research, the MFAH initiated a study to understand how audiences wish to be engaged at the Museum. This cutting-edge research, supported by a major grant from the Institute for Museum and Library Services, has guided the Museum in program design for different audience segments.

In response to this research, Learning and Interpretation staff offered a variety of public programs to meet the engagement preferences of a total of 42,047 visitors. For those wanting to hear from art experts, the Museum's robust lecture offerings included the 41st Annual Ruth K. Shartle Symposium lectures, generously funded by The Brown Foundation, Inc. A broad range of speakers interpreted the major exhibition *Degas: A New Vision*, including Gary Tinterow, director of the MFAH and organizing curator of the exhibition; George Shackelford, deputy director of the Kimbell Art Museum; and Jodi Hauptman, senior curator of prints and drawings at the Museum of Modern Art, New York. For those seeking multi-sensory experiences in the galleries, partnerships with the Houston Ballet Academy and the Houston Girls Chorus brought young singers and dancers into *Degas: A New Vision* for an evening of song and improvised dance movement, inspired by Degas's paintings, and a long-standing partnership with Da Camera Young Artists transported visitors into the world of Cuban instrumental music in the exhibition *Adiós Utopia: Dreams and Deceptions in*

Cuban Art Since 1950. For intergenerational audiences looking for hands-on experiences, the weekly Sunday Family Zone and Studio allowed parents and children to appreciate and make art together. For those interested in fashion and art, the third annual Fashion Fusion competition and runway show featured original garments—inspired by the *Adiós Utopia* exhibition—created by students in the award-winning fashion design program at Houston Community College. For those desiring a festival experience, the Lunar New Year Celebration at the Museum concluded the exhibition *Emperors' Treasures: Chinese Art from the National Palace Museum, Taipei*, with calligraphy demonstrations, lion dancing, and a performance by the North American Youth Chinese Orchestra.

In collaboration with Museum curators, Learning and Interpretation staff expanded digital and hands-on interpretive offerings in the galleries for visitors to enhance their experience with art on view. For the exhibition *Colors of the Oasis: Central Asian Ikats*, an iPad kiosk and video installation demonstrated the natural dying technique used in ikat

textiles, while a discovery cart allowed visitors to interact with dyed yarns and jarred pigments. In the exhibition *Vignettes: Masterworks on Paper, 1520 to 1870*, an iPad kiosk clarified the engraving technique, and handheld magnifying glasses allowed visitors to view details of the works on paper, offering opportunities for group interaction and social media posts.

The Museum expanded community relationships this year to serve 6,332 Houstonians with art-inspired programming in their neighborhoods. The Museum's strengthening relationship with the Baker-Ripley Neighborhood Centers produced a yearlong slate of programs in Houston's East End Latino community. At Ripley House, the nonpartisan Art of the Vote program brought candidates for local office into conversation with constituents about community values, sparked by works of art in the Museum's collections. Glassell-on-the-Go, the Museum's after-school mobile art classes for underserved students, was brought to select Houston Public Library branches and HISD schools for two semesters, with culminating experiences for students and their families at the Museum. In collaboration with the MFAH, Texas Southern University hosted the *Citywide African American Artists Exhibition*, which opened in June. For this exhibition, eighty-five works of art were chosen by curator Jamal Cyrus, and prizes were awarded to artists by judges Michael Ray Charles, Yvonne Garcia, and Ramon Manning.

During the year, the department facilitated object-based learning for educators and students throughout the greater Houston area. *Learning Through Art* workshops and summer institutes served 913 K–12 teachers, and in turn reached 129,875 students in their classrooms. On-site, the Museum welcomed 44,615 students, educators, and chaperones through the ExxonMobil School Tour Program at the MFAH, the Museum's teen programs, and programs for university and professional school students. A new class of docents was trained to meet the growing need for school tours, serving all third graders from Houston and Clear Creek Independent School Districts, and all fourth graders from Spring Branch and Galena Park Independent School Districts. The *hang@mfah* teens experimented with augmented-reality game design to interpret the Museum's collections, and the *Eye on Houston: High School Documentary Photography* exhibition featured photographs by forty-seven high school students from HISD schools. At the MFAH, five undergraduates participated in the Mellon Foundation Undergraduate Curatorial Fellowship program, which supports students from underrepresented backgrounds with two-year fellowships and curatorial mentorship at six museums nationwide. To date, MFAH graduates of this program have been hired for curatorial positions at the Los Angeles County Museum of Art and the Pérez Art Museum Miami.

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



MEMBERSHIP AND GUEST SERVICES



Guests line up around the Caroline Wiess Law Building as part of a twenty-four-hour marathon viewing period on the closing day of *Kusama: At the End of the Universe*.

Attendance at the Museum's Susan and Faye S. Sarofim Campus, the Glassell School of Art, Bayou Bend, and Rienzi was 990,065—a 10 percent increase from the previous year. The Sarofim Campus, currently consisting of the Audrey Jones Beck Building and the Caroline Wiess Law Building, hosted 80,900 more visits than the previous year. This was an impressive 23.5 percent increase from the previous year.

The fiscal year's exhibition roster fueled this growth and provided guests with one of the most wide-ranging and irresistible offerings of specially ticketed exhibitions to date. During this twelve-month period, members and guests had the opportunity to view ten prestigious international exhibitions: *High Society: The Portraits of Franz X. Winterhalter* and *Kusama: At the End of the Universe* (both opened in the prior fiscal year); *Degas: A New Vision*; *Emperors' Treasures: Chinese Art from the National Palace Museum, Taipei*; *Ron Mueck*; *Pipilotti Rist: Pixel Forest and Worry Will Vanish*; and *Paint the Revolution: Mexican Modernism, 1910–1950*.

The varied exhibition offerings inspired us to create “combo packages” of tickets to two or three shows for a discount off the regular price of each ticket. These ticket packages also helped to entice a visitor with an even better value proposition to become a member of the

Museum. On-site conversions of guests into members and three multichannel marketing campaigns (utilizing mail, email, digital advertising, and phone) helped to increase the number of member households by 11 percent. At 29,405 active member households, membership this fiscal year achieved the highest level of members in the last decade—a statistic that even surpassed the level of memberships during the year of the popular “King Tut” exhibition in fiscal year 2011–2012. In addition to each paying member household, 10,040 college students were provided member privileges as part of the Museum's University Partnership Program. In total, there were nearly 40,000 member households this year.

Although ticket and membership sales are crucial to the financial health of the Museum, at the heart of the organization are the guests and members we serve. The Membership and Guest Services Department enhanced its commitment to providing a positive guest experience by launching a new, museum-wide initiative: “The Fine Art of Hospitality.” To date, more than four hundred employees across all departments of the Museum have completed hospitality training. Among our chief objectives is bringing together staff to best serve our audiences.

The Membership and Guest Services Department looks forward to welcoming you and Houston's communities to the Museum again very soon.

—Jennifer Garza
CHIEF ADMINISTRATOR OF MEMBERSHIP
AND GUEST SERVICES

INTERNATIONAL CENTER FOR THE ARTS OF THE AMERICAS

During fiscal year 2016–2017, the International Center for the Arts of the Americas (ICAA) continued on its track to finalize the processing of documents recovered during the first phase of the Documents of 20th-Century Latin American and Latino Art project. Our central operating team at the Museum of Fine Arts, Houston, edited, catalogued, and translated materials submitted by the documents recovery team in Montevideo, Uruguay. By the end of June 2017, nearly 8,300 documents from this and other teams had been made available, free of charge, to more than 358,000 online visitors and 23,500 registered users through its bilingual platform (icaadocs.mfah.org).

Concurrent with these activities, the ICAA continued to be an integral component of the research, scholarship, and exhibition initiatives of the Latin American Art Department. The ICAA was fully involved in the planning, research, and deployment of the landmark exhibition *Adiós Utopía: Dreams and Deceptions in Cuban Art Since 1950*. Developed in partnership with the Cisneros Fontanals Fundación Para Las Artes (CIFO Europa), the Cisneros Fontanals Art Foundation, CIFO USA, and the Walker Art Center in Minneapolis, *Adiós Utopía* examined how Cuba's revolutionary aspirations for social utopia—and subsequent disillusionment—shaped sixty-five years of art on the island.

The ICAA also organized a related three-part series of artist-centered conversations—titled *Art and the Cuban Revolution: A Critical Dialogue*. The program featured Cuban masters such as Pedro de Oraá, artists from the 1980s generation including Flavio Garciandía and René Francisco, and



View of one of the conversations in the three-part series *Art and the Cuban Revolution: A Critical Dialogue*.

contemporary practitioners such as Carlos Garaicoa, Glenda León, and Los Carpinteros. The ICAA also partnered with Rice University and the Center for Latin American Visual Studies (CLAVIS) at the University of Texas at Austin in staging the graduate-student workshop *Between the Contemporary and the Archive: New Challenges and Perspectives in Cuban Art History*, which took place at the Moody Center for the Arts at Rice University. The objective of this collaborative workshop was to encourage students of Cuban and Caribbean art to explore their research options among a community of artists, mentors, and peers.

In fiscal year 2016–2017, the ICAA significantly advanced key exchanges with the University of Houston. Working with peers at the university's Art History Program (College of the Arts), the Department of Hispanic Studies (College of Liberal Arts and Social Sciences), and the MD Anderson Library, as well as the MFAH Department of Learning and Interpretation, ICAA administration defined the parameters for a partnership centered on digital humanities and object-based learning that is projected to officially

begin in the fall of 2018. This unprecedented partnership will enhance undergraduate and graduate humanities education at the university through direct exposure to objects and primary sources culled from the rich Latin American and Latino art collection and digital archival holdings of the Museum. The partnership will establish an innovative model for the interaction between museums and research universities that could inform similar collaborations at the national level.

This fiscal year, the ICAA received support from an NEH Humanities Initiatives Hispanic-Serving Institutions grant awarded to the University of Houston for collaborative work with the center, as well as a significant two-year grant from the Bruce T. Halle Family Foundation for the technological overhaul of the Documents Project's database and website. It also received support from the individual contributions of the ICAA Ideas Council members.

—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

GIACOMO AND GIOVANNI ZOFFOLI
Figure of Apollo Belvedere, c. 1769
Bronze
1 1/2 x 8 1/2 x 5 1/2 in. (35.6 x 21.6 x 14 cm)
Sarah Campbell Blaffer Foundation
BF.2017.6



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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 continue to be exhibited in five dedicated galleries in the Audrey Jones Beck Building.

In the 2016–2017 fiscal year, the Blaffer Foundation pursued its ongoing program of exhibiting works of art at museums in Texas and outside the state. The *Suicide of Lucretia*, by Lucas Cranach the Elder, was included in the monographic exhibition at the National

Museum of Western Art in Tokyo and the National Museum of Art in Osaka. The *Allegory of the Consequences of the Peace of Utrecht*, by Paolo de Matteis, was lent to the Petit Palais in Paris for the exhibition *The Art of Peace: Secrets and Treasures of Diplomacy*. Two prints from the foundation's collection were on display in the exhibition *Vignettes: Masterworks on Paper, 1520 to 1870* at the Museum of Fine Arts, Houston. Recently, *Still Life: The Smell*, by Edwaert Collier, returned from Canada, where it had been on view since 2015 at all four venues of the exhibition *The Unvarnished Truth: Exploring the Material History of Paintings*.

In 2017 the foundation acquired the *Figure of Apollo Belvedere*, c. 1769, by Giacomo and Giovanni Zoffoli. This bronze statuette reproduces on a small scale one of the most famous sculptures of antiquity, the over-life-sized marble *Apollo* that has been in the Belvedere of the Vatican Palace since 1511. Such statuettes were produced in Italy from the fifteenth century onward and became popular in the eighteenth century, when they were sold to foreigners, especially the British, on a so-called Grand Tour. As such, this work fits perfectly in the eighteenth-century case of the Cabinet of Curiosity, installed in the foundation's smallest gallery at the Museum, which features several English items from the period, including a portable microscope and a pocket globe, as well as a French painting of the period, by Jacques Sablet, that was painted in Rome and has a classical subject and a figure possibly derived from the *Apollo Belvedere*.

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 our Studio School, Junior School, and the nationally acclaimed Core Residency Program.

The Glassell Studio School completed a second year at its temporary location at the John P. McGovern campus of the Texas Medical Center. Once construction of the new facility is completed, the school will move into its new studios and classrooms. The school offered a variety of programs designed to engage the student body and to complement the coursework. The school's presentations this year included artists David Aylsworth and Gael Stack in conversation and a lecture by metalsmith and educator Myra Mimplitsch-Gray. The school continued its partnership with Kinder Morgan, which hosted an exhibition series featuring selections of student and faculty work. The popular *Annual Student Exhibition* opened in the Interspace Gallery on May 19, concluding a year of individual and group student shows. The school saw steady enrollment numbers, reaching 1,787 units, 120 of which were registered through the University of St. Thomas.

The Glassell Junior School continues to maintain strong enrollment numbers. Once again, the school enjoyed high enrollment during the summer, boosting the final total enrollment for the year to 4,810. Newly added programming and expanding community partnerships with Post Oak High School, Presbyterian School, and the homeschool community



Core artist-in-residence Tsuyoshi Anzai installs *Oblivion*, 2017, his work made from connected pantographs, pastel on paper, wood table, mic stand, tripod, and bricks.

play a large role in the school's continued success. Portfolio Day and Sketch Day, the school's annual scholarship competitions, resulted in more than 306 scholarships awarded.

The Core Residency Program at the Glassell School of Art is a nine-month postgraduate program consisting of seven artists and three critical writers. Participants are provided studio or office space in the Bermac Arts 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 Fia Backstrom, Lauren Berlant, Hannah Feldman, Charles Gaines, Catherine Morris, Rit Premnath, Martha Rosler, and Wendy Vogel. Core critic-in-residence Taraneh Fazeli organized a curatorial project titled *The Warp and Weft of Care* with performances and workshops at Lawndale Art Center and Project Row Houses. In March, the 2017 *Core Exhibition* opened at Lawndale Art Center. The exhibition featured the work

of the seven Core artists-in-residence. The show was accompanied by a publication that documented the artists' work and featured essays contributed by the Core critical writers.

In 2016–2017, the Glassell School of Art received generous financial support from individuals, foundations, and corporations. The Annual Fund Drive raised \$250,950. The Annual Benefit and Art Auction, "Back to the Future," raised \$280,667. The Core Program exceeded its fund-raising goal, and the Glassell Studio and Junior schools continued to receive strong support.

I would like to thank the members of the Glassell School of Art committees for their leadership and enthusiastic support of the school. I wish to acknowledge the Executive Committee Chair Brad Bucher and the Core Residency Program Subcommittee Chair Jereann Chaney.

—Joseph Havel

DIRECTOR, THE GLASSELL SCHOOL OF ART

BAYOU BEND COLLECTION AND GARDENS



A view of the north facade of Bayou Bend.

The Museum's fiscal year always begins in one year and carries over to the next. In 2017 Bayou Bend Collection and Gardens experi-

enced an additional transition, and one of historical significance: in March, we concluded our fiftieth anniversary celebration and began our fifty-first year of sharing our cultural resources with Houston's communities.

Following a well-established tradition at Bayou Bend, this year was successful on many levels. The budget had a positive ending balance, due in large part to an annual fund drive that exceeded its goal by nearly \$50,000, under the enthusiastic leadership of Martha Erwin, chair of the Bayou Bend Committee. Also, many generous individuals and organizations contributed to our educational and public programs. Special appreciation goes to William J. Hill for underwriting several children's activities throughout the year, and to the Houston Junior Woman's Club for its significant grant supporting History Camp, bus scholarships, and a new school tour program that reflects best practices in history education.

Springtime highlighted the beauty of Bayou Bend's gardens, providing a spectacular backdrop for our three successful annual fundraisers: an elegant Fashion Show chaired by Phoebe Tudor; a delightful Children's Party organized by Chairs Caroline Billipp, Tay Carey, Tennie Ott, Mary Steen, and Mequet Werlin; and a celebratory Garden Party honoring Bayou Bend's founder, Ima Hogg.

Successful major projects included the ongoing expansion of the William J. Hill Texas Artisans and Artists Archive; the sixth

biennial David B. Warren Symposium; the exhibition *A Texas Legacy: Selections from the William J. Hill Collection*, presented at the Museum's Sarofim Campus; and Christmas Village at Bayou Bend, a twenty-night event attended by more than 17,000 people that received an even more impressive overall audience survey score than in year one. Publications included volume 5 in the ongoing series documenting the Warren symposium proceedings; *Inside/Out*, Bayou Bend's biannual magazine; and the first-ever volume dedicated to the subject of nineteenth-century Texas silver. A complete exterior repainting of the house—walls, doors, windows, and ironwork—followed the early 1990s restoration example.

Annual attendance again exceeded 100,000 and represented an increasingly broad and diverse audience. Bayou Bend's emphasis this year on digital marketing helped us reach many more potential visitors, and included website promotion, targeted eblasts, and social media. Events such as Jazz and Juleps, Holiday Brews on the Bayou, and Sip and Stroll introduced new—as well as younger—adults to Bayou Bend.

While reviewing the year's many accomplishments in order to write this report, I was reminded yet again of Bayou Bend's unique support structure that makes everything possible: our generous donors; the steadfast service groups that assist us at every turn, namely the Bayou Bend Docent Organization, River Oaks Garden Club, Houston Junior Woman's Club, and Houston Alumnae Chapter of Kappa Alpha Theta; our expert staff; and our dedicated Bayou Bend Committee members. Fifty-one years and counting, we all continue to be inspired by the philanthropy and vision of Ima Hogg.

—Bonnie Campbell

DIRECTOR, BAYOU BEND COLLECTION
AND GARDENS

RIENZI

July 2016 marked a significant month for Rienzi with the retirement of Katherine Howe, Rienzi's founding director. In stepping into the position, I inherited a flourishing house and collection and a mandate to build on this strong foundation. With the clever guidance of Rienzi Committee Chair Rosslyn Crawford, Collections Subcommittee Chair Cyvia Wolff, and Garden Subcommittee Chair Cheryl Moore, Rienzi's staff spent the year exhibiting and exploring the collection, developing new programs, and finding innovative ways to introduce the gardens to visitors.

In September, Rienzi held its second biennial symposium, underwritten in part by the Houston Antiques Dealers Association Endowment. Drawing inspiration from the Museum's landmark acquisition of the Robert Adam-designed *Dundas Sofa*, seven young scholars gave papers on architect-designed objects. The fall exhibition *Grand Designs: Neoclassical Taste in the 18th Century* explored decorative arts, like the sofa, that were inspired by classical models. This was followed by a leap to the nineteenth century in the spring exhibition, *Decorative Arts in the Age of Victoria*.

Rienzi's green spaces benefitted greatly from the stewardship of The Garden Club of Houston (GCH) and Bart Brechter, the Museum's newly promoted head of gardens and landscape. Their collaboration with Stephanie Niemeyer, learning and interpretation manager, led to the first published guide to Rienzi's gardens, underwritten by the GCH. Labor Day saw an exponential increase in attendance from the previous year, with garden-themed activities for children and lectures aimed at the home gardener.



Guests were serenaded as they entered Rienzi to attend the annual spring party.

Rienzi Reels was a popular offering in which we screened *The Young Victoria* on the lawn. Our twice-yearly partnership with Breakfast Yoga Club once again brought two hundred to three hundred yogis to the gardens.

With the financial help of the Sterling-Turner Foundation, Rienzi's education programs continued to be robust and lively. This year saw the debut of a new focus tour on Rienzi's founders, Harris and Carroll Sterling Masterson, and how they lived in their house. Our partnership with Houston Grand Opera Studio maintains a strong following. The series is underwritten by a generous grant from Margaret Alkek Williams and Randa and Charles Williams. Rienzi also partnered with Clark Cooper Concepts to present a dinner featuring female champagne makers and their histories. The season ended with an Ars Lyrica collaboration featuring bilingual English-Spanish music for children as well as bilingual Rienzi docents in the house.

Rienzi's fund-raising events were also extremely successful this year. Due to the generosity of Houston patrons, Rienzi had already met its 2016–17 Annual Fund Drive goal by January. The Rienzi Society dinner, held on January 19, was chaired by Mary Eliza Shaper and Melissa Schnitzer. Thanks must go to them for such an elegant evening, which raised \$291,800 with which members voted to purchase the *Terrestrial Globe* (c. 1791, updated 1831) by the English firm of J. & W. Cary. At the annual Rienzi Spring Party on April 19, chaired by Stacey and Jeff Henningsen; Rachel and Mark Lawrence; and Angie and John Reckling, mariachis serenaded guests as they walked up the driveway. This charming event raised \$151,553 for Rienzi.

I am grateful to all who have given of their time, funds, and most of all goodwill to Rienzi this past year.

—Christine Gervais
DIRECTOR, RIENZI

THE BROWN FOUNDATION FELLOWS PROGRAM THE DORA MAAR HOUSE, MÉNERBES, FRANCE



Salon in the garden at the Dora Maar House.

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 the humanities. The program was conceived in 2006 by Nancy Brown Negley and is funded by The Brown Foundation, Inc.

Twenty-five Brown Foundation Fellows were selected for the 2016–2017 program. These Fellows—artists, poets, novelists, filmmakers, historians, curators, and scholars from a wide range of fields—immersed themselves in the creative aspects of their work and engaged with their peers and community through thirty-three cultural activities and events that attracted more than 1,700 visitors to the Dora Maar House. Among the activities this year were lectures that resulted from the rewarding partnership with the classical music organization Les Musicales du Luberon, and monthly salons at which the Fellows share their work with the community. We continue to partner with other cultural groups. With La Strada, we screened two award-winning films by our Fellows: a feature film, *Noor*, directed by Cagla Zencirci and Guillaume Giovanetti; and a documentary, *Intangible Asset Number 82*, by Emma Franz. We hosted lectures in the garden as part of the Italian Film Festival in early August. In addition, we hosted a poetry

reading at the Dora Maar House in March as part of the village-wide month of poetry.

As of June 30, 2017, the program counts 191 alumni, all of whom consistently express their gratitude to Mrs. Negley and The Brown Foundation, Inc. Our alumni are a credit to the residency with their continued accolades. For example, this year many of our artists had solo exhibitions, including Carole Benitah, Ellen Driscoll, Laurie Fendrich, Nene Humphrey, Patricia Treib, and Liz Ward. Piotr Klemensiewicz had a yearlong solo exhibition, *terreste (paysages)*, at the Salagon Museum and Gardens. Jane South was appointed chair of the Fine Arts Department at the School of Art at Pratt Institute. Jennifer Grotz received a John Simon Guggenheim Memorial Foundation Fellowship. Milagros de la Torre received the Merited Person of Culture Award in Peru. Emma Franz's most recent documentary, *Bill Frisell: A Portrait*, is nominated for the Grand Jury Award at the SXSW Film Festival and the Nashville Film Festival. Jennifer Haigh's book *Heat and Light* was translated into French and published in France. Libbie Masterson created a stained-glass permanent installation at William P. Hobby Airport in Houston. Kathleen Winter won the Elixir Press Poetry Prize. Kia Corthron's *The Castle Cross the Magnet Carter* won the Center for Fiction's First Novel Prize.

The Brown Foundation Fellows Program is indebted to Nancy Brown Negley for conceiving and executing this remarkable residency; to the members of the board of The Brown Foundation, Inc., for its years of trust and support; to our loyal alumni; and to the citizens of Ménerbes, who have embraced the Fellows and have selflessly assisted them in countless positive ways.

—Gwen Strauss

DIRECTOR, THE BROWN FOUNDATION FELLOWS
PROGRAM, THE DORA MAAR HOUSE,
MÉNERBES, FRANCE

DEVELOPMENT

During the 2016–2017 fiscal year, the many successes in fund-raising were the result of commitment and work by members of the Board of Trustees, chaired by Richard D. Kinder; the Campaign for the Museum of Fine Arts, Houston, chaired by Cornelia C. Long; and the Development Committee, chaired by Courtney Lanier Sarofim. The generous support of individuals, foundations, corporations, and government agencies totaled \$20.3 million for operations, accessions, and special projects. On behalf of the Board of Trustees, we honor all those donors who made this achievement possible. For a list of the donors who contributed to the Museum’s Capital Campaign, as of June 30, 2017, please see pages 14–15.

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 \$3,470,760 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, whose challenge grant matched unrestricted gifts for the Glassell School of Art. Additionally, we would like to thank the Cullen Foundation and Houston Endowment Inc. for providing leadership gifts.

BENEFIT EVENTS

Every year, special events at the Museum raise vital funds for operations, and the Museum organized seven such events for the 2016–2017 fiscal year. The Grand Gala Ball raised \$1,836,873. The Glassell School of Art Benefit and Auction raised \$280,667. Three benefits at Bayou Bend raised \$1,015,243, and the Rienzi Spring Party raised \$151,553. Two additional events, One Great Night in November and the Latin American Experience, supported accessions for the Museum and collectively raised \$2,697,989.

For a list of all MFAH annual drives and benefits, please see page 112.

INDIVIDUAL GIFTS

Individuals continue to provide some of the most significant support for Museum activities, including exhibitions; learning and interpretation programs; conservation projects; and accessions. For extraordinarily generous gifts, we thank Leslie and Brad Bucher; Anne and Charles Duncan; Clare A. Glassell; Mindy and Jeff Hildebrand; Lynne and Joe Hudson; Nancy and Rich Kinder; Sara and Bill Morgan; Faye S. Sarofim; Randa and K. C. Weiner; and Jeanie Kilroy Wilson.

FOUNDATION SUPPORT

This year, 170 foundations provided more than \$25 million in support of operations, accessions, and capital projects. Houston foundations are exceptional in their giving, and we extend a special thank-you to The Brown Foundation, Inc.; Sarah Campbell Blaffer Foundation; Ting Tsung and Wei Fong Chao Foundation; the Cullen Foundation; John R. Eckel, Jr. Foundation; the Elkins Foundation; the Hamill Foundation; Jerold B. Katz Foundation; John P. McGovern Foundation; and the Wortham Foundation, Inc.

CORPORATE CONTRIBUTIONS

The Museum is proud of the support received from the corporate community in Houston and far beyond. This year, corporate groups provided \$3.2 million. Special thanks go to Bank of America; BBVA Compass; Budweiser/Silver Eagle Distributors; Christie's; ExxonMobil; JPMorgan Chase; Luther King Capital Management; Mercantil Bank N.A.; Palmetto Partners; and Shell Oil Company.

CIVIC AND GOVERNMENT GRANTS

The Museum could not exist without funds provided by various civic and government organizations. This year, the Museum received more than \$2 million in grants from these local, state, and national groups. Our deepest appreciation is extended to the City of Houston; Houston Junior Woman's Club; the Institute of Museum and Library Services; MD Anderson Cancer Center; the National Endowment for the Arts; the River Oaks Garden Club; Texas Commission on the Arts; and Theta Charity Antiques Show.

PLANNED GIVING

The Museum's Myrtle Wreath and Ima Hogg Societies continue to flourish, with 310 members to end the fiscal year. These societies allow the MFAH to recognize donors who have let us know that they intend to provide important resources for future generations by including the Museum, the Glassell School of Art, Bayou Bend, and/or Rienzi in their estate plans. We extend our deep gratitude to the friends who have enrolled in these societies.

NON-CASH CONTRIBUTIONS

Every year the Museum receives valuable support from donors who provide indispensable in-kind services to the institution. We especially recognize Vinson & Elkins, LLP for donating consistent and extraordinary legal service; Houston Public Media for generously supporting Museum exhibitions and programs through advertising; and United for donating airfare for Museum administrators as well as for supporting exhibitions and special events.

VOLUNTEERS

Our volunteers are perhaps the most impressive endorsement of the Museum. They give their time and service to enable the institution to better serve the community. In 2016–2017, more than 900 volunteers worked over 56,500 recorded hours. According to guidelines established by the Independent Sector, this support is worth more than \$1.3 million. Volunteers give vital assistance in all areas of the Museum, including membership, guest services, and learning and interpretation. The corps of docents provides vast support not only for the Museum, but also for Bayou Bend and Rienzi. We wish to pay special tribute to the Guild, the Museum's volunteer leadership organization. The Guild was 474 members strong and provided constant, immeasurable support.

—Amy Purvis

CHIEF DEVELOPMENT OFFICER

DEVELOPMENT

Funds raised by the annual drives, benefits, and support organizations listed in this section are total gross proceeds.

ANNUAL DRIVES

Museum Annual Fund Drive

Raised: \$2,473,774

Bayou Bend Annual Fund Drive

Raised: \$621,736

Glassell School Annual Fund Drive

Raised: \$250,950

Rienzi Annual Fund Drive

Raised: \$124,300

PLANNED GIFTS

The Myrtle Wreath Society

Members: 258

The Ima Hogg Society

Members: 52

BENEFITS

2016 Grand Gala Ball

October 2, 2016

Chairs: Mr. and Mrs. S. Reed Morian

Raised: \$1,836,873 for operations

One Great Night in November, 2016

November 2, 2016

Raised: \$836,355 for accessions

2017 Latin American Experience

March 4, 2017

Chairs: Mr. and Mrs. Thomas Lile

Raised: \$1,861,634 for accessions and operations

2017 Bayou Bend Fashion

Show and Luncheon

March 31, 2017

Chair: Phoebe Tudor

Raised: \$384,825 for operations

2017 Bayou Bend Children's Party

April 1, 2017

Chairs: Mr. and Mrs. Peter Billipp;

Mr. and Mrs. Philip Carey; Mr. and Mrs.

David A. Ott, Jr.; Mr. and Mrs. John Steen;

Mr. and Mrs. David Werlin

Raised: \$82,450 for operations

2017 Bayou Bend Garden Party

April 2, 2017

Raised: \$547,968 for operations

2017 Rienzi Spring Party

April 19, 2017

Chairs: Mr. and Mrs. Jeffrey Alan

Henningsen; Mr. and Mrs. Mark Lawrence;

Mr. and Mrs. John Reckling

Raised: \$151,553 for operations

Florescence 2017

April 25–26, 2017

Chairs: Mrs. Carole Bailey;

Mrs. Sara Ledbetter

Raised: \$513,653

The 2017 Glassell School of Art Benefit and Auction

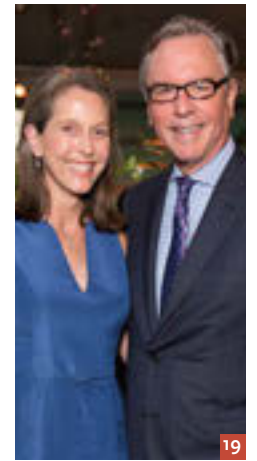
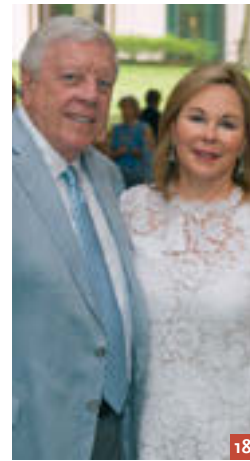
May 6, 2017

Raised: \$280,667 for operations



- 1 Grand Gala Ball: Chairs Reed and Laurie Morian
- 2 Grand Gala Ball: Meredith and Cornelia Long
- 3 Grand Gala Ball: Tony and Cynthia Petrello
- 4 One Great Night in November: Bill Hill; Joe Hudson
- 5 One Great Night in November: John Duncan; Will Mathis
- 6 Rienzi Society: Chairs Park and Mary Eliza Shaper; Chairs Melissa and Doug Schnitzer

- 7 Rienzi Society: Charles and Judy Tate
- 8 Latin American Experience: Chairs Tom and Mary Lile
- 9 Latin American Experience: Pat Breen; Gabriel Castello; Celina Hellmund
- 10 Latin American Experience: Pershant and Nidhika Mehta
- 11 Bayou Bend Fashion Show: Anne Duncan; Rose Cullen; Elise Joseph



12 Bayou Bend Fashion Show: Chair Phoebe Tudor; Lynn Wyatt

13 Bayou Bend Fashion Show: Isabel Lummis; Aliyya Stude; Courtney Sarofim

14 Bayou Bend Children's Party: Chair Mequet Werlin; Chair Caroline Billipp; Chair Tennie Ott; Chair Tay Carey; Chair Mary Steen

15 Bayou Bend Children's Party: Chris and Kristy Bradshaw and family

16 Bayou Bend Garden Party: Jeanie Kilroy Wilson and Wally Wilson

17 Bayou Bend Garden Party: Jim and Sharyn Weaver

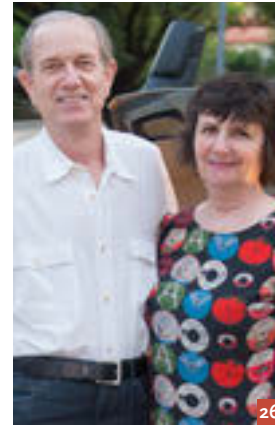
18 Bayou Bend Garden Party: Rich and Nancy Kinder

19 Bayou Bend Garden Party: Susanne and Bill Pritchard

20 Rienzi Spring Party: Chairs Jeff and Stacey Henningsen; Chairs Mark and Rachel Lawrence; Chairs Angie and John Reckling

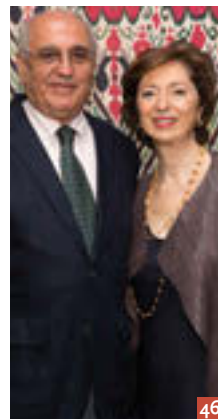
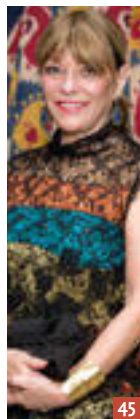
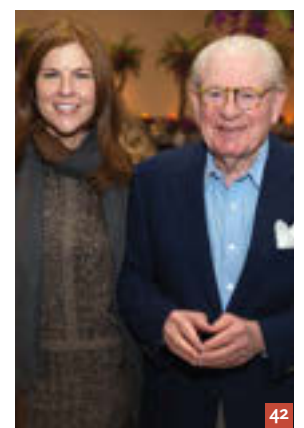
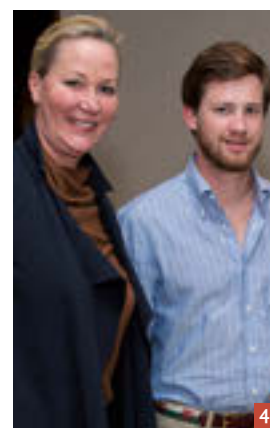
21 Rienzi Spring Party: Christiana McConn; Carroll Goodman

22 Rienzi Spring Party: Marty and Kathy Goossen



- 23 Florencia: Chairs Carole Bailey and Sara Ledbetter
- 24 Florencia: Butch and Nancy Abendshein
- 25 Florencia: Cherie and Jim Flores
- 26 Glassell School of Art Benefit: Brad and Leslie Bucher
- 27 Glassell School of Art Benefit: Scott and Judy Nyquist
- 28 *Julian Onderdonk and the Texan Landscape* opening dinner: Harry and Eleanor Halff; William J. Hill
- 29 *Julian Onderdonk and the Texan Landscape* opening dinner: Lenoir and Susan Josey; Lela and Robin Gibbs

- 30 *Degas: A New Vision* opening dinner: Linda McReynolds; Nancy Kinder
- 31 *Degas: A New Vision* opening dinner: Rodney and Judy Margolis
- 32 *Degas: A New Vision* opening dinner: Tom and Liz Glanville
- 33 *Degas: A New Vision* opening dinner: Tom and Marsha Brown
- 34 *Emperors' Treasures: Chinese Art from the National Palace Museum, Taipei* opening dinner: Anne and Albert Chao



- 35 *Emperors' Treasures: Chinese Art from the National Palace Museum, Taipei* opening dinner: Charles and Anne Duncan
- 36 *Emperors' Treasures: Chinese Art from the National Palace Museum, Taipei* opening dinner: Miwa Sakashita; Louis Adler; John Stroehlein; Gail Adler; Ann Trammell
- 37 *Emperors' Treasures: Chinese Art from the National Palace Museum, Taipei* opening dinner: Sushila Agrawal; Nancy Allen; Dr. Durga D. Agrawal
- 38 *Two Centuries of American Still-Life Painting: The Frank and Michelle Hevrdejs Collection* opening dinner: Downing and Lisa Mears
- 39 *Two Centuries of American Still-Life Painting: The Frank and Michelle Hevrdejs Collection* opening dinner: Macey and Harry Reasoner

- 40 *Two Centuries of American Still-Life Painting: The Frank and Michelle Hevrdejs Collection* opening dinner: Michelle and Frank Hevrdejs
- 41 *Ron Mueck* opening reception: Sara Dodd and George Dodd
- 42 *Adiós Utopia: Dreams and Deceptions in Cuban Art Since 1950* opening reception: Mary Lile; Rusty Wortham
- 43 *Adiós Utopia: Dreams and Deceptions in Cuban Art Since 1950* opening reception: Gary Tinterow; Ella Fontanals-Cisneros
- 44 *Colors of the Oasis: Central Asian Ikats* opening dinner: Cenk and Catherine Ozdogan
- 45 *Colors of the Oasis: Central Asian Ikats* opening dinner: Franci Neely
- 46 *Colors of the Oasis: Central Asian Ikats* opening dinner: Hamid and Lily Kooros
- 47 *Paint the Revolution: Mexican Modernism, 1910–1950* opening dinner: Mari Carmen Ramírez; Marilyn Oshman; Mary Cullen; Rose Cullen

DEVELOPMENT

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A list of donors to the Capital Campaign is published on pages 14–15.

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 Rose Marie Byrne *
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 John Blodgett Davis + *
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 Merrienne Timko and Peter Lotz
 Gary Tinterow
 Dr. Robert and Fiona Toth
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 Anne Wilkes Tucker +
 Francita Stuart Koelsch Ulmer +
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 Daisy S. Wong
 John C. Wynne *
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 Bonnie Campbell +
 Evelyn Houstoun Chew + *
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 Elinor M. Christian +
 Harriet Sharpe Cochran and
 Larry F. Cochran
 Mary Frances Couper *
 Mrs. Lacy Crain +
 Sharon G. Dies
 O.B. Dyer + *
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 Debbie and Gary Gibson +
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 Robert J. Lorio
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 Toni Wallingford +
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Every effort was made to ensure that the information published in this report is accurate and reflects the requests of individual donors. If any errors or omissions have occurred, please notify the Museum's development department.

REPORT OF THE CHIEF FINANCIAL OFFICER

Fiscal year 2017 was an exceptional one for the Museum of Fine Arts, Houston (Museum), with most of the key financial metrics at record highs. The Museum's financial strength is rooted in its balance sheet, which affords the institution the enviable position of steadfastly pursuing its mission without undue concern for short-term vagaries in macro or local economic conditions. At the end of the fiscal year, the key balance sheet index, the Museum's net worth (financial assets minus liabilities), had increased to a record \$1.6 billion (fig. 1).

OPERATING RESULTS

Operating budget results for the year ending on June 30, 2017, were substantially better than both the prior year and the approved budget, with the organization generating an operating surplus on both a Generally Accepted Accounting Principles (GAAP) and a Management View basis. On a GAAP basis, the Museum earned a surplus from operations of \$5.2 million. For its internal decision making, the Museum excludes certain non-recurring items and adjusts for non-cash items in its assessment of operations. This generally results in a more conservative Management View position relative to GAAP. By that measure, the Museum ended the fiscal year with a surplus of \$4.0 million or approximately 6% of operating revenues.

Financial performance was fueled by a robust exhibition schedule resulting in a significant increase relative to budget in admission and membership revenues and exhibition fund-raising. Admission revenue reached approximately \$4.8 million—an increase of 51% over fiscal year 2016 (fig. 2). Approximately 990,000 people visited the Museum, Bayou Bend, and Rienzi or enrolled in classes at the Glassell School during fiscal year 2017. Membership revenue was \$3.2 million, or more than 8% higher than fiscal year 2016. The Museum had an average of 29,405 member households during the fiscal year.

The Museum's finances have historically been anchored by philanthropic support and remained so in fiscal year 2017. Operating fund-raising increased more than 9% from fiscal year 2016, reaching \$15.8 million (fig. 3). In addition, \$21.2 million was added to the capital campaign during the 2017 fiscal year, bringing the total raised at the end of the year to more than \$390 million.

Tuition revenues at the Glassell School of Art were flat on a year-on-year basis, totaling \$2 million. The Glassell Studio School program has been temporarily operating from a location off campus on Holcombe Boulevard between Hermann Park and the Texas Medical Center. The Glassell Studio School program will be back at the Susan and Faye S. Sarofim Campus in May 2018 following the completion of the reimagined Glassell School building.

INVESTMENT PERFORMANCE

The Museum's pooled endowment generated a strong return of 14.6% during fiscal year 2017, placing it in the top quartile of the Cambridge Associate greater than \$1 billion endowment universe and substantially ahead of the median returns for colleges and universities tracked by Wilshire's Trust Universe Comparison Service (TUCS). Investment performance has consistently outperformed globally diversified reference portfolios comprising equities and bonds.

At the end of the fiscal year, the market value of the pooled endowment stood at a record high of \$1.19 billion (fig. 4). The Museum also had certain non-pooled investments totaling approximately \$49 million. The Museum employs a spending formula that cushions the operating budget from short-term swings in the value of the endowment with a primary emphasis on maintaining the purchasing power of the endowment. The objective is to achieve a long-term real return in excess of endowment spending. Over the past seven years, the pooled endowment's trailing annualized real return has exceeded endowment spending by approximately 340 basis points.

As of June 30, 2017, 66% of the pooled endowment was allocated to equity and equity mutual funds (fig. 5), followed by alternative investments (20.7%), money market mutual funds (7.5%), U.S. Treasuries and bonds (4.1%), and real assets and REITS (1.7%).

CHANGE IN NET ASSETS

The Museum had total assets of \$1.7 billion at the end of fiscal year 2017 (fig. 6). The largest asset categories are investments of \$1.25 billion; land, buildings, and equipment of \$217 million; and pledges, notes, and accounts receivables of \$115 million.

On an ongoing basis the Museum's financial strength is measured by its net assets (assets minus debt). This gauge of the Museum's net worth increased by \$116.5 million from fiscal year 2016, reaching a record \$1.6 billion (fig. 7). The principal additions to net assets were endowment returns (net of spending) of \$95 million and \$21.2 million in gifts primarily earmarked for facilities. Since fiscal year 2012, the Museum's net assets have increased by a remarkable \$509 million—the result of a combination of superior endowment returns and gifts to the capital campaign.

CONCLUSION

We proudly celebrate the enormous success of the Museum's financial program in fiscal year 2017. It is a program structured on rigorous budgetary planning and on the disciplined, prudent use of resources. Yet no amount of financial accountability can obviate the fact that the Museum's financial success is made possible largely by the tremendous generosity of its Trustees, partners, donors, and other supporters; 74% of the Museum's fiscal year 2017 revenue stream was made possible through philanthropy in the form of endowment distributions (from past donations) and operating fund-raising (current donations).

As we navigate fiscal year 2018 and future periods, we are immensely thankful and gratified by our community of donors and supporters. Even with the inherent challenges of rebuilding after Hurricane Harvey and the inevitability of a macro economy that at some point will slow down, the future of the Museum has never looked more promising, and we are heartened by the support of fellow Houstonians who continue to invest in the Museum's excellence.

—Eric Anyah

The audited financial statements of the Museum of Fine Arts, Houston, for the year ended June 30, 2017, 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, mfah.org.

Fig. 1 MFAH: Net Assets: Total Financial Assets less Debt (millions)

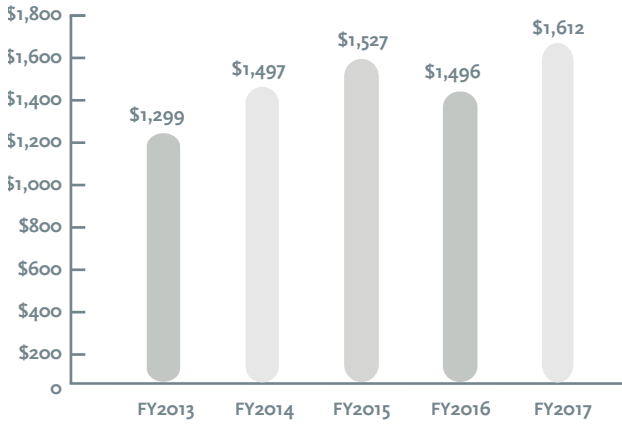


Fig. 2 Total Admissions Revenue (Museum, Bayou Bend, and Rienzi) (thousands)

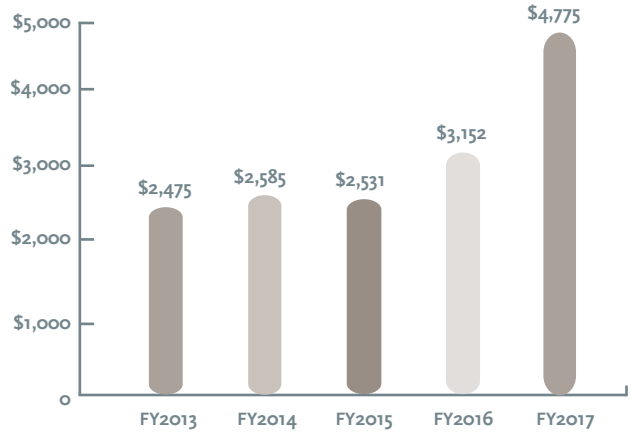


Fig. 3 MFAH: Fund-raising for Operations (thousands)

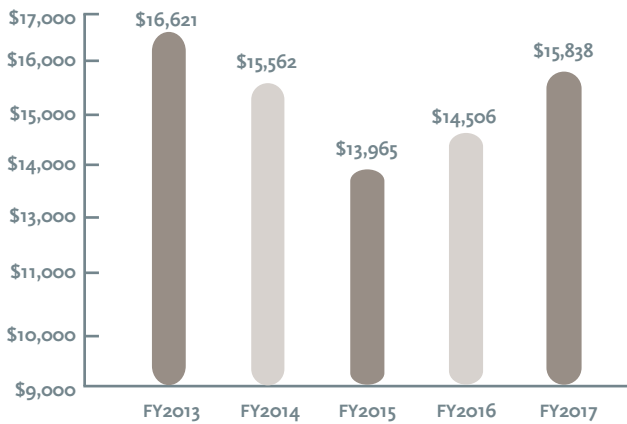


Fig. 4 MFAH: Market Value of Endowment (millions)

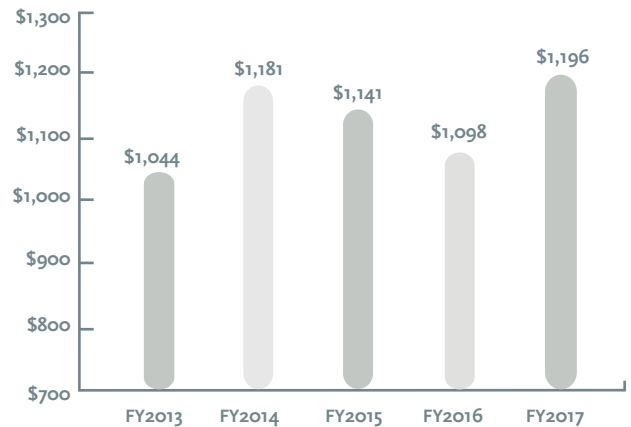


Fig. 5 MFAH: Composition of Pooled Investments at June 30, 2017 (ooo)

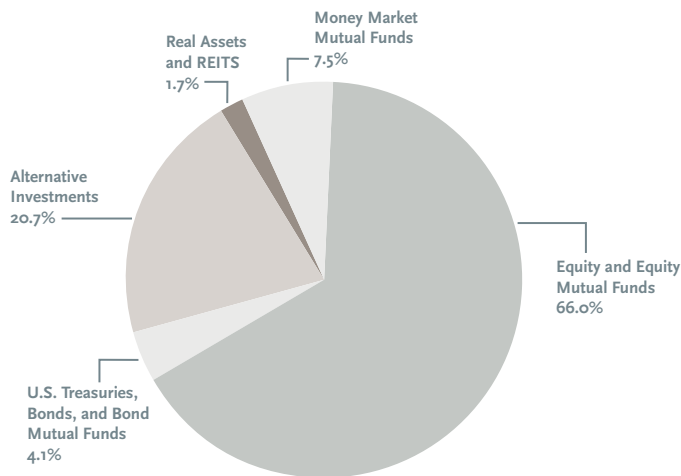


Fig. 6 MFAH: Composition of Assets at June 30, 2017 (millions)

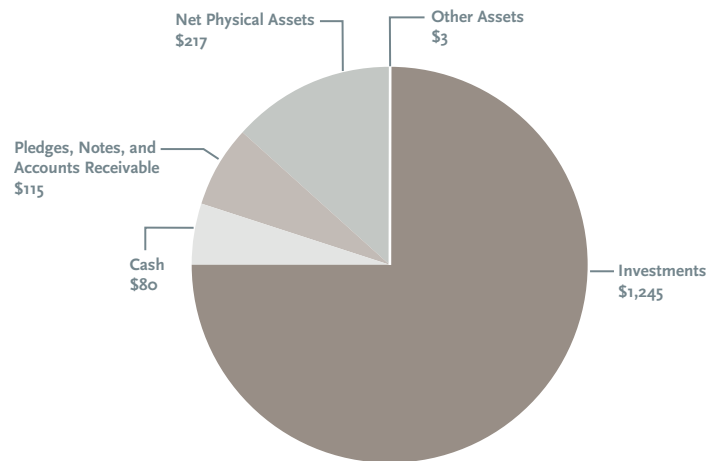


Fig. 7**FY 2017 Change in Total Net Assets**

(millions)	
FY 2017 operating surplus (deficit)	\$5.2
Contributions designated for capital and long-term investment	21.2
Depreciation and amortization	(6.8)
Investment returns on long-term assets less amounts designated for current use	97.5
Net art acquisition activity (purchases in excess of contributions and investment returns)	1.1
All other net	(1.7)
Total increase (decrease) in net assets	116.5
Net assets at June 30, 2016	1,495.5
Net assets at June 30, 2017	\$1,612.0

Table 1

The Museum of Fine Arts, Houston
Statements of Financial Position as of June 30, 2017
(thousands)

	6/30/2017
Assets:	
Cash and cash equivalents	\$80,478
Pledges, grants, accounts and interest receivable	115,333
Inventories	597
Prepaid expenses and other assets	2,845
Investments	1,244,897
Property and equipment, net	217,486
Total assets	\$1,661,636
Liabilities and net assets:	
Liabilities:	
Accounts payable and other liabilities	32,987
Deferred revenues	16,620
Total liabilities	\$49,607
Net assets:	
Unrestricted	372,746
Temporarily restricted	533,053
Permanently restricted	706,230
Total net assets	1,612,029
Total Liabilities and Net Assets	\$1,661,636

Table 2**The Museum of Fine Arts, Houston: FY 2017 Operating Statement**

(000)

Operating Revenues

Contributions and grants	\$13,189
Investment returns designated for current use	34,062
Membership revenue	3,162
Admission revenue	3,152
Tuition revenue	2,031
Auxiliary revenue	2,845
Other	2,184
Net assets released from restriction	4,714

Total Operating Support and Revenue	66,962
--	---------------

Operating ExpensesProgram Services

Curatorial and collections	9,096
Exhibitions	4,102
Education and public programs	7,586
Glassell School	3,487
Bayou Bend	4,212
Rienzi	1,193
Membership activities	1,191
Buildings and grounds and security	12,033
Subtotal program services	42,900

Supporting Services

Management and general	11,306
Auxiliary activities	3,167
Fund-raising	4,425
Subtotal supporting services	18,898

Total Operating Expenses Before Depreciation and Amortization	61,798
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Operating Surplus (Deficit) Before Depreciation and Amortization	\$5,164
---	----------------

STAFF

As of June 22, 2017

Gary Tinterow
Director

Eric Anyah
Chief Financial Officer

Willard Holmes
Chief Operating Officer

Amy Purvis
Chief Development Officer

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Hospitality

Deborah Roldán
Assistant Director,
Exhibitions

Cindi Strauss
Assistant Director,
Programming

Winnie Scheuer
Executive Administrator
and Liaison for External
Relations
Susannah Bowen
Administrative Assistant
Blanch Rodriguez
Administrative Receptionist

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1001 Bissonnet Street
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Printed in the United States of America

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AF	Aimée Froom
AGP	Amy G. Poster
ALG	Alison de Lima Greene
BCB	Bradley C. Brooks
CD	Chelsea Dacus
CG	Christine Gervais
CS	Cindi Strauss
DB	David Bomford
DMW	Dena M. Woodall
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THE MORE THAN
1,000 DOCENTS,
VOLUNTEERS, AND
MEMBERS OF THE
MUSEUM'S GUILD FOR
THEIR EXTRAORDINARY
DEDICATION
AND COMMITMENT.

ON THE COVER:

ANISH KAPOOR, Indian, born 1954,
active London
Cloud Column, 1998–2006

Stainless steel
351 x 130 x 80 in. (891.5 x 330.2 x 203.2 cm)

Museum purchase funded by
the Caroline Wiess Law Accessions
Endowment Fund
2017.246

Anish Kapoor's *Cloud Column* is an outstanding sculpture of exceptional beauty. Standing over two stories tall, it gracefully invites the contemplation of not only the object itself but also the position of the viewer in relation to the world. The highly polished stainless-steel surface reflects every nuance of light, and captures the surroundings as well. At the same time, the play between the convex and concave surfaces establishes a dual reality, as the elongated core of the sculpture presents the world upside down, bringing the heavens to earth.
ALG