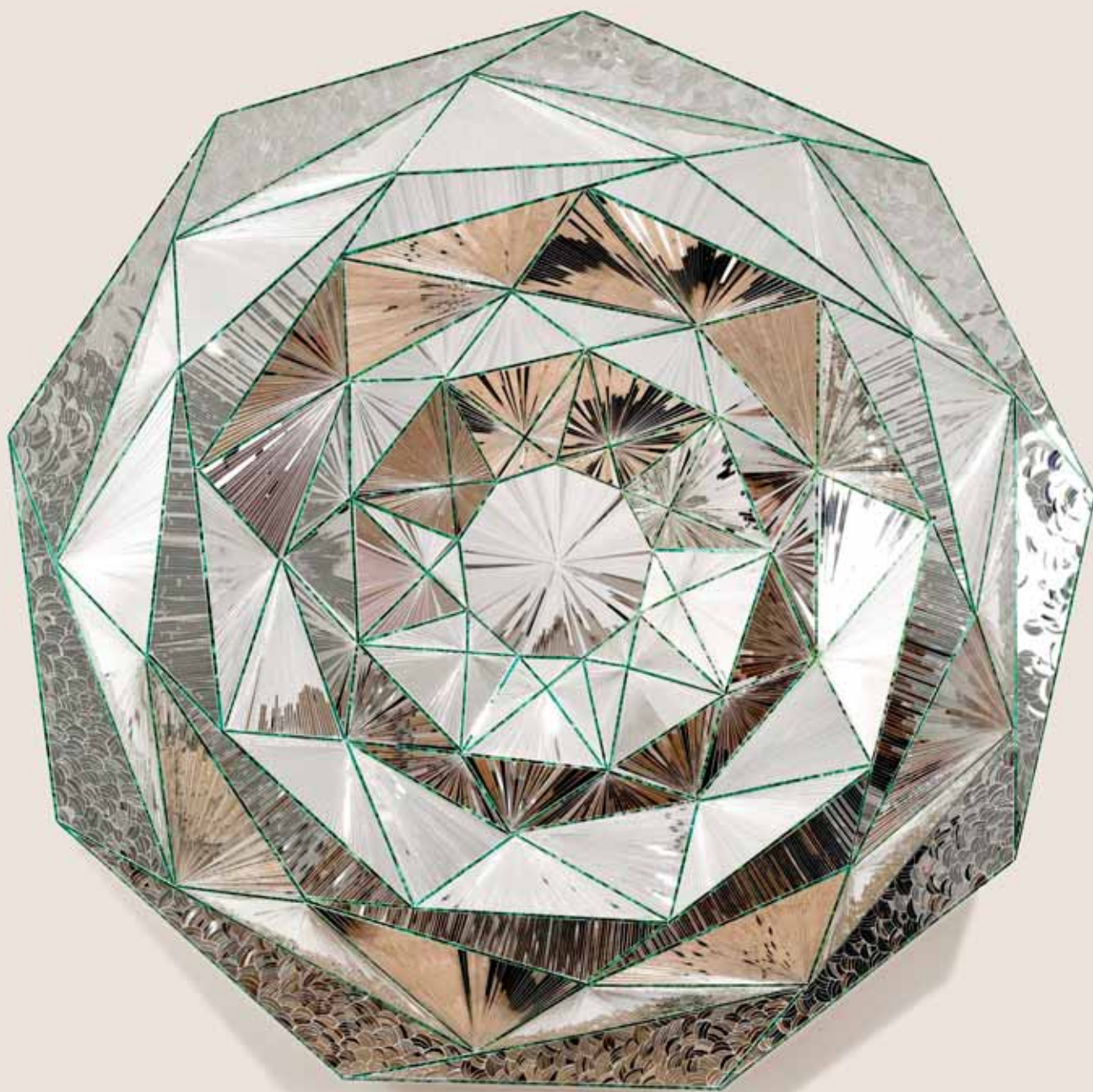


*The Museum of Fine Arts, Houston*

**MFA H**

ANNUAL  
REPORT  
2012-2013



*Cover:*

**MONIR SHAHROUDY FARMANFARMAIAN**

*Nonagon*, 2011

Mirror and reverse glass painting on plaster and wood  
Museum purchase funded by the Caroline Wiess Law  
Accessions Endowment Fund

2013.97

Monir Shahroudy Farmanfarmaian uses mirror mosaics as her chief means of expression. A tradition rooted in sacred architecture in Iran, mirror mosaics are pieced together in dense arrays, capturing every nuance of light and movement. With *Nonagon*, Monir both adds to and boldly redefines this practice. Collaborating with traditionally trained artisans, she constructs the nine-sided relief to suggest a mystical and infinite geometry. At the same time, Monir pays homage to the primary structures of Minimalism, establishing a vital bridge between her Islamic heritage and today's avant garde.

*Opposite:*

**MATTA**

*La Pipe (pour 120 Journées du Marquis de Sade)*

[The Pipe (for 120 Days by the Marquis de Sade)],

1943–45

Pastel on paper, laid on cardboard

Museum purchase funded by "One Great Night in

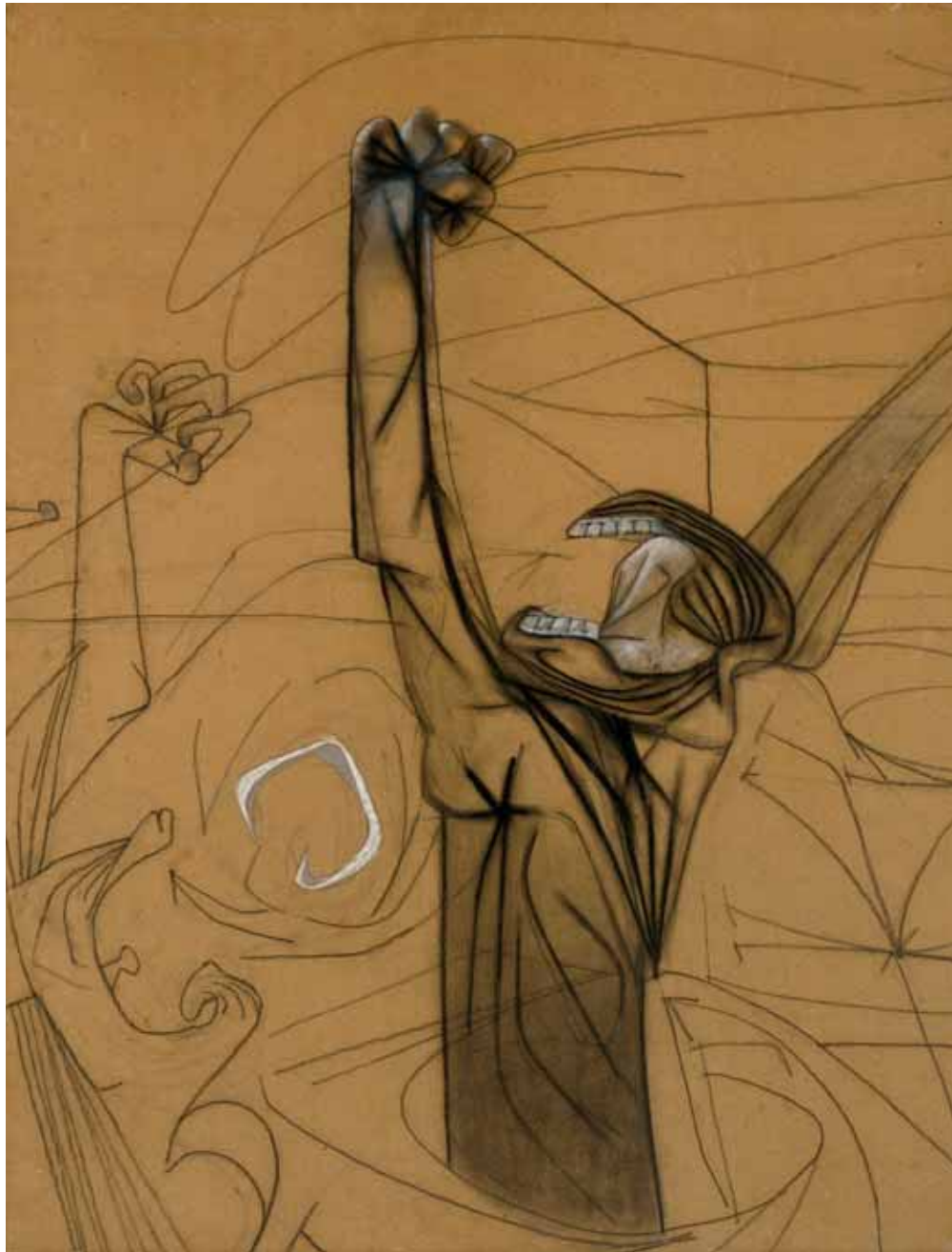
November, 2012" and the Caroline Wiess Law

Accessions Endowment Fund

2012.561

This work on paper is one of four segments (two of which are now lost) that together represent one of Matta's most ambitious works of the mid-1940s. Here, using a title that references torture in the Marquis de Sade's writing, Matta explores aspects of suffering, violence, and the extremes of the human condition. Perhaps inspired by Picasso's *Guernica* (1937), Matta's figure raises his fist in anguish, but also as a gesture of perseverance.

**ANNUAL REPORT**  
JULY 1, 2012–JUNE 30, 2013



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



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## IN MEMORIAM

### **Dr. Ira J. Jackson**

The Board of Trustees is deeply saddened to report the passing of Ira Jackson (1920–2013), who was a noted art collector and prominent supporter of the Museum. Serving as a Trustee since the early 1990s, Dr. Jackson, with his wife, Virginia, co-founded the Museum's Department of Prints and Drawings. The Jacksons donated their first print to the Museum in 1981 and contributed a major gift of approximately seventy works from their collection in 2001.

During the last decade, the Jacksons gave more than fifty additional works to the Museum and established an endowment to acquire prints and drawings for the permanent collection. They also endowed a lecture series in their name at the Museum, and this series has featured preeminent scholars in art history.

Dr. Jackson's passion for art and his numerous gifts of philanthropy will always be cherished.

\* Deceased

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## REPORT OF THE DIRECTOR



Gary Tinterow and Cornelia Cullen Long.

The months from July 2012 through June 2013 constituted one of the most ambitious calendars in the history of the institution. We welcomed four extraordinary exhibitions, dozens of additional exhibitions and installations, hundreds of lectures and films, a record number of students at the Glassell School of Art, and many new and important works of art. These programs were made possible by income from fund-raising for our operations, as well as from admissions and membership, surpassing previous records. By any account it was a banner year, sustained by the close collaboration of our Board of Trustees with staff and community, richly supported by remarkably generous philanthropists.

The principal exhibitions were as wide-ranging as they were ambitious. Anne Wilkes Tucker's mammoth *WAR/PHOTOGRAPHY: Images of Armed Conflict and Its Aftermath*, a landmark exhibition that was ten years in the making, brought a fascinating aspect of documentary photography, well-known from newspapers and news magazines, to the attention of art historians as well as the general public. Installing the exhibition according to the chronology of war—from provocation, attack, enlistment, and training to combat, victory, and defeat—Ms. Tucker and her curatorial team revealed the rapid evolution of the technologies impacting both war and photography from the 1840s to the present, while underscoring the unchanging and universal human experience of conflict. The exhibition travelled to the Annenberg Space for Photography, Los Angeles; the Corcoran Gallery of Art, Washington, DC; and the Brooklyn Museum of Art and received numerous awards and distinctions. A grant from the Phillip and Edith Leonian Foundation made the path-breaking, and beautiful, catalogue possible. It won the Kraszna-Krausz award for the best photographic book of 2013.

Thanks to fortuitous circumstances, the Museo Nacional del Prado of Madrid was able to send the exhibition *Portrait of Spain*:

*Masterpieces from the Prado* to Houston on its return from a showing in Brisbane, Australia. Never before had the Prado lent so many works of art to a single exhibition outside of Spain. In room after room of stunning European paintings, the exhibition simultaneously provided a portrait of the Spanish monarchy, the Spanish church, and the Spanish people, as well as demonstrated the development of the Spanish school of painting that emerged from the extensive examples of Italian and Flemish art that the great collector kings had assembled in Madrid. Recognizing this extraordinary opportunity, BBVA Compass and the BBVA Compass Foundation pledged generous support, quickly followed by donations from the Hamill Foundation, the Kinder Foundation, and numerous Trustees. As Houston was the only US venue of the exhibition, where it was installed by curator Edgar Peters Bowron, *Portrait of Spain* attracted many appreciative visitors as well as broad coverage in the press.

Yet another set of advantageous circumstances conspired to allow *Picasso Black and White* to travel to Houston. Conceived by Carmen Giménez solely for New York's Solomon R. Guggenheim Museum, the exhibition, the first to focus on Picasso's use of monochrome and the primacy of drawing, was composed largely of loans from the artist's heirs. Thanks to long-standing personal ties, the Picasso family and Ms. Giménez generously consented to extend the exhibition to our Museum. It was the largest and most important gathering of Picassos ever mounted in Texas, installed by curator Alison de Lima Greene, and supported by a generous lead grant from Anne S. Brown.

*James Turrell: The Light Inside*, the culmination of our year of extraordinary exhibitions, resulted from more than a decade of groundwork laid by the late Peter C. Marzio, the Museum's former director, and Ms. Greene. It was realized under the direction of Willard Holmes, associate director, administration, in collaboration with the artist and his team of technicians. In 24,000 square feet of the Upper Brown Pavilion, seven environments by Mr. Turrell were built and presented to the public. These seven works belong to a suite of thirteen chosen by the artist and acquired by the Museum, made possible by the bequest of Isabel Brown Wilson in memory of Dr. Marzio. Held simultaneously with a retrospective at the Los Angeles County Museum of Art and a special installation at the Solomon R. Guggenheim Museum, New York, our exhibition contributed to an epochal tri-coastal celebration of Mr. Turrell's achievement while highlighting our established relationship with the artist and his work.

These four large exhibitions, and nearly a dozen smaller ones, were complemented by myriad educational programs, films, colloquia, seminars, tours, and activities through which the



Museum serves the community throughout the year. In order to attract to the Museum as wide and diverse an audience as possible, a number of new initiatives were launched this year. Most notable is the Mixed Media event, held the last Friday of most months. Up to 3,000 young people attend the popular gatherings, which feature live performances, video projections, gallery viewings, and cocktails. Bayou Bend and Rienzi have each developed similar gatherings and occasions to appeal to new audiences.

Of particular note was the collaborative agreement signed with Sheikh Nasser Sabah al-Ahmed al-Sabah and Sheikha Hussah Sabah al-Salem al-Sabah of Kuwait, the co-owners of one of the world's greatest collections of Islamic art. They graciously placed on long-term loan at our Museum some sixty objects, ranging from carpets, ceilings, and architectural fragments to exquisite ceramics, metalwork, jewelry, scientific instruments, and manuscripts, made in Europe, North Africa, the Middle East, and Central Asia from the eighth to the eighteenth centuries. This renewable agreement carries an initial term of five years, and we are profoundly grateful to Sheikh and Sheikha al-Sabah for this most generous gesture.

During fiscal year 2013, the staff of 687 professionals was assisted by 1,245 docents and volunteers, who welcomed 863,692 visitors to our facilities, and more than 1.54 million visits to the website. Our operations required an expenditure of \$60.5 million, of which \$31.3 million came from endowment support, \$16.5 million from fund-raising and operating gifts, and almost \$13 million from earned income. We acquired 1,100 works of art. Of these accessions, 854 works, valued at \$6,020,113, were received as gifts; 246 works were purchased for \$8,401,748. The value of the endowment stood at \$1.04 billion on June 30, 2013.

The Museum's administration spent much of the year engaged in planning for the campus redevelopment, addressing the inter-connection of the Museum buildings on the main campus, the Lillie and Hugh Roy Cullen Sculpture Garden, and the Glassell School. Steven Holl Architects of New York will design the facilities: a three-story building for the display of modern and contemporary art, with an auditorium, restaurant, and café; a new school building uniting the Glassell Studio School with the Glassell Junior School; two new public plazas, a rooftop sculpture terrace, and a new Education Arrivals Atrium; and a two-story, 400-space underground parking garage, linked to the Caroline Wiess Law and the Audrey Jones Beck buildings through pedestrian tunnels. In addition, a new conservation facility, to be designed by Lake/Flato Architects of San Antonio, will be built atop the existing Fannin Street garage. Eventually, the Museum will vacate its combined conservation and storage facility at Rosine Street, and move its conservation laboratories to the

Fannin Street building and its storage to Park 288. To finance this enormous undertaking, the Executive Committee of the Board of Trustees authorized a Capital Campaign of \$450 million. \$350 million will be spent on new structures and campus improvements, while \$100 million will be reserved to enhance the endowment. As of June 2013, \$175 million had been pledged to the Campaign.

The Museum welcomed a number of new members of the senior staff. David Bomford assumed the position of Director of Conservation. Most recently Interim Director of the J. Paul Getty Museum, Los Angeles, and for more than two decades chief restorer of the National Gallery, London, Mr. Bomford will oversee plans for the Museum's conservation center. His wife, Zahira Véliz Bomford, longtime conservator for the National Trust in the United Kingdom, is serving as Senior Paintings Conservator. Deborah Roldán, formerly of the Fundación Juan March, Madrid, and the Museo Nacional del Prado, joined the Museum as Assistant Director, Exhibitions.

Associate Director Gwendolyn H. Goffe retired at the end of the fiscal year. Over her twenty-five-year tenure, Ms. Goffe was instrumental to our expansion and construction projects and several capital campaigns in successive leadership roles as Associate Director of administration, finance, and investment. Her stewardship of the Museum's endowment helped assure its growth to support the Museum's ambitious accessions as well as education, public, and exhibition programs. Culminating her career at the Museum, in 2011, Ms. Goffe was appointed Interim Director after the death of Peter C. Marzio. It is impossible to understate her impact on the life, culture, and achievements of the Museum, and, on behalf of the Board of Trustees and the staff, we extend our profound thanks for her extraordinary contributions over the years.

On a related note, it gives us great pleasure to note that Joseph Havel, director of the Glassell School of Art, was named Texas State Artist of the year, just one of many accolades Mr. Havel has received as a distinguished sculptor and educator.


At the June 2013 meeting of the Board of Trustees, Cornelia Cullen Long completed her second term as Chairman of the Museum of Fine Arts, Houston. She was unanimously elected Chairman Emeritus by an immensely grateful Board of Trustees, who in doing so, noted her steadfast leadership during the difficult days following the death of Peter C. Marzio, and who celebrated her boundless enthusiasm for and generosity toward the Museum, the City of Houston, and the fine and performing arts.

—Gary Tinterow

## RESOLUTIONS OF THE BOARD OF TRUSTEES

- WHEREAS, **CORNELIA CULLEN LONG** has been a member of the Board of Trustees of the Museum of Fine Arts, Houston, since the 1970s, serving honorably as a Life Trustee from 1988 until 2006, and with great distinction as Chairman from 2007 until 2013; and
- WHEREAS, She has served on every committee of the Board, including the Executive Committee, serving as its chair since 2007; the Finance Committee, from 1989 to present; the Long-Range Planning Committee, from 1988 to present; the Accessions Committee, from 1986 to present; and the Development Committee, from 1984 to present; and
- WHEREAS, Throughout her tenure as Chairman, her vision and direction have provided immense strength to the Board and Staff, giving the Museum the ability to display more than 200 temporary exhibitions and to acquire more than 12,000 objects for the permanent collection.
- WHEREAS, Her civic leadership follows the great tradition of her renowned family and now encompasses more than five decades of commitment to and visionary philanthropy for the city of Houston; and
- WHEREAS, Her dedication to ensuring the Museum's success is demonstrated through her gift of more than 30 important works of art to the permanent collection, and through her support of nearly every Museum fund-raising initiative including capital projects, operations and acquisitions endowments, the Annual Fund Drive, traveling exhibitions, and educational programming; and
- WHEREAS, She always represents the Museum in the most dignified manner, inspiring others to participate through her outstanding service and selfless dedication; and
- WHEREAS, Her friendship and guidance is greatly esteemed by the Museum of Fine Arts, Houston;
- NOW, THEREFORE, BE IT RESOLVED,
- THAT, We, the Members of the Board of Trustees and Staff of the Museum of Fine Arts, Houston, recognize Cornelia's achievements and express our permanent gratitude for her lifetime of service; and
- THAT, **CORNELIA CULLEN LONG** is hereby appointed Chairman Emeritus of the Museum of Fine Arts, Houston, and in this appointed capacity may continue to serve the Museum with her wise counsel and advice.

Given this 18th day of June 2013  
At Houston, Texas

By:   
Richard D. Kinder, Chairman



WHEREAS, **GWENDOLYN H. GOFFE** has served the Museum of Fine Arts, Houston, for 25 years; and,

WHEREAS, She has been instrumental to major expansion and construction projects and several capital campaigns in successive leadership roles as Associate Director of administration, finance and investment; and,

WHEREAS, Her stewardship of the Museum's endowment has helped it grow from \$98 million in 1988, when she arrived, to more than \$1 billion today; and,

WHEREAS, She led ably as Interim Director of the Museum in 2011; and,

WHEREAS, She has been a trusted and valued representative of the Museum in the greater Houston community, giving countless hours of her time to support the goals of the Museum and broader Museum District; and,


WHEREAS, She has been integral to the staff, as well as a valued member of the Museum family;

NOW, THEREFORE, BE IT RESOLVED,

THAT, We, the members of the Board of Trustees of the Museum of Fine Arts, Houston, acknowledge with utmost gratitude the extraordinary dedication and significant contributions of **GWENDOLYN H. GOFFE** to the Museum on the occasion of her retirement; and,

THAT, We direct our Secretary to spread this resolution upon the minutes of this, our meeting of June 18, 2013.

Given this 18th day of June 2013  
At Houston, Texas

By: 

Richard D. Kinder, Chairman





**OLMEC**  
*Mask*, 1500–300 B.C.  
Jade  
Museum purchase funded by  
the Alfred C. Glassell, Jr.  
Accessions Endowment Fund  
2012.380

Possessing typical features, this mask may represent a human in transformation into a jaguar, a powerful feline respected and admired by the Olmec. Olmec jade carving is remarkable because jadeite is stronger than steel and extremely difficult to carve, yet the Olmec skillfully sculpted it without the benefit of metal tools. Ritual burning caused the mask to transform from a translucent green to an opaque brown. It may have been worn as a pectoral.



**MOCHÉ**  
*Vessel in the Form  
of a Feline Head, 100–800*  
Earthenware with slip  
Museum purchase funded by  
the Alfred C. Glassell, Jr.  
Accessions Endowment Fund  
2013.86

The Moché was a ferocious culture that lived along the north coast of present-day Peru from about 100 to 800 AD. They believed in fanged gods that demanded sacrifice for their good will. One of the most popular subjects in Moché art is the feline. This stirrup-spout vessel is in the form of the head of the pampas cat, identified by the light coloring, markings, and the shape of the face.



**MAYA**  
*Head of a Ruler  
from an Incensario,  
600–900*  
Earthenware with paint  
Museum purchase funded by  
the Alfred C. Glassell, Jr.  
Accessions Endowment Fund  
2013.85

This is a fragment from a Maya incense burner, a central part of religious ceremonies used to burn copal and other offerings to the gods and ancestors. A masterwork of the Maya portrait tradition, this head bears evidence of paint and remains a powerful and moving portrait of a ruler. Its elegance resembles that of portraits from the Amarna period of Egypt, when Tutankhamun's father, Akhenaten, ruled with Nefertiti.

IRAN, SAFAVID DYNASTY  
*Alexander Feasting with the  
 Emperor of China*, second  
 quarter of 16th century  
 Ink, watercolor, and gold  
 Gift of Mrs. E.M. Soudavar  
 2013.102

The narrative of *Alexander Feasting with the Emperor of China* comes from the *Khamseh*, or Five Tales, of Nizami (c. 1140–1209). Nizam-uddin Abu Mohammed Ilyas Yusuf was the unrivalled master of the romantic period in Persia during the late twelfth century. Here, Alexander the Great (356–323 BC) wears the famous headgear of a Safavid king. At left is Alexander's host, the emperor of China.





Detail of *Alexander Feasting with the Emperor of China*.



**SAFAVID FROM MASHAD, IRAN**  
*Lobed Bottle with Figure and Flowers*,  
 mid-17th century  
 Lustreware with opaque white  
 and cobalt blue glazes  
 Museum purchase funded by  
 James and Franci Neely Crane,  
 and Nijad and Zeina Fares  
 2013.63

Persian blue-and-white ceramics were primarily produced during the rule of the Safavid Dynasty (early sixteenth century–c. early eighteenth century) in Iran. This elegant bottle is an excellent example of Safavid ceramics. The bottle represents the two new developments in shape and design that occurred in the production of mid-seventeenth-century Safavid ceramics: the vase top and the decorative theme of the hunt.

**IRAN**  
*Pen Case with Portraits*, 18th century  
 Papier mâché with “lacquer”  
 varnish painting  
 Gift of Cathy and Vahid Kooros  
 2012.585

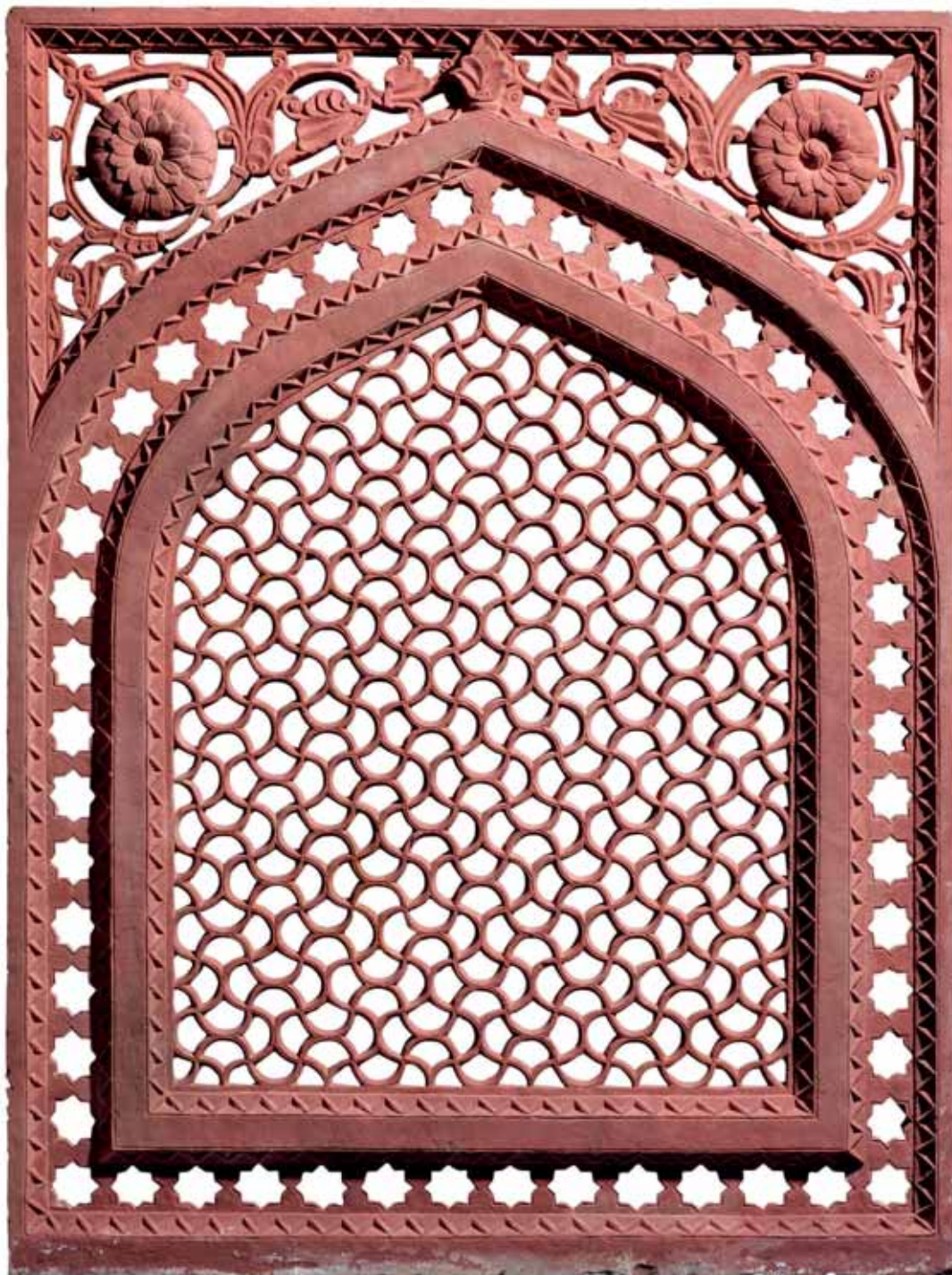
This pen case (*P. qalamdan*) depicts portraits of European-style women, each of whom wears the fashions of the time. The production of painted lacquer objects reached its height during the eighteenth and nineteenth centuries in Iran. These objects were coveted, because they reflected the high status and culture of the royal and elite patrons who commissioned them. Painted wares were sold commercially and exported abroad.



## ACCESSIONS

INDIAN, MUGHAL  
*Jali with Pointed, Arched Frame  
Containing Interlocking Lozenges,*  
c. 1605–27  
Sandstone  
Museum purchase funded by  
Rania and Jamal Daniel  
2013.83

This elaborately decorated and opulent carved screen, called a *Jali*, was used in Indian architecture as a window and a room divider, or as a railing that surrounded thrones, platforms, terraces, and balconies. The pierced openings allowed light and air to enter a room while providing privacy and protection from the sun's glare. The outer register consists of pierced floral arch spandrels of stylized Mughal design. The calligraphy in the central roundels of the spandrels reads as "Allah" in the Nakshi script.

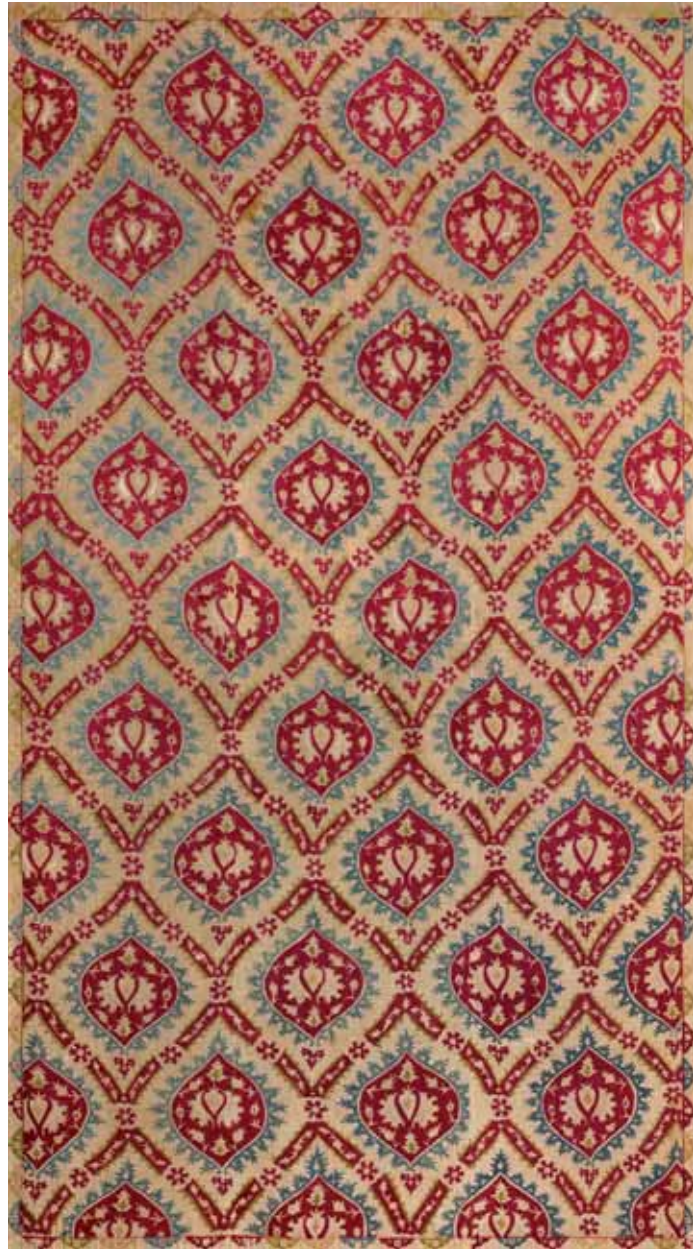






**OTTOMAN, FROM DAMASCUS, SYRIA**  
*Calligraphic Tile*, c. 1560–70  
 Stonepaste with cobalt blue ground  
 Museum purchase funded by the  
 2013 Arts of the Islamic World Gala  
 2013.64

The calligraphic inscription on this circular tile is the *shahada*, an affirmation of faith that states: “*La illaha illallah was Muhammadu rasul Allah was ‘Ali wali Allah.*” (There is no God but Allah and Muhammad is His Prophet and; Ali is His Companion.) Traditional ceramics continued to be produced in Syria after the country fell to Ottoman rule in the early sixteenth century. This tile highlights the continuation of the Mamluk ceramic tradition after the Ottoman conquests of Egypt and Syria.



**IRAN, SAFAVID DYNASTY**  
 Ottoman, from Turkey  
*Textile with Palmettes in Ogival Lattice*,  
 late 16th century  
 Silk embroidery on linen  
 Museum purchase funded by the  
 2013 Arts of the Islamic World Gala  
 2013.82

This textile represents the earliest type of embroidered panel to be created in northern Greece. By the late sixteenth century, the Ottomans had conquered much of the eastern and southern Mediterranean as well as Eastern Europe. Local artisans maintained their traditional arts while the Ottoman style increasingly influenced the patterns they produced.



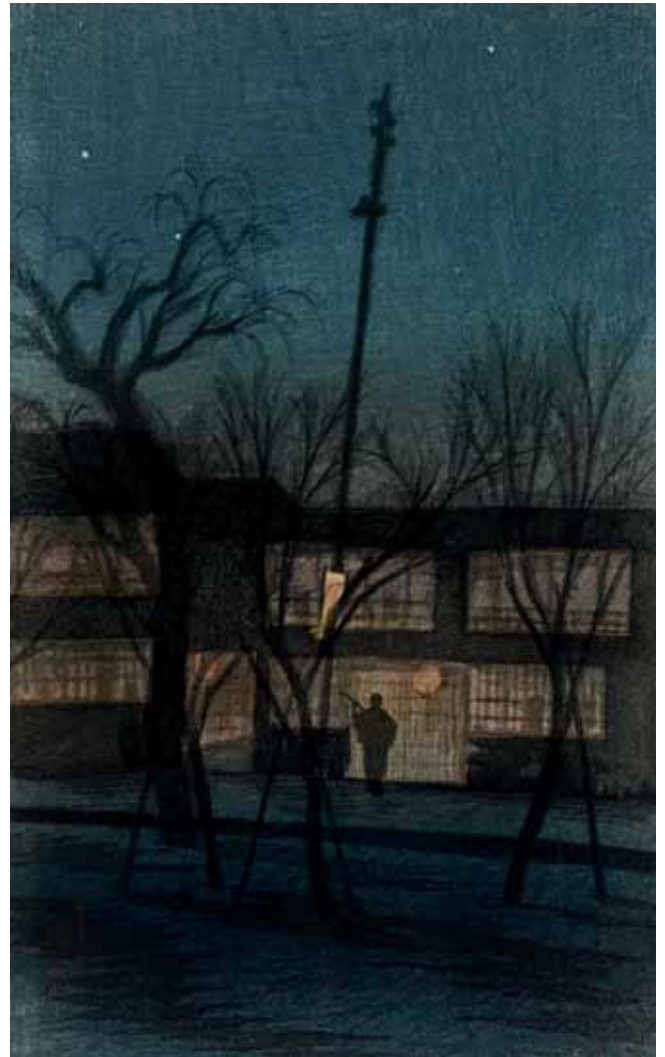
INDIAN, MUGHAL  
*Markandeya Refers Jaimuni  
 to the Four Wise Birds*, c. 1800–1820  
 Opaque watercolor on paper,  
 heightened with gold  
 Museum purchase funded by  
 Milton D. Rosenau, Jr. and  
 Dr. Ellen R. Gritz  
 2013.61

This exquisite painting illustrates a scene from the *Markandeya Purana* (*Stories of the Sage Markandeya*), one of the eighteen principal *Mahapuranas*, a genre of Hindu religious texts that tells the stories of major gods such as Vishnu, Shiva, and Brahma. *Markandeya Refers Jaimuni to the Four Wise Birds* is an exceptional example of Guler painting, which is the earliest manifestation of Kangra painting. Guler painting falls under the umbrella of Pahari painting, a term used to refer to miniatures produced between the seventeenth and nineteenth centuries in northern India, in the foothills of the Himalayas.



**TAISO YOSHITOSHI**  
*Mount Yoshino, Midnight Moon*, 1886  
 Woodblock print on paper  
 Gift of Stephen Hamilton  
 2013.89

This early impression from Taiso Yoshitoshi's famous series titled *One Hundred Aspects of the Moon* illustrates a scene from a legend that originated at the end of the Kamakura Shogunate (1185–1333). Here, the courageous court Lady Iga no Tsubune confronts and exorcises the belligerent ghost of Sasaki no Kiyotaka from the imperial palace. Sasaki no Kiyotaka was an official who had been forced to commit *seppuku*, because he had given poor military advice to the emperor. After his death, the ghost of Sasaki no Kiyotaka continued to haunt the palace, inflicting curses on the imperial family and terrorizing the palace residents.



**ITO SHINSUI**  
*Night at Ikenohata*, 1921  
 Woodblock print on paper  
 Museum purchase funded by  
 Stephen Hamilton, the Elizabeth S.  
 and Marjorie G. Horning  
 Asian Art Accessions  
 Endowment Fund, and Joan Lu  
 2012.285

This woodblock print depicts a woman playing a *shamisen* (stringed instrument) while she walks toward a teahouse at night in Ikenohata, a popular entertainment area in Tokyo. When Ito Shinsui was eighteen years old, he met the publisher Watanabe Shozaburo. Shinsui and Shozaburo collaborated from 1916 until 1960. Shinsui was known for his *bijin-ga* (beauty pictures) and landscape prints. *Night at Ikenohata* is one of the few evening city scenes that Shinsui printed after 1921.

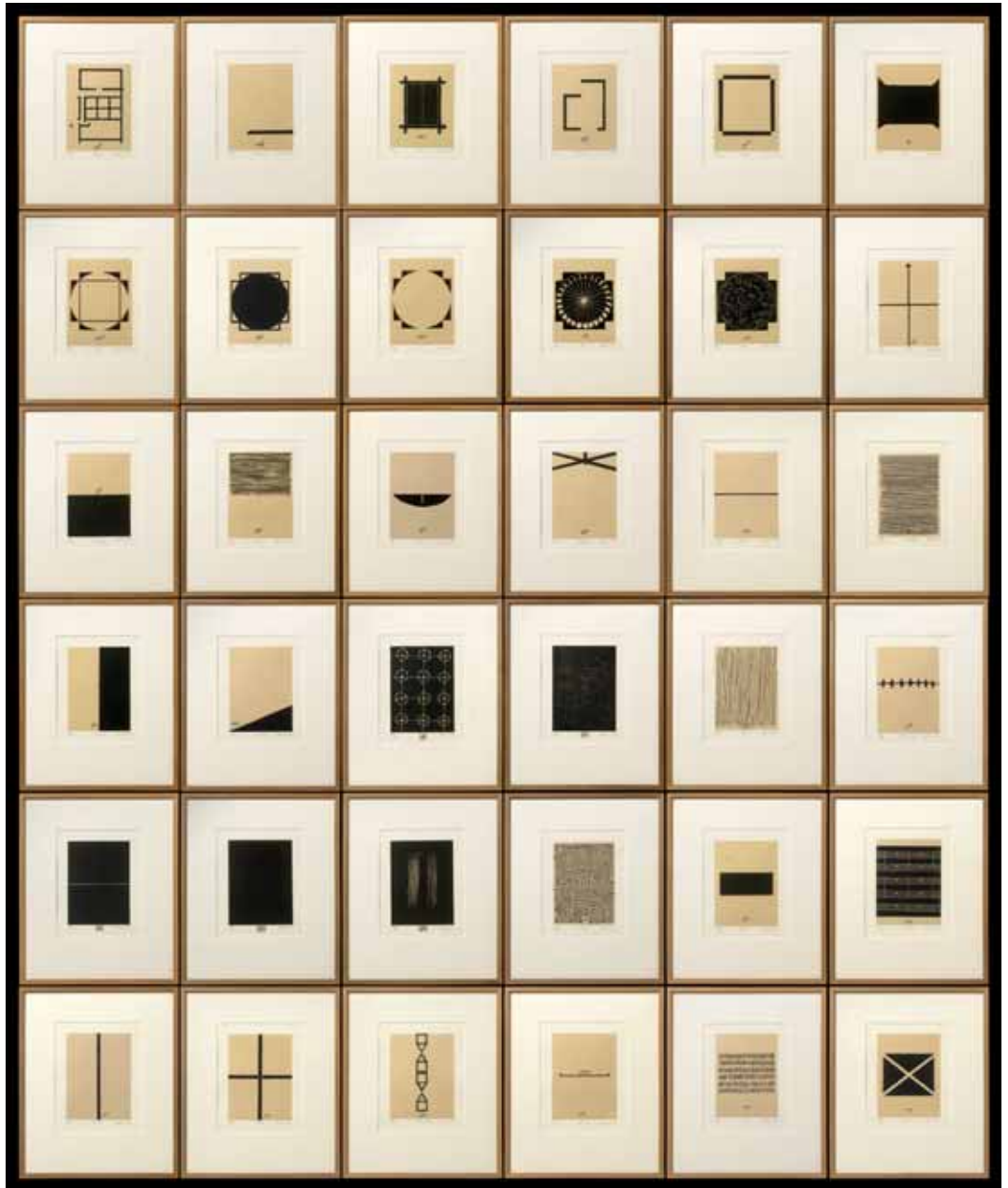
## ACCESSIONS

### ZARINA HASHMI

#### *Home Is a Foreign Place*, 1999

Thirty-six woodcuts on paper,  
mounted on paper, edition 23/25  
Museum purchase funded by  
Anne and Albert Chao in honor of  
Nidhika and Pershant Mehta, and  
by Mr. and Mrs. Durga D. Agrawal  
and Nancy C. Allen  
2012.466

In *Home Is a Foreign Place*, Zarina Hashmi expresses her mature vision and versatility as an artist. She returns to the house at Aligarh and narrates a story through Urdu inscriptions and precise grids, using mathematical calculations of Euclidian vectors, Cartesian coordinate systems, and Pythagorean theorems. *Home Is a Foreign Place* is a seminal work, not only within the development of the artist's visual language but also because the work is associated with and reflects key avant-garde movements during the 1960s and 1970s in Paris, New York, and Latin America.





ZHAN WANG  
*Artificial Rock #83*, 2006  
Stainless steel with mahogany base  
Museum purchase funded by the  
Caroline Wiess Law Accessions  
Endowment Fund  
2013.277

In 1995, Zhan Wang began to create a series of scholar's artificial rocks, or *jiashanishi* (artificial mountain rock), made of hammered stainless steel. These rocks were intended to be understood as a microcosm of nature—entire mountains and vast natural landmarks contained in a smaller form. Seen in their original contexts of scholarly gardens, these stones provided inspiration to generations of poets, painters, calligraphers, and scholars. The scholar's rocks were appreciated for their ability to transport the viewer to *shenyou*, or imagined travel.

DENYS CALVAERT

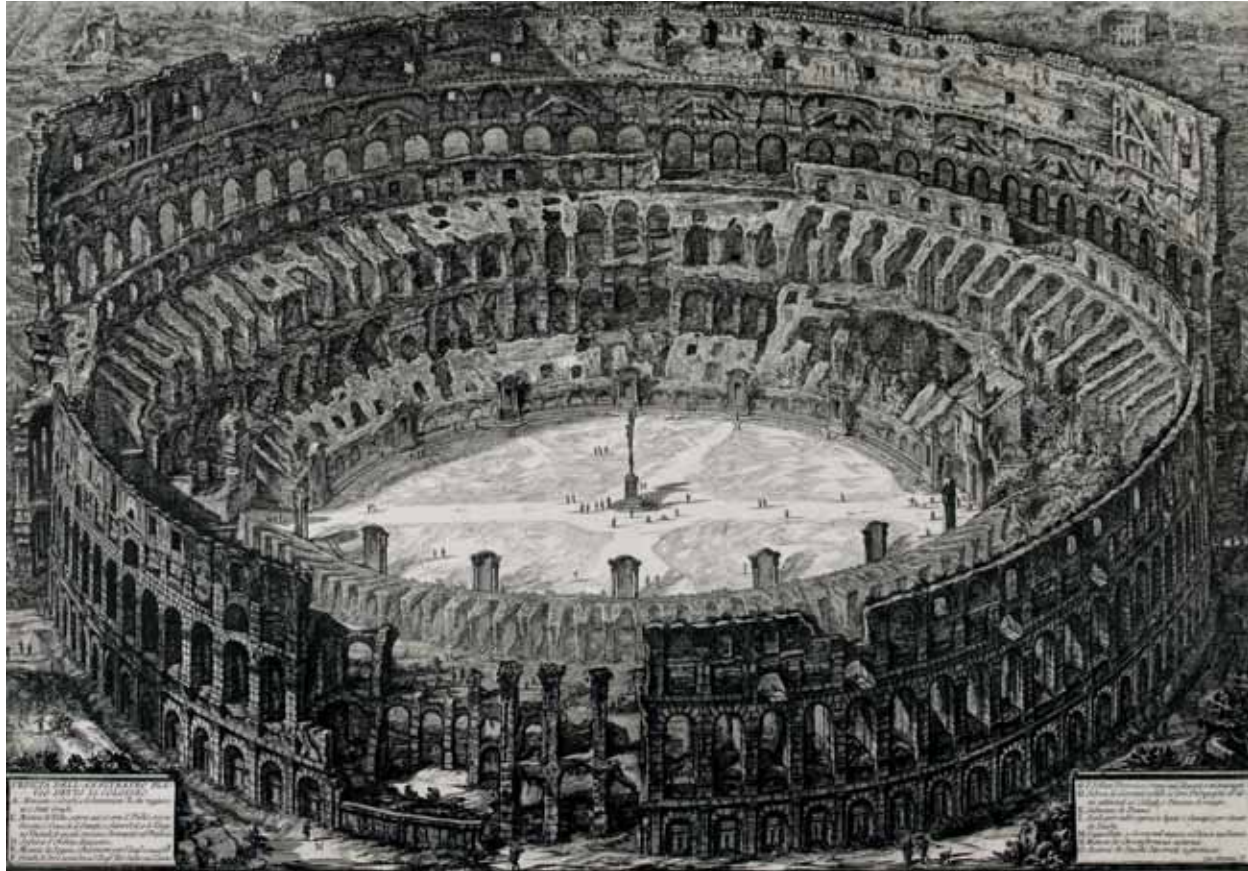
*Deposition*, c. 1595

Black chalk, pen and brown ink, watercolor, and white heightening, squared for transfer with black chalk, on laid paper

Museum purchase with funds provided by the Museum Collectors, with additional funds provided by the Alvin S. Romansky Prints and Drawings Accessions Endowment Fund  
2013.173

Denys Calvaert was an important Flemish artist working in Bologna at the cusp of the seventeenth century. This fully finished compositional drawing for an altarpiece was possibly intended to serve as a *modello* (demonstration drawing) for a patron's approval. It presents the Deposition of Christ with the figures of Joseph of Arimathea and Mary Magdalene shrouding Christ's body and anointing him with oil. Saint John the Evangelist and another Mary support the swooning Virgin Mary, who is overcome by grief. In the distance, three crosses stand erect, high on a mountain top. A distinctly Northern panoramic landscape is viewed through a great arch hewn from stone.





GIOVANNI BATTISTA PIRANESI  
*View of the Flavian Amphitheater  
known as the Colosseum*, 1776  
Etching on laid paper  
Museum purchase funded by  
the Alvin S. Romansky Prints and  
Drawings Accessions Endowment Fund  
2012.222

This etching of the Colosseum by Giovanni Battista Piranesi is from his most famous series of 135 prints titled *Views of Rome*, which reveal his fanatical zeal for Roman architecture and were intended for sale to travelers visiting the city on the Grand Tour. The overall darkness of the aerial image of the famous arena gives the impression that the Colosseum is lit by the moon, perhaps reflecting how Piranesi studied the ruins. The monumental cross illuminated by Piranesi at center was added by Pope Benedict XIV in 1743 to sanctify the space in which it was believed that many early Christians had been martyred.



**WILLIAM LUKIN**  
*Monteith*, 1702–3  
Britannia silver  
Gift of George S. Heyer, Jr.  
2012.496

English silversmith William Lukin made this traditional English bowl, which was used to chill and rinse footed glasses that hung upside down from the bowl's scalloped rim. Here, the rim could be removed so that the bowl could hold punch, made from a popular blend of spirits, hot water, lemon juice, sugar, and spices. In 1683, a writer recorded that this type of bowl took its name from a fashionable young Scotsman called Monteith, whose cloak was noted for its scalloped hem.





THOMAS WHITTY  
*"Turkey" or "Turkish" Carpet,*  
c. 1755–1835  
Axminster, Devon, 1755–1835  
Wool and hemp  
The Rienzi Collection, museum  
purchase with funds provided by  
the Alice Pratt Brown Museum Fund,  
and Mr. and Mrs. Bobby Tudor  
2013.65

Large-scale "Turkish" carpets were well known in eighteenth-century Europe and were imported there. In England, a desire for locally made imitation "Turkish" carpets encouraged Thomas Whitty to establish an English carpet factory in Axminster, near Devon. With clients such as Robert Adam and the Duke and Duchess of Devonshire, Whitty's reputation grew. This hand-knotted wool and hemp carpet is a rare survivor from the Axminster factory. Appropriate in pattern, color, and date, the carpet makes an ideal addition to the library at Rienzi.

## ACCESSIONS

### FRANCIS COTES

*Portrait of Captain Edward Knowles, R.N. (1742–1762), c. 1762*  
Tunstall, Staffordshire County, England  
Oil on canvas

The Rienzi Collection, museum purchase  
funded by the Rienzi Society  
2013.19

This portrait presents the poignant story of a young naval captain as painted by a master of English portraiture.

In 1761, Captain Edward Knowles was ordered to dispatch news of a declaration of war with Spain. Despite stormy weather, he set out to sea and "was never heard of afterwards." The portrait was posthumously commissioned by his father from Francis Cotes, who painted the unusual profile portrait using a silhouette and the description given by his father.



JEAN-BAPTISTE CARPEAUX

*Bust of the Imperial Prince*, 1865

Plaster

Museum purchase funded by  
Mindy and Jeffery D. Hildebrand,  
Marjorie G. Horning, Mrs. Aggie Foster,  
Mr. and Mrs. Bobby Tudor, Birgitt van Wijk,  
Lynn Wyatt, Mr. and Mrs. Jimmy J. Younger,  
George S. Heyer, Jr., and F. Richard Drake  
2013.245

The plaster cast of the *Bust of the Imperial Prince* is identified by its bronze plaque as one of the rarest examples of the sculpted portrait of the son of the French Emperor Napoleon III and his wife, Empress Eugénie. The imperial couple engaged Jean-Baptiste Carpeaux as their son's drawing master and subsequently commissioned a full-length portrait sculpture of the prince and his dog Nero in 1864–65, for which this bust is a preparatory work.





**UNKNOWN CHINESE**  
Possibly made for Thomas Jefferson  
*Dinner Plate*, c. 1795  
China  
Hard-paste porcelain with gilding  
The Bayou Bend Collection,  
museum purchase funded by  
Mrs. William S. Kilroy  
B.2013.8

From 1769 to 1809, Thomas Jefferson created the extraordinary plantation house Monticello. There, he filled the interiors with an eclectic mix of furnishings. Initialed at the center with a "J," this plate comes from a Chinese export porcelain dinner service thought to have been ordered by Jefferson for his home. When Jefferson died, in 1826, he was in debt by \$107,000. His grandchildren Thomas Jefferson Randolph and Ellen Wayles Randolph auctioned his possessions to pay those debts, and, presumably, the porcelain dinner service was sold. Years later, Ellen's grandson reacquired the porcelain, which descended through his family.



**ENOCH WOOD & SONS**  
*Plate*, c. 1818–46  
Burslem, Staffordshire County, England  
Lead-glazed earthenware with transfer print  
The Bayou Bend Collection, gift of  
Jas A. Gundry  
B.2013.25

Unlike Wood & Sons' well-known blue transfer-decorated ceramics, this plate combines a reddish-brown transfer print with a raised border of hand-painted flowers. In depicting an eagle with wings spread and talons clutching a branch, Enoch Wood tapped into American iconography to market his English wares. Unlike most early-nineteenth-century English ceramic makers, Wood paid particular attention to the American market. In fact, he is thought to have been the most prodigious exporter of Staffordshire plates to the United States at the period.



**JOHN FENNO, JR.**  
*Fire Bucket*, 1815  
Boston, Massachusetts  
Leather, iron, oil paint, and varnish  
The Bayou Bend Collection, museum  
purchase funded by the Michael C. Linn  
Family Foundation at "One Great Night  
in November, 2012"  
B.2013.1

Emblazoned "ANCIENT FIRE SOCIETY," this fire bucket refers to the company that was organized by a group of citizens in Charlestown, Massachusetts, in 1743. Outstanding for its quality and documentation, the bucket is stamped by its maker, John Fenno, Jr., who made it for Joseph F. Tufts, a local leather tanner. The bucket displays a powerful rendering of the mythical phoenix rising out of the flames. Although unsigned, this rendering is clearly the work of one of Boston's talented ornamental painters.



NICOLINO CALYO

*View of the Great Fire in New York, 1835,*  
1837

Gouache on wove paper

The Bayou Bend Collection, museum  
purchase funded by C. Berdon Lawrence,  
Mark Lawrence, Charles B. Lawrence, Jr.,  
and David Mitchell in honor of  
Rolanette Lawrence on the occasion  
of her birthday at "One Great Night  
in November, 2012"

B.2013.3

Nicolino Calyo trained at the Naples Academy before fleeing Italy during the turmoil of the 1820s. He travelled between Europe and America, and he recorded various people and places in highly detailed works. Calyo visited New York City in time to witness the great fire of 1835 that destroyed Manhattan's downtown business district. Captivated by the fire, he painted several views, including this one, taken from the top of the Bank of America at the corner of Wall and Williams streets.

## ACCESSIONS

### MARTHA MULFORD

*Sampler*, 1824  
New Carlisle, Ohio  
Silk on linen

The Bayou Bend Collection, museum purchase funded by Miss Ina Hogg, by exchange  
B.2013.5

Martha Mulford's sampler reveals insights into education and cultural transmission in the early Republic. It is expertly crafted and highly unusual, as the sampler was made by a schoolteacher rather than a student. Mulford worked a variety of stitches into the sampler, creating a useful instructional piece for her pupils. Moreover, its composition of architectural and landscape motifs suggests a Delaware River Valley inspiration. The appearance of Quaker design elements in this Ohio sampler is indicative of the westward migration of people and ideas during the nation's foundational era.



### SARAH JOHNSON

*Sampler*, 1769  
Newport, Rhode Island  
Silk on linen

The Bayou Bend Collection, museum purchase funded by the Bayou Bend Docent Organization Endowment Fund  
B.2013.27

In this nation's colonial years, needlework, deportment, reading, and writing were the principal subjects of young women's early education—in that order of importance. This sampler worked by thirteen-year-old Sarah Johnson is a premier example of a distinctive eighteenth-century Rhode Island design known as the "frolicking people." A pattern that first appears in the 1750s, her sampler shows randomly placed people, animals, and houses framed by meandering vines and flowers, along with bands of alphabets and inscriptions.



### MARIA DEL CARMEN FERNANDEZ

*Sampler*, c. 1830  
Taos, New Mexico  
Silk on linen

The Bayou Bend Collection, museum purchase funded by William J. Hill  
B.2013.30

Maria Del Carmen Fernandez's embroidery is exceptionally rare, being the only New Mexican sampler presently known. The long, rectangular format reflects a European style, an indication that cultural traditions migrated across the Atlantic Ocean to Mexico. Along with stitching multiple alphabetic lines, Fernandez includes not only her own name but that of her schoolmistress, Doña Maria Carmen Fernandez. This additional feature augments the importance of the sampler, as few needlework pieces identify both the pupil and the teacher.







**VARIOUS TEXAS MAKERS**

*Group of stoneware vessels*

Left to right:

c. 1863–80, alkaline-glazed stoneware;

c. 1850, alkaline-glazed stoneware;

c. 1868–84, salt-glazed stoneware with

cobalt; c. 1860, salt-glazed stoneware

with brown slip interior; and c. 1860–75,

alkaline-glazed stoneware

The Bayou Bend Collection,

gifts of William J. Hill

B. 2012.83; B. 2012.98; B. 2012.108;

B. 2012.56; B. 2012.85

In the early nineteenth century, stoneware manufacture developed in the Edgefield District of South Carolina, where rich deposits of clay attracted numerous potters. Beginning in the 1830s, a number of these individuals traveled west to build their own kilns, and some of them settled in eastern and central Texas. Considered essential in an age of westward expansion, the stoneware vessels they created were recognized not only for their durability and storage of foodstuffs, but also admired for their innovative glazing, fine craftsmanship, and aesthetic qualities.

## ACCESSIONS

**ADOLPH KEMPEN**  
*Desk, c. 1870–80*  
Austin, Texas  
Walnut and maple; pine  
The Bayou Bend Collection,  
gift of William J. Hill  
B.2012.38

In 1867, Adolph Kempen emigrated from Prussia and landed in Galveston. Eventually he would make his way to Austin, where he opened a shop a few blocks from the Texas State Capitol. The family in which this desk descended purports that it had been won at a charity raffle in about 1875. The style of this desk is very different from the clean, simple Texas furniture made by other German immigrants. Kempen wonderfully blended elements of the Rococo, Gothic, and Renaissance revivals. The desk is one of a handful of pieces of early Texas furniture that is labeled by its maker.





**MAX LAEUGER**  
*Vase*, c. 1906  
Earthenware and glass  
Funded by the Design Council 2013  
2013.175

As one of the founders of the Deutscher Werkbund, Professor Max Laeuger was an important figure in German ceramics at the turn of the twentieth century. The Werkbund was at the forefront of rethinking the relationship between design and industry in Germany, and its efforts would ultimately give rise to the teachings of the Bauhaus. Although Laeuger studied painting, architecture, and landscape design, he is most acclaimed for his inventive earthenware designs. This rare vase shows his brilliant hand as a colorist and designer.



JOSEF HOFFMANN  
 Manufactured by Jacob and Josef Kohn  
 Fabric by Wiener Werkstätte  
 "Fledermaus" Armchair, c. 1907  
 Ebonized beech, paint, and  
 vintage upholstery  
 Funded by the Design Council 2013  
 2013.174

The "Fledermaus" Armchair was designed for one of the architect and designer Josef Hoffmann's most famous commissions, the Cabaret Fledermaus in Vienna. The chair was used in the café and was manufactured in two color schemes, black with white spheres or white with black spheres. The armchair was produced from 1907 to 1916 by Viennese furniture manufacturers Jacob and Josef Kohn; however, the vintage Wiener Werkstätte upholstery on its seat makes this particular example rare.

JOSEF HOFFMANN  
 Made by the Wiener Werkstätte  
 Flower Basket, 1909–10  
 Silver and glass  
 The American Institute of Architects,  
 Houston Design Collection, museum  
 purchase funded by friends of  
 Raymond Brochstein, in his honor  
 2012.571

Josef Hoffmann's designs for the Wiener Werkstätte included numerous flower baskets with simple rectilinear handles and structures of perforated squares, most often made from nickel-plated brass or brass painted white. This example has a more refined and intricate pattern of perforation and is made from sterling silver. Very rare, this flower basket was produced only six times in 1909 and another six times in 1910.



GERRIT RIETVELD  
*Red/Blue Chair*, c. 1920  
Beech with stain  
Museum purchase funded by  
the Caroline Wiess Law Accessions  
Endowment Fund  
2013.244

Gerrit Rietveld became involved with the Dutch journal *De Stijl* in 1919, and that same year he began designing furniture with its principal tenets in mind. For the *Red/Blue Chair*, he transformed the concept of the great armchair into a more reductive, geometric composition. Its color scheme was based on De Stijl's promotion of primary colors. This example, one of only fifteen vintage examples known today, descended in Rietveld's family and retains a significant amount of its original surface.



**MICHELLE Z. HOLZAPFEL**  
*Georgia O Vase*, 1998  
 Cherry burl  
 Gift of John and Robyn Horn  
 2012.405

Michelle Holzapfel is considered one of the pioneering female artists in the field of wood turning. She uses a combination of lathe-turning and carving techniques to create her sculptural works. Holzapfel's representational and abstract forms highlight naturally occurring effects or eccentricities in wood. In the *Georgia O Vase*, the torso-like form and contours suggest shoulders and the folds of a jacket. The title reinforces the portrait illusions in its reference to the American painter Georgia O'Keeffe.



**KEN PRICE**  
*Morfo*, 2001  
 Painted clay  
 The Leatrice S. and Melvin B. Eagle  
 Collection, gift of Leatrice and  
 Melvin Eagle  
 2012.521

As a student in the 1950s, Ken Price studied ceramics, absorbing the new avant-garde direction in this field. Afterward, he began developing works that feature bold color on witty, sensual, or inventively shaped vessels and sculptures. From the mid- to late 1990s and into the 2000s, Price created bulbous sculptures, such as *Morfo*. These new works feature surfaces made by layering and sanding up to fifteen different colors so that dazzling patterns emerge.





OLGA DE AMARAL  
*Tierra y Oro #2*, 1986  
Fiber with gold leaf  
The Leatrice S. and Melvin B. Eagle  
Collection, gift of Leatrice and  
Melvin Eagle  
2012.520

In the 1970s, Olga de Amaral discovered *kintsugi*, a Japanese method of using lacquer resin mixed with gold powder to repair broken ceramics. Combining this interest with her awareness of gold in ecclesiastical interiors and altars in her native Colombia, she began to explore the transformative and spiritual possibilities of gold in her own work. For example, in *Tierra y Oro #2*, gold is used as a foundational layer that enhances the abstracted landscape imagery.



LEO MATIZ  
*Pavo real del mar Ciénaga Grande,*  
*Magdalena, Colombia, 1939*  
Gelatin silver print  
Museum purchase funded by  
the Caribbean Art Fund and  
the Caroline Wiess Law Accessions  
Endowment Fund  
2012.306

Drama and geometry define Leo Matiz's photography, and no other of his images is more iconic than this one. Taken as part of a 1939 documentary expedition following fishermen off the coast of Ciénaga Grande, Colombia, the artist took this photograph at the decisive moment when a man casts his net. The result is a beautiful, organic spiral framed by sky and the ocean water, an image through which Matiz began pioneering abstract photography in Colombia.



EDUARDO RAMÍREZ VILLAMIZAR  
*Recuerdo de Machu Picchu 3*  
*(las terrazas)*, 1984  
Oxidized iron  
Museum purchase funded by  
the Caribbean Art Fund and  
the Caroline Wiess Law Accessions  
Endowment Fund  
2013.90

Inspired by a trip to Machu Picchu, the artist created this work as the third in a series of six monumental sculptures exploring the geometry of that ancient site. Eduardo Villamizar was a seminal figure in Colombia's Concrete Art movement. This series represents a turning point in Ramírez Villamizar's career, as he began using unpainted iron that he would leave outside so it could rust, and, in doing so, respond to natural elements.





**CARLOS RUNCIE-TANAKA**  
*Progresión orgánica*, 1988–89  
Stoneware  
Museum purchase funded by  
Dr. Luis and Cecilia Campos  
and the artist in memory of  
Peter C. Marzio  
2012.329

Created by the leading ceramic artist in Peru, *Progresión orgánica* exemplifies Carlos Runcie-Tanaka's achievements in abstraction. Its title poetically suggests that ceramics have lives of their own, reacting differently to the pressures of sculpting and firing. Indeed, the rich patina and delicate cracks in this sculpture are the results of chance through multiple firings. The result resembles a totemic form or some other esoteric religious relic inspired by Pre-Columbian pottery of the Andean region and by Japanese craft traditions.



**JUAN IRIBARREN**  
*Untitled*, 1991  
Oil on linen  
Museum purchase funded by  
the Caribbean Art Fund and  
the Caroline Wiess Law Accessions  
Endowment Fund  
2012.320

This painting marks a major transition in the early career of Juan Iribarren, as he began using expressionistic brushstrokes to capture the effects of light and architecture in a non-representational manner. Iribarren's interests in light and color have fed into his continued explorations of the language of postwar painting in the twentieth century. The artist makes works that reference key figures from Europe, the United States, and Venezuela.



JOSÉ ALEJANDRO RESTREPO  
*Paso del Quindío 1*, 1992  
DVD video installation, edition 3/3 + 1 AP  
Museum purchase funded by the  
Caribbean Art Fund and the Caroline Wiess  
Law Accessions Endowment Fund  
2013.186

Credited as a pioneer of video-installation art, José Alejandro Restrepo created this work that focuses on the landscape of the Quindío Passage, a trail leading from the Andes to the Pacific coast made famous by explorer Alexander von Humboldt. After noticing contradictions between historical visual and written accounts of this area, the artist retraced the steps of the passage with a video camera in hand. The resulting installation calls into question the notion of a singular reality, presenting the viewer with a variety of experiences of the same land.



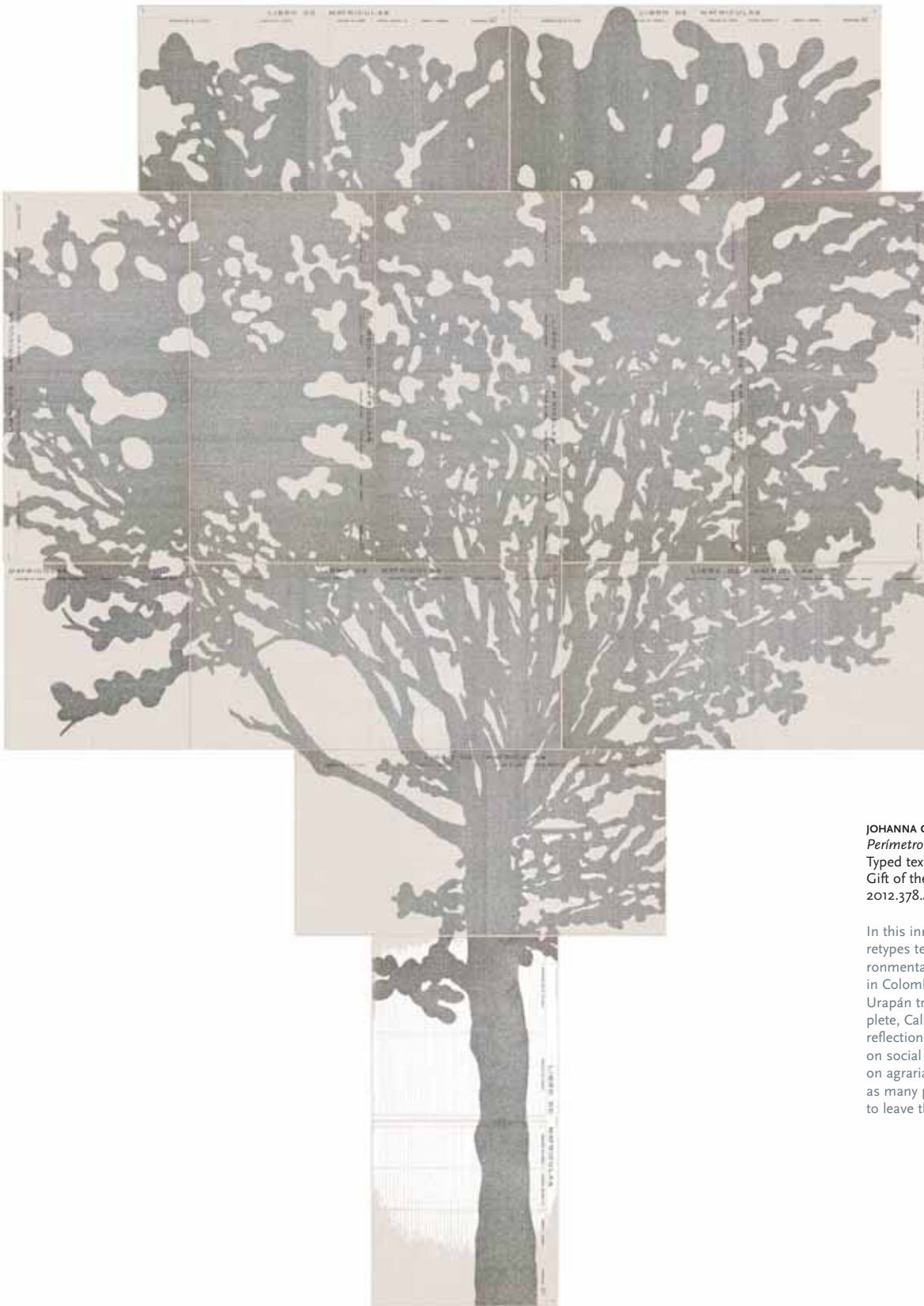
**CARMELA GROSS**  
*A negra*, 1997  
Nylon tulle and iron structure on wheels  
Museum purchase funded by  
the Latin Maecenas  
2013.242

Standing approximately 10 feet tall, this sculpture hovers over viewers with its eerie figurative presence. Its title, an homage to a key Modernist painting of 1920s Brazil, links the artist's interest in art history and contemporary social issues. Carmela Gross originally installed the piece on a major avenue in São Paulo, where it loomed over passersby; the black tulle added to the appearance of a moving, breathing figure. Gross creates a strong and evocative form paradoxically out of soft, ephemeral material.

**TUNGA**  
*Scalp*, c. 2003  
Bronze, cast comb with brass wire  
Gift of Diane and Bruce Halle  
from the Thomarie Foundation  
2012.510

A major figure to emerge from the Brazilian art scene in the 1980s, Tunga has created a diverse body of work inspired by myth, literature, and the natural environment. His *Scalp* series, initiated in 1983, is significant for cogently employing inorganic materials—bronze and brass wire—to create the eerie appearance of unruly hair and a comb. In these sculptures, Tunga evokes the varying symbolism ascribed to hair, its magical appearance in fairy tales and religious rituals.





**JOHANNA CALLE**  
*Perímetros (Urapán)*, 2012  
Typed text on antique record book pages  
Gift of the artist  
2012.378.A--L

In this innovative work, Johanna Calle retypes text taken from studies on environmental and human rights reforms in Colombia to form the image of an Urapán tree. Requiring months to complete, Calle's works denote a process of reflection focused both on language and on social issues. Here, the artist focuses on agrarian problems faced by Colombia, as many people in rural areas were forced to leave their land due to the drug conflict.



**EMIL NOLDE**  
*Wintermeer (Wintry Sea)*, 1905  
Etching in colors on cream wove paper  
Museum purchase with funds provided  
by Art + Paper, with additional funds  
provided by the Alvin S. Romansky  
Prints and Drawings Accessions  
Endowment Fund  
2013.237

An extreme romantic, Emil Nolde was one of the most intuitive painters of the twentieth century. In spite of its small size, *Wintermeer (Wintry Sea)* is one of Nolde's most powerful etchings. It exemplifies how the artist radically revolutionized the art of etching with a distinctive brush technique to produce rich tonal effects and textures from his sculptural manipulations of the etching ground. Impressions of *Wintermeer* are extremely rare, limited to only about twelve proofs, such as this image, with its unique application of color.





**DORA MAAR**  
*Castle in Ménerbes*, c. 1957  
Colored ink on wove paper  
Museum purchase funded by Art + Paper  
2012.438

Dora Maar was a French photographer and painter who was also well known for being a lover and muse of Pablo Picasso. After Picasso abandoned her, she spent more time at her residency in Ménerbes, France, than in Paris. *Castle in Ménerbes* is from a group of drawings and paintings Maar executed in about 1957 that features people-less, romantic landscapes with moody skies. The colorful scene shows the citadel at the city of Ménerbes, set against a blue sky. Below the architectural structure are vast horizontal strokes of grey wash. This work shows Maar's creative mastery in fusing light realism with a semiabstract style.



FRANK STELLA  
*Study for Sinjerli Variations Squared  
with Colored Ground III*, 1980  
Offset lithograph and screenprint  
in colors with acrylic on 320 gram  
Arches Cover paper, working proof  
The Leatrice S. and Melvin B. Eagle  
Collection, gift of Leatrice and  
Melvin Eagle  
2012.522

This hand-worked proof is a preparatory study for the print *Sinjerli Variations Squared with Colored Ground III* from a series of six planographic prints that date from 1981. The title and geometric design refer to ancient Near Eastern cities, such as Sinjerli, a Hittite citadel containing double walls formed in a nearly perfect circle. An intermediary step between two printed versions, this study offers important insight into Stella's working process.



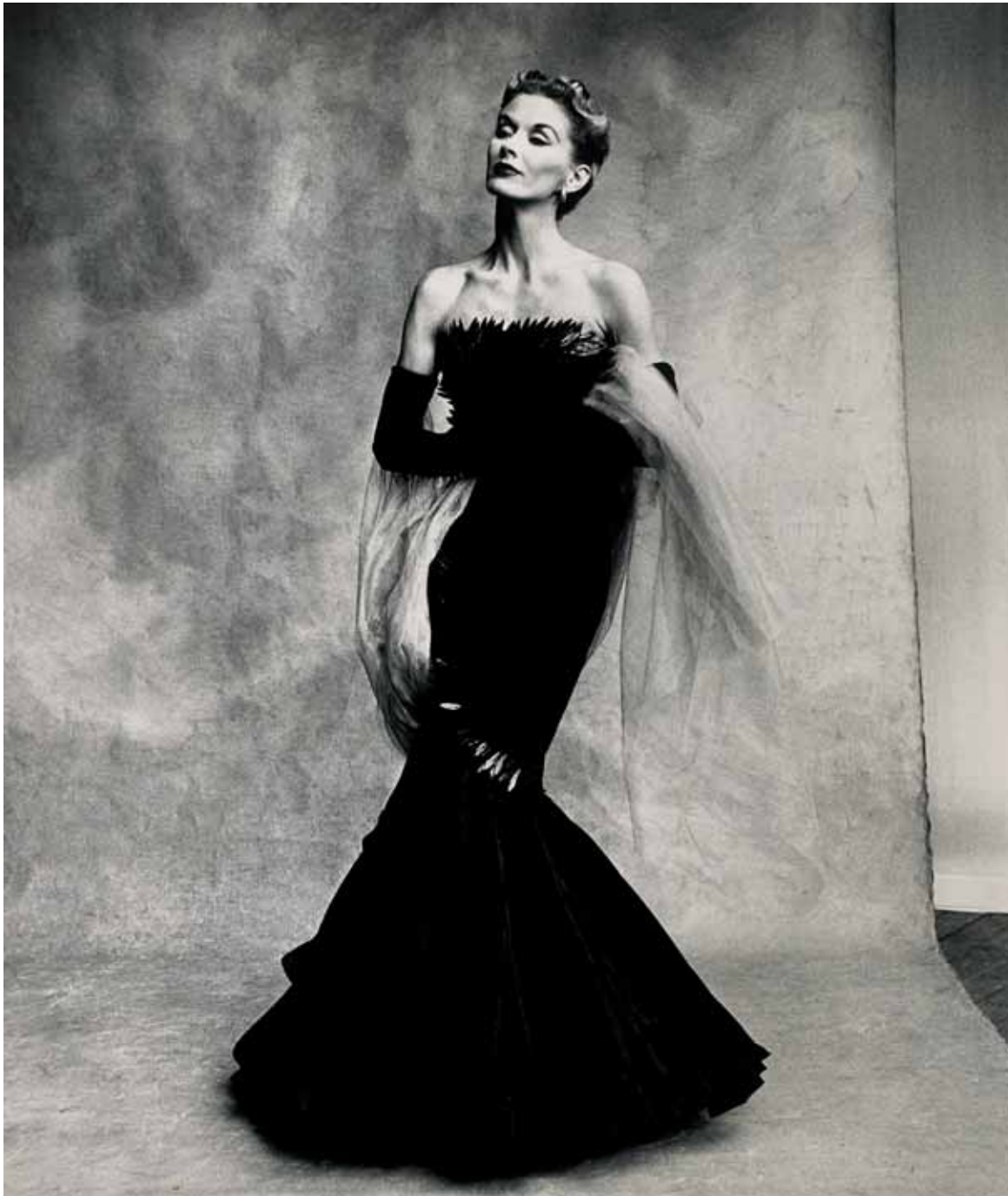
**JASPER JOHNS**  
Published by United Limited  
Art Editions, New York  
*Ocean*, 1996  
Lithograph in colors on  
Somerset paper, edition 18/54  
Gift of Susan Lorence in memory  
of Barry Walker  
2012.391

Acutely interested in how each medium affects the pictorial presence of an image, Jasper Johns established print-making as an important part of his working process. *Ocean* relates to a 90-minute dance of the same title choreographed by Merce Cunningham and first performed by his dance company in 1994. Johns's print aided in raising funds for this dance company, which was founded in 1953 at Black Mountain College in North Carolina. In *Ocean*, Johns shows two portraits of the American avant-garde dancer and features a geometric structure based on Buckminster Fuller's Dymaxion Art-Ocean World map. This structure, with its nineteen triangles, echoes the nineteen-part format of Cunningham's choreography for his dance performance.



CLARENCE JOHN LAUGHLIN  
*Titanic Arcade*, 1946  
Gelatin silver print  
Gift of Mike and Mickey Marvins  
2012.626

Born in Lake Charles, Louisiana, and raised in New Orleans, Clarence John Laughlin chronicled the Southern heritage of his native state. One of Laughlin's best-known images, *Titanic Arcade*, taken on the Oak Alley Plantation, exemplifies his interest in illuminating the hidden meanings and inner perceptions of everyday, aging, or neglected subjects with a sense of nostalgia verging on the surreal. Laughlin's oak-lined arcade suspends time, the decayed architecture suggesting a world past human habitation.



IRVING PENN  
*Rochas Mermaid Dress*, 1950  
Gelatin silver print  
Museum purchase funded by  
Manfred Heiting, by exchange  
2013.22

Irving Penn's iconic photograph of Lisa Fonssagrives modeling a Rochas black-velvet "mermaid" dress was taken in 1950 during a ten-day shoot of the Paris fall couture collections. Posing the models against a discarded, nineteenth-century theater curtain, Penn broke from fashion photography norms by presenting a stark, simple environment that accentuates the clothes rather than an elaborately staged scene. Fonssagrives, the elegant and popular muse, and Penn would marry a few weeks after this photograph was taken.

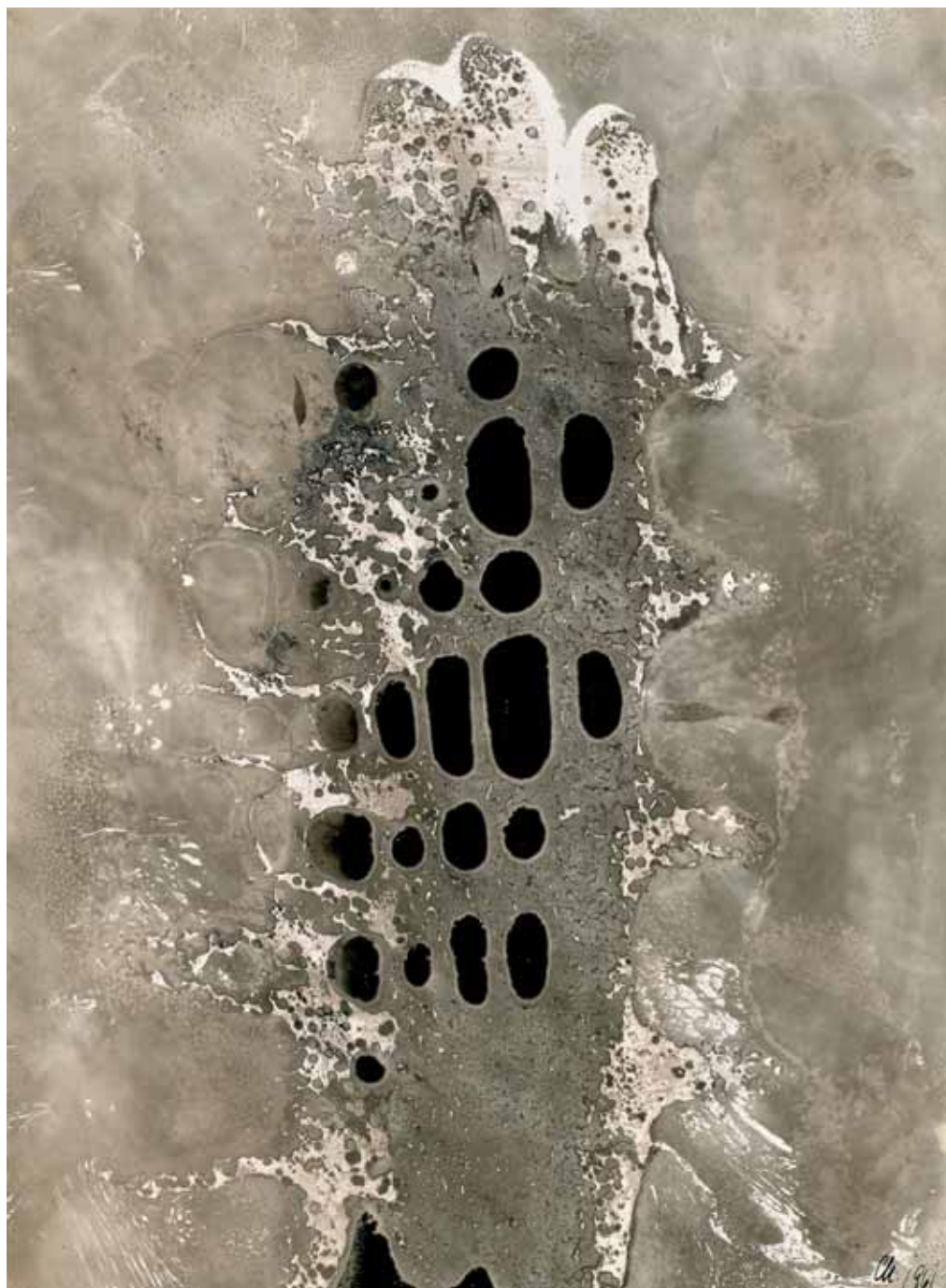
## ACCESSIONS

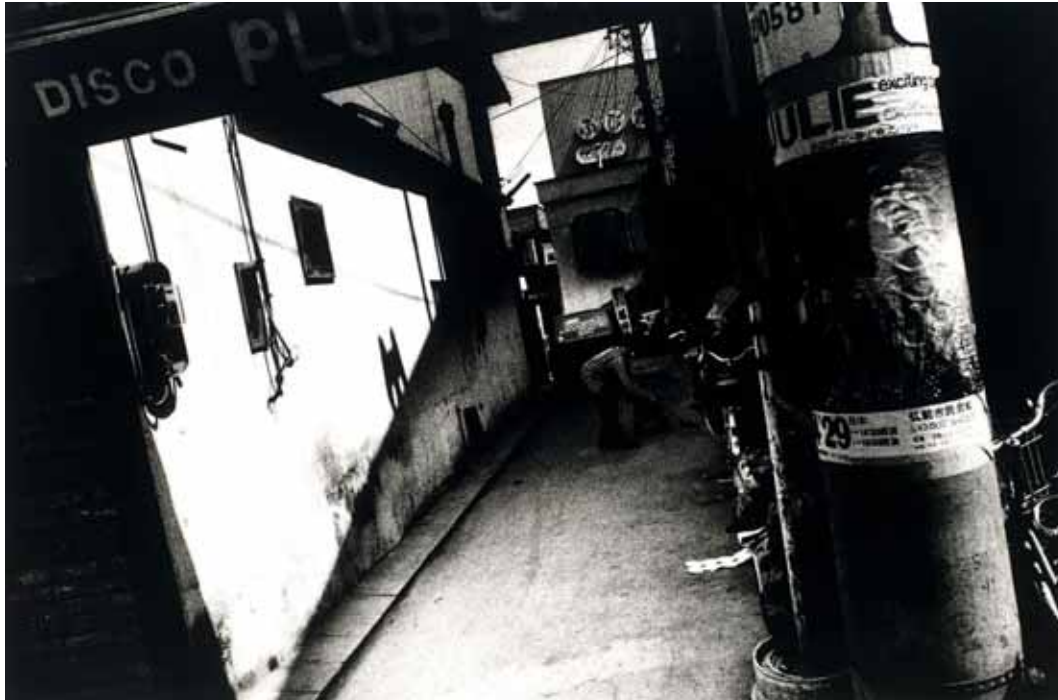
CHARGESHEIMER

(CARL-HEINZ HARGESHEIMER)

*Lichtgrafik Monoskripturen*, 1961  
Gelatin silver prints, photograms, ed. 8/25  
Museum purchase funded by  
James and Franci Neely Crane,  
with additional funds provided by  
the S. I. Morris Photography Endowment  
2013.187

A major addition to the Museum's collection of camera-less photography, the album *Lichtgrafik Monoskripturen*, by the German photographer Chargesheimer, contains ten unique prints. The blend of control and chance inherent in the artist's technique of painting chemicals on unprocessed photographic paper has its roots in his forbidden reading about Surrealism in Nazi Germany and in his later interest in postwar art, including works by European avant-garde painters associated with the CoBrA movement and by Abstract Expressionist painters.





MORIYAMA DAIDŌ  
*Untitled*, from the series *Tsugaru*, 1970  
Gelatin silver print  
Museum purchase funded by  
the Mary Kathryn Lynch Kurtz  
Charitable Lead Trust  
2013.234

Beginning in the mid-1960s, Moriヤマ Daidō embraced the hand-held camera and high-contrast black-and-white film and took to the streets, indifferent to technical and compositional conventions. This tilted image of a narrow street in a small northern town in Japan is characteristic of Moriヤマ's unconventional, anti-technical style of *are, bure, boke* (rough, blurred, out-of-focus) and suggests, in its compositional echoes, his longtime fascination with the "first photograph" taken by Joseph Nicéphore Niépce in about 1826, now at the Harry Ransom Center at The University of Texas at Austin.

DIANE ARBUS

*Fat Man at a Carnival, MO*, 1970  
Gelatin silver print, ed. 4/75,  
printed later by Neil Selkirk  
The Gay Block Collection,  
gift of Gay Block  
2012.497

Beginning in the mid-1950s, Diane Arbus gave herself permission to portray subjects previously regarded as off limits—transvestites, nudists, and inmates in an insane asylum—creating images that forever altered the art of photography. By interacting with her subjects in a complex and intensely human manner, she seduced them into revealing themselves in ways more profound than mere surface appearance. Her portraits of “normal” people can be equally disturbing and prompt us to question normality itself.







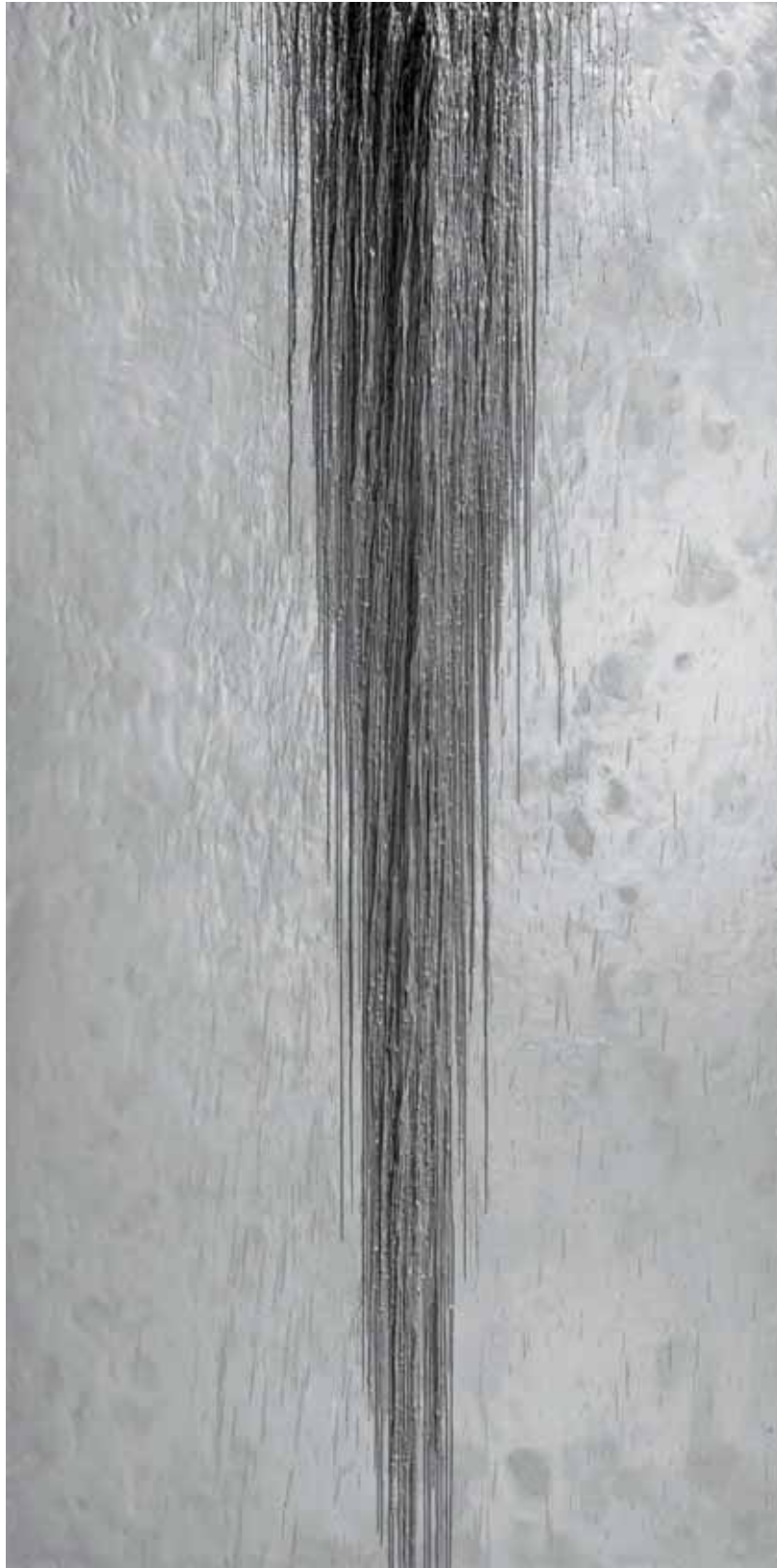
DON MCCULLIN  
*Shell-shocked soldier awaiting  
transportation away from the  
front line, Hue, Vietnam, 1968*  
Gelatin silver print  
Museum purchase funded by  
Joan Morgenstern  
2013.6

Legendary photographer Don McCullin worked for the London *Sunday Times Magazine* to cover conflicts in Vietnam, Biafra, Northern Ireland, The Congo, Cambodia, Beirut, and Israel. McCullin's widely reproduced picture of a shell-shocked soldier in Vietnam captures the unfocused gaze—called the “thousand-yard stare”—that may be symptomatic of momentary battle fatigue, or the beginning of a longer-lasting condition known as shell shock, or, since the 1970s, of the condition named post-traumatic stress disorder (PTSD).

## ACCESSIONS

MARTIN KLINE  
*Great Silver Falls*, 2008  
Encaustic on panel  
Gift of the artist in memory  
of Peter C. Marzio  
2012.346

Martin Kline balances pure abstraction with a keen observation of nature. *Great Silver Falls* is among the artist's most seductive works—with silver pigment worked into the wax medium to mirror light and mimic the natural dynamics of a falling water. Building up a dense, three-dimensional relief at the center of the composition, Kline has created an actual cascade through a painstaking process of pouring pigment, drop by drop, to suggest a single instant frozen in time.





SEAN SCULLY  
*Wall of Light Red Shade*, 2010  
Oil on canvas  
Gift of Linda and George Kelly  
2012.568

Sean Scully's commitment to the language of modern painting is animated by his immediate response to color. The *Wall of Light* series was first inspired by a visit to the Pre-Columbian ruins of Zihuatanejo, Mexico, where the stacked spaces of ancient walls offered both a structural scaffolding and a new, dramatic palette. As the series evolved, Scully drew further inspiration from travels to North Africa, as well as from his Irish roots, as he translates color notes taken from everyday life into the abstract grid of his paintings.



**RICHARD TUTTLE**  
*Turnaround, I*, 1987  
Painted plywood  
Gift of Margaret and Ben Kitchen  
2012.507

Richard Tuttle brings a sophisticated sense of visual play to his constructions that balance abstraction against representation. *Turnaround 1*, however, is exceptional in its forthright imagery: a green cactus, with red flowers, standing like a figure with raised arms. Assembled from thin sheets of painted plywood, *Turnaround 1* also plays sly homage to the Cubist sculptures of Julio González, whose *Cactus Man*, 1939–40, is also in the Museum's collection.



**ANNA ELISE JOHNSON**  
*If they were able to conceive or dream another time, perhaps they would be able to live in it (Counter Revolution), 2013*  
Acrylic, inkjet prints, and resin  
Gift of The Chaney Family Collection and Leslie and Brad Bucher  
2013.168

Anna Elise Johnson takes today's media-saturated culture as a point of departure for her rigorously conceived and meticulously executed reliefs. With a transparent linear scrim as a foil, Johnson interlaces images of twentieth-century political figures with nineteenth-century history paintings to underscore the visual tropes of propaganda. The extended title is taken from Chris Marker's 1962 film *La jettée*, and, like Marker, Johnson employs montage to suggest the eternal return of history and strife.

FRED WILSON

*To Die Upon a Kiss*, 2011  
Murano glass, edition 1/6  
Museum purchase funded by  
the Caroline Wiess Law  
Accessions Endowment Fund  
2013.94

Always engaged with issues of race, Fred Wilson has worked with Murano artisans to craft this exquisite chandelier that goes from transparency to inky opacity. Taking its title from Othello's last words in William Shakespeare's tragedy, *To Die Upon a Kiss* contemplates the beauty of life and the slow but utter finality of death. Wilson explains: "It is as if gravity is draining the black from the motionless glass—leaking the life force, the identity, and the blackness out of the body."





YINKA SHONIBARE  
*The Sleep of Reason Produces Monsters (Africa)*, 2008  
Chromogenic print mounted on aluminum, edition 3/5  
Museum purchase funded by Cecily E. Horton; the Caroline Wiess Law Accessions Endowment Fund; bequest of Edward R. Broida and Eva K. Kitchen, both by exchange; Bettie Cartwright; Chris Urbanczyk, with matching funds provided by Chevron; and the Wolff-Toomin Foundation in memory of Edward Oppenheimer, Jr. and Adolph Horwitz, and in honor of Lester Marks  
2012.339

Born in England and raised in Nigeria, Yinka Shonibare deliberately frames his work within the history of Western art, recasting familiar masterpieces in order to question assumptions about race and nationality. *The Sleep of Reason Produces Monsters (Africa)* is one of a series of staged photographs based on Francisco de Goya's satirical etching *The Sleep of Reason*, 1799. Much as Goya sought to reveal the cost of human folly, Shonibare lays bare the essential racism of the so-called Age of Enlightenment.



**JAMES TURRELL**  
*Aurora B: Tall Glass*, 2010  
 LED  
 Museum purchase funded by  
 the estate of Isabel B. Wilson  
 in memory of Peter C. Marzio  
 2012.290

By treating light as a material presence, James Turrell has created some of the most beautiful art of our time. *End Around*, an all-encompassing environment from his Ganzfeld series, and *Aurora B*, from his Tall Glass series, reveal not only Turrell's fascination with color and illumination, but also his ability to build a temporal dimension into his work. *End Around* cycles through warm reds, hot pinks, and cerulean blues to an indefinite field of white during an almost thirty-minute sequence. *Aurora B* shifts through an even wider range of colors with modulated harmonies over a three-hour sequence. Completing the museum's "Vertical Vintage" selection of twelve major installations spanning Turrell's career, *End Around* and *Aurora B* are also a part of the magnificent legacy of American art at the Museum of Fine Arts, Houston, acquired through the generosity of Isabel B. Wilson.





**JAMES TURRELL**  
*End Around: Ganzfeld*, 2006  
Neon and fluorescent light  
Museum purchase funded by  
the estate of Isabel B. Wilson  
in memory of Peter C. Marzio  
2012.288

## ACCESSIONS

### SIMON STARLING

*Transit Stones*, 2012

Royal yellow and Belgian black marble

Museum purchase funded by

*contemporary@mfah* 2012 and the

Caroline Wiess Law Accessions

Endowment Fund

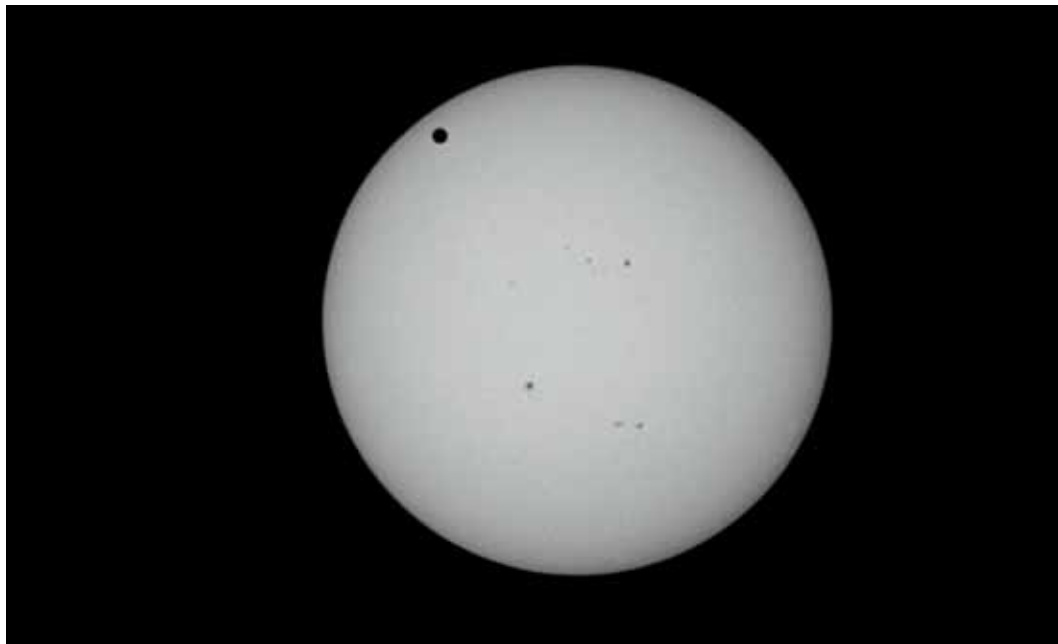
2013.1.A,.B

Simon Starling has stated that his ambition is to create “constellations of ideas and to fix them in a reciprocal orbit.” In the wake of the 2004 and 2012 Transits of Venus, he became fascinated with astronomers’ efforts across centuries to calibrate Venus’s passage across the Sun. In the paired *Transit Stones*, Starling silhouettes a small black circle representing Venus against the larger circumference of a golden, solar disc; as it reaches the margin, the black circle seems to stretch. This is an actual phenomenon, called “black drop,” which in turn becomes the subject of Starling’s filmic meditation on astronomy and the limits of perception.





SIMON STARLING  
*Black Drop*, 2012  
Single-channel video projection  
Joint acquisition of the Museum of Fine Arts, Houston, funded by the Anchorage Foundation; and the Dallas Museum of Art, funded by the DMA/amfAR Benefit Auction Fund  
2013.80



All dimensions are given in inches, with height preceding width. Centimeters follow in parentheses. Whenever possible, the nationality and life-span dates of the artist or maker are provided.

## AFRICAN ART

Dida  
*Man's Robe*, c. 1900  
 Resist-dyed raffia  
 59 1/16 x 70 7/8 in. (150 x 180 cm)  
 Museum purchase funded by  
 The Merrin Gallery, Ann and Paul  
 Petrusas, Frank Carroll, and Ellen Luby,  
 and by exchange, Mrs. John P. Bullington  
 2013.66

Babanki  
*Elephant Mask*, 20th century  
 Wood  
 50 1/2 x 26 x 10 in. (128.3 x 66 x 25.4 cm)  
 Museum purchase funded by the  
 Alfred C. Glassell, Jr. Accessions  
 Endowment Fund  
 2013.213

## ASIAN ART

Japanese, Edo period  
*Box for an Incense Guessing Game*  
*(Jinbako)*, c. 1701–1800  
 Wood, lacquer, gold powder, mother-  
 of-pearl, wool, mica, steel, brass, silver,  
 bone, feather, paper, ink, gilt, silvered  
 and brocaded paper, silk wrapping cloths  
 7 3/4 x 8 3/4 x 7 1/2 in.  
 (19.7 x 22.2 x 19.1 cm)  
 Gift of George S. Heyer, Jr., in honor of  
 Charles A. Perlitz III  
 2012.416

**The following works are gifts of  
 Stephen Hamilton:**

Shibata Zeshin, Japanese, 1807–1891  
*Folding fan with painting of deer dolls*,  
 no date  
 Ink, color, silver and gold gilding on paper  
 with mica, mounted on a bamboo fan  
 (open): 10 x 17 3/8 x 3/4 in.  
 (25.4 x 44.1 x 1.9 cm)  
 (closed): 10 1/8 x 1 1/4 x 3/4 in.  
 (25.7 x 3.2 x 1.9 cm)  
 2012.417

Taiso Yoshitoshi, Japanese, 1839–1892  
*Mount Yoshino, Midnight Moon*, 1886  
 Woodblock print on paper  
 9 1/4 x 13 1/2 in. (23.5 x 34.3 cm)  
 2013.89

Katsushika Hokusai,  
 Japanese, 1760–1849  
*Hokusai soga (Album of drawings  
 of Hokusai)*, 1820  
 Woodblock illustrated book  
 10 5/8 x 7 1/8 x 1/2 in. (27 x 18.1 x 1.3 cm)  
 Given in honor of Robbie and Don Wier  
 2013.169

Onchi Koshiro, Japanese, 1891–1955  
 Sekino Junichiro, Japanese, 1914–1988  
*Onshitsu (A Greenhouse)*, 1949  
 Color woodblock print on paper  
 8 13/16 x 6 7/16 in. (22.4 x 16.3 cm)  
 2013.170

Tsubaki Chinzan, Japanese, 1801–1854  
*Birds (Oriental Magpies) amid Cherry  
 Blossoms*, c. 1852  
 Ink and color on paper  
 89 1/2 x 23 7/8 in. (227.3 x 60.7 cm)  
 Given in honor of Milton D. Rosenau, Jr.  
 and Dr. Ellen R. Gritz  
 2013.171

• • •

Japanese  
*Arita-ware Shishi and Peony Design*,  
 c. 1680  
 Hard-paste porcelain with gilding  
 1 1/4 x 8 3/8 in. (3.2 x 21.3 cm)  
 Museum purchase funded by Stephen  
 Hamilton in honor of Gwendolyn H. Goffe  
 2012.268.2

Ito Shinsui, Japanese, 1898–1972  
*Night at Ikenohata*, 1921  
 Woodblock print on paper  
 Block: 15 1/4 x 9 1/2 in. (38.7 x 24.1 cm)  
 Sheet: 16 1/4 x 10 3/8 in. (41.3 x 26.4 cm)  
 Museum purchase funded by Stephen  
 Hamilton, the Elizabeth S. and  
 Marjorie G. Horning Asian Art  
 Accessions Endowment Fund,  
 and Joan Lu  
 2012.285

Zarina Hashmi, Indian, born 1937  
*Home Is a Foreign Place*, 1999  
 Thirty-six woodcuts on paper,  
 mounted on paper, edition 23/25  
 Block (each): 8 x 6 in. (20.3 x 15.2 cm)  
 Sheet (each): 16 x 13 in. (40.6 x 33 cm)  
 Museum purchase funded by Anne  
 and Albert Chao in honor of Nidhika  
 and Pershant Mehta, and by  
 Mr. and Mrs. Durga D. Agrawal and  
 Nancy C. Allen  
 2012.466

Indian, Mughal  
*Markandeya Refers Jaimuni  
 to the Four Wise Birds*, c. 1800–1820  
 Opaque watercolor on paper,  
 heightened with gold  
 10 1/2 x 12 7/16 in. (26.6 x 31.6 cm)  
 Museum purchase funded by Milton D.  
 Rosenau, Jr. and Dr. Ellen R. Gritz  
 2013.61

Zhan Wang, Chinese, born 1962  
*Artificial Rock #83*, 2006  
 Stainless steel with mahogany base  
 37 1/2 x 25 x 11 in. (95.3 x 63.5 x 27.9 cm)  
 Museum purchase funded by the Caroline  
 Wiess Law Accessions Endowment Fund  
 2013.277

## THE BAYOU BEND COLLECTION

**The following works are gifts of  
 William J. Hill:**

Adolph Kempen, American, 1844–1885  
*Desk*, c. 1870–80  
 Austin, Texas  
 Walnut and maple; pine  
 58 7/8 x 40 3/4 x 26 1/2 in.  
 (149.5 x 103.5 x 67.3 cm)  
 B.2012.38

Alexander “Elix” or “Ellick” Brown,  
 American, 1836–after 1920  
*Pitcher*, after c. 1863  
 Henderson, Rusk County, Texas  
 Alkaline-glazed stoneware  
 8 3/8 x 6 x 5 1/2 in. (21.3 x 15.2 x 14 cm)  
 B.2012.45

Cogburn Pottery Company,  
 American, active 1850–1863  
 Henderson, Rusk County, Texas  
*Jar*, c. 1850–63  
 Alkaline-glazed stoneware  
 13 1/8 x 9 1/2 in. (33.3 x 24.1 cm)  
*Jar*, c. 1850–63  
 Alkaline-glazed stoneware  
 14 1/8 x 10 1/2 x 9 1/4 in.  
 (35.9 x 26.7 x 23.5 cm)  
 B.2012.46, B.2012.134

Cranston Pottery Company,  
 American, active 1845–1875  
 Alton (former town),  
 Denton County, Texas  
*Jar*, c. 1845–75  
 Slip-glazed stoneware  
 15 1/4 x 8 in. (38.7 x 20.3 cm)  
*Cream Jug*, c. 1845–75  
 Alkaline-glazed stoneware  
 4 x 3 1/4 in. (10.2 x 8.3 cm)  
 B.2012.47, B.2012.48

Milligan Frazier, American,  
 1848–c. 1911, active 1863–1911  
 Mims Chapel, Marion County, Texas  
*Crock*, c. 1863–1911  
 Alkaline-glazed stoneware  
 6 1/2 x 5 1/4 in. (16.5 x 13.3 cm)  
*Jar*, c. 1863–1911  
 Alkaline-glazed stoneware  
 8 1/8 x 5 1/2 in. (20.6 x 14 cm)  
*Jar*, c. 1863–1911  
 Alkaline-glazed stoneware  
 12 x 4 3/4 in. (30.5 x 12.1 cm)  
*Jar with Lid*, c. 1863–1911  
 Alkaline-glazed stoneware  
 5 1/8 x 4 1/2 in. (13 x 11.4 cm)  
*Jar*, c. 1863–1911  
 Alkaline-glazed stoneware  
 14 1/4 x 11 1/2 in. (36.2 x 29.2 cm)  
 B.2012.49, B.2012.50, B.2012.51,  
 B.2012.52.A, .B, B.2012.85

John M. Wilson, American,  
 active 1857–1869  
 Manufactured by Guadalupe  
 Pottery Company, American,  
 active 1857–1869  
 Seguin, Guadalupe County, Texas  
*Jar*, c. 1857–69  
 Alkaline-glazed stoneware with kiln drops  
 15 1/4 x 12 in. (38.7 x 30.5 cm)  
*Jar*, c. 1857–69  
 Titanium-oxide and alkaline-glazed  
 stoneware  
 7 1/4 x 4 1/2 in. (18.4 x 11.4 cm)

*Jar*, c. 1857–69  
 Salt-glazed stoneware  
 16 x 7 1/2 in. (40.6 x 19.1 cm)

*Crock*, c. 1857–69  
 Salt-glazed stoneware with brown slip interior  
 10 1/2 x 7 1/2 in. (26.7 x 19.1 cm)

*Jar*, c. 1857–69  
 Alkaline-glazed stoneware  
 11 3/4 x 6 in. (29.8 x 15.2 cm)

*Churn with Lid*, c. 1857–69  
 Alkaline- and slip-glazed stoneware  
 11 3/8 x 7 1/4 in. (28.9 x 18.4 cm)

*Crock with Lid*, c. 1857–69  
 Alkaline-glazed stoneware  
 11 3/4 x 7 1/4 in. (29.8 x 18.4 cm)

*Jar*, c. 1857–69  
 Salt- and slip-glazed stoneware  
 8 5/8 x 6 in. (21.9 x 15.2 cm)

*Jar*, c. 1857–69  
 Alkaline-glazed stoneware  
 8 7/8 x 6 1/8 in. (22.5 x 15.6 cm)

*Jug*, c. 1857–69  
 Alkaline-glazed stoneware with salt drops  
 17 1/4 x 12 in. (43.8 x 30.5 cm)

*Jug*, c. 1857–69  
 Salt-glazed stoneware  
 16 5/8 x 7 3/4 in. (42.2 x 19.7 cm)

*Jar*, c. 1857–69  
 Alkaline-glazed stoneware  
 8 7/8 x 6 3/8 in. (22.5 x 16.2 cm)

*Jug*, c. 1857–69  
 Alkaline-glazed stoneware  
 16 x 7 1/4 in. (40.6 x 18.4 cm)

*Jar*, c. 1857–69  
 Alkaline- and slip-glazed stoneware  
 17 3/4 x 7 7/8 in. (45.1 x 20 cm)

*Jar*, c. 1857–69  
 Alkaline-glazed stoneware  
 10 1/8 x 6 1/2 in. (25.7 x 16.5 cm)

*Jar*, c. 1857–69  
 Salt-glazed stoneware  
 9 5/8 x 8 5/8 in. (24.4 x 21.9 cm)

*Jar*, c. 1857–69  
 Alkaline-glazed stoneware  
 8 1/4 x 7 7/8 in. (21 x 20 cm)

*Jar*, c. 1857–69  
 Alkaline-glazed stoneware  
 7 1/2 x 6 in. (19.1 x 15.2 cm)

*Jar*, c. 1857–69  
 Salt-glazed stoneware  
 9 1/8 x 6 3/4 in. (23.2 x 17.1 cm)

*Jar*, c. 1857–69  
 Salt-glazed stoneware  
 8 3/4 x 7 1/4 in. (22.2 x 18.4 cm)

*Jar*, c. 1857–69  
 Alkaline-glazed stoneware  
 10 1/4 x 7 in. (26 x 17.8 cm)

*Churn*, c. 1857–69  
 Alkaline-glazed stoneware  
 16 7/8 x 8 in. (42.9 x 20.3 cm)  
 B.2012.53–B.2012.58,  
 B.2012.124–B.2012.132,  
 B.2012.138–B.2012.144

H. Wilson & Co., American,  
 active 1872–1884  
 Guadalupe County, Texas

*Jar*, c. 1872–84  
 Salt-glazed stoneware  
 12 3/8 x 7 1/4 in. (31.4 x 18.4 cm)

*Jug*, c. 1872–84  
 Salt-glazed stoneware  
 9 1/2 x 4 3/4 in. (24.1 x 12.1 cm)

*Jar*, c. 1872–84  
 Salt-glazed stoneware  
 9 5/8 x 6 1/8 in. (24.4 x 15.6 cm)

*Jar*, c. 1872–84  
 Salt-glazed stoneware  
 12 3/8 x 7 1/4 in. (31.4 x 18.4 cm)

*Jar with Lid*, c. 1872–84  
 Salt-glazed stoneware  
 9 x 6 in. (22.9 x 15.2 cm)

*Jug*, c. 1872–84  
 Salt-glazed stoneware  
 11 1/4 x 7 1/4 x 6 1/2 in.  
 (28.6 x 18.4 x 16.5 cm)

*Jar*, c. 1872–84  
 Salt-glazed stoneware  
 10 5/8 x 7 7/8 in. (27 x 20 cm)

*Churn*, c. 1872–84  
 Salt-glazed stoneware  
 15 1/4 x 8 in. (38.7 x 20.3 cm)

*Jar*, c. 1872–84  
 Alkaline-glazed stoneware  
 16 3/4 x 11 1/4 in. (42.5 x 28.6 cm)

*Bowl*, c. 1872–84  
 Salt-glazed stoneware  
 5 1/2 x 11 in. (14 x 27.9 cm)

*Jar with Lid*, c. 1872–84  
 Salt-glazed stoneware  
 13 x 8 1/2 in. (33 x 21.6 cm)  
 B.2012.59–B.2012.67, B.2012.69,  
 B.2012.145.A.,B

Durham-Chandler-Suttles-Wilson Pottery,  
 also known as the “Wilson Third Site,”  
 American, active 1869–1903  
 Guadalupe County, Texas

*Preserve Jar with Lid*, c. 1869–1903  
 Salt-glazed stoneware with brown slip interior  
 4 x 3 1/16 in. (10.2 x 7.8 cm)

*Jug*, c. 1869–1903  
 Salt-glazed stoneware  
 8 3/4 x 5 in. (22.2 x 12.7 cm)

*Jar*, c. 1869–1903  
 Salt-glazed stoneware  
 12 3/4 x 7 5/8 in. (32.4 x 19.4 cm)

*Jug*, c. 1869–1903  
 Salt-glazed stoneware  
 11 3/4 x 6 1/2 x 5 7/8 in.  
 (29.8 x 16.5 x 14.9 cm)

*Jar*, c. 1869–1903  
 Salt-glazed stoneware  
 15 x 13 3/4 x 12 7/8 in. (38.1 x 34.9 x 32.8 cm)  
 B.2012.68.A., B.2012.74, B.2012.75,  
 B.2012.82, B.2012.137

James “Jim” W. Haden, American,  
 1858–1907, active 1873–1900  
 Henderson, Rusk County, Texas

*Jug*, c. 1873–1900  
 Alkaline-glazed stoneware  
 10 1/8 x 6 7/8 in. (25.7 x 17.5 cm)

*Jar*, c. 1873–1900  
 Alkaline-glazed stoneware  
 16 3/4 x 9 in. (42.5 x 22.9 cm)

*Pitcher*, c. 1873–1900  
 Alkaline-glazed stoneware  
 10 3/4 x 7 1/2 x 7 in. (27.3 x 19.1 x 17.8 cm)

*Pitcher*, c. 1873–1900  
 Slip-glazed stoneware  
 7 3/4 x 4 1/2 in. (19.7 x 11.4 cm)

*Churn*, c. 1873–1900  
 Slip-glazed stoneware  
 16 3/8 x 8 in. (41.6 x 20.3 cm)  
 B.2012.70, B.2012.112, B.2012.113,  
 B.2012.120, B.2012.146

James “Jim” C. Hogue, American,  
 1875–1934, active 1900–1934

*Jar*, c. 1900–34  
 Titus County, Texas

Alkaline- and slip-glazed stoneware  
 17 3/4 x 10 1/2 in. (45.1 x 26.7 cm)  
 B.2012.71

Jeremiah “Jerry” Sylvester Hogue,  
 American, born 1847  
 Manufactured by Winfield  
 Pottery Company, American,  
 active 1865–1901  
 Titus County, Texas

*Pitcher*, c. 1865–1901  
 Alkaline-glazed stoneware  
 8 1/4 x 5 in. (21 x 12.7 cm)

*Jug*, c. 1865–1901  
 Alkaline-glazed stoneware  
 17 x 8 1/4 in. (43.2 x 21 cm)  
 B.2012.72, B.2012.73

Isaac Suttles, American,  
 born c. 1840, active 1873–1882  
 LaVernia (now LaVernia),  
 Wilson County, Texas

*Crock*, c. 1873–82  
 Alkaline-glazed stoneware  
 9 x 6 5/8 in. (22.9 x 16.8 cm)

*Jar*, c. 1873–82  
 Slip-glazed stoneware  
 5 3/8 x 4 7/8 in. (13.7 x 12.4 cm)

*Crock*, c. 1873–82  
 Slip-glazed stoneware  
 10 7/8 x 8 1/8 in. (27.6 x 20.6 cm)

*Jar with Lid*, c. 1873–82  
 Slip-glazed stoneware  
 7 x 5 1/2 in. (17.8 x 14 cm)

*Jug*, c. 1873–82  
 Salt-glazed stoneware  
 11 3/4 x 6 1/2 x 5 7/8 in.  
 (29.8 x 16.5 x 14.9 cm)

*Jug*, c. 1873–82  
 Salt-glazed stoneware  
 15 1/2 x 9 1/4 in. (39.4 x 23.5 cm)

*Jug*, c. 1873–82  
 Salt-glazed stoneware  
 11 5/8 x 7 1/16 in. (29.5 x 18 cm)

*Jug*, c. 1873–82  
 Slip-glazed stoneware  
 7 1/4 x 4 3/4 in. (18.4 x 12.1 cm)

*Jug*, c. 1873–82  
 Salt-glazed stoneware  
 11 5/8 x 6 1/2 in. (29.5 x 16.5 cm)

*Jar*, c. 1873–82  
 Salt-glazed stoneware  
 15 1/4 x 8 1/2 in. (38.7 x 21.6 cm)  
 B.2012.76.A., B.2012.81,  
 B.2012.158–B.2012.161

Isaac Suttles, American,  
 born c. 1840, active 1873–1882  
 or Guadalupe Pottery Company,  
 American, active 1857–1869  
 or Durham-Chandler-Suttles-Wilson Pottery,  
 also known as the “Wilson Third Site,”  
 American, active 1869–1903

*Jug*, c. 1857–1903  
 Guadalupe County, Texas

Salt-glazed stoneware  
 16 5/8 x 11 in. (42.2 x 28 cm)  
 B.2012.162

Jefferson S. Nash Pottery,  
 American, active c. 1856  
 Marion County, Texas

*Jug*, c. 1856  
 Alkaline-glazed stoneware  
 16 5/8 x 7 1/2 in. (42.2 x 19.1 cm)

*Jar*, c. 1856  
 Alkaline-glazed stoneware  
 11 x 6 in. (27.9 x 15.2 cm)  
 B.2012.83, B.2012.84

- Kimik Pottery Company,  
American, active 1875–1900  
Limestone County, Texas  
*Crock*, c. 1875–1900  
Alkaline-glazed stoneware  
12 1/4 x 9 in. (31.1 x 22.9 cm)  
*Crock*, c. 1875–1900  
Alkaline-glazed stoneware  
8 3/8 x 6 5/8 in. (21.3 x 16.8 cm)  
*Churn*, c. 1875–1900  
Salt-glazed stoneware  
16 1/2 x 9 in. (41.9 x 22.8 cm)  
*Pitcher*, c. 1875–1900  
Salt-glazed stoneware  
11 1/4 x 6 in. (28.6 x 15.2 cm)  
B.2012.86, B.2012.87, B.2012.163,  
B.2012.164
- Kirbee Pottery Company,  
American, active 1848–1860  
*Jar*, c. 1848–60  
Montgomery County, Texas  
Alkaline-glazed stoneware  
12 3/4 x 7 3/8 in. (32.4 x 18.7 cm)  
B.2012.88
- William Curtis Knox, American,  
born 1829, active 1860–1872  
Limestone County, Texas  
*Jar*, c. 1870–72  
Slip-glazed stoneware  
8 1/8 x 6 1/4 in. (20.6 x 15.9 cm)  
*Jug*, c. 1870–72  
Slip-glazed stoneware  
7 3/8 x 4 1/2 in. (18.7 x 11.4 cm)  
*Jug*, c. 1870–72  
Slip-glazed stoneware  
7 3/4 x 4 3/4 in. (19.7 x 12 cm)  
B.2012.89, B.2012.166, B.2012.167
- John Davis Leopard, American,  
active 1850–1883  
associated with Prothro Pottery Company,  
American, active 1846–1865  
or John Leopard Pottery Company,  
American, active 1860–1883  
Henderson, Rusk County, Texas  
*Jar*, c. 1850–83  
Alkaline-glazed stoneware  
10 5/8 x 5 5/8 in. (27 x 14.3 cm)  
*Jar*, c. 1850–83  
Alkaline-glazed stoneware  
10 x 5 1/4 in. (25.4 x 13.3 cm)  
*Jar*, c. 1850–83  
Alkaline-glazed stoneware  
7 5/8 x 6 1/4 in. (19.4 x 15.9 cm)
- Jar*, c. 1850–83  
16 11/16 x 6 7/8 in. (42.3 x 17.4 cm)  
*Jar*, c. 1850–83  
Alkaline-glazed stoneware  
9 5/8 x 5 3/4 in. (24.4 x 14.6 cm)  
*Jar*, c. 1850–83  
Alkaline-glazed stoneware  
9 5/8 x 5 3/4 in. (24.4 x 14.6 cm)  
*Jar*, c. 1850–83  
Alkaline-glazed stoneware  
11 3/4 x 6 in. (29.8 x 15.2 cm)  
*Churn*, c. 1850–83  
Alkaline-glazed stoneware with wood  
21 x 7 3/4 in. (53.3 x 19.7 cm)  
*Pitcher*, c. 1850–83  
Alkaline-glazed stoneware  
11 1/8 x 4 5/8 in. (28.3 x 11.7 cm)  
*Jar*, c. 1850–83  
Alkaline-glazed stoneware with  
manganese runs  
14 1/8 in. (35.9 cm)  
*Churn*, c. 1850–83  
Alkaline-glazed stoneware  
17 5/8 x 9 in. (44.8 x 22.9 cm)  
*Churn*, c. 1850–83  
Alkaline-glazed stoneware  
16 x 8 in. (40.6 x 20.3 cm)  
B.2012.90.A, .B–B.2012.99,  
B.2012.168, B.2012.169
- Prothro Pottery Company,  
American, active 1846–1865  
Henderson, Rusk County, Texas  
*Jar*, c. 1846–65  
Slip-glazed stoneware  
15 3/8 x 6 7/8 in. (39.1 x 17.5 cm)  
*Bowl*, c. 1846–65  
Alkaline-glazed stoneware  
7 5/8 x 6 in. (19.4 x 15.2 cm)  
*Pitcher*, c. 1846–65  
Alkaline-glazed stoneware  
8 x 4 3/8 in. (20.3 x 11.1 cm)  
*Jug*, c. 1846–65  
Alkaline-glazed stoneware  
9 7/8 x 4 7/8 in. (25.1 x 12.4 cm)  
*Pitcher*, c. 1846–65  
Alkaline-glazed stoneware  
8 7/8 x 6 1/4 in. (22.5 x 15.9 cm)  
*Jar*, c. 1846–65  
Alkaline-glazed stoneware  
14 5/8 x 9 1/4 in. (37.1 x 23.5 cm)  
*Jar*, c. 1846–65  
Alkaline-glazed stoneware  
16 5/8 x 9 3/4 in. (42.2 x 24.8 cm)  
B.2012.100–B.2012.103,  
B.2012.172–B.2012.174
- Matthew Duncan, American,  
active 1855–1881  
Manufactured by Randolph Company,  
American, active 1855–1881  
Bastrop, Bastrop County, Texas  
*Jug*, c. 1855–81  
Alkaline-glazed stoneware  
12 1/2 x 6 1/4 in. (31.8 x 15.9 cm)  
*Pitcher*, c. 1855–81  
Slaked lime alkaline-glazed stoneware  
9 1/2 x 7 x 6 1/4 in. (24.1 x 17.8 x 15.9 cm)  
*Jar*, c. 1855–63  
Salt-glazed stoneware  
10 3/4 x 6 1/2 x 4 3/4 in.  
(27.2 x 16.5 x 12.1 cm)  
*Jar*, c. 1855–81  
Alkaline-glazed stoneware  
11 x 5 3/4 in. (27.9 x 14.6 cm)  
*Jar*, c. 1855–81  
Alkaline-glazed stoneware  
13 3/4 x 9 in. (34.9 x 22.9 cm)  
B.2012.104–B.2012.107, B.2012.136
- Roark Pottery Company, American,  
active 1868–1884  
Denton County, Texas  
*Jar*, c. 1868–84  
Salt-glazed stoneware with cobalt  
19 x 10 in. (48.3 x 25.4 cm)  
*Churn*, c. 1868–84  
Salt- and slip-glazed stoneware  
with cobalt  
18 1/2 x 10 in. (47 x 25.4 cm)  
*Jar*, c. 1868–84  
Salt-glazed stoneware  
9 1/8 x 6 1/4 in. (23.2 x 15.9 cm)  
*Jar*, c. 1868–84  
Salt-glazed stoneware  
10 1/2 x 5 3/4 in. (26.7 x 14.6 cm)  
B.2012.108, B.2012.109, B.2012.176,  
B.2012.177
- Joseph Clifford Rushton,  
American, active 1873–1900  
Manufactured by Rushton Pottery  
Company, American, active 1873–1900  
Henderson, Rusk County, Texas  
*Churn*, c. 1873–1900  
Alkaline-glazed stoneware  
16 1/8 x 10 x 11 in. (41 x 25.4 x 27.9 cm)  
*Churn*, c. 1873–1900  
Slip-glazed stoneware with wood  
16 1/8 x 9 5/8 in. (41 x 24.4 cm)  
*Pitcher*, c. 1873–1900  
Alkaline-glazed stoneware  
8 x 6 1/2 x 6 in. (20.3 x 16.5 x 15.2 cm)
- Pitcher*, c. 1873–1900  
Alkaline-glazed stoneware  
10 3/4 x 7 1/2 x 7 in. (27.3 x 19.1 x 17.8 cm)  
*Pitcher*, c. 1873–1900  
Slip-glazed stoneware  
9 1/4 x 8 x 7 in. (23.5 x 20.3 x 17.8 cm)  
*Jug*, c. 1873–1900  
Alkaline-glazed stoneware  
10 3/8 x 7 1/4 in. (26.4 x 18.4 cm)  
B.2012.110, B.2012.111.A–C, B.2012.114,  
B.2012.117, B.2012.119, B.2012.121
- Rushton Pottery Company,  
American, active 1873–1900  
Henderson, Rusk County, Texas  
*Pitcher*, c. 1873–1900  
Slip-glazed stoneware  
10 x 6 5/8 in. (25.4 x 16.8 cm)  
*Pitcher*, c. 1873–1900  
Slip-glazed stoneware  
10 x 6 1/4 in. (25.4 x 15.9 cm)  
*Pitcher*, c. 1873–1900  
Alkaline-glazed stoneware  
7 3/4 in. (19.7 cm)  
*Churn*, c. 1873–1900  
Slip-glazed stoneware  
16 3/4 x 8 3/4 in. (42.5 x 22.2 cm)  
*Churn*, c. 1873–1900  
Alkaline-glazed stoneware  
16 1/8 x 9 1/4 in. (41 x 23.5 cm)  
B.2012.115, B.2012.116, B.2012.118,  
B.2012.178, B.2012.179
- William Saenger,  
American, active 1880–1905  
Bexar County, Texas  
*Jug*, c. 1880–1905  
Salt-glazed stoneware  
15 3/8 x 9 1/4 in. (39.1 x 23.5 cm)  
*Pitcher*, c. 1880–1905  
Slip-glazed stoneware  
9 3/8 x 6 3/4 in. (23.8 x 17.1 cm)  
*Churn*, c. 1880–1905  
Slip-glazed stoneware  
18 3/8 x 9 1/2 in. (46.7 x 24.1 cm)  
*Jug*, c. 1880–1905  
Salt-glazed stoneware  
13 x 9 in. (33 x 22.9 cm)  
*Pitcher*, c. 1880–1905  
Slip-glazed stoneware  
8 x 6 1/4 in. (20.3 x 15.9 cm)  
*Crock*, c. 1880–1905  
Salt-glazed stoneware  
9 3/4 x 9 1/2 in. (24.8 x 24.1 cm)  
B.2012.122, B.2012.180–B.2012.184

Unknown American  
*Jar*, c. 1850–60  
Rusk County, Texas  
Salt-glazed stoneware  
10 1/2 x 9 5/8 x 8 1/8 in.  
(26.7 x 24.4 x 20.6 cm)  
B.2012.123

James W. Allen,  
American, 1825–1893,  
active c. 1855–1859  
*Jar*, c. 1855–59  
Lee County, Texas  
Alkaline-glazed stoneware  
10 1/8 x 7 in. (25.7 x 17.8 cm)  
B.2012.133

Thomas Cranfill,  
American, 1821–1889,  
active 1860–1889  
*Jar*, c. 1860–89  
Calloway (former town),  
Upshur County, Texas  
Salt-glazed stoneware  
6 7/8 x 5 1/2 in. (17.5 x 14 cm)  
B.2012.135

Henderson Pottery Works,  
American, active 1890–1894  
*Jar*, c. 1890–94  
Henderson, Rusk County, Texas  
Salt-glazed stoneware  
7 5/8 x 7 3/4 in. (19.3 x 19.7 cm)  
B.2012.147

John Fleming Hunt,  
American, active 1889–1930  
Rusk County, Texas  
*Jar*, c. 1889–1930  
Alkaline-glazed stoneware  
15 x 9 1/2 in. (38.1 x 24.1 cm)  
*Bowl*, c. 1889–1930  
Alkaline-glazed stoneware  
8 5/16 x 8 1/8 x 8 1/2 in.  
(21.1 x 20.6 x 21.6 cm)  
*Bowl*, c. 1889–1930  
Slip-glazed stoneware  
7 1/8 x 9 5/8 x 9 in. (18.1 x 24.4 x 22.9 cm)  
*Jar*, c. 1889–1930  
Salt-glazed stoneware  
10 3/4 x 7 in. (27.3 x 17.8 cm)  
*Pitcher*, c. 1889–1930  
Slip-glazed stoneware  
10 5/8 x 7 3/4 in. (27 x 19.7 cm)  
*Pitcher*, c. 1889–1930  
Slip-glazed stoneware  
10 1/8 x 7 in. (25.7 x 17.8 cm)  
*Pitcher*, c. 1889–1930  
Alkaline-glazed stoneware  
7 3/8 x 6 1/2 in. (18.7 x 16.5 cm)

*Pitcher*, c. 1889–1930  
Slip-glazed stoneware  
6 5/8 x 7 1/2 in. (16.8 x 19 cm)  
*Pitcher*, c. 1889–1930  
Slip-glazed stoneware  
5 13/16 x 5 1/2 in. (14.7 x 14 cm)  
*Pitcher*, c. 1889–1930  
Alkaline-glazed stoneware  
7 3/8 x 9 1/2 in. (18.7 x 24.1 cm)  
B.2012.148–B.2012.157

Benjamin Franklin Kirkland,  
American, 1853–1934,  
active c. 1880  
*Churn*, c. 1880  
Rusk County, Texas  
Slip-glazed stoneware  
15 1/4 x 9 1/4 in. (38.7 x 23.5 cm)  
B.2012.165

T. B. Odom Pottery Company,  
American, active c. 1875  
Upshur County, Texas  
*Churn*, c. 1875  
Alkaline-glazed stoneware  
15 3/4 x 8 1/2 in. (40 x 21.6 cm)  
*Churn*, c. 1875  
Alkaline-glazed stoneware  
16 3/8 x 12 in. (41.6 x 30.5 cm)  
B.2012.170, B.2012.171

Rhonesboro Pottery Company,  
American, active 1900–1935  
*Jar*, c. 1900–1935  
Upshur County, Texas  
Salt-glazed stoneware  
6 x 4 5/8 in. (15.2 x 11.7 cm)  
B.2012.175.A, .B

San Antonio Pottery Company,  
American, active 1928–1937  
*Pitcher*, c. 1928–37  
Bexar County, Texas  
Alkaline- and borax-glazed stoneware  
10 x 7 1/4 in. (25.4 x 18.4 cm)  
B.2012.185

Ernest Richter,  
American, active 1888–1909  
Manufactured by Star Pottery Company,  
American, active 1888–1909  
Elmendorf, Bexar County, Texas  
*Jar*, c. 1888–1909  
Slip-glazed stoneware  
6 3/8 x 5 3/4 in. (16.2 x 14.6 cm)  
*Crock*, c. 1888–1909  
Salt-glazed stoneware  
6 7/8 x 5 3/4 in. (17.5 x 14.6)

*Jug*, c. 1888–1909  
Salt-glazed stoneware  
6 3/8 x 5 1/2 in. (16.2 x 14 cm)  
*Crock*, c. 1888–1909  
Bristol-glazed stoneware  
11 1/8 x 10 1/8 in. (28.3 x 25.7 cm)  
B.2012.186–B.2012.189

Star Pottery Company,  
American, active 1888–1909  
or Newton, Weller & Wagner,  
American, active 1888–1915  
Elmendorf, Bexar County, Texas  
*Crock*, c. 1888–1915  
Salt-glazed stoneware with cobalt  
11 x 10 1/2 in. (27.9 x 26.7 cm)  
*Bowl*, c. 1909–15  
Bristol-glazed stoneware  
5 5/8 x 11 3/4 in. (14.3 x 29.8 cm)  
B.2012.190, B.2012.191

Milton Russell Stoker,  
American, active 1881–1892  
Bastrop, Bastrop County, Texas  
*Bowl*, c. 1881–92  
Slip-glazed stoneware  
3 5/8 x 13 1/2 in. (9.2 x 34.3 cm)  
*Jar*, c. 1881–92  
Slip-glazed stoneware  
7 3/4 x 5 3/4 in. (19.7 x 14.6 cm)  
B.2012.192, B.2012.193

George Washington Suttles,  
American, active 1873–1882  
La Vernia (now LaVernia),  
Wilson County, Texas  
*Jar*, c. 1873–82  
Slip-glazed stoneware  
9 7/8 x 7 in. (25.1 x 17.8 cm)  
*Jar*, c. 1873–82  
Slip-glazed stoneware  
5 7/8 x 4 7/8 in. (15 x 12.4 cm)  
*Jar*, c. 1873–82  
Slip-glazed stoneware  
5 7/8 x 4 7/8 in. (15 x 12.4 cm)  
B.2012.194–B.2012.196

Unknown American  
Denton County, Texas  
*Jug*, c. 1870–1900  
Salt-glazed stoneware  
12 1/2 x 8 3/4 in. (31.8 x 22.2 cm)  
*Jug*, c. 1870–1900  
Salt-glazed stoneware with cobalt  
15 x 9 1/2 in. (38.1 x 24.1 cm)  
B.2012.197, B.2012.198

Unknown American  
*Jar*, c. 1860–1900  
Texas  
Salt-glazed stoneware  
7 3/8 x 4 1/4 in. (18.7 x 10.8 cm)  
B.2012.199

Unknown American  
*Jar*, c. 1890  
Corsicana, Navarro County, Texas  
Bristol-glazed stoneware  
7 1/4 x 7 3/8 in. (18.4 x 18.7 cm)  
B.2012.200

Unknown American  
*Pitcher*, c. 1910  
Texas  
Alkaline- and borax-glazed stoneware  
7 1/2 x 7 1/4 in. (19.1 x 18.4 cm)  
B.2012.201

William Wilson, American,  
born c. 1833, active 1860–1880  
*Jug*, c. 1860–80  
Denton County, Texas  
Slip-glazed stoneware  
6 x 5 in. (15.2 x 12.7 cm)  
B.2012.202

Winfield Pottery Company,  
American, active 1865–1901  
Titus County, Texas  
*Churn*, c. 1865–1901  
Alkaline-glazed stoneware  
13 7/8 x 8 3/4 in. (35.2 x 22.2 cm)  
*Jar*, c. 1865–1901  
Alkaline- and slip-glazed stoneware  
8 1/2 x 10 1/4 in. (21.6 x 26 cm)  
B.2012.203, B.2012.204

**The following works are gifts of  
Jas A. Gundry:**

Enoch Wood & Sons, English,  
active 1818–1846  
*Sugar Bowl*, c. 1818–46  
Burslem, Staffordshire County, England  
Lead-glazed earthenware with transfer print  
6 1/2 x 7 x 4 in. (16.5 x 17.8 x 11.4 cm)  
B.2012.39.A, .B

Possibly New Hall Porcelain Works,  
English, active c. 1781–1835  
*Plate*, c. 1808–25  
Shelton, Staffordshire County, England  
Bone china with transfer print  
1 x 6 3/4 in. (2.5 x 17.1 cm)  
B.2012.40

<p>William Ridgway &amp; Co., English, active c. 1834–1854 <i>Platter</i>, c. 1840–54 Hanley, Stoke-on-Trent, England Lead-glazed earthenware with transfer print 14 1/4 x 19 1/4 in. (36.2 x 48.9 cm) B.2012.41</p>	<p>Enoch Wood &amp; Sons, English, active 1818–1846 <i>Plate</i>, c. 1825–46 Burslem, Staffordshire County, England 1 1/8 x 10 1/8 in. (2.9 x 25.7 cm) B.2013.16</p>	<p>Unknown English <i>Teapot</i>, c. 1830–40 Lead-glazed earthenware with transfer print 5 3/4 x 10 1/2 x 4 7/8 in. (14.6 x 26.7 x 12.4 cm) B.2013.23.A, .B</p>	<p>Attributed to New England Glass Company, American, active 1818–1888 <i>Decanter</i>, c. 1860–80 Cambridge, Massachusetts Non-lead glass 12 3/4 x 4 1/2 x 4 1/2 in. (32.4 x 11.4 x 11.4 cm) The Bayou Bend Collection, gift of Richard Fluhr in honor of the tenth anniversary of the Jack R. McGregor Endowment Fund B.2013.10</p>
<p>Job &amp; John Jackson, English, 1831–1835 <i>Plate</i>, c. 1831–35 Burslem, Staffordshire County, England Lead-glazed earthenware with transfer print 10 1/4 in. (26 cm) B.2012.42</p>	<p>James Edwards, English, active c. 1839–1842 Thomas Edwards, English, active c. 1839–1842 <i>Teacup and Saucer</i>, c. 1841–42 Burslem, Staffordshire County, England Lead-glazed earthenware with transfer print Teacup: 2 1/2 x 4 1/4 x 3 3/8 in. (6.4 x 10.8 x 8.6 cm) Saucer: 1 1/4 x 5 3/4 in. (3.2 x 14.6 cm) B.2013.17.I, .2</p>	<p>Unknown English <i>Teapot</i>, c. 1805–15 Lead-glazed earthenware (pearlware) with tinned iron 5 5/8 x 9 7/8 x 4 1/2 in. (14.3 x 25.1 x 11.4 cm) B.2013.24.A, .B</p>	<p>Samuel Bell, American, 1798–1882 <i>Teaspoon</i>, c. 1819–82 Knoxville, Tennessee, or San Antonio, Texas Silver 1 2 x 7/8 x 5 in. (1.3 x 2.2 x 12.7 cm) The Bayou Bend Collection, gift of David B. Warren and Janie C. Lee in honor of William J. Hill B.2013.11</p>
<p>Gorham Manufacturing Company, American, est. 1831 <i>Olive Spoon</i>, c. 1868–76 Providence, Rhode Island Silver 1 x 12 in. (2.5 x 30.5 cm) B.2012.43</p>	<p>Attributed to Ralph Hall, English, active c. 1822–1849 <i>Teapot</i>, c. 1847–49 Tunstall, Staffordshire County, England Lead-glazed earthenware with transfer print 7 1/4 x 10 1/2 x 5 1/4 in. (18.4 x 26.7 x 13.3 cm) B.2013.18.A, .B</p>	<p>Enoch Wood &amp; Sons, English, active 1818–1846 <i>Plate</i>, c. 1818–46 Burslem, Staffordshire County, England Lead-glazed earthenware with transfer print 7/8 x 7 7/8 in. (2.2 x 20 cm) B.2013.25</p>	<p>• • •</p> <p>Attributed to the Boston &amp; Sandwich Glass Company, American, active 1825–1888 <i>Pair of Furniture Knobs</i>, c. 1829–40 Sandwich, Massachusetts Pressed lead glass Each: 1 1/4 x 1 1/8 in. (3.2 x 2.8 cm) The Bayou Bend Collection, gift of Settler's Hardware and Susan Neptune B.2012.44.I, .2</p>
<p>Thomas Mayer, English, c. 1800–1855, active c. 1826–1838 <i>Plate</i>, c. 1826–35 Stoke-on-Trent, Staffordshire, England Lead-glazed earthenware with transfer print 1 x 8 5/8 in. (2.5 x 21.9 cm) B.2013.12</p>	<p>William Adams &amp; Sons, English, 1779–1966 <i>Dessert Plate</i>, c. 1834–50 Tunstall, Staffordshire County, England Lead-glazed earthenware with transfer print 7/8 x 7 7/8 in. (2.2 x 20 cm) B.2013.19</p>	<p>• • •</p> <p>Louis Adolphe Gautier, French, 1847–1876 After George Caleb Bingham, American, 1811–1879 <i>Stump Speaking</i>, 1856 Stipple engraving on chine collé, proof before lettering Plate: 22 1/8 x 30 in. (56.2 x 76.2 cm) Sheet: 27 1/2 x 35 1/2 in. (69.9 x 90.2 cm) The Bayou Bend Collection, gift of the Joe M. Green Memorial Fund and various donors; with additional funds provided by Miss Ima Hogg, Mr. and Mrs. Richard N. Gould, Anne Rowland, David B. Smith, Rogers Clark Caldwell, Mr. and Mrs. Robert D. Jameson, Phyllis and Charles Tucker, Dr. and Mrs. Benjamin Caldwell, Fred M. Nevill, and Charlotte Sittig, all by exchange B.2013.9</p>	<p>• • •</p> <p><b>The following works are museum purchases funded at “One Great Night in November, 2012”:</b></p> <p>John Fenno, Jr., American, c. 1732–1815 <i>Fire Bucket</i>, 1815 Boston, Massachusetts Leather, iron, oil paint, and varnish 13 1/4 x 9 x 8 1/2 in. (33.7 x 22.9 x 21.6 cm) Funded by the Michael C. Linn Family Foundation B.2013.1</p>
<p>Ralph Stevenson, English, 1776–1853, active c. 1810–1833 <i>Plate</i>, c. 1831–32 Cobridge, Stoke-on-Trent, England Lead-glazed earthenware with transfer print 7/8 x 8 5/8 in. (2.2 x 21.9 cm) B.2013.13</p>	<p>Enoch Wood &amp; Sons, English, active 1818–1846 <i>Plate</i>, c. 1831–46 Burslem, Staffordshire County, England Lead-glazed earthenware with transfer print 1 1/4 x 10 1/2 in. (3.2 x 26.7 cm) B.2013.20</p>	<p>Unknown American <i>Pitcher</i>, c. 1850–1900 Earthenware (Rockingham ware) 8 7/8 x 7 1/4 x 4 7/8 in. (22.5 x 18.4 x 12.4 cm) B.2013.21</p>	<p>Carington Bowles, English, 1723–1793 <i>A New Method of Macaroni Making, as practiced at Boston in North America</i>, 1775 Engraving and etching on laid paper Plate: 13 1/8 x 19 1/2 in. (33.3 x 49.5 cm) Sheet: 14 3/4 x 20 3/8 in. (37.5 x 51.8 cm) Funded by Greg Curran, Ralph Eads, Jeffery D. Hildebrand, and Anthony G. Petrello in honor of their wives, Hilda Curran, Lisa Eads, Mindy Hildebrand, and Cynthia Petrello B.2013.2</p>
<p>Enoch Wood &amp; Sons, English, active 1818–1846 <i>Plate</i>, c. 1818–46 Burslem, Staffordshire County, England Lead-glazed earthenware with transfer print 7/8 x 7 5/8 in. (2.2 x 19.4 cm) B.2013.14</p>	<p>Modeled by Charles Coxon, American, 1805–1868 E. &amp; W. Bennett Pottery, 1848–1856 <i>Mug</i>, c. 1850–55 Baltimore, Maryland Earthenware (Rockingham ware) 4 1/4 x 5 3/8 x 4 in. (10.8 x 13.7 x 10.2 cm) B.2013.22</p>	<p>Unknown English <i>Plate</i>, c. 1824 England Lead-glazed earthenware with transfer print 7/8 x 7 7/8 in. (2.2 x 20 cm) B.2013.15</p>	



Nicolino Calyo, American, born Italy, 1799–1884  
*View of the Great Fire in New York, 1835, 1837*  
Gouache on wove paper  
11 5/8 x 16 3/4 in. (29.5 x 42.5 cm)  
Funded by C. Berdon Lawrence, Mark Lawrence, Charles B. Lawrence, Jr., and David Mitchell in honor of Rolanette Lawrence on the occasion of her birthday  
B.2013.3

Nicolino Calyo, American, born Italy, 1799–1884  
*View of the Ruins after the Great Fire in New York, 1835, 1837*  
Gouache on wove paper  
11 1/4 x 16 1/4 in. (28.6 x 41.2 cm)  
Funded by C. Berdon Lawrence, Mark Lawrence, Charles B. Lawrence, Jr., and David Mitchell in honor of Rolanette Lawrence on the occasion of her birthday  
B.2013.4

Carl Fredrik Akrell, Swedish, 1779–1868  
After Baron Axel Leonhard Klinckowström, Swedish, 1775–1837  
*Broadway-gatan och Rådhuset i New York (Broadway Street and City Hall in New York)*, 1824  
Etching and aquatint on wove paper  
Plate: 8 x 16 1/8 in. (20.3 x 41 cm)  
Sheet: 16 3/4 x 21 3/4 in. (42.5 x 55.3 cm)  
Funded by the E. Rudge Allen, Jr. family in honor of Favez, Christopher, and Philip Sarofim  
B.2013.6

Johann Georg Lorenz Rugendas I, German, 1730–1799  
After Charles Nicolas Cochin the Younger, French, 1715–1790  
*Benjamin Franklin, Né à Boston, dans la nouvelle Angleterre le 17 Janvier 1706, 1780*  
Mezzotint on laid paper  
Plate: 13 1/3 x 8 7/8 in. (34.3 x 22.5 cm)  
Sheet: 18 1/8 x 12 1/8 in. (46 x 30.8 cm)  
Funded by Leslie and Brad Bucher  
B.2013.7

Alphonse Leon Noel, French, 1807–1884  
After William Sidney Mount, American, 1807–1868  
*Catching Rabbits*, 1850  
Lithograph on chine collé  
Image: 14 1/2 x 18 5/8 in. (36.9 x 47.3 cm)  
Sheet: 20 1/8 x 22 1/2 in. (51.1 x 57.2 cm)  
Funded by Steve Adger, Pedro Frommer, Steve Gibson, Dan Gilbane, Duncan Lamme, Graham McKernan, Abbott Sprague, Henry J. N. Taub II, and John Wombwell in honor of Cherie and James C. Flores  
B.2013.28

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Martha Mulford, American, 1796–1868  
*Sampler*, 1824  
New Carlisle, Ohio  
Silk on linen  
17 1/2 x 18 in. (44.5 x 45.7 cm)  
The Bayou Bend Collection, museum purchase funded by Miss Ima Hogg, by exchange  
B.2013.5

Unknown Chinese  
Possibly made for Thomas Jefferson  
*Dinner Plate*, c. 1795  
China  
Hard-paste porcelain with gilding  
1 x 9 5/8 in. (2.5 x 24.4 cm)  
The Bayou Bend Collection, museum purchase funded by Mrs. William S. Kilroy  
B.2013.8

Ralph Wood, Jr., English, 1748–1795  
*Bust of George Washington*, c. 1782–95  
Lead-glazed earthenware (pearlware) with overglaze enamel  
10 x 6 x 4 1/2 in. (25.4 x 15.2 x 11.4 cm)  
The Bayou Bend Collection, museum purchase funded by family and friends in memory of Harold Richardson  
“Dick” Borus  
B.2013.26

Sarah Johnson, American, 1757–1821  
*Sampler*, 1769  
Newport, Rhode Island  
Silk on linen  
16 1/2 x 13 3/4 in. (41.9 x 34.9 cm)  
The Bayou Bend Collection, museum purchase funded by the Bayou Bend Docent Organization Endowment Fund  
B.2013.27

Flavia Maria Barbeau, American, 1832–1908  
Saint Mary Academy (now Marygrove College), est. 1845  
*Sampler*, 1846  
Monroe, Michigan  
Merino wool and silk on linen  
16 x 21 1/4 in. (40.6 x 54 cm)  
The Bayou Bend Collection, museum purchase funded by William J. Hill  
B.2013.29

Maria Del Carmen Fernandez, American, 1819–1890  
*Sampler*, c. 1830  
Taos, New Mexico  
Silk on linen  
29 1/4 x 7 1/2 in. (74.3 x 19.1 cm)  
The Bayou Bend Collection, museum purchase funded by William J. Hill  
B.2013.30

Frances Rogers (Mrs. Samuel Green Arnold, Jr.), American, 1786–1865  
*Mount Vernon in Virginia / The seat of the late Lieut. General George Washington*, c. 1800–1805  
Silk, gold and silver metallic threads, with watercolor and spangles  
16 1/4 x 21 in. (41.3 x 53.3 cm)  
The Bayou Bend Collection, museum purchase funded by Martha J. Fleischman, William J. Hill, and Mrs. David Bland in honor of Michael K. Brown  
B.2009.18

## DECORATIVE ARTS

Cheryl Ann Thomas, American, born 1943  
*Threesome—Relics 206–208*, c. 2010  
Porcelain  
20 1/2 x 24 x 14 in. (52.1 x 61 x 35.6 cm)  
Museum purchase funded by Michael W. Dale in honor of Garth Clark, Mark Del Vecchio, and Cindi Strauss  
2012.221

John McQueen, American, born 1943  
*Manitou*, ca. 1988  
Plated spruce bark, red osier dogwood, and string  
18 x 40 x 72 in. (45.7 x 101.6 x 182.9 cm)  
Gift of Kate Amesbury  
2012.340

The Kalo Shop, American, active 1900–1970  
*Brooch*, c. 1920  
Sterling silver  
2 7/8 x 3/8 in. (7.3 x 1 cm)  
Gift of Michael W. Dale  
2012.341

### The following works are gifts of Carolyn S. Alper:

Kim Overstreet, American, born 1955  
Robin Kranitzky, American, born 1956  
*Curiosity*, 1989  
Micarta, acrylic, silver or nickel silver, glass beads, copper, brass, paper, balsa, acetate, found objects  
2 1/2 x 2 1/2 x 3/4 in. (6.4 x 6.4 x 1.9 cm)  
2012.342

Kim Overstreet, American, born 1955  
Robin Kranitzky, American, born 1956  
*Untitled (Blowing Bubbles/City)*  
*Brooch #1503*, 1988  
Ivoryloid straight razor handle, watch crystal, silver, postcard fragments, cotton, balsa, found objects  
2 11/16 x 2 5/8 x 1/4 in. (6.8 x 6.7 x 0.6 cm)  
2012.343

Kim Overstreet, American, born 1955  
Robin Kranitzky, American, born 1956  
*Untitled Earrings (Clockworks) #1440*, 1989  
Silver, Micarta, watch parts, copper, silver, balsa, and acetate  
2 3/8 x 15/16 x 3/4 in. (6 x 2.4 x 1.9 cm) (each)  
2012.344.A.,B

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Katsuji Wakisaka, Japanese, born 1944  
Marimekko, Finnish, established 1951  
*Nietos*, 1977  
Screenprint on plain weave cotton  
209 1/4 x 53 3/4 in. (531.5 x 136.5 cm)  
Gift of Phyllis Tucker  
2012.345

**The following works are gifts of John and Robyn Horn:**

Michael Hosaluk, Canadian, born 1954  
*Containers*, 1999  
Maple

(A): 4 x 10 3/4 x 6 in. (10.2 x 27.3 x 15.2 cm)  
(B): 3 1/4 x 10 1/8 x 6 1/4 in.  
(8.3 x 25.7 x 15.9 cm)  
(C): 4 1/4 x 10 1/2 x 4 1/4 in.  
(10.8 x 26.7 x 10.8 cm)  
2012.394

Clay Foster, American, born 1954  
*Untitled*, 1996  
Pecan, printers ink, milk paint, and paint  
5 1/4 x 5 in. diameter (13.3 x 12.7 cm)  
2012.395

Clay Foster, American, born 1954  
*Untitled*, 1996  
Pecan, printers ink, milk paint, and paint  
8 1/2 x 12 in. diameter (21.6 x 30.5 cm)  
2012.396

Mark Gardner, American, born 1973  
*Black Vessel No. 140*, 2002  
Maple  
11 x 7 in. diameter (27.9 x 17.8 cm)  
2012.397

Todd Hoyer, American, born 1952  
*Untitled*, 2011  
Sycamore, stainless steel, and blued wire  
15 1/2 x 6 3/4 in. (39.4 x 17.1 cm)  
2012.398

Todd Hoyer, American, born 1952  
*Untitled*, 2004  
Oak and oxidized wire  
14 3/4 x 7 1/2 in. (37.5 x 19.1 cm)  
2012.399

Jack R. Slentz, American, born 1963  
*Shield*, 2000  
Kingwood  
48 1/4 x 3 5/16 x 2 1/2 in.  
(122.6 x 8.4 x 6.4 cm)  
2012.400.1

Jack R. Slentz, American, born 1963  
*Shield*, 2000  
Birdseye maple  
53 1/4 x 3 1/4 x 3 1/8 in. (135.3 x 8.3 x 7.9 cm)  
2012.400.2

Jack R. Slentz, American, born 1963  
*Shield*, 2000  
Birdseye maple  
53 1/8 x 3 3/8 x 3 in. (134.9 x 8.6 x 7.6 cm)  
2012.400.3

Bruce Mitchell, American, born 1949  
*Untitled*, 1986  
Bluegum eucalyptus  
5 1/2 x 12 1/4 x 11 3/4 in. (14 x 31.1 x 29.8 cm)  
2012.401

Stephen Hogbin, Canadian,  
born England, 1942  
*Walking Bowl*, 1998  
Mahogany  
7 x 7 x 4 1/4 in. (17.8 x 17.8 x 10.8 cm)  
2012.402

Christian Burchard, American,  
born Germany, 1955  
*Canyon Walls No. 1*, 2004  
Madrone burl  
13 x 21 1/2 x 9 in. (33 x 54.6 x 22.9 cm)  
2012.403

Christian Burchard, American,  
born Germany, 1955  
*Canyon Walls No. 2*, 2004  
Madrone burl  
12 1/2 x 20 1/2 x 7 1/2 in.  
(31.8 x 52.1 x 19.1 cm)  
2012.404

Michelle Z. Holzapfel, American,  
born 1951  
*Georgia O Vase*, 1998  
Cherry burl  
13 x 12 1/2 x 5 in. (33 x 31.8 x 12.7 cm)  
2012.405

Kari Lønning, American, born 1950  
*Basket*, 1995  
Rattan and wood  
8 x 16 1/2 in. diameter (20.3 x 41.9 cm)  
2012.406

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Ruth Duckworth, American,  
born Germany, 1919 - 2009  
*Untitled #526196*, 1996  
Stoneware  
25 x 54 x 20 in. (63.5 x 137.2 x 50.8 cm)  
Gift of Dawn F. Bennett  
2012.469.A.,B

William Lukin, English,  
active London, 1692-1755  
*Monteith*, 1702-1703  
Britannia silver  
10 x 15 1/2 x 14 1/2 in.  
(25.4 x 39.4 x 36.8 cm)  
Gift of George S. Heyer, Jr.  
2012.496

Doug Bucci, American, born 1970  
*Bracelet*, from the "Islet" series, 2011  
Stainless steel  
4 1/4 x 1 in. (10.8 x 2.5 cm)  
Helen Williams Drutt Collection,  
gift of Helen Williams Drutt English  
and H. Peter Stern  
2012.505

**The following works are part of The Leatrice S. and Melvin B. Eagle Collection, gifts of Leatrice and Melvin Eagle:**

Olga de Amaral, Colombian, born 1932  
*Tierra y Oro #2*, 1986  
Fiber with gold leaf  
40 x 70 1/4 x 1 1/2 in.  
(101.6 x 178.4 x 3.8 cm)  
2012.520

Ken Price, American, 1935-2012  
*Morfo*, 2001  
Painted clay  
6 x 12 x 7 1/4 in. (15.2 x 30.5 x 18.4 cm)  
2012.521

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Josef Hoffmann, Austrian, 1870-1956  
Made by the Wiener Werkstätte,  
Austrian, active 1903-1933  
*Flower Basket*, 1909-1910  
Silver and glass  
11 1/4 x 1 3/4 x 1 3/4 in.  
(28.6 x 4.4 x 4.4 cm)  
The American Institute of Architects,  
Houston Design Collection, museum  
purchase funded by friends of  
Raymond Brochstein, in his honor  
2012.571

Gijs Bakker, Dutch, born 1942  
*Marcos GT* 1996, 1998  
Silver 925, amethyst, color photograph,  
and Plexiglas  
1 7/8 x 3 3/8 x 1 in. (4.8 x 8.6 x 2.5 cm)  
Gift of Sara and Marc Benda  
2012.588

**The following works are gifts of Jane and Arthur Mason:**

William Hunter, American, born 1947  
*Entwined*, 1999  
Cocobolo wood  
4 x 16 x 17 in. (10.2 x 40.6 x 43.2 cm)  
2012.590.A.,B

Mark Lindquist, American, born 1949  
*Unsung Soul*, 1991  
Oak wood burl  
14 x 24 in. (35.6 x 61 cm)  
2012.591

Melvin Lindquist, American, 1911 - 2000  
*Untitled*, 1979  
Yellow Birch wood  
11 x 7 1/4 in. (27.9 x 18.4 cm)  
2012.592

Connie Mississippi, American, born 1941  
*Gift Box for Indira Gandhi*, 1999  
Painted plywood and basswood  
12 x 8 x 7 in. (30.5 x 20.3 x 17.8 cm)  
2012.593

Michael Peterson, American, born 1952  
*Coastal Objects*, 2002  
Locust wood burl  
16 3/4 x 17 x 8 3/4 in. (42.5 x 43.2 x 22.2 cm)  
2012.594

Betty J. Scarpino, American, born 1949  
*Missing Piece*, 1998  
Wood  
6 1/2 x 3 1/4 x 2 1/2 in. (16.5 x 8.3 x 6.4 cm)  
2012.595.A.,B

**The following works are gifts of Daniel Greenberg and Susan Steinhauser:**

Dale Chihuly, American, born 1941  
*Basket Cylinder / Vessel with Flag*, 1980  
Blown glass  
9 3/8 x 7 1/4 in. (23.8 x 18.4 cm)  
2012.596

Dan Dailey, American, born 1947  
*Pointer*, 1981  
Blown glass  
10 x 6 1/2 x 4 1/4 in. (25.4 x 16.5 x 10.8 cm)  
2012.597

Michael Glancy, American, born 1950  
*Circle Sindrone*, 1980  
Glass  
3 3/4 x 4 5/16 in. diameter (9.6 x 11 cm)  
2012.598

Michael Glancy, American, born 1950  
*Untitled Vessel*, 1980  
Blown glass  
4 1/2 x 5 in. diameter (11.4 x 12.7 cm)  
2012.599

Iezumi Toshio, Japanese, born 1954  
*Untitled*, 1995  
Glass  
9 3/4 x 9 3/4 x 2 3/16 in.  
(24.8 x 24.8 x 5.5 cm)  
2012.600

Silvia Levenson, Italian, born in Argentina, 1957  
*Vestidito (Sweater)*, 2001  
Glass, acrylic, copper and photograph on aluminum  
27 1/2 x 39 1/4 x 1 1/2 in.  
(69.9 x 99.7 x 1.2 cm)  
2012.601

Stanislav Libensky, Czech, 1921 - 2002  
Jaroslava Brychtová, Czech, born 1924  
*Cube in Sphere*, 1992  
Glass  
11 3/4 x 11 3/4 in. (29.8 x 29.8 cm)  
2012.602

Richard Marquis, American, born 1945  
*Marquiscarpa #2000-12*, 2000  
Glass  
7 1/2 x 10 x 3 3/8 in. (19.1 x 25.4 x 8.5 cm)  
2012.603

Klaus Moje, German, born 1936  
*Large Shield with X*, 1986  
Mosaic glass  
2 3/4 x 24 x 24 in. (7 x 61 x 61 cm)  
2012.604

Joel Philip Myers, American, born 1934  
*CFBHG D99*, 1980  
Blown glass  
7 1/4 x 5 1/8 in. (18.4 x 13 cm)  
2012.605

Michael Pavlik, Czech, born 1941  
*Gates of Golden Dreams, #2120*, 1981  
Glass  
11 1/4 x 15 x 17 in. (28.6 x 38.1 x 43.2 cm)  
2012.606

Mark Peiser, American, born 1938  
*PWV 287, Plum Branches*, 1981  
Blown glass  
7 x 4 1/2 in. (17.8 x 11.4 cm)  
2012.607

Mark Peiser, American, born 1938  
*PWV 180*, 1979  
Blown glass  
9 x 6 1/2 in. (22.9 x 16.5 cm)  
2012.608

Mark Peiser, American, born 1938  
*ISO58 Silver Moon*, 1983  
Glass  
7 1/4 x 5 1/2 x 2 5/8 in. (18.4 x 14 x 6.7 cm)  
2012.609

Richard Ritter, American, born 1940  
*YC-1287*, 1987  
Glass  
8 x 7 x 7 in. (20.3 x 17.8 x 17.8 cm)  
2012.610

Bertil Vallien, Swedish, born 1938  
*Close to Ararat*, no date  
Glass, steel, paint, gold leaf, steel cable, light bulbs, and electrical cord  
70 7/8 x 41 x 4 1/2 in. (180 x 104.1 x 11.4 cm)  
2012.611

Steven Weinberg, American, born 1954  
*Untitled Sculpture*, 1979  
Glass  
3 1/4 x 7 x 7 in. (8.3 x 17.8 x 17.8 cm)  
2012.612

Ann Wolff, Swedish, born 1937  
*Untitled*, c.1979-80  
Blown glass  
8 x 9 1/2 in. diameter (20.3 x 24.1 cm)  
2012.613

Ann Wolff, Swedish, born 1937  
*Untitled*, c.1979-80  
Blown glass  
6 1/4 x 10 1/4 x 8 in. (15.9 x 26 x 20.3 cm)  
2012.614

Dana Zámecníková, Czech, born 1945  
*Lovers*, 1991  
Plate glass and paint  
17 x 18 1/4 x 9 1/4 in. (43.2 x 46.4 x 23.5 cm)  
2012.615

**The following works are funded by the Design Council, 2013:**

Josef Hoffmann, Austrian, 1870–1956  
Manufactured by Jacob and Josef Kohn, Austrian, active 1850–1914  
Fabric by Wiener Werkstätte, Austrian, active 1903–1933  
“Fledermaus” Armchair, c. 1907  
Ebonized beech, paint, and vintage upholstery  
29 x 22 1/2 x 18 in. (73.7 x 57.2 x 45.7 cm)  
2013.174

Max Laeuger, German, 1864–1952  
*Vase*, c. 1906  
Earthenware and glass  
8 1/4 x 6 1/4 in. diameter. (21 x 15.9 cm)  
2013.175

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Unknown artist, Finnish  
*Untitled*, c. 1959–65  
Wool and metal  
68 x 11 1/2 in. (172.7 x 29.2 cm)  
Gift of Marjorie G. Horning  
2013.226

Sebastian Brajkovic, Dutch, born 1975  
*Lathe III (Black)*, 2011  
Bronze, leather, and silk  
36 3/4 x 28 1/8 x 26 1/8 in.  
(93.3 x 71.4 x 66.4 cm)  
Museum purchase with funds provided by the Mary Kathryn Lynch Kurtz Charitable Lead Trust; Design Council, 2013; and the Decorative Arts Endowment; with additional gifts from the Art Colony Association, Inc.; the Simon & Louise Henderson Foundation; Sara S. Morgan; Michael W. Dale; and Barbara and Mark Paull  
2013.243

Gerrit Rietveld, Dutch, 1888–1964  
*Red/Blue Chair*, c. 1920  
Beech with stain  
33 3/4 x 26 x 33 in. (85.7 x 66 x 83.8 cm)  
Museum purchase funded by the Caroline Wiess Law Accessions Endowment Fund  
2013.244

## DRAWINGS AND PRINTS

### DRAWINGS

Liz Ward, American, born 1959  
*Green Glacial Ghost*, 2012  
 Watercolor on Fabriano watercolor paper  
 65 3/4 x 31 3/4 in. (167 x 80.6 cm)  
 Museum purchase funded by Ilene and Donald Kramer, Kelly R. and Nicholas A. Silvers, and Ann Jackson  
 2012.223

Barry Stone, American, born 1971  
*Ink and Ground*, 2011  
 Sumi ink with half-tone collage on wove paper  
 11 7/8 x 9 in. (30.2 x 22.9 cm)  
 Museum purchase funded by Clinton T. Willour in honor of Arturo Palacios  
 2012.244

Katrina Moorhead, Northern Irish, born 1971  
*The Land*, 2010  
 Graphite, gouache, and digital print on green-tinted (Tundra) Strathmore watercolor paper  
 22 x 29 7/8 in. (55.9 x 75.9 cm)  
 Museum purchase funded by Leslie and Jack S. Blanton, Jr.  
 2012.287

Jamal Cyrus, American, born 1973  
*Codec Rite (2)*, 2007  
 Graphite powder on wove paper  
 17 x 14 in. (43.2 x 35.6 cm)  
 Museum purchase funded by Clinton T. Willour, Kerry F. Inman and Denby Auble, and Lea Weingarten in honor of Bryan Miller  
 2012.383

Hilary Wilder, American, born 1973  
*Glacier*, 2011  
 Acrylic on Yupo paper  
 17 7/8 x 12 in. (45.4 x 30.5 cm)  
 Museum purchase funded by Clinton T. Willour in memory of Isabel B. Wilson  
 2012.384

Dora Maar, French, 1907–1997  
*Stormy Weather*, c. 1957  
 Ink on paper  
 9 1/2 x 12 1/2 in. (24.1 x 31.8 cm)  
*Castle in Ménerbes*, c. 1957  
 Colored ink on wove paper  
 9 3/8 x 12 1/2 in. (23.8 x 31.8 cm)  
 Museum purchases funded by Art + Paper  
 2012.437, 2012.438

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Dora Maar, French, 1907–1997  
*Interior of the house of Dora Maar*, c. 1950  
 Ink on paper  
 12 1/2 x 9 5/8 in. (31.8 x 24.4 cm)  
 Museum purchase funded by Gary Tinterow and Katherine Howe in honor of Nancy B. Negley on the occasion of her birthday  
 2012.467

Ewan Gibbs, English, born 1973  
*Peter*, 2012  
 Graphite on paper  
 8 1/4 x 5 7/8 in. (21 x 14.9 cm)  
 Gift of the artist in memory of Peter C. Marzio  
 2012.562

Ewan Gibbs, English, born 1973  
*Barry*, 2012  
 Graphite on paper  
 8 1/4 x 5 7/8 in. (21 x 14.9 cm)  
 Gift of the artist in memory of Barry Walker  
 2012.563

Santiago Cucullu, Argentinean, born 1969  
*Alighiero e Boetti Defends the Memory of John Antonio Moran*, 2004  
 Watercolor on paper  
 68 1/2 x 51 in. (174 x 129.5 cm)  
 Gift of Cecily E. Horton  
 2012.570

### The following works are gifts of Galerie Laura Pecheur:

Dora Maar, French, 1907–1997  
*Landscape, Menérbes*, c. 1950  
 Ink on paper  
 10 5/8 x 8 1/4 in. (27 x 21 cm)  
*Tree, Detail (from window of Dora Maar House, Menérbes)*, c. 1950  
 Ink and chalk on paper  
 12 5/8 x 9 3/4 in. (32.1 x 24.8 cm)  
*Cruxifixion (Mystic)*, c. 1950s  
 Pen on paper  
 10 5/8 x 8 1/4 in. (27 x 21 cm)  
 2012.565–2012.567

### The following works are gifts of A.P. Oppenheim:

Dennis Oppenheim, American, 1938–2011  
 Three drawings titled *Radiant Fountain*, 2010  
 Pencil, colored pencil, oil wash, oil pastel, spray paint on Lenox 100 Printmaking paper  
 Each: 77 x 50 in. (195.6 x 127 cm)  
 2012.572–2012.574

### The following works are gifts of Wade Wilson in honor of his wife, Diane B. Jergins:

Winston Lee Mascarenhas, American, born 1952  
 Three *Untitled* drawings, 2011  
 Collage, India ink, and encaustic on Utrecht American Master's Printmaking paper  
 Each: 15 x 11 in. (38.1 x 27.9 cm)  
 2012.581–2012.583

### The following works are gifts of Clinton T. Willour:

Jonathan Leach, American, born 1977  
*9 Solutions to 1 Problem "Solution 8,"* 2012  
 Graphite and ink on paper  
 8 1/2 x 11 in. (21.6 x 27.9 cm)  
 2012.584

Massa Lemu, Malawian, born 1979  
*Not Yet Titled*, 2013  
 Acrylic on Strathmore watercolor paper  
 21 1/8 x 29 7/8 in. (53.6 x 75.9 cm)  
 Given in honor of Mary Leclère  
 2013.191

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Ilka Gedö, Hungarian, 1921–1985  
 Two *Untitled* drawings, 1944  
 Graphite on wove paper  
 12 x 8 1/2 in. (30.5 x 21.6 cm)  
 11 3/4 x 8 1/4 in. (29.8 x 21 cm)  
 Gifts of an anonymous donor in honor of Endre Biro  
 2012.616, 2012.617

### The following works were funded at "One Great Night in November, 2012":

Eric Zimmerman, American, born 1979  
*Endless (Disharmony)*, 2012  
 Graphite on Stonehenge paper  
 26 1/4 x 38 3/4 in. (66.7 x 98.4 cm)  
 Funded by Nicklos Drilling Company in honor of William J. Hill  
 2013.2

D-L Alvarez, American, born 1962  
*Marionettes*, 1999  
 Graphite on paper  
 Sheet: 13 3/4 x 13 3/4 in. (34.9 x 34.9 cm)  
 Funded by Lee Godfrey and Donald W. Short in honor of Harry Reasoner  
 2013.3

D-L Alvarez, American, born 1962  
*Pantomime Horse Study*, 1999  
 Graphite on paper  
 13 3/4 x 13 3/4 in. (34.9 x 34.9 cm)  
 Funded by Robin Gibbs in honor of his wife, Lela Gibbs  
 2013.4

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Denys Calvaert, Flemish, c. 1540–1619  
*Deposition*, c. 1595  
 Black chalk, pen and brown ink, watercolor, and white heightening, squared for transfer with black chalk, on laid paper  
 10 3/8 x 7 7/8 in. (26.4 x 20.1 cm)  
 Museum purchase with funds provided by the Museum Collectors, with additional funds provided by the Alvin S. Romansky Prints and Drawings Accessions Endowment Fund  
 2013.173

**The following works are gifts of the estate of the artist:**

Stephen Mueller, American, 1947–2001  
*Untitled*, 2002  
Watercolor on wove paper  
22 x 14 3/4 in. (55.9 x 37.5 cm)  
*Untitled*, 2004  
Watercolor on wove paper  
22 x 14 3/4 in. (55.9 x 37.5 cm)  
*Untitled*, 2002  
Watercolor on wove paper  
22 x 14 3/4 in. (55.9 x 37.5 cm)  
2013,188–2013,190

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Christine Hiebert, American, born Switzerland, born 1960  
*Untitled* (sc.12.20), 2012  
Charcoal and dirt on Arches paper  
30 x 22 1/4 in. (76.2 x 56.5 cm)  
Museum purchase funded by Ann Jackson and Ilene and Donald Kramer  
2013,236

**PRINTS**

**The following works are funded by the Alvin S. Romansky Prints and Drawings Accessions Endowment Fund:**

Giovanni Battista Piranesi, Italian, 1720–1778  
*View of the Flavian Amphitheater known as the Colosseum*, 1776  
Etching on laid paper  
Plate: 19 1/2 x 28 in. (49.5 x 71.1 cm)  
Sheet: 21 3/8 x 31 in. (54.3 x 78.7 cm)  
2012.222

Chris Ofili, British, born 1968  
*The Healer*, 2009  
Drypoint with aquatint and spitbite on Shikoku Surface Gampi paper, edition 2/10  
Plate: 32 3/16 x 24 in. (81.8 x 61 cm)  
Sheet: 35 3/16 x 27 in. (89.4 x 68.6 cm)  
2012.436

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**The following works are gifts of the artists in memory of Barry Walker:**

Michael Crowder, American, born 1972  
*Elsewhere*, 1994  
Lithograph on Arches paper, edition 10/10  
Image: 9 1/4 x 5 in. (23.5 x 12.7 cm)  
Sheet: 11 x 6 3/4 in. (27.9 x 17.1 cm)  
2012.389

Jill Moser, American, born 1956  
*Hand in Glove 10*, 2010  
Monotype in colors on Rives BFK paper  
Image: 27 x 26 in. (68.6 x 66 cm)  
Sheet: 30 1/2 x 29 in. (77.5 x 73.7 cm)  
2012.392

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Mark Fox, American, born 1963  
*This Too*, 2012  
Lithograph in colors on Rives BFK Grey paper, edition 22/43  
Image/Sheet: 44 x 29 in. (111.8 x 73.7 cm)  
Gift of Hiram Butler and Andrew Spindler-Roesle in honor of Marjorie G. Horning on the occasion of her 95th birthday  
2012.390

Jasper Johns, American, born 1930  
Published by United Limited Art Editions, New York  
*Ocean*, 1996  
Lithograph in colors on Somerset paper, edition 18/54  
Image: 20 1/2 x 31 in. (52.1 x 78.7 cm)  
Sheet: 27 3/4 x 36 1/2 in. (70.5 x 92.7 cm)  
Gift of Susan Lorence in memory of Barry Walker  
2012.391

Kate Shepherd, American, born 1961  
*Red Print #24B*, 2011  
Screenprint in red on Coventry Rag paper, edition 1/1  
Image: 38 3/4 x 24 in. (98.4 x 61 cm)  
Sheet: 39 5/8 x 58 in. (100.6 x 147.3 cm)  
Gift of the artist and Galerie LeLong, New York  
2012.393

Nicholas Galanin, American, born 1979  
*Daydreams of a world discovered from the West*, 2011  
Monoprint in red (rubbing from a carving)  
Sheet: 16 7/8 x 20 5/8 in. (42.9 x 52.4 cm)  
Gift of friends of Neal von Hedemann, in his memory, with additional funds provided by Wynne Phelan and Clinton T. Willour  
2012.465

Frank Stella, American, born 1936  
*Study for Sinjerli Variations Squared with Colored Ground III*, 1980  
Offset lithograph and screenprint in colors with acrylic on 320 gram Arches Cover paper, working proof  
Image/Sheet: 32 3/4 x 32 3/4 in. (83.2 x 83.2 cm)  
The Leatrice S. and Melvin B. Eagle Collection, gift of Leatrice and Melvin Eagle  
2012.522

Matt Magee, American, born France, 1961  
*Rose of Jays*, 2011  
Polymer relief on J. Barcham Green Crown & Sceptre paper, edition 14/15  
Plate: 17 3/4 x 9 in. (45.1 x 22.9 cm)  
Sheet: 21 3/4 x 14 5/8 in. (55.2 x 37.1 cm)  
Gift of Hiram Butler and Andrew Spindler-Roesle in honor of Jesse H. Jones II  
2012.564

Erich Heckel, German, 1883–1970  
*Portrait of a Man (Self-Portrait)*, 1919  
Lithograph on structured chamois laid paper, I/II  
Image: 15 x 12 1/4 in. (38.1 x 31.1 cm)  
Sheet: 23 x 18 1/2 in. (58.4 x 47 cm)  
Museum purchase funded by the Marjorie G. and Evan C. Horning Print Fund  
2013.50

Christiane Baumgartner, German, born 1967  
*Sanssouci*, 2011  
Woodcut on Kozo paper, edition 1/12  
Block: 24 1/4 x 47 1/4 in. (61.6 x 120 cm)  
Sheet: 29 1/2 x 52 in. (74.9 x 132.1 cm)  
Museum purchase funded by Marcel Barone, Bill Curtis, Chip Gill, Sean Gorman, Danny Klaes, David Pustka, Tim Roberson, Michael Stewart, Henri Tallichet, and Kane C. Weiner, in honor of their mothers at “One Great Night in November, 2012”  
2013.95

Michael Mazur, American, 1935–2009  
*Closed Ward #5 (Levels)*, 1962  
Etching and aquatint on Fabriano Murillo paper, edition 20/30  
Plate: 23 3/4 x 17 3/4 in. (60.3 x 45.1 cm)  
Sheet: 26 1/2 x 21 1/4 in. (67.3 x 54 cm)  
Gift of Terry Mahaffey  
2013.99

**The following works are gifts of Sonia and Robert L. Steinberg:**

Leonetto Cappiello, French, born Italy, 1875–1942  
*Parapluie Revel*, Lyon, 1922  
Lithograph in colors on three sheets of paper, I/III  
Sheet: 123 x 78 1/2 in. (312.4 x 199.4 cm)  
2013.100

Henry Le Monnier, French, 1893–1978  
*Exigee un Peureux (Demand a Peureux!)*, 1925  
Lithograph in colors on paper, I/I  
Sheet: 94 1/2 x 64 1/2 in. (240 x 163.8 cm)  
2013.101

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Emil Nolde, German, 1867–1956  
*Wintermeer (Wintry Sea)*, 1905  
Etching in colors on cream wove paper  
Plate: 5 x 6 1/2 in. (12.7 x 16.5 cm)  
Sheet: 12 1/2 x 16 3/4 in. (31.8 x 42.5 cm)  
Museum purchase with funds provided by Art + Paper, with additional funds provided by the Alvin S. Romansky Prints and Drawings Accessions Endowment Fund  
2013.237

Michele Zalopany, American, born 1955  
*Untitled (Train Station)*, 1997  
 Mezzotint, artist's proof IV/VII  
 Plate: 12 3/8 x 9 3/4 in. (31.5 x 24.8 cm)  
 Sheet: 18 1/2 x 15 in. (47 x 38.1 cm)  
 Museum purchase funded by  
 Linda and David Dillahunt  
 2013.238

## EUROPEAN ART

Jean Baptiste Carpeaux French, 1827–1875  
*Bust of the Imperial Prince*, 1865  
 Plaster  
 25 x 14 x 11 in. (63.5 x 35.6 x 27.9 cm)  
 Museum purchase funded by  
 Mindy and Jeffery D. Hildebrand,  
 Marjorie G. Horning, Mrs. Aggie Foster,  
 Mr. and Mrs. Bobby Tudor, Birgitt van  
 Wijk, Lynn Wyatt, Mr. and Mrs. Jimmy  
 J. Younger, George S. Heyer, Jr., and  
 F. Richard Drake  
 2013.245

## ISLAMIC ART

**The following works are gifts of  
 Mrs. E.M. Soudavar:**

Ahmad-e Neyrizi, active 18th century  
 Iran, Safavid Dynasty  
*A Compendium of Religious Texts*,  
 completed 1722  
 Bound paper manuscript penned in ink  
 and illuminated with watercolor and gold  
 9 3/4 x 6 1/8 x 5/8 in. (24.8 x 15.5 x 1.5 cm)  
 2012.470

Iran, Safavid Dynasty  
*Alexander Feasting with the Emperor of  
 China*, second quarter of 16th century  
 Ink, watercolor, and gold  
 12 1/4 x 8 1/4 in. (31.1 x 21 cm)  
 2013.102

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Iran  
*Pen Case with Portraits*, 18th century  
 Papier mâché with "lacquer" varnish  
 painting  
 9 1/2 x 1 5/8 x 1 1/2 in. (24.1 x 4.1 x 3.8 cm)  
 Gift of Cathy and Vahid Kooros  
 2012.585

**The following works are museum  
 purchases funded by the 2013  
 Arts of the Islamic World Gala:**

Ottoman, from Damascus, Syria  
*Calligraphic Tile*, c. 1560–1570  
 Stonepaste with cobalt blue ground  
 10 5/8 x 10 1/2 x 7/8 in. (27 x 26.7 x 2.2 cm)  
 2013.64

Ottoman, from Turkey  
*Textile with Palmettes in Ogival Lattice*,  
 late 16th century  
 Silk embroidery on linen  
 100 5/8 x 55 1/2 in. (255.6 x 141 cm)  
 2013.82

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Safavid from Mashad, Iran  
*Lobed Bottle with Figure and Flowers*,  
 mid-17th century  
 Lustreware with opaque white  
 and cobalt blue glazes  
 13 1/4 x 8 1/4 x 8 1/4 in. (33.7 x 21 x 21 cm)  
 Museum purchase funded by  
 James and Franci Neely Crane, and  
 Nijad and Zeina Fares  
 2013.63

Indian, Mughal  
*Jali with Pointed, Arched Frame Containing  
 Interlocking Lozenges*, c. 1605–27  
 Sandstone  
 49 5/8 x 37 x 3 3/8 in. (126 x 94 x 8.5 cm)  
 Museum purchase funded by  
 Rania and Jamal Daniel  
 2013.83

## LATIN AMERICAN ART

**The following works are museum  
 purchases funded by the Caribbean  
 Art Fund and the Caroline Wiess Law  
 Accessions Endowment Fund:**

Leo Matiz, Colombian, 1917–1998  
*Plantas*, Venezuela, 1950  
 Gelatin silver print  
 8 1/4 x 7 1/2 in. (21 x 19.1 cm)  
 2012.302

Leo Matiz, Colombian, 1917–1998  
*Luz y sombra*, Argentina, c. 1970  
 Gelatin silver print  
 16 x 15 1/2 in. (40.6 x 39.4 cm)  
 2012.303

Leo Matiz, Colombian, 1917–1998  
*Cajas de madera*, Venezuela, 1977  
 Gelatin silver print  
 10 x 10 in. (25.4 x 25.4 cm)  
 2012.304

Leo Matiz, Colombian, 1917–1998  
*UCV escaleras*, Venezuela, 1950  
 Gelatin silver print  
 9 5/16 x 7 5/16 in. (23.7 x 18.6 cm)  
 2012.305

Leo Matiz, Colombian, 1917–1998  
*Pavo real del mar Ciénaga Grande,  
 Magdalena*, Colombia, 1939  
 Gelatin silver print  
 12 1/2 x 15 1/2 in. (31.8 x 39.4 cm)  
 2012.306

Leo Matiz, Colombian, 1917–1998  
*Abstracción*, 1960  
 Gelatin silver print  
 9 7/8 x 7 3/4 in. (25.1 x 19.7 cm)  
 2012.307

Leo Matiz, Colombian, 1917–1998  
*Abstracción*, 1947  
 Gelatin silver print  
 10 x 10 in. (25.4 x 25.4 cm)  
 2012.308

Leo Matiz, Colombian, 1917–1998  
*Construcción Venezuela*, 1950  
 Gelatin silver print  
 15 1/8 x 15 1/2 in. (38.4 x 39.4 cm)  
 2012.309

Juan Iribarren, Venezuelan, born 1956  
*Untitled*, 1991  
 Oil on linen  
 71 x 48 in. (180.3 x 121.9 cm)  
 2012.320

Juan Iribarren, Venezuelan, born 1956  
*Untitled*, 2010  
 Oil on linen  
 72 x 48 in. (182.9 x 121.9 cm)  
 2012.321

Miguel Ángel Rojas, Colombian,  
 born 1946  
*Borde en el pánico*, 2003  
 DVD video, edition 2/5 + 1AP  
 2012.322

José Gabriel Fernández, Venezuelan,  
 born 1957  
*Revolera*, 2003  
 Gesso on plywood  
 67 3/4 x 70 7/8 x 7 7/8 in.  
 (172.1 x 180 x 20 cm)  
 2012.325

José Gabriel Fernández, Venezuelan,  
 born 1957  
*Verónica*, 2007  
 Fiberglass, resin, and lacquer,  
 edition 2/3 + 1 AP  
 42 1/8 x 61 13/16 x 15 3/8 in.  
 (107 x 157 x 39 cm)  
 2012.326

José Gabriel Fernández, Venezuelan,  
 born 1957  
*Serpentina*, 2007  
 Fiberglass, resin, and lacquer,  
 edition 2/3 + 1AP  
 20 7/8 x 67 11/16 x 33 7/8 in.  
 (53 x 172 x 86 cm)  
 2012.327

José Gabriel Fernández, Venezuelan,  
 born 1957  
*Chicuelina*, 2007  
 Fiberglass, resin, and lacquer,  
 edition 2/3 + 1AP  
 44 1/8 x 51 15/16 x 9 13/16 in.  
 (112 x 132 x 25 cm)  
 2012.328

Eugenio Espinoza, Venezuelan,  
 born 1950  
*Sin título*, 1971  
 Acrylic on unprimed canvas and rope  
 94 1/2 in. (240 cm) height  
 2012.337

Johanna Calle, Colombian, born 1965  
*Obra Negra*, 2007–8  
 Galvanized wire, copper, and  
 Chinese ink on cardboard  
 Dimensions variable  
 2012.377

Javier Téllez, Venezuelan, born 1969  
*Caligari und der Schlafwandler*, 2008  
 Installation with video, edition 1/6  
 2012.379

Eduardo Ramírez Villamizar, Colombian, 1923–2004  
*Recuerdo de Machy Picchu 3* (las terrazas), 1984  
Oxidized iron  
55 1/8 x 114 3/16 x 41 5/16 in. (140 x 290 x 105 cm)  
2013.190

José Alejandro Restrepo, Colombian, born France, born 1959  
*Paso del Quíndío I*, 1992  
DVD video installation, edition 3/3 + 1 AP  
2013.186

Tania Bruguera, American, born Cuba, born 1968  
*Estadística*, 1995–2000  
Cardboard, human hair, fabric  
127 x 58 x 3/4 in. (322.6 x 147.3 x 1.9 cm)  
2013.240.A–K

Roberto Obregón, Venezuelan, born Colombia, 1946–2003  
*Sin título*, de la serie *Disesiones formales*, 1992  
Painted wood, fiberboard, rubber, adhesive, and stamped ink  
Overall for each section:  
4 3/4 x 53 3/4 x 1 1/4 in. (12.1 x 136.5 x 3.2 cm)  
2013.241

**The following works are museum purchases funded by the Latin Maecenas:**

Pablo Vargas Lugo, Mexican, born 1968  
*Fortuna 5* (*Cygnus, Pegasus, Lyra, Delphinus*), 2008  
Felt, coins, china ink on wood  
86 5/8 x 59 1/16 in. (220 x 150 cm)  
2012.323

Pablo Vargas Lugo, Mexican, born 1968  
*Fortuna 10* (*Orion, Canis Major, Canis Minor, Lepus, Columba, Puppis, Monococercus*), 2008  
Felt, coins, china ink on wood  
86 5/8 x 59 1/16 in. (220 x 150 cm)  
2012.324

Carmela Gross, Brazilian, born 1946  
*A negra*, 1997  
Nylon tulle and iron structure on wheels  
118 1/8 x 98 7/16 x 98 7/16 in. (300 x 250 x 250 cm)  
2013.242

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Carlos Runcie-Tanaka, Peruvian, born 1958  
*Progresión orgánica*, 1988–89  
Stoneware  
14 9/16 x 13 x 64 15/16 in. (37 x 33 x 165 cm)  
Museum purchase funded by Dr. Luis and Cecilia Campos and the artist in memory of Peter C. Marzio  
2012.329

Gregorio Vardánega, Argentinean, 1923–2007  
*Développement d'un carré dans le nombre d'or*, 1954–60  
Metal, wire, and Plexiglas  
27 1/2 x 15 3/4 in. (69.9 x 40 cm)  
Museum purchase with funds provided by the 2011 Latin American Experience Gala and Auction and the Wortham Foundation in memory of Hugo V. Neuhaus, Jr.  
2012.349

Johanna Calle, Colombian, born 1965  
*Perímetros (Urapán)*, 2012  
Typed text on antique record book pages  
110 1/4 x 78 3/4 in. (280 x 200 cm)  
Gift of the artist  
2012.378.A–L

Claudio Perna, Italian, active Venezuela, 1938–1997  
*Confidencial*, c. 1970s  
Postcards and photographs on Denoyer-Geppert world map  
31 x 43 in. (78.7 x 109.2 cm)  
Museum purchase funded by the PINTA Art Fair Museum Program, the Caribbean Art Fund, and the Caroline Wiess Law Accessions Fund  
2012.385

Clarissa Tossin, Brazilian, born 1973  
*White Marble Everyday*, 2009  
Two-channel video projection, edition 1/5  
Museum purchase funded by the Chaney Family Collection  
2012.468

**The following works are gifts of Diane and Bruce Halle from the Thomarie Foundation:**

Tunga, Brazilian, born 1952  
*Scalp*, c. 2003  
Bronze, cast comb with brass wire  
36 x 15 5/8 in. (91.4 x 39.7 cm)  
2012.510

Javier Téllez, Venezuelan, born 1969  
*La passion de Jeanne d'Arc (Rozelle Hospital)*, ed. 2/5, 2005  
Two BETACAM projections, 2 DVDs, 3 velvet curtains  
2012.511

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Matta, Chilean, 1911–2002  
*La Pipe (pour 120 Journées du Marquis de Sade)*, 1943–45  
Pastel on paper, laid on cardboard  
44 x 34 in. (111.8 x 86.4 cm)  
Museum purchase funded by "One Great Night in November, 2012" and the Caroline Wiess Law Accessions Endowment Fund  
2012.561

Gabriel Orozco, Mexican, born 1962  
*Kiss of the Egg*, 1997  
Steel, cable, and egg  
28 1/2 x 47 1/4 x 22 in. (72.4 x 120 x 55.9 cm)  
Gift of the Chaney Family Collection  
2012.569

Pedro Friedeberg, Mexican, born 1936  
*Las sacerdotisas del orden de la naranja*, 1963  
Ink and gouache on artist's board  
15 3/8 x 19 5/8 in. (39 x 49.8 cm)  
Museum purchase funded by the Myron Bonham Deily Endowment Fund for Latin American Art  
2013.239

## MODERN AND CONTEMPORARY ART

Martin Kline, American, born 1961  
*Great Silver Falls*, 2008  
Encaustic on panel  
96 1/8 x 48 x 7 in. (244.2 x 121.9 x 17.8 cm)  
Gift of the artist in memory of Peter C. Marzio  
2012.346

**The following works are gifts of Margaret and Ben Kitchen:**

Richard Tuttle, American, born 1941  
*Turnaround, I*, 1987  
Painted plywood  
19 x 14 1/2 x 3 3/8 in. (48.3 x 36.8 x 8.6 cm)  
2012.507

David Rabinowitch, Canadian, born 1943  
*Sided Plane in 5 Masses and Two Scales, I*, 1973–75  
Hot rolled steel  
42 1/4 x 17 1/4 x 2 in. (107.3 x 43.8 x 5.1 cm)  
2012.508

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Todd Hebert, American, born 1972  
*Snowman #4*, 2006  
Acrylic on canvas over panel  
36 x 30 in. (91.4 x 76.2 cm)  
Gift of Peter R. Stern  
2012.509

Sean Scully, American, born Ireland, 1945  
*Wall of Light Red Shade*, 2010  
Oil on canvas  
84 x 120 1/2 in. (213.4 x 306.1 cm)  
Gift of Linda and George Kelly  
2012.568

Karel Appel, Dutch, 1921–2006  
*Portrait of Eelco Wolf*, 1988  
Dye diffusion transfer prints, acrylic paint, plywood, glass mirror, hemp rope, and steel  
101 1/2 x 73 1/2 x 24 in. (257.8 x 186.7 x 61 cm)  
Gift of Manfred Heiting and Eelco Wolf  
2013.98

Anna Elise Johnson, American, born Germany, 1983  
*If they were able to conceive or dream another time, perhaps they would be able to live in it (Counter Revolution)*, 2013  
 Acrylic, inkjet prints, and resin  
 16 x 22 x 2 1/4 in. (40.6 x 55.9 x 5.7 cm)  
 Gift of The Chaney Family Collection and Leslie and Brad Bucher  
 2013.168

**The following works are museum purchases funded by the estate of Isabel B. Wilson in memory of Peter C. Marzio:**

James Turrell, American, born 1943  
*End Around: Ganzfeld*, 2006  
 Neon and fluorescent light  
 2012.288

James Turrell, American, born 1943  
*Nora: Veil*, 2007  
 LED and fluorescent light  
 2012.289

James Turrell, American, born 1943  
*Aurora B: Tall Glass*, 2010  
 LED  
 2012.290

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Yinka Shonibare, English, born 1962  
*The Sleep of Reason Produces Monsters (Africa)*, 2008  
 Chromogenic print mounted on aluminum, edition 3/5  
 72 x 49 1/2 in. (182.9 x 125.7 cm)  
 Museum purchase funded by Cecily E. Horton; the Caroline Wiess Law Accessions Endowment Fund; bequest of Edward R. Broida and Eva K. Kitchen, both by exchange; Bettie Cartwright; Chris Urbanczyk, with matching funds provided by Chevron; and the Wolff-Toomin Foundation in memory of Edward Oppenheimer, Jr. and Adolph Horwitz, and in honor of Lester Marks  
 2012.339

Leslie Hewitt, American, born 1977  
*Untitled (Abloom)*, 2012  
 Chromogenic print, edition 3/4  
 30 x 40 in. (76.2 x 101.6 cm)  
 Museum purchase funded by Barbara and Michael Gamson  
 2012.382

Simon Starling, British, born 1967  
*Transit Stones*, 2012  
 Royal yellow and Belgian black marble  
 Each: 3/4 x 51 in. (1.9 x 129.5 cm)  
 Museum purchase funded by *contemporary@mjah* 2012 and the Caroline Wiess Law Accessions Endowment Fund  
 2013.1.A.,B

Simon Starling, British, born 1967  
*Black Drop*, 2012  
 Single-channel video projection  
 Joint acquisition of the Museum of Fine Arts, Houston, funded by the Anchorage Foundation; and the Dallas Museum of Art, funded by the DMA/amfAR Benefit Auction Fund  
 2013.80

Michael Crowder, American, born 1972  
*Air amusé (Amused Air)*, 2009  
 Blown and cast glass  
 6 x 11 x 6 in. (15.2 x 27.9 x 15.2 cm)  
 Museum purchase funded by Wade Wilson, Jackie Wolens Mazow, Richard H. Moiel, and Katherine S. Poeppel  
 2013.96

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

Fred Wilson, American, born 1954  
*To Die Upon a Kiss*, 2011  
 Murano glass, edition 1/6  
 70 x 68 1/2 x 68 1/2 in. (177.8 x 174 x 174 cm)  
 2013.94

Monir Shahroudy Farmanfarmaian, Iranian, born 1923/24  
*Nonagon*, 2011  
 Mirror and reverse glass painting mounted on plaster and wood  
 45 5/8 x 46 1/2 x 5 1/2 in. (115.9 x 118.1 x 14 cm)  
 2013.97

## PHOTOGRAPHY

*The photographic works listed are of various sizes. Gifts to the Museum are listed on pages 80–86; purchases by the Museum are listed on pages 86–90.*

**The following works are gifts of the artists:**

Vladyslav Krasnoshchok, Ukrainian, born 1980  
*Untitled*, 2011  
 Gelatin silver print, ink, aniline paint  
 Given in honor of Joan Morgenstern  
 2012.336

Frederic Weber, American, born 1955  
*Untitled*, no date  
 Correspondence  
 2012.348

Frazier King, American, born 1947  
*Brassia doctacosa x Miltonia "Seminole Blood,"* 2001  
 Gelatin silver print with selenium toning, edition 15/20, printed November 7, 2010  
*Phalaenopsis Redfan 'Grazia,'* January 2000  
 Gelatin silver print with selenium toning, edition 17/20, printed January 7, 2007  
 2012.351, 2012.352

Kendall Messick, American, born 1965  
*The Organ Alcove*  
*Shalimar Nude*  
*Little Kimball*  
*Act 1*  
 From *The Projectionist Project*, 2004  
 Chromogenic prints, edition 1/15, printed 2012  
 Given with Hemphill Fine Arts  
 2012.354–2013.357

Elizabeth Claffey, American, born 1980  
*Support Systems*, 2010  
 Inkjet print, edition 1/30  
 2012.415

Ziv Koren, Israeli, born 1970  
*Overhead view of the No. 5 bus in Tel Aviv moments after it was destroyed by a Palestinian suicide bombing, Israel*  
 Inkjet print, edition 1/12, printed 2012 by Que Imaging  
 2013.18

Jennifer Hudson, American, born 1979  
*Prayer Machine*, 2010  
 Inkjet print, edition 9/10  
 2013.29

Frank Sherwood White, American, born 1951  
*Gladiola with Metal #1*, 2002  
 Gelatin silver print with selenium toning, edition 1/10, printed 2011  
 2013.39

Susan Berger, American, born 1943  
*Los Angeles, CA*, 2009  
 Gelatin silver print with selenium toning, edition 2/10, printed 2011  
 2013.67

Michael Crouser, American, born 1962  
*Dog Run 3*, 2007  
 Gelatin silver print with toning, edition 1/25  
 2013.68

David Politzer, American, born 1976  
*Ranger Station, Black Canyon of the Gunnison*, 2011  
 Chromogenic print, edition 1/8  
 2013.69

Rubi Lebovitch, Israeli, born 1974  
*Gobelin*, 2009  
 Inkjet print, edition 3/6  
 Given in honor of Moshe Lebovitch  
 2013.70

Cheryle St. Onge, American, born 1961  
*Untitled (Paper Wasp Nest)*, 2009  
 Inkjet print, edition 1/5  
 Given in honor of Edward Osowski  
 2013.71



Andrew Lichtenstein, American, born 1965  
*Listening to the annual reading of the Emancipation Proclamation, Galveston, Texas*, 2010  
 Gelatin silver print, edition 1/5, printed 2011  
 2013.72

Laura Burlton, American, born 1969  
*Rabbit on the Brain*, 2010  
 Inkjet print, edition 1/15  
 2013.73

Gregory Halpern, American, born 1977  
*Untitled*, 2008  
 Chromogenic print  
 2013.74

Peter Vanderwarker, American, born 1947  
*John Hancock 6403*, 2006  
 Chromogenic print, edition 14/25  
 2013.75

Benjamin Dimmitt, American, born 1954  
*Black Mangrove Trees & Roots, Mullet Key, FL*, 2011  
 Gelatin silver print, edition 1/10  
 Given in honor of  
 Betty Jane Roth Dimmitt  
 2013.76

Maxine Helfman, American, born 1953  
*Romante*, 2012  
 Inkjet print, edition 1/15  
 2013.77

Germán Herrera, Mexican, born 1957  
*Dream*, 2009  
 Inkjet print, edition 4/15  
 2013.78

Susan R Goldstein, American, born 1950  
*A Time of Innocence*, 2009  
 Gelatin silver print with collage  
 Given in memory of her father,  
 Albert S. Goldstein, Jr.  
 2013.79

Bill Wright, American, born 1933  
*Helmut Gernsheim, Legano, Switzerland*, 1987  
 Gelatin silver print  
 2013.103

Gary Knight, English, born 1964  
*Death of a Marine at Dyala Bridge, near Baghdad, Iraq*, April 2003  
 Inkjet print  
 2013.104

Jan Banning, Dutch, born 1954  
*Liberia-19 [Nye., WW (b. 1963)]*, 2006  
*India-21 [Tha., MD (b. 1960)]*, 2003  
*Yemen-14 [Tai., AAS (b. 1964)]*, 2006  
*USA-01 [Roc., TH (b. 1949)]*, 2007  
*France-B03 [Amb., LM (b. 1965)]*, 2007  
*Russia-29 [She., YLB (b. 1976)]*, 2004  
*France-B04 [Anc., PH (b. 1952)]*, 2007  
*France-05 [Cle., LK (b. 1980) / MW (b. 1949)]*, 2007  
*China-23 [Tai., JY (b. 1958)]*, 2007  
*Liberia-29 [Car., ADT (b. 1946)]*, 2006  
*India-28 [Mak., OP (1963)]*, c. 2006  
*India-19 [Tha., SKM (b. 1946)]*, 2003  
*Russia-31 [Tru., NPK (b. 1950)]*, c. 2006  
*Liberia-37 [Cro., JMS (b. 1959)]*, c. 2006  
*Yemen-16 [Dhi., AA (b. 1955)]*, 2006  
*Russia-23 [Okt., SMO (b. 1974)]*, 2004  
*Bolivia-13 [Bet., RVF (b. 1958)]*, 2005  
*Bolivia-09 [Bet., MCC (b. 1951)]*, 2005  
*China-19 [Tai., GSW (b. 1987)]*, 2007  
*Yemen-28 [Shi., MHA (b. 1962)]*, 2006  
*Bolivia-25 [Mil., MCR (b. 1942)]*, 2005  
*USA-11 [Ozo., SF (b. 1961)]*, 2007  
*USA-04 [Aus., DME (b. 1969)]*, 2007  
*Russia-24 [Ale., NIV (b. 1954)]*, 2004  
*Yemen-03 [Man., NAG (b. 1969)]*, 2006  
 From the series *Bureaucratics*  
 Inkjet prints  
 2013.114–2013.138

David Francis Donovan, American, born 1949  
*Miranda*, Nov. 2012  
 Correspondence  
 2013.140

Todd Jordan, American, born 1980  
*Paulina Smoking 2*, September 2010  
*Paulina Smoking 1*, September 2010  
*Vero Swinging*, September 2010  
 Inkjet prints  
 Given with Peter Hay Halpert Fine Art in honor of Anne Wilkes Tucker  
 2013.141–2013.143

Karen Marshall, American, birthdate not known  
*Untitled*, 2012  
 Correspondence, edition 2/40  
 2013.144

Igor Malijevsk, Czech, born 1970  
*Untitled*, no date  
 Correspondence  
 2013.145

Rachel Papo, Israeli/American, born 1970  
*Iris with Skates*, 2011  
 Chromogenic print  
 2013.146

Joni Sternbach, American, born 1953  
*Naoeague Bay*, no date  
 Correspondence  
 2013.147

Joni Sternbach, American, born 1953  
*Salt Flats*, 2010  
 Correspondence  
 2013.148

Frederic Weber, American, born 1955  
*Cuckold*, no date  
 Correspondence  
 2013.149

Aurelia Pontes, nationality and birthdate not known  
*Untitled*, 2010  
 Correspondence  
 2013.150

Melissa Ann Pinney, American, born 1953  
*Emma at Seventeen*, 2012  
 Correspondence  
 2013.151

Mary Ellen Bartley, American, born 1959  
*Blumen*, no date  
 Correspondence  
 2013.152

Elizabeth Mellott, American, born 1972  
*This War between Us*, no date  
 Correspondence  
 2013.153

Alejandra Laviada, Mexican, born 1980  
*Red Totem*, 2011  
 Inkjet print, edition 1/5  
 2013.172

Sebastián Szyd, Argentinean, born 1974  
*Flores*  
*Cóndor*  
 From the series *América*, 2007  
 Gelatin silver prints  
 2013.199–2013.200

Danica Ocvirk Kus, Slovenian, born 1961  
*Untitled 6*, 2011  
 Inkjet print, edition 2/10  
 2013.201

Elizabeth Mellott, American, born 1972  
*Bed at Morty Rich, Houston*, 2013  
 Correspondence  
 2013.205

Michael A. Shapiro, American, born 1954  
*Untitled*, 2008–12  
 Correspondence  
 2013.206

Catherine Day, American, birthdate not known  
 Joe Wetzel, American, birthdate not known  
*Wanner 1999–2012*, 2009  
 Gift of the artists  
 2013.207

Lisa Elmaleh, American, birthdate not known  
*Untitled*  
 Correspondence  
 2013.208.1, 2013.208.2

Vladyslav Krasnoshchok, Ukrainian, born 1980  
*Untitled*, no date  
 Correspondence  
 2013.209.1, 2013.209.2

Jane Paradise, American, birthdate not known  
*Untitled*, no date  
 Correspondence  
 2013.210

Oliver, American, born 1958  
*Untitled*, no date  
 Correspondence  
 2013.211

Susan A. Barnett, American, born 1949  
*Untitled*, 2012  
Photograph printed on a T-shirt  
2013.212

Richard Ross, American, born 1947  
*Untitled*, 2012  
Correspondence  
2013.214

O. Rufus Lovett, American, born 1952  
*Untitled*, 2012  
Correspondence  
2013.215

Ted Engelmann, American,  
birthdate not known  
*The Power of One*, 1995  
Correspondence  
2013.216

Harvey R. Zipkin, American, born 1942  
*Untitled*, 2012  
Correspondence  
2013.217

David Francis Donovan, American,  
born 1949  
*The Paul Brauchle Family*, March 2013  
Correspondence  
2013.218

Thomas W. Harney, American, born 1946  
*Untitled*, 1990  
Correspondence  
2013.219

Eric Lindbloom, American, born 1934  
*Socrates in Hudson, N.Y.*, 2012  
Correspondence  
2013.220

Sarah Hoskins, American, born 1961  
*Untitled*, 2012  
Correspondence  
2013.221

Brad Temkin, American, born 1956  
*Untitled*, no date  
Correspondence  
2013.222

Guy Raivitz, nationality and  
birthdate not known  
*Untitled*, no date  
Correspondence  
2013.223

Kent Hasel, American, born 1956  
*The Brown Cow*, 2010  
Correspondence  
2013.224

Debbie Hirsch, nationality and  
birthdate not known  
*Untitled*, no date  
Correspondence  
2013.225

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Unknown photographer  
*Untitled*, not dated  
48 Autochrome slides  
Gift of M. Bookman Peters  
2012.347.1–48

Frazier King, American, born 1947  
*Encyclia Cochleata*, July 7, 2001  
Gelatin silver print with selenium toning,  
edition 7/20, printed November 7, 2010  
Gift of Sharon and Del Zogg in honor  
of the artist  
2012.350

William R. Current, American,  
1922–1986  
*Side View, The Blacker House*, 1970  
Gelatin silver print  
Gift of Karen Current Sinsheimer  
and the estate of the artist  
2012.353

Ernst Haas, American, born Austria,  
1921–1986  
*Camel Fair at Rajasthan, India*, 1972  
Chromogenic print, printed 1984  
Gift of J. Donald Squibb, Jr., in memory  
of his wife, Charlotte Stephens Squibb  
2012.358

**The following works are gifts of  
Leslie and Brad Bucher:**

Roy Henry Cullen, American, born 1929  
*Bayou Bend 65*, c. 2012  
*Bayou Bend 68*, c. 2011  
*Bayou Bend 80*, c. 2011  
*Bayou Bend 79*, c. 2011  
*Bayou Bend 82*, c. 2011  
*Bayou Bend 71*, c. 2011  
*Bayou Bend 72*, c. 2011  
*Bayou Bend 76*, c. 2011  
*Bayou Bend 78*, c. 2011  
*Bayou Bend 81*, c. 2011  
*Bayou Bend 83*, c. 2011  
*Bayou Bend 66*, c. 2011  
*Bayou Bend 69*, c. 2011  
*Bayou Bend 67*, c. 2011  
*Bayou Bend 70*, c. 2011  
*Bayou Bend 74*, c. 2011  
*Bayou Bend 73*, c. 2011  
Inkjet prints  
2012.359–2012.375

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**The following works are gifts of  
Clinton T. Willour:**

Hillerbrand+Magsamen  
Stephan Hillerbrand, American,  
born 1965  
Mary Magsamen, American,  
born 1969  
*Pandora*, 2011  
Inkjet print  
Given in honor of Linda Darke  
2013.197

Jane Fulton Alt, American, born 1951  
*Burn No. 56*, 2009  
Inkjet print  
Given in memory of Jake Mooney  
2013.198

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Roy Henry Cullen, American, born 1929  
*Bayou Bend 75*, c. 2011  
Inkjet print  
Gift of Jana Vander Lee in memory of  
Barry Walker, Curator, Modern and  
Contemporary Art and Prints and  
Drawings, 1991–2011  
2012.376

Stephanie Sinclair, American, born 1973  
*Zahara*, 2005  
Inkjet print, edition 1/10  
Gift of Courtney Rainwater  
2012.418

Christine Zuercher, American, born 1989  
*River Baptism (With Mars Imagery) 1*, 2011  
Gum bichromate print  
Gift of Jason Dibley in honor of  
Anastasia Kirages  
2012.429

**The following works are gifts of  
Ralph and Nancy Segall:**

Melissa Ann Pinney, American, born 1953  
*Teen Couple, Ballroom Dance*, 2009  
*Emma at Six*, 2001  
*Emma at Eight*, 2003  
*Emma at Fourteen*, 2009  
*Teen Couple, Basketball Game*, 2008  
*Emma and Her Godmother*, 2006  
Inkjet prints, printed 2011  
2012.407–2012.414

**The following works are gifts of  
“Gift of Gift of 2012”:**

Alissa Eberle, American, born 1981  
*Kin*, 2010  
Chromogenic print, edition 4/6  
2012.419

Kirk Crippens, American, born 1971  
*San Quentin, Bunny*, 2010  
Inkjet print, edition 2/6, printed 2012  
2012.420

Hal Gage, American, born 1959  
*Untitled Puddle Ice*, 2011  
Inkjet print, edition 1/25,  
printed July 2012  
2012.421

Meg Griffiths, American, born 1980  
*22 Days of 5 to 3*, 2011  
Inkjet print, edition 1/7, printed 2012  
2012.422

Vivian Keulards, Dutch, born 1970  
*Gift from Heaven, Dominique*, 2008  
Inkjet print, edition 3/25,  
printed July 2012  
2012.423

Galina Kurlat, American,  
born Russia, 1981  
*Inherent Traits 5*, 2011  
Inkjet print, edition 1/10  
2012.424

Emma Powell, American, born 1985  
*Captive*, 2012  
Cyanotype with toning  
2012.425

Jessica Eve Rattner,  
American, born 1966  
*Lee in Her Garden*, 2011  
Inkjet print, printed 2012 by  
Michael Courvoisier  
2012.426

Susan Lynn Smith, American, born 1980  
*Untitled (Do Not Pick Flowers)*, 2011  
Inkjet print, edition 1/10  
2012.427

Daniella Zalcman, American, born 1986  
*R & C*, 2011  
Chromogenic print, edition 1/50, printed  
July 2012  
2012.428

**The following works are gifts of Caroline Huber and the estate of Walter Hopps:**

William Eggleston, American, born 1939  
*Untitled*, 1986  
52 Chromogenic prints  
2012.439.1–2012.439.52

Louis Faurer, American, 1916–2001  
*Looking Toward Queensboro Bridge, New York, N.Y.*, 1948  
Gelatin silver print, printed 1979  
2012.440

Heinrich Kühn, Austrian, 1866–1944  
*Alfred Stieglitz*, no date  
Platinum print with toning  
2012.441

Lew Thomas, American, born 1932  
*No Reverse Shot Possible*, 1985  
Chromogenic print  
2012.442

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**The following works are gifts of John S. and Nancy Nolan Parsley:**

Joseph Sterling, American, 1936–2010  
*Untitled*, c. 1965  
Gelatin silver print  
Given in honor of  
Benjamin Palmer Wilcox  
2012.471

Joseph Sterling, American, 1936–2010  
*Untitled*, c. 1965  
Gelatin silver print  
Given in honor of  
Heyward Wallace Wilcox  
2012.472

Joseph Sterling, American, 1936–2010  
*Untitled*, c. 1965  
Gelatin silver print  
Given in honor of William Penley  
2012.473

Joseph Sterling, American, 1936–2010  
*Untitled*, c. 1965  
Gelatin silver print  
Given in honor of  
Miss Meredith Porter Parsley  
2012.474

Joseph Sterling, American, 1936–2010  
*Untitled*, c. 1965  
Gelatin silver print  
Given in honor of Douglas Robert Parsley  
2012.475

Joseph Sterling, American, 1936–2010  
*Untitled*, c. 1965  
Gelatin silver print  
Given in memory of  
Mr. and Mrs. Ulisse Marinoni Nolan  
2012.476

Joseph Sterling, American, 1936–2010  
*El Paso*, c. 1965  
Gelatin silver print  
Given in memory of Frank T. Parsley, Sr.,  
and in honor of Joann Parsley Cook  
2012.477

Joseph Sterling, American, 1936–2010  
*Untitled*, c. 1965  
Gelatin silver print  
Given in honor of  
Miss Winifred Geer Wilcox  
2012.478

Joseph Sterling, American, 1936–2010  
*Untitled*, c. 1965  
Gelatin silver print  
Given in honor of  
Mr. and Mrs. Edward F. Martin  
2012.479

Joseph Sterling, American, 1936–2010  
*Untitled*, c. 1965  
Gelatin silver print  
Given in memory of Larry Asher  
2012.480

Joseph Sterling, American, 1936–2010  
*Untitled*, c. 1965  
Gelatin silver print  
Given in honor of Daniel Strake Parsley  
on the occasion of his 50th birthday  
2012.481

Joseph Sterling, American, 1936–2010  
*Untitled*, c. 1965  
Gelatin silver print  
Given in honor of Mrs. Ronnie Peacock  
2012.482

Joseph Sterling, American, 1936–2010  
*Untitled*, c. 1965  
Gelatin silver print  
Given in honor of  
Mr. and Mrs. Steve Putman  
2012.483

Joseph Sterling, American, 1936–2010  
*Untitled*, c. 1965  
Gelatin silver print  
Given in honor of W. Burt Nelson  
2012.484

Joseph Sterling, American, 1936–2010  
*Untitled*, c. 1965  
Gelatin silver print  
Given in honor of Joan Morgenstern  
2012.485

Joseph Sterling, American, 1936–2010  
*Untitled*, c. 1965  
Gelatin silver print  
Gift of John S. and Nancy Nolan Parsley  
in honor of Eileen Savage  
2012.486

Joseph Sterling, American, 1936–2010  
*Untitled*, c. 1965  
Gelatin silver print  
Given in honor of  
Mr. and Mrs. Stephen E. Carleton  
2012.487

Joseph Sterling, American, 1936–2010  
*Untitled*, c. 1965  
Gelatin silver print  
2012.488

**The following works are gifts of Teresa and Paul Harbaugh:**

Lou Bonin-Tchिमoukoff, French,  
1878–1963  
*Untitled*, c. 1928–30  
7 Gelatin silver prints, photograms  
2012.489–2012.495

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

Diane Arbus, American, 1923–1971  
Neil Selkirk, English, born 1947  
*Fat Man at a Carnival, MO*, 1970  
*Woman with White Gloves and Fancy Hat, NYC*, 1963  
*Woman in a Mink Coat, NYC*, 1966  
*Four People at a Gallery Opening, NYC*,  
1968  
*Muscleman Contestant, NYC*, 1968  
*Beauty Contest at a Nudist Camp, PA*, 1965  
*Young Girl at a Nudist Camp, PA*, 1965  
*Young Man in a Trench Coat, NYC*, 1971  
Gelatin silver prints, printed later by  
Neil Selkirk  
2012.497–2012.504



Memory, 2011  
Gelatin silver prints with gold toning  
2012.586.1–.14

Elisabeth Sunday, American, born 1958

*Animus #1*, 2011  
*Animus #2*, 2011  
*Animus #3*, 2011  
*Animus #4*, 2011  
*Animus #5*, 2011  
*Animus #6*, 2011  
*Animus #7*, 2011  
*Animus #8*, 2011  
*Animus #9*, 2011  
*Animus #10*, 2011  
*Animus #11*, 2011  
*Animus #12*, 2011

Inkjet prints, edition 5/10  
2012.587.1–.12

**The following works are gifts of  
Murray Edelman:**

Adrain Chesser, American, born 1965

*Debbie No.1*, 2003  
*Debbie No.2*, 2003  
*Debbie No.3*, 2003  
*Debbie No.4*, 2003  
*Debbie No.5*, 2003  
*Nancy No.1*, 2003  
*Nancy No.2*, 2003  
*Nancy No.3*, 2003  
*Nancy No.4*, 2003  
*Nancy No.5*, 2003  
*Victoria P*, 2003  
*Doug*, 2003  
*Elizabeth*, 2003  
*Marina*, 2003  
*Christopher*, 2003  
*Rick*, 2003  
*Steve*, 2003  
*Margaret*, 2003  
*Wendy*, 2003  
*Jen*, 2003  
*Victoria C*, 2003  
*Duke*, 2003  
*Cooper*, 2003  
*Gloria*, 2003  
*Carolyn*, 2003  
*Liza*, 2003  
*Barbra*, 2003  
*Pamela*, 2003  
*Cyndi*, 2003  
*Doodie Dean*, 2003  
*Laura Dean*, 2003  
*Julie Dean*, 2003  
*Ned*, 2003  
*Gay*, 2003  
*Ted*, 2003

David, 2003

*Meg*, 2003  
*Andrew*, 2003  
*Thom*, 2003  
*Ruth S.*, 2003  
*Mo*, 2003  
*Chi Chi*, 2003  
*Alex*, 2003  
*David S.*, 2003  
*Julie*, 2003  
*Julianne*, 2003  
*Ruth G.*, 2003  
*Johanna*, 2003  
*Paola*, 2003  
*Harmony*, 2003  
*Ada*, 2003  
*Julia*, 2003

Chromogenic prints  
From the series *I Have Something  
to Tell You*  
2012.589.1–.52

**The following works are gifts of  
Mike and Mickey Marvins:**

Berenice Abbott, American, 1898–1991  
*New York at Night: Empire State Building,  
350 Fifth Avenue, West Side, 34th and  
33rd Streets*  
Gelatin silver print, printed c. 1980  
2012.618

Ansel Adams, American, 1902–1984  
*Mount Williamson, the Sierra Nevada,  
from Manzanar, California*, 1944  
Gelatin silver print, printed c. 1973  
2012.619

Manuel Álvarez Bravo, Mexican,  
1902–2002  
*The Daughter of the Dancers*, c. 1933  
Gelatin silver print, printed c. 1980  
2012.620

Alvin Langdon Coburn, British, born  
United States, 1882–1966  
*St. Paul's from Ludgate Circus, London*,  
1911  
Photogravure and aquatint  
2012.621

Robert Doisneau, French, 1912–1994  
*Le Manège de Monsieur Barré*, 1955  
Gelatin silver print  
2012.622

Peter Henry Emerson, British, born  
Cuba, 1856–1936  
Thomas F. Goodall, British, 1856–1944  
*Coming Home from the Marshes*, c. 1885  
Platinum print  
2012.623

Ron Evans, American, born 1943  
*Farmers Market, Dallas, Tx.*, 1981  
Gelatin silver print  
2012.624

Yousuf Karsh, Canadian, born Turkey,  
1908–2002  
*Georgia O'Keeffe*, 1956  
Gelatin silver print  
2012.625

Clarence John Laughlin, American,  
1905–1985  
*Titanic Arcade (Oak Alley Plantation)*,  
1946  
Gelatin silver print  
2012.626

Tina Modotti, Mexican, born Italy,  
1896–1942  
*Maximo Pacheco Mural in Archway*,  
c. 1926  
Gelatin silver print  
2012.627

Roland Reed, American, 1864–1934  
*Untitled (Southwest Landscape)*, 1913  
Gelatin silver print, edition 100/350  
2012.628

Edward Weston, American, 1886–1958  
Cole Weston, American, 1919–2003  
*Nude*, 1920  
Platinum/palladium print  
2012.629

Joel Peter Witkin, American, born 1939  
*Portrait of Nan, N.M.*, 1984  
Gelatin silver print  
2012.630

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Jamie Permut, Guatemalan, born 1968  
*Untitled*, 2010  
Inkjet print, artist's proof  
Gift of Joan Morgenstern  
2013.21

Irving Penn, American, 1917–2009  
*Food Still Life with Snails*, 1989  
Dye transfer print, printed 1992  
Gift of The Irving Penn Foundation  
2013.24

**The following works are gifts of  
Isca Greenfield-Sanders and  
Sebastian Blanck:**

Timothy Greenfield-Sanders,  
American, born 1952  
*Alvia Wardlaw*, 2006  
*Anne Wilkes Tucker*, 2006  
*Alison de Lima Greene*, 2006  
*Peter C. Marzio*, 2006  
*Paul Johnson*, 2006  
*Mari Carmen Ramírez*, 2006  
*Isabel B. Wilson*, 2006  
*Meredith J. Long*, 2006  
*Alex Hernandez*, 2006  
Dye diffusion transfer prints  
2013.105–2013.113

**The following works are gifts of  
Don A. Sanders:**

Ralph Gibson, American, born 1939  
*David Salle at 60th Birthday*, 2012  
*Untitled*, no date  
*Untitled*, 2012  
*Untitled*, no date  
*Untitled*, 2012  
*Untitled*, 2012  
*Untitled*, 2012  
*Untitled*, 2012  
*Untitled*, 2012  
*Untitled*, 2012  
*Untitled*, 2012  
*Untitled*, 2012  
*Untitled*, 2012  
*Willem Dafoe*, 2012  
*Untitled*, 2012  
Gelatin silver prints, edition 3/25  
2013.154 – 2013.167

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- Lissie Habié, 1954–2008  
*Memorial Portfolio*  
Inkjet prints, edition 9/25,  
printed c. 2012  
Gift of Mitchell Denburg  
2013.139.1–16
- David Grant Noble, American, born 1939  
*Chaco Canyon from Hungo Pavi*, 2003  
Inkjet print  
Gift of Mr. and Mrs. Alexander K.  
McLanahan  
2013.192
- Unknown Japanese photographer  
Published by Shobido, Tokyo  
*[Propaganda Photo]*, 1930s  
Gelatin silver print  
Gift of Omar H. Al-Farisi in honor of  
Anne Wilkes Tucker  
2013.193
- Jeremy Kost, American, born 1977  
*Perspective (The Opposite Side)*, 2012  
Acrylic and enamel on canvas  
Gift of Andrew Craven and Rodger Hicks  
2013.194
- Jeremy Kost, American, born 1977  
*It's a Good Thing I Was Born a Girl*, 2012  
Acrylic and enamel on canvas  
Gift of Andrew Craven and Rodger Hicks  
2013.195
- Jeremy Kost, American, born 1977  
*Perspective (The Opposite Side)*, 2012  
*It's a Good Thing I Was Born a Girl*, 2012  
Internal dye diffusion prints  
Gifts of the artist  
2013.232, 2013.233
- Pablo Gimenez-Zapiola, Argentinean,  
born 1959  
*Floto cuando vivo 4*, 2011  
High-definition video  
Gift of Chris Hill and Heidi Hanna  
2013.196
- • •
- Vo An Khanh, Vietnamese, born 1939  
*Danh Son Huol, an ethnic Khmer guerilla,  
being treated by a medical unit in a  
swamp, U Minh Forrest, Cau Mau  
Peninsula, Vietnam*  
Inkjet print, printed 2012 by  
Que Imaging  
Museum purchase funded by  
CAPT Jon R Cummings USN (RET)  
2012.41
- Aaron Schuman, American, born 1978  
*Untitled (McQueen)*, 2009  
Chromogenic print, edition 3/5,  
printed 2009  
Museum purchase funded by the  
Geoffrey and Barbara Koslov Family,  
Joan Morgenstern, an anonymous donor,  
and Clinton T. Willour, in honor of  
Rick Wester  
2012.291
- The following works are museum  
purchases funded by Joan Morgenstern:**
- Rafaelo G. Kazakov, American,  
born Bulgaria, 1963  
*Rupture V*, 2012  
Inkjet print, edition 5/30, artist's proof 1/5  
*Rupture XII*, 2012  
Inkjet print, edition 12/30  
2012.292, 2012.294
- Dennis Russell Hodges,  
American, born 1958  
*Passageways to Who Knows Where*, 2010  
Inkjet print, edition 1/7, printed 2012  
2012.295
- Brian Gorman, American, born 1949  
*Everett Highlands: 0308.400*,  
March 8, 2009  
Inkjet print, edition 1/12,  
printed April 2012  
2012.296
- José Diniz, Brazilian, born 1954  
*The Diver*, 2009  
Inkjet print, edition 1/15  
2012.297
- José Diniz, Brazilian, born 1954  
*Boipeba*, 2009  
Inkjet print, edition 3/15, printed 2012  
2012.298
- f&d cartier, active 1998–present  
Daniel Cartier, Swiss, born 1950  
Françoise Cartier, Swiss, born 1952  
*Wait and See*, 2011  
Gelatin silver paper  
2012.310
- Danica Ocvirk Kus, Slovenian, born 1961  
*Untitled 9*, 2011  
Inkjet print, printed 2012  
2012.311
- Caitlin McCaffrey, American, born 1964  
*Ancients, no. 1*, 2011  
Wet collodion tintype, edition 1/5  
2012.313
- Louie Palu, Canadian, born 1968  
*Eating Grapes in Pashmul during a patrol  
in Zhari District, Kandahar, Afghanistan*,  
2008  
Inkjet print, edition 22/25  
2012.314
- Louie Palu, Canadian, born 1968  
*"Night Raid" A wounded soldier in a  
medavac helicopter after a night raid, Zhari  
District, Kandahar, Afghanistan*, 2010  
Inkjet print, edition 2/25  
2012.315
- Jonathan Blaustein,  
American, born 1974  
*one dollar's worth of potted  
meat food product*, 2008  
Inkjet print, edition 3/10, printed 2012  
Funded in honor of Natalie Zelt  
2012.316
- Jonathan Blaustein, American, born 1974  
*one dollar's worth of Shurfine flour*, 2008  
Inkjet print, edition 4/10, printed 2012  
Funded in honor of Natalie Zelt  
2012.317
- I-Hsuen Chen, Chinese, born 1982  
*Untitled, from the series Nowhere in Taiwan*,  
2011  
Inkjet print, edition 1/5, printed 2012  
2012.318
- Elizabeth Claffey, American, born 1980  
*Tea Time*, 2010  
Inkjet print, edition 1/30  
2012.319
- Oliver Boberg, German, born 1965  
*Small Slum I*, 2009  
Chromogenic print, edition 4/5  
2012.330
- Shilo Group:  
Vadym Trykoz, Ukrainian, born 1984  
Vladyslav Krasnoshchok, Ukrainian,  
born 1980  
Vasilisa Nezabarom, Ukrainian, born 1975  
Sergiy Lebedynskyy, Ukrainian, born 1982  
*Untitled*, 2010  
Gelatin silver prints  
2012.331.A–D
- Vladyslav Krasnoshchok,  
Ukrainian, born 1980  
*Untitled*, 2012  
Gelatin silver print, ink, aniline paint  
2012.332
- Steve Fitch, American, born 1949  
*Motel Sign, Highway 101, Ukiah, California*,  
1974  
Gelatin silver print, artist's proof,  
printed 2001  
2012.335
- Lamia Maria Abillama,  
Lebanese, born 1962  
*Untitled 17*, February 2008  
Chromogenic print, edition 2/6,  
printed 2010  
2012.430
- Lamia Maria Abillama, Lebanese,  
born 1962  
*Untitled 57*, January 2008  
Chromogenic print, edition 2/6,  
printed 2010  
2012.431
- Spencer Platt, American, born 1970  
*Beirut Residents Continue to Flock to  
Southern Neighborhoods*, August 15, 2006  
Inkjet print  
Funded in honor of Rania Matar  
2012.433

- Monika Merva, American, born 1969  
*Doki*, 2009  
Chromogenic print  
2012.434
- Margaret Bourke-White, American, 1904–1971  
*Buchenwald Prisoners, Germany, 1945*, April 1945  
Gelatin silver print, printed 2004  
2012.443
- Alexandra Arzt, American, born 1987  
*Debbie "The Rat Lady" Ducommun, Chico, CA*, 2009  
Inkjet print, edition 1/20, printed 2012  
2012.444
- Gábor Kerekes, Hungarian, born 1945  
*Over Roswell-2: Oil Pumps*, 2005  
Pigmented print, edition 3/10  
2012.446
- Ádám Magyar, Hungarian, born 1972  
*Stainless*, 2011  
High-speed video recording, edition 1/3  
2012.448
- Selma Fernandez Richter, Mexican, born 1974  
*Kristina and great-grandmother Dhan Pyakural*, 2011  
Inkjet print, edition 2/25, printed 2012  
2012.452
- Amy Herman, American, born 1986  
*Mom's Lap*, 2009  
Inkjet print, edition 1/5, printed 2011  
2012.455
- Rachel Papo, Israeli/American, born 1970  
*Military kiosk counter, Shaare Avraham, Israel*, 2004  
Chromogenic print, artist's proof 1/2  
2013.5
- Don McCullin, British, born 1935  
*Shell-shocked soldier awaiting transportation away from the front line, Hue, Viet Nam*  
Gelatin silver print  
2013.6
- Unknown American photographer  
*Civil War Soldiers, Niagara Falls (Canadian Side)*, c. 1865  
Ambrotype  
Funded in honor of Paul Harbaugh, and by Stanley B. Burns, MD, and the Burns Archive  
2013.15
- Sharon Harper, American, born 1966  
*Sun/Moon (Trying to See through a Telescope)* 2010 Jul 6 10:23:10AM–2010 Jul 6 10:23:38AM, 2010  
Inkjet print, edition 4/5  
Funded in memory of Isabel B. Wilson  
2013.20
- Germán Herrera, Mexican, born 1957  
*Embrace*, 2010  
Inkjet print, edition 1/15  
2013.41
- Alejandro Cartagena, Mexican, born Dominican Republic, 1977  
*Car Poolers 21*, August 2012  
Inkjet print, edition 2/10  
2013.53
- Lucas Foglia, American, born 1983  
*Moving Cattle, Wyoming*, from the series *Frontcountry*, 2011  
Chromogenic print, edition 2/5  
2013.54
- Alinka Echeverria, Mexican/British, born 1981  
*Cuba 1959: The Second Front*, 2009  
Chromogenic print, printed October 2012  
2013.59
- Anderson & Low, British, active 1990–present  
Jonathan Anderson, British, born 1961  
Edwin Low, British, born 1957  
*Untitled (The Sunset Duel)*, 2009–10  
Inkjet print, edition 6/20, printed 2012  
2013.81
- Anderson & Low, British, active 1990–present  
Edwin Low, British, born 1957  
Jonathan Anderson, British, born 1961  
*Untitled (Ming with Sword)*, 2009–10  
Inkjet print, edition 6/20, printed 2012  
2013.176
- Annabel Elgar, British, born 1971  
*Companion (5)*, 2012  
Chromogenic print  
2013.178
- Curtis Wehrfritz, Canadian, born 1961  
*Ravenheart*, 2010  
Halfplate daguerreotype  
2013.179
- Keliy Anderson-Staley, American, born 1977  
*Jenowade*, 2008  
Tintype, edition unique  
2013.180
- The following works are museum purchases funded by the Meyer Levy Charitable Foundation:**
- Wojciech Plewinski, Polish, born 1928  
*Portrait of Jozef Szajna*, 1970s  
Gelatin silver prints  
2012.293.A–C
- Vivian Maier, American, 1926–2009  
*Untitled*, no date  
Gelatin silver print, edition 3/15, printed 2011  
2012.312
- The following works are museum purchases funded by Clinton T. Willour:**
- Emily Peacock, American, born 1984  
*A Young Man in Curlers at Home on West 20th Street, N.Y.C.*, 2011  
Gelatin silver print, edition 3/4, printed 2012  
*Identical Twins, Roselle, N.J.*, 2012  
Gelatin silver print, edition 3/4  
Purchases made in honor of William Witte  
2012.333, 2012.334
- Nikolay Kulebyakin, Russian, born 1959  
*Untitled*, 1991  
Platinum/palladium print, edition 1/5, printed 2011  
2012.387
- Erin Malone, American, born 1963  
*Making My Way Down*, 2012  
Palladium print, edition 2/5  
Purchase made in honor of Jason Dibley  
2012.454
- Andrew Witkin, American, born 1977  
*Untitled*, 2011  
Chromogenic print, edition 2/5  
2013.58
- Stella Johnson, American, born 1953  
*Bus, Crete, Greece*, 2011  
Inkjet print, printed 2012, edition 1/20  
2013.185
- • •
- Jamey Stillings, American, born 1955  
*4904, 6 January* 2012, 2012  
Inkjet print, edition 2/25  
Museum purchase funded by Clinton T. Willour, Joan Morgenstern, and an anonymous donor in honor of Rick Wester  
2013.183
- Josh Bernstein, American, born 1977  
*After Four Days*, 2011  
Photo collage, mixed media on Plexiglas  
Museum purchase funded by Bettie Cartwright in honor of Yasufumi Nakamori, and by Joan Morgenstern and Clinton T. Willour  
2012.338.A–C
- Nikolay Bakharev, Russian, born 1946  
*N 40*, 1991  
Gelatin silver print, edition 1/2  
Museum purchase funded by Clinton T. Willour, Joan Morgenstern, and an anonymous donor in honor of Madeline Brophy  
2012.386

Richard Mosse, American, born Ireland, 1980  
*Cigarette at Al Faw Palace*, 2009  
 Chromogenic print mounted to acrylic, edition 1/5  
 Museum purchase funded by Joan Morgenstern, Sanford and Susie Criner, the Geoffrey and Barbara Koslov Family, Mr. and Mrs. Philip J. John, Jr., Mr. and Mrs. Alexander K. McLanahan, Jay and Celia Munisteri, John S. and Nancy Nolan Parsley, Clinton T. Willour, and an anonymous donor  
 2012.388

Keith Carter, American, born 1948  
*Eagle Owl*, 2011  
 Gelatin silver print, edition 3/35  
 Museum purchase funded by Clinton T. Willour, and Joan Morgenstern and an anonymous donor  
 2012.432

Svetlana Tepavcevic, American, born 1970  
*Untitled no. 3525, August 21, 2010*  
 Inkjet print, edition 1/5, printed March 24, 2012  
 Museum purchase funded by W. Burt Nelson  
 2012.435

Matthew Buckingham, American, born 1963  
*Canal Street Canal, No. 2*, 2002  
 Collage of chromogenic prints  
 Museum purchase funded by Judy Nyquist, Carey C. Stuart, and Cynthia Toles  
 2012.449

Jolene Esposito, American, born 1985  
*My Closet*, 2012  
 Inkjet print  
 Museum purchase funded by John MacMahon  
 2012.450

James Nachtwey, American, born 1948  
*Mother and Child*, 2008  
 Inkjet print  
 Museum purchase funded by PhotoWings, courtesy of Suzie Katz  
 2012.451

Tom Leininger, American, born 1971  
*Girl in His Pocket*, 2008  
 Inkjet print, edition 1/10, and two artist's proofs, printed 2012  
 Museum purchase funded by Vernon W. Wells III and April Gutierrez  
 2012.453

Arthur Leipzig, American, born 1918  
*Subway Lovers*, 1949  
 Gelatin silver print, print date unknown  
 Museum purchase funded by Carol Strawn and Tim Linehan  
 2012.456

S. Billie Mandle, American, born 1978  
*St. Christopher*, 2008  
 Inkjet print, edition 1/1  
 Museum purchase funded by John and Carola Herrin, and Clinton T. Willour  
 2012.464

**The following works are museum purchases funded by various donors in honor of Natalie Zelt:**

Aaron Blum, American, born 1983  
*Lifetime Resident*, 2010  
*The Lincoln Theater*, 2010  
*Home Is Where the Heart Is*, 2010  
 Inkjet prints  
 2012.457–2013.459

**The following works are museum purchases funded by David Stevenson:**

William Ropp, French, born 1960  
 2 *Untitled* photographs, 2011  
 Inkjet prints, edition 8/8  
 2012.460, 2013.461

**The following works are museum purchases funded at "One Great Night in November, 2012":**

Gjon Mili, American, born Albania, 1904–1984  
*Basketball Match in Madison Square Garden*, 1959  
*St. John's Defeating Bradley in a Basketball Game at Madison Square Garden*, 1959  
 Gelatin silver print, printed later  
 Funded by Hank Bachmann, Cris Bera, Will Bos, Chris Dewhurst, Hank Hilliard, Barry Margolis, Craig Murray, Erik Saenz, Barry Schneider, and Neil Tofsky in memory of Dan L. Duncan  
 2013.25

Gjon Mili, American, born Albania, 1904–1984  
*New York Giants Pitcher Carl Hubbell Throwing a Curve Ball, NY.*, 1940  
 Gelatin silver print, printed c. 1940  
 Funded by Alfred C. Glassell, III in honor of James R. Crane and the Houston Astros  
 2013.26

Yuri Kozyrev, Russian, born 1963  
*A journalist climbs out of the hole where toppled dictator Saddam Hussein was captured in Ad Dawr. Iraq's defeated leader raised his arms out of his 'rat hole' and said he was Saddam Hussein and that he wanted to negotiate. Iraq.*  
 Inkjet print, printed 2012 by Que Imaging  
 Funded by Martyn E. Goossen in honor of the veterans who work for JPMorgan Chase & Co.  
 2013.14

Bradford Washburn, American, 1910–2007  
*After the Storm, Climbers on East Ridge of the Doldenhorn (11,952') in the Swiss Alps*, July 24, 1960  
 Gelatin silver print, printed 2001  
 Funded by Rob Bickham, Will Bowen, Britton Cooper, Michael Dumas, Jason Few, Bill Herrington, Dr. Brad Patt, Kevin Rafferty, Will Terrill, and Madison Woodward in honor of the National World War II Museum, New Orleans; and Nigel Rafferty and Jack Josey, who were present on Iwo Jima when the flag was raised  
 2013.49

**The following works are museum purchases funded by Troy and Allison Thacker at "One Great Night in November, 2012," in honor of those who have served in the United States Armed Forces:**

Todd Heisler, American, born 1972  
*Two Long Shadows, Nevada*, 2005  
*Unpacking Soldier's Personal Box, Wyoming*, 2005  
*Unloading Coffin from Passenger Plane, Nevada*, 2005  
*Man Draping Flag on Coffin, Nevada*, 2005  
*The Viewing, Colorado*, 2005  
*Vigil, Nevada*, 2005  
 Inkjet prints, printed 2012  
 2013.7–2013.12

**The following works are museum purchases funded by an anonymous donor:**

Tim Hetherington, British, 1970–2011  
*Untitled, Korengal Valley, Kunar Province, Afghanistan*, 2008  
 Chromogenic print  
 Funded in honor of Captain John Poindexter and the veterans of Alpha Troop, First Squadron, 11th Armored Cavalry Regiment, Vietnam 1970  
 2012.39

Kenneth Jarecke, American, born 1963  
*Soldier Reading Bible, Saudi Arabia*, 1991  
 Gelatin silver print  
 2012.286

Greg Marinovich, South African, born 1962  
*An ANC supporter hacks at a burning Lindsaye Tshabalala as a young boy flees*  
 Inkjet print, printed 2012 by Que Imaging  
 2013.13

Pieter Hugo, South African, born 1976  
*Carl Wessels*, 2011  
 Inkjet print, edition 1/8  
 Funded in honor of Joan Morgenstern  
 2013.57

Gábor Kerekes, Hungarian, born 1945  
*Fly-Off: Circles 2*, 2009  
 Anthrakitotype, edition 2/10  
 Funded in memory of Barry Walker  
 2012.445

Martin Gremm, German, born 1969  
*The Appointment*, August 29, 2009  
 Inkjet print, edition 3/25, printed July 15, 2012  
 Funded in honor of Bevin Bering Dubrowski and Libbie Masterson  
 2012.462

Martin Gremm, German, born 1969  
*Goodbyes*, from the portfolio *Instants*, January 16, 2011  
 Inkjet print, edition 4/25, printed July 15, 2012  
 Funded in honor of Bevin Bering Dubrowski and Libbie Masterson  
 2012.463



**The following works are museum purchases funded by Nina and Michael Zilkha:**

Ziv Koren, Israeli, born 1970  
*Child with toy gun joins inspection of Herev, an Israeli army battalion in northern Israel*  
Inkjet print, edition 2/12, printed 2012  
by Que Imaging  
2013.16

Ziv Koren, Israeli, born 1970  
*A snipers-eye-view of Rafah, in the Southern Gaza strip, during an Israeli military*  
Inkjet print, edition 1/12, printed 2012  
by Que Imaging  
2013.17

Nicholas Nixon, American, born 1947  
*The Brown Sisters, Boston*, 2012  
Gelatin silver contact print, edition 23/50,  
printed 2012  
2013.60

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Irving Penn, American, 1917–2009  
*Rochas Mermaid Dress*, 1950  
Gelatin silver print  
Museum purchase funded by  
Manfred Heiting, by exchange  
2013.22

Irving Penn, American, 1917–2009  
*Eye in Keyhole*, 1953  
Dye transfer print, printed 1984  
Museum purchase funded by  
Manfred Heiting, by exchange,  
and The Irving Penn Foundation  
2013.23

**The following works are museum purchases funded by Photo Forum 2012:**

Michael Crouser, American, born 1962  
*Mercado de la Boqueria—Barcelona*, 2011  
Gelatin silver print with toning, edition 1/25  
2013.27

Jennifer Hudson, American, born 1979  
*Untitled*, 2010  
Inkjet print, edition 8/10  
2013.28

Susan Berger, American, born 1943  
*Jersey City, NJ* 2010, 2010  
Gelatin silver print with selenium toning,  
edition 2/10  
2013.30

Rubi Lebovitch, Israeli, born 1974  
*Wool*, 2009  
Inkjet print, edition 2/6  
2013.31

Rachel Papo, Israeli/American, born 1970  
*2nd Class Girls, St. Petersburg, Russia*,  
2007  
Chromogenic print, edition 2/9  
2013.32

Cheryle St. Onge, American, born 1961  
*untitled (tadpoles in jar)*, 2010  
Inkjet print, edition 2/5  
2013.33

Peter Vanderwarker, American, born 1947  
*Shanghai, Pudong*, 2010  
From the series *Dislocation*, 2010  
Inkjet print, edition 1/10  
2013.34

Benjamin Dimmitt, American, born 1954  
*Slough, Brooker Creek, FL*, 2011  
Gelatin silver print, edition 1/10  
2013.35

Susan R Goldstein, American, born 1950  
*Battlefield*, 2009  
Gelatin silver print with collage  
2013.36

Frank Sherwood White, American,  
born 1951  
*Pear*, 2002  
Gelatin silver print with selenium toning,  
edition 5/10, printed 2011  
2013.38

Maxine Helfman, American, born 1953  
*Idotenyin*, 2012  
Inkjet print, edition 1/15  
2013.40

Matthew Pillsbury, American,  
born France, 1973  
*Tribute of Light, Sunday,*  
*September 11th*, 2011, 2011  
Inkjet print, edition 6/20  
2013.42

Alejandra Laviada, Mexican, born 1980  
*Lunar*, 2011  
Inkjet print, edition 1/5  
2013.43

Gregory Halpern, American, born 1977  
*Untitled*, 2009  
Chromogenic print  
2013.44

Laura Burlton, American, born 1969  
*Granny Wolf*, from the series  
*Chalk Dreams*, 2010  
Inkjet print, edition 1/15  
2013.45

Andrew Lichtenstein, American, born  
1965  
*Celebrating the 150th Anniversary of*  
*President Jefferson Davis' Inauguration,*  
*Montgomery, Alabama*, 2011  
Gelatin silver print  
2013.46

David Politzer, American, born 1976  
*Phone on Sunflower, San Antonio*, 2011  
Chromogenic print, edition 1/8  
2013.47

Max de Esteban, Spanish, born 1959  
*PO5*, 2011  
Inkjet print, edition 1/5  
2013.48

Ishikawa Mao, Japanese, born 1953  
*Untitled*, 1978  
Gelatin silver print  
2013.55

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Sirkka-Liisa Konttinen,  
Finnish, born 1948  
*Young Couple in a Backyard*, 1975  
Gelatin silver print, printed 2012  
Museum purchase funded by Joan  
Morgenstern and an anonymous donor  
2013.37

Linarejos Moreno, Spanish, born 1974  
*STALKER III*, 2006  
Chromogenic print  
Museum purchase funded by  
Faranak Kamali and Chong Yi and  
DeSantos Gallery  
2013.51

Alejandro Cartagena, Mexican,  
born Dominican Republic, 1977  
*Car Poolers 3*, August 2012  
Inkjet print, edition 2/10  
Museum purchase funded by  
Judy Nyquist in honor of Scott Nyquist  
2013.52

Narahara Ikkô, Japanese, born 1931  
*Within the Walls*, 1957/1973  
Gelatin silver print  
Museum purchase funded by  
the S. I. Morris Photography Endowment  
2013.56

**The following works are museum purchases funded by the S. I. Morris Photography Endowment, the Geoffrey and Barbara Koslov Family, and Sharon Lederer:**

Anita Witek, Austrian, born 1970  
*Fortune Teller*, 2007–8  
*Drive*, 2007–8  
*Studio/Day*, 2007–8  
*Top Floor*, 2007–8  
*Pool*, 2007–8  
*Dance Floor*, 2007–8  
*Stage*, 2007–8  
*Upstairs*, 2007–8  
*Studio/Night*, 2007–8  
*Living Room*, 2007–8  
*Analytiker*, 2007–8  
*Gym*, 2007–8  
*Corridor*, 2007–8  
*Delirium*, 2007–8  
Chromogenic prints, printed 2011,  
edition 1/6  
2013.62.1–.14

**The following works are museum purchases funded by the Omaha Community Foundation:**

Kenneth Jarecke, American, born 1963  
*MLRS Crew Briefing Before Fire Mission, Iraq*, 1991  
*Beautiful Light Portrait, Saudi Arabia*, 1991  
 Gelatin silver prints  
 2013.87–2013.88

**The following works are part of The Manfred Heiting Collection and are museum purchases funded by the Caroline Wiess Law Accessions Endowment Fund:**

Max Yavno, American, 1911–1985  
*View from Twin Peaks*, 1947  
 Gelatin silver print  
 2013.91

Jan Saudek, Czech, born 1935  
*Jakub*, 1988  
 Gelatin silver print with applied color  
 2013.92

Edward Weston, American, 1886–1958  
 Cole Weston, American, 1919–2003  
*Shell*, 1927  
 Gelatin silver print, printed 1970s by Cole Weston  
 2013.93

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Jessica Mallios, American, born 1976  
*Untitled*, 2008  
 Inkjet print, edition 1/5 and 2 artist's proofs, printed 2009  
 Museum purchase funded by Michael A. Chesser  
 2013.177

Julie Blackmon, American, born 1966  
*Night Movie*, 2011  
 Inkjet print, edition 5/5  
 Museum purchase funded by Jereann Chaney and Carey C. Shuart  
 2013.181

Terry Evans, American, born 1944  
*Blast Furnace, No. 13 Blast Furnace, U.S. Steel Gary Works, Gary, IN*, 2003  
 Inkjet print, edition 2/15  
 Museum purchase funded by Joan Morgenstern and Geoffrey C. Koslov  
 2013.182

E2, American, active 2010–present  
 Elizabeth Kleinveid, American, active The Netherlands, born 1967  
 Epaul Julien, American, born 1972  
*Ode to Manet's Déjeuner sur L'herbe*, 2011  
 Inkjet print, artist's proof, printed 2012  
 Museum purchase funded by Clinton T. Willour and Joan Morgenstern  
 2013.184

Chargesheimer (Carl-Heinz Hargesheimer), German, 1924–1972  
*Lichigrafik Monoskripturen*, 1961  
 Gelatin silver prints, photograms, edition 8/25  
 Museum purchase funded by James and Franci Neely Crane, with additional funds provided by the S. I. Morris Photography Endowment  
 2013.187

Moriyama Daidô, Japanese, born 1938  
*Untitled*, 1970  
 Gelatin silver print  
 Museum purchase funded by the Mary Kathryn Lynch Kurtz Charitable Lead Trust  
 2013.234

**The following works are museum purchases funded by Don A. Sanders:**

Ralph Gibson, American, born 1939  
*Untitled*, 2012  
*Untitled*, 2012  
*Untitled*, 2012  
*Untitled*, 2012  
*Untitled*, 2012  
 Gelatin silver prints, edition 2/25  
 2013.227–2013.231

**PRE-COLUMBIAN ART**

Olmec  
*Mask*, 1500–300 BC  
 Jade  
 5 7/8 x 5 3/8 in. (15 x 13.7 cm)  
 Museum purchase funded by the Alfred C. Glassell, Jr. Accessions Endowment Fund  
 2012.380

Olmec  
*Duck Vessel*, 1500–300 BC  
 Earthenware with slip and pigment  
 8 7/16 x 8 7/8 x 7 1/16 in. (21.5 x 22.5 x 18 cm)  
 Museum purchase funded by Cherie and James C. Flores in honor of William S. Flores, Sr. at “One Great Night in November, 2012”  
 2012.381

Chimú  
*Vessel with Two Parrots*, 1100–1450  
 Earthenware with slip  
 7 5/16 x 5 7/8 in. (18.5 x 15 cm)  
 Museum purchase funded by the Alfred C. Glassell, Jr. Accessions Endowment Fund  
 2013.84

Maya  
*Head of a Ruler from an Incensario*, 600–900  
 Earthenware with paint  
 10 1/16 in. (25.5 cm)  
 Museum purchase funded by the Alfred C. Glassell, Jr. Accessions Endowment Fund  
 2013.85

Moché  
*Vessel in the Form of a Feline Head*, 100–800  
 Earthenware with slip  
 7 5/16 x 5 7/8 in. (18.5 x 15 cm)  
 Museum purchase funded by the Alfred C. Glassell, Jr. Accessions Endowment Fund  
 2013.86

Colima  
*Rabbit*, 300 BC–AD 300  
 Earthenware with slip  
 8 3/4 x 12 3/4 x 7 in. (22.2 x 32.4 x 17.8 cm)  
 Museum purchase funded by the Alfred C. Glassell, Jr. Accessions Endowment Fund  
 2013.235

**THE RIENZI COLLECTION**

Mathurin Moreau, French, 1822–1912  
 Val d'Osne, founded 1836  
*La Fée aux fleurs*, 1870–1900  
 Cast iron  
 53 x 35 x 36 in. (134.6 x 88.9 x 91.4 cm)  
 The Rienzi Collection, gift of Mr. and Mrs. Harris Masterson III  
 2012.560

Francis Cotes, English, 1726–1770  
*Portrait of Captain Edward Knowles, R.N. (1742–1762)*, c. 1762  
 Oil on canvas  
 50 x 39 3/4 x 15/16 in. (127 x 101 x 2.4 cm)  
 The Rienzi Collection, museum purchase funded by the Rienzi Society  
 2013.19

Thomas Whitty, English, 1713–1792  
*“Turkey” or “Turkish” Carpet*, c. 1755–1835  
 Axminster, Devon, 1755–1835  
 Wool and hemp  
 145 3/4 x 100 in. (370.2 x 254 cm)  
 The Rienzi Collection, museum purchase with funds provided by the Alice Pratt Brown Museum Fund, and Mr. and Mrs. Bobby Tudor  
 2013.65

The Museum offered visitors from around the world an outstanding lineup of exhibitions. Four major traveling exhibitions represented “firsts” in the Museum’s long history.



**WAR/PHOTOGRAPHY:**  
*Images of Armed Conflict and Its Aftermath*

“...one of the most important surveys of photography and war ever undertaken.”  
—*Financial Times Magazine*



*Portrait of Spain:*  
*Masterpieces from the Prado*

“Think of it as a tapas banquet of uncommon richness.”  
—*The Wall Street Journal*



*Picasso Black and White*

“Unforgettable”  
—*The New Republic*



*James Turrell: The Light Inside*

“Taken together, the three-museum retrospective is the biggest event in the art world this summer.”  
—*The New York Times*



*WAR/PHOTOGRAPHY: Images of Armed Conflict and Its Aftermath* was the first comprehensive exhibition to explore the experience of war through the eyes of photographers. Organized by the Museum, the exhibition brought together nearly 500 objects, including photographs, books, magazines, albums, and photographic equipment.

The visually and emotionally powerful exhibition was a global affair, with more than 280 photographers represented from 28 nations. The exhibition spanned six continents and more than 165 years, from the Mexican-American War in the mid-1800s to present-day conflicts. Iconic photographs as well as previously unknown images were featured, taken by military photographers, commercial photographers (portrait and photojournalist), amateurs, and artists.

**“...the scores of unforgettable pictures in *WAR/PHOTOGRAPHY* make clear that even in a world that contains too many pictures, [photographs] still have the power to stir your emotions.”**

—Richard Lacayo, *TIME* Magazine

*Portrait of Spain: Masterpieces from the Prado* was the first exhibition in the United States of more than 100 masterworks from one of the world's most renowned collections of European painting. These works traveled to Houston on exclusive U.S. loan as part of a new initiative by the Museo Nacional del Prado in Madrid to broaden access to its holdings.

The exhibition traced the story of the evolution of painting in Spain from the sixteenth through the nineteenth centuries and examined how artists reflected the sweeping changes in society, culture, politics, and religion that contributed to the development of a modern Spanish identity. Masterpieces by the leading painters of the day from each of the four centuries were included, with works by El Greco, Diego Velázquez, and Francisco de Goya. Artists who worked for the royal court and directly influenced the development of painting in Spain were also well represented, with superb paintings by Titian, Peter Paul Rubens, and Giovanni Domenico Tiepolo.



“stunningly beautiful”  
—*The Houston Chronicle*



*Picasso Black and White* was the first major exhibition to focus on the artist's lifelong exploration of a black-and-white palette throughout his career. On view were paintings, sculptures, and works on paper dating from 1904 to 1970. The Museum was the exclusive venue, following the landmark fall 2012 premiere at the Solomon R. Guggenheim Museum in New York.

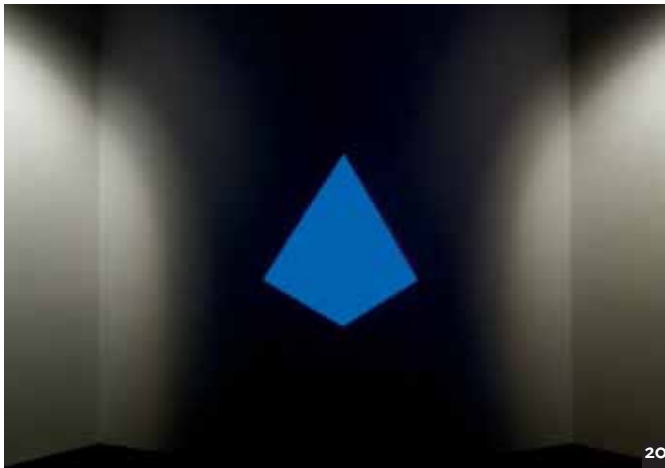
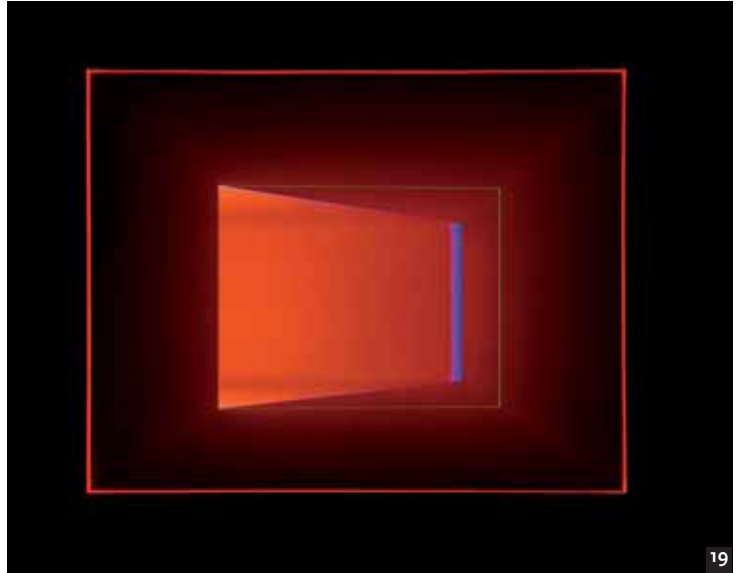
The exhibition offered new and striking insights into Pablo Picasso's vision and working methods. The chronological presentation included significant loans—many of which had not been exhibited or published before—drawn from museum, private, and public collections across Europe and the United States, including numerous works from the Picasso family.

**"It's as eye-opening as it is elegant . . ."**

—*New York Times*

*James Turrell: The Light Inside* was part of the first nationwide celebration of James Turrell's work. The exhibition was conceived in conjunction with concurrent exhibitions on view during the summer of 2013 at the Los Angeles County Museum of Art and the Solomon R. Guggenheim Museum in New York. Viewers across the country were invited to investigate the margins of perception, to measure the passage of time, and—in the artist's words—"to enter the light."

The exhibition here featured seven immersive light environments, ranging from Turrell's first projections of the late 1960s to his most recent Tall Glass series of 2010–13. The exhibition also included three print portfolios and site plans relating to Roden Crater, the artist's master earthwork in progress, located northeast of Flagstaff, Arizona. All works on view came from the Museum's permanent collections, and most were created for this exhibition. Also on view was *The Light Inside*, the Museum's extraordinary light tunnel commissioned by Isabel B. and Wallace S. Wilson, and which connects the Caroline Wiess Law Building with the Audrey Jones Beck Building.



“With canvases that range from a wall, a whole volcanic crater and the heavens above, Turrell’s works in light and space impact the eye, body and mind with the force of a spiritual awakening.”  
—*The Huffington Post*



**1. The Art of Exaggeration**  
 July 1–September 23, 2012  
 Cameron Foundation Gallery  
 The Audrey Jones Beck Building  
 This exhibition was organized by the  
 Museum of Fine Arts, Houston.  
 Generous funding was provided by  
 United Airlines.

**2. American Made:**  
**250 Years of American Art**  
**at the Museum of Fine Arts, Houston**  
 July 7, 2012–January 1, 2013  
 The Brown Foundation Inc. Gallery  
 The Audrey Jones Beck Building  
 This exhibition was organized by the  
 Museum of Fine Arts, Houston.  
 Generous funding was provided by the  
 Kinder Foundation. Education programs  
 for this exhibition were made possible by  
 Mr. and Mrs. Michael C. Linn.

**3. Photo Forum 2012**  
 Lower Beck Corridor  
 The Audrey Jones Beck Building  
 September 11, 2012–January 7, 2013  
 This exhibition was organized by the  
 Museum of Fine Arts, Houston.





**4. Scandinavian Design**  
August 26, 2012–January 27, 2013  
Alice Pratt Brown Gallery and Garden  
The Caroline Wiess Law Building  
This exhibition was organized by the  
Museum of Fine Arts, Houston.  
Generous funding was provided by  
Dr. Marjorie G. Horning.



**5. Constructed Dialogues: Concrete, Geometric, and Kinetic Art from the Latin American Art Collection**  
September 15, 2012–January 6, 2013  
Millennium Gallery  
The Audrey Jones Beck Building  
This exhibition was organized by the  
Museum of Fine Arts, Houston.  
Generous funding was provided by  
United Airlines.



6. **W. Eugene Smith and James Nachtwey**  
 October 14, 2012–January 1, 2013  
 Cameron Foundation Gallery  
 The Audrey Jones Beck Building  
 This exhibition was organized by  
 the Museum of Fine Arts, Houston.



7. **Map of the Ten Thousand Countries  
 of the Earth**  
 October 20, 2012–January 21, 2013  
 Arts of China Gallery  
 The Caroline Wiess Law Building  
 This exhibition was made possible by  
 the James Ford Bell Trust for the Benefit  
 of the James Ford Bell Library.



8. **Henry Ossawa Tanner: Modern Spirit**  
 October 21, 2012–January 13, 2013  
 Kilroy, Hevrdejs, and Long-Sarofim Galleries  
 The Audrey Jones Beck Building  
 This exhibition was organized by the Pennsylvania Academy of the Fine Arts,  
 Philadelphia, Pennsylvania. Exhibition Presenting Foundation sponsors: The Terra  
 Foundation for American Art and the Henry Luce Foundation. This exhibition was  
 made possible in part by the National Endowment for the Humanities: Exploring  
 the human endeavor. Leading support from the Mr. & Mrs. Raymond J. Horowitz  
 Foundation for the Arts, Inc. Any views, findings, conclusions, or recommendations  
 expressed in this exhibition and publication did not necessarily represent those of  
 the National Endowment for the Humanities.

Generous funding in Houston was provided by Carla Knobloch; the John P. McGovern  
 Foundation; David and Anne Frischkorn; and Ann G. Trammell.



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**9. WAR/PHOTOGRAPHY: Images of Armed Conflict and Its Aftermath**

November 11, 2012–February 3, 2013

Upper Brown Pavilion

The Caroline Wiess Law Building

This exhibition was organized by the Museum of Fine Arts, Houston. Generous funding was provided by the Phillip and Edith Leonian Foundation; The Annenberg Foundation; Mr. James Edward Maloney and Mr. Carey Chambers Maloney; The Trellis Fund/Betsy and Frank Karel; The Robert Mapplethorpe Foundation, Inc.; Mr. Charles Butt; Sutherland Asbill & Brennan LLP; An Anonymous Donor in memory of Thomas W. Tucker; the Chris Hondros Fund; Isla and Tommy Reckling; the Trust for Mutual Understanding; Humanities Texas, the state affiliate of the National Endowment for the Humanities; Richard and Dodie Jackson; Nancy Powell Moore; and Kelly Wirfel and John Holcomb.

Admission for veterans and active duty military was generously underwritten by JP Morgan Chase.

**10. Monir Shahroudy Farmanfarman: Convertibles and Polygons**

November 21, 2012–January 27, 2013

Cullinan Hall

The Caroline Wiess Law Building

This exhibition was organized by the Museum of Fine Arts, Houston.



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**11. Portrait of Spain: Masterpieces from the Prado**

December 16, 2012–March 31, 2013  
European Art Galleries

The Audrey Jones Beck Building

This exhibition was organized by the Museo Nacional del Prado, Madrid, in association with the Museum of Fine Arts, Houston. An indemnity was granted by the Federal Council on the Arts and the Humanities. The exhibition was presented by BBVA Compass and BBVA Compass Foundation. Lead foundation underwriting was provided by The Hamill Foundation.

Additional generous support was provided by the Kinder Foundation; Margaret Alkek Williams; Isla and Tommy Reckling; REPSOL USA; Ann G. Trammell; and the SPAIN-USA Foundation.

Education programs for this exhibition were made possible by the Favrot Fund.

**12. Arts of Islamic Lands: Selections from**

**The al-Sabah Collection, Kuwait**

From January 26, 2013

Islamic Arts Gallery

The Caroline Wiess Law Building

**13. Princes & Paupers:**

**The Art of Jacques Callot**

January 31–May 12, 2013

The Cameron Foundation Gallery

The Audrey Jones Beck Building

This exhibition was organized by

the Museum of Fine Arts, Houston.

Generous funding was provided by

The Rand Group and the International

Fine Print Dealers Association

Foundation.

**ARTS OF ISLAMIC LANDS:  
SELECTIONS FROM THE AL-SABAH COLLECTION, KUWAIT**

In 2012, Gary Tinterow, director of the Museum of Fine Arts, Houston, and Sheikha Hussah Sabah al-Salem al-Sabah, director of the Dar al-Athar al-Islamiyyah (DAI), Kuwait, and co-owner with Sheikh Nasser Sabah al-Ahmed al-Sabah of The al-Sabah Collection, signed an extraordinary, long-term agreement of cooperation between the two institutions. The privately held al-Sabah Collection is one of the greatest collections of Islamic art in the world. Nearly sixty objects—ranging from carpets, ceilings, and architectural fragments to exquisite ceramics, metalwork, jewelry, scientific instruments, and manuscripts—were placed on comprehensive display in a dedicated gallery at the Museum. The Museum reciprocated with staff exchanges and training and, at a future date, will exchange works of art and exhibitions.



*Tile, Iranian world, 17th century, glazed fritware tile, The al-Sabah Collection, Dar al-Athar al-Islamiyyah, Kuwait*

The initial term of the renewable agreement is five years, and the first display contains legendary objects from the eighth to the eighteenth centuries, made in the Iberian Peninsula, North Africa, the Middle East, and Central Asia. Seen together, the objects demonstrate the development of new aesthetics in Islamic visual culture, based on calligraphy, geometric ornamentation, and the arabesque. The primacy of the written word, exemplified by early illuminated manuscripts of the Qur'an in Kufic script, is evident in ceramics, stone capitals, textiles, and inlaid metal work. Intricate geometric ornamentation decorates a fifteenth-century Spanish ceiling panel; a Mamluk rug made in Egypt; manuscripts and works on paper; and glass and metal vessels. Arabesque decoration, derived from scrolling vines and other vegetal motifs, is seen on seventeenth-century Ottoman textiles and Iznik pottery and tiles from Persia and Central Asia. Selections of Mughal paintings, illuminated manuscripts, and ceramics made in north India and Iran in the seventeenth century, as well as examples of spectacular Mughal jewelry, complete the display.

The al-Sabah Collection is widely recognized as the greatest repository of Mughal jewelry in the world. The loans to the Museum include an engraved emerald weighing more than 85 carats, a very important inscribed spinel (ruby), an emerald-and-diamond turban ornament, enamel vessels, and jeweled jade court daggers.

Dar al-Athar al-Islamiyyah (DAI) is a cultural organization based on the Kuwaiti private art collection of Sheikh Nasser Sabah al-Ahmed al-Sabah, founder of The al-Sabah Collection, and his wife, DAI director general and co-founder Sheikha Hussah Sabah al-Salem al-Sabah. The collection preserves and presents all aspects of Islamic art and includes more than 30,000 pieces extending from Spain to China, from the 1st to 13th centuries AH (7th to 19th centuries AD).

Established in 1983, DAI was created to manage The al-Sabah Collection permanent loan to the State of Kuwait, under the auspices of the National Council for Culture, Arts, and Letters. Since its inception, DAI has grown from a single-focus organization to an internationally recognized cultural organization. In addition to a highly specialized library that includes rare books, DAI is involved in the publication of scholarly books on Islamic art and culture.



*Folio from a Qur'an manuscript, folio (94v), illumination marking the end of Section 9 of the Qur'an, North Africa (probably Qairawan), 9th–10th century, ink, colors and gold on velum, The al-Sabah Collection, Dar al-Athar al-Islamiyyah, Kuwait*



*"Vine Scroll" carpet, Iranian world, 16th–17th century, wool, The al-Sabah Collection, Dar al-Athar al-Islamiyyah, Kuwait*



*Jar, Greater Syria, Damascus, 13th century, luster-painted fritware, The al-Sabah Collection, Dar al-Athar al-Islamiyyah, Kuwait*



*Lidded cup and tray, India, Mughal dominions, 17th century, gold with champlevé and painted enamel, The al-Sabah Collection, Dar al-Athar al-Islamiyyah, Kuwait*



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**14. The Abstract Impulse: Selections from the Modern and Contemporary Collections**  
February 3–May 5, 2013  
Millennium Gallery and Corridor  
The Audrey Jones Beck Building  
This exhibition was organized by the Museum of Fine Arts, Houston.

**15. Eye on Houston: High School Documentary Photography**  
February 3–June 2, 2013  
Lower Beck Corridor  
The Audrey Jones Beck Building  
*The Eye on Houston: High School Documentary Photography* exhibition received generous funding from the CFP Foundation and the Junior League of Houston, Inc.

**16. Lost Treasure of the Jewish Ghetto of Venice Restored by Venetian Heritage Inc.**  
February 21–April 28, 2013  
Sarah Campbell Blaffer Galleries  
The Audrey Jones Beck Building  
This exhibition was organized by Venetian Heritage Inc., and the Museum of Fine Arts, Houston, in collaboration with the Sarah Campbell Blaffer Foundation. The objects were restored with the support of Maison Vhernier. Generous funding was provided by Joan and Stanford Alexander; Julie and Drew Alexander in honor of Joan and Stanford Alexander and Darna and Edward Brook; Joyce Z. Greenberg; Barbara and Gerry Hines; Shirley Toomim; Cyvia and Melvyn Wolff; Helaine and David Lane; Jeri and Marc Shapiro; Nancy and Scott Atlas; Nancy Beren and Larry Jefferson; Paula and Irving Pozmantier; Regina Rogers in honor of Holocaust survivor Stefi Altman; Glen Rosenbaum; and Shirley and Marvin Rich.



**17. Three Decades of West Coast Ceramics, 1956–1986**  
February 23–June 30, 2013  
Alice Pratt Brown Gallery and Garden  
The Caroline Wiess Law Building  
This exhibition was organized by the Museum of Fine Arts, Houston.  
Generous funding was provided by Sara and Bill Morgan.

**18. Picasso Black and White**  
February 24–May 27, 2013  
The Brown Foundation Inc. Gallery  
The Audrey Jones Beck Building  
This exhibition was organized by the Solomon R. Guggenheim Foundation, New York, in collaboration with the Museum of Fine Arts, Houston. An indemnity was granted by the Federal Council on the Arts and the Humanities. The exhibition was sponsored by Bank of America. Generous funding was provided by Anne S. Brown; Mr. and Mrs. Charles W. Duncan, Jr.; Mr. and Mrs. Meredith J. Long; Mary Lawrence Porter; the Faye Shalaby Sarofim and Meredith J. Long Endowment for Exhibitions; The Brown Foundation, Inc.; Fulbright & Jaworski L.L.P.; The Vivian L. Smith Foundation; Barbara and Michael Gamson; Mr. and Mrs. Rodney Margolis; Mr. and Mrs. Harry M. Reasoner; Cyvia and Melvyn Wolff; and Ann G. Trammell.





**19. The Cyrus Cylinder and Ancient Persia: A New Beginning**

May 3–June 16, 2013

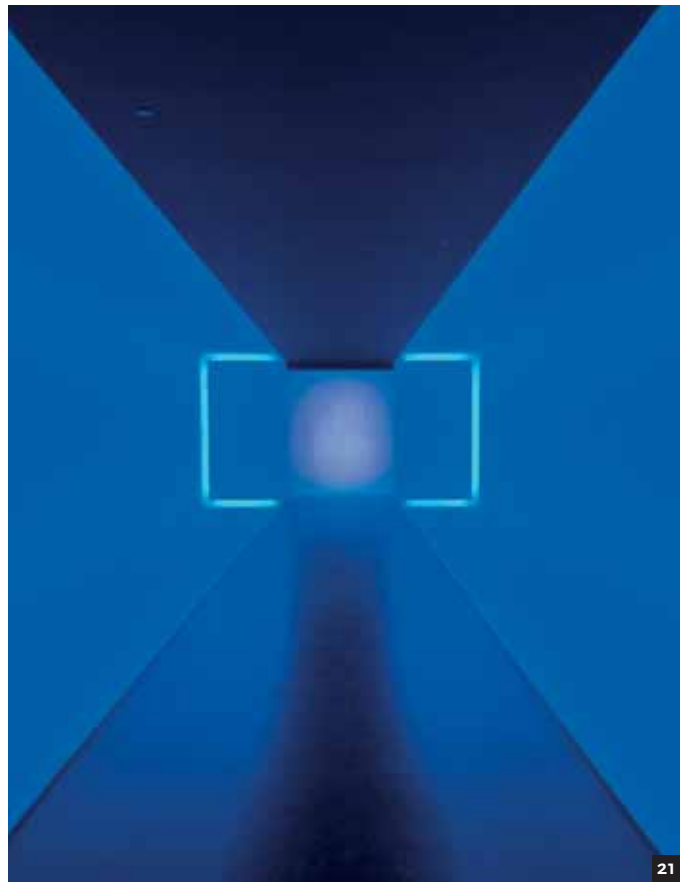
Islamic Arts Gallery

The Caroline Wiess Law Building

This exhibition was organized by the British Museum in partnership with the Iran Heritage Foundation and Arthur M. Sackler Gallery, Smithsonian Institution, and was hosted by the Museum of Fine Arts, Houston. The exhibition was supported by an indemnity from the Federal Council on the Arts and the Humanities. Lead underwriting was provided by the Ansary Foundation. The exhibition received generous support from Morteza Baharloo; Mr. and Mrs. Alan B. Chaveleh; Farideh and Jafar Davoody; Suzanne and Ali Ebrahimi; Shoaleh and Asghar Nosrati; and Sherry and Ardeshir Tajvari. Additional funding was provided by CyrusOne Data Centers; John S. Beeson; Shari and Tofigh Shirazi; the Zoroastrian Association of Houston (ZAH); Afsaneh and Mostafa Alavi; Jennifer and Matt Esfahani; the Iranian Cultural Foundation-Houston (ICF); Manigeh and Yousef Panahpour; the Public Affairs Alliance of Iranian Americans (PAAIA); Mona and Shahin Shadfar; Sima and Mehdi Sharifian; and The Society of Iranian-American Women for Education (SIAWE).



**20. Faking It: Manipulated Photography before Photoshop**  
From June 2, 2013  
Millennium Gallery and Corridor  
The Audrey Jones Beck Building  
This exhibition was organized by The Metropolitan Museum of Art, New York. Generous funding was provided by United Airlines. Additional support was provided by The Margaret Cooke Skidmore Endowed Exhibition Fund.



**21. James Turrell: The Light Inside**  
From June 9, 2013  
Upper Brown Pavilion  
The Caroline Wiess Law Building  
This exhibition was organized by the Museum of Fine Arts, Houston, in conjunction with the Los Angeles County Museum of Art and the Solomon R. Guggenheim Foundation, New York. Generous funding was provided by The Brown Foundation, Inc. Additional support was provided by Sotheby's; Leslie and Brad Bucher; and Sara Paschall Dodd. The exhibition was dedicated to the memory of Isabel B. Wilson, Chairman Emeritus of the Museum of Fine Arts, Houston. All programs at the MFAH this year received generous support from Mr. William J. Hill.



**22. Intersecting Modernities: Latin American Art from The Brillembourg Capriles Collection**  
 From June 23, 2013  
 Brown Foundation Inc. Galleries  
 The Audrey Jones Beck Building  
 This exhibition was organized by the Museum of Fine Arts, Houston.  
 Generous funding was provided by Mercantil Commercebank; Luther King Capital Management; and Leslie and Brad Bucher.

**RIENZI**

**Dancing on Gilded Foot: KPM Porcelain at Rienzi**  
 March 9–July 30, 2012  
 This exhibition was organized by the Museum of Fine Arts, Houston.

**23. Visions of Fancy: George Romney, 18th-Century Paintings and Drawings**  
 October 14, 2012–January 20, 2013  
 This exhibition was organized by the Museum of Fine Arts, Houston.

**24. The Wedding Dress**  
 March 3–June 30, 2013  
 This exhibition was organized by the Museum of Fine Arts, Houston. Most sincere thanks were extended to Isla Carroll Reckling and the Reckling family brides for sharing their family history.



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**TRAVELING EXHIBITIONS ORGANIZED BY THE MUSEUM OF FINE ARTS, HOUSTON**

**WAR/PHOTOGRAPHY: Images of Armed Conflict and its Aftermath**

Travel venues: The Annenberg Space for Photography, Los Angeles, March 3–June 3, 2013; Corcoran Gallery of Art, June 29–September 29, 2013; Brooklyn Museum of Art, November 8, 2013–January 2, 2014  
(Please see p. 99 for funding credits for this exhibition.)

**25. Art Across America**

February 4–September 1, 2013  
Exhibition venue: Not installed at the MFAH  
Travel venues: National Museum of Korea, in Seoul, February 4–May 19, 2013; Daejeon Museum of Art, June 17–September 1, 2013.  
Organized with the Los Angeles County Museum of Art; the National Museum of Korea; the Philadelphia Museum of Art; and the Terra Foundation for American Art.

**America: Painting a Nation**

Travel venue: Art Gallery of New South Wales in Sydney, Australia, November 9, 2013–February 9, 2014  
Organized with the Los Angeles County Museum of Art; the National Museum of Korea; the Philadelphia Museum of Art; and the Terra Foundation for American Art.



**From Public Dress**

Garry Winogrand, *Untitled*, from the series *Women are Beautiful*, 1980, gelatin silver print, the Museum of Fine Arts, Houston, gift of Marc Freidus. © Estate of Garry Winogrand

**LOWER BROWN CORRIDOR  
INSTALLATIONS**

**Public Dress**

Through October 8, 2012  
The Caroline Wiess Law Building  
This exhibition was organized by the Museum of Fine Arts, Houston.

**Ewan Gibbs: Arlington National Cemetery**

November 11, 2012–February 10, 2013  
The Caroline Wiess Law Building  
This exhibition was organized by the Museum of Fine Arts, Houston. Generous funding for this exhibition and its accompanying catalogue was provided by the following donors in memory of Barry Walker: John Blackmon and John Roberson; Jeanne and Michael Klein; Lora Reynolds and Quincy Lee; the Scurlock Foundation; Lynn Goode and Harrison Williams; Lea Weingarten; and Kelty and Rogers Crain. Additional support was provided by Amanda and Glenn Fuhrman and Tassy and Mitch Beasley.

**The Artist's Palette: Primary Colors on Paper**

March 5–June 2, 2013  
The Caroline Wiess Law Building  
The exhibition was organized by the Museum of Fine Arts, Houston.



Visitors enjoy exhibitions presented in the Kinder Foundation Gallery.

**KINDER FOUNDATION  
GALLERY EXHIBITIONS**

**My Gift to the World**

July 14, 2012–January 6, 2013  
The Caroline Wiess Law Building

**My Cubist Self**

January 12–June 23, 2013  
The Caroline Wiess Law Building



**From 2013 Core Exhibition**

Jang Soon Im, *The Immortal Lee Soon-Shin*, 2013, video still.  
© 2013 Jang Soon Im

**GLASSELL SCHOOL OF ART  
EXHIBITIONS**

**Summer 2012 Student Show**

August 30–October 7, 2012  
Norma R. Ory Gallery  
Junior School

**There is no archive in which nothing gets lost**

September 7–November 25, 2012  
Laura Lee Blanton Gallery  
Studio School

**Junior School Annual Holiday Exhibition**

November 19, 2012–January 11, 2013  
Norma R. Ory Gallery  
Junior School

**Harun Farocki: Art/Work and the Invisible Hand**

December 14, 2012–February 24, 2013  
Laura Lee Blanton Gallery  
Studio School

**Harris County Department of Education**

**Gold Key Exhibition**  
January 24–February 14, 2013  
Norma R. Ory Gallery  
Junior School

**NCECA Exhibition**

March 1–24, 2013  
Norma R. Ory Gallery  
Junior School

**2013 Core Exhibition**

March 15–April 21, 2013  
Laura Lee Blanton Gallery  
Studio School

**SPA: Día de los Niños del Mundo**

April 6–19, 2013  
Norma R. Ory Gallery  
Junior School

**Advanced Junior Studio Exhibition**

April 8–May 4, 2013  
Norma R. Ory Gallery  
Junior School

**Visual Art Scholastic Event: Gold Seal Exhibition**

May 17–June 28, 2013  
Norma R. Ory Gallery  
Junior School

**Annual Studio School Student Exhibition**

From May 26, 2013  
Laura Lee Blanton Gallery  
Studio School

## AN UNPRECEDENTED EXHIBITION SEASON

## From WAR/PHOTOGRAPHY: Images of Armed Conflict and Its Aftermath

1. Louie Palu, *U.S. Marine Gysgt. Carlos "OJ" Orjuela, age 31, Garmsir District, Helmand Province, Afghanistan*, from *Project: Home Front*, 2008, inkjet print, artist's proof, the Museum of Fine Arts, Houston, gift of Joan Morgenstern © photographer Louie Palu
5. Micha Bar-Am, *The return from Entebbe, Ben-Gurion Airport, Israel*, from the series *Promised Land*, 1976, inkjet print, courtesy of the artist and Andrea Meislin Gallery, New York © Micha Bar-Am/Magnum Photos
6. Cecil Beaton, *[A Royal Navy sailor on board HMS Alcantara uses a portable sewing machine to repair a signal flag during a voyage to Sierra Leone]*, March 1942, gelatin silver print, printed 2012, the Museum of Fine Arts, Houston, gift of the Phillip and Edith Leonian Foundation © The Imperial War Museums (neg#CBM 1049)
7. Philip Jones Griffiths, *Called "Little Tiger" for killing two "Viet Cong women cadre"—his mother and teacher, it was rumored, Vietnam*, 1968, gelatin silver print, The Philip Jones Griffiths Foundation, courtesy of Howard Greenberg Gallery © Philip Jones Griffiths/Magnum Photos
8. Thomas Hoepker, *A US Marine drill sergeant delivers a severe reprimand to a recruit, Parris Island, South Carolina*, from the series *US Marine Corps boot camp*, 1970, 1970, inkjet print, Thomas Hoepker/Magnum Photos © Thomas Hoepker/Magnum Photos
9. Simon Norfolk, *Sword Beach*, from the series *The Normandy Beaches: We Are Making A New World*, 2004, chromogenic print, ed. #1/10, printed 2006, the Museum of Fine Arts, Houston, gift of Bari and David Fishel, Brooke and Dan Feather, and Hayley Herzstein in honor of Max Herzstein and a partial gift of the artist and Gallery Luisotti, Santa Monica © Simon Norfolk/Gallery Luisotti
10. Joel Sternfeld, *Vietnam Veterans Memorial, Washington, D. C.*, May 1986, chromogenic print, ed. #1/25, printed October 1986, the Museum of Fine Arts, Houston, The Target Collection of American Photography, gift of the artist © 1986, Joel Sternfeld, courtesy of Lühring Augustine, New York
11. Mark A. Grimshaw, *First Cut, Iraq*, July 2004, inkjet print, printed 2012, courtesy of the artist © Mark A. Grimshaw

## From Portrait of Spain: Masterpieces from the Prado

2. Francisco de Goya, *The Infante Don Francisco de Paula Antonio*, 1800, oil on canvas, Museo Nacional del Prado, Madrid © Photographic Archive, Museo Nacional del Prado, Madrid
12. Bartolomé Esteban Murillo, *The Immaculate Conception of Aranjuez*, 1670–80, oil on canvas, Museo Nacional del Prado, Madrid © Photographic Archive, Museo Nacional del Prado, Madrid
13. Diego Velázquez, *King Philip IV (1605–1665) in Hunting Garb*, c. 1633, oil on canvas, Museo Nacional del Prado, Madrid © Photographic Archive, Museo Nacional del Prado, Madrid
14. Titian, *Christ Carrying the Cross*, c. 1565, oil on canvas, Museo Nacional del Prado, Madrid © Photographic Archive, Museo Nacional del Prado, Madrid
15. Francisco de Zurbarán, *Lamb of God*, 1635–40, oil on canvas, Museo Nacional del Prado, Madrid © Photographic Archive, Museo Nacional del Prado, Madrid

## From Picasso Black and White

3. Pablo Picasso, *Marie-Thérèse, Face and Profile*, Paris, 1931, oil and charcoal on canvas, Private Collection © 2013 Estate of Pablo Picasso/Artists Rights Society (ARS), New York
16. Pablo Picasso, *Woman Ironing*, Bateau-Lavoir, Paris, spring 1904, oil on canvas, Solomon R. Guggenheim Museum, New York, Thannhauser Collection, gift, Justin K. Thannhauser © 2013 Estate of Pablo Picasso/Artists Rights Society (ARS), New York
17. Pablo Picasso, *Head of a Man*, 1908, ink and charcoal on paper, Private Collection © 2013 Estate of Pablo Picasso/Artists Rights Society (ARS), New York
18. Pablo Picasso, *The Maids of Honor (Las Meninas, after Velázquez)*, La Californie, August 17, 1957, oil on canvas, Museo Picasso, Barcelona, gift of the artist, 1968 © 2013 Estate of Pablo Picasso/Artists Rights Society (ARS), New York

## From James Turrell: The Light Inside

4. James Turrell, *Aurora B: Tall Glass*, 2010, LED, the Museum of Fine Arts, Houston, museum purchase funded by the estate of Isabel B. Wilson in memory of Peter C. Marzio © James Turrell
19. James Turrell, *Caper, Salmon to White: Wedgework*, 2000, LED and fluorescent light, the Museum of Fine Arts, Houston, museum purchase funded by the estate of Isabel B. Wilson in memory of Peter C. Marzio © James Turrell
20. James Turrell, *Raethro II, Blue: Cross Corner Construction*, 1970, neon light, the Museum of Fine Arts, Houston, museum purchase funded by the estate of Isabel B. Wilson in memory of Peter C. Marzio © James Turrell
21. James Turrell, *Acro, Green*, 1968, projected light, the Museum of Fine Arts, Houston, museum purchase © James Turrell

## EXHIBITIONS

1. From **The Art of Exaggeration**  
James Gillray, *A Peep at Christies; \_ or\_ Tally-ho, & His Nimeney-Pimmeney Taking the Morning Lounge*, 1796, etching and aquatint, hand colored, Sarah Campbell Blaffer Foundation, Houston
2. From **American Made: 250 Years of American Art at the Museum of Fine Arts, Houston**  
John James Audubon, *The Birds of America: from Original Drawings*, 1827–38, illustration: hand-colored etching and aquatint, private Western Collection
3. From **Photo Forum 2012**  
Maxine Helfman, *Idotenyin*, 2012, inkjet print, edition 1/15, the Museum of Fine Arts, Houston, museum purchase funded by Photo Forum 2012 © Maxine Helfman
4. From **Scandinavian Design**  
Poul Henningsen, manufactured by Louis Poulsen & Company, “*PH Artichoke*” lamp, 1958, copper, steel, and enameled metal, the Museum of Fine Arts, Houston, museum purchase funded by the Design Council, 2000
5. From **Constructed Dialogues: Concrete, Geometric, and Kinetic Art from the Latin American Art Collection**  
Julio Alpuy, *Construcción con Hombre Rojo*, 1945, painted wood, the Museum of Fine Arts, Houston, gift of Roy and Mary Cullen, Roy W. Cullen, Melinda J. Cullen, Robert L. Cullen, Meredith T. Cullen, and Dana and Hana Harper in memory of Katherine “Susie” Cullen
6. From **W. Eugene Smith and James Nachtwey**  
James Nachtwey, *He bathes the feet of an AIDS patient*, from the series *Father Mike*, 2007, inkjet print, courtesy of the artist and Fahey/Klein Gallery, Los Angeles © James Nachtwey, courtesy Fahey/Klein Gallery, Los Angeles
7. From **Map of the Ten Thousand Countries of the Earth**  
Matteo Ricci, engraved by Li Zhizao, *Map of the Ten Thousand Countries of the Earth (Kunyu wanguo quantu)*, detail of Screen #6, drawn 1601–2, printed 1602, woodblock print on rice paper, courtesy of the James Ford Bell Trust
8. From **Henry Ossawa Tanner: Modern Spirit**  
Henry Ossawa Tanner, *Study for The Bagpipe Lesson*, 1892, oil on paperboard, Smithsonian American Art Museum, Washington, DC, gift of Mr. and Mrs. Norman Robbins, 1983.95.4
9. From **WAR/PHOTOGRAPHY: Images of Armed Conflict and Its Aftermath**  
Arkady Shaikhet, *Partisan Girl*, 1942, gelatin silver print, the Museum of Fine Arts, Houston, gift of Marion Mundy © Arkady Shaikhet Estate, Moscow
10. From **Monir Shahroudy Farmanfarmaian: Convertibles and Polygons**  
Monir Shahroudy Farmanfarmaian, *Convertible Series, Group 10*, 2011, mirror and reverse glass painting on plaster and wood, 4 parts, courtesy of Haines Gallery, San Francisco © Monir Shahroudy Farmanfarmaian and Haines Gallery
11. From **Portrait of Spain: Masterpieces from the Prado**  
Alonso Sánchez Coello, *The Infanta Isabel Clara Eugenia (1566–1633) and Magdalena Ruiz*, c. 1585–88, oil on canvas, Museo Nacional del Prado, Madrid © Photographic Archive, Museo Nacional del Prado, Madrid
12. From **Arts of Islamic Lands: Selections from The al-Sabah Collection, Kuwait**  
India, Mughal dominions, *Turban ornament*, 17th century, gold set with emeralds and diamonds, and enameled, The al-Sabah Collection, Dar al-Athar al-Islamiyyah, Kuwait LNS 1767 J / TR:1182-2012
13. From **Princes & Paupers: The Art of Jacques Callot**  
Jacques Callot, *The Masked Lady*, no date, etching, Albert Feldmann Collection
14. From **The Abstract Impulse: Selections from the Modern and Contemporary Collections**  
Bruce Metcalf, *Wood Brooch #109*, 1995, 23k gold leaf, paint, maple wood, copper, and brass, the Museum of Fine Arts, Houston, Helen Williams Drutt Collection, gift of the Caroline Wiess Law Foundation © Bruce Metcalf
15. From **Eye on Houston: High School Documentary Photography**  
Victoria Harris, *Friends*, 2012, gelatin silver print, Yates High School © Victoria Harris
16. From **Lost Treasure of the Jewish Ghetto of Venice Restored by Venetian Heritage Inc.**  
Italian, *Torah Crown*, mid-19th century, parcel-gilt silver, collection of the Comunità Ebraica di Venezia (The Jewish Community of Venice)
17. From **Three Decades of West Coast Ceramics, 1956–1986**  
Mineo Mizuno, American, *Untitled*, 1983, porcelain, the Museum of Fine Arts, Houston, Garth Clark and Mark Del Vecchio Collection, museum purchase funded by the Caroline Wiess Law Accessions Endowment Fund © Mineo Mizuno
18. From **Picasso Black and White**  
Pablo Picasso, *Seated Woman (Jacqueline)*, Mas Notre-Dame-de-Vie, Mougins, May 13–June 16, 1962, oil on canvas, private collection © 2013 Estate of Pablo Picasso/ Artists Rights Society (ARS), New York
19. From **The Cyrus Cylinder and Ancient Persia: A New Beginning**  
Achaemenid, *Cyrus Cylinder*, 539–538 BC, clay, British Museum © Trustees of the British Museum
20. From **Faking It: Manipulated Photography before Photoshop**  
Unknown American artist, *Man on Rooftop with Eleven Men in Formation on His Shoulders*, c. 1930, gelatin silver print, George Eastman House, courtesy of George Eastman House, International Museum of Photography and Film, Rochester, New York
21. From **James Turrell: The Light Inside**  
James Turrell, *The Light Inside*, 1999, neon and ambient light, the Museum of Fine Arts, Houston, museum commission, funded by Isabel B. and Wallace S. Wilson © James Turrell
22. From **Intersecting Modernities: Latin American Art from The Brillembourg Capriles Collection**  
Fernando Botero, *El nuncio (The Nuncio)*, 1962, oil on canvas, The Brillembourg Capriles Collection of Latin American Art © Fernando Botero, courtesy Marlborough Gallery, New York
23. From **Visions of Fancy: George Romney, 18th-Century Paintings and Drawings**  
George Romney, *Sketchbook (view of leaf with figures and horses)*, 1783, pen and sepia ink, brush and sepia wash, chalk; the Museum of Fine Arts, Houston, the Rienzi Collection, gift of Mr. and Mrs. Harris Masterson III in honor of Mr. and Mrs. George R. Brown
24. From **The Wedding Dress**  
Isla Carroll McConn on the occasion of her marriage to Joseph Paul Jornayvaz, September 25, 2010, Alexander Rogers Photograph © AlexandersPortraits.com
25. From **Art Across America**  
Edward Hicks, *Penri's Treaty with the Indians*, c. 1830–40, oil on canvas, the Museum of Fine Arts, Houston, the Bayou Bend Collection, gift of Alice C. Simkins in memory of Alice N. Hanszen, B.77.46.

## DEPARTMENTAL HIGHLIGHTS



Clockwise from bottom left: Tina Tan, conservator of works on paper; curator Helga Aurisch; colleagues from the Van Gogh Museum, Amsterdam; David Bomford, director of conservation; and curator Edgar Peters Bowron.

### CONSERVATION

The five Conservation departments were especially busy in preparing for major exhibitions. *WAR PHOTOGRAPHY: Images of Armed Conflict and Its Aftermath*, one of the largest in the Museum's history, drew extensively on the combined resources of Photographs and Paper Conservation in examining and processing more than 400 works for display. At the same time, many Latin American paintings and three-dimensional objects from the Brillembourg Capriles collection were cleaned and treated for the memorable show *Intersecting Modernities*. For the permanent collections, an IMLS grant allowed the comprehensive study and treatment of more than 900 pieces from the Museum's silver collection; the department continued to support the collections of Bayou Bend and Rienzi; a number of important paintings were cleaned, and a program of x-ray and infrared examination of the Museum's and the Blaffer Foundation's paintings collections significantly expanded. We also played a role in the rediscovery of Van Gogh's *Sunset at Montmajour* at the Van Gogh Museum, Amsterdam, by contributing the results of an analysis of *The Rocks*, a work from the MFAH's Audrey Jones Beck Collection that was painted by the artist at the same moment in 1888.

—David Bomford  
CONSERVATION DIRECTOR

### FILM

Fans flocked to a retrospective of Japanese animation that surveyed three decades of films by Tokyo's Studio Ghibli. The annual Italian film series featured works by filmmaker Bernardo Bertolucci in restored 35mm prints. The Iranian Film Festival celebrated its twentieth year. Through the Museum's longtime relationship with Robert Frank, his rarely shown 1971 Rolling Stones documentary, *Cocksucker Blues*, was screened, and his films from the Museum's circulating collection were shown in Rio de Janeiro and Berlin. Award-winning films premiered in Five Funny French Films and Latin Wave. Actor Tamer Karadağlı attended a reception for the inaugural Turkish Film Festival.

—Marian Luntz  
CURATOR, FILM AND VIDEO



Latin Wave 2013, *7 Boxes*.



HIRSCH LIBRARY



The Museum’s libraries remained active centers for scholarly pursuits. The William J. Hill Texas Artisans and Artists Archive

received local and national press coverage after launching in January. Staff of the Kitty King Powell Library and Study Center furthered the project by connecting with new institutional partners, hiring its first research fellow, and establishing an advisory board. The online archive includes more than 12,000 digital records about Texas material culture and is supported with generous funds provided by Mr. Hill, the Institute for Museum and Library Services, and the Albert & Ethel Herzstein Foundation. A partnership with Rice University’s Fondren Library will promote shared space and collections and future collaboration. The Hirsch Library acquired the 25,000-volume Manfred Heiting Photographic Book Collection, providing scholars with an unparalleled opportunity to assess developments in photographic book publishing alongside the Museum’s world-renowned photography collection.

—Jon Evans

HIRSCH LIBRARY DIRECTOR



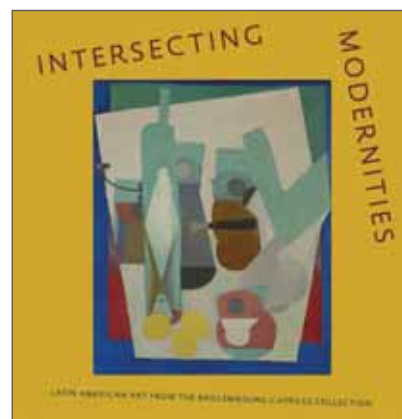
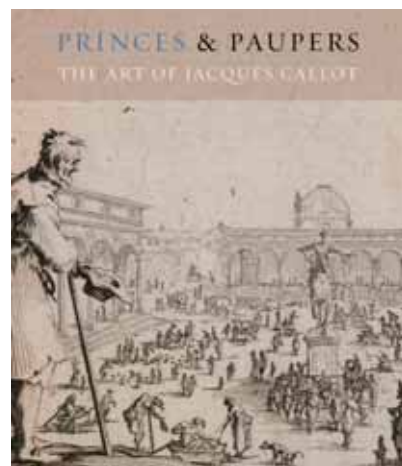
View of Manfred Heiting’s library. The Hirsch Library acquired Mr. Heiting’s photographic book collection. Photo by Jeff Dunas

PUBLICATIONS

The Museum published four books on diverse subjects and initiated editorial work on major scholarly publications that will be issued between the fall of 2013 and the winter of 2015. This year’s outstanding highlight was *WAR/PHOTOGRAPHY: Images of Armed Conflict and Its Aftermath*, which won the prestigious Kraszna-Krausz award for the best photographic book and was also named by *TIME* magazine as one of the best photography books of 2012. The exhibition catalogue *Arlington National Cemetery: Drawings by Ewan Gibbs* was dedicated to the memory of curator Barry Walker, who had encouraged the artist to create the Arlington series. *Princes & Paupers: The Art of Jacques Callot* accompanied an exhibition that cast new light on an artist whom Jed Perl, art critic for *The New Republic*, described as “among the peerless image makers and storytellers in European art.” *Intersecting Modernities: Latin American Art from The Brillembourg Capriles Collection*, produced with the Museum’s International Center for the Arts of the Americas, introduced new scholarship on this extraordinary collection of modern and contemporary artworks.

—Diane Lovejoy

PUBLICATIONS DIRECTOR





The education department delivered a range of innovative programs and created a variety of resources that encouraged every visitor to engage with the Museum. New programs included Wine Tastings, Little Art Adventures, and the Lunch + Look Gallery Talk. Attendance at the Museum's education programs was 150,711. Community programs and visitors to off-site education exhibitions connected the Museum with an additional 23,148 people.

### KINDER FOUNDATION EDUCATION CENTER

Supported by the Kinder Foundation, the Kinder Foundation Education Center (KFEC) is a dynamic space that promotes repeat visitation and positions the Museum as a place for lifelong learning. Welcoming more than 16,000 visitors, KFEC provides opportunities to support the teaching and learning of art and to expand partnerships in the community. The KFEC is an entry point for teens to become involved with the Museum through *hang@mifah* activities, including three workshops for ages 13–18.

Kinder Foundation Gallery exhibitions showcase the work of area students. Through programs and curriculum materials developed for teachers by Museum educators, students learn to think critically about real-world problems and then create thoughtful works inspired by art at the Museum.



### PROGRAMS FOR EDUCATORS

The Museum hosts professional development programs, including Hearst Foundation Evenings for Educators, Teacher Workshops, and Summer Teacher Institutes. Teachers learn about the Museum and explore creative methods to integrate art across the curriculum. These events are held for pre-K to 12th-grade teachers, curriculum specialists, and administrators. This year's topics featured major exhibitions, as well as the permanent collections, in multicurricular classrooms.

Building on the success of the Learning Through Art Curriculum, KFEC Teacher Fellows helped to develop lessons, test lesson-plan prototypes, and participate in professional development opportunities with the goal of developing Learning Through Art Middle School.

### PROGRAMS FOR STUDENTS

During the 2012–2013 school year, 45,114 students visited the Museum as part of the ExxonMobil School Tour Program. The Museum provided bus scholarship funds for 28 K-12 schools from thirteen Houston-area school districts. Because of this funding, 2,174 students visited the Museum. Nearly 90 percent of those schools participated in a docent-led tour.

The Discovery Through Art Program offers groups a guided tour of the Museum's permanent collections and a studio experience at the Glassell Junior School of Art. This program allows students to experience a variety of works of art and to create their own artwork based on the thematic tour.

**PROGRAMS FOR FAMILIES**

Families enjoyed several new programs designed to enhance their visits to the Museum. Opening Weekend in the Studio celebrated the opening of several exhibitions and offered a special art-making project in the studio, inspired by works of art in the featured exhibition. Little Art Adventures—a 30-minute program for children ages 3 to 5 and their adult companions—includes a storybook circle, creative shape and color play, making a simple art project, and an activity sheet for families to use in the galleries together.

The Summer Art Detectives program averages approximately 500 participants each Thursday. The programs alternate between Gallery Investigations + Studio and Gallery Investigations + Sketching + Show. Children investigate a work of art with the help of looking activities, hands-on materials, and conversations with Museum educators.

**PROGRAMS FOR ADULTS**

Gallery Talks are a gateway to the Museum for adults. The new Lunch + Look program offers free admission to visitors after they lunch at the

Museum, as well as the opportunity to join a 45-minute collection tour. Access programs such as Art Beyond Sight and Looking Together draw audiences to explore the collections through a docent-guided experience.

Adult Programming included the Friday and Saturday Afternoon Lectures and the monthly Artful Thursday. Topics ranged from the sixteenth-century Matteo Ricci world map to the life and works of Ludwig Mies van der Rohe. The 27th Annual Ruth K. Shartle Symposium, related to *WAR/Photography: Images of*



*Armed Conflict and Its Aftermath*, featured six renowned documentary photographers discussing their experiences in conflict zones. Musical performances included CANTARE and Houston Friends of Chamber Music. New programs were introduced for hands-on, interactive learning for adults. For the *Picasso Black and White* exhibition, there were three art-making workshops and two wine-tasting seminars featuring wines from regions where Picasso lived and worked.

**PROGRAMS VIA AUDIO**

The Guide-by-Cell Audio Tour was used by 5,995 visitors to have a self-paced guide that highlights the collections and exhibitions. New this year was a program offering rental audio players to visitors who wanted a more in-depth experience by hearing curators and other experts talk about selected artworks on view. More than 25,000 people took advantage of that opportunity for several exhibitions, including *Portrait of Spain: Masterpieces from the Prado* and *Picasso Black and White*.

**PROGRAMS FOR THE MEDICAL COMMUNITY**

Close observation skills, the suspension of judgment, and clear, empathetic communication are vital for medical and dental students. Classes for these students, including *The Art of Observation*, were co-taught by Museum educators and faculty from the University of Texas Medical School and Dental Branch in Houston.

**INTERNSHIPS AND FELLOWSHIPS**

Since 1990, the Museum has had a formal Summer Internship Program, with the goal of providing hands-on vocational experience and imparting an understanding of the museum profession. Placements throughout the year involved more than two dozen students in multiple departments in the Museum, as well as in Bayou Bend, Rienzi, and the International Center for the Arts of the Americas.

—Deborah Roldán  
 INTERIM EDUCATION DIRECTOR



Pages 112–13 and above: People of all ages visit the Museum to engage with art from around the globe.

## MEMBERSHIP AND GUEST SERVICES



Art Crowd continues to grow, with more than 400 young members enjoying cocktails, music, and private tours of exhibitions at the Museum. Photo by Jyoti Patel

The Museum's strategic initiatives to attract new members, retain first-time members, and maintain a fulfilling experience for longtime members continue to pay off, as fiscal year 2012–13 will be remembered as the year that set records for membership participation, revenue, and ticket sales.

The Museum's 27,145-member households demonstrated their loyalty with an impressive average retention rate of 69 percent. A majority of devoted members maintained their memberships, and new growth was achieved primarily because of on-site and digital promotions for the Museum's three ticketed exhibitions: *WAR/PHOTOGRAPHY: Images of Armed Conflict and Its Aftermath*, *Portrait of Spain: Masterpieces from the Prado*, and *Picasso Black and White*. Additional success was achieved through a dramatic increase in Art Crowd, an affinity group primarily for members in their 20s and 30s. Art Crowd has developed into a lively group of more than 400 individuals. Enrollment has fluctuated over the years but ultimately has increased by 700 percent over a 10-year period,

signaling that audience development for young adults is a challenging but possible endeavor. This growth can be attributed to meaningful experiences tied to the Museum's collections and exhibitions. We are listening to this audience and are thrilled with the results.

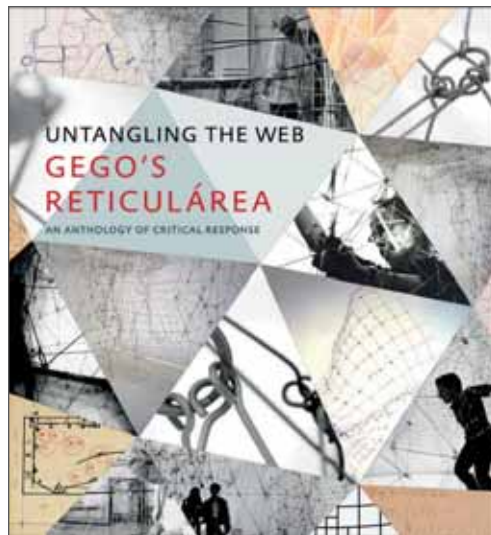
While members-only programs are integral to creating lasting audience relationships, the Museum continues to introduce innovative programs designed to attract new visitors to its galleries. By providing these programs, the Museum is able to surprise and delight visitors with many unexpected offerings.

The "Behind Closed Doors" series is an outstanding example. On Mondays, when the Museum typically is closed, staff led the general public and members on intimate, behind-the-scenes tours of exhibitions. These exclusive tours launched with the *Portrait of Spain* exhibition and were so well received that the inspiration for the program evolved into a recurring series. "Behind Closed Doors" tours were also offered for *Picasso Black and White* and *James Turrell: The Light Inside*.

We are pleased to share that all these initiatives, and more, made it possible for the Museum to generate membership revenue of more than \$3 million and admissions revenue of \$2.5 million. These totals mark an all-time high for earned revenue at the Museum of Fine Arts, Houston.

—Jennifer Garza

DIRECTOR OF MEMBERSHIP  
AND GUEST SERVICES



In fiscal year 2012–2013, the International Center for the Arts of the Americas (ICAA) forged ahead with the digital archive for the monumental project *Documents of 20th-Century Latin American and Latino Art* [<http://icaadocs.mfah.org/icaadocs/>]. Launched in 2012, its bilingual platform provides free universal access to the critical writings of key Latin American and Latino artists, curators, critics, and theoreticians. During this fiscal year, the team uploaded documentation spanning the Latino United States, as well as Colombia and Venezuela. By June 2013, more than 4,000 documents had been made available, free of charge, to nearly 62,800 online visitors and 6,969 registered users. These users download materials as well as create and share their own personal collections of documents culled from the digital archive. Additionally during this fiscal year, a one-year recovery project was completed in Washington, DC, as part of an ongoing collaboration with the Institute for Latino Studies at the University of Notre Dame (South Bend, Indiana), and a full-fledged recovery team began operations in Montevideo, Uruguay, at the Museo Municipal Juan Manuel Blanes.

The Documents Project includes *Critical Documents of 20th-Century Latin American and Latino Art*, a proposed series of thirteen fully annotated book anthologies of materials

culled from the digital archive. *Resisting Categories: Latin American and/or Latino?* the first volume in the series, was published in 2012. The ICAA editorial team has advanced the manuscript phase of the second volume in the series, *National Imaginaries/Cosmopolitan Identities*, which focuses on the tension between the “national” and the “uni-versal.” The anticipated publication date is fall 2014. The *Critical Documents* series is published by the Museum of Fine Arts, Houston, and the first volume was distributed by Yale University Press.

Concurrent with the Documents Project is the ICAA’s rigorous publishing program, which serves as the foundation for the research, scholarship, and exhibition initiatives of the Latin American Art Department. One such exhibition, *Intersecting Modernities: Latin American Art from The Brillembourg Capriles Collection*, opened in June 2013. It brought together artists—including Wifredo Lam, Matta, Diego Rivera, and Joaquín Torres-García—whose contributions to art bridge aspects of Modernism from both sides of the Atlantic. The catalogue was published by the Museum and the ICAA and features the scholarship of key ICAA researchers. The ICAA also worked on *Untangling the Web: Gego’s Reticulárea, An Anthology of Critical Response*, a forthcoming book celebrating the Reticulárea series of the German-born, Venezuelan artist Gego (Gertrud Goldschmidt, 1912–1994). The ICAA received generous funding for the digital archive from The Bruce T. Halle Family Foundation, and the *Critical Documents* series is generously funded by the National Endowment for the Humanities, with the additional assistance of The Getty Foundation. Our operations in Uruguay are graciously underwritten by Mrs. Olive Jenney of Houston.

—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

FRANS POURBUS THE YOUNGER  
(Netherlandish, 1569–1622)  
*Archduke Albert VII of Austria (1559–1621),  
Wearing the Order of the Golden Fleece*  
c. 1600  
Oil on card  
Sarah Campbell Blaffer Foundation  
BF.2013.3



### **Sarah Campbell Blaffer Foundation Board of Trustees**

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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 approximately two hundred old master and modern paintings, several hundred works on paper, and a small collection of decorative arts. Prior to 2000, the foundation had never occupied its own permanent exhibition space. However, as the result of an agreement with the Museum of Fine Arts, Houston, the finest works in the Blaffer Foundation's collection are now exhibited in five dedicated galleries in the Audrey Jones Beck Building.

In fiscal year 2012–2013, the Blaffer Foundation continued its program of exhibiting works of art at museums in Texas and beyond. Fourteen works on paper were included in the exhibition *The Art of Exaggeration* at the Museum. Traveling exhibitions of Blaffer Foundation paintings and prints were displayed at the Michael C. Carlos Museum in Atlanta and the Art Museum

of South Texas in Corpus Christi. Groups of Blaffer Foundation works were also on view at the El Paso Museum of Art and the Hamon Arts Library in Dallas. Individual works were also lent to monographic exhibitions at the Ringling Museum in Sarasota, The Muscarelle Museum of Art in Williamsburg, and the Mitsubishi Ichigokan Museum in Tokyo.

In 2013, the foundation purchased *Archduke Albert VII of Austria (1559–1621), Wearing the Order of the Golden Fleece*, c. 1600, by Frans Pourbus the Younger. This exquisitely detailed miniature depicts one of the most important art patrons of the time. As son of Emperor Maximilian II; son-in-law of Philip II, King of Spain; and governor of the Spanish Netherlands, Archduke Albert and his wife, Isabella, attracted many gifted artists to their court in Brussels, including Pourbus. Miniatures such as this one would have been commissioned from the artist to distribute to foreign envoys and loyal courtiers.

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



Students at the Glassell Junior School of Art participate in a mixed-media class.

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

This year, the Studio School partnered with Kinder Morgan on a new quarterly exhibition series featuring works from Glassell School faculty. The exhibitions were presented at the Houston headquarters of Kinder Morgan. Lectures by renowned artists such as Dario Robleto, Sean Scully, and Karyn Olivier, as well as department exhibitions attracted high student and faculty participation. The Annual Student Exhibition featured the works of Krista Karbalai, the first student to have received a BFA as part of the School's undergraduate program with the University of St. Thomas. Enrollment figures at the Studio School continued to grow, with enrollment reaching 2,059 students; 131 students were registered through the University of St. Thomas.

The Junior School celebrated exceptionally high enrollment this fall and spring, as well as maintained a nearly at-capacity, record enrollment this summer. These increases

are attributed to new programming, an extended-day program, and community partnerships. The school's portfolio competition and sketching competition awarded more than 250 scholarships.

The Core Residency Program is a nine-month, postgraduate program consisting of eight artists and three critical writers. Distinguished artists, critics, curators, and art historians lecture and conduct studio visits. This year's visitors included Mark Allen, Naomi Beckwith, Wynne Greenwood, Byron Kim, Vasif Kortun, Kalup Linzy, and Adam Pendleton. Artist and critic Michael Corris, chair of the Meadows School of the Arts at Southern Methodist University, followed the work and progress of the Core residents, acting as an at-large advisor to the program. Mary Leclère, associate director of the Core Program, organized the exhibition *Art/Work and the Invisible Hand*, which explored the work of Harun Farocki. The annual Core exhibition showcased work by all eight artists and was accompanied by a catalogue that documented the artists' production. The Core Program critical writers served as the authors of the catalogue essays.

The Annual Fund Drive, chaired by Brad Bucher, raised \$241,684. The Annual Benefit and Art Auction, Street SmART, chaired by Brad and Leslie Bucher and Jereann Chaney, raised \$298,105. The Core Program exceeded its fund-raising goal, and Studio School exhibitions and the Junior School continued to receive strong support.

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

—Joseph Havel

DIRECTOR, THE GLASSELL SCHOOL OF ART



## BAYOU BEND COLLECTION AND GARDENS



Bayou Bend achieved its ninth straight year of record attendance. Photo by Lori Paredes

Under the leadership of Committee Chair Bobbie Nau, Bayou Bend Collection and Gardens enjoyed a successful year of support, programming, and preservation, reaching 120,000 people and recording yet another year of increased attendance. The education department offered an impressive range of activities. Important acquisitions to the Bayou Bend Collection included nineteenth-century Texas furniture and pottery, as well as early samplers. The gardens looked spectacular throughout the year, especially during Azalea Trail season. The Kitty King Powell Library experienced increased use by the community and added rare books to its growing collection.

The year held many highlights. September saw the close of *Duncan Phyfe: Master Cabinetmaker in New York*, a major exhibition organized by Michael K. Brown, curator of the Bayou Bend Collection, and the Metropolitan Museum of Art. A Bayou Bend Collection Subcommittee was established, chaired by Jeanie Kilroy Wilson. The William J. Hill Texas Artisans and Artists Archive website launched to the public; over time, this Internet database will document the work of thousands of nineteenth-century Texans and increase Bayou Bend's visibility nationwide. The popular Yuletide season welcomed a new festive series of Thursday evenings for adults.

For younger visitors, Preschool Story Hour launched this year and will be offered on an ongoing basis. Girl Scout Badge Day expanded to four days throughout the year, introducing Bayou Bend to hundreds of scouts. School tours saw a 50 percent increase in the number of students and teachers reached, both on-site and off-site. General tour offerings expanded to include "Highlight" and "Study" tour options, and introduced English- and Spanish-language cell-phone tours of the gardens.

Bayou Bend focused on marketing initiatives, community collaborations, group tours, and facility rentals, increasing awareness of Bayou Bend both locally and nationally. Promotions that ran on HoustonPBS during episodes of *Antiques Roadshow* and *Downton Abbey* were well received. Major signage was installed on Interstate 10 and West Loop 610, directing travelers to Bayou Bend Collection and Gardens. The positive impact these directional signs will have over time on attendance and visibility cannot be overstated. Also, visitors purchased gifts and remembrances from The Shop at Bayou Bend.

These accomplishments and many more were only possible thanks to those who generously supported the annual fund drive, spring benefits, and programs, as well as dedicated partners—the Bayou Bend Docent Organization; Houston Junior Woman's Club; River Oaks Garden Club; and Theta Charity Antiques Show. Special thanks go to Garden Party Chairman Rolanette Lawrence and Children's Party Cochairs Haydeh Davoudi and Catalina Treistman for their time and generosity. I also want to thank the members of the Bayou Bend Committee for their commitment and encouragement throughout the year.

—Bonnie Campbell

DIRECTOR  
BAYOU BEND COLLECTION AND GARDENS



The new docent class at Rienzi provides guided tours in as many as eleven languages.

Under Rosslyn Crawford, chairman of the Rienzi Committee, Rienzi had an excellent year in 2013, bolstered by the record attendance of 19,638 guests and by fund-raising. The education department

organized sixty-five events, eleven musical events, and four lectures, and trained a new docent class that is able to give tours in eleven languages. The Rienzi Society annual dinner raised \$258,650, and the Rienzi Spring Party raised a record \$113,025.

The Rienzi Committee dissolved the Education and Building and Grounds Committees in favor of designated liaisons and established a Long-Range Plan Subcommittee to chart Rienzi's next ten years.

Cyvia Wolff and the Collections Subcommittee continued searching for important objects for the collection. The Rienzi Society funded the *Portrait of Captain Edward Knowles, R.N. (1742–1762)* by Francis Cotes, and the Alice Pratt Brown Museum Fund and Mr. and Mrs. Bobby Tudor made possible the acquisition of a rare carpet. The Museum accessioned and restored *La Fée aux fleurs*, a late-19th-century cast-iron sculpture by Mathurin Moreau. Rienzi staff began a review of objects in storage and is establishing a viable conservation program, including conserving the large Aubusson carpet in the Ballroom.

The exhibition *Visions of Fancy: George Romney, 18th-Century Paintings and Drawings* focused on Rienzi's strong collection of works by Romney. *The Wedding Dress* exhibition featured the 1957 wedding dress worn by five Reckling family brides who had their wedding receptions at Rienzi.

Herman Stude, liaison for Rienzi's education department, helped continue creative public programming. Events included public lectures, Houston Grand Opera Studio recitals, Early Music Southwest performances, midday Gallery Talks, Twilight Tours, Salons at Sunset, Story Time Tours, Family Art Workshops in cooperation with the Rice University Literacy Program, a punch party, House and Garden Days, and more.

This year marked Ryland Stacy's fourth year as Garden Chairman. An impressive 3,058 people visited Rienzi during the Azalea Trail. Thanks to The Garden Club of Houston, the secluded Folly Garden opened to the public for the first time.

With Harry Masterson as the liaison for buildings and grounds projects, lighting upgrades transformed the Drawing Room and the Italian Bedroom. In addition, Museum staff created a safe, short-term storage space for the collection, installing a museum-standard air handler and shelving. Plus, work on stabilizing the east ravine began in May.

Rienzi is indebted to many people for such a fine year: our Chairman Emerita, Isla Reckling; The Sterling-Turner Foundation; The Rienzi Society; The Garden Club of Houston; the Trustees of the Rienzi Garden Endowment Fund; the Alkek and Williams Foundation; The Brown Foundation, Inc.; The River Oaks Garden Club, Ann and Leslie Doggett and Cindy and Jim Thorp; Mary and Stewart Smith and Katie and Bob Stanton; the five Rienzi brides; the Chairs and members of the Rienzi Committee and Subcommittees; and Rienzi's docents, volunteers, and staff.

—Katherine S. Howe  
DIRECTOR, RIENZI

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



*Interior of the house of Dora Maar,*  
c. 1950  
Ink on paper  
Museum purchase funded by  
Gary Tinterow and Katherine Howe  
in honor of Nancy B. Negley on the  
occasion of her birthday  
2012.467

This spring, the Brown Foundation Fellows Program at the Dora Maar House in Ménerbes, France, entered its seventh year as a residency program for midcareer professionals in the arts and the humanities. An additional milestone was achieved with the grant of the one-hundredth fellowship. Celebrations were held at an alumni reunion at the home of fellows Peter Plagens and Laurie Fendrich in New York in February and at a garden party at the Dora Maar House in June. An updated directory for all Brown Foundation Fellows was published.

The high caliber of the fellows and their positive responses to and recommendations of the program testify to the strength of the program as it was first conceived by Nancy Brown Negley, in 2006. The program is underwritten by The Brown Foundation, Inc. The program is accessible via its own website, Facebook page, and blog, as well as via the Museum's website. For both admission rounds this year, the program used "Slideroom" to standardize online applications, which allowed Dora Maar alumni to be outside readers for the application process.

A total of 115 applications were received from arts and humanities professionals. On average, the program had a 17 percent admission rate. This fiscal year, twenty fellows participated in the program; twelve from the United States, and eight from Argentina, France, Israel, Ukraine, and the United Kingdom. Among them were an art director, a composer, a journalist, four mixed-media artists, three novelists, a painter, a philosopher, five poet/translators, and three writers. Fellows spend one to three months at the Dora Maar house and receive round-trip transportation, a small daily stipend, and a modest shipping budget for supplies.

In the past year, seven salons were held at the Dora Maar House, including art historian Jane MacAvock's talk on the origins and subject matter of some of the unidentified paintings in the Ménerbes church; writer and historian Evelyn Toynon's lecture on Jackson Pollock; and studio visits with Nancy Bowen, Suzanne Opton, and Anne Vilsboel. The public was enthusiastic about the knowledge and creativity the fellows shared with the community. Last year, 1,455 people attended public events at the Dora Maar House.

Thanks to Mrs. Negley, handsome bookcases and cabinets were installed in the dining room, giving much-needed display space to the collection of works written by Dora Maar Fellows and to the program's growing library of French and English publications.

The Brown Foundation Fellows Program has a bright future. It remains indebted to Nancy Brown Negley for her vision and to The Brown Foundation, Inc., for bringing it to fruition.

—Katherine S. Howe  
DIRECTOR, HOUSTON

—Gwen Strauss  
ASSISTANT DIRECTOR, MÉNERBES

## DEVELOPMENT DEPARTMENT

In fiscal year 2012–2013, the many successes in fund-raising were the result of commitment and hard work by members of the Board of Trustees, chaired by Cornelia C. Long, and the Development Committee, chaired by Mrs. Courtney L. Sarofim. The generous support of individuals, foundations, corporations, and government agencies totaled \$16.5 million for operations, accessions, and special projects. On behalf of the Board of Trustees, we honor all those donors who made this achievement possible.

### ANNUAL DRIVES

Funds raised through annual drives are an essential portion of each year's operating budget. This year, four separate drives raised a total of \$3,778,548 for the Museum, Bayou Bend Collection and Gardens, the Glassell School of Art, and Rienzi. The institution is indebted to the individuals who give their time and resources to help raise unrestricted funds for daily operations. We give special thanks to the Glassell Family and Mrs. Margaret Alkek Williams, whose challenge grants matched unrestricted gifts for the Glassell School of Art and MFAH Leadership Circle, respectively.

### BENEFITS AND SUPPORT ORGANIZATIONS

Every year, special events at the Museum raise vital funds for the operating budget. The MFAH organized nine such events for the 2012–2013 fiscal year. The 2012 Grand Gala Ball raised \$1,456,902. The 2012 Glassell School of Art Benefit and Auction raised \$298,105. Two benefits at Bayou Bend raised \$803,575, and the Rienzi Spring Party raised \$113,025.

Additional events included One Great Night in November, 2012, and the 2013 Arts of the Islamic World Gala, which collectively raised \$2,184,445 for accessions; and The Fine Art of Shooting and 2013 Florescence: Treasure, which together raised \$649,330 for the operating budget.

Seventeen Museum support organizations provided nearly \$915,000 for accessions, education programs, and the operating budget. These groups are chaired by dedicated people who care deeply for our institution, and we wish to thank them for an outstanding job.

For a list of all MFAH annual drives, benefits, and support organizations, please see pages 124–25.

### INDIVIDUAL GIFTS

Individuals make important contributions to every Museum activity, including exhibitions; education and outreach programs; conservation projects; and accessions. For extraordinarily generous gifts, we thank Anne S. Brown; Cherie and Jim Flores; Mrs. Clare Attwell Glassell; Mr. William J. Hill; Lynne and Joe Hudson; Mr. and Mrs. Richard D. Kinder; Mr. and Mrs. C. Berdon Lawrence; Mr. and Mrs. Meredith J. Long; Mr. Fayez Sarofim; and Cyvia and Melvyn Wolff.

### FOUNDATION SUPPORT

This year, 200 foundations provided more than \$6,800,000 in support of operations, accessions, and special projects. Houston foundations are exceptional in their giving, and we extend a special thank-you to The Brown Foundation, Inc.; the Cullen Foundation; The Wortham Foundation, Inc.; and Houston Endowment Inc. We also extend our appreciation to the Anchorage Foundation of Texas; Ting Tsung and Wei Fong Chao Foundation; Fundación Gego; the Hamill Foundation; Andrew J. Mellon Foundation; and the Terra Foundation for American Art.

## CORPORATE CONTRIBUTIONS

The support of the corporate community is key to the success of the Museum. This year, corporate groups provided \$3,300,000. Special thanks go to Bank of America; BBVA Compass; Budweiser/Silver Eagle Distributors, L.P.; Cartier; ExxonMobil; Fulbright & Jaworski, L.L.P.; IKEA; JPMorgan Chase; Shell Oil Company; and Sotheby's.

## CIVIC AND GOVERNMENT GRANTS

Funds from various civic and government organizations constitute a portion of the operating budget. This year, the Museum received more than \$1,600,000 in grants from these local, state, and national groups. Our deepest appreciation is extended to the City of Houston; the Houston Junior Woman's Club; the Institute of Museum and Library Services; the National Endowment for the Arts; National Endowment for the Humanities; the National Museum of Korea; the River Oaks Garden Club; and Theta Charity Antiques Show.

## PLANNED GIVING

The Museum's Myrtle Wreath and Ima Hogg societies continue to flourish, with 178 members at the conclusion of the fiscal year. These societies allow the MFAH to recognize donors who have declared the intention to remember the Museum, Glassell School of Art, Bayou Bend, or Rienzi in their estate plans. We wish to thank the patrons who have joined 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, L.L.P. for donating consistent and extraordinary legal service and United for donating airfare for Museum administrators as well as supporting exhibitions and special events. Additionally, we would like to thank City Kitchen Catering and Christie's for their ongoing support of the Museum.

## VOLUNTEERS

Our volunteers are perhaps the most impressive endorsement of the Museum. They give of their time and service to enable the institution to better serve the community. This year, 1,245 volunteers worked over 50,000 recorded hours. According to guidelines established by the Independent Sector, this support is worth more than \$1.1 million dollars. Volunteers give vital assistance in all areas of the Museum, including membership, education, and visitor services. We wish to pay special tribute to the Guild, the Museum's volunteer leadership organization. In 2012–2013, the Guild was 527 members strong and provided constant immeasurable support.

—Amy Purvis

ASSOCIATE DIRECTOR  
DEVELOPMENT

## ANNUAL DRIVES

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

### **2012–2013 Museum Annual Fund Drive**

Chair: Kirby Cohn McCool  
Raised: \$2,881,586

### **2012–2013 Bayou Bend Annual Fund Drive**

Chair: Bobbie Nau  
Raised: \$575,374

### **2012–2013 Glassell School Annual Fund Drive**

Chair: Brad Bucher  
Raised: \$241,684

### **2012–2013 Rienzi General Fund**

Chair: Rosslyn Crawford  
Raised: \$79,904

## PLANNED GIFTS

### **The Myrtle Wreath Society**

Members: 134

### **The Ima Hogg Society**

Members: 44

## BENEFITS

### **2012 Grand Gala Ball**

October 12, 2012, in the Caroline Wiess Law Building  
Chair: Mrs. Meredith J. Long  
Raised: \$1,456,902 for operating support

### **One Great Night in November, 2012**

November 15, 2012, in the Caroline Wiess Law Building  
Chair: Mr. Michael C. Linn  
Raised: \$1,556,902 for accessions

### **The 2013 Arts of the Islamic World Gala**

January 25, 2013, in the Caroline Wiess Law Building  
Executive Committee: Franci Crane, Rania Daniel, Zeina Fares, Frank J. Hevrdejs, Vahid Kooros, Sima Ladjevardian, Sultana Mangalji, Cenk Ozdogan, Sabiha Rehmatulla, Aliyya Stude, and Monsour Taghdisi  
Raised: \$627,543 for accessions

### **The 2013 Fine Art of Shooting: A Sporting Clays Invitational**

March 2, 2013, at the Greater Houston Gun Club  
Chairs: Jana and Scotty Arnoldy  
Raised: \$184,325 for operating support

### **2013 Bayou Bend Children's Party**

April 6, 2013, at Bayou Bend  
Chairs: Haydeh Davoudi and Catalina Treistman  
Raised: \$102,925 for operating support

### **2013 Bayou Bend Garden Party**

April 7, 2013, at Bayou Bend  
Chair: Mrs. Rolanette Lawrence  
Raised: \$700,650 for operating support

### **2013 Florescence: Treasure**

April 16 and 17, 2013, in the Audrey Jones Beck Building  
Chairs: Mrs. Edward M. Griffin and Mrs. Mark B. Abendshein  
Raised: \$465,005 for operating support

### **2013 Rienzi Spring Party**

April 25, 2013, at Rienzi  
Chairs: Mary and Stewart Smith and Katie and Bobby Stanton  
Honorary Chairs: Kathy and John Stanton  
Raised: \$113,025 for operating support

### **The 2013 Glassell School of Art Benefit and Auction**

May 3, 2013, at the Glassell School of Art  
Chairs: Leslie and Brad Bucher and Jereann Chaney  
Raised: \$298,105 for operating support

## SUPPORT ORGANIZATIONS

### **American Art and Wine**

Chair: Ann Trammell  
Membership: 36  
Raised: \$41,472 for operations

### **Art + Paper**

Chairs: Nicholas Silvers and Ann Jackson  
Membership: 41  
Raised: \$30,150 for accessions

### **Art Crowd**

Membership: 452  
Raised: \$25,275 for operations

### **Contemporary @ MFAH**

Chairs: Sara Dodd and Minnette Robinson  
Membership: 71  
Raised: \$53,020 for accessions

### **Design Council**

Membership: 68  
Raised: \$37,445 for accessions

### **Family Circle**

Chairs: Estela Cockrell, Christine Hoffer,  
and Karen Susman  
Membership: 28  
Raised: \$25,440 for Museum education  
programs

### **Film Buffs**

Membership: 213  
Raised: \$28,825 for operations

### **Friends of Arts of the Islamic World**

Membership: 29  
Raised: \$31,500 for accessions

### **Friends of Asian Art**

Membership: 21  
Raised: \$70,500 for accessions

### **The Garden Club of Houston**

Representative: Betty G. Palmquist  
Donated: \$33,500 for garden maintenance  
at the Museum and Rienzi

### **The Guild**

President: Aggie Foster  
Membership: 527  
Raised: \$19,930 for operations

### **The Junior League of Houston**

Representative: Susanna Kise  
Donated: \$5,342 for education programs

### **Latin Maecenas**

Chairs: Brad Bucher and Mary Cullen  
Membership: 72  
Raised: \$70,000 for accessions

### **Museum Collectors**

Chair: Clint Willour  
Membership: 86  
Raised: \$75,879 for accessions

### **Photo Forum**

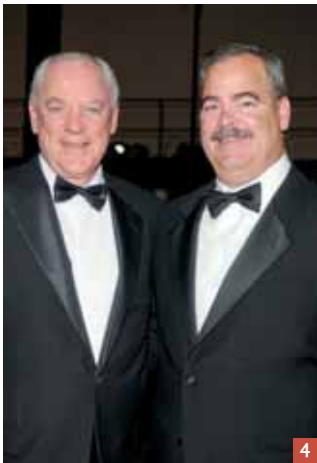
Chair: Leslie Field  
Membership: 75  
Raised: \$32,400 for accessions

### **The Rienzi Society**

Chairs: Ann and Leslie Doggett,  
Cindy and Jim Thorp  
Membership: 68  
Raised: \$258,650

### **River Oaks Garden Club**

Representative: Anne French  
Donated: \$75,374 for garden maintenance  
at Bayou Bend and Rienzi



- 1 2012 Grand Gala Ball: (left to right) Meredith Long, Chairman Cornelia Long, and Martha Katherine Long
- 2 2012 Grand Gala Ball: (left to right) Rolanette Lawrence, Gary Tinterow, and Clare Glassell
- 3 2012 One Great Night in November Chairman: Michael C. Linn
- 4 2012 One Great Night in November: Bob McNair and Cal McNair
- 5 2012 One Great Night in November: Gary Tinterow and Bill Hill

- 6 2013 Arts of the Islamic World Gala: Cathy Kooros and Executive Committee Member Vahid Kooros
- 7 2013 Arts of the Islamic World Gala: Executive Committee Member Rania Daniel and Jamal Daniel
- 8 2013 Arts of the Islamic World Gala Executive Committee: (left to right) Monsour Taghdisi, Aliyya Stude, Sima Ladjevardian, Sabiha Rehmatulla, Cenk Ozdogan, Gary Tinterow, Franci Crane, Rania Daniel, Zeina Fares, Sultana Mangalji, and Vahid Kooros





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- 9 2013 Fine Art of Shooting: A Sporting Clays Invitational Chairmen: Jana and Scotty Arnoldy (with Grace Kelly)
- 10 2013 Bayou Bend Children's Party Chairmen: Haydeh Davoudi and Catalina Treistman
- 11 2013 Bayou Bend Children's Party: Cabrina and Steven Owsley, with their children Mansfield, Finnian, and Luciana
- 12 2013 Bayou Bend Garden Party: Chairman Rolanette Lawrence and Berdon Lawrence
- 13 2013 Florescence Chairmen: (left to right) Rosanna Blalock, Cindy Wallace, Nancy Abendshein, and Julie Griffin

- 14 2013 Rienzi Spring Party Chairmen: (left to right) Stewart and Mary Smith, Katie and Bobby Stanton
- 15 2013 Rienzi Society: (left to right) Christiana McConn, James Reckling, Isla and Tommy Reckling, Carroll Goodman, and Cliffe Reckling
- 16 2013 Rienzi Society Chairmen: Ann Doggett and Cindy Thorp
- 17 2013 Glassell School of Art Benefit and Auction Chairmen: (left to right) Jereann Chaney, Brad and Leslie Bucher



- 18 *Henry Ossawa Tanner: Modern Spirit* opening reception: (left to right) Jeanie Kilroy Wilson, Emily Ballew Neff, Alvia Wardlaw, Wallace Wilson, and Pam Ott
- 19 *WAR/PHOTOGRAPHY: Images of Armed Conflict and Its Aftermath* opening dinner and reception: (left to right) Carey Shuart, Sandy Godfrey, and Gail Adler
- 20 *Portrait of Spain: Masterpieces from the Prado* opening dinner and reception: Rich and Nancy Kinder
- 21 *Lost Treasure of the Jewish Ghetto of Venice* opening dinner and reception: (left to right) Cyvia and Melvyn Wolff and Shirley Toomim

- 22 *Picasso Black and White* opening dinner and reception: Anne S. Brown and Carla Knobloch
- 23 *The Cyrus Cylinder and Ancient Persia: A New Beginning* opening dinner and reception: (left to right) Sima Ladjevardian, Shahla Ansary, Gary Tinterow, Ambassador Hushang Ansary, and Frances Marzio
- 24 *James Turrell: The Light Inside* opening dinner and reception: (left to right) James Turrell, Cornelia Long, Kyung Turrell, and Meredith Long
- 25 *Intersecting Modernities: Latin American Art from The Brillembourg Capriles Collection* opening dinner and reception: (left to right) Mari Carmen Ramirez, Mary and Bernie Arocha, Tanya Capriles de Brillembourg, and Manolo de la Torriente

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**\$1,000,000+**

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## REPORT OF THE CHIEF FINANCIAL OFFICER

Fiscal year 2013 was a transition year for the Museum of Fine Arts, Houston—the first full fiscal year with Gary Tinterow at the helm of the Museum. I am pleased to report that the Museum’s finances remain rock solid and its balance sheet stellar.

At the end of the fiscal year, the key measure of the Museum’s financial strength—its net assets—had increased by approximately \$196 million, reaching nearly \$1.3 billion.

### OPERATING RESULTS

The Museum’s operating budget excludes certain non-cash (primarily depreciation) and non-recurring items. By this measure, the Museum finished the year with an operating surplus of \$271,000. Fund-raising for operations was particularly strong, reaching a record \$16.5 million (fig. 1) buoyed by gifts and other donations in support of the Museum’s exhibition program, a strong annual fund drive, and consistent fund-raising for events. Museum attendance, memberships, and auxiliary revenues are strongly influenced by the presence or absence of specially ticketed exhibitions. During the fiscal year, the Museum had two specially ticketed exhibitions—*Portrait of Spain: Masterpieces from the Prado* (December 16, 2012–March 31, 2013) and *Picasso Black and White* (February 24–May 27, 2013). Propelled by the strong exhibition schedule, Admissions revenue (including the main Museum, Bayou Bend Collection and Gardens, and Rienzi) reached \$2.5 million, or 55% higher than fiscal year 2012. Membership revenues grew to just over \$3 million (an 11% increase from fiscal year 2012), and Auxiliary revenues (The MFAH Shop and special events) reached \$3.1 million (a 38% increase over fiscal year 2012).

There were 863,692 people who visited the Museum, Bayou Bend, and Rienzi or enrolled for classes at the Glassell School of Art during fiscal year 2013. The museum had an average of 27,145 household members.

### INVESTMENT PERFORMANCE

At the end of the fiscal year, the Museum’s pooled investments stood at \$1.04 billion (fig. 2), up \$54 million from the June 30, 2012, value. The Museum also had certain non-pooled investments totaling \$17.8 million. Annualized returns for the pooled investments were 10% for the year ending June 30, 2013; 12.3% for the three-year period ending June 30, 2013; and 7.1% during the past ten years. These results compare favorably relative to peer institutions and to the Museum’s established benchmarks.

As of June 30, 2013, 60.5% of the pooled endowment was allocated to equity and equity mutual funds (fig. 3), followed by alternative investments (26.9%), money market mutual funds (5.2%), U.S. Treasuries and bonds (5.1%), and real estate and REITS (2.3%).

### CHANGE IN NET ASSETS

The Museum's total assets stood at \$1.3 billion at the end of FY 2013 (fig. 4). The increase of \$197 million from fiscal year 2012 was primarily driven by pledge gifts for museum facilities and by the superior investment performance during the year. The largest asset categories are investments of \$1.1 billion; net land, buildings, and equipment of \$112 million; and pledge notes and accounts receivables of \$109 million.

On an ongoing basis the Museum's financial strength is measured by its net assets (assets minus liabilities). This gauge of our net worth increased by approximately \$196 million from fiscal year 2012, reaching just under \$1.3 billion (fig. 5). The principal additions to net assets were \$143 million in gifts primarily earmarked for facilities and \$51 million from investment returns in excess of amounts designated for current use.

### CONCLUSION

The fiscal year ended much like it began, with the Museum under financial transition following the retirement of Gwendolyn H. Goffe—the Associate Director of Investment and Finance. During her twenty-five-year tenure, Ms. Goffe was instrumental in several expansion and construction projects in successive leadership roles at the Museum. Ms. Goffe's contributions to the Museum are innumerable and extraordinary. Her dedication and commitment to the Museum's mission earned her the respect of so many inside and outside the Museum.

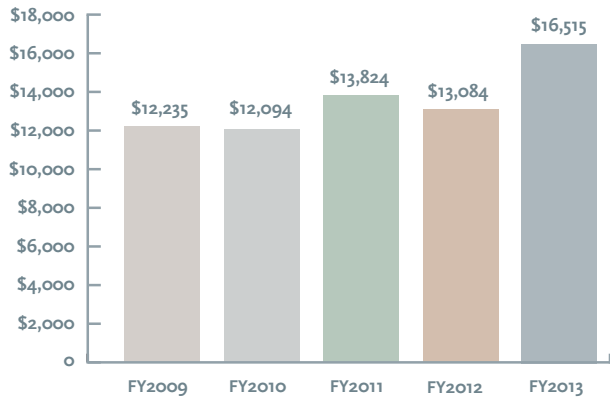
I am honored and privileged to inherit as Chief Financial Officer an institution on firm financial footing, based in large part on Ms. Goffe's efforts and legacy. These are challenging and exciting times at the Museum of Fine Arts, Houston. I am certain that, under the leadership of Gary Tinterow, and with the oversight, support, commitment, and dedication of the Board of Trustees, the Museum can and will continue to enhance its financial position and remain the hub of all things cultural in Houston.

—Eric Anyah

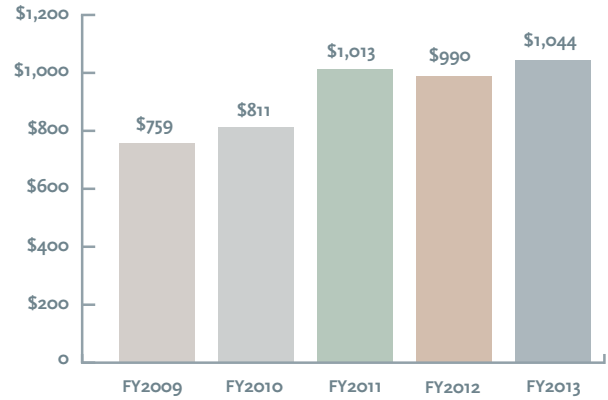
The audited financial statements of the Museum of Fine Arts, Houston, for the year ended June 30, 2013, are available by contacting the Office of the Controller, 5100 Montrose Blvd., Houston, TX 77006. They are also available online at the Museum's website, [www.mfah.org/](http://www.mfah.org/).



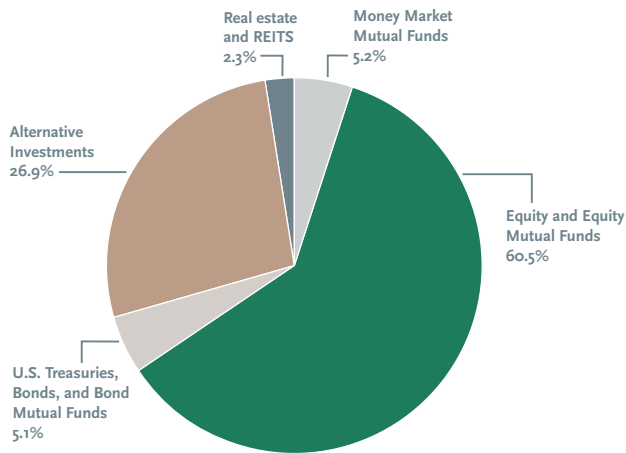
**Fig. 1 MFAH: Operating Fund-raising: FY 2009–FY 2013**  
(000)



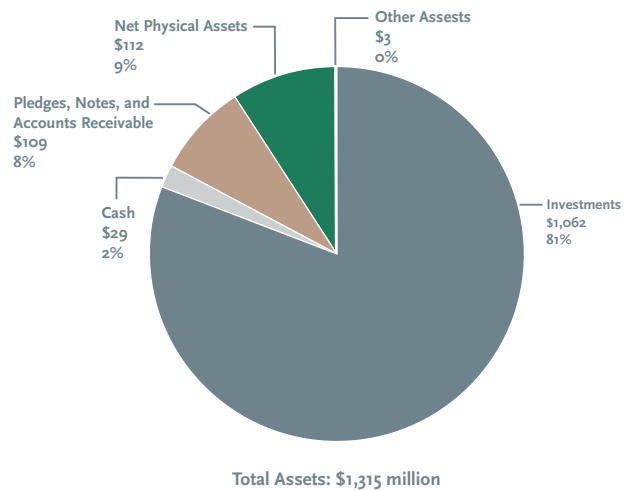
**Fig. 2 MFAH: Market Value of Endowment**  
(in millions)



**Fig. 3 MFAH: Composition of Pooled Investments at June 30, 2013**  
(000)



**Fig. 4 MFAH: Composition of Assets at June 30, 2013**  
(in millions)



**Fig. 5**

**FY 2013 Change in Total Net Assets**

(millions)

FY 2013 operating surplus (deficit)	\$0.3
Contributions designated for capital and long term investment	142.7
Investment returns on long-term assets less amounts designated for current use	51.0
All other net	2.4
<b>Total increase (decrease) in net assets</b>	<b>196.4</b>
Net assets at June 30, 2012	1,102.8
Net assets at June 30, 2013	\$1,299.2

**Table 1****The Museum of Fine Arts, Houston  
Statements of Financial Position as of June 30, 2013**

(In thousands)

	6/30/2013	6/30/2012
<b>Assets:</b>		
Cash and cash equivalents	\$29,061	\$4,061
Pledges, grants, accounts and interest receivable	109,145	8,441
Inventories	1,371	1,258
Prepaid expenses and other assets	1,683	4,077
Investments	1,061,810	989,513
Property and equipment, net	111,973	110,774
<b>Total assets</b>	<b>1,315,043</b>	<b>1,118,124</b>
<b>Liabilities and net assests:</b>		
<b>Liabilities:</b>		
Accounts payable and other liabilities	12,358	11,662
Deferred revenues	3,439	3,639
<b>Total liabilities</b>	<b>15,797</b>	<b>15,301</b>
<b>Net assets:</b>		
Unrestricted	226,463	192,823
Temporarily restricted	387,630	226,309
Permanently restricted	685,153	683,691
<b>Total net assets</b>	<b>1,299,246</b>	<b>1,102,823</b>
<b>Total Liabilities and Net Assets</b>	<b>1,315,043</b>	<b>1,118,124</b>

**Table 2****The Museum of Fine Arts, Houston**

(000)

**Operating Revenues**

Contributions and Grants	\$15,139
Investment returns designated for current use	31,277
Membership revenue	3,033
Admission revenue	2,475
Tuition revenue	1,483
Auxiliary revenue	3,088
Other	1,678
Net assets released from restriction	2,622

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<b>Total Operating Support and Revenue</b>	<b>60,795</b>
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**Operating Expenses**Program Services

Curatorial and collections	8,179
Exhibitions	7,519
Education and public programs	6,506
Glassell School	3,468
Bayou Bend	3,469
Rienzi	1,541
Membership activities	1,461
Buildings and Grounds & Security	11,632
<b>Subtotal program services</b>	<b>43,775</b>

Supporting Services

Management and general	10,910
Auxiliary activities	2,514
Fund-raising	3,325
<b>Subtotal supporting services</b>	<b>16,749</b>

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<b>Total Operating Expenses Before Depreciation and Amortization</b>	<b>60,524</b>
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<b>Operating Surplus (Deficit) Before Depreciation and Amortization</b>	<b>\$271</b>
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# STAFF OF THE MUSEUM OF FINE ARTS, HOUSTON

As of June 30, 2013

## Gary Tinterow Director

Gwendolyn H. Goffe  
Associate Director,  
Investment and Finance

Willard Holmes  
Associate Director,  
Administration

Amy Purvis  
Associate Director,  
Development

Deborah Roldán  
Assistant Director,  
Exhibitions

Cindi Strauss  
Assistant Director,  
Programming

## OFFICE OF THE DIRECTOR

Nykia Omphroy  
Executive Administrator

Winnie Scheuer  
Administrative Assistant

## CONSERVATION

David Bomford  
Director  
Esmar Sullivan  
Administrative Assistant

## Decorative Arts

Steve Pine  
Conservator  
Trevor Boyd  
Assistant Conservator  
Ivan Reyes Garcia  
Conservation Technician

## Objects and Sculpture

Jane Gillies  
Conservator  
Ingrid Seyb  
Assistant Conservator

## Paintings

Zahira Bomford  
Senior Conservator  
Maite Leal  
Conservator  
Bert Samples  
Senior Conservation  
Technician

## Photography

Toshi Koseki  
Carol Crow Conservator  
of Photography  
Maureen Eck  
Conservation Imaging  
Specialist  
Karen Willis  
Conservation Assistant

## Research Science

Melissa Gardner  
Assistant Conservator

## Works on Paper

Tina Tan  
Assistant Conservator

## CURATORIAL

Administration  
Karen Vetter  
Chief Administrator,  
Exhibitions and Curatorial  
April Gutierrez  
Administrative Assistant

## Africa, Oceania and the Americas

Frances Marzio  
Curator,  
The Glassell Collections  
Chelsea Dacus  
Assistant Curator,  
Pre-Columbian Collection

## American Painting and Sculpture

Emily Ballew Neff  
Curator  
Kaylin Weber  
Curatorial Assistant  
Clifford Edwards  
Administrative Assistant

## Antiquities

Frances Marzio  
Curator  
Chelsea Dacus  
Assistant Curator

## Asian Art

Christine Starkman  
Curator  
Felicia Yao  
Curatorial Assistant  
Esmeralda Salinas  
Administrative Assistant

## European Art

Edgar Peters Bowron  
The Audrey Jones Beck  
Curator of European Art  
Helga Aurisch  
Curator  
Teresa Harson  
Coordinator

## Exhibitions

Deborah Roldán  
Assistant Director  
April Gutierrez  
Administrative Assistant

## Film and Video

Marian Luntz  
Curator  
Tracy Stephenson  
Assistant Curator  
Ray Gomez  
Community Outreach and  
Administration Assistant

## Islamic Art

Christine Starkman  
Interim Curator

## Latin American Art and the International Center for the Arts of the Americas (ICAA)

Mari Carmen Ramírez  
The Wortham Curator of  
Latin American Art and  
Director, International  
Center for the Arts of  
the Americas  
Michael Wellen  
Assistant Curator  
Rachel Mohl  
Curatorial Assistant  
Bonnie Van Zoest  
Assistant and ICAA Project  
Administrator  
María Gaztambide  
Director, ICAA Documents  
Project and Senior Research  
and Publications Associate  
Marcela Guerrero  
Research Coordinator  
Nora Heymann  
Copyrights Coordinator  
Maria McGreger  
Research/Technical Assistant  
Marie Rodriguez  
Technical Assistant  
Yvonne Zepeda  
ICAA Documents Project  
Technical Assistant

## Modern and Contemporary Art

Alison de Lima Greene  
Curator  
Sarah Schultz  
Curatorial Assistant

## Modern and Contemporary Decorative Arts and Design

Cindi Strauss  
Curator  
Christine Gervais  
Associate Curator

## Photography

Anne Wilkes Tucker  
The Gus and Lyndall  
Wortham Curator of  
Photography  
Yasufumi Nakamori  
Associate Curator  
Allison Pappas  
Curatorial Assistant  
Del Zogg  
Manager, Works on Paper  
and Photography Collections  
and Study Center  
Jason Dibley  
Cataloguer  
Marianne Stavenhagen  
Administrative Assistant

## Prints and Drawings

Dena Woodall  
Assistant Curator  
Rebecca Dunham  
Curatorial Assistant  
Del Zogg  
Manager, Works on Paper  
and Photography Collections  
and Study Center  
Clifford Edwards  
Administrative Assistant

## Renaissance and Baroque Painting/Sarah Campbell Blaffer

Foundation  
James Clifton  
Curator  
Esmeralda Salinas  
Administrative Assistant

## EDUCATION

Margaret Mims  
Interim Education  
Director  
Kat Hastings  
Assistant to the Director

## Family Programs

Kris Bergquist  
Manager  
Tiffany Chen  
Assistant  
Elizabeth Roath  
Coordinator  
Zully Wisniewski  
Guide

## Kinder Foundation

Education Center  
Jennifer Beradino  
Manager  
Clare Hulfish  
Alexandra Irrera  
Assistants  
Natalie Svacina  
Coordinator

## Public Programs

Margaret Mims  
Associate Education  
Director  
Jay Heuman  
Coordinator  
Sara Wheeler  
Assistant

## School Programs

Jason Moodie  
Manager  
Ross Heidecker  
Assistant

## Docent and Tour Programs

May Fisher  
Senior Manager  
Amy Wolf  
Manager  
Lindsey Boan  
Coordinator  
Madelyn Strubelt  
Tour Scheduler

## On-Call Educators

Christi Bruecher  
Rita Curran-Whiteman  
Cheryl Evans  
Karen Harman  
Heather Heath  
Sandra Jacobs  
Armando Rodriguez  
Debbie Simon  
LuAnn Turley

## HIRSCH LIBRARY

**Jon Evans**  
**Director**  
Alice Jenkins  
*Associate*  
Sarah Long  
*Acquisitions Assistant*  
Edward Lukasek  
Joel Pelanne  
*Catalog Librarians*  
Sunyoung Park  
*Assistant*  
Cheryl Payne  
*Technical Services Librarian*  
Diane Sandberg  
*Cataloging Assistant*  
Samantha Vacanti  
*Serials and Reference Assistant*  
Lynn Wexler  
*Reference Librarian*

## MARKETING AND COMMUNICATIONS

**Mary Haus**  
**Director**  
Bene Eaton  
*Advertising Manager*  
Kerry Ingram  
*Web Coordinator*  
Kelly Laskosky  
*Senior Editor*  
Amy Lowman  
*Publicist*  
Anthony Reynolds  
*Graphic and Web Designer*  
Vanessa Ramirez-Sparrow  
*Assistant*  
Gwen Watkins  
*Marketing and Promotions Manager*

## MEMBERSHIP AND GUEST SERVICES

**Jennifer Garza**  
**Director**  
Valerie Higgins  
*Associate*  
Kristi Marchand  
*Manager*  
Rebecca Benitez  
*Assistant Manager*  
Ryan Hernandez  
*Assistant*  
Sarah Baburi  
Sharon Barile  
Cassandra Bradley  
Annie Broaddus  
Diana Cortez  
Cristina Gonzalez

Jarrett Ivey  
Tanya Ivory Mayes  
Jack Lucas  
Maybelline Mallory  
Dionesia Narvios  
Robert Newcomb  
Rosemarie Pesodas  
Reginald Thomas  
Daniel Tyler  
Kate Van Cleef  
*Attendants*  
William Short  
*Senior Attendant*

## Membership

**Kristina Bergeron**  
**Assistant Director**  
Brenda Gausch  
*Benefits and Events Coordinator*  
Jyoti Patel  
*Administrative Assistant*

## PUBLICATIONS

**Diane Lovejoy**  
**Director**  
Michelle Dugan  
*Associate Editor*  
Christine Manca  
*Assistant Director*  
Kem Schultz  
*Editorial Assistant*

## GRAPHICS

**Phenon Finley-Smiley**  
**Manager**  
Graciela Constanza  
Amy Elliott  
*Senior Designers*  
Marisa Avelar  
*Associate Designer*  
Chick Bianchi  
*Production Specialist*

## DESIGN

**Jack Eby**  
**Exhibition Design Director**  
Harol Carrillo  
Richard Hudgins  
*Lighting Technicians*  
Bill Cochran  
*Exhibition Designer*  
Wesley Jefferson  
*Senior Lighting Technician*

## OFFICE OF THE ASSOCIATE DIRECTOR, ADMINISTRATION

### Willard Holmes

**Associate Director**  
Marlene Hoffheiser  
*Executive Assistant/Projects Coordinator*  
Carlotta Ramirez,  
*Policy and Compliance Administrator*

## ARCHIVES

**Lorraine Stuart**  
**Director**  
Sarah Powell  
*Assistant Archivist*  
Sarah Shipley  
*Digital Archivist*

## BUILDING AND GROUNDS

**Henry Griffin**  
**Building Operations Director**  
Chelsea Kucinski  
*Administrative Assistant*  
Mike Pierce  
*Associate Building Operations and Production Director*  
Andrew Spies  
*Museum Facilities Manager*

## Building Engineers

Florin Dragan  
Celestino Garcia  
Jim Rightmire  
Vernon Wells, III  
*Team Leaders*  
Joe Calderon  
Leonard Chapa  
Juan Garza  
Bernie Rodriguez  
Ricky Rodriguez  
Petre Salajan  
*Lead Technicians*  
Fred Southard  
*Technician I/Administrator*  
Larry Farr  
*Technician I*  
Alfredo Diego  
*Technician II*  
James Barber  
Sorin Coman  
Anselmo Estrada  
David Hernandez  
Liviu Niculae  
Guillermo Perez  
Mohan Singh  
Miladin Vidojevic

Vernon Wells, Jr.  
*Technicians III*  
Paul Fatu  
Oscar Magana  
Kyle Schuenemann  
Matthew Sieger  
Nereo Sifuentes  
Giovanni Stratulat  
*Apprentices*  
David Schmitz  
*Facilities Coordinator, Rosine*

## Building Services and Housekeeping

Sergio Carreon  
*Housekeeping Manager*  
Orlando Martinez  
Rogelio Morales  
*Housekeeping Supervisors*  
Ron Armfield  
Lucio Espinal  
Bob Evans  
Jesse Hernandez  
Carmen Montano  
Gabriel Ramos  
Rene Rivera  
*Building Services Assistants*  
Jorge Alfaro  
Maria Alvarado  
Ana Argueta  
Michael Cruz  
Jose Davila  
Maria Escobar  
Liliana Gomez  
Marta Granados  
Veronica Guadarrama  
Laura Hernandez  
Maria Herrera  
Daniel Jones  
Austin Lee  
Narciso Orellana-Sorto  
Silvia Ostorga  
Victoriano Perez  
Ana Ramirez  
Maria Rosales  
*Custodians*  
Camilo Palma  
*Lead Custodian and Floor Technician*

## Exhibit Production

**Lucian Salajan**  
**Manager**  
Alfonso Cipriano  
Don Starns  
*Carpenters/Technicians*  
Radu Runcanu  
*Painter/Carpenter*  
William Witte  
*Painter/Technician*

## HUMAN RESOURCES

**Sheila Armsworth**  
**Director**  
Edna Chan  
*Benefits Administrator*  
Susan Farrell  
*Manager*  
Perla Mancillas  
*Recruiting and Benefits Coordinator*  
Carole Pavlik  
*Senior Coordinator*  
Rachel Seeley  
*Assistant*  
Marisa Zuniga  
*Representative*

## INFORMATION TECHNOLOGY

**Shemon Bar-Tal**  
**Chief Technology Officer**  
Jill Aremband  
*Director*  
Albert Diaz  
*Support Center Technician*  
Quenton Elliott  
*Network Support Specialist*  
Tom Howell  
*Network Systems Architect*  
David Knickerbocker  
*Senior Support Center Technician*  
Cheryl Lee  
*Network Security Manager*  
Tim Luu  
*Network Administrator*  
Taushehi McClure  
*Network Communications Specialist*  
Edward Nelson  
*Network Security Analyst*  
Phillip Parks  
*Support Center Manager*  
Christina Pierce  
*Purchasing and Inventory Manager*  
Chris Pratt  
*Web Developer*  
Richard Ramirez  
*Support Center Analyst*  
Edith Stone  
*Software Trainer*  
Dave Thompson  
*Database and Business Intelligence Manager*  
Dat Truong  
*Web Developer*

**INFORMATION**

**TECHNOLOGY—continued**

**Audio-Visual**

**MariAlice Grimes**

*Manager*

Omar Al-Bochi  
Karim Ghonima  
Ralph Kaethner  
*Technicians*

**Office Services**

**Patsy Gonzales**

*Supervisor*

Tony Domingo  
*Mail Services Technician*  
Blanch Rodriguez  
*Administrative Receptionist*  
Laura Rodriguez  
*Mail Room Coordinator*

**PHOTOGRAPHIC AND IMAGING SERVICES**

**Marty Stein**

*Manager*

Flora Brooks  
*Rights and Reproduction Administrator*  
Tom Dubrock  
*Senior Collection Photographer*  
Veronica Keyes  
*Administrative Assistant*  
Matthew Lawson  
*Digital Imaging Projects Coordinator*  
Margaret McKee  
*Image Librarian*  
Will Michels  
*Collection Photographer*  
Albert Sanchez  
*Digital Imaging Specialist*

**PREPARATIONS**

**Dale Benson**

*Chief Preparator*

Michael Kennaugh  
*Senior Preparator/Administrator*  
Ken Beasley  
Richard Hinson  
*Senior Preparators*  
Terry Andrews  
Michael Crowder  
Curtis Gannon  
Chris Huron  
Russ Lane  
Ole Petersen

Jason Storrs  
*Associate Preparators*

Daniel Chaffee  
Joseph Cowart  
Robert Kimberly  
*Preparators*  
Doug Romans  
*On-Call Preparator*  
Brooke Barclay  
*Framing Coordinator*  
August Di Stefano  
*Framing Technician*  
Daniel Estrada  
*Senior Framing Technician*  
Frances Trahan  
*Mountmaker*

**REGISTRATION**

**Julie Bakke**

*Chief Registrar*

Minerva Carmona  
*Administrative Assistant*

**Collections**

**David Aylsworth**

*Registrar*

Geoffrey Dare  
*Senior Assistant Registrar, Incoming Loans*  
Phyllis Hastings  
*Associate Registrar, New Accessions*

Jen Levy

*Assistant to the Registrar*

Lindsay Marino  
*Assistant Registrar, Incoming Loans*

Merrienne Timko  
*Data Standards Manager*

Linda Wilhelm  
*Associate Registrar*

Maggie Williams  
*Assistant Registrar, Outgoing Loans*

**Exhibitions**

**Kathleen Crain**

*Registrar*

Nadia Abdul Ghani  
*Assistant to the Registrar*  
John Obsta  
*Associate Registrar*  
Elspeth Patient  
*Assistant Registrar*

**RETAIL**

**Patricia Smith**

*Retail Operations Director*

Bernard Bonnet  
*Book Buyer*  
Mel Cronenwett  
*Inventory Assistant*  
Andrew Grocock  
*Manager, Inventory and Receiving*  
Suzanne Harrison  
*Manager, MFAH Stores*  
Jonathan Storm  
*Warehouse Assistant*  
Barbarah Viles  
*Retail Administrator*  
Logan Wilcox  
*Warehouse Assistant*  
Barbarah Viles  
*Retail Administrator*  
Misha Burgett  
Maricela Covarrubias  
Michele Cruz  
John George  
Heather Layne  
Darin Montemayor  
Shelby Rodriguez  
Bill Voss  
*Sales Assistants*

**SECURITY**

**Dave Webb**

*Director*

Mona Jones  
*Office Manager*  
Andrew Perez  
Kevin Rapp  
*Assistant Directors*  
Lemuel Bulawin  
Franklin Collantes  
Adam Gutierrez  
Duncan Hart  
Mark Randle  
Daniel Williamson  
*Security Supervisors*  
Nevelyn Williams  
*Security Manager, Night*  
Ivory Brown  
Deborah Hilscher  
Louis Jackson  
Ivery Malveaux  
Carlos Morales-Pereira  
Joyce Mumphord  
Teresita Ruiz  
Robert Tumaliuan  
Paula Waldon  
Cheryl Williams  
Wayne Wright  
Mary Wylie

**Console Monitors**

Florencia Aguila  
Danilo Alviar  
Grace Antao  
Rudy Antao  
Sylvia Banay  
Felipe Barredo  
Lolita Battin  
Marlon Bonifacio  
Emmanuel Borja  
Grigory Bykov  
Beatrice Cadelinia  
Benedicto Capalad  
Alice Carmona  
Jose Casallo  
Guadalupe Cavazos  
Virgilio Cortez  
Elsie Corteza  
Vicky Cruz  
Mario Cuellar  
Pauline Davis  
Emma De Guzman  
Paulita Del Gallego  
Gloria Del Rosario  
Carl Dequito  
Sotero Dolormente  
Alma Ebarle  
Estelita Estrada  
Rodolfo Fornillos  
Darren Freeman  
Kay French  
Amelia Galvan  
Regina Gomez  
Alma Harder  
Richard Hayes  
Thomas Howard  
Bibiana Ilome  
Virginia Jimenez  
Sammie Johnson  
Lerma Legaspi  
Reynaldo Legaspi  
Michelle Loring  
Analie Lucasan  
Leticia Magno  
Baltazar Malaran  
Joseph Malunch  
Alvin Manalese  
Guidomer Manuel  
Ernesto Mapeso  
Mila Martinez  
Reynaldo Martinez  
Charles McGlaun  
Emeteria Mendoza  
Osvaldo Montes  
Rosalinda Montes  
Alexander Morales  
Blandina Narciso  
Francisco Narvios  
Vicente Natividad

**Aneta Niculae**

Timothy O'Loughlin  
Ana Oprean  
Nilda Ortega  
Basilio Paningbatan  
Genaro Pesodas  
Mechelle Quaglietta  
Manuel Querido  
Sylvia Ramirez  
Florente Respicio  
Elizabeth Rodriguez  
Maria Rodriguez  
Maxita Rodriguez  
Holly Ross  
Victor Saldon  
Jason Salinas  
Julius Santos  
Maria Santos  
Miguel Saruca  
Joselito Solis  
Dawn St. Andrassy  
Bill Stephenson  
Vaska Stoeva  
Vicente Tan  
Luke Tangdol  
Andres Tarol  
Arcelia Tarol  
Antonio Tenio  
Egward Thomas  
Luz Tibus  
Milagros Tumaliuan  
Lilia Velmonte  
Leonila Villacorte  
Armando Villegas  
Eleanor Villegas  
Rose Walker  
Rodolfo Yap  
Judy Zanoria  
*Security Officers*

**SPECIAL EVENTS**

**Linda Kuykendall**

*Director*

Karen Alston  
*Senior Coordinator*  
Whit Bones  
*External Engagement Liaison*  
Nerissa Gomez  
Tatiana Rivest  
*Coordinators*  
Jerry Jones  
*On-Call Coordinator*  
Jose Leal  
*Office Manager*

**VOLUNTEER SERVICES**

Lesleigh Gilmour  
**Manager**  
 Brooke Manning  
*Coordinator*

**OFFICE OF THE ASSOCIATE DIRECTOR, DEVELOPMENT**

Amy Purvis  
**Associate Director**  
 Rebecca Little Hunt  
*Executive Assistant*  
 Ashleigh Holloway  
 Sarah Suarez  
*Coordinators*

**Annual Campaigns**

Anissa Cordova  
**Manager**  
 Lauren Walstad  
*Coordinator*

**Corporate Relations**

Kimball Tyson  
**Director**  
 Gillian Rose  
*Development Associate*

**Development Special Events**

Ashley Sneed  
**Director**  
 Kathryn Brill  
*Associate*  
 Julia Oettinger  
 Katie Spicer  
*Coordinators*

**Development Writing**

Joshua Bowen  
*Senior Writer*

**Donor Services**

Tammy Largent  
**Director**  
 Tim Hsu  
 Shane Platt  
 Caitlin Williams  
*Data Processors*  
 Michael Clements  
*Manager*  
 JoAnne Herrington  
*Donor Database Manager*  
 Rachel Karstens  
*Donor Database Coordinator*

**Foundation and Government Grants**

Lisa Powell  
**Manager**  
 Dorie Shellenberger  
*Writer*  
 Robin Keim  
*Coordinator*

**Patron Groups**

Emily Klim  
**Manager**  
 Julia Domning  
*Coordinator*  
 Gillian Rose  
*Development Associate*

**Special Gifts**

Valerie Greiner  
**Director**  
 Jessica Rawlinson  
*Development Associate*

**OFFICE OF THE ASSOCIATE DIRECTOR, INVESTMENT AND FINANCE**

Gwendolyn H. Goffe  
**Associate Director**  
 Maggie Schutzka  
*Executive Assistant*

**ACCOUNTING**

Marchell King  
**Controller**  
 Adam Bennett  
*Payroll Supervisor*  
 Michelle Buchanan  
*Accounts Payable Supervisor*  
 Reginald Carter  
**Manager**  
 Clarkie Cummings  
*Accounts Payable Specialist*  
 Kathy Dishman  
*Assistant*  
 Randall Dorn  
*Accountant, General*  
 Laura Howitt  
*Cash Receipts Clerk*  
 Lonnie Lew  
*Assistant Controller*  
 Minnie Lugo  
*Accounts Payable Coordinator*  
 Stella Rivera  
*Payroll Coordinator*  
 Stephanie Rogers  
*Senior Accountant*

**INVESTMENTS**

Darren Bartsch  
**Officer**  
 Thomas Crawford  
*Analyst*

**BAYOU BEND COLLECTION AND GARDENS**

Bonnie A. Campbell  
**Director**  
 Caryn Fulda  
*Assistant to the Director*  
 Brinn Moore  
*Administrative Assistant*

**Curatorial**

Michael Brown  
**Curator**  
 Remi Dyll  
*Curatorial and Programs Liaison*

**Education**

Jennifer Hammond  
**Director**  
 Joey Milillo  
*Programs Manager*  
 Martha Rogers  
*Assistant*

**Facilities**

O.B. Dyer  
**Director**  
 Sue Canup  
*Administrative Assistant*  
 Billy Gipson  
*Operations Assistant, Visitor and Education Center*  
 Deana Mendoza  
*Custodian*  
 Ruben Obregon  
*Facilities and Security Assistant*  
 Juana Zapata  
*Custodian, Visitor and Education Center*

**Gardens**

Bart Brechter  
**Curator**  
 Sue Canup  
*Administrative Assistant*  
 Eduardo Castaneda  
 Raymundo Castaneda  
 Ramiro Rangel-Perez  
 Rafael Ruiz  
 Gerardo Ruiz-Martinez  
*Gardeners*

**Kitty King Powell Library**

Margaret Culbertson  
**Director**  
 Norma Chaires  
*Project Associate, William J. Hill Texas Artisans and Artists Archive*  
 Helen Lueders  
*Assistant*  
 Christina Macal  
*Temporary Project Assistant*  
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*Instructors*





**BABANKI**  
*Elephant Mask*, 20th century  
Wood  
Museum purchase funded by  
the Alfred C. Glassell, Jr.  
Accessions Endowment Fund  
2013.213

The Cameroon Grasslands are known for remarkable wood masks worn in dances performed at funeral services and annual festivals. Babanki peoples consider the elephant and the leopard to be royal animals, so the masks depicting these creatures are exclusive to certain exalted lineages and therefore rare. The elephant is also considered a protector from enemies and sorcery. In the dances, the elephant's movements are dignified and measured in line with his status.

*Museum hours:*

*Tuesday and Wednesday,*

*10:00 a.m. to 5:00 p.m.*

*Thursday, 10:00 a.m. to 9:00 p.m.*

*Friday and Saturday,*

*10:00 a.m. to 7:00 p.m.*

*Sunday, 12:15 to 7:00 p.m.*

*The Lillie and Hugh Roy Cullen*

*Sculpture Garden is open every day,*

*9:00 a.m. to 10:00 p.m.*

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DEDICATION  
AND COMMITMENT.

