

MFA **H**

*The Museum of Fine Arts, Houston*

ANNUAL  
REPORT  
2014–2015

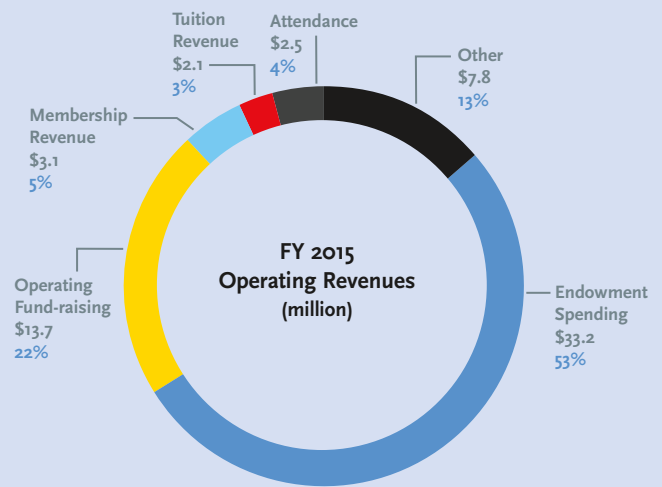


# MFAH

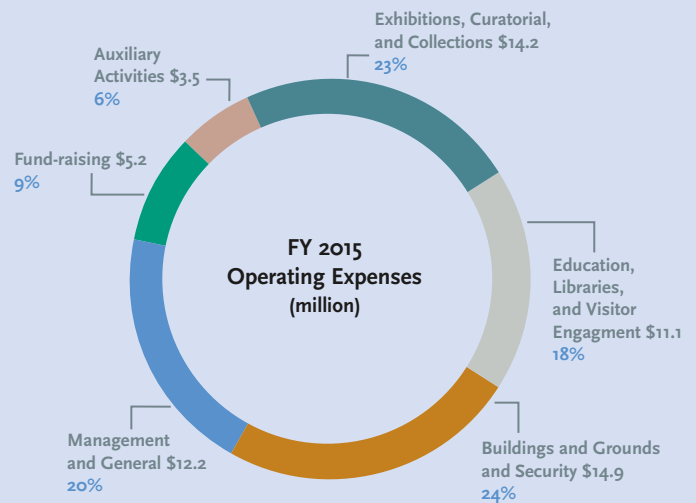
## BY THE NUMBERS

July 1, 2014–June 30, 2015

- **908,000** visits to the Museum, Bayou Bend Collection and Gardens, Rienzi, and the Glassell School of Art
- **112,000** visitors and students reached through learning and interpretation programs
- **10,300** local college students received free access to the MFAH
- **41,000** schoolchildren and their chaperones received free tours of the MFAH
- **98** citywide community partners collaborated with the MFAH
- **1.8 million** visits recorded at mfaah.org
- **134,000** people followed the MFAH on social media
- **191,000+** online visitors accessed the Documents of 20th-Century Latin American and Latino Art Website
- **71,490** visitors attended landmark exhibition *Monet and the Seine: Impressions of a River*
- **27,780** household members supported the MFAH
- **1,000+** volunteers served the community
- **630** permanent and temporary staff employed by the MFAH



Total Revenues: \$62.4 million



Total Expenses: \$61.1 million

**ANNUAL REPORT**  
 JULY 1, 2014–JUNE 30, 2015



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### COMMITTEE CHAIRMEN

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June 30, 2015, marked the passage of yet another remarkable year in the history of our institution. Among many milestones, one stands out as a signal achievement of this community enterprise: the public unveiling in January 2015 of the ambitious

plans for the Museum's campus expansion. More than five hundred trustees, civic and cultural leaders, and Museum staff examined the models and drawings created by architects Steven Holl Associates and Lake | Flato showing how the fourteen-acre Susan and Faye S. Sarofim Campus will look in 2019, when the new Nancy and Rich Kinder Building, the new Glassell School of Art, the new Sarah Campbell Blaffer Foundation Center for Conservation, and the new Brown Foundation, Inc., Plaza will be completed. The plans, detailed on subsequent pages, were greeted with enthusiastic coverage in the international press.

The context for this expansion is provided by another milestone: the Museum's net assets, as measured by customary accounting standards, grew this year to some \$1.53 billion, not including the value of our art collections, which surpasses that figure handsomely. This financial strength, coupled with sound fiscal practices, overseen by Chief Financial Officer Eric Anyah, enables us to perform our mission of community service at the highest level of excellence at the Museum, Bayou Bend, Rienzi, and the Glassell School of Art—all of which saw strong attendance as well as an increase in the number of visitors who enjoy free access. Extensive program-

ming by our Learning and Interpretation Department, directed by Chairman Caroline Goeser, and the free admission extended to more than a third of the 908,000 visits, was supported by \$13.7 million in donations for operations, overseen by Chief Development Officer Amy Purvis and her staff, a tremendous result in the context of the fund-raising for the Museum's campus expansion project. As always, the Trustees, led by Chairman Richard D. Kinder, set the standard of philanthropy that elevates our Museum and city to a unique stature.

The year was distinguished by exceptional exhibitions. Jesús Rafael Soto's *Houston Penetrable* delighted our visitors in summer 2014. The construction of Soto's last and largest work, realized posthumously, was commissioned by Mari Carmen Ramírez, Wortham Curator of Latin American Art, and overseen brilliantly by Chief Operating Officer Willard Holmes and Chief Preparator Dale Benson. The sound of joy filled the Caroline Wiess Law Building for the entire summer, and we look forward to reinstalling this work again in the near future. Curator Helga Kessler Aurisch conceived and organized the illuminating *Monet and the Seine: Impressions of a River*, the first large exhibition devoted to the river that was the defining feature of Claude Monet's life and career. Featuring pairs, triptychs, and quartets of canvases with similar motifs, the exhibition demonstrated, among other things, that Monet discovered his signature device—the Rorschach-esque reflection of sky and landscape below the horizon—as early as 1873, much earlier than the better-known series of water-lily paintings of 1900 and later.

Partnerships with sister museums brought us two extraordinary exhibitions charting more than five centuries of courtly patronage—*Treasures from Korea: Arts and Culture of the Joseon Dynasty, 1392–1910* and *Habsburg Splendor: Masterpieces from Vienna’s Imperial Collections*. The exhibitions were studies in contrast, from the restrained expression and strict codes of representation of Korean Buddhist art of the Joseon dynasty to the lavish exuberance and rich materials of Habsburg taste. Among many delights, *Habsburg Splendor* brought to Houston an unparalleled gallery of Italian sixteenth-century painting, with masterpieces by Titian, Correggio, Tintoretto, and Caravaggio. *Spectacular Rubens: Paintings and Tapestries from the “Triumph of the Eucharist” Series*, the first exhibition of tapestries to be mounted in Houston, displayed a related aspect of Habsburg taste, this time the exquisite paintings and heroic tapestries commissioned by the sovereign of the Spanish Netherlands, Isabel Clara Eugenia, daughter of Spanish Habsburg King Phillip II, for her favorite convent in Madrid. Many longtime visitors commented that Cullinan Hall had never looked better than when painted in what we now call “Bomford Blue,” in recognition of Curator David Bomford’s handsome installation.

*Unfolding Worlds: Japanese Screens and Contemporary Ceramics from the Gitter-Yelen Collection* represented another first—the most extensive exhibition of Japanese screens to be held in recent times. Selected and installed by Curators Christine Starkman and Cindi Strauss, the display reflected the lifelong study and connoisseurship of Dr. Kurt Gitter and Alice Yelen Gitter. *For a New World to Come: Experiments in Japanese Art and Photography, 1968–1979* provided a very different look at Japanese culture—the momentous decade of social change and

artistic experimentation that marked the 1970s. Curator Yasufumi Nakamori conceived and executed this pathbreaking and award-winning exhibition, which also traveled to New York, where it was seen at the Japan Society and the Grey Art Gallery of New York University. Two pop-up exhibitions enabled us to present the work of two acclaimed artists in small but cogent gallery installations: *Mona Hatoum: Twelve Windows* and *Pablo Bronstein: We Live in Mannerist Times*. The proficiency of our exhibition staff, overseen by Assistant Director Deborah Roldán, allows us to take advantage of opportunities at short notice, providing nimble and varied programming not seen elsewhere.

Exhibitions of two private collections created by donors closely affiliated with the Museum explored related aspects of the modernist movement in America. Through works on paper by the artists who coalesced around the photographer and gallerist Alfred Stieglitz, the collection formed by Life Trustee Alice Simkins charts the interpretation of European modernism among advanced American artists during the years of World War I. Through the work of allied photographers, the Michael and Michele Marvins collection charts the development of photography throughout the twentieth century, in iconic images made by European and American photographers. Curator Alison de Lima Greene catalogued the Simkins collection, while Curators Anne Wilkes Tucker and Malcom Daniel oversaw the catalogue of the Marvins collection.

These projects are the result of the advisory roles our staff have long enjoyed with our community of collectors, as evidenced by the outpouring of *Gifts in Honor of Anne Wilkes Tucker* upon the occasion of her retirement.

Serving as the Gus and Lyndall Wortham Curator of Photography, Anne Tucker worked with collectors and donors to accumulate more than thirty thousand photographs during her thirty-nine-year career at the Museum, creating a distinctive collection, one of the most celebrated in the country, that features the work of young, emerging photographers and that of documentary and commercial photographers alongside images by the leading photographers of the past 150 years. Edgar Peters Bowron, the Audrey Jones Beck Curator of European Art, retired after a distinguished nineteen-year career, leaving behind several notable acquisitions. Chief among them are Rembrandt van Rijn's *Portrait of a Young Woman* and Gustave Courbet's *The Gust of Wind*.

In addition, curators mounted more than a dozen displays from the permanent collection. Two deserve special mention: Curator Chelsea Dacus's *Fangs, Feathers and Fins: Sacred Creatures in Ancient American Art* and Mari Carmen Ramírez's *Cosmic Dialogues: Selections from the Latin American Collection*. Both exhibitions were memorable.

Her Excellency Sheikha Hussah Sabah al-Salem al-Sabah presided over the opening of a larger set of galleries devoted to the long-term loan, now of nearly three hundred objects, from the Dar al-Athar al-Islamiyyah in Kuwait. This handsome display, conceived by Salam "Sue" Kaoukji and Giovanni Curatola, with Aimée Froom, our Curator of Art of the Islamic Worlds, now constitutes the most comprehensive installation of Islamic art, from the eighth to the eighteenth century, from Spain to Central Asia, to be seen in the middle of the country. It is the

impressive result of an enduring collaboration between our two institutions.

The Museum is fortunate to have received a number of important gifts of works of art during the 2014–2015 fiscal year: outstanding among them were the more than 150 gifts in honor of Anne Tucker; an exquisite Persian portrait miniature given by Nasrin and Abolala Soudavar; an equally fine English portrait miniature given by Cecily Horton; and an unusual Maya figurine given by Frank Carroll. Dennis and Jill Roach generously funded the purchase of the first drawing by Théodore Géricault to enter the collection, as well as the startling album of photographs by Guillaume-Benjamin-Amand Duchenne de Boulogne and Adrien Tournachon. The Gitter-Yelen Foundation gave a two-panel folding screen by the renowned eighteenth-century painter Soga Shōhaku, and Kurt and Alice Gitter gave a hanging scroll by the nineteenth-century master Nakahara Nantenbo.

As always, One Great Night in November made possible a number of acquisitions donated by Houston's finest men: the Olmec *Seated Figure* extends our representation of that great Mesoamerican culture; and the handsome plaster bust by Jean-Antoine Houdon, *John Paul Jones*, simultaneously amplifies our eighteenth-century holdings in French and American art. Similarly, the hugely successful Art of the Islamic Worlds Gala provided the occasion for the acquisition of a bounty of works, from a large sandstone Mughal architectural relief to a diminutive jeweled Mughal bottle, from a silk and gold Ottoman voided velvet panel that perhaps furnished a palace, to a lively Zand dynasty painting of a dancing girl that furnished a coffee house in Iran. Chairman



Emeritus Cornelia C. Long and her husband, Meredith, presented a striking painting on paper by Richard Diebenkorn in memory of our former director Peter C. Marzio, “a beautiful work honoring a beautiful man and wonderful friend.”

Our exhibition on the English country house *Houghton Hall* inspired two purchases of decorative arts: a muscular hall bench in Virginia walnut designed by William Kent, the greatest English designer of the first half of the eighteenth century, and a nine-foot gilt pine and beech sofa designed by Robert Adam and executed by Thomas Chippendale, the greatest British designers of the second half of the eighteenth century. Two drawings purchased by the Museum deserve special attention: a nude by Baccio Bandinelli and one of J.A.D. Ingres’s largest, and most elaborate, portrait drawings.

Finally, some of the most impressive purchases were made by Curator Frances Marzio: a fine Roman portrait head in the archaic style, and two carvings made in Africa—a Kuyu head from the nineteenth century and a Guru double-face mask surmounted by a female figure, dating from c. 1932.

During fiscal year 2015, the staff of 630 professionals was supplemented by more than 1,000 docents, volunteers, and members of the Museum’s Guild, who welcomed 908,000 visits to our various facilities by an increasingly diverse audience, one that mirrors more closely the various communities in our multi-county metropolitan area. Our operations required an expenditure of \$61.0 million, of which \$33.2 million (53% of the \$62.3 million revenue total) was provided

by the Museum’s endowment and \$13.7 million (22% of revenue) by fund-raising and gifts, and \$11.0 million (18% of revenue) was derived from earned income. The City of Houston allocated \$855,672 (1.4% of revenue) in Hotel Occupancy Tax funds to the Museum.

We acquired 863 works of art: 624 as gifts valued at \$5.1 million and 239 as purchases costing \$22.3 million. The value of the endowment stood at \$1.14 billion on June 30, 2015.

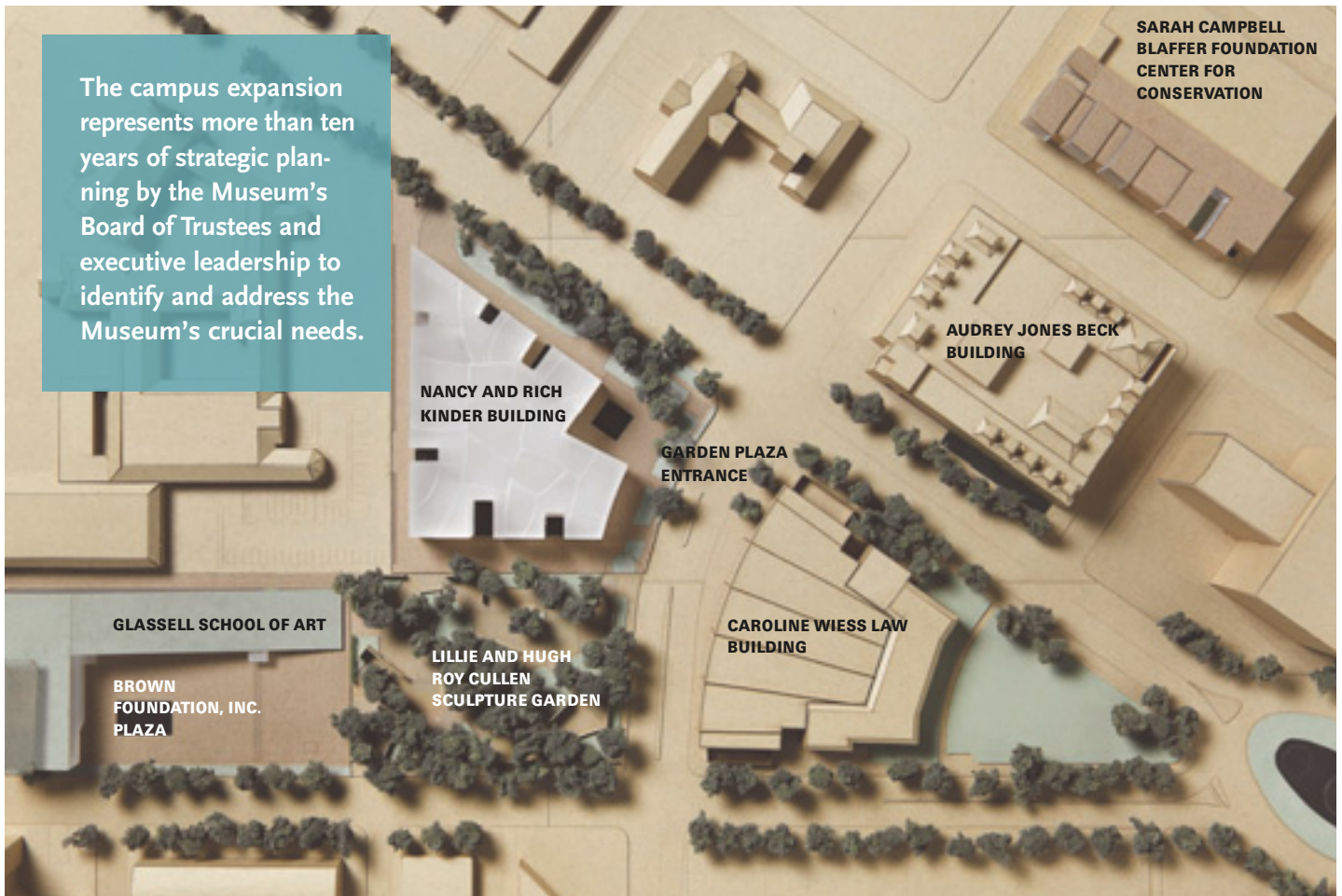
As it was true in the preceding fiscal year, the administration spent much of its time working with planners, engineers, architects, and estimators overseeing plans for the campus redevelopment, a process managed by Mr. Holmes under the direction of Mr. Kinder. Mrs. Long worked hand in hand with Ms. Purvis to set the course for the Campaign for the Museum of Fine Arts, Houston, which had received, as of June 30, 2015, \$359.5 million in pledges and individual gifts toward our goal of \$450 million.

This publication provides an introduction to the many accomplishments of our staff and volunteers, as well as the contributions of our nearly one hundred trustees and thousands of Museum members. It can only hint at the more than 900,000 unique experiences visitors encountered at the main campus, the two house museums, and the Glassell School of Art. On behalf of our entire organization, I thank everyone who participated in this marvelous community endeavor, unquestionably one of the most impressive in the country.

—Gary Tinterow

## THE CAMPAIGN FOR THE MUSEUM OF FINE ARTS, HOUSTON

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



### THE SUSAN AND FAYEZ S. SAROFIM CAMPUS

On January 13, 2015, the Museum of Fine Arts, Houston, publicly announced plans to dramatically redevelop its fourteen-acre campus and to create new spaces in which the public can engage with art as well as participate in educational programs and performances. The master plan includes three new structures: the Nancy and Rich Kinder Building for modern and contemporary art; a new building for the Glassell School of Art; and the Sarah Campbell Blaffer

Foundation Center for Conservation. Along with ample green spaces, underground parking, and seamless connections to the Lillie and Hugh Roy Cullen Sculpture Garden and the Caroline Wiess Law and Audrey Jones Beck buildings on the main campus, the new master plan will strengthen the Museum's already commanding presence in the heart of Houston. The entire campus will be named for Susan and Fayez S. Sarofim in honor of his extraordinary \$70 million gift to the Campaign.



### THE NANCY AND RICH KINDER BUILDING

Over the past three decades, the Museum's encyclopedic permanent collection has grown exponentially. More than one half of the artworks in the collection were created since 1900. Because more than 60 percent of the Museum's accessions endowment funds are restricted to the purchase of art from 1900 and later years, modern and contemporary art is destined to be the fastest-growing part of the collection for the foreseeable future. Put simply, there is not enough physical space within the institution's current facilities to accommodate and exhibit these important holdings, which largely are hidden from public view. As the centerpiece of the new Sarofim Campus, the Kinder Building will provide dedicated gallery space for the modern and contemporary collections across various media.



### A NEW AND EXPANDED GLASSELL SCHOOL OF ART

The Museum has operated an art school since 1927. Since the opening of a dedicated facility in 1979, enrollment in the school's programs has tripled. Classes run at full capacity, with demand at an all-time high, and each year the school must turn away students. The Glassell Junior School, which serves children ages three through eighteen, is housed in a separate building at the farthest northwest corner of the campus, which inhibits easy, convenient access to the Museum's galleries. A unified and expanded School will provide exceptional resources for art students of all ages.



### THE SARAH CAMPBELL BLAFFER FOUNDATION CENTER FOR CONSERVATION

For the past twenty years, the Museum's conservation laboratories and studios were housed in two separate locations: in the Audrey Jones Beck Building and in the Rosine Building, located three miles north of the main campus. These facilities were always intended to be temporary solutions to the ongoing problem of insufficient spaces for conservation studies and treatments. The previous facilities provided less-than-optimal working conditions for the conservation department and inhibited the necessarily close relationship that must develop among curators, visitors, and conservators. With the addition of the Center for Conservation, the Museum will achieve its long-held goal of having a consolidated conservation staff that has complete access to all the equipment required to examine and conserve works of art.

This ambitious plan will be fulfilled thanks to the unparalleled generosity of Houston's philanthropic community. Our Museum is in the enviable position of receiving some 98 percent of its annual operating budget— more than half of its income from our endowment— from the individual philanthropists, trustees, foundations, corporations, members, and casual visitors who comprise our audience. Now at \$61.0 million, the annual budget will rise by nearly 10 percent when all the anticipated facilities come online. The \$100 million additional endowment for operations, included as an integral part of our capital campaign, will therefore be essential to the sustainability of our operations over the long term.

Houstonians are naturally proud of their city and its civic organizations, and that pride is reflected in the extraordinary growth and high quality of its cultural institutions. No institution has benefitted from its loyal supporters as much as the Museum of Fine Arts, Houston. On behalf of the Board of Trustees, it is a privilege to thank everyone for their enthusiastic support.

—Gary Tinterow



THE NANCY AND RICH KINDER BUILDING

THE GLASSE



THE BROWN FOUNDATION, INC. PLAZA

LL SCHOOL OF ART

## TEN HIGHLIGHTS OF THE CAMPUS EXPANSION

Upon its completion in fall 2019, the campus expansion will:

- Increase the Museum’s exhibition space by nearly 50 percent, making the Museum the sixth largest fine-arts institution in the nation in terms of total exhibition space.
- Grow the Museum’s endowment to \$1.4 billion, the third largest in the nation, providing ongoing support to all aspects of the entire institution: the programs at the main campus, Bayou Bend Collection and Gardens, Rienzi, and the Glassell School of Art.
- Provide dedicated gallery space for the collections of numerous curatorial departments that currently lack permanent exhibition space: Arts of Asia; Decorative Arts, Craft, and Design; Latin American Art; Modern and Contemporary Art: Photography; and Prints and Drawings.
- Provide innovative displays to chart new histories of twentieth- and twenty-first-century art across cultures in all media.
- Introduce important visitor amenities, including a fine dining restaurant, a casual café, and a coffee bar; the new two-hundred-seat Lynn and Oscar Wyatt Theater and a seventy-five-seat auditorium; additional retail space for students and visitors; two underground parking garages connected by tunnel to the Sarofim Campus; and improved sidewalks, lighting, and wayfinding within the campus and the Houston Museum District.
- Create new public green spaces for community engagement and public participation, including the Brown Foundation, Inc. Plaza, the walkable BBVA Roof Garden (with terrace and amphitheater), and the relandscaped South Lawn, all part of a global landscape plan designed by Deborah Nevins & Associates to knit together—in a visually exciting and pedestrian-friendly way—the multiple components of the Museum’s campus.
- Facilitate state-of-the-art treatment, restoration, and preservation of the 68,000 objects in the Museum’s permanent collection and further the Museum’s advanced research into identifying and caring for works of art and materials.
- Augment the Museum’s award-winning education programs with a new Education Court that will serve as the nexus for the Learning and Interpretation Department, one of the largest programs of its kind in the nation. Additional enhancements include more than thirty new state-of-the-art studios and classrooms, as well as designated bus drop-off and gathering zones for schoolchildren and other visitor groups.
- Add two architectural firms—Steven Holl Architects (Nancy and Rich Kinder Building, Glassell School of Art) and Lake | Flato (Sarah Blaffer Campbell Foundation Center for Conservation)—to the prestigious roster of architects commissioned by the Museum: William Ward Watkin, Ludwig Mies van der Rohe, S. I. Morris and Associates, Isamu Noguchi, Carlos Jiménez, and Rafael Moneo.
- Generate nearly \$334 million in economic activity over twenty years, with more than \$2.5 million in direct, indirect, and induced city revenue.

**DONORS TO THE CAMPAIGN FOR  
THE MUSEUM OF FINE ARTS,  
HOUSTON**

As of June 30, 2015

**\$50,000,000 or More**

Mr. Fayez S. Sarofim  
Kinder Foundation

**\$10,000,000–\$49,999,999**

Clare Attwell Glassell  
Mr. and Mrs. Meredith J. Long  
Mr. and Mrs. Charles W. Duncan, Jr.  
The Brown Foundation, Inc.  
The Sarah Campbell Blaffer Foundation  
The Cullen Foundation  
The Wortham Foundation, Inc.  
Lynn and Oscar Wyatt

**\$3,000,000–\$9,999,999**

BBVA Compass Foundation  
Ting Tsung  
and Wei Fong Chao Foundation  
John R. Eckel, Jr. Foundation  
The Elkins Foundation  
The Glassell Family Foundation  
The Hamill Foundation  
The Hildebrand Fund  
Houston Endowment Inc.  
Sara and Bill Morgan  
Kitty King Powell  
The Stanford and  
Joan Alexander Foundation  
in honor of Anne Tucker  
Jeanie Kilroy Wilson

**\$1,000,000–\$2,999,999**

Louisa Stude Sarofim Foundation  
Michelle and Frank Hevrdejs  
Barbara and Michael Gamson  
Franci Neely  
Mary Lawrence Porter  
Anne-Marie Louise Schlumberger  
Ann and John Bookout  
Leslie and Brad Bucher  
Sara Paschall Dodd

The Favrot Fund  
Paige and Tilman Fertitta  
The Fondren Foundation  
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Laurie and Reed Morian  
Bobbie and John Nau  
Scurlock Foundation/  
The Estate of Jack Blanton, Sr.  
Sterling-Turner Foundation  
Phoebe and Bobby Tudor  
Cyvia G. and Melvyn L. Wolff  
Nina and Michael Zilkha

**\$250,000–\$999,999**

The Eleanor  
and Frank Freed Foundation  
Gail, Louis and Marc Adler  
The Gordon A. Cain Foundation  
Jereann and Holland Chaney  
Mr. and Mrs. Nijad Fares  
Carla Knobloch / Knobloch Family  
Foundation in memory of  
Peter C. Marzio  
The Levant Foundation  
The J.E. and L.E. Mabee Foundation, Inc.  
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Mr. Joseph D. Jamail

## ACCESSIONS





**ROMAN**  
*Archaistic Head of a Kore*, 1st century  
Marble  
11 x 7 1/2 x 9 3/8 in.  
(27.9 x 19.1 x 23.8 cm)  
Museum purchase funded by  
the Isabel Brown Wilson Bequest  
in honor of Frances Marzio  
2015.258

This outstanding head of a Kore, a youthful woman, was inspired by Greek sculptures created between 700 and 480 BC. The woman's idealistic appearance characterizes the divine nature of a goddess. The lips on the marble head curve upward in an "archaic smile" that is well known from a famous group of sculptures discovered on the Acropolis in Athens. The almond-shaped eyes, rosette diadem, and horizontal hair waves are also traced to Greek art.

The rolled and tucked hair at the nape of the neck evokes the hairstyle of Livia, the wife of Augustus, the first Roman emperor and mother of Tiberius, his successor.  
FM

**OLMEC**  
*Seated Figure*, 1500–300 BC  
Earthenware with slip  
16 3/4 x 12 1/4 x 9 in.  
(42.5 x 31.1 x 22.9 cm)  
Museum purchase funded by  
“One Great Night in November, 2014”  
2014.839

The Olmec people developed the oldest complex society of the Americas and are often referred to as the “mother culture” of Mesoamerica. This large ceramic represents a deity or sacrificial victim. The bald head demonstrates cranial deformation practiced on infants to achieve a shape considered to be beautiful. The cranial incisions indicate a supernatural nature. Holes in the earlobes may have held ornaments. The polished slip surface creates the appearance of smooth skin. This expressive, distinctive figure was associated with dynastic and lineage rituals. FM





MAYA  
*Maize God in Corn Husk*, 600–900  
Earthenware with pigment  
5 1/2 in. H (14 cm H)  
Gift of Frank Carroll in memory of  
Frank and Eleanor Carroll  
2015.27

This ritual scepter or wand finial represents the youthful Maize God, whose story charts the life cycle of maize. Mesoamerican civilizations were dependent on the planting, sprouting, and harvesting of maize. The young Maize God represented the Maya bodily ideal. His firm torso and arms were intended to resemble a stalk of maize, and his flowing hair resembled maize silk strands. Maize sways in the field; as such, the Maize God was a dancer. The death of the Maize God in the underworld and his resurrection echoed the cultivation of maize. The vivid pigment on this ceramic is called "Maya blue," as the Maya associated the color blue with rain. They created this pigment from the indigo plant and the mineral palygorskite. Researchers now believe that these ingredients were fused by heating them with copal incense.  
FM

KUYU PEOPLES

Kouyou River, Republic of Congo

Head, 19th century

Wood

10 1/2 x 5 x 5 1/2 in. (26.7 x 12.7 x 14 cm)

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

2015.11

This rare head portrays a moment of transcendence, when the power of the spirit realm enters a worldly vessel. The transfer is conveyed in the contrast between the eyes, which narrow in a state of trance, and the full, open mouth baring finely pointed teeth. The masterful Kuyu artist has captured an awakening, as the forces of the supernatural world join the natural world during important ceremonies. These forces can then affect the outcomes of human lives. Here, a remarkable tension is felt: artistic delicacy and refinement encounter expressive, primal energy.

FM





Attributed to THE MASTER OF THE BRON-GURO  
Guro peoples, active early 20th century  
*Double-face Mask with Female Figure*, c. 1932  
Wood and brass  
30 3/4 x 7 1/4 x 4 in. (78.1 x 18.4 x 10.2 cm)  
Museum purchase funded by  
the Alfred C. Glassell Jr. Accessions  
Endowment Fund  
2015.10

Masks played important roles in ceremonies among many cultures on the African continent. Masks were commissioned works that attracted the best artists of their time, and whose creations showcased their considerable skills. This double-face mask is a tour de force. The enormous standing female that surmounts the mask wears a traditional hairstyle, a headdress that held Qur'anic verses, and massive arm ornaments that would have been made of ivory.  
FM

**TURKISH (BURSA)**

*Velvet Panel*, late 16th–early 17th century  
 Silk, cotton, and metal-wrapped thread:  
 cut and voided velvet, brocaded  
 69 1/2 x 49 1/4 in. (176.5 x 125.1 cm)  
 Museum purchase funded by the 2015  
 Art of the Islamic Worlds Gala, and  
 Anne and Albert Chao  
 2015.80

This opulent silk velvet panel glitters from the brilliance of its metal-wrapped threads against a dark crimson ground. Such silk velvet wall hangings and upholstery fabrics decorated the Ottoman sultan's palace and the wealthiest households of the sixteenth and seventeenth centuries. The ogival lattice design was a favorite choice for velvets that were produced at Bursa, the center of the important Ottoman textile industry. The Ottoman sultans loved gardens, and the tulips, carnations, and hyacinths seen here are part of the enduring floral style developed by the court artist Kara Memi and seen in a myriad of artistic mediums. This velvet panel is particularly spectacular, as it includes two full loom widths instead of one.

AF





INDIAN

*Poppies and Parakeets Panel*,  
late 17th–early 18th century  
Sandstone

60 x 28 x 3 in. (152.4 x 71.1 x 7.6 cm)  
Museum purchase funded by  
Rania and Jamal Daniel at the  
2015 Art of the Islamic Worlds Gala  
2015.67

This sandstone architectural panel is finely carved in relief with poppies and parakeets. Pairs of confronted parakeets perch precariously upon the poppy sprays and are seen feasting happily. The large poppies are probably one of the flamboyant *papaver orientale* species. The motif of a flower set against a plain background is quintessentially Mughal and is found in many mediums, including paintings, album borders, textiles, carpets, and stone.

AF

MUHAMMAD BAQUIR

Persian, active 1740s–1800s

*Dancing Girl*, 1192 AH (AD 1778)

Oil on canvas

59 x 31 in. (149.9 x 78.7 cm)

Museum purchase funded by

Franci Neely, and Sabiha and

Omar Rehmatulla at the

2015 Art of the Islamic Worlds Gala

2015.65

The monumental size of this painting and the recession seen in the background show the influence of European art, while the dancer's rosebud lips, sleepy eyes, and long dark tresses epitomize the Persian ideal of beauty and Zand dynasty portraiture's interest in the emotive. The detailed textile patterns and attention to adornment reflect the artist's background as a miniature painter.

AF







**INDIAN**

*Gem-Set Bottle*, mid-17th century  
Gold with diamonds, emeralds,  
and rubies  
1.6 in. (4.1 cm); 1.5 in. (3.8 cm) diam.  
Museum purchase funded by  
the 2015 Art of the Islamic Worlds Gala  
2015.68

This miniature bottle is a rare surviving example of the exquisitely worked jeweled objects so loved by the Mughal Indian emperors and their courtiers. The bottle is fitted with a diamond-encrusted stopper to which is attached an applicator of gold for kohl or scent. Sumptuous objects like this gem-set bottle came in highly individualized shapes so that few were alike.  
AF



Possibly **MOHAMMAD ESFAHANI**  
Persian, active mid-19th century  
*Portrait of Nâser-od-din Shah*  
(r. 1848–1896), 1272 AH (AD 1856)  
Opaque watercolors, gold and  
ink on paper  
14 1/2 x 8 1/4 in. (36.8 x 21 cm)  
Gift of Nasrin and Abolala Soudavar  
2014.1122

The Qajar dynasty monarch Nâser-od-din Shah (r. 1848–1896) wears a lambskin hat with the imperial aigrette and a fur-lined Persian robe over a European-style coat and trousers. He ruled during the second half of the nineteenth century, a time marked by the increasing influence of European powers. Nâser-od-din Shah embraced European artists, ideas, and technologies like photography. He understood the power of images: his portrait, which shows his military prowess and links him to his royal Persian heritage, was distributed in a variety of mediums, including watercolor, oil painting, and photography. This portrait is by the artist Mohammad Esfahani, whose signature appears below the ruler's feet, "the lowly slave, Mohammad" (*bandeh-ye khâksâr, Mohammad*).  
AF



**PARASURAM**  
 Indian, active 1842–1874  
*Maharana Shambhu Singh*  
*of Mewar Playing Holi*, 1868–69  
 Gouache with gold on paper  
 13 9/16 x 19 11/16 in. (34.5 x 50 cm)  
 Museum purchase funded by  
 Friends of Asian Art  
 2015.257

In this spirited scene, Maharana Shambhu Singh of Mewar (r. 1861–1874) and his noble companion play *holi* on horseback. The figures are shown twice, indicating the passage of time, and are separated by an arc of red powder tossed from cloth slings, falling in swirls and dusting the clothes of the attendants. The Rajput rulers claimed that they were descendants of the Sun gods, and the Maharana's nimbus indicates his heavenly mandate. The artist Parasuram was trained by Tara, the major Udaipur artist in the mid-nineteenth century.  
 CS



SOGA SHŌHAKU, Japanese, 1730–1781  
*Two Figures (most likely Ryo Douhin receiving the Taoist law from Shou Rikken)*, 1770s  
Two-panel folding screen; ink on paper  
74 7/16 x 75 3/4 in. (189 x 192.4 cm)  
Gift of Gitter-Yelen Foundation  
2015.95

Powerful brushstrokes depict two figures convening over a handscroll atop a craggy rock amid windswept waves. The figure on the right, with gravity-defying hair and a scholar's cap, has been identified as Shou Rikken, who transmits the secrets of immortality to his student Ryo Douhin. The inscription on the upper right edge of the right panel reads "Soga Shōhaku terutaka ga" (painted by Soga Shōhaku Terutaka). Soga Shōhaku (1730–1781) developed an eccentric reputation for painting haunting imagery of immortal figures.  
CS



WILLIAM KENT, English, 1685–1748  
*Hall Bench*, c. 1730  
 Virginia walnut  
 39 1/4 x 54 1/2 x 23 1/2 in.  
 (99.7 x 138.4 x 59.7 cm)  
 Museum purchase funded by  
 the Brown Foundation Accessions  
 Endowment Fund  
 2014.740

This handsome bench was undoubtedly designed by William Kent, one of the most important eighteenth-century designers that England produced. An architect, interior designer, landscape gardener, and painter, Kent was a leading proponent of the Palladian architectural style in England. Designed in the “Antique” manner, this hall bench was one of the first pieces of furniture a visitor would have seen upon entering one of the newly built English country houses of the eighteenth century. Through its elegant proportions and finely carved imported wood, the bench conveyed the grandeur of the house and its occupants.  
 CG



ROBERT ADAM, Scottish, 1728–1792  
Made by THOMAS CHIPPENDALE,  
English, 1718–1779  
*The Dundas Sofa*,  
commissioned 1764, made 1765  
Gilt pine and beech, with silk  
43 1/2 x 99 1/2 x 36 in.  
(110.5 x 252.7 x 91.4 cm)  
Museum purchase funded by  
the Brown Foundation Accessions  
Endowment Fund  
2014.810

This magnificent sofa is part of a famous suite of Neoclassical furniture commissioned in 1764 from the architect Robert Adam and the furniture maker Thomas Chippendale by Sir Lawrence Dundas for the principal drawing room of his London mansion. The carved and gilded sofa is a very rare documented example from the only known design collaboration between Adam and Chippendale, two of the most important British artists of the eighteenth century. Before entering the Museum's collection, the sofa had remained in the collection of the Dundas family since the suite was delivered to them in 1765.  
CG



## ACCESSIONS

**SAMUEL COOPER**, English, 1609–1672  
*Lady John Lewis, formerly Sarah Foote*,  
1647  
Watercolor and bodycolor on vellum  
2 1/8 x 1 3/4 in. (5.4 x 4.4 cm)  
Gift of Cecily E. Horton  
2014.1035

The artist Samuel Cooper can justly be called the greatest seventeenth-century miniaturist and is often cited by art historians as the artist who proves that miniaturists could rival or even surpass the greatest oil painters. The lovely nineteen-year-old sitter in this compelling miniature by Cooper is Sarah Foote, who had married Sir John Lewis three years before this portrait was painted. The dark background highlights the intense blue of Lady Lewis's gown as well as her fashionable pale skin, a composition that demonstrates the saturated colors and insightful portraiture for which Cooper was renowned.  
CG



**WILLIAM HOGARTH**, English, 1697–1764  
*Marriage-à-la-Mode, Plate 1*,  
*The Marriage Settlement*, 1743–45  
Engraving and etching on laid paper  
from the bound portfolio of  
29 engravings and etchings  
Sheet: 8 x 24 in. (45.7 x 61 cm)  
Gift of Julie T. Dokell  
2014.907.15

William Hogarth is acclaimed as the father of satirical caricature. His richly detailed prints address moral and social issues in a rising middle-class culture in England. Hogarth's famous first print series, *Marriage-à-la-Mode*, entertains the viewer through telling the story of an arranged and ill-suited marriage between the son of a penniless, noble family and the daughter of a wealthy, upper-class merchant family. The marital union served only the parents' vanity and avarice and was ordained to fail. This engraving introduces the scenario with the two fathers signing the marriage contract while at the ornate home of the noble family. The groom and the bride-to-be sit on the same sofa with their backs to each other. Hogarth advertised and sold his prints as "suitable for framing," or he issued bound sets of his prints.  
DMW



JEAN-ANTOINE HOUDON, French, 1741–1828  
*Portrait Bust of John Paul Jones (1747–1792)*  
Modeled 1780; cast 1787–89  
Plaster, with terracotta paint  
28 x 20 x 13 in. (71.1 x 50.8 x 33 cm)  
Museum purchase funded by  
John F. Bookout III, Frank J. Hevrdejs,  
Jeffery D. Hildebrand, and Robert B.  
Tudor III at "One Great Night  
in November, 2014"  
2014.840



John Paul Jones was the most distinguished and popular naval hero of the American Revolution. Following the war, he traveled to Paris, where he was widely celebrated and was asked to join a masonic lodge. Members of the lodge commissioned Jean-Antoine Houdon, the foremost French sculptor, to make a portrait bust of the young American hero. Jones was so pleased with the bust that he ordered a number of replicas, like this one, for his illustrious friends and countrymen including George Washington, Thomas Jefferson, and Benjamin Franklin.  
KHW

Attributed to WILLIAM WILL,  
American, 1742–1798  
*Cream Pot*, c. 1764–98  
Philadelphia, Pennsylvania  
Pewter

4 3/4 x 4 5/8 x 2 3/8 in. (12.1 x 11.7 x 6 cm)  
The Bayou Bend Collection, museum  
purchase funded by the Bayou Bend Docent  
Organization Endowment Fund  
in honor of O. B. Dyer  
B.2015.10

Objects by William Will are among the most desirable in American pewter, owing to the ambition and achievement of his work. This elegant cream pot resembles contemporary silver examples, a double-bellied form on a domed foot with an S-scroll handle. In contrast to the silversmith, who hammered silver into completed forms, the pewterer worked with brass molds into which the molten alloy was poured. Complex items required several molds for individual components that were joined to complete the object. BB



Possibly by BAKEWELL, PAGE & BAKEWELLS,  
American, 1827–1832; a later  
Bakewell replacement, or  
an unidentified glasshouse  
*Celery Vase made for President Andrew  
Jackson (1767–1845)*, c. 1829–30 or  
c. 1833–46  
Pittsburgh, Pennsylvania  
Lead glass  
10 1/8 x 4 13/16 in. (25.7 x 12.2 cm) diam.  
The Bayou Bend Collection, museum  
purchase funded by the Lora Jean Kilroy  
Accession Endowment  
B.2015.1

Bakewell, Page & Bakewells glassworks produced the first successful lead glass in the United States in the early 1800s. Lead was added to the batch, which made the glass crystal clear—perfect for cutting and engraving. President James Monroe ordered the first glass service for official use in the President's House (now the White House) in 1818 from Bakewell. So much of that glassware was broken during President Andrew Jackson's rowdy inaugural reception in 1829 that Jackson bought a new 425-piece service from the same maker. This celery vase comes from the second service. BB





JOHN LEWIS STONE, American, 1850–1927  
for WILLIAM C. KNOX, American,  
active Oletha, Texas, 1870–1872  
*Temperance Jug*, c. 1870–72  
Oletha, Texas  
Salt-glazed stoneware with cobalt  
and slip decoration  
9 x 7 1/2 x 7 in. (22.9 x 19.1 x 17.8 cm)  
The Bayou Bend Collection,  
gift of Leslie and Brad Bucher  
8.2015.8

Potter John Lewis Stone almost certainly learned his trade at the Anna Pottery, established in 1859 at Anna, Illinois, by brothers Wallace and Cornwall Kirkpatrick, who are best known for their extravagantly decorated “temperance jugs.” So called because of their inscriptions and iconography, their surfaces are covered with writhing snakes tormenting human figures presumed to be drunkards. Stone’s jug takes inspiration from the Kirkpatricks’ work, a striking departure from the utilitarian mainstream of Texas stoneware.  
BB

## ACCESSIONS

THÉODORE GÉRICAULT, French, 1791–1824  
*Persan tenant un cheval* (*Persian Holding a Horse*) [recto]; *A man lying on his back, a study for "Raft of the Medusa"* and *Study of male head in profile* [verso], c. 1817–22  
Pen and brown ink with graphite on beige wove paper [recto]; graphite on beige wove paper [verso]  
6 5/8 x 7 1/8 in. (16.8 x 18.1 cm)  
Museum purchase funded by the Buddy Taub Foundation, Dennis A. Roach and Jill Roach, Directors  
2014.753

Théodore Géricault was a greatly influential and leading Romantic artist in France who frequently portrayed exotic figures in large military compositions as well as in more intimate works. This ink drawing depicts a man holding a horse's reins and dressed in Eastern costume, sporting a cahouk on his head and adorned with a dagger and a scimitar. Using his servant Mustafa as his model, Géricault drew the figure to resemble a Mameluke in Napoleon's Imperial Guard. On the verso of the drawing, the artist had quickly sketched a male head in profile for his famous painting *The Raft of the Medusa* (1819).  
DMW





**JEAN-AUGUSTE-DOMINIQUE INGRES**, French, 1780–1867  
*Portrait of the architect Alexandre Bénard, full-length, with fragments of classical capitals, the Roman Forum beyond, 1818*  
Graphite heightened with bodycolor on cream wove paper  
18 1/4 x 14 in. (46.4 x 35.6 cm)  
Museum purchase funded by the Brown Foundation Accessions Endowment Fund  
2014.144

Jean-Auguste-Dominique Ingres rarely executed drawings on such a grand scale as this impressive work that depicts the artist's friend, architect, and art collector Alexandre Bénard in full-length pose, standing informally in the Roman Forum. Ingres's mastery of graphite is visible through the varied and convincingly rendered textures employed in this drawing, the high degree of finish of Bénard's face, and the richly detailed manner of clothing. This drawing was made during Ingres's first stay in Rome, from 1806 to 1824, when he was an aspiring history painter who supplemented his living creating exquisite portraits of fellow expatriates and wealthy tourists.  
DMW





**BACCIO BANDINELLI**, Italian, 1488–1560  
*Male Nude who leans on one knee in a contrapposto pose (Study related to the Laocoön)*, c. 1520–25  
 Pen and iron gall ink on laid paper  
 14 3/16 x 8 3/4 in. (36 x 22.2 cm)  
 Museum purchase funded by the Alvin S. Romansky Prints and Drawings Accessions Endowment Fund and the Vaughn Foundation Fund in memory of Isabel B. Wilson  
 2015.259

Considered to be the rival of Michelangelo, the famed sixteenth-century Renaissance sculptor Baccio Bandinelli enjoyed the patronage of the Medici family in Florence and Rome. In this spectacular large work, the artist has aggrandized the male nude body, drawing in a direct, defined manner. The artist used quick, energetic outlines and carved the figure with meticulous hatching strokes, typical of a Renaissance sculptor's drawings. The figure is derived from the central figure of the Hellenistic *Laocoön* sculpture, which Bandinelli restored. In this drawn version, the artist has taken several liberties by reversing the figure, changing the positions of the limbs, and adding flowing drapery.  
 DMW



**UNKNOWN ARTIST**, French  
 [Standing Male Nude], c. 1856  
 Salted paper print from glass negative  
 15 3/8 x 11 1/4 in. (39.1 x 28.6 cm)  
 Museum purchase funded by the Brown Foundation Accessions Endowment Fund  
 2014.811

This photograph of a figure heroically posed like a risen Christ was surely intended to serve painters in place of a live model. Its appeal to contemporary eyes, however, stems from the unmasked evidence of the copying and enlarging process and from a serendipitous technical flaw that created a flowing pattern across the image suggestive of radiating energy. The resulting play of surface and illusion is wholly modern and without parallel among other nineteenth-century artist's studies.  
 MD



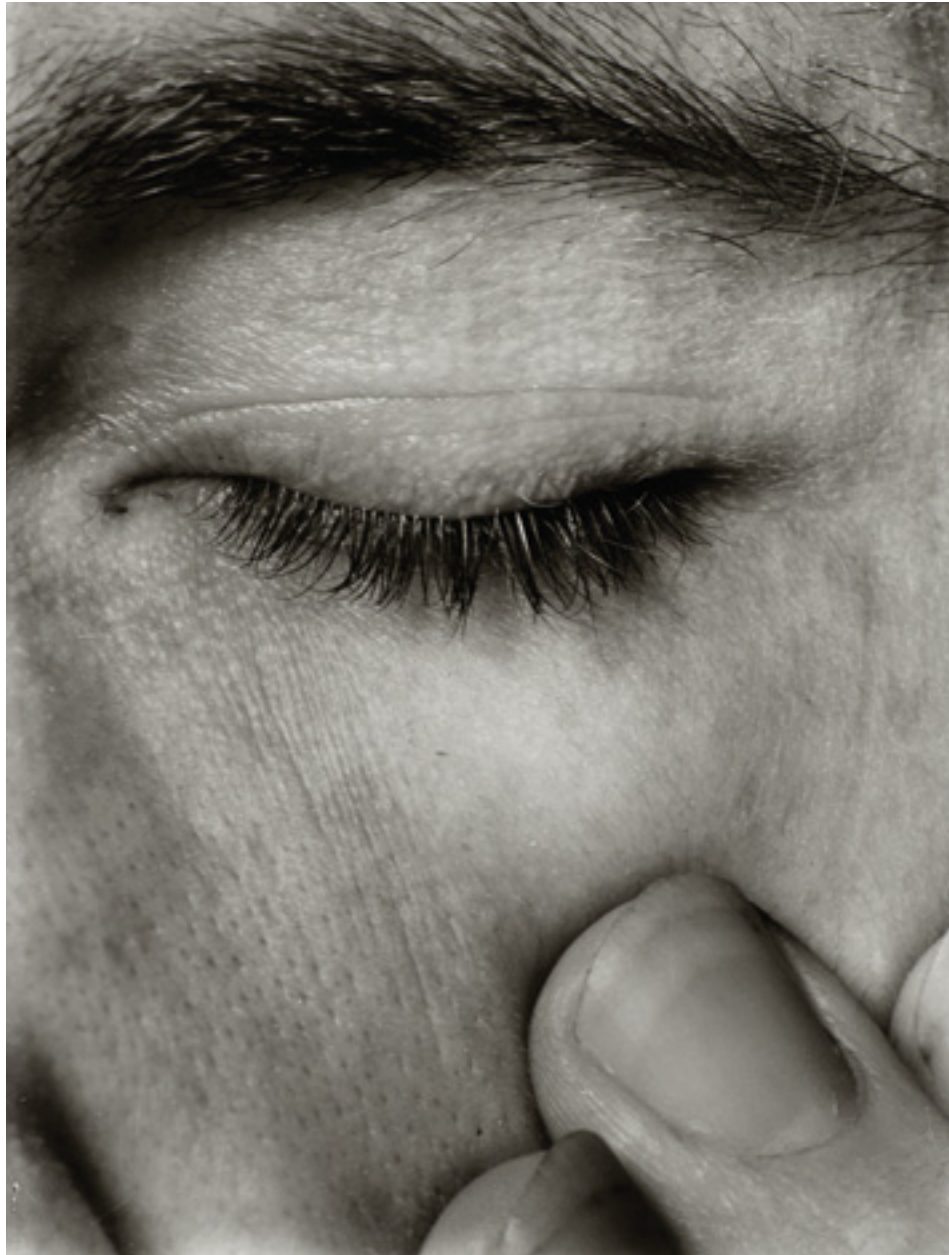
GUILLAUME-BENJAMIN-AMAND DUCHENNE  
DE BOULOGNE, French, 1806–1875  
and ADRIEN TOURNACHON, French,  
1825–1903  
*Terror*, 1854–56  
From *Mécanisme de la physionomie  
humaine ou Analyse électro-physiologique  
de l'expression des passions applicable à la  
pratique des arts plastiques* (Mechanism  
of Human Physiognomy or Electro-  
Physiological Analysis of the Expression  
of Passions Applicable to the Practice  
of the Visual Arts)  
Albumen silver print from glass negative  
8 5/8 x 6 1/4 in. (21.9 x 15.9 cm)  
Museum purchase funded by the  
Buddy Taub Foundation, Dennis A. Roach  
and Jill Roach, Directors  
2015.61

A pioneering neurologist and physiologist, Guillaume-Benjamin-Amand Duchenne de Boulogne conducted experiments aimed at eliciting expressions of emotion through electrical stimulation of facial muscles. His goal was to publish a scientific catalogue of human emotions recorded accurately with photography for use by artists. In this image, one of thirty-three acquired by the Museum, Duchenne describes the expression as that of a man who is "frozen and stupefied by terror; his face shows a dreadful mixture of horror and fear."  
MD

## ACCESSIONS

NATHAN LERNER, American 1913–1997  
*Closed Eye*, 1940  
Gelatin silver print  
15 3/4 x 11 7/8 in. (40 x 30.2 cm)  
Gift of Kiyoko Lerner  
2014.883

An early student at Chicago's New Bauhaus under the tutelage of László Moholy-Nagy, Nathan Lerner created numerous experimental images of open eyes, often with multiple exposures on a single negative. By contrast, *Closed Eye*, one of forty vintage prints recently donated by the artist's widow, is straightforward, soft, and sensual, suggesting interior thought rather than outward observation and precluding the psychological connection one usually seeks through eye contact.  
YN





**BILL BRANDT**, British, born Germany,  
1904–1983  
*Taxo d'Aval, France*  
1957  
Gelatin silver print  
9 x 7 13/16 in. (22.9 x 19.8 cm)  
Gift of Lawrence D. Hite  
2014.976

In the mid-1950s Bill Brandt began to shift the style of his nudes, a lifelong interest, moving closer to his subjects to focus on distinct forms rather than the whole body. He also moved outside the studio, as seen in this photograph taken on a beach in the south of France. Brandt reveled in the warmth of sunlight on silky hair, disembodied hand, sandy beach, and glittering sea.  
AP

**CARMELO ARDEN QUIN**, Uruguayan, 1913–2010  
*L'œil* [The Eye], 1938  
 Oil on cardboard mounted on wood  
 15 3/4 x 19 7/8 in. (40 x 50.5 cm)  
 Gift of Mr. and Mrs. César Segnini  
 in honor of Héctor Olea  
 2015.96

Pioneering artist and theoretician Carmelo Arden Quin helped launch one of the first abstract art movements in Argentina, known as the *Madí* movement (1945–46), and continued to shape the history of Concrete art in Latin America and Europe throughout the remainder of the twentieth century. *L'œil* is one of Arden Quin's earliest known works that exemplifies his invention of the shaped canvas, which became a defining characteristic of *Madí* paintings.  
 MW



**CARMELO ARDEN QUIN**, Uruguayan, 1913–2010  
*Forme noire, no. 1* [Black Form, no. 1], 1942  
 Oil on cardboard mounted on wood  
 16 1/4 x 11 7/16 x 3/4 in. (41.3 x 29 x 1.9 cm)  
 Museum purchase funded by the 2013  
 Latin American Experience Gala and Auction,  
 and Olive M. Jenney  
 2014.813

*Forme noire, no. 1* is the first in a series of six pivotal works (four are lost) that the Uruguayan master produced in 1942, inspired by Pre-Columbian and tribal art that he saw on visits to the Museo Argentino de Ciencias Naturales Bernardino Rivadavia in Buenos Aires after relocating to Argentina. Carmelo Arden Quin's black forms embody his concept of an "autonomous" painting liberated from depicting reality and from traditions of Pictorialism.  
 MW







CARMELO ARDEN QUIN, Uruguayan, 1913–2010  
*Coplanal*, 1946  
Wood, metal, and thread  
7 7/8 x 28 1/16 x 18 1/8 in. (20 x 71.2 x 46 cm)  
Museum purchase funded by the 2013 Latin  
American Experience Gala and Auction, and  
Olive M. Jenney  
2014.812

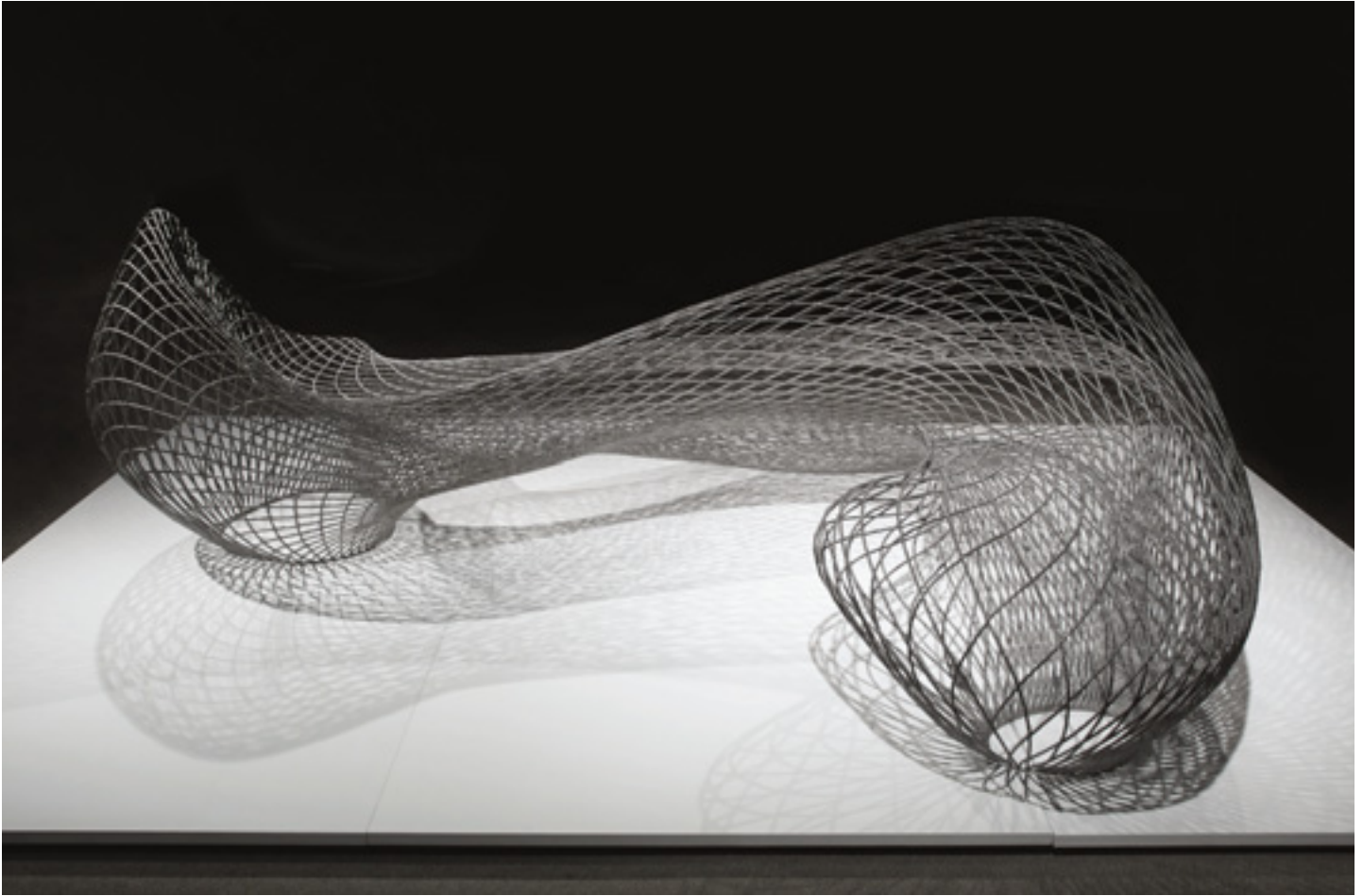
One of Carmelo Arden Quin's most important contributions to Argentina's Concrete art movement was the creation of the *Coplanal*, a three-dimensional form designed to be manipulated and rearranged by viewers. This extremely rare work was also likely a precursor to a significant series of wooden mobiles that Arden Quin began creating that same year. Reminiscent of a stylized bird or flying figure, this adjustable shape offers a range of dynamic compositions in space.  
MW

LOS CARPINTEROS, Cuban, established 1992  
MARCO CASTILLO, Cuban, born 1971  
DAGOBERTO RODRIGUEZ, born 1971  
*Podgaric Toy*, 2013  
Wood and LEGO® bricks  
7 1/2 x 155 3/4 x 35 in. (196.9 x 395.6 x 88.9 cm)  
2015.81

A groundbreaking work by the art collective Los Carpinteros, *Podgaric Toy* presents a mysterious, abstract form modeled after a gigantic Soviet-era monument erected in 1967 in former Yugoslavia (present-day Croatia). As children of socialism, the artists are especially interested in the fact that these monuments outlived the nationalistic ideals that they originally embodied. The artists use LEGO® toys to underscore the lost idealism with ironic effect.  
MW







JORIS LAARMAN, Dutch, born 1979  
Produced by JORIS LAARMAN LAB,  
Dutch, established 2004  
*Dragon Bench*, designed 2014, made 2015  
144 x 96 in. (365.8 x 243.8 cm)  
Stainless steel  
Museum purchase funded by the Caroline  
Wiess Law Accessions Endowment Fund  
2015.252

Joris Laarman's *Dragon Bench* is the first sculptural work to be created with the MX3D-metal printer/welding machine, which the artist developed in-house. This machine allows for the printing of molten metal in-air without the aid of support structures. Employing radical technology, Laarman created a piece of furniture whose complex curves and volumes come together in a dynamic form. *Dragon Bench* is from an edition of eight, and each work in the edition is of a different size and composition. CS

**MAURICE CALKA**, French, born Poland,  
1921–1999  
Commissioned by **LELEU-DESHAYS LDD**,  
French, active 1924–1973  
*P.-D.G. Desk*, c. 1969  
Fiberglass, upholstery, and metal  
30 x 86 1/2 x 67 in. (76.2 x 219.7 x 170.2 cm)  
Gift of an anonymous donor  
2014.966

In 1969, the sculptor Maurice Calka received a commission from the Paris design firm of Jules Leleu-Deshays to create a desk for senior management officials that merged progressive design with new materials. The resulting *P.-D.G. Desk* (Président-Directeur Général) could be outfitted with a telephone, an intercom and dictation machine, and internal circuitry television, as well as with drawers and writing areas. Only four or five of the *P.-D.G.* desks were made, which makes the Museum's example exceedingly rare.  
CS





PIETER HUGO, South African, born 1976  
*Abdullahi Mohammed with Mainasara, Lagos, Nigeria*,  
from the series *The Hyena and Other Men*, 2007  
Chromogenic print  
60 x 60 in. (152.4 x 152.4 cm)  
Museum purchase funded by Alfred C. Glassell, III  
in honor of Thomas Buchholz, Marc Cuenod,  
Thad T. Dameris, Trevor Jefferies, W. Gregory Looser,  
Christopher Odell, Ned Smith, Winston Talbert, and  
Ben Wolinsky at "One Great Night in November, 2014"  
2014.848

Pieter Hugo made this photograph while traveling with hyena handlers in Nigeria. The group of men with one little girl, three hyenas, four monkeys, and some rock pythons practices a tradition of itinerant minstrelsy passed down for generations, entertaining crowds and selling traditional medicines. Hugo, drawn to document the peripheries of African societies, worked with the troupe on and off for two years, making a series of haunting double portraits of uncontrolled urbanization.  
YN



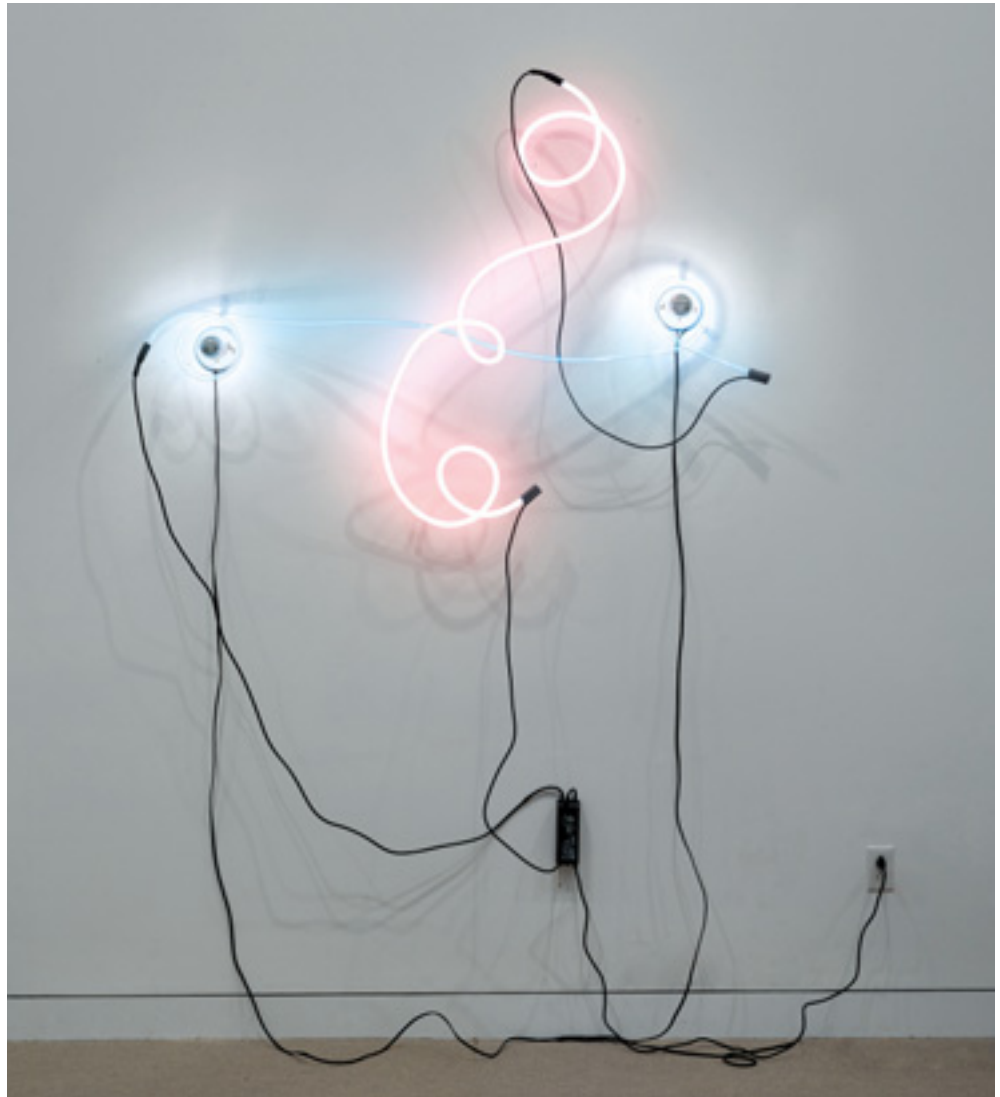
SADIK KWAISH ALFRAJI, Dutch, born Iraq, 1960  
*The House my Father Built*, 2010  
Ink, paper, rice paper, and oil on canvas,  
chromogenic prints, single-channel video,  
edition 2/3  
Museum purchase funded by  
the Meyer Levy Charitable Foundation  
and the James R. Crane Foundation,  
courtesy of Franci Neely, and  
Joan Morgenstern  
2015.190

Sadik Kwaish Alfraji's multimedia installation is a lament over the death of his father and his own inability as a refugee to return to Iraq. Portraying an exile's vision of the past, the video layers an illustrated narrative upon an installation of artifacts reconstructing Alfraji's childhood home, in which memories are broken into fragments and imaginative leaps of fantasy, both pleasant and horrific, as youth and familial love are disrupted by the violence of civil unrest and war.  
AP

## ACCESSIONS

KEITH SONNIER, American, born 1941  
*Neon Wrapping Incandescent*, 1969  
Incandescent bulbs with porcelain fixtures  
and neon tubing, electrical wire, and  
electrical transformer  
64 x 48 x 9 1/2 in. (162.6 x 121.9 x 24.1 cm)  
Museum purchase funded by the Caroline  
Wiess Law Accessions Endowment Fund  
2015.89

Keith Sonnier was among a vanguard circle of artists who broke from Minimalism in the late 1960s, using industrial materials with a new freedom and sense of play. *Neon Wrapping Incandescent*, 1969, typifies the lyric dynamism Sonnier brought to his first important works, as he used neon to draw in space, opposing the vibrant colors of the tubes with the warm auras created by the incandescent bulbs. A native of Mamou, Louisiana, Sonnier related this series to childhood memories: "I grew up in the dark—when it was dark at night, it was dark. You had the stars and the moon and the neon signs of the road house."  
ALG







ALAN GLASS, Mexican, born Canada, 1932  
*Large Glass/Pigall's: In Memory of Louis Morin and Marcel Duchamp*, 2000  
Perforated wooden sheet covered with Plexiglas, postcards, a hoof, a fuzzy breast, a gas lamp, a dancer's leg, images of other paintings, and a fan  
74 1/2 x 54 x 11 in. (189.2 x 137.2 x 27.9 cm)  
Museum purchase funded by the Cullen Family in memory of Roy Henry Cullen  
2014.920

A significant figure of the Surrealism movement in Mexico, Alan Glass remains best known for his three-dimensional box collages, of which this is his most monumental. In *Large Glass/Pigall's: In Memory of Louis Morin and Marcel Duchamp*, Glass explores the Surrealists' interest in chance encounters. The amalgam of objects in this work speaks to the fantastic coincidences that exist in the artist's personal life and in his encounters with Marcel Duchamp and André Breton, leaders of the Surrealism movement.  
MW

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

## AFRICAN ART

### PURCHASES

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

Attributed to the Master of the Bron-Guro Guro peoples, active early 20th century  
*Double-face Mask with Female Figure*, c. 1932  
Wood and brass  
2015.10

Kuyu peoples  
Kouyou River, Republic of Congo  
*Head*, 19th century  
Wood  
2015.11

Dida peoples  
*Man's Robe*, 1900–1933  
Plated and tie-dyed raffia  
2015.254

•••

Dida peoples  
*Woman's Garment*, 1900–1933  
Plaited and tie-dyed raffia  
Museum purchase funded by Frank Carroll in memory of Eleanor Carroll  
2015.255

## AMERICAN ART

### PURCHASES

Jean-Antoine Houdon, French, 1741–1828  
*Portrait Bust of John Paul Jones (1747–1792)*, modeled 1780, cast 1787–89  
Plaster, with terracotta paint  
Museum purchase funded by John F. Bookout III, Frank J. Hevrdejs, Jeffery D. Hildebrand, and Robert B. Tudor III at “One Great Night in November, 2014”  
2014.840

## ANTIQUITIES

### PURCHASES

Roman  
*Archaistic Head of a Kore*, 1st century  
Marble  
Museum purchase funded by the Isabel Brown Wilson Bequest in honor of Frances Marzio  
2015.258

## ART OF THE AMERICAS

### GIFTS

Maya  
*Maize God in Corn Husk*, 600–900  
Earthenware with pigment  
Gift of Frank Carroll in memory of Frank and Eleanor Carroll  
2015.27

### PURCHASES

Olmec  
*Seated Figure*, 1500–300 BC  
Earthenware with slip  
Museum purchase funded by “One Great Night in November, 2014”  
2014.839

## ART OF THE ISLAMIC WORLDS

### GIFTS

**Gifts of Nasrin and Abolala Soudavar:**

Possibly Mohammad Esfahani, Persian, active mid-19th century  
*Portrait of Nâser-od-din Shah (r. 1848–1896)*, 1272 AH (AD 1856)  
Opaque watercolors, gold and ink on paper  
2014.1122

Muhammad Baqir, Persian, active 1740s–1800s  
*Roses and Nightingale*, late 18th century  
Pigment on paper  
2015.97

•••

Indian  
*Huqqa Base*, 18th century  
Brass  
Gift of Mohammed Rezai  
2015.98

### PURCHASES

Turkish (Iznik)  
*Bowl: “A Galleon at Sea,”* first half of 17th century  
Underglaze-painted stonepaste  
Museum purchase funded by Zeina and Nijad Fares at the 2015 Art of the Islamic Worlds Gala  
2015.64

Muhammad Baqir, Persian, active 1740s–1800s  
*Dancing Girl*, 1192 AH (AD 1778)  
Oil on canvas  
Museum purchase funded by Franci Neely, and Sabiha and Omar Rehmatulla at the 2015 Art of the Islamic Worlds Gala  
2015.65

Indian  
*Poppies and Parakeets Panel*, late 17th–early 18th century  
Sandstone  
Museum purchase funded by Rania and Jamal Daniel at the 2015 Art of the Islamic Worlds Gala  
2015.67

Indian  
*Gem-Set Bottle*, mid-17th century  
Gold with diamonds, emeralds, and rubies  
Museum purchase funded by the 2015 Art of the Islamic Worlds Gala  
2015.68

Turkish (Bursa)  
*Velvet Panel*, late 16th–early 17th century  
Silk, cotton, and metal-wrapped thread: cut and voided velvet, brocaded  
Museum purchase funded by the 2015 Art of the Islamic Worlds Gala, and Anne and Albert Chao  
2015.80

## ASIAN ART

### GIFTS

Indian  
*Rajput Court Performing the Raslila*, c. 1870–80  
Gelatin silver print  
Gift of Stephen E. Hamilton  
2014.757

Japanese  
*The Imperial Lying-In Scene from “The Tale of Heike,”* 1804  
Hanging scroll; ink and color on paper  
Gift of Barbara E. Butler  
2014.758

Nakahara Nantenbo, Japanese, 1839–1925  
*Enso*, 1924  
Hanging scroll; ink on paper  
Gift of Dr. Kurt Gitter and Alice Yelen Gitter  
2014.1039

Renzan Kishi, Japanese, 1805–1859  
*Autumn Landscape*, no date  
Hanging scroll; ink and colors on silk  
Gift of Stephen E. Hamilton in honor of Dr. Kurt Gitter and Alice Yelen Gitter  
2015.88

Soga Shōhaku, Japanese, 1730–1781  
*Two Figures (most likely Ryo Douhin receiving the Taoist law from Shou Rikken)*, 1770s  
Two-panel folding screen; ink on paper  
Gift of Gitter-Yelen Foundation  
2015.95

### PURCHASES

Parasuram, Indian, active 1842–1874  
*Maharana Shambhu Singh of Mewar Playing Holi*, 1868–69  
Gouache with gold on paper  
Museum purchase funded by Friends of Asian Art  
2015.257

## THE BAYOU BEND COLLECTION

### GIFTS

Bancroft Woodcock, American, 1732–1817  
*Teaspoon*, c. 1765–70  
 Wilmington, Delaware  
 Silver  
 The Bayou Bend Collection,  
 gift of David B. Warren  
 B.2014.10

Küchler & Himmel, American,  
 active 1852–1853  
 Retailled by Hyde & Goodrich,  
 American, active 1829–1861  
*Goblet*, c. 1852–53  
 New Orleans, Louisiana  
 Silver  
 The Bayou Bend Collection,  
 gift of David B. Warren in memory of  
 Michael K. Brown, Curator,  
 The Bayou Bend Collection  
 B.2014.11

*Stein*, c. 1855–81  
 Bohemia (now Czech Republic)  
 Ruby-stained, non-lead glass and pewter  
 The Bayou Bend Collection, gift of  
 Stephen Dienst in memory of his parents,  
 Helen and Ben Dienst  
 B.2014.12

### Gifts of the Brown Family in memory of Michael K. Brown:

Possibly Mathew Johnson,  
 American, born England, 1813  
 for Harrisburg Glass Works,  
 American, active 1841–1843  
*Decanter*, c. 1841–43  
 Harrisburg, New York  
 Non-lead glass  
 The Bayou Bend Collection  
 B.2015.5

Attributed to Harry Tyler, American,  
 1801–1858  
*Double-weave Coverlet*, 1843  
 Butterville, New York  
 Cotton and wool, Jacquard-loom-woven  
 The Bayou Bend Collection  
 B.2015.6

•••

John Lewis Stone, American, 1850–1927  
 for William C. Knox, American,  
 active Oletha, Texas, 1870–1872  
*Temperance Jug*, c. 1870–72  
 Oletha, Texas  
 Salt-glazed stoneware with cobalt  
 and slip decoration  
 The Bayou Bend Collection,  
 gift of Leslie and Brad Bucher  
 B.2015.8

### PURCHASES

*Music Stool*, c. 1810–15  
 New York, New York  
 Mahogany; linen webbing, horsehair,  
 and steel  
 The Bayou Bend Collection, funded by  
 various donors in memory of  
 Michael K. Brown  
 B.2014.7

Benjamin West, American, 1738–1820,  
 active England  
*The Angel of the Resurrection*, from the  
 series *Specimens of Polyantography*, 1801  
 Lithograph on wove paper mounted on  
 the original wove support sheet with  
 grayish-brown aquatint  
 The Bayou Bend Collection, funded by  
 The Museum Collectors in memory of  
 Michael K. Brown  
 B.2014.8

Samuel Stillman Osgood, American,  
 1808–1885  
 Printed by (attributed to) Albert Newsom,  
 1809–1864  
 Published by Childs & Lehman,  
 Philadelphia, 1833–1835  
*David Crockett “King of the Wild Frontier,”*  
 c. 1835  
 Lithograph printed chine collé on white  
 wove paper  
 The Bayou Bend Collection, museum  
 purchase funded by Pat and Dee Osborne  
 in memory of Miss Hogg’s longtime  
 assistant, Jane Zivley, at “One Great Night  
 in November, 2014”  
 B.2014.9

Perthene Chase, American, 1749–1795  
*Sampler*, 1761  
 Newport, Rhode Island  
 Silk on linen  
 The Bayou Bend Collection, museum  
 purchase funded by the Houston Junior  
 Woman’s Club Charitable Fund  
 B.2014.13

Cranston Pottery, American, active  
 c. 1854–1890  
*Six-Gallon Jar*, c. 1850–75  
 Alton (former town), Texas  
 Salt-glazed stoneware with slip interior  
 The Bayou Bend Collection, museum  
 purchase funded by William J. Hill  
 B.2014.14

Possibly by Bakewell, Page & Bakewells,  
 American, 1827–1832; a later Bakewell  
 replacement, or an unidentified glasshouse  
*Celery Vase made for President Andrew  
 Jackson (1767–1845)*, c. 1829–30 or  
 c. 1833–46  
 Pittsburgh, Pennsylvania  
 Lead glass  
 The Bayou Bend Collection, museum  
 purchase funded by the Lora Jean Kilroy  
 Accession Endowment  
 B.2015.1

### Purchases funded by the Mary Beth Baird Bequest, by exchange:

Samuel Seymour, American,  
 born England, active 1777–1823  
 After William Russell Birch,  
 American, 1755–1834  
 Published by William Birch and  
 William H. Morgan, Philadelphia  
*View of the City of New York in the State  
 of New York, North America*, 1803  
 Etching and engraving on wove paper,  
 II/III  
 The Bayou Bend Collection  
 B.2015.2

Frédéric Martens, Engraver, Italo-German,  
 active France, 1806–1885  
 After Ambroise Louis Garneray, French,  
 1783–1857  
 Published by Rittner & Goupil,  
 Montmartre, Paris  
*Peche de la Baleine (Whale Fishery)*,  
 1834–35  
*Peche de la Cachalot (Cachalot Fishery)*,  
 1834–35  
 Aquatint, etching, and engraving on  
 white wove paper  
 The Bayou Bend Collection  
 B.2015.3, B.2015.4

English artist, 18th century  
 Published by Robert Sayer and  
 John Bennett, London, 1774/77–1784  
*What is this my Son Tom*, 1774  
 Mezzotint on laid paper  
 The Bayou Bend Collection, museum  
 purchase funded by Jack S. Blanton, Jr.  
 in honor of William J. Hill  
 B.2015.7

*Decanter*, c. 1730–40  
 England  
 Non-lead glass  
 The Bayou Bend Collection, museum  
 purchase funded by various donors in  
 memory of Michael K. Brown  
 B.2015.9

Attributed to William Will, American,  
 1742–1798  
*Cream Pot*, c. 1764–98  
 Philadelphia, Pennsylvania  
 Pewter  
 The Bayou Bend Collection, museum  
 purchase funded by the Bayou Bend  
 Docent Organization Endowment Fund  
 in honor of O. B. Dyer  
 B.2015.10

## DECORATIVE ARTS

### GIFTS

#### Gifts of Cecily E. Horton:

Marie Zimmerman, American, 1878–1972  
*Presentation Bowl*, 1925  
 Sterling silver  
 2014.814

Samuel Cooper, English, 1609–1672  
*Lady John Lewis, formerly Sarah Foote*,  
 1647  
 Watercolor and bodycolor on vellum  
 2014.1035

•••

Shiro Kuramata, Japanese, 1934–1991  
 Manufactured by Memphis/Milano,  
 Italian, active 1981–1988  
*“Ritz” Scrittoio*, 1981  
 Birch plywood, metal, and wood  
 Gift of Marc and Sara Benda  
 2014.815

**Gifts of Margo Grant Walsh:**

Ronald Hayes Pearson, American, 1924–1996  
Manufactured by International Silver Company, American, active 1898–1984  
“*Vision*” Flatware, designed 1961  
Sterling silver and gilt  
2014.816

Piero Fornasetti, Italian, 1913–1988  
“*Città di Carte*” Cabinet Plates, c. 1950–60  
Porcelain and transfer print  
2014.817

•••

Judy Kensley McKie, American, born 1944  
*Moose Rack*, 2006  
Bronze  
Gift of Frances Marzio  
2014.835

**Gifts of Anne Wilkes Tucker:**

Hermann Jünger, German, 1928–2005  
*Necklace with Four Pendants #73*, 1993  
Gold, lapis lazuli, agate, and stone  
2014.836

Helen Shirk, American, born 1942  
*Brooch*, c. 1981–82  
Titanium, gilt, and sterling silver  
In honor of Bill Steffy  
2014.837

•••

Kerianne Quick, American, born 1977  
*Greetings from Mexico, or Souvenirs from the Border*, 2013  
Steel, stainless steel, rubber, and leather  
Gift of Mike Holmes  
2014.838

**Gifts of Friedman Benda Gallery:**

Nendo, Japanese, established 2002  
“*Thin Black Lines*” Lamp, 2010  
Steel and light bulb  
“*Thin Black Lines*” Table, 2010  
Steel and glass  
2014.922, 2014.923

•••

Maurice Calka, French, born Poland, 1921–1999  
Commissioned by Leleu-Deshays LDD, French, active 1924–1973  
*P.-D.G. Desk*, c. 1969  
Fiberglass, upholstery, and metal  
Gift of an anonymous donor  
2014.966

Donald Fortescue, Australian, born 1957  
*Scorch*, 1995  
Silver ash and western red cedar  
Gift of Diane and Marc Grainer  
2014.967

Jonathan P. Ive, English, born 1967  
Apple Industrial Design Team, American, established 1976  
Manufactured by Apple Inc., American, established 1976  
*iMac*, 1998  
Polycarbonate plastic and electronics  
Gift of Linda and Joe Bury  
2014.968

**Gifts of the Rotasa Collection Trust:**

Kat Cole, American, born 1985  
“*The Land Below*” Necklace, 2012  
Steel, sterling silver, brass, and found material  
2015.82

Iris Eichenberg, Dutch, born Germany, 1965  
*Mirror Portrait (1)*, 2011  
Glass mirror and oxidized copper  
2015.83

Arthur Hash, American, born Panama, 1976  
*Bubble Bracelet*, c. 2009  
ABS Plastic  
2015.84

Eija Mustonen, Finnish, born 1961  
*Untitled*, 2006  
Bio-resin and silver  
2015.85

Lucy Sarneel, Dutch, born 1961  
“*Meli-melo*” Necklace, 2007  
Zinc, textile, rubber, wood, paint, glass beads, and gold  
2015.86

Sooyeon Kim, Korean, born 1983  
“*Chimney of Providence*” Brooch, 2013  
Photographic paper, epoxy resin, and silver  
2015.87

•••

Charles Field Haviland (Gerard, Dufraissex & Morel), French, 1881–1890  
*Tureen from the “Osiris” Pattern*, c. 1881–90  
Porcelain and gilding  
Gift of Gabriella De Ferrari in memory of Dariece Warren Tinterow  
2015.191

**PURCHASES**

**Purchases funded by the Design Council, 2014:**

Josef Hoffmann, Austrian, 1870–1956  
Endpapers designed by Koloman Moser, Austrian, 1868–1918  
Made by Wiener Werkstätte, Austrian, active 1903–1933  
*Concordia Ball Program*, 1909  
Gilt brass, marbled paper, and cord  
2014.731

Raymond Loewy, American, born France, 1893–1986  
Manufactured by Doubinski Frères, French, active 1960s–1970s  
Distributed by Compagnie de l’Esthétique Industrielle (CEI), French, active 1952–c. 1980  
*Valet 2000/50 Dressing Cabinet*, 1969  
Plastic, wood, paint, mirror, and metal  
2014.732

•••

Johanna Grawunder, American, born 1961  
for Robert Guistini & Partners, Italian  
“*Giolight 1*” Chandelier, 2007  
Acrylic, stainless steel, LED lighting, and wire  
Museum purchase funded by the Design Council, 2014;  
the John R. Eckel, Jr. Foundation;  
Mr. and Mrs. Daniel M. Price;  
and Karin and Leo Shipman  
2014.733

**Purchases funded by the Brown Foundation Accessions Endowment Fund:**

William Kent, English, 1685–1748  
*Hall Bench*, c. 1730  
Virginia walnut  
2014.740

Robert Adam, Scottish, 1728–1792  
Made by Thomas Chippendale, English, 1718–1779  
*The Dundas Sofa*, commissioned 1764, made 1765  
Gilt pine and beech, with silk  
2014.810

**Purchases funded by the Mary Kathryn Lynch Kurtz Charitable Lead Trust Fund:**

Joris Laarman, Dutch, born 1979  
Produced by Joris Laarman Lab, Dutch, established 2004  
*Maker Chair (Diamond) Prototype*, 2014  
Maple and black dye  
2014.818

Lockwood de Forest, American, 1850–1932  
Made by Ahmedabad Wood Carving Company, Indian, 1879–1908  
*Chair*, c. 1885  
Teak with upholstery  
2015.243

•••

Joris Laarman, Dutch, born 1979  
Produced by Joris Laarman Lab, Dutch, established 2004  
*Maker Chair (Mesh) Prototype*, 2014  
Magnesium alloy  
Museum purchase funded by the John R. Eckel, Jr. Foundation  
2014.819

Eliel Saarinen, American, born Finland, 1873–1951

*Armchair*, 1907–8

Oak, birch, ebony, mahogany, pewter, and replaced leather upholstery

The American Institute of Architects, Houston Design Collection, museum purchase funded by the Mary Kathryn Lynch Kurtz Charitable Lead Trust, the estate of William F. Stern, by exchange, the American Institute of Architects, Houston, and Lynn Goode 2014.1113

Hunt Clark, American, born 1969

*Traffic*, 2009

Maple and video projections

Museum purchase funded by the Art Colony Association, Inc., John and Robyn Horn, Jeffrey A. Shankman, Jane and Arthur Mason, the Decorative Arts Endowment Fund, and Dennis Milstein 2014.1123

#### **Purchases funded by the American Institute of Architects, Houston:**

Michele De Lucchi, Italian, born 1951

Manufactured by Memphis/Milano,

Italian, active 1981–1988

*“First” Chair Prototype*, 1983

Painted wood, metal, and rubber

The American Institute of Architects, Houston Design Collection

2015.6

Michael Graves, American, 1934–2015

Manufactured by Swid Powell, American,

active 1982–c. 1994

*“The Little Dripper” Coffee Pot Prototype*, 1983

Porcelain, enamel, and gilding

The American Institute of Architects, Houston Design Collection

2015.7

•••

George Nakashima, American,

1905–1990

*Rocking Chair*, 1973

American black walnut, rosewood, and hickory

The American Institute of Architects, Houston Design Collection, museum

purchase funded by friends of

Chuck Thomsen, in his honor

2015.9

#### **Purchases funded by Joan Morgenstern in honor of Cacilie Daily and Daphne Scarbrough:**

Kate Faulkner, English, 1841–1898

Published by Morris & Co., English,

1861–1939

Printed by Jeffrey & Co., English,

1836–1930s

Samples of “Mallow” Wallpaper,

c. 1915–30

Block-printed on machine-made paper

2015.225, 2015.226

William Morris, English, 1834–1896

Published by Morris & Co., English,

1861–1939

Printed by Jeffrey & Co., English,

1836–1930s

Sample of “Sunflower” Wallpaper, c. 1915–30

Two samples of “Larkspur” Wallpaper,

c. 1915–30

Two samples of “Marigold” Wallpaper,

c. 1915–30

Sample of “Bird & Anemone” Wallpaper,

c. 1915–30

Block-printed on machine-made paper

2015.227–2015.229, 2015.231–2015.233

Attributed to George Gilbert Scott,

English, 1839–1897

Published by Morris & Co., English,

1861–1939

Printed by Jeffrey & Co., English,

1836–1930s

Sample of “Indian” Wallpaper, c. 1915–30

Block-printed on machine-made paper

2015.230

Vlastislav Hofman, Czech, 1884–1964

*Table*, 1912

Red oak and beech

Museum purchase funded by the

Design Council, 2015, the Decorative Arts

Endowment Fund, Lynn Goode and

Harrison Williams, Kerry Inman and

Denby Auble, and Terri Norton

2015.235

Jaydan Moore, American, born 1986

*Platter #4*, 2012

Silverplate

Museum purchase funded by

Joan Morgenstern, Cecily Horton,

Bill and Sara Morgan in memory of

Carol Straus, Karin and Leo Shipman,

the Decorative Arts Endowment Fund,

and Transco Energy Company, by exchange

2015.236

#### **Purchases funded by Mrs. Edmond J. Kahn, by exchange, and Kerry Inman and Denby Auble:**

Alexander Girard, American, 1907–1993

Manufactured by Herman Miller, Inc.,

American, established 1923

*Ribbons*, designed 1957

Cotton

*Cutout*, designed 1954

Cotton

*Triangles*, designed 1961

Linen

2015.237–2015.239

•••

Gaetano Pesce, Italian, born 1939

*Pratt Chair*, 1984

Urethane resin

Museum purchase funded by

Mrs. Edmond J. Kahn, by exchange

2015.240

W. A. S. Benson, English, 1854–1924

*Clock*, c. 1900

Brass and enamel

Museum purchase funded by the GRITS

Foundation, Fred M. Nevill, by exchange,

and Mr. and Mrs. Andrew K. Schwartz Sr.,

by exchange

2015.250

Joris Laarman, Dutch, born 1979

Produced by Joris Laarman Lab, Dutch,

established 2004

*Dragon Bench*, designed 2014, made 2015

Stainless steel

Museum purchase funded by the Caroline

Wiess Law Accessions Endowment Fund

2015.252

Osvaldo Borsani, Italian, 1911–1985

Manufactured by Tecno, Italian,

established 1953

*Coat Rack, Model AT16*, 1961

Wood, vinyl, and metal

Museum purchase funded by the

Design Council, 2015

2015.253

## LATIN AMERICAN ART

### GIFTS

Marta Chilindrón, Argentinean,

born 1951

*Hexagonal Spiral*, 2013

Acrylic with metal hinges

Gift of Leslie and Brad Bucher

in honor of María Inés Sicardi and

her son Maximiliano Rivarola in

celebration of the 20th Anniversary

of Sicardi Gallery

2014.1034

Sameer Makarius, Argentinean,

born Egypt, 1924–2009

*Retrato de Antonio Berni*

[Portrait of Antonio Berni], c. 1955

Gelatin silver print

Gift of Mauro Herlitzka

2014.1112

Miguel Amat, Venezuelan, born 1971

*Advantage Plus Fund – Version #4*, 2010

Decollage and collage of

gelatin silver prints

Gift of the artist

2015.4

Carmelo Arden Quin, Uruguayan,

1913–2010

*L'œil* [The Eye], 1938

Oil on cardboard mounted on wood

Gift of Mr. and Mrs. César Segnini in

honor of Héctor Olea

2015.96

#### **Gifts of the respective artists in honor of María Inés Sicardi and her son Maximiliano Rivarola in celebration of the 20th Anniversary of Sicardi Gallery:**

Thomas Glassford, American, born 1963

*Doppler Redshift 2*, 2008

Anodized aluminum with aniline dye

2014.1119

Marco Maggi, Uruguayan, born 1957

*Turner Box: Complete Coverage on Piano*

(*Menil Collection*), 2011

Cuts on 500 sheets of paper and Plexiglas

2014.1120

Clarissa Tossin, Brazilian, born 1973

*Mars's Pilot Plan*, 2012

Inkjet print on pearl paper, edition 1/3

2014.1121

Miguel Ángel Ríos, Argentinean, born 1943  
*Untitled* (from the series *The Ghost of Modernity*), 2012  
 Single-channel video, stereo, duration 3'11", looped edition 3/6  
 Nowadays, 2001/2008  
 Round coca leaf cutouts mounted on acetate  
 2015.69, 2015.71

Fabiana Cruz, Venezuelan, active France, born 1984  
*"Agitata da due Venti" - Partition Lineaire No. 2*, 2007  
 Single-channel video  
 2015.70

Pablo Siquier, Argentinean, born 1961  
 0305, 2003/2010  
 Charcoal on wall  
 2015.72

Carlos Cruz-Diez, Venezuelan, born 1923  
*Induction chromatique à double fréquence Olympic Centennial Harmonie 39* [Olympic Centennial Concert Dual-Frequency Chromatic Induction 39], 1990  
 Screenprint, edition 38/50  
 2015.73

Dias & Riedweg, working in collaboration since 1993  
 Mauricio Dias, Brazilian, born 1964  
 Walter Riedweg, Swiss, born 1955  
*Padre & hijo* [Father & Son], 2010  
 Inkjet prints, edition 2/5  
 2015.74

Manuel Espinosa, Argentinean, 1912–2006  
*Sin título* [Untitled], 1975  
 Lithograph  
 2015.75

Graciela Hasper, Argentinean, born 1966  
*Sin título* [Untitled], 2011  
 Acrylic on canvas  
 2015.76

Liliana Porter, Argentinean, born 1941  
*Deer/Violinist*, 2007  
 Duraflex photograph, edition 1/5  
 2015.77

Pedro Tyler, Uruguayan, born 1975  
*Edge*, 2012  
 Incised carving on black wooden rulers  
 2015.78

Mariano dal Verme, Argentinean, born 1973  
*Sin título* [Untitled], 2014  
 Graphite mounted on paper  
 2015.79

## PURCHASES

### Purchases funded by the Caribbean Art Fund:

Miguel Ángel Rojas, Colombian, born 1946  
*Broadway*, 1996/2010  
 Coca leaves, steel needles with museum putty on the wall  
 2014.748

Óscar Muñoz, Colombian, born 1951  
*Editor solitario* [Solitary Editor], 2011  
 Video projection on table, 20 minutes, 1 second, edition 2/5  
 2014.752

José Alejandro Restrepo, Colombian, born 1959  
*El caballero de la fé* [The Knight of Faith], 2011  
 Single-channel video, mono, 8 minutes, looped, edition 4/5  
 2015.1

Miguel Amat, Venezuelan, born 1971  
*Untitled*, from the series *Quotes*, 2009  
 Decollage and collage of gelatin silver prints  
 2015.2, 2015.3

Los Carpinteros, Cuban, established 1992  
 Marco Castillo, Cuban, born 1971  
 Dagoberto Rodríguez, born 1971  
*Podgaric Toy*, 2013  
 Wood and LEGO® bricks  
 2015.81

Víctor Lucena, Venezuelan, born 1948  
*Space Shock Dimension N*, 1991  
 Wood, cloth, gold leaf, metal, rubber, glass, lead, fabric, paint, aluminum, and brass  
 2015.92

### Purchases funded by the 2013 Latin American Experience Gala and Auction, and Olive M. Jenney:

Carmelo Arden Quin, Uruguayan, 1913–2010  
*Coplanal*, 1946  
 Wood, metal, and thread  
*Forme noire*, no. 1 [Black Form, no. 1] 1942  
 Oil on cardboard mounted on wood  
 2014.812, 2014.813

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Alan Glass, Mexican, born Canada, 1932  
*Large Glass/Pigall's: In Memory of Louis Morin and Marcel Duchamp*, 2000  
 Perforated wooden sheet covered with Plexiglas, postcards, a hoof, a fuzzy breast, a gas lamp, a dancer's leg, images of other paintings, and a fan  
 Museum purchase funded by the Cullen Family in memory of Roy Henry Cullen  
 2014.92

Miguel Ángel Ríos, Argentinean, born 1943  
*Mecha*, 2010  
 Two-channel wall projection, stereo, 10:02 minutes, looped, edition 4/6  
 Museum purchase funded by the 2013 Latin American Experience Gala and Auction  
 2015.241

## MODERN AND CONTEMPORARY ART

### GIFTS

Gary Stephan, American, born 1942  
*Interior with Door*, 1989  
 Acrylic on canvas  
 Gift of Kathryn and Jim Ketelson  
 2014.1032

Barkley L. Hendricks, American, born 1945  
*Hasty Tasty*, 1977  
 Oil and acrylic on canvas  
 Gift of Michael Zilkha in honor of Bill Arning and Mark McCray  
 2015.28

Theaster Gates, American, born 1973  
*Untitled (ceramic)*, 2011  
 Concrete, aggregate, stoneware sherds, and steel  
 Gift of Lin Lougheed  
 2015.29

### PURCHASES

Shaun Gladwell, Australian, born 1972  
*BMX Channel*, 2013  
 Video projection, artist proof 1/2, 12 minutes  
 Museum purchase funded by the Mark and Hilarie Moore Family Trust  
 2014.921

Keith Sonnier, American, born 1941  
*Neon Wrapping Incandescent*, 1969  
 Incandescent bulbs with porcelain fixtures and neon tubing, electrical wire, and electrical transformer  
 Museum purchase funded by the Caroline Wiess Law Accessions Endowment Fund  
 2015.89

## PHOTOGRAPHY

### GIFTS

#### Gifts of the respective artists:

Thomas R. Schiff, American, born 1947  
*Boston Public Library*, 2009  
*Beinecke Rare Book and Manuscript Library*, 2006  
*Paramount Theater*, 2008  
 Chromogenic prints  
 2014.147–2014.149

Klaus Enrique, Mexican, born 1975  
*Frankenstein's Monster*, August 2013  
 Chromogenic print  
 2014.826

Jason Larkin, British, born 1979  
*'Jerusalem' Settlement, Delmore*, 2012  
 Inkjet print  
 2015.14

Robert Knoth, Dutch, born 1963  
*Semipalatinsk, Kazakhstan*, 2006  
 Inkjet print  
 2015.103

David Leeson, American, born 1957  
*Death of a Soldier, Iraq*, March 24, 2003  
Inkjet print  
2015.105

David Burnett, American, born 1946  
*Lang Vei, Vietnam*, March, 1971  
Gelatin silver print  
2015.117

Erin Trieb, American, born 1982  
*US Infantry Soldier Wins Game of Rummy after Being Injured by Roadside Bomb*, August 12, 2009  
Inkjet print  
2015.121

Rafael Wollmann, Argentinian, born 1958  
*British Marines Surrender to Argentinean Troops in Malvinas/Falklands.*, April 2, 1982  
Inkjet print  
2015.124

Justin Kimball, American, born 1961  
*Forest Road, Mantel*, 2007–11  
Center Street, 2007–11  
Inkjet prints  
2015.156, 2015.157

#### Gifts of Joan Morgenstern:

Ray K. Metzker, American, 1931–2014  
*Couplets: Philadelphia*, 1968  
Gelatin silver print  
2014.755

Wyatt Gallery, American, born 1975  
*Dusk Interior, St. Thomas Synagogue*, 2013  
Inkjet print  
2014.825

Klaus Enrique, Mexican, born 1975  
Flora, August 2013  
Chromogenic print  
2014.827

Ilse Bing, American, born Germany, 1899–1998  
*Cancan Dancer, Moulin-Rouge, Paris*, 1931  
Gelatin silver print  
In memory of Elizabeth Daily Cohen  
2014.1116

Louis Faure, American, 1916–2001  
*Deaf Mute, New York, N.Y.*, 1950  
Gelatin silver print  
In memory of Elizabeth Daily Cohen  
2014.1117

Saul Leiter, American, 1923–2013  
Kiss, 1952  
Gelatin silver print  
In memory of Elizabeth Daily Cohen  
2014.1118

#### Gifts of Kenneth Polin:

Esther Bubley, American, 1921–1998  
*At the Humble Station, General Store and Post Office Operated by Joe Leighton, Neighboring Ranchers Often Gather for a Game*, 1945  
*Macy's Thanksgiving Parade*, 1956  
Paris, Tennessee, 1955  
Paris, Tennessee, 1955  
*Humble Camp—Children of Humble Employees Riding Their Pet Donkey*, 1945  
*Oil Field, Fritz Kobs B-3. Workover Job, Gun Perforating. Raising Gun onto Derrick Floor*, 1945  
Vicinity of Huntsville, Texas—Seismograph  
*Part 17. Operator "Dutch" Weeth Takes Newly Developed Seismogram from Wash Water....*, 1945  
*Tomball Gasoline Plant—Distillation Unit with Gasoline Stills in the Foreground. Gasoline is Made Here from Natural Gas*, 1945  
*Paddock Field, Well N.G. Penrose, No. 1. Welding a Weatherford Wall Scratcher on the Casing before Running It into the Hole....*, 1945  
*Pulp Mill near Plymouth, N.C.—Pine and Gum Logs Cut in North Carolina Forests Supply Pulp for the Mill*, 1946  
*Saw Mill, Washington, N.C.—Workmen Guiding Logs into Position for Loading onto a Moving Belt Which Will Carry Them....*, 1946  
*Pulp Mill near Plymouth, N.C.—Unloading Logs from the Truck on Which They Arrived at the Mill*, 1946  
Wahoo, Nebraska, 1948  
Wahoo, Nebraska, 1948  
Gene, 1949  
"Homemaker, Children's Aid Society"—*New York, New York*, 1952  
Wendy Krieger & Ron Liebman, *Couple in New York, NY*, 1959  
Wendy Krieger & Ron Liebman, *Couple in New York, NY*, 1959  
*Pan American Building*, 1964  
*Monthly Deliveries of Esso Fuel Oil, Gasoline and Kerosene Are Made to the Island of Mano, Four Miles off the Coast of Jutland....*, 1954  
*Gippsland Basin Drilling Rig*, 1965  
*Melbourne Synthetic Rubber Plant*, 1965  
*Melbourne Synthetic Rubber Plant*, 1965  
Gelatin silver prints  
2014.759–2014.781

#### Gifts of Robert Steinke:

Esther Bubley, American, 1921–1998  
*Posing for a Snapshot on the Steps of the Jefferson Memorial*, 1943  
*Crowded Bus En Route from Knoxville to Bristol, Tennessee—Bus trip from Knoxville, Tennessee, to Washington, D.C.*, 1943  
*A Greyhound Bus Trip from Louisville, Kentucky, to Memphis, Tennessee, and the Terminals—Passengers Waiting*, 1943  
*Passengers in the Waiting Room of Greyhound Bus Terminal*, 1943  
*Washing Dishes after Boys' Club Spaghetti Dinner*, 1953  
*Baptist Church during an Evening Prayer Meeting*, 1945  
*Permit Man, George Lord, Talking to a Farmer Whose Land Has Been Selected for Exploration. The Permit Man Travels Well in Advance of ...*, 1945  
*Hayden Miles Ranch—Cowboys Working the Cattle Which Have Been Rounded up for Dipping. Once a Year the Cattle Are Run ...*, 1945  
*Hayden Miles Ranch—Evening in the Bunkhouse at Roundup Time*, 1945  
*Hayden Miles Ranch—Eating at the Chuck Wagon during Roundup*, 1945  
Gelatin silver prints  
2014.782–2014.791

#### Gifts of Diana and Gabriel Wisdom:

Esther Bubley, American, 1921–1998  
*Gene, Problem Boy*, 1949  
Joanne Holt, 1950  
Joanne Holt, 1950  
Fred Hine, 1951  
*Central Park, New York, New York*, 1960  
*Short Family*, 1953  
"Homemaker, Children's Aid Society"—*New York, New York*, 1952  
"Homemaker, Children's Aid Society"—*New York, New York*, 1952  
Marianne Moore, 1953  
"Wedding"—*Jack Murphy and Dorothy O'Conner*, 1957  
*New York, New York*, 1961  
"A Teenage Fledgling Starts to Grow Up"—*Silver Spring, Maryland*, 1956  
"A Teenage Fledgling Starts to Grow Up"—*Silver Spring, Maryland*, 1956  
"Backstage in Quest to Be Miss America"—*Atlantic City, New Jersey*, 1957

*Monthly Deliveries of Esso Fuel Oil, Gasoline and Kerosene Are Made to the Island of Mano, Four Miles off the Coast of Jutland....*, 1954  
*Yugoslav Immigrants Arriving in Sydney, Australia*, 1965  
*Philippines*, 1965  
Gelatin silver prints  
2014.792–2014.808

#### Gifts of Anne Wilkes Tucker:

Jen Davis, American, born 1978  
*Untitled No. 55*, 2013  
Inkjet print  
In honor of Lee Marks  
2014.820

Eugène Atget, French, 1857–1927  
[Petit Trianon, Salon de musique], 1902  
Albumen silver print  
In memory of Rudolf Kicken  
2014.821

Prabir Purkayastha, Indian, born 1952  
*Rinpoche Bakula*, 2000  
Inkjet print  
2014.903

Bill Dane, American, born 1938  
[Postcard correspondence to Anne Tucker], 1974–81  
81 gelatin silver prints; 3 chromogenic prints  
2014.904

John Szarkowski, American, 1925–2007  
*From Country Elevator, Red River Valley*, 1957  
Gelatin silver print  
In honor of Del Zogg's masterful management of the Museum of Fine Arts, Houston's Works on Paper Study Center  
2015.158

#### Gifts of Sharon and Del Zogg:

McCafferty, American  
[Patent Model], c. 1880s  
Albumen silver print  
2014.822

Unknown, American  
*Vesuvius*, c. 1890  
Albumen silver print  
2014.823

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Marti Corn, American, born 1961  
*Johnny Jones*, 2013  
 Inkjet print  
 Gift of Tracy Xavia Karner in honor of  
 Anne Wilkes Tucker  
 2014.824

**Gifts of Kiyoko Lerner:**

Nathan Lerner, American, 1913–1997  
*La*, 1976  
 Dye imbibition print  
*Kabuki*, 1981  
 Chromogenic print  
*Heroic Figure*, 1983  
 Chromogenic print  
 [Abstract Composition: Kabuki Poster, Red], 1970s  
 Chromogenic print  
 [Abstract Composition: Kabuki Poster, Woman with Flower], 1970s  
 Chromogenic print  
*Street Monsters*, 1973  
 Dye imbibition print  
*Mishima*, 1976  
 Chromogenic print  
*Gossiping Mice*, 1970s  
 Chromogenic print  
*Pool*, 1970s  
 Chromogenic print  
*Haniwa*, 1975  
 [Double Exposure: Girl and Water], 1938  
 [Double Exposure: Young Boy], possibly 1930s  
*Lillian on Bridge*, 1935  
 [Pipe and Shadows], 1935  
 [Abstract Composition: Dented Mesh Container], 1935  
*Shoes*, 1937  
*Onions*, 1939  
*Girl against Post*, 1936  
 [Cross], 1936  
*Man against Window*, 1954  
 [Abstract Composition: Structure with Draped Fabric], possibly 1940s  
*Round House*, 1936  
*City Forms*, 1936  
*Uncommon Man*, 1936  
*Eye on Barbed Wire*, 1939  
*City Light Box*, 1944  
*Light Box*, 1938  
*Paper on String*, 1938  
*Plaster Hand and Screen*, 1940  
*Eye and Mouth*, c. 1938  
*String and Rain*, 1941  
*Closed Eye*, 1940  
*Planets*, 1939  
*Light Tapestry*, 1939  
*Stone Cloud*, 1976

[Man Sleeping in Window], c. 1937  
*Light Drawing*, 1938  
*Rain Image*, 1981  
*Mannikin*, 1976  
*The Swimmer*, 1935  
 Gelatin silver prints, except where noted  
 2014.852–2014.891

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David Hilliard, American, born 1964  
*He Said, She Said*, 2005  
 Chromogenic prints  
 Gift of Cecily E. Horton  
 2014.892

**Gifts of Philip Greider:**

Simon Norfolk, British, born Nigeria, 1963  
*18-month-old Zainab Tharmar, Seriously Wounded by an American Controlled Explosion, Zafaraniyah Hospital*, April 26, 2003  
*Nogales, Arizona/Nogales, Sonora*, 2006  
*The BBC World Service Atlantic Relay Station at English Bay*, 2003  
*The River Drinjaca between Kladanj and Vlasenica*, 2004–5  
*Aluminum waste pond at Petkovici. In the afternoon and evening of 14th July 1995, hundreds of Bosnian men and boys were taken to the embankment of the dam and executed*, 2004–5  
*Cmi Vrh, Untitled No. 6*, 2004–5  
*Path Leading Up to the Mass Grave at the Site at Cmi Vrh*, 2004–5  
*Where the river that flows through the Kamenica Valley meets the Drina. There may be 13 mass grave sites in the Kamenica Valley*, 2004–5  
*Residents of the Southern Suburbs of Beirut, Bombed from Their Homes in the Israeli War Against Lebanon in the Summer of 2006, Camping in Central Beirut's Parks*, 2006  
 Chromogenic prints  
 2014.893–2014.901

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Andrew Moore, American, born 1957  
*Model T Headquarters, Highland Park, Detroit*, 2009  
 Chromogenic print  
 Gift of John MacMahon in honor of  
 Anne Wilkes Tucker  
 2014.902

**Gifts of Mike and Mickey Marvins:**

Alice Boughton, American, 1865–1943  
*Ellen Terry at the Window*, c. 1905  
 Platinum print  
 2014.926

Asa A. Brack, American,  
 active 1850s–1890s  
*Sam Houston*, c. 1860  
 Albumen silver print  
 2014.927

Mathew B. Brady, American, 1823–1896  
*Mr. & Mrs. General Tom Thumb in Their Wedding Costume*, 1863  
 Albumen silver print  
 2014.928

Manuel Álvarez Bravo, Mexican,  
 1902–2002  
*La Buena Fama Durmiendo* [Good Reputation Sleeping], 1938–39  
 Gelatin silver print  
 2014.929

Henri Cartier-Bresson, French,  
 1908–2004  
*Hyères, France*, 1932  
 Gelatin silver print  
 2014.930

Augustín Victor Casasola, Mexican,  
 1874–1938  
*Soldadera y Federal Descansado en Cuartel* [Soldadera and Federal Soldier Resting in Barracks], c. 1910  
 Gelatin silver print  
 2014.931

Edward Sheriff Curtis, American,  
 1868–1952  
*The Vanishing Race—Navajo*, 1904  
 Platinum print  
 2014.932

Eugene A. Delcroix, American,  
 1891–1967  
*The Spanish Court*, 1930s–40s  
 Gelatin silver print with toning and applied color  
 2014.933

André Adolphe-Eugène Disdéri, French,  
 1819–1889  
*Count and Countess Tyszkiewicz*, 1860  
 Albumen silver print  
 2014.934

Louis Faure, American, 1916–2001  
*Win, Place, and Show*, 3rd Ave. El at 53rd St, New York, N.Y., 1947  
 Gelatin silver print  
 2014.935

Charles DeForest Fredericks, American,  
 1823–1894  
*Sam Houston*, c. 1860  
 Albumen silver print  
 2014.938

Sally Gall, American, born 1956  
*Rio Botanical Garden #3*, 1986  
 Gelatin silver print  
 2014.939

Mario Giacomelli, Italian, 1925–2000  
*Le Mie Marche*, 1955–84  
 Gelatin silver print  
 2014.940

Eugene Omar Goldbeck, American, 1892–1986  
*The Highest Point in Texas*, possibly 1920s  
*Group Photo of Presidents Caranza & Madero with Pancho Villa, Oroscos and Others Who Roamed Mexico Prior to World War I*, April 30, 1911  
 Gelatin silver prints  
 2014.941, 2014.942

Elijah Gowin, American, born 1967  
*Moth Catcher*, 1998  
 Gelatin silver print  
 2014.943

Fritz Henle, American,  
 born Germany, 1909–1993  
*Hurricane*, 1960  
 Gelatin silver print  
 2014.944

Earlie Hudnall, Jr., American, born 1946  
*Music Boy*, 1987  
 Gelatin silver print  
 2014.945

Josef Koudelka, Czech, born 1938  
*Spišské Bystré*, 1966  
 Gelatin silver print  
 2014.946

Russell Lee, American, 1903–1986  
*Machinery against the Garage on Matt Henry's Farm near Tipler, Wisconsin. Note Primitive Scythe Rake*, May 1937  
 Gelatin silver print  
 2014.947



O. Winston Link, American, 1914–2001  
*Hot Shot Eastbound*, 1956  
Gelatin silver print  
2014.948

Ray K. Metzker, American, 1931–2014  
*Philadelphia*, 1964  
Gelatin silver print  
2014.949

Baron Adolf de Meyer, American,  
1868–1946  
*Olga*, 1920s  
Platinum print  
2014.950

Léonard Misonne, Belgian, 1870–1943  
*Au Printemps*, 1937  
Bromoil print  
2014.951

Emery P. Reves-Biro, Hungarian,  
1895–1975  
*Hungary*, c. 1930  
Gelatin silver print  
2014.952

Drahomir Josef Ružicka, American,  
born Bohemia, 1870–1960  
*Pennsylvania Station*, 1921  
Gelatin silver print  
2014.953

Carleton Watkins, American, 1829–1916  
*Yosemite Falls from Glacier Point*, 1878–81  
Albumen silver print from glass negative  
2014.955

Eberle & Werner, Ulm, German,  
1870s–1910s  
*Für Erinnerung an unser Dienstzeit*  
[A Remembrance of Our Service],  
1894–96  
Albumen silver prints  
2014.956

#### Gifts of Lawrence D. Hite:

André Kertész, American, 1894–1985  
*Distortion No. 175*, 1933  
Gelatin silver print  
2014.969

Bill Brandt, British, born Germany,  
1904–1983  
*Campden Hill, London*, 1956  
*Taxo d'Aval, France*, 1957  
*Liverpool Street*, 1940  
Gelatin silver prints  
2014.970, 2014.976, 2014.977

Harry Callahan, American, 1912–1999  
*Chicago*, 1960  
[Eleanor in Dark Room], 1950s  
[Street View], 1960s  
*Providence*, 1963  
*Michigan*, 1941  
Gelatin silver prints  
2014.971–2014.975

#### Gifts of Caryl and Israel Englander:

Leon Levinstein, American, 1910–1988  
*Coney Island*, 1970s  
*Coney Island*, c. 1978  
*Haiti*, 1975  
*India*, 1982  
*Mexico*, 1963  
15 untitled, 1960s–1970s  
Gelatin silver prints  
2014.985–2014.1028

#### Gifts of Estrellita Karsh in honor of Dr. Malcolm Daniel and in memory of Yousuf Karsh:

Yousuf Karsh, Canadian, born Armenia  
(present-day Turkey), 1908–2002  
*Muhammad Ali*, 1970  
*Pablo Casals*, 1954  
*Marc Chagall*, 1965  
*Winston Churchill*, 1941  
*Jacques Cousteau*, 1972  
*Albert Einstein*, 1948  
*Robert Frost*, 1958  
*Ernest Hemingway*, 1957  
*Helen Keller with Polly Thompson*, 1948  
*Joan Miró*, 1965  
*Georgia O'Keeffe*, 1956  
*Pablo Picasso*, 1954  
*Albert Schweitzer*, 1954  
*George Bernard Shaw*, 1943  
*Jean Sibelius*, 1949  
15 gelatin silver prints, printed later  
2014.1030

Yousuf Karsh, Canadian, born Armenia  
(present-day Turkey), 1908–2002  
*Jean-Louis Barrault*, 1949  
*Max Ernst*, 1965  
*Alberto Giacometti*, 1965  
*Martha Graham*, 1948  
*Jasper Johns*, 1990  
*Anna Magnani*, 1958  
*Somerset Maugham*, 1950  
*François Mauriac*, 1949  
*Ludwig Mies van der Rohe*, 1962  
*Isamu Noguchi*, 1980  
*Rudolph Nureyev*, 1977  
*Man Ray*, 1965  
*Andy Warhol*, 1979

*Tennessee Williams*, 1956  
*Frank Lloyd Wright*, 1954  
15 gelatin silver prints, printed 1991  
2014.1031

#### Gifts of John A. MacMahon:

Erin Shirreff, Canadian,  
active United States, born 1975  
*Signature*, 2010  
2 inkjet prints  
2014.1040, 2014.1041

#### Gifts of Richard S. and Dodie Otey Jackson in honor of Anne Wilkes Tucker on the occasion of her retirement:

Boris Mikhailov, Ukrainian, born 1938  
*Salt Lake*, 1985  
[Salt Lake, Crowded Beach Scene], 1985  
[Salt Lake, Beach Scene, Woman and Girl Squatting on Shore], 1981  
*Crimean Snobs*, 1981  
Gelatin silver prints  
2014.1046–2014.1049

Alexander Lapin, Russian, 1945–2012  
*Briefcase*, 1983  
*Door*, 1985  
*Queue*, 1982  
*Foremost Worker*, 1983  
Gelatin silver prints  
2014.1050–2014.1053

Yuri Rybchinsky, Ukrainian, born 1935  
*Girl in Alley*, 1985  
*Old Woman with Hatchet*, 1980  
*Night Patrol*, 1980  
*Street*, likely 1970s–1980s  
*In a Kitchen*, 1975  
*Youth Colony*, 1978  
*Small Town*, 1976  
*Vitia with His Mom*, 1978  
*Nuns in a Restaurant*, 1978  
*Drunkards*, 1987  
47 untitled, 1978–1980  
Gelatin silver prints  
2014.1054–2014.1100

#### Gifts of Ben and Arline Guefen:

Sidney Grossman, American, 1913–1955  
*Gruesomes*, 1940s  
*Gruesomes*, 1940s  
*New York*, 1940s  
*Coney Island*, c. 1947  
[Street Festival], 1940s  
Gelatin silver prints  
2014.1102–2014.1106

#### Gifts of Gay Block:

Diane Arbus, American, 1923–1971  
*A young man in curlers at home on west 20th street, N.Y.C.*, 1966  
*A young waitress at a nudist camp, N.J.*, 1963  
Gelatin silver prints  
The Gay Block Collection  
2014.1107, 2014.1108

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Justin Kimball, American, born 1961  
*Washburn Avenue*, 2007–11  
Inkjet print  
Gift of Kira and Carl Cafaro  
2014.1109

#### Gifts of Joe C. Aker:

Delilah Montoya, American, born 1955  
*El Guadalupeño*, 1998  
Gelatin silver print with sepia toning  
2014.1114

Lee Friedlander, American, born 1934  
*Sceaux, France*, 1973  
Gelatin silver print  
2014.1115

#### Gift of Hans P. Kraus, Jr. and Mariana Cook in honor of Anne Wilkes Tucker:

William Henry Fox Talbot, British,  
1800–1877  
*Summit of the Tower of Lacock Abbey*,  
*Taken from the Roof of the Building*,  
October 14, 1840  
Salted paper print from paper negative  
2015.91

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Ziv Koren, Israeli, born 1970  
*Palestinians Burning American and Israeli flags during a Hamas Demonstration in West Bank's Bir-Zeit University, Palestine*,  
December, 1998  
Inkjet print  
Gift of Ziv Koren / Polaris Images  
2015.104

**Gifts of Goran Tomasevic / Reuters:**

Goran Tomasevic, Serbian, born Belgrade, Yugoslavia, 1969  
*Sgt. William Olas Bee, a U.S. Marine from the 24th Marine Expeditionary Unit, Has a Close Call after Taliban Fighters Opened Fire near Garmser in Helmand Province, Afghanistan, May 18, 2008*  
 4 inkjet prints  
 2015.106

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Gleb Garanich, Ukrainian, born Russia, 1969  
*Zaza Rasmadze Holds the Body of His Brother Zviadi, following the Bombardment of Gori, Georgia, August 9, 2008*  
 Inkjet print  
 Gift of Gleb Garanich / Reuters  
 2015.107

Ahmed Jadallah, Palestinian, born 1970  
*Unidentified bodies lie on a street in Jabalya, the largest refugee camp in the Gaza Strip. Israeli tanks spearheaded a major raid on the camp in the night of March 5, after a suicide bomber had killed 15 people on a bus in Haifa, Israel the day before, March 6, 2003*  
 Inkjet print  
 Gift of Ahmed Jadallah / Reuters  
 2015.109

Eduard Korniyenko, Russian, born 1974  
*Say Ahhh, A Doctor Examines a Group of Conscripts for the Russian Army at a Recruiting Station in Stavropol in Southern Russia, May 17, 2005*  
 Inkjet print  
 Gift of Eduard Korniyenko / Reuters  
 2015.111

**Gifts of Moises Saman / Magnum Photos:**

Moises Saman, American, born Peru, 1974  
*Photograph of the Late Northern Alliance Commander Ahmed Shah Massoud Covered in Flowers during a Ceremony Marking the Third Anniversary of His Death, Kabul, Afghanistan, September, 2004*  
*Stephen Colbert in Iraq, June 8, 2009*  
 Inkjet prints  
 2015.113, 2015.114

**Gifts of the Russian State Archives of Documentary Films and Photographs:**

Georgi Zelma, Russian, 1906–1984  
*Guards Major-General Is Awarding Old Patriot with the Medal "Service in Battle" Ukraine, 1944*  
 Inkjet print, printed 2012  
 2015.115

Mikhail Trakhman, Russian, 1918–1976  
*Partisans from the Voroshilov Unit Mine the Bridge, Belorussia / Lithuania, December 1943*  
 Inkjet print, printed 2012  
 2015.133

Unknown, Russian  
*Execution of the Sentence of the Military Tribunal of the Minsk Military District against the Fascist Criminals. Minsk Hippodrome, 1946*  
 Inkjet print, printed 2012  
 2015.134

**Gifts of the Associated Press:**

Anja Niedringhaus, German, 1965–2014  
*A U.S. Marine of the 1st Division Carries a GI Joe Mascot as a Good Luck Charm in His Backpack as His Unit Pushes Further into the Western Part of Fallujah, Iraq, November 14, 2004*  
 Inkjet print  
 2015.116

Associated Press Ltd.  
*World War II Veterans Fill Every Porthole as the Queen Elizabeth Pulls into a Pier in New York Harbor, 1945*  
 Inkjet print, printed 2012  
 2015.119

Horst Faas, German, 1933–2012  
*Hovering U.S. Army Helicopters Pour Machine Gunfire into Tree Line to Cover the Advance of South Vietnamese Ground Troops in an Attack on a Viet Cong Camp 18 Miles North of Tay Ninh, Vietnam, March 1965*  
 Inkjet print, printed 2012  
 2015.125

Henri Huet, French, 1927–1971  
*U.S. Marine Corps Chaplain John McNamara of Boston Administers the Last Rites to War Correspondent Dickey Chapelle, Chulai, Vietnam, November 1965*  
*Delta du Mékong [Mekong Delta], September 1968*  
 Inkjet prints, printed 2012  
 2015.126, 2015.127

David Guttenfelder, American, born 1969  
*U.S. Marines Sleep in Their Fighting Holes inside a Compound in Helmand Province, Afghanistan, July 8, 2009*  
 Inkjet print  
 2015.130

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Ashley Gilbertson, Australian, born 1978  
*A Soldier Watches President Bush Make a Televised Apology for the Abuses at Abu Ghraib, Iraq, May 5, 2004*  
 Inkjet print  
 Gift of Ashley Gilbertson / VII  
 2015.118

Jason Howe, British, born 1971  
*A Government Soldier Wounded by an IED (Improvised Explosive Device) Planted by FARC Rebels Lies alongside a Dead Friend while Medics Attach Splints to His Shattered Legs, Paujil, Caqueta, Colombia., February 24, 2002*  
 Inkjet print  
 Gift of Jason P. Howe / ConflictPics  
 2015.120

Peter van Agtmael, American, born 1981  
*Helmand Province, Afghanistan, August 13, 2009*  
 Inkjet print  
 Gift of Peter van Agtmael / Magnum Photos  
 2015.122

Kadir van Lohuizen, Dutch, born 1963  
*[Children Gathering Spilled Grain on a Street in Malange, Angola], 1999*  
 Inkjet print  
 Gift of Kadir van Lohuizen / NOOR  
 2015.123

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Sean Sutton, English  
*Muxito Sambo Carefully Uncovers a PPM2 Anti-personnel Mine in Jika Bairro, Luau, Angola, 2004*  
 Inkjet print  
 Gift of the artist, MAG and Panos Pictures  
 2015.128

George Rodger, British, 1908–1995  
 Untitled, London, April 30, 1945  
 Inkjet print, printed later  
 Gift of Jinx Rodger  
 2015.129

Harold Ignatius "Buster" Campbell, Baker  
Second Class, American, dates unknown  
*A Japanese "Kamikaze" Strikes Battleship  
USS Missouri during the Battle for  
Okinawa,*  
April 11, 1945  
Inkjet print, printed 2012  
Gift of the USS Missouri Memorial  
Association  
2015.131

Yuri Kozyrev, Russian, born 1963  
*Iraqi Boys Play in Front of a Mural  
Depicting the Statue of Liberty (L) and a  
Painting Copied from a Photograph Taken  
in the US-Run Abu Ghraib Prison Showing  
a Hooded Iraqi Prisoner, in the Shiite  
Muslim Suburb of Sadr City, Iraq,*  
May 28, 2004  
Inkjet print  
Gift of Yuri Kozyrev / NOOR for Time  
2015.132

•••

Unknown, Russian  
*The Battle of Moscow. Headquarters of the  
Western Front. From Right to Left: Front  
Commander Army General Gerogy Zhukov,  
Member of the Military Council of the Front;  
Nikolay Bulganin, Chief of Staff of the  
Front; Lieutenant General Vasily Sokolovsky,*  
Autumn 1941  
Inkjet print, printed 2012  
Gift of the Archive of the family of  
Marshall of the Soviet Union  
Vasily Sokolovsky  
2015.135

#### Gifts of Charles Isaacs and Carol Nigro:

Joseph Schwartz, American, 1913–2013  
*Sullivan's Midgets III,* 1939  
Gelatin silver print  
In honor of Anne Wilkes Tucker on the  
occasion of her retirement  
2015.136

Louis-Joseph Deflubé, French, 1797–1884  
*[Landscape with Bear],* c. 1860  
Albumen silver print from glass negative  
2015.200

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Paul Strand, American, 1890–1976  
*The Sailor, Douarnenez, Brittany, France,*  
1951  
Gelatin silver print  
Gift of Melissa Harris in honor of  
her dear friend and colleague,  
Anne Wilkes Tucker  
2015.137

#### Gifts of Harry A. Zuber:

Geoff Winningham, American, born 1943  
*Cane Island Branch, Buffalo Bayou,* 1999  
*Buffalo Bayou,* 1998  
*Ryan's Pond, Buffalo Bayou,* 1998  
*Buffalo Bayou,* 1998  
*Prairie Grasses along Buffalo Bayou,* 1999  
*Buffalo Bayou,* 1998  
*Buffalo Bayou,* 1998  
*Buffalo Bayou,* 1997  
*Main Street Bridge over Buffalo Bayou,*  
1999  
*Houston Ship Channel,* 2000  
*San Jacinto Monument & Houston  
Ship Channel,* 1981  
*Houston Ship Channel—across Galveston  
Bay,* 2000  
Gelatin silver prints  
2015.138–2015.149

#### Gifts of Clinton T. Willour:

Kate Breakey, Australian, born 1957  
*Boat at 3:00 a.m., Talia, South Australia,*  
1978  
Gelatin silver print with applied color  
In honor of Anne Tucker's 39 years of  
service to the Museum of Fine Arts,  
Houston  
2015.150

Keith Carter, American, born 1948  
*Starball,* 1991  
Gelatin silver print with toning  
In loving memory of Dortha Willour  
2015.151

Keith Carter, American, born 1948  
*Marathon,* 1986  
Gelatin silver print with toning  
In loving memory of Patricia Anne Carter  
2015.152

Gerald Moorhead, American, born 1947  
*New Orleans,* 1976  
Gelatin silver print  
In honor of Anne Wilkes Tucker for  
nearly 40 years of friendship  
2015.153

Dan Powell, American, born 1950  
*Chart of Brief Forms #22,* 1992  
Gelatin silver print with applied color  
and graphite  
In honor of Del Zogg's service to the  
Museum of Fine Arts, Houston  
2015.154

Matsue Taiji, Japanese, born 1963  
*Altiplano #19,* 2000  
Gelatin silver print  
In honor of Yasufumi Nakamori  
2015.155

#### Gifts of Hiram Butler in memory of Isabel B. Wilson:

Timothy Greenfield-Sanders, American,  
born 1952  
From the series *The Black List:*  
*Charley Pride,* 2008  
*Bishop Barbara Harris,* 2008  
*Majora Carter,* 2008  
*Dr. Michael Lomax,* 2009  
*Samuel L. Jackson,* 2008  
*Lee Daniels,* 2009  
*Dr. Valerie Montgomery-Rice,* 2008  
*Whoopi Goldberg,* 2009  
*John Legend,* 2009  
*La Tanya Richardson,* 2008  
*Debra Lee,* 2009  
*Patrick Robinson,* 2008  
*Raven Symone,* 2009  
*Hill Harper,* 2008  
*Angela Davis,* 2008  
*Suzanne de Passe,* 2008  
*Laurence Fishburne,* 2008  
*Governor Deval Patrick,* 2008  
*Tyler Perry,* 2008  
*Maya Rudolph,* 2008  
*RZA,* 2008  
*Bishop T.D. Jakes,* 2008  
*Kara Walker,* 2008  
*Melvin van Peebles,* 2008  
Inkjet prints  
2015.159–2015.183

**PURCHASES**

**Purchases funded by Joan Morgenstern:**

Thomas R. Schiff, American, born 1947  
*Farnsworth House*, 2008  
Chromogenic print  
2014.146

Mark Jaremko, Canadian, born 1967  
*Isolated 92.482, 10:10pm*, 2009  
*Isolated 3,100, 10:47pm*, 2009  
Inkjet prints  
2014.152, 2014.153

Unknown  
[Cross-section of a Male Torso], c. 1910  
Cyanotype  
In honor of Dr. Gilbert Lechengier  
2014.681

Gocho Shigeo, Japanese, 1946–1983  
From the series *Familiar Street Scenes*, 1978–80  
Chromogenic print  
2014.687

Yamazaki Hiroshi, Japanese, born 1946  
*Heliography*, 1978  
Gelatin silver print  
In honor of Yasufumi Nakamori  
2014.723

Jowhara AlSaud, Saudi Arabian, born 1978  
*Summer Wind*, 2009  
Inkjet print  
2014.833

Mark Power, British, born 1959  
*Malin*, 1993–96  
Gelatin silver print  
2014.962

Stacy Kranitz, American, born 1976  
*Island Road*, 2010  
*The Crevasse of the Reich*, 2011  
Inkjet prints  
2014.1125, 2014.1126

Roger Eberhard, Swiss, born 1984  
*flessig, schön*, 2013  
Platinum print with embossed gold foil  
2015.5

Elizabeth Mellott, American, born 1972  
*Interstices III, 112 days apart*, 2004  
*Interstices XVIII, the last flower, 70 days apart*, 2006  
Gelatin silver prints, photograms  
2015.22, 2015.23

Ilit Azoulay, Israeli, born 1972  
*Second Option*, 2014  
Inkjet print  
2015.26

Viktor Kolár, Czech, born 1941  
From the series *Ostrava*, 1974  
Gelatin silver print, printed 1990  
2015.189

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

Laura Gilpin, American, 1891–1979  
*Mrs. Francis Nakai*, 1932  
Platinum print  
2014.150

Mark Power, British, born 1959  
*Cromarty*, 1993–96  
*Dover*, 1993–96  
*Finisterre*, 1993–96  
*South Utsire*, 1993–96  
*German Bight*, 1993–96  
*Thames*, 1993–96  
*Tyne*, 1993–96  
*Tyne*, 1993–96  
Gelatin silver prints  
2014.957–2014.965

Jay DeFeo, American, 1929–1989  
*Untitled*, 1972  
Gelatin silver print  
2015.186

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Antoine Claudet, French, 1797–1867  
[Standing Man and Seated Woman in Studio], mid-1850s  
Daguerreotype with applied color, stereograph  
Museum purchase funded by Mr. and Mrs. Alexander McLanahan  
2014.151

**Purchases funded by the Buddy Taub Foundation, Dennis A. Roach and Jill Roach, Directors:**

Charles Marville, French, 1813–1879  
*Mare aux biches (Doe's Pond)*, *Bois de Boulogne*, 1858  
Albumen silver print from glass negative  
2014.617

U.S. Army  
*Annie, Operation Upshot-Knothole*, March 17, 1953  
4 gelatin silver prints  
2014.754

Unknown, French  
[Reclining Nude, Negative Print], likely 1890s  
Cyanotype  
2014.830

Circle of Gustave Le Gray, French, 1820–1884  
[A Gentleman, Possibly Frédéric Brisson], 1848  
Daguerreotype  
2014.1101

Dr. Guillaume-Benjamin-Amand Duchenne de Boulogne, French, 1806–1875  
*Adrien Tournachon*, French, 1825–1903  
*The Face of an Old Man Who Served in Numerous Electrophysiological Experiments, Photographed in Repose*, 1854–56  
*The Face in Repose of a Young Man*, 1854–56  
*The Face in Repose of a Young Man*, 1854–56  
*Photograph of a Young Girl Frowning*, 1854–56  
*Attention*, 1854–56  
*Attention*, 1854–56  
*Attention*, 1854–56  
*Meditation, Mental Concentration*, 1854–56  
*Meditation, Mental Concentration*, 1854–56  
*Suffering*, 1854–56  
*Profound Suffering, with Resignation*, 1854–56  
*Painful Recollection*, 1854–56  
*Not Pain*, 1854–56  
*Attention, Attentive Gaze*, 1854–56

*Pain*, 1854–56  
*False Laughter*, 1854–56  
*Natural Laughter*, 1854–56  
*Joy and Pain*, 1854–56  
*Portrait of the Old Man Seen in Profile*, 1854–56  
*Lascivious Temperament*, 1854–56  
*Disgust*, 1854–56  
*Weeping Openly, with Hot Tears*, 1854–56  
*Feeble False Laughter*, 1854–56  
*Affected Weeping; Face in Repose*, 1854–56  
*Discontent, Bad Humor; Relaxed Face*, 1854–56  
*Whimpering; False Laughter*, 1854–56  
*Voluntary Lowering of the Jaw with the Skin of the Lower Part of the Face; Inexpressive Movement*, 1854–56  
*Astonishment Badly Rendered by the Subject: a Ridiculous and Inane Expression*, 1854–56  
[Lack of Expression], 1854–56  
*Fright*, 1854–56  
*Terror*, 1854–56  
*Terror, Semi-profile*, 1854–56  
*Terror Mixed with Pain, Torture*, 1854–56  
Albumen silver prints from glass negatives  
2015.32; 2015.33–2015.63

Charles Nègre, French, 1820–1880  
[A Commandeur of the Légion d'honneur], c. 1845  
Daguerreotype  
2015.93

Glen E. Friedman, American, born 1962  
*Selected Works 1*, 2014  
10 chromogenic prints and gelatin silver prints  
2015.244

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

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

Ishiuchi Miyako, Japanese, born 1947  
From the series *Apartment*, 1977–78  
4 gelatin silver prints  
2014.704–2014.707

Gocho Shigeo, Japanese, 1946–1983  
From the series *Familiar Street Scenes*,  
1978–80  
Chromogenic print  
Museum purchase funded by  
Geoffrey and Barbara Koslov  
2014.688

**Purchases funded by the Meyer Levy  
Charitable Foundation:**

Gocho Shigeo, Japanese, 1946–1983  
From the series *Familiar Street Scenes*,  
1978–80  
Chromogenic print  
2014.686

Gocho Shigeo, Japanese, 1946–1983  
From the series *Self and Others*, 1975–77  
2 gelatin silver prints  
2014.689, 2014.690

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Gocho Shigeo, Japanese, 1946–1983  
From the series *Self and Others*, 1975–77  
Gelatin silver print  
Museum purchase funded by  
Judy Nyquist  
2014.691

Gocho Shigeo, Japanese, 1946–1983  
From the series *Self and Others*, 1975–77  
Gelatin silver print  
Museum purchase funded by the Meyer  
Levy Charitable Foundation and the  
Mary Kathryn Lynch Kurtz Charitable  
Lead Trust Fund  
2014.692

Gocho Shigeo, Japanese, 1946–1983  
From the series *Self and Others*, 1975–77  
Gelatin silver print  
Museum purchase funded by  
the Francis L. Lederer Foundation and  
the Mary Kathryn Lynch Kurtz Charitable  
Lead Trust Fund  
2014.693

**Purchases funded by Morris Weiner:**

Heshiki Kenshichi, Japanese, 1948–2009  
From the series *Lungs of a Goat*, 1970  
9 gelatin silver prints  
2014.694–2014.703

Dodo Shunji, Japanese, born 1947  
*Closed Bars in Front of U.S. Base Gate*,  
1971  
*Chikuho Miyata Onoura*, 1971  
Gelatin silver prints  
2014.716, 2014.718

Yamazaki Hiroshi, Japanese, born 1946  
*Heliography*, 1978  
Gelatin silver print  
2014.722

**Purchases funded by  
Clinton T. Willour:**

Heshiki Kenshichi, Japanese, 1948–2009  
From the series *Lungs of a Goat*, 1970s  
Gelatin silver print  
In honor of James Nakagawa  
2014.701

Unknown  
[Portrait of a Man], 19th century  
Daguerreotype pendant  
2014.743

Stacy Kranitz, American, born 1976  
*Car on Fire*, 2011  
Inkjet print  
2014.1124

•••

Maita Masafumi, Japanese, 1944–2009  
*Lumière No. 2*, 1977  
Gelatin silver print collages  
Museum purchase funded by  
Manfred Heiting and  
The Francis L. Lederer Foundation  
2014.713

Dodo Shunji, Japanese, born 1947  
*National Highway No. 188*, 1971  
Gelatin silver print  
Museum purchase funded by The Francis  
L. Lederer Foundation and Morris Weiner  
2014.717

Yamazaki Hiroshi, Japanese, born 1946  
*Heliography*, 1978  
Gelatin silver print  
Museum purchase funded by  
W. Burt Nelson  
2014.724

Yamazaki Hiroshi, Japanese, born 1946  
*Heliography*, 1978  
Gelatin silver print  
Museum purchase funded by the  
Mary Kathryn Lynch Kurtz Charitable  
Lead Trust Fund  
2014.725

Yamazaki Hiroshi, Japanese, born 1946  
*Heliography*, 1978  
Gelatin silver print  
Museum purchase funded by  
Celia and Jay Munisteri  
2014.726

Unknown  
[Portrait of a Woman], 1850s–60s  
Ambrotype with applied color  
Museum purchase funded by the Mundy  
Family Foundation and various donors  
in honor of Mr. and Mrs. Michael  
Marvins's 25th Anniversary  
2014.742

Unknown, French  
[Standing Male Nude], c. 1856  
Salted paper print from an enlarged  
glass negative  
Museum purchase funded by the Brown  
Foundation Accessions Endowment Fund  
2014.811

Schadde Brothers  
[Sample Pages from Brandle & Smith Co.  
Candy Catalog], c. 1915  
Gelatin silver prints with applied color  
Museum purchase funded by Joan  
Morgenstern, Judy Nyquist, and W. Burt  
Nelson, in honor of Clinton T. Willour  
2014.828, 2014.829

**Purchases funded by the Mark &  
Hilarie Moore Family Trust in  
memory of Timothy A. Fallon:**

Penelope Umbrico, American, born 1957  
*Mirrors (from Home Décor Catalogs  
and Websites)*, 2001–11  
13 chromogenic prints and inkjet prints  
2014.831

•••

Cynthia Morgan Batmanis, American,  
born 1939  
*And If I Do, No. 2*, 2010  
Ziatype  
Museum purchase funded by Photo  
Wings and Laurie Silver in honor  
of Mike and Mickey Marvins  
2014.832

**Purchases funded by Anne Wilkes Tucker:**

Paul Thorel, Italian, born 1956  
*Derive Laterali N°27*, 2013  
Inkjet print with applied color  
2014.834

Unknown, Japanese  
[Boats in Harbor], 1920s  
Gelatin silver print  
In memory of Koji Ishiwata  
2015.25

**Purchases made at “One Great Night in November, 2014”:**

American  
[Sergeant, 7th New York State Militia], 1847–51  
Daguerreotype in leather case  
Museum purchase funded by Randy Allen, Anthony Duenner, Pedro Frommer, Bobby Gerry, Craig Massey, and John Wombwell in honor of Jimmy Batista, Adam Brock, and Ed Hertzog  
2014.842

Gioacchino Altobelli, Italian, 1814–c. 1878  
*Cascade at Terni, Italy*, 1865  
Albumen silver print from glass negative  
Museum purchase funded by John P. Kotts and Michael C. Linn  
2014.843

Alex Webb, American, born 1952  
*West Texas*, 1975  
Gelatin silver print  
Museum purchase funded by Cherie and James C. Flores  
2014.845

Samer Mohdad, Lebanese, born 1964  
*Interior of an Underground House in the Old City of Ghadames, Libya*, 1994  
Gelatin silver print  
Museum purchase funded by Thad T. Dameris and Winston Talbert in honor of Alfred C. Glassell, III  
2014.846

Lee Friedlander, American, born 1934  
Houston, Texas, 2006  
Gelatin silver print  
Museum purchase funded by Cherie and James C. Flores  
2014.847

Pieter Hugo, South African, born 1976  
*Abdullahi Mohammed with Mainasara, Lagos, Nigeria*, 2007  
Chromogenic print  
Museum purchase funded by Alfred C. Glassell, III in honor of Thomas Buchholz, Marc Cuenod, Thad T. Dameris, Trevor Jefferies, W. Gregory Looser, Christopher Odell, Ned Smith, Winston Talbert, and Ben Wolinsky  
2014.848

David Goldes, American, born 1947  
*The Future in the Present*, 2012  
Gelatin silver print  
Museum purchase funded by Martyn E. Goossen in honor of Anne Wilkes Tucker  
2014.849

Ahmed Mater, Saudi Arabian, born 1979  
From the series *Illumination (Ottoman Waqf)*, 2012  
Offset lithograph and gold leaf on paper with tea and pomegranate toning  
Museum purchase funded by John Aubrey, Gary Brock, Larry Davis, Chip Gill, Sean Gorman, Danny Klaes, David Pustka, Jim Tennant, Bill Thomas, and K. C. Weiner  
2014.850

Jason Larkin, British, born 1979  
*Daniel and the Hunting Dogs, Selby, Johannesburg*, 2012  
Inkjet print  
Museum purchase funded by Joan Morgenstern and the S.I. Morris Photography Endowment  
2015.13

**Purchases funded by Anne H. Bushman:**

Geof Kern, American, born 1950  
*Mirror Eiffel*, 1992  
Inkjet print  
2015.15

Gabriel Loppé, French, 1825–1913  
*La Tour Eiffel foudroyée* [The Eiffel Tower Struck by Lightning], 1902  
Gelatin silver print  
2015.184

**Purchases funded by Photo Forum 2014:**

Sugiura Kunié, Japanese, born 1942  
*#L2*, 1967  
Chromogenic print  
2015.16

Meghann Riepenhoff, American, born 1979  
*Littoral Drift #18 (Recto/Verso, Diptych, Rodeo Beach, 08.01.13, Two Waves, Buried and Saturated)*, 2013  
Cyanotype  
2015.17

Rula Halawani, Palestinian, born 1964  
*The Wall*, 2005  
Inkjet print, printed 2014  
2015.20

Kenneth Josephson, American, born 1932  
*Anissa*, 1969, 1969  
Gelatin silver print collage  
2015.21

Emi Anrakuji, Japanese, born 1963  
*Apron 174*, 2011  
Gelatin silver print  
Museum purchase funded by Photo Forum 2014 and Jereann Chaney  
2015.24

Nicholas Nixon, American, born 1947  
*The Brown Sisters, Wellfleet, Massachusetts*, 2014  
Gelatin silver print  
Museum purchase funded by Nina and Michael Zilkha  
2015.30

**Purchases funded by Doug Lawing in memory of John Eckel:**

Thomas Ruff, German, born 1958  
*neg lal\_03*, 2014  
*neg lal\_06*, 2014  
*neg lal\_08*, 2014  
Chromogenic prints  
2015.99–2015.101

•••

Thomas Ruff, German, born 1958  
*neg nus\_28*, 2014  
Chromogenic print  
Museum purchase funded by Bettie Cartwright  
2015.102

Walery (Stanislaw Julian Ignacy), Polish, 1863–1935, active France  
*Josephine Baker*, c. 1927  
Gelatin silver print  
Museum purchase funded by Clare A. Glassell  
2015.185

Russell Lee, American, 1903–1986  
*Saying Grace before the Barbeque Dinner at the Fair, Pie Town, New Mexico*, October 1940  
Dye imbibition print, printed 1985  
Museum purchase funded by Lynn and Marcel Mason  
2015.187

Viktor Kolár, Czech, born 1941  
From the series *Ostrava*, 1964  
Gelatin silver print  
Museum purchase funded by W. Temple Webber III  
2015.188

Sadik Kwaish Alfraji, Dutch, born Iraq, 1960  
*The House my Father Built*, 2010  
Ink, paper, rice paper, and oil on canvas, chromogenic prints, single channel video, edition 2/3  
Museum purchase funded by the Meyer Levy Charitable Foundation and the James R. Crane Foundation, courtesy of Franci Neely, and Joan Morgenstern  
2015.190

Purchases funded by Photo Forum 2015 in honor of Anne Wilkes Tucker on the occasion of her retirement:

James Van Der Zee, American, 1886–1983  
*Charley*, 1902  
Gelatin silver print  
2015.201

Barbara Bosworth, American, born 1953  
*Young Rock Climbers at Farley Ledges*, 2012  
Inkjet print  
2015.202

Sergey Maximishin, Russian, born 1964  
*Preparation for the Exhibition of Artist Ivan Aivazovsky, the State Russian Museum. St. Petersburg, Russia*, August 2000  
Theological College, Makhachkala, Dagestan, Russia, April 2005  
Chromogenic prints  
2015.211, 2015.246

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Josef Koudelka, Czech, born 1938  
*Olympia, Greece*, 2003  
Inkjet print  
Museum purchase funded by the Museum Collectors in honor of Anne Wilkes Tucker on the occasion of her retirement  
2015.203

Louis Draper, American, 1935–2002  
[Billy], 1960s  
Gelatin silver print  
Museum purchase funded by Jereann Chaney, Geoffrey C. Koslov, Joan Morgenstern, and Clinton T. Willour in honor of Anne Wilkes Tucker on the occasion of her retirement

Purchases funded by Jean Karotkin and Jorge Blanco in honor of Anne Wilkes Tucker on the occasion of her retirement:

Erika Diettes, Colombian, born 1978  
*Sudario #7*, 2011  
*Sudario #9*, 2011  
Inkjet prints on silk  
2015.208, 2015.209

•••

Jules Micol, French, 1822–1900  
*Vase of Flowers (Pinks, Dahlias, and Asters) and Empty Glass*, c. 1855  
Salted paper print from glass negative  
Museum purchase funded by various donors in memory of Cindi Blakely  
2015.234

Marcia Resnick, American, born 1950  
*She painted racing stripes on her hula hoop in hopes that it would go faster*, 1978  
Gelatin silver print  
Museum purchase funded by Franci Neely  
2015.242

Ralph Crane, American, 1913–1988  
[Spencer Tracy in *The Old Man and the Sea*], 1957  
Gelatin silver print  
Museum purchase funded by Mrs. Clare A. Glassell in memory of Alfred C. Glassell, Jr.  
2015.245

William Klein, American, 1961  
*Pachinko Doorman, Tokyo*  
Museum purchase funded by Deborah Bay and Edgar Browning in honor of Anne Wilkes Tucker on the occasion of her retirement  
2015.247

Lokey, American, born 1971  
*LROC Covey Rise*, 2012  
Chromogenic print  
Museum purchase funded by Nancy Brown Negley  
2015.251

## PRINTS AND DRAWINGS

### GIFTS

Gifts of Timothy and Karin Greenfield-Sanders in honor of Melva Bucksbaum and Raymond Learsy:

Isca Greenfield-Sanders, American, born 1978  
Printed and published by Paulson Bott Press, Berkeley, California  
*Pikes Peak*, 2012  
Direct to plate photogravure and aquatint in colors on Somerset white paper, edition 3/50  
*Blue Wader (I)*, 2012  
Direct to plate photogravure and aquatint, edition 3/40  
*Blue Wader (II)*, 2012  
Direct to plate photogravure and aquatint, edition 3/40  
*Pink Wader (I)*, 2012  
Direct to plate photogravure and aquatint, edition 3/40  
*Pink Wader (II)*, 2012  
Direct to plate photogravure and aquatint, edition 3/40  
*Mountain Stream*, 2012  
Direct to plate photogravure and aquatint, edition 3/50  
2014.154–2014.159

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Nick Cave, American, born 1959  
Printed by Mark A. Lunning  
Printed at Open Press Ltd., Denver, Colorado  
Published by DAM Contemporaries, Denver Art Museum, Colorado  
*Untitled*, 2013  
Screenprint in colors on wove paper, artist's proof XV  
Gift of Michael W. Dale, in honor of The Museum Collectors  
2014.809

Gifts of Dr. and Mrs. Craig Calvert:

Frans Huys, Flemish, c. 1522–before 1562  
After Pieter Bruegel the Elder, Flemish, c. 1525–1569  
Published by Hieronymous Cock, Netherlandish, c. 1510–70  
*Man of war armed with cannons, seen from behind and at an angle*, 1560–65  
Engraving and etching on laid paper, state E of F  
2014.905

Jean-François Millet, French, 1814–1875  
*La Cardeuse (Woman Carding Wool)*, 1856  
Etching on Japanese paper, only state  
2014.906

Paul Gauguin, French, 1848–1903  
Printed by Pola Gauguin, Danish, born France, 1883–1961  
*Maruru (Offerings of Gratitude)*, 1893–94, printed and published 1921  
Wood engraving on light gray China paper  
2015.18

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William Hogarth, English, 1697–1764  
*Untitled*, 1730s–1740s  
Bound portfolio of 29 engravings and etchings on laid paper  
Gift of Julie T. Dokell  
2014.907

Antoni Clavé, Spanish (Catalan), 1913–2005  
*El circo (Cirque, Circus) or La Parade (The Parade)*, 1949  
Lithograph in colors on wove paper  
Gift of an anonymous donor in memory of Patricia Adams Swasey  
2014.908

**Gifts of the Frank Lobdell Trust:**

Frank Lobdell, American, 1921–2013  
*Figure Drawing Series No. 15, 1964, 1964*  
 Ink and tempera on coated wove paper  
*Figure Drawing Series No. 1, 1967, 1967*  
 Crayon and tempera with graphite on wove paper  
*Figure Drawing Series No. 35, 1968, 1968*  
 Crayon on wove paper  
*Figure Drawing Series No. 45, 1972 (3.11.72–II), 1972*  
 Ink, tempera, and graphite on coated wove paper  
*Figure Drawing Series No. 9, 1974 (1.11.74), 1974*  
 Ink and wash on wove paper  
*Drawing No. 11, 6.20.84 (Skowhegan), 1984*  
 Ink and wash with gouache on wove paper  
*Drawing No. 16, 1991 (4.91-I), 1991*  
 Ink, gouache, watercolor, and crayon on wove paper  
 2014.909–2014.913, 2014.916, 2014.917

Frank Lobdell, American, 1921–2013  
 Printed by Ikuru Kuwahara  
 Printed at 3 EP Press, Palo Alto, California  
*3EP No. 3, 11.1.81, 1981*  
 Soft ground etching and etching, sugar lift aquatint, and drypoint on wove paper, edition 15/15  
*3EP No. 9, 11.21.81, 1981*  
 Etching, soft ground etching, and sugar lift aquatint on wove paper, edition 13/14  
 2014.914, 2014.915

Frank Lobdell, American, 1921–2013  
 Printed by John Dowell  
 Printed at Tyler School of Art, Temple University, Philadelphia  
*Tyler No. 1, 11.6.85 (8/20) (H.C. 11.11.09), 1985*  
 Lithograph, hand colored with crayon, pastel, and gouache on wove paper, edition 8/20  
 2014.918

Frank Lobdell, American, 1921–2013  
 Printed and published by Tamarind Lithography Workshop  
*Tamarind Portfolio (Edition Variée IV/XII), 1966*  
 Portfolio of 32 lithographs  
 2014.919

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Richard Diebenkorn, American, 1922–1993  
*Untitled #17, 1989*  
 Crayon, graphite, and gouache on white coated wove paper  
 Gift of Mr. and Mrs. Meredith Long in memory of Dr. Peter C. Marzio, a beautiful work honoring a beautiful man and wonderful friend  
 2014.978

Al Taylor, American, 1948–1999  
*German Pet Stain at the Drive-In, 1989*  
 Ink, graphite, colored pencil, and watercolor on wove paper  
 Gift of Cecily E. Horton  
 2014.1033

**Gifts of Renée Wallace in memory of Stanford Wallace:**

Audrey Niffenegger, American, born 1963  
*French Twist, 2003*  
 Ink and graphite on wove paper  
*Angel, 2004*  
 Etching with hand coloring on wove paper, edition 6/20  
*Rilke, 1985*  
 Aquatint and etching on Japanese paper, edition 3/10  
 2014.1043–2014.1045

**Gifts of Wade Wilson in honor of Dr. Dena M. Woodall:**

Joan Winter, American, born 1946  
 Printed at Flatbed Press, Austin  
 Published by the artist and Flatbed Press, Austin  
*Rising Sun, 2012*  
 Soft ground etching in colors on Rives BFK wove paper, edition 2/3  
*Sun Down, 2012*  
 Soft ground etching and relief in gray and orange-carmine on Rives BFK wove paper, edition 2/3  
 2014.1110, 2014.1111

**Gifts of the Alex Katz Foundation:**

Indian  
*Untitled [Tantric Hindu painting], 2008*  
 Gouache and black paint on wove paper mounted to board  
*Untitled [Tantric Hindu painting], 2000*  
 Gouache and metallic paint on wove paper mounted to board  
*Untitled [Tantric Hindu painting], 2000*  
 Gouache and felt-tip pen ink on wove paper mounted to board  
 2014.1130–2014.1132

**Gifts of Clinton T. Willour:**

Mark Tobey, American, 1890–1976  
*Untitled, 1966*  
 Monotype with graphite on wove paper  
 In loving memory of his mother, Dortha Willour  
 2015.19

Ida Kohlmeyer, American, 1912–1997  
*Chimera, 1994*  
 Screenprint in colors on wove paper, edition 64/135  
 In honor of Arthur Roger  
 2015.193

Roberto Munguia, American, born 1953  
*Nocturne, 1993*  
 Encaustic on paper  
 In honor of Nancy Whitenack  
 2015.194

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Terry Allen, American, born 1943  
*La Despedida (The Parting), 1974*  
 Watercolor dyes, oil pastel, color pencil, and graphite on wove paper with assemblage of chromogenic photographs, masking tape, typed letters on paper, cellophane tapes, cut-and-pasted lettering, and transferred letters; acrylic bonnet with painted balsa wood and cardboard letters  
 Gift of M. Susan Lewis  
 2015.192

**PURCHASES**

Jean-Auguste-Dominique Ingres, French, 1780–1867  
*Portrait of the architect Alexandre Bénard, full-length, with fragments of classical capitals, the Roman Forum beyond, 1818*  
 Graphite heightened with bodycolor on cream wove paper  
 Museum purchase funded by the Brown Foundation Accessions Endowment Fund  
 2014.144

Lucas van Uden, Flemish, 1595–1672  
*A Panoramic River Landscape with Pollard Willows, 1640–50*  
 Pen and brown ink and watercolor on laid paper  
 Museum purchase funded by the Alvin S. Romansky Prints and Drawings Accessions Endowment Fund  
 2014.145

**Purchases funded by Art + Paper:**

Sam Messenger, British, born 1980  
*Veil from Alnitak, 2013/2014*  
*Veil from Mintaka, 2013/2014*  
*Veil from Alnilam, 2013*  
*Veil from Rigel, 2013*  
 Pigment, ink, and rainwater on Italian Fabriano paper  
 2014.162–2014.165

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Lance Letscher, American, born 1962  
*Bird Trap, 2012*  
 Collage of cut-and-pasted printed paper and paper, and graphite on paper mounted on Masonite  
 Museum purchase funded by Sara Paschall Dodd and friends in memory of James Harlan Paschall  
 2014.739

Camillo Procaccini, Italian, c. 1555–1629  
*Transfiguration, c. 1587/1590*  
 Etching on cream laid paper, I/II  
 Museum purchase funded by Ann Jackson, Ilene and Donald Kramer, Lynne and Joe Hudson, Wynne Phelan, and Craig Calvert at Art + Paper 2014  
 2014.746



David Row, American, born 1950  
*Wave*, 2011  
Charcoal and graphite on vellum paper  
Museum purchase funded by Leslie and  
Jack S. Blanton, Jr. at Art + Paper 2014  
2014.747

#### Purchases funded by the Moore Family Trust:

Kim Rugg, Canadian, born 1963  
*America*, 2013  
Ink on wove paper  
2014.749

Brion Nuda Rosch, American, born 1976  
*Dusicyon Australis*, 2010  
*Rufus Floridanus*, 2010  
Acrylic on wove paper mounted to  
halftone on machine-made pulp paper  
2014.750, 2014.751

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Théodore Géricault, French, 1791–1824  
*Persan tenant un cheval (Persian Holding  
a Horse)* [recto]; *A man lying on his back,  
a study for "Raft of the Medusa"* and  
*Study of male head in profile* [verso],  
c. 1817–22  
Pen and brown ink with graphite on  
beige wove paper [recto]; graphite  
on beige wove paper [verso]  
Museum purchase funded by  
the Buddy Taub Foundation,  
Dennis A. Roach and Jill Roach, Directors  
2014.753

Jean-Étienne Liotard, Swiss, 1702–1789  
*The Small Self-Portrait*, c. 1781  
Mezzotint with etching and roulette  
on laid paper  
Museum purchase funded by  
the Buddy Taub Foundation,  
Dennis A. Roach and Jill Roach,  
Directors, in honor of Gary Tinterow  
at "One Great Night in November, 2014"  
2014.841

James Abbott McNeill Whistler,  
American, 1834–1903  
*Nocturne*, from the *First Venice Set*,  
1879/1880  
Etching and drypoint in brown ink on  
ivory laid paper, IV/IX  
Museum purchase funded by  
"One Great Night in November, 2014"  
2014.844

Darren Waterston, American, born 1965  
Mark Doty, American, born 1953  
Printed at Paulson Bott Press,  
Berkeley, California  
Published by Achenbach Foundation  
for Graphic Arts, Fine Arts Museums  
of San Francisco  
*A Swarm, A Flock, A Host:  
A Compendium of Creatures*, 2013  
Portfolio of 12 etchings and aquatints  
with text in letterpress in custom box,  
edition 27/30  
Museum purchase funded by  
Rob Bickham, Will Bowen, Britton  
Cooper, Michael Dumas, Henry Mentz,  
Hance Myers, Brad Patt, Madison T.  
Woodward III, and Bob Zlotnik in  
memory of John Houston Echols at  
"One Great Night in November, 2014"  
2014.851

Jason Brinkerhoff, American, born 1974  
*Untitled*, 2014  
Collage composed of cut-and-pasted  
drawing of graphite, colored pencil,  
wax pastel, and fiber-tipped pen on  
wove paper, with photocopy on white  
wove paper element on found wove paper  
Museum purchase funded by Craig  
Cornelius, in memory of Barry Walker  
2014.1042

George Segal, American, 1925–2000  
*Untitled (Hands Behind Back)*, 1967  
Pastel on wove paper  
Museum purchase funded by  
Joe and Aggie Foster, the Alvin S.  
Romansky Prints and Drawings  
Accessions Endowment Fund,  
Bank of America matching funds  
supported by Joe Walker, and  
Christy Craig in honor of her husband,  
Mark Craig, at Art + Paper 2014  
2014.1127

Richard Serra, American, born 1939  
Printed by Garrett Metz and Xavier Fumat  
Printed and published by Gemini G.E.L.,  
Los Angeles  
*Weight VII*, 2013  
Etching on Hiromi (DHM-11) wove paper,  
edition 6/22  
Museum purchase funded by Chris  
Urbanczyk with matching funds from  
Chevron, Michael W. Dale,  
Theodore J. Lee and Marc Sekula,  
and the Alvin S. Romansky Prints and  
Drawings Accessions Endowment Fund  
2014.1128

Richard Serra, American, born 1939  
Printed by Garrett Metz and Xavier Fumat  
Printed and published by Gemini G.E.L.,  
Los Angeles  
*Weight IX*, 2013  
Etching on Hiromi (DHM-11) wove paper,  
edition 14/22  
Museum purchase funded by the  
Herzstein Feather Families  
2014.1129

Darren Waterston, American, born 1965  
*Bestiary No. 5*, 2010  
Gouache on paper  
Museum purchase funded by Kelty Crain  
in honor of her husband, Rogers Crain  
2015.31

Chris Ofili, British, born 1968  
Printed by Catherine Brooks  
Printed and published by  
Crown Point Press, San Francisco  
*Black Leaf*, 2008  
Color spit bite and sugar-lift aquatint with  
drypoint on wove paper, trial proof B,  
before an edition of 20  
Museum purchase funded by various  
fundors in memory of Charlotte Ewart,  
Nicholas and Kelly Silvers,  
Linda and David Dillahunty, and  
Eleanor Earle  
2015.94

Baccio Bandinelli, Italian, 1488–1560  
*Male Nude who leans on one knee in  
a contrapposto pose (Study related to  
the Laocoön)*, c. 1520–25  
Pen and iron gall ink on laid paper  
Museum purchase funded by  
the Alvin S. Romansky Prints and  
Drawings Accessions Endowment Fund  
and the Vaughn Foundation Fund in  
memory of Isabel B. Wilson  
2015.259

## THE RIENZI COLLECTION

### GIFTS

#### Gifts of James Deegan:

Joseph Dunkerley, American, born 1748,  
England, active 1778–1788  
*Portrait Miniature of a Man*,  
*Possibly Abraham Clark*, 1781  
*Portrait Miniature of a Man*, 1781  
Watercolor on ivory  
The Rienzi Collection  
2014.1036, 2014.1037

Pierre Henri, American, born France,  
c. 1760–1822  
*Portrait Miniature of a Lady of the  
Sansom Family of Philadelphia*, c. 1790  
Watercolor on ivory  
The Rienzi Collection  
2014.1038

#### Gifts of Jas A. Gundry:

English  
After William Hogarth, English,  
1697–1764  
*Snuff Box*, 18th century  
Wood with paint  
The Rienzi Collection  
2015.195

English  
Published by Champante & Whitrow,  
London  
*Game Board: Pastora, or the Shepherdess  
of the Pyrenees: A Diverting Game*,  
published 1796  
Engraving  
The Rienzi Collection  
2015.196

Manufactured by Worcester Porcelain  
Manufactory (Flight, Barr & Barr Period),  
English, active 1813–1840  
*Pair of Covered Tureens*,  
early 19th century  
Porcelain and gilding  
The Rienzi Collection  
2015.197

Attributed to Chamberlain's  
Worcester Porcelain Factory, English,  
active c. 1786–1851  
*Pair of Plates*, c. 1808  
Porcelain and gilding  
The Rienzi Collection  
2015.198

Worcester Porcelain Manufactory  
(Flight, Barr & Barr Period),  
English, active 1813–1840  
*Two Plaques*, early 19th century  
Porcelain  
The Rienzi Collection  
2015.199

## MAJOR LOAN AND PERMANENT-COLLECTION EXHIBITIONS

Except where noted, all exhibitions listed on pp. 66–87 were organized exclusively by the Museum of Fine Arts, Houston.



**Fangs, Feathers, and Fins:  
Sacred Creatures in Ancient American Art**  
October 16, 2014–March 22, 2015  
Millennium Gallery  
The Audrey Jones Beck Building

The inventive ways in which animals were depicted in ancient American art provide a window into the beliefs and practices of long-gone cultures that never developed written language. The Museum's significant Pre-Columbian collection comprises remarkable works depicting sacred creatures, and more than two hundred of these objects were assembled thematically for the first time in the exhibition *Fangs, Feathers, and Fins*. Spanning nearly five thousand years, the objects convey the significance that different animals held, demonstrating how the peoples of the ancient Americas viewed themselves and the world around them. Among the masterworks on view were evocative ceramic vessels and stone monuments made by the Maya and Olmec of ancient Mexico, a feather tunic from the Nasca people of Peru, and intricate gold ornaments from the Tairona culture of Colombia.



**Monet and the Seine: Impressions of a River**

October 26, 2014–February 1, 2015

Upper Brown Pavilion

The Caroline Wiess Law Building

This exhibition was organized by the Museum of Fine Arts, Houston, and the Philbrook Museum of Art, Tulsa. An indemnity was granted by the Federal Council on the Arts and the Humanities.

Lead Corporate Sponsor: Northern Trust

Additional generous funding was provided by Kinder Foundation; The Rand Group; and Carol and Michael and the Michael C. Linn Family Foundation.

Official Media Partner: Houston Public Media

*Monet and the Seine: Impressions of a River* examined Claude Monet's lifelong fascination with the river Seine. Monet (1840–1926) used the celebrated river from an early point in his career to explore many of the artistic concerns that would define his oeuvre, such as the transformative effects of light and atmosphere. More than fifty paintings on international loan to the Museum depicted scenes of leisure activities, modern life, and cityscapes along the Seine. The presentation culminated in the ethereal works from the Impressionist painter's famous series, *Mornings on the Seine*.



**Treasures from Korea: Arts and Culture of the Joseon Dynasty, 1392–1910**

October 30, 2014–January 11, 2015  
Sterling and Wiess Galleries, Arnold Corridor, and Cullinan Hall  
The Caroline Wiess Law Building

The exhibition was organized by the National Museum of Korea, the Philadelphia Museum of Art, the Los Angeles County Museum of Art, and the Museum of Fine Arts, Houston.

This exhibition was made possible by the National Endowment for the Humanities, the E. Rhodes and Leona B. Carpenter Foundation, and the Korea Foundation. Transportation assistance was provided by Korean Air.

In Houston, generous funding was provided by Chinhui and Eddie Allen; Chi Si Choi, M.D., and Sung Ha Choi; Jin S. Park, M.D., and Yang O. Huh, M.D.; Nancy C. Allen; Baytown Shopping Center; Michelle H. Chong; Sue and Randy Sim; Tokyo Gardens Catering, LLC; and Friends of Treasures from Korea.

More than 150 spectacular works of art were on view in *Treasures from Korea: Arts and Culture of the Joseon Dynasty, 1392–1910*, the first full-scale exhibition of Joseon works presented in the United States. Drawn primarily from the National Museum of Korea, the exhibition offered visitors a rare glimpse into the court, society, religious beliefs, and artistic accomplishments of the Joseon dynasty. This dynasty, which spanned more than five hundred years, had a lasting impact on Korean culture. A number of national treasures were exhibited, along with screen paintings, scrolls, illustrated books, calligraphy, furnishings, ceramics, metalwork, costumes, textiles, and ritual wares.



**Mona Hatoum: Twelve Windows**  
January 8–February 8, 2015  
North Foyer  
The Caroline Weiss Law Building

This exhibition was presented courtesy of the artist and Alexander and Bonin Gallery, New York, in honor of the 2015 Arts of the Islamic World Gala.

*Twelve Windows*, conceived by artist Mona Hatoum (born 1952), was created in collaboration with Inaash, a Lebanese non-governmental organization founded in 1969 to generate employment for Palestinian women in Lebanese refugee camps. Hatoum, who was born into a Palestinian family in Beirut, created twelve embroidered pieces of fabric, or “windows”—each measuring one meter square and representing a key region of Palestine. The windows were attached with wooden clothes-pegs to steel cables stretched between two walls in Cullinan Hall. The network of steel cables crisscrossed the length of *Twelve Windows*, acting as hurdles and evoking the physical and mental barriers that impact the everyday experience of people around the world. Visitors were invited to navigate their way through the installation. Researched and designed by Malak Hussein Abdulrahim, the panels extend the long-standing tradition of Palestinian embroidery, passed from mother to daughter, which is among the most tangible and enduring facets of Palestinian culture.



**Arts of Islamic Lands:**  
**Selections from The al-Sabah Collection, Kuwait**  
From January 31, 2015  
Andrews Gallery  
The Caroline Wiess Law Building

Generous funding was provided by Franci Neely.

The privately held al-Sabah Collection is one of the greatest collections of Islamic art in the world. The works assembled were made in the Iberian Peninsula, North Africa, the Middle East, and Central Asia. Approximately two hundred legendary objects—ranging from carpets, ceilings, and architectural fragments to exquisite ceramics, metalwork, scientific instruments, and manuscripts—were selected for a comprehensive display at the Museum. Examples of spectacular Mughal jewelry completed the presentation. The breadth of objects demonstrated the development of new aesthetics in Islamic visual culture, based on calligraphy, geometric ornamentation, and arabesque decoration. The exhibition commemorated an ongoing, renewable agreement of cooperation between the Museum 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.



**Spectacular Rubens: Paintings and Tapestries  
from the “Triumph of the Eucharist” Series**

February 15–May 10, 2015  
Cullinan Hall

The Caroline Wiess Law Building

This exhibition was organized by the J. Paul Getty Museum and the Museo Nacional del Prado in association with the Museum of Fine Arts, Houston, and in collaboration with the Patrimonio Nacional. Generous support for this exhibition was provided by the Estate of Margo Lamb.

Additional funding was provided by Houston Trust Company and Lois and Carl A. Davis.

In the early 1620s, Flemish painter Peter Paul Rubens (1577–1640) designed the *Triumph of the Eucharist* tapestries, the most elaborate and expensive tapestries made in Europe in the seventeenth century. These monumental works, considered to be among the Baroque master’s greatest achievements, celebrated the principles of the Roman Catholic Church. Rubens was commissioned to create the tapestries by the Infanta Isabel Clara Eugenia, governor-general of the Netherlands, as a gift to her favorite convent, the Monasterio de las Descalzas Reales in Madrid. Raised at the Spanish court, the infanta was the daughter of Habsburg monarchs Philip II and Isabel of Valois. *Spectacular Rubens* reunited six recently conserved *modelli*, or large-scale oil-on-panel studies by Rubens, from the collection of the Museo Nacional del Prado in Madrid, with four of the original tapestries.



**Unfolding Worlds: Japanese Screens and Contemporary Ceramics from the Gitter-Yelen Collection**

March 1–May 10, 2015  
Upper Brown Pavilion  
The Caroline Wiess Law Building

This exhibition was organized by the Museum of Fine Arts, Houston, in collaboration with the Israel Museum, Jerusalem.

Generous funding was provided by Luther King Capital Management.

*Unfolding Worlds: Japanese Screens and Contemporary Ceramics from the Gitter-Yelen Collection* brought together exquisite large-scale folding painted screens and contemporary ceramics from the New Orleans-based Gitter-Yelen Collection, one of the most comprehensive private holdings of Japanese art in the United States. The presentation highlighted outstanding examples of six-panel folding screens by prominent artists active in Japan between the seventeenth and twentieth centuries, including works commissioned during the Edo (1615–1868) and Meiji (1868–1912) periods. Complementing the display of screens were nearly thirty-five ceramic works created by master and emerging ceramists in Japan from the 1950s to the present. Some objects echoed historical Japanese ceramics with traditional forms and glazes; additional works reflected currents in Western abstraction and decoration; and still others revealed new avenues of creativity in form and technique.





**For a New World to Come: Experiments in Japanese Art and Photography, 1968–1979**

From March 7, 2015

Brown Foundation Galleries  
The Audrey Jones Beck Building

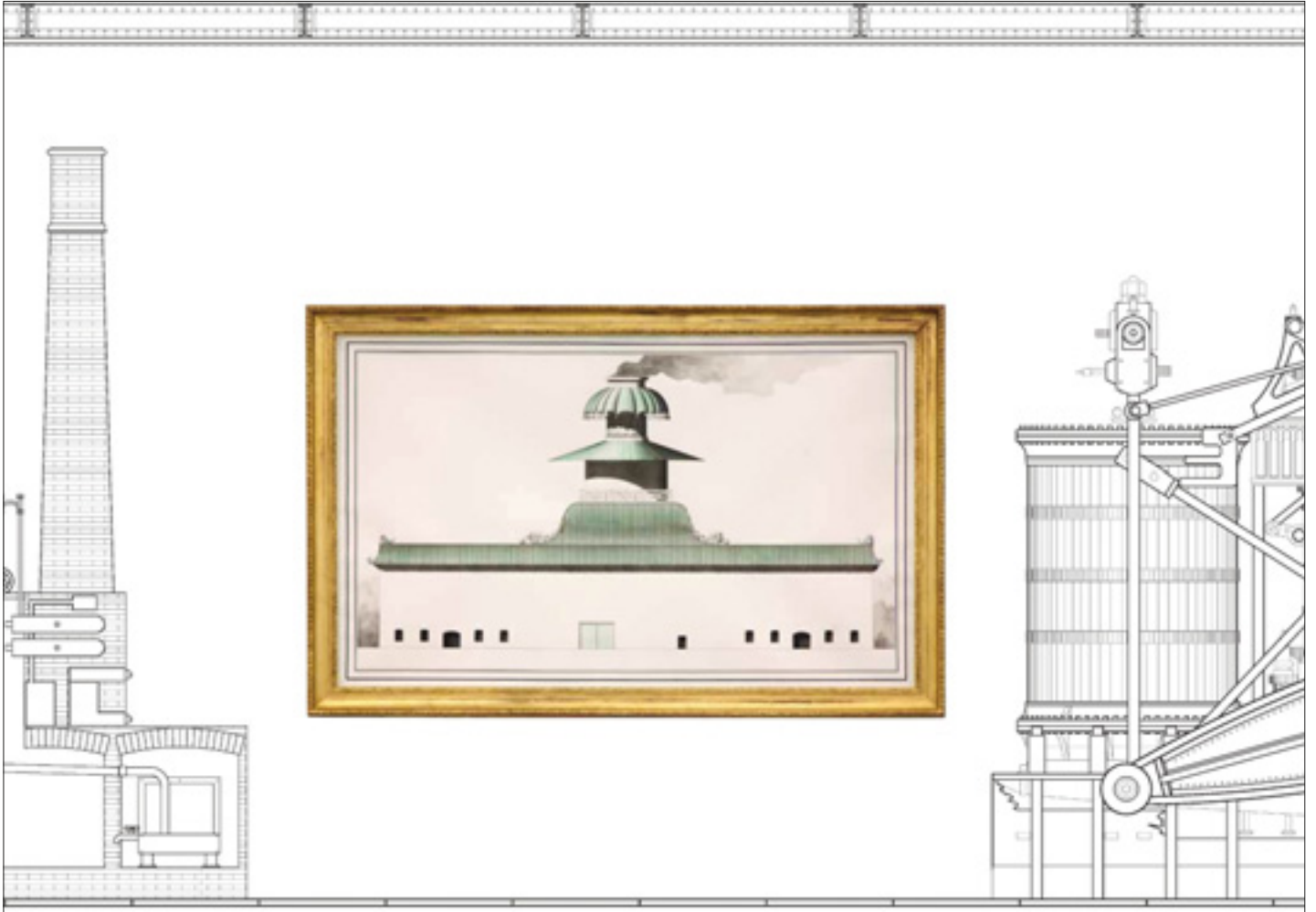
Generous funding for the exhibition and catalogue was provided by The Japan Foundation; Michael A. Chesser; Bettie Cartwright in memory of Colin Kennedy; Taka Ishii Gallery; Japan Cultural Research Institute; Kuraray; John A. MacMahon; NOLTEX L.L.C.; Yasuhiko and Akemi Saitoh; Ms. Miwa Sakashita and Dr. John R. Stroehlein; Toshiba International Corporation; Manfred Heiting; Japan-United States Friendship Commission; Northeast Asia Council of the Association for Asian Studies; Marcia and Mark Goldstein; Japan Business Association of Houston; Mitsubishi Caterpillar Forklift America, Inc.; and Yumi and Toshi Yoshida.

The late 1960s and early 1970s marked a period of intense political and social turmoil in Japan. The country was struggling to forge a new identity on the world stage, and Japanese artists were seeking a medium that could effectively respond to these uncertain times. The exhibition *For a New World to Come: Experiments in Japanese Art and Photography, 1968–1979* explored in depth, for the first time, the role of photography in the formation of contemporary art in Japan. Each of the artists and photographers under consideration enlisted the camera to make experimental and conceptual shifts in their practices during a time of radical change in Japanese society. This groundbreaking exhibition presented approximately 250 photographs, photo books, paintings, sculpture, and film-based installations. Many of the important experimental works on view were little known outside of Japan and had never been seen by U.S. audiences.



**A Photographer's Collection:  
Gifts from Michael and Michele Marvins**  
From April 4, 2015  
Cameron Foundation Gallery  
The Audrey Jones Beck Building

*A Photographer's Collection* celebrated the gift and promised gift to the Museum of more than four hundred photographs from the collection of Michael Marvins and his wife, Michele. Mr. Marvins is a fourth-generation, Houston-based photographer of landscapes and portraits. His professional insights have guided his collecting choices for three decades. The resulting collection will enhance the Museum's world-renowned permanent collection of photography. Featured in the exhibition were sixty works that represent some of the varied themes in the Marvins collection, including portraits by A. A. E. Disderi, Philippe Halsman, Gertrude Käsebier, and Dorothy Norman; photographic explorations of light by Brassai, Henri Cartier-Bresson, Walker Evans, Louis Faurer, and Mario Giacomelli; spatial perspectives, including Western landscapes by Ansel Adams and William Henry Jackson and urban views by Alvin Langdon Coburn and O. Winston Link; and images of childhood, including photographs by Robert Doisneau, Lewis Hine, Heinrich Kühn, and Josef Koudelka.



**Pablo Bronstein: *We Live in Mannerist Times***  
From April 15, 2015  
Alice Pratt Brown Gallery  
The Caroline Wiess Law Building

Pablo Bronstein (born 1977) uses architecture as a means to engage with the power of history and the built environment. He creates monumental line drawings of structures and devices that serve as plausible inventions. The Argentinian-born, London-based artist draws inspiration from machines developed and used during the Industrial Revolution to manufacture mass-produced goods, as well as fine porcelain objects. *We Live in Mannerist Times* showcased a series of Bronstein's drawings and architectural renderings. Detailed black-on-white drawings printed on vinyl stretched from ceiling to floor, forming a two-dimensional architecture. Inspired by late-eighteenth- and early-nineteenth-century renderings, the cast-iron columns and beams depicted recall Liverpool Street Station in London. These serial drawings of gears and cross-sections of machines were interrupted by seven ink-and-watercolor drawings in gilded frames. The fantastical architectural renderings evoke the designs of Wedgwood, Minton, Worcester, and other popular eighteenth- and nineteenth-century English porcelain factories. Complementing the renderings were selected porcelains from the Museum's Renzi Collection, providing a three-dimensional context for the drawings.



**American Modern: Works from  
the Collection of Alice C. Simkins**

From April 16, 2015  
Hevrdejs Gallery  
The Audrey Jones Beck Building

Generous funding was provided by  
United Airlines.

*American Modern: Works from the Collection of Alice C. Simkins* surveyed the brilliant innovations of American artists during the first decades of the twentieth century. The exhibition featured seventeen works on paper by renowned artists including Oscar Bluemner, Stuart Davis, Arthur Dove, Charles Demuth, Marsden Hartley, Georgia O'Keeffe, Joseph Stella, Helen Torr, and Max Weber. Also on view were sculptures by Dorothy Austin and William Zorach. Trained as both an art historian and a museum professional, Life Trustee Alice C. Simkins began collecting art in the mid-1970s. She has brought a scholar's eye to the acquisition process for four decades now.



**Cosmic Dialogues: Selections from the Latin American Collection**  
From May 14, 2015  
Millennium Gallery and Corridor  
The Audrey Jones Beck Building

This exhibition of dynamic works from the Museum's prestigious collection of Latin American art focused on visual explorations of space and light. On view were nearly fifty significant sculptures and drawings created in the past seventy years, including immersive light installations, rarely seen works on paper, and masterpieces of Kinetic art. The presentation revealed that the cosmos has been a driving force in the work of modern and contemporary Latin American artists. Among the highlights was the reinstallation of *La ciudad hidroespacial* [The Hydrospatial City], a masterpiece by the Argentinian artist Gyula Kosice (born 1924). An audience favorite at the Museum when the work was first installed in 2009, this room-sized display—which Kosice began in 1946 and completed in 1972—represents his utopian vision of space architecture.



**Shadow Monsters**

From May 23, 2015  
Cullinan Hall

The Caroline Wiess Law Building

*Shadow Monsters*, an interactive installation by New York-based British artist Philip Worthington (born 1977), inspired visitors to create their own shadow plays at the Museum. Essentially a digital version of a traditional shadow-puppet theater, *Shadow Monsters* is a contemporary work that turns a childhood game of imagination into a reality. In the Museum's vast and architecturally soaring Cullinan Hall, designed by Ludwig Mies van der Rohe, people's hands became mouths with razor-sharp teeth; tongues, eyes, and fins appeared from every appendage; and birds and dinosaurs squawked. All these feats were made possible by vision-recognition software that augments visitors' gestures with sound and animation, ultimately recasting human silhouettes as fantastic forms.



**In Appreciation:  
Gifts in Honor of  
Anne Wilkes Tucker**  
From June 23, 2015  
Lower Brown Corridor  
The Caroline Wiess Law Building

Collectors, artists, and gallerists from around the United States donated more than 150 works to the Museum in honor of Anne Wilkes Tucker, the Gus and Lyndall Wortham Curator of Photography, who retired on June 30, 2015. *In Appreciation: Gifts in Honor of Anne Wilkes Tucker* featured a selection of the major gifts that honor Tucker's distinguished thirty-nine-year career. Among the highlights were Richard Avedon's 1955 *Dovima with Elephants*; Nan Goldin's multimedia *Ballad of Sexual Dependency* from the 1980s; a unique Man Ray photomontage from about 1926; a photograph by the medium's inventor, William Henry Fox Talbot, from 1840 (now the earliest firmly dated photograph in the Museum's permanent collection); and a luminous 1949 nighttime view of the Pont Neuf, the oldest bridge in Paris, by Brassai. Other notable images included in the exhibition were Gilbert and George's forty-five-panel *Base* from 2005; Harlem street scenes and portraits by Dawoud Bey from the 1980s; and photographs by Diane Arbus, Lee Friedlander, Josef Koudelka, Robert Mapplethorpe, Ray Metzker, and Irving Penn.







**Habsburg Splendor:  
Masterpieces from Vienna's Imperial Collections**  
From June 14, 2015  
Upper Brown Pavilion  
The Caroline Wiess Law Building

This exhibition was organized by the Minneapolis Institute of Arts; the Museum of Fine Arts, Houston; High Museum of Art, Atlanta; and Kunsthistorisches Museum, Vienna. This exhibition was supported by an indemnity from the Federal Council on the Arts and the Humanities. Bank of America was the National Sponsor.

Lead foundation underwriting was provided by The Hamill Foundation and Kinder Foundation. Additional generous funding was provided by Carol and Michael Linn; the National Endowment for the Arts; the Vivian L. Smith Foundation; Prince and Princess Piotr Galitzine; Mr. and Mrs. Rodney Margolis; and Ann G. Trammell.

All programs at the Museum of Fine Arts, Houston, received generous funding from The Brown Foundation, Inc.

*Habsburg Splendor: Masterpieces from Vienna's Imperial Collections* assembled masterworks and rare objects from the collection of the Habsburg dynasty—the emperors of the Holy Roman Empire and other powerful rulers who commissioned extraordinary artworks now in the collection of the Kunsthistorisches Museum in Vienna. Primarily composed of works that had never traveled outside of Austria, *Habsburg Splendor* charted the dramatic rise and fall of the Habsburgs and their global empire, from their political ascendance in the late Middle Ages, to the height of their power in the sixteenth and seventeenth centuries, to the expansion of the dynasty in the eighteenth and nineteenth centuries, and ultimately to its end in the early twentieth century at the conclusion of World War I. The exhibition featured more than ninety works of art, including arms and armor, sculpture, Greek and Roman antiquities, court costumes, carriages, decorative-art objects, and paintings by masters such as Caravaggio, Correggio, Giorgione, Rubens, Tintoretto, Titian, and Velázquez.

## ADDITIONAL DISPLAYS FROM THE PERMANENT COLLECTION AND GALLERY ROTATIONS



1. **Silver: An American Art – Selections from the Museum of Fine Arts, Houston**  
August 30, 2014–April 5, 2015  
Alice Pratt Brown Gallery  
The Caroline Wiess Law Building

2. **Shadows on the Wall: Cameraless Photography from 1851 to Today**  
August 31–November 30, 2014  
Cameron Foundation Gallery  
The Audrey Jones Beck Building

3. **Jennifer Steinkamp: Mike Kelley Projections**  
October 19–26, 2014  
Cullinan Hall  
The Caroline Wiess Law Building



**4. A History of Photography: Selections from the Museum's Collection**  
November 1, 2014–February 22, 2015  
Lower Beck Corridor  
The Audrey Jones Beck Building

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

**5. Line: Making the Mark**  
December 12, 2014–March 22, 2015  
Cameron Foundation Gallery  
The Audrey Jones Beck Building

**6. Eye on Houston: High School Documentary Photography**  
February 3–May 10, 2015  
Lower Beck Corridor  
The Audrey Jones Beck Building

The *Eye on Houston: High School Documentary Photography* exhibition received generous funding from the CFP Foundation; Texas Commission on the Arts; and the Junior League of Houston, Inc.



7. Selections from the Museum's  
Collection: Modern and  
Contemporary Art  
March 4–May 3, 2015  
Upper Brown Pavilion  
The Caroline Wiess Law Building



**8. A History of Photography: Selections from the Museum's Collection**  
 From March 17, 2015  
 Lower Beck Corridor  
 The Audrey Jones Beck Building

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

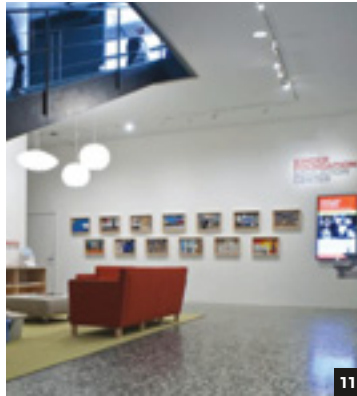
**9. Florescence Illusions**  
 April 28–29, 2015  
 Millennium Gallery and Beck Galleries  
 The Audrey Jones Beck Building

A Garden Club of America Major Flower Show jointly produced by River Oaks Garden Club, The Garden Club of Houston, and the Museum of Fine Arts, Houston.

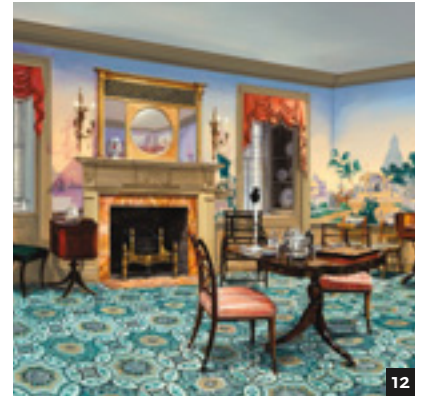
**ADDITIONAL DISPLAYS FROM THE PERMANENT COLLECTION  
AND GALLERY ROTATIONS**



10



11



12

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

**A Critical Eye:**  
Mid-Century American Photographs  
from the Morgan Garwood Collection  
July 23–November 2, 2014

**The Use of Found Objects:**  
Mark Bradford's Untitled Suite  
July 23–November 2, 2014

**Picturing Words: Text, Image, Message**  
November 12, 2014–February 22, 2015

**In a Snap: The Art of Vernacular Photography**  
November 12, 2014–February 22, 2015

**Encountering the Absurd:**  
The Worlds of Philip Guston  
and Claes Oldenburg  
March 3–June 14, 2015

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

**Spirited Impressions**  
July 5, 2014–January 11, 2015

**Art at the Heart of Learning**  
January 17–June 28, 2015

**BAYOU BEND EXHIBITIONS**  
at the Lora Jean Kilroy Visitor  
and Education Center

**Michael John Hunt:**  
Historic Rooms of Bayou Bend  
November 2–December 31, 2014

**The Material of Sleep:**  
Quilts and Bedcovers in  
the Bayou Bend Collection  
March 5, 2015

**RIENZI EXHIBITION**

**Rienzi Library: Highlights from a House**  
February 28–June 28, 2015

**THE GLASSELL SCHOOL OF ART  
EXHIBITIONS**

Studio School Annual Student Exhibition  
Through July 27, 2014  
Laura Lee Blanton Gallery  
Studio School

Glassell Studio School – The Fundamentals  
Through August 24, 2014  
Perimeter Gallery  
Studio School

Making a Mark  
July 1–August 8, 2014  
Norma R. Ory Gallery  
Junior School

Presented by the Periwinkle Foundation.

Air Alliance Houston  
Annual Earth Day Art Tour  
July 1–August 8, 2014  
Norma R. Ory Gallery  
Junior School

Presented by Air Alliance Houston

Annual Student Exhibition: Award Winners  
August 1–September 26, 2014  
Studio School

Summer 2014 Student Show  
August 25–October 17, 2014  
Norma R. Ory Gallery  
Junior School



SAO Select  
September 5–21, 2014  
Perimeter Gallery  
Studio School

This exhibition was first organized by the Museum of Fine Arts, Houston. This was a juried exhibition of work by members of the Glassell School's Student Alumni Organization.

Painting/Sculpture  
September 29–November 2, 2014  
Perimeter Gallery  
Studio School

How the Light Gets In: Recent Work by Former Core Fellows  
October 10, 2014–January 11, 2015  
Studio School

Student Selections from the Sculpture Department  
November 1, 2014–January 30, 2015  
Kinder Morgan Building

Ceramics/Photography  
November 10–December 7, 2014  
Perimeter Gallery  
Studio School

Annual Junior School Holiday Exhibition  
November 17, 2014–January 30, 2015  
Norma R. Ory Gallery  
Junior School



Jewelry & Enamel/Works on Paper  
January 26–March 1, 2015  
Perimeter Gallery  
Studio School

Think + Make Tank: An Exhibition in the Making  
January 30–February 22, 2015  
Studio School

Student Selections from the Ceramics Department and Drawings of the Human Head  
February 2–May 1, 2015  
Kinder Morgan Building

Harris County Department of Education (HCDE)  
Gold Key Exhibition  
February 14–26, 2015  
Norma R. Ory Gallery  
Junior School

Presbyterian School: Art of Installation  
March 12–April 2, 2015  
Norma R. Ory Gallery  
Junior School

2015 Core Exhibition  
March 13–April 24, 2015  
Laura Lee Blanton Gallery  
Studio School

Studio Block Show  
March 16–May 17, 2015  
Perimeter Gallery  
Studio School

Advanced Portfolio Preparation Exhibition  
April 10–May 9, 2015  
Norma R. Ory Gallery  
Junior School

Society for the Performing Arts Exhibition  
April 10–May 5, 2015  
Norma R. Ory Gallery  
Junior School

Certificate of Achievement Recipients 2015  
May 7–May 29, 2015  
Laura Lee Blanton Gallery  
Studio School

Visual Art Scholastic Event: Gold Seal Exhibition  
From May 22, 2015  
Norma R. Ory Gallery  
Junior School

Studio School Annual Student Exhibition  
From June 5, 2015  
Studio School

## MAJOR LOAN AND PERMANENT-COLLECTION EXHIBITIONS

**Fangs, Feathers, and Fins: Sacred Creatures in Ancient American Art**

Maya, *Bowl with Water Scene*, AD 600–900, ceramic with painted stucco, the Museum of Fine Arts, Houston, museum purchase funded by the Alice Pratt Brown Museum Fund, 92.112.

**Monet and the Seine: Impressions of a River**

Claude Monet, *The Ice Floes (Les Glaçons)*, 1880, oil on canvas, Shelburne Museum, Shelburne, Vermont, 27.1.2–108.

**Treasures from Korea: Arts and Culture of the Joseon Dynasty, 1392–1910**

Uigyun and others, *Western Paradise of Amitabha*, 1703, hanging scroll: colors on silk, National Museum of Korea, Seoul.

**Mona Hatoum: Twelve Windows**

View of the exhibition, the Museum of Fine Arts, Houston Archives, RG 36-1360-013.

**Arts of Islamic Lands: Selections from The al-Sabah Collection, Kuwait**

View of the exhibition, the Museum of Fine Arts, Houston Archives, RG 36-1391-009.

**Spectacular Rubens: Paintings and Tapestries from the “Triumph of the Eucharist” Series**

View of the exhibition, the Museum of Fine Arts, Houston Archives, RG 36-1367-002.

**Unfolding Worlds: Japanese Screens and Contemporary Ceramics from the Gitter-Yelen Collection**

View of the exhibition, the Museum of Fine Arts, Houston Archives, RG 36-1368-006.

**For a New World to Come: Experiments in Japanese Art and Photography, 1968–1979**

Kōji Enokura, *P.W. No. 51 Symptom—Floor, Hand*, 1974, gelatin silver print, the Museum of Fine Arts, Houston, museum purchase funded by the Caroline Wiess Law Accessions Endowment Fund, 2014.685. © Michiyo Enokura

**A Photographer’s Collection: Gifts from Michael and Michele Marvins**

Philippe Halsman, *Dali Atomicus*, 1948, gelatin silver print, the Museum of Fine Arts, Houston, promised gift of Mike and Mickey Marvins, TR: 1319-2012.178. © Philippe Halsman / Magnum Photos

**Pablo Bronstein: We Live in Mannerist Times**

Pablo Bronstein, *Minton China Factory*, 2015, ink and watercolor with graphite on wove paper in artist’s frame, the Museum of Fine Arts, Houston, museum purchase funded by Ralph Eads and Bill Pritchard at “One Great Night in November, 2015,” 2015.265. © Pablo Bronstein

**American Modern: Works from the Collection of Alice C. Simkins**

Oscar Bluemner, *Earth Sets on Moon*, 1922, watercolor over graphite on paper, the Museum of Fine Arts, Houston, gift of Alice C. Simkins, 2015.453.

**Cosmic Dialogues: Selections from the Latin American Collection**

Gyula Kosice, *La ciudad hidroespacial* [The Hydrospatial City], 1946–72, acrylic, Plexiglas, paint, and light, the Museum of Fine Arts, Houston, museum purchase funded by the Caroline Wiess Law Accessions Endowment Fund, 2009.29.1–.47. © Gyula Kosice

**Shadow Monsters**

View of the exhibition, photograph by Thomas R. DuBrock, the Museum of Fine Arts, Houston Archives, RG 36-1394-007. © Philip Worthington

**Habsburg Splendor: Masterpieces from Vienna’s Imperial Collections**

Vienna, *Gala Carriage of the Vienna Court-The “Princes’ Carriage,”* c. 1750/55, wood panels, bronze, glass, iron, velvet, silk, and gold embroidery, Imperial Carriage Museum, Vienna.

**In Appreciation: Gifts in Honor of Anne Wilkes Tucker**

Richard Avedon, *Dovima with Elephants, Evening Dress by Dior, Cirque d’Hiver, Paris*, August 1955, gelatin silver print, promised gift of Karen Kelsey Duddlesten in honor of Anne Wilkes Tucker on the occasion of her retirement, TR: 116-2015. © The Richard Avedon Foundation



## ADDITIONAL DISPLAYS FROM THE PERMANENT COLLECTION AND GALLERY ROTATIONS

- 1. Silver: An American Art – Selections from the Museum of Fine Arts, Houston**  
Designed by Donald H. Colflesh; manufactured by Gorham Manufacturing Company, *Tea and Coffee Service from the “Circa ’70” pattern*, 1960, sterling silver and ebony, the Museum of Fine Arts, Houston, bequest of Mary Beth Baird, by exchange, 2005.1864.1–5.
- 2. Shadows on the Wall: Cameraless Photography from 1851 to Today**  
Dr. Dain L. Tasker, *Lily*, 1930, gelatin silver print from radiograph, the Museum of Fine Arts, Houston, museum purchase funded by Alexander and Muffy McLanahan, The Manfred Heiting Collection, 2002.2444.
- 3. Jennifer Steinkamp: Mike Kelley Projections**  
Jennifer Steinkamp, *Mike Kelley 14*, 2007–8, video installation, the Museum of Fine Arts, Houston, museum purchase funded by Isabel B. Wilson and The Brown Foundation, Inc., 2011.1020. © Jennifer Steinkamp, courtesy of the artist and Lehmann Maupin Gallery, New York
- 4. A History of Photography: Selections from the Museum’s Collection**  
Julia Margaret Cameron, *Rosalba (Cyllena Wilson)*, 1867, albumen silver print from glass negative, the Museum of Fine Arts, Houston, museum purchase funded by the Brown Foundation Accessions Endowment Fund, The Manfred Heiting Collection, 2004.335.
- 5. Line: Making the Mark**  
Brice Marden, *Hydra, Summer 1990, I of V*, 1990, ink, gouache, and watercolor on wove paper, the Museum of Fine Arts, Houston, museum purchase funded by the Charles Engelhard Foundation in honor of Louisa Stude Sarofim, 91.308. © Brice Marden/Artists Rights Society (ARS), New York

- 6. Eye on Houston: High School Documentary Photography**  
LaTresia Wilson, *Dream House*, 2014, inkjet print, courtesy of the artist.
- 7. Selections from the Museum’s Collection: Modern and Contemporary Art**  
Anthony Caro, *Orangerie*, 1969, painted steel, the Museum of Fine Arts, Houston, museum purchase funded by the Caroline Wiess Law Accessions Endowment Fund, 2012.195. © Barford Sculptures, Ltd
- 8. A History of Photography: Selections from the Museum’s Collection**  
Gabriel Loppé, *La Tour Eiffel foudroyée*, 1902, gelatin silver print, the Museum of Fine Arts, Houston, museum purchase funded by Anne H. Bushman, 2015.184.
- 9. Florescence Illusions**  
View of one of the floral displays inspired by art in the Museum’s collection.

### LOWER BROWN CORRIDOR INSTALLATIONS

- 10. Encountering the Absurd: The Worlds of Philip Guston and Claes Oldenburg**  
Philip Guston, published by Gemini G.E.L., Los Angeles, *Pile Up*, 1980, lithograph, edition 27/50, the Museum of Fine Arts, Houston, bequest of Edward R. Broida, 2007.574. © The Estate of Philip Guston, Courtesy McKee Gallery, New York.

### KINDER FOUNDATION GALLERY EXHIBITIONS

- 11. View of the Kinder Foundation Education Center Gallery**, which presents exhibitions that showcase art created by students who have learned about and been inspired by art at the Museum.

### BAYOU BEND EXHIBITIONS

- 12. Michael John Hunt: Historic Rooms of Bayou Bend**  
Michael John Hunt created twenty-two paintings that depict the elegant interiors of Bayou Bend. Each interior, such as this one of the Music Room, is a meticulously detailed architectural portrait. © The Hunt Gallery

### RIENZI EXHIBITION

- 13. Rienzi Library: Highlights from a House**  
View of the exhibition, the Museum of Fine Arts, Houston Archives, RG 36-1385-001.

### THE GLASSELL SCHOOL OF ART EXHIBITIONS

- 14. 2015 Core Exhibition**  
View of the exhibition, the Museum of Fine Arts, Houston Archives, RG 36-1375-002.

## DEPARTMENTAL HIGHLIGHTS



*Floral*, by Morris Louis, was among the major recovery projects undertaken in the Museum's conservation studios this year.



Actor Michael York, pictured here with Liza Minnelli in a scene from *Cabaret*, introduced the film to MFAH audiences at a Movies Houstonians Love screening.

### CONSERVATION

The dynamic and varied exhibition program has again involved all the specialized expertise of the Museum's conservators. From initial planning, through assessment of the condition of individual works, to installation, conservators provide a vital link during the complex process of mounting exhibitions. Some have been especially ambitious this year: *Cosmic Dialogues: Selections from the Latin American Collection*, for example, presented a fascinating exercise in maintaining historic electronic and time-based media; *Spectacular Rubens*, the handling of large seventeenth-century tapestries; *For a New World to Come: Experiments in Japanese Art and Photography, 1968–1979*, the conservation and display of a huge range of different photographic and paper material; and *Habsburg Splendor: Masterpieces from Vienna's Imperial Collections*, working with Viennese colleagues on everything from the armor of Maximilian I to some of the greatest Old Master paintings in Europe, to a state carriage and the most delicate of eighteenth-century table settings.

Projects in the conservation studios included the exciting, pristine recovery of Morris Louis's *Floral* (c. 1960), which was previously considered irreversibly stained.

Anselm Kiefer's *The Sorrow of the Nibelungen* (1973) was stabilized in a meticulous campaign to consolidate the paint and support the canvas. Work also continued on textiles, modern plastics, gilded furniture and historic picture frames, drawings and prints, photographs and daguerreotypes, glass, ceramics, and sculpture. Our Mellon Research Scientist provide essential scientific support in all these areas, and our Imaging Specialist continued to build our archive of high-quality technical images of the collection.

We have begun a detailed survey of the twenty-five paintings in the Samuel H. Kress Collection, given to the Museum in 1961, the results of which will be published on our website. This endeavor was initially undertaken by our Kress Fellow in paintings conservation, one of three training fellowships we offered this year: the other two were in decorative arts and in paper conservation. Training young graduate conservators is an important responsibility of the world's leading museums—an investment in the future that we at the MFAH take very seriously.

—David Bomford  
CHAIRMAN, CONSERVATION

### FILM

A fiftieth-anniversary screening of Richard Lester's Beatles classic, *A Hard Day's Night*, packed Brown Auditorium Theater with audiences of all ages on the July 4 holiday weekend. The popular film series Movies Houstonians Love celebrated its tenth season with a roster of presenters including Museum Director Gary Tinterow, who enlisted his friend, the actor Michael York, to introduce *Cabaret*. French New Wave film director François Truffaut was remembered, on the thirtieth anniversary of his death, with a retrospective including the memorable films *The 400 Blows* and *Jules and Jim*. Five Funny French Films marked its fifth edition with rousing attendance, including two sellouts of the outrageous comedy *Serial Bad Weddings*. The Turkish Film Festival's selections included *Winter Sleep* directed by Nuri Bilge Ceylan, winner of the Palme d'Or at the Cannes Film Festival. Geraldine Chaplin graced the tenth edition of Latin Wave: New Films from Latin America, presenting a film she starred in from the Dominican Republic. She also introduced *The Kid*, which is her favorite film starring her father, Charlie Chaplin. *Iris*, a documentary about venerable New York fashionista Iris Apfel, drew large and stylish crowds.

—Marian Luntz  
CURATOR, FILM AND VIDEO



In a focused exhibition, the Museum's Libraries staff presented highlights from the impressive book collections housed at Rienzi.

## LIBRARIES

Supporting scholarly research and connecting with new audiences continue to be central to the activities of the Museum's Libraries. Library staff increased its involvement with the Museum and Bayou Bend docent corps through enhanced research training. Annual open-house events for local students and faculty attracted new and longtime users to the Hirsch Library. Library programs featured world-renowned book collector Manfred Heiting, photography curator Anne Wilkes Tucker, and respected art critic and author Raphael Rubinstein. Staff organized the exhibition *Rienzi Library: Highlights from a House*, introducing audiences for the first time to the rich book collections of this house museum. Special collections material from the Hirsch, Powell, and Rienzi libraries underwent a preservation assessment to ensure the long-term stability of these important resources. Library materials were shown in seven MFAH exhibitions, most notably the landmark *For a New World to Come: Experiments in Japanese Art and Photography, 1968–1979*, in which more than seventy publications from the Manfred Heiting Book Collection and the Hirsch Library were featured. Activity on the William J. Hill



The Museum published two major exhibition catalogues to critical and popular acclaim.

Texas Artisans and Artists Archive remains impressive, with the archive now encompassing forty thousand records relating to Texas material culture. Collection-building continues to be a vital part of the department's activities, with more than six thousand new titles added to our shelves this year.

—Jon Evans

CHIEF LIBRARIAN, HIRSCH LIBRARY

## PUBLICATIONS

The Museum published two major exhibition catalogues during this fiscal year while intense work continued on a multitude of publications that will be issued in the next three years.

*For a New World to Come: Experiments in Japanese Art and Photography, 1968–1979* provides a groundbreaking look at innovative photography-based works and other works by twenty-nine important artists that emerged during this period. In Japan, the student protests and avant-garde art initiatives of the late 1960s gave way to political apathy, economic uncertainties, and an introspective tendency in art. As a result, many artists sought different avenues of expression, using photography in experimental and conceptual ways as part of their larger artistic

practice. The book, conceived by Yasufumi Nakamori, associate curator of photography, includes essays by international scholars and illustrations of many works that had not been published previously outside Japan.

*Habsburg Splendor: Masterpieces from Vienna's Imperial Collections at the Kunsthistorisches Museum, Vienna* tells the fascinating story of the Habsburg rulers, who were acclaimed collectors and generous patrons of the arts. The Kunsthistorisches Museum in Vienna houses the artistic treasures assembled from the fifteenth through the early twentieth centuries. This volume features an extraordinarily wide-ranging survey of the world-renowned collections, revealing both the splendor and the spectacle of the Habsburg court.

—Diane Lovejoy

PUBLISHER IN CHIEF

## LEARNING AND INTERPRETATION



This year, a new organizational structure animated the Department of Learning and Interpretation, with five new department areas that incorporate ongoing educational programs and make room for new initiatives. The department served more than 112,000 visitors and students from this new organizational structure, providing rich experiences with art and art-making within a variety of contexts.



The area of Object-based Learning integrates visual art into K–12 and university curricula regionwide. Staff in this area trained the newest of our 175-member volunteer docent corps on techniques to actively engage K–12 students on tours in the Museum’s galleries. Through the award-winning Learning Through Art Curriculum, the Object-based Learning team trained K–12 teachers at numerous workshops and seminars, allowing them to put art at the center of learning. In addition, the team trained preservice teachers in art integration through a collaboration with the University of Houston, College of Education, and they managed a robust university internship program, including the Mellon Foundation Undergraduate Curatorial Fellowships for students from diverse backgrounds. They also served Baylor Medical School and the University of Texas Health Science Center with gallery-based courses that hone medical and dental students’ observation skills and build empathy and cultural awareness.



The area of Studio and Gallery Programs fosters creativity among intergenerational visitors, providing opportunities for art appreciation through art making. The drop-in family

programs invited more than 22,000 people to go on adventures in the Museum’s galleries, listening to stories, sharpening looking skills, and creating their own works of art in the studios. This year’s Winter Break at the Museum celebrated “Monet on Ice,” offering special opportunities for visitors to sketch and hear live music in the exhibition *Monet and the Seine: Impressions of a River*, and to skate on a specially constructed ice rink in Cullinan Hall.

Community Programs, like the Library Summer Art Camp, brought art-making experiences to children at area public libraries, and Art for the Mind and Spirit brought art-making activities to young patients and their families in Houston’s Medical Center. The Citywide African American Artists Exhibition took place this year at Texas Southern University, offering artists the opportunity to show their work to a broad public.

The area of Lectures, Tours, and Concerts harnesses the excellence of dynamic presenters to guide visitors of all ages and to deepen their appreciation of works of art at the Museum. Staff in this area brought world-renowned speakers into dialogue with works of art in the Museum’s important exhibitions of Monet’s paintings, Rubens’s tapestries, and works of Japanese photographers from the 1960s and 1970s. Lecture endowments from Virginia and Ira Jackson and Eleanor and Frank Freed made possible lectures on prints and drawings and modern and contemporary art. The Brown Foundation, Inc., generously funded the annual Shartle Symposium, this year celebrating the



final weeks of *Houghton Hall: Portrait of an English Country House*. The ExxonMobil School Tour Program served more than 41,000 students and chaperones, including all third graders from Houston and Clear Creek ISD and all fourth graders from Galena Park and Spring Branch ISD. Daily, docent-led tours of the collections served more than 5,500 visitors, and a pilot “Ask Me” program in the *Spectacular Rubens* exhibition created a more informal platform for docents to engage visitors in conversation about Rubens’s artistic process. In addition to organizing formal musical concerts, the team also arranged informal, pop-up concerts in the Museum’s galleries by young artists from Da Camera of Houston and the Moores School of Music at the University of Houston.

Two new areas of the department are under way and are critical components of the Museum’s campus redevelopment in reaching new audiences and making the art relevant for them. Staff in the new area of Gallery Interpretation will deepen visitors’ experiences with art, making it relevant through self-guided interpretive materials, including text, audio and video guides, and live

dialogue in the galleries. Staff in the new area of Audience Engagement will experiment with new ways of reaching Houston’s diverse populations through programming at the Museum and in Houston’s communities.

A new programming experiment this year was Fashion Fusion, a runway show presented by the Museum and Houston Community College (HCC). Fashion Fusion was the culmination of a competition among young designers in HCC’s award-winning fashion design program. Students were challenged to design original garments as edgy, contemporary responses to the gorgeous costumes and fabrics displayed in *Habsburg Splendor: Masterpieces from Vienna’s Imperial Collections*. Guest judges presented awards to the top three winners, who were cheered on by the more than one thousand fashion enthusiasts in attendance.

The Museum’s Kinder Foundation Education Center (KFEC) continues to serve as a portal to the Museum and to the offerings of the Learning and Interpretation Department. This year, KFEC welcomed more than twelve thousand visitors and oriented them

to the art collections and exhibitions of the Museum. KFEC is also a support center for schools and universities, and it houses exhibition space for student art. Finally this year, the Learning and Interpretation Department joined forces with the Glassell Junior School of Art. This fruitful collaboration will coordinate efforts in serving Houston’s youth with the very best art instruction, as well as in offering art teachers and intergenerational visitors creative, new studio-art opportunities.

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

Opposite and above:  
 In fiscal year 2014–2015, the Department of Learning and Interpretation provided new experiences with art and art-making to visitors of all ages.

## MEMBERSHIP AND GUEST SERVICES



Photo by Cameron Bertuzzi

Members Preview of *Monet and the Seine: Impressions of a River* on October 24, 2014.

The Museum benefited from the membership support of 27,779 households in fiscal year 2014–2015. Consisting of membership levels for individuals, couples, and families, the total number of annual memberships was equivalent to approximately 54,500 persons who identified themselves as card-carrying members of the MFAH. Additionally, 10,299 local college students were provided free, year-round general admission as part of the Museum's University Partnership Program. Participating schools in the 2014–2015 school year included Rice University; University of Houston, School of Art; University of Houston Downtown, Arts & Humanities; the University of St. Thomas; and the Glassell Studio School of Art.

During the fiscal year, there were a total of 908,050 visits to the Museum's main campus; the Glassell School of Art; and the Museum's two house museums, Bayou Bend and Rienzi. Attendance at the main campus peaked during the fourteen-week presentation of *Monet and the Seine: Impressions of a River*—a specially ticketed exhibition that ran from October 26, 2014, to February 1, 2015, in the Caroline Wiess Law Building. The exhibition attracted 71,486 visitors, with ticket holders to *Monet and the Seine* accounting for 43 percent of overall visits to the Museum. Additionally, the Cullen Sculpture Garden accommodated 204,194 visitors, an increase of 9.25 percent from the previous year.

In addition to the thousands of students who visited the Museum as part of a free field trip with their school, the main campus provided free or discounted access to more than 33,700 youth visitors aged 18 and under.

The staff of the Membership and Guest Services Department is pleased to have warmly welcomed loyal members and visitors—from first-time youth to knowledgeable art aficionados—into the Museum family. We look forward to exploring more ways to enhance each visit.

—Jennifer Garza

CHIEF ADMINISTRATOR OF MEMBERSHIP  
AND GUEST SERVICES

During the 2014–2015 fiscal year, the International Center for the Arts of the Americas (ICAA) met numerous critical milestones related to the monumental project *Documents of 20th-Century Latin American and Latino Art*. Our central operating team at the Museum of Fine Arts, Houston, continued uploading materials submitted by our partner organization in Brazil, the Fundação de Amparo à Pesquisa do Estado de São Paulo (FAPESP), and began processing documents added by our research team in Caracas. The partnership in Venezuela is with the privately held Banco Mercantil. By the end of June 2015, more than 6,500 documents from these and other teams had been made available, free of charge, to more than 191,000 online visitors and 13,450 registered users. Launched in 2012, the Documents Project's bilingual platform (<http://icaadocs.mfah.org/icaadocs/>) provides free universal access to the critical writings of key Latin American and Latino artists, curators, critics, and theoreticians. On any given month, an average of 6,500 users actively download materials culled from the digital archive as well as create and share their own personal collections of documents.

Concurrent with the Documents Project, the ICAA oversees a rigorous publishing program that serves as the foundation for the research, scholarship, and exhibition initiatives of the Latin American Art Department. Several manuscripts were in production during this fiscal year, among them the catalogue accompanying the exhibition *Contingent Beauty: Contemporary Art from Latin America*, which opened at the Museum in November 2015.



Ella Fontanals-Cisneros and Brad Bucher were among the philanthropists, entrepreneurs, and art collectors participating in the inaugural ICAA Ideas Council held at the Museum.

The exhibition highlights the work of twenty-one established artists from Latin America who use seductive and engaging materials to convey their social, political, and environmental concerns.

In March 2015, the ICAA held the inaugural conference for the ICAA Ideas Council at the Museum. Under the rubric *Between Private Passions and Public Responsibility: Building 21st-Century Alliances*, the meeting brought together high-profile art advocates, philanthropists, business entrepreneurs, and cultural leaders with representatives from the government, corporate, and nonprofit sectors. Attendees analyzed critical issues impacting the visual arts in Latin America and the Latino arts community in the United States, including art and research in the digital age, global art practices, the Latin American art market, philanthropy, public-private alliances, and the changing role of art institutions in the region. Founding members include Surpik Angelini; José Luis Barragán; Brad Bucher; Dr. Luis Campos; Alfred C. Glassell, III;

Gwendolyn H. Goffe; Olive McCollum Jenney; George B. Kelly; Gary Tinterow; and Richard Wortham, III, of The Wortham Foundation, Inc. Through its annual program and specially convened meetings, the ICAA Ideas Council is already facilitating alliances among individuals, foundations, and public-sector entities throughout the region.

The ICAA received generous funding for the digital archive from The Bruce T. Halle Family Foundation. The *Critical Documents of 20th-Century Latin American and Latino Art* book series, conceived as thirteen volumes, is generously funded by the National Endowment for the Humanities, with additional assistance from The Getty Foundation. The Getty Foundation also awarded the ICAA a substantial grant in the 2014–2015 fiscal year, and additional support was received from the ICAA Ideas Council members.

—Mari Carmen Ramírez, Ph.D.

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

## SARAH CAMPBELL BLAFFER FOUNDATION

DIRCK VAN BABUREN  
(Dutch, c. 1595–1624)  
*Apollo Flaying Marsyas*  
c. 1623  
Oil on canvas  
Sarah Campbell Blaffer Foundation  
BF.2015.1



### 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 more than 150 Old Master and modern paintings, approximately 500 works on paper, and a small collection of decorative arts. Prior to 2000, the foundation had never occupied its own permanent exhibition space. However, as the result of an agreement with the Museum of Fine Arts, Houston, for the past fifteen years the finest works in the Blaffer Foundation's collection have been exhibited in five dedicated galleries in the Audrey Jones Beck Building.

In fiscal year 2014–2015, the Blaffer Foundation continued its program of exhibiting works of art at museums both in Texas and outside the state. The miniature portrait of *Archduke Albert VII of Austria (1559–1621), Wearing the Order of the Golden Fleece*, c. 1600, by Frans Pourbus the Younger, was included in the exhibition *Small Treasures: Rembrandt, Vermeer, Hals, and Their Contemporaries* at the North Carolina Museum of Art in Raleigh and the Birmingham Museum of Art in Alabama. Our traveling exhibition, *A Portrait of the Artist, 1525–1825, Prints from the Sarah Campbell Blaffer Foundation*, went to the Fralin Museum of Art at the University of Virginia in Charlottesville. The portraits of *Thomas and Mary Taylour, 1st Marquess and Marchioness of Headfort*, by Pompeo Batoni, were lent to the Art Institute of Chicago for the exhibition *Ireland, Crossroads of Art and Design, 1690–1840*.

In 2015, the foundation acquired *Apollo Flaying Marsyas*, c. 1623, by the Utrecht painter Dirck van Baburen. This compelling work serves as an important example of Dutch Caravaggesque painting. It is one of the most eye-catching pictures in the foundation's collection.

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

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

The Glassell Studio School organizes a variety of activities to engage students and to complement the coursework. The school's lecturers this year included celebrated artist John Alexander and Glenn Adamson, director of the Museum of Arts and Design, New York. The school continued its partnership with Kinder Morgan, which hosted an exhibition series featuring selections of student work from various Glassell departments. The Annual Student Exhibition opened with a lively reception and the year-round Perimeter Gallery department shows were popular with both students and visitors. This year saw steady enrollment numbers, reaching 2,491 students, 101 of which were registered through the University of St. Thomas.

The Glassell Junior School also continued to see growth in enrollment this year, with a 16-percent increase in the fall and a 13-percent increase in the spring compared to last year. The Junior School celebrated record summer enrollment for the third year in a row, boosting final total enrollment for the year to 5,077. Newly added programming and growing community partnerships with Post Oak High School, Presbyterian School, and the homeschool community play a large role in the school's success. Portfolio Day and Sketch Day, the school's annual scholarship competitions, resulted in more than 260 scholarships awarded.

The Core Residency Program at the Glassell School is a postgraduate program consisting of seven artists and three critical writers. For nine months, participants are provided studio or office space in the Bermac Building, a stipend, and access to all school equipment and facilities. A distinguished roster of artists, critics, curators, and art historians is invited



each year to lecture and conduct studio visits. This year's visitors included Sheryl Conkelton, Moyra Davey, Charles Esche, Amelia Jones, Lisa Lapinski, Thomas Lax, Lane Relyea, Mark Tribe, and Bedwyr Williams. In September, Mary Leclère, Core associate director, and Lily Cox-Richard, Core critical initiatives coordinator, organized *How the Light Gets In*, an exhibition of work by Core alumni. In March, the 2015 *Core Exhibition* opened in the Laura Lee Blanton Gallery, featuring the work of all the Core artists and accompanied by a catalogue that documented the artists' work with essays contributed by the critical studies residents.

In 2014–2015, the Glassell School of Art received generous financial support from individuals, foundations, and corporations. The Annual Fund Drive raised \$298,674. The Annual Benefit and Art Auction, “Glassell Gone Gonzo,” chaired by Melissa and Albert Grobmyer, raised \$380,681. The Core Program exceeded its fund-raising goal, and both the Studio and Junior schools received strong support.

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

—Joseph Havel

DIRECTOR, THE GLASSELL SCHOOL OF ART

## BAYOU BEND COLLECTION AND GARDENS

Photo by Rick Gardner



View of the elegant Clio Garden at Bayou Bend.

Bayou Bend is a place grounded in history and tradition, a place that honors the past; yet in keeping with its foresighted founder, Ima Hogg, Bayou Bend is always looking to the future. This year witnessed two major milestones: one speaks to the

history and the other points to the future of Bayou Bend. The retirement of our longtime manager of security and facilities, O.B. Dyer, followed a half century of dedication to caring for Bayou Bend; O.B. will always have an important place in its history. Looking forward, we welcomed a new curator of the Bayou Bend Collection, Bradley C. Brooks, only the fourth person to hold the position.

Bayou Bend is renowned for its collection of early American decorative arts. Less well known is our interest in nineteenth-century Texas decorative arts, one that began in the 1960s with Ima Hogg's installation of a "Texas Room." This fall, we presented a loan exhibition at the Beeville Art Museum, *Made in Texas: Art, Life & Culture 1845–1900*, featuring Texas decorative arts from Bayou Bend and other Houston collections. The show also highlighted the William J. Hill Texas Artisans and Artists Archive, which in its first four years has added 40,000 records to the online database of pre-1900 Texas objects.

Under the expert guidance of Bayou Bend Committee Chairman Susanne M. Glasscock, Bayou Bend enjoyed another year of accomplishments. We provided a wide range of public events on average once every four days, in addition to our daily tour schedule. March Family Day, a free afternoon of fun and learning, welcomed 4,250 people, setting

a single-day attendance record for any program in our history. For the fourth year in a row, attendance exceeded 100,000, especially impressive since our main entrance—the bridge over the bayou—was closed for five months, curtailing the number of large events we could offer.

The gardens are intrinsic to Bayou Bend. At the end of May, a storm caused eight feet of flooding in the lower gardens. After cleanup, the damage was minimal; in fact, Bart Brechter, curator of Bayou Bend's gardens, explained that the repeating history of bayou flooding has given our gardens a unique, nutrient-rich one hundred feet of sandy loam, making it possible to grow many plants that others in Houston cannot. Fortunately, following tradition, our two outdoor benefits were held in the spring, before the flooding occurred. Thanks to Children's Party Chairs Kelli Kickerillo and Todd Forester, and Garden Party Chairs Carol and Mike Linn, more than \$810,000 was raised. Our annual fund drive exceeded its goal, adding \$560,000 in contributions. Many programs received support from generous underwriters, with special thanks to Occidental Petroleum Corporation, presenting sponsor of our free Family Days and July 4 events.

I began this report by noting Bayou Bend is grounded in tradition; no better example can be found than the decades-long commitment of volunteer service and donations provided by four special organizations: Bayou Bend Docent Organization, River Oaks Garden Club, Houston Junior Woman's Club, and Theta Charity Antiques Show. My heartfelt thanks go to them and our many donors, and to the members of the Bayou Bend Committee, who have offered their time, counsel, and generous support.

—Bonnie Campbell

DIRECTOR, BAYOU BEND COLLECTION  
AND GARDENS



View of the foyer of Rienzi.

Rienzi marked its fifteenth anniversary with an exceptionally strong and productive year. Attendance was at its highest level to date, at 21,247 visitors. Rienzi also benefitted from a number of generous supporters who helped Rienzi to exceed the goal of its annual fund drive by \$10,000; from Rienzi Society members who contributed to the Rienzi Collections Endowment Fund; from Joy and Edward Randall, who chaired the splendid “Creole” Spring Party attended by nearly four hundred guests; and from the remarkable members of The Garden Club of Houston, who are raising funds for a Rienzi Garden Endowment.

Under the guidance of the Rienzi Collections Subcommittee, with Cyvia Wolff as its chair, members reviewed *The Dundas Sofa* designed by Robert Adam and made by Thomas Chippendale (commissioned 1764, made 1765), a Museum purchase that went on view in the Rienzi Ballroom in May 2016. The subcommittee also reviewed the contents of the furniture and other storerooms and voted to deaccession select objects. Subcommittee members also approved cataloguing the 2,100 books owned by Rienzi. Its library served as the inspiration for the spring exhibition *Rienzi’s Library: Highlights from a House*. Curated by MFAH librarians Jon Evans and Margaret Culbertson, the exhibition featured a second edition of the complete works of Shakespeare, as well as Carroll Masterson’s prized collection of regional cookbooks.

With Herman Stude serving as advisor, Rienzi continued its ambitious education program for people of all ages. Rienzi’s great Aubusson carpet was still being conserved this year, which freed up space in the Ballroom, thereby increasing foot traffic. There were fifty-five education programs including the first Rienzi Symposium; Yoga in the Gardens; Gallery Talks; Home School Day; and numerous children’s programs. For adults, Rienzi sponsored six Houston Grand Opera Studio recitals supported by the Alkek and Williams Foundation; Early Music Southwest performances; and a dinner event that focused on the history of rum. Rienzi continued to engage diverse community organizations and schools on group tours and hosted 526 participants on twenty-nine tours created for adults and students.

Under Ardon Armstrong’s direction, Rienzi’s gardens thrived. Plans for summer maintenance involve the Garden Subcommittee implementing a simple, drip-line irrigation program, taking steps to remove invasive trees in the east ravine, and reintroducing native saplings in the ravine.

The Museum installed a new roof for Rienzi in 2014 and two new boilers in 2015. Harry Masterson, chair of the Rienzi Subcommittee, and fellow members turned their attention to the north side of the house, to the terrace, and to the pool, all of which were designated to be painted or to be repaired in the next fiscal year. We are grateful for the funds provided by the Sterling-Turner Foundation, which make these renovations possible.

—Katherine S. Howe  
DIRECTOR, RIENZI

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



View of the Dora Maar House and Garden.

In 2006, Nancy Brown Negley conceived the idea of a residency program in the south of France for midcareer professionals working in the arts and the humanities. Her goal was to provide a home where writers, poets, photographers, novelists, sculptors, curators, composers, and other professionals could work unimpeded on projects of their choosing. Now completing its ninth year, the Brown Foundation Fellows Program has attracted participants from four continents to the residency offered at the Dora Maar House.

This year was marked by a record number of applicants, a strong applicant pool, enthusiastic alumni, a semiannual fellows' reunion in New York City, and an ambitious program. Twenty-two fellows from thirteen countries were admitted from a field of 160 applicants. Continuing with this growth trend, we project that the number of applicants for the next fiscal year will be more than 320. We attribute this increase in applications to the broader exposure the program has received, and to its becoming better known among other residency programs. In addition, the relationship of the Dora Maar House with the City of Houston was further solidified when a group of Rice [University] Design Alliance members traveled to Ménerbes for the first time. Gwen Strauss, assistant director of the Brown Foundation Fellows Program at the Dora Maar House, continues to aid the fellows during their residencies by helping them to adapt to their new environment and to foster relationships in the community. The citizens engage the Dora Maar Fellows by holding one salon each month in which the fellows discuss and present their projects. This fiscal year, the Dora Maar House hosted thirty events and welcomed 1,406 visitors.

We are most grateful for the support provided by Nancy Brown Negley, her family, and The Brown Foundation, Inc. The Dora Maar House is becoming an international center for the arts and the humanities, as well as a deserved point of pride for the citizens of Ménerbes.

—Katherine S. Howe  
DIRECTOR, HOUSTON

—Gwen Strauss  
ASSISTANT DIRECTOR, MÉNERBES

During the 2014–2015 fiscal year, the many successes in fund-raising were the result of commitment and work by members of the Board of Trustees, chaired by Richard D. Kinder; the Campaign for the Museum of Fine Arts, Houston, chaired by Cornelia C. Long; and the Development Committee, chaired by Mrs. Courtney L. Sarofim. The generous support of individuals, foundations, corporations, and government agencies totaled \$13.7 million for operations, accessions, and special projects. On behalf of the Board of Trustees, we honor all those donors who made this achievement possible.

### ANNUAL DRIVES

Funds raised through annual drives are an essential portion of the Museum’s operating budget. This year, four separate drives raised a total of \$3,225,000 for the Museum, Bayou Bend Collection and Gardens, the Glassell School of Art, and Rienzi. The institution is indebted to the individuals who give their time and resources to help raise unrestricted funds for daily operations. We give special thanks to the Glassell Family, whose challenge grant matched unrestricted gifts for the Glassell School of Art and to Cartier, who sponsored the 2014–2015 MFAH Leadership Circle. Additionally, we would like to thank the Cullen Foundation and Houston Endowment Inc. for providing leadership gifts.

### BENEFITS

Every year, special events at the Museum raise vital funds for operations, and the MFAH organized nine such events for the 2014–2015 fiscal year. The Grand Gala Ball raised \$1,652,000, and The Fine Art of Shooting: Sporting Clays Invitational raised \$244,000. The Glassell School of Art Benefit and Art Auction raised \$377,500. Two benefits at Bayou Bend raised \$811,500, and the Rienzi Spring Party raised \$154,000. Two additional events, One Great Night in November and the Art of the Islamic Worlds Gala, supported accessions for the Museum and collectively raised \$1,683,000. *Florescence: Illusions* raised \$516,485.

For a list of all MFAH annual drives and benefits, please see page 104.

### CAPITAL CAMPAIGN

Fiscal year 2015 saw the public launch of the Campaign for the Museum of Fine Arts, Houston, a \$450 million campaign comprising \$350 million in capital improvements and \$100 million in new operating endowment. As of June 30, \$359,507,073 was raised from a total of 106 donors, nearly half of whom gave a million dollars or more. Extraordinary principal gifts were provided by Fayez S. Sarofim and the Kinder Foundation. Additional lead gifts were provided by the Glassell Family; Mr. and Mrs. Meredith J. Long; Mr. and Mrs. Charles W. Duncan, Jr.; The Brown Foundation, Inc.; the Sarah Campbell Blaffer Foundation; The Cullen Foundation; The Wortham Foundation, Inc.; and Lynn and Oscar Wyatt. We are overcome with gratitude for the unprecedented philanthropy of the Museum community as we begin construction of the new campus.

For a list of all campaign donors, as of June 30, 2015, please see page 15.

### INDIVIDUAL GIFTS

Individuals continue to provide some of the most significant support for museum activities, including exhibitions; learning and interpretation programs; conservation projects; and accessions. For extraordinarily generous gifts we thank Mr. and Mrs. Richard D. Kinder; Mr. William J. Hill; Mr. and Mrs. Jeffery D. Hildebrand; Mr. and Mrs. Michael C. Linn; the Estate of Leonora DeGrasse; Mr. and Mrs. Frank J. Hevrdejs; Cherie and Jim Flores; the Glassell Family; Leslie and Brad Bucher; and Jeanie Kilroy Wilson.

### FOUNDATION SUPPORT

This year, 185 foundations provided more than \$17 million in support of operations, accessions, and capital projects. Houston foundations are exceptional in their giving, and we extend a special thank-you to The Brown Foundation, Inc.; the Sarah Campbell Blaffer Foundation; The Cullen Foundation; The Wortham Foundation, Inc.; and the Elkins Foundation. We also extend our appreciation to M.D. Anderson Foundation; the J. Paul Getty Trust; the Hamill Foundation; the Skiles Foundation; and the Favrot Fund.

### CORPORATE CONTRIBUTIONS

The Museum is proud of the support received from the corporate community in Houston and far beyond. This year, corporate groups provided \$2.8 million. Special thanks go to Northern Trust Bank; Bank of America; Mercantil Commercebank N.A.; Occidental Petroleum; Shell Oil Company; ExxonMobil; Cadence Bank; BBVA Compass; Palmetto Partners; and Tenaris.

### CIVIC AND GOVERNMENT GRANTS

The Museum could not exist without funds provided by various civic and government organizations. This year, the Museum received more than \$1.5 million in grants from these local, state, and national groups. Our deepest appreciation is extended to the City of Houston; the Institute of Museum and Library Services; the National Endowment for the Arts; River Oaks Garden Club; and Texas Commission on the Arts.

### PLANNED GIVING

The museum's Myrtle Wreath and Ima Hogg societies continue to flourish, with 224 members to end the fiscal year. These societies allow the MFAH to recognize donors who have let us know that they intend to provide important resources for future generations by including the Museum, the Glassell School of Art, Bayou Bend, and/or Rienzi in their estate plans. We extend our deep gratitude to the friends who have enrolled in these societies.

## IN-KIND CONTRIBUTIONS

Every year the Museum receives valuable support from donors who provide indispensable in-kind services to the institution. We especially recognize Vinson & Elkins LLP, and Norton Rose Fulbright for donating consistent and extraordinary legal service and United for donating airfare for museum administrators as well as supporting exhibitions and special events.

## VOLUNTEERS

Our volunteers are perhaps the most impressive endorsement of the museum. They give of their time and service to enable the institution to better serve the community. In 2014–2015, more than 1,000 volunteers worked over 44,000 recorded hours. According to guidelines established by the Independent Sector, this support is worth more than \$1 million. Volunteers give vital assistance in all areas of the Museum including membership, learning and interpretation, and guest services. The corps of docents provides vast support not only for the Museum, but also for Bayou Bend and Rienzi. We wish to pay special tribute to the Guild, the Museum's volunteer leadership organization. The Guild was 443 members strong and provided constant immeasurable support.

—Amy Purvis

CHIEF DEVELOPMENT OFFICER

## DEVELOPMENT

### ANNUAL DRIVES

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

#### **Museum Annual Fund Drive**

Chair: Mr. and Mrs. Thomas H. Glanville  
Raised: \$2,253,284

#### **Bayou Bend Annual Fund Drive**

Chair: Mrs. Susanne M. Glasscock  
Raised: \$562,611

#### **Glassell School Annual Fund Drive**

Chair: Mr. Brad Bucher  
Raised: \$298,674

#### **Rienzi General Fund**

Chair: Mrs. Rosslyn Crawford  
Raised: \$110,690

### PLANNED GIFTS

#### **The Myrtle Wreath Society**

Members: 179

#### **The Ima Hogg Society**

Members: 45

### BENEFITS

#### **2014 Grand Gala Ball**

October 18, 2014  
Chair: Frances Marzio  
Raised: \$1,652,198 for operating support

#### **2015 Art of the Islamic Worlds Gala**

January 30, 2015  
Executive Committee: Rania Daniel, Zeina Fares, Vahid Kooros, Sima Ladjevardian, Sultana Mangalji, Franci Neely, Cenk Ozdogan, Sabiha Rehmatulla, Aliyya Stude, and Monsour Taghdisi  
Raised: \$707,219 for accessions

#### **One Great Night in November, 2014**

November 11, 2014  
Honoring Past Chairmen of the Event  
Raised: \$975,963 for accessions

#### **The 2015 Fine Art of Shooting: A Sporting Clays Invitational**

February 28, 2015, at the Greater Houston Gun Club  
Chairs: Alice and Keith Mosing  
Raised: \$244,400 for operating support

#### **2015 Bayou Bend Children's Party**

March 28, 2015  
Chairs: Kelli Kickerillo and Todd Forester  
Raised: \$111,050 for operating support

#### **2015 Bayou Bend Garden Party**

March 29, 2015  
Chair: Carol and Michael Linn  
Raised: \$700,530 for operating support

#### **2015 Rienzi Spring Party**

April 23, 2015  
Chairs: Joy and Ed Randall  
Raised: \$154,370 for operating support

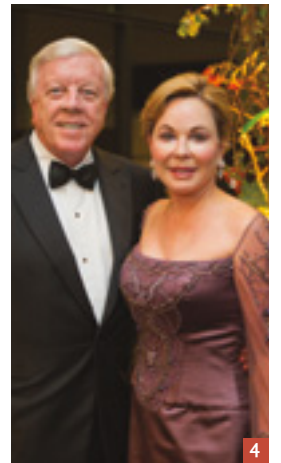
#### **Florescence: Illusions**

April 28–29, 2015  
Chairs: Kely Crain, Nancy Keely, Betty Newton, and Debbie Robinson  
Raised: \$516,485

#### **The 2015 Glassell School of Art Benefit and Auction**

May 8, 2015, at the historic Nabisco Building, the temporary home of the Glassell School of Art  
Chairs: Melissa and Albert Grobmyer  
Raised: \$377,994 for operating support





- 
- 1 2014 Grand Gala Ball (left to right): Beau Miller, Chairman Frances Marzio, Patrick Summers
  - 2 2014 Grand Gala Ball (left to right): Cornelia and Meredith Long; Rolanette and Berdon Lawrence
  - 3 2014 Grand Gala Ball: Dani and Manolo Sánchez
  - 4 2014 Grand Gala Ball: Rich and Nancy Kinder
  - 5 2014 One Great Night in November: Will Mathis
  - 6 2014 One Great Night in November (left to right): Kitch Taub, Paul Hobby, Ralph Eads, Jeff Hildebrand
  - 7 2015 Art of the Islamic Worlds Gala: Lynn Wyatt
  - 8 2015 Art of the Islamic Worlds Gala: Elyse Lanier and Mary Cullen
  - 9 2015 Art of the Islamic Worlds Gala: Executive Committee
  - 10 2015 Rienzi Society Dinner and Vote (left to right): Margaret Alkek Williams, Isla Reckling, Pat Breen



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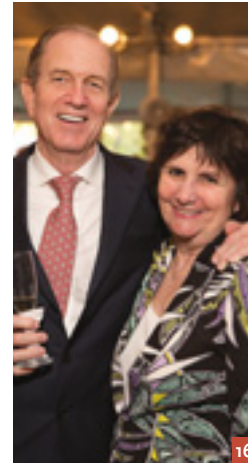
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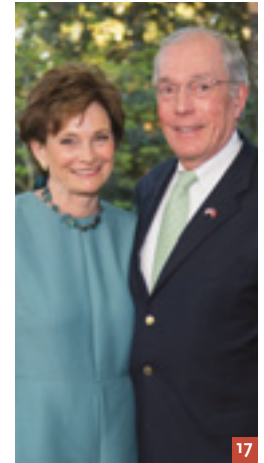
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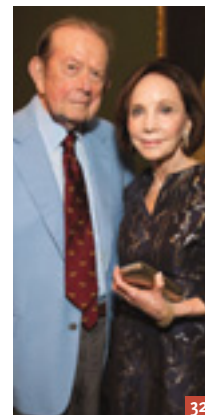
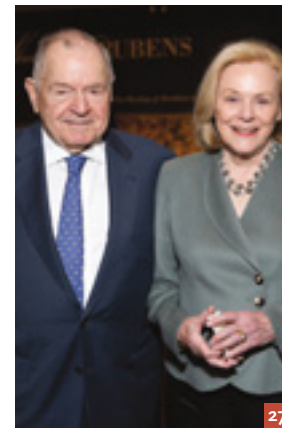
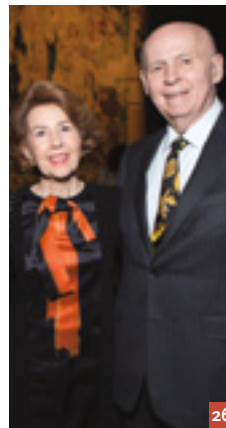
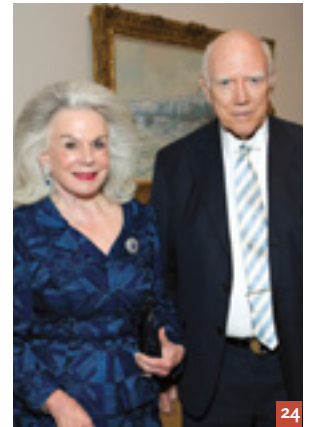
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- 11 2015 Fine Art of Shooting: A Sporting Clays Invitational (left to right): John Kotts, Scotty Arnoldy, Dan Tutcher, Ed Jones
- 12 2015 Fine Art of Shooting: A Sporting Clays Invitational (left to right): Elizabeth Blakemore, Laurie Morian, Windi Grimes, SJ Swanson
- 13 2015 Fine Art of Shooting: A Sporting Clays Invitational: Chairmen Alice and Keith Mosing
- 14 2015 Fine Art of Shooting: A Sporting Clays Invitational (left to right): Courtney Sarofim and Aliyya Stude

- 15 2015 Bayou Bend Children's Party (left to right): Chaimen Kelli Kickerillo and Todd Forester, Harrison Forester; Mary and Vincent Kickerillo
- 16 2015 Bayou Bend Garden Party: Brad and Leslie Bucher
- 17 2015 Bayou Bend Garden Party: Bobbie and John Nau
- 18 2015 Bayou Bend Garden Party: Gary Tinterow; Chairmen Carol and Michael Linn
- 19 2015 Floreence (left to right): Chairmen Betty Newton, Nancy Keely, Debbie Robinson, Kely Crain
- 20 2015 Rienzi Spring Party (left to right): Tommy and Isla Reckling; Chairmen Joy and Edward Randall



- 21 2015 Florescence: Butch and Nancy Abendshein
- 22 2015 Glassell School of Art Benefit and Auction: Joe Havel; Chairmen Melissa and Albert Grobmyer
- 23 2015 Glassell School of Art Benefit and Auction: Alfred C. Glassell, III and Marli Andrade
- 24 *Monet and the Seine: Impressions of a River* opening dinner and reception: Tony and Isaac Arnold
- 25 *Treasures from Korea: Arts and Culture of the Joseon Dynasty, 1392–1910* opening reception (left to right): Nancy Allen, Gary Tinterow, Chinhui and Eddie Allen; Ambassador Suk-Bum Park
- 26 *Spectacular Rubens* opening dinner and reception: Gail and Louis Adler
- 27 *Spectacular Rubens* opening dinner and reception: Charles and Anne Duncan

- 28 *Unfolding Worlds: Japanese Screens from the Gitter-Yelen Collection* opening dinner and reception: Judy and Rodney Margolis
- 29 *American Modern: Works from the Collection of Alice C. Simkins* opening dinner and reception (left to right): Alice C. Simkins and Bobbie Nau
- 30 *American Modern: Works from the Collection of Alice C. Simkins* opening dinner and reception: Lela and Robin Gibbs; Macey Reasoner
- 31 *American Modern: Works from the Collection of Alice C. Simkins* opening dinner and reception (left to right): Jeanie Kilroy Wilson, Frank Hevrdejs, Nancy Glanville Jewell
- 32 *Habsburg Splendor: Masterpieces from Vienna's Imperial Collections* opening dinner and reception: Meredith and Cornelia Long
- 33 *Habsburg Splendor: Masterpieces from Vienna's Imperial Collections* opening dinner and reception: Marsha and Tom Brown

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Every effort was made to ensure that the information published in this report is accurate and reflects the requests of individual donors. If any errors or omissions have occurred, please notify the Museum's development department.

In fiscal year 2015, the Museum of Fine Arts, Houston (MFAH), launched the public phase of its capital campaign with the confidence that its financial foundation is solid, and that its balance sheet provides a ballast that substantially inoculates the Museum in a period of macroeconomic uncertainty.

Fueled by gifts to the capital campaign, at the end of the fiscal year, the key measure of the Museum's financial strength—its Net Assets (assets minus debt)—had increased by \$30 million, reaching \$1.53 billion. This represents a new all-time high (fig. 1).

### OPERATING RESULTS

The Museum's operating budget excludes certain non-cash (primarily depreciation) and non-recurring items. By this measure, the Museum finished the year with an operating surplus of \$1.3 million. Reflecting the increased focus on the capital campaign, although total fund-raising for all activities increased by \$11.7 million (from \$95.7 million in fiscal year 2014 to \$107.4 million in fiscal year 2015), fund-raising for operations decreased from \$15.3 million in fiscal year 2014 to \$13.7 million in fiscal year 2015 (fig. 2).

Admissions revenue remained steady at \$2.5 million (fig. 3), despite the fact that the Museum presented only one ticketed exhibition (*Monet and the Seine: Impressions of a River*, October 26, 2014–February 1, 2015) during this fiscal year compared with two ticketed exhibitions the previous fiscal year. These amounts include admissions revenue at the Museum, Bayou Bend, and Rienzi. Membership revenues that tend to be more transactional surged 16% higher than in the previous fiscal year in anticipation of a robust fall 2015 exhibition schedule. Relative to fiscal year 2014, tuition revenue for the Glassell School of Art was up 29% and auxiliary revenues, primarily from the MFA Shop and Special Events, were 9% higher, reaching \$2.1 and \$3.3 million, respectively.

Approximately 908,000 people visited the Museum, Bayou Bend, and Rienzi or enrolled in classes at the Glassell School during fiscal year 2015. The Museum had an average of 27,779 household members.

### INVESTMENT PERFORMANCE

In a period of broader equity market volatility, at June 30, 2015, the market value of the Museum's pooled investments was \$1.14 billion (fig. 4). The Museum also had certain non-pooled investments totaling approximately \$60 million. Annualized returns for the pooled investments were 1.2% for the year ending June 30, 2015; 9.5% for the three-year period ending June 30, 2015; and 11.0% over the past five years. In reflecting on the performance of the pooled endowment, the Museum places primary emphasis on maintaining the purchasing power of the endowment. The objective is to achieve a long-term real return in excess of endowment spending. Over the past five years, the pooled endowment's trailing annualized real return has exceeded endowment spending by more than 400 basis points. During the same period, the pooled endowment has also outperformed our internal policy benchmarks.

As of June 30, 2015, 61.1% of the pooled endowment was allocated to equity and equity mutual funds (fig. 5), followed by alternative investments (24.9%), money market mutual funds (7.8%), U.S. Treasuries and bonds (4.6%), and real estate and REITS (1.6%).



## CHANGE IN NET ASSETS

The Museum's total assets reached a record \$1.57 billion at the end of fiscal year 2015 (fig. 6). The largest asset categories are investments of \$1.2 billion; pledge notes and accounts receivables of \$168 million; and land, buildings, and equipment of \$133 million.

As discussed earlier, on an ongoing basis the Museum's financial strength is measured by its net assets (assets minus debt). This gauge of our net worth increased by \$30 million from fiscal year 2014, reaching \$1.53 billion (fig. 7). The principal additions to net assets were \$86 million in gifts primarily earmarked for facilities, offset by a decrease in endowment returns (net of spending) of \$46 million and depreciation expense of \$7.5 million.

## CONCLUSION

Throughout its history, the Museum has benefited from physical changes and additions to its campus that have often heralded an evolution in the approach to fulfilling the core mission. The 1924 construction of the original Museum building designed by William Ward Watkin allowed the Museum to present American paintings from Grand Central Art Galleries in New York, a show that included works by renowned artist John Singer Sargent. With this significant exhibition, the MFAH established itself as a cultural gem in the city of Houston. Thus began seventy-five years of inspired architecture, each addition a pivotal marker in this institution's history. The Museum achieved a major milestone in 2000 with the opening of its Audrey Jones Beck Building, designed by Rafael Moneo.

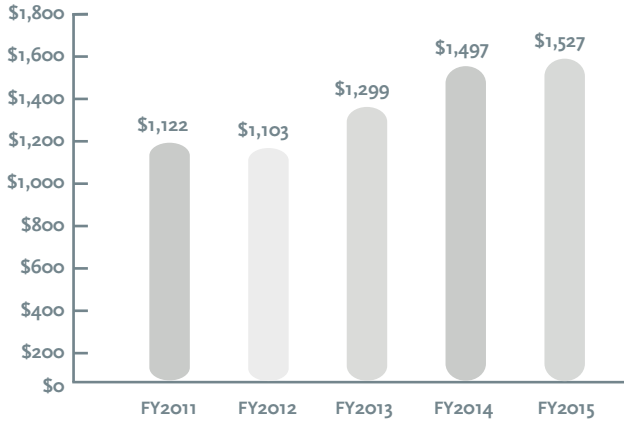
The public phase of the capital campaign and the groundbreaking of the reimagined Glassell School of Art mark the start of another transformational period in the Museum's history. It is an exciting period at the Museum, yet one that is filled with substantial financial challenges for the Museum to manage. The Museum derives 53% of its revenues from the pooled endowment and 22% from operating fund-raising. The Museum's reliance on these two sources of revenue means that its financial profile can be influenced by adverse macroeconomic factors including a local or regional economic slowdown and/or prolonged volatility in the capital financial markets. Now, more than ever, the Executive Management team of the Museum believes that a disciplined, prudent, and rigorous approach to examining the multiple initiatives of the Museum is vital to sound financial stewardship.

Looking back to 1924, Houstonians from all walks of life contributed to and supported the construction and completion of the original Museum building. Luckily, some ninety years later, the same commitment from the community holds true. Under the leadership of Director Gary Tinterow, and the guidance of the Board of Trustees, we see renewed vigor in the Museum's long-standing purpose and are fortunate and grateful to once again have the support of our fellow Houstonians.

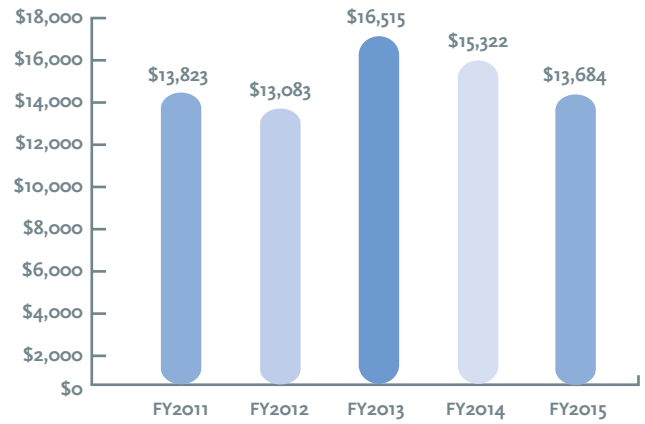
—Eric Anyah

The audited financial statements of the Museum of Fine Arts, Houston, for the year ended June 30, 2015, are available by contacting the Office of the Controller, 5100 Montrose Blvd., Houston, TX 77006. They are also available online at the Museum's website, [mfah.org](http://mfah.org).

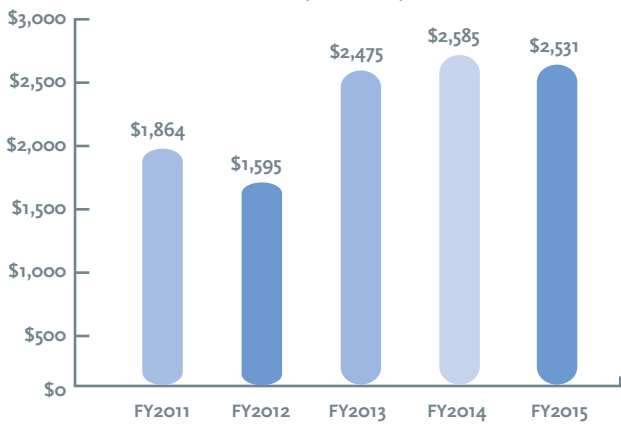
**Fig. 1 MFAH: Net Assets: Total Financial Assets less Debt (millions)**



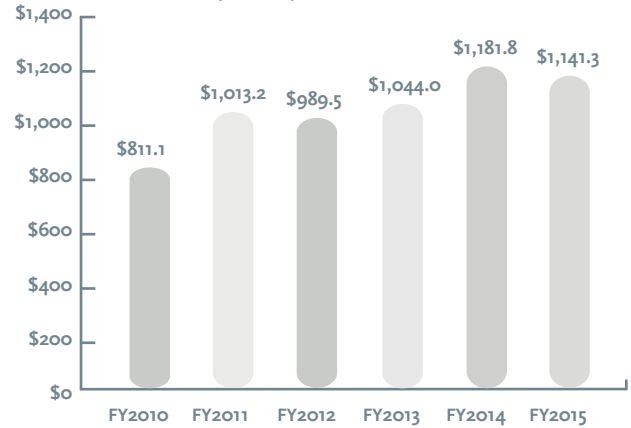
**Fig. 2 MFAH: Fund-raising for Operations (thousands)**



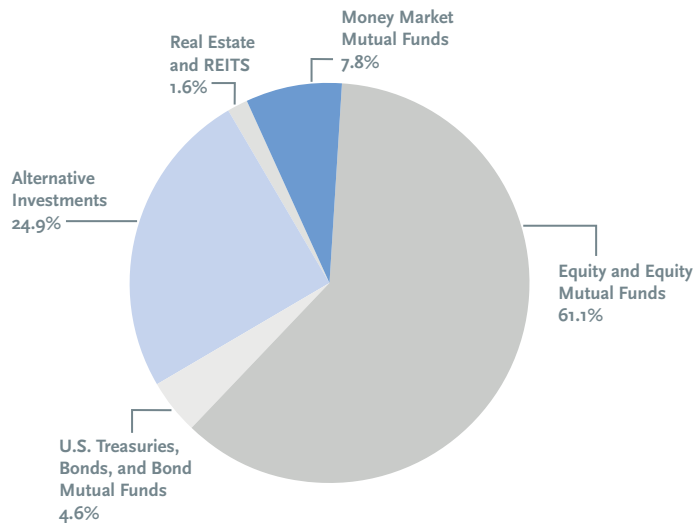
**Fig. 3 Total Admission Revenue (Museum, Bayou Bend, and Rienzi) (thousands)**



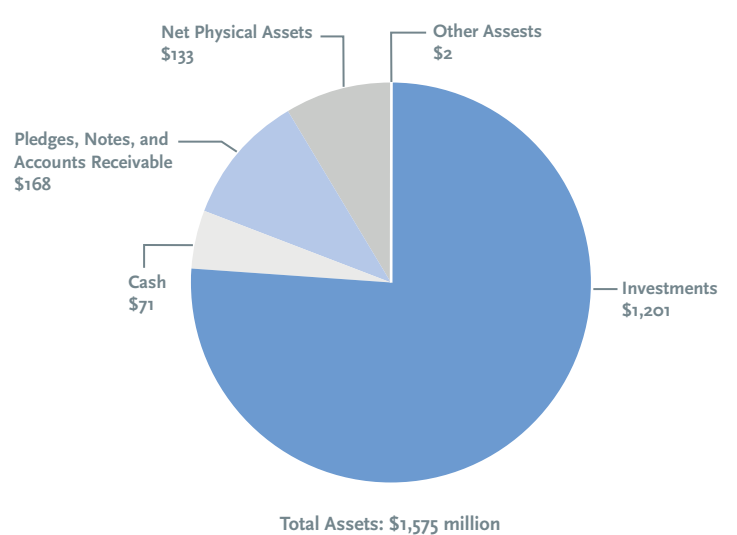
**Fig. 4 MFAH: Market Value of Endowment (millions)**



**Fig. 5 MFAH: Composition of Pooled Investments at June 30, 2015 (000)**



**Fig. 6 MFAH: Composition of Assets at June 30, 2015 (millions)**



**Fig. 7****FY 2015 Change in Total Net Assets**

(millions)	
FY 2015 operating surplus (deficit)	\$1.3
Contributions designated for capital and long-term investment	85.9
Depreciation and amortization	(7.5)
Investment returns on long-term assets less amounts designated for current use	(45.7)
All other net, primarily art acquisition activity	(3.6)
<b>Total increase (decrease) in net assets</b>	<b>30.4</b>
Net assets at June 30, 2014	1,496.8
Net assets at June 30, 2015	\$1,527.2

**Table 1**
**The Museum of Fine Arts, Houston**  
**Statements of Financial Position as of June 30, 2015**

(thousands)

	<u>6/30/2015</u>
<b>Assets:</b>	
Cash and cash equivalents	\$70,912
Pledges, grants, accounts and interest receivable	167,947
Inventories	261
Prepaid expenses and other assets	1,743
Investments	1,201,214
Property and equipment, net	133,367
<b>Total assets</b>	<b>\$1,575,444</b>
<b>Liabilities and net assets:</b>	
<b>Liabilities:</b>	
Accounts payable and other liabilities	30,843
Deferred revenues	17,388
<b>Total liabilities</b>	<b>\$48,231</b>
<b>Net assets:</b>	
Unrestricted	267,971
Temporarily restricted	562,531
Permanently restricted	696,711
<b>Total net assets</b>	<b>1,527,213</b>
<b>Total Liabilities and Net Assets</b>	<b>\$1,575,444</b>

Please see the next page for Table 2.

**Table 2****The Museum of Fine Arts, Houston: FY 2015 Operating Statement**  
(000)**Operating Revenues**

Contributions and Grants	\$11,475
Investment returns designated for current use	33,240
Membership revenue	3,048
Admission revenue	2,531
Tuition revenue	2,129
Auxiliary revenue	3,335
Other	1,654
Net assets released from restriction	4,969

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<b>Total Operating Support and Revenue</b>	<b>62,381</b>
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**Operating Expenses**Program Services

Curatorial and collections	9,348
Exhibitions	4,262
Education and public programs	6,911
Glassell School	3,902
Bayou Bend	3,510
Rienzi	1,580
Membership activities	1,022
Buildings and Grounds & Security	11,711
<b>Subtotal program services</b>	<b>42,246</b>

Supporting Services

Management and general	10,788
Auxiliary activities	3,363
Fund-raising	4,673
<b>Subtotal supporting services</b>	<b>18,824</b>

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<b>Total Operating Expenses Before Depreciation and Amortization</b>	<b>61,070</b>
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<b>Operating Surplus (Deficit) Before Depreciation and Amortization</b>	<b>\$1,311</b>
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*On the Cover:*

**RICHARD DIEBENKORN**

*Untitled #17*, 1989  
Crayon, graphite, and gouache on white coated wove paper  
30 1/4 x 23 in. (76.8 x 58.4 cm)  
Gift of Mr. and Mrs. Meredith Long in memory of Dr. Peter C. Marzio, a beautiful work honoring a beautiful man and wonderful friend  
2014.978

Acclaimed California-based artist Richard Diebenkorn created the majestic-scaled *Untitled #17* at a major turning point in his career. He had relocated from Los Angeles to Healdsburg, a rural town along the Russian River in the Sonoma Valley. This drawing, which exemplifies Diebenkorn's strengths as a draftsman and a colorist, demonstrates a balance between geometric forms and luminous color fields. Diebenkorn was inspired by the landscape of lush vineyards, open fields, and forested hills, seen here from a seemingly aerial perspective. His last finished works were made exclusively on paper, and the artist considered them to be fully resolved. *Untitled #17* is a masterpiece, ranking equally in importance with his earlier canvases.

DMW

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**JAMES ABBOTT MCNEILL WHISTLER,**  
American, 1834–1903  
*Nocturne*, from the *First Venice Set*, 1879/1880  
Etching and drypoint in brown ink on  
ivory laid paper, IV/IX  
Sheet: 8 5/16 x 11 13/16 in. (21.1 x 30 cm)  
Museum purchase funded by  
“One Great Night in November, 2014”  
2014.844

In the late nineteenth century, the American expatriate artist James Whistler significantly influenced European and American artists by introducing a subtle style of printmaking in which atmosphere and mood were primary. This technically complex and atmospheric print is one of the most important of Whistler's career. Here, the artist captured the unique qualities of Venice, the city of water and light, as well as demonstrated his innovative use of the etching process. This print provides a view of Venice from the promenade Riva degli Schiavoni, which reveals a grand three-mast steamer gliding on a wide stretch of water. San Giorgio Maggiore on the island of San Giorgio and the domes of Santa Maria della Salute are visible in the distance.  
DMW

