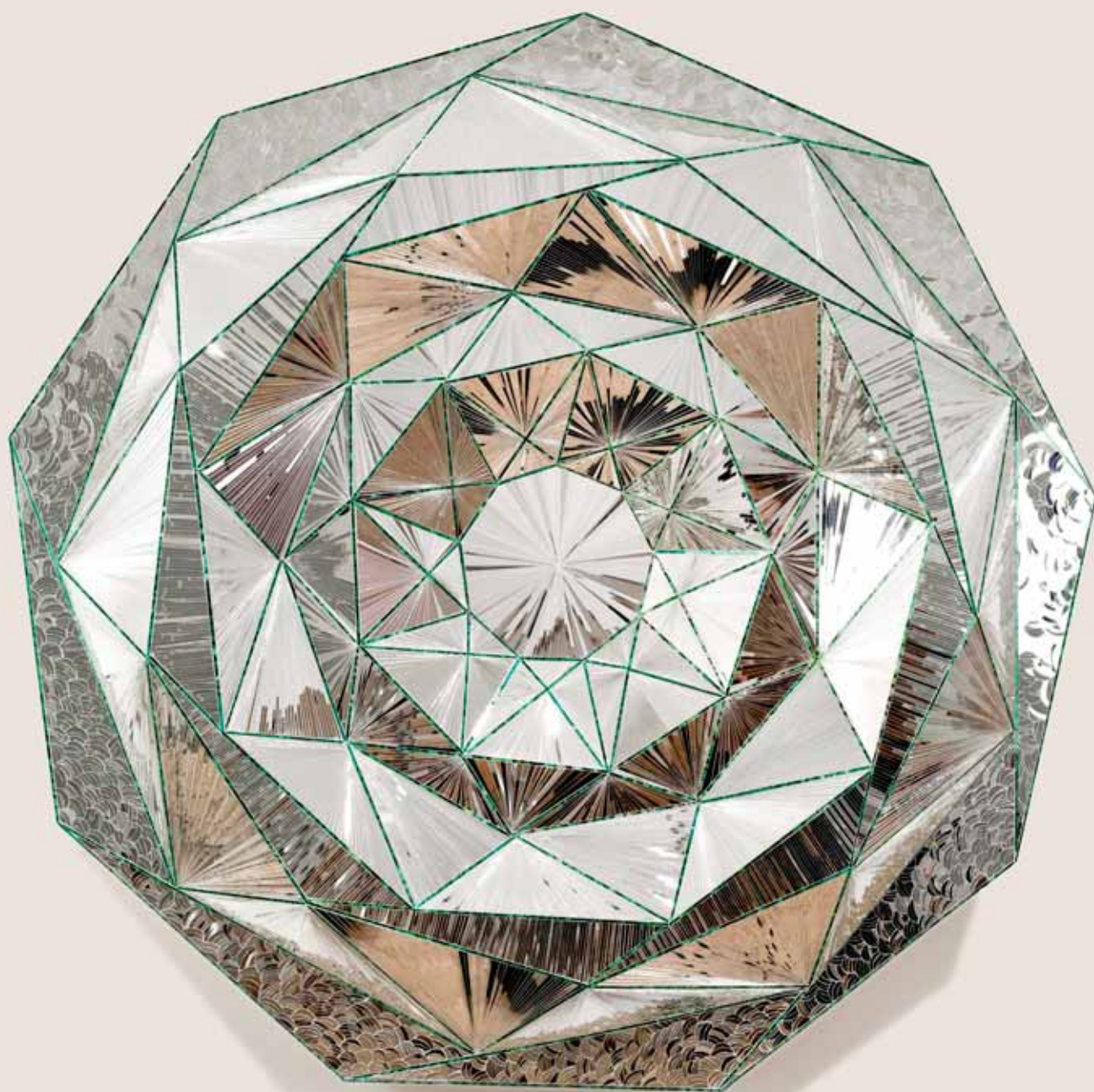


The Museum of Fine Arts, Houston

MFA H

ANNUAL
REPORT
2012–2013



Cover:

MONIR SHAHROUDY FARMANFARMAIAN

Nonagon, 2011

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

2013.97

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

Opposite:

MATTA

La Pipe (pour 120 Journées du Marquis de Sade)

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

1943–45

Pastel on paper, laid on cardboard

Museum purchase funded by "One Great Night in

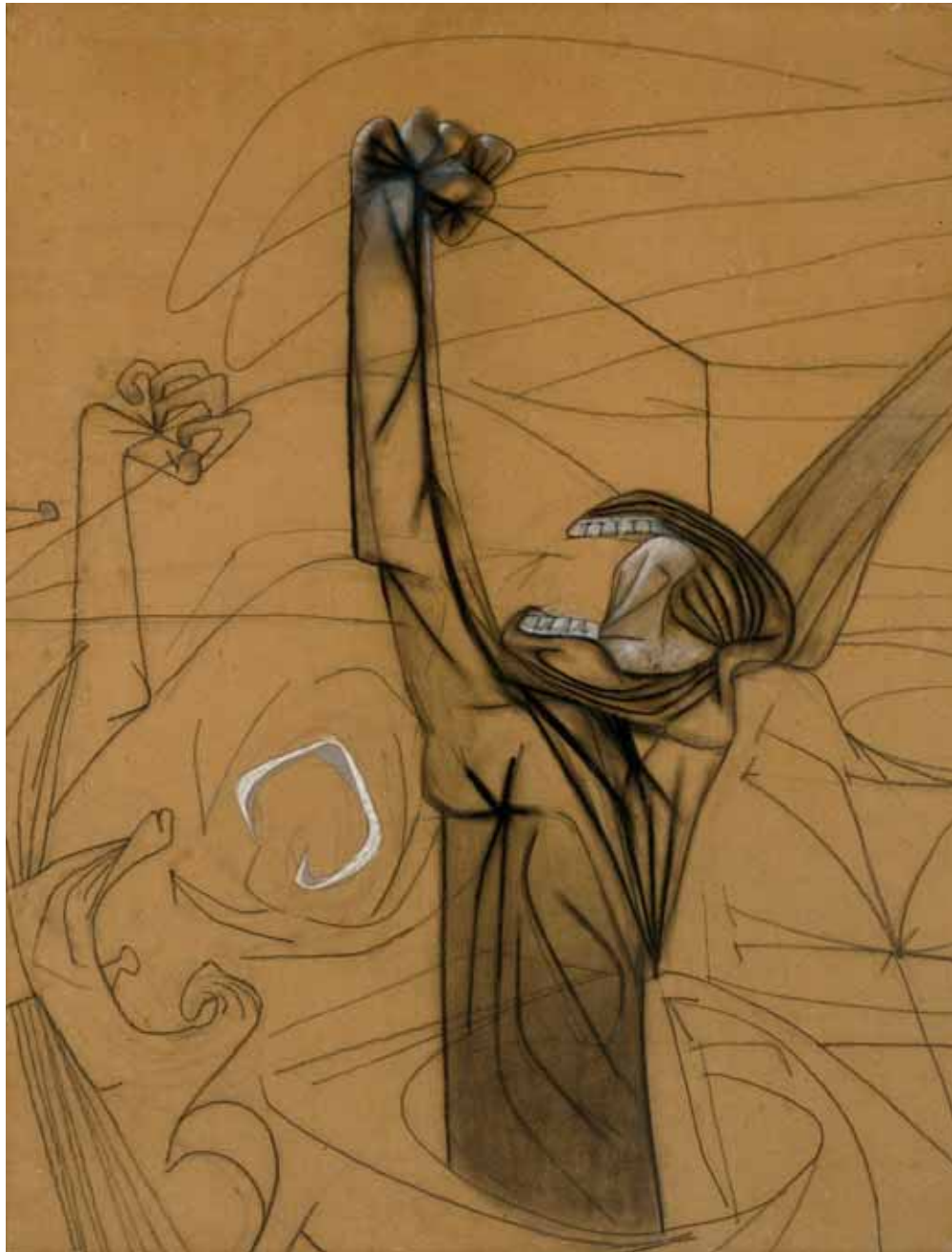
November, 2012" and the Caroline Wiess Law

Accessions Endowment Fund

2012.561

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

ANNUAL REPORT
JULY 1, 2012–JUNE 30, 2013



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



The Museum of Fine Arts, Houston

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IN MEMORIAM

Dr. Ira J. Jackson

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

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

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

* Deceased

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Gary Tinterow and Cornelia Cullen Long.

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

—Gary Tinterow

RESOLUTIONS OF THE BOARD OF TRUSTEES

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

Given this 18th day of June 2013

At Houston, Texas

By:



Richard D. Kinder, Chairman



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

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

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

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

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

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


NOW, THEREFORE, BE IT RESOLVED,

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

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

Given this 18th day of June 2013

At Houston, Texas

By: 

Richard D. Kinder, Chairman





OLMEC

Mask, 1500–300 B.C.

Jade

Museum purchase funded by
the Alfred C. Glassell, Jr.
Accessions Endowment Fund
2012.380

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



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

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



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

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

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

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





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

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

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

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

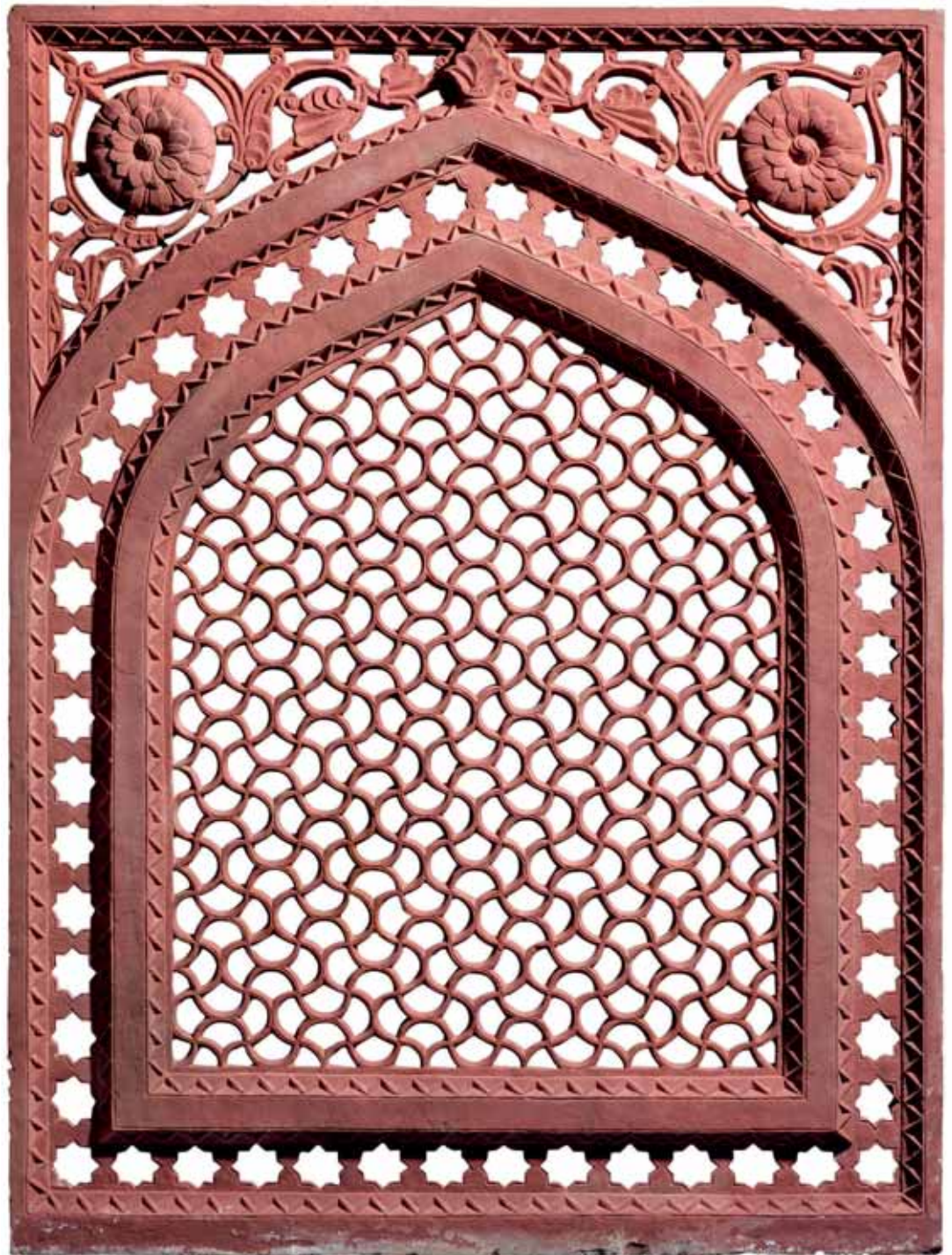
This pen case (*P. qalamdan*) depicts portraits of European-style women, each of whom wears the fashions of the time. The production of painted lacquer objects reached its height during the eighteenth and nineteenth centuries in Iran. These objects were coveted, because they reflected the high status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



INDIAN, MUGHAL

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

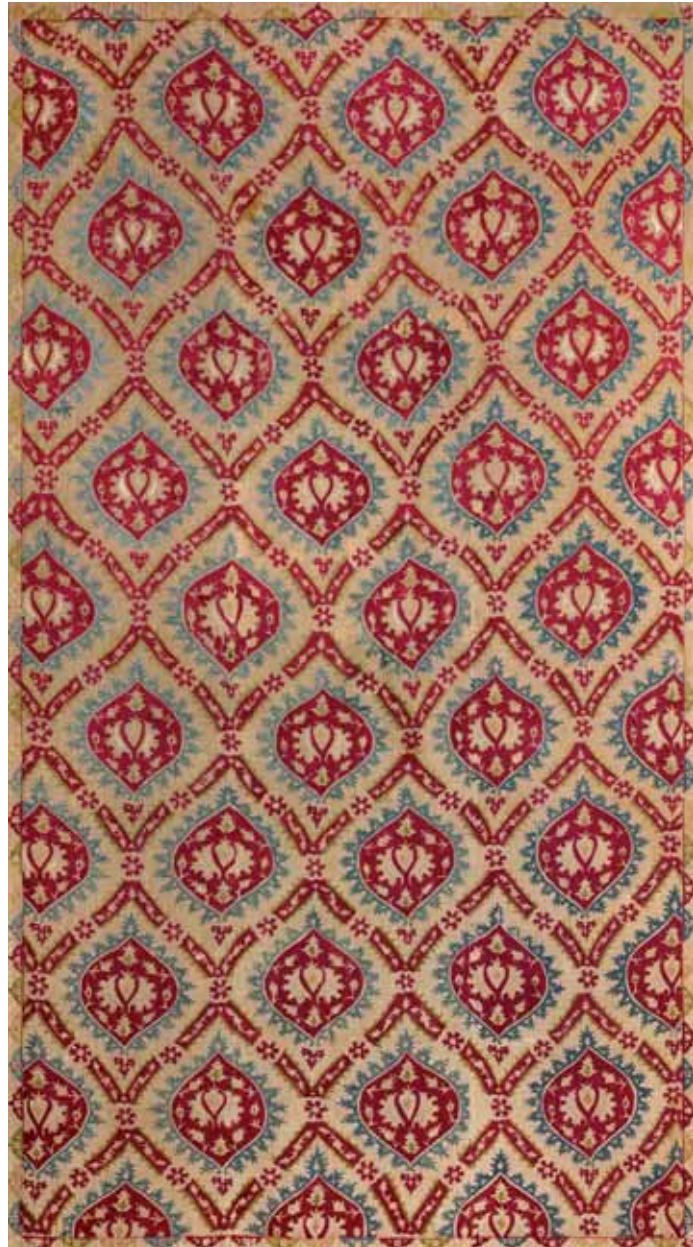
This elaborately decorated and opulent carved screen, called a *Jali*, was used in Indian architecture as a window and a room divider, or as a railing that surrounded thrones, platforms, terraces, and balconies. The pierced openings allowed light and air to enter a room while providing privacy and protection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





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

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



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

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



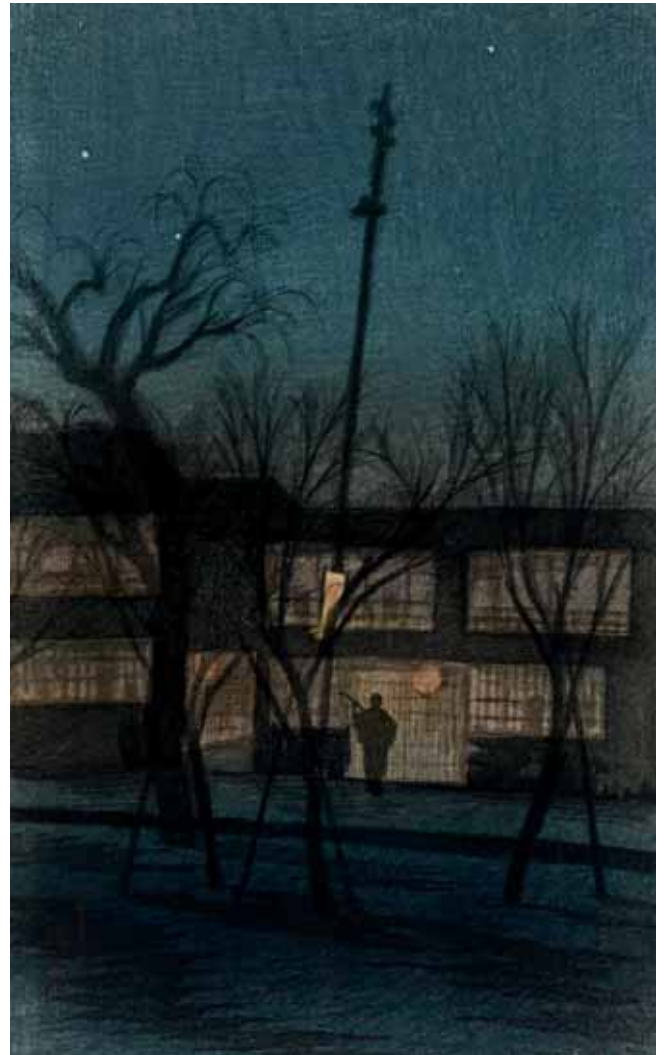
INDIAN, MUGHAL
*Markandeya Refers Jaimuni
 to the Four Wise Birds*, c. 1800–1820
 Opaque watercolor on paper,
 heightened with gold
 Museum purchase funded by
 Milton D. Rosenau, Jr. and
 Dr. Ellen R. Gritz
 2013.61

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



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

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



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

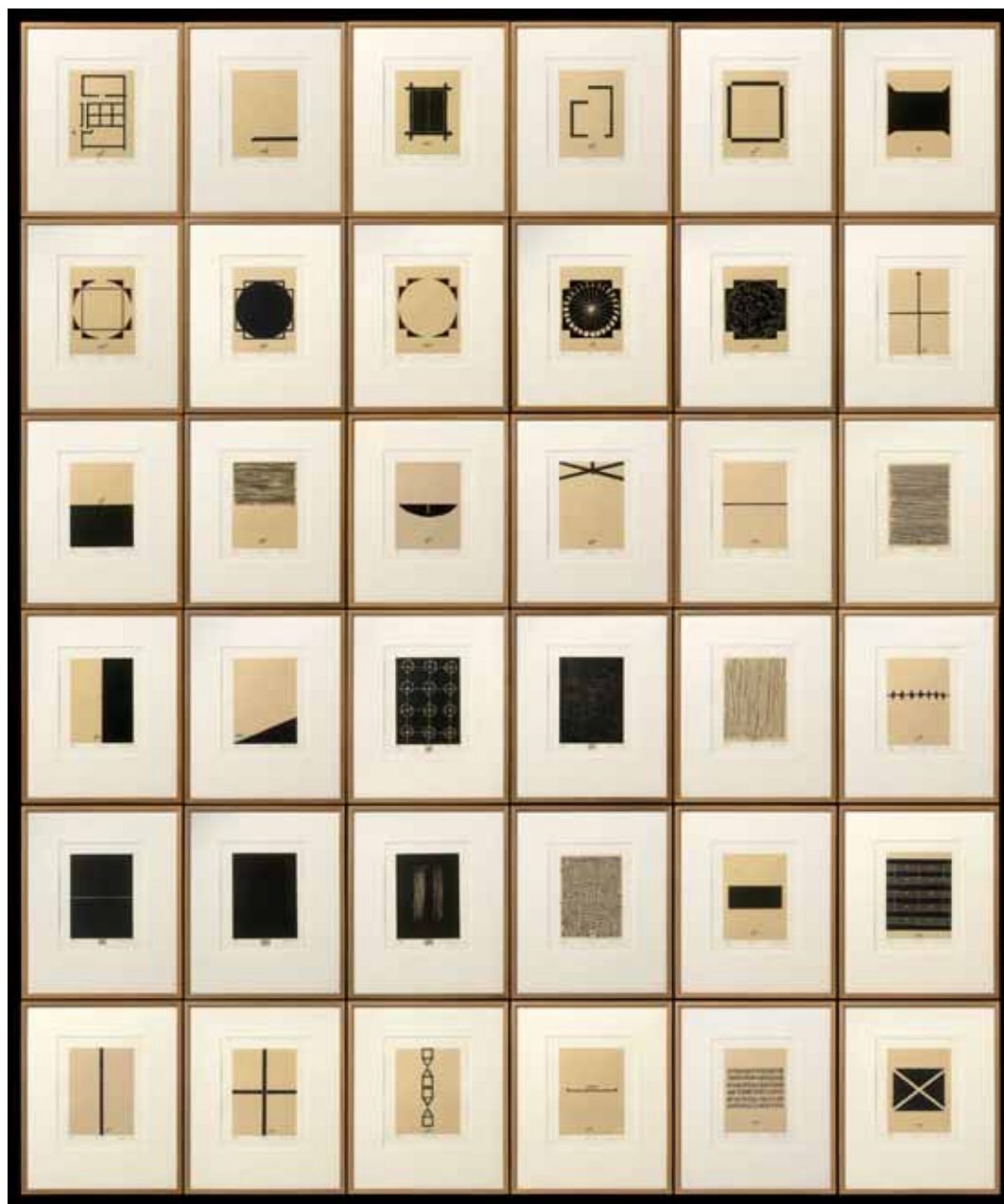
This woodblock print depicts a woman playing a *shamisen* (stringed instrument) while she walks toward a teahouse at night in Ikenohata, a popular entertainment area in Tokyo. When Ito Shinsui was eighteen years old, he met the publisher Watanabe Shozaburo. Shinsui and Shozaburo collaborated from 1916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

ZARINA HASHMI

Home Is a Foreign Place, 1999

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

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





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

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

DENYS CALVAERT

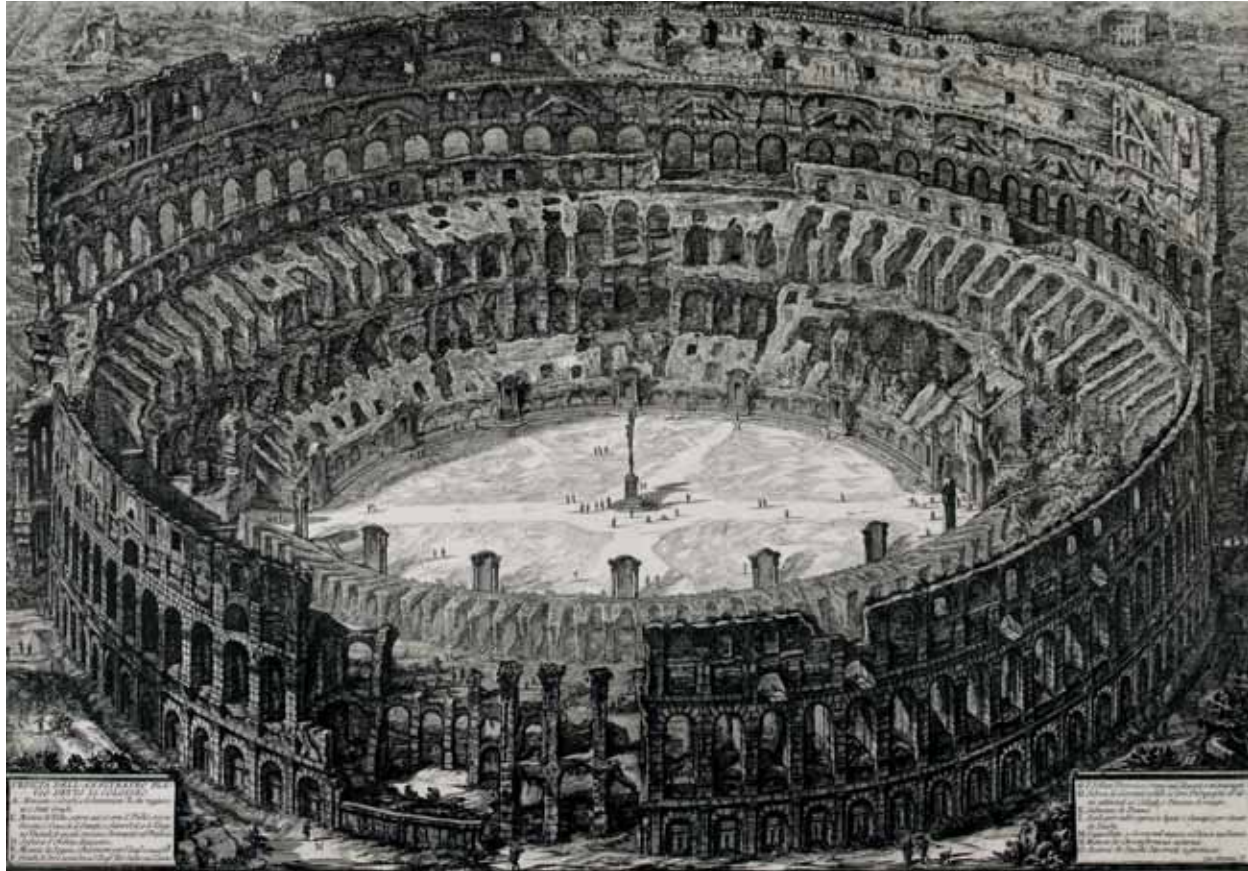
Deposition, c. 1595

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

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

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





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

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



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

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



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

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

FRANCIS COTES

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

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

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

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



JEAN-BAPTISTE CARPEAUX

Bust of the Imperial Prince, 1865

Plaster

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

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





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

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



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

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



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

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



NICOLINO CALYO

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

Gouache on wove paper

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

B.2013.3

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

ACCESSIONS

MARTHA MULFORD

Sampler, 1824
New Carlisle, Ohio
Silk on linen

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

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



SARAH JOHNSON

Sampler, 1769
Newport, Rhode Island
Silk on linen

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

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

MARIA DEL CARMEN FERNANDEZ

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

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

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





VARIOUS TEXAS MAKERS

Group of stoneware vessels

Left to right:

c. 1863–80, alkaline-glazed stoneware;
c. 1850, alkaline-glazed stoneware;
c. 1868–84, salt-glazed stoneware with
cobalt; c. 1860, salt-glazed stoneware
with brown slip interior; and c. 1860–75,
alkaline-glazed stoneware

The Bayou Bend Collection,
gifts of William J. Hill

B. 2012.83; B. 2012.98; B. 2012.108;
B. 2012.56; B. 2012.85

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

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

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





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

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



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

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

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

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



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

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



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

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



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

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





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

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



LEO MATIZ

*Pavo real del mar Ciénaga Grande,
Magdalena, Colombia, 1939*

Gelatin silver print

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

2012.306

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

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

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





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

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



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

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



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

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



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

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

TUNGA

Scalp, c. 2003

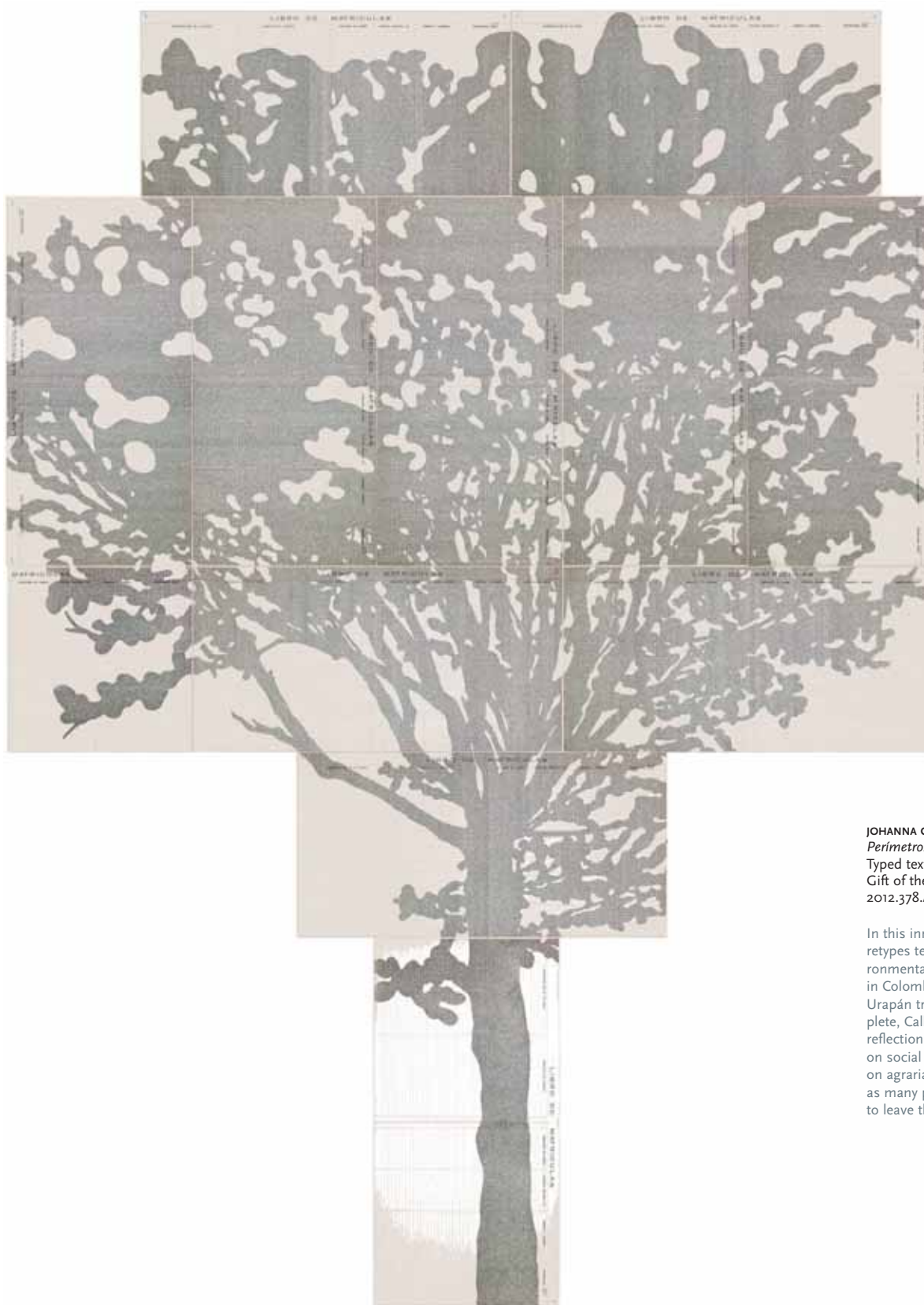
Bronze, cast comb with brass wire

Gift of Diane and Bruce Halle
from the Thomarie Foundation

2012.510

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





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

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



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

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



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

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



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

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



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

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



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

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



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

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

CHARGESHEIMER

(CARL-HEINZ HARGESHEIMER)

Lichtgrafik Monoskripturen, 1961

Gelatin silver prints, photograms, ed. 8/25

Museum purchase funded by

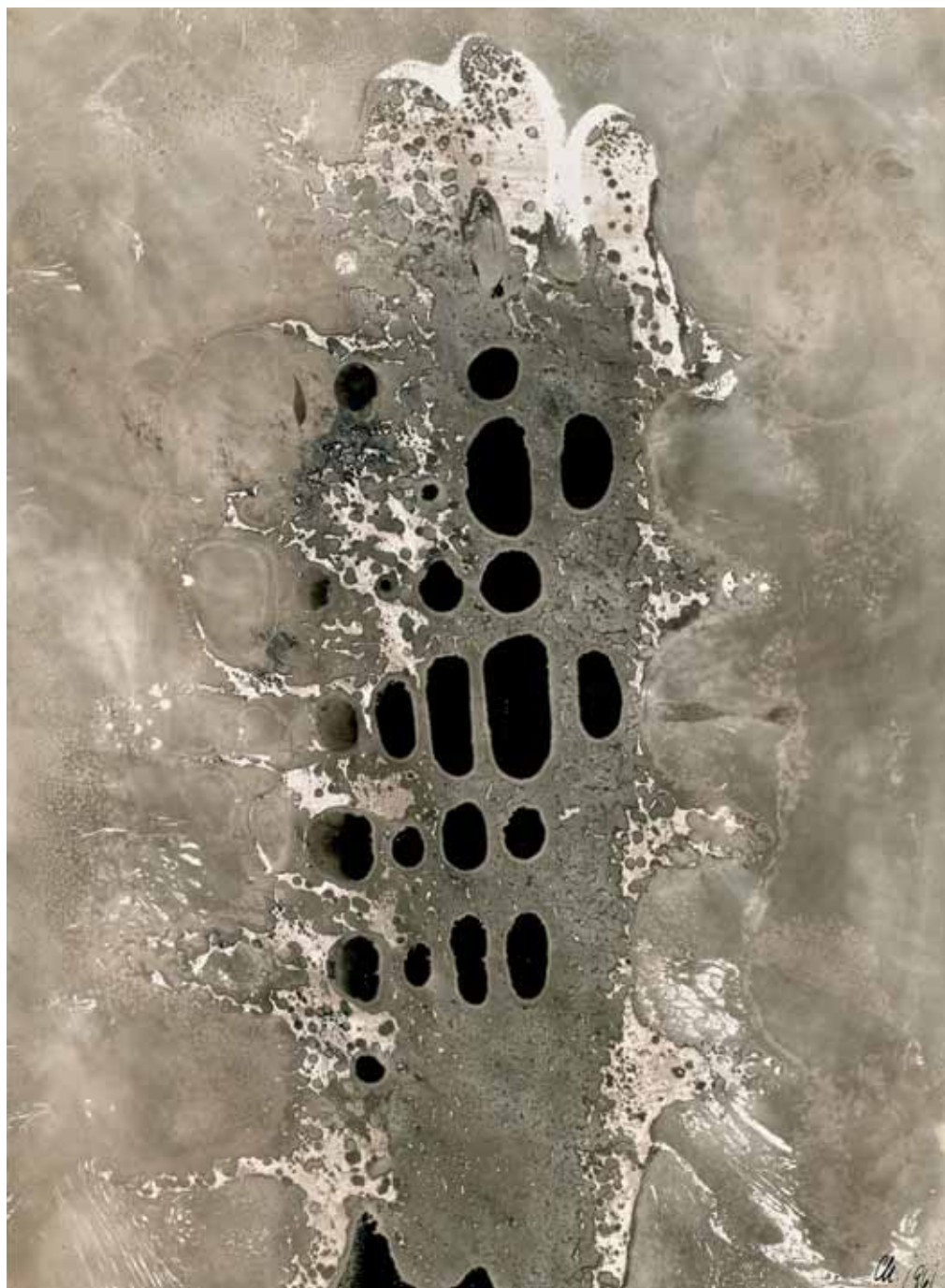
James and Franci Neely Crane,

with additional funds provided by

the S. I. Morris Photography Endowment

2013.187

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





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

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

DIANE ARBUS

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

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



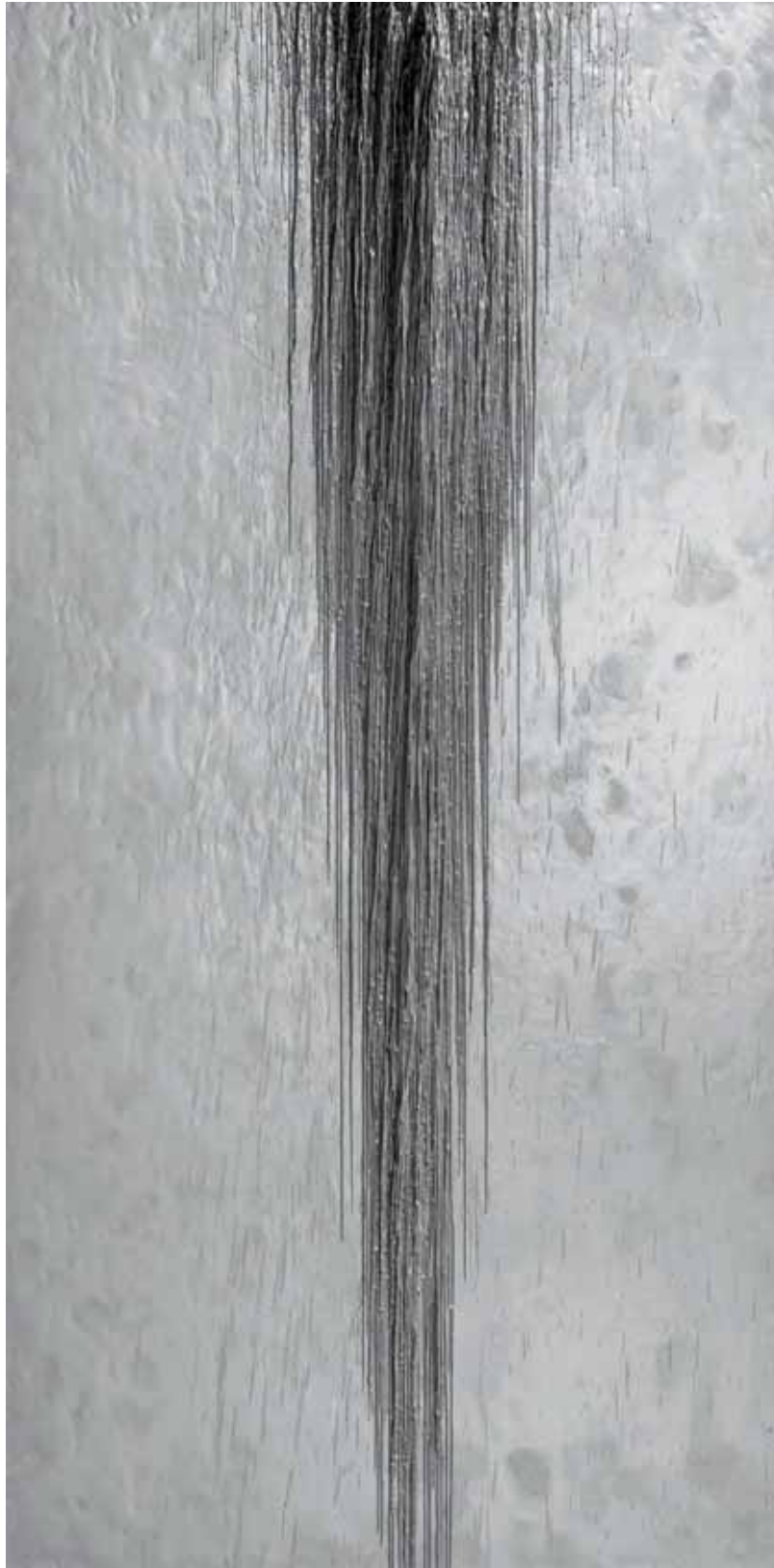


DON MCCULLIN
*Shell-shocked soldier awaiting
transportation away from the
front line, Hue, Vietnam, 1968*
Gelatin silver print
Museum purchase funded by
Joan Morgenstern
2013.6

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

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

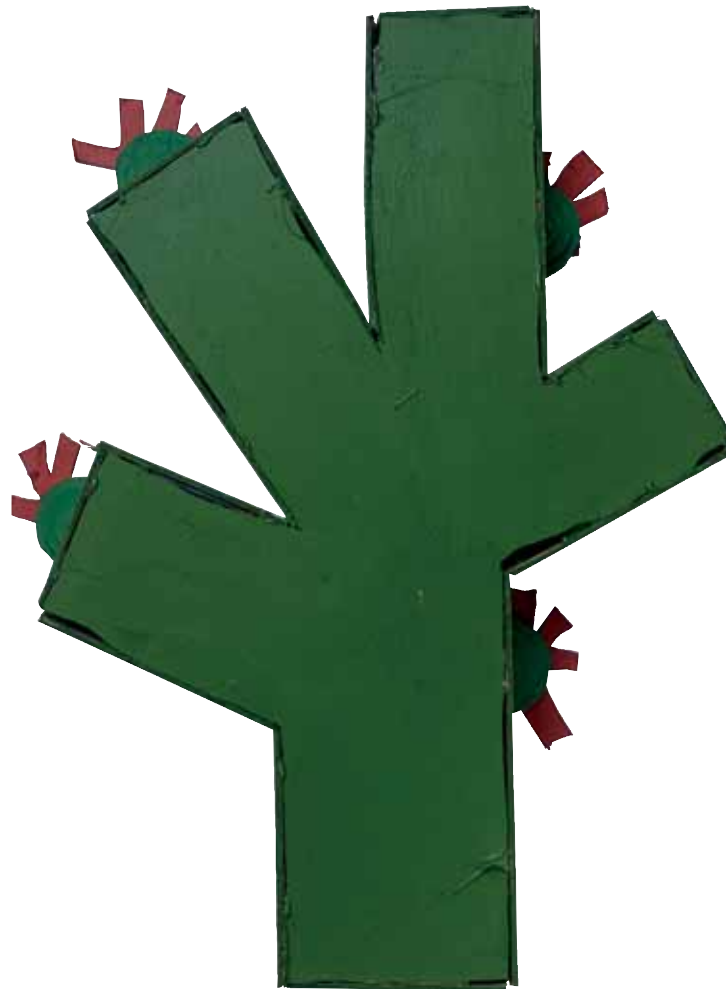
Martin Kline balances pure abstraction with a keen observation of nature. *Great Silver Falls* is among the artist's most seductive works—with silver pigment worked into the wax medium to mirror light and mimic the natural dynamics of a falling water. Building up a dense, three-dimensional relief at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





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

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



RICHARD TUTTLE
Turnaround 1, 1987
 Painted plywood
 Gift of Margaret and Ben Kitchen
 2012.507

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



ANNA ELISE JOHNSON

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

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

FRED WILSON

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

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





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

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



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

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



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

ACCESSIONS

SIMON STARLING

Transit Stones, 2012

Royal yellow and Belgian black marble

Museum purchase funded by

contemporary@mfah 2012 and the

Caroline Wiess Law Accessions

Endowment Fund

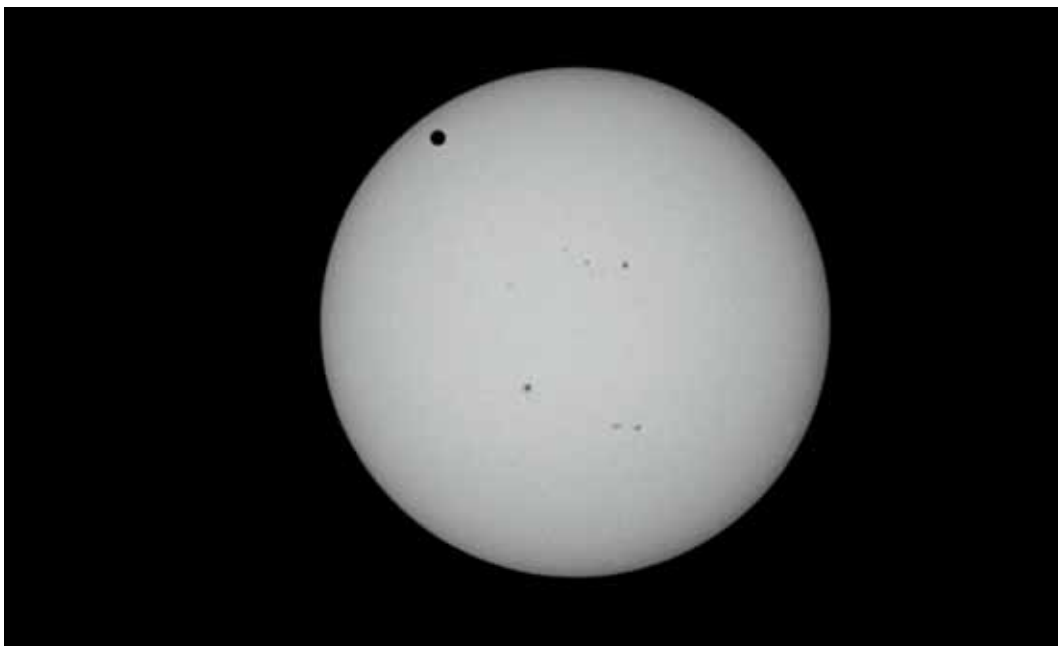
2013.1.A.,B

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





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



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

AFRICAN ART

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

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

ASIAN ART

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

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

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

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

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

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

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

• • •

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

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

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

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

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

THE BAYOU BEND COLLECTION

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

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

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

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

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

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

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

<i>Jar</i> , c. 1857–69 Salt-glazed stoneware 16 x 7 1/2 in. (40.6 x 19.1 cm) <i>Crock</i> , c. 1857–69 Salt-glazed stoneware with brown slip interior 10 1/2 x 7 1/2 in. (26.7 x 19.1 cm) <i>Jar</i> , c. 1857–69 Alkaline-glazed stoneware 11 3/4 x 6 in. (29.8 x 15.2 cm) <i>Churn with Lid</i> , c. 1857–69 Alkaline- and slip-glazed stoneware 11 3/8 x 7 1/4 in. (28.9 x 18.4 cm) <i>Crock with Lid</i> , c. 1857–69 Alkaline-glazed stoneware 11 3/4 x 7 1/4 in. (29.8 x 18.4 cm) <i>Jar</i> , c. 1857–69 Salt- and slip-glazed stoneware 8 5/8 x 6 in. (21.9 x 15.2 cm) <i>Jar</i> , c. 1857–69 Alkaline-glazed stoneware 8 7/8 x 6 1/8 in. (22.5 x 15.6 cm) <i>Jug</i> , c. 1857–69 Alkaline-glazed stoneware with salt drops 17 1/4 x 12 in. (43.8 x 30.5 cm) <i>Jug</i> , c. 1857–69 Salt-glazed stoneware 16 5/8 x 7 3/4 in. (42.2 x 19.7 cm) <i>Jar</i> , c. 1857–69 Alkaline-glazed stoneware 8 7/8 x 6 3/8 in. (22.5 x 16.2 cm) <i>Jug</i> , c. 1857–69 Alkaline-glazed stoneware 16 x 7 1/4 in. (40.6 x 18.4 cm) <i>Jar</i> , c. 1857–69 Alkaline- and slip-glazed stoneware 17 3/4 x 7 7/8 in. (45.1 x 20 cm) <i>Jar</i> , c. 1857–69 Alkaline-glazed stoneware 10 1/8 x 6 1/2 in. (25.7 x 16.5 cm) <i>Jar</i> , c. 1857–69 Salt-glazed stoneware 9 5/8 x 8 5/8 in. (24.4 x 21.9 cm) <i>Jar</i> , c. 1857–69 Alkaline-glazed stoneware 8 1/4 x 7 7/8 in. (21 x 20 cm) <i>Jar</i> , c. 1857–69 Alkaline-glazed stoneware 7 1/2 x 6 in. (19.1 x 15.2 cm) <i>Jar</i> , c. 1857–69 Salt-glazed stoneware 9 1/8 x 6 3/4 in. (23.2 x 17.1 cm) <i>Jar</i> , c. 1857–69 Salt-glazed stoneware 8 3/4 x 7 1/4 in. (22.2 x 18.4 cm) <i>Jar</i> , c. 1857–69 Alkaline-glazed stoneware 10 1/4 x 7 in. (26 x 17.8 cm)	<i>Churn</i> , c. 1857–69 Alkaline-glazed stoneware 16 7/8 x 8 in. (42.9 x 20.3 cm) B.2012.53–B.2012.58, B.2012.124–B.2012.132, B.2012.138–B.2012.144 H. Wilson & Co., American, active 1872–1884 Guadalupe County, Texas <i>Jar</i> , c. 1872–84 Salt-glazed stoneware 12 3/8 x 7 1/4 in. (31.4 x 18.4 cm) <i>Jug</i> , c. 1872–84 Salt-glazed stoneware 9 1/2 x 4 3/4 in. (24.1 x 12.1 cm) <i>Jar</i> , c. 1872–84 Salt-glazed stoneware 9 5/8 x 6 1/8 in. (24.4 x 15.6 cm) <i>Jar</i> , c. 1872–84 Salt-glazed stoneware 12 3/8 x 7 1/4 in. (31.4 x 18.4 cm) <i>Jar with Lid</i> , c. 1872–84 Salt-glazed stoneware 9 x 6 in. (22.9 x 15.2 cm) <i>Jug</i> , c. 1872–84 Salt-glazed stoneware 11 1/4 x 7 1/4 x 6 1/2 in. (28.6 x 18.4 x 16.5 cm) <i>Jar</i> , c. 1872–84 Salt-glazed stoneware 10 5/8 x 7 7/8 in. (27 x 20 cm) <i>Churn</i> , c. 1872–84 Salt-glazed stoneware 15 1/4 x 8 in. (38.7 x 20.3 cm) <i>Jar</i> , c. 1872–84 Alkaline-glazed stoneware 16 3/4 x 11 1/4 in. (42.5 x 28.6 cm) <i>Bowl</i> , c. 1872–84 Salt-glazed stoneware 5 1/2 x 11 in. (14 x 27.9 cm) <i>Jar with Lid</i> , c. 1872–84 Salt-glazed stoneware 13 x 8 1/2 in. (33 x 21.6 cm) B.2012.59–B.2012.67, B.2012.69, B.2012.145.A.,B Durham-Chandler-Suttles-Wilson Pottery, also known as the “Wilson Third Site,” American, active 1869–1903 Guadalupe County, Texas <i>Preserve Jar with Lid</i> , c. 1869–1903 Salt-glazed stoneware with brown slip interior 4 x 3 1/16 in. (10.2 x 7.8 cm) <i>Jug</i> , c. 1869–1903 Salt-glazed stoneware 8 3/4 x 5 in. (22.2 x 12.7 cm) <i>Jar</i> , c. 1869–1903 Salt-glazed stoneware 12 3/4 x 7 5/8 in. (32.4 x 19.4 cm)	<i>Jug</i> , c. 1869–1903 Salt-glazed stoneware 11 3/4 x 6 1/2 x 5 7/8 in. (29.8 x 16.5 x 14.9 cm) <i>Jar</i> , c. 1869–1903 Salt-glazed stoneware 15 x 13 3/4 x 12 7/8 in. (38.1 x 34.9 x 32.8 cm) B.2012.68.A.,B, B.2012.74, B.2012.75, B.2012.82, B.2012.137 James “Jim” W. Haden, American, 1858–1907, active 1873–1900 Henderson, Rusk County, Texas <i>Jug</i> , c. 1873–1900 Alkaline-glazed stoneware 10 1/8 x 6 7/8 in. (25.7 x 17.5 cm) <i>Jar</i> , c. 1873–1900 Alkaline-glazed stoneware 16 3/4 x 9 in. (42.5 x 22.9 cm) <i>Pitcher</i> , c. 1873–1900 Alkaline-glazed stoneware 10 3/4 x 7 1/2 x 7 in. (27.3 x 19.1 x 17.8 cm) <i>Pitcher</i> , c. 1873–1900 Slip-glazed stoneware 7 3/4 x 4 1/2 in. (19.7 x 11.4 cm) <i>Churn</i> , c. 1873–1900 Slip-glazed stoneware 16 3/8 x 8 in. (41.6 x 20.3 cm) B.2012.70, B.2012.112, B.2012.113, B.2012.120, B.2012.146 James “Jim” C. Hogue, American, 1875–1934, active 1900–1934 <i>Jar</i> , c. 1900–34 Titus County, Texas Alkaline- and slip-glazed stoneware 17 3/4 x 10 1/2 in. (45.1 x 26.7 cm) B.2012.71 Jeremiah “Jerry” Sylvester Hogue, American, born 1847 Manufactured by Winfield Pottery Company, American, active 1865–1901 Titus County, Texas <i>Pitcher</i> , c. 1865–1901 Alkaline-glazed stoneware 8 1/4 x 5 in. (21 x 12.7 cm) <i>Jug</i> , c. 1865–1901 Alkaline-glazed stoneware 17 x 8 1/4 in. (43.2 x 21 cm) B.2012.72, B.2012.73	Isaac Suttles, American, born c. 1840, active 1873–1882 LaVernia (now LaVernia), Wilson County, Texas <i>Crock</i> , c. 1873–82 Alkaline-glazed stoneware 9 x 6 5/8 in. (22.9 x 16.8 cm) <i>Jar</i> , c. 1873–82 Slip-glazed stoneware 5 3/8 x 4 7/8 in. (13.7 x 12.4 cm) <i>Crock</i> , c. 1873–82 Slip-glazed stoneware 10 7/8 x 8 1/8 in. (27.6 x 20.6 cm) <i>Jar with Lid</i> , c. 1873–82 Slip-glazed stoneware 7 x 5 1/2 in. (17.8 x 14 cm) <i>Jug</i> , c. 1873–82 Salt-glazed stoneware 11 3/4 x 6 1/2 x 5 7/8 in. (29.8 x 16.5 x 14.9 cm) <i>Jug</i> , c. 1873–82 Salt-glazed stoneware 15 1/2 x 9 1/4 in. (39.4 x 23.5 cm) <i>Jug</i> , c. 1873–82 Salt-glazed stoneware 11 5/8 x 7 1/16 in. (29.5 x 18 cm) <i>Jug</i> , c. 1873–82 Slip-glazed stoneware 7 1/4 x 4 3/4 in. (18.4 x 12.1 cm) <i>Jug</i> , c. 1873–82 Salt-glazed stoneware 11 5/8 x 6 1/2 in. (29.5 x 16.5 cm) <i>Jar</i> , c. 1873–82 Salt-glazed stoneware 15 1/4 x 8 1/2 in. (38.7 x 21.6 cm) B.2012.76.A.,B–B.2012.81, B.2012.158–B.2012.161 Isaac Suttles, American, born c. 1840, active 1873–1882 or Guadalupe Pottery Company, American, active 1857–1869 or Durham-Chandler-Suttles-Wilson Pottery, also known as the “Wilson Third Site,” American, active 1869–1903 <i>Jug</i> , c. 1857–1903 Guadalupe County, Texas Salt-glazed stoneware 16 5/8 x 11 in. (42.2 x 28 cm) B.2012.162 Jefferson S. Nash Pottery, American, active c. 1856 Marion County, Texas <i>Jug</i> , c. 1856 Alkaline-glazed stoneware 16 5/8 x 7 1/2 in. (42.2 x 19.1 cm) <i>Jar</i> , c. 1856 Alkaline-glazed stoneware 11 x 6 in. (27.9 x 15.2 cm) B.2012.83, B.2012.84
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Kimik Pottery Company, American, active 1875–1900 Limestone County, Texas <i>Crock</i> , c. 1875–1900 Alkaline-glazed stoneware 12 1/4 x 9 in. (31.1 x 22.9 cm) <i>Crock</i> , c. 1875–1900 Alkaline-glazed stoneware 8 3/8 x 6 5/8 in. (21.3 x 16.8 cm) <i>Churn</i> , c. 1875–1900 Salt-glazed stoneware 16 1/2 x 9 in. (41.9 x 22.8 cm) <i>Pitcher</i> , c. 1875–1900 Salt-glazed stoneware 11 1/4 x 6 in. (28.6 x 15.2 cm) B.2012.86, B.2012.87, B.2012.163, B.2012.164	<i>Jar</i> , c. 1850–83 16 11/16 x 6 7/8 in. (42.3 x 17.4 cm) <i>Jar</i> , c. 1850–83 Alkaline-glazed stoneware 9 5/8 x 5 3/4 in. (24.4 x 14.6 cm) <i>Jar</i> , c. 1850–83 Alkaline-glazed stoneware 9 5/8 x 5 3/4 in. (24.4 x 14.6 cm) <i>Jar</i> , c. 1850–83 Alkaline-glazed stoneware 11 3/4 x 6 in. (29.8 x 15.2 cm) <i>Churn</i> , c. 1850–83 Alkaline-glazed stoneware with wood 21 x 7 3/4 in. (53.3 x 19.7 cm) <i>Pitcher</i> , c. 1850–83 Alkaline-glazed stoneware 11 1/8 x 4 5/8 in. (28.3 x 11.7 cm) <i>Jar</i> , c. 1850–83 Alkaline-glazed stoneware with manganese runs 14 1/8 in. (35.9 cm) <i>Churn</i> , c. 1850–83 Alkaline-glazed stoneware 17 5/8 x 9 in. (44.8 x 22.9 cm) <i>Churn</i> , c. 1850–83 Alkaline-glazed stoneware 16 x 8 in. (40.6 x 20.3 cm) B.2012.90.A, .B–B.2012.99, B.2012.168, B.2012.169	Matthew Duncan, American, active 1855–1881 Manufactured by Randolph Company, American, active 1855–1881 Bastrop, Bastrop County, Texas <i>Jug</i> , c. 1855–81 Alkaline-glazed stoneware 12 1/2 x 6 1/4 in. (31.8 x 15.9 cm) <i>Pitcher</i> , c. 1855–81 Slaked lime alkaline-glazed stoneware 9 1/2 x 7 x 6 1/4 in. (24.1 x 17.8 x 15.9 cm) <i>Jar</i> , c. 1855–63 Salt-glazed stoneware 10 3/4 x 6 1/2 x 4 3/4 in. (27.2 x 16.5 x 12.1 cm) <i>Jar</i> , c. 1855–81 Alkaline-glazed stoneware 11 x 5 3/4 in. (27.9 x 14.6 cm) <i>Jar</i> , c. 1855–81 Alkaline-glazed stoneware 13 3/4 x 9 in. (34.9 x 22.9 cm) B.2012.104–B.2012.107, B.2012.136	<i>Pitcher</i> , c. 1873–1900 Alkaline-glazed stoneware 10 3/4 x 7 1/2 x 7 in. (27.3 x 19.1 x 17.8 cm) <i>Pitcher</i> , c. 1873–1900 Slip-glazed stoneware 9 1/4 x 8 x 7 in. (23.5 x 20.3 x 17.8 cm) <i>Jug</i> , c. 1873–1900 Alkaline-glazed stoneware 10 3/8 x 7 1/4 in. (26.4 x 18.4 cm) B.2012.110, B.2012.111.A–C, B.2012.114, B.2012.117, B.2012.119, B.2012.121
Kirbee Pottery Company, American, active 1848–1860 <i>Jar</i> , c. 1848–60 Montgomery County, Texas Alkaline-glazed stoneware 12 3/4 x 7 3/8 in. (32.4 x 18.7 cm) B.2012.88	<i>Jar</i> , c. 1850–83 Alkaline-glazed stoneware with wood 21 x 7 3/4 in. (53.3 x 19.7 cm) <i>Pitcher</i> , c. 1850–83 Alkaline-glazed stoneware 11 1/8 x 4 5/8 in. (28.3 x 11.7 cm) <i>Jar</i> , c. 1850–83 Alkaline-glazed stoneware with manganese runs 14 1/8 in. (35.9 cm) <i>Churn</i> , c. 1850–83 Alkaline-glazed stoneware 17 5/8 x 9 in. (44.8 x 22.9 cm) <i>Churn</i> , c. 1850–83 Alkaline-glazed stoneware 16 x 8 in. (40.6 x 20.3 cm) B.2012.90.A, .B–B.2012.99, B.2012.168, B.2012.169	Roark Pottery Company, American, active 1868–1884 Denton County, Texas <i>Jar</i> , c. 1868–84 Salt-glazed stoneware with cobalt 19 x 10 in. (48.3 x 25.4 cm) <i>Churn</i> , c. 1868–84 Salt- and slip-glazed stoneware with cobalt 18 1/2 x 10 in. (47 x 25.4 cm) <i>Jar</i> , c. 1868–84 Salt-glazed stoneware 9 1/8 x 6 1/4 in. (23.2 x 15.9 cm) <i>Jar</i> , c. 1868–84 Salt-glazed stoneware 10 1/2 x 5 3/4 in. (26.7 x 14.6 cm) B.2012.108, B.2012.109, B.2012.176, B.2012.177	Rushton Pottery Company, American, active 1873–1900 Henderson, Rusk County, Texas <i>Pitcher</i> , c. 1873–1900 Slip-glazed stoneware 10 x 6 5/8 in. (25.4 x 16.8 cm) <i>Pitcher</i> , c. 1873–1900 Slip-glazed stoneware 10 x 6 1/4 in. (25.4 x 15.9 cm) <i>Pitcher</i> , c. 1873–1900 Alkaline-glazed stoneware 7 3/4 in. (19.7 cm) <i>Churn</i> , c. 1873–1900 Slip-glazed stoneware 16 3/4 x 8 3/4 in. (42.5 x 22.2 cm) <i>Churn</i> , c. 1873–1900 Alkaline-glazed stoneware 16 1/8 x 9 1/4 in. (41 x 23.5 cm) B.2012.115, B.2012.116, B.2012.118, B.2012.178, B.2012.179
William Curtis Knox, American, born 1829, active 1860–1872 Limestone County, Texas <i>Jar</i> , c. 1870–72 Slip-glazed stoneware 8 1/8 x 6 1/4 in. (20.6 x 15.9 cm) <i>Jug</i> , c. 1870–72 Slip-glazed stoneware 7 3/8 x 4 1/2 in. (18.7 x 11.4 cm) <i>Jug</i> , c. 1870–72 Slip-glazed stoneware 7 3/4 x 4 3/4 in. (19.7 x 12 cm) B.2012.89, B.2012.166, B.2012.167	Prothro Pottery Company, American, active 1846–1865 Henderson, Rusk County, Texas <i>Jar</i> , c. 1846–65 Slip-glazed stoneware 15 3/8 x 6 7/8 in. (39.1 x 17.5 cm) <i>Bowl</i> , c. 1846–65 Alkaline-glazed stoneware 7 5/8 x 6 in. (19.4 x 15.2 cm) <i>Pitcher</i> , c. 1846–65 Alkaline-glazed stoneware 8 x 4 3/8 in. (20.3 x 11.1 cm) <i>Jug</i> , c. 1846–65 Alkaline-glazed stoneware 9 7/8 x 4 7/8 in. (25.1 x 12.4 cm) <i>Pitcher</i> , c. 1846–65 Alkaline-glazed stoneware 8 7/8 x 6 1/4 in. (22.5 x 15.9 cm) <i>Jar</i> , c. 1846–65 Alkaline-glazed stoneware 14 5/8 x 9 1/4 in. (37.1 x 23.5 cm) <i>Jar</i> , c. 1846–65 Alkaline-glazed stoneware 16 5/8 x 9 3/4 in. (42.2 x 24.8 cm) B.2012.100–B.2012.103, B.2012.172–B.2012.174	Joseph Clifford Rushton, American, active 1873–1900 Manufactured by Rushton Pottery Company, American, active 1873–1900 Henderson, Rusk County, Texas <i>Churn</i> , c. 1873–1900 Alkaline-glazed stoneware 16 1/8 x 10 x 11 in. (41 x 25.4 x 27.9 cm) <i>Churn</i> , c. 1873–1900 Slip-glazed stoneware with wood 16 1/8 x 9 5/8 in. (41 x 24.4 cm) <i>Pitcher</i> , c. 1873–1900 Alkaline-glazed stoneware 8 x 6 1/2 x 6 in. (20.3 x 16.5 x 15.2 cm)	William Saenger, American, active 1880–1905 Bexar County, Texas <i>Jug</i> , c. 1880–1905 Salt-glazed stoneware 15 3/8 x 9 1/4 in. (39.1 x 23.5 cm) <i>Pitcher</i> , c. 1880–1905 Slip-glazed stoneware 9 3/8 x 6 3/4 in. (23.8 x 17.1 cm) <i>Churn</i> , c. 1880–1905 Slip-glazed stoneware 18 3/8 x 9 1/2 in. (46.7 x 24.1 cm) <i>Jug</i> , c. 1880–1905 Salt-glazed stoneware 13 x 9 in. (33 x 22.9 cm) <i>Pitcher</i> , c. 1880–1905 Slip-glazed stoneware 8 x 6 1/4 in. (20.3 x 15.9 cm) <i>Crock</i> , c. 1880–1905 Salt-glazed stoneware 9 3/4 x 9 1/2 in. (24.8 x 24.1 cm) B.2012.122, B.2012.180–B.2012.184

Unknown American <i>Jar</i> , c. 1850–60 Rusk County, Texas Salt-glazed stoneware 10 1/2 x 9 5/8 x 8 1/8 in. (26.7 x 24.4 x 20.6 cm) B.2012.123	<i>Pitcher</i> , c. 1889–1930 Slip-glazed stoneware 6 5/8 x 7 1/2 in. (16.8 x 19 cm) <i>Pitcher</i> , c. 1889–1930 Slip-glazed stoneware 5 13/16 x 5 1/2 in. (14.7 x 14 cm) <i>Pitcher</i> , c. 1889–1930 Alkaline-glazed stoneware 7 3/8 x 9 1/2 in. (18.7 x 24.1 cm) B.2012.148–B.2012.157	<i>Jug</i> , c. 1888–1909 Salt-glazed stoneware 6 3/8 x 5 1/2 in. (16.2 x 14 cm) <i>Crock</i> , c. 1888–1909 Bristol-glazed stoneware 11 1/8 x 10 1/8 in. (28.3 x 25.7 cm) B.2012.186–B.2012.189	Unknown American <i>Jar</i> , c. 1860–1900 Texas Salt-glazed stoneware 7 3/8 x 4 1/4 in. (18.7 x 10.8 cm) B.2012.199
James W. Allen, American, 1825–1893, active c. 1855–1859 <i>Jar</i> , c. 1855–59 Lee County, Texas Alkaline-glazed stoneware 10 1/8 x 7 in. (25.7 x 17.8 cm) B.2012.133	Benjamin Franklin Kirkland, American, 1853–1934, active c. 1880 <i>Churn</i> , c. 1880 Rusk County, Texas Slip-glazed stoneware 15 1/4 x 9 1/4 in. (38.7 x 23.5 cm) B.2012.165	Star Pottery Company, American, active 1888–1909 or Newton, Weller & Wagner, American, active 1888–1915 Elmendorf, Bexar County, Texas <i>Crock</i> , c. 1888–1915 Salt-glazed stoneware with cobalt 11 x 10 1/2 in. (27.9 x 26.7 cm) <i>Bowl</i> , c. 1909–15 Bristol-glazed stoneware 5 5/8 x 11 3/4 in. (14.3 x 29.8 cm) B.2012.190, B.2012.191	Unknown American <i>Jar</i> , c. 1890 Corsicana, Navarro County, Texas Bristol-glazed stoneware 7 1/4 x 7 3/8 in. (18.4 x 18.7 cm) B.2012.200
Thomas Cranfill, American, 1821–1889, active 1860–1889 <i>Jar</i> , c. 1860–89 Calloway (former town), Upshur County, Texas Salt-glazed stoneware 6 7/8 x 5 1/2 in. (17.5 x 14 cm) B.2012.135	T. B. Odom Pottery Company, American, active c. 1875 Upshur County, Texas <i>Churn</i> , c. 1875 Alkaline-glazed stoneware 15 3/4 x 8 1/2 in. (40 x 21.6 cm) <i>Churn</i> , c. 1875 Alkaline-glazed stoneware 16 3/8 x 12 in. (41.6 x 30.5 cm) B.2012.170, B.2012.171	Milton Russell Stoker, American, active 1881–1892 Bastrop, Bastrop County, Texas <i>Bowl</i> , c. 1881–92 Slip-glazed stoneware 3 5/8 x 13 1/2 in. (9.2 x 34.3 cm) <i>Jar</i> , c. 1881–92 Slip-glazed stoneware 7 3/4 x 5 3/4 in. (19.7 x 14.6 cm) B.2012.192, B.2012.193	Unknown American <i>Pitcher</i> , c. 1910 Texas Alkaline- and borax-glazed stoneware 7 1/2 x 7 1/4 in. (19.1 x 18.4 cm) B.2012.201
Henderson Pottery Works, American, active 1890–1894 <i>Jar</i> , c. 1890–94 Henderson, Rusk County, Texas Salt-glazed stoneware 7 5/8 x 7 3/4 in. (19.3 x 19.7 cm) B.2012.147	Rhonesboro Pottery Company, American, active 1900–1935 <i>Jar</i> , c. 1900–1935 Upshur County, Texas Salt-glazed stoneware 6 x 4 5/8 in. (15.2 x 11.7 cm) B.2012.175.A, .B	George Washington Suttles, American, active 1873–1882 La Vernia (now LaVernia), Wilson County, Texas <i>Jar</i> , c. 1873–82 Slip-glazed stoneware 9 7/8 x 7 in. (25.1 x 17.8 cm) <i>Jar</i> , c. 1873–82 Slip-glazed stoneware 5 7/8 x 4 7/8 in. (15 x 12.4 cm) <i>Jar</i> , c. 1873–82 Slip-glazed stoneware 5 7/8 x 4 7/8 in. (15 x 12.4 cm) B.2012.194–B.2012.196	William Wilson, American, born c. 1833, active 1860–1880 <i>Jug</i> , c. 1860–80 Denton County, Texas Slip-glazed stoneware 6 x 5 in. (15.2 x 12.7 cm) B.2012.202
John Fleming Hunt, American, active 1889–1930 Rusk County, Texas <i>Jar</i> , c. 1889–1930 Alkaline-glazed stoneware 15 x 9 1/2 in. (38.1 x 24.1 cm) <i>Bowl</i> , c. 1889–1930 Alkaline-glazed stoneware 8 5/16 x 8 1/8 x 8 1/2 in. (21.1 x 20.6 x 21.6 cm) <i>Bowl</i> , c. 1889–1930 Slip-glazed stoneware 7 1/8 x 9 5/8 x 9 in. (18.1 x 24.4 x 22.9 cm) <i>Jar</i> , c. 1889–1930 Salt-glazed stoneware 10 3/4 x 7 in. (27.3 x 17.8 cm) <i>Pitcher</i> , c. 1889–1930 Slip-glazed stoneware 10 5/8 x 7 3/4 in. (27 x 19.7 cm) <i>Pitcher</i> , c. 1889–1930 Slip-glazed stoneware 10 1/8 x 7 in. (25.7 x 17.8 cm) <i>Pitcher</i> , c. 1889–1930 Alkaline-glazed stoneware 7 3/8 x 6 1/2 in. (18.7 x 16.5 cm)	San Antonio Pottery Company, American, active 1928–1937 <i>Pitcher</i> , c. 1928–37 Bexar County, Texas Alkaline- and borax-glazed stoneware 10 x 7 1/4 in. (25.4 x 18.4 cm) B.2012.185	Unknown American Denton County, Texas <i>Jug</i> , c. 1870–1900 Salt-glazed stoneware 12 1/2 x 8 3/4 in. (31.8 x 22.2 cm) <i>Jug</i> , c. 1870–1900 Salt-glazed stoneware with cobalt 15 x 9 1/2 in. (38.1 x 24.1 cm) B.2012.197, B.2012.198	Winfield Pottery Company, American, active 1865–1901 Titus County, Texas <i>Churn</i> , c. 1865–1901 Alkaline-glazed stoneware 13 7/8 x 8 3/4 in. (35.2 x 22.2 cm) <i>Jar</i> , c. 1865–1901 Alkaline- and slip-glazed stoneware 8 1/2 x 10 1/4 in. (21.6 x 26 cm) B.2012.203, B.2012.204
The following works are gifts of Jas A. Gundry:			
Enoch Wood & Sons, English, active 1818–1846 <i>Sugar Bowl</i> , c. 1818–46 Burslem, Staffordshire County, England Lead-glazed earthenware with transfer print 6 1/2 x 7 x 4 in. (16.5 x 17.8 x 11.4 cm) B.2012.39.A, .B			
Possibly New Hall Porcelain Works, English, active c. 1781–1835 <i>Plate</i> , c. 1808–25 Shelton, Staffordshire County, England Bone china with transfer print 1 x 6 3/4 in. (2.5 x 17.1 cm) B.2012.40			

William Ridgway & Co., English,
active c. 1834–1854
Platter, c. 1840–54
Hanley, Stoke-on-Trent, England
Lead-glazed earthenware with transfer print
14 1/4 x 19 1/4 in. (36.2 x 48.9 cm)
B.2012.41

Job & John Jackson, English, 1831–1835
Plate, c. 1831–35
Burslem, Staffordshire County, England
Lead-glazed earthenware with transfer print
10 1/4 in. (26 cm)
B.2012.42

Gorham Manufacturing Company,
American, est. 1831
Olive Spoon, c. 1868–76
Providence, Rhode Island
Silver
1 x 12 in. (2.5 x 30.5 cm)
B.2012.43

Thomas Mayer, English, c. 1800–1855,
active c. 1826–1838
Plate, c. 1826–35
Stoke-on-Trent,
Staffordshire, England
Lead-glazed earthenware with transfer print
1 x 8 5/8 in. (2.5 x 21.9 cm)
B.2013.12

Ralph Stevenson, English, 1776–1853,
active c. 1810–1833
Plate, c. 1831–32
Cobridge, Stoke-on-Trent, England
Lead-glazed earthenware with transfer print
7/8 x 8 5/8 in. (2.2 x 21.9 cm)
B.2013.13

Enoch Wood & Sons, English,
active 1818–1846
Plate, c. 1818–46
Burslem, Staffordshire County, England
Lead-glazed earthenware with transfer print
7/8 x 7 5/8 in. (2.2 x 19.4 cm)
B.2013.14

Unknown English
Plate, c. 1824
England
Lead-glazed earthenware with transfer print
7/8 x 7 7/8 in. (2.2 x 20 cm)
B.2013.15

Enoch Wood & Sons, English,
active 1818–1846
Plate, c. 1825–46
Burslem, Staffordshire County, England
1 1/8 x 10 1/8 in. (2.9 x 25.7 cm)
B.2013.16

James Edwards, English,
active c. 1839–1842
Thomas Edwards, English,
active c. 1839–1842
Teacup and Saucer, c. 1841–42
Burslem, Staffordshire County, England
Lead-glazed earthenware with transfer print
Teacup: 2 1/2 x 4 1/4 x 3 3/8 in.
(6.4 x 10.8 x 8.6 cm)
Saucer: 1 1/4 x 5 3/4 in. (3.2 x 14.6 cm)
B.2013.17.1, .2

Attributed to Ralph Hall,
English,
active c. 1822–1849
Teapot, c. 1847–49
Tunstall, Staffordshire County, England
Lead-glazed earthenware with transfer print
7 1/4 x 10 1/2 x 5 1/4 in. (18.4 x 26.7 x 13.3 cm)
B.2013.18.A, .B

William Adams & Sons, English,
1779–1966
Dessert Plate, c. 1834–50
Tunstall, Staffordshire County, England
Lead-glazed earthenware with transfer print
7/8 x 7 7/8 in. (2.2 x 20 cm)
B.2013.19

Enoch Wood & Sons, English,
active 1818–1846
Plate, c. 1831–46
Burslem, Staffordshire County, England
Lead-glazed earthenware with transfer print
1 1/4 x 10 1/2 in. (3.2 x 26.7 cm)
B.2013.20

Unknown American
Pitcher, c. 1850–1900
Earthenware (Rockingham ware)
8 7/8 x 7 1/4 x 4 7/8 in. (22.5 x 18.4 x 12.4 cm)
B.2013.21

Modeled by Charles Coxon, American,
1805–1868
E. & W. Bennett Pottery, 1848–1856
Mug, c. 1850–55
Baltimore, Maryland
Earthenware (Rockingham ware)
4 1/4 x 5 3/8 x 4 in. (10.8 x 13.7 x 10.2 cm)
B.2013.22

Unknown English
Teapot, c. 1830–40
Lead-glazed earthenware with transfer print
5 3/4 x 10 1/2 x 4 7/8 in.
(14.6 x 26.7 x 12.4 cm)
B.2013.23.A, .B

Unknown English
Teapot, c. 1805–15
Lead-glazed earthenware (pearlware)
with tinned iron
5 5/8 x 9 7/8 x 4 1/2 in.
(14.3 x 25.1 x 11.4 cm)
B.2013.24.A, .B

Enoch Wood & Sons, English,
active 1818–1846
Plate, c. 1818–46
Burslem, Staffordshire County, England
Lead-glazed earthenware with transfer print
7/8 x 7 7/8 in. (2.2 x 20 cm)
B.2013.25

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Attributed to the Boston & Sandwich
Glass Company, American, active
1825–1888
Pair of Furniture Knobs, c. 1829–40
Sandwich, Massachusetts
Pressed lead glass
Each: 1 1/4 x 1 1/8 in. (3.2 x 2.8 cm)
The Bayou Bend Collection, gift of
Settler's Hardware and Susan Neptune
B.2012.44.1, .2

Louis Adolphe Gautier,
French, 1847–1876
After George Caleb Bingham,
American, 1811–1879
Stump Speaking, 1856
Stipple engraving on chine collé,
proof before lettering
Plate: 22 1/8 x 30 in. (56.2 x 76.2 cm)
Sheet: 27 1/2 x 35 1/2 in. (69.9 x 90.2 cm)
The Bayou Bend Collection, gift of the
Joe M. Green Memorial Fund and various
donors; with additional funds provided
by Miss Ima Hogg, Mr. and Mrs.
Richard N. Gould, Anne Rowland,
David B. Smith, Rogers Clark Caldwell,
Mr. and Mrs. Robert D. Jameson,
Phyllis and Charles Tucker, Dr. and Mrs.
Benjamin Caldwell, Fred M. Nevill, and
Charlotte Sittig, all by exchange
B.2013.9

Attributed to New England Glass
Company, American, active 1818–1888
Decanter, c. 1860–80
Cambridge, Massachusetts
Non-lead glass
12 3/4 x 4 1/2 x 4 1/2 in.
(32.4 x 11.4 x 11.4 cm)
The Bayou Bend Collection, gift of
Richard Fluhr in honor of the tenth
anniversary of the
Jack R. McGregor Endowment Fund
B.2013.10

Samuel Bell, American, 1798–1882
Teaspoon, c. 1819–82
Knoxville, Tennessee, or
San Antonio, Texas
Silver
1/2 x 7/8 x 5 in. (1.3 x 2.2 x 12.7 cm)
The Bayou Bend Collection, gift of
David B. Warren and Janie C. Lee
in honor of William J. Hill
B.2013.11

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

John Fenno, Jr., American, c. 1732–1815
Fire Bucket, 1815
Boston, Massachusetts
Leather, iron, oil paint, and varnish
13 1/4 x 9 x 8 1/2 in.
(33.7 x 22.9 x 21.6 cm)
Funded by the Michael C. Linn Family
Foundation
B.2013.1

Carington Bowles, English, 1723–1793
*A New Method of Macaroni Making, as
practiced at Boston in North America*, 1775
Engraving and etching on laid paper
Plate: 13 1/8 x 19 1/2 in. (33.3 x 49.5 cm)
Sheet: 14 3/4 x 20 3/8 in. (37.5 x 51.8 cm)
Funded by Greg Curran, Ralph Eads,
Jeffery D. Hildebrand, and
Anthony G. Petrello in honor of their
wives, Hilda Curran, Lisa Eads,
Mindy Hildebrand, and Cynthia Petrello
B.2013.2

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

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

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

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

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

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

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

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

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

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

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

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

DECORATIVE ARTS

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

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

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

The following works are gifts of Carolyn S. Alper:

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

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

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

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

The following works are gifts of John and Robyn Horn:

Michael Hosaluk, Canadian, born 1954
Containers, 1999
Maple

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

William Hunter, American, born 1947
Entwined, 1999
Cocobolo wood

4 x 16 x 17 in. (10.2 x 40.6 x 43.2 cm)
2012.590.A.,B

Mark Lindquist, American, born 1949
Unsung Soul, 1991
Oak wood burl

14 x 24 in. (35.6 x 61 cm)
2012.591

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

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

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

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

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

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

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

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

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

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

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

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

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

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

Joel Philip Myers, American, born 1934
CFBHGD99, 1980
Blown glass
7 1/4 x 5 1/8 in. (18.4 x 13 cm)
2012.605

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

Mark Peiser, American, born 1938
PWV 287, Plum Branches, 1981
Blown glass

7 x 4 1/2 in. (17.8 x 11.4 cm)
2012.607

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

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

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

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

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

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

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

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

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

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

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

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

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

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

DRAWINGS AND PRINTS

DRAWINGS

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

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

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

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

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

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

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

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

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

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

The following works are gifts of Galerie Laura Pecheur:

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

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

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

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

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

The following works are gifts of Clinton T. Willour:

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

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

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

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

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

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

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

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

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

Stephen Mueller, American, 1947–2001
Untitled, 2002
 Watercolor on wove paper
 22 x 14 3/4 in. (55.9 x 37.5 cm)
Untitled, 2004
 Watercolor on wove paper
 22 x 14 3/4 in. (55.9 x 37.5 cm)
Untitled, 2002
 Watercolor on wove paper
 22 x 14 3/4 in. (55.9 x 37.5 cm)
 2013.188–2013.190

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Christine Hiebert, American, born Switzerland, born 1960
Untitled (sc.12.20), 2012
 Charcoal and dirt on Arches paper
 30 x 22 1/4 in. (76.2 x 56.5 cm)
 Museum purchase funded by Ann Jackson and Ilene and Donald Kramer
 2013.236

PRINTS

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

EUROPEAN ART

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

ISLAMIC ART

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

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

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

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

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

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

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

...

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

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

LATIN AMERICAN ART

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

Eduardo Ramírez Villamizar, Colombian,
1923–2004
Recuerdo de Machy Picchu 3
(*las terrazas*), 1984
Oxidized iron
55 1/8 x 114 3/16 x 41 5/16 in.
(140 x 290 x 105 cm)
2013.90

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

MODERN AND CONTEMPORARY ART

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

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

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

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

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

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

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

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

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

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

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

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

...

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

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

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

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

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

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

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

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

PHOTOGRAPHY

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

The following works are gifts of the artists:

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

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

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

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

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

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

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

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

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

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

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

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

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

Andrew Lichtenstein, American, born 1965 <i>Listening to the annual reading of the Emancipation Proclamation, Galveston, Texas</i> , 2010 Gelatin silver print, edition 1/5, printed 2011 2013.72	Gary Knight, English, born 1964 <i>Death of a Marine at Dyala Bridge, near Baghdad, Iraq</i> , April 2003 Inkjet print 2013.104	Igor Malijevsk, Czech, born 1970 <i>Untitled</i> , no date Correspondence 2013.145	Sebastián Szyd, Argentinean, born 1974 <i>Flores</i> <i>Cóndor</i> From the series <i>América</i> , 2007 Gelatin silver prints 2013.199–2013.200
Laura Burlton, American, born 1969 <i>Rabbit on the Brain</i> , 2010 Inkjet print, edition 1/15 2013.73	Jan Banning, Dutch, born 1954 <i>Liberia-19</i> [Nye., WW (b. 1963)], 2006 <i>India-21</i> [Tha., MD (b. 1960)], 2003 <i>Yemen-14</i> [Tai., AAS (b. 1964)], 2006 <i>USA-01</i> [Roc., TH (b. 1949)], 2007 <i>France-Bo3</i> [Amb., LM (b. 1965)], 2007 <i>Russia-29</i> [She., YLB (b. 1976)], 2004 <i>France-Bo4</i> [Anc., PH (b. 1952)], 2007 <i>France-05</i> [Cle., LK (b. 1980) / MW (b. 1949)], 2007 <i>China-23</i> [Tai., JJY (b. 1958)], 2007 <i>Liberia-29</i> [Car., ADT (b. 1946)], 2006 <i>India-28</i> [Mak., OP (1963)], c. 2006 <i>India-19</i> [Tha., SKM (b. 1946)], 2003 <i>Russia-31</i> [Tru., NPK (b. 1950)], c. 2006 <i>Liberia-37</i> [Cro., JMS (b. 1959)], c. 2006 <i>Yemen-16</i> [Dhi., AA (b. 1955)], 2006 <i>Russia-23</i> [Okt., SMO (b. 1974)], 2004 <i>Bolivia-13</i> [Bet., RVF (b. 1958)], 2005 <i>Bolivia-09</i> [Bet., MCC (b. 1951)], 2005 <i>China-19</i> [Tai., GSW (b. 1987)], 2007 <i>Yemen-28</i> [Shi., MHA (b. 1962)], 2006 <i>Bolivia-25</i> [Mil., MCR (b. 1942)], 2005 <i>USA-11</i> [Ozo., SF (b. 1961)], 2007 <i>USA-04</i> [Aus., DME (b. 1969)], 2007 <i>Russia-24</i> [Ale., NIV (b. 1954)], 2004 <i>Yemen-03</i> [Man., NAG (b. 1969)], 2006 From the series <i>Bureaucrats</i> Inkjet prints 2013.114–2013.138	Rachel Papo, Israeli/American, born 1970 <i>Iris with Skates</i> , 2011 Chromogenic print 2013.146	Danica Ocvirk Kus, Slovenian, born 1961 <i>Untitled 6</i> , 2011 Inkjet print, edition 2/10 2013.201
Gregory Halpern, American, born 1977 <i>Untitled</i> , 2008 Chromogenic print 2013.74		Joni Sternbach, American, born 1953 <i>Naoeague Bay</i> , no date Correspondence 2013.147	Elizabeth Mellott, American, born 1972 <i>Bed at Morty Rich, Houston</i> , 2013 Correspondence 2013.205
Peter Vanderwarker, American, born 1947 <i>John Hancock 6403</i> , 2006 Chromogenic print, edition 14/25 2013.75		Joni Sternbach, American, born 1953 <i>Salt Flats</i> , 2010 Correspondence 2013.148	Michael A. Shapiro, American, born 1954 <i>Untitled</i> , 2008–12 Correspondence 2013.206
Benjamin Dimmitt, American, born 1954 <i>Black Mangrove Trees & Roots, Mullet Key, FL</i> , 2011 Gelatin silver print, edition 1/10 Given in honor of Betty Jane Roth Dimmitt 2013.76		Frederic Weber, American, born 1955 <i>Cuckold</i> , no date Correspondence 2013.149	Catherine Day, American, birthdate not known Joe Wetzel, American, birthdate not known <i>Wanner 1999–2012</i> , 2009 Gift of the artists 2013.207
Maxine Helfman, American, born 1953 <i>Romante</i> , 2012 Inkjet print, edition 1/15 2013.77		Aurelia Pontes, nationality and birthdate not known <i>Untitled</i> , 2010 Correspondence 2013.150	Lisa Elmaleh, American, birthdate not known <i>Untitled</i> Correspondence 2013.208.1, 2013.208.2
Germán Herrera, Mexican, born 1957 <i>Dream</i> , 2009 Inkjet print, edition 4/15 2013.78	David Francis Donovan, American, born 1949 <i>Miranda</i> , Nov. 2012 Correspondence 2013.140	Melissa Ann Pinney, American, born 1953 <i>Emma at Seventeen</i> , 2012 Correspondence 2013.151	Vladyslav Krasnoshchok, Ukrainian, born 1980 <i>Untitled</i> , no date Correspondence 2013.209.1, 2013.209.2
Susan R Goldstein, American, born 1950 <i>A Time of Innocence</i> , 2009 Gelatin silver print with collage Given in memory of her father, Albert S. Goldstein, Jr. 2013.79	Todd Jordan, American, born 1980 <i>Paulina Smoking 2</i> , September 2010 <i>Paulina Smoking 1</i> , September 2010 <i>Vero Swinging</i> , September 2010 Inkjet prints Given with Peter Hay Halpert Fine Art in honor of Anne Wilkes Tucker 2013.141–2013.143	Mary Ellen Bartley, American, born 1959 <i>Blumen</i> , no date Correspondence 2013.152	Jane Paradise, American, birthdate not known <i>Untitled</i> , no date Correspondence 2013.210
Bill Wright, American, born 1933 <i>Helmut Gernsheim, Legano, Switzerland</i> , 1987 Gelatin silver print 2013.103	Karen Marshall, American, birthdate not known <i>Untitled</i> , 2012 Correspondence, edition 2/40 2013.144	Alejandra Laviada, Mexican, born 1980 <i>Red Totem</i> , 2011 Inkjet print, edition 1/5 2013.172	Oliver, American, born 1958 <i>Untitled</i> , no date Correspondence 2013.211

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

...

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

The following works are gifts of Teresa and Paul Harbaugh:

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

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

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

The following works are gifts of Hiram Butler in memory of Isabel B. Wilson:

Timothy Greenfield-Sanders,
American, born 1952
From *The Black List: Volume 1*, 2006–8
Kareem Abdul-Jabbar, 2007

Sean Combs, 2008
Mahlon Duckett, 2007
Thelma Golden, 2006
Lou Gossett, Jr., 2007
Bill T. Jones, 2007
Vernon Jordan, 2007
Marc Morial, 2007
Toni Morrison, 2007
Suzan-Lori Parks, 2007
Richard D. Parsons, 2007
Colin Powell, 2007
Susan Rice, 2007

William Rice, 2007
Chris Rock, 2007
Reverend Al Sharpton, 2007
Russell Simmons, 2007
Lorna Simpson, 2007
Slash, 2007
Dawn Staley, 2007
Steven Stoute, 2007
Faye Wattleton, 2007
Keenan Ivory Wayans, 2007
Serena Williams, 2008

Zane, 2007
Inkjet prints
2012.506.1-.25

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Gábor Kerekes, Hungarian, born 1945
Over Roswell-2: Malevit's Land, 2005
 Carbon print, edition 6/10
 Gift of Evan Mirapaul
 2012.447

Abelardo Morell, Cuban, born 1948
Drink Me, 1998
 Gelatin silver print
 Gift of Renée and Stan Wallace
 2012.512

The following works are gifts of an anonymous donor:

Zheng Liu, Chinese, born 1969
*A Mentally Handicapped Muslim Girl with
 Her Nephew, Xihaigu, Ningxia Province,*
 1996
 Gelatin silver print, edition 1/20,
 printed 2006
 2012.513

Zhang Dali, Chinese, born 1963
Dialogue-Beijing, 1995
 Inkjet print on fabric
 2012.514

Mitch Epstein, American, born 1952
Untitled, 1996
 Chromogenic print
 2012.515

Lewis W. Hine, American, 1874–1940
Italian Family Seeking Lost Baggage
 (1905, *Ellis Island*), 1905
Russian Steel Workers (1909, *Homestead, PA*), 1909
Czecho-slovak Grandmother
 (1926, *Ellis Island*), 1926
 Gelatin silver prints, printed 1940s
 2012.516.1–.3

Ray K. Metzker, American, born 1931
City Drillers II, 1966
 Gelatin silver prints, edition 2/20,
 printed 1983
 Given in honor of the artist and
 Laurence Miller and their three
 decades of collaboration
 2012.517

Sonia Sheridan, American, born 1925
Nathan through Time, 1971–2013
 Sublatic dye print on silk
 Given in honor of Nathan Lyons
 2013.202

Brassai, French, born Hungary,
1899–1984
Welder, Paris, 1932
Gelatin silver print
Given in honor of Gwendolyn H. Goffe
2013.203

Lee Friedlander, American, born 1934
Untitled, 1970s
 Gelatin silver print
 Given in honor of David Aylsworth
 2013.204

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Jang Soon Im, Korean, born 1978
Convention, 2012
 Inkjet print
 Gift of Moody Gallery in honor of
 Clinton T. Willour
 2012.518

Anderson & Low, active 1990–present
Jonathan Anderson, British, born 1961
Edwin Low, British, born 1957
80 gelatin silver prints with selenium
toning, edition 3/7
From the portfolios *Champions*
Vols. I and II
Gift of Michael and Jane Wilson
2012.519.1–.80

The following works are gifts of
Bonnie and Simon Levin:

Joel Meyerowitz, American, born 1938
A Car Found in the Wreckage
on Church Street, 2001
Firemen Preparing to Enter the Valley, 2001
An Injured Fireman Returns
to Ground Zero, 2001
An honor guard forms as firemen
bring up recovered remains, 2001
Façade, 2001
A Safety Inspector, 2001
Inside the Pile, Looking West, 2001
Chromogenic prints, printed 2006
2012.523–2012.529

The following works are gifts of
Phyllis and Steven E. Gross:

Joel Meyerowitz, American, born 1938
*A Welder Cutting Down the Flagpole
on the Last Column*, 2002
New Ramp Being Prepared, 2002
*A Window in the Daycare Center in
Building 5*, 2001
A Security Worker, 2001
Ten Grapplers Daisy-Chaining at Dusk,
2001
Chase Bank Lower Level, 2001
Looking South, 1980s
Chromogenic prints
2012.530–2012.536

The following works are gifts of
Jeffrey Hugh Newman:

Joel Meyerowitz, American, born 1938
*A Boarded-Up Doorway at the Bank of
 New York on Barclay Street*, 2001
*Deputy Chief Ed Greene of the California
 Urban Search and Rescue Team*, 2001
Looking South toward the South Bridge,
 2001
*Firemen in the Valley with Recovered
 Remains in a Flag-draped Stokes Basket*,
Looking West from Church Street, 2002
Searchers, 2002
*Compressed Debris of the North Tower
 Supporting the Tully Road*, 2002
 Chromogenic prints, printed 2006
 2012.537–2012.543

The following works are gifts of
David W. Williams:

Ishimoto Yasuhiro, Japanese, 1921–2012
Untitled, Chicago, 1950–61
Untitled, Chicago., 1950–61
Untitled, Chicago, 1950–61
Untitled, Chicago, 1950–61
Untitled, Chicago, 1950–61
Untitled, Chicago, 1950–61
Untitled, Chicago, 1950–61
Untitled, Chicago, 1950–61
Untitled, Chicago, 1950–61
Untitled, Chicago, 1950–61
Untitled, Chicago, 1950–61
Untitled, Chicago, 1950–61
Untitled, Chicago, 1950–61
Untitled, Chicago, 1959–61
Untitled, Chicago, 1950–61
Untitled, Chicago, 1950–61
Untitled, Chicago, 1950–61
Untitled, Chicago, 1960
Untitled, Chicago, 1959–61
Untitled, Chicago, 1948–52
 Gelatin silver prints, printed 1980
 2012.544–2012.559

The following works are gifts of
Klaus Wirsing:

Elisabeth Sunday, American, born 1958

Muse, 2011

Origin, 2011

Home, 2011

Abide, 2011

Temperance, 2011

Prisoner, 2011

Mother Love, 2011

Daybreak, 2011

Strong, 2011

Novice, 2011

Oasis, 2011

Alliance, 2011

Shelter, 2011

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

Elisabeth Sunday, American, born 1958
Animus #1, 2011
Animus #2, 2011
Animus #3, 2011
Animus #4, 2011
Animus #5, 2011
Animus #6, 2011
Animus #7, 2011
Animus #8, 2011
Animus #9, 2011
Animus #10, 2011
Animus #11, 2011
Animus #12, 2011
Inkjet prints, edition 5/10
2012.587.1–.12

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

Adrain Chesser, American, born 1965
Debbie No.1, 2003
Debbie No.2, 2003
Debbie No.3, 2003
Debbie No.4, 2003
Debbie No.5, 2003
Nancy No.1, 2003
Nancy No.2, 2003
Nancy No.3, 2003
Nancy No.4, 2003
Nancy No.5, 2003
Victoria P, 2003
Doug, 2003
Elizabeth, 2003
Marina, 2003
Christopher, 2003
Rick, 2003
Steve, 2003
Margaret, 2003
Wendy, 2003
Jen, 2003
Victoria C, 2003
Duke, 2003
Cooper, 2003
Gloria, 2003
Carolyn, 2003
Liza, 2003
Barbra, 2003
Pamela, 2003
Cyndi, 2003
Doodie Dean, 2003
Laura Dean, 2003
Julie Dean, 2003
Ned, 2003
Gay, 2003
Ted, 2003

David, 2003
Meg, 2003
Andrew, 2003
Thom, 2003
Ruth S., 2003
Mo, 2003
Chi Chi, 2003
Alex, 2003
David S., 2003
Julie, 2003
Julianne, 2003
Ruth G., 2003
Johanna, 2003
Paola, 2003
Harmony, 2003
Ada, 2003
Julia, 2003
Chromogenic prints
From the series *I Have Something
to Tell You*
2012.589.1–.52

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

...

Lissie Habié, 1954–2008

Memorial Portfolio

Inkjet prints, edition 9/25,
printed c. 2012

Gift of Mitchell Denburg
2013.139.1–.16

David Grant Noble, American, born 1939
Chaco Canyon from Hungo Pavi, 2003

Inkjet print

Gift of Mr. and Mrs. Alexander K.
McLanahan
2013.192

Unknown Japanese photographer

Published by Shobido, Tokyo

[Propaganda Photo], 1930s

Gelatin silver print

Gift of Omar H. Al-Farisi in honor of
Anne Wilkes Tucker

2013.193

Jeremy Kost, American, born 1977
Perspective (The Opposite Side), 2012

Acrylic and enamel on canvas

Gift of Andrew Craven and Rodger Hicks
2013.194

Jeremy Kost, American, born 1977

It's a Good Thing I Was Born a Girl, 2012

Acrylic and enamel on canvas

Gift of Andrew Craven and Rodger Hicks
2013.195

Jeremy Kost, American, born 1977
Perspective (The Opposite Side), 2012

It's a Good Thing I Was Born a Girl, 2012

Internal dye diffusion prints

Gifts of the artist

2013.232, 2013.233

Pablo Gimenez-Zapiola, Argentinean,
born 1959

Floto cuando vivo 4, 2011

High-definition video

Gift of Chris Hill and Heidi Hanna
2013.196

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Vo An Khanh, Vietnamese, born 1939

*Danh Son Huol, an ethnic Khmer guerilla,
being treated by a medical unit in a
swamp, U Minh Forrest, Cau Mau
Peninsula, Vietnam*

Inkjet print, printed 2012 by
Que Imaging

Museum purchase funded by
CAPT Jon R Cummings USN (RET)
2012.41

Aaron Schuman, American, born 1978

Untitled (McQueen), 2009

Chromogenic print, edition 3/5,
printed 2009

Museum purchase funded by the

Geoffrey and Barbara Koslov Family,

Joan Morgenstern, an anonymous donor,
and Clinton T. Willour, in honor of
Rick Wester

2012.291

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

Rafaelo G. Kazakov, American,
born Bulgaria, 1963

Rupture V, 2012

Inkjet print, edition 5/30, artist's proof 1/5

Rupture XII, 2012

Inkjet print, edition 12/30

2012.292, 2012.294

Dennis Russell Hodges,
American, born 1958

Passageways to Who Knows Where, 2010

Inkjet print, edition 1/7, printed 2012

2012.295

Brian Gorman, American, born 1949
Everett Highlands: 0308.400,

March 8, 2009

Inkjet print, edition 1/12,
printed April 2012

2012.296

José Diniz, Brazilian, born 1954

The Diver, 2009

Inkjet print, edition 1/15

2012.297

José Diniz, Brazilian, born 1954

Boipeba, 2009

Inkjet print, edition 3/15, printed 2012
2012.298

f&d cartier, active 1998–present

Daniel Cartier, Swiss, born 1950

Françoise Cartier, Swiss, born 1952

Wait and See, 2011

Gelatin silver paper

2012.310

Danica Ocvirk Kus, Slovenian, born 1961

Untitled 9, 2011

Inkjet print, printed 2012

2012.311

Caitlin McCaffrey, American, born 1964

Ancients, no. 1, 2011

Wet collodion tintype, edition 1/5

2012.313

Louie Palu, Canadian, born 1968

*Eating Grapes in Pashmul during a patrol
in Zhari District, Kandahar, Afghanistan*,
2008

Inkjet print, edition 22/25

2012.314

Louie Palu, Canadian, born 1968

*"Night Raid" A wounded soldier in a
medavac helicopter after a night raid, Zhari
District, Kandahar, Afghanistan*, 2010

Inkjet print, edition 2/25

2012.315

Jonathan Blaustein,

American, born 1974

*one dollar's worth of potted
meat food product*, 2008

Inkjet print, edition 3/10, printed 2012

Funded in honor of Natalie Zelt

2012.316

Jonathan Blaustein, American, born 1974

one dollar's worth of Shurfine flour, 2008

Inkjet print, edition 4/10, printed 2012

Funded in honor of Natalie Zelt

2012.317

I-Hsuen Chen, Chinese, born 1982

Untitled, from the series Nowhere in Taiwan,
2011

Inkjet print, edition 1/5, printed 2012

2012.318

Elizabeth Claffey, American, born 1980

Tea Time, 2010

Inkjet print, edition 1/30
2012.319

Oliver Boberg, German, born 1965

Small Slum I, 2009

Chromogenic print, edition 4/5
2012.330

Shilo Group:

Vadym Trykoz, Ukrainian, born 1984

Vladyslav Krasnoshchok, Ukrainian,

born 1980

Vasilisa Nezabarom, Ukrainian, born 1975

Sergiy Lebedynskyy, Ukrainian, born 1982

Untitled, 2010

Gelatin silver prints

2012.331A–D

Vladyslav Krasnoshchok,

Ukrainian, born 1980

Untitled, 2012

Gelatin silver print, ink, aniline paint

2012.332

Steve Fitch, American, born 1949

Motel Sign, Highway 101, Ukiah, California,
1974

Gelatin silver print, artist's proof,

printed 2001

2012.335

Lamia Maria Abillama,

Lebanese, born 1962

Untitled 17, February 2008

Chromogenic print, edition 2/6,

printed 2010

2012.430

Lamia Maria Abillama, Lebanese,

born 1962

Untitled 57, January 2008

Chromogenic print, edition 2/6,

printed 2010

2012.431

Spencer Platt, American, born 1970

*Beirut Residents Continue to Flock to
Southern Neighborhoods*, August 15, 2006

Inkjet print

Funded in honor of Rania Matar

2012.433

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

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

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

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

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

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

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

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

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

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

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

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

The following works are museum purchases funded by David Stevenson:

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

PRE-COLUMBIAN ART

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

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

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

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

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

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

THE RIENZI COLLECTION

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

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

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

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



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

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



*Portrait of Spain:
Masterpieces from the Prado*

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



Picasso Black and White

“Unforgettable”
—*The New Republic*



James Turrell: The Light Inside

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



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

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

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

—Richard Lacayo, *TIME* Magazine

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

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



“stunningly beautiful”
—*The Houston Chronicle*



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

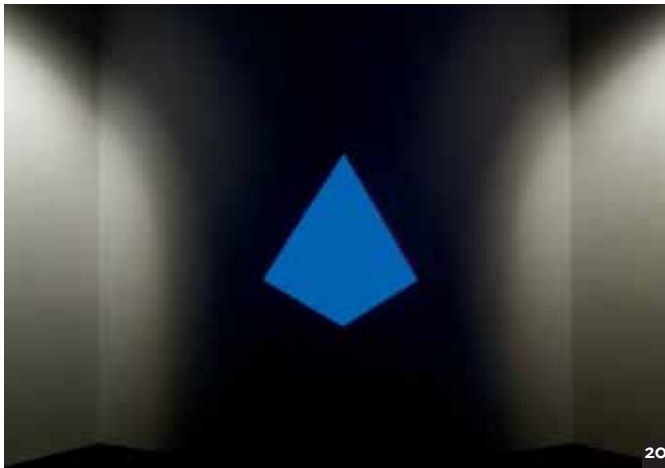
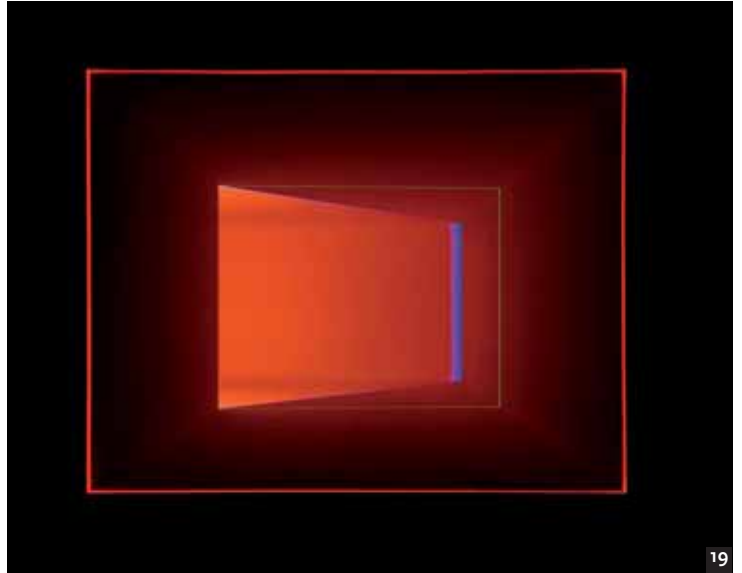
The exhibition offered new and striking insights into Pablo Picasso's vision and working methods. The chronological presentation included significant loans—many of which had not been exhibited or published before—drawn from museum, private, and public collections across Europe and the United States,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

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

—*New York Times*

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

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



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



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

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

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



4

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



5

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



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



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



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

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



9

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

November 11, 2012–February 3, 2013

Upper Brown Pavilion

The Caroline Wiess Law Building

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

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



10

10. Monir Shahroudy Farmanfarmaian: Convertibles and Polygons

November 21, 2012–January 27, 2013

Cullinan Hall

The Caroline Wiess Law Building

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



11



13



12

11. Portrait of Spain: Masterpieces from the Prado

December 16, 2012–March 31, 2013

European Art Galleries

The Audrey Jones Beck Building

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

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

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

12. Arts of Islamic Lands: Selections from

The al-Sabah Collection, Kuwait

From January 26, 2013

Islamic Arts Gallery

The Caroline Wiess Law Building

13. Princes & Paupers:

The Art of Jacques Callot

January 31–May 12, 2013

The Cameron Foundation Gallery

The Audrey Jones Beck Building

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

Generous funding was provided by The Rand Group and the International Fine Print Dealers Association Foundation.

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

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



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

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

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

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

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



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



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



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



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



14



16



15

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

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

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



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



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



19

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

May 3–June 16, 2013

Islamic Arts Gallery

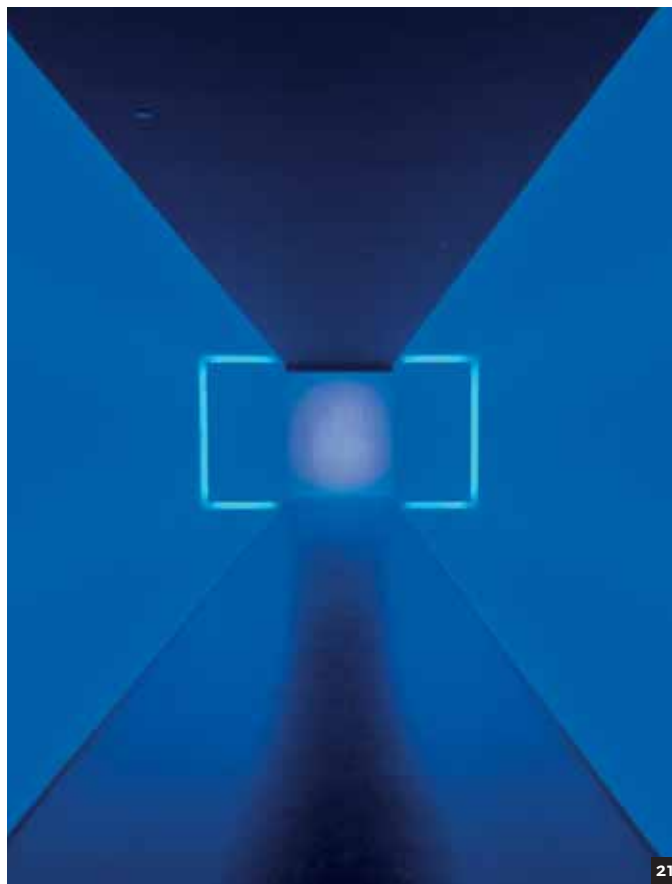
The Caroline Wiess Law Building

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



20

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



21

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



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

RIENZI

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

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

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



25

TRAVELING EXHIBITIONS ORGANIZED BY THE MUSEUM OF FINE ARTS, HOUSTON

WAR/PHOTOGRAPHY: Images of Armed Conflict and its Aftermath

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

25. Art Across America

February 4–September 1, 2013

Exhibition venue: Not installed at the MFAH

Travel venues: National Museum of Korea, in Seoul, February 4–May 19, 2013;

Daejeon Museum of Art, June 17–September 1, 2013.

Organized with the Los Angeles County Museum of Art; the National Museum of Korea; the Philadelphia Museum of Art; and the Terra Foundation for American Art.

America: Painting a Nation

Travel venue: Art Gallery of New South Wales in Sydney, Australia,

November 9, 2013–February 9, 2014

Organized with the Los Angeles County Museum of Art; the National Museum of Korea; the Philadelphia Museum of Art; and the Terra Foundation for American Art.



From Public Dress

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



Visitors enjoy exhibitions presented in the Kinder Foundation Gallery.



From 2013 Core Exhibition

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

**LOWER BROWN CORRIDOR
INSTALLATIONS**

Public Dress

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

Ewan Gibbs: Arlington National Cemetery

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

The Artist's Palette: Primary Colors on Paper

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

**KINDER FOUNDATION
GALLERY EXHIBITIONS**

My Gift to the World

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

My Cubist Self

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

**GLASSELL SCHOOL OF ART
EXHIBITIONS**

Summer 2012 Student Show

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

There is no archive in which nothing gets lost

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

Junior School Annual Holiday Exhibition

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

Harun Farocki: Art/Work and the Invisible Hand

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

Harris County Department of Education

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

NCECA Exhibition

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

2013 Core Exhibition

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

SPA: Día de los Niños del Mundo

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

Advanced Junior Studio Exhibition

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

Visual Art Scholastic Event: Gold Seal Exhibition

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

Annual Studio School Student Exhibition

From May 26, 2013
Laura Lee Blanton Gallery
Studio School

AN UNPRECEDENTED EXHIBITION SEASON

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

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

From Portrait of Spain: Masterpieces from the Prado

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

From Picasso Black and White

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

From James Turrell: The Light Inside

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

EXHIBITIONS

1. From **The Art of Exaggeration**
James Gillray, *A Peep at Christies; _ or_ Tally-ho, & His Nimeney-Pimnenny Taking the Morning Lounge*, 1796, etching and aquatint, hand colored, Sarah Campbell Blaffer Foundation, Houston
2. From **American Made: 250 Years of American Art at the Museum of Fine Arts, Houston**
John James Audubon, *The Birds of America: from Original Drawings*, 1827–38, illustration: hand-colored etching and aquatint, private Western Collection
3. From **Photo Forum 2012**
Maxine Helfman, *Idotenyin*, 2012, inkjet print, edition 1/15, the Museum of Fine Arts, Houston, museum purchase funded by Photo Forum 2012
© Maxine Helfman
4. From **Scandinavian Design**
Poul Henningsen, manufactured by Louis Poulsen & Company, “*PH Artichoke*” lamp, 1958, copper, steel, and enameled metal, the Museum of Fine Arts, Houston, museum purchase funded by the Design Council, 2000
5. From **Constructed Dialogues: Concrete, Geometric, and Kinetic Art from the Latin American Art Collection**
Julio Alpuy, *Construcción con Hombre Rojo*, 1945, painted wood, the Museum of Fine Arts, Houston, gift of Roy and Mary Cullen, Roy W. Cullen, Melinda J. Cullen, Robert L. Cullen, Meredith T. Cullen, and Dana and Hana Harper in memory of Katherine “Susie” Cullen
6. From **W. Eugene Smith and James Nachtwey**
James Nachtwey, *He bathes the feet of an AIDS patient*, from the series *Father Mike*, 2007, inkjet print, courtesy of the artist and Fahey/Klein Gallery, Los Angeles
© James Nachtwey, courtesy Fahey/Klein Gallery, Los Angeles
7. From **Map of the Ten Thousand Countries of the Earth**
Matteo Ricci, engraved by Li Zhizao, *Map of the Ten Thousand Countries of the Earth (Kunyu wanguo quantu)*, detail of Screen #6, drawn 1601–2, printed 1602, woodblock print on rice paper, courtesy of the James Ford Bell Trust
8. From **Henry Ossawa Tanner: Modern Spirit**
Henry Ossawa Tanner, *Study for The Bagpipe Lesson*, 1892, oil on paperboard, Smithsonian American Art Museum, Washington, DC, gift of Mr. and Mrs. Norman Robbins, 1983.95.4
9. From **WAR/PHOTOGRAPHY: Images of Armed Conflict and Its Aftermath**
Arkady Shaikhet, *Partisan Girl*, 1942, gelatin silver print, the Museum of Fine Arts, Houston, gift of Marion Mundy © Arkady Shaikhet Estate, Moscow
10. From **Monir Shahroudy Farmanfarmaian: Convertibles and Polygons**
Monir Shahroudy Farmanfarmaian, *Convertible Series, Group 10*, 2011, mirror and reverse glass painting on plaster and wood, 4 parts, courtesy of Haines Gallery, San Francisco
© Monir Shahroudy Farmanfarmaian and Haines Gallery
11. From **Portrait of Spain: Masterpieces from the Prado**
Alonso Sánchez Coello, *The Infanta Isabel Clara Eugenia (1566–1633) and Magdalena Ruiz*, c. 1585–88, oil on canvas, Museo Nacional del Prado, Madrid © Photographic Archive, Museo Nacional del Prado, Madrid
12. From **Arts of Islamic Lands: Selections from The al-Sabah Collection, Kuwait**
India, Mughal dominions, *Turban ornament*, 17th century, gold set with emeralds and diamonds, and enameled, The al-Sabah Collection, Dar al-Athar al-Islamiyyah, Kuwait LNS 1767 J / TR:1182-2012
13. From **Princes & Paupers: The Art of Jacques Callot**
Jacques Callot, *The Masked Lady*, no date, etching, Albert Feldmann Collection
14. From **The Abstract Impulse: Selections from The Modern and Contemporary Collections**
Bruce Metcalf, *Wood Brooch #109*, 1995, 23k gold leaf, paint, maple wood, copper, and brass, the Museum of Fine Arts, Houston, Helen Williams Drutt Collection, gift of the Caroline Wiess Law Foundation © Bruce Metcalf
15. From **Eye on Houston: High School Documentary Photography**
Victoria Harris, *Friends*, 2012, gelatin silver print, Yates High School © Victoria Harris
16. From **Lost Treasure of the Jewish Ghetto of Venice Restored by Venetian Heritage Inc.**
Italian, *Torah Crown*, mid-19th century, parcel-gilt silver, collection of the Comunità Ebraica di Venezia (The Jewish Community of Venice)
17. From **Three Decades of West Coast Ceramics, 1956–1986**
Mineo Mizuno, American, *Untitled*, 1983, porcelain, the Museum of Fine Arts, Houston, Garth Clark and Mark Del Vecchio Collection, museum purchase funded by the Caroline Wiess Law Accessions Endowment Fund
© Mineo Mizuno
18. From **Picasso Black and White**
Pablo Picasso, *Seated Woman (Jacqueline)*, Mas Notre-Dame-de-Vie, Mougins, May 13–June 16, 1962, oil on canvas, private collection
© 2013 Estate of Pablo Picasso/Artists Rights Society (ARS), New York
19. From **The Cyrus Cylinder and Ancient Persia: A New Beginning**
Achaemenid, *Cyrus Cylinder*, 539–538 BC, clay, British Museum
© Trustees of the British Museum
20. From **Faking It: Manipulated Photography before Photoshop**
Unknown American artist, *Man on Rooftop with Eleven Men in Formation on His Shoulders*, c. 1930, gelatin silver print, George Eastman House, courtesy of George Eastman House, International Museum of Photography and Film, Rochester, New York
21. From **James Turrell: The Light Inside**
James Turrell, *The Light Inside*, 1999, neon and ambient light, the Museum of Fine Arts, Houston, museum commission, funded by Isabel B. and Wallace S. Wilson
© James Turrell
22. From **Intersecting Modernities: Latin American Art from The Brillembourg Capriles Collection**
Fernando Botero, *El nuncio (The Nuncio)*, 1962, oil on canvas, The Brillembourg Capriles Collection of Latin American Art
© Fernando Botero, courtesy Marlborough Gallery, New York
23. From **Visions of Fancy: George Romney, 18th-Century Paintings and Drawings**
George Romney, *Sketchbook (view of leaf with figures and horses)*, 1783, pen and sepia ink, brush and sepia wash, chalk; the Museum of Fine Arts, Houston, the Rienzi Collection, gift of Mr. and Mrs. Harris Masterson III in honor of Mr. and Mrs. George R. Brown
24. From **The Wedding Dress**
Isla Carroll McConn on the occasion of her marriage to Joseph Paul Jornayvaz, September 25, 2010, Alexander Rogers Photograph © AlexandersPortraits.com
25. From **Art Across America**
Edward Hicks, *Penn's Treaty with the Indians*, c. 1830–40, oil on canvas, the Museum of Fine Arts, Houston, the Bayou Bend Collection, gift of Alice C. Simkins in memory of Alice N. Hanszen, B.77.46.

DEPARTMENTAL HIGHLIGHTS



Clockwise from bottom left: Tina Tan, conservator of works on paper; curator Helga Aurisch; colleagues from the Van Gogh Museum, Amsterdam; David Bomford, director of conservation; and curator Edgar Peters Bowron.

CONSERVATION

The five Conservation departments were especially busy in preparing for major exhibitions. *WAR PHOTOGRAPHY: Images of Armed Conflict and Its Aftermath*, one of the largest in the Museum's history, drew extensively on the combined resources of Photographs and Paper Conservation in examining and processing more than 400 works for display. At the same time, many Latin American paintings and three-dimensional objects from the Brillembourg Capriles collection were cleaned and treated for the memorable show *Intersecting Modernities*. For the permanent collections, an IMLS grant allowed the comprehensive study and treatment of more than 900 pieces from the Museum's silver collection; the department continued to support the collections of Bayou Bend and Rienzi; a number of important paintings were cleaned, and a program of x-ray and infrared examination of the Museum's and the Blaffer Foundation's paintings collections significantly expanded. We also played a role in the rediscovery of Van Gogh's *Sunset at Montmajour* at the Van Gogh Museum, Amsterdam, by contributing the results of an analysis of *The Rocks*, a work from the MFAH's Audrey Jones Beck Collection that was painted by the artist at the same moment in 1888.

—David Bomford

CONSERVATION DIRECTOR

FILM

Fans flocked to a retrospective of Japanese animation that surveyed three decades of films by Tokyo's Studio Ghibli. The annual Italian film series featured works by filmmaker Bernardo Bertolucci in restored 35mm prints. The Iranian Film Festival celebrated its twentieth year. Through the Museum's longtime relationship with Robert Frank, his rarely shown 1971 Rolling Stones documentary, *Cocksucker Blues*, was screened, and his films from the Museum's circulating collection were shown in Rio de Janeiro and Berlin. Award-winning films premiered in Five Funny French Films and Latin Wave. Actor Tamer Karadağlı attended a reception for the inaugural Turkish Film Festival.

—Marian Luntz

CURATOR, FILM AND VIDEO



Latin Wave 2013, *7 Boxes*.

HIRSCH LIBRARY



The Museum's libraries remained active centers for scholarly pursuits. The William J. Hill Texas Artisans and Artists Archive

received local and national press coverage after launching in January. Staff of the Kitty King Powell Library and Study Center furthered the project by connecting with new institutional partners, hiring its first research fellow, and establishing an advisory board. The online archive includes more than 12,000 digital records about Texas material culture and is supported with generous funds provided by Mr. Hill, the Institute for Museum and Library Services, and the Albert & Ethel Herzstein Foundation. A partnership with Rice University's Fondren Library will promote shared space and collections and future collaboration. The Hirsch Library acquired the 25,000-volume Manfred Heiting Photographic Book Collection, providing scholars with an unparalleled opportunity to assess developments in photographic book publishing alongside the Museum's world-renowned photography collection.

—Jon Evans

HIRSCH LIBRARY DIRECTOR



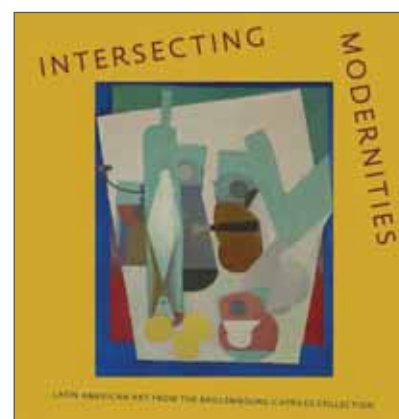
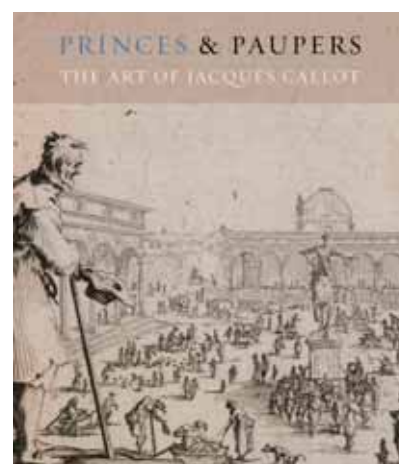
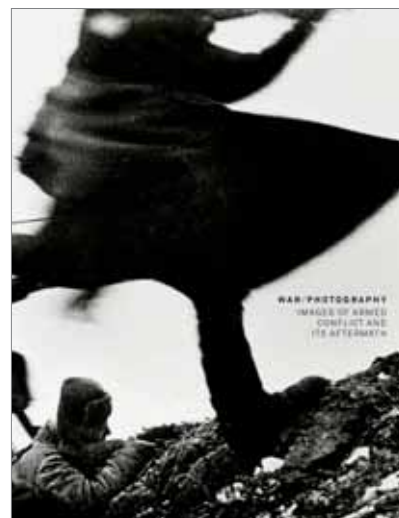
View of Manfred Heiting's library. The Hirsch Library acquired Mr. Heiting's photographic book collection. Photo by Jeff Dunas

PUBLICATIONS

The Museum published four books on diverse subjects and initiated editorial work on major scholarly publications that will be issued between the fall of 2013 and the winter of 2015. This year's outstanding highlight was *WAR/PHOTOGRAPHY: Images of Armed Conflict and Its Aftermath*, which won the prestigious Kraszna-Krausz award for the best photographic book and was also named by *TIME* magazine as one of the best photography books of 2012. The exhibition catalogue *Arlington National Cemetery: Drawings by Ewan Gibbs* was dedicated to the memory of curator Barry Walker, who had encouraged the artist to create the Arlington series. *Princes & Paupers: The Art of Jacques Callot* accompanied an exhibition that cast new light on an artist whom Jed Perl, art critic for *The New Republic*, described as "among the peerless image makers and storytellers in European art." *Intersecting Modernities: Latin American Art from The Brillembourg Capriles Collection*, produced with the Museum's International Center for the Arts of the Americas, introduced new scholarship on this extraordinary collection of modern and contemporary artworks.

—Diane Lovejoy

PUBLICATIONS DIRECTOR





The education department delivered a range of innovative programs and created a variety of resources that encouraged every visitor to engage with the Museum. New programs included Wine Tastings, Little Art Adventures, and the Lunch + Look Gallery Talk. Attendance at the Museum's education programs was 150,711. Community programs and visitors to off-site education exhibitions connected the Museum with an additional 23,148 people.

KINDER FOUNDATION EDUCATION CENTER

Supported by the Kinder Foundation, the Kinder Foundation Education Center (KFEC) is a dynamic space that promotes repeat visitation and positions the Museum as a place for lifelong learning. Welcoming more than 16,000 visitors, KFEC provides opportunities to support the teaching and learning of art and to expand partnerships in the community. The KFEC is an entry point for teens to become involved with the Museum through *hang@mfa* activities, including three workshops for ages 13–18.

Kinder Foundation Gallery exhibitions showcase the work of area students. Through programs and curriculum materials developed for teachers by Museum educators, students learn to think critically about real-world problems and then create thoughtful works inspired by art at the Museum.



PROGRAMS FOR EDUCATORS

The Museum hosts professional development programs, including Hearst Foundation Evenings for Educators, Teacher Workshops, and Summer Teacher Institutes. Teachers learn about the Museum and explore creative methods to integrate art across the curriculum. These events are held for pre-K to 12th-grade teachers, curriculum specialists, and administrators. This year's topics featured major exhibitions, as well as the permanent collections, in multicurricular classrooms.

Building on the success of the Learning Through Art Curriculum, KFEC Teacher Fellows helped to develop lessons, test lesson-plan prototypes, and participate in professional development opportunities with the goal of developing Learning Through Art Middle School.

PROGRAMS FOR STUDENTS

During the 2012–2013 school year, 45,114 students visited the Museum as part of the ExxonMobil School Tour Program. The Museum provided bus scholarship funds for 28 K–12 schools from thirteen Houston-area school districts. Because of this funding, 2,174 students visited the Museum. Nearly 90 percent of those schools participated in a docent-led tour.

The Discovery Through Art Program offers groups a guided tour of the Museum's permanent collections and a studio experience at the Glassell Junior School of Art. This program allows students to experience a variety of works of art and to create their own artwork based on the thematic tour.

PROGRAMS FOR FAMILIES

Families enjoyed several new programs designed to enhance their visits to the Museum. Opening Weekend in the Studio celebrated the opening of several exhibitions and offered a special art-making project in the studio, inspired by works of art in the featured exhibition. Little Art Adventures—a 30-minute program for children ages 3 to 5 and their adult companions—includes a storybook circle, creative shape and color play, making a simple art project, and an activity sheet for families to use in the galleries together.

The Summer Art Detectives program averages approximately 500 participants each Thursday. The programs alternate between Gallery Investigations + Studio and Gallery Investigations + Sketching + Show. Children investigate a work of art with the help of looking activities, hands-on materials, and conversations with Museum educators.

PROGRAMS FOR ADULTS

Gallery Talks are a gateway to the Museum for adults. The new Lunch + Look program offers free admission to visitors after they lunch at the

Museum, as well as the opportunity to join a 45-minute collection tour. Access programs such as Art Beyond Sight and Looking Together draw audiences to explore the collections through a docent-guided experience.

Adult Programming included the Friday and Saturday Afternoon Lectures and the monthly Artful Thursday. Topics ranged from the sixteenth-century Matteo Ricci world map to the life and works of Ludwig Mies van der Rohe. The 27th Annual Ruth K. Shartle Symposium, related to *WAR/Photography: Images of*



Armed Conflict and Its Aftermath, featured six renowned documentary photographers discussing their experiences in conflict zones. Musical performances included CANTARE and Houston Friends of Chamber Music. New programs were introduced for hands-on, interactive learning for adults. For the *Picasso Black and White* exhibition, there were three art-making workshops and two wine-tasting seminars featuring wines from regions where Picasso lived and worked.

PROGRAMS VIA AUDIO

The Guide-by-Cell Audio Tour was used by 5,995 visitors to have a self-paced guide that highlights the collections and exhibitions. New this year was a program offering rental audio players to visitors who wanted a more in-depth experience by hearing curators and other experts talk about selected artworks on view. More than 25,000 people took advantage of that opportunity for several exhibitions, including *Portrait of Spain: Masterpieces from the Prado* and *Picasso Black and White*.

PROGRAMS FOR THE MEDICAL COMMUNITY

Close observation skills, the suspension of judgment, and clear, empathetic communication are vital for medical and dental students. Classes for these students, including *The Art of Observation*, were co-taught by Museum educators and faculty from the University of Texas Medical School and Dental Branch in Houston.

INTERNSHIPS AND FELLOWSHIPS

Since 1990, the Museum has had a formal Summer Internship Program, with the goal of providing hands-on vocational experience and imparting an understanding of the museum profession. Placements throughout the year involved more than two dozen students in multiple departments in the Museum, as well as in Bayou Bend, Rienzi, and the International Center for the Arts of the Americas.

—Deborah Roldán

INTERIM EDUCATION DIRECTOR



Pages 112–13 and above: People of all ages visit the Museum to engage with art from around the globe.

MEMBERSHIP AND GUEST SERVICES



Art Crowd continues to grow, with more than 400 young members enjoying cocktails, music, and private tours of exhibitions at the Museum. Photo by Jyoti Patel

The Museum's strategic initiatives to attract new members, retain first-time members, and maintain a fulfilling experience for longtime members continue to pay off, as fiscal year 2012–13 will be remembered as the year that set records for membership participation, revenue, and ticket sales.

The Museum's 27,145-member households demonstrated their loyalty with an impressive average retention rate of 69 percent. A majority of devoted members maintained their memberships, and new growth was achieved primarily because of on-site and digital promotions for the Museum's three ticketed exhibitions: *WAR/PHOTOGRAPHY: Images of Armed Conflict and Its Aftermath*, *Portrait of Spain: Masterpieces from the Prado*, and *Picasso Black and White*. Additional success was achieved through a dramatic increase in Art Crowd, an affinity group primarily for members in their 20s and 30s. Art Crowd has developed into a lively group of more than 400 individuals. Enrollment has fluctuated over the years but ultimately has increased by 700 percent over a 10-year period,

signaling that audience development for young adults is a challenging but possible endeavor. This growth can be attributed to meaningful experiences tied to the Museum's collections and exhibitions. We are listening to this audience and are thrilled with the results.

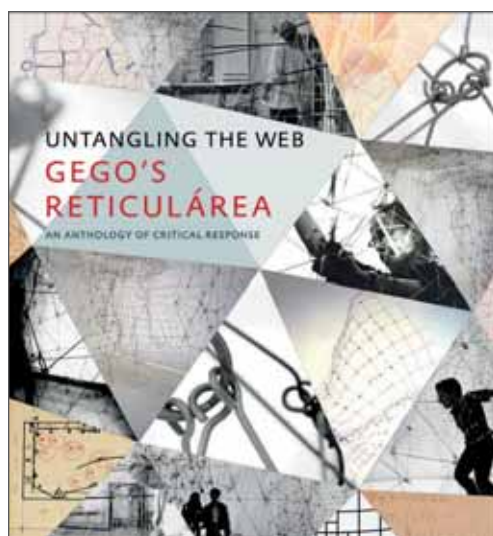
While members-only programs are integral to creating lasting audience relationships, the Museum continues to introduce innovative programs designed to attract new visitors to its galleries. By providing these programs, the Museum is able to surprise and delight visitors with many unexpected offerings.

The "Behind Closed Doors" series is an outstanding example. On Mondays, when the Museum typically is closed, staff led the general public and members on intimate, behind-the-scenes tours of exhibitions. These exclusive tours launched with the *Portrait of Spain* exhibition and were so well received that the inspiration for the program evolved into a recurring series. "Behind Closed Doors" tours were also offered for *Picasso Black and White* and *James Turrell: The Light Inside*.

We are pleased to share that all these initiatives, and more, made it possible for the Museum to generate membership revenue of more than \$3 million and admissions revenue of \$2.5 million. These totals mark an all-time high for earned revenue at the Museum of Fine Arts, Houston.

—Jennifer Garza

DIRECTOR OF MEMBERSHIP
AND GUEST SERVICES



In fiscal year 2012–2013, the International Center for the Arts of the Americas (ICAA) forged ahead with the digital archive for the monumental project *Documents of 20th-Century Latin American and Latino Art* [<http://icaadocs.mfah.org/icaadocs/>]. Launched in 2012, its bilingual platform provides free universal access to the critical writings of key Latin American and Latino artists, curators, critics, and theoreticians. During this fiscal year, the team uploaded documentation spanning the Latino United States, as well as Colombia and Venezuela. By June 2013, more than 4,000 documents had been made available, free of charge, to nearly 62,800 online visitors and 6,969 registered users. These users download materials as well as create and share their own personal collections of documents culled from the digital archive. Additionally during this fiscal year, a one-year recovery project was completed in Washington, DC, as part of an ongoing collaboration with the Institute for Latino Studies at the University of Notre Dame (South Bend, Indiana), and a full-fledged recovery team began operations in Montevideo, Uruguay, at the Museo Municipal Juan Manuel Blanes.

The Documents Project includes *Critical Documents of 20th-Century Latin American and Latino Art*, a proposed series of thirteen fully annotated book anthologies of materials

culled from the digital archive. *Resisting Categories: Latin American and/or Latino?* the first volume in the series, was published in 2012. The ICAA editorial team has advanced the manuscript phase of the second volume in the series, *National Imaginaries/Cosmopolitan Identities*, which focuses on the tension between the “national” and the “uni-versal.” The anticipated publication date is fall 2014. The *Critical Documents* series is published by the Museum of Fine Arts, Houston, and the first volume was distributed by Yale University Press.

Concurrent with the Documents Project is the ICAA’s rigorous publishing program, which serves as the foundation for the research, scholarship, and exhibition initiatives of the Latin American Art Department. One such exhibition, *Intersecting Modernities: Latin American Art from The Brillembourg Capriles Collection*, opened in June 2013. It brought together artists—including Wifredo Lam, Matta, Diego Rivera, and Joaquín Torres-García—whose contributions to art bridge aspects of Modernism from both sides of the Atlantic. The catalogue was published by the Museum and the ICAA and features the scholarship of key ICAA researchers. The ICAA also worked on *Untangling the Web: Gego's Reticulárea, An Anthology of Critical Response*, a forthcoming book celebrating the Reticulárea series of the German-born, Venezuelan artist Gego (Gertrud Goldschmidt, 1912–1994). The ICAA received generous funding for the digital archive from The Bruce T. Halle Family Foundation, and the *Critical Documents* series is generously funded by the National Endowment for the Humanities, with the additional assistance of The Getty Foundation. Our operations in Uruguay are graciously underwritten by Mrs. Olive Jenney of Houston.

—Mari Carmen Ramírez, Ph.D.

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

SARAH CAMPBELL BLAFFER FOUNDATION

FRANS POURBUS THE YOUNGER
(Netherlandish, 1569–1622)
*Archduke Albert VII of Austria (1559–1621),
Wearing the Order of the Golden Fleece*
c. 1600
Oil on card
Sarah Campbell Blaffer Foundation
BF.2013.3



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

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

In fiscal year 2012–2013, the Blaffer Foundation continued its program of exhibiting works of art at museums in Texas and beyond. Fourteen works on paper were included in the exhibition *The Art of Exaggeration* at the Museum. Traveling exhibitions of Blaffer Foundation paintings and prints were displayed at the Michael C. Carlos Museum in Atlanta and the Art Museum

of South Texas in Corpus Christi. Groups of Blaffer Foundation works were also on view at the El Paso Museum of Art and the Hamon Arts Library in Dallas. Individual works were also lent to monographic exhibitions at the Ringling Museum in Sarasota, The Muscarelle Museum of Art in Williamsburg, and the Mitsubishi Ichigokan Museum in Tokyo.

In 2013, the foundation purchased *Archduke Albert VII of Austria (1559–1621), Wearing the Order of the Golden Fleece*, c. 1600, by Frans Pourbus the Younger. This exquisitely detailed miniature depicts one of the most important art patrons of the time. As son of Emperor Maximilian II; son-in-law of Philip II, King of Spain; and governor of the Spanish Netherlands, Archduke Albert and his wife, Isabella, attracted many gifted artists to their court in Brussels, including Pourbus. Miniatures such as this one would have been commissioned from the artist to distribute to foreign envoys and loyal courtiers.

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

—James Clifton

DIRECTOR
SARAH CAMPBELL BLAFFER FOUNDATION



Students at the Glassell Junior School of Art participate in a mixed-media class.

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

This year, the Studio School partnered with Kinder Morgan on a new quarterly exhibition series featuring works from Glassell School faculty. The exhibitions were presented at the Houston headquarters of Kinder Morgan. Lectures by renowned artists such as Dario Robleto, Sean Scully, and Karyn Olivier, as well as department exhibitions attracted high student and faculty participation. The Annual Student Exhibition featured the works of Krista Karbalai, the first student to have received a BFA as part of the School's undergraduate program with the University of St. Thomas. Enrollment figures at the Studio School continued to grow, with enrollment reaching 2,059 students; 131 students were registered through the University of St. Thomas.

The Junior School celebrated exceptionally high enrollment this fall and spring, as well as maintained a nearly at-capacity, record enrollment this summer. These increases

are attributed to new programming, an extended-day program, and community partnerships. The school's portfolio competition and sketching competition awarded more than 250 scholarships.

The Core Residency Program is a nine-month, postgraduate program consisting of eight artists and three critical writers. Distinguished artists, critics, curators, and art historians lecture and conduct studio visits. This year's visitors included Mark Allen, Naomi Beckwith, Wynne Greenwood, Byron Kim, Vasif Kortun, Kalup Linzy, and Adam Pendleton. Artist and critic Michael Corris, chair of the Meadows School of the Arts at Southern Methodist University, followed the work and progress of the Core residents, acting as an at-large advisor to the program. Mary Leclère, associate director of the Core Program, organized the exhibition *Art/Work and the Invisible Hand*, which explored the work of Harun Farocki. The annual Core exhibition showcased work by all eight artists and was accompanied by a catalogue that documented the artists' production. The Core Program critical writers served as the authors of the catalogue essays.

The Annual Fund Drive, chaired by Brad Bucher, raised \$241,684. The Annual Benefit and Art Auction, Street SmART, chaired by Brad and Leslie Bucher and Jereann Chaney, raised \$298,105. The Core Program exceeded its fund-raising goal, and Studio School exhibitions and the Junior School continued to receive strong support.

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

—Joseph Havel

DIRECTOR, THE GLASSELL SCHOOL OF ART

BAYOU BEND COLLECTION AND GARDENS



Bayou Bend achieved its ninth straight year of record attendance. Photo by Lori Paredes

Under the leadership of Committee Chair Bobbie Nau, Bayou Bend Collection and Gardens enjoyed a successful year of support, programming, and preservation, reaching 120,000 people and recording yet another year of increased attendance. The education department offered an impressive range of activities. Important acquisitions to the Bayou Bend Collection included nineteenth-century Texas furniture and pottery, as well as early samplers. The gardens looked spectacular throughout the year, especially during Azalea Trail season. The Kitty King Powell Library experienced increased use by the community and added rare books to its growing collection.

The year held many highlights. September saw the close of *Duncan Phyfe: Master Cabinetmaker in New York*, a major exhibition organized by Michael K. Brown, curator of the Bayou Bend Collection, and the Metropolitan Museum of Art. A Bayou Bend Collection Subcommittee was established, chaired by Jeanie Kilroy Wilson. The William J. Hill Texas Artisans and Artists Archive website launched to the public; over time, this Internet database will document the work of thousands of nineteenth-century Texans and increase Bayou Bend's visibility nationwide. The popular Yuletide season welcomed a new festive series of Thursday evenings for adults.

For younger visitors, Preschool Story Hour launched this year and will be offered on an ongoing basis. Girl Scout Badge Day expanded to four days throughout the year, introducing Bayou Bend to hundreds of scouts. School tours saw a 50 percent increase in the number of students and teachers reached, both on-site and off-site. General tour offerings expanded to include "Highlight" and "Study" tour options, and introduced English- and Spanish-language cell-phone tours of the gardens.

Bayou Bend focused on marketing initiatives, community collaborations, group tours, and facility rentals, increasing awareness of Bayou Bend both locally and nationally. Promotions that ran on HoustonPBS during episodes of *Antiques Roadshow* and *Downton Abbey* were well received. Major signage was installed on Interstate 10 and West Loop 610, directing travelers to Bayou Bend Collection and Gardens. The positive impact these directional signs will have over time on attendance and visibility cannot be overstated. Also, visitors purchased gifts and remembrances from The Shop at Bayou Bend.

These accomplishments and many more were only possible thanks to those who generously supported the annual fund drive, spring benefits, and programs, as well as dedicated partners—the Bayou Bend Docent Organization; Houston Junior Woman's Club; River Oaks Garden Club; and Theta Charity Antiques Show. Special thanks go to Garden Party Chairman Rolanette Lawrence and Children's Party Cochairs Haydeh Davoudi and Catalina Treistman for their time and generosity. I also want to thank the members of the Bayou Bend Committee for their commitment and encouragement throughout the year.

—Bonnie Campbell

DIRECTOR
BAYOU BEND COLLECTION AND GARDENS



The new docent class at Rienzi provides guided tours in as many as eleven languages.

Under Rosslyn Crawford, chairman of the Rienzi Committee, Rienzi had an excellent year in 2013, bolstered by the record attendance of 19,638 guests and by fund-raising. The education department

organized sixty-five events, eleven musical events, and four lectures, and trained a new docent class that is able to give tours in eleven languages. The Rienzi Society annual dinner raised \$258,650, and the Rienzi Spring Party raised a record \$113,025.

The Rienzi Committee dissolved the Education and Building and Grounds Committees in favor of designated liaisons and established a Long-Range Plan Subcommittee to chart Rienzi's next ten years.

Cyvia Wolff and the Collections Subcommittee continued searching for important objects for the collection. The Rienzi Society funded the *Portrait of Captain Edward Knowles, R.N. (1742–1762)* by Francis Cotes, and the Alice Pratt Brown Museum Fund and Mr. and Mrs. Bobby Tudor made possible the acquisition of a rare carpet. The Museum accessioned and restored *La Fée aux fleurs*, a late-19th-century cast-iron sculpture by Mathurin Moreau. Rienzi staff began a review of objects in storage and is establishing a viable conservation program, including conserving the large Aubusson carpet in the Ballroom.

The exhibition *Visions of Fancy: George Romney, 18th-Century Paintings and Drawings* focused on Rienzi's strong collection of works by Romney. *The Wedding Dress* exhibition featured the 1957 wedding dress worn by five Reckling family brides who had their wedding receptions at Rienzi.

Herman Stude, liaison for Rienzi's education department, helped continue creative public programming. Events included public lectures, Houston Grand Opera Studio recitals, Early Music Southwest performances, midday Gallery Talks, Twilight Tours, Salons at Sunset, Story Time Tours, Family Art Workshops in cooperation with the Rice University Literacy Program, a punch party, House and Garden Days, and more.

This year marked Ryland Stacy's fourth year as Garden Chairman. An impressive 3,058 people visited Rienzi during the Azalea Trail. Thanks to The Garden Club of Houston, the secluded Folly Garden opened to the public for the first time.

With Harry Masterson as the liaison for buildings and grounds projects, lighting upgrades transformed the Drawing Room and the Italian Bedroom. In addition, Museum staff created a safe, short-term storage space for the collection, installing a museum-standard air handler and shelving. Plus, work on stabilizing the east ravine began in May.

Rienzi is indebted to many people for such a fine year: our Chairman Emerita, Isla Reckling; The Sterling-Turner Foundation; The Rienzi Society; The Garden Club of Houston; the Trustees of the Rienzi Garden Endowment Fund; the Alkek and Williams Foundation; The Brown Foundation, Inc.; The River Oaks Garden Club, Ann and Leslie Doggett and Cindy and Jim Thorp; Mary and Stewart Smith and Katie and Bob Stanton; the five Rienzi brides; the Chairs and members of the Rienzi Committee and Subcommittees; and Rienzi's docents, volunteers, and staff.

—Katherine S. Howe
DIRECTOR, RIENZI

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



Interior of the house of Dora Maar,
c. 1950
Ink on paper
Museum purchase funded by
Gary Tinterow and Katherine Howe
in honor of Nancy B. Negley on the
occasion of her birthday
2012.467

This spring, the Brown Foundation Fellows Program at the Dora Maar House in Ménerbes, France, entered its seventh year as a residency program for midcareer professionals in the arts and the humanities. An additional milestone was achieved with the grant of the one-hundredth fellowship. Celebrations were held at an alumni reunion at the home of fellows Peter Plagens and Laurie Fendrich in New York in February and at a garden party at the Dora Maar House in June. An updated directory for all Brown Foundation Fellows was published.

The high caliber of the fellows and their positive responses to and recommendations of the program testify to the strength of the program as it was first conceived by Nancy Brown Negley, in 2006. The program is underwritten by The Brown Foundation, Inc. The program is accessible via its own website, Facebook page, and blog, as well as via the Museum's website. For both admission rounds this year, the program used "Slideroom" to standardize online applications, which allowed Dora Maar alumni to be outside readers for the application process.

A total of 115 applications were received from arts and humanities professionals. On average, the program had a 17 percent admission rate. This fiscal year, twenty fellows participated in the program; twelve from the United States, and eight from Argentina, France, Israel, Ukraine, and the United Kingdom. Among them were an art director, a composer, a journalist, four mixed-media artists, three novelists, a painter, a philosopher, five poet/translators, and three writers. Fellows spend one to three months at the Dora Maar house and receive round-trip transportation, a small daily stipend, and a modest shipping budget for supplies.

In the past year, seven salons were held at the Dora Maar House, including art historian Jane MacAvock's talk on the origins and subject matter of some of the unidentified paintings in the Ménerbes church; writer and historian Evelyn Toynon's lecture on Jackson Pollock; and studio visits with Nancy Bowen, Suzanne Opton, and Anne Vilsboel. The public was enthusiastic about the knowledge and creativity the fellows shared with the community. Last year, 1,455 people attended public events at the Dora Maar House.

Thanks to Mrs. Negley, handsome bookcases and cabinets were installed in the dining room, giving much-needed display space to the collection of works written by Dora Maar Fellows and to the program's growing library of French and English publications.

The Brown Foundation Fellows Program has a bright future. It remains indebted to Nancy Brown Negley for her vision and to The Brown Foundation, Inc., for bringing it to fruition.

—Katherine S. Howe
DIRECTOR, HOUSTON

—Gwen Strauss
ASSISTANT DIRECTOR, MÉNERBES

In fiscal year 2012–2013, the many successes in fund-raising were the result of commitment and hard work by members of the Board of Trustees, chaired by Cornelia C. Long, and the Development Committee, chaired by Mrs. Courtney L. Sarofim. The generous support of individuals, foundations, corporations, and government agencies totaled \$16.5 million for operations, accessions, and special projects. On behalf of the Board of Trustees, we honor all those donors who made this achievement possible.

ANNUAL DRIVES

Funds raised through annual drives are an essential portion of each year's operating budget. This year, four separate drives raised a total of \$3,778,548 for the Museum, Bayou Bend Collection and Gardens, the Glassell School of Art, and Rienzi. The institution is indebted to the individuals who give their time and resources to help raise unrestricted funds for daily operations. We give special thanks to the Glassell Family and Mrs. Margaret Alkek Williams, whose challenge grants matched unrestricted gifts for the Glassell School of Art and MFAH Leadership Circle, respectively.

BENEFITS AND SUPPORT ORGANIZATIONS

Every year, special events at the Museum raise vital funds for the operating budget. The MFAH organized nine such events for the 2012–2013 fiscal year. The 2012 Grand Gala Ball raised \$1,456,902. The 2012 Glassell School of Art Benefit and Auction raised \$298,105. Two benefits at Bayou Bend raised \$803,575, and the Rienzi Spring Party raised \$113,025.

Additional events included One Great Night in November, 2012, and the 2013 Arts of the Islamic World Gala, which collectively raised \$2,184,445 for accessions; and The Fine Art of Shooting and 2013 Florescence: Treasure, which together raised \$649,330 for the operating budget.

Seventeen Museum support organizations provided nearly \$915,000 for accessions, education programs, and the operating budget. These groups are chaired by dedicated people who care deeply for our institution, and we wish to thank them for an outstanding job.

For a list of all MFAH annual drives, benefits, and support organizations, please see pages 124–25.

INDIVIDUAL GIFTS

Individuals make important contributions to every Museum activity, including exhibitions; education and outreach programs; conservation projects; and accessions. For extraordinarily generous gifts, we thank Anne S. Brown; Cherie and Jim Flores; Mrs. Clare Attwell Glassell; Mr. William J. Hill; Lynne and Joe Hudson; Mr. and Mrs. Richard D. Kinder; Mr. and Mrs. C. Berdon Lawrence; Mr. and Mrs. Meredith J. Long; Mr. Fayez Sarofim; and Cyvia and Melynn Wolff.

FOUNDATION SUPPORT

This year, 200 foundations provided more than \$6,800,000 in support of operations, accessions, and special projects. Houston foundations are exceptional in their giving, and we extend a special thank-you to The Brown Foundation, Inc.; the Cullen Foundation; The Wortham Foundation, Inc.; and Houston Endowment Inc. We also extend our appreciation to the Anchorage Foundation of Texas; Ting Tsung and Wei Fong Chao Foundation; Fundación Gego; the Hamill Foundation; Andrew J. Mellon Foundation; and the Terra Foundation for American Art.

CORPORATE CONTRIBUTIONS

The support of the corporate community is key to the success of the Museum. This year, corporate groups provided \$3,300,000. Special thanks go to Bank of America; BBVA Compass; Budweiser/Silver Eagle Distributors, L.P.; Cartier; ExxonMobil; Fulbright & Jaworski, L.L.P.; IKEA; JPMorgan Chase; Shell Oil Company; and Sotheby's.

CIVIC AND GOVERNMENT GRANTS

Funds from various civic and government organizations constitute a portion of the operating budget. This year, the Museum received more than \$1,600,000 in grants from these local, state, and national groups. Our deepest appreciation is extended to the City of Houston; the Houston Junior Woman's Club; the Institute of Museum and Library Services; the National Endowment for the Arts; National Endowment for the Humanities; the National Museum of Korea; the River Oaks Garden Club; and Theta Charity Antiques Show.

PLANNED GIVING

The Museum's Myrtle Wreath and Ima Hogg societies continue to flourish, with 178 members at the conclusion of the fiscal year. These societies allow the MFAH to recognize donors who have declared the intention to remember the Museum, Glassell School of Art, Bayou Bend, or Rienzi in their estate plans. We wish to thank the patrons who have joined these societies.

NON-CASH CONTRIBUTIONS

Every year, the Museum receives valuable support from donors who provide indispensable in-kind services to the institution. We especially recognize Vinson & Elkins, L.L.P. for donating consistent and extraordinary legal service and United for donating airfare for Museum administrators as well as supporting exhibitions and special events. Additionally, we would like to thank City Kitchen Catering and Christie's for their ongoing support of the Museum.

VOLUNTEERS

Our volunteers are perhaps the most impressive endorsement of the Museum. They give of their time and service to enable the institution to better serve the community. This year, 1,245 volunteers worked over 50,000 recorded hours. According to guidelines established by the Independent Sector, this support is worth more than \$1.1 million dollars. Volunteers give vital assistance in all areas of the Museum, including membership, education, and visitor services. We wish to pay special tribute to the Guild, the Museum's volunteer leadership organization. In 2012–2013, the Guild was 527 members strong and provided constant immeasurable support.

—Amy Purvis

ASSOCIATE DIRECTOR
DEVELOPMENT

ANNUAL DRIVES

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

2012–2013 Museum Annual Fund Drive

Chair: Kirby Cohn McCool

Raised: \$2,881,586

2012–2013 Bayou Bend

Annual Fund Drive

Chair: Bobbie Nau

Raised: \$575,374

2012–2013 Glassell School

Annual Fund Drive

Chair: Brad Bucher

Raised: \$241,684

2012–2013 Rienzi General Fund

Chair: Rosslyn Crawford

Raised: \$79,904

PLANNED GIFTS

The Myrtle Wreath Society

Members: 134

The Ima Hogg Society

Members: 44

BENEFITS

2012 Grand Gala Ball

October 12, 2012, in the Caroline Wiess Law Building

Chair: Mrs. Meredith J. Long

Raised: \$1,456,902 for operating support

One Great Night in November, 2012

November 15, 2012, in the Caroline Wiess Law Building

Chair: Mr. Michael C. Linn

Raised: \$1,556,902 for accessions

The 2013 Arts of the Islamic World Gala

January 25, 2013, in the Caroline Wiess Law Building

Executive Committee: Franci Crane, Rania Daniel,

Zeina Fares, Frank J. Hevrdejs, Vahid Kooros,

Sima Ladjevardian, Sultana Mangalji,

Cenk Ozdogan, Sabiha Rehmatulla, Aliyya Stude,

and Monsour Taghdisi

Raised: \$627,543 for accessions

The 2013 Fine Art of Shooting:

A Sporting Clays Invitational

March 2, 2013, at the Greater Houston Gun Club

Chairs: Jana and Scotty Arnoldy

Raised: \$184,325 for operating support

2013 Bayou Bend Children's Party

April 6, 2013, at Bayou Bend

Chairs: Haydeh Davoudi and Catalina Treistman

Raised: \$102,925 for operating support

2013 Bayou Bend Garden Party

April 7, 2013, at Bayou Bend

Chair: Mrs. Rolanette Lawrence

Raised: \$700,650 for operating support

2013 Florescence: Treasure

April 16 and 17, 2013, in the Audrey Jones Beck Building

Chairs: Mrs. Edward M. Griffin and

Mrs. Mark B. Abendshein

Raised: \$465,005 for operating support

2013 Rienzi Spring Party

April 25, 2013, at Rienzi

Chairs: Mary and Stewart Smith and

Katie and Bobby Stanton

Honorary Chairs: Kathy and John Stanton

Raised: \$113,025 for operating support

The 2013 Glassell School of Art Benefit and Auction

May 3, 2013, at the Glassell School of Art

Chairs: Leslie and Brad Bucher and

Jereann Chaney

Raised: \$298,105 for operating support

SUPPORT ORGANIZATIONS

American Art and Wine

Chair: Ann Trammell
Membership: 36
Raised: \$41,472 for operations

Art + Paper

Chairs: Nicholas Silvers and Ann Jackson
Membership: 41
Raised: \$30,150 for accessions

Art Crowd

Membership: 452
Raised: \$25,275 for operations

Contemporary @ MFAH

Chairs: Sara Dodd and Minnette Robinson
Membership: 71
Raised: \$53,020 for accessions

Design Council

Membership: 68
Raised: \$37,445 for accessions

Family Circle

Chairs: Estela Cockrell, Christine Hoffer,
and Karen Susman
Membership: 28
Raised: \$25,440 for Museum education
programs

Film Buffs

Membership: 213
Raised: \$28,825 for operations

Friends of Arts of the Islamic World

Membership: 29
Raised: \$31,500 for accessions

Friends of Asian Art

Membership: 21
Raised: \$70,500 for accessions

The Garden Club of Houston

Representative: Betty G. Palmquist
Donated: \$33,500 for garden maintenance
at the Museum and Rienzi

The Guild

President: Aggie Foster
Membership: 527
Raised: \$19,930 for operations

The Junior League of Houston

Representative: Susanna Kise
Donated: \$5,342 for education programs

Latin Maecenas

Chairs: Brad Bucher and Mary Cullen
Membership: 72
Raised: \$70,000 for accessions

Museum Collectors

Chair: Clint Willour
Membership: 86
Raised: \$75,879 for accessions

Photo Forum

Chair: Leslie Field
Membership: 75
Raised: \$32,400 for accessions

The Rienzi Society

Chairs: Ann and Leslie Doggett,
Cindy and Jim Thorp
Membership: 68
Raised: \$258,650

River Oaks Garden Club

Representative: Anne French
Donated: \$75,374 for garden maintenance
at Bayou Bend and Rienzi



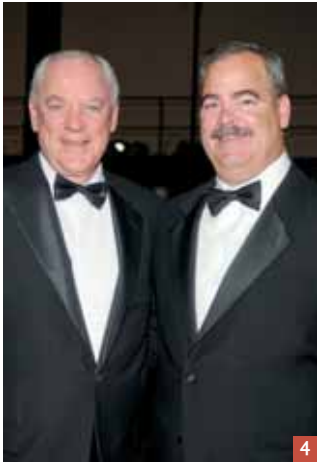
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- 1 2012 Grand Gala Ball: (left to right) Meredith Long, Chairman Cornelia Long, and Martha Katherine Long
- 2 2012 Grand Gala Ball: (left to right) Rolanette Lawrence, Gary Tinterow, and Clare Glassell
- 3 2012 One Great Night in November Chairman: Michael C. Linn
- 4 2012 One Great Night in November: Bob McNair and Cal McNair
- 5 2012 One Great Night in November: Gary Tinterow and Bill Hill

- 6 2013 Arts of the Islamic World Gala: Cathy Kooros and Executive Committee Member Vahid Kooros
- 7 2013 Arts of the Islamic World Gala: Executive Committee Member Rania Daniel and Jamal Daniel
- 8 2013 Arts of the Islamic World Gala Executive Committee: (left to right) Monsour Taghdisi, Aliyya Stude, Sima Ladjevardian, Sabiha Rehmatulla, Cenk Ozdogan, Gary Tinterow, Franci Crane, Rania Daniel, Zeina Fares, Sultana Mangalji, and Vahid Kooros



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- 9 2013 Fine Art of Shooting: A Sporting Clays Invitational Chairmen: Jana and Scotty Arnoldy (with Grace Kelly)
- 10 2013 Bayou Bend Children's Party Chairmen: Haydeh Davoudi and Catalina Treistman
- 11 2013 Bayou Bend Children's Party: Cabrina and Steven Owsley, with their children Mansfield, Finnian, and Luciana
- 12 2013 Bayou Bend Garden Party: Chairman Rolanette Lawrence and Berdon Lawrence
- 13 2013 Florescence Chairmen: (left to right) Rosanna Blalock, Cindy Wallace, Nancy Abendshein, and Julie Griffin
- 14 2013 Rienzi Spring Party Chairmen: (left to right) Stewart and Mary Smith, Katie and Bobby Stanton
- 15 2013 Rienzi Society: (left to right) Christiana McConn, James Reckling, Isla and Tommy Reckling, Carroll Goodman, and Cliffe Reckling
- 16 2013 Rienzi Society Chairmen: Ann Doggett and Cindy Thorp
- 17 2013 Glassell School of Art Benefit and Auction Chairmen: (left to right) Jereann Chaney, Brad and Leslie Bucher



- 18 *Henry Ossawa Tanner: Modern Spirit* opening reception: (left to right) Jeanie Kilroy Wilson, Emily Ballew Neff, Alvia Wardlaw, Wallace Wilson, and Pam Ott
- 19 *WAR/PHOTOGRAPHY: Images of Armed Conflict and Its Aftermath* opening dinner and reception: (left to right) Carey Shuart, Sandy Godfrey, and Gail Adler
- 20 *Portrait of Spain: Masterpieces from the Prado* opening dinner and reception: Rich and Nancy Kinder
- 21 *Lost Treasure of the Jewish Ghetto of Venice* opening dinner and reception: (left to right) Cyvia and Melvyn Wolff and Shirley Toomim

- 22 *Picasso Black and White* opening dinner and reception: Anne S. Brown and Carla Knobloch
- 23 *The Cyrus Cylinder and Ancient Persia: A New Beginning* opening dinner and reception: (left to right) Sima Ladjevardian, Shahla Ansary, Gary Tinterow, Ambassador Hushang Ansary, and Frances Marzio
- 24 *James Turrell: The Light Inside* opening dinner and reception: (left to right) James Turrell, Cornelia Long, Kyung Turrell, and Meredith Long
- 25 *Intersecting Modernities: Latin American Art from The Brillembourg Capriles Collection* opening dinner and reception: (left to right) Mari Carmen Ramírez, Mary and Bernie Arocha, Tanya Capriles de Brillembourg, and Manolo de la Torriente

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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 development department at the Museum of Fine Arts, Houston.

REPORT OF THE CHIEF FINANCIAL OFFICER

Fiscal year 2013 was a transition year for the Museum of Fine Arts, Houston—the first full fiscal year with Gary Tinterow at the helm of the Museum. I am pleased to report that the Museum’s finances remain rock solid and its balance sheet stellar.

At the end of the fiscal year, the key measure of the Museum’s financial strength—its net assets—had increased by approximately \$196 million, reaching nearly \$1.3 billion.

OPERATING RESULTS

The Museum’s operating budget excludes certain non-cash (primarily depreciation) and non-recurring items. By this measure, the Museum finished the year with an operating surplus of \$271,000. Fund-raising for operations was particularly strong, reaching a record \$16.5 million (fig. 1) buoyed by gifts and other donations in support of the Museum’s exhibition program, a strong annual fund drive, and consistent fund-raising for events. Museum attendance, memberships, and auxiliary revenues are strongly influenced by the presence or absence of specially ticketed exhibitions. During the fiscal year, the Museum had two specially ticketed exhibitions—*Portrait of Spain: Masterpieces from the Prado* (December 16, 2012–March 31, 2013) and *Picasso Black and White* (February 24–May 27, 2013). Propelled by the strong exhibition schedule, Admissions revenue (including the main Museum, Bayou Bend Collection and Gardens, and Rienzi) reached \$2.5 million, or 55% higher than fiscal year 2012. Membership revenues grew to just over \$3 million (an 11% increase from fiscal year 2012), and Auxiliary revenues (The MFAH Shop and special events) reached \$3.1 million (a 38% increase over fiscal year 2012).

There were 863,692 people who visited the Museum, Bayou Bend, and Rienzi or enrolled for classes at the Glassell School of Art during fiscal year 2013. The museum had an average of 27,145 household members.

INVESTMENT PERFORMANCE

At the end of the fiscal year, the Museum’s pooled investments stood at \$1.04 billion (fig. 2), up \$54 million from the June 30, 2012, value. The Museum also had certain non-pooled investments totaling \$17.8 million. Annualized returns for the pooled investments were 10% for the year ending June 30, 2013; 12.3% for the three-year period ending June 30, 2013; and 7.1% during the past ten years. These results compare favorably relative to peer institutions and to the Museum’s established benchmarks.

As of June 30, 2013, 60.5% of the pooled endowment was allocated to equity and equity mutual funds (fig. 3), followed by alternative investments (26.9%), money market mutual funds (5.2%), U.S. Treasuries and bonds (5.1%), and real estate and REITS (2.3%).

CHANGE IN NET ASSETS

The Museum's total assets stood at \$1.3 billion at the end of FY 2013 (fig. 4). The increase of \$197 million from fiscal year 2012 was primarily driven by pledge gifts for museum facilities and by the superior investment performance during the year. The largest asset categories are investments of \$1.1 billion; net land, buildings, and equipment of \$112 million; and pledge notes and accounts receivables of \$109 million.

On an ongoing basis the Museum's financial strength is measured by its net assets (assets minus liabilities). This gauge of our net worth increased by approximately \$196 million from fiscal year 2012, reaching just under \$1.3 billion (fig. 5). The principal additions to net assets were \$143 million in gifts primarily earmarked for facilities and \$51 million from investment returns in excess of amounts designated for current use.

CONCLUSION

The fiscal year ended much like it began, with the Museum under financial transition following the retirement of Gwendolyn H. Goffe—the Associate Director of Investment and Finance. During her twenty-five-year tenure, Ms. Goffe was instrumental in several expansion and construction projects in successive leadership roles at the Museum. Ms. Goffe's contributions to the Museum are innumerable and extraordinary. Her dedication and commitment to the Museum's mission earned her the respect of so many inside and outside the Museum.

I am honored and privileged to inherit as Chief Financial Officer an institution on firm financial footing, based in large part on Ms. Goffe's efforts and legacy. These are challenging and exciting times at the Museum of Fine Arts, Houston. I am certain that, under the leadership of Gary Tinterow, and with the oversight, support, commitment, and dedication of the Board of Trustees, the Museum can and will continue to enhance its financial position and remain the hub of all things cultural in Houston.

—Eric Anyah

The audited financial statements of the Museum of Fine Arts, Houston, for the year ended June 30, 2013, are available by contacting the Office of the Controller, 5100 Montrose Blvd., Houston, TX 77006. They are also available online at the Museum's website, www.mfah.org/.

Fig. 1 MFAH: Operating Fund-raising: FY 2009–FY 2013
(000)

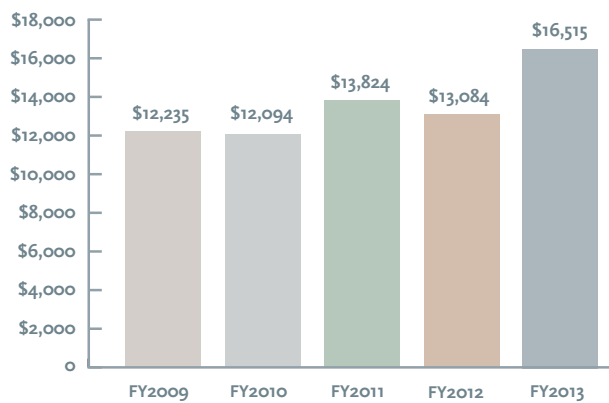


Fig. 2 MFAH: Market Value of Endowment
(in millions)

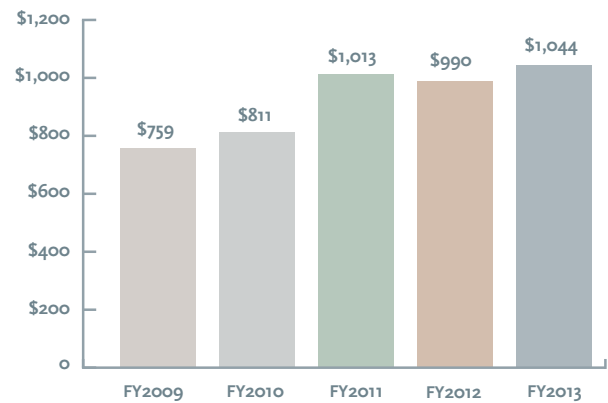


Fig. 3 MFAH: Composition of Pooled Investments at June 30, 2013
(000)

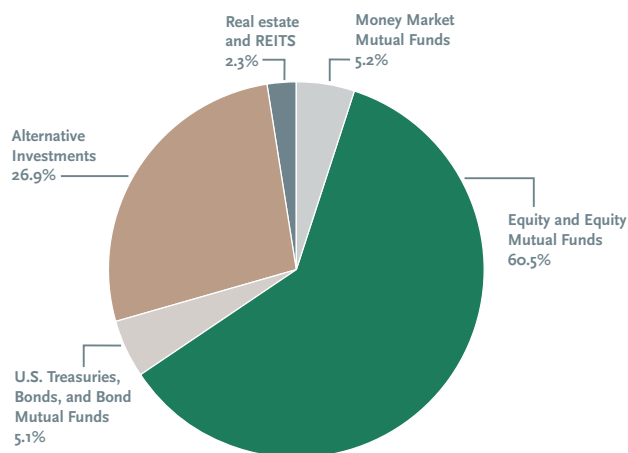


Fig. 4 MFAH: Composition of Assets at June 30, 2013
(in millions)

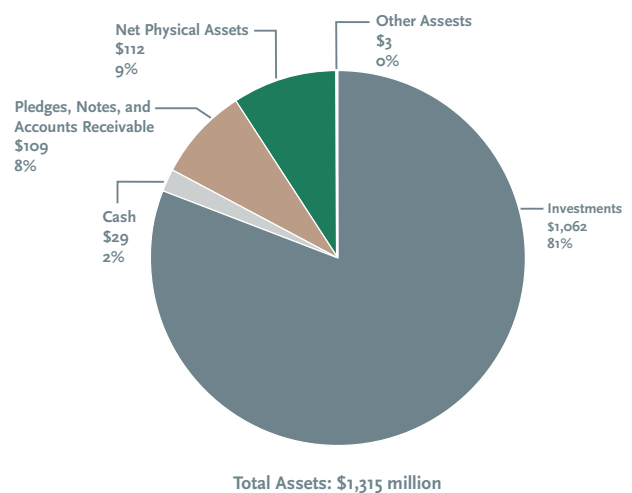


Fig. 5

FY 2013 Change in Total Net Assets

(millions)

FY 2013 operating surplus (deficit)	\$0.3
Contributions designated for capital and long term investment	142.7
Investment returns on long-term assets less amounts designated for current use	51.0
All other net	2.4
Total increase (decrease) in net assets	196.4
Net assets at June 30, 2012	1,102.8
Net assets at June 30, 2013	\$1,299.2

Table 1

The Museum of Fine Arts, Houston
Statements of Financial Position as of June 30, 2013

(In thousands)

	6/30/2013	6/30/2012
Assets:		
Cash and cash equivalents	\$29,061	\$4,061
Pledges, grants, accounts and interest receivable	109,145	8,441
Inventories	1,371	1,258
Prepaid expenses and other assets	1,683	4,077
Investments	1,061,810	989,513
Property and equipment, net	111,973	110,774
Total assets	1,315,043	1,118,124
Liabilities and net assests:		
Liabilities:		
Accounts payable and other liabilities	12,358	11,662
Deferred revenues	3,439	3,639
Total liabilities	15,797	15,301
Net assets:		
Unrestricted	226,463	192,823
Temporarily restricted	387,630	226,309
Permanently restricted	685,153	683,691
Total net assets	1,299,246	1,102,823
Total Liabilities and Net Assets	1,315,043	1,118,124

Table 2**The Museum of Fine Arts, Houston**
(000)**Operating Revenues**

Contributions and Grants	\$15,139
Investment returns designated for current use	31,277
Membership revenue	3,033
Admission revenue	2,475
Tuition revenue	1,483
Auxiliary revenue	3,088
Other	1,678
Net assets released from restriction	2,622

Total Operating Support and Revenue	60,795
--	---------------

Operating ExpensesProgram Services

Curatorial and collections	8,179
Exhibitions	7,519
Education and public programs	6,506
Glassell School	3,468
Bayou Bend	3,469
Rienzi	1,541
Membership activities	1,461
Buildings and Grounds & Security	11,632
Subtotal program services	43,775

Supporting Services

Management and general	10,910
Auxiliary activities	2,514
Fund-raising	3,325
Subtotal supporting services	16,749

Total Operating Expenses Before Depreciation and Amortization	60,524
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Operating Surplus (Deficit) Before Depreciation and Amortization	\$271
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Chris Huron
Russ Lane
Ole Petersen

Jason Storrs

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Daniel Chaffee
Joseph Cowart
Robert Kimberly
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Doug Romans
On-Call Preparator
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Framing Coordinator
August Di Stefano
Framing Technician
Daniel Estrada
Senior Framing Technician
Frances Trahan
Mountmaker

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Administrative Assistant

Collections**David Aylsworth****Registrar**

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Phyllis Hastings
Associate Registrar, New Accessions
Jen Levy
Assistant to the Registrar
Lindsay Marino
Assistant Registrar, Incoming Loans
Merrianne Timko
Data Standards Manager
Linda Wilhelm
Associate Registrar
Maggie Williams
Assistant Registrar, Outgoing Loans

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John Obsta
Associate Registrar
Elspeth Patient
Assistant Registrar

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Book Buyer
Mel Cronenwett
Inventory Assistant
Andrew Grocock
Manager, Inventory and Receiving
Suzanne Harrison
Manager, MFAH Stores
Jonathan Storm
Warehouse Assistant
Barbarah Viles
Retail Administrator
Logan Wilcox
Warehouse Assistant
Barbarah Viles
Retail Administrator
Misha Burgett
Maricela Covarrubias
Michele Cruz
John George
Heather Layne
Darin Montemayor
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Office Manager
Andrew Perez
Kevin Rapp
Assistant Directors
Lemuel Bulawin
Franklin Collantes
Adam Gutierrez
Duncan Hart
Mark Randle
Daniel Williamson
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Nevelyn Williams
Security Manager, Night
Ivory Brown
Deborah Hilscher
Louis Jackson
Ivery Malveaux
Carlos Morales-Pereira
Joyce Mumphord
Teresita Ruiz
Robert Tumulian
Paula Waldon
Cheryl Williams
Wayne Wright
Mary Wylie

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Grace Antao
Rudy Antao
Sylvia Banay
Felipe Barredo
Lolita Battin
Marlon Bonifacio
Emmanuel Borja
Grigory Bykov
Beatrice Cadelinia
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Richard Hayes
Thomas Howard
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Timothy O'Loughlin
Ana Oprean
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Maxita Rodriguez
Holly Ross
Victor Saldon
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Julius Santos
Maria Santos
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Dawn St. Andrassy
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Vicente Tan
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Andres Tarol
Arcelia Tarol
Antonio Tenio
Egward Thomas
Luz Tibus
Milagros Tumalian
Lilia Velmonte
Leonila Villacorte
Armando Villegas
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Rose Walker
Rodolfo Yap
Judy Zanoria
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External Engagement Liaison
Nerissa Gomez
Tatiana Rivest
Coordinators
Jerry Jones
On-Call Coordinator
Jose Leal
Office Manager

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Manager
Brooke Manning
Coordinator

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Rebecca Little Hunt
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Ashleigh Holloway
Sarah Suarez
Coordinators

Annual Campaigns
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Lauren Walstad
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Gillian Rose
Development Associate

Development Special Events
Ashley Sneed
Director
Kathryn Brill
Associate
Julia Oettinger
Katie Spicer
Coordinators

Development Writing
Joshua Bowen
Senior Writer

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Director
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Shane Platt
Caitlin Williams
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Michael Clements
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Donor Database Manager
Rachel Karstens
Donor Database Coordinator

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Dorie Shellenberger
Writer
Robin Keim
Coordinator

Patron Groups
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Development Associate

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Valerie Greiner
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Jessica Rawlinson
Development Associate

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Maggie Schutzka
Executive Assistant

ACCOUNTING
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Controller
Adam Bennett
Payroll Supervisor
Michelle Buchanan
Accounts Payable Supervisor
Reginald Carter
Manager
Clarkie Cummings
Accounts Payable Specialist
Kathy Dishman
Assistant
Randall Dorn
Accountant, General
Laura Howitt
Cash Receipts Clerk
Lonnie Lew
Assistant Controller
Minnie Lugo
Accounts Payable Coordinator
Stella Rivera
Payroll Coordinator
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Senior Accountant

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Thomas Crawford
Analyst

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Assistant to the Director
Brinn Moore
Administrative Assistant

Curatorial
Michael Brown
Curator
Remi Dyll
Curatorial and
Programs Liaison

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Director
Joey Milillo
Programs Manager
Martha Rogers
Assistant

Facilities
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Sue Canup
Administrative Assistant
Billy Gipson
Operations Assistant,
Visitor and Education Center
Deana Mendoza
Custodian
Ruben Obregon
Facilities and
Security Assistant
Juana Zapata
Custodian, Visitor and
Education Center

Gardens
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Curator
Sue Canup
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William J. Hill Texas Artisans
and Artists Archive
Helen Lueders
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Christina Macal
Temporary Project Assistant
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Karlisha Gray
Jamie Woody
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Susan McCuiston
On-Call Sales Assistant

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Manager
Stacy Dennis
Weekend Receptionist
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Assistant
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Attendant, Lora Jean Kilroy
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*Communications Liaison
and Assistant to the Director*

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Program Coordinator

Gabriel Martinez
*Core Critical Theory
Programming*

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Anthea Behm

Madsen Fisher

Sally Frater

Patrik Haggren

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Michele Heater

Vehishta Kaikobad

Jessica McMahon

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Seth Mittag

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Elena Poirot

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Cadido Dequito

Don Ridenhour

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Faculty Chair/Dean

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Program Assistant

Sandra Zilker
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Charlotte Cosgrove

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Jeff Forster

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Janet Hassinger

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Stephanie Martz

Arielle Masson

Patrick Masterson

Ken Mazzu

David Medina

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Brian Portman

Britt Ragsdale

Robert Ruello

Anna Tahinci

Arthur Turner

Kristi Wilson

Sandra Zilker

Instructors



BABANKI
Elephant Mask, 20th century
Wood
Museum purchase funded by
the Alfred C. Glassell, Jr.
Accessions Endowment Fund
2013.213

The Cameroon Grasslands are known for remarkable wood masks worn in dances performed at funeral services and annual festivals. Babanki peoples consider the elephant and the leopard to be royal animals, so the masks depicting these creatures are exclusive to certain exalted lineages and therefore rare. The elephant is also considered a protector from enemies and sorcery. In the dances, the elephant's movements are dignified and measured in line with his status.

Museum hours:

Tuesday and Wednesday,

10:00 a.m. to 5:00 p.m.

Thursday, 10:00 a.m. to 9:00 p.m.

Friday and Saturday,

10:00 a.m. to 7:00 p.m.

Sunday, 12:15 to 7:00 p.m.

The Lillie and Hugh Roy Cullen

Sculpture Garden is open every day,

9:00 a.m. to 10:00 p.m.

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1001 Bissonnet

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MUSEUM'S GUILD FOR
THEIR EXTRAORDINARY
DEDICATION
AND COMMITMENT.

