




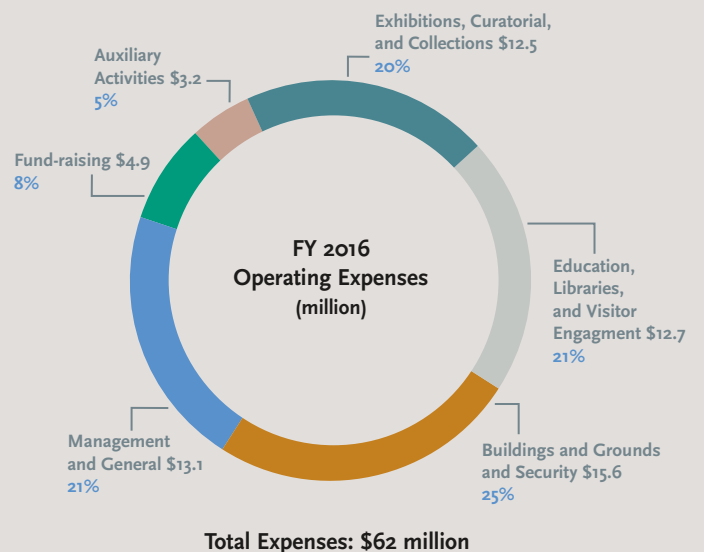
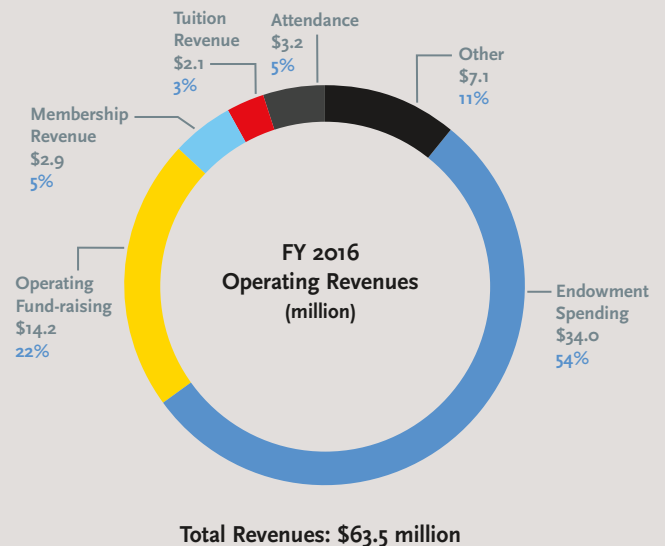
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MFAH

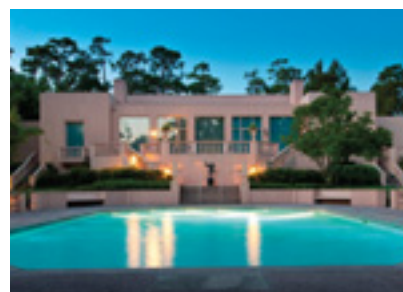
BY THE NUMBERS

July 1, 2015–June 30, 2016

- **900,595** visits to the Museum, the Lillie and Hugh Roy Cullen Sculpture Garden, Bayou Bend Collection and Gardens, Rienzi, and the Glassell School of Art
- **112,000** visitors and students reached through learning and interpretation programs on-site and off-site
- **37,521** youth visitors ages 18 and under received free or discounted access to the MFAH
- **42,865** schoolchildren and their chaperones received free tours of the MFAH
- **1,020** community engagement programs were presented
- **100** community partners citywide collaborated with the MFAH
- **2,282,725** visits recorded at mfah.org
- **119,465** visits recorded at the new online collections module
- **197,985** people followed the MFAH on Facebook, Instagram, and Twitter
- **266,580** unique visitors accessed the Documents of 20th-Century Latin American and Latino Art Website, icaadocs.mfah.org
- **69,373** visitors attended *Sculpted in Steel: Art Deco Automobiles and Motorcycles, 1929–1940*
- **26,434** member households supported the MFAH
- **1,100** volunteers and docents served the MFAH
- **630** permanent and temporary staff were employed by the MFAH



ANNUAL REPORT
 JULY 1, 2015–JUNE 30, 2016



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In a year of many programs, achievements, and institutional milestones, the fiscal year that ended on June 30, 2016, may be best remembered as one that witnessed extraordinary acquisitions of works of art. The Museum purchased 261 objects and received 514

as gifts. Those numbers may have been surpassed in years past, but 2015–16 saw the arrival of a notable number of outstanding objects that rank as masterpieces in their respective fields—a brilliant collection of ancient Native American pottery, the gift of Cornelia and Meredith Long; a collection of monumental English Huguenot silver, the gift and bequest of the late George S. Heyer, Jr.; the first great medieval European tapestry to enter the collection, *Hercules Slaying King Laomedon*; an exquisite Italian Mannerist *Madonna and Child with the Young St. John*, painted by Jacopo da Empoli; a haunting portrait by Francisco de Goya, *Don Vicente Isabel Osorio*; our first painting by Paul Gauguin, *Still Life with Mangoes and a Hibiscus Flower*; the earliest firmly dated photograph in the collection, Henry Fox Talbot's view of 1840, the gift of Hans Kraus, Jr., and Mariana Cook; Auguste Préault's chilling sculpture, *Le Silence*, the gift of Fayez S. Sarofim; Aristide Maillol's iconic bronze, *La Rivière*; and stunning recent works by Mark Bradford, Thomas Demand, Ólafur Elíasson, Mona Hatoum, Yayoi Kusama, Glenn Ligon, Vera Lutter, Wangechi Mutu, and Doris Salcedo.

The cache of contemporary art will find a permanent home in the Nancy and Rich Kinder Building when it

opens in 2019. Planning for this new building—which will increase our galleries at the main campus by 50 percent—as well as for our new Glassell School of Art and the Sarah Campbell Blaffer Foundation Center for Conservation was the primary occupation for the administration throughout the year. While construction and infrastructure planning for these new facilities has been an intensive ongoing activity, the responsibility of Chief Operating Officer Willard Holmes, our curators are identifying works of art that will amplify our ability to create compelling displays of the art of our time.

Against the backdrop of a local economy beset by low oil prices, the Museum maintained its momentum thanks to the foresight and commitment of our Trustees, led by Chairman Richard D. Kinder, as well as to the essential ballast provided by our endowment. Once again, this financial strength, coupled with sound fiscal practices, overseen by Chief Financial Officer Eric Anyah, enabled our mission of community service to be performed at the highest level of quality at the Museum, Bayou Bend, Rienzi, and the Glassell School of Art—all of which enjoyed high attendance by an increasingly diverse audience.

Extensive programming by our Department of Learning and Interpretation, directed by departmental chairman Caroline Goeser, and the efforts of Waverly Gooding, manager of audience engagement, have resulted in a documented and most welcome shift in the diversity of our audience, moving ever closer to resemble the nature of our community. These programs, and the free admission extended to more than a third of the 900,595 visits, were supported by \$14.2 million in donations for operations, overseen by Chief Development Officer

Amy Purvis and her staff: an impressive number given the additional demand of the continuing \$450 million Campaign for the Museum of Fine Arts, Houston. As always, the Trustees set the standard of philanthropy that vaults our Museum and city to a preeminent position among its peers.

The calendar of exhibitions was varied and rewarding. To mark the groundbreaking of the Susan and Fayez S. Sarofim Campus expansion, we hosted Ólafur Elíasson's *collectivity project*, which invited visitors to participate in the creation of a cityscape with one ton of Lego tiles. That participatory exhibition stood in sharp contrast to the contemplative nature of the career retrospective of the American Modernist Mark Rothko. For the hometown of the world-famous Rothko Chapel, Alison de Lima Greene, the Isabel Brown Wilson Curator of Modern and Contemporary Art, mounted a sensational exhibition of the Rothkos that Houstonians did not know, showing how his evanescent and glowing color harmonies emerged from mythical Surrealist imagery. An opposing sensibility was evident in the exquisite exhibition of the little-known (and unpronounceable) Dutch Mannerist Joachim Wtewael, *Pleasure and Piety*, organized by James Clifton, director of the Sarah Campbell Blaffer Foundation. Wtewael delighted his sophisticated clientele with pictures packed to the brim with figures and animals in an inexhaustible array of poses.

Two exhibitions drawn from the permanent collection enabled the public and Museum staff to evaluate our holdings in anticipation of the Kinder Building's opening. *Contingent Beauty*, organized by Mari Carmen Ramírez, the Wortham Curator of Latin American Art,

featured the works of art recently acquired through the Caribbean Art Fund. Jointly financed by the Caroline Wiess Law Accessions Endowment and the Fundación Gego, the Fund acquires works by young artists from Central and South American countries that border the Caribbean Sea; much of the work, therefore, reflects and comments upon the political and economic travails of the region and its people. Similarly, Ms. Greene's exhibition *Statements*, drawn from the Museum's extensive collection of twentieth-century art by African Americans, touched upon the enduring struggle of black Americans for recognition, equality, and social justice. Recent acquisitions of signature works by Fred Wilson, Glenn Ligon, and Mark Bradford brought *Statements* to the present day.

We were pleased to mount handsome one-artist shows of the work of two prominent photographers: Roman Vishniac, who documented the vestiges of Germany's Jewish community under attack by their fellow Germans before and during World War II; and Vera Lutter, a contemporary German wunderkind who makes extraordinary, and enormous, photographs of modern civilization with the earliest known technology—a pinhole camera.

Curator Helga Aurisch conceived and organized the illuminating *High Society: The Portraits of Franz X. Winterhalter*, the first exhibition devoted to the painter of nineteenth-century European royalty. The exhibition also incorporated fashion by couturier Charles Frederick Worth, who dressed the royals. To the delight of our members, throughout spring 2016, there was literally a *fête impériale* in the Upper Brown Pavilion galleries, a gathering of monarchs from a world astonishingly different from our own.

In *Sculpted in Steel*, Cindi Strauss, the Sara and Bill Morgan Curator of Decorative Arts, Craft, and Design, brought together, with guest curator Ken Gross, fourteen automobiles and two motorcycles made in the decade before World War II—the summit of Art Deco automotive design. Not only did the vehicles, many of them unique, demonstrate themselves incontrovertibly as extraordinary examples of handcrafted design, but the exhibition itself, because of its unusual content for this museum, demonstrated to a new audience that art permeates the world of industry, utility, and everyday life. After viewing this exhibition, which proved to be a tremendous draw, visitors saw their own cars in a new light.

In a dedicated gallery in the Caroline Wiess Law Building, visitors continued to enjoy the long-term loan of nearly three hundred objects by Her Excellency Sheikha Hussah Sabah al-Salem al-Sabah from the Dar al-Athar al-Islamiyyah in Kuwait. A fine handbook of the collection, conceived by Salam Kaoukji and Giovanni Curatola, with Aimée Froom, our Curator of the Art of the Islamic Worlds, was published this year in recognition of the importance of this project to the Museum’s mission to display the finest art from around the world.

All of these exhibitions were overseen with great efficiency by Assistant Director Deborah Roldán, coordinated by the Department of the Registrar, led by Julie Bakke, and installed by the team of preparators, led by Dale Benson.

This year witnessed an exciting new program at Bayou Bend, one that we hope could become a Houston tradi-

tion. Christmas Village at Bayou Bend delighted more than fifteen thousand visitors in under three weeks with striking outdoor illuminations and projections, a beautiful mirrored Spiegeltent, and a spirited guided tour through the house. Conceived by actor Todd Waite, and executed by Bonnie Campbell, Bayou Bend director, and her team, the tour brought Bayou Bend founder Ima Hogg and her passions to life, with actors, music, and special effects.

This year the Museum renovated both its shop and the café. MFACafé reopened with a Venetian theme, featuring vintage photographs, Murano glass, and fresh Italian cuisine and coffee, produced by Houston restaurateur Paolo Fronza and overseen by James Batt, assistant director for hospitality. The shop too was reconfigured to return to the handsome layout originally conceived by Rafael Moneo, architect of the Audrey Jones Beck Building. The MFA Shop is stocked with innovative merchandise arranged in smart displays, praised by the *New York Times* as “one of the most cleverly curated museum shops in America.” The new look was conceived by consultants Murray Moss and Franklin Getchell and overseen by Christine Goins, general manager of retail.

During fiscal year 2015–2016, the staff of 630 professionals was supplemented by more than 1,000 docents, volunteers, and members of the Museum’s Guild, who welcomed 900,595 visits to our various facilities. Our operations required an expenditure of \$62,000,000, of which \$34,000,000 (54% of the \$63,500,000 revenue total) was provided by the Museum’s endowment and \$14,200,000 (22% of

revenue) by fund-raising and gifts, and \$15,300,000 (24% of revenue) was earned income. The City of Houston allocated \$797,409 (1.25% of revenue) in Hotel Occupancy Tax funds to the Museum.

While we endeavored to maintain an exuberant schedule of enlightening and educational programs, behind the scenes our focus was squarely centered on the planning for the expanded Susan and Fayez S. Sarofim Campus—featuring three new buildings, three new public plazas, an amphitheater, a roof garden, two tunnels, and two underground parking garages. Planning has been overseen by Mr. Holmes under the supervision of Mr. Kinder, chairman of the Long-Range Planning Committee. Board of Trustees Chairman Emeritus Cornelia C. Long worked hand in hand with Ms. Purvis to set the course for the capital campaign, which had received, as of June 30, 2016, more than \$375,000,000 in pledges and individual gifts toward our goal of \$450,000,000.

In our Museum family, as in life, not every event is welcome. Katharine Howe retired after more than forty years of service to the Museum, first as a curator at Bayou Bend, next as a curator of decorative arts, and finally as the founding director of Rienzi. Working with donor Harris Masterson III, she planned the transformation of an elegant River Oaks residence into a house museum of European decorative arts; toward the end of her tenure she was tapped by Director Peter C. Marzio to oversee the Brown Foundation Fellows Program at the Dora Maar House in Ménerbes, France. To each of her Museum positions she brought knowledge, grace, and consummate good taste. Christine Gervais was named Director of Rienzi, and Gwen Strauss was

appointed Director of the Brown Foundation Fellows Program at the Dora Maar House. Bart Brechter was appointed to the new position of Head of Gardens and Landscape Operations.

Christine Starkman, curator of Asian art, left the staff after more than a decade of growing the presence of Asian art at the Museum. She leaves behind many notable acquisitions and displays in four new galleries devoted to Indian, Chinese, Korean, and Japanese art. I am grateful to Amy Poster for stepping in to serve as Interim Curator of Asian art.

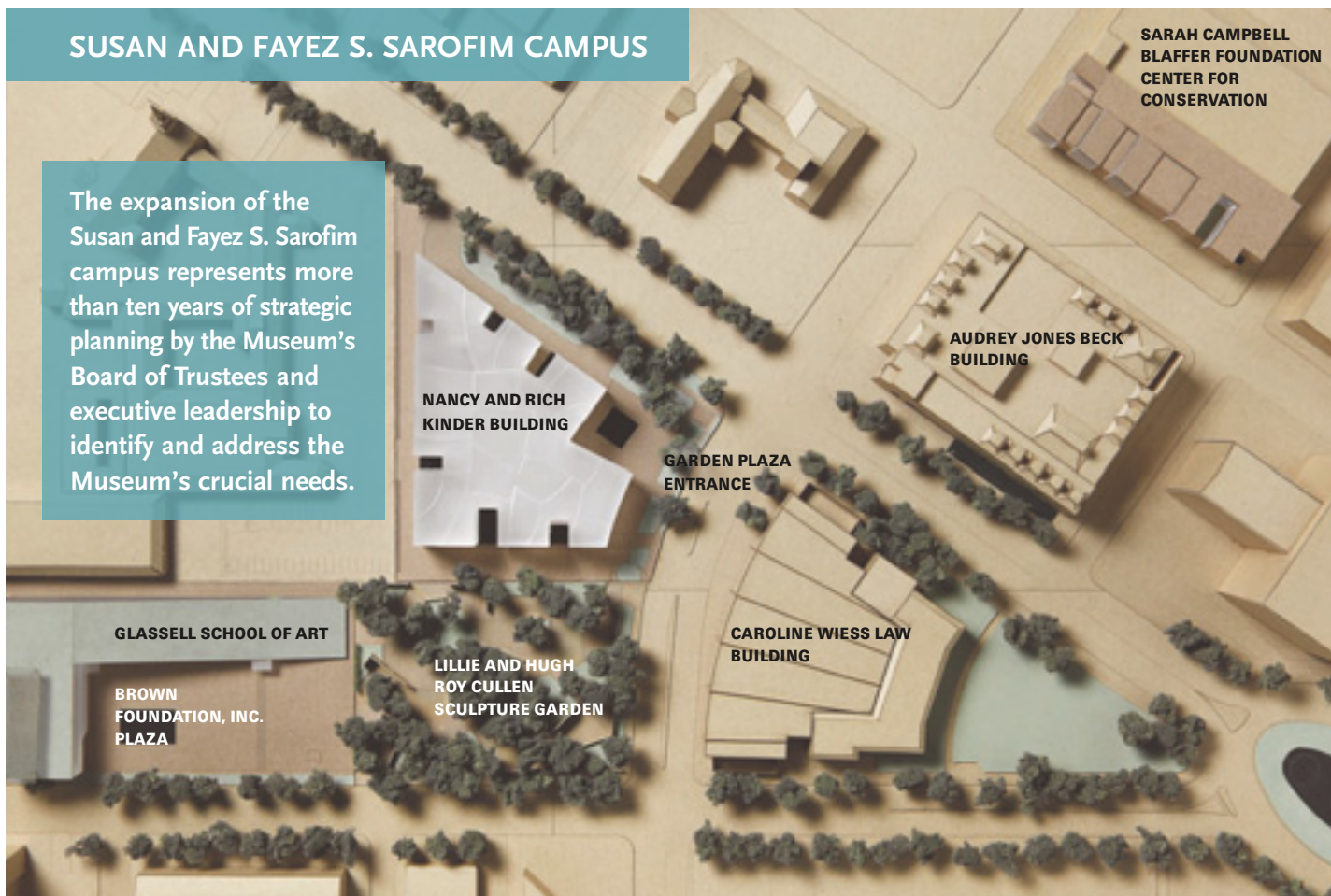
We mourn the loss of two Trustees, each deeply committed to the Museum. George S. Heyer, Jr., theologian, connoisseur, and collector, was for decades a valued member of our Collections Committee and the most generous donor of the magnificent English silver collection he had patiently formed. Joe Jamail, legendary Texas lawyer and Life Trustee of the Museum, had time and again defended the Museum's interests in and out of court, while supporting the passion for art of his late wife, Lee Jamail, herself a generous donor to the Museum.

As always, this publication provides only an introduction to the many accomplishments of our exceptional staff and volunteers, in addition to the contributions of our nearly one hundred Trustees and more than fifty thousand Museum members. On behalf of our entire organization, I thank everyone who participated in this truly extraordinary community endeavor.

—Gary Tinterow

SUSAN AND FAYEZ S. SAROFIM CAMPUS

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



THE CAMPAIGN FOR THE MUSEUM OF FINE ARTS, HOUSTON

During fiscal year 2015–2016, the Museum continued The Campaign for The Museum of Fine Arts, Houston, to raise funds for the new Susan and Fayez S. Sarofim Campus. Under the leadership of the capital campaign's Chair, Cornelia C. Long, and the Chairman of the Board of Trustees, Richard D. Kinder, numerous significant gifts were made toward the \$450 million needed to complete the campus redevelopment project. As of June 30, 2016, more than \$375 million has been raised. For a list of all donors to the capital campaign since its inception, please see pages 14–15.

Funds are being used to unify and complete the Museum's fourteen-acre campus, which will include a new Glassell School of Art, the Brown Foundation, Inc. Plaza, the Sarah Campbell Blaffer Foundation Center for Conservation, and the Nancy and Rich Kinder Building for modern and contemporary art. Fiscal year 2015–2016 brought the official groundbreaking for the new Glassell School of Art, which will open in January 2018.

On behalf of the Board of Trustees, we are extremely grateful to the Houston community at large for their extraordinary generosity in bringing this vision of the campus redevelopment to life.



The groundbreaking for the new Glassell School of Art, on the Susan and Fayez S. Sarofim Campus, was among the major highlights of the 2015–2016 fiscal year. Museum leadership and donors to the capital campaign attended the ceremony, held on October 15, 2015. On display was a computer rendering, by Steven Holl Architects, of the Glassell School, the Brown Foundation, Inc. Plaza, and the BBVA Compass Roof Garden.

THE NEW GLASSELL SCHOOL OF ART Designed by Steven Holl Architects

Since 1927, the Museum has been a trailblazer in operating an art school. A dedicated facility for teaching art opened in 1979, and now, nearly forty years later, enrollment in the school’s acclaimed programs for junior and studio students has tripled. Classes always run at peak capacity; each year, the school must turn away students because of inadequate space.

When the new Glassell School opens, in January 2018, for the first time in the school’s history all of its audiences will be served under one roof. The L-shaped

building, measuring 84,000 square feet and doubling the size of the previous Studio School building, will front onto the Brown Foundation, Inc. Plaza and provide ample space for public programs and performances, as well as for community gatherings. The BBVA Compass Roof Garden will be a sloping, walkable green roof that rises from an outdoor amphitheater to a rooftop trellis offering panoramic views of the Sarofim campus and its environs. Inside the building, every studio will feature natural light. A street-level café will be among the many enhanced public amenities of the new Glassell School of Art.



Lake | Flato Architects, 2013. Computer rendering of the Sarah Campbell Blaffer Foundation Center for Conservation.

THE SARAH CAMPBELL BLAFFER FOUNDATION CENTER FOR CONSERVATION Designed by Lake | Flato Architects

The Museum's conservation laboratories were previously housed in two locations: the Audrey Jones Beck Building and an off-site building located on Rosine Street (now closed). These facilities provided only temporary solutions to the problem of insufficient, geographically separated conservation studios.

With the opening of the Sarah Campbell Blaffer Foundation Center for Conservation, the Museum

will achieve its long-standing goal of consolidating its conservation team under one roof and on the Sarofim campus.

The Center for Conservation will anchor the eastern perimeter of the Sarofim campus and will be constructed on top of the existing Fannin Street garage. The distinctive glass rooftop structure will house state-of-the-art conservation laboratories and studios.



Steven Holl Architects, 2013. Computer rendering of a nighttime view of the Nancy and Rich Kinder Building.

THE NANCY AND RICH KINDER BUILDING Designed by Steven Holl Architects

During the past thirty years, the Museum's permanent collection has grown at a rapid rate. More than one half of the artworks represented in this collection were created since 1900. Considering that more than 60 percent of the Museum's accessions endowment funds are restricted to the purchase of art from 1900 up to the present day, modern and contemporary art will continue to be the fastest-growing area of the collection. There is currently insufficient space within the Museum's main gallery facilities, the Audrey Jones Beck Building and the Caroline Wiess Law Building, to exhibit these extensive holdings.

As the centerpiece of the Sarofim campus, the Nancy and Rich Kinder Building, measuring 164,000 square feet, will provide dedicated galleries for the modern and contemporary art collections across multiple media and world cultures. This three-story structure will sit adjacent to the Lillie and Hugh Roy Cullen Sculpture Garden and connect underground to the Glassell School of Art and the Law Building. The Kinder Building will also house the 202-seat Lynn and Oscar Wyatt Theater, a restaurant, a café, and meeting rooms.

**DONORS TO THE CAMPAIGN FOR
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HOUSTON**

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Frances Marzio
in memory of Peter C. Marzio
J.B.D. Foundation
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Pauline and Stephen Smith
Mr. and Mrs. Victor Costa

Ms. Melanie Gray and Mr. Mark Wawro
Tamara and Andrius Kontrimas
Mr. and Mrs. Moez Mangalji
Ms. Joan Morgenstern
Stedman West Foundation
Claire and Doug Ankenman
Mr. Frank N. Carroll
Ms. Clara Vega and Mr. Mauricio Fabre
Mr. and Mrs. R. W. Wortham III
Bettie Cartwright
Stephen E. Hamilton
George and Mary Josephine Hamman
Foundation
Kelly and Nicholas Silvers
Sallie Morian and Mike Clark
Dr. Penelope Marks and Mr. Lester Marks
Mrs. Dorothy C. Sumner
Mr. Joseph D. Jamail

ACCESSIONS



SIGUAS
Short Poncho, 100 BC–AD 300
Camelid wool yarns and natural dyes
38 1/4 x 35 1/2 in. (97.2 x 90.2 cm)
Museum purchase funded by the
Alfred C. Glassell, Jr. Accessions
Endowment Fund
2016.59

The Siguan culture lived from about 500 BC to AD 750 on the southern coast of Peru. In this desert region, agriculture depended on rivers fed by snowmelt from the Andes Mountains. The Siguan made extremely fine textiles that were tie-dyed or woven with patterns, and edged with brightly colored woven strips. This small, vividly tie-dyed and embroidered poncho is a beautiful example of these techniques. It would have been worn on top of longer garments by an adult or by a child as part of everyday dress.
CD

ACCESSIONS

COLIMA
Standing Warrior Figure,
300 BC–AD 300

Earthenware with slip
12 1/2 x 5 1/2 x 2 1/4 in. (31.8 x 14 x 5.7 cm)
Gift of the Harry K. Wright Collection
2015.300

The Colima culture of West Mexico, dating from 300 BC to AD 300, possessed a complex stratified society that was led by chiefs and that included religious centers that emphasized the veneration of family ancestors. The Colima buried their esteemed dead in deep shaft tombs under land that belonged to families of high status. Burnished red ceramics fashioned in the appealing forms of animals, humans, and plants were placed in burials to accompany the dead in the afterlife. A rare form of Colima human figure depicts painted dancers and warriors with detachable head-dresses and paint. Warriors were an important aspect of Colima society.
CD



COLIMA
Reclining Canine Effigy Vessel,
300 BC–AD 300

Earthenware with slip
5 1/4 x 12 x 5 in. (13.3 x 30.5 x 12.7 cm)
Gift of the Harry K. Wright Collection
2015.296

Dog sculptures from the Colima area of West Mexico are the most popular animal representations known from the region. Many Colima burials contained these figures. In ancient Mesoamerican cultures, dogs such as the Aztec *Xolotl* were believed to be guides for the deceased in the underworld. Dogs lived closely with humans, acting as companions, guardians of the home, and hunting guides in life. Sacred dog vessels were placed in tombs to perform these duties for the deceased on their difficult and treacherous journey through the underworld. This canine playfully lays on its back, a joy-filled companion for the afterlife.
CD



CLASSIC VERACRUZ
Flute with Woman and Shaman Dressed as a Feathered Reptile,
AD 600–900

Earthenware with traces of pigment
5 x 7 7/8 x 11 1/2 in. (12.7 x 20.1 x 29.2 cm)
Gift of Frank Carroll
2015.291

The Classic Veracruz culture developed during the first millennium along the coast of the present-day state of Veracruz in Mexico. Though sharing similarities with their neighbors, the Maya, Veracruz peoples developed a distinctly different ceramic tradition. They were masters of the production of large ceramic figures, difficult to sculpt and fire. They also crafted mold-made musical instruments, such as this double flute. Music and dance were essential elements of their rituals, so this flute would have been played during sacred ceremonies. Shamans like the one on this flute were believed to have the power to transform into other creatures and communicate with the gods.
CD





MAYA

Tripod Plate with Inscription, AD 600–900

Earthenware with slip
5 x 15 1/4 in. diameter (12.8 x 38.7 cm)

Gift of Frank Carroll in memory of Clytie Allen
2015.287

This masterfully painted plate is decorated with elegant script and vegetal forms in the so-called codex style. This style of writing and painting resembling calligraphy was executed in black or brown ink on a white background. The glyphs down the center are a dedication stating that this ceramic is a special vessel for tamales, a delicacy enjoyed by royalty. The title of its owner, *b'akab'*, is the final glyph. The elaborate forms to either side of the glyphs may represent ficus plants, used by the Maya for many purposes.
CD



MAYA

Pair of Tlaloc Eyepieces, 900–1200

Mother-of-pearl

.1 5 1/2 x 4 1/2 x 1 in. (14 x 11.4 x 2.5 cm)

.2 5 3/4 x 4 1/4 x 1/2 in. (14.6 x 10.8 x 1.3 cm)

Gift of Frank Carroll
2016.31

These eyepieces are in the form of two rings, created by the bodies of rattlesnakes. They represent the round “goggle” eyes of a thunderbolt god worshipped primarily by the Teotihuacan culture of central Mexico and called Tlaloc by the later Aztec culture. Tlaloc, typically seen as a rain god, also had special status as a god of war, meteors, and fire. Tlaloc masks with eyepieces constructed of obsidian and shell have been discovered in burial sites. It is possible that these ornaments were once part of a mask as well.

CD



MAYA

Vase with Two Mythological Scenes, 600–900

Earthenware with slip
6 x 6 in. diameter (15.2 x 15.2 cm)

Museum purchase funded by the Alfred C. Glassell, Jr. Accessions Endowment Fund
2016.146

One of the most well-known Maya art forms is ceramics. Vessels were painted with elaborate scenes of the elite and of mythological events. Such vases were exchanged as part of the diplomatic relationships between the Maya city-states. This vase is painted with two intriguing scenes of young gods with black bodies and red shoulders speaking to two old lords of the underworld, identified by their hooked noses, curled pupils, and spotted skins. The scenes are separated by columns of four pseudoglyphs—symbols that resemble hieroglyphs but do not actually spell out words.

CD



ANCESTRAL PUEBLO (ANASAZI)
Socorro-Style Jar, Olla, with Geometric Designs,
1100–1250
Earthenware with slip
7 1/4 x 9 3/4 in. diameter (18.4 x 24.8 cm)
Gift of Mr. and Mrs. Meredith Long
2015.419

Clay, a naturally abundant material, has been used for thousands of years to fashion bricks, tiles, pottery, and ritual objects. Ancient Native Americans of the Southwest were part of this timeless, borderless tradition. These objects were decorated with painted geometric designs that transcended their practical use. Bowls such as this one inspired the modern artists of the Zuni and Zia. Many of the designs on Zuni pots resemble those illustrated here.
CD



ANCESTRAL PUEBLO (ANASAZI)
Jeddito-Style Bowl with Sunburst Design,
1250–1350
Earthenware with slip
3 1/8 x 8 1/8 in. diameter (7.9 x 20.6 cm)
Gift of Mr. and Mrs. Meredith Long
2015.424

The Anasazi peoples were one of the early cultures of the American Southwest. Considered the ancestors of today's Pueblo Indians, they are best known for the cities they built into the sides of cliffs. They buried their dead beneath the floors of their homes in pits sealed with adobe bricks. Within the grave, they placed items such as pottery, tools, stone, and jewelry. Their pottery was prized and traded widely. This bowl is decorated with a design representing the sun with rays emanating from the center.
CD



SALADO
*Gila Polychrome Bowl with Jagged Lines
 and Triangles, 1300–1400*

Earthenware with slip
 3 3/4 x 8 in. diameter (9.5 x 20.3 cm)
 Gift of Mr. and Mrs. Meredith Long
 2015.425

This bowl was made by a culture called Salado, a mixture of Anasazi, Hohokam, and Mogollon peoples who lived in the Salado River region of Arizona. It is believed the first pots were formed by molding clay over baskets. When potters progressed to painting and firing pottery, they remained inspired by the geometric designs of basketry. The chevron patterns on this bowl resemble those on the baskets of modern-day Pueblo peoples.
 CD



CASAS GRANDES (possibly)
*Jar, Olla, with Geometric Designs,
 1350–1450*

Earthenware with slip
 9 1/2 x 9 1/2 in. diameter (24.1 x 24.1 cm)
 Gift of Mr. and Mrs. Meredith Long
 2015.430

Casas Grandes in the Southwest was a center for trade between early cultures to the north in the present-day United States and south in present-day Mexico and Central America. Large jars decorated with geometric designs were used to carry and store water. Breakage and loss occurring from daily use make jars like this one rare. Its complex designs include steps, spirals, zigzags, and triangles. The zigzags are thought to represent lightning. Other elements may depict feathered wings.
 CD



Opposite:

FLEMISH, PROBABLY TOURNAI
Hercules Slaying King Laomedon,
1480–1500

Tapestry: wool and silk
143 3/4 x 129 7/8 in. (365 x 330 cm)

Museum purchase funded by
the Agnes Cullen Arnold
Endowment Fund
2015.547

This tapestry was most likely part of a larger series of the “Labors of Hercules,” a favorite subject of the Dukes of Burgundy, who claimed this mythical Greek hero as their legendary ancestor. At the center of a highly dramatic battle scene, Hercules and Laomedon, King of Troy, are locked in hand-to-hand combat, while two dead warriors have fallen on top of each other on a millefleurs ground, characteristic of Flemish tapestries. Only fifteen more-or-less complete pieces still exist of the numerous Hercules tapestries commissioned during this period. The Museum’s tapestry is in remarkably fine condition.

HKA

JACOPO DA EMPOLI, Italian, c. 1554–1640
Madonna and Child with the Young St. John the Baptist, late 16th–mid-17th century

Oil on panel
28 5/8 x 22 1/2 in. (72.7 x 57.2 cm)

Museum purchase
2016.147

The first significant work of sixteenth-century Italian Mannerism to enter the Museum’s collection, this beautiful panel by Jacopo da Empoli, in immaculate condition, is very close in style and composition to paintings by his great contemporary Pontormo. The Italian Mannerist style, of which this painting is such an elegant example, is characterized by elongations of facial features and bodily form, flattening of perspective, and color contrasts such as the subtle reds and greens of the *cangiante* fabric of the Virgin’s dress, depicting the colors of shot silk.

DB



ACCESSIONS

JAPANESE

Pair of Squared Wine Bottles with Design of Prunus and Flowering Plants, 1670–90

Porcelain (Kakiemon ware, Imari ware)
Each: 8 x 3 in. (20.3 x 7.6 cm)

Museum purchase funded by the Friends of Asian Art, Julia Anderson Frankel and Russell M. Frankel, Dr. Ellen R. Gritz and Mr. Milton D. Rosenau, Jr., Elizabeth S. and Marjorie G. Horning Asian Art Accessions Endowment Fund, Miwa S. Sakashita and Dr. John Stroehlein, Nanako and Dale Tingleaf, various donors in honor of Nidhika Mehta, and Drs. Ellin and Robert Grossman, and Elizabeth and David Copeland
2016.169

These elegant long-necked bottles with clean, squared silhouettes were handcrafted from the highest quality *nigoshide* (milky white) porcelain. Two of the sides are decorated with a flowering *prunus* (plum) tree, which, along with the pine tree and bamboo, is one of the *shochikubai* (three friends of winter) embraced by scholars as symbols of perseverance and overcoming adversity. Japanese porcelain of this caliber was in high demand in Europe, and, once exported, the bottles served primarily as ornamental decoration.
BC



INDIA, DECCAN OR NORTHERN INDIA

Pilgrim Flask, 17th century

Brass; cast and incised
11 x 10 in. diameter (27.9 x 25.4 cm)

Museum purchase funded by the Friends of Art of the Islamic Worlds
2015.577

Indian metalwork of the sixteenth through nineteenth centuries is remarkable for its variety of artistic forms and techniques, as demonstrated by the elegant and fluid design of this brass pilgrim flask. This flask would have been used as a portable vessel to transport water or other liquids on a journey or spiritual quest. The four metal rings allow for suspension and portability. Indian court paintings depict nearly identical brass vessels and similarly shaped flasks made from animal hide.
AF





UZBEK
Shakhrisyabz suzani, c. 1800
Silk embroidery on cotton
111 x 80 3/8 in. (282 x 204 cm)

Museum purchase funded by the Friends of Art of the Islamic Worlds, Franci Neely, Rania and Jamal Daniel, Olive and Bruce Baganz, Françoise and Edward Djerejian, Jennifer and Matt Esfahani, Nijad and Zeina Fares, Sima and Masoud Ladjevardian, Eileen and Kase Lawal, Jaleh and Bruce Sallee, and Aziz Shaibani 2016.83

This monumental *suzani* is an outstanding example of the rich textile heritage of Central Asia. A review in the summer 2016 issue of the leading textile publication, *HALI*, remarked, "This fine embroidery has all the hallmarks of the best Shakhrisyabz *suzanis*." Its intricate pattern, kaleidoscopic range of colors, and fine workmanship set an exemplary standard in Uzbek embroidery. Although *suzanis* were part of wedding dowries and were made by female members of a bride's family, the exceptional design and execution of the present *suzani* suggest that it might have been the product of a textile workshop.
AF



PIERRE PLATEL, French, c. 1664–1719,
active London, 1697–1717
Covered Cup, 1708–9

Britannia silver
Cup: 8 5/8 x 13 1/4 in. diameter
(21.9 x 33.7 cm)
Cover: 6 x 8 1/2 in. diameter
(15.2 x 21.6 cm)

Gift of George S. Heyer, Jr.,
in loving memory of his son
Jamie Dewar Ferguson
2015.303

This two-handed covered cup was made in London of Britannia silver (.950 parts pure silver) by the highly regarded French Huguenot silversmith Pierre Platel. Covered cups in the seventeenth and early eighteenth centuries were valued as presentation pieces and were often part of elaborate displays on the sideboards

of grand aristocratic families. The coats of arms on the cup and lid have been tentatively identified as those of William Moreton (1641–1715), the Bishop of Meath, and his second wife, Mary Harman. The work is an outstanding example of the elegant simplicity of London-made early Huguenot silver.
CG



PAUL DE LAMERIE, French, born
Netherlands, c. 1688–1751,
active London, 1703–1751
Ewer, c. 1735

Sterling silver
15 x 13 in. (38.1 x 33 cm)

Gift of George S. Heyer, Jr., in memory
of his parents, George S. Heyer and
Jane Gregory Maréchal
2015.533

This impressive ewer is a sterling-silver masterpiece made by the renowned English silversmith Paul de Lamerie, one of the first smiths to incorporate French Rococo design into English silver. Beneath the ewer's exaggerated spout is the coat of arms of Henry Loftus, the first Earl of Ely, an Irish peerage.

The Ely ewer is a rare "duty dodger," or valuable silver object on which the silversmith wanted to avoid paying duties or taxes. By soldering a small piece of silver bearing salvaged duty hallmarks on the object, the duty dodger made it appear as if the smith had paid the taxes when, in fact, he had dodged them.

CG

ACCESSIONS

JOSEPH BLACKBURN, American, born England,
c. 1730–1774/78, active 1754–1772
Portrait of Abigail Erving Scott (1733–1768),
1760

Oil on canvas
50 x 39 3/4 in. (127 x 101 cm)

The Bayou Bend Collection, museum
purchase funded by the Theta Charity
Antiques Show
B.2016.4

Joseph Blackburn's 1760 portrait of Abigail Erving Scott encapsulates the sophisticated style of painting he brought to the American colonies from Great Britain. This work was commissioned the year after her marriage to George Scott, a colonel in the British army. Blackburn places his subject, the daughter of a prominent Boston shipping family, in a sunset-lit parkland. Wearing an elegant white silk gown adorned with pearls and white lace, she holds a straw hat in her right hand and carries a basket of delicate roses in the left. Her serene expression and manner communicate a sense of calm refinement.

KHW





UNKNOWN MAKER
Dressing Table, c. 1780–1800
 Lancaster, Pennsylvania

Cherrywood
 29 1/2 x 37 1/2 x 23 in. (74.9 x 95.3 x 58.4 cm)
 The Bayou Bend Collection, museum purchase
 funded by the Theta Charity Antiques Show
 B.2015.17

This dressing table exemplifies the work of Lancaster, Pennsylvania, cabinetmakers near the end of the 1700s. Although closely related in its overall form and outlines to objects produced in Philadelphia, this table has a more massive appearance and features several important characteristics of the Lancaster school. Among these are the vigorously undulating skirt, areas densely carved from the solid with tightly curled foliage, and a stipple-punched background. Guilloche-carved quarter columns add another refinement.
 BB



DUNCAN PHYFE, American,
 born Scotland, 1770–1854
Worktable, 1813
 New York, New York

Mahogany; mahogany veneer, ebony,
 and gilded brass
 30 3/4 x 23 3/4 x 15 1/2 in.
 (78.1 x 60.3 x 39.4 cm)

The Bayou Bend Collection, museum
 purchase funded by the W. H. Keenan
 Family Endowment Fund
 B.2015.12

Duncan Phyfe's reputation for cabinet-making artistry is on full display in this handsomely detailed worktable made in 1813 for New York merchant James Kelso and his wife, Leah Helen Henry Kelso. Highly figured mahogany enlivens its top and sides, which are further set off by an encircling brass molding. Notable for the visual clarity of its design and its balance of a variety of contrasting elements, the table is as beautifully constructed internally as it is realized externally.
 BB

ACCESSIONS

JOHANN ZOFFANY, German, 1733–1810,
active England
*Portrait of the Archduchess Maria Amalia
of Austria, Duchess of Parma*, c. 1778

Oil on canvas
28 5/8 x 16 3/4 in. (72.7 x 42.5 cm)

The Rienzi Collection, museum
purchase funded by the Rienzi Society
2015.663

This exquisite portrait depicts the Archduchess Maria Amalia of Austria (1746–1804), wife of Ferdinand I, Duke of Parma (1751–1802). Described in her lifetime as “one of the most beautiful princesses in Europe,” Maria Amalia was the daughter of the Habsburg Empress Maria Theresa and the sister of the French queen, Marie-Antoinette. Smart, strong-minded, imperious, and haughty, Maria Amalia controlled the small duchy of Parma in place of her ineffectual husband. The present painting, depicting her emphatically turned away from the portrait of her husband, is a remarkable commentary on the personal and political life of the court of Parma, as seen by the painter Johann Zoffany when he arrived there in 1778. A brilliant eighteenth-century artist, Zoffany was regarded in his own time as one of the three greatest painters in England, along with Sir Joshua Reynolds and Thomas Gainsborough.
CG





SÈVRES PORCELAIN MANUFACTORY, French, established 1756
Probably after models by Louis-Simon Boizot, French, 1743–1809
Bust of Louis XVI, c. 1785
Bust of Marie-Antoinette, c. 1785

Each: 19 3/8 in. high (49 cm)
Hard-paste porcelain; giltwood

The Rienzi Collection, museum purchases funded by the Rienzi Society, Jas Gundry, Mr. and Mrs. Thomas R. Reckling III in honor of Dr. Marjorie Horning and Mrs. Rosanette Cullen, and Lucy J. Currie in memory of Mary Ellen Carey
2015.661, 2015.662

This pair of graceful portrait busts depicts Louis XVI of France (1754–1793) and his queen, Marie-Antoinette (1755–1793). The reign of the royal couple was famously met with hostility and riddled with scandal. These flattering portraits were conceived as a show of political power and likely intended as diplomatic gifts. Sèvres portrait busts are exceedingly rare, and pairs of the notorious Louis XVI and Marie-Antoinette are particularly scarce. Including this pair in the Museum's collection, only six pairs are extant today in collections such as the Musée du Château de Versailles, the Royal Collection, and the Victoria and Albert Museum in London.
CG

ACCESSIONS

BARON FRANÇOIS GÉRARD, French, 1770–1837
Portrait of François-Gédéon Reverdin
(1772–1828), 1796

Oil on panel

21 5/8 x 17 1/8 in. (55 x 43.5 cm)

Museum purchase
2016.155

The Swiss painter, draftsman, and engraver François-Gédéon Reverdin (1772–1828) joined Jacques-Louis David's famous Paris workshop in 1794, two years before his fellow student François Gérard (1770–1837) portrayed him. This astonishingly direct bust-length portrait is generally agreed to be the equal of David's work, with the same dazzling, translucent brushwork. Gérard's sensitive depiction of a young man lost in thought places the painting among the finest portraits of the period and beautifully illustrates the tradition of making and exchanging self-portraits and portraits of fellow artists in and around the David atelier.
HKA





FORD MADOX BROWN, British, born France, 1812–1893
The Dream of Sardanapalus, 1869

Black chalk, black and brown ink, iron gall ink, gray and brown wash with watercolor on wove paper
7 3/8 x 11 in. (18.6 x 27.9 cm)

Museum purchase funded by Meredith J. Long in honor of Cornelia Long at "One Great Night in November, 2015" 2015.282

The preeminent British artist Ford Madox Brown is known for his glowing color palette, light effects, and a decorative sensibility. He is closely associated with the Pre-Raphaelite Brotherhood, a group of artists interested in extraordinary realism and in exploring literary, historical, and religious subjects. This drawing reveals an Orientalist subject illustrating Lord Byron's tragic drama *Sardanapalus* (1821). It recounts the story of the Assyrian monarch who was unsuccessful in maintaining peace in his kingdom. As if set on a stage, the wounded king restlessly sleeps in front of richly carved reliefs within his castle. His faithful slave Myrrha attends to him as a battle rages outside. DMW

FRANÇOIS BOUCHER, French, 1703–1770
La tendresse maternelle
(*Maternal Tenderness*), c. 1765

Black chalk with stumping heightened with white chalk on blue laid paper
14 5/8 x 9 1/4 in. (37 x 23.3 cm)

Museum purchase funded by Art + Paper 2016 and the Alvin S. Romansky Prints and Drawings Accessions Endowment Fund
2016.139

François Boucher is acclaimed as one of the greatest draftsmen of the eighteenth century, considered the Golden Age of drawing in France. His work is regarded as the impeccable expression of French taste in the Rococo period. During the 1740s and 1750s, Boucher's elegant, refined, and playful style became the hallmark of Louis XV's court. Boucher created drawings as finished works of art for the growing market of drawings collectors at the time. This independent, finished drawing depicts a charming subject—a mother embracing her young son as he trusts the steadiness of her arm. The woman's attention is distracted by the eager dog to her side, and the composition is set within a modest domestic interior.

DMW





PAUL GAUGUIN, French, 1848–1903
*Still Life with Mangoes and
a Hibiscus Flower*, 1887

Oil on canvas
12 3/4 x 18 1/2 in. (32.4 x 47 cm)

Museum purchase funded by the Audrey
Jones Beck Accessions Endowment Fund
2016.39

Dating from 1887, when Paul Gauguin spent several months on the Caribbean island of Martinique, this painting incorporates all the qualities that distinguish his still lifes. Mangoes and cashew nuts are arranged on a simple white enameled plate and spill onto the table, balanced at the right by a vividly red hibiscus flower in a stemmed glass. The rich colors of the exotic fruits are played off against the creamy white of the table cover, traversed by a dark swath that anchors the composition. Gauguin's still lifes are highly valued for their radical compositions, their symbolic content, and their sheer painterly beauty.
HKA

ATTRIBUTED TO THE SECONDARY SCHOOL
OF GLASSMAKING at Nový Bor
Czech, established 1763
Vase, c. 1912

Glass, enamel, and gilt
8 x 4 3/4 in. (20.3 x 11.9 cm)

Gift of Mary Cullen in honor of
Alison de Lima Greene
2015.312

In the early twentieth century, the designs that were produced in the Czech glass decorating school and workshops at Nový Bor demonstrated the influence of modern design trends with an array of motifs related to stylized foliate and geometric ornament. Here, the colorful millefiori ornament, consisting of tiny raised drops and spots in green, orange, and white that form flower petals, leaves, and decorative borders, finds its precedents in Venetian glass.
CS



ATTRIBUTED TO ALFRED DORN, Czech
Manufactured by National Technical
Glassmaking School at Kamenický Šenov
Czech, established 1856
Vase, c. 1935

Glass
7 7/8 x 5 3/4 in. (19.8 x 14.6 cm)

Gift of Mary Cullen in honor of
Alison de Lima Greene
2015.307

The famous National Technical Glassmaking School at Kamenický Šenov was influential in contributing to the emergence of a distinctive and celebrated Czech culture in art glass, particularly through its Art Deco-influenced designs. The Art Deco style brought about a revolution in motifs and designs, including combinations of cold-working techniques, such as engraving, applied stains, and cut designs. The stylized leaf ornament seen here is characteristic of the kind of plant motifs that were predominantly used at the school in the 1930s.
CS



ACCESSIONS

AUGUSTE PRÉAULT, French, 1809–1879
Le Silence (Silence), 1842–43

Plaster

16 x 16 x 7 3/4 in. (40.5 x 40.5 x 19.7 cm)

Museum purchase funded by Faye Sarofim
in memory of Maxwell Alexander Sarofim
at "One Great Night in November, 2015"
2015.281

Auguste Préalut is today considered the French Romantic sculptor par excellence, and this remarkable roundel, conceived for the funerary monument of Jacob Roblès (1792–1842), is his masterpiece. Completely innovative in form, this awe-inspiring head of a shrouded man who holds his finger against his closed lips is the embodiment of "The horror of the fatal enigma, the seal closing the mouth at the moment we learn the word" (Jules Michelet, 1846). First exhibited at the Paris Salon in 1849 under the title *Masque funéraire*, it was and continues to be Préalut's most popular work.
HKA





NADAR (GASPARD FELIX TOURNACHON),
French, 1820–1910
ADRIEN TOURNACHON, French, 1825–1903
[Pierrot in Pain], 1854

Salted paper print from glass negative
11 1/2 x 8 9/16 in. (29.2 x 21.7 cm)

Museum purchase funded by the
Buddy Taub Foundation, Dennis A. Roach
and Jill Roach, Directors
2016.42

Before he became the most famous of Second Empire portrait photographers, Nadar arranged for his ne'er-do-well brother, Adrien, to receive photography lessons, set up and equipped a studio for him, and enlisted his friend Charles Deburau in a brilliant scheme to promote the studio: a comic pantomime of Pierrot's misadventures, captured in photography. In this image, the sickness that Pierrot's overindulgence has wrought is etched on Deburau's face, enacted in the hand clawing at his belly, and suggested by the dark shadow that seems to emanate from his mouth. Envisioned as advertising for display in the studio's street-level vitrines, the Tournachon brothers' photographs won a gold medal at the 1855 Universal Exposition in Paris.
MD

ACCESSIONS

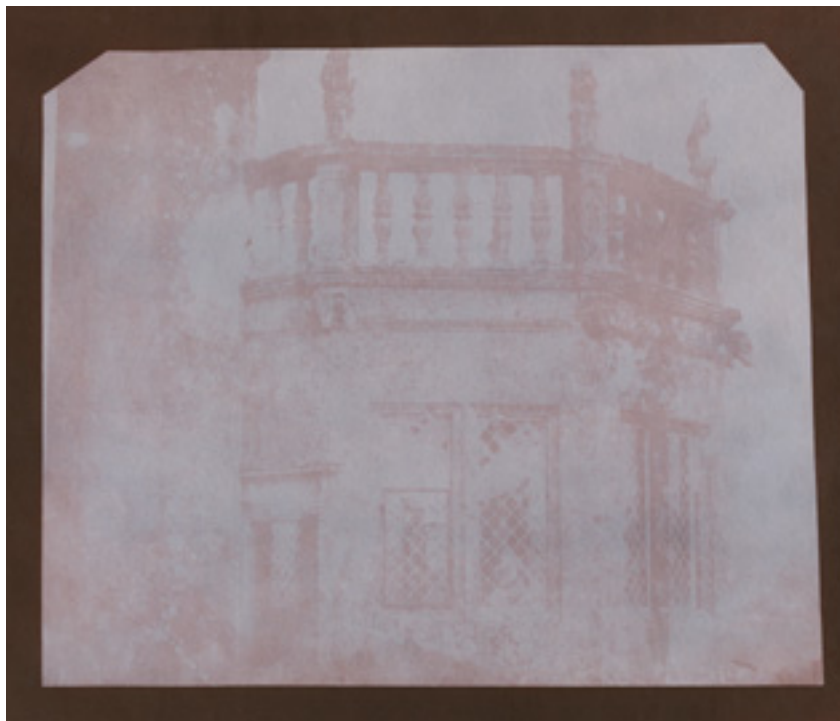
WILLIAM HENRY FOX TALBOT, British, 1800–1877
Summit of the Tower of Lacock Abbey, Taken from the Roof of the Building, October 14, 1840

Salted paper print from paper negative
5 7/8 x 7 1/4 in. (14.8 x 18.2 cm)

Gift of Hans P. Kraus, Jr. and Mariana Cook
in honor of Anne Wilkes Tucker
2015.91

Henry Fox Talbot's earliest camera negatives required exposures of an hour or more, but on September 23, 1840, he made a startling discovery that dramatically increased the medium's potential: an exposure of mere seconds, leaving no visible trace on the chemically treated paper, nonetheless left a latent image that would appear with the application of an "exciting liquid"—"developed" we would now say. In the weeks that followed this new discovery, the inventor of paper photography trained his camera on various features of his home, Lacock Abbey, and its grounds. In this positive print, rendered in evanescent tones of lilac and lavender, Talbot recorded the forms and textures of masonry and glass and the myriad architectural details of the abbey's sixteenth-century corner tower. This is the earliest firmly dated photograph in the Museum's collection.

MD



CARLETON WATKINS, American, 1829–1916
Printed by Isaiah West Taber,
American, 1830–1912
The Bridal Veil Falls, 900 feet, Yosemite, California, 1865–66, printed 1880s

Albumen silver print from glass negative
16 x 21 5/8 in. (40.6 x 54.9 cm)

Gift of Mike and Mickey Marvins
2015.645

Carleton Watkins's breathtaking views of natural wonders in the western United States—lands still largely unexplored when he photographed them in the 1860s—pictured the region as a new Eden. This image, taken from the valley floor, captures Yosemite's many splendors, from a wild grove of pine trees to the towering crags of Cathedral Rock and the delicate cascade of Bridal Veil Falls caught in a hazy mist. At the time, such images were not only aesthetically pleasing, but they also helped convince the government back east that areas such as Yosemite needed federal protection.

KF





ROMAN VISHNIAC, American, born Russia,
1897–1990
[Radensdorf Train Station in the Spreewald,
near Berlin], 1933–34

Gelatin silver print
10 5/8 x 13 3/4 in. (26.9 x 34.9 cm)

Gift of Mara Vishniac Kohn
2015.269

Roman Vishniac, one of the best-known photographers of Jewish life in Eastern Europe in the years before the Holocaust changed it irrevocably, was a remarkably versatile photographer with a career that lasted more than five decades. The Russian-born photographer taught himself the medium in the 1920s and 1930s, capturing the bustle of the dynamic, cosmopolitan, diverse city life of Berlin, then his adopted city. Taken about the time of Hitler's appointment as chancellor, this photograph hints at ominous changes on the horizon as the modern metropolis began to militarize. It is one of ten photographs donated to the Museum by the artist's daughter.
AP



MAN RAY (EMMANUEL RADNITZKY), American, 1890–1976
[Photomontage Portrait of a Young Man], c. 1926

Gelatin silver print
8 x 6 3/8 in. (20.2 x 16.2 cm)

Gift of Manfred Heiting in honor of Anne Wilkes Tucker on the occasion of her retirement
2015.90

As an American living in Paris, beginning in 1921, Man Ray moved in the Surrealists' circle and produced paintings, sculptures, drawings, films, and photographs, always stretching the limits of his materials. Although he supported himself as a portrait photographer, in other work he pushed the medium beyond its traditional role of recording reality by making cameraless photograms ("Rayographs," he called them), solarizing his prints to reverse their most extreme tones, and exploiting a variety of other novel techniques. For this picture, Man Ray printed two negatives sandwiched together to create a dreamlike image worthy of his Surrealist colleagues.
MD



IRVING PENN, American, 1917–2009
Many-Skirted Indian Woman (B), 1948

Gelatin silver print
10 3/4 x 9 1/4 in. (27.3 x 23.5 cm)

Gift of The Irving Penn Foundation, donated in gratitude for Anne Wilkes Tucker's many years of support and friendship
2015.216

Irving Penn earned his place in the photography canon as one of the best portrait and fashion photographers of the twentieth century. Throughout his life, however, he made work separate from his commercial career, including still-life studies of trash and debris and images of female nudes with body types outside the norms of fashion. After working on assignment for *Vogue* in Lima, Penn rented an antiquated photography studio in Cuzco to make portraits of indigenous Peruvian subjects with the same elegant dignity that characterized his fashion photographs, rather than the more distanced style typical of ethnographic photographs.
AP



DIANE ARBUS, American, 1923–1971
Albino sword swallower at a carnival, Md.,
1970, printed later by Neil Selkirk,
American, born England, 1947

Gelatin silver print
15 1/4 x 14 7/8 in. (38.7 x 37.8 cm)

The Gay Block Collection, gift of Gay Block
in honor of Anne Wilkes Tucker on the
occasion of her retirement
2015.213

Throughout the 1950s and 1960s, Diane Arbus made portraits of people living in and around New York City, developing a recognizably blunt style in which she closely scrutinized her subjects while maintaining a personal distance. Among her best-known photographs are portraits of circus sideshow performers, such as this sword swallower, with arms outstretched in a heroic—even Christ-like—pose that reveals her eccentric beauty, despite her life on the fringes of society. AP



ROBERT MAPPLETHORPE, American, 1946–1989
Susan Sontag, 1984

Gelatin silver print
15 x 15 in. (38.1 x 38.1 cm)

Gift of the Robert Mapplethorpe Foundation
in honor of Anne Wilkes Tucker on the
occasion of her retirement
2015.214

The profoundly influential essayist and activist Susan Sontag wrote about “camp” and war, illness and AIDS, art and—above all—photography. She was a special friend of Robert Mapplethorpe’s and wrote an essay for his book *Certain People: A Book of Portraits* (1985), which included his image of her. This vintage print, donated in honor of the Museum’s retiring photography curator Anne Wilkes Tucker, was included in *Robert Mapplethorpe: Eros and Order*, an exhibition that Tucker organized for the Museo de Arte Latinoamericano de Buenos Aires in 2010, drawn from the Mapplethorpe Foundation’s collection.
MD



DAWOU**D** BEY, American, born 1953
Mavis, 1995

Dye diffusion transfer prints
62 1/2 x 46 1/2 x 2 1/4 in.
(158.8 x 118.1 x 5.7 cm)

Gift of Stephen Daiter in honor of
Anne Wilkes Tucker on the occasion
of her retirement
2015.368

Photographs from the Harlem Renaissance by James Van Der Zee at the Metropolitan Museum of Art's 1969 exhibition *Harlem on My Mind* inspired the teenaged Dawoud Bey to spend nearly two decades portraying African Americans on the streets of modern-day Harlem and elsewhere. In 1991 he struck out in a new direction, working with one of Polaroid's five 20 x 24-inch cameras. "I wanted to bring in some aspect of Rembrandt and Caravaggio, whose work I always loved," he explained, "but outside of a controlled environment like the studio it was impossible." In his monumental, multipanel Polaroids, Bey was able to achieve the "heightened, singular, dramatized sense [of] an individual person" that he found in the Old Masters but that was uncommon in representations of young men and women of color.
MD

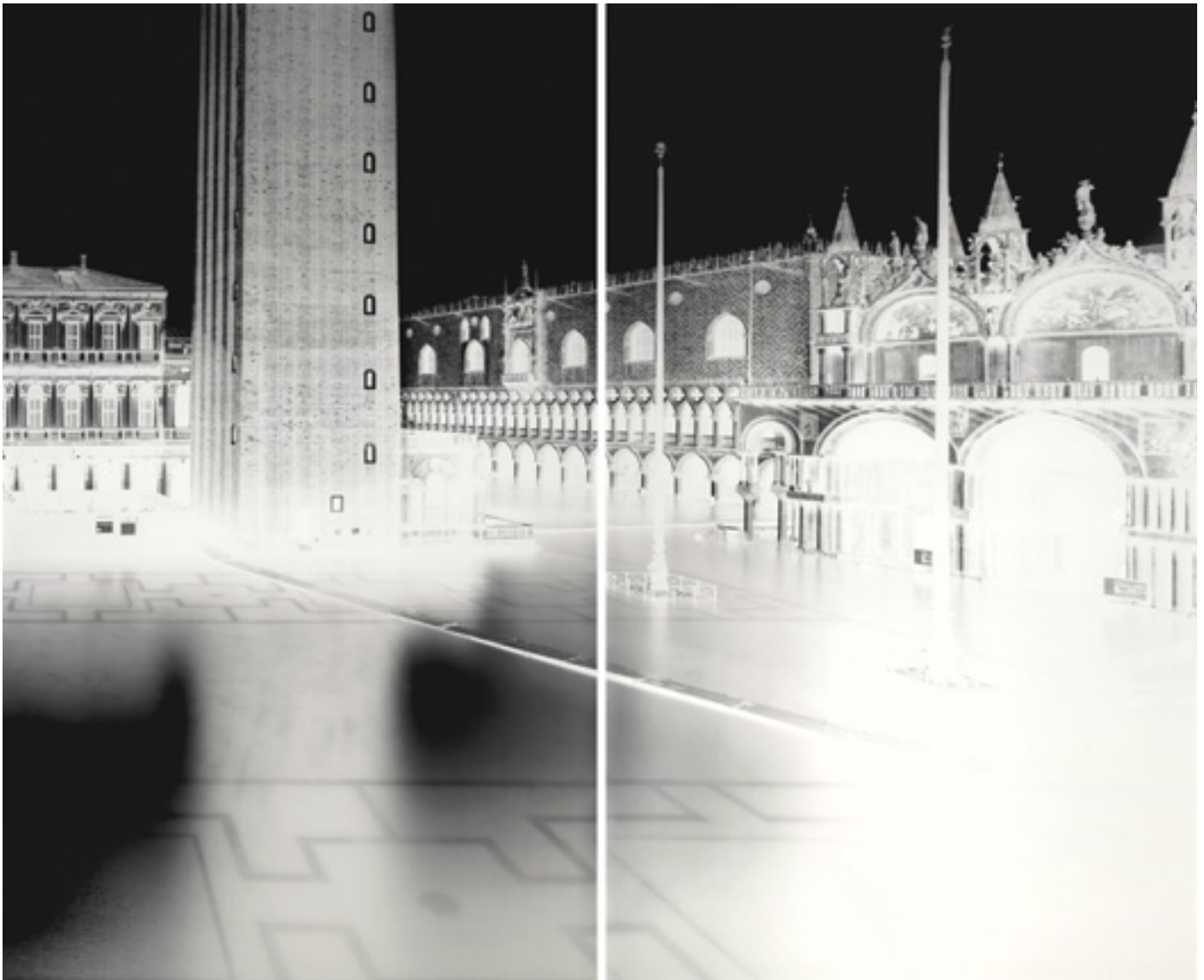


THOMAS DEMAND, German, born 1964
Control Room, 2011

Chromogenic print
 78 3/4 x 118 1/4 in. (200 x 300.4 cm)

Museum purchase funded by
 "One Great Night in November, 2015"
 2015,528

For this photograph, Thomas Demand constructed a life-size cardboard-and-paper model of the control room of the Fukushima Daiichi nuclear power plant in Japan that was damaged by the earthquake and tsunami of March 11, 2011. His source image—a politically charged snapshot taken surreptitiously by a power company insider and widely circulated in the media—belied the company's assurances that everything was under control. A photograph of a model of a photograph of reality, *Control Room* is a metaphor for the elusive nature of truth and trust—whether in corporate ethics or in documentary images.
 YN



VERA LUTTER, German, born 1960
San Marco, Venice XX: December 3,
2005, 2005

Gelatin silver prints
91 x 112 in. (231.1 x 284.5 cm)

Museum purchase funded by the
Caroline Wiess Law Accessions
Endowment Fund
2015.285

Vera Lutter's one-of-a-kind negative prints, made inside a room-sized pinhole camera with exposures that range from hours to days, present a parallel universe of pitch-black sunshine and glowing shadows where left is right and right is left. Devoid of people, her finely detailed images of postindustrial ruins, modern cities, and historical sites such as the heart of Venice all share a slightly eerie quality that seems to remove them from the present time. At the very moment when analog negatives are disappearing from photographic practice and process, Lutter finds new magic in the bedrock phenomenon and traditional materials of her medium.

MD





ARISTIDE MAILLOL, French, 1861–1944
La Rivière (The River), 1938–43

Bronze, edition 4/6
43 3/8 x 94 1/2 x 57 in. (110 x 240 x 145 cm)

Museum purchase funded by the Caroline
Wiess Law Accessions Endowment Fund
2016.153

In 1938 Aristide Maillol embarked on an ambitious commission that ultimately became *La Rivière (The River)*, his final masterpiece. The unusual pose of the figure arose from the original terms of the commission, which was intended to honor Henri Barbusse (1873–1935), a noted author and pacifist. In keeping with Barbusse's antiwar sentiment, Maillol initially conceived the figure as a woman who had been stabbed in the back, falling at the viewer's feet, arrested in agony. However, when funds proved to be insufficient to complete the memorial, Maillol reconceived the figure as a more timeless theme, the personification of a river. The model for *La Rivière* was the artist's muse, Dina Vierny. Her son Bertrand Lorquin described the work: "Monumentality does not require to be looked up to, but simply to be looked at. This was a radically new concept of the function of monumental sculpture, for it introduced a new relationship between the statue and the viewer." ALG



ALEXANDER COZENS, British, 1717–1786
A Small Pool with Willow Trees, c. 1770

Brown wash on laid paper
 8 1/4 x 11 3/8 in. (20.8 x 28.9 cm)

The Stuart Collection, museum purchase funded by Francita Stuart Koelsch Ulmer in honor of Frances Hubbard Koelsch 2016.30

Alexander Cozens was a key English artist who worked exclusively as a landscapist. He contributed to elevating the status of landscape art by emphasizing its poetic and imaginative traits instead of its topographical function. Cozens developed imaginary landscapes, often in monochrome, by placing accidental marks, which he called “blots,” on paper that would suggest landscape elements leading to a complete work. In this ink drawing of willow trees, a small pool of water, and foliage, the artist masterfully created light and dark effects to suggest nature’s power and enigma. Cozens’s influence is especially evident in the landscape drawings of Thomas Gainsborough. Cozens’s work later inspired the Surrealists and the Abstract Expressionists.
 DMW

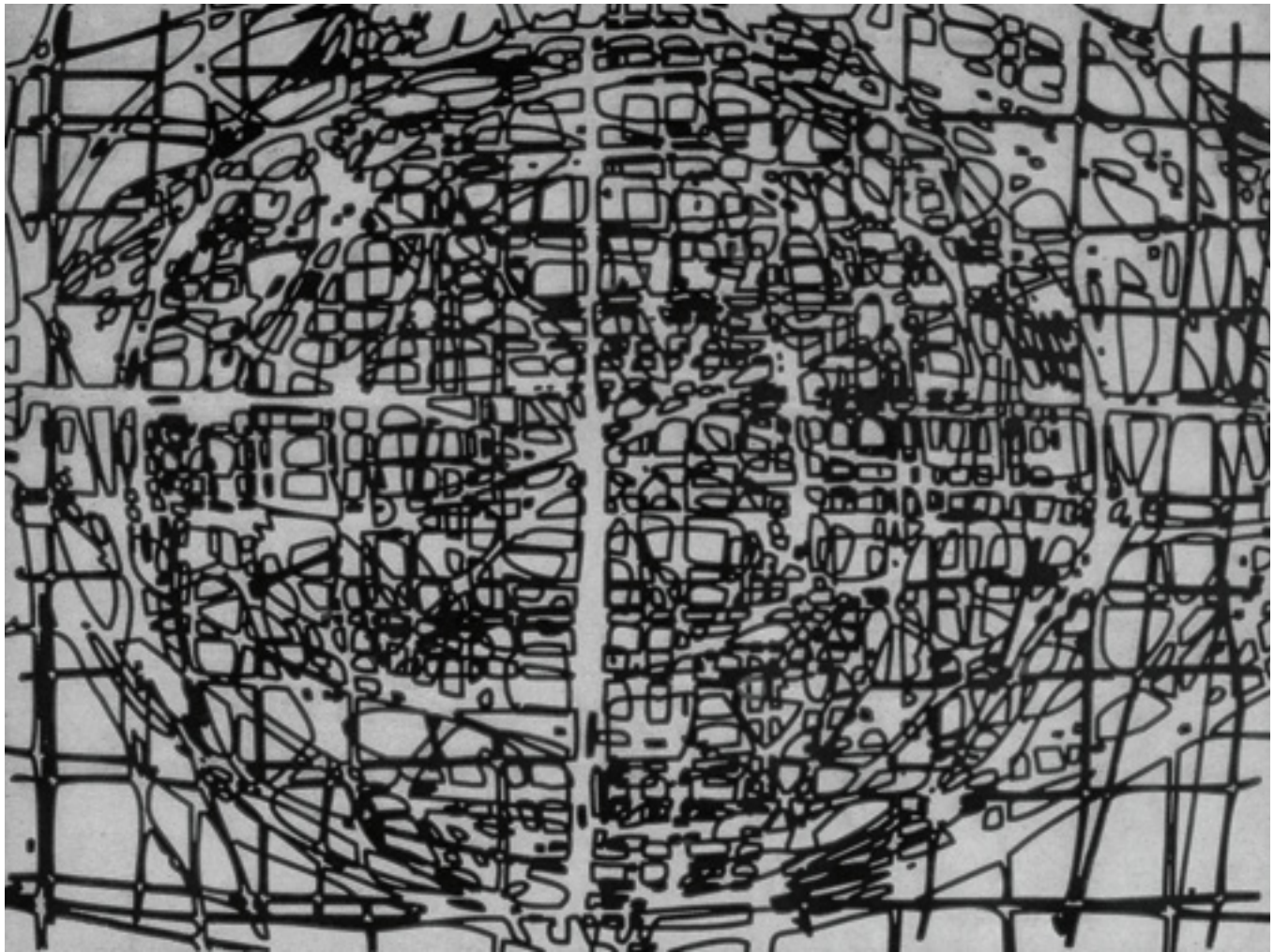
GRANT WOOD, American, 1891–1942
 Printed by George C. Miller, New York
 Published by Associated American Artists,
 New York
Fertility, 1939

Lithograph on wove paper
 Sheet: 11 3/8 x 13 3/4 in. (28.9 x 35 cm)

Museum purchase funded by Lynne Werner in memory of her parents, Robert and Carolyn Werner
 2015.439

The American Regionalist Grant Wood rejected modern European art movements and looked nostalgically to America’s past and to rural life for inspiration. *Fertility* is one of Wood’s signature lithographs featuring a midwestern farm in a stylized landscape. It is a testament to the agricultural productivity of Iowa and suggests that Regionalism was a fertile philosophy for artistic growth, as evidenced by the references to Gothic architecture—the Carpenter Gothic farmhouse, the rocket-shaped silo serving as a bell tower, the barn as an agrarian cathedral with a Gothic vault, and the corn crop whose leaves form a series of arched tiers.
 DMW





TERRY WINTERS, American, born 1949
Printed by David Lasry at Two Palms,
New York
Published by Two Palms, New York
Graphic Primitives, 1998

Portfolio of nine woodcuts printed in
white ink with black ink wash on
Japanese Kochi paper, edition 10/35
Sheet (each): 20 1/2 x 26 3/16 in.
(52.1 x 66.5 cm)

Gift of Renée and Stanford Wallace
2016.90

Terry Winters is one of the most dedicated
contemporary printmakers whose works
are rooted in abstraction, yet also
informed by biological, architectural,
and technological systems. *Graphic
Primitives*, a portfolio of nine prints,
integrates the woodcut—the earliest
and most traditional of all printmaking
techniques—with digital manipulation
and laser cutting. The images in this
series appear like loosely structured
grids inspired by microchips, circuitry,
and transit maps.
DMW

ACCESSIONS

ENNIO IOMMI, Argentinean, 1926–2013
Curvas y líneas en el espacio
[Curves and Lines in Space], 1947

Steel wire on marble base
32 5/16 x 29 1/2 x 25 9/16 in.
(82 x 75 x 65 cm)

Museum purchase funded by
the Latin Maecenas
2015.665

In the mid-1940s, Ennio Iommi, a founding member of the *Arte Concreto-Invenición*, emerged as Argentina's preeminent sculptor. He sustained this reputation for the next several decades. Iommi's works were critical to a transnational movement that spanned Latin America and Europe, in which artists broke from pictorial traditions to create a nonrepresentational art that they commonly referred to as "arte concreto" [Concrete art]. The sculpture *Curvas y líneas en el espacio* [Curves and Lines in Space] (1947) is a hallmark of the period, which lasted from 1945 to 1950. During this time, Iommi's work was characterized by his studied exploration of line in space and by his interest in adapting industrial materials, particularly aluminum and stainless steel, to create Constructivist sculptures. *Curvas y líneas en el espacio* embodies Iommi's position, in that the sculpture carries an underlying rationale—the interactions of a curved line with a rectilinear line—but with a certain freedom of composition that favors lyrical curves and rhythmic bends over strict geometric formulas. MCR





DORIS SALCEDO, Colombian, born 1958
Disremembered IV, 2015

Silk thread and nickel-plated steel
70 x 53 x 7 7/8 in. (177.8 x 134.6 x 20 cm)

Museum purchase funded by the
Caroline Wiess Law Accessions
Endowment Fund and
the Latin American Experience
2015.664

Indisputably one of the most respected and influential artists today, Doris Salcedo has earned an international reputation for her site-specific interventions and sculptural works that use clothing and household items, often chairs, doors, tables, and cabinets, to subtly address local and global histories of violence, political persecution, and mourning. *Disremembered IV* is one of five hand-sewn tunics made from thousands of needles. The folds of needles express both a fragile state and layers of pain—one that the artist describes as symbolizing the process of mourning a loved one as well as societal indifference to such personal emotional pain. The form of Salcedo's work is based on a *sambenito*, a penitential garment worn as punishment during the Spanish Inquisition by those labeled heretics who sought penance for their sins. By referencing the *sambenito*, the work draws a comparison between contemporary mourning—endured entirely in private—and an experience similar to religious penitence. The shirt of needles transmits the physical embodiment of suffering, making visible an emotional turmoil that society in the twentieth and twenty-first centuries typically has hidden from public view.
MCR

ACCESSIONS

GIÒ PONTI, Italian, 1891–1979
M. Singer & Sons, American
Display Cabinet, Model 2140, 1951

Italian walnut, lacquered wood, and brass
81 x 78 3/4 x 18 1/4 in. (205.7 x 200 x 46.4 cm)

Museum purchase funded by
the John R. Eckel, Jr. Foundation
2016.145

The Italian architect and designer Giò Ponti is considered one of the key figures responsible for delineating the Italian mid-century furniture and living style that was influential worldwide from the 1940s through the 1960s. Designed to function flexibly in the modern home, this *Display Cabinet* could be used in spaces ranging from the dining room to living areas. Its modular form demonstrates Ponti's interest in line and volume, distinctive shapes, and rhythms, as well as his belief that form should harmonize with function. CS





CHRISTIAN BURCHARD, American, born Germany, 1955
Untitled, 1997

Manzanita
Various dimensions

Gift of John and Robyn Horn
2015.501

Christian Burchard is celebrated as one of the most important second-generation American wood artists. Known for his work on the lathe, he is largely self-taught. *Untitled* is from his basket series, for which he creates multiples in varying sizes to represent families and relationships. Burchard is known for his ability to manipulate wood to allow its characteristics of warping and cracking to become integral to the form. In addition, each vessel in *Untitled* still has striations from the use of the lathe and the edges are left raw, a characteristic of many of his pieces. CS



PAUL COCKSEGE, British, born 1978
Prototype for Poised (Right), 2013

Steel
28 1/2 x 80 x 43 3/8 in.
(72.4 x 203.2 x 110 cm)

Museum purchase funded by
the John R. Eckel, Jr. Foundation
2016.71

Prototype for Poised (Right) takes its inspiration from the way in which paper folds over itself when stood on edge. For its design, the British designer Paul Cockledge aimed to replicate the elegance and weightlessness of this paper shape out of steel, a material not usually known for these qualities. Ultimately, more than one thousand pounds of rolled steel were employed to create a precise balance of weight and measurements so that the table is both functional and sculptural. CS

ACCESSIONS

MONA HATOUM, Palestinian,
born Lebanon, 1952
A Bigger Splash, 2009

Murano glass, edition of 6,
artist's proof 2/2
Various dimensions

Museum purchase funded by
contemporary@mfa, the
Caroline Wiess Law Accessions
Endowment Fund, and Rosanette
and Harry H. Cullen
2015.418

Working with Murano artisans in Venice, Mona Hatoum used traditional blown-glass methods to create these haunting blood-red sculptures, seemingly caught in the moment of spattering across the floor. While inevitably raising the specter of slaughter, whether in a field of battle or through random terrorism, *A Bigger Splash* can also be read as an appeal to end violence, and as an act of sacrifice and redemption. There are several thematic and formal sources for this work, ranging from Renaissance painting to stop-motion photography. The title is taken from David Hockney's *A Bigger Splash* (1967), which depicts a Los Angeles swimming pool at the moment when a swimmer has just dived in. Hockney has commented, "When you photograph a splash, you're freezing a moment and it becomes something else. I realize that a splash could never be seen this way in real life, it happens too quickly." Whether Hatoum's appropriation of Hockney's title is intended to be ironic is left to the viewer; however, "freezing a moment" in which something "becomes something else" is central to Hatoum's nuanced treatment of image and meaning throughout her work.

ALG









FRANCIS ALYS, Belgian, born 1959
Don't Cross the Bridge before You Get to the River, 2005–9

A multipart installation comprising 1 painting, 3 altered postcards, 3 working sketches, 1 sculpture made up of 31 “shoe-boats,” 3 two-channel videos, and 2 single-channel videos
Various dimensions

Museum purchases funded by the Caroline Wiess Law Accessions Endowment Fund, 2016.176.1–6, 2016.176.8–13, and by Lester Marks, 2016.176.7

Illustrated: 2016.176.1 (opposite) and 2016.176.8 (above)

Francis Alys devoted four years to *Don't Cross the Bridge before You Get to the River*, a project that took place both in the sphere of world politics and in gallery environments as a multimedia installation that encompasses painting, drawing, sculpture, and video. Initially conceived as a means of connecting Castro's Cuba with Key West in the United States, *Don't Cross the Bridge before You Get to the River* had a second life in the Strait of Gibraltar as Alys attempted to build alliances that would represent the common humanity of Europe and Africa. Alys stated, “I wanted to construct an authentic image of the place, a symbolic bridge between the two continents, but always ended up involved in someone else's fight. It was absurd.” Ultimately faced with the impossibility of realizing the work with actual boats, Alys invited children to form a line at each end of the strait with toy boats, bringing the project back to the open-hearted spirit of collaboration that first motivated the artist.
ALG





YAYOI KUSAMA, Japanese, born 1929
Aftermath of Obliteration of Eternity, 2009

Wood, metal, glass mirrors, plastic,
acrylic paint, LED lighting system,
and water, edition 3/3
163 1/2 x 163 1/2 x 113 1/4 in.
(415.3 x 415.3 x 287.7 cm)

Museum purchase funded by
the Caroline Wiess Law Accessions
Endowment Fund
2016.34

Expanding upon her lifelong obsession with the dissolution of the self into the infinite, Yayoi Kusama created *Aftermath of Obliteration of Eternity* the year of her eightieth birthday. Viewers are invited to step into the room and stand on the central platform. Over time, a delicate, shimmering mirage unfolds, as an array of lights ignites and is mirrored on every surface of the all-encompassing environment. In less than a minute, however, all light disappears, and then the cycle starts anew. Kusama has explained, "Life is what I always try to understand—its depths and its mystique of rise and fall. I struggle for it throughout my life. From day to day, I understand the greatness brought by this mystique as well as that love is eternal and keeps appearing and disappearing. And what is more, I am very pleased to be alive after realizing that I have overcome this everyday life and been able to reach today. Yet we keep flashing, disappearing, and again blossoming out in this Eternity."
ALG





ÓLAFUR ELÍASSON, Icelandic,
born Denmark, 1967
Your Lunar Nebula, 2015

Partially silvered crystal, acrylic paint,
and stainless steel
65 3/4 x 64 1/8 x 5 7/8 in.
(167 x 162.9 x 15 cm)

Museum purchase funded by
the Caroline Wiess Law Accessions
Endowment Fund
2015.550

Ólafur Elíasson is fascinated with how we perceive the world around us, and, like much of his work, *Your Lunar Nebula* uses perceptual play to slyly upend our sense of place and scale. Standing before the work, viewers see themselves reflected and inverted in the silvered crystal spheres. Stepping back, the overall array suggests both droplets of water and an immense cosmos. Elíasson has described his sculptures as “devices for the experience of reality.” He explains further, “As I use these ideas of seeing-yourself-sensing or sensing-yourself-seeing, they are about trying to introduce relationships between having an experience and simultaneously evaluating and being aware that you are having this experience. . . . You could say that I’m trying to put the body in the mind and the mind in the body.”

ALG



WANGECHI MUTU, Kenyan, born 1972
A Trinity, 2015

She's got the whole world in her, 2015
Mannequin, wood, horn, papier-mâché,
wax, disco ball, and found objects
108 x 60 x 42 in. (274.3 x 152.4 x 106.7 cm)

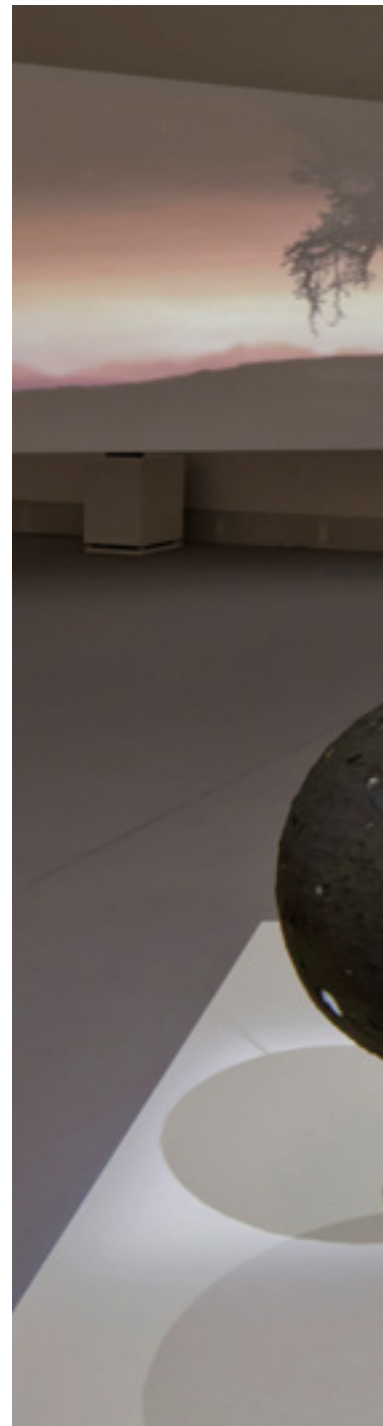
Forbidden Fruit picker, 2015
Photomontage from printed sources,
collage, spray paint, and cut fabric with
ink on Mylar and paper board
39 1/4 x 58 1/2 in. (99.7 x 148.6 cm)

Museum purchases funded by
the Caroline Wiess Law Accessions
Endowment Fund
2016.79, 2016.81

The End of carrying All, 2015
Three-channel video, edition 1/3
Museum purchase funded by
contemporary@mfah 2016
2016.80

Wangechi Mutu first presented the collage, sculpture, and video that make up *A Trinity* at the 56th Venice Biennale, in 2016. Encompassing Mutu's ongoing exploration of Western, African, and feminist identities, this suite also testifies to the artist's passionate concern for the global environment. Each work focuses on a different aspect of womanhood. *Forbidden Fruit picker* is dominated by a modern-day Eve, reaching up for an apple as two snakes twist and hiss. *She's got the whole world in her* portrays a sphinxlike matriarch contemplating a hanging globe, burnt black and wasted, while her basketlike skirt shelters an array

of figures and animals. Mutu herself acts as the protagonist of *The End of carrying All*. The video traces her progress across the savanna; as twilight falls, the basket becomes increasingly filled with consumer goods and industrial structures: a bicycle wheel, a satellite dish, a tower, and an oil rig. Eventually, the burden becomes too much to bear, and the woman buckles and melts under the strain, consumed and ultimately becoming one with nature. A volcanic eruption ripples through the earth, all is quiet, and then the journey begins once again.
ALG







MARK BRADFORD, American, born 1961
Circa 1992, 2015

Mixed media mounted on canvas
49 1/2 x 204 1/2 x 7/8 in.
(125.7 x 519.4 x 2.2 cm)

Museum purchase funded by
the Caroline Wiess Law Accessions
Endowment Fund
2015.527

Mark Bradford has won widespread acclaim for his collage-based paintings made from materials gathered in and around Leimert Park, the South Central Los Angeles neighborhood where he lived as a child and continues to maintain a studio. Using magazines, flyers, newsprint, and other found materials, Bradford creates densely layered compositions to capture the rhythms of Los Angeles street life. *Circa 1992* looks back on a historic moment: 1992 is the year that the Rodney King riots tore Los Angeles

apart. In the days following the riots, a local church group issued signs that read "REBUILD SOUTH CENTRAL WITHOUT LIQUOR STORES!! / RECONSTRUIRAL SUR CENTRAL SIN NEGOCIOS DE BEBIDAS ALCOHOLICAS!!" More than two decades after this event, Bradford stenciled the phrase into the densely collaged and sanded surface of this work, confirming his own commitment to social practice and community activism.
ALG



GLENN LIGON, American, born 1960
Untitled, 2016

Inkjet print, edition 1/5
Sheet: 71 x 49 in. (180.3 x 124.5 cm)

Museum purchase funded by
the Caroline Wiess Law Accessions
Endowment Fund
2016.142

Glenn Ligon's enduring fascination with the written word is powerfully expressed in his most recent series of untitled prints, which reproduce pages from his personal copy of James Baldwin's 1953 essay "Stranger in the Village," a seminal text on black identity. Ligon used "Stranger in the Village" as the basis for numerous works, so that finally his copy of Baldwin's essay reflected the history of his own studio practice: pages were annotated, splattered with paint, stained with oil, and folded and torn. Ligon scanned and printed these studio artifacts on a monumental scale, capturing each nuance of wear and tear. *Untitled* is the third page in the series, which describes not only Baldwin's experience of encountering the outcasts of a Swiss village but also his own experience as an outsider, "as much a stranger today as I was the first day I arrived." Standing in front of *Untitled*, the viewer has a double consciousness that encompasses both Baldwin's passionately engaged narrative and Ligon's presence as an equally engaged reader and artist. ALG

is often something beautiful, there is always something awful, in the spectacle of a person who has lost one of his faculties, a faculty he never questioned until it was gone, and who struggles to recover it. Yet people remain people, on crutches or indeed on deathbeds; and wherever I passed, the first summer I was here, among the native villagers or among the lame, a wind passed with me — of astonishment, curiosity, amusement, and outrage. That first summer I stayed two weeks and never intended to return. But I did return in the winter, to work; the village offers, obviously, no distractions whatever and has the further advantage of being extremely cheap. Now it is winter again, a year later, and I am here again. Everyone in the village knows my name, though they scarcely ever use it, knows that I come from America — though, this, apparently, they will never really believe: black men come from Africa — and everyone knows that I am the friend of the son of a woman who was born here, and that I am staying in their chalet. But I remain as much a stranger today as I was the first day I arrived, and the children shout *Neger! Neger!* as I walk along the streets.

It must be admitted that in the beginning I was far too shocked to have any real reaction. In so far as I reacted at all, I reacted by trying to be pleasant — it being a great part of the American Negro's education (long before he goes to school) that he must make people "like" him. This smile-and-the-world-smiles-with-you routine worked about as well in this situation as it had in the situation for which it was designed, which is to say that it did not work at all. No one, after all, can be liked whose human weight and complexity cannot be, or has not been, admitted. My smile was simply another unheard-of phenomenon which

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

AFRICAN ART

GIFTS

Yoruba peoples, Owo group
Diviner's Tapper, Iroke Ifa, 18th century
Ivory with dark wood inlay
Gift of Frank Carroll
2016.106

PURCHASES

Zulu
Lidded Tobacco Vessel, late 19th century
Wood
Museum purchase funded by the Alfred C. Glassell, Jr. Accessions Endowment Fund
2016.47

ART OF THE AMERICAS

GIFTS

Gifts of Frank Carroll:

Maya
Tripod Plate with Inscription, AD 600–900
Earthenware with slip
In memory of Clytie Allen
Figure in Ceremonial Dress Effigy Rattle, AD 600–900
Earthenware with traces of pigment
Head of a Peccary, AD 600–900
Earthenware with traces of pigment
Head of a Tapir, AD 600–900
Earthenware with traces of polychrome paint
Pair of Tlaloc Eyepieces, 900–1200
Mother-of-pearl
Female Figure Effigy Whistle, AD 700–900
Earthenware with traces of pigment
2015.287, 2015.290, 2015.293, 2016.31, 2016.107

Huastec
Ballplayer, 900–1521
Earthenware with traces of pigment
2015.288

Veracruz
Bird, AD 300–900
Earthenware with traces of pigment
In memory of Anne Carroll
2015.289

Classic Veracruz
Flute with Woman and Shaman Dressed as a Feathered Reptile, AD 600–900
"Smiling" Figure Head, AD 600–900
Female Effigy Rattle, AD 600–900
Earthenware with traces of pigment
2015.291, 2016.108, 2016.109

Tarascan (Purépecha)
Pipe with Owl Head, AD 1100–1519
Earthenware with slip
2016.110

Gifts of the Harry K. Wright Collection:

Nayarit
Seated Figures, 300 BC–AD 300
Seated Couple, 100 BC–AD 300
Earthenware with slip
2015.294, 2015.295, 2015.301

Colima
Reclining Canine Effigy Vessel, 300 BC–AD 300
Seated Canine Effigy Vessel, 300 BC–AD 300
Parrot Effigy Vessel, 300 BC–AD 300
Warrior Effigy Vessel, 300 BC–AD 300
Standing Warrior Figure, 300 BC–AD 300
Squash Effigy Vessel with Three Parrot Legs, 300 BC–AD 300
Earthenware with slip
2015.296–2015.300, 2015.476

Teotihuacan
Mask, 150–650
Black limestone
2015.302

Nariño
Seated Coquero (Figure Chewing Coca Leaf), 600–1600
Earthenware with slip
2015.474

Classic Veracruz
Standing "Smiling" Figure, 600–900
Earthenware
2015.475

Moche
Vessel with Four Running Warriors, 100–800
Earthenware with slip
2015.477

Maya
Face with Headdress from Effigy Vessel, 900–1519
Earthenware with painted stucco
Bowl Fragment with Glyphs, 600–900
Shell
2015.478, 2015.479

Mezcala
Standing Figure, 200 BC–AD 300
Green stone, possibly serpentine
2015.480

Inca
Storage Jar (Aryballos), 1400–1532
Earthenware with slip
2015.481

Quimbaya
Seated Figure, 1200–1600
Earthenware and gold
2015.482

Gifts of Mr. and Mrs. Meredith Long:

Ancestral Pueblo (Anasazi)
Socorro-Style Jar, Olla, with Geometric Designs, 1100–1250
Pinto- or Gila-Style Bowl with Claw and Circle Designs, 1100–1300
Socorro-Style Jar, Olla, with Stepped Geometric Designs, c. 1200
Jeddito-Style Bowl with Sunburst Design, 1250–1350
Gila Polychrome Bowl with Jagged Lines and Triangles, 1300–1400
Tonto-Style Jar, Olla, with Checkerboard and Sun Designs, c. 1300
Tonto- or Gila-Style Bowl with Chevron Patterns, 1275–1400
Jeddito- or Sityatki-Style Bowl with Angled Red and Black Designs, 1300–1350
Four-Mile-Style Glazeware Bowl with Lightning Designs and Almond-Shape Center, 1350–1400
St. John's-Style Redware Bowl with Feathered Jagged Shape, 1150–1300
Socorro-Style Black-on-White Jar, Olla, with Geometric Designs, c. 1200
St. John's-Style Redware Bowl with Central Sun and Geometric Designs, 1150–1300
Earthenware with slip
2015.419, 2015.421, 2015.422, 2015.424–2015.429, 2015.431–2015.433

Hohokam
Red-on-Buff Bowl with Wave and Stripe Designs, c. 950–1150
Earthenware with slip
2015.420

Zuni
Canteen-Shaped Jar, 1880–90
Earthenware with slip
2015.423

Casas Grandes (possibly)
Jar, Olla, with Geometric Designs, 1350–1450
Earthenware with slip
2015.430

Zia
Jar, Olla, with Birds, c. 1910
Jar, Olla, with Birds and Plants, c. 1920
Earthenware with slip
2015.434, 2015.436

Acoma
Four-Color Jar, Olla, with Geometric Shapes, 1900–1950
2015.435

Casas Grandes
Jar, Olla, with Geometric Designs, c. 1300
Earthenware with slip
2015.437

PURCHASES

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

Siguas
Short Poncho, 100 BC–AD 300
Camelid wool yarns and natural dyes
2016.59

Classic Veracruz
Standing Female Effigy Figure, 600–900
Terra cotta with pigment
Articulated Figure, 600–900
Earthenware with slip, with modern string and wire
2016.82, 2016.116

Maya
Vase with Two Mythological Scenes, 600–900
Earthenware with slip
2016.146

ART OF THE ISLAMIC WORLDS

GIFTS

Indian
Rose-water Sprinkler and Tray, 18th century
 Silver filigree
 Gift of Mohammed Rezaï
 2015.503

PURCHASES

Indian
Lion Head Sword, 18th–19th century
 Steel and copper gilding
 Museum purchase funded by Jim Flores in honor of Alfred C. Glassell, Jr. at “One Great Night in November, 2015”
 2015.409

Indian
Carpel Weight, late 17th–early 18th century
 Zinc alloy; cast, engraved, inlaid with silver (bidriware)
 Museum purchase funded by Tony Bradfield and Kevin Black at “One Great Night in November, 2015”
 2015.410

Indian
Dagger (khanjar), 18th century
 Rock crystal, steel, and gold inlay
 Museum purchase
 2015.576

Indian, Deccan or Northern India
Pilgrim Flask, 17th century
 Brass; cast and incised
 Museum purchase funded by the Friends of Art of the Islamic Worlds
 2015.577

Indian
Dagger (chilanum), late 17th–mid-18th century
 Steel, gold, and iron
 Museum purchase
 2015.580

Uzbek
Shakhrisabz suzani, c. 1800
 Silk embroidery on cotton
 Museum purchase funded by the Friends of Art of the Islamic Worlds, Franci Neely, Rania and Jamal Daniel, Olive and Bruce Baganz, Françoise and Edward Djerejian, Jennifer and Matt Esfahani, Nijad and Zeina Fares, Sima and Masoud Ladjevardian, Eileen and Kase Lawal, Jaleh and Bruce Sallee, and Aziz Shaibani
 2016.83

ASIAN ART

GIFTS

Japanese
Okimono (Decorative Object) in the form of Gama Sennin, late 19th century
 Ivory with black ink
 Gift of Johnna Mueller
 2015.441

Gifts of Julia Anderson Frankel:

Japanese
Imari Ware Charger with “Three Friends of Winter” design, 19th century
Imari Ware Charger with inset scroll, bird, and flower design, 19th century
 Porcelain with underglaze cobalt blue, iron red, gold, and polychrome enamels (Arita ware, Imari ware)
 2016.117, 2016.118

Mabuchi Toru, Japanese, 1920–1994
Blue Vase, 1965
 Woodblock print on paper, edition 77/100
 2016.119

PURCHASES

Japanese
Still-life of a Kiseruzutsu (Pipe-Case), Tabaco-irei (Tobacco Case), and Netsuke, 1821
 Woodblock print (surimono); ink, color, with silver and mica on paper
 Museum purchase funded by Mr. and Mrs. William K. McGee, Jr.
 2015.532

Japanese
Pair of Squared Wine Bottles with Design of Prunus and Flowering Plants, 1670–90
 Porcelain (Kakiemon ware, Imari ware)
 Museum purchase funded by the Friends of Asian Art, Julia Anderson Frankel and Russell M. Frankel, Dr. Ellen R. Gritz and Mr. Milton D. Rosenau, Jr., Elizabeth S. and Marjorie G. Horning Asian Art Accessions Endowment Fund, Miwa S. Sakashita and Dr. John Stroehlein, Nanako and Dale Tingleaf, various donors in honor of Nidhika Mehta, and Drs. Ellen and Robert Grossman, and Elizabeth and David Copeland
 2016.169

Japanese
Natsume, c. 1850
 Lacquerware with gold and silver
 Museum purchase funded by Dr. Ellen R. Gritz and Mr. Milton D. Rosenau, Jr., Nanako and Dale Tingleaf, Mr. and Mrs. J. Hugh Roff, Jr., Ms. Miwa S. Sakashita and Dr. John R. Stroehlein, Stephen E. Hamilton, Mr. and Mrs. Meredith Long, Mr. and Mrs. Randy Sim, and Elizabeth and David Copeland in memory of Barbara E. Butler
 2015.283

Makuzu Kozan, Japanese, 1842–1916
Koro, mid-19th–early 20th century
Incense Burner
 Porcelain
 Museum purchase funded by Dr. Ellen R. Gritz and Mr. Milton D. Rosenau, Jr., Nanako and Dale Tingleaf, Mr. and Mrs. J. Hugh Roff, Jr., Ms. Miwa S. Sakashita and Dr. John R. Stroehlein, Stephen E. Hamilton, Mr. and Mrs. Meredith Long, Mr. and Mrs. Randy Sim, and Elizabeth and David Copeland in memory of Barbara E. Butler
 2015.284

Nogami Ryūki, Japanese, 1865–1932
Okimono (Decorative Object) in the form of a Group of Three Terrapins, 19th–20th century
 Bronze
 Museum purchase funded by the Sara Wheeler Memorial Fund in memory of Sara Wheeler by her family, MFAH colleagues, and friends
 2015.400

Japanese
Suiteki (Water Dropper) in the form of an Usagi (Rabbit), 17th century
 Bronze
 Museum purchase funded by the Sara Wheeler Memorial Fund in memory of Sara Wheeler by her family, MFAH colleagues, and friends
 2015.401

THE BAYOU BEND COLLECTION

GIFTS

William Adams, American, c. 1801–1861, active 1829–1861
Goblet, c. 1850
 New York, New York
 Silver
 The Bayou Bend Collection, gift of Bart J. Truxillo in memory of Michael K. Brown
 B.2015.11

Helen Cruikshank Davis, American, 1889–1978
Dorothy Dawes Chillman (Mrs. James H. Chillman, Jr.) (1895–1968), 1926
 Watercolor on ivory
 The Bayou Bend Collection, gift of Helen Chillman
 B.2015.16

François-Benjamin Vayron, French, c. 1795–1860, active 1836–1860
 After an unknown French artist
 Published by Agustoni, Paris
The America, 1854
 Lithograph with watercolor hand coloring on wove paper
 The Bayou Bend Collection, gift of Jas A. Gundry
 B.2015.20

PURCHASES

Duncan Phyfe, American, born Scotland, 1770–1854
Worktable, 1813
 New York, New York
 Mahogany; mahogany veneer, ebony, and gilded brass
 The Bayou Bend Collection, museum purchase funded by the W. H. Keenan Family Endowment Fund
 B.2015.12

Adolphe Jean Baptiste Bayot, French, 1810–1866
 Louis-Pierre-Alphonse Bichebois, French, 1801–1850
 Erhard Schiéble, French, born Germany, 1821–1880
 After Carl Nebel, German, 1805–1855
 Text by George Wilkins Kendall, American, 1809–1867
 Printed by Rose-Joseph Lemerrier
 Published by D. Appleton & Company, New York, and George S. Appleton, Philadelphia
The War between the United States and Mexico Illustrated, Embracing Pictorial Drawings of All the Principal Conflicts, by Carl Nebel, Author of "A Picturesque and Archaeological Voyage in Mexico," with a Description of Each Battle, by Geo. Wilkins Kendall, Author of "The Texan Santa Fé Expedition," etc., etc., 1851
 Book with 12 lithographs with hand coloring and 1 lithograph
 The Bayou Bend Collection, museum purchase funded by John Bookout and Wallace S. Wilson in honor of Ann Bookout and Jeanie Kilroy Wilson at "One Great Night in November, 2015"
 B.2015.13

Unknown French Artist
 Printed (possibly) and published by André Basset, Paris
Vue d'Optique de feu terrible à Nouvelle York (Optical View of the New York Wall Street Fire), c. 1776
 Engraving with etching and hand coloring on laid paper
 The Bayou Bend Collection, museum purchase funded by Kathy and Marty Goossen at "One Great Night in November, 2015"
 B.2015.14

George J. Henkels, American, 1819–1883
Wall Clock, c. 1860
 Case made in Philadelphia, Pennsylvania
 Movement made in Paris, France
 Black walnut, brass, and enamel
 The Bayou Bend Collection, museum purchase funded by the Baird Estate, by exchange
 B.2015.15

Dressing Table, c. 1780–1800
 Lancaster, Pennsylvania
 Cherrywood
 The Bayou Bend Collection, museum purchase funded by the Theta Charity Antiques Show
 B.2015.17

Mortlake Pottery, English, active 1745–1823
 Period of William Wagstaff, English, died 1809, active 1804–1809
Plate, 1805
 Probably Richmond upon Thames, London, England
 Tin-glazed earthenware (delftware)
 The Bayou Bend Collection, museum purchase funded by the Carol Jean and Michael Moehlman Endowment Fund
 B.2015.18

François Carquillat, French, 1802–1884
 After Allardet, probably French, active 18th century
 After Gilbert Stuart, American, 1755–1828
George Washington, c. 1876
 Jacquard-loom-woven silk on paper mat with copper-alloy foil decoration
 The Bayou Bend Collection, museum purchase funded by the Toni and Ralph Wallingford Endowment Fund
 B.2015.19

Joseph Lownes, American, 1758–1820, active c. 1780–1816
Tankard, c. 1798
 Philadelphia, Pennsylvania
 Silver
 The Bayou Bend Collection, museum purchase funded by Cheri and Andrew Fossler, Judith S. and J. Michael Baldwin, Sharon Dies, Carol Jean and Michael Moehlman, Toni E. Wallingford, Martha Erwin, and Janet Marshall, in memory of Michael K. Brown
 B.2015.21

Made for DeWitt Clinton, American, 1769–1828
Dinner Plate, c. 1796–1810
 China
 Hard-paste porcelain with famille rose enamel and gilding
 The Bayou Bend Collection, museum purchase funded by the Crain Foundation on behalf of Mrs. Lacy Crain and Mr. Joe Galloway
 B.2016.1

Elijah P. Lovejoy (1802–1837)
Commemorative Side Plate and Dinner Plate, after 1837
 Staffordshire County, England
 Lead-glazed earthenware with transfer print
 The Bayou Bend Collection, museum purchase funded by William J. Hill
 B.2016.2

Dish, c. 1665–95
 London, England
 Tin-glazed earthenware (delftware)
 The Bayou Bend Collection, museum purchase funded by the Ima Hogg Ceramic Circle in honor of their 40th Anniversary
 B.2016.3

Joseph Blackburn, American, born England, c. 1730–1774/78, active 1754–1772
Portrait of Abigail Erving Scott (1733–1768), 1760
 Oil on canvas
 The Bayou Bend Collection, museum purchase funded by the Theta Charity Antiques Show
 B.2016.4

DECORATIVE ARTS

GIFTS

Gifts of George S. Heyer, Jr.:

Pierre Platel, French, c. 1664–1719, active London, 1697–1717
Covered Cup, 1708–9
 Britannia silver
 In loving memory of his son Jamie Dewar Ferguson
 2015.303

Paul de Lamerie, French, born Netherlands, c. 1688–1751, active London, 1703–1751
Ewer, c. 1735
 Sterling silver
 In memory of his parents, George S. Heyer and Jane Gregory Maréchal
Cup and Cover, 1739–40
 Silver-gilt
 In honor of his sons, William McIver Heyer and Gregory Stuart Heyer
 2015.533, 2016.123

William Gibson, English, active 1682–1705
Coffee Pot, 1701
 Sterling silver and wood
 2016.124

Christian Hillan, English, active London, after 1736
Tea Caddy, 1738
 Sterling silver
 In honor of Isaac Arnold, Jr. and Antonette Tilly Arnold
 2016.125

"TC," English, active London, c. 1676–90
Sugar Box, 1677–78
 Sterling silver
 In honor of John A. Beck and Audrey Jones Beck
 2016.126

Gifts of Mary Cullen in honor of Alison de Lima Greene:

Beyermann & Co., Czech, active 1865–1928
Goblet, c. 1920
 Glass
 2015.304

Conrath & Liebsch, Czech, established 1800
Jar, 1914
 Glass
 2015.305

Attributed to Oswald Lippert, Czech, 1908–1992
 Manufactured by National Technical Glassmaking School at Kamenický Šenov, Czech, established 1856
Vase, 1935
 Glass
 2015.306

Attributed to Alfred Dorn, Czech
 Manufactured by National Technical Glassmaking School at Kamenický Šenov, Czech, established 1856
Vase, c. 1935
 Glass
 2015.307

- Attributed to the National Technical Glassmaking School at Kamenický Šenov, Czech, established 1856
Vase, 1920–25
Vase, 1925
Vase, 1930
Vase, c. 1930
 Glass
 2015.308–2015.311
- Attributed to the Secondary School of Glassmaking at Nový Bor, Czech, established 1763
Vase, c. 1912
 Glass, enamel, and gilt
Vase, c. 1914
 Glass, enamel, and gilt
Vase, c. 1915–20
 Glass
 2015.312–2015.314
- Attributed to Carl Goldberg, Czech, 1881–1945
Vase, 1930–35
 Glass and paint
 2015.315
- Rudolf Hloušek Glassworks, Czech, active 1930–1948
Vase, c. 1935–48
 Glass
 2015.316
- Wilhelm Kralik Sohn, Czech, 1881–1938
Bowl, c. 1930
 Glass
 2015.317
- Manufactured by Johann Lötzt Witwe, Czech, active 1836–1947
Vase, 1908
Vase, 1914
 Glass
 2015.318, 2015.319
- Hans Bolek, Austrian, 1894–1978
 Manufactured by Johann Lötzt Witwe, Czech, active 1836–1947
Dish, 1916–23
 Glass and enamel
 2015.320
- Attributed to Johann Lötzt Witwe, Czech, active 1836–1947
Vase, c. 1930
 Glass
 2015.321
- Leo Moser, Czech, 1879–1974
 Manufactured by Ludwig Moser & Sons, Czech, established 1857
Vase, 1925
 Glass and gilt
 2015.322
- Josef Hoffmann, Austrian, 1870–1956
 Manufactured by Johann Oertel & Co., Czech, established 1869
 for Wiener Werkstätte, Austrian, active 1903–1933
Vase, 1924
 Glass
 2015.323
- Manufactured by Johann Oertel & Co., Czech, established 1869
Vase, 1924
 Glass
 2015.324
- Attributed to Karel Palda, Czech, 1888–1930s
Vase, c. 1930
 Glass
 2015.325
- Attributed to Adolf Beckert, Czech, 1884–1929
 Attributed to Friedrich Pietsch, Czech
Jar, 1920–22
 Glass, enamel, and gilt
 2015.326
- Rachmann Bros., Czech, active 1884–1945
Vase, c. 1930
 Glass
 2015.327
- Solomon Reich & Co., Czech, established 1813
Vase, c. 1935
 Glass
 2015.328
- Antonín Rückl & Sons, Czech, established 1848
Vase, c. 1925
 Glass
 2015.329
- Attributed to Ernst Steinwald & Co., Czech
Vase, c. 1930
 Glass
 2015.330
- Attributed to Franz Welz, Czech, 1728–1920s
Vase, c. 1930
 Glass and mica
 2015.331
- Czech
Covered Cup, c. 1915
 Glass
 2015.332
- Gifts of Lesley and Adrian Olabuenaga/ACME Studio Inc.:**
- Stanley Tigerman, American, born 1930
 Manufactured by ACME Studio Inc., American, established 1985
“R.O.R.” Brooch, 1986–92
 Cloisonné enamel and silver
 2015.333
- Ettore Sottsass, Italian, born Austria, 1917–2007
 Manufactured by ACME Studio Inc., American, established 1985
“Circulus” Brooch, 1986–92
 Cloisonné enamel and silver
 2015.334
- Michele De Lucchi, Italian, born 1951
 Manufactured by ACME Studio Inc., American, established 1985
“Platone” Brooch, 1985–92
 Cloisonné enamel and silver
 2015.335
- Gifts of John and Robyn Horn:**
- Kishi Eiko, Japanese, born 1948
Noh-Inspired Form, 2007
 Stoneware and colored clay
 2015.494
- Jane Sauer, American, born 1937
Desert Zone, 1988
 Waxed linen thread, acrylic paint, and foam
 2015.495
- Marc Leuthold, American, born 1962
Purple Cone, 1993
 Earthenware
 2015.496
- Rick Smith, American
Fixed Position, 2000
 Steel and concrete
 2015.497
- Rolly Munro, New Zealander, born 1954
Bowl, 2000
 Wood
 2015.498
- Kohyama Yasuhisa, Japanese, born 1936
Untitled, c. 2004
 Stoneware
 2015.499
- Andrew Hayes, American, born 1981
Harrow, 2013
 Steel and paper
 2015.500
- Christian Burchard, American, born Germany, 1955
Untitled, 1997
 Manzanita
 2015.501
- James Lovera, American, 1920–2015
Smoked Tea Dust, 1999
 Porcelain
 2015.502
-
- Roberto Matta, Chilean, 1911–2002
 Manufactured by Knoll International, American, established 1938
“Seating System,” designed 1966,
 manufactured 1972
 Polyurethane foam and stretch wool
 Gift of Toni and Jeffery Beauchamp
 2016.7
- Gifts of the artist and Moody Gallery in honor of Clinton T. Willour:**
- Elinor Evans, American, 1914–2016
Untitled, c. 1970–80
Untitled, c. 1970–80
 Wool, cotton, and wood
Untitled, c. 1960–89
 Wool and cotton
 2016.8–2016.10

PURCHASES

Edward William Godwin, English, 1833–1886
Tea Table, c. 1880
Mahogany

The American Institute of Architects, Houston Design Collection, museum purchase funded by friends of James Furr, in his honor 2015.523

Norwood Viviano, American, born 1972
Cities: Departure and Deviation, 2011
Glass and inkjet print on vinyl
Museum purchase funded by the Caroline Wiess Law Accessions Endowment Fund 2015.524

Hayley Smith, British, born 1965
Handover, 2012
From *The Hand of the Maker* series
Maple
Museum purchase funded by John and Robyn Horn 2015.545

Piero Fornasetti, Italian, 1913–1988
“Eva” Plates, designed 1954, manufactured 2015
“Adamo” Plates, designed 1954, manufactured 2015
Porcelain and gilt
Museum purchases 2016.16, 2016.17

Misha Kahn, American, born 1989
In collaboration with Gone Rural, Swaziland, established 1992
The Wild One, 2015
Lutindzi grass, banana leaves, cactus, bone, wood, other grasses, and glass
Wall Mirror, 2014
From the *Saturday Morning* series
Resin, vinyl, glass, and foil
Museum purchases funded by an anonymous donor 2016.25, 2016.26

Joris Laarman, Dutch, born 1979
Produced by Joris Laarman Lab, Dutch, established 2004
Maker Chair (Pixel), 2014
Resin
Museum purchase funded by the Mary Kathryn Lynch Kurtz Charitable Lead Trust Fund 2016.29

Paul Cockledge, British, born 1978
Prototype for Poised (Right), 2013
Steel
Museum purchase funded by the John R. Eckel, Jr. Foundation 2016.71

J. J. P. Oud, Dutch, 1890–1963
Manufactured by Gispen’s N.V., Dutch, active 1916–2016
“Giso” Piano Lamp, model no. 404, designed 1927, manufactured c. 1929–31
Nickel-plated and patinated brass
Museum purchase funded by the Design Council, 2016, Leo and Karin Shipman, Jan and John Bebout, Brian Hoffner, Ray and Ashley Simpson, Cynthia Toles, and T. L. Marten 2016.114

Marianne Brandt, German, 1893–1983
Manufactured by Ruppelwerk Metallwarenfabrik, Germany
Napkin Holder, 1930
Nickel-plated brass and glass
Museum purchase funded by the Design Council, 2016 2016.115

Ruth Adler Schnee, American, born Germany, 1923
Manufactured by Adler-Schnee Associates, American, active 1949–1977
“Lazy Leaves” Textile, c. 1953
Polyester, silk, cotton, rayon, and wool blend
Museum purchase funded by Joan Morgenstern and Michael W. Dale, and an anonymous donor, and by Dr. Helen Tanour and Eleanor Freed, by exchange 2016.120

Märta Mattsson, Swedish, born 1982
Fossil Brooch, 2012
Cicadas, glitter, crushed copper ore, silver, and resin
Museum purchase funded by the Design Council, 2016 2016.121

Attai Chen, Israeli, born 1979
Untitled, 2014
Cardboard, paper, paint, glue, wood, silver, and stainless steel
Museum purchase funded by the estate of Martha and H. Malcolm Lovett, Sr., by exchange, Friends of Decorative Arts, and the Design Council, 2016 2016.122

Peter Pincus, American, born 1982
Vessels, 2016
Porcelain, slip, and gold luster
Museum purchase funded by the Museum Collectors 2016.132

Giò Ponti, Italian, 1891–1979
M. Singer & Sons, New York
Display Cabinet, Model 2140, 1951
Italian walnut, lacquered wood, and brass
Museum purchase funded by the John R. Eckel, Jr. Foundation 2016.145

EUROPEAN ART

PURCHASES

Auguste Préault, French, 1809–1879
Le Silence (Silence), 1842–43
Plaster
Museum purchase funded by Fayez Sarofim in memory of Maxwell Alexander Sarofim at “One Great Night in November, 2015” 2015.281

Flemish, probably Tournai
Hercules Slaying King Laomedon, 1480–1500
Tapestry: wool and silk
Museum purchase funded by the Agnes Cullen Arnold Endowment Fund 2015.547

Giuseppe Canella the Elder, Italian, 1788–1847
View of the Escorial (one of a pair), early 19th century
View of the Convento de Los Agustinos Recoletos, Madrid (one of a pair), early 19th century
Oil on metal
Museum purchases funded by the Edward Oppenheimer, Jr. Charitable Trust in memory of Edward Oppenheimer, Jr.; in memory of Ms. Elly Thüring; Barbara C. Goedecke in honor of Helga Aurisch; Rita Hendrix; and the Wolff-Toomim Foundation in memory of Linda Finger 2016.6.1, 2016.6.2

Paul Gauguin, French, 1848–1903
Still Life with Mangoes and a Hibiscus Flower, 1887
Oil on canvas
Museum purchase funded by the Audrey Jones Beck Accessions Endowment Fund 2016.39

Francisco José de Goya y Lucientes, Spanish, 1746–1828
Don Vicente Isabel Osorio de Moscoso y Alvarez de Toledo, Conde de Trastámara, c. 1787–88
Oil on canvas
Museum purchase funded by the Alice Pratt Brown Museum Fund and the Brown Foundation Accessions Endowment Fund 2016.78

Jacopo da Empoli, Italian, c. 1554–1640
Madonna and Child with the Young St. John the Baptist, late 16th–mid-17th century
Oil on panel
Museum purchase 2016.147

Baron François Gérard, French, 1770–1837
Portrait of François-Gédéon Reverdin (1772–1828), 1796
Oil on panel
Museum purchase 2016.155

LATIN AMERICAN ART

GIFTS

Gifts of Leslie and Brad Bucher:

Darío Escobar, Guatemalan, born 1971
Paisaje urbano I [Urban Landscape I], 2011
Screenprint and wood 2015.507

Regina Silveira, Brazilian, born 1939
Mea culpa, 2007
Overglaze on porcelain 2015.508

Lester Rodríguez, Honduran, born 1984
Sin título, de la serie *Desértica* [Untitled, from the series *Deserted*], 2012
Toothpicks on wood, ed. 3/3 2015.514

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Manuel Espinosa, Argentinean, 1912–2006
Sin título [Untitled], c. 1960
 Ink on paper
 Gift of Leonel Pedro Sicardi and María de las Nieves Calandrelli de Sicardi in honor of María Inés Sicardi and her son Maximiliano Rivarola in celebration of the 20th anniversary of Sicardi Gallery 2016.11

PURCHASES

Sebastián Gordín, Argentinean, born 1969
Sea Stories #3, 2008
 Wood veneer on carved MDF
 Museum purchase funded by Brad and Glen Bucher in honor of Mari Carmen Ramírez at “One Great Night in November, 2015” 2015.534

Sebastián Gordín, Argentinean, born 1969
Weird Tales #2 (Otoño) [Autumn], 2010
 Wood veneer on carved MDF
 Museum purchase funded by Alfred C. Glassell, III in honor of Tom Buchholz, Jason Buchman, Thad T. Dameris, W. Gregory Looser, Christopher M. Odell, Jan Rask, Ned Smith, Mike O. Strode, and Winston Talbert at “One Great Night in November, 2015” 2015.535

Sebastián Gordín, Argentinean, born 1969
Avon Fantasy Reader #9, 2008
 Wood veneer on carved MDF
 Museum purchase funded by Randy Allen, Anthony Duenner, Pedro Frommer, Steve Gibson, Craig Massey, Henry J. N. Taub II, and John Wombell in honor of Jim and Cherie Flores at “One Great Night in November, 2015” 2015.536

Sebastián Gordín, Argentinean, born 1969
Pequeñas piezas para viola y piano vertical [Small Pieces for Viola and Upright Piano], 2012
 Wood veneer on carved MDF
Bibi, Rouzat, 1911, 2014
 Wood veneer on fiberglass reinforced polyester
 Museum purchases funded by Alfred C. Glassell, III at “One Great Night in November, 2015” 2015.537, 2015.538

Doris Salcedo, Colombian, born 1958
Disremembered IV, 2015
 Silk thread and nickel-plated steel
 Museum purchase funded by the Caroline Wiess Law Accessions Endowment Fund and the Latin American Experience 2015.664

Enio Iommi, Argentinean, 1926–2013
Curvas y líneas en el espacio [Curves and Lines in Space], 1947
 Steel wire on marble base
 Museum purchase funded by the Latin Maecenas 2015.665

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

Carlos Rojas, Colombian, 1933–1997
Segunda avenida, de la serie *Américas: Cruzados* [Second Avenue, from the series *Américas: Crossed*], 1972
Sin título, de la serie *Américas: Horizontes* [Untitled, from the series *Américas: Horizons*], 1970
Sin título, de la serie *Ingeniería de la Visión: Pueblos* [Untitled, from the series *Engineering of Vision: Pueblos*], 1969–70
 Oil on canvas 2016.36–2016.38

MODERN AND CONTEMPORARY ART

GIFTS

Simon Hantaï, French, born Hungarian, 1922–2008
Tabula, 1980
 Acrylic on canvas
 Gift of Zsuzsa Hantaï, Paris 2015.336

John Zurier, American, born 1956
Before and After Summer, 2014
 Oil on linen
 Gift of the Alex Katz Foundation 2015.337

Matt Magee, American, born France, 1961
Anemone, 2011
 Oil on panel
 Gift of Greg Fourticq 2015.338

Martin Kline, American, born 1961
Carbon Totem, 2004
 Carbon steel
 Gift of the artist and Stephen Mazoh 2015.339

Jenny Saville, British, born 1970
Witness, 2009
 Oil on canvas
 Gift of Martin Sosnoff 2015.407

PURCHASES

Mona Hatoum, Palestinian, born Lebanon, 1952
A Bigger Splash, 2009
 Murano glass, edition of 6, artist's proof 2/2
 Museum purchase funded by *contemporary@mjah*, the Caroline Wiess Law Accessions Endowment Fund, and Rosanette and Harry H. Cullen 2015.418

Purchases funded by the Caroline Wiess Law Accessions Endowment Fund:

Mark Bradford, American, born 1961
Circa 1992, 2015
 Mixed media mounted on canvas 2015.527

Ólafur Eliásson, Icelandic, born Denmark, 1967
Your Lunar Nebula, 2015
 Partially silvered crystal, acrylic paint, and stainless steel 2015.550

Martin Kline, American, born 1961
Essence, 2014
 Encaustic on linen 2015.552

Yayoi Kusama, Japanese, born 1929
Aftermath of Obliteration of Eternity, 2009
 Wood, metal, glass mirrors, plastic, acrylic paint, LED lighting system, and water, edition 3/3 2016.34

Huma Bhabha, Pakistani, born 1962
Untitled, 2014
 India ink and collage on chromogenic print 2016.40

Wangechi Mutu, Kenyan, born 1972
A Trinity, 2015

She's got the whole world in her, 2015
 Mannequin, wood, horn, papier-mâché, wax, disco ball, and found objects
Forbidden Fruit picker, 2015
 Photomontage from printed sources, collage, spray paint, and cut fabric with ink on Mylar and paper board 2016.79, 2016.81

Glenn Ligon, American, born 1960
Untitled, 2016
 Inkjet print, edition 1/5 2016.142

Aristide Maillol, French, 1861–1944
La Rivière (The River), 1938–43
 Bronze, edition 4/6 2016.153

Philip Worthington, British, born 1977
Shadow Monsters, 2004–ongoing
 Java, Processing, BlobDetection, SoNIA, and Physics software 2016.156

Francis Aljys, Belgian, born 1959
Don't Cross the Bridge before You Get to the River, 2005–9
 A multipart installation comprising 1 painting, 3 altered postcards, 3 working sketches, 1 sculpture made up of 31 “shoe-boats,” 3 two-channel videos, and 2 single-channel videos 2016.176.1–6; 8–13

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Wangechi Mutu, Kenyan, born 1972
The End of carrying All, 2015
 Three-channel video, edition 1/3
 Museum purchase funded by *contemporary@mjah* 2016.80

Caline Aoun, Lebanese, born 1983
Pine Needles, 2015
 3,800 cast-copper-alloy pine needles
 Museum purchase funded by Chris Urbanczyk, with matching funds from Chevron, and by the Museum Collectors 2016.92

Francis Aljys, Belgian, born 1959
Untitled (Study for Don't Cross the Bridge before You Get to the River), 2005–9
 Altered postcard
 Museum purchase funded by Lester Marks 2016.176.7

PHOTOGRAPHY

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Gifts in Honor of Anne Wilkes Tucker on the Occasion of Her Retirement:

Man Ray (Emmanuel Radnitzky),
American, 1890–1976
[Photomontage Portrait of a Young Man],
c. 1926
Gelatin silver print
Gift of Manfred Heiting
2015.90

Gay Block, American, born 1942
Susan Rosenthal, Camp Pinecliffe, Maine / Susan Rosenthal Schwartz, Jenkintown, PA,
1981, 2006, printed 2007
From the series *Camp Girls*
2 inkjet prints
Gifts of the artist
2015.205

John Willis, American, born 1957
Playground, Oglala, 2006
Aerial View of a Prairie Dog Colony, 2007
Bureau of Indian Affairs Housing, 2006
Allen Housing, 2005
Tin Teepee, 2004
5 gelatin silver prints
Gifts of Jeanne and Richard S. Press
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Diane Arbus, American, 1923–1971
Printed by Neil Selkirk, American,
born England, 1947
Albino sword swallower at a carnival, Md.,
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Gelatin silver print
The Gay Block Collection,
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Robert Mapplethorpe, American,
1946–1989
Susan Sontag, 1984
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Gift of the Robert Mapplethorpe
Foundation
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Gregory Crewdson, American, born 1962
Untitled, 1992
From the series *Natural Wonder*
Chromogenic print
Gift of Joan Morgenstern
2015.215

Unknown Artists, American
[Nashville, Tennessee: Market Street
Scene of Courthouse Square], c. 1856
[Lexington, Kentucky], c. 1855
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Gifts of Alex Novak
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Toshio Shibata, Japanese, born 1949
Juochi, Hitachi City, Ibaraki Prefecture,
2008
Chromogenic print
Gift of the artist and Laurence Miller
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Ray K. Metzker, American, 1931–2014
Philadelphia, 2009
From the series *Autowackies*
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Gift of Ruth Thorne-Thomsen and
Laurence Miller
2015.220

Harry Callahan, American, 1912–1999
Chicago, 1950, printed 1970s
Gelatin silver print
Gift of Susan and Peter MacGill
2015.221

Nobuyoshi Araki, Japanese, born 1940
Untitled, 2009
Inkjet print collage
Gift of Don A. Sanders
2015.223

Lee Friedlander, American, born 1934
Houston, 1977
Gelatin silver print
Gift of Fredericka Hunter and Ian Glennie
2015.224

Tang Desheng, Chinese, born 1947
Expressing Devotion for the Little Red Book, Fangqian Commune, 1976, printed later
From the series *Educated Youth*, 1969–79
Inkjet print
Gift of Steven Evans
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Sergey Maximishin, Russian, born 1964
Field Kitchen, Positions of Federal Troops near the Village of Laha-Varanda, Chechnya, January 2000,
printed 2015
Quay in Colonial Style, Sousse, Tunisia,
January 2001, printed 2015
2 chromogenic prints
Gifts of the artist and Nailya Alexander
2015.344, 2015.345

Elaine Ling, Canadian, born 1956
Baobab, Tree of Generations #6, Mali,
2008
Incredible Rocks, Kangaroo Island (Australia Stones #2), 2005
2 inkjet prints
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Akira Gomi, Japanese, born 1953
Yellows (49 Daughters), 1993
49 gelatin silver prints
Gift of Don A. Sanders
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Robert Clark, American, born 1961
Mike Winchell, November 11, 1988
Gelatin silver print
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Carl Chiarenza, American, born 1935
Sulfite Lion, 1959
Marble Madonna, Ipswich, MA, 1960
Whirling Knothole, 1962
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Terry Evans, American, born 1944
Edyth Pladson, May 2012
Harley Bingenheimer, May 2012
From the series *North Dakota Oil Boom*
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Mayumi Lake, Japanese, born 1966
Yumiko 3442, 2008, printed 2015
From the series *Ex Post Facto*
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Tang Desheng, Chinese, born 1947
Country Doctors in a Farming Home Perform Outpatient Surgery, Chengzhang Commune, 1971, printed later
A Bath in the Sunshine after Work, Lishui,
1975, printed later
From the series *Educated Youth*, 1969–79
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Tang Desheng, Chinese, born 1947
Plowing and Transport, One Machine with Many Uses, Dantu County, 1974,
printed later
A Production Team Attends Political Night School, Litang, 1971, printed later
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Wendy Watriss
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Saul Leiter, American, 1923–2013
Through Boards, 1957, printed later
Chromogenic print
Gift of Howard Greenberg and
the Saul Leiter Foundation
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Jess T. Dugan, American, born 1986
Betsy, 2013
From the series *Every Breath We Drew*
Inkjet print
Gift of Catherine Edelman Gallery
2015.366

Catherine Wagner, American, born 1953
Re-Classifying History III, 2005
Chromogenic print
Gift of the artist
2015.367

Dawoud Bey, American, born 1953
Mavis, 1995
Dye diffusion transfer prints
Gift of Stephen Daiter
2015.368

Brassaï (Gyula Halász), French,
born Hungary, 1899–1984
[Woodland Plants], c. 1935
Gelatin silver print
Gift of Françoise and Alain Paviot
2015.369

Nancy Newhall, American, 1908–1974
[Tree], c. 1947
Gelatin silver print
Gift of Janet Russek and
David Scheinbaum, Beaumont and
Nancy Newhall Estate
2015.370

Beaumont Newhall, American,
1908–1993
Charles Sheeler, 1948, printed later
Gelatin silver print
Gift of Janet Russek and
David Scheinbaum, Beaumont and
Nancy Newhall Estate
2015.371

Christian Boltanski, French, born 1944
Composition Musicale, 1982
3 dye destruction bleach prints
Gift of Raphael and Jane Bernstein
2015.372

Justin Kimball, American, born 1961
Florence Road, 2007–11
Cecile Street, kitchen, 2007–11
River Road, 2007–11
From the series *Pieces of String*
3 inkjet prints
Gifts of Jeanne and Richard S. Press
2015.376–2015.378

Douglas Kent Hall, American, 1938–2008
Paris, 1980
Gelatin silver print
Gift of Betty Moody
2015.380

Richard Misrach, American, born 1949
Yosemite (Burnt Forest & Half-Dome),
California, 1988
Chromogenic print
Gift of the artist
2015.506

Arno Rafael Minkkinen, American,
born Finland, 1945
The Shoulder Blades of Lianzhou, 2006
Inkjet print
Gift of the artist
2015.522

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William Henry Fox Talbot, British,
1800–1877
Summit of the Tower of Lacock Abbey,
Taken from the Roof of the Building,
October 14, 1840
Salted paper print from paper negative
Gift of Hans P. Kraus, Jr. and Mariana
Cook in honor of Anne Wilkes Tucker
2015.91

Irving Penn, American, 1917–2009
Many-Skirted Indian Woman (B), 1948
Gelatin silver print
Gift of The Irving Penn Foundation,
donated in gratitude for Anne Wilkes
Tucker's many years of support and
friendship
2015.216

Arthur Leipzig, American, 1918–2014
Divers, East River, 1948, printed later
Gelatin silver print
Gift of Eve France in honor of Anne
Wilkes Tucker and in memory of her
cousin Arthur Leipzig
2015.222

Danny Lyon, American, born 1942
Printed by Chuck Kelton, American,
born 1952
The Destruction of Lower Manhattan,
1966–67
Portfolio of 76 gelatin silver prints
Gift of Michael and Jeanne Klein
in honor of Anne Wilkes Tucker
2015.249

Gifts of Mara Vishniac Kohn:

Roman Vishniac, American, born Russia,
1897–1990
[Radensdorf Train Station in the
Spreewald, near Berlin], 1933–34
[Holy books in the Beit Midrash
(House of Study), Mukacevo], 1935–38
Grandfather and Granddaughter, Warsaw,
1935–38
A porter asleep on top of his carrying box.
He is holding on to his most valuable
possession: his shoes, Warsaw, 1935–38
The Main Street, Slonim, 1935–38
[Wife of Nat Gutman, a Porter, Warsaw],
1935–38
[Old Woman Searching for Work,
Warsaw or Lublin], 1935–38
7 gelatin silver prints
2015.269, 2015.271, 2015.273–2015.277

Roman Vishniac, American, born Russia,
1897–1990
An Elder of the Village, Vysni Apsa,
Carpathian Ruthenia, 1935–36
[Sara, Sitting in Bed in a Basement
Dwelling, with Stenciled Flowers above
her Head, Warsaw], 1935–37
Storekeeper with Nothing to Sell,
Warsaw or Kazimierz, Krakow, 1935–38
3 platinum prints
2015.270, 2015.272, 2015.278

Gifts of Joan Morgenstern:

Brian Finke, American, born 1976
U.S. Marshals, 2014
Inkjet print
2015.346

Stanley Greene, American, born 1949
Maryam, the only young girl living on
Chechen Island. Her mother, Patimat, is the
island's nurse. Her father was killed at sea,
while drunk, and she lost her two brothers to
cancer. She stays on the island because of her
mother. Chechen Island, Dagestan,
November, 2013, 2013
From the series *Hidden Scars*
Inkjet print
2015.375

Berenice Abbott, American, 1898–1991
Magnetism and Electricity I, c. 1958
Gelatin silver print
2015.471

Minor White, American, 1908–1976
Ice Study, 1969
Maine, 1960
2 gelatin silver prints
2015.472–2015.473

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Les Krims, American, born 1942
Young Person of Ambiguous Gender,
Pretending to Be a Painting of a Young Boy,
"Art Alive" Annual Event, a Postmodern
Strategy Designed to Deconstruct, Relativize,
and Trivialize Art, Albright-Knox Art
Gallery Lawn, June 2005
Mary's Middle-Class, 1985, printed 2001
2 inkjet prints
Gifts of Del and Sharon Zogg
2015.347, 2015.348

Rodrigo Valenzuela, American, born 1982
Hedonic Reversal #14, 2014
Inkjet print
Gift of Leslie and Brad Bucher
2015.349

John Cohen, American, born 1932
Macchu Tussec Dancers, Juli, Peru, 1956,
printed 2014
Two Girls on Road, 1959, printed later
2 gelatin silver prints
Gifts of the American Academy of Arts
and Letters, New York
2015.373, 2015.374

Douglas Kent Hall, American, 1938–2008
Mesquite, Texas, 1973
Gelatin silver print
Gift of Betty Moody
2015.379

Tom Stappers, Dutch, born 1944
"Healing" (Diane dancing on house party),
Club Exposure, Scheveningen 30/7/95, 1995
From the series *House Parties*
Gelatin silver print
Gift of the artist
2015.381

Carl Chiarenza, American, born 1935
Mephisto, North Shore, Massachusetts,
1958–59
Gelatin silver print
Gift of the artist and Heidi Katz in honor
of Del Zogg for his commitment to the
Museum of Fine Arts, Houston
2015.440

Sid Grossman, American, 1913–1955
Country, c. 1947
Black Christ, c. 1945
2 gelatin silver prints
Gifts of Arline and Ben Guefen
2015.442, 2015.444

Aaron Siskind, American, 1903–1991
[Peeling Paint], 1948
Gelatin silver print
Gift of Stefani and Loren Twyford
2015.447

James Welling, American, born 1951
C-69, 1981
From the series *Drapes*
Gelatin silver print
Gift of the artist
2015.451

Bruce Davidson, American, born 1933
From the series *East 100th Street*, 1966,
printed later
10 gelatin silver prints
Gifts of William Carter
2015.454–2015.463

Diane Arbus, American, 1923–1971
Printed by Neil Selkirk, American,
born England, 1947
Tattooed man at a carnival, Md., 1970,
printed later
Gelatin silver print
The Gay Block Collection,
gift of Gay Block
2015.464

William Carter, American, born 1934
Windmill, Lake Valley, New Mexico
 (Ghost Town), c. 1971
New York City—Washington Square,
 c. 1962
Parade, Kansas City, Missouri, 1973
Marin County, California, 1970
 [Men Playing Chess], c. 1962
Kurdistan, Iraq, 1964, printed 2005
 6 gelatin silver prints
 Gifts of the artist
 2015.465–2015.470

Gifts of Clinton T. Willour:

Jon Naar, American, born England, 1920
Betty Parsons with Alex Liberman
Sculpture, 1963, printed later
 Inkjet print
 In celebration of Moody Gallery's
 40th anniversary
 2015.490

Will Michels, American, born 1968
Motion Study No. 2, 2011
 Salted paper print
 2015.491

Christopher Landis, American, born 1954
Holbrook, AZ #11, 1990
 Gelatin silver print
 In honor of Allison Pappas in her new
 position as Assistant Curator at the
 Museum of Fine Arts, Houston
 2015.658

Earlie Hudnall, Jr., American, born 1946
Arnett Cobb, Maceba Theater, 1986
 Gelatin silver print
 In honor of Mike and Mickey Marvins
 2015.659

Cynthia Morgan Batmanis,
 American, born 1939
Lacock Abbey, 2011
 Salted paper print from glass negative
 In honor of Malcolm Daniel
 2015.660

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Lisa Kereszi, American, born 1973
Bus Stop with Sea Spray, Governors Island,
 2003
 Chromogenic print
 Gift of John A. Mahon
 2015.515

Abelardo Morell, Cuban, born 1948
Pietà by El Greco, 1993
Shiny Books, 2000
 Gelatin silver print; inkjet print
 Gifts of John A. Mahon
 2015.516, 2015.517

Gifts of Anne Wilkes Tucker:

Charles Wong, American, born 1922
Corner of Grant and Jackson, San Francisco,
 1951
 Gelatin silver print
 In memory of Lewis Baltz
 2015.518

Athena Tacha, American, born Greece,
 1936
Untitled, 1982
 Gelatin silver print collage
 2015.519

Harry Callahan, American, 1912–1999
Highland Park, Michigan, 1941–42
 Gelatin silver print
 2015.520

Mathew B. Brady, American, 1823–1896
 [Grant Viewing Hooker's Battle Site from
 above, Lookout Mountain, Battle above
 the Clouds], November 28, 1863,
 printed later
 Gelatin silver print
 2015.521

Emmet Gowin, American, born 1941
Edith, Chincoteague, Virginia, 1967
 Gelatin silver print
 In honor of Allison Pappas
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Gifts of Jordan Finn:

Gjon Mili, American, 1904–1984
Actress Jane Fonda, 1961
Artillery Drill, Horses and Carriages
Colliding, 1941
Emmet Kelly, c. 1950, printed later
Gaseous Elements Spilling Out of Pipe,
Air Reduction Co., 1942
Jimmy Durante at Piano, 1944
Lauren Bacall in Bed in "Goodbye Charlie,"
 1959
Maneuvers Indoors, Part of Artillery Drill,
 1941
Singer Mildred Bailey and Louis Armstrong
Playing Trumpet in Esquire Jam Session,
 1944
Stroboscopic Image of Man Demonstrating
Arm and Wrist Action Used in Fly Casting,
 1947

Testing at Ford Motor Co., 1948
Tosca at the Met, 1958
Bing Crosby Rehearsing with Saxophonist
Bud Freeman at Eddie Condon's Apartment,
 NY, 1946
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 2015.553, 2015.588–2015.598

Gifts of Adam and Susan Finn:

Esther Bubley, American, 1921–1998
14-Year-Old Texas Boy, 1945
 [Dogs Running in Snow], 1958–65
Spectators at the Parade to Recruit Civilian
Defense Volunteers, Washington, DC, 1943
 3 gelatin silver prints
 2015.554, 2015.558, 2015.571

Gjon Mili, American, 1904–1984
Stroboscopic Image of Man Demonstrating
Arm and Wrist Action Used in Fly Casting,
 1947
Senator Howard Baker and Minority
Council Fred Thompson Listening to
Proceedings during Watergate Hearings,
Washington, DC, 1973
Stroboscopic Image of Rope Skipping
Champion Gordon Hathaway in Action,
 NY, 1947
Stroboscopic Image of Rope Skipping
Champion Gordon Hathaway Performing
Complicated Steps, NY, 1947
Figure Skater Carol Lynne's Movements
Illustrated by Flashlights Embedded in
Each Boot, NY, 1947
Drummer Gene Krupa Performing at
Gjon Mili's Studio, NYC, 1941
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 2015.574, 2015.575, 2015.578, 2015.579,
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Arnold Newman, American, 1918–2006
Gerald R. Ford, 1975
Boot Hill Saloon Interiors, 1989
George Segal, 1976
Pablo Picasso, 1954
Pablo Picasso, 1954
 5 gelatin silver prints
 2015.583–2015.587

Gifts of Judith Hardy Stashin:

Jesse H. Whitehurst, American,
 1820–1875
 [Man with Double-Breasted Jacket
 and Bow Tie], 1845–55
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 2015.555

Unknown Artists, American
 [Two Seated Men], 1845–55
 [Seated Man and Standing Woman],
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 [Man with Crossed Hands], 1845–55
 [Seated Woman in Dress], 1845–55
 [Man with Hand at Waist], 1850s
 [Man with Tie], 1845–55
 [Man in Double-Breasted Jacket], 1845–55
 [A Gentleman], 1850s
 [Man with Dark Hair Resting Arm],
 1845–55
 [Man with Beard], 1845–55
 [Man Holding Book], 1845–55
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 2015.556–2015.559, 2015.561,
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George K. Warren, American, 1832–1884
 [Man with Bow Tie], 1850s
 Daguerreotype in leather case
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Geoffrey K. Johnson, American
 [Bearded Man], 1845–55
 Daguerreotype in leather case
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Root Gallery, American,
 active c. 1846–1860
 George Smith Cook, American,
 1819–1902
 [Man with Waxed Moustache], c. 1856–60
 Daguerreotype in leather case
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Unknown Artist, American
 [Man with Dark Hair], 1850s
 Daguerreotype in thermoplastic case
 2015.570

Samuel Broadbent, American, 1810–1880
 [Man with Tie], c. 1850s
 Daguerreotype in leather and enamel case
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Gifts of Mike and Mickey Marvins:

Unknown Artist, American
 [Three Children], 1870s
 Tintype
 2015.599

Unknown Artist, American
 [Gem Tintype Album], 1860s–80s
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- André Adolphe-Eugène Disdéri, French, 1819–1889
[Carte-de-Visite Album], 1860s–80s
48 albumen silver prints from glass negatives
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- A. Aubrey Bodine, American, 1906–1970
[Cracked Land], c. 1950
Gelatin silver print
2015.602
- Mathew B. Brady, American, 1823–1896
Battle Field of Cedar Mountain, 1862–65
Albumen silver print from glass negative
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- Hugo Brehme, Mexican, born Germany, 1882–1954
Amecameca, 1920s
Gelatin silver print with applied color
2015.604
- Frédéric Brenner, French, born 1959
In the Hungarian Quarter of Mea Shearim, Jerusalem (Dans le quartier hongrois de Mea Shearim, Jerusalem), c. 1980
Gelatin silver print
2015.605
- Heinrich Kühn, Austrian, 1866–1944
Study, 1911
From *Cameraswork*, January 1911
Photogravure
2015.606
- Agustín Víctor Casasola, Mexican, 1874–1938
Child Soldier (Niño Soldado), June 1914, printed later
Female Soldier Visits Federal Prison (Mexico) (Soldadera Visita Cuartel Federal [Mexico]), c. 1912, printed later
Dance in Santa Anita (Mexico) (Baile en Santa Anita [Mexico]), 1920s, printed later
Female Soldier with Three Children (Mexico) (Soldadera con tres Niños [Mexico]), c. 1910, printed later
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2015.607–2015.610
- Marcos Chamudes, Chilean, 1907–1989
Pablo Picasso, c. 1948
Rufino Tamayo, 1943
Pablo Picasso, 1948
Minero Boliviano—“La familia del hombre”—*Museo de Arte Moderno de N.Y.* [Minero Boliviano—“The Family of Man”—The Museum of Modern Art, N.Y.], c. 1952
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- Edward Sheriff Curtis, American, 1868–1952
Yuma Maiden, c. 1907
Hapchach-Yuma, c. 1907
Yuma Girl, c. 1907
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- Zdenko Feyfar, Czech, 1913–2001
Countess Waldstein (104 Years Old), 1955
Gelatin silver print
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- William Henry Fox Talbot, British, 1800–1877
Bust of Patroclus, August 9, 1843, printed later
Salted paper print from paper negative
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- Nadar (Gaspard Félix Tournachon), French, 1820–1910
Baron Taylor, c. 1880
From *Galerie Contemporaine*
Woodburytype
2015.620
- Pierre Petit, French, 1832–1909
Litré, c. 1880
From *Galerie Contemporaine*
Woodburytype
2015.621
- Arnold Genthe, American, born Germany, 1869–1942
[Woman in Kimono, Leaning Against Fence], 1908
Gelatin silver print
2015.622
- Mario Giacomelli, Italian, 1925–2000
Dalla poesia di Permunion (The Poetry of Permunion), 1953–63
Gelatin silver print
2015.623
- Bruce Gilden, American, born 1946
New York City, 1986
Gelatin silver print
2015.624
- Eugene Omar Goldbeck, American, 1892–1986
[Eugene Goldbeck and Assistant Sam Rothwell, Austin, Texas], 1925, printed later
Dedication of the New Bridge Connecting the United States with Mexico—Laredo, Texas, and Laredo, Tamaulipas, Mexico, February 22, 1922, printed later
Indoctrination Division, Air Training Command, Lackland Air Base, San Antonio, Texas, July 19, 1947
3 gelatin silver prints
2015.625–2015.627
- Philippe Halsman, American, born Latvia, 1906–1979
Aldous Huxley, 1950s, printed later
Gelatin silver print
2015.628
- Leopold Hugo, American, 1866–1933
[Landscape with Trees], c. 1910
Gelatin silver print
2015.629
- William Henry Jackson, American, 1843–1942
Mancos Canyon, Looking Down from Near Its Mouth, 1870s
[Canyon de Chelly], c. 1880
2 albumen silver prints from glass negatives
2015.630, 2015.631
- Wu Jialin, Chinese, born 1942
Funing Yunnan, 1992
Gelatin silver print
2015.632
- Geir Jordhal, American and Norwegian, born 1957
Sand Mountain, Nevada, 1990
Gelatin silver print
2015.633
- Dorothea Lange, American, 1895–1965
Daughter of migrant Tennessee coal miner. Living in the American River Camp near Sacramento, California, November 1936
Gelatin silver print
2015.634
- Alma Lavenson, American, 1897–1989
Self-Portrait, 1932
Gelatin silver print
2015.635
- Rupert S. Lovejoy, American, 1885–1975
Between the Lines—Dawn, c. 1919
Gum bichromate print
2015.636
- Dorothy Norman, American, 1905–1997
Alfred Stieglitz, An American Place, 1934, printed c. 1950
Gelatin silver print
2015.637
- Hal Phylfe, American, 1892–1968
Lili Damita, 1928–35
Gelatin silver print
2015.638
- Eliot Porter, American, 1901–1990
Sculptured Rock, near House Rock Rapids, Marble Canyon, Arizona, June 13, 1967, printed 1981
From the portfolio *In Wilderness*
Is the Preservation of the World
Dye transfer print
2015.639
- George A. Tice, American, born 1938
Country Road, Lancaster, Pennsylvania, 1961, printed 1984
Gelatin silver print
2015.640
- Unknown Artist
[Woman with Horse], 1890s
Cyanotype
2015.641
- Francis Bedford, English, 1815–1894
Carnarvon Castle, 1853–59
Albumen silver print from glass negative
2015.642
- Jesse H. Whitehurst, American, 1820–1875
John Robert McDowell Livermore, c. 1862
Salted paper print from glass negative
2015.643
- Unknown Artist, American
[World War I Military Portraits from the United States Army, 105th Infantry, Machine Gun Company], 1914–18
16 gelatin silver prints
2015.644

Carleton Watkins, American, 1829–1916
Printed by Isaiah West Taber, American, 1830–1912
The Bridal Veil Falls, 900 feet, Yosemite, California, 1865–66, printed 1880s
Albumen silver print from glass negative
2015.645

Eudora Welty, American, 1909–2001
Ruins of Windsor, 1942
Gelatin silver print
2015.646

Marion Post Wolcott, American, 1910–1990
Rodney, Mississippi, August 1940
Gelatin silver print
2015.647

Eugene A. Delcroix, American, 1891–1967
Old Stairway, Toulouse St., 1930–50
Gelatin silver print
2015.648

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Marcela Magno, Argentinean, born 1966
38°1'24.75"S | 67°39'11.36"O | 17 Sep 2013, 2013
From the series *Land*
Inkjet print
Gift of the artist and FotoFest International
2016.32

James Welling, American, born 1951
In Search of . . ., 1981, printed 2006
From the series *Drapes*
Gelatin silver print
Gift of Morris Weiner
2016.43

Unknown Artist, American
[Seated Man with Top Hat and Cane], 1890s–1900s
Gelatin silver print
Gift of William J. Hill
2016.74

Various Photographers
30 Founders Portfolio, Houston Center for Photography, 1963–2014
31 photographs, various processes
Gift of Friends and Supporters of Houston Center for Photography
2016.135

PURCHASES

György Lorinczy, Hungarian, 1935–1981, active United States
New York, New York No. 15, 1968
Gelatin silver print
Museum purchase funded by the Mary Kathryn Lynch Kurtz Charitable Lead Trust Fund in honor of the great collaboration between Anne Wilkes Tucker and Mary Kathryn Lynch Kurtz
2015.207

Purchases in Honor of Anne Wilkes Tucker on the Occasion of Her Retirement:

Gordon Parks, American, 1912–2006
Children with Doll, Washington, D.C., 1942, printed later
Gelatin silver print
Museum purchase funded by Bill and Sara Morgan and Nina and Michael Zilkha
2015.210

John Davies, British, born 1949
Monkwearmouth Colliery, Sunderland, 1983
Gelatin silver print
Museum purchase funded by Joan Morgenstern and Photo Forum
2015.212

William Klein, American, born 1928
Pachinko Doorman, Tokyo, 1961, printed later
Gelatin silver print
Museum purchase funded by Deborah Bay and Edgar Browning
2015.247

Karen Knorr, American, born 1954
There are hardly any pink bits left. Before the War you just had to look at the map. There were marvelous pink bits all over, India, Africa, the Isles, one fourth of the world was pink, English, 1979–81, printed 2015
From the series *Belgravia*
Gelatin silver print
Museum purchase funded by Photo Forum
2015.402

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William Lake Price, British, 1810–1896
Robinson Crusoe, c. 1856
Albumen silver print from glass negative
Museum purchase funded by John A. MacMahon
2015.261

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

Charles Clifford, English, 1819–1863
Zaragoza, Courtyard of the House of the Infantes (Zaragoza, Patio de la Casa de los Infantes), 1860
Albumen silver print from glass negative
2015.262

Louis-Émile Durandelle, French, 1839–1917
The New Paris Opera: Ornamental Sculpture (Le Nouvel Opéra de Paris, Sculpture Ornementale), 1866–75
Bound volume containing 45 albumen silver prints from glass negatives
2015.267

Nadar (Gaspard Félix Tournachon), French, 1820–1910
Adrien Tournachon, French, 1825–1903
[Pierrot in Pain], 1854
Salted paper print from glass negative
2016.42

Svetlana Kopystiansky, American, born Russia, 1950
Untitled, 1993–94
From the series *Shadow of Gravitation*
6 collages of printed postcards and chromogenic prints
2016.65–2015.70

Purchases funded by Franci Neely:

Félix Moulin, French, 1802–1879
[Reclining Nude], 1853
Albumen silver print from glass negative
2015.263

Dawoud Bey, American, born 1953
Birmingham: Four Girls, Two Boys, 2014
6 inkjet prints
2015.492

Unknown Artist, French
Le Commandant Anatole Charlemagne, 1846–51
Daguerreotype
2016.133

Purchases funded by Joan Morgenstern:

Jon Tonks, British, born 1981
A Gather of Sheep, Long Island Farm, Falkland Islands, 2013
From the series *Empire*
Inkjet print
2015.266

Ádám Magyar, Hungarian, born 1972
Urban Flow 1364, New York, 2009, printed 2015
Inkjet print
2015.399

Pam Connolly, American, born 1959
Fanda Smoking, 2014
Inkjet print
In honor of Terri Zalta
2015.403

Bernard Alfieri, British, 1860–1939
Fantastic Figures, possibly 1920s
Gelatin silver print
In honor of Carol Silverman Johnston
2016.15

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Vera Lutter, German, born 1960
San Marco, Venice XX: December 3, 2005, 2005
Gelatin silver prints
Museum purchase funded by the Caroline Wiess Law Accessions Endowment Fund
2015.285

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

Jesse H. Whitehurst, American, 1820–1875
[Copy of a Painted Portrait], 1850–52
Daguerreotype with applied color
2015.404

Bernard Alfieri, British, 1860–1939
Fantastic Figures, possibly 1920s
Gelatin silver print with applied color
2016.14

Kenneth Josephson, American, born 1932
Western U.S., 1985, printed 2012
Gelatin silver print
2016.33

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Josiah Johnson Hawes, American, 1808–1901
Albert Sands Southworth, American, 1811–1894
[Martha Ripley Hawley and Her Daughter-in-Law Harriet Tobey Hawley], 1850–55
Daguerreotype
Museum purchase funded by the S. I. Morris Photography Endowment and The Bayou Bend Collection, funded by The Brown Foundation, Inc., in memory of Michael K. Brown 2015.405

Sama Alshaibi, American, born 1973
Razor Wire, 2008
From the series *Between Two Rivers*
Inkjet print
Museum purchase funded by Pivot Point Advisors, LLC, and the Photography Endowment 2015.406

Predrag Vuckovic, Serbian, born 1973
Fisherman on Tara River, Montenegro, August 30, 2012
From the series *Fly Fishing on Tara River*
Chromogenic print
Museum purchase funded by Mrs. Clare A. Glassell in memory of Alfred C. Glassell, Jr. 2015.411

Purchases funded by Clinton T. Willour:

Ellen Garvens, American, born 1955
Attraction, 2014
From the series *Parallel Play*
HappySad, 2014
From the series *Subset*
2 inkjet prints
2015.412, 2015.413

Étienne Neurdein, French, 1832–1918
Sarcophagus of Victor Hugo in the Pantheon, Paris, 1885
Albumen silver print from glass negative
In honor of Malcolm Daniel 2016.46

Sara Macel, American, born 1981
Plane over Baton Rouge, Louisiana, 2009, printed 2015
From the series *May the Road Rise to Meet You*
Inkjet print
2016.137

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O. H. Willard, American, died 1875
Infantry, Private, 1866
Infantry, Sergeant Major, 1866
Engineer, Musician, 1866
Light Artillery, Private, 1866
4 albumen silver prints from glass negatives
Museum purchases funded by Alexander McLanahan, Jonathan Finger, Unal Baysal, Michael Casey, Clayton Chambers, Dean Gladden, Edward Griffin, and Kevin Lewis in honor of Jerry Finger at “One Great Night in November, 2015” 2015.414–2015.417

Jeff Widener, American, born 1956
Tank Man—Chinese Man Stands in Front of Tanks, Tiananmen Square, Beijing, China, June 5, 1989
Thermal transfer print
Museum purchase funded by F. Richard Pappas and David Heymann in honor of Anne Wilkes Tucker 2015.449

Purchases funded by Krista and Michael Dumas:

Alexandre Bertrand, French, 1822–c. 1871
[Postmortem Portrait of a Child], mid-1850s
Daguerreotype with applied color 2015.493

George Barker, Canadian, 1844–1894
Cave of the Winds, Niagara Falls, c. 1890
Albumen silver print from glass negative 2016.129

Victor Plumier, Belgian, 1821–1878
[Mother and Son], 1850s
Daguerreotype 2016.131

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Thomas Demand, German, born 1964
Control Room, 2011
Chromogenic print
Museum purchase funded by “One Great Night in November, 2015” 2015.528

Marcia Resnick, American, born 1950
She became an expert shoplifter, 1978
From the series *Re-visions*
Gelatin silver print
Museum purchase funded by Larry Horton in honor of Kathryn Allison Mann at “One Great Night in November, 2015” 2015.529

Luis Mallo, American, born Cuba, 1962
No. 58, 2005, printed 2015
From the series *In Camera*
Inkjet print
Museum purchase funded by Joan Morgenstern in honor of Ed Osowski 2015.530

William Klein, American, born 1928
Cineposter, Tokyo, 1961, printed later
Gelatin silver print
Museum purchase funded by Eddie Allen in honor of Wally Wilson and Will Mathis at “One Great Night in November, 2015” 2015.531

Purchases funded by Sara Morgan:

Emil Vogt, German
Second Company, Fourth Naval Artillery Section, Cuxhaven, April 1912
Gelatin silver print with applied color, photomontage 2015.539

Étienne Carjat, French, 1828–1906
Gustave Courbet, 1870s
Henry Monnier, c. 1865
Alexandre Dumas, père, c. 1862
Gelatin matrices 2015.542–2015.544

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Viktor Grebnev, Russian, born 1907
The Operational Commander of the 3rd Army Which Was the First to Storm the Reichstag and Raise the Victory Flag on the Roof, May 1945, printed 1960s
The Return of German Civilians, May 1945, printed 1960s
2 gelatin silver prints
Purchases funded by Joan Morgenstern and Geoffrey and Barbara Koslov 2015.540, 2015.541

Scherer & Nabholz, Swiss, active Moscow 1860–1911
Saint Basil's Cathedral, Moscow, c. 1860
Salted paper print with varnish from glass negative
Museum purchase funded by Harry M. Reasoner in honor of Macey Reasoner at “One Great Night in November, 2015” 2015.548

Nicholas Nixon, American, born 1947
The Brown Sisters, Wellfleet, Massachusetts, 2015
Gelatin silver print
Museum purchase funded by Nina and Michael Zilkha 2015.549

Marcela Magno, Argentinean, born 1966
38°4'8.34"S | 67°49'16.56"O | 14 Ene 2012, 2012
From the series *Land*
Inkjet print
Museum purchase funded by Mr. K. C. Weiner in honor of Mike McLanahan at “One Great Night in November, 2015” 2015.657

Harry Callahan, American, 1912–1999
[Camera Movement], 1946
Gelatin silver print
Museum purchase funded by Morris Weiner 2016.5

Peter Sekaer, American, born Denmark, 1901–1950
7th Avenue, Nashville, Tennessee, 1939
Gelatin silver print
Museum purchase funded by Franci Neely, in honor of Andrew E. Beck III; Carey Shuart; and the S. I. Morris Photography Endowment 2016.27

Trevor Paglen, American, born 1974
NSA-Tapped Fiber Optic Cable Landing Site, New York City, New York, United States, 2015
Chromogenic print; mixed media on paper navigational chart
Museum purchase funded by The Francis L. Lederer Foundation and Clare A. Glassell 2016.28

Daido Moriyama, Japanese, born 1938
Workshop no. 6, 1976, printed 1981
Gelatin silver print
Museum purchase funded by members of the Photography Subcommittee in honor of Yasufumi Nakamori 2016.84

Jones Precision Photo Finish, American
Photo for Win, Roosevelt Raceway, Third Race, June 17, 1961, 1961
Gelatin silver print
Museum purchase funded by Susie Morris in memory of Isabel B. Wilson 2016.85

Louis Lafon, French, active 1870s–1890s
[Railroad Viaduct], 1879–80
Albumen silver print from glass negative
Museum purchase funded by Robin
Gibbs with love to his wife Lela at
“One Great Night in November, 2016”
2016.128

Unknown Artist, French
Published by Calavas Frères, French,
active 1875–1930
[Sample of Lace], 1880s
Cyanotype
Museum purchase funded by Bryn Larsen
in honor of Stephanie Larsen
2016.130

Kevin Cooley, American, born 1975
Controlled Burn #2, 2013
Inkjet print
Museum purchase funded by the
Museum Collectors
2016.134

Roberto Fernández Ibáñez, Uruguayan,
born 1955
El bretel / The Strap, 1990
From the series *Fotografías Pendientes /*
Pending Photographs
Gelatin silver print
Museum purchase funded by
Geoffrey C. Koslov
2016.136

Julie Brook Alexander, American,
born 1957
Points of View, 2014
From the series *Parables,*
Perspectives, and Epiphanies
Inkjet print
Museum purchase funded by Joan
Morgenstern, Clinton T. Willour, and
Anne Wilkes Tucker in honor of
Rick Wester
2016.138

Simon Starling, British, born 1967
Recursive Plates (Recursive Plates [Glass
Skull, Casa Luis Barragán]), 2015
Daguerreotype
Museum purchase
2016.140

Simon Starling, British, born 1967
Daguerreotype Plate, Gold-toning Stand,
2014
Silver-plated copper, Meccano
Museum purchase
2016.141

Franco Fontana, Italian, born 1933
Swimming Pool, 1981
Chromogenic print
Museum purchase funded by Manfred
Heiting, John Parsley, Anne Wilkes
Tucker, Clinton T. Willour, and
Joan Morgenstern in honor of
Denise Bethel
2016.143

Roger Mayne, British, 1929–2014
Train Spotters, Paddington Station, 1957
Gelatin silver print
Museum purchase funded by
Burt Nelson, John Parsley, and
Photo Forum 2016
2016.144

Will Michels, American, born 1968
The Flagellation—Blurred, 2014
From the series *Studies*
Salted paper print
Museum purchase funded by
various donors
2016.148

**Purchases funded by
Photo Forum 2016:**

Victoria Sambunaris, American,
born 1964
VS-15-10 (Galveston), 2015
Chromogenic print
2016.149

Roberto Fernández Ibáñez,
Uruguayan, born 1955
The Hand—9, 2016
From the series *The Hand*
(In the Red Cave)
Gelatin silver print
2016.150

Weegee (Arthur Fellig), American,
born Austria, 1899–1968
Self-Portrait (Kaleidoscopic), 1950s
Gelatin silver print
2016.151

Pierre Cordier, Belgian, born 1933
Chemigram (Chimigramme), August 27,
1976
Gelatin silver print
In honor of Allison Pappas
2016.152

**PRINTS AND
DRAWINGS**

GIFTS

Gifts of Dr. and Mrs. Craig Calvert:

Hanns Lautensack, German, 1524–1566
A River Town, 1551
Etching on laid paper, state II/II
A Cabin and Two Pines, 1551
Etching on laid paper, state II/II
2015.382.1, 2015.382.2

Giovanni Domenico Tiepolo, Italian,
1727–1804
The Holy Family descending a forest path,
near a flock and some shepherds, Number 21,
from the series *Idee Pittoresche sopra la*
fugga in Egitto [Picturesque Ideas on the
Flight into Egypt (The Flight into Egypt)],
c. 1752, published 1753
Etching on Venetian laid paper, state II/II
2015.392

Adriaen van Ostade, Dutch, 1610–1685
Die Trinkgesellschaft or *Le Gourmet en*
compagnie (The Breakfast), c. 1664
Etching with engraving on laid paper,
state IX/XII
2015.393

Ugo da Carpi, Italian (Modenese),
1450–1520/32
After Raphael, Italian, 1483–1520
Sybil Reading, Facing Right, c. 1518
Chiaroscuro woodcut in black and
tan on laid paper
2015.394

Master M. Z., German, active Bavaria,
late 15th–early 16th century
Das Martyrium der Heiligen Katharina
(The Martyrdom of St. Catherine),
before 1500
Engraving on laid paper
2015.395

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Vincent Valdez, American, born 1977
Printed by Hare and Hound Press,
San Antonio
The Strangest Fruit, 2014
Lithographs on wove paper, edition 7/10
Gift of Kerry F. Inman and Denby Auble
2015.383

Keith Sonnier, American, born 1941
Study for Neon Wrapping Incandescent,
1968
Colored pencil and graphite with
erasing on graph paper
Gift of the artist
2015.384

Jean Carruthers Wetta, American,
born 1944
Strange Light, 1995
Oil on paper
Gift of Jerry Williams in loving memory
of James Lee Reynolds
2015.385

Mara Held, American, born 1954
Pulce 8, 2013
Egg tempera and graphite on Arches
watercolor 300 lb. wove paper
Gift of the artist and McClain Gallery
2015.386

Lily Cox-Richard, American, born 1979
Untitled (Lead and Copper), 2015
Hammered lead and found copper wire
on wove paper
Gift of Leslie and Brad Bucher
2015.387

Harold Mendez, American, born 1977
We were the mist, the smoke curtain,
that hid everything, 2015
Electrostatic toner transfer with white
spray enamel paint, graphite, watercolor,
lithographic crayon, soot, paper fibers,
and vegetable oil on reclaimed
ball-grained aluminum lithographic plate
Gift of Leslie and Brad Bucher
2015.388

Demetrius Oliver, American, born 1975
Neutrino, 2013
Enamel on watercolor paper
Gift of Greg Fourticq
2015.389

Gifts of Clinton T. Willour:

Jillian Conrad, American, born 1970
Untitled [envelope drawing], 2011
Collage of envelope and cut frosted
polyester with graphite and colored
pencil on card
2015.390

- Marie Leterme, American, born Belgium, 1942
Totem series #2, 2015
Monotype in colors and monoprint in red with blind embossment on wove paper
In honor of Rolf Pressier
2015.396
- Leamon Green, American, born 1959
Stampede, 2015
Lithograph on wove paper, artist's proof
In honor of Geri Hooks
2015.397
- Grace Phillips, American, born 1942
Untitled, 2015
Sculpted monotype on wove paper
In honor of Dr. Dena M. Woodall
2015.398
- Sydney Yeager, American, born 1945
Printed by Katherine Brimberry at Flatbed Press, Austin, Texas
Containers & Ropes, 1991
Etching and photo etching with roulette, printed chine collé, on wove paper, edition 5/15
Two Knots, 1991
Etching and photo etching with roulette, printed chine collé, on wove paper, edition 10/15
Ropes & Ladders, 1991
Etching and photo etching with roulette, printed chine collé, on wove paper, edition 14/15
Three Bowls, 1991
Etching and photo etching with roulette, printed chine collé, on wove paper, edition 12/15
In honor of Eleanor D. (Roni) McMurtry
2015.483–2015.486
- Robert Goodnough, American, 1917–2010
Untitled, 1970
Screenprint in colors on wove paper, edition 11/15
2015.489
- Orna Feinstein, American, born Israel, 1954
Rings Series #390, 2014
Monoprint in colors on wove paper
In honor of Anya Tish
2015.513
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- Jill Moser, American, born 1956
Untitled (For GD), 1993
Black and brown inks on wove paper
Gift of Stephen Mazoh and Martin Kline
2015.391
- Martin Kline, American, born 1961
Abstraction Spectrum, May 29, 1998
Colored inks over graphite on hot press watercolor paper
Gift of Stephen Mazoh
2015.448
- Oscar Bluemner, American, born Germany, 1867–1938
Earth Sets on Moon, 1922
Watercolor over graphite on paper
Gift of Alice C. Simkins
2015.453
- Andrew Forge, American, 1923–2002
Song (Yellow Line), 1995
Watercolor on wove paper
Untitled, no date (late 20th century)
Watercolor on wove paper from spiral-bound pad
Gifts of Ruth Miller Forge
2015.487, 2015.488
- Thomas Colbert, American, 1954–2015
Untitled, 2015
Ballpoint pen over graphite on wove paper
Untitled, 2015
Black, red, and purple ballpoint pen on wove paper
Gifts of Bernard Bonnet and Ronnie Self
2015.504, 2015.505
- Gifts of Renée and Stanford Wallace:**
- Sue Coe, British, born 1951, active United States
- Yvonne Jacquette, American, born 1934
- Ellen Lanyon, American, 1926–2013
- Melissa Miller, American, born 1951
- Paula Rego, British, born Portugal, 1935
- Betye Saar, American, born 1926
- Kiki Smith, American, born Germany, 1954
Printed at Gresham Studio, Ltd., Cambridge, England
Printed at Hare and Hound Press, San Antonio
Published by National Museum of Women in the Arts, Washington, D.C.
The National Museum of Women in the Arts, Tenth Anniversary Print Portfolio, published 1998
Portfolio of seven prints, edition 42/100
2015.509
- Hedwige Jacobs, Dutch, born Singapore, 1971
Pool House, 2007
Blue ballpoint pen, graphite, and orange fiber-tip marker on wove paper
2015.512
- Stanley William Hayter, English, 1901–1988
Untitled, 1946
Watercolor on wove paper
2016.24
- Georg Baselitz, German, born 1938
Untitled (Kopf), 1984
Woodcut in yellow and black on wove paper, trial proof
2016.48
- Ambreen Butt, American, born Pakistan, 1969
Untitled, from the series
What is past, or passing, or to come, 2003, Watercolor, gouache, pen and ink, graphite, and thread on layered Mylar, printed paper, and handmade paper
2016.49
- John Cage, American, 1912–1992
Printed by Marcia Bartholme at Crown Point Press, San Francisco
Where There Is Where There—Urban Landscape No. 6, 1987/89
Flat bite etching in colors and aquatint on wove paper, edition 6/48
2016.50
- William Christenberry, American, born 1936
Night Tree, 2006
White ink on blue paper
2016.51
- Santiago Cucullu, Argentinean, born 1969
They are Stuck, They are Stuck, 2003
Watercolor over graphite on wove paper
2016.52
- Leamon Green, American, born 1959
Hand Figure, 1998
Screenprint, woodcut, acrylic, and charcoal on wove paper
2016.53
- Rachel Heller, British, born 1973
The Sleeping Man, 2001
Charcoal on wove paper
2016.54
- David Hockney, English, born 1937
Printed at Pratt Graphics Center, New York
Published by Associated American Artists, New York
Edward Lear, 1964
Etching, aquatint, and soft ground aquatint with scraping on wove paper, edition 24/50
2016.55
- Wes Mills, American, born 1960
Printed by Michael Leiner at Aurobora Press, San Francisco
Published by Aurobora Press, San Francisco
Untitled, 2000
Monotype and graphite on wove paper
2016.56
- Larry Rivers, American, 1923–2002
Printed by Chris Prater at Kelpra Studio, London
Published by Marlborough Graphics, London
Redcoats – Mist, from the series
Boston, Massacre, 1970
Screenprint in colors on wove paper, edition 4/150
2016.57
- Abraham Walkowitz, American, born Russia, 1878–1965
Abstraction, 1932
Brush and ink on wove paper
2016.58
- Mary Frank, American, born England, born 1933
Untitled – Figures, 1989
Charcoal on wove paper
Untitled, no date (mid- to late 20th century)
Lithograph on wove paper, edition 34/35
2016.86, 2016.87
- Nancy Graves, American, 1939–1995
Printed and published by Graphicstudio, University of South Florida, Tampa
Canoptic Prestidigitation, 1990
Lithograph in colors on white wove paper, printed chine collé, and cast paper collage from pulp with gold leaf, artist's proof 4/10
2016.88

Jasper Johns, American, born 1930
Printed and published by Universal Limited Art Editions, Bay Shore, New York
Untitled (Ocher), 1995
Mezzotint in colors, printed chine collé, on Gampi paper laid down on wove John Koller HMP handmade paper, edition 15/39
2016.89

Terry Winters, American, born 1949
Printed by David Lasry at Two Palms, New York
Published by Two Palms, New York
Graphic Primitives, 1998
Portfolio of nine woodcuts printed in white ink with black ink wash on Japanese Kochi paper, edition 10/35
2016.90

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Neil Welliver, American, 1929–2005
Homage to J.B., c. 1960–65
Watercolor and graphite on wove paper mounted to gessoed tempered hard board
Gift of Merrill and Frank Piper
2015.510

David Folkman, American, 1938–1993
Printed by Al Smith
Untitled, 1981
Screenprint in colors on wove paper, artist's proof
Gift of Merrill and Frank Piper
2015.511

Rufino Tamayo, Mexican, 1899–1991
Printed and published by Ediciones Polígrafa, Barcelona
Sandías (Watermelons), from the series *Rufino Tamayo 15 litografías 1973*, 1973
Lithograph in colors on wove paper, edition 45/75
Gift of the Mark Lensky Estate
2015.546

Gifts of Dávid Bíró:

Ilka Gedö, Hungarian, 1921–1985
2 *Self-portraits*, 1947
Graphite on wove paper
2 *Self-portraits*, 1947
Charcoal on laid paper
Self-portrait, 1948
Pen and ink on wove paper
Self-portrait, 1949
Charcoal on translucent wove paper
Self-portrait, 1949
Graphite on wove paper
Self-portrait, 1948–49
Pastel on wove paper
2015.651–2015.656

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Katja Oxman, American, born Germany, 1942
Eventually to Embrace, 1982
Aquatint in colors and etching on wove paper, edition 39/60
Lands That Were, 1986
Aquatint in colors and etching on wove paper, artist's proof 8
Gifts of the artist
2016.12, 2016.13

Gifts of Eileen Glaser:

Frank Short, British, 1857–1945
After Joseph Mallord William Turner, English, 1775–1851
Published by Robert Dunthorne, London
Via Mala, c. 1895
Falls of the Rhine, Schaffhausen, 1896
Huntsmen in a Wood, 1896
From the series *Liber Studiorum (Book of Studies)*
Etchings and mezzotints in brown on cream wove paper
2016.20–2016.22

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Buckminster Fuller, American, 1895–1983
Printed and published by Universal Limited Art Editions, Bay Shore, New York
Tetrascroll, 1977
Portfolio of 25 bound lithographs in black and blue on wove paper, bound with rag board, black wove paper, and Dacron woven polyester cloth in a triangular wooden case with lid, edition 29/34
Gift of Universal Limited Art Editions in honor of Ted Lee for his commitment to the printed arts
2016.23

PURCHASES

John Wilson, Jr., American, 1922–2015
Printed by James Stroud at Center Street Studio, Milton Village, Massachusetts
Martin Luther King, Jr., 2002
Hard ground and soft ground etching, aquatint, spit bite and fowl biting, printed chine collé, on wove paper, working proof
Museum purchase funded by
Art + Paper 2015
2015.256

Domenico Piola, Italian (Genoese), 1627–1703
The Triumph of Bacchus, c. 1642–1703
Pen and brown ink, brush and brown wash, over red chalk, squared for transfer with red chalk on laid paper
Museum purchase funded by the Marjorie G. and Evan C. Horning Print Fund
2015.260

Ursula von Rydingsvard, American, born Germany, 1942
Made and published by Dieu Donne Papermill, New York
Untitled [Inventory No. 5981], 2010
Handmade linen paper, pigment, thread, and fabric
Museum purchase funded by
Art + Paper 2015
2015.264

Pablo Bronstein, Argentinean, born 1977, active England
Minton China Factory, 2015
Ink and watercolor with graphite on wove paper in artist's frame
Museum purchase funded by Ralph Eads and Bill Pritchard at "One Great Night in November, 2015"
2015.265

Uberto Bonetti, Italian, 1909–1993
Aerial View of San Marino, c. 1935
Watercolor, graphite, and black chalk with blue oil pastel and gouache on wove ledger paper
Museum purchase funded by
Joe and Aggie Foster
2015.268

Corita Kent, American, 1918–1986
Peaches Bread, 1964
Screenprint in colors on wove paper
Museum purchase funded by Ilene and Donald Kramer at Art + Paper 2015
2015.279

Ford Madox Brown, British, born France, 1812–1893
The Dream of Sardanapalus, 1869
Black chalk, black and brown ink, iron gall ink, gray and brown wash with watercolor on wove paper
Museum purchase funded by Meredith J. Long in honor of Cornelia Long at "One Great Night in November, 2015"
2015.282

Kara Walker, American, born 1969
Printed and published by Landfall Press, Chicago
Cotton, 1997
Etching and aquatint with spit bite, printed chine collé, on white wove paper, edition 17/35
Museum purchase funded by
Joe and Aggie Foster
2015.286

Grant Wood, American, 1891–1942
Printed by George C. Miller, New York
Published by Associated American Artists, New York
Fertility, 1939
Lithograph on wove paper
Museum purchase funded by Lynne Werner in memory of her parents, Robert and Carolyn Werner
2015.439

Kiki Smith, American, born Germany, 1954
Printed and published by Universal Limited Art Editions, Bay Shore, New York
Free Fall, 1994
Photogravure, etching, and drypoint on paper, edition 14/40
Museum purchase funded by Steve Lindley in honor of Shelli and Jenna Lindley at "One Great Night in November, 2015"
2015.525

Purchases funded by Francita Stuart Koelsch Ulmer:

John Constable, English, 1776–1837
Coal Brigs and Fishing Vessels on the Beach at Brighton, 1824
Graphite on Whatman wove paper
The Stuart Collection, in memory of Rear Admiral Philip Carleton Koelsch
2015.551

William Turner of Oxford, English, 1789–1862
Figures on the Beach at Clovelly, North Devon, 1820s
 Watercolor over graphite with gouache and scratching on wove paper mounted on board
 The Stuart Collection, in honor of Robert Stuart Koelsch
 2016.1

James Ward, English, 1769–1859
Pegwell Bay, 1816
 Watercolor and graphite on wove paper
 The Stuart Collection, in honor of Lesley McCary Schlumberger and Pierre Marcel Schlumberger
 2016.2

John Varley, British, 1778–1842
Mount Snowden from the Slopes of Moel Hebog, Beddgelert below, 1812
 Watercolor over graphite heightened with stopping out
 The Stuart Collection, in honor of James G. Ulmer
 2016.3

Peter de Wint, British, 1784–1849
Llandaff Cathedral, South Wales, c. 1848
 Watercolor over [possibly] graphite heightened with scratching out and stopping out on wove paper
 The Stuart Collection, in memory of Robert Cummins Stuart
 2016.4

Alexander Cozens, British, 1717–1786
A Small Pool with Willow Trees, c. 1770
 Brown wash on laid paper
 The Stuart Collection, in honor of Frances Hubbard Koelsch
 2016.30

•••

Jacques Callot, French, 1592–1635
 Israël Henriët, French, c. 1590–1661
The Temptation of Saint Anthony (Second Version), 1635
 Etching on laid paper, state III/V
 Museum purchase funded by the Alvin S. Romansky Prints and Drawings Accessions Endowment Fund
 2016.18

El Lissitzky, Russian, 1890–1941
 Printed at Robert Leunis & Chapman, Hannover, Germany
 Published by Eckart von Sydow and Verlag Ludwig Ey, Hannover, Germany
Proun I, from the 1. Kestnermappe (The First Kestner Portfolio), published 1923
 Lithograph in black and gray on wove paper
 Museum purchase funded by Aggie Foster and the Alvin S. Romansky Prints and Drawings Accessions Endowment Fund
 2016.19

Vincent Valdez, American, born 1977
Laid Out, 2004
 Charcoal on wove paper
 Museum purchase funded by the Vaughn Foundation Fund, Ilene and Donald Kramer, Leslie and Jack S. Blanton, Jr., and Bridget and Patrick Wade
 2016.35

Okay Mountain, American, founded 2006
Untitled Tattoo Flash, 2013
 Pen and ink over graphite on collage of cut papers on board
 Museum purchase funded by the Mark and Hilarie Moore Family Trust
 2016.41

Agostino Veneziano, Italian, c. 1490–after 1536
 After Raphael, Italian, 1483–1520, and GianFrancesco Penni, Italian, c. 1496–c. 1528
The Cumaean Sybil, 1516
 Engraving on laid paper, state I/II
 Museum purchase funded by the Marjorie G. and Evan C. Horning Print Fund
 2016.44

Dorothy Cross, Irish, born 1956
 Printed and published by Stoney Road Press, Dublin
Tear, 2009
 Portfolio of five photopolymer intaglio prints in color on Moulin de Gue wove paper, edition 22/40
 Museum purchase funded by Michael Dale
 2016.45

Rodolphe Bresdin, French, 1822–1885
 Printed at Imprimerie Lemerrier, Paris
La Comédie de la Mort (The Comedy of Death), 1854
 Lithograph, printed chine collé, on wove paper, state V/VI
 Museum purchase funded by Richard Finger, Theodore J. Lee and Marc Sekula, Wynne Phelan, Dr. Craig Calvert, Kelty Crain, and the Alvin S. Romansky Prints and Drawings Endowment Fund
 2016.112

François Boucher, French, 1703–1770
La tendresse maternelle (Maternal Tenderness), c. 1765
 Black chalk with stumping heightened with white chalk on blue laid paper
 Museum purchase funded by Art + Paper 2016 and the Alvin S. Romansky Prints and Drawings Accessions Endowment Fund
 2016.139

Maria Catharina Prestel, German, 1747–1794
 After Jacopo Ligozzi, Italian, 1547–1626
The Triumph of Truth over Envy, 1781
 Etching and aquatint printed in brown ink and gold leaf over yellow ochre ink on laid paper
 Museum purchase funded by Lynne Werner in honor of Nancy Elaine Rix at Art + Paper 2016
 2016.154

Maurice Prendergast, American, born Canada, 1858–1924
Lady, c. 1891–94
 Monotype and colored pencil on wove paper, laid down on board
 Museum purchase funded by the Alvin S. Romansky Prints and Drawings Accessions Endowment Fund
 2016.157

THE RIENZI COLLECTION

GIFTS

John Carlin, American, 1813–1891
Portrait of Two Boys, 1859
 Watercolor on ivory
 The Rienzi Collection, gift of James Deegan
 2015.408

PURCHASES

Sèvres Porcelain Manufactory, French, established 1756
 Probably after models by Louis-Simon Boizot, French, 1743–1809
Bust of Louis XVI, c. 1785
Bust of Marie-Antoinette, c. 1785
 Hard-paste porcelain; giltwood
 The Rienzi Collection, museum purchases funded by the Rienzi Society, Jas Gundry, Mr. and Mrs. Thomas R. Reckling III in honor of Dr. Marjorie Horning and Mrs. Rosanette Cullen, and Lucy J. Currie in memory of Mary Ellen Carey
 2015.661, 2015.662

Johann Zoffany, German, 1733–1810, active England
Portrait of the Archduchess Maria Amalia of Austria, Duchess of Parma, c. 1778
 Oil on canvas
 The Rienzi Collection, museum purchase funded by the Rienzi Society
 2015.663

MAJOR LOAN AND PERMANENT-COLLECTION EXHIBITIONS

Except where noted, all exhibitions listed on pp. 84–103 were organized exclusively by the Museum of Fine Arts, Houston.



Texas Clay: 19th-Century Pottery from the Bayou Bend Collection
September 5–November 1, 2015
Alice Pratt Brown Gallery
The Caroline Wiess Law Building

Generous funding for the exhibition and the accompanying publication was provided by Leslie and Brad Bucher in memory of Michael K. Brown.

Texas Clay: 19th-Century Pottery from the Bayou Bend Collection focused on the vibrant tradition of handmade, utilitarian pottery that flourished in mid- to late-19th-century Texas. The early Texas pottery exhibited was selected from the unparalleled collection housed at Bayou Bend. This collection, the largest of its kind, includes outstanding examples of vessels by master potters from the principal stoneware manufacturing regions in Texas. The exhibition showcased stoneware jugs, jars, butter churns, and pitchers that were turned on a potter's wheel by professional potters, their family members, and African American slaves trained in the craft, some of whom later established their own operations after emancipation.



Mark Rothko: A Retrospective

September 20, 2015–January 24, 2016
Brown Foundation, Inc. Gallery
The Audrey Jones Beck Building

The exhibition was organized by the National Gallery of Art, Washington, DC, and the Museum of Fine Arts, Houston. This exhibition was supported by an indemnity from the Federal Council on the Arts and the Humanities.

Lead corporate sponsor: River Oaks District

Generous funding was provided by Sotheby's; Norton Rose Fulbright; Oliver Wyman; Robert Lehman Foundation; Mr. and Mrs. Rodney Margolis.

Official Media Partner: Houston Public Media

The exhibition traveled from the Gemeentemuseum, The Hague, and the Hangaram Art Museum, Seoul Arts Center, South Korea, where it was on view from March 19 to June 28, 2015, and from September 20, 2014, to March 1, 2015, respectively.

The Museum was privileged to serve as the sole US venue of *Mark Rothko: A Retrospective*, which drew on the unrivaled holdings of the National Gallery of Art in Washington, DC, and on a selection of Rothko's works from superb collections in Houston. One of the vanguard figures of Abstract Expressionism, Mark Rothko (1903–1970) embraced the possibility of beauty in pure abstraction and gave a new voice to American art. In a remarkable career that spanned the most troubled years of the twentieth century, Rothko explored both the tragic and the sublime. The more than sixty canvases on view revealed Rothko at his most daring and experimental, as well as at his most assured and declarative. These works remain a testament to the humanism, unrivaled passion, and spirituality that Rothko brought to modern painting.



Roman Vishniac Rediscovered

September 24, 2015–January 3, 2016
Millennium Gallery and Corridor
The Audrey Jones Beck Building

This exhibition was organized by the International Center of Photography. It was made possible with support from the National Endowment for the Arts.

Generous funding was provided by The David Berg Foundation; Barbara and Gerry Hines; Shirley Toomim; and Cyvia and Melvyn Wolff.

Additional generous funding was provided by Bruce Stein Family/Triple S Steel; Rolaine and Morrie Abramson; Joan and Stanford Alexander; Nancy Beren and Larry Jefferson; Jerry and Nanette Finger Family; Barbara and Michael Gamson; Joyce Z. Greenberg; Barbara and Charles Hurwitz; Joan and Marvin Kaplan; Ann and Stephen Kaufman; Helaine and David Lane; Susan and Jack Lapin; Rochelle and Max Levit; Mrs. Joan Schnitzer Levy; Barbara and Barry Lewis; Suzanne Miller; Ms. Joan Morgenstern; Paula and Irving Pozmantier; Herman Proler; Minnette Robinson; Leslie and Russ Robinson; Regina Rogers in honor of Stefi Altman; The Lester and Sue Smith Foundation; Sugar Land Skeeters; Mr. and Mrs. Conrad Weil, Jr.; Erla and Harry Zuber; and additional supporters of the exhibition.

The exhibition traveled from the International Center of Photography, New York, where it was on view from January 18 to May 5, 2013; the NSU Art Museum, Fort Lauderdale, where it was on view from October 19, 2013, to January 4, 2014; the Jewish Historical Museum, Amsterdam, where it was on view from April 3 to August 24, 2014; the Musée d'art et d'histoire du Judaïsme, Paris, where it was on view from September 17, 2014, to January 25, 2015; the Museum of the History of Polish Jews, Warsaw, where it was on view from May 5 to August 31, 2015; and then traveled from Houston to the Contemporary Jewish Museum, San Francisco, where it was on view from February 11 to May 30, 2016.

Roman Vishniac Rediscovered introduced the radically diverse body of work by Roman Vishniac (1897–1990), who, more than any other photographer, deeply influenced contemporary impressions of Jewish life in Eastern Europe. Vishniac created the most widely recognized and reproduced photographic record of that world on the eve of its annihilation, yet very little of his work was published or printed during his lifetime, and much of it was only recently discovered. Known primarily for his poignant images of Eastern Europe, Vishniac was in fact a remarkably versatile and innovative photographer. This exhibition repositioned his iconic photographs of Eastern Europe within a broader tradition of social documentary photography. Vishniac's career spanned more than five decades, ranging from his early engagements with European Modernism to his highly inventive color photomicroscopy.



Ólafur Elíasson:
The collectivity project
October 16, 2015–January 31, 2016
North Foyer
The Caroline Wiess Law Building

The exhibition traveled from the High Line, New York, where it was on view from May 29 to October 12, 2015.

Museum visitors were invited to participate in *Ólafur Elíasson: The collectivity project*, an imaginary cityscape made of more than 580,000 white Lego bricks. This hands-on, interactive installation was conceived in 2005 by Danish-Icelandic artist Ólafur Elíasson (born 1967). The project was previously installed in public squares in Tirana, Albania (2005), Oslo, Norway (2006), and Copenhagen, Denmark (2008). Before *Ólafur Elíasson: The collectivity project* opened at the Museum, students from the Rice University School of Architecture and Texas Southern University collaborated on building the initial structures for the installation. The presentation in Houston coincided with the October 2015 groundbreaking for the Museum's Susan and Faye S. Sarofim Campus and the new Glassell School of Art.



Pleasure and Piety: The Art of Joachim Wtewael (1566–1638)
November 1, 2015–January 31, 2016
Sarah Campbell Blaffer Foundation Galleries
The Audrey Jones Beck Building

This exhibition was organized by the Centraal Museum Utrecht; the National Gallery of Art, Washington, DC; the Museum of Fine Arts, Houston; and the Sarah Campbell Blaffer Foundation. An indemnity was granted by the Federal Council on the Arts and the Humanities.

Generous funding was provided by United Airlines.

The exhibition traveled from the Centraal Museum Utrecht, where it was on view from February 21 to May 25, 2015, and the National Gallery of Art, Washington, DC, where it was on view from June 28 to October 4, 2015.

The first monographic exhibition devoted to the Late Renaissance Dutch master Joachim Wtewael, *Pleasure and Piety: The Art of Joachim Wtewael (1566–1638)* cast light on his artistic excellence. The paintings and drawings on view revealed an expert draftsman and a brilliant colorist who could work on both a large and a small scale with equal ease. Wtewael embraced international Mannerism, a popular painting style characterized by extreme refinement, artifice, and elegant distortion. He remained one of the leading proponents of this style throughout his career, as he returned repeatedly to depicting the motifs of “pleasure” and “piety.” The exhibition included compelling portraits of his family members and close associates that demonstrate his exceptional ability to capture the likeness and character of a subject. His oeuvre also features a wealth of religious and mythological scenes, such as *The Annunciation to the Shepherds* and *Mars and Venus Surprised by Vulcan*.



Vera Lutter: Inverted Worlds
November 21, 2015–March 27, 2016
Cameron Foundation Gallery
The Audrey Jones Beck Building

Generous funding was provided by Gagosian Gallery;
Joseph M. Cohen; and Peter Josten and Sam Trower.

The exhibition traveled to the New Orleans Museum of Art,
where it was on view from April 15 to July 17, 2016.

New York–based German photographer Vera Lutter (born 1960) creates mysterious, monumental photographs that are one-of-a-kind negative prints. To produce these large-scale images, she transforms a darkened room, shipping container, or specially constructed box into an enormous pinhole camera. The exposures can last for days, weeks, or even months. Lutter retains the negative form as the final work—a literal reflection of space and time as determined by the immediate visual environment. *Vera Lutter: Inverted Worlds* presented an eerie parallel universe: images that are tonally reversed, laterally mirrored, and devoid of people because of the long exposures. The subjects exhibited ranged from postindustrial ruins, to the visual cacophony of Times Square, to the serenity of Venetian canals.



Contingent Beauty: Contemporary Art from Latin America
November 22, 2015–February 28, 2016
Upper Brown Pavilion
The Caroline Wiess Law Building

Lead corporate sponsor: Mercantil Commercebank

Additional generous funding was provided by Leslie and Brad Bucher.

Contingent Beauty: Contemporary Art from Latin America featured a selection of major works created by twenty-one established artists from Argentina, Brazil, Colombia, Cuba, Mexico, and Venezuela. Drawn primarily from the Museum's permanent collection of modern Latin American art—one of the most comprehensive collections of its kind in any public institution—nearly all the thirty-two works on view were acquired during the last five years through the Caribbean Art Fund initiative of the Museum and the Fundación Gego. Encompassing drawing, sculpture, video, and interactive object- and video-based installations, the exhibition highlighted contemporary artists who use seductive and engaging materials to convey their social, political, and environmental concerns. The “beauty” of their works resonates across time and geographic borders and is contingent upon contextual interpretation. Each piece harbors a tension between opposing elements, such as beauty and violence, seduction and repulsion, or elegance and brutality.



**Statements: African American Art
from the Museum's Collection**

From January 24, 2016
Millennium Gallery
The Audrey Jones Beck Building

Generous funding was provided by
United Airlines.

Statements: African American Art from the Museum's Collection brought together more than forty works in a wide range of media spanning eight decades. Organized in three sections, the exhibition began with pioneering artists of the 1930s through 1960s, including John Biggers, Elizabeth Catlett, and Loretta Pettway, whose forward-looking works helped break down institutional barriers. The second section charted America's changing social landscape from the 1950s forward, reflected in the photographs of Gordon Parks and in works by Thornton Dial, Sr., among others. The final section focused on contemporary artists who explore stereotypes and identity politics, such as Mequitta Ahuja, Nick Cave, and Kara Walker, as well as those with a strong Houston presence, such as Dawolu Jabari Anderson, Michael Ray Charles, and Trenton Doyle Hancock.



Sculpted in Steel: Art Deco Automobiles and Motorcycles, 1929–1940

February 21–May 30, 2016
Brown Foundation, Inc. Galleries
The Audrey Jones Beck Building

Lead corporate sponsor: Northern Trust

Lead foundation underwriting was provided by The Hamill Foundation.

Additional generous funding was provided by Texas Commission on the Arts; Norton Rose Fulbright; and Vivian L. Smith Foundation.

Art and elegance once reigned supreme in the automotive industry, and the exhibition *Sculpted in Steel: Art Deco Automobiles and Motorcycles, 1929–1940* showcased fourteen cars and three motorcycles designed during this iconic period. The machine-inspired Art Deco style originated in France in the early twentieth century, but World War I interrupted its dissemination. The style reemerged across Europe after the war, and the 1920s to 1930s proved to be a tremendously creative fertile ground in international design—from fashion to transportation. Automakers embraced the sleek Art Deco iconography of streamlining, utilized high-quality industrial materials, and looked to the body styles of aircraft as models for their new “sculptures in steel.” Grilles and hood ornaments, headlamps, windows, and instrument panels are among the elements that were transformed through the use of chrome detailing and innovative aerodynamics.



High Society: The Portraits of Franz X. Winterhalter

From April 17, 2016

Upper Brown Pavilion – East

The Caroline Wiess Law Building

This exhibition was organized by the Museum of Fine Arts, Houston; the Städtische Museen Freiburg; the Réunion des musées nationaux – Grand Palais, Paris; and the Musée national du Palais de Compiègne.

Lead underwriting was provided by: Kinder Foundation

Additional generous funding was provided by the Estate of Margo Lamb; Luther King Capital Management.

The exhibition traveled from the Städtische Museen Freiburg, where it was on view from November 28, 2015, to March 20, 2016, and then traveled from Houston to the Musée national du Palais de Compiègne, where it was on view from September 17, 2016, to January 15, 2017.

The German-born Franz Xaver Winterhalter (1805–1873) was the nineteenth century's most renowned portraitist of the European aristocracy. The exhibition *High Society: The Portraits of Franz X. Winterhalter* showcased about forty-five of the artist's magnificent paintings, drawn from public, private, and royal collections around the world. Winterhalter gained popularity in Paris before becoming the preferred portraitist of England's Queen Victoria and Prince Albert, and his services were eventually in great demand throughout Europe. He was celebrated for his ability to capture likenesses, and for his superb rendering of textures and fashionable details. His distinguished sitters used fashion to convey their wealth and status, and many of them also patronized Charles Frederick Worth (1925–1895), the acclaimed couturier. Select articles of clothing designed by Worth and his contemporaries accompanied the canvases on display, enlivening the exhibition and offering a further glimpse into the opulence and elegance of the European courts.



Kusama: At the End of the Universe
From June 12, 2016
Cullinan Hall
The Caroline Wiess Law Building

Yayoi Kusama (born 1929), named by *TIME* magazine in 2016 to its annual list of “The 100 Most Influential People” in the world, brought two of her signature Infinity Rooms to the Museum of Fine Arts, Houston. The contemporary artist, now eighty-seven years old, is acclaimed for creating transformative, interactive environments that engage audiences of all ages. The exhibition *Kusama: At the End of the Universe* presented *Aftermath of Obliteration of Eternity*, a major new acquisition (see pages 58–59) that dissolves the viewer’s perception of physical space through the wondrous play of light; and *Love Is Calling*, which represents the more physical side of Kusama’s often intangible production.



ADDITIONAL DISPLAYS FROM THE PERMANENT COLLECTION AND GALLERY ROTATIONS



1. **A History of Photography: Selections from the Museum's Collection (III)**
July 28–November 29, 2015
Lower Beck Corridor
The Audrey Jones Beck Building

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

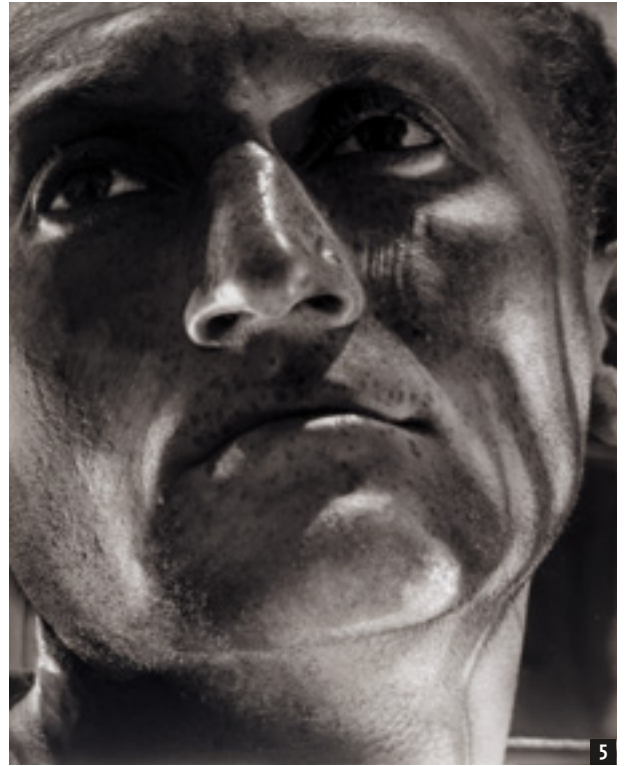
2. **Defining the Body: Contemporary Figuration on Paper—Selections from the Permanent Collection**
August 1–November 1, 2015
Cameron Foundation Gallery
The Audrey Jones Beck Building

3. **Marco Brambilla: Countdown (Apollo XVIII)**, 2015
November 6–15, 2015
Cullinan Hall
The Caroline Wiess Law Building

Courtesy of McCabe Fine Art, Stockholm.

Countdown (Apollo XVIII) was presented at the Museum of Fine Arts, Houston, in conjunction with the Houston Cinema Arts Festival.

4. **Violence and Precision: Artists' Manifestoes**
November 24, 2015–February 28, 2016
Hirsch Library
The Caroline Wiess Law Building



5. **A History of Photography: Selections from the Museum's Collection (IV)**
 December 8, 2015–April 17, 2016
 Lower Beck Corridor
 The Audrey Jones Beck Building

6. **Deco Nights: Evenings in the Jazz Age**
 December 12, 2015–June 5, 2016
 Alice Pratt Brown Gallery
 The Caroline Wiess Law Building

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



7. **Eye on Houston: High School Documentary Photography**
January 12–May 1, 2016
Lower Beck Corridor
The Audrey Jones Beck Building

The Eye on Houston: High School Documentary Photography exhibition receives generous funding from the CFP Foundation and the Junior League of Houston, Inc.



8. **Everything and Everyone: Artists' Books Published by the National Museum of Women in the Arts**
From March 1, 2016
Hirsch Library
The Caroline Wiess Law Building



9. **William Kentridge: Zeno Writing**
March 17–May 18, 2016
Cullinan Hall
The Caroline Wiess Law Building



10. 2016 Core Exhibition
 April 21–May 26, 2016
 Cameron Foundation Gallery
 The Audrey Jones Beck Building



**11. A History of Photography: Selections
 from the Museum's Collection (V)**
 From April 27, 2016
 Lower Beck Corridor
 The Audrey Jones Beck Building

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



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12. Selections from the Museum's
Collection: Postwar Painting
and Sculpture
From May 5, 2016
Upper Brown Pavilion–West
The Caroline Wiess Law Building



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13

13. **Infinite Pause:
Photography and Time**
From June 18, 2016
Cameron Foundation Gallery
The Audrey Jones Beck Building

14. **Look to the East: Decorative Arts
and Orientalism, 1870–1920**
From June 25, 2016
Alice Pratt Brown Gallery
The Caroline Wiess Law Building

ADDITIONAL DISPLAYS FROM THE PERMANENT COLLECTION
AND GALLERY ROTATIONS

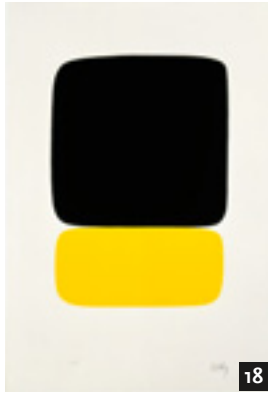


**LOWER BROWN CORRIDOR
INSTALLATIONS**
in the Caroline Wiess Law Building

- 15. **American Abstract Expressionism: Works on Paper 1940s–1960s**—Selections from the Permanent Collection
October 20, 2015–February 7, 2016
- 16. **Duets: Photographs Echo across History**—Selections from the Museum’s Collection
February 16–June 12, 2016
- 17. **Stanley William Hayter, Master Printmaker**—Selections from the Museum’s Collection
February 16–June 12, 2016
- 18. **Age of Kusama: Pop Art and Minimalism**—Selections from the Permanent Collection
From June 28, 2016

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

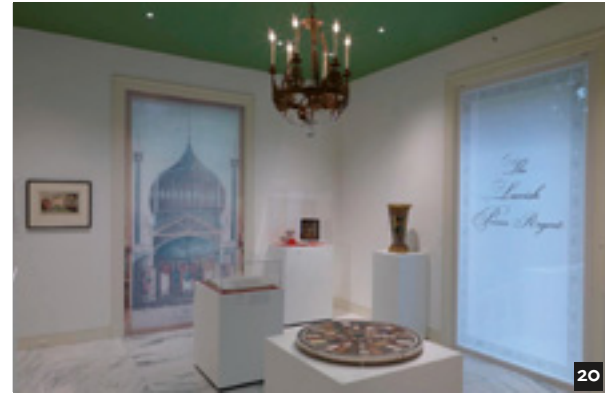
- 19. **Learning Skills for Life through Art**
July 3, 2015–January 18, 2016
- Glassell-on-the-Go**
January 22–February 7, 2016
- Scholastic Arts Gold Key Exhibition**
February 17–March 27, 2016
- A+rt Journeys**
From March 31, 2016



18



19



20

RIENZI EXHIBITIONS

À la Mode: Fashioning European Silver, 1680–1825
 October 10, 2015–January 31, 2016
 Isla's Gallery

20. The Lavish Prince Regent
 From March 5, 2016
 Isla's Gallery

THE GLASSELL SCHOOL OF ART EXHIBITIONS

Visual Arts Scholastic Event (VASE) Gold Seal Exhibition
 Through August 7, 2015
 Junior School

Summer 2015 Student Show
 August 28–October 22, 2015
 Junior School

Annual Student Exhibition
 Through September 10, 2015
 Studio School

SAO Select 2015: A Student/Alumni Organization Exhibition
 September 21–October 18, 2015
 Studio School

Glass Block Building Images: The Photography Students' Eye
 November 16–December 5, 2015
 Interspace Gallery
 Studio School

Annual Junior School Holiday Exhibition
 November 16–December 31, 2015
 Junior School

Digital Assist: Works from the Glassell Digital Department
 December 14, 2015–January 30, 2016
 Interspace Gallery
 Studio School

Glassell Junior School Faculty Show
 From January 6, 2016
 Junior School

Beyond Resemblance: Two Takes on the Portrait
 February 8–27, 2016
 Interspace Gallery
 Studio School

Digital Assist: Works from the Glassell Digital Department
 February 29–June 3, 2016
 Interspace Gallery
 Studio School

This Is New, This Is Now: Stephanie Gonzalez and Gerald Syler
 March 7–26, 2016
 Studio School

Advanced Portfolio Prep (APP) Exhibition
 From April 8, 2016
 Norma R. Ory Gallery
 Junior School

Society for the Performing Arts Exhibition
 April 8–20, 2016
 Junior School

Tierrayari
 April 12–30, 2016
 Interspace Gallery
 Studio School

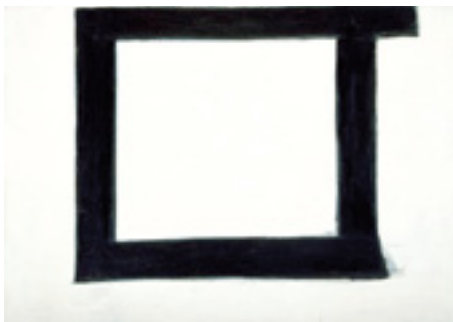
Annual Student Exhibition
 From May 20, 2016
 Interspace Gallery
 Studio School

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

Student Selections from the Photography and Digital Departments
 June 1–September 4, 2015

Student Selections from Drawing and Printmaking Classes
 September 1–November 20, 2015

DEPARTMENTAL HIGHLIGHTS



Wotan (1950), by Franz Kline

CONSERVATION

In 2015–16, the Conservation Department was principally involved in the logistics of relocation. After twenty-five years of working off-site in a building located on Rosine Street, four of the conservation studios and laboratories, as well as the departmental administration offices, were moved into temporary spaces in the Audrey Jones Beck Building while awaiting the opening of the new Sarah Campbell Blaffer Foundation Center for Conservation in 2018. Moving the numerous artworks and equipment, records, and working materials that had accumulated over the past quarter-century was a major operation, but the department is at last consolidated on the Museum's main campus.

Meanwhile, practical conservation, research, and exhibition and acquisition support continued across all parts of the collection. A notable project, successfully completed, was the stabilization and return to the galleries of Franz Kline's monumental *Wotan* (1950)—a celebrated Abstract Expressionist painting of great structural complexity and delicacy. This project was accompanied by significant research into Kline's technique carried out in collaboration with partner museums in New York and presented at a major symposium hosted by the Getty Conservation Institute in Los Angeles. This was just one of the many presentations and peer-reviewed publications put forth by the conservation team during the past year.



Film still from *Riffifi*

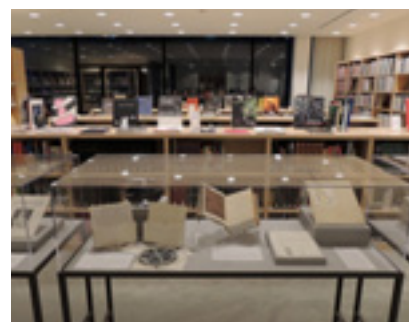
Corina Rogge, the Andrew W. Mellon Research Scientist, has continued working on a number of projects, perhaps the most notable being the examination and analysis of key works from the Museum's Latin American art collection. The future work of the research scientist will be enhanced immeasurably by an exceptionally generous gift from Cecily E. Horton that will equip the research laboratory with up-to-the-minute analytical instrumentation.

—David Bomford

CHAIRMAN, CONSERVATION

FILM

Classic films always look their best on the big screen of the Brown Auditorium Theater. Audience favorites this year included *The Sound of Music*, *The Third Man*, *Goldfinger*, and *Riffifi*. Presenters in the eleventh season of the film series Movies Houstonians Love were invited to choose a comedy. Entertaining the crowds with selections reflective of their distinctive senses of humor were *Houston Chronicle* columnist Ken Hoffman, architect James Furr, filmmaker Stephanie Saint Sanchez, and authors Mat Johnson and Gwendolyn Zepeda. A spring series featured memorable car movies, inspired by the exhibition *Sculpted in Steel: Art Deco Automobiles and Motorcycles, 1929–1940*. In collaboration with the FotoFest 2016 Biennial, the Museum offered documentaries that responded to the theme *Changing Circumstances: Looking at the Future of the*



The Hirsch Library this year inaugurated exhibitions of rare books from its collection.

Planet. Continuing its involvement with preserving and distributing the films of Robert Frank, the Museum completed preservation of the artist's 1969 film *Life-Raft Earth* with funding from the National Film Preservation Foundation. The restored 16mm print was screened in April 2016.

—Marian Luntz

CURATOR, FILM AND VIDEO

LIBRARIES

The Hirsch and Powell Libraries remained active centers for scholarly research and learning, significantly expanding the opportunities for outreach and the number of orientations provided to students and faculty at Texas colleges and universities. Our productive cataloging staff added a record 6,390 volumes to our collection, which now numbers more than 175,000 volumes. A two-year project to catalog the Rienzi Library was completed, making this rich collection of more than 2,300 volumes accessible to staff and the public for the first time in its history. Book collections assembled by art collectors Adolpho Leirner and Leatrice and Melvin Eagle now enhance the Hirsch Library, complementing the objects they gave to the Museum. We established our first e-book platform, enabling patrons to trigger the acquisition of electronic content on-demand. Record numbers of Hirsch Library materials were featured in exhibitions, with more than one hundred items shown at the Museum and another sixty-eight publications seen at



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

institutions across the United States. The Hirsch Library inaugurated its installations of rare books with two exhibitions mounted in its reading room: *Violence and Precision: Artists' Manifestoes* (November 24, 2015–February 28, 2016) and *Everything and Everyone: Artists' Books Published by the National Museum of Women in the Arts* (opened March 1, 2016). The William J. Hill Texas Artisans and Artists Archive continued to build on its extensive holdings, including all relevant artist data from the 1850, 1860, and 1870 censuses. This unique digital archive now comprises more than 55,000 records on Texas material culture.

—Jon Evans

CHIEF LIBRARIAN, HIRSCH LIBRARY

PUBLICATIONS

The Museum continued to publish a range of books and catalogues that appealed to regional, national, and international audiences. *Texas Clay: 19th-Century Pottery from the Bayou Bend Collection* elicited praise from art critic Roberta Smith of the *New York Times*: “Books and catalogs that plunge us into unknown corners of familiar mediums can be thrilling, as exemplified by the highly concentrated *Texas Clay*.” This catalogue highlights a recent gift from Museum Trustee William J. Hill and records nearly 180 examples of stoneware jugs, jars, churns, and pitchers made between 1850 and 1880 in different counties and regions in Texas.

Contingent Beauty: Contemporary Art from Latin America assembled major works by twenty-one artists who, as they vigorously explore cutting-edge techniques and provocative themes, have intertwined aesthetic refinement with their social and political critiques. The majority of the innovative works in this publication were culled from the Museum’s exceptional holdings.

Pompeo Batoni: The Complete Works is a meticulously researched catalogue raisonné that provides the most complete assessment to date of the works of Pompeo Batoni (1708–1787), one of the eighteenth century’s most celebrated painters who received prestigious commissions from popes, princes, and British aristocrats on the Grand Tour. This two-volume set contains entries on more than 480 paintings and 250 drawings.

Sculpted in Steel: Art Deco Automobiles and Motorcycles, 1929–1940 celebrates cars and motorcycles designed during the period between the two world wars, one of the most influential eras for international design. The 1925 Paris Exposition of Decorative Arts and Modern Industry, which showcased the elegance of the French Art Deco style, reverberated throughout the world. As revealed in this publication, no field was impacted more than that of automobiles and other vehicles. The catalogue was published by Stance & Steed Press for the Museum of Fine Arts, Houston.

High Society: The Portraits of Franz Xaver Winterhalter focuses on the most renowned portraitist of European aristocracy of his day. Winterhalter (1805–1873) expertly captured the refinement and opulence of his distinguished sitters, and he gained such international acclaim for his state portraits that he painted all but a few of the monarchs in Europe. This lavishly illustrated publication, issued in English and German editions by Arnoldsche Art Publishers in association with the Museum, complemented the exhibition of Winterhalter’s magnificent portraits and also clothing by the sought-after couturier Charles Frederick Worth.

Arts of Islamic Lands: Selections from The al-Sabah Collection, Kuwait documents the more than two hundred objects placed on long-term loan to the Museum by Their Excellencies Sheikh Nasser Sabah al-Ahmed al-Sabah and Sheikhha Hussah Sabah al-Salem al-Sabah. The catalogue also celebrates the Museum’s partnership with the Dar al-Athar al-Islamiyyah (House of Islamic Antiquities) in Kuwait, of which Sheikhha Hussah is the visionary director. This exquisite volume documents what many recognize as the most comprehensive, authoritative, and scholarly collection of Islamic art in private hands.

—Diane Lovejoy

PUBLISHER IN CHIEF

LEARNING AND INTERPRETATION



This year, the Department of Learning and Interpretation deepened its commitment to teaching and learning through the Museum's collections and exhibitions, while developing new initiatives in gallery interpretation and audience engagement. The department, serving a total of 112,000 visitors on-site and off-site, made art relevant for intergenerational audiences region-wide.



The ExxonMobil School Tour Program at the MFAH welcomed 42,865 students, educators, and chaperones to the Museum this year, with docent-led tours in the galleries and the new addition of Discovery Carts, a series of six hands-on stations that highlight art-making techniques, such as oil painting and ceramics, which relate to works in the permanent collections. We continue to serve all third-grade students from Houston and Clear Creek Independent School Districts, as well as all fourth-graders from Spring Branch and Galena Park Independent School Districts. Additionally, the Museum offers guided and self-guided tours to any school, including public, private, homeschool, and university groups.



In September, the Object-based Learning team hosted the Fifth Annual Houston Arts Partners conference at the MFAH, welcoming 1,100 Houston-area school administrators, classroom teachers, and arts organization staff, providing Texas educators with ideas and methods for arts integration in the classroom. Among many sessions, the conference featured the Museum's award-winning Learning Through Art program, which offered multiple institutes and workshops serving 750 teachers during the year, as well as the successful launch of the Learning Through Art online

curriculum for middle-school teachers and students, supported by a major Institute for Museum and Library Sciences grant. The Museum expanded its partnerships with area universities, welcoming sixty-two fellows and interns throughout the year, including four fellows from the Mellon Foundation Undergraduate Curatorial Fellowship program for students from diverse backgrounds, and a new Graduate Object-based Learning Fellow from the University of Houston.

In organizing public programs, Learning and Interpretation staff made particular effort to interpret the Museum's major loan exhibitions this year. The 40th Annual Ruth K. Shartle Symposium, generously funded by The Brown Foundation, Inc., interpreted *Mark Rothko: A Retrospective*, with renowned speakers, including Harry Cooper, Norman Kleeblatt, and Houston's own Sarah Rothenberg, artistic director of Da Camera of Houston. For the popular *Sculpted in Steel: Art Deco Automobiles and Motorcycles, 1929-1940*, a series of public programs provided innovative interpretation for intergenerational audiences. Programs included "The Theater of Transportation," a lecture by J Mays, one of the greatest living automobile designers and former chief creative officer at Ford Motor Company; "Cars and Cocktails," an after-hours exhibition tour and tasting program of period cocktails and hors d'oeuvres presented in collaboration with Houston's popular bar *Mongoose versa Cobra*; "Sculpted in Sound," gallery concerts by the Da Camera Young Artists featuring music that combined the Roaring Twenties and the classical tradition; "Art Deco Architecture Walking Tours" in downtown Houston with architect



Opposite and above: In fiscal year 2015–2016, the Department of Learning and Interpretation developed numerous new initiatives for intergenerational audiences.

Celeste Williams; Spring Break family programs, in which visitors created and decorated their own automobiles; and the second annual Fashion Fusion competition and runway show, featuring original garments inspired by *Sculpted in Steel*, created by students in the award-winning fashion design program at Houston Community College.

New initiatives this year included expansion of the MFAH family offerings, launching two new programs for families with children under three years of age. “MFAH Playdate” participants enjoy multisensory experiences in the galleries with songs, storybooks, and games. “Our Youngest Artists” encourages babies and toddlers to touch, explore, and make their own works of art in the studio. Response to these new programs has been highly enthusiastic, with capacity attendance at each session. In addition, a new foray into screening documentary films resulted in the series “Armchair Travel: Old Master Exhibitions on Screen,” with two June screenings of a documentary on the major Rembrandt exhibition held in 2016 at the National Gallery, London, and the Rijksmuseum, and two screenings of a documentary on the National Gallery, London’s, exhibi-

tion of Goya portraits. Audiences loved these immersive films and look forward to the next summer series.

Throughout this year, visitors enjoyed new interpretive tools in the Museum’s galleries for better understanding of and engagement with the art on view. A new approach to the audio tour for *Mark Rothko: A Retrospective* brought voices of artists and curators in Houston into dialogue with Rothko’s paintings, with positive feedback and higher usage from visitors. The Museum was awarded a prestigious Kress Interpretive Fellowship, which allowed a pre-doctoral fellow to assist in developing interpretive tools and evaluation for the Museum’s collections and exhibitions of early modern European art. These included in-gallery iPads and video slideshows in *Pleasure and Piety: The Art of Joachim Wtewael (1566–1638)*, encouraging visitors to view intricate painting details and to understand the investigative findings of the Museum’s conservation team.

The newest Learning and Interpretation initiative focuses on building new audiences in Houston’s diverse communities. Together with the Ripley House Neighborhood Center in Houston’s East

End, the Museum has established a consistent presence within this Latino community. The goal is to raise awareness by providing an understanding of what the MFAH offers through a sustainable relationship starting in a familiar environment. Through additional partnerships with area branches of the Houston Public Library, the Museum offers Glassell-on-the-Go, a studio art outreach program designed to bring high-quality art classes to youth in the surrounding community.

The Museum’s Kinder Foundation Education Center continues to serve MFAH guests, families, and teachers with a support center and an exhibition space for student art. And, the Department of Learning and Interpretation continues to collaborate closely with the Glassell Junior School, which served 5,056 young students with expert art instruction during the year.

—Caroline Goeser, Ph.D.

W. T. AND LOUISE J. MORAN CHAIR
OF THE DEPARTMENT OF
LEARNING AND INTERPRETATION

MEMBERSHIP AND GUEST SERVICES



Members Preview of *Sculpted in Steel: Art Deco Automobiles and Motorcycles, 1929–1940*.

The Museum tracked a total of 900,595 visits this year to its main campus, the Glassell School of Art, and to Bayou Bend and Rienzi. Attendance at the main campus increased by 23 percent from the previous fiscal year, with an impressive 63,551 more entries recorded.

The upturn in visitation can be attributed to a consistent and diverse offering of specially ticketed exhibitions, including *Habsburg Splendor: Masterpieces from Vienna's Imperial Collections* (opened June 14, 2015); *Mark Rothko: A Retrospective*; *Sculpted in Steel: Art Deco Automobiles and Motorcycles, 1929–1940*; and *Kusama: At the End of the Universe*, which opened a few weeks prior to the conclusion of this fiscal year. The Museum's first "car show," *Sculpted in Steel*, attracted a high number of new visitors. This exhibition drew 69,373 visits, with many guests circling through the exhibition multiple times

to admire every feature of the superbly stylish vehicles—sometimes sitting or reclining in the galleries to take in all the details.

In addition to the thousands of students who visited the Museum as part of free field trips with their schools, the Museum's main campus provided free or discounted access to more than 37,521 youth visitors ages 18 and under.

During fiscal year 2015–2016, the Museum benefited from the membership support of 26,434 households. Consisting of membership levels for individuals, couples, and families, the total number of individuals who identified themselves as card-carrying members of the Museum was equivalent to 51,910 persons. Additionally, 9,930 local college students were provided free, year-round general admission as part of the Museum's University Partnership Program. Participating schools in the 2015–2016 school year included Rice University; Texas Southern University, College of Liberal Arts and Behavioral Sciences; University of Houston, School of Art; University of Houston Downtown, Arts and Humanities; the University of St. Thomas; and the Glassell Studio School of Art.

The Museum continues to receive high satisfaction ratings from its visitor surveys, and the staff of the Membership and Guest Services Department takes tremendous pride in providing a positive experience for all guests.

—Jennifer Garza

CHIEF ADMINISTRATOR OF MEMBERSHIP
AND GUEST SERVICES

INTERNATIONAL CENTER FOR THE ARTS OF THE AMERICAS

During fiscal year 2015–2016, the International Center for the Arts of the Americas (ICAA) met several critical milestones related to the Documents of 20th-Century Latin American and Latino Art project. The central operating team at the Museum of Fine Arts, Houston, finalized uploading the materials submitted by partner teams in Brazil, Peru, and Venezuela. By the end of June 2016, nearly 8,000 documents from these and other teams had been made available, free of charge, to more than 266,000 online visitors and to 18,400 registered users through its bilingual platform (icaadocs.mfah.org).

Concurrent with the Documents Project, the ICAA oversees a rigorous publishing program that serves as the foundation for the research, scholarship, and exhibition initiatives of the Museum's Latin American Art Department. In fall 2015, the Museum and the ICAA published the catalogue accompanying the exhibition *Contingent Beauty: Contemporary Art from Latin America* (see p. 105). This exhibition highlighted the work of twenty-one established artists from Latin America who use seductive and engaging materials to convey their social, political, and environmental concerns. The ICAA also organized a series of artist-centered dialogues—*The Contingencies of Beauty: Artists in Dialogue*—as part of the opening activities related to the exhibition. Presented in four installments (two conversations, a roundtable discussion, and a more formal two-session symposium on time-based media), the program featured many of the most relevant midcareer artists from Latin America, including María Fernanda Cardoso, Guillermo Kuitca, Los Carpinteros, and Regina Silveira.



Installation view of *Contingent Beauty: Contemporary Art from Latin America*.

In fiscal year 2015–2016, the ICAA significantly advanced key collaborative exchanges with Rice University, the University of Texas at Austin, and the University of Houston. Focused on modern and contemporary Latin American and Latino art, these partnerships consisted of a combination of academic seminars and hands-on graduate-student internships centered on the recovery and use of archival documents for art-historical research.

The ICAA also continued to expand its Ideas Council, a global think tank for dialogue and the direct exchange of ideas about critical issues impacting the field of Latin American and Latino art. In December 2015, council member Ella Fontanals-Cisneros hosted a breakfast meeting for the group at the Cisneros Fontanals Art Foundation (CIFO) in Miami. Museum Director Gary Tinterow joined Fontanals-Cisneros and Diane Halle in leading an intimate group discussion on key issues of concern to private collectors of Latin American art as they contemplate the future of their respective collections and legacies. In March 2016, the Ideas Council convened

in Houston to hold its second annual conference. Under the rubric *The Public Sector and the Visual Arts in Latin America: Re-Framing the Issues for the 21st Century*, the meeting addressed the visual arts and their various intersections with governments and government-sponsored initiatives. The meeting was extremely well attended, with members and participants (including several high-ranking ministers of culture and patrimony) from across the globe, and it solidified timely action plans for the Ideas Council.

This fiscal year, the ICAA received a grant from the Institute for Museum and Library Services (IMLS), and substantial support was received from the individual contributions of the Ideas Council members.

—Mari Carmen Ramírez, Ph.D.

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

SARAH CAMPBELL BLAFFER FOUNDATION

UNKNOWN PAINTER FROM THE LEIDEN SCHOOL
*Vanitas Still Life with Books, a Globe,
a Skull, a Violin, and a Fan*, c. 1625–30
Oil on panel
12 13/16 x 16 7/16 in. (32.5 x 41.8 cm)
Sarah Campbell Blaffer Foundation
BF.2016.5



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

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

In the 2015–2016 fiscal year, the Blaffer Foundation continued its program of exhibiting works of art at museums in Texas and outside the state. Individual works were lent to the Princeton University Art Museum in New Jersey, the Cornell Fine Arts Museum on the Winter Park campus of Rollins College in Florida, and the Museo Thyssen-Bornemisza in Madrid. Our traveling exhibition, *Venetian Paintings from the Collection of the Sarah Campbell Blaffer Foundation*, was presented at the San Angelo Museum of Fine Arts in Texas. The Blaffer

Foundation organized the exhibition *Pleasure and Piety: The Art of Joachim Wtewael (1566–1638)* in association with the Centraal Museum in Utrecht, the Netherlands, and the National Gallery of Art in Washington, DC. The exhibition, which was shown at the Museum of Fine Arts, Houston, shed light on Wtewael's artistic excellence, allowing him to reclaim his rightful place among the great masters of the Dutch Golden Age. Wtewael's painting in the Blaffer Collection, *The Annunciation to the Shepherds*, 1606, was on view in Washington and Houston only, next to a second version, nearly identical in composition, from the Rijksmuseum in Amsterdam. Recent technical analysis of the two paintings suggests that the Houston painting is the prime version followed by the Amsterdam picture.

In 2016, the foundation acquired the rare, very high-quality *Vanitas Still Life with Books, a Globe, a Skull, a Violin, and a Fan*, c. 1625–30, by an unknown Dutch painter from the Leiden School. The vanity of human achievement, represented in this painting by the pile of books for knowledge and literature, the violin for music, and the globe for the global span of Dutch mercantile power, was a common theme of seventeenth-century Dutch culture. The painting is also a *memento mori*, a reminder of death: the mirror evokes the obsession with youth and beauty, while the skull is a stark reminder that youth, beauty, and life itself will eventually disappear into death. Currently on display in the so-called cabinet of curiosity, installed in the foundation's smallest gallery at the Museum, the picture resonates with the illustrated books and other three-dimensional objects displayed in the room.

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

—James Clifton

DIRECTOR, SARAH CAMPBELL BLAFFER FOUNDATION

THE GLASSELL SCHOOL OF ART

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

The Glassell Studio School moved to its temporary location at the John P. McGovern Campus of the Texas Medical Center, its home until construction is completed on the new facility. The school offered a variety of programs designed to engage the student body and to complement the coursework. The school's lecturers this year included Anne Wilkes Tucker, formerly the Museum's Gus and Lyndall Wortham Curator of Photography, and ceramics curator and educator Garth Johnson. The school continued its partnership with Kinder Morgan, which hosted an exhibition series featuring selections of student and faculty work. The popular *Annual Student Exhibition* opened in the Interspace Gallery on May 20, culminating a year of individual and group student shows. The school saw steady enrollment numbers, reaching 1,894 units, 141 of which were registered through the University of St. Thomas.

The Glassell Junior School continued to maintain strong and steady enrollment numbers. The school celebrated record enrollment for the fifth summer in a row, boosting the final total enrollment for the year to 5,056. Newly added programming and growing community partnerships with Post Oak High School, Presbyterian School, and the homeschool community have played a large role in the



A student at the Glassell Studio School begins her painting project.

school's continued success. Portfolio Day and Sketch Day, the school's annual scholarship competitions, resulted in more than 260 scholarships awarded.

The Core Residency Program at the Glassell School of Art is a nine-month postgraduate program consisting of seven artists and three critical writers. Participants are provided studio or office space in the Bermac Arts building, a stipend, and access to all school equipment and facilities. A distinguished roster of artists, critics, curators, and art historians is invited each year to lecture and conduct studio visits. This year included lectures by Huey Copeland, Joshua Decter, Jennifer Doyle, Miki Garcia, David Hartt, Demetrius Oliver, and Lisa Sigal, and seminars led by Bruce Hainley, Timothy Morton, and Fred Moten. The Core critics-in-residence presented a pair of shows in the She Works Flexible gallery space: *I've Only Known My Own*, curated by Nicole Burisch, and *Dean Sameshima: Public Sex*, curated by Andy Campbell. In April, the 2016 *Core Exhibition* opened in the Cameron Foundation Gallery of the Audrey Jones Beck Building. This exhibition, also curated by Campbell, featured

the work of all seven Core artists-in-residence and an installation of works from the Museum's collection. An accompanying publication documented the artists' work and featured essays by the Core critical writers.

In 2015–2016, the Glassell School of Art received generous financial support from individuals, foundations, and corporations. The Annual Fund Drive raised \$301,240. The Annual Benefit and Art Auction, "Yellow Submarine: All You Need Is Glassell," chaired by Judy Nyquist and Trenton Doyle Hancock, raised \$309,970. The Core Program exceeded its fund-raising goal, and the Glassell Studio and Junior schools continued to receive strong support.

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

—Joseph Havel

DIRECTOR, THE GLASSELL SCHOOL OF ART

BAYOU BEND COLLECTION AND GARDENS



View of Bayou Bend.

The year 2016 marked a significant milestone for Bayou Bend. On March 5, we celebrated fifty years of sharing our Houston heritage. Each guest that day received a card with excerpts from Ima Hogg's 1966 dedi-

cation remarks, including her joyous conclusion: "I was holding Bayou Bend only in trust for this day. Now Bayou Bend is truly yours!" Her beloved home, gardens, and collection would be forevermore a museum that everyone could visit, an inspiring place where all people could learn more about America's cultural history.

For fifty years, thousands of individuals have generously supported Bayou Bend. Thousands more have donated their time as docents and volunteers to ensure that the public's experience has been one of discovery, beauty, and hospitality. Hundreds of staff members have cared for and enhanced the buildings, collection, and gardens; advanced scholarship through publication and research; and presented programs for all ages.

The half-century tradition of philanthropy and educational excellence was once again in evidence this year under the skilled guidance of Bayou Bend Committee Chairman Susanne M. Glasscock. Our annual fund drive raised \$588,346, exceeding its goal. The spring benefits season was expanded to include a Fashion Show and Luncheon, a highly successful event that helped bring the three-day weekend total over the \$1,000,000 mark for the first time. Special thanks go to Fashion Show Chairs Laura Arnold and Jennifer Segal; Children's Party Chairs Brittany and Travis Cassin, Kate and Paul Stouffer, and Amy and Robert Urquhart; and Garden Party Chairs Tina and Joe Pyne for their leadership and personal generosity. In

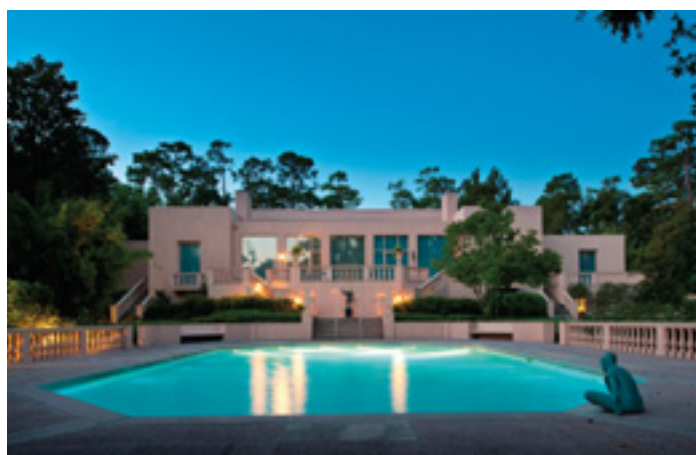
addition, many programs received support from underwriters and donors. Particular recognition is given to Occidental Petroleum Corporation, presenting sponsor of our free Family Days and July 4 events, and William J. Hill for underwriting children's programming. And, we could not have shared Bayou Bend this year—or for the past fifty years—without the steadfast commitment of service given by the members of the Bayou Bend Committee and four special organizations: Bayou Bend Docent Organization; River Oaks Garden Club; Houston Junior Woman's Club; and Theta Charity Antiques Show.

The gifts of service and financial support made possible a wide range of activities dedicated to preserving, enriching, and sharing the collection and gardens with the public. This was a banner year for overall attendance, as more than 125,000 people visited, including a record 2,841 students who participated in our free school tour program. We offered 325 days of public tours, and 120 days of other programming. Of special note, the fifth biennial David B. Warren Symposium was held; the William J. Hill Texas Artisans and Artists Archive reached more than 55,000 online entries; and the exhibition *Texas Clay: 19th-Century Pottery from the Bayou Bend Collection* was accompanied by an authoritative catalogue. A new holiday program, Christmas Village at Bayou Bend, presented an immersive experience for 13,000 visitors over 13 nights, featuring dazzling lighting displays in the gardens, a magical house tour and 3-D projection, and a visit from Santa and his reindeer.

Everyone associated with Bayou Bend is proud of its fifty-year contribution to the cultural life of Houston, and, as always, we honor Ima Hogg, the remarkable woman whose extraordinary vision and commitment made it all possible.

—Bonnie Campbell

DIRECTOR, BAYOU BEND COLLECTION
AND GARDENS



View of Rienza.

Fiscal year 2015–2016 was successful and very challenging. By the time the year ended, Rienza had undergone a metamorphosis, which energized the staff and committee members and prepared them for a new chapter in Rienza's history. In summer 2015, the Sterling-Turner Foundation, through the kindness of Isla Reckling, gave Rienza a grant to replace its deteriorating boilers and to repair its pool, terrace, and also the facade on the north side of the house, considerably improving Rienza's operations and appearance. At the same time, Rienza's staff was in transition. Despite the departure of four staff members, Rienza's operations continued smoothly and admirably under the guidance of the remaining staff: Associate Curator Christine Gervais; Curatorial Assistant Misty Flores; and Stephanie Niemeyer, Rienza's learning and interpretation manager, as well as with the help of Rienza's excellent docents.

In October, Rienza's fall exhibition, *À la Mode: Fashioning European Silver, 1680–1825*, opened, giving guests the opportunity to view, for the first time,

part of the Mastersons' notable silver collection. Rienza's slate of fall programs, including tours, lectures, and other public events, proceeded as planned. The annual fall Punch Party featured historic recipes for English punch.

On October 10, Rienza and the Museum lost a dear friend, Trustee George S. Heyer, Jr., who bequeathed his superior collection of English eighteenth-century silver to the Museum, where it is presently exhibited both at Rienza and in the Audrey Jones Beck Building.

In the fall, Museum Director Gary Tinterow, Rienza's Collections Subcommittee Chair Cyvia Wolff, and Rienza's Committee Chair Rosslyn Crawford worked with the Museum's curators to identify superior paintings and decorative objects to purchase at the annual Rienza Society event. More than one hundred guests attended the event and, thanks to Chairs Christiana and Luke McConn and Marilyn and Christopher Winters, raised more than \$300,000, with which members voted to purchase *Portrait of the Archduchess Maria Amalia of Austria, Duchess of Parma* (c. 1778) by Johann Zoffany (see p. 30). Tapping the financial support provided by the guests, as well as the proceeds from collection deaccessions, two Sèvres porcelain busts (c. 1785), one of King Louis XVI and the other of his wife,

Marie-Antoinette, were also acquired for the Rienza Collection (see p. 31).

On February 2, Rienza held a special event, *British Tastes and French Wine: A Pairing Party*; the next afternoon, a lecture sponsored by The Garden Club of Houston was delivered by the Duchess of Rutland, who spoke about the history and landscape of her family's country house, Belvoir. Rienza's spring exhibition, *The Lavish Prince Regent*, opened on March 5, in time for Azalea Trail (March 11–13), followed by Rienza Family Day (April 17). The annual Spring Party (April 28), chaired by Jana and John McHenry, Melanie and Mace Meeks, and Chaille Strake, was held poolside, where 331 people raised \$148,515 for Rienza. Three inspiring Houston Grand Opera Studio performances closed the Rienza season.

All of Rienza's fund-raising events exceeded their goals: the 2016 Annual Fund Drive; The Garden Club of Houston Rienza Garden Endowment Appeal; the Rienza Society; and the Rienza Spring Party. Rienza is also most grateful for the support received from The Garden Club of Houston, especially from President Lester Grundy and Garden Subcommittee Chair Ardon Armstrong.

This fiscal year marked my fifteenth, and final, annual report for Rienza, and also my forty-first year serving as a curator at the Museum of Fine Arts, Houston. I am both proud of and indebted to this fine institution and the people who have made it so.

—Katherine S. Howe
DIRECTOR, RIENZI

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



View of Dora Maar House.

Now in its tenth year, the Brown Foundation Fellows Program at the Dora Maar House in Ménerbes, France, has established an international reputation as a highly respected residency program for people in the arts and the humanities. The program was conceived in 2006 by Life Trustee Nancy Brown Negley and is funded by The Brown Foundation, Inc.

Twenty-one Brown Foundation Fellows were selected for the 2015–2016 program from an impressive pool comprised of 322 international applicants. These Fellows—which included artists, poets, novelists, filmmakers, a choreographer, and scholars from a wide range of disciplines—immersed themselves in the creative aspects of their work and engaged with their peers and community through 35 cultural activities and events that drew more than 1,700 visitors to the Dora Maar House. These activities included lectures from the rewarding partnership with the classical music organization Les Musicales du Luberon, and monthly salons in which the Fellows shared their work with the community.

In June, the residence hosted a weekend symposium, “Dora Maar chez elle.” The event included a lecture by Victoria Combalia, the foremost expert on Dora Maar; a presentation

of *La femme qui pleure au chapeau rouge*, a film about Maar’s life, as well as a screening of a documentary; a powerful performance of Maar’s poetry; and an open house and closing reception. Nearby, the Maison de la Truffe et du Vin du Luberon presented a ten-day exhibition of Dora Maar’s work, and the local school created a curriculum around the Surrealists. As a capstone to the events, the mayor of Ménerbes named the street in front of the house “Passage Dora Maar” in honor of the artist.

As of June 30, 2016, the program counted 165 alumni who continuously wish to express their gratitude to Mrs. Negley and The Brown Foundation, Inc. Their collective accolades are a true credit to the residency. For example, this year three Dora Maar Fellows won John Simon Guggenheim Memorial Foundation Fellowships: the poet Sally Keith, the painter Laurie Fendrich, and the artist J. Morgan Puett. Mark Kendall was awarded a Pew Fellowship. Mary Flannagan was awarded an honorary doctorate from the Illinois Institute of Technology. In 2017 she will become the first J. Paul Getty Museum Guest Scholar in the field of game design. Fabianny Deschamps’s film was selected to screen at the Cannes Film Festival. Chia-Yu Hsu was given the Wladimir and Rhoda Lakond Award in music composition from the American Academy of Arts and Letters.

The close of the 2015–2016 program brought the retirement of Katherine S. Howe, the founding director of the Brown Foundation Fellows Program at the Dora Maar House. We are grateful for her good work, careful insights, and dedication. I have served as assistant director since September 2007 and have now assumed the position of director of the program.

—Gwen Strauss
DIRECTOR

During the 2015–2016 fiscal year, the many successes in fund-raising were the result of commitment and work by members of the Board of Trustees, chaired by Richard D. Kinder; the Campaign for the Museum of Fine Arts, Houston, chaired by Cornelia C. Long; and the Development Committee, chaired by Mrs. Courtney L. Sarofim. The generous support of individuals, foundations, corporations, and government agencies totaled \$14.2 million for operations, accessions, and special projects. On behalf of the Board of Trustees, we honor all those donors who made this achievement possible. For a list of the donors who contributed to the Museum’s capital campaign, as of June 30, 2016, please see pages 14–15.

ANNUAL DRIVES

Funds raised through annual drives are an essential portion of the Museum’s operating budget. This year, four separate drives raised a total of \$3,292,496 for the Museum, Bayou Bend Collection and Gardens, the Glassell School of Art, and Rienzi. The institution is indebted to the individuals who give their time and resources to help raise unrestricted funds for daily operations. We give special thanks to the Glassell Family, whose challenge grant matched unrestricted gifts for the Glassell School of Art, and to Cartier, which sponsored the 2015–2016 MFAH Leadership Circle. Additionally, we would like to thank the Cullen Foundation and Houston Endowment Inc. for providing leadership gifts.

BENEFITS

Every year, special events at the Museum raise vital funds for operations, and the MFAH organized nine such events for the 2015–2016 fiscal year. The Grand Gala Ball raised \$2,025,150, and The Fine Art of Shooting: A Sporting Clays Invitational raised \$166,808. The Glassell School of Art Benefit and Auction raised \$309,970. Three benefits at Bayou Bend raised \$1,236,450, and the Rienzi Spring Party raised \$148,515. Two additional events, One Great Night in November and the Latin American Experience, supported accessions for the Museum and collectively raised \$2,365,511.

For a list of all MFAH annual drives and benefits, please see page 118.

INDIVIDUAL GIFTS

Individuals continue to provide some of the most significant support for the Museum’s activities, including exhibitions; learning and interpretation programs; conservation projects; and accessions. For extraordinarily generous gifts, we thank the Estate of Jeaneane B. Duncan; the Glassell Family; Mindy and Jeff Hildebrand; Nancy and Rich Kinder; Rolanette and Berdon Lawrence; Sara and Bill Morgan; Minnette Robinson; Fajez Sarofim; Louisa Stude Sarofim; and Jeanie Kilroy Wilson.

FOUNDATION SUPPORT

This year, 185 foundations provided more than \$20 million in support of operations, accessions, and capital projects. Houston foundations are exceptional in their giving, and we extend a special thank-you to The Brown Foundation, Inc.; Ting Tsung and Wei Fong Chao Foundation; the Cullen Foundation; the Elkins Foundation; the Hamill Foundation; Houston Endowment Inc.; the Levant Foundation; the Omena Fund; the Windgate Charitable Foundation; and the Wortham Foundation, Inc.

CORPORATE CONTRIBUTIONS

The Museum is proud of the support received from the corporate community in Houston and far beyond. This year, corporate groups provided \$2.9 million. Special thanks go to Aramco; BBVA Compass; Cartier; Budweiser/Silver Eagle Distributors; Northern Trust Bank of Texas; the Rand Group; River Oaks District; Shell Oil Company; Simon Property Group / Galleria Houston; and Tenaris.

CIVIC AND GOVERNMENT GRANTS

The Museum could not exist without funds provided by various civic and government organizations. This year, the Museum received more than \$1.7 million in grants from these local, state, and national groups. Our deepest appreciation is extended to the City of Houston; the Institute of Museum and Library Services; Houston Junior Woman's Club; MD Anderson Cancer Center; the National Endowment for the Arts; the River Oaks Garden Club; and Texas Commission on the Arts.

PLANNED GIVING

The Museum's Myrtle Wreath and Ima Hogg Societies continue to flourish, with 228 members to end the fiscal year. These societies allow the MFAH to recognize donors who have let us know that they intend to provide important resources for future generations by including the Museum, the Glassell School of Art, Bayou Bend, and/or Rienzi in their estate plans. We extend our deep gratitude to the friends who have enrolled in these societies.

VOLUNTEERS

Our volunteers are perhaps the most impressive endorsement of the Museum. They give their time and service to enable the institution to better serve the community. In 2015–2016, more than 1,100 volunteers worked over 53,000 recorded hours. According to guidelines established by the Independent Sector, this support is worth more than \$1.2 million. Volunteers give vital assistance in all areas of the Museum, including membership, learning and interpretation, and guest services. The corps of docents provides vast support not only for the Museum, but also for Bayou Bend and Rienzi. We wish to pay special tribute to the Guild, the Museum's volunteer leadership organization. The Guild was 474 members strong and provided constant immeasurable support.

—Amy Purvis

CHIEF DEVELOPMENT OFFICER

DEVELOPMENT

ANNUAL DRIVES

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

Museum Annual Fund Drive

Raised: \$2,258,525

Bayou Bend Annual Fund Drive

Chair: Mrs. Susanne M. Glasscock

Raised: \$588,346

Glassell School Annual Fund Drive

Chair: Mr. Brad Bucher

Raised: \$301,240

Rienzi Annual Fund Drive

Chair: Mrs. Rosslyn Crawford

Raised: \$144,385

PLANNED GIFTS

The Myrtle Wreath Society

Members: 182

The Ima Hogg Society

Members: 46

BENEFITS

2015 Grand Gala Ball

October 2, 2015

Chair: Lynn Wyatt

Raised: \$2,025,150 for operations

2015 Latin American Experience

November 21, 2015

Chairs: Linda and George Kelly

Raised: \$1,322,640 for accessions and operations

One Great Night in November, 2015

November 11, 2015

Raised: \$1,042,871 for accessions

The 2016 Fine Art of Shooting:

A Sporting Clays Invitational

February 27, 2016, at the

Greater Houston Gun Club

Chairs: The Mach Family

Raised: \$166,808 for operations

2016 Bayou Bend Fashion Show and Luncheon

April 1, 2016

Chairs: Laura Arnold and Jennifer Segal

Raised: \$448,250 for operations

2016 Bayou Bend Children's Party

April 2, 2016

Chairs: Brittany and Travis Cassin;

Kate and Paul Stouffer;

and Amy and Robert Urquhart

Raised: \$69,300 for operations

2016 Bayou Bend Garden Party

April 3, 2016

Chairs: Tina and Joe Pyne

Raised: \$718,900 for operations

2016 Rienzi Spring Party

April 28, 2015

Chairs: Jana and John McHenry;

Melanie and Mace Meeks;

and Chaille Strake

Raised: \$148,515 for operations

The 2016 Glassell School of Art Benefit and Auction

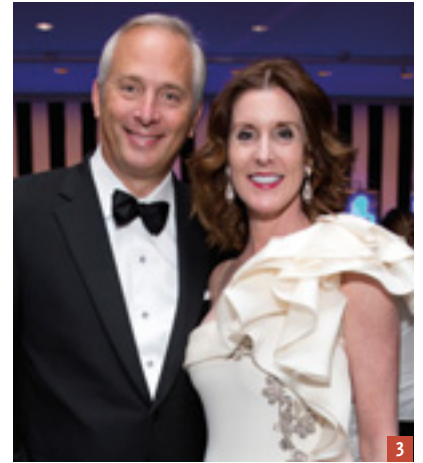
May 7, 2016, in the Museum's

Caroline Wiess Law Building

Chairs: Trenton Doyle Hancock

and Judy Nyquist

Raised: \$309,970 for operations



- 1 Grand Gala Ball: Chair Lynn Wyatt; Gary Tinterow
- 2 Grand Gala Ball: Susan and Faye Sarofim
- 3 Grand Gala Ball: Bobby and Phoebe Tudor
- 4 Grand Gala Ball: Nidhika and Pershant Mehta
- 5 Grand Gala Ball: Rich and Nancy Kinder

- 6 One Great Night in November: Holbrook Dorn; Wally Wilson
- 7 One Great Night in November: Bill Wheless; Jim Flores
- 8 One Great Night in November: Mike Linn; Gary Tinterow; Will Mathis
- 9 Latin American Experience: Chairs Linda and George Kelly; Mari Carmen Ramirez



10 Latin American Experience: Mari Carmen Ramírez; Brad Bucher; María Inés Sicardi; Gary Tinterow; George Kelly; Mary Lile
11 Rienzi Society: Chairs Christopher and Marilyn Winters; Christiana and Luke McConn
12 Rienzi Society: James and Elise Reckling
13 The Fine Art of Shooting: Chairs Steve and Joella Mach; Harry and Cora Sue Mach; Carmen and Butch Mach

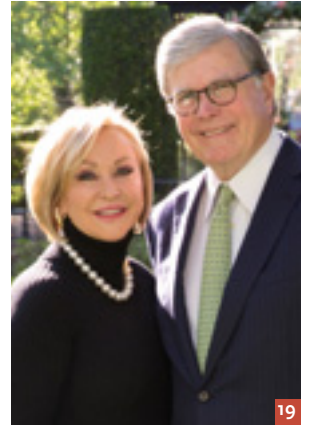
14 The Fine Art of Shooting: Ruth Chow Kneese; Meredith Long; Sarah Lamb Larned; Cornelia Long
15 Bayou Bend Fashion Show: Chairs Jennifer Segal; Laura Arnold
16 Bayou Bend Fashion Show: Laurie Morian; Courtney Sarofim



17



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- 17 Bayou Bend Children's Party: Chairs Amy Urquhart; Brittany Cassin; Kate Stouffer
- 18 Bayou Bend Children's Party: Kathy Goossen; Matthew and Lacey Goossen; Marty Goossen
- 19 Bayou Bend Garden Party: Chairs Tina and Joe Pyne
- 20 Bayou Bend Garden Party: Frank and Michelle Hevrdejs
- 21 Bayou Bend Garden Party: Margaret Alkek Williams and Jim Daniel

- 22 Rienzi Spring Party: Chairs Jana and John McHenry; Chaille Strake; Mace and Melanie Meeks
- 23 Rienzi Spring Party: Tommy and Isla Reckling
- 24 Glassell School of Art Benefit and Auction: Chairs Judy Nyquist and Trenton Doyle Hancock
- 25 Glassell School of Art Benefit and Auction: Sima Ladjevardian; Rania Daniel



26 *Texas Clay: 19th-Century Pottery from the Bayou Bend Collection* opening reception: William J. Hill

27 *Mark Rothko: A Retrospective* opening dinner and reception: Christopher Rothko, Lynn Wyatt, and Gary Tinterow

28 *Roman Vishniac Rediscovered* opening dinner and reception: Barbara and Gerry Hines; Lois Stark

29 *Contingent Beauty: Contemporary Art from Latin America* opening dinner and reception: Gail Adler; Ana Sokoloff; Louis Adler

30 *Vera Lutter: Inverted Worlds*: Vera Lutter; Malcolm Daniel

31 *Sculpted in Steel: Art Deco Automobiles and Motorcycles, 1929–1940* opening dinner and reception: Marsha and Tom Brown

32 *Sculpted in Steel: Art Deco Automobiles and Motorcycles, 1929–1940* opening dinner and reception: Jeanie Kilroy Wilson and Wallace Wilson

33 *High Society: The Portraits of Franz X. Winterhalter* opening dinner and reception: Tony and Cynthia Petrello

34 *High Society: The Portraits of Franz X. Winterhalter* opening dinner and reception: Charles and Anne Duncan

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REPORT OF THE CHIEF FINANCIAL OFFICER

In fiscal year 2016 there was a keen focus at the Museum of Fine Arts, Houston (MFAH), on the various activities related to the ongoing campus expansion. Although the local and regional economic landscape remained uneven, the Museum's finances stayed solid, resulting in a surplus from operations both on a Generally Accepted Accounting Principles (GAAP) basis and on a Management View basis. The Museum's balance sheet also remained strong with net assets (assets minus debt) of \$1.5 billion (fig. 1).

OPERATING RESULTS

The Museum's operating budget excludes certain non-cash (primarily depreciation) and non-recurring items. By this measure, the Museum finished the year with an operating surplus of \$1.5 million, or 2.3% of operating revenues.

The Museum's finances have historically been anchored by philanthropic support. Endowment distributions that reflect the generosity of past donors accounted for 54% of operating revenues in fiscal year 2016. The generosity of current donors—evidenced in operating fund-raising support—rose from \$13.7 million in fiscal year 2015 to \$14.2 million in fiscal year 2016 (fig. 2). In addition, \$30 million was added to the capital campaign during the 2016 fiscal year, bringing the total raised at the end of the year to more than \$375 million. The fund-raising progress is all the more remarkable given the much slower economic growth in the Houston region during the last two years.

The 2016 fiscal year was marked by a robust exhibition schedule, including the following ticketed exhibitions: *Mark Rothko: A Retrospective* (September 20, 2015–January 24, 2016), *Sculpted in Steel: Art Deco Automobiles and Motorcycles, 1929–1940* (February 21–May 30, 2016), *High Society: The Portraits of Franz X. Winterhalter* (opened April 17, 2016), and *Kusama: At the End of the Universe* (opened June 12, 2016). At Bayou Bend, a new holiday-themed program—Christmas Village at Bayou Bend—was introduced, including a one-of-a-kind Spiegelent, magical holiday lighting, and 3-D automated lighting shows. Fueled in large part by the exhibition schedule and Christmas Village at Bayou Bend, admissions revenue reached a record \$3.2 million (fig. 3). These amounts include admissions revenue at the Museum, Bayou Bend, and Rienzi. Membership revenues remained steady at \$2.9 million, modestly below the \$3 million generated in fiscal year 2015.

Tuition revenues at the Glassell School of Art also held steady at just over \$2 million. This was particularly impressive, because as a result of the construction at the main campus, the Glassell Studio School program had to relocate to a temporary home on Holcombe Boulevard between Hermann Park and the Texas Medical Center. The Glassell Studio School program will be back at the main campus in early 2018, following the construction of the reimagined Glassell School.

A total of 900,595 visits to the Museum, Bayou Bend, Rienzi, and the Glassell School were tracked during fiscal year 2016. The Museum had an average of 26,434 household members.

INVESTMENT PERFORMANCE

Fiscal year 2016 was a very difficult investment year for all endowment and pension funds—the worst collective year since the 2008–9 financial crisis. The Museum's pooled endowment generated a 0.8% investment return for the fiscal year—substantially better than the average for peer organizations. Even so, with spending from the endowment (4.8% of endowment value) exceeding the investment return for the year (0.8%), the absolute value of the Museum's pooled endowment decreased by \$43 million to \$1.09 billion at June 30, 2016 (fig. 4).

The Museum also had certain non-pooled investments totaling approximately \$60 million. The Museum employs a spending formula that cushions the operating budget from short-term swings in the value of the endowment, with primary emphasis on maintaining the purchasing power of the endowment. The objective is to achieve a long-term real return in excess of endowment spending. Although in fiscal year 2016 the endowment spending exceeded the annual return, it is important to note that over the past seven years, the pooled endowment's trailing annualized real return has exceeded endowment spending by more than 300 basis points.

As of June 30, 2016, 62.5% of the pooled endowment was allocated to equity and equity mutual funds (fig. 5), followed by alternative investments (25.6%), money market mutual funds (5.1%), U.S. Treasuries and bonds (4.8%), and real estate and REITS (1.9%).

CHANGE IN NET ASSETS

The Museum had total assets of \$1.55 billion at the end of fiscal year 2016 (fig. 6). The largest asset categories are investments of \$1.16 billion; land, buildings, and equipment of \$157 million; and pledge notes and accounts receivables of \$144 million.

On an ongoing basis the Museum's financial strength is measured by its net assets (assets minus debt). This gauge of the Museum's net worth decreased by \$31.6 million from fiscal year 2015, but it still remains at \$1.5 billion (fig. 7). The principal additions to net assets were \$30 million in gifts primarily earmarked for facilities, offset by a decrease in endowment returns (net of spending) of \$43 million, art purchases net of gifts and endowment support of \$14.1 million, and depreciation of \$7 million.

CONCLUSION

Although the medium-term outlook favors an uneven local and regional economic recovery, modest endowment growth due to low interest rates, and low risk premiums, we continue to envision a future at the Museum of Fine Arts, Houston, full of great possibility, a redoubled commitment to the mission of the institution, and at the conclusion of the capital campaign, a financial reservoir to see the Museum through the next decade.

Amid this optimism, prudent financial management is paramount and the Museum's Management is likely to continue to make trade-offs—prioritizing a set of ambitious goals and matching these with available resources. As much as at any time in its history, in a period of transition and transformation, the Museum will need the continued generosity of Houstonians and the tremendous leadership, dedication, and support of its Trustees that has been a constant for which I am most grateful.

—Eric Anyah

The audited financial statements of the Museum of Fine Arts, Houston, for the year ended June 30, 2016, are available by contacting the Office of the Controller, 5100 Montrose Blvd., Houston, TX 77006. They are also available online at the Museum's website, mfah.org.

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

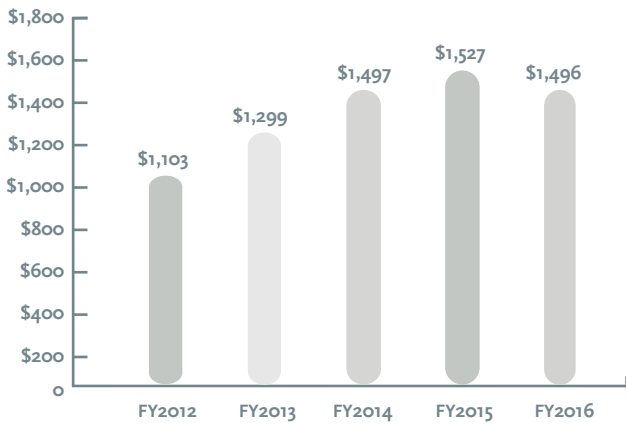


Fig. 2 MFAH: Fund-raising for Operations (thousands)

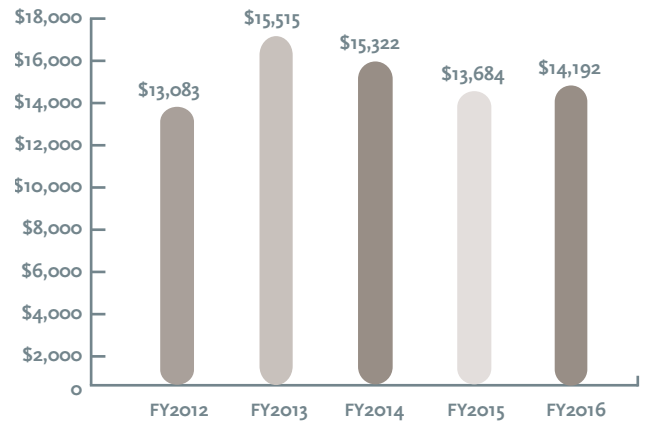


Fig. 3 Total Admissions Revenue (Museum, Bayou Bend, and Rienzi) (thousands)

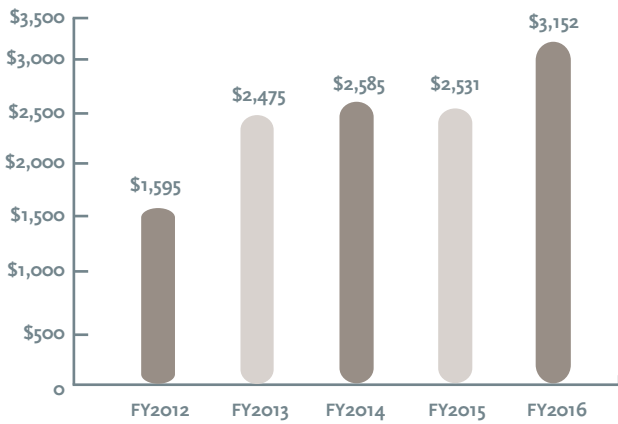


Fig. 4 MFAH: Market Value of Endowment (millions)

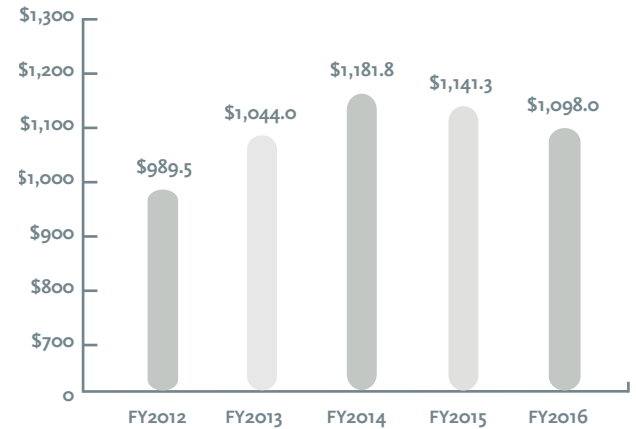


Fig. 5 MFAH: Composition of Pooled Investments at June 30, 2016 (ooo)

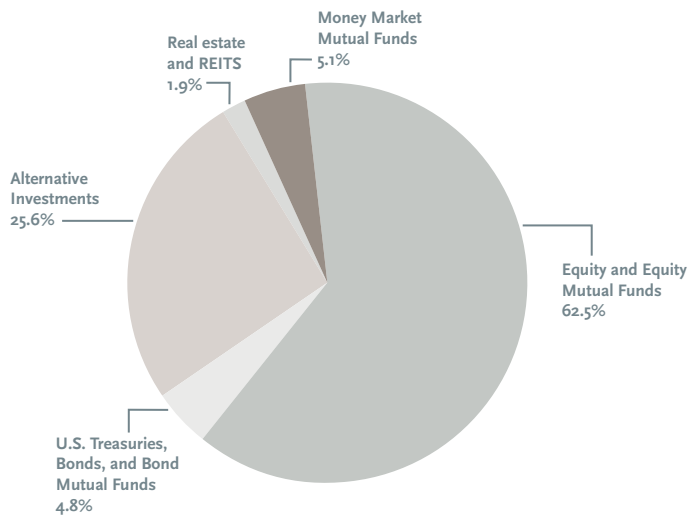


Fig. 6 MFAH: Composition of Assets at June 30, 2016 (millions)

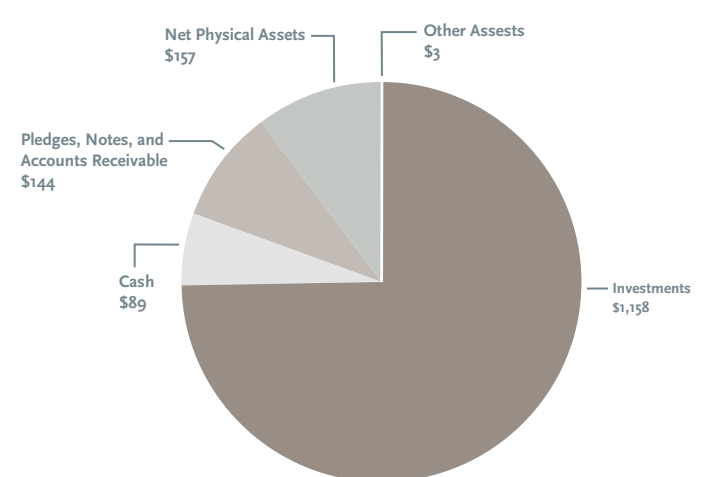


Fig. 7

FY 2016 Change in Total Net Assets

(millions)	
FY 2016 operating surplus (deficit)	\$1.5
Contributions designated for capital and long-term investment	29.8
Depreciation and amortization	(7.0)
Investment returns on long-term assets less amounts designated for current use	(42.9)
Net art acquisition activity (purchases in excess of contributions and investment returns)	(14.1)
All other net	1.1
Total increase (decrease) in net assets	31.6
Net assets at June 30, 2015	1,527.2
Net assets at June 30, 2016	\$1,495.6

Table 1

**The Museum of Fine Arts, Houston
Statements of Financial Position as of June 30, 2016**

(thousands)

	6/30/2016
Assets:	
Cash and cash equivalents	\$88,553
Pledges, grants, accounts and interest receivable	143,974
Inventories	493
Prepaid expenses and other assets	2,487
Investments	1,158,461
Property and equipment, net	157,022
Total assets	\$1,550,990
Liabilities and net assets:	
Liabilities:	
Accounts payable and other liabilities	38,603
Deferred revenues	16,830
Total liabilities	\$55,433
Net assets:	
Unrestricted	269,221
Temporarily restricted	521,802
Permanently restricted	704,534
Total net assets	1,495,557
Total Liabilities and Net Assets	\$1,550,990

Table 2**The Museum of Fine Arts, Houston: FY 2016 Operating Statement**
(000)**Operating Revenues**

Contributions and Grants	\$12,421
Investment returns designated for current use	34,030
Membership revenue	2,920
Admission revenue	3,152
Tuition revenue	2,070
Auxiliary revenue	2,703
Other	1,997
Net assets released from restriction	4,247

Total Operating Support and Revenue **63,540**

Operating ExpensesProgram Services

Curatorial and collections	9,294
Exhibitions	2,749
Education and public programs	7,638
Glassell School	3,910
Bayou Bend	4,407
Rienzi	1,586
Membership activities	1,104
Buildings and Grounds and Security	12,681
Subtotal program services	43,369

Supporting Services

Management and general	11,469
Auxiliary activities	3,055
Fund-raising	4,166
Subtotal supporting services	18,690

Total Operating Expenses Before Depreciation and Amortization **62,059**

Operating Surplus (Deficit) Before Depreciation and Amortization **\$1,481**

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Printed in the United States of America

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Major Loan and Permanent-Collection Exhibitions, and Additional Displays from the Permanent Collection and Gallery Rotations

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p. 96 (top): Bill Brandt, *Self-portrait with Mirror, East Sussex Coast*, 1966, gelatin silver print, the Museum of Fine Arts, Houston, the Sonia and Kaye Marvins Portrait Collection, museum purchase funded by Sonia and Kaye Marvins, 84.277. © Bill Brandt Archive Ltd.; (bottom): Alex Katz, printed by John C. Erickson, published by Peter Blum Edition/Blumarts, Inc., 3 *PM*, 1988, woodcut on wove paper, edition VII/X, the Museum of Fine Arts, Houston, the Peter Blum Edition Archive, 1980–1994, museum purchase funded by the Alice Pratt Brown Museum Fund, 96.26. © Alex Katz/Licensed by VAGA, New York, NY

p. 97 (right): Helmar Lerski, from the series *Verwandlungen durch Licht* (Metamorphosis through Light), 1936, gelatin silver print, the Museum of Fine Arts, Houston, gift of Manfred Heiting, the Manfred Heiting Collection, 2002.1533. © Helmar Lerski

p. 100: Frank Stella, *Lunna Wola I*, from the series *Polish Village*, 1972, cloth, acrylic, canvas, cardboard, and felt on wood relief, the Museum of Fine Arts, Houston, gift of Sylvia and Joseph Slifka, 2005.1199. © Frank Stella/Artists Rights Society (ARS), New York, NY.

p. 101: Manufactured by Établissements Gallé, *Elephant Vase*, 1918–31, glass, the Museum of Fine Arts, Houston, gift of J. Brian and Varina Eby, 73.94.

p. 102 (left): Michael Goldberg, *Untitled*, 1957–58, oil on wove paper, the Museum of Fine Arts, Houston, museum purchase funded by the Alvin S. Romansky Prints and Drawings Accessions Endowment Fund, 98.179. © Estate of Michael Goldberg; (center): Unknown Artist, [Reclining nude, negative print], c. 1890s, cyanotype, the Museum of Fine Arts, Houston, museum purchase funded by the Buddy Taub Foundation, Dennis A. Roach and Jill Roach, Directors, 2014.830; (right): Stanley William Hayter, *Tree*, 1977, lithograph in colors on paper, edition 1/150, the Museum of Fine Arts, Houston, gift of Mr. and Mrs. Alvin S. Romansky, 77.275. © Artists Rights Society (ARS), New York.

p. 103: Ellsworth Kelly, published by Maeght Éditeur, *Noir sur Jaune (Black over Yellow)*, from *Suite of Twenty-Seven Color Lithographs*, 1964–65, lithograph in colors on wove paper, edition 10/75, the Museum of Fine Arts, Houston, gift of the artist, 2003.724. © Ellsworth Kelly

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WARMLY THANKS
THE MORE THAN
1,000 DOCENTS,
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MUSEUM'S GUILD FOR
THEIR EXTRAORDINARY
DEDICATION
AND COMMITMENT.

ON THE COVER:

FRANCISCO JOSÉ DE GOYA Y LUCIENTES,
Spanish, 1746–1828
*Don Vicente Isabel Osorio de Moscoso y
Alvarez de Toledo, Conde de Trastámara,*
c. 1787–88

Oil on canvas
54 1/2 x 41 in. (138.4 x 104.1 cm)

Museum purchase funded by the
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Together with the famous companion painting of the sitter's red-suited younger brother in the Metropolitan Museum of Art, New York, this celebrated portrait is one of Francisco de Goya's most enchanting depictions of childhood. It has long been known as one of a group of four paintings of the Altamira family—among the highest-ranking families of Spain's ancestral peerage—painted by Goya in about 1787–88. The fame of this group of paintings lies both in the importance of the commission and in the significant change in Goya's portrait style, in which figures are placed against a plain background, in emulation of the monumental single-figure paintings of Velázquez that Goya would have seen in the Royal Collection in Madrid.

DB