

MFA **H**

The Museum of Fine Arts, Houston

ANNUAL
REPORT
2017-2018

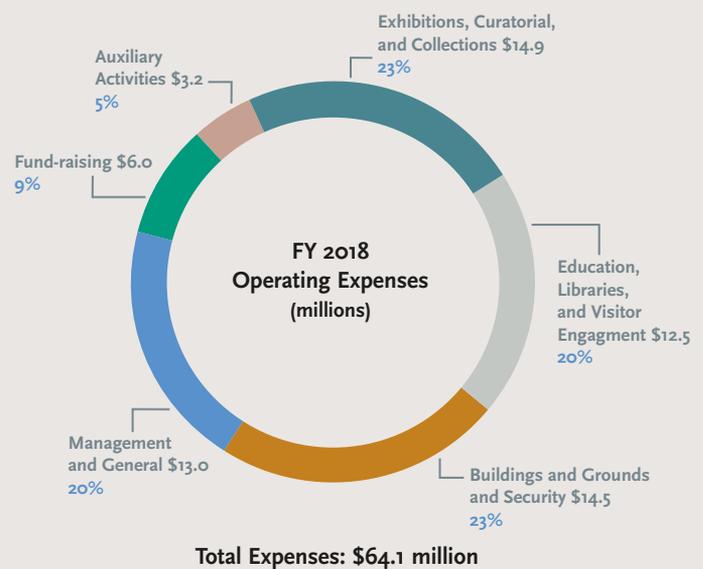
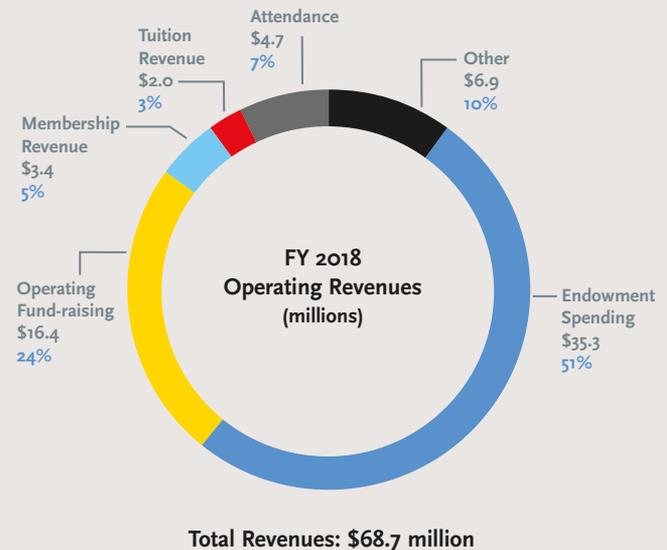


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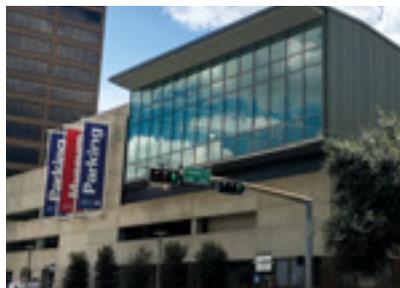
BY THE NUMBERS

July 1, 2017–June 30, 2018

- **1,067,307** visits to the Museum, the Lillie and Hugh Roy Cullen Sculpture Garden, Bayou Bend Collection and Gardens, Rienzi, and the Glassell School of Art
- **106,210** visitors and students reached through learning and interpretation programs on-site and off-site
- **67,338** youth visitors ages 18 and under received free or discounted access to the MFAH
- **37,492** schoolchildren and their chaperones received free tours of the MFAH
- **6,947** Houstonians were served through community engagement programs off-site
- **103** community partners citywide collaborated with the MFAH
- **1,625,865** visits recorded at mfah.org
- **361,687** visits recorded at the online collections module
- **298,236** people followed the MFAH on Facebook, Instagram, and Twitter
- **70,851** online visitors accessed the Documents of 20th-Century Latin American and Latino Art Website, icaadocs.mfah.org
- **89,497** visits to *The Glamour and Romance of Oscar de la Renta*
- **31,920** member households supported the MFAH
- **1,000** volunteers and docents served the MFAH
- **662** permanent and temporary staff were employed by the MFAH



ANNUAL REPORT
JULY 1, 2017–JUNE 30, 2018



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REPORT OF THE DIRECTOR



The year that concluded on June 30, 2018, constituted another remarkable success in the history of the Museum. At over one million, attendance at all of our facilities exceeded the record total of the previous year; our staff conceived and mounted varied and stunning exhibitions—most notably *Peacock in the Desert*, *Michelangelo and the Vatican*, *HOME*, and *Big Bambú*; we added extraordinary works of art to our permanent collections; contributions from the community rose from the previous year; our net assets rose yet again to a record level, \$1.7 billion (excluding the value of our collections); and we posted a healthy operating surplus, to be saved, as in previous years, for future needs.

All of this was achieved in the midst of our ambitious campus redevelopment program, the largest cultural expansion currently under construction in North America. Despite the unprecedented challenge of Hurricane Harvey—thirteen feet of water atop Bayou Bend's fourteen acres of gardens, millions of gallons of stormwater flooded into the excavated site of the Nancy and Rich Kinder Building, extensive destruction to the homes and possessions of staff—not one work of art suffered damage thanks to the selfless care of our Buildings and Grounds, Security, Preparations, Registration, Conservation, and Curatorial departments, guided by Chief Operating Officer Willard Holmes.

Although the hurricane caused unavoidable delay, in May 2018 we celebrated the completion of the Glassell School

of Art and The Brown Foundation, Inc. Plaza. These handsome facilities, designed by Steven Holl Architects and landscaped by Deborah Nevins & Associates, were hailed by critics as instant landmarks and immediately adopted by neighbors and visitors, fulfilling the goal of making the campus a destination in itself. Punctuated by the installation of Eduardo Chillida's massive granite *Song of Strength* and Anish Kapoor's gleaming steel *Cloud Column*, the construction of the new school, plaza, roof garden, amphitheater, and parking garage was an engineering and logistical wonder that is all the more extraordinary for not interrupting the activities of the Museum. Planning has been overseen by Chief Operating Officer Willard Holmes under the supervision of Richard D. Kinder, Chairman of the Long-Range Planning Committee.

Once again, the exhibition program drove attendance, and Deborah Roldán, assistant director for exhibitions, is to be congratulated for her expert guidance. *The Glamour and Romance of Oscar de la Renta*, conceived by guest curator André Leon Talley and Cindi Strauss, Morgan Curator of Decorative Arts, Craft, and Design, received nearly 90,000 visitors over an extended run, many of whom wore designs by Mr. de la Renta to the Museum, proof of his popularity in Houston. We are very grateful to Alex Bolen and his team at Oscar de la Renta for their assistance in mounting this much-loved and very beautiful exhibition.

In spring 2018, H. H. Maharaja GajSingh II of Marwar-Jodhpur came to Houston to inaugurate *Peacock in the Desert: The Royal Arts of Jodhpur, India*, an unprecedented collaboration with the royal house of Marwar-Jodhpur and the Mehrangarh Museum Trust. Some 250 objects, from seventeenth-century elephant howdahs to a 1927 Rolls-Royce Phantom and a circa 1942–45 airplane, came from India to make an unforgettable display of five hundred years of royal patronage stretching from the late 1400s to the early twentieth century. These objects, most of which had never before left Jodhpur, were joined in Houston by prestigious loans from Her Majesty Queen Elizabeth II and Their Excellencies Sheikh Nasser Sabah al-Ahmad al-Sabah and Sheikha Hussa Sabah al-Salem al-Sabah, among others. We owe the magnificent exhibition to Mahrukh Tarapor, senior advisor for international initiatives, and Karni Singh

Jasol, director of the Mehrangarh Museum, and of course to H. H. Gaj Singh II and his family. *Peacock in the Desert* was complemented by the vivid photographs of Raghbir Singh, whose cumulative portrait of modern life in India resonated deeply in the exhibition *Modernism on the Ganges*.

Another exhibition organized by the Museum, *Michelangelo and the Vatican: Masterworks from the Museo e Real Bosco di Capodimonte, Naples*, brought extraordinary masterpieces of the Italian Renaissance to Houston. Prompted by the exhibition of Michelangelo drawings at the Metropolitan Museum of Art, New York, and enabled by a special collaboration with the Museo e Real Bosco di Capodimonte, Naples, we brought life-sized drawings by Michelangelo, the largest surviving by the artist, to be shown alongside portraits of the artist and of his principal patron in later life, Alessandro Farnese, Pope Paul III, by Raphael, Titian, and Daniele da Volterra. The Farnese pope commissioned from Michelangelo enlargements and renovations to his Roman palace, Palazzo Farnese, the dome of St. Peter's Basilica, and the Pope's private chapel at the Vatican, the Pauline Chapel, and it was he who protected the artist as he completed the controversial *Last Judgment* fresco. We are deeply grateful to Sylvain Bellenger, director of the Museo di Capodimonte, who made the exhibition possible, and to our own David Bomford, Beck Curator of European Art, and Helga Kessler Aurisch, curator of European art, for the handsome installation.

Bestowing Beauty: Masterpieces from Persian Lands marked the beginning of a long-term collaboration with Mr. Hossein Afshar of Kuwait. An Iranian expatriate, Mr. Afshar has assembled one of the most extensive, and finest, collections of Iranian art, from antiquity to the early nineteenth century, in private hands. The exhibition, handsomely installed by Aimée Froom, curator, Art of the Islamic Worlds, comprised over a hundred objects from among the more than a thousand that Mr. Afshar has generously placed on loan, revealing the extraordinary artistic heritage of one of the world's great civilizations. This is but the first of many displays to come of the Afshar collection, which perfectly complements the long-term loan of some three hundred examples of Islamic art, from the seventh to the nineteenth century, from Spain

and North Africa to Turkey, the Middle East, and Central Asia, from the Dar al-Athar al-Islamiyyah in Kuwait, generously made possible by Sheikh Nasser Sabah al-Ahmad al-Sabah and Sheikha Husna Sabah al-Salem al-Sabah. The al-Sabah galleries at the Museum have been the focus of extensive programming as well as individual study, making Houston a new center for the display of art of the Islamic worlds.

We are especially proud of the exhibition *HOME—So Different, So Appealing*, organized by Mari Carmen Ramírez, Wortham Curator of Latin American Art, and Chon Noriega. Exploring how Latino and Latin American artists used the concept of home to reflect on identity and to comment on contemporary attitudes, it was one of the most moving and provocative exhibitions of contemporary art that we have mounted in recent years. Over the summer, Mike and Doug Starn challenged and delighted Houstonians with an extraordinary indoor installation of *Big Bambú*. This towering structure, which filled and spilled out from Cullinan Hall, was the latest in our series of immersive summer exhibitions. In late June, we opened *Joris Laarman Lab: Design in the Digital Age*, coorganized with the Groninger Museum, the Netherlands. This revelatory exhibition showcased the technologically innovative furnishings and objects created by the contemporary Dutch designer. (Please see pages 88–107 for the complete list of exhibitions.)

It is always a delight to welcome important works of art to the permanent collection. The Museum purchased 338 objects and received 352 gifts. Among the significant gifts to the Museum, I would like to single out several from individuals who are endowing the Museum with collections within our collection. Cecily Horton has for many years been acquiring miniature portraits made in Europe from the sixteenth to the nineteenth century; she has formed a collection of them at the Museum, to which she has added a fascinating portrait by the great Elizabethan master Nicholas Hilliard. Francita Stuart Koelsch Ulmer has decided to create a comprehensive collection of works on paper by British landscapists working at the end of the eighteenth century and the beginning of the nineteenth century; this year she presented works by John Robert

Cozens and Thomas Gainsborough, among others, adding to the Romantic art that she has bestowed upon the Museum. Hossein Afshar complemented our joint venture in the display of Iranian art from his extensive collection with the generous gift of an impressive folio of a rare gilt Qur'an made in North Africa in the eighth century. Jill and Dennis Roach continued to add to the growing collection of nineteenth-century European art at the Museum, with photographs, drawings, and sculpture that they fund through the Buddy Taub Foundation. Karen Kelsey Duddleston gave a large print of Richard Avedon's most iconic photograph, *Dovima with Elephants*, in honor of former curator Anne Wilkes Tucker. Leatrice and Melvin Eagle continue to contribute to their collection of design, decorative arts, and crafts. The Diane and Bruce Halle Foundation contributed Ragnar Kjartansson's hypnotic video, *The Visitors*. Leonard and Judy Lauder made possible the joint acquisition of Nan Goldin's extraordinary *Scopophilia*. Roland Augustine and Lawrence Luhning gave a moving late work by the late Brazilian master Tunga. *Il Maestro* Carlos Cruz-Diez augmented the constellation of his works at the Museum with a great mural. Brad and Leslie Bucher contributed several fine examples of works by Latin American artists, including prints by centenarian artist Carmen Herrera in honor of our centenarian Life Trustee Dr. Marjorie Horning. And Clint Willour gifted about a dozen photographs and works on paper, adding to the nearly 1,300 objects that he has given to the Museum over the past forty years. We are profoundly grateful to these individuals, and to all those who enrich our holdings and displays, whose names are found within this report.

The purchases this year were extraordinary. A rare fourteenth-century Hebrew codex; a circa 1310 *mahzor* from Mainz; a splendid silver-gilt Catalonian Gothic processional cross, made in or around Barcelona circa 1400; and one of the most important and perhaps the largest flamboyant Gothic architectural drawings in existence contributed to a new display of late Gothic and early Renaissance art in galleries previously limited to painting and sculpture. Elsewhere in the galleries, a rare sculpture of a Vestal Virgin by Jean-Antoine Houdon and an unusual grisaille by Benjamin West added new

Neoclassical notes. Photography has long been a focus of our collection, and this year we were proud to acquire Richard Avedon's wall-sized work *The Chicago Seven*, as well as a key work by Laurie Simmons. Important pictures by Martín Blaszko, Sandú Darié, and Grupo Mondongo were added to the Latin American collection. Exceptional works by Kara Walker, Chakaia Booker, Henry Taylor, and David McGee strengthened the collection of works by African American artists. And finally, we were thrilled to be able to acquire from the Museum of Modern Art the great mural by Fernand Léger commissioned in 1939 by Nelson Rockefeller for his Fifth Avenue apartment.

As always, the Department of Learning and Interpretation, headed by Caroline Goeser, acted as ambassador and liaison to our visitors and community at large through a dynamic array of programming geared toward audiences ranging in age and interests. Dr. Goeser summarizes the key activities of the year in her report, but here I wish to note that over the course of fiscal year 2017–2018, 106,210 people participated in programs on- and off-site, including 37,492 students and chaperones who received free tours and 6,947 others who had access to art in their own communities through programs such as Glassell-on-the-Go. The department collaborated with diverse community partners to offer performances and activities in celebration of the new Glassell School of Art, and also to initiate Music on the Plaza, a series of evening concerts held on the adjacent Brown Foundation, Inc. Plaza.

The MFAH house museums, Bayou Bend Collection and Gardens and Rienzi, continue to enrich their collections and to create new programs, providing inspiration to docents and to visitors alike. Christmas Village at Bayou Bend has become an eagerly anticipated holiday tradition. Executed by Bonnie Campbell, Bayou Bend director, and her team, this year's event was generously sponsored by Mr. Tillman Fertitta and Landry's Inc., Frost Bank, and Mitra Mujica-Margolis and Michael Margolis. Hurricane Harvey had severely impacted Bayou Bend's gardens, but thanks to Bart Brechter, head of gardens and landscape,

and his staff, they were impeccably restored in time for the holiday celebration.

At Rienzi, the programs Yoga in the Gardens and Rienzi Reels drew visitors to the house's beautifully tended outdoor spaces, which, miraculously, were relatively unscathed by Hurricane Harvey. The successful exhibition *Extravagant Objects: Jewelry and Objets d'Art from the Masterson Collection* was extended due to popular demand, and a special Valentine's Day Twilight Tour encouraged new audiences to explore works on display in the house. Rienzi also broadened its reach by offering American Sign Language interpretation during its April Family Day event.

During fiscal year 2017–2018, the staff of 634 professionals was enhanced and supported by over a thousand docents, volunteers, and members of the Museum's Guild, all of whom welcomed more than a million visits to our various facilities. Our operations required an expenditure of \$64.2 million, of which \$35.3 million (51 percent of the \$68.7 million revenue total) was provided by the Museum's endowment, and \$16.4 million (24 percent of revenue) by fund-raising and gifts, and \$17 million (25 percent of revenue) was earned income. The City of Houston allocated \$814,000 (1.2 percent of revenue) in Hotel Occupancy Tax funds to the Museum. Chief Financial Officer Eric Anyah continues the prudent stewardship of our endowment to ensure support of expanded future operations.

The free general admission that was extended to more than half of visitors to the main campus was supported by \$16.4 million in donations for operations, a fund-raising program overseen by Chief Development Officer Amy Purvis and her staff. Given the ongoing Campaign for the Museum of Fine Arts, Houston, this result demonstrates the extraordinary commitment of our supporters. Chairman Emeritus Cornelia C. Long worked hand in hand with Amy Purvis to direct the capital campaign. Toward the end of the fiscal year, as the campaign reached \$400 million in pledges, Nancy and Rich Kinder, through the Kinder Foundation, generously offered to match up to \$25 million in new pledges in order to complete the campaign. By June 30, 2018, the campaign had

received more than \$414 million in pledges and gifts toward our goal of \$450 million. As Chairman of the Board of Trustees, Mr. Kinder charts the course of philanthropy that defines this period in our city's history.

Amid this year's celebrations came an unexpected loss. Beloved trustee William J. Hill died, leaving an irreplaceable gap. A sixth-generation Texan and an inveterate collector of things, people, and institutions, Bill Hill helped shape this city in his own image, that of an outsized Texan, freewheeling, plain-speaking, and generous to a fault. With a focus on education and Texan material culture, from his school days until his death, he encouraged children, artists, trustees, and nonprofit administrators to pay attention to the things that matter. Happily, the Museum was a lifelong beneficiary of his benevolent attention. In 1984 he founded "One Great Night in November," an annual event that has brought some \$35 million dollars of acquisitions to the Museum. Over the decades, he has bestowed hundreds of objects on Bayou Bend and has underwritten countless community programs. Revealing the little-known scholarly side of his interests, he conceived and funded the William J. Hill Texas Artisans and Artists Archive, a unique online resource. The Trustees and staff of the Museum mourn his absence.

The year was marked by the retirement of two long-serving and loyal officers. Over twenty-six years, Publisher in Chief Diane Lovejoy raised the Museum's publications to the highest level of professional quality, winning many awards and the admiration of her colleagues around the world. In her tenure of fifteen years, Head of Human Resources Sheila Armsworth professionalized our personnel policies and acted as an invaluable counselor to staff at all levels of the organization. We miss them both.

As with each edition of the annual report, this publication provides just a glimpse of the many accomplishments of our exceptional staff and volunteers, and the myriad contributions of our nearly one hundred Trustees and 31,920 Museum member households. On behalf of the entire family, I thank everyone who participated in this truly extraordinary community endeavor.

—Gary Tinterow

THE CAMPUS REDEVELOPMENT PROJECT AND THE CAMPAIGN FOR THE MUSEUM OF FINE ARTS, HOUSTON

The campus redevelopment project achieved a series of exciting milestones in fiscal year 2018, culminating with the completion of the first phase of the redevelopment of the Susan and Faye S. Sarofim Campus. In May 2018, the new and expanded Glassell School of Art opened to great critical and public acclaim in its new home: a 93,000-square-foot building on Montrose Boulevard designed by Steven Holl Architects. Adjoining the new school is The Brown Foundation, Inc. Plaza, a nearly one-acre public green space offering visitors a place to relax, contemplate, and enjoy nature in the heart of the city. Two outdoor sculptures—*Cloud Column* by Anish Kapoor and *Song of Strength* by Eduardo Chillida—and a fountain adorn the plaza. The BBVA Compass Roof Garden extends the plaza up the slope of the walkable roof of the Glassell School of Art and offers stunning views of the surrounding Museum District and downtown and the nearby Texas Medical Center.

On May 14, Trustees, donors, and special guests gathered for an intimate dinner to celebrate the formal unveiling of the new facilities. The Museum celebrated the public opening on May 20, when more than two thousand visitors had the opportunity to take free tours of the new school, plaza, and roof garden; engage in art-making activities; and enjoy music and dance performances from local arts organizations. On June 4, classes began in the new building for the Glassell Junior School, which saw a notable 33 percent increase in enrollment. In August 2018, the adult Studio School program and the prestigious Core Artist Residency

program will move into the new facility from their temporary locations.

Elsewhere on campus, work neared completion on the Sarah Campbell Blaffer Foundation Conservation Center, opening in September 2018. Designed by San Antonio-based Lake | Flato Architects, the Conservation Center is situated above the west side of the Museum's Visitors Center and Fannin parking garage and will provide a permanent home for the Museum's world-class conservation team.

Construction continued in earnest on the Nancy and Rich Kinder Building for modern and contemporary art, a 164,000-square-foot building for twentieth- and twenty-first-century art, along with an array of visitor amenities, underground parking, and public green spaces. The Kinder Building will open to the public in 2020, completing the campus redevelopment project.

By spring 2018, the Museum had successfully raised more than \$400 million of the \$450 million capital campaign goal. With the completion of this milestone, we had the privilege to announce the establishment of an extraordinary \$25-million challenge grant provided by Nancy and Rich Kinder, Chairman of the Board of Trustees. Through this challenge, the Kinder Foundation is matching, on a one-for-one basis, all new gifts to the campaign until June 30, 2019. This extraordinary act of generosity is unprecedented in the Museum's history. It has inspired—and will continue to inspire—investment from our community, not only in the MFAH but in the city as a whole.

The Museum's ambitious capital project would be impossible without the generous support of Houston's philanthropic community. As of June 30, 2018, the Museum raised more than \$414 million toward the total goal of \$450 million for the overall campus redevelopment. We are truly humbled by the generosity shown by our friends and supporters.

A complete list of donors to the campaign, as of June 30, 2018, can be found on pages 17–19.



View of the Glassell School of Art from the Cullen Sculpture Garden.



The new Glassell School of Art and The Brown Foundation, Inc. Plaza.





Night view of the Glassell School of Art, west elevation.



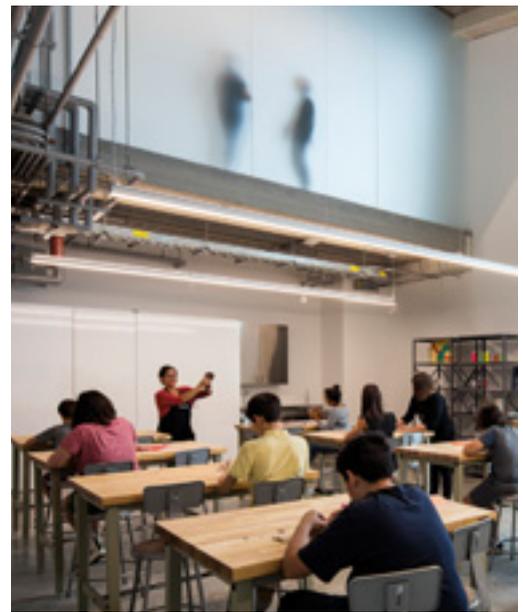
The forum of the Glassell School of Art.



The forum of the Glassell School of Art.



Art-making activities at Celebrating Community: The Public Opening of the Glassell School of Art.



A studio classroom inside the Glassell School of Art.



Rich and Nancy Kinder at the opening dinner of the Glassell School of Art.



Marli Andrade and Alfred C. Glassell, III at the opening dinner of the Glassell School of Art.



Will and Lisa Mathis at the opening dinner of the Glassell School of Art.



Barron and Lisa Wallace at the opening dinner of the Glassell School of Art.



David and Heidi Gerger at the opening dinner of the Glassell School of Art.

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THE MUSEUM OF FINE ARTS,
HOUSTON**

As of June 30, 2018

\$50,000,000 or More

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Kinder Foundation

\$10,000,000–\$49,999,999

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The Sarah Campbell Blaffer Foundation
The Cullen Foundation
The Wortham Foundation, Inc.
Lynn and Oscar Wyatt

\$3,000,000–\$9,999,999

BBVA Compass Foundation
Sara and Bill Morgan
Ting Tsung
and Wei Fong Chao Foundation
John R. Eckel, Jr. Foundation
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\$1,000,000–\$2,999,999

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Lynne and Joe Hudson
Cyvia and Melvyn Wolff
Midtown Redevelopment Authority
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ACCESSIONS



MOCHE
Stag Portrait Vessel, AD 100–200
Earthenware with slip
8 x 9 x 6 1/2 in. (20.3 x 22.9 x 16.5 cm)
Museum purchase funded by the
Alfred C. Glassell, Jr. Accessions
Endowment Fund
2017.435

The Moche flourished from about AD 100 to 800, despite living in a narrow desert caught between the Andes Mountains and Pacific Ocean in present-day Peru. They were master artisans, and their ceramic art is among the most impressive in the world. This vessel, depicting the head of a male white-tailed deer, is evidence of their advanced skill. It is a rare example of a Moche animal-portrait vessel. Painted scenes depicting ritual deer hunts and combat with anthropomorphic deer-warriors suggest that deer were seen as worthy opponents and special sacrifices for the gods.
CD

ACCESSIONS

NEPALESE

Seated Buddha, 18th century

Gilt bronze

13 3/4 x 10 1/2 x 6 1/2 in.
(34.9 x 26.7 x 16.5 cm)

Museum purchase funded by
Anne and Albert Chao, and
the Friends of Asian Art
2018.128

Shakyamuni Buddha performs *bhumisparsha mudra* (the earth-touching gesture), referencing the moment he had called upon the earth to witness his achievement of enlightenment. This seated Buddha, framed by a stylized mandorla, is the most complete Buddhist altarpiece in the Museum's collection. With its elegantly proportioned face and smoothly draping robe, it bears the hallmarks of mid- to late eighteenth-century Newari metalwork. The Newars of Nepal's Kathmandu Valley were master metalworkers whose skills were employed throughout East and Southeast Asia. They not only carried out the canonical requirements for proportion and iconography of Buddhist images but also artistically elevated the genre.
BB





PERSIAN
 "Layla and Majnun" Tile Panel,
 17th century
 Stonepaste; polychrome glaze
 within black wax resist outlines
 (*cuerda seca* technique)
 27 3/4 x 37 1/4 x 1 in.
 (70.5 x 94.6 x 2.5 cm)
 Museum purchase funded by the
 2017 Art of the Islamic Worlds Gala
 2017.423

This monumental tile panel illustrates a classic of Persian literature, *Layla and Majnun*. Prevented from marrying his one true love, Majnun retreats to the wilderness to live out his days composing poems in solitude. Wild animals befriend him and become his protectors. This lively figural scene is composed of twelve tiles decorated in the characteristic Safavid color palette. The panel would once have adorned the walls of a palace or garden pavilion, where viewers would have recognized the narrative immediately. Tile panels like this one are often dispersed, yet this rare example shows the entire scene in its original arrangement.
 AF



NORTH AFRICA OR CENTRAL ISLAMIC LANDS

Bifolio from a Qur'an,
late 8th–early 9th century

Gold, ink, and opaque watercolor
on parchment

Open: 10 3/4 x 28 1/2 in. (27.3 x 72.4 cm)

Gift of Hossein Afshar
2017.430

This bifolio comes from a Qur'an manuscript written in gold using a labor-intensive technique known as chrysography. Because gold ink is insufficiently opaque, gold leaf has been delicately applied to each letter. Whereas this technique appears sparingly in other Qur'an manuscripts of this period, only a very small number were written entirely in gold due to the extraordinary expense required. The austere quality of the script and the subtlety of the marginal illumination stand in contrast to the extensive use of gold, demonstrating the delicate balance between pious restraint and luxurious opulence that characterizes early Qur'an manuscripts.

AF

ACCESSIONS

GERMAN

The Montefiore Mainz Mahzor, c. 1310–20

Illuminated manuscript on parchment

Closed: 4 x 16 x 12 in.

(10.2 x 40.6 x 30.5 cm)

Museum purchase funded by the Brown Foundation Accessions Endowment Fund 2018.124

During medieval times, the Jewish communities of the cities of Mainz, Speyer, and Worms became centers of Jewish life in the Rhineland, a region that embraces the land on both banks of the Rhine River in present-day Germany. This rare Hebrew illuminated manuscript for the community of Mainz is called a *mahzor*, a festival prayer book used by Jews on occasions such as the High Holy Days of Rosh Hashanah (Jewish New Year) and Yom Kippur (Day of Atonement). The book includes some three hundred folios and is richly illuminated with color; some of the illuminations have been subsequently defaced, perhaps in censorship. The Ashkenazic calligraphy is exceptional, with marginalia of playful and fanciful figures. Unlike a private prayer book, a mahzor belonged to the synagogue's entire congregation, and this example bears the sign of extensive use over the centuries. DMW



ACCESSIONS

SPANISH (Barcelona)

Processional Cross, c. 1400

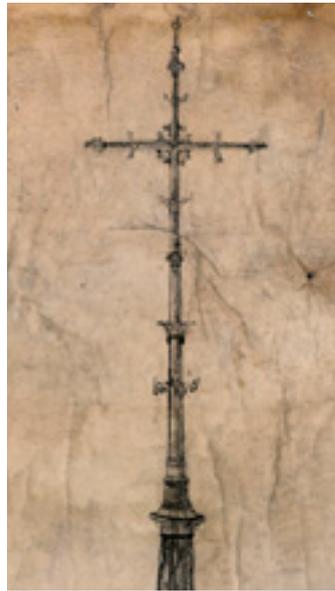
Silver-gilt, enamel, and wood

33 7/8 x 20 1/2 x 3 in. (86 x 52 x 7.6 cm)

Museum purchase funded by the Brown Foundation Accessions Endowment Fund 2018.135

This imposing processional cross is a rare surviving example of medieval Spanish goldsmithing and enamelwork. The flourishing of independent Iberian courts in the medieval period created a rich climate of patronage, resulting in large numbers of goldsmiths and enamellers. The Catholic Church was a major patron and provided a steady source of commissions for opulent religious objects. Crosses played a vital part in the liturgical ceremonies of the church and were often made of the most costly materials, including silver, gold, and fragile colored enamels, which were considered semiprecious materials in their own right. CG





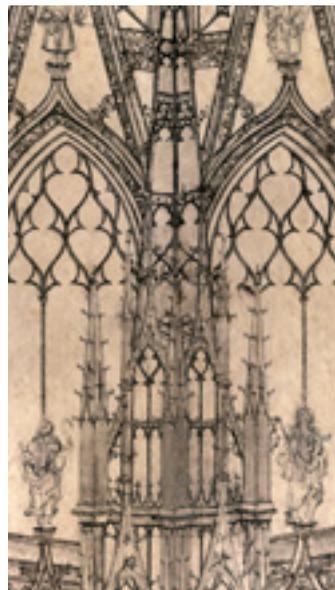
Attributed to **ROULLAND LE ROUX**, French, active 1509–1527
Probably with **PIERRE DES AUBEAUX**, French, active Rouen, 1511–1523
Design for the Rouen Cathedral Tower, 1516

Pen and ink, gray wash, stylus and compass marks, with traces of metalpoint on parchment attached to a later wooden spool
133 7/8 x 25 3/8 in. (340 x 64.5 cm)

Museum purchase funded by the Agnes Cullen Arnold Endowment Fund
2018.123



This rare architectural drawing on four sheets of parchment was created in Rouen in the early sixteenth century under the creative direction of Roulland le Roux, the city's leading master mason. It represents a three-storied square Gothic tower decorated with furling crockets, foliage, trefoils, and gargoyles. It also depicts sculptures of bishops, apostles, prophets, and saints. The drawing exemplifies the tradition of Gothic architectural draftsmanship during the transition from the late Gothic era to the Renaissance; it is one of only a handful of the largest, most important, and best-preserved Gothic architectural drawings known. This one utilizes a unique perspectival method. The highly finished quality suggests that it was used as a presentation drawing for prospective patrons rather than as a guide for the builders.
DMW



ACCESSIONS

NICHOLAS HILLIARD, English, 1547–1619
Portrait Miniature of an Unknown Lady of the Court, c. 1600

Watercolor on vellum; gold and enamel
2 1/4 x 1 3/8 x 5/16 in. (5.7 x 3.5 x 0.8 cm)

Gift of Cecily E. Horton
2017.399

Considered by many to be the first great English painter, Nicholas Hilliard developed the flat, linear, two-dimensional aesthetic that was to be the hallmark of Elizabethan miniature painting. Elizabethan miniatures, painted in watercolor on vellum that has been mounted onto card, are very small, made to be kept in drawers, cabinets, or to be set into jeweled lockets and worn, as in this example. They were often expressions of amorous dalliance, given as a pledge of devotion. Hilliard established miniature painting as a leading art that was soon at the very heart of Elizabethan culture.

CG



GIOVANNI DOMENICO TIEPOLO, Italian, 1727–1804,
after **GIOVANNI BATTISTA TIEPOLO**, Italian (Venetian), 1696–1770
Venice Receiving Homage from Neptune, 1745/50

Etching with engraving on laid paper
9 13/16 x 15 15/16 in. (25 x 40.5 cm)

Museum purchase funded by the
Alvin S. Romansky Prints and Drawings
Accessions Endowment Fund
2018.39

As a father-and-son duo, Giovanni Battista and Giovanni Domenico Tiepolo were imaginative painters, skilled draftsmen, and accomplished printmakers. In this etching, commemorating the end of the Venetian Republic after a thousand years, the Roman sea god Neptune pours the water's treasures and the riches of commerce before the allegorical figure of Venice with her recumbent lion. Giovanni Domenico translated into print form his father's painting installed in the Ducal Palace in Venice. The dramatic interplay of black and white and the artist's great economy of line create a high degree of expressiveness.

DMW





JOHN ROBERT COZENS, English, 1752–1797
View of Vietri and Raito, Italy, c. 1783

Watercolor over graphite on cream
laid paper
15 3/4 x 20 1/4 in. (40 x 51.5 cm)

The Stuart Collection, museum purchase
funded by Francita Stuart Koelsch Ulmer
in honor of Dena M. Woodall
2017.283

J. R. Cozens was admired for his uniquely poetic vision and technical innovations. This watercolor comes from the last of two trips that Cozens made to Italy. After his patron William Beckford returned to England in September 1783, the artist traveled farther along the Amalfi Coast, producing beautiful watercolors such as this view between Vietri and Salerno. It highlights Cozens's ability to create an expressive sky as well as his use of a sensitive balance of luminous washes of gray, green, and blue. The image also reflects the contemporary literary taste for the sublime.
DMW

ACCESSIONS

THOMAS GAINSBOROUGH, English,
1727–1788
*Figures and Cattle Beside a Woodland
Pool*, c. 1777

Gray washes over traces of black
chalk and heightened with white chalk
on laid paper
10 5/8 x 13 5/8 in. (27 x 34.6 cm)

The Stuart Collection, museum purchase
funded by Francita Stuart Koelsch Ulmer
in honor of Jonathan Yarker
2017.429

Thomas Gainsborough was one of the
leading English portrait painters in
the late eighteenth century, yet he also
devoted much of his time to portraying
landscapes, and his drawings were
among his most spontaneous and experi-
mental works. This drawing showcases
Gainsborough's poetic and highly personal
response to nature and demonstrates
how he deployed a limited vocabulary of
visual motifs: cattle, figures, trees, and
ponds. He used various techniques to
achieve the densely worked clump of
trees on the left, swift strokes to delin-
eate the humans and animals, and high-
lights on the figures and the reflections
in the pond.

DMW



FRANCIS TOWNE, English, 1739–1816
Lake Albano, 1781

Pen and gray ink and brown wash over
graphite on laid paper
12 5/8 x 18 1/2 in. (32.1 x 47 cm)

The Stuart Collection, museum purchase
funded by Francita Stuart Koelsch Ulmer
2017.367

Francis Towne was a prosperous land-
scape artist, even though he was rejected
by the Royal Academy eleven times and
failed to achieve great fame in London.
His bold, flat, and seemingly modern
watercolors are now highly regarded and
much sought after. This watercolor, from
Towne's study tour of Italy in 1780–81,
depicts the famous volcanic Lake Albano,
set in a wooded crater in the Castelli
Romani region southeast of Rome. The
artist preferred monochromatic washes
to bright colors, and this work, which
focuses on the light falling through
the trees, demonstrates his remarkable
technical virtuosity in handling wash.

DMW





RODOLPHE BRES DIN, French 1822–1885
Le Bon Samaritain (*The Good Samaritan*), 1861

Lithograph, printed chine collé, on yellow wove paper and gray wove paper; mounted on white wove paper, third printing on two chine, edition of 175 25 1/16 x 19 1/8 in. (63.7 x 48.5 cm)

Museum purchase funded by
Art + Paper 2018
2018.129

Rodolphe Bresdin was one of the most eccentric and visionary graphic artists of the nineteenth century. He was much admired by his contemporaries Charles Baudelaire and Victor Hugo, and by his pupil Odilon Redon. Regarded as Bresdin's masterpiece, *The Good Samaritan* depicts a scene from the biblical parable of the same name. Bresdin's two figures—the wounded man and the kneeling Samaritan—are almost lost within the lush, exotic detail of the surrounding wooded vegetation. A multitude of plant and arboreal species fills the composition, while birds and monkeys peer from among the gnarled, deformed branches.

DMW

ACCESSIONS

JEAN-ANTOINE HOUDON, French, 1741–1828
Vestal, probably before 1777

Terra-cotta with “bleu Turquin”
marble base
22 1/16 x 5 1/8 in. (56 x 13 cm)

Museum purchase funded by the
Alice Pratt Brown Museum Fund
2018.125

Vestal, one of Jean-Antoine Houdon's early works, shows the influence of classical antiquity, which he was able to study firsthand while at the French Academy in Rome (1764–68). The stateliness and severity of Roman sculpture, which was based on the loftiest ideals of Greek art, had an enormous impact on the young sculptor. This beautiful young woman with a pensive expression on her classically refined features represents a Vestal Virgin, a Roman priestess dedicated to the cult of Juno. Charged with keeping Juno's sacred fire burning, she reverently holds an urn with smoldering embers in her draped hands.
HKA





BENJAMIN WEST, American, 1738–1820, active England
St. Peter's First Sermon in the City of Jerusalem, c. 1785

Oil on canvas
36 x 28 in. (91.4 x 71.1 cm)

Museum purchase funded by the Long Endowment for American Art
2018.126

Born in Pennsylvania, Benjamin West was the first colonial American artist to succeed internationally, as history painter to the King of England and then as president of the Royal Academy, London. In 1779 George III commissioned West to redecorate the Royal Chapel at Windsor Castle with biblical scenes. West produced this monochromatic grisaille painting in the process of developing one of the chapel's large wall paintings, *St. Peter Preaching at Pentecost*. It depicts Saint Peter giving the first sermon with the Apostles behind him. A mother (thought to be West's wife, Elizabeth) with two young children is seated in front.

KHW

ACCESSIONS

ENGLISH

Pair of Torchères, c. 1730–40

Carved gilt-wood

Each: 62 5/8 x 24 1/2 in. (159.1 x 62.2 cm)

The Rienzi Collection, museum purchase
funded by the Rienzi Society
2017.377

Undoubtedly made by someone working in the highest echelons of cabinetmakers, these impressive torchères were produced in England about 1730–40, possibly by the cabinetmaker Benjamin Goodison. They are from one of the most distinctive sets of furniture created in the early Georgian period. Thought to have been made for Stowe, one of England's greatest country houses, the acknowledged group includes chairs, stools, settees, and side tables that are now dispersed among the Royal Collection, the Metropolitan Museum of Art, and important private collections.
CG





Attributed to **DIHL ET GUÉRARD**, Paris, active 1781–1828
Bust of Napoleon Bonaparte as First Consul, 1802–3

Hard-paste porcelain
15 x 8 3/4 x 5 1/2 in.
(38.1 x 22.2 x 14 cm)

The Rienzi Collection,
gift of Cecily E. Horton
2017.340

The Dihl et Guérhard porcelain manufactory was established under ducal patronage in 1781 in Paris, by Christophe Dihl, Antoine Guérhard, and Guérhard's wife, Louise-Françoise-Madeleine Croizé. Dihl et Guérhard's rapid response to changing tastes and clientele enabled it to survive the French Revolution and thrive under the Napoleonic regime. The factory was known for exceptional creations in biscuit porcelain, and records indicate that it produced at least one model of Napoléon as First Consul. The painted tortoiseshell ground on the base was a specialty of the factory, which was celebrated for its faux painting.
CG



MEISSEN PORCELAIN FACTORY, Meissen, Germany, established 1710
Pair of Sake Bottles and Lids, c. 1730

Hard-paste porcelain and ormolu
Each: 9 x 3 x 3 1/8 in.
(22.9 x 7.6 x 7.9 cm)

Museum purchase funded by
Cecily E. Horton
2018.139

Possessed of a legendary "maladie de porcelaine," Augustus the Strong, Elector of Saxony, amassed thousands of pieces of porcelain for the decoration of his Japanese Palace in Dresden. This palace for porcelain was acquired to showcase his vast holdings of Asian porcelain as well as porcelain from his own factory, Meissen. Visitors to the palace followed a predetermined path through a series of antechambers devoted to a particular style or color. These sake bottles, as well as other celadon wares, were displayed in his southwest corner cabinet room.
CG

ACCESSIONS

SAMUEL BELL, American, 1798–1882
Cup, c. 1851–60

Silver
4 1/2 x 3 3/4 x 5 1/2 in. (11.4 x 9.5 x 14 cm)

The Bayou Bend Collection, gift of
William J. Hill
B.2018.25

Born in Pennsylvania, Samuel Bell had been a silversmith in Knoxville, Tennessee, before coming to San Antonio in the early 1850s. He made this cup for U.S. Army officer Alfred Gibbs, who served as aide-de-camp to the commander of the Army's Department of Texas. A nineteenth-century version of the military officer's camp cup, this fine example of Bell's work emphasizes clean lines and carefully drawn proportions. It is one of eighty-three Texas silver hollowware and flatware objects given by William J. Hill.
BCB



HAYDEN & GREGG, American, active
Charleston, 1846–52
Probably engraved by **JOHN FRANCIS PARISOT**,
American, c. 1806–1846
Presentation Pitcher, c. 1844

Silver
8 1/4 x 9 1/2 x 6 in. (21 x 24.1 x 15.2 cm)

The Bayou Bend Collection, museum purchase funded by The Brown Foundation, Inc. on behalf of Nancy O'Connor Abendshein; Exxon Mobil Foundation Matching Program on behalf of Ann M. Kelly; Mr. and Mrs. Andrew Fossler in honor of Mr. and Mrs. Ronald E. Huebsch; and Exxon Mobil Foundation Matching Program on behalf of Herbert Mills
B.2018.5

This boldly profiled pitcher bears the mark of the Charleston, South Carolina, firm of Hayden & Gregg. It was presented to Nathaniel Hayden, a former member of that firm, for his service as commander of the Northern Volunteers, a South Carolina militia company formed primarily by men from northern states. In his remarks upon receiving the gift, Hayden reflected on the pleasant "duties of the patriot soldier." Militia service was mandatory for many in the nineteenth century, but affluent men, who could afford elaborate uniforms and regalia, usually formed the "volunteer" companies.
BCB





AMERICAN

Side Chair, c. 1755–75

Mahogany, soft maple, and red oak
37 1/2 x 24 1/2 x 22 3/4 in.
(95.3 x 62.2 x 57.8 cm)

The Bayou Bend Collection, museum purchase funded by the Theta Charity Antiques Show and the Lora Jean Kilroy Accession Endowment
B.2017.18

Closely following English prototypes, this Boston side chair exemplifies the very best craftsmanship of its time and place. Its slender legs and rails lend it an uncommon overall lightness and grace, and its thoughtful program of carved details works to integrate effectively the overall design. Individual elements such as the asymmetrical Rococo carving of the knees and the hairy-paw feet add considerable distinction and rarity. Recent scholarship suggests that the maker may be the Scottish-born cabinetmaker James Graham, who, along with Paul Revere, was a member of the Saint Andrew's masonic lodge in Boston.
BCB



ELIZABETH PULMAN, British, 1836–1900,
active New Zealand
REGINALD WORMALD BREWER, British,
1850–1915
New Zealand Ferns, c. 1894

Album of gelatin silver prints, albumen
silver prints, and pressed ferns
Closed: 14 $\frac{3}{4}$ x 11 $\frac{7}{8}$ x 2 $\frac{1}{4}$ in.
(37.5 x 30.2 x 5.7 cm)

Museum purchase funded by the
Buddy Taub Foundation, Dennis A.
Roach and Jill Roach, Directors
2017.353

Like many Victorian gentlemen interested in the natural world, Reginald Brewer collected and carefully pressed ferns in a handmade album while traveling in New Zealand. Surprisingly, he also collected a different type of native specimen: portraits of heavily tattooed Maori chiefs by Elizabeth Pulman, a prominent English-born photographer in Auckland. Traditional Maori *tā moko*—slicing or chiseling the skin—yields deep grooves stained with dark pigment, a practice frowned upon by missionaries and abandoned by the 1860s. Brewer's inclusion of such photographs amid other New Zealand specimens strikingly illustrates both his curiosity about the natural world and his colonial perspective.

MD



FRANCES BENJAMIN JOHNSTON, American,
1864–1952

Shoemaking, Tuskegee Institute, 1902

Gelatin silver print
6 7/8 x 9 3/8 in. (17.4 x 23.8 cm)

Museum purchase funded by the S. I.
and Susie Morris Photography
Endowment

2017.363

In 1902 Johnston visited the Tuskegee Institute at the invitation of its founder and president, Booker T. Washington. The school's dual program of formal learning and industrial training emphasized "the value of hard work in the building of character," and Johnston created photographs that reflected that ideal, crafting formal tableaux that communicated the industrious work and quiet virtue of Tuskegee's students. In *Shoemaking*, a uniform glow highlights the students' individual labor and unifies their activities, affirming Tuskegee's philosophy and reflecting the virtue of individuals participating in a united system—made even more important in the wake of the Civil War. LV

ACCESSIONS

PABLO PICASSO, Spanish, 1881–1973
La Plainte des Femmes, 1933, printed 1966

Drypoint and etching with incisions
on cream laid paper, state IV/IV.C.b
10 15/16 x 7 3/4 in. (27.8 x 19.7 cm)

Gift of Grace Phillips and Eugene Nosal
2018.117

Pablo Picasso, one of the most influential painters of the twentieth century, is also one of the century's most important printmakers. During the 1930s, Picasso produced several prints and print series centered on classical subjects. This print was pulled from an unpublished plate in his illustrations for Aristophanes's *Lysistrata*, published by the Limited Editions Club (LEC) of New York.

Lysistrata is a Greek comedy that tells the bawdy story of one woman's mission to end the Peloponnesian War by denying sex to all men of the warring nations until a peace treaty is signed.

DMW

FERNAND LÉGER,
French, 1881–1955
Untitled (Fireplace Mural), 1939

Oil on canvas
113 1/8 x 74 1/2 in. (287.3 x 189.2 cm)

Museum purchase funded by the Caroline
Wiess Law Accessions Endowment Fund
2017.296

A leader in the *l'Esprit Moderne* movement that emerged in Paris following World War I, Fernand Léger sought to integrate his paintings with contemporary design and architecture, in both Europe and the United States. In 1938 he was introduced to Nelson Rockefeller, who invited Léger to decorate his Park Avenue apartment. This fireplace mural was installed in Rockefeller's grand salon, facing a similarly shaped mural by Henri Matisse. Taking inspiration from the urban grid and gardens of the recently completed Rockefeller Center, Léger animated his landscape with a vibrant buoyancy, celebrating the modern spirit embodied by New York's newest landmark.

ALG





ACCESSIONS

MARTÍN BLASZKO, Argentinean, 1920–2011
Sin título (Untitled), 1947

Oil on canvas mounted on cardboard,
painted wooden frame
26 1/2 x 24 x 7/8 in. (67.3 x 61 x 2.2 cm)

Museum purchase funded by the
2017 Latin American Experience Gala
and Auction
2017.438

Sin título (Untitled) is one of fourteen irregularly shaped canvases produced by Martín Blaszko, a member of the Argentinean avant-garde Grupo Madí, during a key, transitional period in his career. Like other Madí artists, Blaszko advocated for the painting to be an autonomous entity and used the frame as an active element, rigorously constructing it in accordance with the composition. *Sin título* illustrates the artist's interest in rhythmically juxtaposed lines and shapes, which became a defining characteristic of both his Madí paintings as well as his later sculptures.
RM





SANDÚ DARIÉ, Cuban, 1908–1991
Sin título, de la serie *Estructuras pictóricas* (Untitled, from the series *Pictorial Structures*), 1956

Casein on wood construction
23 3/4 x 37 1/2 x 1 5/8 in.
(60.3 x 95.3 x 4.1 cm)

Museum purchase funded by the
2017 Latin American Experience Gala
and Auction
2018.86

This 1956 construction is a key example of the innovative wood reliefs produced by the Romanian-born Cuban artist Sandú Darié, who pioneered the Concrete art movement in Cuba. It belongs to the second phase of his groundbreaking series *Estructuras pictóricas* (*Pictorial Structures*, 1952–56) and illustrates not only Darié's growing interest in triangular forms and Piet Mondrian's grid during the early 1950s, but also his desire to defy the formal frame through the outward extension of the composition.

RM

ACCESSIONS

RICHARD AVEDON, American, 1923–2004
*The Chicago Seven: Lee Weiner, John Froines,
Abbie Hoffman, Rennie Davis, Jerry Rubin,
Tom Hayden, Dave Dellinger, Chicago,
November 5, 1969, 1969*

3 gelatin silver prints
121 3/4 x 246 in. (309.2 x 624.8 cm) overall

Museum purchase funded by the Caroline
Wiess Law Accessions Endowment Fund
2017.498

Although he was arguably America's preeminent fashion photographer, Richard Avedon yearned for acclaim as an artist tackling subjects of social significance. Deeply conscious of his own failure to meaningfully protest the war in Vietnam, Avedon traveled to Chicago to photograph the men charged with conspiracy to incite a riot outside the 1968 Democratic National Convention. For Avedon, *The Chicago Seven* mural was a sort of atonement and call to conscience as well as a monumental declaration of what would become his signature style—figures isolated against a white background, photographed with a large-format camera and printed full-frame. MD









ROBERT RAUSCHENBERG, American, 1925–2008
 Printed by Fred Genius, West Islip, New York
 Published by Universal Limited Art Editions
 (ULAE), West Islip, New York
Landmark, 1968

Lithograph in colors on wove paper, trial
 proof aside from the edition of 40
 42 x 30 in. (106.7 x 76.2 cm)

Guardian, 1968

Lithograph in colors on wove paper,
 edition 3/44
 42 x 30 in. (106.7 x 76.2 cm)

Museum purchases funded by James R.
 and MaryEllen Kimbrough, Gregory Spencer,
 Walid and Rachel Adham, Gerry and Lou
 Waters, Matthew L. Hoeg and Catherine
 Welbourn Hoeg, Dena E. Rafte and Robert
 T. Brown, Constance K. and Stephen C.
 Dalton, Grant and Elizabeth Harvey, Scott
 and Annika Tyer, and Theodore J. Lee and
 Marc A. Sekula
 2018.195, 2018.196

Robert Rauschenberg was a prominent
 member of the American postwar avant-
 garde whose innovations in a variety of
 media widely influenced visual culture
 and younger generations of artists.
 Rauschenberg started working with
 lithography in the early 1960s, and
 eventually printmaking became for him
 “an artistic recording of an action
 as realistic and poetic as a brushstroke.”
 He collaborated with printers, often devis-
 ing new technical approaches, and would
 fill his prints with images clipped from
 magazines and newspapers. For *Guardian*
 and *Landmark*, Rauschenberg assembled
 various photographic images from
 popular news magazines from 1968, a
 year marked by assassinations, social
 upheaval, and political campaigns.
 DMW



LOUISE NEVELSON, American,
born Russia, 1899–1988
Mirror Shadow XII, 1985

Painted wood
83 x 71 x 21 1/2 in.
(210.8 x 180.3 x 54.6 cm)

Gift of Barry Weissler
2017.383

Mirror Shadow XII is one of approximately fifty reliefs that Louise Nevelson created well after she entered her eightieth decade. *Mirror Shadow XII* breaks with the rectilinear dynamics that had typified her earlier sculptures, and the composition spins off the background grid at a 45-degree angle. Writing on the *Mirror Shadows*, John Russell observed in the *New York Times*, "Light flows in and out, where once it took a bath in black dust. . . . Where once verticality reigned, long lean shapes are aligned with a diagonal thrust that threatens to blast off and go through the ceiling." ALG

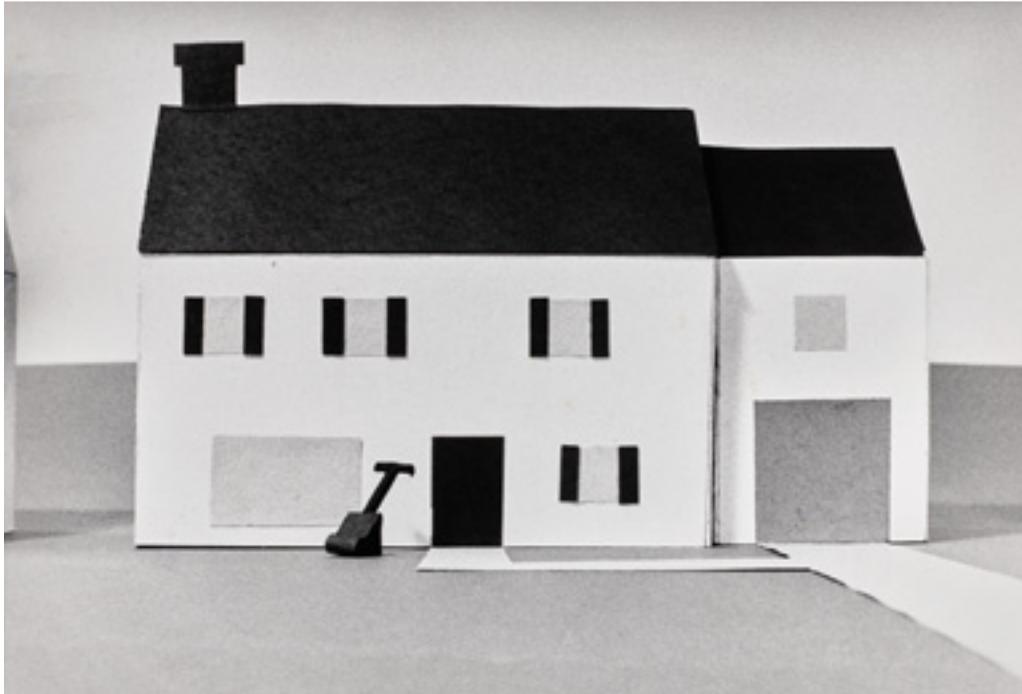


MAGDALENA ABAKANOWICZ, Polish, 1930–2017
Abakan Rouge III, 1971

Sisal
127 x 78 3/4 in. (322.6 x 200 cm)

Museum purchase funded by
contemporary@mfa 2018, the Caroline
Wiess Law Accessions Endowment Fund,
and the bequest of Arthur Robson, Jr.,
in honor of Claire and Robert T. Lober
2018.77

Magdalena Abakanowicz first received international acclaim for her tapestries in the early 1960s. Her subsequent series of *Abakans* liberated her work from the wall, and broke with traditional conventions between sculpture and craft. The color and shape of the *Abakans* led many critics to read these works as feminist statements. However, Abakanowicz insisted that the *Abakans* be read in more generally human terms, as images of suffering and healing. She stated: "When the biology of a body breaks down, the skin has to be cut so as to give access to the inside. Later it has to be sewn like fabric."
ALG



JAMES CASEBERE, American, born 1953
Life Story #1 Part 1, 1978
Gelatin silver print
14 15/16 x 21 3/4 in. (37.9 x 55.3 cm)
Gift of Allison V. Smith and Barry
Whistler in honor of Clinton T. Willour
2018.104

James Casebere constructs and photographs tabletop models made from paper, cardboard, Styrofoam, and other materials. In this image, the first of his series *Life Story*, Casebere has built and photographed a colonial-style suburban house. Reminiscent of a child's drawing, complete with garage, picture window, and lawnmower, the construction is an inoffensive, generic, and nostalgic representation. Carefully staged and lit, his work blurs the line between reality and fabrication, aiming to evoke recollections and emotions. By replacing the solidity of architecture with thin paper, Casebere comments on the fragility of memory and the tenuous nature of the idea of home.
LV



LAURIE SIMMONS, American, born 1949
Magnum Opus II (the Bye-Bye), 1991,
printed 2012

Gelatin silver print
54 x 95 in. (137.2 x 241.3 cm)

Museum purchase funded by the
Caroline Wiess Law Accessions
Endowment Fund
2017.496

Coming of age in the media-saturated 1970s, Laurie Simmons played with the visual clichés of advertising, Hollywood films, and television, understanding personal identity to be shaped by—not merely reflected in—media representations of race, gender, sexuality, and nationality. This grand summation of her famous *Walking Objects* series, inspired by the memory of dancing Old Gold cigarette packs in a 1950s television commercial, addresses issues of femininity and feminism, childhood dreams and adult consumerism. With both humor and pathos, Simmons critiques ideals of womanhood inherited from the media, from the perfect “hourglass” figure to “time ticking” for a woman’s body.
MD

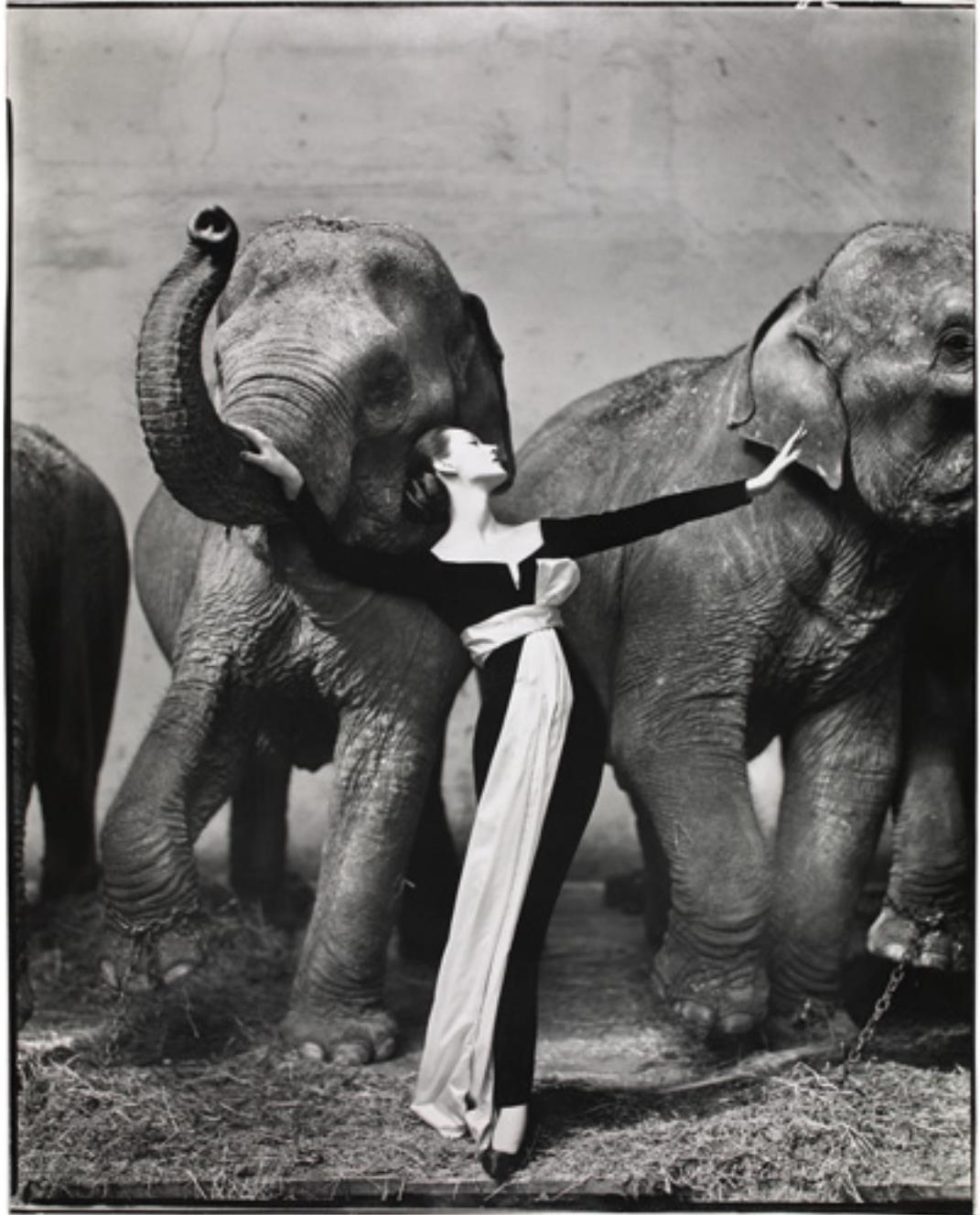
ACCESSIONS

RICHARD AVEDON, American, 1923–2004
*Dovima with Elephants, evening dress
by Dior, Cirque d'Hiver, Paris, 1955,
printed c. 1978*

Gelatin silver print
50 x 40 in. (127 x 101.6 cm)

Gift of Karen Kelsey Duddlesten in honor
of Anne Wilkes Tucker on the occasion of
her retirement
2017.446

With her slender frame and regal features, Dovima (Dorothy Virginia Margaret Juba) was the epitome of 1950s elegance and the highest-paid fashion model when Richard Avedon selected her for a photo shoot of Christian Dior's fall collection in 1955. Shot at the Cirque d'Hiver (Winter Circus) in Paris, rather than in the studio as nearly all previous fashion photography had been, Avedon's photograph grabbed attention for its surprising setting and its lumbering co-stars whose heavy, gray, wrinkled, and chained bodies made Dovima, in a black-and-white evening dress designed by the young Yves Saint Laurent, seem all the more graceful and free.
MD



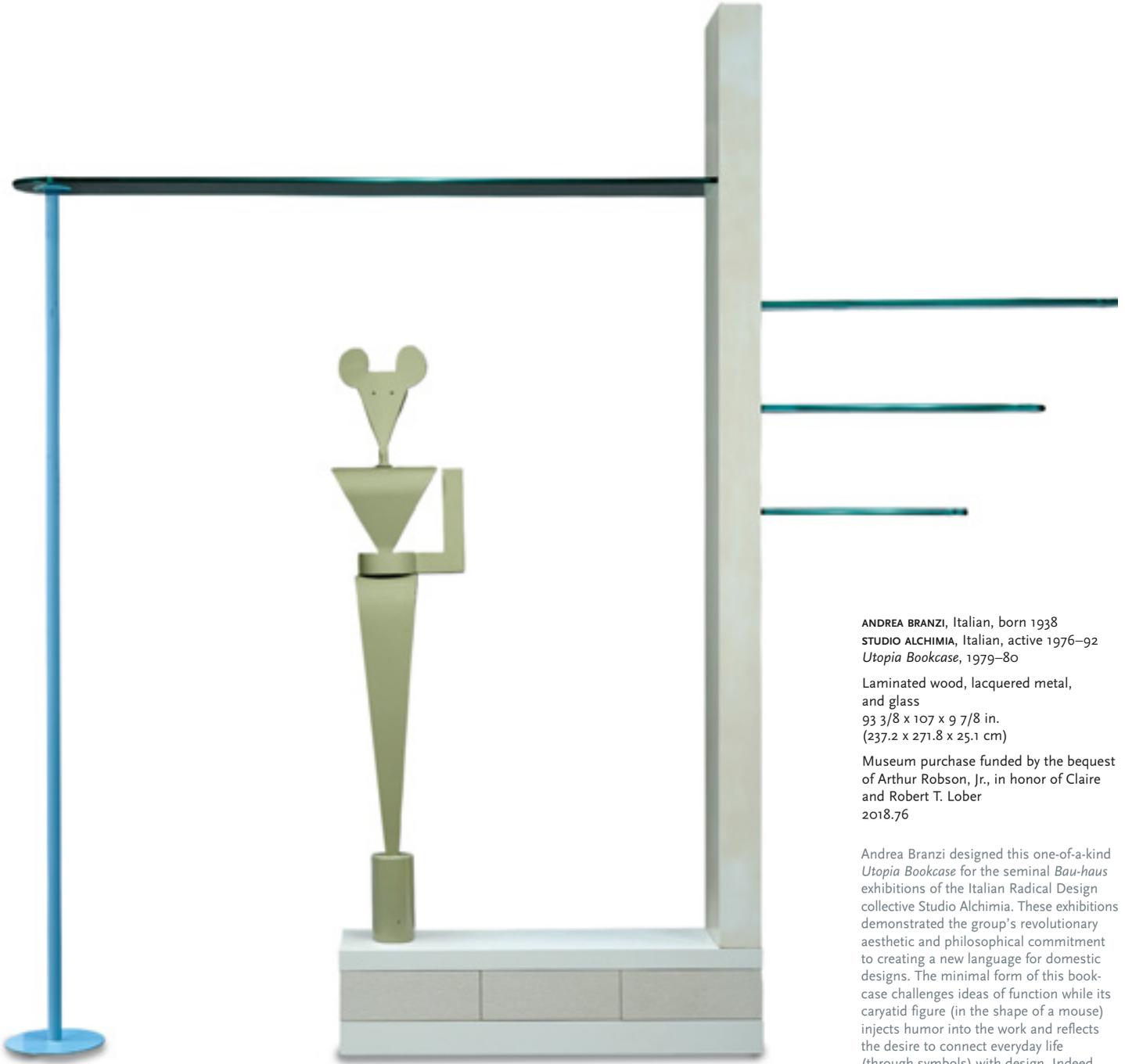


MANJARI SHARMA, American, born India, 1979
Maa Laxmi, 2011

Chromogenic print
60 x 48 in. (152.4 x 121.9 cm)

Museum purchase funded by Franci Neely
2017.427

Feeling a sense of cultural alienation after moving to the United States in 2001 and longing for the ritual-driven community of her youth in Mumbai, Manjari Sharma began a series that photographically re-created classical images of Hindu gods and goddesses—here, Laxmi, goddess of wealth and good fortune. With careful staging and direction, and with elaborate sets, props, costumes, and makeup commissioned from local Indian craftspeople, Sharma's images hover between the traditional art they reference and something wholly inventive, between constructed fiction and "straight" photography, and between sincere spiritual expression and colorfully alluring kitsch.
MD



ANDREA BRANZI, Italian, born 1938
STUDIO ALCHIMIA, Italian, active 1976–92
Utopia Bookcase, 1979–80

Laminated wood, lacquered metal,
and glass

93 3/8 x 107 x 9 7/8 in.
(237.2 x 271.8 x 25.1 cm)

Museum purchase funded by the bequest
of Arthur Robson, Jr., in honor of Claire
and Robert T. Lober
2018.76

Andrea Branzi designed this one-of-a-kind *Utopia Bookcase* for the seminal *Bau-haus* exhibitions of the Italian Radical Design collective Studio Alchimia. These exhibitions demonstrated the group's revolutionary aesthetic and philosophical commitment to creating a new language for domestic designs. The minimal form of this bookcase challenges ideas of function while its caryatid figure (in the shape of a mouse) injects humor into the work and reflects the desire to connect everyday life (through symbols) with design. Indeed, the name of the bookcase, according to the designer, is a play on the Italian word for mouse—*topo*.
CS

HUMBERTO CAMPANA, Brazilian, born 1953
FERNANDO CAMPANA, Brazilian, born 1961
ESTUDIO CAMPANA, Brazilian, established 1983
Racket Chair (Tennis), 2013

Nylon and brass
39 x 35 1/2 x 25 1/2 in.
(99.1 x 90.2 x 64.8 cm)

Gift of the Friedman Benda Gallery
2018.19

The Brazilian designers Fernando and Humberto Campana imbue their furniture designs with new meaning by transforming ready-made materials through low-tech manual intervention. Inspired by the form of a tennis racket, *Racket Chair (Tennis)* features a hand-woven backing made from remnants of the seat of a Thonet chair, a design developed over a century ago by the renowned Viennese furniture firm. In its distinctive form and materials, this chair's design fuses heritage with experimentation, resulting in an object that highlights both reinvention and practical function.

CS



ACCESSIONS

WENDELL CASTLE, American, 1932–2018

Clock movement by

Mason & Sullivan, American

Arch Clock, 1985

Brazilian rosewood, curly maple,
gold-plated brass, and wind and electrical
movements with chimes

91 1/2 x 56 1/2 x 19 in.

(232.4 x 143.5 x 48.3 cm)

The Leatrice S. and Melvin B. Eagle
Collection, gift of Leatrice and Melvin Eagle
2017.302

Wendell Castle is considered one of the most pivotal furniture makers in contemporary America. In 1983 he began creating a series of thirteen tall case clocks that drew on varied artistic influences, from Gothic cathedrals to Sumerian temples. For *Arch Clock*, Castle referenced the arch form found in architecture. Made during the apex of Postmodernism, a stylistic movement in which artists, architects, and designers mined the past as a starting point for their new designs, this clock is an important reflection of the period.
CS





STUDIO DRIFT, Dutch, established 2006
Fragile Future 3.14, designed 2015,
made 2018

Dandelion seed, phosphorus bronze,
LED, and Perspex
21 1/4 x 8 7/8 x 8 7/8 in.
(54 x 22.5 x 22.5 cm)

Museum purchase funded by the
Design Council, 2018
2018.48

Fragile Future is a series of lighting devices, created by the Dutch design collective Studio Drift, that melds the natural world with handcraftsmanship and cutting-edge lighting technology. Though made in a variety of forms and sizes, each design features an intricate pattern of phosphorus bronze circuitry that carries electrical current to LED lights with individual dandelion seeds glued to their surface. *Fragile Future* is Studio Drift's statement against mass-production and throwaway culture. As such, the lamp expresses deeper insights into the relationship of human-made technologies and the evolution of nature, while projecting an image of ethereal beauty. CS



GRUPO MONDONCO, Argentinean,
founded 1999
Polptico de Buenos Aires
(Buenos Aires Polyptych), 2014/16
Clay, wax, tar, steel threads,
and cotton threads on wood
Open: 169 11/16 x 134 1/4 x 3 15/16 in.
(431 x 341 x 10 cm)
Museum purchase funded by the
2017 Latin American Experience Gala
and Auction
2018.82

This work by the Argentinean duo Grupo Mondongo is the final of five polyptychs, produced between 2010 and 2016, that examine the contemporary urban environment of Buenos Aires. The artists appropriated the monumental, multipan-eled format of the fifteenth-century Ghent Altarpiece by Jan and Hubert van Eyck. They meticulously crafted Plasticine

upon the wooden support, rendering detailed views of the Villa 31 shantytown. On top of this scene, Grupo Mondongo depicts a candlestick chart, resembling those used to analyze the stock market. While the work offers highly local images, the issues addressed, such as poverty, class division, and failed modernization, resonate globally.
RM

TUNGA, Brazilian, 1952–2016
Forquilha (One Three), 2014

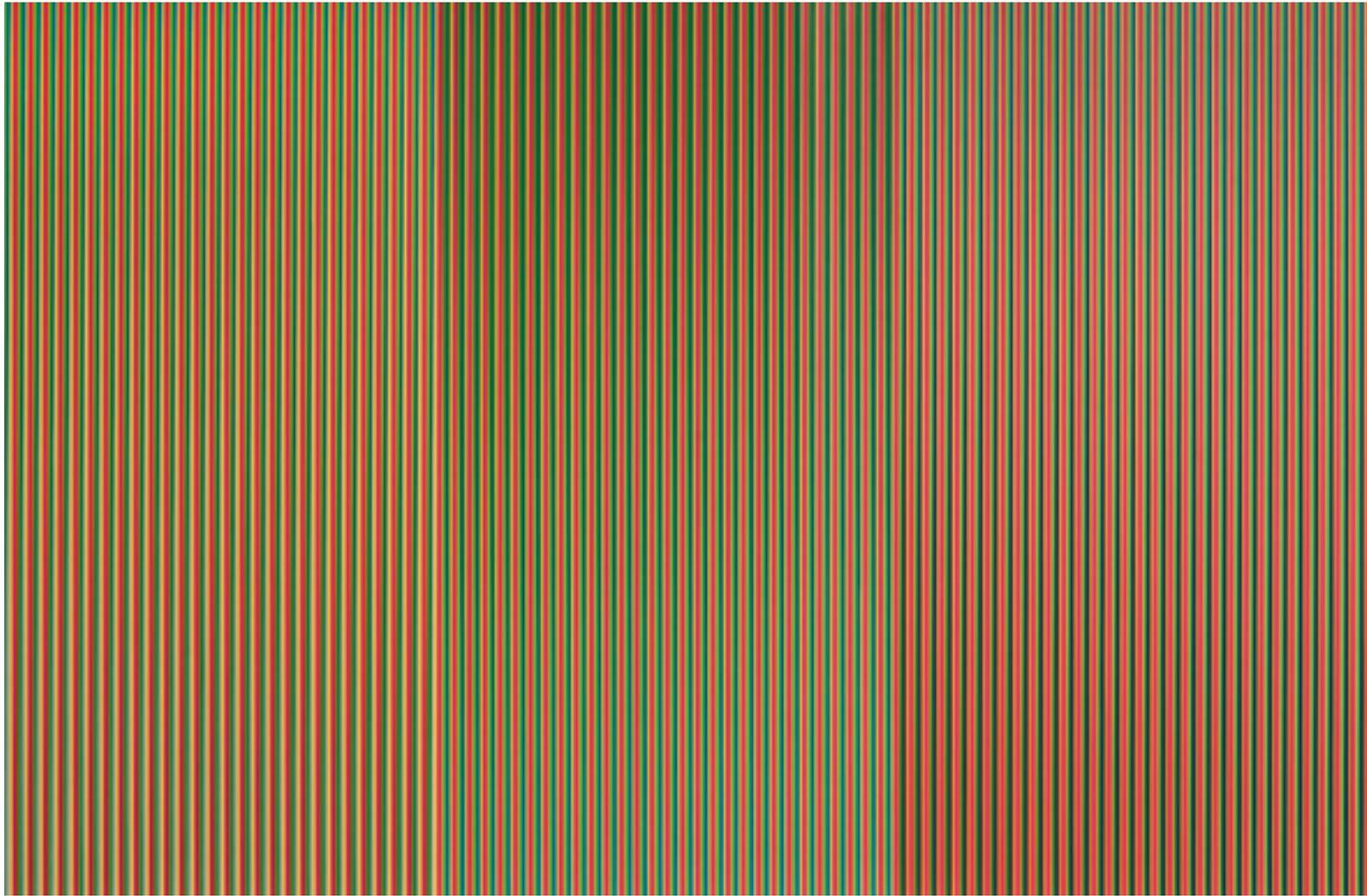
Iron, bronze, ceramic, leather, linen, rock
crystal, plaster, mercury, and glass
82 11/16 x 39 3/8 x 74 13/16 in.
(210 x 100 x 190 cm)

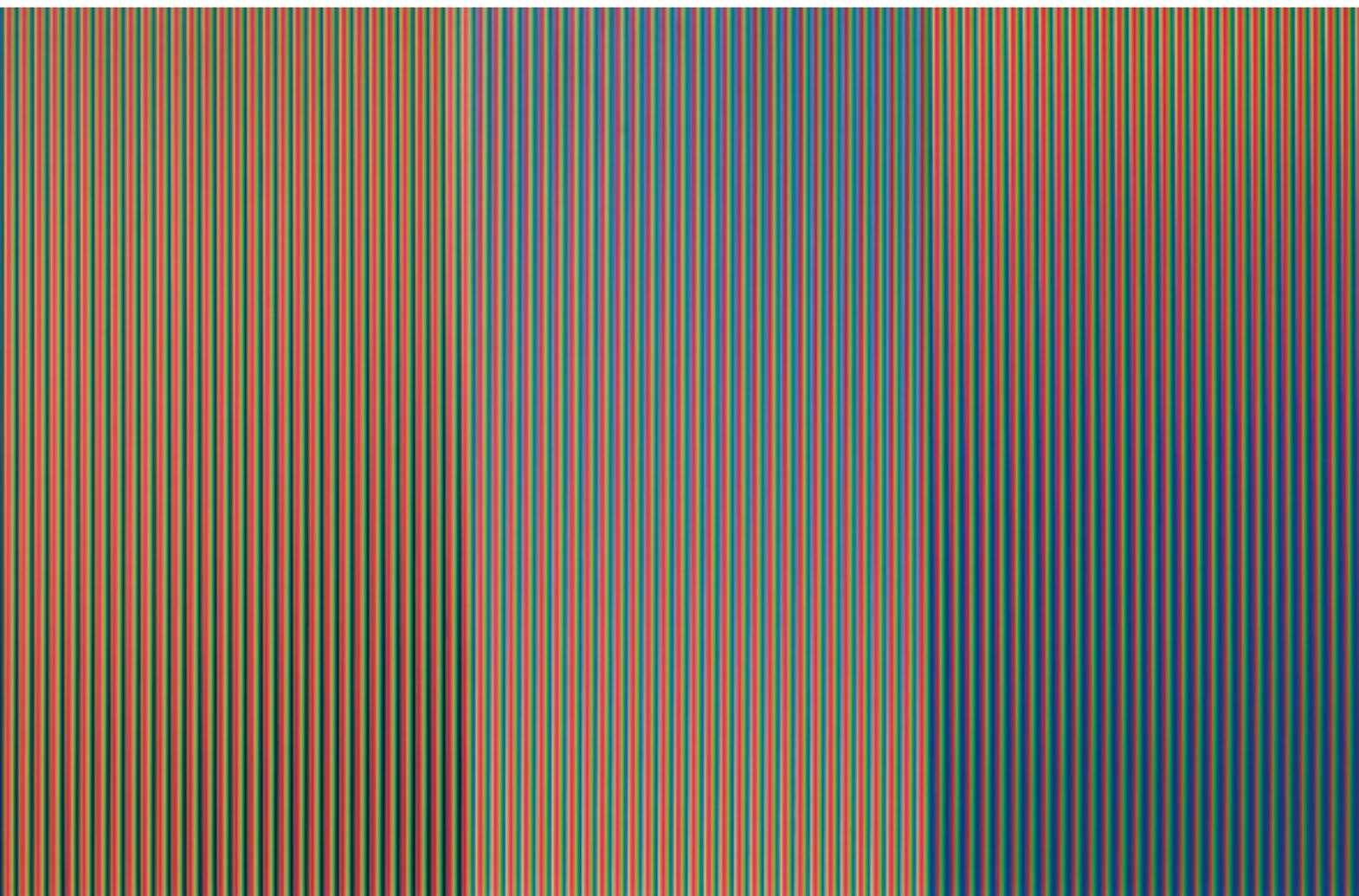
Gift of Lawrence R. Luhring, Roland J.
Augustine, and the Instituto Tunga, Rio de
Janeiro, in honor of Diane and Bruce Halle
2018.30



Forquilha (One Three) epitomizes the last phase of the production of the Brazilian artist Tunga. The sculpture belongs to his series *La voie humide* (The Humid Way), which consists of approximately ten large-scale sculptures, twelve ink drawings, and one performance. Through these works, and specifically *Forquilha*, Tunga presents a topological exploration of the body as it is constructed and deconstructed within space. The enigmatic shapes in the structure are a nod to the Surrealists' fascination with absurd and playful objects. They fluctuate between abstraction and figuration, illustrating the artist's interest in alchemy and the notion of matter in constant transformation.

RM





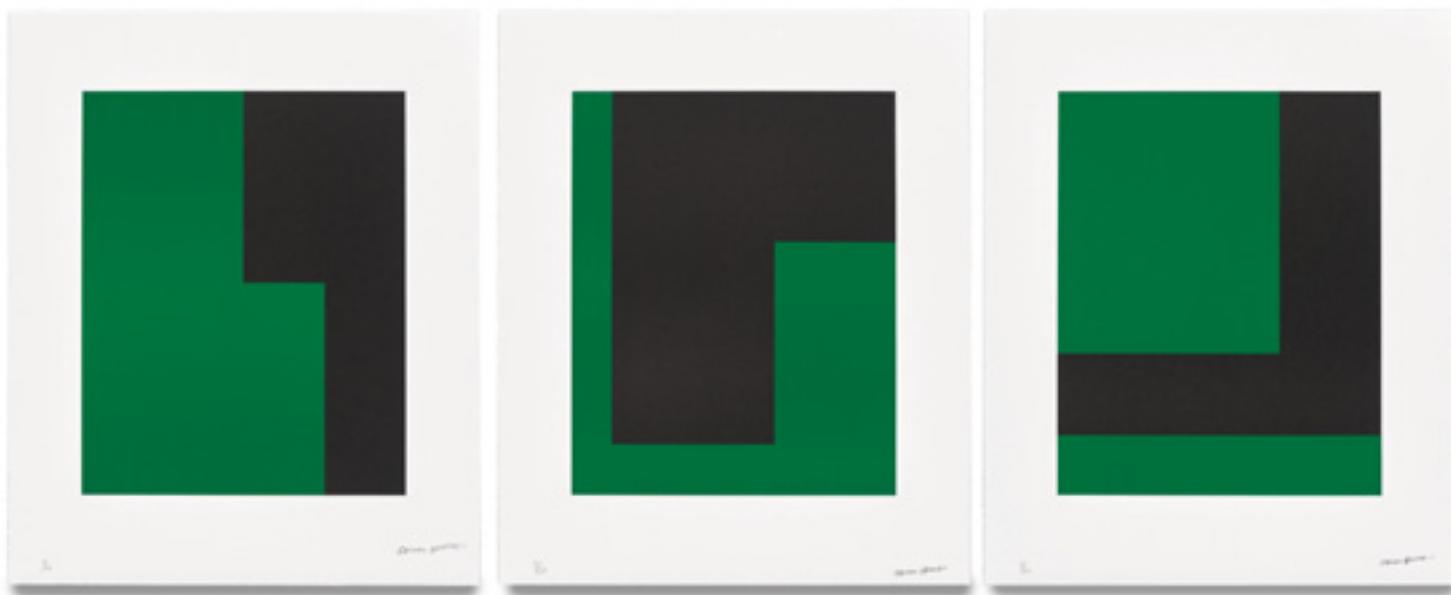
CARLOS CRUZ-DIEZ, Venezuelan, born 1923
Physichromie Panam 150, 2014

Silkscreened aluminum modules and
acrylic (Plexiglas) inserts, with aluminum
strip frame
59 1/16 x 177 3/16 in. (150 x 450 cm)

Gift of the Cruz-Diez Foundation at the
Museum of Fine Arts, Houston
2018.31

Physichromie Panam 150, by the Venezuelan artist Carlos Cruz-Diez, is an exemplary work from the artist's mature investigation into the liberation of color from the picture plane. This structure consists of compressed rows of vertical, aluminum modules in which the artist has silkscreened repeating, diagonal bands of colors. He then inserted colored strips of Plexiglas at 45-degree angles between each module. Depending on the viewer's position and movement, these elements appear to cast color into space, creating ongoing evolutions of chromatic situations. The work demonstrates the latest developments in the *Physichromie* series, particularly as the artist resorted to digital technology to perfect his proposal.

RM



CARMEN HERRERA, American, born Cuba, 1915
Printed by Universal Limited Art Editions,
Bay Shore, New York
Verde y Negro, 2017

Portfolio of 3 lithographs on wove paper,
edition 5/20
Each: 21 1/4 x 17 1/2 in. (54 x 44.5 cm)

Gift of Leslie and Brad Bucher in honor of
Marjorie C. Horning on the occasion
of her 100th birthday
2017.338

The Cuban-born American artist Carmen Herrera is known for her radiantly colorful abstractions. Though she has had a six-decade artistic career, she only started receiving critical attention when she was in her eighties, due to the art world's attempt to revise the male-dominated art-historical canon. This set of prints reflects her signature style, which is influenced by the geometry of spaces and architecture. Like her paintings, these lithographs have clean lines and a reduced palette. The dichromatic works of green and black create a dynamic interplay of visual correspondences.
DMW



CHAKAIA BOOKER, American, born 1953
Mutual Concerns, 2004
Rubber tire and wood
30 x 38 x 45 in. (76.2 x 96.5 x 114.3 cm)
Museum purchase funded by
Cecily E. Horton
2018.137

Since the 1980s, Chakaia Booker has transformed discarded car, truck, and bicycle tires into both small and monumental sculptures. *Mutual Concerns*, a sinuous abstract sculpture of clipped, sliced, woven, and twisted rubber thus exemplifies her art. The pieces wrap and fall over each other in a wild organic manner to create a striking form that effectively matches the grander themes to which it alludes. Booker has said that her “abstractions speak to the environment and ecology, the diversity of humanity and African Americans in particular, the slavery experience, the industrial world, and communication.” There is more to the mundane material than meets the eye.
KF

ACCESSIONS

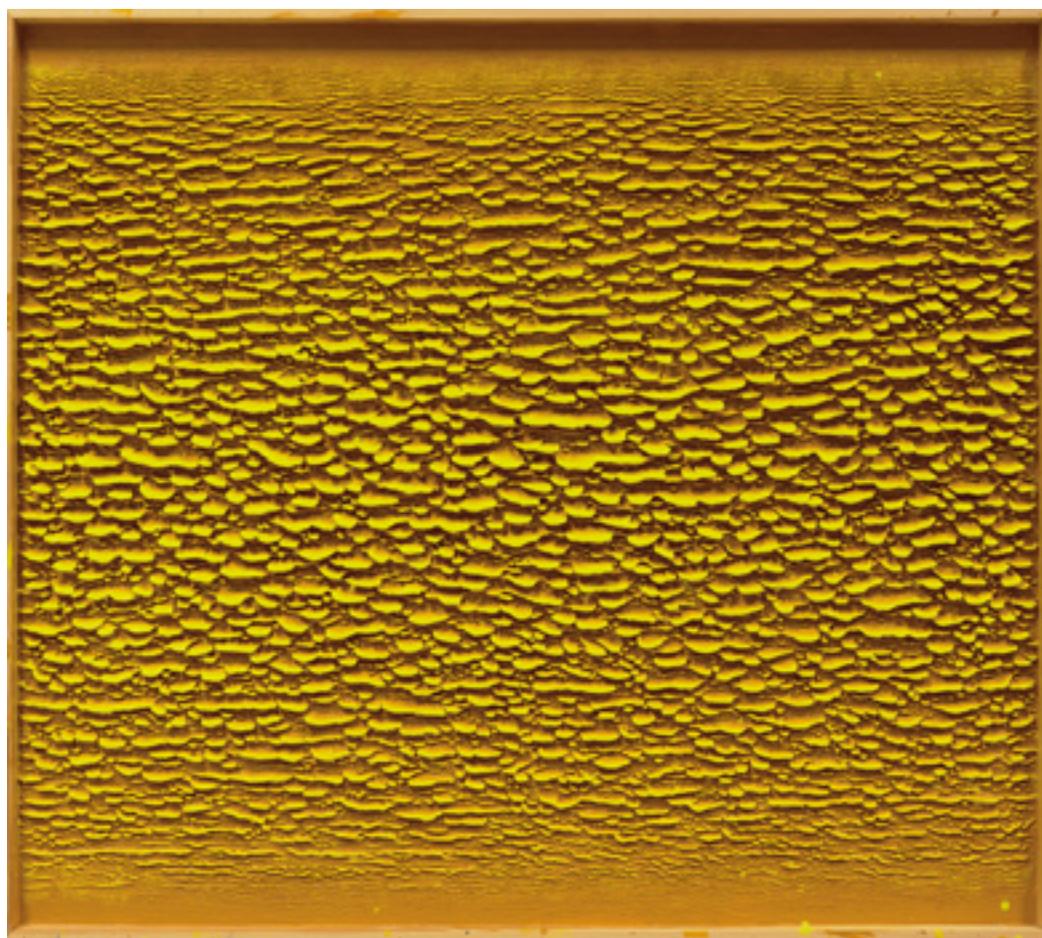
MARTIN KLINE, American, born 1961
The End of August, 2012

Encaustic on panel
48 x 54 in. (121.9 x 137.2 cm)

Gift of Martin Sosnoff
2017.416

In the early 1990s, Martin Kline set up a studio in Rhinebeck, New York, where the light and topography of the surrounding Hudson Valley propelled his work toward a new naturalism. Kline also adopted encaustic, which allowed him to work up the surfaces of his paintings with carefully nuanced textures. Encaustic can also achieve a chromatic intensity, which Kline has exploited in an extended series of paintings remarkable for their tonal brilliance. The golden palette of *The End of August* evokes the dappled light of late-summer afternoons, while the gradually built-up surface suggests the cycles of time and the seasons.

ALG





HENRY TAYLOR, American, born 1958
Cora's, 2016

Acrylic on canvas
71 3/4 x 59 3/4 x 2 1/4 in.
(182.2 x 151.8 x 5.7 cm)

Museum purchase funded by Barbara
Hines, Barbara and Michael Gamson,
Gary Mercer, and Cecily E. Horton
2017.437

Los Angeles–based artist Henry Taylor is known for his intimate, richly colored figurative paintings of Black American lives and experiences. Paintings of his family and friends in the artist's signature color-block and loose gestural style attest to Taylor's objective to "paint those subjects I have love and sympathy for." Based on a photograph, *Cora's* depicts a family friend seated in the home of his mother, Cora. By referring to the setting of the portrait, rather than the subject, *Cora's* signals the importance of context—here the powerful sense of beauty and belonging experienced at his mother's home—in Taylor's practice.
KF



KRIS GRAVES, American, born 1982
The Murder of Michael Brown,
Ferguson, Missouri, 2016

Inkjet print
30 x 37 1/2 in. (76.2 x 95.3 cm)

Museum purchase funded by
the Anne Wilkes Tucker Young
Photographers Endowment
2017.371

On an ordinary street in a banal neighborhood, teddy bears and flowers stand sentry atop a wax-spattered patch of asphalt, an inadvertent cemetery plot. This unsettling scene was photographed at the exact location and time of day that black teenager Michael Brown was killed by police, an event prompting local unrest and nationwide protests. The mundane style and absent subject of Graves's photograph suggest that while these repeated killings fade from the headlines, the heartbreaking loss of life endures. This photograph was the first acquisition funded through the Anne Wilkes Tucker Young Photographers Endowment.

LV



DAVID MCGEE, American, born 1962
Rope and Sail, 2016–17

Oil and mixed media on canvas
60 x 48 x 1 1/2 in. (152.4 x 121.9 x 3.8 cm)

Museum purchase funded by the Caroline
Wiess Law Accessions Endowment Fund
2018.42

In 2016 David McGee launched a series of paintings that use *Moby-Dick* as a point of departure. *Rope and Sail* takes its title from Herman Melville's detailed description of the rigging on the *Pequod*, while the layered and monochromatic palette can be tied to Ahab's musings on the elusive and metaphorical whiteness of the whale. However, McGee has also stated that "the lyricism of symbol and airiness of landscape" found in *Rope and Sail* must be balanced against a more immediate history, as the title also alludes to the Middle Passage experienced by enslaved Africans coming to America. KF





KARA WALKER, American, born 1969
Slaughter of the Innocents (They Might be Guilty of Something), 2016

Cut paper, acrylic, and graphite on canvas
79 x 220 in. (200.7 x 558.8 cm)

Museum purchase funded by the Caroline
Wiess Law Accessions Endowment Fund
2017.487

Kara Walker addresses the history of slavery and today's persistent racism with vividly rendered narratives. In her signature black cut-paper silhouettes, she reflects and confounds stereotypes of the antebellum era to confront this toxic legacy. *Slaughter of the Innocents (They Might be Guilty of Something)* is among Walker's first large-scale compositions mounted on canvas in which she nods to the grand history-painting tradition of Western art and stakes her claim in the canon. Referencing a biblical tale that has long inspired artists since the Middle Ages, Walker restages the narrative with violence matched by mourning, subjection countered by erotic power. KF

ACCESSIONS



RAGNAR KJARTANSSON, Icelandic, born 1976
The Visitors, 2012

Nine-channel video
64 minutes

Restricted gift of the Diane and Bruce Halle Foundation to the Phoenix Art Museum, the Art Institute of Chicago, and the Museum of Fine Arts, Houston
2018.54

Filmed at Rokeby mansion in the Hudson River Valley, Ragnar Kjartansson's *The Visitors* documents a synchronized performance projected onto nine screens. Kjartansson recorded himself and a group of musicians performing alone, in distinctly decorated rooms that range from a bathroom to a grand salon. Although isolated in space, the musicians are unified in time, and for more than an hour they repeatedly sing the same musical phrases, with evolving approaches to the lyrics and tone. At the end, they come together in a single room and screen to uncork champagne and then parade out of the house and into the hills.

KF



NAN GOLDIN, American, born 1953
Scopophilia, 2010

Single-channel high-definition video
 projection with audio

Joint acquisition of the Museum of Fine Arts, Houston, the Whitney Museum of American Art, and the Portland Museum of Art, Maine, funded by The American Contemporary Art Foundation, Inc., in honor of Judy and Leonard Lauder 2018.172

Nan Goldin, who soared to prominence in the early 1980s with the multimedia slideshow *The Ballad of Sexual Dependency*, was invited by the Louvre to create a new body of work in 2010. Wandering the galleries each Tuesday (the Louvre's closed day) for eight months, Goldin found profound pleasure in simply looking at art and recalled the Greek term *scopophilia*—a love of looking tinged with sexual desire. She made thousands of digital photographs of art, which she interspersed with images from her vast autobiographical archive. Accompanied by a soundtrack of music and narration, some four hundred images weave lyrical sequences focused on the female body, a kiss, an embrace, intertwined arms, sleep, veils, hair, and other motifs. MD

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

AMERICAN ART

PURCHASES

Benjamin West, American, 1738–1820, active England
St. Peter's First Sermon in the City of Jerusalem, c. 1785
Oil on canvas
Museum purchase funded by the Long Endowment for American Art
2018.126

ART OF THE AMERICAS

PURCHASES

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

Moche
Stag Portrait Vessel, AD 100–200
Earthenware with slip
2017.435

Classic Veracruz
Hacha in the Form of a Skull, AD 600–900
Greenstone
2018.38

ART OF THE ISLAMIC WORLDS

GIFTS

North Africa or Central Islamic Lands
Bifolio from a Qur'an, late 8th–early 9th century
Gold, ink, and opaque watercolor on parchment
Gift of Hossein Afshar
2017.430

PURCHASES

Purchases funded by the 2017 Art of the Islamic Worlds Gala:

Persian
"Layla and Majnun" Tile Panel, 17th century
Stonepaste; polychrome glaze within black wax resist outlines
(*cuerdá seca* technique)
2017.423

Calligraphy by Sultan 'Ali Mashhadi, Persian, died 1520
Borders decorated later by Mushfiq, Mughal, active late 16th–early 17th century
Page from a Manuscript of the Panj Ganj (Five Treasures) of Jami, 1520 and c. 1603
Ink, opaque watercolor, and gold on paper
2017.436

Calligraphy by Fahri of Bursa, Turkish, active late 16th century, died 1617
Calligraphy Folio, late 16th century
Opaque watercolor, gold, and ink on paper
2017.490

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Turkish
Carnations and Tulip Sprays Dish, c. 1580
Stonepaste; polychrome painted under transparent glaze
Museum purchase funded by the Friends of Art of the Islamic Worlds
2018.46

Purchases funded by Rania and Jamal Daniel, Zeina and Nijad Fares, Joy and Benjamin Warren, Lily and Hamid Kooros, Eileen and Kase Lawal, and the Friends of Art of the Islamic Worlds:

Syrian
Eleven Tiles, 15th century
Stonepaste, painted in cobalt on a white ground
2018.55–2018.65

ASIAN ART

GIFTS

Gifts of Jane and Leopold Swergold:

Chinese
Front Shrine, West Wall, Wu Liang Family Shrine Complex, mid-2nd century, rubbing late 20th century
Shrine of Wu Liang, Rear Wall, Wu Liang Family Shrine Complex, mid-2nd century, rubbing late 20th century
Shrine of Wu Liang, East & West Wall, Wu Liang Family Shrine Complex, mid-2nd century, rubbing late 20th century
Left Shrine, East Wall, Wu Liang Family Shrine Complex, mid-2nd century, rubbing late 20th century
Ink rubbings on Chinese paper
2017.297–2017.300

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Seundja Rhee, Korean, active France, 1918–2009
Untitled, c. 1960
Oil on canvas
Gift of Ellen Sophia Freilich in memory of David B. and Marian Greenberg
2018.13

Chinese
Jar, Neolithic period, Majiyao culture, Banshan phase (2650–2350 BC)
Earthenware with painted decoration
Gift of Mrs. Jeanie Kilroy Wilson
2018.17

PURCHASES

Japanese
Freshwater Jar, 18th–19th century
Copper alloy with cloisonné decoration
Museum purchase funded by Friends of Asian Art; Elizabeth S. and Marjorie G. Horning Asian Art Accessions Endowment Fund; Julia Anderson Frankel and Russell M. Frankel; Nanako and Dale Tingleaf; and Walter Graham Arader IV
2017.341

Tai Xiangzhou, Chinese, born 1968
Divine Pavilion and Solitary Spring, 2017
Ink on silk
Museum commission funded by Janine Luke in honor of Amy and Robert Poster
2018.11

Japanese

Okegawa-do Tosei Gusoku (Samurai Chest Armor with Riveted Cuirass), 18th century
Lacquer, velvet, silver, metal, gold, fiber, and wood
Museum purchase funded by the Friends of Asian Art; Dr. Ellen R. Gritz and Mr. Milton D. Rosenau, Jr.; Mr. and Mrs. Pershant Mehta; Ms. Miwa S. Sakashita and Dr. John R. Stroehlein; and the Elizabeth S. and Marjorie G. Horning Asian Art Accessions Endowment Fund
2018.127

Nepalese

Seated Buddha, 18th century
Gilt bronze
Museum purchase funded by Anne and Albert Chao, and the Friends of Asian Art
2018.128

Korean

Patchwork Bojagi (Wrapping Cloth), 20th century
Patchwork Bojagi (Wrapping Cloth), 20th century
Silk and cloth
Museum purchases funded by Chong-Ok Lee Matthews
2018.167, 2018.168

Kajikawa School, Japanese, active 17th–19th centuries
Sagemono: Inro Featuring Sea Life, 19th century
Lacquer, gold, wood, bone, mother-of-pearl, silver, and bronze
Museum purchase funded by the Museum Collectors
2018.205

Chinese

Root-Wood Stool, 18th century
Wood
Museum purchase funded by Zoe, Elly, Mingchu, and Tatchi Wong; Connie Kwan-Wong; and CKW (Caring Kindness Wisdom) Art Collection
2018.206

Ito Shinsui, Japanese, 1898–1972
Takei to bijin, IV (Clock and Beauty, no. IV), published 1964
Woodblock print
Museum purchase funded by Nanako and Dale Tingleaf
2018.207

Enomoto Chikatoshi, Japanese, 1898–1973
Christmas Eve, c. 1933
Hanging scroll; ink, color, gold, and silver on silk
Museum purchase funded by Nanako and Dale Tingleaf
2018.208

Tokuriki Honten Co., Ltd., Japanese, established 1727
Amenbo (Water Strider) Vase, c. 1912–26
Silver
Museum purchase funded by Sandra Tirey and Jan van Lohuizen, and Paul and Barbara Schwartz
2018.209

Japanese
Uchikake (Wedding Kimono), late 19th century
Silk and gold
Museum purchase funded by Ms. Miwa S. Sakashita and Dr. John R. Stroehlein
2018.210

THE BAYOU BEND COLLECTION

GIFTS

English
Teapot, c. 1750–65
Lead-glazed earthenware (agate ware)
The Bayou Bend Collection, gift of Leila and Henri Gadbois
B.2017.17

Gifts of William J. Hill:

Adolph Bahn, Samuel Bell, Bell & Brothers, Carter & Morrill, Torrey & Brother, and others
Group of 83 Silver Hollowware and Flatware Objects, together with a Coin and a Lithograph, 19th century
Made or retailed in Texas
The Bayou Bend Collection, gift of William J. Hill
B.2018.7–B.2018.59

PURCHASES

Paul Sandby, English, 1731–1809
After Thomas Pownall, English, 1722–1805
Published by John Bowles, Robert Sayer, Thomas Jefferys, Carington Bowles, and Henry Parker, London
A View of Bethlem, the Great Moravian Settlement in the Province of Pennsylvania, 1768
Engraving and etching with watercolor hand coloring on laid paper
The Bayou Bend Collection, museum purchase funded by the Mary Beth Baird bequest, by exchange
B.2017.10

James McArdeell, British, born Ireland, c. 1729–1765
After Sir Joshua Reynolds, English, 1723–1792
Published by Robert Sayer, London
Charles Saunders, Esquire, Vice Admiral of the Blue Squadron of His Majesty's Fleet and Lieutenant General of His Majesty's Marine Forces, c. 1760
Mezzotint with engraving on laid paper
The Bayou Bend Collection, museum purchase funded by the estate of Miss Ima Hogg, by exchange
B.2017.11

English
Dish with Portrait of William III (reigned 1689–1702), c. 1689–1702
Tin-glazed earthenware (delftware)
The Bayou Bend Collection, museum purchase funded by Brad Bucher, Glen Bucher, and Jim Bucher in honor of Leslie Bucher at “One Great Night in November, 2017”
B.2017.12

François Xavier Habermann, German, 1721–1796
Published by Habermann and Leizelt, Augsburg
Der Einzug der Königlichen Volcker in neu Yorck. (Triumphal Entry of the British Troops into New York.), c. 1776
Etching and engraving with watercolor on laid paper
The Bayou Bend Collection, museum purchase funded by the Mary Beth Baird bequest, by exchange
B.2017.13

Asher Brown Durand, American, 1796–1886
After John Trumbull, American, 1756–1843
The Declaration of Independence of the United States of America: July 4th, 1776, 1820/23
Engraving with etching on wove paper, state VI/VI
The Bayou Bend Collection, museum purchase funded by Marty Goossen in honor of Kathy Goossen at “One Great Night in November, 2017”
B.2017.14

Benjamin Smith, English, active 1802–1824
After John Singleton Copley, American, 1738–1815
Published by John Boydell, London
The Most Noble Charles Marquis Cornwallis . . ., 1798
Stipple engraving on wove paper
The Bayou Bend Collection, museum purchase funded by Jon Finger, Unal Baysal, Bass Wallace, Ross Spence, Kevin Lewis, Steven Cordill, and Louis Girard in honor of Jerry Finger and Mike McLanahan at “One Great Night in November, 2017”
B.2017.15

William Nutter, English, 1754–1802
After John Graham, Scottish, 1754–1817
Published by John Jeffries, London
The Burial of General Fraser, 1794
Stipple engraving, engraving, and etching printed in colors à la poupée on wove paper
The Bayou Bend Collection, museum purchase funded by Steve Adger, Chris Collins, Ronnie Cuenod, John Eads, Cameron Greenwood, Jim Hansen, Chris Johnson, Steven Lindley, Randy Meyer, and Harry Perrin at “One Great Night in November, 2017”
B.2017.16

American
Side Chair, c. 1755–75
Boston, Massachusetts
Mahogany, soft maple, and red oak
The Bayou Bend Collection, museum purchase funded by the Theta Charity Antiques Show and the Lora Jean Kilroy Accession Endowment
B.2017.18

English
Wine Glass, c. 1730–40
Lead glass
The Bayou Bend Collection, museum purchase funded by the Bayou Bend Docent Organization Endowment Fund in memory of Valery Rogers
B.2018.1

Ebenezer Noyes Moulton, American, 1768–1824
Child's Cann, c. 1790
Boston, Massachusetts
Silver
The Bayou Bend Collection, museum purchase funded by Marie Blaine, Leslie Bucher, Sharon G. Dies, Kay English, Cheri Fossler, Catherine Ann Gassman, Patricia Holmes, Cyril Hosley, Linda Martin, Kay V. Rath, Carol Weaver, and Barbara E. Williams in memory of Lindsay Davis Weems and in honor of Dinah and Jeff Weems
B.2018.2

Benjamin Smith, English, active 1802–1824
After Sir William Beechey, English, 1753–1839
His Most Gracious Majesty King George the Third, 1804
Stipple engraving and engraving on wove paper
The Bayou Bend Collection, museum purchase funded by two anonymous donors in honor of Bradley C. Brooks
B.2018.3

Gainsborough Dupont, English, 1754–1797
After Thomas Gainsborough, English, 1727–1788
Published by Gainsborough Dupont, London
Charlotte Queen of Great Britain, 1790
Mezzotint with engraving on laid paper
The Bayou Bend Collection, museum purchase funded by Francita Stuart Koelsch Ulmer in memory of Frances Wells Stuart
B.2018.4

Hayden & Gregg, American, active Charleston, 1846–52
Probably engraved by John Francis Parisot, American, c. 1806–1846
Presentation Pitcher, c. 1844
Charleston, South Carolina
Silver
The Bayou Bend Collection, museum purchase funded by The Brown Foundation, Inc. on behalf of Nancy O'Connor Abendshein; Exxon Mobil Foundation Matching Program on behalf of Ann M. Kelly; Mr. and Mrs. Andrew Fossler in honor of Mr. and Mrs. Ronald E. Huebsch; and Exxon Mobil Foundation Matching Program on behalf of Herbert Mills B.2018.5

English
Sauceboat, c. 1750–60
White salt-glazed stoneware with cobalt (Littler's blue)
The Bayou Bend Collection, museum purchase funded by the Carol Jean and Michael Moehlman Endowment Fund B.2018.6

DECORATIVE ARTS

GIFTS

Louis Majorelle, French, 1859–1926
Bed, c. 1895–1905
Mahogany, mother-of-pearl, brass, marble, and other unidentified woods
Gift of Manfred Heiting
2017.301

Wendell Castle, American, 1932–2018
Clock movement by Mason & Sullivan, American
Arch Clock, 1985
Brazilian rosewood, curly maple, gold-plated brass, and wind and electrical movements with chimes
The Leatrice S. and Melvin B. Eagle Collection, gift of Leatrice and Melvin Eagle
2017.302

Gifts of the artist and Friedman Benda Gallery:

Marcel Wanders, Dutch, born 1963
In absence of a time machine, we try, 2006
Pen and ink, black marker, and graphite on wove paper
Monsters, 2015
Pigmented inkjet print on wove paper
Self Portrait, 2005
Pigmented inkjet print with watercolor and graphite on wove paper
Untitled, 2005
Pen and ink, black marker, and graphite on laid paper
2017.303, 2017.304, 2017.305, 2017.306

Gifts of Anne Wilkes Tucker:

Terri Lee Foltz-Fox, American, born 1955
Bracelet, 1981
Nickel, copper, brass, and silver
2017.307

Lisa Spiros, American, born 1959
Pair of Earrings, 1986
Steel and enamel
2017.308

Roy A. Heymann, American
Pair of Earrings, c. 1984
Nickel and copper or brass
2017.309

Roy A. Heymann, American
Bracelet, c. 1984
Nickel
2017.310

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Judy Onofrio, American, born 1939
Bracelet, 2015
Glass seed beads, wire, cement, and agate
Gift of Burton Onofrio in honor of his wife, the artist; courtesy of Helen Williams Drutt
2017.374

Gifts of Douglas Burton and Christopher Ralston, Apartment Zero:

Brian Alfred, American, born 1974
Manufactured by Maharam, American, established 1902
Along the Banks of Rivers High Above, designed 2010, made 2010
Pigmented inkjet print on paper support with synthetic laminate
In honor of Nicole Campbell
2017.385

Alejandro Aravena, Chilean, born 1967
Manufactured by Vitra, Swiss, established 1950
Chairless, designed 2010, made 2010
Nylon
2017.386

Fernando Campana, Brazilian, born 1961
Humberto Campana, Brazilian, born 1953
Estudio Campana, Brazilian, established 1983
Made by Craft Link, Vietnamese, established 1996
Commissioned by Artecnic, American, established 1986
TransNeomatic Bowl, designed 2007, made c. 2007–10
Rubber tire and rattan
2017.387

Scott Franklin, American, born 1984
Miao Miao, Chinese, born 1979
NONdesigns, LLC, American, established 2006
Wet Lamp, designed 2006, made c. 2007–10
Glass, silicone, silver electrode, and light bulb
2017.388

Ron Gilad, Israeli, born 1972
Designfenzider, American, established 2001
Fruit Bowl No. 8, designed 2005, made c. 2006–10
Metal, paint, and silicon
2017.389

Ron Gilad, Israeli, born 1972
Manufactured by Flos, Italian, established 1962
Teca Mini Victorian Grandeur Table Lamp, designed 2009, made c. 2009–10
ABS plastic, fabric, methacrylate, stainless steel, and light bulb
2017.390

Ron Gilad, Israeli, born 1972
Designfenzider, American, established 2001
VaseMaker, designed 2001, made c. 2002–10
Porcelain
2017.391

Alain Gilles, Belgian, born 1970
Manufactured by O'SUN, Chinese, established 2011
NOMAD Solar Lamp, designed 2012
ABS plastic, solar panel, and LED bulbs
2017.392

Richard Hutten, Dutch, born 1967
Manufactured by Lensvelt, Dutch, established 1962
NSOD Chair, designed 1989, made c. 1999–2010
Beech and plywood
2017.393

Julia Läufer, German, born 1968
Marcus Keichel, German, born 1967
Läufer & Keichel, German, established 2003
Manufactured by Offecct, Swedish, established 1990
LAYER Chair, designed 2012, made c. 2013–17
Metal, plywood, and woolen upholstery
2017.394

Amanda Levet, British, born 1955
Manufactured by Established & Sons, British, established 2005
Edge Lamp, designed 2010, made c. 2011–17
Steel and OLED panel
2017.395

Sylvain Willenz, Belgian, born 1978
Sylvain Willenz Design Office, Belgian, established 2004
Manufactured by Established & Sons, British, established 2005
TORCH Bunch 10, designed 2008, made c. 2009–10
PVC-dipped polymer, polycarbonate, cable, and bulbs
2017.396

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Orsola Urbani, Italian (Roman), active mid-18th century
After a subject by Domenichino, Italian (Bolognese), 1581–1641
Portrait Miniature of Saint Cecilia Playing a Bass Viol with a Cherub Holding Music, 1757
Watercolor on ivory
Gift of Cecily E. Horton in honor of Edgar Peters Bowron
2017.397

Sang Roberson, American, born 1938
Untitled, c. 1994
Ceramic, copper leaf, copper wire, and sea bean
Gift of Mr. and Mrs. Lucio A. Noto
2017.398

Nicholas Hilliard, English, 1547–1619
Portrait Miniature of an Unknown Lady of the Court, c. 1600
Watercolor on vellum; gold and enamel
Gift of Cecily E. Horton
2017.399

Gifts of the Friedman Benda Gallery:

Humberto Campana, Brazilian, born 1953
Fernando Campana, Brazilian, born 1961
Estudio Campana, Brazilian, established 1983
Racket Chair (Tennis), 2013
Nylon and brass
Prototype 1 for Pirarucu Chair, 2014
Pirarucu leather, foam, bamboo, and steel
2018.19, 2018.74

Andrea Branzi, Italian, born 1938
Architecture/Agriculture, 2000–2006
Aluminum, cork, iron, wood, paper,
and mirror
2018.21

Gifts of the designer and Friedman Benda Gallery:

Andrea Branzi, Italian, born 1938
Drawing for Tree D4, 2011
Collage of silver foil on paper board and
white cut paper, with fiber-tipped marker,
gouache, and pastel on gray wove paper
Drawing for Stones 11A, 2011
Fiber-tipped pen, gouache, and pastel on
paper toned with gray wash, on beige
wove paper
Drawing for Stones 16A, 2011
Collage of cut papers, with fiber-tipped
marker, gouache, and pastel on beige
wove paper
Drawing for Animals A3, 2012
Black and silver metallic fiber-tipped
markers and graphite on white paper, on
gray wove paper
Drawing for Animals A4, 2012
Black, yellow, gray, and metallic silver
fiber-tipped pens with graphite on white
paper, on gray wove paper
Untitled Drawing from Tree Series, 2011
Fiber-tipped pen and marker on wove paper
Drawing for Tree D2, 2011
Inkjet print and collage of cut papers with
fiber-tipped marker, gouache, and
graphite on wove paper
Drawing for Tree D9, 2011
Collage of silver foil on paper board and
white cut paper, with fiber-tipped marker,
pastel, and gouache, over traces of
graphite on gray wove paper
2018.22–2018.29

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Humberto Campana, Brazilian, born 1953
Fernando Campana, Brazilian, born 1961
Estudio Campana, Brazilian,
established 1983
Anêmona Chair, 2000
Plastic, steel, and aluminum
Gift of the designers
2018.75

PURCHASES

Dutch or German (Rhenish)
Roemer, Second half of 17th century
Glass
Museum purchase funded by
Crane Family Foundation in honor of
Whitney Crane at “One Great Night in
November, 2017”
2017.267

**Purchases funded by Randy Allen,
Adam Brock, Anthony Duenner,
Pedro Frommer, Steve Gibson,
Craig Massey, Gregory Patrinely,
Alex Sonnenberg, Paschall Tosch,
and John Wombwell in honor of
Jim Flores at “One Great Night in
November, 2017”:**

Félix Bracquemond, French, 1833–1914
Made by Creil-Montereau, French,
1819–1955
Commissioned by François-Eugène
Rousseau, French, 1827–1890
Plate with Turkeys, 1866–75
Plate with Fish, 1866–75
Faïence
2017.294, 2017.295

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Greta Magnusson Grossman, American,
born Sweden, 1906–1999
Ralph O. Smith Company, American,
active c. 1949–54
Floor Lamp, Model 831,
manufactured c. 1949–54
Powder-coated steel, aluminum, and cast iron
The American Institute of Architects,
Houston Design Collection, museum
purchase funded by friends of
Nonya Grenader
2017.400

Erich Dieckmann, German, 1896–1944
Armchair, c. 1926
Oak and wicker
Museum purchase funded by the
Decorative Arts Endowment, Joan
Morgenstern, BFF Forum in honor of
Cindi Strauss, Mrs. H. L. Simpson by
exchange, and various other donors
by exchange
2018.18

Purchases funded by the bequest of Arthur Robson, Jr., in honor of Claire and Robert T. Lober:

Humberto Campana, Brazilian, born 1953
Fernando Campana, Brazilian, born 1961
KAWS, American, born 1974
Estudio Campana, Brazilian,
established 1983
Prototype for Banquete KAWS, 2017
Stuffed toys, canvas, thread, and
stainless steel
2018.20

Thaddeus Wolfe, American, born 1979
Unique Assemblage Vessel, 2015
Glass
2018.67

Andrea Branzi, Italian, born 1938
Studio Alchimia, Italian, active 1976–92
Utopia Bookcase, 1979–80
Laminated wood, lacquered metal,
and glass
2018.76

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Aldo Bakker, Dutch, born 1971
Made by Frans Ottink, Dutch, born 1961
Pot, 2015
Bone china
Museum purchase funded by the
Design Council, 2018
2018.47

Studio Drift, Dutch, established 2006
Fragile Future 3.14, designed 2015,
made 2018
Dandelion seed, phosphorus bronze,
LED, and Perspex
Museum purchase funded by the
Design Council, 2018
2018.48

Front, Swedish, established 2003
Manufactured by De Koninklijke
Porceleynse Fles, Dutch, established 1653
Retailer by Moooi, Dutch,
established 2001
Blow Away Vase, designed 2008,
made 2016
Porcelain
Museum purchase funded by
Madison Rendall in honor of Jan and
Duane Maddux
2018.66

Studio Job, Dutch, established 2000
Produced by NLXL, Dutch,
established 2010
Industry, designed 2013, made 2018
Paper top layer and nonwoven backing
Museum purchase funded by Clinton T.
Willour in honor of Joan Morgenstern
2018.69

Joris Laarman, Dutch, born 1979
Produced by Joris Laarman Lab, Dutch,
established 2004
Prototype for The Adaptation Centrepiece,
2018
Nickel-plated nylon
Museum purchase funded by the GRITS
Foundation and the Decorative Arts
Endowment Fund
2018.70

Irma Boom, Dutch, born 1960
Produced by Thomas Eyck
with Eijffinger, Dutch, established 1875
Hawaii Volcanoes National Park,
designed 2012, made 2018
Nonwoven paper
Museum purchase funded by
Joan Morgenstern in honor of
Clinton T. Willour
2018.71

Taxile Doat, French, 1851–1939
Vase, c. 1900–1902
Porcelain
Museum purchase funded by the
Mary Kathryn Lynch Kurtz Charitable
Lead Trust Fund
2018.72

Anya Kivarkis, American, born 1976
Movement Image II, 2017
Silver and Plexiglas
Museum purchase funded by the Design
Council, the Art Colony Association, Inc.,
Mr. and Mrs. Andrew K. Schwartz, Sr.,
by exchange, and the Decorative Arts
Endowment Fund
2018.73

Byung Hoon Choi, Korean, born 1952
Scholar's Way, designed 2017
Granite
Museum purchase funded by the
Caroline Wiess Law Accessions
Endowment Fund
2018.78

Spanish (Barcelona)
Processional Cross, c. 1400
Silver-gilt, enamel, and wood
Museum purchase funded by the
Brown Foundation Accessions
Endowment Fund
2018.135

Meissen Porcelain Manufactory,
Germany, established 1710
Pair of Sake Bottles and Lids, c. 1730
Hard-paste porcelain and ormolu
Museum purchase funded by
Cecily E. Horton
2018.139

EUROPEAN ART

PURCHASES

Jean-Antoine Houdon, French, 1741–1828
Vestal, probably before 1777
Terra-cotta with “bleu Turquin” marble base
Museum purchase funded by the
Alice Pratt Brown Museum Fund
2018.125

LATIN AMERICAN ART

GIFTS

Sebastián Gordín, Argentinean, born 1969
Serie Aguanieve (Sleet Series), c. 2014
Wood, copper, glass, and fiber optics, with
liquid petroleum jelly and motorized pump
Gift of Leslie and Brad Bucher
2017.370

Linda Kohen, Uruguayan, born Italy, 1924
Bajando de la cama (Getting out of Bed),
1981
Oil on canvas
La cama abierta (The Bed Undone), 2003
Oil and mixed media on canvas
Gifts of Martha Kohen
2017.469, 2017.470

Gifts of Luis A. Benschimol:

Mario Abreu, Venezuelan, 1919–1993
Caja mágica (Magic Box), 1981
Acrylic, spoons, gloves, umbrella, shovel,
and diverse material on wood
Soles y vegetales (Suns and Vegetables), 1949
Oil on cardboard
Cometa (*objeto mágico*)
(Comet [Magical Object]), 1992
Paint, gloves, wheels, balls, chain, and
diverse material on board
2017.471–2017.473

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Elizabeth Sisco, American, born 1954
Louis Hock, American, born 1948
David Avalos, American, born 1947
*Welcome to America's Finest Tourist
Plantation*, 1988
Screenprinted poster mounted to
foam-core, edition of approximately 110
Gift of the artists
2017.474

Tunga, Brazilian, 1952–2016
Forquilha (One Three), 2014
Iron, bronze, ceramic, leather, linen,
rock crystal, plaster, mercury, and glass
Gift of Lawrence R. Luhring, Roland J.
Augustine, and the Instituto Tunga,
Rio de Janeiro, in honor of Diane and
Bruce Halle
2018.30

Carlos Cruz-Diez, Venezuelan, born 1923
Physichromie Panam 150, 2014
Screenprinted aluminum modules and
acrylic (Plexiglas) inserts, with aluminum
strip frame
Gift of the Cruz-Diez Foundation at the
Museum of Fine Arts, Houston
2018.31

Paulo Nazareth, Brazilian, born 1977
L'Arbre d'Oublier (*Árvore do Esquecimento*)
(The Tree of Forgetting), 2013
Video
Gift of Gary Mercer
2018.32

PURCHASES

Purchases funded by the 2017 Latin American Experience Gala and Auction:

Martín Blaszkó, Argentinean, 1920–2011
Sin título (Untitled), 1947
Oil on canvas mounted on cardboard,
painted wooden frame
2017.438

Grupo Mondongo, Argentinean,
founded 1999
Políptico de Buenos Aires
(Buenos Aires Polyptych), 2014/16
Clay, wax, tar, steel threads, and
cotton threads on wood
2018.82

Julio César Morales, American,
born Mexico, 1966
Boy in Suitcase, 2015
HD animation video (digital transfer)
with sound and mirror
2018.83

Sandú Darié, Cuban, 1908–1991
Sin título, de la serie *Estructuras pictóricas*
(Untitled, from the series *Pictorial
Structures*), 1956
Casein on wood construction
2018.86

Camilo Ontiveros, Mexican, born 1978
*Temporary Storage: The Belongings of
Juan Manuel Montes*, 2009/17
Personal belongings of Juan Manuel
Montes, rope, metal sawhorses,
aluminum base, and wood
2018.136

Horacio Torres, Uruguayan, born Italy,
1924–1976
Constructivo blanco (Construction in White),
1952
Oil on cardboard
2018.138

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Ramiro Gomez, American, born 1986
Modern World, 2015
Nora at Naptime, 2015
Acrylic on magazines
Museum purchases funded by the
Latin Maecenas
2018.84, 2018.85

MODERN AND CONTEMPORARY ART

GIFTS

Merlin James, Welsh, born 1960
Viaduct, 2007
Acrylic on canvas
Gift of the Alex Katz Foundation
2017.311

Louise Nevelson, American, born Russia,
1899–1988
Mirror Shadow XII, 1985
Painted wood
Gift of Barry Weissler
2017.383

Martin Kline, American, born 1961
The End of August, 2012
Encaustic on panel
Gift of Martin Sosnoff
2017.416

Jesús Bautista Moroles, American,
1950–2015
Granite Weave, c. 2002
Granite
Gift of Grace Phillips and Eugene Nosal
2018.33

Toni LaSelle, American, 1901–2002
Study for Puritan, 1947–50
Oil on canvas
Gift of David K. Wilcox in memory of
John G. Wilcox
2018.80

Sara Abbasian, Iranian, born 1982
War, 2008
Acrylic on canvas
Gift of Grace Phillips and Eugene Nosal
2018.81

PURCHASES

Huma Bhabha, Pakistani, born 1962
Untitled, 2014
Ink, acrylic, and collage on chromogenic print
Museum purchase funded by the
Caroline Wiess Law Accessions
Endowment Fund
2017.282

Fernand Léger, French, 1881–1955
Untitled (*Fireplace Mural*), 1939
Oil on canvas
Museum purchase funded by the
Caroline Wiess Law Accessions
Endowment Fund
2017.296

Henry Taylor, American, born 1958
Cora's, 2016
Acrylic on canvas
Museum purchase funded by Barbara Hines, Barbara and Michael Gamson, Gary Mercer, and Cecily E. Horton
2017.437

Kara Walker, American, born 1969
Slaughter of the Innocents (They Might be Guilty of Something), 2016
Cut paper, acrylic, and graphite on canvas
Museum purchase funded by the Caroline Wiess Law Accessions Endowment Fund
2017.487

Gilad Efrat, Israeli, born 1969
Untitled, 2016
Oil on canvas
Museum purchase funded by Leslie and Brad Bucher
2018.1

Shahpour Pouyan, Iranian, born 1979
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Shahpour Pouyan, Iranian, born 1979
After "Mohammed before the Gates of Paradise," 2017
Inkjet print with acrylic paint on Japanese rice paper
Museum purchase funded by Franci Neely in honor of Sima Ladjevardian
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David McGee, American, born 1962
Rope and Sail, 2016–17
Oil and mixed media on canvas
Museum purchase funded by the Caroline Wiess Law Accessions Endowment Fund
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Ragnar Kjartansson, Icelandic, born 1976
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From an edition of 6 and 2 artist's proofs
Restricted gift of the Diane and Bruce Halle Foundation to the Phoenix Art Museum, the Art Institute of Chicago, and the Museum of Fine Arts, Houston
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Tom Friedman, American, born 1965
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Magdalena Abakanowicz, Polish, 1930–2017
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Museum purchase funded by *contemporary@mfa* 2018, the Caroline Wiess Law Accessions Endowment Fund, and the bequest of Arthur Robson, Jr., in honor of Claire and Robert T. Lober
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Kikuo Saito, American, born Japan, 1939–2016
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Chakaia Booker, American, born 1953
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[Abraham Lincoln], c. 1865
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Maurice Loewy, French, born Austria, 1833–1907 Pierre Henri Puiseux, French, 1855–1928 *Photographie Lunaire: Albategnus—Hipparque—Hyginus*, 1894, printed 1894–1900 From the publication *Atlas Photographique de la Lune (Photographic Atlas of the Moon)* Photogravure In honor of Al Reinert 2017.441

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Charles Betts Waite, American, 1861–1927 *Women Shoe Vendors, Mexico*, 1904 *Woman and Child in Orizaba*, 1904 2 gelatin silver prints Museum purchase funded by Judy Nyquist 2018.8

Charles Betts Waite, American, 1861–1927 Abel Briquet, French, active Mexico 1854–1896 *Tlachiquero. Drawing Pulque from the Maguey, Mexico*, c. 1898 *Plantacion de Magueyes. Alrededores de Mexico Pulque Plantations. (Maguey Plantation. Setting of Mexico's Pulque Plantation)*, 1897 2 gelatin silver prints Museum purchase funded by Joan Morgenstern and W. Burt Nelson 2018.9

Nina Katchadourian, American, born 1968 *Primitive Art*, 2001 Chromogenic print Museum purchase funded by the Francis L. Lederer Foundation, courtesy of Sharon Lederer, in memory of Francis L. Lederer II 2018.10

Nicholas Nixon, American, born 1947 *The Brown Sisters, Truro, Massachusetts*, 2017 Gelatin silver print Museum purchase funded by Nina and Michael Zilkha 2018.12

Unknown Artist, British [Interior of Cave, Laos], 1870s Albumen silver print from glass negative Museum purchase funded by various donors 2018.14

Susan Wides, American, born 1955
September 3, 2016 11:02:10, 2016
 Dye sublimation print
 Museum purchase funded by
 Jereann Chaney and Joan Morgenstern
 2018.15

John Divola, American, born 1949
DioF08, 1996–2001
 Gelatin silver print
 Museum purchase funded by
 James Edward Maloney, Joan Morgenstern,
 and Macey Hodges Reasoner
 2018.16

J. Thézard, French, active early 20th century
 [Wilbur Wright Flying 1907 Model Flyer
 at Camp d'Auvours near Le Mans,
 France], 1908
 Gelatin silver print
 Museum purchase funded by friends
 of Malcolm Daniel in memory of
 Ries Daniel
 2018.44

David Slater, British, born 1965
Monkey Selfie, 2011, printed 2018
 Inkjet print
 Museum purchase funded by James
 Edward Maloney, Joan Morgenstern, and
 Clint Willour in honor of the monkey
 2018.45

Rephotographic Survey Project
 (Mark Klett, et al.), active 1977–79
Rephotographic Survey Set, 1977–79
 70 gelatin silver prints
 Museum purchase funded by W. Burt
 Nelson in honor of Anne Wilkes Tucker
 2018.53

Jared Bark, American, born 1944
Untitled, PB #1172, 1975, 1975
 Gelatin silver print collage
 Museum purchase funded by the
 Francis L. Lederer Foundation, courtesy
 of Sharon Lederer; and Nena Marsh
 2018.177

**Purchases funded by
 Photo Forum 2018:**

Jean Moral, American, 1906–1999
Mode (Schiaparelli), 1938
 Gelatin silver print and offset
 lithograph collage
 2018.178

Lau Wai, Chinese, born 1982
Profile Picture (Tetsuwan Atomu), 2017
 Inkjet print with acrylic paint
 2018.193

Anna Blume, German, born 1937
 Bernhard Blume, German, 1937–2011
*Odipale Komplikationen (Oedipal
 Complications)*, 1977–78
 13 gelatin silver prints
 2018.194

Edward Steichen, American, born
 Luxembourg, 1879–1973
Paul Robeson, 1933
 Gelatin silver print
 2018.203

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Nan Goldin, American, born 1953
Scopophilia, 2010
 Single-channel video, sound
 Single-channel high-definition video
 projection with audio

Joint acquisition of the Museum of Fine
 Arts, Houston, the Whitney Museum of
 American Art, and the Portland Museum
 of Art, Maine, funded by The American
 Contemporary Art Foundation, Inc.,
 in honor of Judy and Leonard Lauder
 2018.172

Kevin O. Mooney, American
 366247-2012, 2012
 Single-channel video, sound
 Museum purchase funded by
 Clinton T. Willour
 2018.179

Mark Morrisroe, American, 1959–1989
*Self Portrait in the Home of a London
 Rubber Fetishist*, 1982
 Chromogenic print
 Museum purchase funded by
 Carl Niendorff
 2018.181

Michael Mergen, American, born 1978
*'Bloody Sunday' Attack at Edmund Pettus
 Bridge*, 2015
 Inkjet print with applied crayon
 Museum purchase funded by
 Anne Wilkes Tucker in honor of
 Dovey Johnson Roundtree
 2018.183

Charles T. Scowen, British,
 active 1870s–1890s
Artocarpus Altilis—Breadfruit, c. 1873
 Albumen silver print from glass negative
 Museum purchase funded by the
 Francis L. Lederer Foundation, courtesy
 of Sharon Lederer
 2018.186

Jason Salavon, American, born 1970
<Color> Wheel, 2012
 Chromogenic print
 Museum purchase funded by Photo
 Forum 2018 and Joan Morgenstern
 2018.188

Nancy Newberry, American, born 1968
*Early Character Study for the series Smoke
 Bombs and Border Crossings*, 2012
 Inkjet print
 Museum purchase funded by
 Bryn Larsen, Geoffrey Koslov, and
 Joan Morgenstern
 2018.192

Garrett O. Hansen, American, born 1979
Bullet #1, 2016
Bullet #2, 2016
Bullet #4, 2016
Bullet #8, 2016
Bullet #22, 2016
Bullet #27, 2016
 6 gelatin silver prints
 Museum purchase funded by Photo
 Forum 2018 and Joan Morgenstern
 2018.197–2018.202

C. Thompson, British,
 active 1890s–1910s
*Diatomacea, 337 Distinct Diatoms in a
 Circle 1/9th Inch in Diameter, Micrograph
 from Nature, Magnified 25 Diameters*, 1900
*Images Photographed Through the
 Compound Eye of Insect when Magnified
 250 Times*, 1894
*A Portion About 1/50 Part of Compound
 Eye of Insect. Magnified 300 Times*, 1894
 3 gelatin silver prints
 Museum purchase funded by Scott and
 Judy Nyquist in honor of Sarah Nyquist
 2018.204

**PRINTS AND
 DRAWINGS**

GIFTS

Gifts of Renée and Stanford Wallace:

Noriko Ambe, Japanese, born 1967
Voyage from Linear-action Cutting Project, 2004
 Cuts on Yupo paper
 2017.128

James Drake, American, born 1946
City of Tells—Calavera with Orphan Girl, 2005
 Charcoal, tape with erasing, on torn and
 pasted paper
 2017.129

Ed Hill, American, born 1935
Afghanistan, 2006
 Collage of watercolor, gouache, pastel,
 crayon, and colored pencil on flocked and
 wove paper
 2017.130

Joyce Kozloff, American, born 1942
Muslims in Europe II, 1977–95
 Collage of offset lithographs, watercolor,
 and lithograph on wove paper
 2017.131

Joan Miró, Spanish, 1893–1983
 René Char, French, 1907–1988
 Published by Maeght Éditeur, Paris
Figure IV from the album *Flux de l'Aimant
 (Magnet Flux)*, 1964
 Drypoint on wove paper, edition 54/75
 2017.132

Liliana Porter, Argentinean, born 1941
Forced Labor, 2006
 Assemblage of stone and polychrome
 plastic with graphite on wove paper
 2017.133

Annette Schröter, German, born 1956
Rundschnitt 6/2004 (Circular Cut 6/2004)
 from the series *Rundschnitt*, 2004
 Painted cut paper
 2017.134

Kate Shepherd, American, born 1961
Rondeau, 2006
 Pulp painting and pigmented linen
 blowout on pigmented linen-cotton base
 sheet, edition 1/15
 2017.135

Kiki Smith, American, born Germany, 1954
Printed by Crown Point Press
Home, 2006
Spit bite in colors, aquatint with flat bite, hard ground and soft ground etching, and drypoint, printed chine collé on Gampi paper, on wove paper, edition 8/20
2017.136

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Dorothy Hood, American, 1918–2000
Untitled, c. 1982
Collage of encaustic on newsprint, watercolor, and pastel on wove paper, torn halftone print and metal foil on Japanese paper, on paper board
Gift of the James Shelton Ellis, Jr. Collection
2017.216

Juan Iribarren, Venezuelan, born 1956
Printed by Loupe Digital Inc., New York
Edited by Carmen Araujo Arte, Caracas, Venezuela
Goyescas—Nolita, 2014
Inkjet in colors on wove paper in accordion format, edition 20/20
Gift of María Inés Sicardi in memory of Bernard Chappard
2017.336

Luis Camnitzer, Uruguayan, born Germany, 1937
Ejercicio Fina, from the portfolio *Gráfica Latinoamericana*, 1970
Collage of screenprint on acetate, color etching in red on wove paper, and metal fasteners, artist's proof
Gift of María Inés Sicardi in honor of Mari Carmen Ramírez and Héctor Olea
2017.337

Carmen Herrera, American, born Cuba, 1915
Printed by Universal Limited Art Editions, Bay Shore, New York
Verde y Negro, 2017
Portfolio of 3 lithographs on wove paper, edition 5/20
Gift of Leslie and Brad Bucher in honor of Marjorie G. Horning on the occasion of her 100th birthday
2017.338

Lazerian, Manchester, founded 2006
Owt Creative, Manchester, founded 2010
Paper made by James Cropper PLC, British, established 1845
Published by Gwen and Peter Norton, American
Bernard, 2016
Inkjet print and letterpress on wove paper, edition 37/500
Gift of Gary Tinterow
2017.339

Giovanni Domenico Tiepolo, Italian, 1727–1804
A Servant before a Group of Orientals, c. 1745–50
Pen and ink, brush and ink, and gray wash on antique laid paper
Gift of Cecily E. Horton
2017.381

Jacob Landau, American, 1917–2001
Printed by Aris Koutroulis, American, born Greece, 1938–2013
Published by Tamarind Institute, Albuquerque, New Mexico
Ritual Happening, 1964
Lithograph on wove paper, edition 14/20
Gift of Susie and David Askanase
2017.401

Gifts of Dr. and Mrs. Craig Calvert:

Hans Burgkmair the Elder, German, c. 1473–1531
Three Pilgrims at the Crossroads, c. 1508
Woodcut with hand coloring on laid paper, state II/II
2017.417

Daniel Hopfer, German, c. 1470–1536
A Centurion Piercing a Lance through the Dead Body of Christ on the Cross between Two Thieves, c. 1530
Iron etching on laid paper, state III/III
2017.418

Georg Pencz, German, c. 1500–1550
Abraham and Sarah, c. 1543
Engraving on laid paper, state I/I
2017.419

Adriaen van Ostade, Dutch, 1610–1685
The Concert, c. 1644
Etching on laid paper, state VII/XI
2017.420

James Abbott McNeill Whistler, American, 1834–1903
Needlework, 1896
Transfer lithograph, drawn on transfer paper with a grained-stone texture, printed in black ink on cream laid paper, state I/I, lifetime edition of 15
2017.421

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John Linnell the Elder, English, 1792–1882
Harvesters, North Wales, 1813
Watercolor and ink over traces of graphite on laid paper
The Stuart Collection, gift of Lowell Libson, Ltd., in honor of Francita Stuart Koelsch Ulmer and in memory of Lucie Wray Todd
2017.422

Frank A. Jones, American, 1900–1969
Happy Devils, mid-1960s
Colored pencil on wove paper
Gift of Dan and Donna Beto in memory of Dr. George J. Beto
2017.449

Arthur Turner, American, born 1940
Ben Woitena, American, born 1942
Charlotte Ford Cosgrove, American, born 1939
Dick Wray, American, 1933–2011
Don Shaw, American, born 1934
Kenneth Jewesson, American, born 1939
Philip Renteria, American, 1947–1999
Richard Gordon Stout, American, born 1934
Robert Weimerskirch, American, born 1923
Roberta Harris, American
Robin Curtis, American
Suzanne Manns, American, born 1950
Produced by Glassell School of Art
[Print portfolio], 1976
12 prints in acrylic box, edition 4/20
Gift of the estate of Mrs. Lucie Wray Todd
2017.506

Gifts of Clinton T. Willour:

Forrest Moses, American, born 1934
Iris, 1987
Monotype on wove paper
In honor of Louisa Stude Sarofim
2018.106

Robert Levers, American, 1930–1992
Soldier Punchinello, Recuperating, 1980
Watercolor and ink on wove paper
2018.108

Stanley Boxer, American, 1926–2000
By the Sea, 1965
Watercolor on wove paper
In honor of Renée Wallace
2018.109

Robert Natkin, American, 1930–2010
Untitled (Hitchcock Series), 1989
Acrylic with scraping and blotting and graphite on Mylar
2018.110

Robert Natkin, American, 1930–2010
Untitled (Hitchcock Series), 1988
Acrylic with graphite on Mylar
2018.111

Harry Geffert, American, 1934–2017
Corn, 2005
Cast paper
In memory of the artist
2018.112

Robin Utterback, American, 1949–2007
Untitled, 1999
Acrylic, watercolor, ink, and graphite on wove paper
In memory of Marvin Watson, Jr.
2018.113

•••

Eric Avery, American, born 1948
Never Again/What Is It?
Wood engraving on laid paper, edition 3/20
Gift of Clinton T. Willour and Reid Mitchell
2018.107

Gifts of Grace Phillips and Eugene Nosal:

Deborah Kass, American, born 1952
Gold Barbra, 2013
Screenprint in colors on wove paper, edition 12/75
2018.114

Grace Phillips, American, born 1942
Untitled (Reverse Print on Photo Paper), 1980
Gelatin silver print (reverse print on photo paper)
Untitled, 1980
Pen and ink on wove paper
2018.115, 2018.116

Pablo Picasso, Spanish, 1881–1973
La Plainte des Femmes, 1933, printed 1966
Drypoint and etching with incisions on cream laid paper, state IV/IV.C.b.
2018.117

Mohsen Ahmadvand, Iranian, born 1982
After Fighting, 2008
 Pen and ink, fiber-tip pen and ink, rollerball pen and ink, and red colored pencil on wove paper
 2018.118

Jerome Witkin, American, born 1939
Study for Beating Station, 1990
 Charcoal on wove paper
 2018.120

Shahla Hosseini Barzi, Iranian
Self-Portrait, 1993
 Graphite on wove paper
 2018.121

Moussa Tiba, Lebanese, 1939–2014
Untitled, 2003
 Watercolor with blue metallic gel pen on wove paper
Untitled, 2003
 Watercolor with green metallic gel pen on wove paper
Untitled, 2003
 Watercolor on wove paper
 2018.169–2018.171

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PURCHASES

Jim Hodges, American, born 1957
 Printed by Highpoint Center for Printmaking, Minneapolis
 Published by Highpoint Editions and Walker Art Center, Minneapolis
 ‘*αυυυυS 10*’, 2016
 Intaglio (sugar lift, spit bite and drypoint with scraping and burnishing), screenprint in light blue ink, woodcut in dark blue ink and collage of inkjet prints, printed chine collé on Gampi paper, on wove paper, printer’s proof 4/4, besides an edition of 28
 Museum purchase funded by the Alvin S. Romansky Prints and Drawings Accessions Endowment Fund and Linda and David Dillahunt
 2017.269

Adolphe Appian, French, 1818–1898
Pêcheur au bord de l'eau dans un sous-bois (Fisherman by the waterside in the undergrowth), 1867 (possibly)
 Black chalk with white chalk and stumping on [once] blue wove paper
 Museum purchase funded by Mark Kelly, Cornelius Dupre, Craig Johnson, Jim Thompson, Charlie Thompson, Rell Tipton, David Baggett, Oscar Brown, Ben Guill, and Russ Porter at “One Great Night in November, 2017”
 2017.279

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

John Robert Cozens, English, 1752–1797
View of Vietri and Raito, Italy, c. 1783
 Watercolor over graphite on cream laid paper
 In honor of Dena M. Woodall
 2017.283

Francis Towne, English, 1739–1816
Lake Albano, 1781
 Pen and gray ink and brown wash over graphite on laid paper
 2017.367

Thomas Rowlandson, English, 1756–1827
Elegant Figures in a Walled Garden, 1803–5
 Watercolor and ink over traces of graphite on wove paper
 In honor of the Garden Club of Houston
 2017.384

Thomas Gainsborough, English, 1727–1788
Figures and Cattle Beside a Woodland Pool, c. 1777
 Gray washes over traces of black chalk and heightened with white chalk on laid paper
 In honor of Jonathan Yarker
 2017.429

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Kerry James Marshall, American, born 1955
Vignette (Wishing Well), 2010
 Aquatint, spit bite aquatint, and sugar-lift aquatint in colors with softground and hardground etching, scraping and burnishing, drypoint, collage and handcoloring on wove paper, artist’s proof 10/10
 Museum purchase funded by Cecily E. Horton, Kerry Inman and Denby Auble, Betty Moody, Erin Dorn, Kelly and Nicholas Silvers in honor of Lauren Rosenblum, Wade Wilson in honor of Dena M. Woodall, Rhoda Ferris, and Julie Barry at Art + Paper 2017
 2017.284

Hernan Bas, American, born 1978
A bi-speckled Bloomsbury boy, 2017
 Graphite, charcoal, and colored pencil with scraping on wove paper
 Museum purchase funded by Carl Niendorff
 2017.345

Marisol, Venezuelan, born France, active United States, 1930–2016
 Printed and published by Universal Limited Art Editions, Bay Shore, New York
Diptych, 1971
 2 lithographs in color on wove paper, edition 22/33
 Museum purchase funded by Jack S. Blanton, Jr., Theodore J. Lee, Dr. Craig S. Clavert, Carol Lynne Werner, Clinton T. Willour, Aggie Foster, Wynne H. Phelan, Michael Dale, Barrie Herzstein Fishel, Nicholas Silvers, Dena M. Woodall, Jackie Wolens Mazow, and Jonathan W. Evans in honor of Lauren Rosenblum
 2017.365

Rembrandt van Rijn, Dutch, 1606–1669
An Old Bearded Man in a High Fur Cap with Eyes Closed, c. 1635
 Etching on antique laid paper, state II/IV
 Museum purchase funded by Albert Chao at “One Great Night in November, 2017”
 2017.366

Aristide Maillol, French, 1861–1944
La Vague (The Wave), 1895–98
 Wood engraving on China paper, state II/II, edition of 60
 Museum purchase funded by Frank J. Hevrdejs and Jim Weaver at “One Great Night in November, 2017”
 2017.373

Kara Walker, American, born 1969
 Printed by Burnet Editions, New York
Resurrection Story with Patrons, 2017
 Series of three etchings with aquatint, sugar-lift, spit bite, and drypoint on wove paper, edition 12/25
 Museum purchase funded by Bill Pritchard, Ralph Eads, Tony Petrello, Gary Petersen, and Doug Schnitzer at “One Great Night in November, 2017”
 2017.378

Archibald Thorburn, F.Z.S., Scottish, 1860–1935
The Old Eight-Pointer, before 1920, possibly c. 1916–20
 Gouache and watercolor over graphite on wove paper
 Museum purchase funded by the Alvin S. Romansky Prints and Drawings Accessions Endowment Fund
 2017.434

Rembrandt van Rijn, Dutch, 1606–1669
The Star of the Kings: A Night Piece, c. 1652
 Etching with drypoint on laid paper, state I/IV
 Museum purchase funded by the Marjorie G. and Evan C. Horning Print Fund
 2018.2

Honoré Daumier, French, 1808–1879
 Printed by Delaunoy, France
Rue Transnonain, Le 15 Avril 1834 (On the Rue Transnonain, April 15, 1834), Plate 24 of *L'Association mensuelle*, 1834
 Lithograph on wove paper
 Museum purchase funded by the Alvin S. Romansky Prints and Drawings Accessions Endowment Fund
 2018.6

Francesco Morandini, called Il Poppi, Italian (Florentine), 1544–1597
Five Studies of the Head of Giuliano de’ Medici, after Michelangelo, c. 1571–72
 Black and white chalk on blue laid paper
 Museum purchase funded by the Buddy Taub Foundation, Dennis A. Roach and Jill Roach, Directors
 2018.34

Glenn Brown, British, born 1966
Half-Life (after Rembrandt), 2017
 Four in series of six etchings on wove paper, edition 16/35
 Museum purchase funded by the Alvin S. Romansky Prints and Drawings Accessions Endowment Fund
 2018.37.1-4

Glenn Brown, British, born 1966
Half-Life (after Rembrandt), 2017
 Two in series of six etchings on wove paper, edition 16/35
 Museum purchase funded by Bobby Tudor at “One Great Night in November, 2017”
 2018.37.5-6

Giovanni Domenico Tiepolo, Italian, 1727–1804
 after Giovanni Battista Tiepolo, Italian (Venetian), 1696–1770
Venice Receiving Homage from Neptune, 1745/50
 Etching with engraving on laid paper
 Museum purchase funded by the Alvin S. Romansky Prints and Drawings Accessions Endowment Fund
 2018.39

Vija Celmins, American, born Latvia, 1938
Printed and published by
Simmelink Sukimoto Editions
Untitled #1–5, 2016
Series of five mezzotints, two with
colored pencil (no. 2 and no. 5), on wove
paper, edition 21/35 (nos. 1–4) and edition
21/30 (no. 5)
Museum purchase funded by Judy and
Marc Herzstein; Brooke, Dan, Lily, and
Brette Feather; and Bari, David, Max,
Elise, and Theodore Fishel in memory of
Isabell and Max Herzstein
2018.43

Kent Dorn, American, born 1977
Death Valley Daze (2), 2017
Graphite on tracing paper and
pressure-sensitive tape
Museum purchase funded by the
Museum Collectors 2018, Robert and
Nora Ackerley, Jeff and Kellie Hepper,
Bridget and Patrick Wade, Eduardo
Sanchez, Paul and Irene Barr
2018.119

Attributed to Roulland le Roux,
French, active 1509–1527
Probably with Pierre des Aubeaux,
French, active Rouen, 1511–1523
Design for the Rouen Cathedral Tower, 1516
Pen and ink, gray wash, stylus and compass
marks, with traces of metalpoint on parch-
ment attached to a later wooden spool
Museum purchase funded by the
Agnes Cullen Arnold Endowment Fund
2018.123

German
The Montefiore Mainz Mahzor,
c. 1310–20
Illuminated manuscript on parchment
Museum purchase funded by the Brown
Foundation Accessions Endowment Fund
2018.124

Rodolphe Bresdin, French, 1822–1885
Le Bon Samaritain (The Good Samaritan),
1861
Lithograph, printed chine collé, on yellow
wove paper and gray wove paper; mount-
ed on white wove paper, third printing on
two chine, edition of 175
Museum purchase funded by
Art + Paper 2018
2018.129

Cherubino Alberti, Italian, 1553–1615
Study for the Decoration of a Facade,
1594–95
Black chalk, pen and brown iron gall ink,
brown wash with traces of black chalk
Museum purchase funded by the Vaughn
Foundation Fund
2018.130

George Luks, American, 1867–1933
New York City—Williamsburg Bridge,
c. 1910
Charcoal on wove paper
Museum purchase funded by Rodi
and Robert J. Franco and Family at
Art + Paper 2018
2018.131

Alison Saar, American, born 1956
Published by Mullooney Printing Company
and Watershed Center for Fine Art
Publishing and Research
High Cotton, 2017
Linoleum cut, woodcut, and monotype on
handmade chiri kozo paper, edition 2/8
Museum purchase funded by
Carol Lynne Werner at Art + Paper 2018
2018.132

Vera Molnar, French, born Hungary, 1924
*Structure de Quadrilatères (Square
Structures)*, 1988
Plotter and liquid inks on wove paper
Museum purchase funded by
Grace Phillips and Eugene Nosal at
Art + Paper 2018
2018.133

Claude Mellan, French, 1598–1688
Face of Christ on St. Veronica's Cloth, 1649
Engraving on laid paper
Museum purchase funded by Leslie and
Jack S. Blanton, Jr. at Art + Paper 2018
2018.134

Robyn O'Neil, American, born 1977
Disruptions, 2008
Graphite on wove paper
Museum purchase funded by
Cecily E. Horton
2018.175

Jane Hammond, American, born 1950
Natural Curiosities #9, 2010
Assemblage of photolithograph and
etching with watercolor, gouache,
and metallic pigments on handmade
papers, edition 9/10, varied
Museum purchase funded by the
Alvin S. Romansky Prints and Drawings
Accessions Endowment Fund
2018.176

André Gill, French, 1840–1885
Nadar, 1867
Lithograph with watercolor hand coloring
on newsprint
Museum purchase funded by Dena M.
Woodall in honor of Malcolm Daniel
2018.187

Paul Signac, French, 1863–1935
*La Balise—En Hollande, Flessingue (The
Beacon—Holland, Vlissingen)*, 1894
Etching in dark green on laid paper, state
II/IIb, edition of 25, artist's proof 7/15
Museum purchase funded by the Ira and
Virginia Jackson Endowment Fund
2018.189

Vera Molnar, French, born Hungary, 1924
*Hypertransformation of 20 Concentric
Squares*, 1974
Plotter and liquid ink on wove paper
Museum purchase funded by
Grace Phillips and Eugene Nosal at
Art + Paper 2018
2018.190

Robert Rauschenberg, American,
1925–2008
Printed by Fred Genius, West Islip, New York
Published by Universal Limited Art
Editions (ULAE), West Islip, New York
Landmark, 1968
Lithograph in colors on wove paper, trial
proof aside from the edition of 40
Guardian, 1968
Lithograph in colors on wove paper,
edition 3/44
Museum purchases funded by James R.
and MaryEllen Kimbrough, Gregory
Spencer, Walid and Rachel Adham, Gerry
and Lou Waters, Matthew L. Hoeg and
Catherine Welbourn Hoeg, Dena E. Rafte
and Robert T. Brown, Constance K. and
Stephen C. Dalton, Grant and Elizabeth
Harvey, Scott and Annika Tycer, and
Theodore J. Lee and Marc A. Sekula
2018.195, 2018.196

THE RIENZI COLLECTION

GIFTS

Attributed to Dihl et Guérhard, Paris,
active 1781–1828
Bust of Napoleon Bonaparte as First Consul,
1802–3
Hard-paste porcelain
The Rienzi Collection, gift of
Cecily E. Horton
2017.340

Gifts of James Deegan:

Henry Inman, American, 1801–1846
Portrait of a Gentleman, 1832
Watercolor on ivory
2017.491

Thomas Seir Cummings, American,
born England, 1804–1894
Portrait of a Lady, 1838
Portrait of a Lady, c. 1830
2 watercolors on ivory
2017.492, 2017.493

PURCHASES

English
Pair of Torchères, c. 1730–40
Carved gilt-wood
The Rienzi Collection, museum purchase
funded by the Rienzi Society
2017.377

Meissen Porcelain Manufactory, Meissen,
Germany, established 1710
Probably modeled by Christian Fischer,
Sr., German, active late 18th century
Model of a Crayfish Fighting a Frog, c. 1794
Hard-paste porcelain
The Rienzi Collection, museum purchase
funded by Thurmon Address,
Gary Brock, Larry Davis, Brian Donnelly,
Chip Gill, Bill Pugh, David Pustka,
Reggie Smith, Michael Stewart,
Jim Tennant, and K. C. Weiner at
“One Great Night in November, 2017”
2017.439

Digby Scott, English, active 1802–11
Benjamin Smith, English, active 1802–24
Set of Six Wine Labels, 1806
Silver-gilt
The Rienzi Collection, museum purchase
funded by the Rienzi Accessions
Endowment and various donors in honor
of Katherine Howe's retirement
2017.447

MAJOR LOAN AND PERMANENT-COLLECTION EXHIBITIONS

Except where noted, all exhibitions listed on pp. 88–107 were organized exclusively by the Museum of Fine Arts, Houston.



Rebel, Jester, Mystic, Poet: Contemporary Persians— The Mohammed Afkhami Collection

July 1–September 24, 2017

Millennium Gallery

The Audrey Jones Beck Building

The exhibition was organized by the Aga Khan Museum, Toronto.

The U.S. premiere of *Rebel, Jester, Mystic, Poet: Contemporary Persians* illuminated the multifaceted histories and identities of Iranians today. Works of art by established and emerging Iranian-born artists across three generations shed light on the rich heritage—and the trials and triumphs—of the Iranian people during a period of social and political unrest. Drawn from the collection of financier and philanthropist Mohammed Afkhami, the exhibition encompassed paintings, sculptures, photographs, and videos by twenty-three artists that addressed its four interwoven themes, thereby highlighting the evolution of contemporary art both in Iran and by Iranian artists who have left their native country.



The Glamour and Romance of Oscar de la Renta
October 8, 2017–March 18, 2018
Brown Foundation, Inc. Gallery
The Audrey Jones Beck Building

This exhibition was organized by the Museum of Fine Arts, Houston, with the collaboration of Oscar de la Renta, LLC.

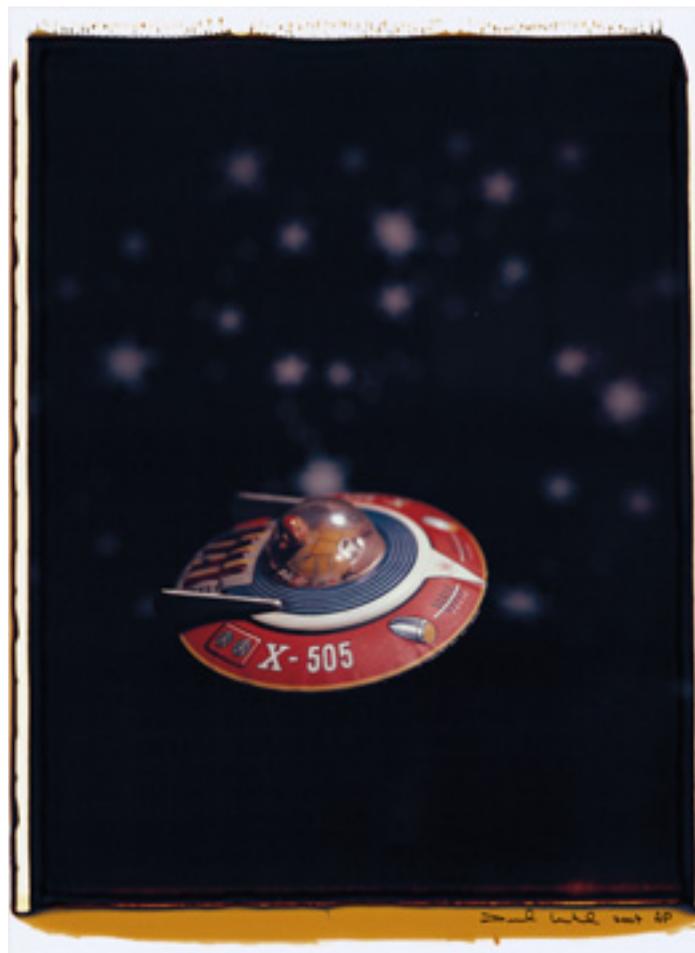
Lead sponsors: Cherie and Jim Flores; Kinder Foundation; Wells Fargo

With additional generous funding from Mr. and Mrs. Russell M. Frankel; Carol and Mike Linn; Hallie Vanderhider; Rosanette and Harry Cullen; Vivian L. Smith Foundation; and Russell Reynolds Associates.

Official promotional partner: Houston Public Media

This exhibition debuted at the Museum of Fine Arts, Houston, before traveling to the Mint Museum Randolph, where it was on view from April 29 to August 19, 2018.

The Glamour and Romance of Oscar de la Renta presented nearly seventy ensembles from de la Renta's corporate and personal archives; the archives of French label Pierre Balmain; private lenders; and the collection of the Museum of Fine Arts, Houston. The exhibition highlighted recurring themes, including the impact of Spain, Russia, China, Japan, and the garden on his designs. Displayed along with paintings and decorative arts from the Museum's collections, the various ensembles offered a window into de la Renta's world through a range of looks, from elegant daywear to resplendent evening gowns once worn by fashion icons, dignitaries, and celebrities.



David Levinthal: Photographs 1972–2016

October 14, 2017–February 19, 2018

Cameron Foundation Gallery

The Audrey Jones Beck Building

Generous support was provided by Sanders Morris Harris Group.

David Levinthal: Photographs 1972–2016 provided a chronological overview of the major series produced by this New York–based photographer. Levinthal’s staged photographs using mass-produced toys, dolls, and figurines have probed the myth of the American West; World War II and the Holocaust; romantic and sexual desire; racial stereotyping; the heroism of sport; and the futuristic fantasy of space exploration. The exhibition celebrated a gift to the Museum of forty-four Levinthal works donated by Donald Rosenfeld, John A. MacMahon, and an anonymous donor, which were on view alongside a selection of Levinthal images already in the Museum’s collection.



HOME—So Different, So Appealing

November 17, 2017–January 21, 2018
 Upper Brown Pavilion
 The Caroline Wiess Law Building

This exhibition was organized by the Museum of Fine Arts, Houston; the UCLA Chicano Studies Research Center; and the Los Angeles County Museum of Art with the support of the Getty Foundation.

In Houston, the exhibition was supported by Leslie and Brad Bucher; Diane and Bruce Halle Foundation; Gail and Louis Adler; Mike Loya; Sara and Bill Morgan; Olive McCollum Jenney; Ms. Victoria Goldstein and Mr. Randall H. Jamail; Jorge and Darlene Pérez; Sofia Adrogué and Sten L. Gustafson; Samuel F. Gorman; Linda and George Kelly; SICARDI AYERS BACINO; Ileana and J. Michael Treviño; and Mark and Mary Troth.

Additional generous support was provided by the Latin Maecenas, the patron group for the Latin American art department at the MFAH.

This exhibition debuted at the Los Angeles County Museum of Art, where it was on view from June 11 to October 15, 2017, before traveling to the Museum of Fine Arts, Houston.

HOME—So Different, So Appealing featured U.S. Latino and Latin American artists from the late 1950s to the present who have used the concept of “home” through which to view socioeconomic and political changes in the Americas over the past seven decades. More than a hundred works by thirty-nine artists working in a variety of media explored immigration and political repression; dislocation and diaspora; and personal memory and utopian ideals. The exhibition brought together U.S. artists of Cuban, Mexican, and Puerto Rican origin in a dialogue with artists from Argentina, Colombia, Guatemala, Mexico, Uruguay, and Venezuela, among other countries.



Bestowing Beauty: Masterpieces from Persian Lands
November 19, 2017–February 11, 2018
Beck Galleries 201, 203–206
The Audrey Jones Beck Building

Bestowing Beauty: Masterpieces from Persian Lands presented more than a hundred works of art from the sixth to the nineteenth century. Drawn from the Hossein Afshar Collection, one of the most significant collections of Persian art in private hands, the featured works included carpets, textiles, manuscripts, paintings, ceramics, lacquer, metalwork, scientific instruments, and jeweled objects. Among the extraordinary selection were exquisite miniature paintings from the *Shahnama*, the Iranian national epic; a range of historically significant ceramics; precious inlaid metal wares; finely woven silk fabrics; and a monumental silk carpet from the apex of Safavid dynasty carpet production.



Modernism on the Ganges: Raghubir Singh Photographs
March 3–June 10, 2018
Millennium Gallery
The Audrey Jones Beck Building

This exhibition was organized by The Metropolitan Museum of Art with the cooperation of Succession Raghubir Singh.

The retrospective *Modernism on the Ganges: Raghubir Singh Photographs* traced the full trajectory of the career of this acclaimed photographer through nearly ninety images, from his early work in the late 1960s to his last, unpublished projects of the late 1990s. After starting his career as a photojournalist, Singh soon began to pursue an artistic vision that stood, as he put it, “on the Ganges side of Modernism.” He worked with a handheld camera and color slide film to record India’s dense milieu in complex, frieze-like compositions. Singh pushed the genre of street photography into a world of living color.



Peacock in the Desert: The Royal Arts of Jodhpur, India

From March 4, 2018
Upper Brown Pavilion
The Caroline Wiess Law Building

This exhibition was organized by the Museum of Fine Arts, Houston, in collaboration with the Mehrangarh Museum Trust, Jodhpur, India.

Lead underwriters: Nidhika and Pershant Mehta

Additional generous support for this exhibition was provided by Medha and Shashank Karve; Sushila and Dr. Durga D. Agrawal; National Endowment for the Arts; The E. Rhodes & Leona B. Carpenter Foundation; Eddie and Chinhui Allen; Milton D. Rosenau, Jr. and Dr. Ellen R. Gritz; Paul and Manmeet Likhari; Mr. and Mrs. H. Bruce Sallee; Vivian L. Smith Foundation; Anne and Albert Chao; Jag and Pinder Gill; Jay and Raka Gohel; Dr. and Mrs. Srinivasa Madhavan; Usha and Kumara Peddamatham; Dr. Mani and Anuradha Subramanian; Rama and Geetha Rau Yelundur; Mr. and Mrs. Sundaresan Bala; Monjula and Ravi Chidambaram; Kathy and Marty Goossen; Shantha Raghuthaman; and Miwa S. Sakashita and Dr. John R. Stroehlein.

The accompanying catalogue was generously supported by Furthermore: a program of the J.M. Kaplan Fund.

This exhibition debuted at the Museum of Fine Arts, Houston, before traveling to the Seattle Art Museum, where it was on view from October 11, 2018, to January 21, 2019, to the Royal Ontario Museum, Toronto, from March 9 to September 2, 2019; and to the National Gallery Prague in fall 2020.

Royal treasures from India came to the United States for the first time in the epic presentation *Peacock in the Desert: The Royal Arts of Jodhpur, India*. Drawn primarily from the collections of the Mehrangarh Museum Trust and the royal family of Jodhpur, the exhibition showcased nearly four centuries of artistic creation from the kingdom of Marwar-Jodhpur, one of the largest princely states in India, in the northwestern state of Rajasthan. Through lavishly made ceremonial objects, finely crafted arms and armor, sumptuous jewels, intricately carved furnishings, finely painted miniature drawings, and more, *Peacock in the Desert* outlined the dynamic history of the Marwar-Jodhpur region and the Rathore dynasty. Among the many highlights of the exhibition were an eighteenth-century gilded wood palanquin, a silver elephant seat, a custom Rolls-Royce Phantom, and a midcentury Stinson L-5 Sentinel plane, all used to transport Rathore royalty. A royal throne flanked by processional flags, a gold-embellished pavilion, and a massive tent made of silk velvet further demonstrated the luxurious accoutrements and environments of Indian courtly life. In all, some 250 objects illuminated how the Rathore dynasty acquired and commissioned objects through cross-cultural exchanges to leverage patronage, diplomacy, matrimonial alliances, trade, and conquest.





Radicals and Revolutionaries: America's Founding Fathers
March 10–May 28, 2018
Cameron Foundation Gallery
The Audrey Jones Beck Building

Radicals and Revolutionaries: America's Founding Fathers featured paintings, prints, drawings, sculpture, and decorative arts from the Museum's collections—including selections from Bayou Bend and Rienzi—alongside select works from other Houston collections. Around the time of the American Revolution, artists on both sides of the Atlantic produced images of leaders, and of military and political events, that defined the young nation's visual identity and character. This exhibition told the larger story of the American Revolution through a transatlantic lens, encompassing patriots, loyalists, and colonists, including Native Americans, African Americans, and women, as well as the English Parliament and monarchy.



Michelangelo and the Vatican: Masterworks from the Museo e Real Bosco di Capodimonte, Naples
March 11–June 10, 2018
Beck Galleries 201, 203–206
The Audrey Jones Beck Building

This exhibition was organized by the Museum of Fine Arts, Houston, with the collaboration of the Museo e Real Bosco di Capodimonte, Naples.

Generously underwritten by
The Hamill Foundation.

Michelangelo and the Vatican: Masterworks from the Museo e Real Bosco di Capodimonte, Naples brought together drawings, cartoons, paintings, sculpture, and prints by the Renaissance master Michelangelo and his predecessors and successors across Italy, including Raphael, Titian, and Tintoretto. Largely drawn from the renowned collection of the Capodimonte Museum, the exhibition presented some forty works from the sixteenth century, many commissioned or completed during the papacy of Alessandro Farnese, Pope Paul III. The exhibition featured the two largest surviving drawings by Michelangelo: the monumental cartoons *Venus Kissed by Cupid* (c. 1535) and *Roman Soldiers* (c. 1546). Supplementing these works was a unique copy of Michelangelo's *The Last Judgment* (1541) fresco for the altar wall of the Sistine Chapel, painted in oil by Marcello Venusti in 1549, along with a ten-sheet engraving of the fresco by Giorgio Ghisi. Other highlights included two iconic portraits of Pope Paul III painted by Italy's greatest Renaissance masters, Raphael and Titian, as well as more than twenty masterful drawings by Michelangelo's contemporaries that illustrated the role and importance of drawing in Renaissance Italy.



Mike + Doug Starn: Big Bambú
This Thing Called Life
From June 10, 2018
Cullinan Hall
The Caroline Wiess Law Building

Generous support for this exhibition was provided by Jereann and Holland Chaney; and Minnette Robinson.

Mike and Doug Starn's *Big Bambú* project *This Thing Called Life* filled the Museum with a monumental wave of bamboo that rose thirty feet from the floor of Cullinan Hall. This engaging installation invited visitors to cross a bridge of bamboo from the balcony of Upper Brown Pavilion and then follow a path through the interwoven poles. Since 2008, the Starn brothers have created several iterations of *Big Bambú* around the world, but *This Thing Called Life* was the first public staging indoors; it was accompanied by three gigantic photographs of previous bamboo installations that draped off the walls.



Joris Laarman Lab: Design in the Digital Age

From June 24, 2018
Brown Foundation, Inc. Gallery
The Audrey Jones Beck Building

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

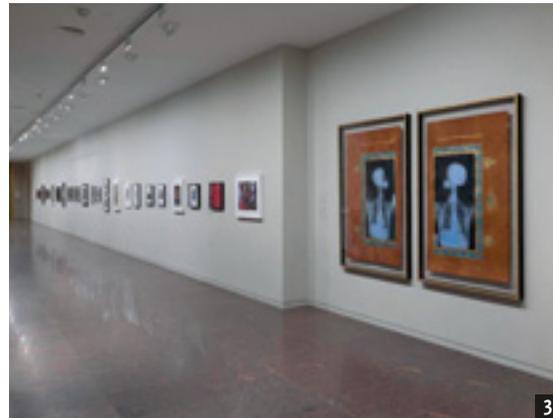
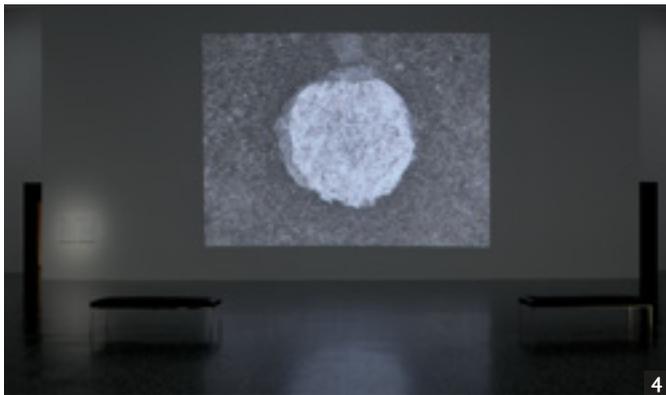
Generous support for this exhibition was provided by Luther King Capital Management; Creative Industries Fund NL; The Omena Fund; Leslie and Brad Bucher; Kim and Al Eiber; Anne Lamkin Kinder; Sara and Bill Morgan; Judy and Scott Nyquist; and Cyvia G. Wolff.

This program was supported as part of the Dutch Culture USA program by the Consulate General of the Netherlands in New York.

The exhibition debuted at the Groninger Museum, the Netherlands, where it was on view from November 22, 2015, to April 10, 2016, before traveling to the Musée des Arts Décoratifs, Paris, where it was on view from March 15 to July 3, 2017, the Cooper-Hewitt Museum, New York, where it was on view from September 27, 2017, to January 15, 2018, and the High Museum of Art, Atlanta, where it was on view from February 17 to May 13, 2018, before traveling to the Museum of Fine Arts, Houston.

Joris Laarman Lab: Design in the Digital Age was the first U.S. museum survey to offer an in-depth look at this experimental Dutch designer's innovative oeuvre. Along with his advanced production processes, which often involve digital fabrication methods and robotics, Laarman (born 1979) has remained inspired by nature, giving equal attention to organic form and beauty. This exhibition displayed Laarman's furniture designs and applied projects made throughout his career, from those that he created as a student to his most recent 3-D printing innovations, as well as related videos, sketches, and renderings, which have challenged the boundaries of art, science, and technology.

ADDITIONAL DISPLAYS FROM THE PERMANENT COLLECTION AND GALLERY ROTATIONS



1. Documenting a Transformative Gift:
Books and Archival Materials from
Edith A. and Percy S. Straus
August 29–December 16, 2017
Hirsch Library
The Caroline Wiess Law Building

2. Spanish Colonial Paintings from
the Thoma Collection
September 16, 2017–
September 9, 2018
Beck Gallery 211
The Audrey Jones Beck Building

3. A History of Photography: Selections
from the Museum's Collection (IX)
October 11, 2017–March 18, 2018
Lower Beck Corridor
The Audrey Jones Beck Building

4. Christian Marclay: Chewing Gum
October 17–December 3, 2017
Cullinan Hall
The Caroline Wiess Law Building

*Generous funding was provided by
United Airlines.*



5. **On Common Ground: Recent Acquisitions in Contemporary Art**
 October 21, 2017–February 4, 2018
 Millennium Gallery
 The Audrey Jones Beck Building

6. **The Design Reformation in Europe, 1845–1915: Selections from the Museum's Collection**
 October 21, 2017–May 6, 2018
 Alice Pratt Brown Gallery
 The Caroline Wiess Law Building

7. **Passion for Perfection: The Straus Collection of Renaissance Art**
 October 21, 2017–June 17, 2018
 Beck Gallery 221
 The Audrey Jones Beck Building



8. Reflection and Enlightenment: Chinese Buddhist Gilt Bronzes from the Jane and Leopold Swergold Collection
November 29, 2017–August 5, 2018
Arts of China Gallery
The Caroline Wiess Law Building

This exhibition was generously supported by Jane and Leopold Swergold.

9. Monuments: 276 Views of the U.S.–Mexico Border by David Taylor
December 5, 2017–January 28, 2018
Cullinan Hall
The Caroline Wiess Law Building

10. Written with the Body: The Female Form in Printed Matter
December 19, 2017–April 28, 2018
Hirsch Library
The Caroline Wiess Law Building



11. Eye on Houston: High School Documentary Photography

January 24–June 24, 2018

MVC Corridor

The Audrey Jones Beck Building

This exhibition received generous funding from the CFP Foundation and the Junior League of Houston, Inc.

All Learning and Interpretation programs at the Museum of Fine Arts, Houston, receive endowment funds provided by Louise Jarrett Moran Bequest; Caroline Wiess Law; the William Randolph Hearst Foundation; Cyvia and Melvyn Wolff; the National Endowment for the Humanities; the Fondren Foundation; BMC Software, Inc.; the Wallace Foundation; the Neal Myers and Ken Black Children's Art Fund; Mr. and Mrs. A. L. Ballard; Mr. and Mrs. Charles W. Tate; the Eleanor and Frank Freed Foundation; Virginia and Ira Jackson; the Favrot Fund; Neiman Marcus Youth Arts Education; gifts in memory of John Wynne; and gifts in honor of Beth Schneider.

12. A History of Photography: Selections

from the Museum's Collection (X)

From March 28, 2018

Lower Beck Corridor

The Audrey Jones Beck Building

Generous funding was provided by United Airlines.

ADDITIONAL DISPLAYS FROM THE PERMANENT COLLECTION
AND GALLERY ROTATIONS



13. **Printing Pop:**
Andy Warhol On & Off the Page
From May 1, 2018
Hirsch Library
The Caroline Wiess Law Building

14. **Contemporary Dutch Design:**
**Selections from the Museum's
Collection**
From May 19, 2018
Alice Pratt Brown Gallery
The Caroline Wiess Law Building

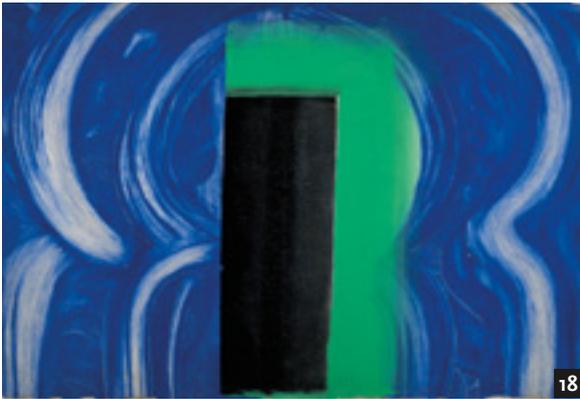
15. **Hidden Layers: Painting and Process
in Europe, 1500–1800**
From May 26, 2018
Blaffer Foundation Galleries 215–216
The Audrey Jones Beck Building



16. 40 Years of Discovery:
Gifts of Clint Willour
From June 9, 2018
Cameron Foundation Gallery
The Audrey Jones Beck Building

17. Digital Worlds: New Media from the
Museum's Collection
From June 23, 2018
Millennium Gallery
The Audrey Jones Beck Building

ADDITIONAL DISPLAYS FROM THE PERMANENT COLLECTION
AND GALLERY ROTATIONS



18



19



20

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

- 18. Textures of Place: Selections from the Museum's Collection**
October 10, 2017–February 4, 2018
Lower Brown Corridor
The Caroline Wiess Law Building
- 19. India through the Camera's Eye: Selections from the Museum's Collection**
From February 13, 2018
Lower Brown Corridor
The Caroline Wiess Law Building

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

- 20. Fashion Fusion: Inspired by the Works of Oscar de la Renta**
January 9–March 4, 2018
- Retail Sponsor: Tootsies
Fashion Fusion Community Tour hosted by Tootsies, High Fashion Home, Poshak Fashion & Style, Miles David, Houston First Corporation, and the Houston Public Library.

Glassell-on-The-Go: Selected Works from 2017–2018
March 10–August 5, 2018

All Learning and Interpretation programs at the Museum of Fine Arts, Houston, receive endowment funds provided by Louise Jarrett Moran Bequest; Caroline Wiess Law; the William Randolph Hearst Foundation; Cyvia and Melvyn Wolff; the National Endowment for the Humanities; the Fondren Foundation; BMC Software, Inc.; the Wallace Foundation; the Neal Myers and Ken Black Children's Art Fund; Mr. and Mrs. A. L. Ballard; Mr. and Mrs. Charles W. Tate; the Eleanor and Frank Freed Foundation; Virginia and Ira Jackson; the Favrot Fund; Neiman Marcus Youth Arts Education; gifts in memory of John Wynne; and gifts in honor of Beth Schneider.

RIENZI EXHIBITIONS

- 21. Extravagant Objects: Jewelry and Objets d'Art from the Masterson Collection**
From November 18, 2017
Isla's Gallery



21



22

THE GLASSELL SCHOOL OF ART EXHIBITIONS

Print Matters/Glassell Printmaking Show/Superstructures

July 7–28, 2017
Interspace Gallery
Studio School

Fundamentals Exhibition

August 7–28, 2017
Interspace Gallery
Studio School

Periwinkle Foundation “Making a Mark”

September 1–November 21, 2017
Norma R. Ory Gallery
Junior School

Beyond Beginning Watercolor

September 4–23, 2017
Interspace Gallery
Studio School

Foundry/Crucible

October 2–20, 2017
Interspace Gallery
Studio School

Learning from Athens

October 23–29, 2017
Interspace Gallery
Studio School

Beyond Enamel

November 6–December 1, 2017
Interspace Gallery
Studio School

How It All Begins—Painting, Printmaking, and Ceramics

December 11, 2017–February 16, 2018
Interspace Gallery
Studio School

Glassell Junior School Faculty Exhibition

January 6–February 23, 2018
Norma R. Ory Gallery
Junior School

How It All Begins—Watercolor, Jewelry, and Life Drawing

February 26–March 23, 2018
Interspace Gallery
Studio School

Presbyterian School Fourth Grade Installation

March 1–April 13, 2018
Norma R. Ory Gallery
Junior School

How It All Begins—Photography, Digital, and Sculpture

April 2–May 4, 2018
Interspace Gallery
Studio School

Advanced Portfolio Prep (APP) Exhibition

April 16–May 5, 2018
Norma R. Ory Gallery
Junior School

2018 Core Exhibition

April 19–May 12, 2018
Lawndale Art Center

The Core Program at the Glassell School of Art receives generous funding from The Joseph & Sylvia Slifka Foundation; the National Endowment for the Arts; Ms. Nancy Powell Moore; and The Dickson-Allen Foundation.

Core fellowships have been underwritten by the Anchorage Foundation of Texas; the Rudolph Blume Foundation; Mr. and Mrs. Jamal H. Daniel; The Francis L. Lederer Foundation; McClain Gallery; Karen Pulaski; and The Arch and Stella Rowan Foundation, Inc.

First Impressions Exhibition

May 20–August 10, 2018
Junior School Exhibition Space
The Glassell School of Art

2018 Juried Studio School Annual Student Exhibition

From June 15, 2018
Levant Foundation Gallery
The Glassell School of Art

Certificate of Achievement Recipients

From June 15, 2018
Leslie and Brad Bucher Gallery
The Glassell School of Art

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

Texture

Through September 1, 2017

Landscape

September 4–December 1, 2017

Buildings: Inside and Out

December 1, 2017–March 2, 2018

Floral Interpretations

March 2–June 8, 2018

Creatures: Student Ideas and Images

From June 8, 2018

OFF-CAMPUS EXHIBITIONS

22. MFA Contemporary @ Heights Mercantile

March 30–June 3, 2018
Heights Mercantile

James Dean Pruner: Tell It to the Horses

Curated by Laura A. L. Wellen
Bermac Arts Building
April 1–May 12, 2018

The Dangerous Professors: Houston Edition

Curated by Ruslana Lichtzier
Flatland Gallery
May 3–May 27, 2018

DEPARTMENTAL HIGHLIGHTS



The Sarah Campbell Blaffer Center for Conservation



Film still from *Faces Places*.

CONSERVATION

The main focus for the Conservation Department in fiscal year 2017–2018 was overseeing the final stages of construction of the new Sarah Campbell Blaffer Center for Conservation above the Museum’s Visitors Center. The individual studios, laboratories, and work spaces have been finalized, and the official opening in September 2018 will mark the beginning of a new era for conservation at the Museum, with state-of-the-art facilities and all of the department’s activities under one roof—with the temporary exception of paper and photograph conservation, which currently still takes place in the Beck Building but will soon occupy spacious studios at the south end of the new building.

Meanwhile, practical conservation, research, and exhibition and acquisition support have continued across the Museum’s permanent collection. The expansion of the collection in some areas, particularly Islamic art, has had a contingent effect, as conservation staff expertly assessed a large number of newly acquired objects.

The unwelcome arrival in August 2017 of Hurricane Harvey presented major challenges for the two house museums and for the Conservation Department. The decorative arts conservators, especially, were on call prior to the storm and for months afterward as the contents of the

houses were relocated, repairs made, and conditions gradually stabilized.

The department also mounted a major rescue effort for a monumental mural painted in 1953 by John Biggers, *Contribution of Negro Women to American Life and Education*, located inside the headquarters of the Blue Triangle Multi-Cultural Association in the Third Ward. Massive water penetration during the hurricane had left it saturated, flaking, and covered in mold. The Museum took on the task of repairing the roof of the building, and then teams of colleagues led by the senior paintings conservator spent many weeks monitoring and treating the mural.

The Museum’s senior conservator of decorative arts, Steve Pine, a nationally recognized expert in disaster response, advised many institutions across greater Houston in the aftermath of the hurricane. His prodigious efforts were recognized by the conferral of the President’s Award by the American Institute for Conservation in May.

—David Bomford
CHAIRMAN, CONSERVATION

FILM

Enthusiastic audiences enjoyed three retrospectives of classic cinema this year: the Golden Age of Mexican Cinema; a focus on the talented British actor Sir Alec Guinness; and the Indian films of legendary duo Ismail Merchant and

James Ivory. A highlight of the Reel Fashion film series was *The Gospel According to André*, an insightful look at the life and career of André Leon Talley. The twenty-fifth edition of the Houston Iranian Film Festival, the Museum’s longest-running film festival, was celebrated in January. Two Oscar-nominated films attracted large crowds: the animated feature *Loving Vincent*, and the French documentary *Faces Places* by Agnès Varda and JR. In June, independent filmmaker Sara Driver presented her acclaimed new documentary *Boom for Real* about artist Jean-Michel Basquiat.

—Marian Luntz
CURATOR, FILM AND VIDEO

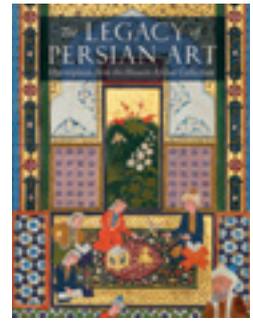
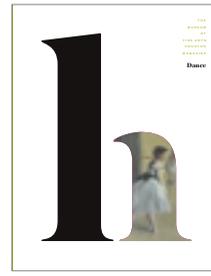
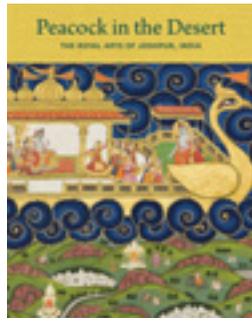
LIBRARIES

This past year, the Libraries and Archives remained focused on providing outstanding service, expanding our holdings, and promoting our resources. We hosted groups from thirty-four institutions, welcoming more than 465 patrons as part of group visits. Total visitors to our facilities numbered more than 6,500 individuals.

Our collections grew by 6,489 titles, a single-year high-water mark for the Libraries. Among these were 757 rare items, including: *Tables of the Skeleton and Muscles of the Human Body* (1749), among the most grand anatomical atlases of the eighteenth century; *Encyclopaedia, or, a Dictionary of Arts, Sciences, and Miscellaneous Literature*



"Inspired by Robert Frank" panel discussion.



The Museum published exhibition catalogues and earned accolades for *h* Magazine.

(1789–1803), the earliest encyclopedia published in the United States; *XIV. Ausstellung der Vereinigung Bildender Künstler Österreichs Secession Wien* (1902), the catalogue for the momentous 1902 Vienna Secessionist exhibition; *Círculo y cuadrado: Revista de la Asociación de Arte Constructivo* (1936–43), a complete run of this rare Latin American Constructivist periodical; and *Semina* (1957), the second issue of Wallace Berman's influential self-published journal. Additionally, we added 1,189 digital records, more than twice that of any previous year. Another seven hundred volumes from the Manfred Heiting Book Collection joined the collection, bringing our on-site total to just under six thousand volumes.

The Libraries actively shared items from its rich collections, lending 130 Latin American photography publications to the Fototeca Latinoamericana in Buenos Aires (November 29–December 2, 2017). Internally, the department coordinated eight installations and lent materials to another four exhibitions at the Museum during the year, sharing ninety-six publications with Houston audiences.

The William J. Hill Texas Artisans and Artists Archive achieved yet another landmark, uploading its hundred-thousandth record on May 9, 2018. New partners, including the Dallas Historical Society, Dallas Heritage Village, and the Bryan Museum will provide valuable new content for this important digital resource.

The Hirsch Library coordinated a panel discussion with the Houston Center for Photography, "Inspired by Robert Frank: Publishing the Photobook in the 21st Century," featuring Alejandro Cartagena, Manfred Heiting, Kevin Messina, and Gerhard Steidl. The event took place in the Museum's Brown Auditorium Theater on December 9, 2017, and drew more than 125 attendees. Additionally, the Library hosted an Art+Feminism Wikipedia Edit-a-Thon on March 24, 2018, facilitating the production and enrichment of content related to female artists within this online platform.

These undertakings reflect the vital role that the Libraries and Archives continue to play in supporting research and scholarly engagement in the Houston community and beyond.

—Jon Evans

CHIEF OF THE LIBRARY AND ARCHIVES

PUBLICATIONS

In December 2017, the Publications Department underwent a transition with the retirement of its long-term publisher in chief, Diane Lovejoy. During her twenty-six-year tenure, Diane oversaw the production of more than 150 books—among them several award-winning titles that gained national recognition for the Museum. In 2014 she launched *h* Magazine, which is mailed three times a year to members at the Patron level or higher. This fiscal year, the "Dance" issue of *h* Magazine, inspired by the exhibition

Degas: A New Vision, won first prize in the category of magazines/scholarly journals and an "Innovations in Print" award in the 2017 AAM (American Association of Museums) Publications Design Competition.

The Museum published three books in fiscal year 2017–2018. *Traditions in Transition: Change and Material Culture in 19th-Century Texas, the Lower South, and the Southwest* is a compilation of the proceedings of the sixth biennial David B. Warren Symposium. *The Legacy of Persian Art: Masterpieces from the Hossein Afshar Collection*, produced to coincide with the Art of the Islamic Worlds gala on November 17, 2017, highlights a selection of forty-six key works from the exhibition *Bestowing Beauty: Masterpieces from Persian Lands*. *Peacock in the Desert: The Royal Arts of Jodhpur, India* traces the culture and artistry of Marwar-Jodhpur in southwestern Rajasthan across nearly four centuries, with essays by an international team of scholars. Amply illustrated, this publication showcases the hundreds of splendid works that were displayed in the related exhibition, among them precious jewelry and fine weaponry, dazzling fabrics, and minutely detailed paintings.

—Heather Brand

INTERIM HEAD OF PUBLICATIONS

LEARNING AND INTERPRETATION



Opposite and above: In fiscal year 2017–2018, the Department of Learning and Interpretation offered engaging programs for a range of audiences and interests.

For Houston, this was the year of Hurricane Harvey. Its devastation was felt throughout the city, particularly among the Museum's school and community partners. Despite the catastrophic damage to lives and property, the storm also prompted generous sharing of resources and new forms of creativity. On September 21, 2017, the Museum welcomed the students and teachers from third through fifth grades at Hilliard Elementary, which had been ravaged by the storm. On that day, their first day of school, they experienced art-appreciation activities in the galleries and opportunities to make their own works of art in the studio classrooms. In the spring semester, the annual exhibition *Eye on Houston: High School Documentary Photography* included many images of the city in the aftermath of the storm—from flooded cityscapes to art installations celebrating the city's resilience. Forty-two students from Bellaire, Booker T. Washington, Carnegie Vanguard, DeBakey, Jack Yates, Westbury, Westside, and Wisdom High Schools were chosen to participate.

Despite delays due to the hurricane, the Museum's new Glassell School of Art opened to the public on May 20, 2018. Learning and Interpretation staff organized the public opening event,

Celebrating Community, a lively afternoon of music, dance, art-making, and storytelling in collaboration with arts and community partners, including Houston Community College (HCC), the Houston Public Library, MECA, METdance, and Texas Southern University. The department also partnered with the Fine Arts Department of the Houston Independent School District (HISD) to display Project aDOORe, a series of creatively repurposed doors from buildings damaged during Hurricane Harvey, decorated by students and teachers at select HISD schools. Two thousand attendees of all ages participated in the celebration, which took place in the Glassell School of Art and Cullen Sculpture Garden, as well as on The Brown Foundation, Inc. Plaza and the BBVA Compass Roof Garden.

The storm aside, the Department of Learning and Interpretation served 106,210 program attendees and students in fiscal year 2017–2018. The hurricane did affect many of the school partners, but the Museum's school tour programs were able to serve a total of 37,492 students, teachers, and chaperones from the Greater Houston area, including Houston, Clear Creek, Galena Park, and Spring Branch Independent School Districts. In all, 1,037 K–12 teachers

from schools throughout Houston participated in Learning Through Art institutes, which model arts integration into core curriculum, and in workshops offering visual-arts instruction. These teachers are estimated to have reached more than a hundred thousand students in their classrooms. Last July, the Museum hosted the National Convening for the Mellon Undergraduate Curatorial Fellowship Program for students from diverse backgrounds, welcoming partners from the Art Institute of Chicago, the High Museum of Art, the Los Angeles County Museum of Art, the Nelson-Atkins Museum of Art, and the Philadelphia Museum of Art.

The department deepened its community partnerships this year with Baker Ripley and the Houston Public Library, serving 6,947 youth and family members through Glassell-on-the-Go mobile art classes, as well as through other off-site community programs. The partnership with Houston Community College also grew, with more than a thousand people attending the Fashion Fusion competition and runway show at the Museum, in which HCC fashion-design students created original garments in response to the exhibition *The Glamour and Romance of Oscar de la Renta*. The summer 2017 Fashion

Fusion community tour brought students' garments into community venues, including the Houston Public Library downtown and branch locations, reaching a total of 90,677 viewers.

The major exhibitions this fiscal year prompted creative interpretive programming for visitors of all ages and profiles. For the Oscar de la Renta exhibition, families had many options for hands-on art-making, creating their own wearable designs inspired by this classic fashion designer. The Museum's groundbreaking exhibition *Peacock in the Desert: The Royal Arts of Jodhpur, India* provided a feast of inspiration for families and adults. The opening mela, or festival for all ages, featured art-making, music, and dance in connection with Holi, the Indian festival of colors. In the Ruth K. Shartle Lecture Series, generously supported by The Brown Foundation, Inc., audiences heard from a variety of speakers, including Karni Singh Jasol, director of the Mehrangarh Museum Trust, Jodhpur, and Deborah Diamond, curator of South and Southeast Asian art at the Freer Gallery of Art and Arthur M. Sackler Gallery, Smithsonian Institution. Following the lectures, attendees were treated to performances of Indian music and dance. The *Armchair Travel: Exhibition on Screen* film series continued to be a hit, starting its summer screenings with the documentary *Michelangelo: Love and Death* in conjunction with the Museum's exhibition *Michelangelo and the Vatican: Masterworks from the Museo e Real Bosco di Capodimonte, Naples*. For these exhibitions, the interpretation team created original audio guides for use in the galleries, which enhanced the viewing experience of 107,121 visitors.

Partnerships with area cultural and arts organizations allowed enhancement of program offerings for the Museum's exhibition of Latin American and Latino art in *HOME—So Different, So Appealing*. The Department of Learning and Interpretation partnered with the World Affairs Council and the American Jewish Committee of Houston to present the panel discussion *DACA: The Impact on Economics and Individuals*, with speakers including the Honorable Julián Castro, former secretary of housing and urban development, and Norma Torres Mendoza, public policy and leadership conference coordinator in the Office of Diversity and Inclusion at the Harvard Kennedy School and a former "Dreamer." Within the *HOME* exhibition galleries, the department partnered with Tintero Projects on two literary events: *Around the Block: A Night of Literary Voices*, in which five Houston writers presented work inspired by the exhibition, and the participatory *Casa Mía: A Writing Workshop on HOME*.

Area partnerships also animated programming experiments in the new Brown Foundation, Inc. Plaza, adjacent to the new Glassell School of Art building. This summer, the well-received Friday evening series *Music on the Plaza* presented local musicians in partnership with AFA Summer Music Festival, Aperio, Music of the Americas, and other groups. In the next fiscal year, look for more innovative programs through community partnerships in this great gathering space on the Museum's Susan and Faye S. Sarofim Campus.

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



MEMBERSHIP AND GUEST SERVICES



Ambassadors in the lobbies of the Museum use “Ask Me” bags as a prominent and friendly way to connect with guests. The idea was piloted this fiscal year as part of the Museum’s “Fine Art of Hospitality” initiative.

When the fiscal year began on July 1, 2017, summer audiences were flocking to three ticketed exhibitions: *Ron Mueck; Pipilotti Rist: Pixel Forest and Worry Will Vanish*; and *Paint the Revolution: Mexican Modernism, 1910–1950*. Attendance at the Museum’s Susan and Faye S. Sarofim Campus was pacing at a 138 percent increase from the previous summer. Then Hurricane Harvey hit Houston.

Despite the unexpected destruction across the city, and the storm’s impact on the Museum’s facilities and staff, attendance at the Sarofim Campus, the Glassell School of Art, Bayou Bend, and Rienzi ended the year at 1,067,307—a remarkable achievement,

considering that the Museum’s main campus was closed for ten days as a result of the storm. When the Museum reopened its doors to the community, it waived admission fees for three days to provide a respite from the storm’s repercussions.

In spite of the setback, by the close of the fiscal year on June 30, 2018, the Sarofim Campus—then consisting of the Audrey Jones Beck Building and the Caroline Wiess Law Building—had hosted 88,419 more visits than the previous year.

Four other special exhibitions contributed to strong visitation and the surpassing of the one-million-visitors mark: *The Glamour and Romance of Oscar de la Renta*; *Michelangelo and the Vatican: Masterworks from the Museo e Real Bosco di Capodimonte, Naples*; *Peacock in the Desert: The Royal Arts of Jodhpur, India*; and *Mike + Doug Starn: Big Bambú, This Thing Called Life*.

The 21 percent increase in visitation to the Sarofim Campus also gave a boost to the Museum’s membership. In fiscal year 2017–2018, member households grew to 31,920 from 29,434 the previous year. College students attending seven schools in the Museum’s University Partnership Program added another 10,328 individuals who received year-round general admission privileges to the Museum. In total, 42,248 households enjoyed membership benefits this fiscal year.

The Membership and Guest Services Department was honored to welcome and serve so many guests and members. March 2018 marked the one-year anniversary of “The Fine Art of Hospitality” initiative, a Museum-wide initiative for staff to create a positive experience for guests. Nearly five hundred employees, docents, and regularly scheduled volunteers have participated in training sessions that teach service standards and values, while also bringing staff together to consider new ways to create a friendly and welcoming environment. One of the ideas born from these sessions was piloted and has delivered tremendous positive feedback: the “Ask Me” Ambassador. Now, during peak visitation times at the Museum, guests may encounter a friendly Museum representative donning a hard-to-miss red messenger bag with “Ask Me” boldly printed on it. This staff post has become a welcome addition in the lobby of the Law and Beck Buildings. These ambassadors are equipped to share the day’s schedule, provide directions, assist with questions, and simply provide a friendly greeting.

The passionate team in the Membership and Guest Services Department looks forward to another year of serving our valuable community.

—Jennifer Garza
CHIEF ADMINISTRATOR OF MEMBERSHIP
AND GUEST SERVICES

INTERNATIONAL CENTER FOR THE ARTS OF THE AMERICAS



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

During fiscal year 2017–2018, the International Center for the Arts of the Americas (ICAA) continued to finalize the processing of documents recovered during the first phase of the Documents of 20th-Century Latin American and Latino Art project. The ICAA team edited, catalogued, and translated materials submitted by the recovery team in Montevideo, Uruguay, and by its Houston-based researchers. By the end of June 2018, nearly 8,605 documents had been made available, free of charge, to more than 70,851 online visitors and 30,286 registered users through its bilingual platform (icaadocs.mfah.org). This represents a 5.3 percent increase in online visitors and an 8.1 percent increase in online sessions since the previous fiscal year. The ICAA also made significant headway in the redesign and technological overhaul of the ICAA Documents Project database and laid the foundation for upgrading the project's website platform.

On June 6, 2018, the Museum of Fine Arts, Houston, and the University of Houston signed an agreement that commits both institutions to carry out a key partnership: Digital Humanities and Object-Based Learning in the Museum and University Context. This long-term collaboration between the ICAA and the

Art History Program (College of the Arts), the Department of Hispanic Studies (College of Liberal Arts and Social Sciences), the MD Anderson Library of the University of Houston, and the Museum's Department of Learning and Interpretation seeks to enhance undergraduate and graduate humanities education at the university through direct exposure to objects and primary sources from the Museum's rich Latin American and Latino art collection and digital archival holdings. The partnership will include team-taught graduate and undergraduate courses, internships, workshops, and biannual conferences, as well as the establishment of an international consortium of peers and partner institutions.

This fiscal year, the ICAA also organized and implemented the Third Annual Conference of the ICAA Ideas Council—a global think tank that supports the ICAA's activities and initiatives—which took place April 4–9, 2018. The event, titled *Beyond Institutions: New Models of Artistic Interaction in Latin America*, brought more than forty council members, artists, curators, collectors, and other cultural agents to Houston. Together, they discussed the trend toward the proliferation and impact of artist-run spaces and social networks in

Latin America. Participants included Victor Albarracín, Tony Evanko, Carlos Garaicoa, Joseph Havel, Albertine Kopp, Miguel López López, Michelle Marxuach, and José Roca.

This fiscal year, the ICAA received support from a NEH Humanities Initiatives Hispanic-Serving Institutions grant awarded to the University of Houston for collaborative work with the center, as well as the continuation of a two-year grant from the Diane and Bruce Halle Foundation for overhauling the Documents Project's database and website. As of May 2018, the center is also the recipient of a \$350,000 NEH grant to support its ongoing projects and operations. ICAA Ideas Council members also provided significant support for the center.

The ICAA continues to be an integral component of the research, scholarship, and exhibition initiatives of the Latin American Art Department. In fiscal year 2017–2018, the center was involved in the planning and research for the October 2018 exhibition *Contesting Modernity: Informalism in Venezuela, 1955–1975* and its associated catalogue, developed in partnership with Colección Mercantil Arte y Cultura, Caracas. Colección Mercantil hosted the Venezuelan ICAA Documents Project team in Caracas between 2007 and 2010 and has continued to sponsor key initiatives of the Latin American Art Department. The idea for this exhibition was a direct outcome of this extraordinary multiyear partnership.

—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

LOUIS FINSON
The Four Elements, 1611
Oil on canvas
70 1/2 x 66 15/16 in. (179 x 170 cm)
Sarah Campbell Blaffer Foundation
BF.2018.1



Collects Eighteenth-Century Painting at the National Gallery of Art in Washington, D.C. Edvard Munch's *Female Nude (Anna)* was included in the exhibition *Edvard Munch: Between the Clock and the Bed* at the San Francisco Museum of Modern Art. *The Mass of Saint Gregory*, by Pieter Claeissens I, went to the Groeningemuseum in Bruges, Belgium, as one of the cornerstones for the exhibition *Pieter Pourbus and the Forgotten Masters. Still Life with Silver and Gold Vessels, Fruit, and Flowers*, by Pierre Nicolas Huilliot, was on display in the exhibition *Casanova: The Seduction of Europe* at the Kimbell Art Museum in Fort Worth. In May 2018, *The Fire at the Opera House of the Palais-Royal*, by Hubert Robert, returned from the exhibition *Eyewitness Views: Making History in the Capitals of Eighteenth-Century Europe* at the Minneapolis Institute of Art, the Cleveland Museum of Art, and the J. Paul Getty Museum of Art in Los Angeles.

In 2018 the foundation acquired *The Four Elements*, which Louis Finson painted in Naples in 1611. It is undoubtedly the masterpiece of this Flemish painter, who was one of the earliest and most faithful followers of Michelangelo Merisi da Caravaggio and almost certainly knew Caravaggio personally. The painting's large size, figures that fill the picture space, dramatic composition and subject, and strong contrast of lights and darks, along with a few spots of brilliant color, make it an imposing work that both attracts from a distance and repays close attention. It enhances the foundation's strong holdings in Caravaggesque painting.

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

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

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

In the 2017–2018 fiscal year, the Blaffer Foundation pursued its ongoing program of exhibiting works of art at museums in Texas and outside the state. *The Amorous Turk*, by Nicolas Lancret, and *Self-Portrait*, by François de Troy, were lent to the exhibition *America*

THE GLASSELL SCHOOL OF ART

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

The Glassell Studio School completed a third and final year at its temporary location at the John P. McGovern campus of the Texas Medical Center, its home until construction was completed on the new facility. The school offered a variety of programs designed to engage the student body and complement the coursework. The school's annual Booker Lowe lecture featured artist Leonardo Drew. The school continued its partnership with Kinder Morgan, which hosted an exhibition series featuring selections of student work. The popular *Annual Student Exhibition* opened in the Levant Foundation Gallery on June 15, while the graduating Certificate of Achievement recipients were featured in the Leslie and Brad Bucher Gallery. The school saw steady enrollment numbers, reaching 1,492 units, 120 of which were registered through the University of St. Thomas. The summer session was canceled to allow faculty and staff to equip and organize the new space.

The Glassell Junior School continues to maintain strong enrollment numbers. Once again, the school enjoyed high enrollment during the summer, boosting the final total enrollment for the year to 5,070. Newly added programming and expanding community partnerships with Post Oak High School, Presbyterian School, and the homeschool community play a large role in the school's continued success. Portfolio Day and Sketch Day,



Boggy Creek Version 2 (still), 2018, video, 14 minutes, 33 seconds, by Core fellow Shana Hoehn.

the school's annual scholarship competitions, resulted in more than 304 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 at the Glassell School of Art, a stipend, and access to all school equipment and facilities. The Core Program was temporarily housed at the Bermac Arts building until returning to the Museum campus in late spring. A distinguished roster of artists, critics, curators, and art historians is invited each year to lecture and conduct studio visits. This year's visitors included Stan Douglas, Anne Ellegood, Hannah Feldman, Charles Gaines, David Hartt, Emily Jacir, Massa Lemu, Krista Thompson, and Yesomi Umolu. Core critics-in-residence Laura A. L. Wellen and Ruslana Lichtzier organized curatorial projects at the Bermac Arts Building and Flatland Gallery, respectively. In April, the 2018 *Core Exhibition* opened at Lawndale Art Center. The exhibition featured the work of the seven Core artists-in-residence.

The show was accompanied by a publication that documented the artists' work and featured essays contributed by the critical writers.

In 2017–2018, the Glassell School of Art received generous financial support from individuals, foundations, and corporations. Marli Andrade and Alfred C. Glassell, III, and Leslie and Brad Bucher chaired the annual Benefit and Auction. The record-breaking event was part of the opening-week festivities and commemorated the thirty-fifth anniversary of the Core Program and the ninetieth anniversary of the school. Both the Annual Fund Drive and the Core Program exceeded their fund-raising goals.

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 Executive Committee Chair Brad Bucher and Core Residency Program Subcommittee Chair Jereann Chaney.

—Joseph Havel

DIRECTOR, THE GLASSELL SCHOOL OF ART

BAYOU BEND COLLECTION AND GARDENS



The Clio Garden at Bayou Bend.

Under the supportive leadership of committee chairman Martha Erwin, and buoyed by the accomplishments of the previous year, Bayou Bend continued its ongoing commitment to educate and engage the public through the beauty and history found inside the mansion and outside in its gardens. In 2017–2018, we especially looked forward to celebrating fifty years of Family Days with Houston Junior Woman’s Club, and to drawing fans of the musical *Hamilton* to Bayou Bend for themed tours and special events. Summer got underway with our popular Fourth of July program, History Camp, and Pottery Fridays.

Then came Hurricane Harvey in late August. The north gardens, cottage, and house basement flooded to extraordinary levels. Most mechanical and electrical systems were beyond repair. Thankfully, the collection inside the house was unharmed. Bayou Bend’s historic property was closed to the public for seventy-nine days, but we continued to offer programs and activities at our visitor center and additional locations. Thanks to the hard work and skill of our gardens team and many others, Bayou Bend reopened in mid-November, and the wonderful Bayou Bend Docent Organization began giving guided tours.

The recovery process continued for several months, and the cottage was closed until the spring, but we nevertheless found creative ways to welcome the public, including twelve thousand guests for twenty nights of Christmas Village, made possible by presenting sponsor Landry’s, Inc. with support from Mitra Mujica-Margolis and Michael Margolis, and Frost Bank.

The incredible resilience of the gardens—cared for over the years by the River Oaks Garden Club—was on spectacular display in early March for Azalea Trail and the fifty-three hundred trail-goers who toured our fourteen acres. The gardens were the setting for other spring programs including our annual benefits weekend. Special thanks to Eliza Stedman, who beautifully chaired the Fashion Show featuring designer Loro Piana, and to co-chairs Lane and Jeb Bowden and Mary Kay and Brandt Bowden, who creatively presented a Kentucky Derby-themed Children’s Party. The Garden Party was a record-breaking success thanks to the impressive leadership of Murry and Polly Bowden; the night was made all the more memorable by honoring one of our most talented, longtime supporters, Johnny Steele.

Bayou Bend is grateful for the support of donors to our annual fund drive, and recognizes the added generosity of Leslie and Jack Blanton, Jr., and Mitra Mujica-Margolis and Michael Margolis for hosting evenings at their homes for our Leadership Circle members. We are honored to have supporters who generously contribute to the collection—as the Theta Charity Antiques Show has done for decades—and to our many programs. As the year came to a close, we learned of the death of one of our most steadfast and generous donors, William J. Hill. Mr. Hill was a major collector and philanthropist. Over the years, he gave Bayou Bend hundreds of examples of nineteenth-century Texas furniture, pottery, and silver, and supported study in the field through the William J. Hill Texas Artisans and Artists Archive. He also believed deeply in Bayou Bend’s educational mission, and sponsored several children’s programs each year, including Spring Break and the Texas Art Festival.

Mr. Hill’s legacy of giving back to the community was no doubt shaped by the example of Ima Hogg, who continues to inspire so many to support Bayou Bend with their time and contributions. Ima Hogg also persevered through multiple hurricanes at Bayou Bend, including in 1929, less than a year after the house was completed; in 1932 and 1933, when the floodwaters rose several feet in the first floor of the house; and later in 1961, while she was in the midst of transitioning Bayou Bend from a private home to a public museum. Undaunted and indomitable, she continued on, and so shall we.

—Bonnie Campbell

DIRECTOR, BAYOU BEND COLLECTION
AND GARDENS

RIENZI

As with the rest of Houston, Hurricane Harvey was a significant event at Rienzi in August 2017. Rienzi's collection areas stayed dry, but the house lost power during the storm. Fortunately, electricity was restored just after the storm through the diligent work of the Museum's Buildings and Grounds staff. Although Rienzi usually closes for that month for routine maintenance, the reopening was postponed until October 1 due to hurricane cleanup and recovery.

In the aftermath of the hurricane, Rienzi's green spaces continued to receive the great stewardship of The Garden Club of Houston (GCH) and Bart Brechter, the Museum's head of gardens and landscape operations. Rienzi's gardens were fortunate: those at the front of the house sustained no damage. The Folly Garden, found at the back of the property near the bayou, received the most water, but since folly gardens are intended to show the effects of time, it was among the least in need of repair.

The Rienzi Fall Lecture went forward as planned on September 17. The eminent landscape historian Mark Laird discussed the history of Painshill, an English garden renowned for its many follies that he has worked to bring back from the edge of ruin for over thirty years. He also participated in an additional timely public discussion with Bart Brechter on the effects of natural disasters on historic gardens.

Rienzi's fall exhibition, *Extravagant Objects: Jewelry and Objets d'Art from the Masterson Collection*, opened on November 18. One of the most popular shows ever held at the house, it was extended through the spring to accommodate the interest of guests. The popular Rienzi Reels program tied in



Rienzi decorated for the Spring Party 2018 with Harry Winston models in the foreground.

with the exhibition by offering outdoor film screenings of *The Thomas Crown Affair* and *To Catch a Thief*. Other garden-focused programs included the partnership with Breakfast Yoga Club to host a total of almost four hundred yogis on the lawns in November and April.

The continued generosity of the Sterling-Turner Foundation has allowed Rienzi's learning and interpretation programs to experiment and grow. Family Day in April was the first partnership between Rienzi and the University of Houston's American Sign Language Interpreting (ASLI) Program. Almost eight hundred visitors came for family activities as well as house tours with simultaneous sign language interpretation. A new Valentine's Day Twilight Tour was launched along with the Museum's first-ever online quiz. The quiz tied works in the collection to stories of love, loss, and betrayal that resonated strongly with an enthusiastic young demographic. Our ten-year partnership with Houston Grand Opera Studio continued to attract eager

audiences. The series was generously underwritten by the Alkek Williams and Williams Foundation. Rienzi also partnered with James Beard Award-winning chef Justin Yu and his team to present a dinner featuring the history of sherry, a drink steeped in European lore.

Rienzi's fund-raising events were very successful this year, due in no small part to Harry Winston jewelers, which underwrote the Rienzi Society dinner and the Spring Party, and brought sparkle to both. At the dinner, held on January 30, members voted to purchase the magnificent gilded pair of torchères (c. 1730–40; see page 36). The annual Spring Party, held on May 3 and chaired by Janet and Will Cravens and Laura and William Kelsey, raised a record-breaking amount for Rienzi.

I am enormously indebted to all of Rienzi's friends who continue to give their time, funds, and goodwill to Rienzi.

—Christine Gervais
DIRECTOR, RIENZI

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



Climbing the rue Portail Neuf leading to the Dora Maar House.

The Brown Foundation Fellows Program, based at the Dora Maar House in Ménerbes, France, provides residencies of one to two months for midcareer professionals in the arts and humanities to concentrate on their fields of expertise. Conceived in 2006 by Nancy Brown Negley and funded by The Brown Foundation, Inc., the program has an international reputation as a highly respected residency.

Twenty-four Brown Foundation Fellows were selected for the 2017–2018 program. These Fellows—artists, poets, novelists, filmmakers, composers, historians, curators, and scholars from a wide range of fields—immersed themselves in the creative aspects of their work and engaged with their peers and community through thirty-four cultural activities and events that attracted more than 2,575 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 at which the Fellows shared their work with the community. We continued to partner with other cultural groups. In July and August of 2017, when the village paid homage to the artist Joe Downing on the tenth anniversary of his death, the Dora Maar House hosted the photography exhibition *Joe Downing, artiste haut en couleurs*. The house also hosted lectures in the garden as part of the Italian Film Festival in early August, and a poetry slam in March as part of the village-wide “month of poetry.” In May and June, it held lectures on Sandro Botticelli and on Nicolas de Staël. The latter was linked with an exhibition of his work on display at the Hôtel

de Caumont – Centre d’Art Aix-en-Provence. Both lectures brought in crowds of more than 120 people.

As of June 30, 2018, the program counts 212 alumni, all of whom consistently express their gratitude to Mrs. Negley and The Brown Foundation, Inc. Our alumni are a credit to the residency with their continued accolades. Three former Dora Maar Fellows were awarded Guggenheim Fellowships from the John Simon Guggenheim Memorial Foundation: author Jennifer Haigh, and artists Mequitta Ahuja and Margo Sawyer. The film adaptation of Hillary Jordan’s novel *Mudbound* won eight Oscar nominations. Mary Flanagan received an award of \$40,000 from the Carl and Marilyn Thoma Art Foundation’s 2018 Arts Writing Awards in Digital Art. Amina Gautier received the 2018 PEN/Malamud Award for Excellence in the Short Story. Çağla Zencirci and Guillaume Giovanetti produced the film *Sibel*, which was selected for the Golden Leopard competition in the Locarno Film Festival. Kathleen Winter’s latest volume of poetry, *I Will Not Kick My Friends*, was a winner in the 17th Annual Elixir Press Poetry Awards. Maureen Cassidy-Geiger curated the exhibition *The Grand Tour, 1738–1740, a Disabled Saxon Prince and His Tour of Italy* at the Staatliche Kunstsammlungen in Dresden. Aurélie Verdier was appointed curator at the Centre Pompidou, Musée National d’Art Moderne.

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

—Gwen Strauss

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

DEVELOPMENT

During the 2017–2018 fiscal year, the many successes in fund-raising were the result of commitment and work by members of the Board of Trustees, chaired by Mr. Richard D. Kinder; the Campaign for the Museum of Fine Arts, Houston, chaired by Mrs. Cornelia C. Long; and the Development Committee, chaired by Mrs. Courtney Lanier Sarofim. The generous support of individuals, foundations, corporations, and government agencies totaled \$23.3 million for operations, accessions, and special projects. On behalf of the Board of Trustees, we honor all those donors who made this achievement possible.

For a list of the donors who contributed to the Museum’s Capital Campaign, as of June 30, 2018, please see pages 17–19.

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 \$3.6 million 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 and critical programs.

BENEFIT EVENTS

Every year, special events at the Museum raise vital funds for operations, and the Museum organized seven such events for the 2017–2018 fiscal year. The Grand Gala Ball and the Fine Art of Shooting together raised \$2.5 million for the Museum. The Glassell School of Art Benefit and Auction raised a record-breaking \$667,770. Three benefits at Bayou Bend raised \$1.2 million, and the Rienzi Spring Party raised \$164,050. Two additional events, One Great Night in November and the Art of the Islamic Worlds Gala, supported art acquisitions and collectively raised \$1.2 million.

For a list of all MFAH annual drives and benefits, please see page 122.

INDIVIDUAL GIFTS

Individuals continue to provide the most significant support for Museum activities, including exhibitions; learning and interpretation programs; conservation projects; and accessions. For extraordinarily generous gifts, we thank the Honorable and Mrs. Hushang Ansary; Leslie and Brad Bucher; Anne and Charles Duncan; Cherie and Jim Flores; Mindy and Jeff Hildebrand; Nancy and Rich Kinder; Sara and Bill Morgan; Franci Neely; Mr. Fayez Sarofim; Jeanie Kilroy Wilson; and Cyvia G. Wolff.

FOUNDATION SUPPORT

This year, more than 180 foundations provided over \$32 million in support of operations, accessions, and capital projects. Houston foundations are exceptional in their giving, and we extend a special thank-you to: The Brown Foundation, Inc.; Sarah Campbell Blaffer Foundation; Ting Tsung and Wei Fong Chao Foundation; the Cullen Foundation; John R. Eckel, Jr. Foundation; the Elkins Foundation; the Hamill Foundation; Jerold B. Katz Foundation; the Glassell Family Foundation; and the Sterling-Turner Foundation.

CORPORATE CONTRIBUTIONS

The Museum has received support from the corporate community in Houston and beyond. This year, corporate groups provided more than \$3.6 million. Special thanks go to BBVA Compass; Budweiser/Silver Eagle Distributors; Landry's; Luther King Capital Management; Mercantil Bank, N.A.; Palmetto Partners; Northern Trust; Shell Oil Company; Simon Property Group/Galleria Houston; and Wells Fargo.

CIVIC AND GOVERNMENT GRANTS

The Museum is grateful for critical support provided by various civic and government organizations. This year, the Museum received more than \$1.8 million in grants from these local, state, and national groups. Our deepest appreciation is extended to the City of Houston; the Garden Club of Houston; Houston Junior Woman's Club; the Institute of Museum and Library Services; Midtown Redevelopment Authority; the National Endowment for the Arts; the River Oaks Garden Club; Texas Commission on the Arts; and Theta Design Weekend, Inc.

PLANNED GIVING

The Museum's Myrtle Wreath and Ima Hogg Societies continue to flourish, with 322 members to end the fiscal year. These societies allow the MFAH to recognize donors who have let us know that they intend to provide important resources for future generations by including the Museum, the Glassell School of Art, Bayou Bend, and/or Rienzi in their estate plans. We extend our deep gratitude to the friends who have enrolled in these societies.

NON-CASH CONTRIBUTIONS

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

VOLUNTEERS

Our volunteers are perhaps the most impressive endorsement of the Museum. They give their time and service to enable the institution to better serve the community. In 2017–2018, more than 900 volunteers worked over 49,000 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, guest services, and learning and interpretation. The corps of docents provides vast support not only for the Museum, but also for Bayou Bend and Rienzi. We wish to pay special tribute to the Guild, the Museum's volunteer leadership organization. The Guild was 404 members strong and provided constant, immeasurable support.

—Amy Purvis

CHIEF DEVELOPMENT OFFICER

DEVELOPMENT

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

ANNUAL DRIVES

Museum Annual Fund Drive

Raised: \$2,526,257

Bayou Bend Annual Fund Drive

Raised: \$609,565

Glassell School Annual Fund Drive

Raised: \$351,022

Rienzi Annual Fund Drive

Raised: \$134,599

PLANNED GIFTS

The Myrtle Wreath Society

Members: 268

The Ima Hogg Society

Members: 54

BENEFITS

Oscar de la Renta Fashion Show

October 5, 2017

Raised: \$314,950 for operations

2017 Grand Gala Ball

October 6, 2017

Chairs: Cherie and Jim Flores

Raised: \$2,367,619 for operations

One Great Night in November, 2017

November 8, 2017

Raised: \$585,870 for accessions

Art of the Islamic Worlds Gala

November 17, 2017

Honorary Chairs: The Honorable

and Mrs. Hushang Ansary

Chairs: Rania Daniel; Zeina Fares; Vahid

Kooros; Sima Ladjevardian; Sultana Mangalji;

Franci Neely; Cenk Ozdogan; Sabiha

Rehmatulla; Aliyya Stude; and Monsour

Taghdisi

Raised: \$599,500 for accessions

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

March 24, 2018

Chairs: Downing Mears and James D. Weaver

Raised: \$158,825 for operations

2018 Bayou Bend Fashion Show and Luncheon

April 6, 2018

Chair: Eliza Stedman

Raised: \$379,450 for operations

2018 Bayou Bend Children's Party

April 7, 2018

Chairs: Lane Bowden and Mary Kay Bowden

Raised: \$85,250 for operations

2018 Bayou Bend Garden Party

April 8, 2018

Chairs: Polly and Murry Bowden

Raised: \$784,150 for operations

2018 Rienzi Spring Party

May 3, 2018

Chairs: Janet and Will Cravens;

Laura and William Kelsey

Raised: \$164,050 for operations

The 2018 Glassell School of Art Benefit and Auction

May 18, 2018

Leslie and Brad Bucher; Marli Andrade

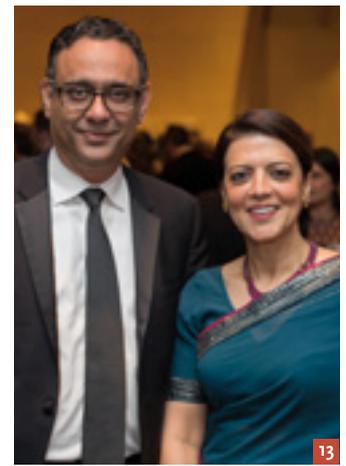
and Alfred C. Glassell, III

Raised: \$667,770 for operations



- 1 Oscar de la Renta Fashion Show and Luncheon: Brenda Duncan; Anne Duncan
- 2 Oscar de la Renta Fashion Show and Luncheon: Sushila Agrawal; Anu Lal
- 3 Oscar de la Renta Fashion Show and Luncheon: Yvonne Cormier; Tony Bravo
- 4 Grand Gala Ball: Phoebe and Bobby Tudor
- 5 Grand Gala Ball: Lynn Wyatt

- 6 Grand Gala Ball: Chairs Cherie and Jim Flores
- 7 One Great Night in November: Marcus Smith; Andrew Sarofim
- 8 One Great Night in November: William Hill; Trevor Boyd; John Cardwell; Bradley Brooks
- 9 Art of the Islamic Worlds Gala: Art of the Islamic Worlds Executive Committee
- 10 Art of the Islamic Worlds Gala: Sara Morgan; Franci Neely; Bill Morgan; Frances Marzio



11 Art of the Islamic Worlds Gala: Rich Kinder; Prince Ayn Aga Khan; Nancy Kinder

12 Art of the Islamic Worlds Gala: Shahla and Hushang Ansary

13 Art of the Islamic Worlds Gala: Arshad and Shazma Matin

14 Rienzi Society: Carroll Goodman; Jana Giammalva

15 Rienzi Society: Margaret Alkek Williams; Gary Tinterow

16 The Fine Art of Shooting: A Sporting Clays Invitational: Whitney Mears; Chairs Lisa and Downing Mears; Parker Mears; and Bayly Mears

17 The Fine Art of Shooting: A Sporting Clays Invitational: Chairs Sharyn and Jim Weaver

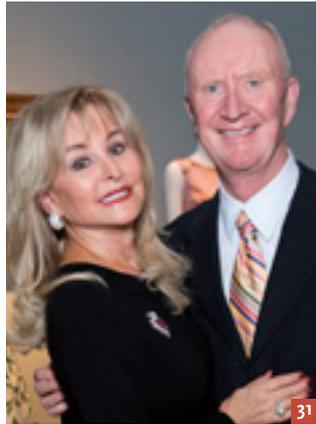
18 Bayou Bend Fashion Show and Luncheon: Chair Eliza and Stuart Stedman

19 Bayou Bend Fashion Show and Luncheon: Claire Cormier Thielke; Marcy Taub Wessel



- 20 Bayou Bend Children's Party: Chairs Brandt and Mary Kay Bowden and family; Chairs Jeb and Lane Bowden and family
- 21 Bayou Bend Children's Party: HollyAnn Jenkins and family
- 22 Bayou Bend Garden Party: Anne and Albert Chao
- 23 Bayou Bend Garden Party: Chairs Murry and Polly Bowden
- 24 Bayou Bend Garden Party: Wally Wilson and Jeanie Kilroy Wilson
- 25 Rienzi Spring Party: Chairs Will and Janet Cravens; Chairs Laura and William Kelsey

- 26 Rienzi Spring Party: Elise and James Reckling
- 27 Glassell School of Art Benefit and Auction: Aliyya and Herman Stude
- 28 Glassell School of Art Benefit and Auction: Chairs Brad and Leslie Bucher
- 29 Glassell School of Art Benefit and Auction: Sue and Rusty Burnett



- 30 *Rebel, Jester, Mystic, Poet: Contemporary Persians* closing dinner: Mohammed Afkami; Sima and Masoud Ladjevardian
- 31 *The Glamour and Romance of Oscar de la Renta* opening dinner: Michelle and Frank Hevrdejs
- 32 *HOME—So Different, So Appealing* opening dinner: Mari Carmen Ramírez; Luis Campos; Cecilia Campos
- 33 *Peacock in the Desert: The Royal Arts of Jodhpur, India* opening dinner: Nidhika Mehta; His Highness Maharaja GajSingh II of Marwar-Jodhpur; Pershant Mehta

- 34 *Michelangelo and the Vatican: Masterworks from the Museo e Real Bosco di Capodimonte, Naples* opening dinner: Charlie Read; Charles Snider; Tom Brown
- 35 *Michelangelo and the Vatican: Masterworks from the Museo e Real Bosco di Capodimonte, Naples* opening dinner: Joe and Lynne Hudson; Gary Tinterow
- 36 *Mike + Doug Starn: Big Bambú, This Thing Called Life* opening reception: Jay Jones; Terry Wayne Jones
- 37 *Joris Laarman Lab: Design in the Digital Age* opening dinner: Kerry Inman; Carrie Glassman Shoemake; Cecily Horton

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

REPORT OF THE CHIEF FINANCIAL OFFICER

In fiscal year 2018, the Museum of Fine Arts, Houston, enjoyed another year of excellent financial performance. Solid financial results were driven by superior investment performance and sustained operating and capital campaign fund-raising support. At June 30, 2018, the Museum's net worth (financial assets minus liabilities) had increased by approximately 6% to a record \$1.7 billion (see fig. 1).

OPERATING RESULTS

The Museum finished the 2018 fiscal year with a surplus from operations on both a Generally Accepted Accounting Principles (GAAP) and a Management View basis. On a GAAP basis, the Museum earned a surplus from operations of \$4.5 million. For its internal decision making, the Museum excludes certain non-recurring items and adjusts for non-cash items in its assessment of operations. This generally results in a more conservative Management View position relative to GAAP. By that measure, the Museum ended the fiscal year with a surplus of \$3.8 million or approximately 6% of operating revenues.

These results reflect continued prudent stewardship and management of the Museum's resources and a strategic emphasis on the exhibition schedule, which significantly affects a number of the earned income areas of the operating budget. Of note, the Museum earned approximately \$4.7 million in admission revenue—a modest decrease from fiscal year 2017 (see fig. 2). Approximately 1.1 million people visited the Museum, Bayou Bend, and Rienzi or enrolled in classes at the Glassell School of Art during fiscal year 2018. Membership revenue was \$3.4 million, or approximately 6.1% higher than fiscal year 2017. The Museum had an average of 31,920 member households during the fiscal year.

In May 2018, the reimagined Glassell School of Art opened to the public. Junior School summer classes commenced in June 2018 with record enrollment. The Glassell Studio School program, which has been temporarily operating from a location off campus on Holcombe Boulevard between Hermann Park and the Texas Medical Center, will be back at the main campus in the fall of 2018. At just under \$2 million, tuition revenue for fiscal year 2018 was down 2.3% relative to fiscal year 2017; we expect to see an uptick in enrollment and therefore tuition in fiscal year 2019 when the various Glassell School programs are back at the Susan and Faye S. Sarofim Campus.

Philanthropic support—both past in terms of endowment gifts and present operating and campaign support—remained a ballast to the Museum's finances for which we are deeply grateful. Operating fund-raising increased 3.7% from fiscal year 2017, reaching \$16.4 million (see fig. 3). More than \$28 million was added to the capital campaign during the 2018 fiscal year, bringing the total raised by the end of the year to more than \$400 million. Throughout its illustrious history, the Museum has been exceptionally fortunate to secure the patronage and benefaction of many Houstonians. I would also like to add my thanks to the many donors of the capital campaign and to the Kinder Foundation for the challenge grant received by the Museum in March 2018. The Kinder Foundation will match (dollar for dollar) all new outright cash gifts received between late March 2018 and June 30, 2019. The foundation will also match, dollar for dollar, cash received through June 2024 from all new pledges signed by June 30, 2019. This magnificent act of generosity allows us to move one step closer toward completing the capital campaign.

INVESTMENT PERFORMANCE

The Museum's pooled endowment generated a strong return of 9.3% during fiscal year 2018, well ahead of median results of peer institutions as measured by the Cambridge Associates greater than \$1 billion endowment universe, and substantially better than the median returns for colleges and universities tracked by Wilshire's Trust Universe Comparison Service (TUCS). Investment performance has consistently outperformed globally diversified reference portfolios comprising equities and bonds.

At the end of the fiscal year, the market value of the pooled endowment stood at a record high \$1.26 billion (see fig. 4). The Museum employs a spending formula that cushions the operating budget from short-term swings in the value of the endowment, with a primary emphasis on maintaining the purchasing power of the endowment. The objective is to achieve a long-term real return in excess of endowment spending. Over the past five years, the pooled endowment's trailing annualized real return has exceeded endowment spending by approximately 220 basis points.

As of June 30, 2018, 66% of the pooled endowment was allocated to equity and equity mutual funds (see fig. 5), followed by alternative investments (20.9%), money market mutual funds (7.6%), U.S. Treasuries and bonds (4.0%), and real assets and REITS (1.6%).

CHANGE IN NET ASSETS

The Museum had total assets of approximately \$1.8 billion at the end of fiscal year 2018 (see fig. 6). The largest asset categories are investments of \$1.26 billion; land, buildings, and equipment of \$299 million; and pledges, notes, and accounts receivables of \$92 million.

On an ongoing basis, the Museum's net assets (assets minus debt) represent the most fundamental measure of its financial strength. This gauge of our net worth increased by \$95 million from fiscal year 2017, reaching a record \$1.7 billion (see fig. 7). The principal additions to net assets were endowment returns (net of spending) of \$61 million and \$28.3 million in gifts primarily earmarked for facilities. Since fiscal year 2012, the Museum's net assets have increased by more than \$600 million—the combination of superior endowment returns and gifts to the capital campaign.

CONCLUSION

By the end of the 2018 fiscal year, the Museum was enveloped in a mood of buoyancy. There is much to be proud of and to celebrate. Years of design, planning, and construction manifested in the completion or near completion of three of the four structures that underlie the campus expansion program, including the reimagined Glassell School of Art. The Museum's overriding financial objective has been to ensure that, at the conclusion of the campus expansion program, its fiscal structure will be sound and sustainable. Through careful planning, prudent management, strategic husbanding of resources, the dedication of the staff and faculty, and, most importantly, the generosity of Trustees and donors, the Museum is well positioned to achieve this objective while maintaining an enduring commitment to excellence in its programs.

—Eric Anyah

The audited financial statements of the Museum of Fine Arts, Houston, for the year ended June 30, 2018, are available by contacting the Office of the Controller, 5100 Montrose Blvd., Houston, TX 77006. They are also available online at the Museum's website, mfah.org.

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



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

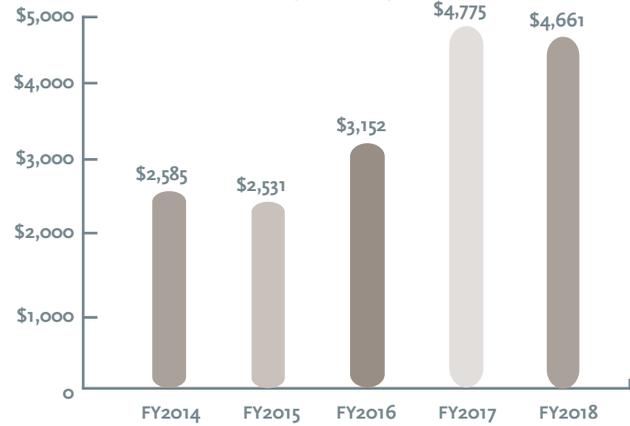


Fig. 3 MFAH: Fund-raising for Operations (thousands)



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



Fig. 5 MFAH: Composition of Pooled Investments at June 30, 2018

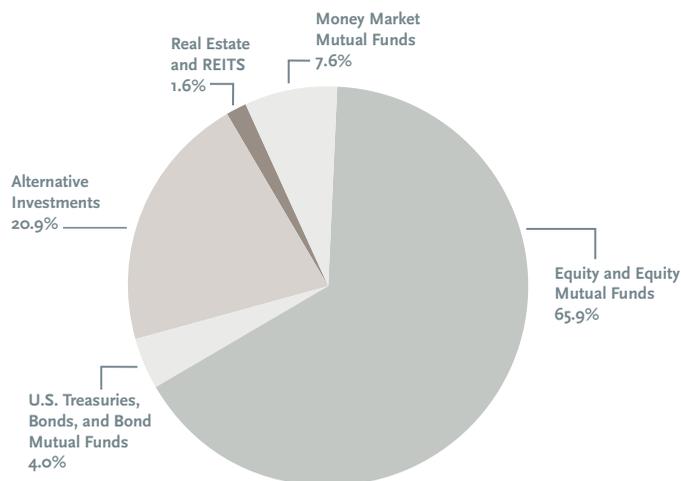


Fig. 6 MFAH: Composition of Assets at June 30, 2018 (millions)

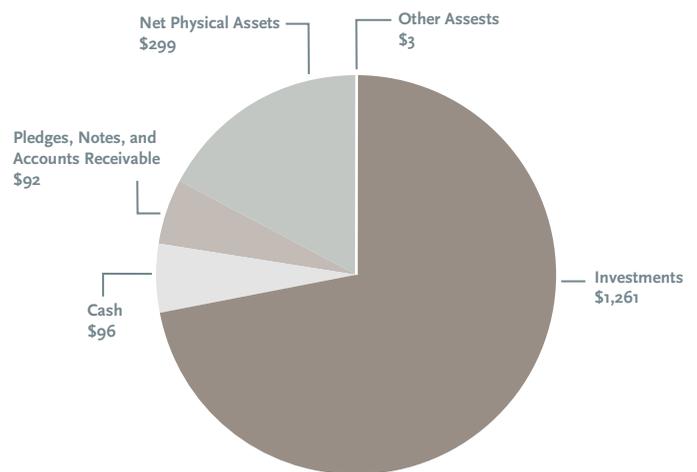


Fig. 7**FY 2018 Change in Total Net Assets**

(millions)

FY 2018 operating surplus (deficit)	\$4.5
Contributions designated for capital and long-term investment	28.3
Depreciation and amortization	(8.4)
Investment returns on long-term assets less amounts designated for current use	61.0
Net art acquisition activity (excess of contributions and investment returns over purchases)	7.6
All other net	(1.7)
Total increase (decrease) in net assets	\$94.8
Net assets at June 30, 2017	\$1,612.0
Net assets at June 30, 2018	\$1,706.8

Table 1**The Museum of Fine Arts, Houston****Statements of Financial Position as of June 30, 2018**

(thousands)

	6/30/2018
Assets:	
Cash and cash equivalents	\$96,238
Pledges, grants, accounts and interest receivable	92,259
Inventories	809
Prepaid expenses and other assets	1,916
Investments	1,261,146
Property and equipment, net	298,656
Total assets	\$1,751,024
Liabilities and net assets:	
Liabilities:	
Accounts payable and other liabilities	\$27,827
Deferred revenues	16,417
Total liabilities	\$44,244
Net assets:	
Unrestricted	\$465,777
Temporarily restricted	528,533
Permanently restricted	712,470
Total net assets	\$1,706,780
Total Liabilities and Net Assets	\$1,751,024

Table 2

The Museum of Fine Arts, Houston: FY 2018 Operating Statement

(thousands)

Operating Revenues

Contributions and grants	\$13,706
Investment returns designated for current use	35,327
Membership revenue	3,355
Admission revenue	4,661
Tuition revenue	1,986
Auxiliary revenue	3,419
Other	2,261
Net assets released from restriction	3,936

Total Operating Support and Revenue	\$68,651
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Operating ExpensesProgram Services

Curatorial and collections	\$8,410
Exhibitions	6,235
Education and public programs	7,818
Glassell School	3,882
Bayou Bend	3,962
Rienzi	1,285
Membership activities	1,213
Buildings and grounds and security	11,823
Subtotal program services	\$44,628

Supporting Services

Management and general	\$11,407
Auxiliary activities	3,074
Fund-raising	5,056
Subtotal supporting services	\$19,357

Total Operating Expenses Before Depreciation and Amortization	\$64,165
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Operating Surplus (Deficit) Before Depreciation and Amortization	\$4,486
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STAFF

As of June 21, 2018

Gary Tinterow
Director

Eric Anyah
Chief Financial Officer

Willard Holmes
Chief Operating Officer

Amy Purvis
Chief Development Officer

OFFICE OF THE DIRECTOR

James Batt
Assistant Director,
Hospitality

Deborah L. Roldán
Assistant Director,
Exhibitions

Cindi Strauss
Assistant Director,
Programming

Winnie Scheuer
Executive Administrator
and Liaison for External
Relations

Megan McIlwain
Administrative Assistant

Blanch Rodriguez
Administrative Receptionist

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Esmar Sullivan
Assistant to the Chairman

Daniel Estrada
Senior Framing Technician

Karen Willis
Coordinator

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Senior Conservator
Trevor Boyd
Ivan Reyes Garcia
Assistant Conservators

Objects and Sculpture

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Senior Conservator
Ingrid Seyb
Associate Conservator

Paintings

Zahira Bomford
Senior Conservator
Maite Leal
Conservator
Melissa Gardner
Associate Conservator
Bert Samples
*Senior Conservation
Technician*

Photography

Toshi Koseki
The Carol Crow
Senior Conservator
of Photographs

Research Science

Corina Rogge
*The Andrew W. Mellon
Research Scientist*

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Conservator
Stacey Kelly
Assistant Conservator

CURATORIAL

Administration

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Administrator
Clifford Edwards
Ray Gomez
Madison Rendall
Julie Timte
Administrative Assistants

Africa, Oceania, and the Americas

Chelsea Dacus
Assistant Curator

American Painting and Sculpture

Kaylin Haverstock Weber
Associate Curator,
The Jeanie Kilroy Wilson
Curator of American
Painting and Sculpture

Antiquities

Chelsea Dacus
Assistant Curator

Art of the Islamic Worlds

Aimée Froom
Curator

Asian Art

Bradley Bailey
The Ting Tsung and Wei Fong
Chao Curator of Asian Art
Beatrice Chan
Curatorial Assistant

Decorative Arts, Craft, and Design

Cindi Strauss
The Sara and Bill Morgan
Curator of Decorative Arts,
Craft, and Design
Marissa Hershon
Curatorial Assistant
Anna Walker
*The Windgate Foundation
Curatorial Fellow*

European Art

David Bomford
The Audrey Jones Beck
Curator of European Art
Helga Kessler Aurisch
Curator

Film and Video

Marian Luntz
Curator
Tracy Stephenson
Coordinator

Latin American Art and the International Center for the Arts of the Americas (ICAA)

Mari Carmen Ramírez
The Wortham Curator of
Latin American Art and
Director, International
Center for the Arts of
the Americas

Rachel Mohl
Assistant Curator
Veronica Sesana Grajales
Curatorial Assistant

María Gaztambide
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The authors of the texts accompanying the accessions highlights, which are illustrated on the cover and on pages 21–73, are identified as follows:

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p. 102 (top right): Chinese, *Avalokitesvara*, Tang dynasty, 618–907, gilt bronze, Jane and Leopold Swergold Collection; (bottom right): David Taylor, *Border Monument No. 190 [Northwest view. Lechuguilla Mountains. Tinajas Altas Mountains in the distance.]*, from the series *Monuments: 276 Views of the United States–Mexico Border*, 2011, printed 2017, inkjet print, the Museum of Fine Arts, Houston, museum purchased funded by the Caroline Wiess Law Accessions Endowment Fund, 2017.225.205. © David Taylor

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p. 104 (bottom left): Central Italian, *Portrait of a Boy Holding a Book*, 1560s, oil on wood, the Museum of Fine Arts, Houston, Samuel H. Kress Collection, 61.58, and infrared reflectography; (right): Rody Graumans and Droog Design, *85 Lamps*, designed 1993, made 1997, wire and bulbs, the Museum of Fine Arts, Houston, museum purchase funded by Michael W. Dale, 97.225.

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p. 107 (left): John Siddeley, 3rd Baron Kenilworth, made by Grant Macdonald, *Model of a Venus Fly Trap*, 1983, gold, amethyst, and diamonds, the Museum of Fine Arts, Houston, the Rienzi Collection, gift of Mr. and Mrs. Harris Masterson III, 94.972; (right): © Mungo Thomson

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DAVID SLATER, British, born 1965
Monkey Selfie, 2011, printed 2018

Inkjet print
24 x 20 in. (61 x 50.8 cm)

Museum purchase funded by James Edward Maloney, Joan Morgenstern, and Clint Willour in honor of the monkey 2018.45

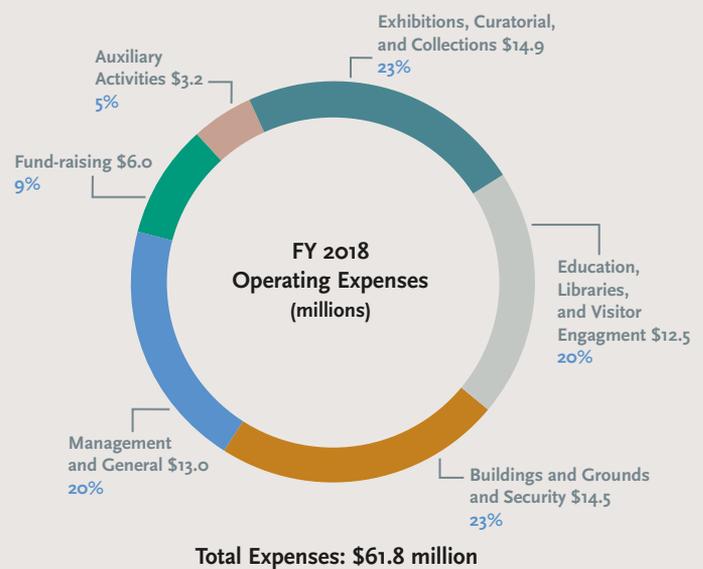
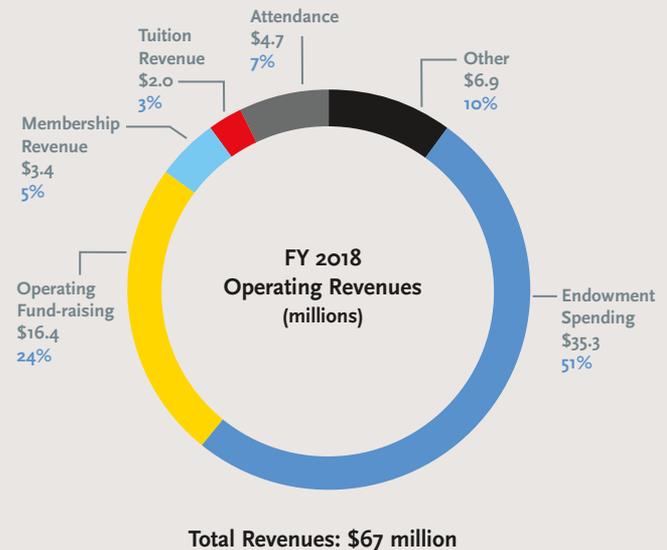
In 2011 David Slater visited the Tangkoko Reserve on the Indonesian island of Sulawesi. He positioned his camera on a tripod amid a troop of crested macaques and waited for them to get curious and release the shutter. After a few hours, Slater’s camera captured this grinning monkey. The image became an Internet favorite, but People for the Ethical Treatment of Animals (PETA) sued the photographer, arguing that copyright to the photograph belonged to the monkey, Naruto, a premise ultimately rejected by the courts. This charismatic creature’s engaging “selfie” speaks to the rise of online image sharing and its consequences. LV

MFAH

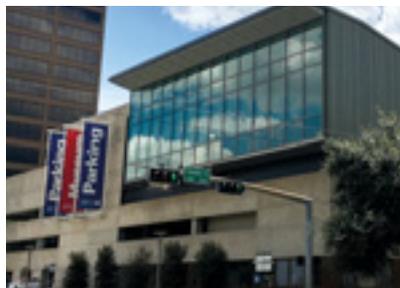
BY THE NUMBERS

July 1, 2017–June 30, 2018

- **1,067,307** visits to the Museum, the Lillie and Hugh Roy Cullen Sculpture Garden, Bayou Bend Collection and Gardens, Rienzi, and the Glassell School of Art
- **106,210** visitors and students reached through learning and interpretation programs on-site and off-site
- **67,338** youth visitors ages 18 and under received free or discounted access to the MFAH
- **37,492** schoolchildren and their chaperones received free tours of the MFAH
- **6,947** Houstonians were served through community engagement programs off-site
- **103** community partners citywide collaborated with the MFAH
- **1,625,865** visits recorded at mfah.org
- **361,687** visits recorded at the online collections module
- **298,236** people followed the MFAH on Facebook, Instagram, and Twitter
- **70,851** online visitors accessed the Documents of 20th-Century Latin American and Latino Art Website, icaadocs.mfah.org
- **89,497** visits to *The Glamour and Romance of Oscar de la Renta*
- **31,920** member households supported the MFAH
- **1,000** volunteers and docents served the MFAH
- **662** permanent and temporary staff were employed by the MFAH



ANNUAL REPORT
JULY 1, 2017–JUNE 30, 2018



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REPORT OF THE DIRECTOR



The year that concluded on June 30, 2018, constituted another remarkable success in the history of the Museum. At over one million, attendance at all of our facilities exceeded the record total of the previous year; our staff conceived and mounted varied and stunning exhibitions—most notably *Peacock in the Desert*, *Michelangelo and the Vatican*, *HOME*, and *Big Bambú*; we added extraordinary works of art to our permanent collections; contributions from the community rose from the previous year; our net assets rose yet again to a record level, \$1.7 billion (excluding the value of our collections); and we posted a healthy operating surplus, to be saved, as in previous years, for future needs.

All of this was achieved in the midst of our ambitious campus redevelopment program, the largest cultural expansion currently under construction in North America. Despite the unprecedented challenge of Hurricane Harvey—thirteen feet of water atop Bayou Bend's fourteen acres of gardens, millions of gallons of stormwater flooded into the excavated site of the Nancy and Rich Kinder Building, extensive destruction to the homes and possessions of staff—not one work of art suffered damage thanks to the selfless care of our Buildings and Grounds, Security, Preparations, Registration, Conservation, and Curatorial departments, guided by Chief Operating Officer Willard Holmes.

Although the hurricane caused unavoidable delay, in May 2018 we celebrated the completion of the Glassell School

of Art and The Brown Foundation, Inc. Plaza. These handsome facilities, designed by Steven Holl Architects and landscaped by Deborah Nevins & Associates, were hailed by critics as instant landmarks and immediately adopted by neighbors and visitors, fulfilling the goal of making the campus a destination in itself. Punctuated by the installation of Eduardo Chillida's massive granite *Song of Strength* and Anish Kapoor's gleaming steel *Cloud Column*, the construction of the new school, plaza, roof garden, amphitheater, and parking garage was an engineering and logistical wonder that is all the more extraordinary for not interrupting the activities of the Museum. Planning has been overseen by Chief Operating Officer Willard Holmes under the supervision of Richard D. Kinder, Chairman of the Long-Range Planning Committee.

Once again, the exhibition program drove attendance, and Deborah Roldán, assistant director for exhibitions, is to be congratulated for her expert guidance. *The Glamour and Romance of Oscar de la Renta*, conceived by guest curator André Leon Talley and Cindi Strauss, Morgan Curator of Decorative Arts, Craft, and Design, received nearly 90,000 visitors over an extended run, many of whom wore designs by Mr. de la Renta to the Museum, proof of his popularity in Houston. We are very grateful to Alex Bolen and his team at Oscar de la Renta for their assistance in mounting this much-loved and very beautiful exhibition.

In spring 2018, H. H. Maharaja GajSingh II of Marwar-Jodhpur came to Houston to inaugurate *Peacock in the Desert: The Royal Arts of Jodhpur, India*, an unprecedented collaboration with the royal house of Marwar-Jodhpur and the Mehrangarh Museum Trust. Some 250 objects, from seventeenth-century elephant howdahs to a 1927 Rolls-Royce Phantom and a circa 1942–45 airplane, came from India to make an unforgettable display of five hundred years of royal patronage stretching from the late 1400s to the early twentieth century. These objects, most of which had never before left Jodhpur, were joined in Houston by prestigious loans from Her Majesty Queen Elizabeth II and Their Excellencies Sheikh Nasser Sabah al-Ahmad al-Sabah and Sheikha Hussa Sabah al-Salem al-Sabah, among others. We owe the magnificent exhibition to Mahrukh Tarapor, senior advisor for international initiatives, and Karni Singh

Jasol, director of the Mehrangarh Museum, and of course to H. H. GajSingh II and his family. *Peacock in the Desert* was complemented by the vivid photographs of Raghbir Singh, whose cumulative portrait of modern life in India resonated deeply in the exhibition *Modernism on the Ganges*.

Another exhibition organized by the Museum, *Michelangelo and the Vatican: Masterworks from the Museo e Real Bosco di Capodimonte, Naples*, brought extraordinary masterpieces of the Italian Renaissance to Houston. Prompted by the exhibition of Michelangelo drawings at the Metropolitan Museum of Art, New York, and enabled by a special collaboration with the Museo e Real Bosco di Capodimonte, Naples, we brought life-sized drawings by Michelangelo, the largest surviving by the artist, to be shown alongside portraits of the artist and of his principal patron in later life, Alessandro Farnese, Pope Paul III, by Raphael, Titian, and Daniele da Volterra. The Farnese pope commissioned from Michelangelo enlargements and renovations to his Roman palace, Palazzo Farnese, the dome of St. Peter's Basilica, and the Pope's private chapel at the Vatican, the Pauline Chapel, and it was he who protected the artist as he completed the controversial *Last Judgment* fresco. We are deeply grateful to Sylvain Bellenger, director of the Museo di Capodimonte, who made the exhibition possible, and to our own David Bomford, Beck Curator of European Art, and Helga Kessler Aurisch, curator of European art, for the handsome installation.

Bestowing Beauty: Masterpieces from Persian Lands marked the beginning of a long-term collaboration with Mr. Hossein Afshar of Kuwait. An Iranian expatriate, Mr. Afshar has assembled one of the most extensive, and finest, collections of Iranian art, from antiquity to the early nineteenth century, in private hands. The exhibition, handsomely installed by Aimée Froom, curator, Art of the Islamic Worlds, comprised over a hundred objects from among the more than a thousand that Mr. Afshar has generously placed on loan, revealing the extraordinary artistic heritage of one of the world's great civilizations. This is but the first of many displays to come of the Afshar collection, which perfectly complements the long-term loan of some three hundred examples of Islamic art, from the seventh to the nineteenth century, from Spain

and North Africa to Turkey, the Middle East, and Central Asia, from the Dar al-Athar al-Islamiyyah in Kuwait, generously made possible by Sheikh Nasser Sabah al-Ahmad al-Sabah and Sheikha Husna Sabah al-Salem al-Sabah. The al-Sabah galleries at the Museum have been the focus of extensive programming as well as individual study, making Houston a new center for the display of art of the Islamic worlds.

We are especially proud of the exhibition *HOME—So Different, So Appealing*, organized by Mari Carmen Ramírez, Wortham Curator of Latin American Art, and Chon Noriega. Exploring how Latino and Latin American artists used the concept of home to reflect on identity and to comment on contemporary attitudes, it was one of the most moving and provocative exhibitions of contemporary art that we have mounted in recent years. Over the summer, Mike and Doug Starn challenged and delighted Houstonians with an extraordinary indoor installation of *Big Bambú*. This towering structure, which filled and spilled out from Cullinan Hall, was the latest in our series of immersive summer exhibitions. In late June, we opened *Joris Laarman Lab: Design in the Digital Age*, coorganized with the Groninger Museum, the Netherlands. This revelatory exhibition showcased the technologically innovative furnishings and objects created by the contemporary Dutch designer. (Please see pages 88–107 for the complete list of exhibitions.)

It is always a delight to welcome important works of art to the permanent collection. The Museum purchased 338 objects and received 352 gifts. Among the significant gifts to the Museum, I would like to single out several from individuals who are endowing the Museum with collections within our collection. Cecily Horton has for many years been acquiring miniature portraits made in Europe from the sixteenth to the nineteenth century; she has formed a collection of them at the Museum, to which she has added a fascinating portrait by the great Elizabethan master Nicholas Hilliard. Francita Stuart Koelsch Ulmer has decided to create a comprehensive collection of works on paper by British landscapists working at the end of the eighteenth century and the beginning of the nineteenth century; this year she presented works by John Robert

Cozens and Thomas Gainsborough, among others, adding to the Romantic art that she has bestowed upon the Museum. Hossein Afshar complemented our joint venture in the display of Iranian art from his extensive collection with the generous gift of an impressive folio of a rare gilt Qur'an made in North Africa in the eighth century. Jill and Dennis Roach continued to add to the growing collection of nineteenth-century European art at the Museum, with photographs, drawings, and sculpture that they fund through the Buddy Taub Foundation. Karen Kelsey Duddleston gave a large print of Richard Avedon's most iconic photograph, *Dovima with Elephants*, in honor of former curator Anne Wilkes Tucker. Leatrice and Melvin Eagle continue to contribute to their collection of design, decorative arts, and crafts. The Diane and Bruce Halle Foundation contributed Ragnar Kjartansson's hypnotic video, *The Visitors*. Leonard and Judy Lauder made possible the joint acquisition of Nan Goldin's extraordinary *Scopophilia*. Roland Augustine and Lawrence Luhring gave a moving late work by the late Brazilian master Tunga. *Il Maestro* Carlos Cruz-Diez augmented the constellation of his works at the Museum with a great mural. Brad and Leslie Bucher contributed several fine examples of works by Latin American artists, including prints by centenarian artist Carmen Herrera in honor of our centenarian Life Trustee Dr. Marjorie Horning. And Clint Willour gifted about a dozen photographs and works on paper, adding to the nearly 1,300 objects that he has given to the Museum over the past forty years. We are profoundly grateful to these individuals, and to all those who enrich our holdings and displays, whose names are found within this report.

The purchases this year were extraordinary. A rare fourteenth-century Hebrew codex; a circa 1310 *mahzor* from Mainz; a splendid silver-gilt Catalonian Gothic processional cross, made in or around Barcelona circa 1400; and one of the most important and perhaps the largest flamboyant Gothic architectural drawings in existence contributed to a new display of late Gothic and early Renaissance art in galleries previously limited to painting and sculpture. Elsewhere in the galleries, a rare sculpture of a Vestal Virgin by Jean-Antoine Houdon and an unusual grisaille by Benjamin West added new

Neoclassical notes. Photography has long been a focus of our collection, and this year we were proud to acquire Richard Avedon's wall-sized work *The Chicago Seven*, as well as a key work by Laurie Simmons. Important pictures by Martín Blaszko, Sandú Darié, and Grupo Mondongo were added to the Latin American collection. Exceptional works by Kara Walker, Chakaia Booker, Henry Taylor, and David McGee strengthened the collection of works by African American artists. And finally, we were thrilled to be able to acquire from the Museum of Modern Art the great mural by Fernand Léger commissioned in 1939 by Nelson Rockefeller for his Fifth Avenue apartment.

As always, the Department of Learning and Interpretation, headed by Caroline Goeser, acted as ambassador and liaison to our visitors and community at large through a dynamic array of programming geared toward audiences ranging in age and interests. Dr. Goeser summarizes the key activities of the year in her report, but here I wish to note that over the course of fiscal year 2017–2018, 106,210 people participated in programs on- and off-site, including 37,492 students and chaperones who received free tours and 6,947 others who had access to art in their own communities through programs such as Glassell-on-the-Go. The department collaborated with diverse community partners to offer performances and activities in celebration of the new Glassell School of Art, and also to initiate Music on the Plaza, a series of evening concerts held on the adjacent Brown Foundation, Inc. Plaza.

The MFAH house museums, Bayou Bend Collection and Gardens and Rienzi, continue to enrich their collections and to create new programs, providing inspiration to docents and to visitors alike. Christmas Village at Bayou Bend has become an eagerly anticipated holiday tradition. Executed by Bonnie Campbell, Bayou Bend director, and her team, this year's event was generously sponsored by Mr. Tillman Fertitta and Landry's Inc., Frost Bank, and Mitra Mujica-Margolis and Michael Margolis. Hurricane Harvey had severely impacted Bayou Bend's gardens, but thanks to Bart Brechter, head of gardens and landscape,

and his staff, they were impeccably restored in time for the holiday celebration.

At Rienzi, the programs Yoga in the Gardens and Rienzi Reels drew visitors to the house's beautifully tended outdoor spaces, which, miraculously, were relatively unscathed by Hurricane Harvey. The successful exhibition *Extravagant Objects: Jewelry and Objets d'Art from the Masterson Collection* was extended due to popular demand, and a special Valentine's Day Twilight Tour encouraged new audiences to explore works on display in the house. Rienzi also broadened its reach by offering American Sign Language interpretation during its April Family Day event.

During fiscal year 2017–2018, the staff of 634 professionals was enhanced and supported by over a thousand docents, volunteers, and members of the Museum's Guild, all of whom welcomed more than a million visits to our various facilities. Our operations required an expenditure of \$64.2 million, of which \$35.3 million (51 percent of the \$68.7 million revenue total) was provided by the Museum's endowment, and \$16.4 million (24 percent of revenue) by fund-raising and gifts, and \$17 million (25 percent of revenue) was earned income. The City of Houston allocated \$814,000 (1.2 percent of revenue) in Hotel Occupancy Tax funds to the Museum. Chief Financial Officer Eric Anyah continues the prudent stewardship of our endowment to ensure support of expanded future operations.

The free general admission that was extended to more than half of visitors to the main campus was supported by \$16.4 million in donations for operations, a fund-raising program overseen by Chief Development Officer Amy Purvis and her staff. Given the ongoing Campaign for the Museum of Fine Arts, Houston, this result demonstrates the extraordinary commitment of our supporters. Chairman Emeritus Cornelia C. Long worked hand in hand with Amy Purvis to direct the capital campaign. Toward the end of the fiscal year, as the campaign reached \$400 million in pledges, Nancy and Rich Kinder, through the Kinder Foundation, generously offered to match up to \$25 million in new pledges in order to complete the campaign. By June 30, 2018, the campaign had

received more than \$414 million in pledges and gifts toward our goal of \$450 million. As Chairman of the Board of Trustees, Mr. Kinder charts the course of philanthropy that defines this period in our city's history.

Amid this year's celebrations came an unexpected loss. Beloved trustee William J. Hill died, leaving an irreplaceable gap. A sixth-generation Texan and an inveterate collector of things, people, and institutions, Bill Hill helped shape this city in his own image, that of an outsized Texan, freewheeling, plain-speaking, and generous to a fault. With a focus on education and Texan material culture, from his school days until his death, he encouraged children, artists, trustees, and nonprofit administrators to pay attention to the things that matter. Happily, the Museum was a lifelong beneficiary of his benevolent attention. In 1984 he founded "One Great Night in November," an annual event that has brought some \$35 million dollars of acquisitions to the Museum. Over the decades, he has bestowed hundreds of objects on Bayou Bend and has underwritten countless community programs. Revealing the little-known scholarly side of his interests, he conceived and funded the William J. Hill Texas Artisans and Artists Archive, a unique online resource. The Trustees and staff of the Museum mourn his absence.

The year was marked by the retirement of two long-serving and loyal officers. Over twenty-six years, Publisher in Chief Diane Lovejoy raised the Museum's publications to the highest level of professional quality, winning many awards and the admiration of her colleagues around the world. In her tenure of fifteen years, Head of Human Resources Sheila Armsworth professionalized our personnel policies and acted as an invaluable counselor to staff at all levels of the organization. We miss them both.

As with each edition of the annual report, this publication provides just a glimpse of the many accomplishments of our exceptional staff and volunteers, and the myriad contributions of our nearly one hundred Trustees and 31,920 Museum member households. On behalf of the entire family, I thank everyone who participated in this truly extraordinary community endeavor.

—Gary Tinterow

THE CAMPUS REDEVELOPMENT PROJECT AND THE CAMPAIGN FOR THE MUSEUM OF FINE ARTS, HOUSTON

The campus redevelopment project achieved a series of exciting milestones in fiscal year 2018, culminating with the completion of the first phase of the redevelopment of the Susan and Faye S. Sarofim Campus. In May 2018, the new and expanded Glassell School of Art opened to great critical and public acclaim in its new home: a 93,000-square-foot building on Montrose Boulevard designed by Steven Holl Architects. Adjoining the new school is The Brown Foundation, Inc. Plaza, a nearly one-acre public green space offering visitors a place to relax, contemplate, and enjoy nature in the heart of the city. Two outdoor sculptures—*Cloud Column* by Anish Kapoor and *Song of Strength* by Eduardo Chillida—and a fountain adorn the plaza. The BBVA Compass Roof Garden extends the plaza up the slope of the walkable roof of the Glassell School of Art and offers stunning views of the surrounding Museum District and downtown and the nearby Texas Medical Center.

On May 14, Trustees, donors, and special guests gathered for an intimate dinner to celebrate the formal unveiling of the new facilities. The Museum celebrated the public opening on May 20, when more than two thousand visitors had the opportunity to take free tours of the new school, plaza, and roof garden; engage in art-making activities; and enjoy music and dance performances from local arts organizations. On June 4, classes began in the new building for the Glassell Junior School, which saw a notable 33 percent increase in enrollment. In August 2018, the adult Studio School program and the prestigious Core Artist Residency

program will move into the new facility from their temporary locations.

Elsewhere on campus, work neared completion on the Sarah Campbell Blaffer Foundation Conservation Center, opening in September 2018. Designed by San Antonio-based Lake | Flato Architects, the Conservation Center is situated above the west side of the Museum's Visitors Center and Fannin parking garage and will provide a permanent home for the Museum's world-class conservation team.

Construction continued in earnest on the Nancy and Rich Kinder Building for modern and contemporary art, a 164,000-square-foot building for twentieth- and twenty-first-century art, along with an array of visitor amenities, underground parking, and public green spaces. The Kinder Building will open to the public in 2020, completing the campus redevelopment project.

By spring 2018, the Museum had successfully raised more than \$400 million of the \$450 million capital campaign goal. With the completion of this milestone, we had the privilege to announce the establishment of an extraordinary \$25-million challenge grant provided by Nancy and Rich Kinder, Chairman of the Board of Trustees. Through this challenge, the Kinder Foundation is matching, on a one-for-one basis, all new gifts to the campaign until June 30, 2019. This extraordinary act of generosity is unprecedented in the Museum's history. It has inspired—and will continue to inspire—investment from our community, not only in the MFAH but in the city as a whole.

The Museum's ambitious capital project would be impossible without the generous support of Houston's philanthropic community. As of June 30, 2018, the Museum raised more than \$414 million toward the total goal of \$450 million for the overall campus redevelopment. We are truly humbled by the generosity shown by our friends and supporters.

A complete list of donors to the campaign, as of June 30, 2018, can be found on pages 17–19.



View of the Glassell School of Art from the Cullen Sculpture Garden.



The new Glassell School of Art and The Brown Foundation, Inc. Plaza.





Night view of the Glassell School of Art, west elevation.



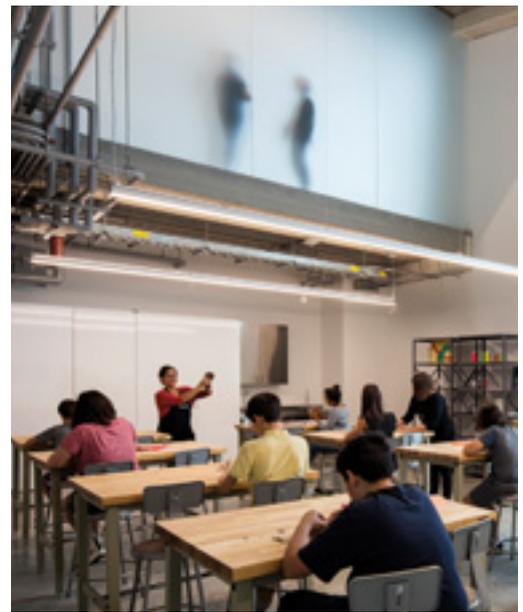
The forum of the Glassell School of Art.



The forum of the Glassell School of Art.



Art-making activities at Celebrating Community: The Public Opening of the Glassell School of Art.



A studio classroom inside the Glassell School of Art.



Rick and Nancy Kinder at the opening dinner of the Glassell School of Art.



Marli Andrade and Alfred C. Glassell, III at the opening dinner of the Glassell School of Art.



Will and Lisa Mathis at the opening dinner of the Glassell School of Art.



Barron and Lisa Wallace at the opening dinner of the Glassell School of Art.



David and Heidi Gerger at the opening dinner of the Glassell School of Art.

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THE MUSEUM OF FINE ARTS,
HOUSTON**

As of June 30, 2018

\$50,000,000 or More

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Kinder Foundation

\$10,000,000–\$49,999,999

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

\$3,000,000–\$9,999,999

BBVA Compass Foundation
Sara and Bill Morgan
Ting Tsung
and Wei Fong Chao Foundation
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ACCESSIONS



MOCHE
Stag Portrait Vessel, AD 100–200
Earthenware with slip
8 x 9 x 6 1/2 in. (20.3 x 22.9 x 16.5 cm)
Museum purchase funded by the
Alfred C. Glassell, Jr. Accessions
Endowment Fund
2017.435

The Moche flourished from about AD 100 to 800, despite living in a narrow desert caught between the Andes Mountains and Pacific Ocean in present-day Peru. They were master artisans, and their ceramic art is among the most impressive in the world. This vessel, depicting the head of a male white-tailed deer, is evidence of their advanced skill. It is a rare example of a Moche animal-portrait vessel. Painted scenes depicting ritual deer hunts and combat with anthropomorphic deer-warriors suggest that deer were seen as worthy opponents and special sacrifices for the gods.
CD

ACCESSIONS

NEPALESE

Seated Buddha, 18th century

Gilt bronze

13 3/4 x 10 1/2 x 6 1/2 in.
(34.9 x 26.7 x 16.5 cm)

Museum purchase funded by
Anne and Albert Chao, and
the Friends of Asian Art
2018.128

Shakyamuni Buddha performs *bhumisparsha mudra* (the earth-touching gesture), referencing the moment he had called upon the earth to witness his achievement of enlightenment. This seated Buddha, framed by a stylized mandorla, is the most complete Buddhist altarpiece in the Museum's collection. With its elegantly proportioned face and smoothly draping robe, it bears the hallmarks of mid- to late eighteenth-century Newari metalwork. The Newars of Nepal's Kathmandu Valley were master metalworkers whose skills were employed throughout East and Southeast Asia. They not only carried out the canonical requirements for proportion and iconography of Buddhist images but also artistically elevated the genre.
BB





PERSIAN
 "Layla and Majnun" Tile Panel,
 17th century
 Stonepaste; polychrome glaze
 within black wax resist outlines
 (*cuerda seca* technique)
 27 3/4 x 37 1/4 x 1 in.
 (70.5 x 94.6 x 2.5 cm)
 Museum purchase funded by the
 2017 Art of the Islamic Worlds Gala
 2017.423

This monumental tile panel illustrates a classic of Persian literature, *Layla and Majnun*. Prevented from marrying his one true love, Majnun retreats to the wilderness to live out his days composing poems in solitude. Wild animals befriend him and become his protectors. This lively figural scene is composed of twelve tiles decorated in the characteristic Safavid color palette. The panel would once have adorned the walls of a palace or garden pavilion, where viewers would have recognized the narrative immediately. Tile panels like this one are often dispersed, yet this rare example shows the entire scene in its original arrangement.
 AF



NORTH AFRICA OR CENTRAL ISLAMIC LANDS

Bifolio from a Qur'an,
late 8th–early 9th century

Gold, ink, and opaque watercolor
on parchment

Open: 10 3/4 x 28 1/2 in. (27.3 x 72.4 cm)

Gift of Hossein Afshar
2017.430

This bifolio comes from a Qur'an manuscript written in gold using a labor-intensive technique known as chrysography. Because gold ink is insufficiently opaque, gold leaf has been delicately applied to each letter. Whereas this technique appears sparingly in other Qur'an manuscripts of this period, only a very small number were written entirely in gold due to the extraordinary expense required. The austere quality of the script and the subtlety of the marginal illumination stand in contrast to the extensive use of gold, demonstrating the delicate balance between pious restraint and luxurious opulence that characterizes early Qur'an manuscripts.

AF

ACCESSIONS

GERMAN

The Montefiore Mainz Mahzor, c. 1310–20

Illuminated manuscript on parchment

Closed: 4 x 16 x 12 in.

(10.2 x 40.6 x 30.5 cm)

Museum purchase funded by the Brown Foundation Accessions Endowment Fund 2018.124

During medieval times, the Jewish communities of the cities of Mainz, Speyer, and Worms became centers of Jewish life in the Rhineland, a region that embraces the land on both banks of the Rhine River in present-day Germany. This rare Hebrew illuminated manuscript for the community of Mainz is called a *mahzor*, a festival prayer book used by Jews on occasions such as the High Holy Days of Rosh Hashanah (Jewish New Year) and Yom Kippur (Day of Atonement). The book includes some three hundred folios and is richly illuminated with color; some of the illuminations have been subsequently defaced, perhaps in censorship. The Ashkenazic calligraphy is exceptional, with marginalia of playful and fanciful figures. Unlike a private prayer book, a mahzor belonged to the synagogue's entire congregation, and this example bears the sign of extensive use over the centuries. DMW



ACCESSIONS

SPANISH (Barcelona)

Processional Cross, c. 1400

Silver-gilt, enamel, and wood

33 7/8 x 20 1/2 x 3 in. (86 x 52 x 7.6 cm)

Museum purchase funded by the Brown Foundation Accessions Endowment Fund 2018.135

This imposing processional cross is a rare surviving example of medieval Spanish goldsmithing and enamelwork. The flourishing of independent Iberian courts in the medieval period created a rich climate of patronage, resulting in large numbers of goldsmiths and enamellers. The Catholic Church was a major patron and provided a steady source of commissions for opulent religious objects. Crosses played a vital part in the liturgical ceremonies of the church and were often made of the most costly materials, including silver, gold, and fragile colored enamels, which were considered semiprecious materials in their own right. CG





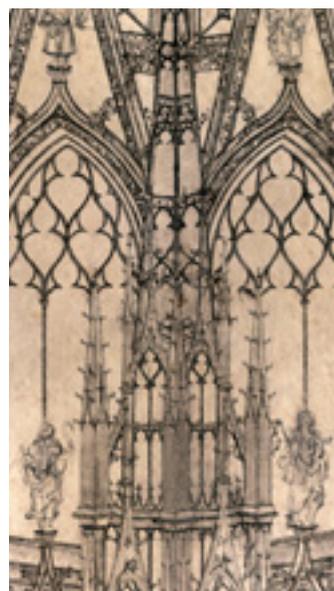
Attributed to **ROULLAND LE ROUX**, French, active 1509–1527
 Probably with **PIERRE DES AUBEAUX**, French, active Rouen, 1511–1523
Design for the Rouen Cathedral Tower, 1516

Pen and ink, gray wash, stylus and compass marks, with traces of metalpoint on parchment attached to a later wooden spool
 133 7/8 x 25 3/8 in. (340 x 64.5 cm)

Museum purchase funded by the Agnes Cullen Arnold Endowment Fund
 2018.123



This rare architectural drawing on four sheets of parchment was created in Rouen in the early sixteenth century under the creative direction of Roulland le Roux, the city's leading master mason. It represents a three-storied square Gothic tower decorated with furling crockets, foliage, trefoils, and gargoyles. It also depicts sculptures of bishops, apostles, prophets, and saints. The drawing exemplifies the tradition of Gothic architectural draftsmanship during the transition from the late Gothic era to the Renaissance; it is one of only a handful of the largest, most important, and best-preserved Gothic architectural drawings known. This one utilizes a unique perspectival method. The highly finished quality suggests that it was used as a presentation drawing for prospective patrons rather than as a guide for the builders.
 DMW



ACCESSIONS

NICHOLAS HILLIARD, English, 1547–1619
Portrait Miniature of an Unknown Lady of the Court, c. 1600

Watercolor on vellum; gold and enamel
2 1/4 x 1 3/8 x 5/16 in. (5.7 x 3.5 x 0.8 cm)

Gift of Cecily E. Horton
2017.399

Considered by many to be the first great English painter, Nicholas Hilliard developed the flat, linear, two-dimensional aesthetic that was to be the hallmark of Elizabethan miniature painting. Elizabethan miniatures, painted in watercolor on vellum that has been mounted onto card, are very small, made to be kept in drawers, cabinets, or to be set into jeweled lockets and worn, as in this example. They were often expressions of amorous dalliance, given as a pledge of devotion. Hilliard established miniature painting as a leading art that was soon at the very heart of Elizabethan culture.

CG



GIOVANNI DOMENICO TIEPOLO, Italian, 1727–1804,
after **GIOVANNI BATTISTA TIEPOLO**, Italian (Venetian), 1696–1770
Venice Receiving Homage from Neptune, 1745/50

Etching with engraving on laid paper
9 13/16 x 15 15/16 in. (25 x 40.5 cm)

Museum purchase funded by the Alvin S. Romansky Prints and Drawings Accessions Endowment Fund
2018.39

As a father-and-son duo, Giovanni Battista and Giovanni Domenico Tiepolo were imaginative painters, skilled draftsmen, and accomplished printmakers. In this etching, commemorating the end of the Venetian Republic after a thousand years, the Roman sea god Neptune pours the water's treasures and the riches of commerce before the allegorical figure of Venice with her recumbent lion. Giovanni Domenico translated into print form his father's painting installed in the Ducal Palace in Venice. The dramatic interplay of black and white and the artist's great economy of line create a high degree of expressiveness.

DMW





JOHN ROBERT COZENS, English, 1752–1797
View of Vietri and Raito, Italy, c. 1783

Watercolor over graphite on cream
laid paper
15 3/4 x 20 1/4 in. (40 x 51.5 cm)

The Stuart Collection, museum purchase
funded by Francita Stuart Koelsch Ulmer
in honor of Dena M. Woodall
2017.283

J. R. Cozens was admired for his uniquely poetic vision and technical innovations. This watercolor comes from the last of two trips that Cozens made to Italy. After his patron William Beckford returned to England in September 1783, the artist traveled farther along the Amalfi Coast, producing beautiful watercolors such as this view between Vietri and Salerno. It highlights Cozens's ability to create an expressive sky as well as his use of a sensitive balance of luminous washes of gray, green, and blue. The image also reflects the contemporary literary taste for the sublime.
DMW

ACCESSIONS

THOMAS GAINSBOROUGH, English,
1727–1788
*Figures and Cattle Beside a Woodland
Pool*, c. 1777

Gray washes over traces of black
chalk and heightened with white chalk
on laid paper
10 5/8 x 13 5/8 in. (27 x 34.6 cm)

The Stuart Collection, museum purchase
funded by Francita Stuart Koelsch Ulmer
in honor of Jonathan Yarker
2017.429

Thomas Gainsborough was one of the
leading English portrait painters in
the late eighteenth century, yet he also
devoted much of his time to portraying
landscapes, and his drawings were
among his most spontaneous and experi-
mental works. This drawing showcases
Gainsborough's poetic and highly personal
response to nature and demonstrates
how he deployed a limited vocabulary of
visual motifs: cattle, figures, trees, and
ponds. He used various techniques to
achieve the densely worked clump of
trees on the left, swift strokes to delin-
eate the humans and animals, and high-
lights on the figures and the reflections
in the pond.

DMW



FRANCIS TOWNE, English, 1739–1816
Lake Albano, 1781

Pen and gray ink and brown wash over
graphite on laid paper
12 5/8 x 18 1/2 in. (32.1 x 47 cm)

The Stuart Collection, museum purchase
funded by Francita Stuart Koelsch Ulmer
2017.367

Francis Towne was a prosperous land-
scape artist, even though he was rejected
by the Royal Academy eleven times and
failed to achieve great fame in London.
His bold, flat, and seemingly modern
watercolors are now highly regarded and
much sought after. This watercolor, from
Towne's study tour of Italy in 1780–81,
depicts the famous volcanic Lake Albano,
set in a wooded crater in the Castelli
Romani region southeast of Rome. The
artist preferred monochromatic washes
to bright colors, and this work, which
focuses on the light falling through
the trees, demonstrates his remarkable
technical virtuosity in handling wash.

DMW





RODOLPHE BRES DIN, French 1822–1885
Le Bon Samaritain (*The Good Samaritan*), 1861

Lithograph, printed chine collé, on yellow wove paper and gray wove paper; mounted on white wove paper, third printing on two chine, edition of 175 25 1/16 x 19 1/8 in. (63.7 x 48.5 cm)

Museum purchase funded by
Art + Paper 2018
2018.129

Rodolphe Bresdin was one of the most eccentric and visionary graphic artists of the nineteenth century. He was much admired by his contemporaries Charles Baudelaire and Victor Hugo, and by his pupil Odilon Redon. Regarded as Bresdin's masterpiece, *The Good Samaritan* depicts a scene from the biblical parable of the same name. Bresdin's two figures—the wounded man and the kneeling Samaritan—are almost lost within the lush, exotic detail of the surrounding wooded vegetation. A multitude of plant and arboreal species fills the composition, while birds and monkeys peer from among the gnarled, deformed branches.

DMW

ACCESSIONS

JEAN-ANTOINE HOUDON, French, 1741–1828
Vestal, probably before 1777

Terra-cotta with “bleu Turquin”
marble base
22 1/16 x 5 1/8 in. (56 x 13 cm)

Museum purchase funded by the
Alice Pratt Brown Museum Fund
2018.125

Vestal, one of Jean-Antoine Houdon's early works, shows the influence of classical antiquity, which he was able to study firsthand while at the French Academy in Rome (1764–68). The stateliness and severity of Roman sculpture, which was based on the loftiest ideals of Greek art, had an enormous impact on the young sculptor. This beautiful young woman with a pensive expression on her classically refined features represents a Vestal Virgin, a Roman priestess dedicated to the cult of Juno. Charged with keeping Juno's sacred fire burning, she reverently holds an urn with smoldering embers in her draped hands.
HKA





BENJAMIN WEST, American, 1738–1820, active England
St. Peter's First Sermon in the City of Jerusalem, c. 1785

Oil on canvas
36 x 28 in. (91.4 x 71.1 cm)

Museum purchase funded by the Long Endowment for American Art
2018.126

Born in Pennsylvania, Benjamin West was the first colonial American artist to succeed internationally, as history painter to the King of England and then as president of the Royal Academy, London. In 1779 George III commissioned West to redecorate the Royal Chapel at Windsor Castle with biblical scenes. West produced this monochromatic grisaille painting in the process of developing one of the chapel's large wall paintings, *St. Peter Preaching at Pentecost*. It depicts Saint Peter giving the first sermon with the Apostles behind him. A mother (thought to be West's wife, Elizabeth) with two young children is seated in front.

KHW

ACCESSIONS

ENGLISH

Pair of Torchères, c. 1730–40

Carved gilt-wood

Each: 62 5/8 x 24 1/2 in. (159.1 x 62.2 cm)

The Rienzi Collection, museum purchase
funded by the Rienzi Society
2017.377

Undoubtedly made by someone working in the highest echelons of cabinetmakers, these impressive torchères were produced in England about 1730–40, possibly by the cabinetmaker Benjamin Goodison. They are from one of the most distinctive sets of furniture created in the early Georgian period. Thought to have been made for Stowe, one of England's greatest country houses, the acknowledged group includes chairs, stools, settees, and side tables that are now dispersed among the Royal Collection, the Metropolitan Museum of Art, and important private collections.
CG





Attributed to **DIHL ET GUÉRARD**, Paris, active 1781–1828
Bust of Napoleon Bonaparte as First Consul, 1802–3

Hard-paste porcelain
15 x 8 3/4 x 5 1/2 in.
(38.1 x 22.2 x 14 cm)

The Rienzi Collection,
gift of Cecily E. Horton
2017.340

The Dihl et Guérhard porcelain manufactory was established under ducal patronage in 1781 in Paris, by Christophe Dihl, Antoine Guérhard, and Guérhard's wife, Louise-Françoise-Madeleine Croizé. Dihl et Guérhard's rapid response to changing tastes and clientele enabled it to survive the French Revolution and thrive under the Napoleonic regime. The factory was known for exceptional creations in biscuit porcelain, and records indicate that it produced at least one model of Napoléon as First Consul. The painted tortoiseshell ground on the base was a specialty of the factory, which was celebrated for its faux painting.
CG



MEISSEN PORCELAIN FACTORY, Meissen, Germany, established 1710
Pair of Sake Bottles and Lids, c. 1730

Hard-paste porcelain and ormolu
Each: 9 x 3 x 3 1/8 in.
(22.9 x 7.6 x 7.9 cm)

Museum purchase funded by
Cecily E. Horton
2018.139

Possessed of a legendary "maladie de porcelaine," Augustus the Strong, Elector of Saxony, amassed thousands of pieces of porcelain for the decoration of his Japanese Palace in Dresden. This palace for porcelain was acquired to showcase his vast holdings of Asian porcelain as well as porcelain from his own factory, Meissen. Visitors to the palace followed a predetermined path through a series of antechambers devoted to a particular style or color. These sake bottles, as well as other celadon wares, were displayed in his southwest corner cabinet room.
CG

ACCESSIONS

SAMUEL BELL, American, 1798–1882
Cup, c. 1851–60

Silver
4 1/2 x 3 3/4 x 5 1/2 in. (11.4 x 9.5 x 14 cm)

The Bayou Bend Collection, gift of
William J. Hill
B.2018.25

Born in Pennsylvania, Samuel Bell had been a silversmith in Knoxville, Tennessee, before coming to San Antonio in the early 1850s. He made this cup for U.S. Army officer Alfred Gibbs, who served as aide-de-camp to the commander of the Army's Department of Texas. A nineteenth-century version of the military officer's camp cup, this fine example of Bell's work emphasizes clean lines and carefully drawn proportions. It is one of eighty-three Texas silver hollowware and flatware objects given by William J. Hill.
BCB



HAYDEN & GREGG, American, active
Charleston, 1846–52
Probably engraved by **JOHN FRANCIS PARISOT**,
American, c. 1806–1846
Presentation Pitcher, c. 1844

Silver
8 1/4 x 9 1/2 x 6 in. (21 x 24.1 x 15.2 cm)

The Bayou Bend Collection, museum
purchase funded by The Brown Foundation,
Inc. on behalf of Nancy O'Connor
Abendshein; Exxon Mobil Foundation
Matching Program on behalf of Ann M.
Kelly; Mr. and Mrs. Andrew Fossler in
honor of Mr. and Mrs. Ronald E. Huebsch;
and Exxon Mobil Foundation Matching
Program on behalf of Herbert Mills
B.2018.5

This boldly profiled pitcher bears the mark of the Charleston, South Carolina, firm of Hayden & Gregg. It was presented to Nathaniel Hayden, a former member of that firm, for his service as commander of the Northern Volunteers, a South Carolina militia company formed primarily by men from northern states. In his remarks upon receiving the gift, Hayden reflected on the pleasant "duties of the patriot soldier." Militia service was mandatory for many in the nineteenth century, but affluent men, who could afford elaborate uniforms and regalia, usually formed the "volunteer" companies.
BCB





AMERICAN

Side Chair, c. 1755–75

Mahogany, soft maple, and red oak
37 1/2 x 24 1/2 x 22 3/4 in.
(95.3 x 62.2 x 57.8 cm)

The Bayou Bend Collection, museum purchase funded by the Theta Charity Antiques Show and the Lora Jean Kilroy Accession Endowment
B.2017.18

Closely following English prototypes, this Boston side chair exemplifies the very best craftsmanship of its time and place. Its slender legs and rails lend it an uncommon overall lightness and grace, and its thoughtful program of carved details works to integrate effectively the overall design. Individual elements such as the asymmetrical Rococo carving of the knees and the hairy-paw feet add considerable distinction and rarity. Recent scholarship suggests that the maker may be the Scottish-born cabinetmaker James Graham, who, along with Paul Revere, was a member of the Saint Andrew's masonic lodge in Boston.
BCB



ELIZABETH PULMAN, British, 1836–1900,
active New Zealand
REGINALD WORMALD BREWER, British,
1850–1915
New Zealand Ferns, c. 1894

Album of gelatin silver prints, albumen
silver prints, and pressed ferns
Closed: 14 $\frac{3}{4}$ x 11 $\frac{7}{8}$ x 2 $\frac{1}{4}$ in.
(37.5 x 30.2 x 5.7 cm)

Museum purchase funded by the
Buddy Taub Foundation, Dennis A.
Roach and Jill Roach, Directors
2017.353

Like many Victorian gentlemen interested in the natural world, Reginald Brewer collected and carefully pressed ferns in a handmade album while traveling in New Zealand. Surprisingly, he also collected a different type of native specimen: portraits of heavily tattooed Maori chiefs by Elizabeth Pulman, a prominent English-born photographer in Auckland. Traditional Maori *tā moko*—slicing or chiseling the skin—yields deep grooves stained with dark pigment, a practice frowned upon by missionaries and abandoned by the 1860s. Brewer's inclusion of such photographs amid other New Zealand specimens strikingly illustrates both his curiosity about the natural world and his colonial perspective.

MD



FRANCES BENJAMIN JOHNSTON, American,
1864–1952

Shoemaking, Tuskegee Institute, 1902

Gelatin silver print
6 7/8 x 9 3/8 in. (17.4 x 23.8 cm)

Museum purchase funded by the S. I.
and Susie Morris Photography
Endowment

2017.363

In 1902 Johnston visited the Tuskegee Institute at the invitation of its founder and president, Booker T. Washington. The school's dual program of formal learning and industrial training emphasized "the value of hard work in the building of character," and Johnston created photographs that reflected that ideal, crafting formal tableaux that communicated the industrious work and quiet virtue of Tuskegee's students. In *Shoemaking*, a uniform glow highlights the students' individual labor and unifies their activities, affirming Tuskegee's philosophy and reflecting the virtue of individuals participating in a united system—made even more important in the wake of the Civil War.
LV

ACCESSIONS

PABLO PICASSO, Spanish, 1881–1973
La Plainte des Femmes, 1933, printed 1966

Drypoint and etching with incisions
on cream laid paper, state IV/IV.C.b
10 15/16 x 7 3/4 in. (27.8 x 19.7 cm)

Gift of Grace Phillips and Eugene Nosal
2018.117

Pablo Picasso, one of the most influential painters of the twentieth century, is also one of the century's most important printmakers. During the 1930s, Picasso produced several prints and print series centered on classical subjects. This print was pulled from an unpublished plate in his illustrations for Aristophanes's *Lysistrata*, published by the Limited Editions Club (LEC) of New York.

Lysistrata is a Greek comedy that tells the bawdy story of one woman's mission to end the Peloponnesian War by denying sex to all men of the warring nations until a peace treaty is signed.

DMW

FERNAND LÉGER,
French, 1881–1955
Untitled (Fireplace Mural), 1939

Oil on canvas
113 1/8 x 74 1/2 in. (287.3 x 189.2 cm)

Museum purchase funded by the Caroline
Wiess Law Accessions Endowment Fund
2017.296

A leader in the *l'Esprit Moderne* movement that emerged in Paris following World War I, Fernand Léger sought to integrate his paintings with contemporary design and architecture, in both Europe and the United States. In 1938 he was introduced to Nelson Rockefeller, who invited Léger to decorate his Park Avenue apartment. This fireplace mural was installed in Rockefeller's grand salon, facing a similarly shaped mural by Henri Matisse. Taking inspiration from the urban grid and gardens of the recently completed Rockefeller Center, Léger animated his landscape with a vibrant buoyancy, celebrating the modern spirit embodied by New York's newest landmark.

ALG





ACCESSIONS

MARTÍN BLASZKO, Argentinean, 1920–2011
Sin título (Untitled), 1947

Oil on canvas mounted on cardboard,
painted wooden frame
26 1/2 x 24 x 7/8 in. (67.3 x 61 x 2.2 cm)

Museum purchase funded by the
2017 Latin American Experience Gala
and Auction
2017.438

Sin título (Untitled) is one of fourteen irregularly shaped canvases produced by Martín Blaszko, a member of the Argentinean avant-garde Grupo Madí, during a key, transitional period in his career. Like other Madí artists, Blaszko advocated for the painting to be an autonomous entity and used the frame as an active element, rigorously constructing it in accordance with the composition. *Sin título* illustrates the artist's interest in rhythmically juxtaposed lines and shapes, which became a defining characteristic of both his Madí paintings as well as his later sculptures.
RM





SANDÚ DARIÉ, Cuban, 1908–1991
Sin título, de la serie *Estructuras pictóricas* (Untitled, from the series *Pictorial Structures*), 1956

Casein on wood construction
23 3/4 x 37 1/2 x 1 5/8 in.
(60.3 x 95.3 x 4.1 cm)

Museum purchase funded by the
2017 Latin American Experience Gala
and Auction
2018.86

This 1956 construction is a key example of the innovative wood reliefs produced by the Romanian-born Cuban artist Sandú Darié, who pioneered the Concrete art movement in Cuba. It belongs to the second phase of his groundbreaking series *Estructuras pictóricas* (*Pictorial Structures*, 1952–56) and illustrates not only Darié's growing interest in triangular forms and Piet Mondrian's grid during the early 1950s, but also his desire to defy the formal frame through the outward extension of the composition.

RM

ACCESSIONS

RICHARD AVEDON, American, 1923–2004
The Chicago Seven: Lee Weiner, John Froines, Abbie Hoffman, Rennie Davis, Jerry Rubin, Tom Hayden, Dave Dellinger, Chicago, November 5, 1969, 1969

3 gelatin silver prints
121 3/4 x 246 in. (309.2 x 624.8 cm) overall

Museum purchase funded by the Caroline Wiess Law Accessions Endowment Fund
2017.498

Although he was arguably America's preeminent fashion photographer, Richard Avedon yearned for acclaim as an artist tackling subjects of social significance. Deeply conscious of his own failure to meaningfully protest the war in Vietnam, Avedon traveled to Chicago to photograph the men charged with conspiracy to incite a riot outside the 1968 Democratic National Convention. For Avedon, *The Chicago Seven* mural was a sort of atonement and call to conscience as well as a monumental declaration of what would become his signature style—figures isolated against a white background, photographed with a large-format camera and printed full-frame. MD









ROBERT RAUSCHENBERG, American, 1925–2008
 Printed by Fred Genius, West Islip, New York
 Published by Universal Limited Art Editions
 (ULAE), West Islip, New York
Landmark, 1968

Lithograph in colors on wove paper, trial
 proof aside from the edition of 40
 42 x 30 in. (106.7 x 76.2 cm)

Guardian, 1968

Lithograph in colors on wove paper,
 edition 3/44
 42 x 30 in. (106.7 x 76.2 cm)

Museum purchases funded by James R.
 and MaryEllen Kimbrough, Gregory Spencer,
 Walid and Rachel Adham, Gerry and Lou
 Waters, Matthew L. Hoeg and Catherine
 Welbourn Hoeg, Dena E. Rafte and Robert
 T. Brown, Constance K. and Stephen C.
 Dalton, Grant and Elizabeth Harvey, Scott
 and Annika Tycer, and Theodore J. Lee and
 Marc A. Sekula
 2018.195, 2018.196

Robert Rauschenberg was a prominent
 member of the American postwar avant-
 garde whose innovations in a variety of
 media widely influenced visual culture
 and younger generations of artists.
 Rauschenberg started working with
 lithography in the early 1960s, and
 eventually printmaking became for him
 “an artistic recording of an action
 as realistic and poetic as a brushstroke.”
 He collaborated with printers, often devis-
 ing new technical approaches, and would
 fill his prints with images clipped from
 magazines and newspapers. For *Guardian*
 and *Landmark*, Rauschenberg assembled
 various photographic images from
 popular news magazines from 1968, a
 year marked by assassinations, social
 upheaval, and political campaigns.
 DMW



LOUISE NEVELSON, American,
born Russia, 1899–1988
Mirror Shadow XII, 1985

Painted wood
83 x 71 x 21 1/2 in.
(210.8 x 180.3 x 54.6 cm)

Gift of Barry Weissler
2017.383

Mirror Shadow XII is one of approximately fifty reliefs that Louise Nevelson created well after she entered her eightieth decade. *Mirror Shadow XII* breaks with the rectilinear dynamics that had typified her earlier sculptures, and the composition spins off the background grid at a 45-degree angle. Writing on the *Mirror Shadows*, John Russell observed in the *New York Times*, "Light flows in and out, where once it took a bath in black dust. . . . Where once verticality reigned, long lean shapes are aligned with a diagonal thrust that threatens to blast off and go through the ceiling." ALG

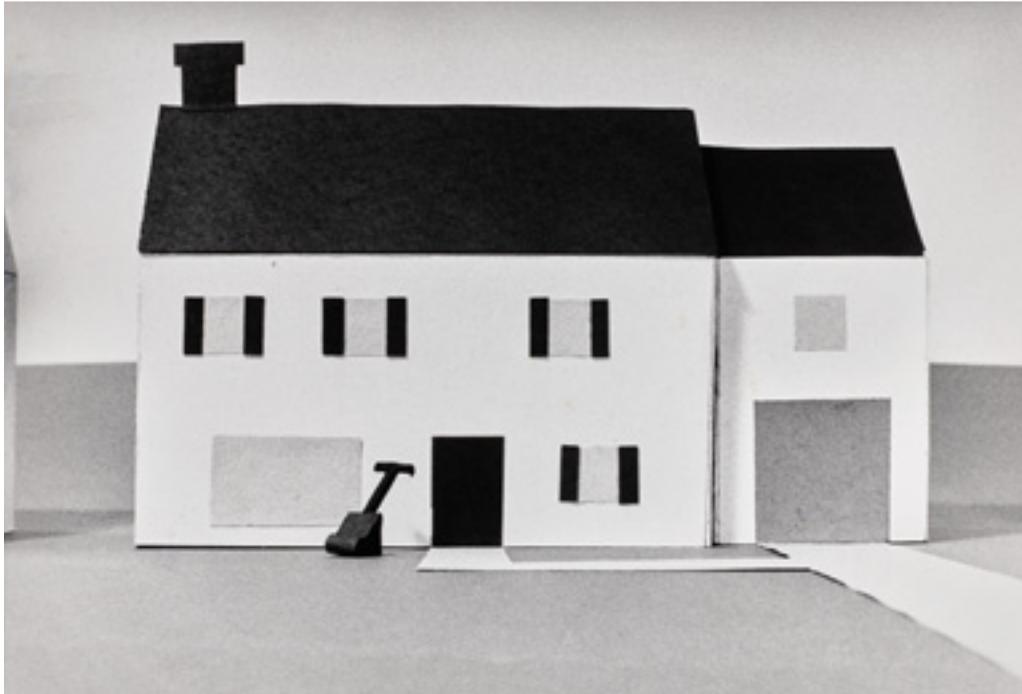


MAGDALENA ABAKANOWICZ, Polish, 1930–2017
Abakan Rouge III, 1971

Sisal
127 x 78 3/4 in. (322.6 x 200 cm)

Museum purchase funded by
contemporary@mfa 2018, the Caroline
Wiess Law Accessions Endowment Fund,
and the bequest of Arthur Robson, Jr.,
in honor of Claire and Robert T. Lober
2018.77

Magdalena Abakanowicz first received international acclaim for her tapestries in the early 1960s. Her subsequent series of *Abakans* liberated her work from the wall, and broke with traditional conventions between sculpture and craft. The color and shape of the *Abakans* led many critics to read these works as feminist statements. However, Abakanowicz insisted that the *Abakans* be read in more generally human terms, as images of suffering and healing. She stated: "When the biology of a body breaks down, the skin has to be cut so as to give access to the inside. Later it has to be sewn like fabric."
ALG



JAMES CASEBERE, American, born 1953
Life Story #1 Part 1, 1978
Gelatin silver print
14 15/16 x 21 3/4 in. (37.9 x 55.3 cm)
Gift of Allison V. Smith and Barry
Whistler in honor of Clinton T. Willour
2018.104

James Casebere constructs and photographs tabletop models made from paper, cardboard, Styrofoam, and other materials. In this image, the first of his series *Life Story*, Casebere has built and photographed a colonial-style suburban house. Reminiscent of a child's drawing, complete with garage, picture window, and lawnmower, the construction is an inoffensive, generic, and nostalgic representation. Carefully staged and lit, his work blurs the line between reality and fabrication, aiming to evoke recollections and emotions. By replacing the solidity of architecture with thin paper, Casebere comments on the fragility of memory and the tenuous nature of the idea of home.
LV



LAURIE SIMMONS, American, born 1949
Magnum Opus II (the Bye-Bye), 1991,
printed 2012

Gelatin silver print
54 x 95 in. (137.2 x 241.3 cm)

Museum purchase funded by the
Caroline Wiess Law Accessions
Endowment Fund
2017.496

Coming of age in the media-saturated 1970s, Laurie Simmons played with the visual clichés of advertising, Hollywood films, and television, understanding personal identity to be shaped by—not merely reflected in—media representations of race, gender, sexuality, and nationality. This grand summation of her famous *Walking Objects* series, inspired by the memory of dancing Old Gold cigarette packs in a 1950s television commercial, addresses issues of femininity and feminism, childhood dreams and adult consumerism. With both humor and pathos, Simmons critiques ideals of womanhood inherited from the media, from the perfect “hourglass” figure to “time ticking” for a woman’s body.
MD

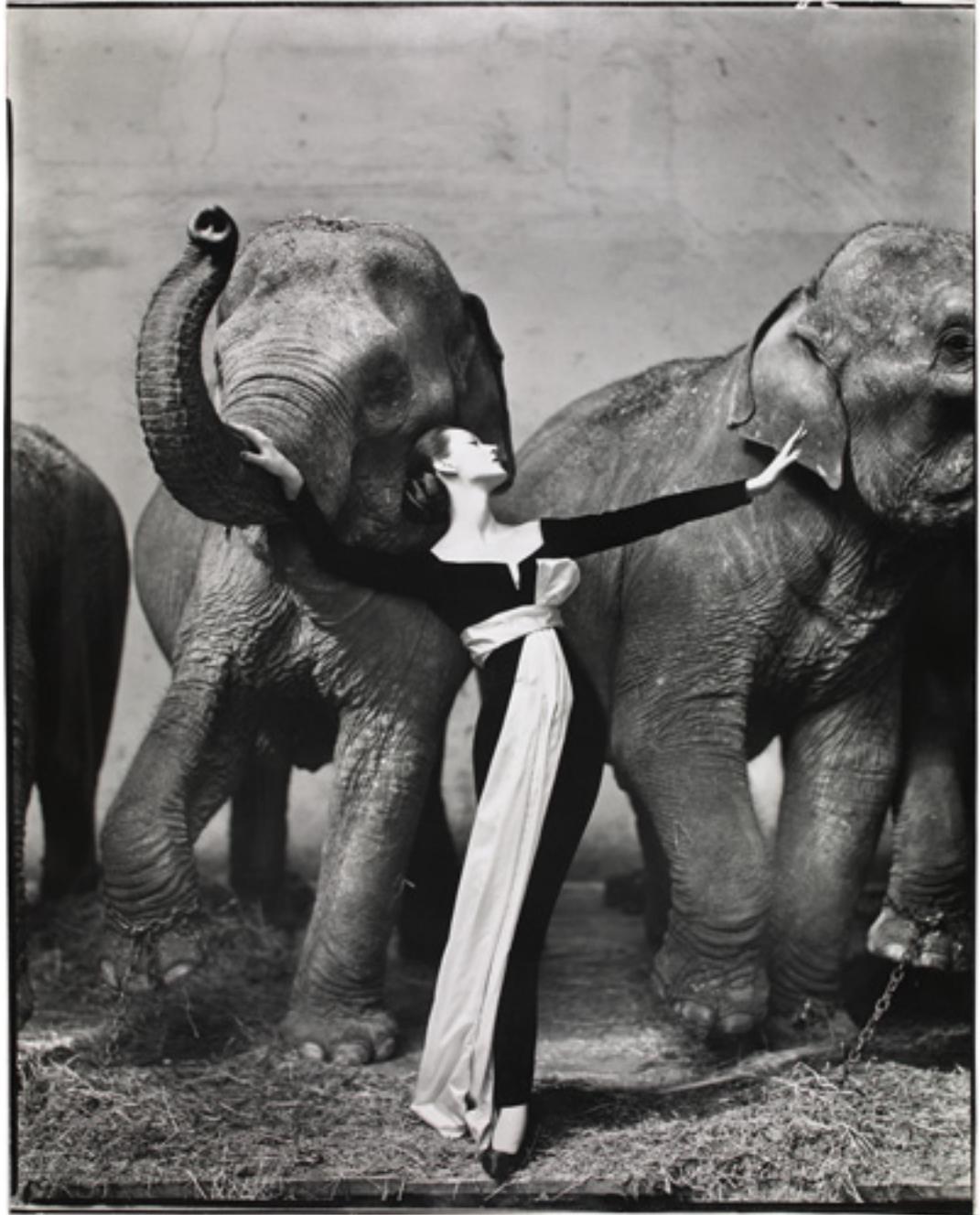
ACCESSIONS

RICHARD AVEDON, American, 1923–2004
*Dovima with Elephants, evening dress
by Dior, Cirque d'Hiver, Paris, 1955,
printed c. 1978*

Gelatin silver print
50 x 40 in. (127 x 101.6 cm)

Gift of Karen Kelsey Duddlesten in honor
of Anne Wilkes Tucker on the occasion of
her retirement
2017.446

With her slender frame and regal features, Dovima (Dorothy Virginia Margaret Juba) was the epitome of 1950s elegance and the highest-paid fashion model when Richard Avedon selected her for a photo shoot of Christian Dior's fall collection in 1955. Shot at the Cirque d'Hiver (Winter Circus) in Paris, rather than in the studio as nearly all previous fashion photography had been, Avedon's photograph grabbed attention for its surprising setting and its lumbering co-stars whose heavy, gray, wrinkled, and chained bodies made Dovima, in a black-and-white evening dress designed by the young Yves Saint Laurent, seem all the more graceful and free.
MD



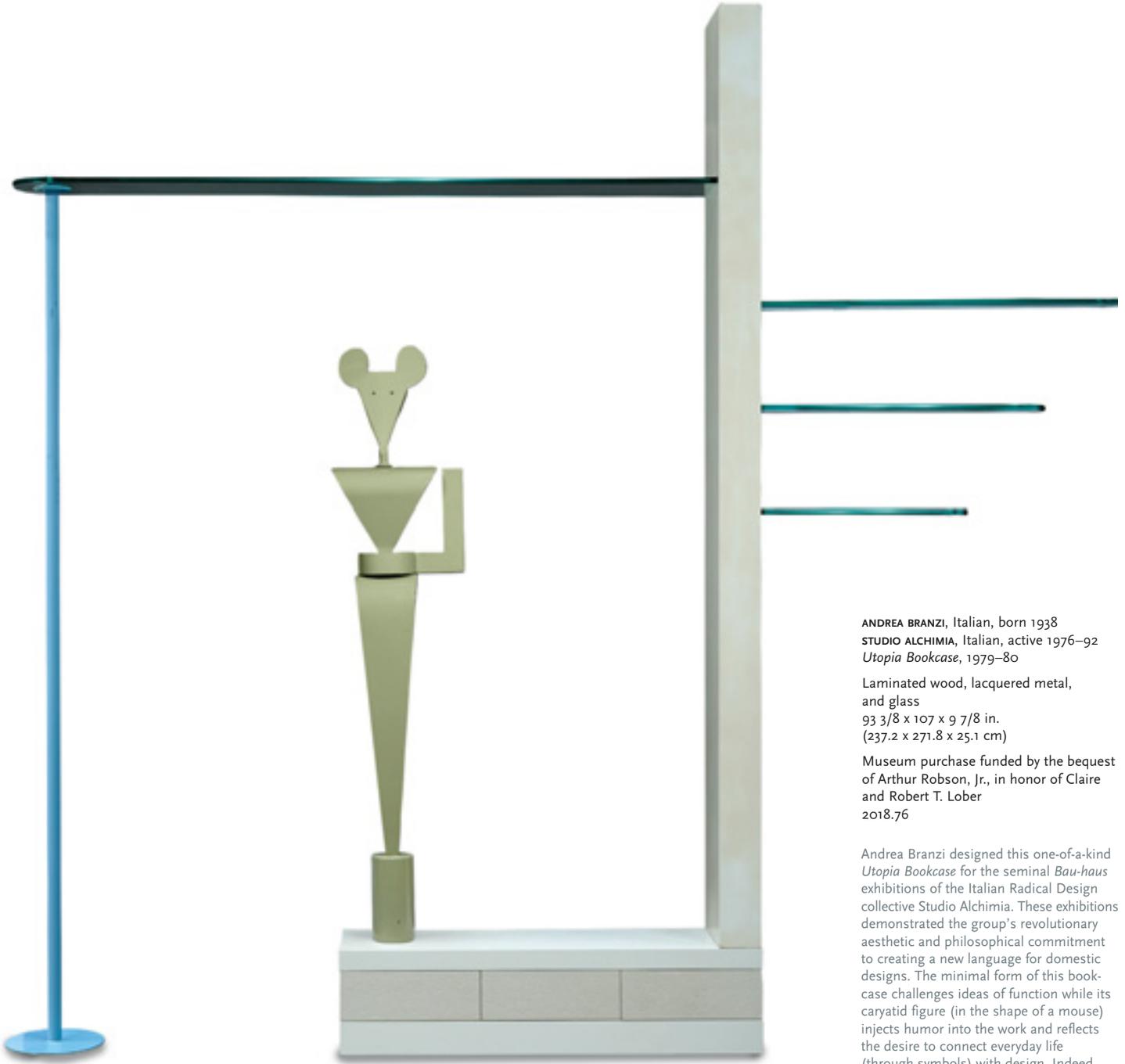


MANJARI SHARMA, American, born India, 1979
Maa Laxmi, 2011

Chromogenic print
60 x 48 in. (152.4 x 121.9 cm)

Museum purchase funded by Franci Neely
2017.427

Feeling a sense of cultural alienation after moving to the United States in 2001 and longing for the ritual-driven community of her youth in Mumbai, Manjari Sharma began a series that photographically re-created classical images of Hindu gods and goddesses—here, Laxmi, goddess of wealth and good fortune. With careful staging and direction, and with elaborate sets, props, costumes, and makeup commissioned from local Indian craftspeople, Sharma's images hover between the traditional art they reference and something wholly inventive, between constructed fiction and "straight" photography, and between sincere spiritual expression and colorfully alluring kitsch.
MD



ANDREA BRANZI, Italian, born 1938
STUDIO ALCIMIA, Italian, active 1976–92
Utopia Bookcase, 1979–80

Laminated wood, lacquered metal,
and glass

93 3/8 x 107 x 9 7/8 in.
(237.2 x 271.8 x 25.1 cm)

Museum purchase funded by the bequest
of Arthur Robson, Jr., in honor of Claire
and Robert T. Lober
2018.76

Andrea Branzi designed this one-of-a-kind *Utopia Bookcase* for the seminal *Bau-haus* exhibitions of the Italian Radical Design collective Studio Alchimia. These exhibitions demonstrated the group's revolutionary aesthetic and philosophical commitment to creating a new language for domestic designs. The minimal form of this bookcase challenges ideas of function while its caryatid figure (in the shape of a mouse) injects humor into the work and reflects the desire to connect everyday life (through symbols) with design. Indeed, the name of the bookcase, according to the designer, is a play on the Italian word for mouse—*topo*.
CS

HUMBERTO CAMPANA, Brazilian, born 1953
FERNANDO CAMPANA, Brazilian, born 1961
ESTUDIO CAMPANA, Brazilian, established 1983
Racket Chair (Tennis), 2013

Nylon and brass
39 x 35 1/2 x 25 1/2 in.
(99.1 x 90.2 x 64.8 cm)

Gift of the Friedman Benda Gallery
2018.19

The Brazilian designers Fernando and Humberto Campana imbue their furniture designs with new meaning by transforming ready-made materials through low-tech manual intervention. Inspired by the form of a tennis racket, *Racket Chair (Tennis)* features a hand-woven backing made from remnants of the seat of a Thonet chair, a design developed over a century ago by the renowned Viennese furniture firm. In its distinctive form and materials, this chair's design fuses heritage with experimentation, resulting in an object that highlights both reinvention and practical function.

CS



ACCESSIONS

WENDELL CASTLE, American, 1932–2018

Clock movement by

Mason & Sullivan, American

Arch Clock, 1985

Brazilian rosewood, curly maple,
gold-plated brass, and wind and electrical
movements with chimes

91 1/2 x 56 1/2 x 19 in.

(232.4 x 143.5 x 48.3 cm)

The Leatrice S. and Melvin B. Eagle
Collection, gift of Leatrice and Melvin Eagle
2017.302

Wendell Castle is considered one of the
most pivotal furniture makers in contempo-
rary America. In 1983 he began creating a
series of thirteen tall case clocks that drew
on varied artistic influences, from Gothic
cathedrals to Sumerian temples. For *Arch
Clock*, Castle referenced the arch form found
in architecture. Made during the apex of
Postmodernism, a stylistic movement in
which artists, architects, and designers
mined the past as a starting point for their
new designs, this clock is an important
reflection of the period.
CS





STUDIO DRIFT, Dutch, established 2006
Fragile Future 3.14, designed 2015,
made 2018

Dandelion seed, phosphorus bronze,
LED, and Perspex
21 1/4 x 8 7/8 x 8 7/8 in.
(54 x 22.5 x 22.5 cm)

Museum purchase funded by the
Design Council, 2018
2018.48

Fragile Future is a series of lighting devices, created by the Dutch design collective Studio Drift, that melds the natural world with handcraftsmanship and cutting-edge lighting technology. Though made in a variety of forms and sizes, each design features an intricate pattern of phosphorus bronze circuitry that carries electrical current to LED lights with individual dandelion seeds glued to their surface. *Fragile Future* is Studio Drift's statement against mass-production and throwaway culture. As such, the lamp expresses deeper insights into the relationship of human-made technologies and the evolution of nature, while projecting an image of ethereal beauty. CS



GRUPO MONDONGO, Argentinean,
founded 1999
Polptico de Buenos Aires
(Buenos Aires Polyptych), 2014/16
Clay, wax, tar, steel threads,
and cotton threads on wood
Open: 169 11/16 x 134 1/4 x 3 15/16 in.
(431 x 341 x 10 cm)
Museum purchase funded by the
2017 Latin American Experience Gala
and Auction
2018.82

This work by the Argentinean duo Grupo Mondongo is the final of five polyptychs, produced between 2010 and 2016, that examine the contemporary urban environment of Buenos Aires. The artists appropriated the monumental, multipan-eled format of the fifteenth-century Ghent Altarpiece by Jan and Hubert van Eyck. They meticulously crafted Plasticine

upon the wooden support, rendering detailed views of the Villa 31 shantytown. On top of this scene, Grupo Mondongo depicts a candlestick chart, resembling those used to analyze the stock market. While the work offers highly local images, the issues addressed, such as poverty, class division, and failed modernization, resonate globally.
RM

TUNGA, Brazilian, 1952–2016
Forquilha (One Three), 2014

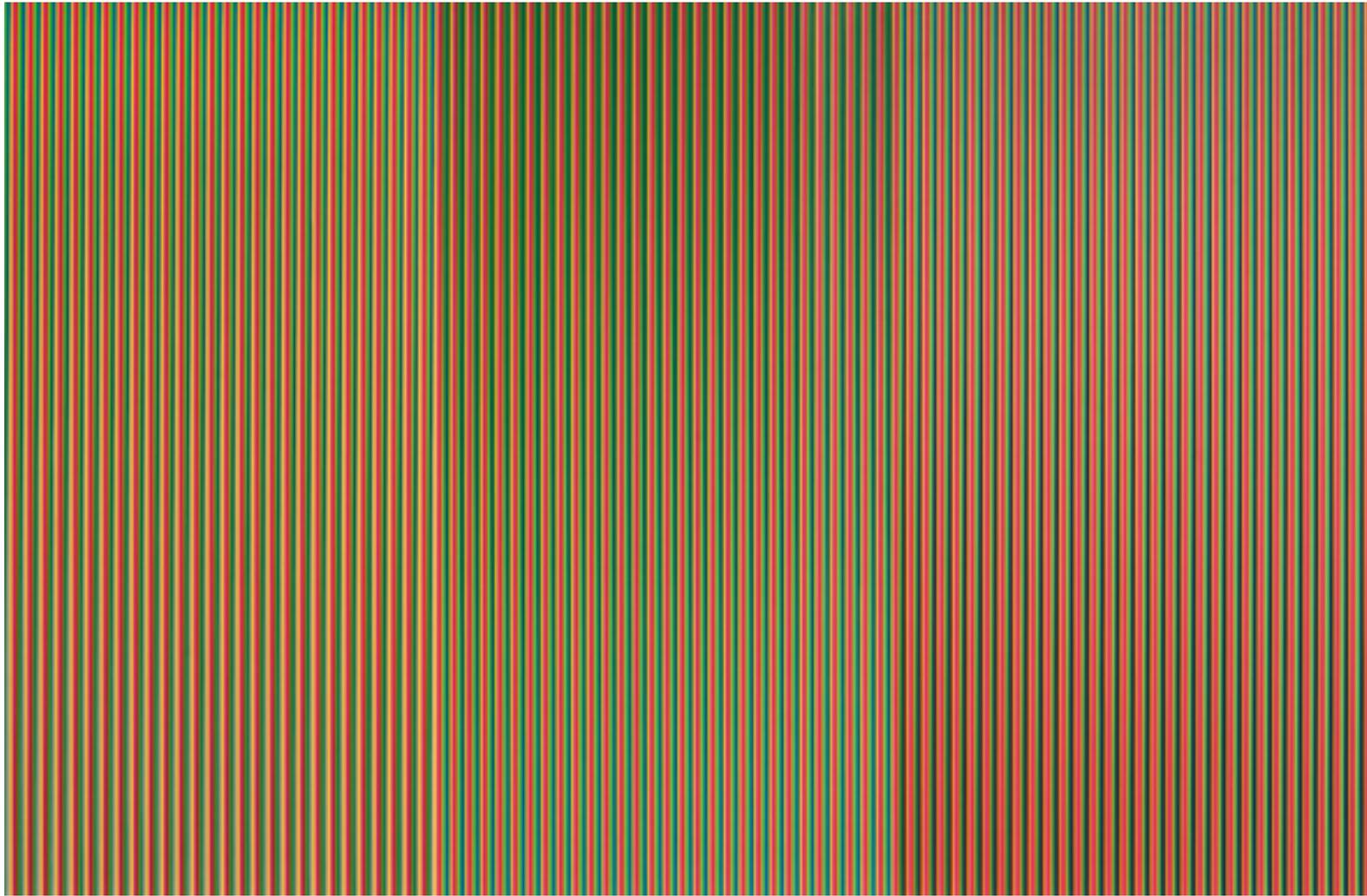
Iron, bronze, ceramic, leather, linen, rock
crystal, plaster, mercury, and glass
82 11/16 x 39 3/8 x 74 13/16 in.
(210 x 100 x 190 cm)

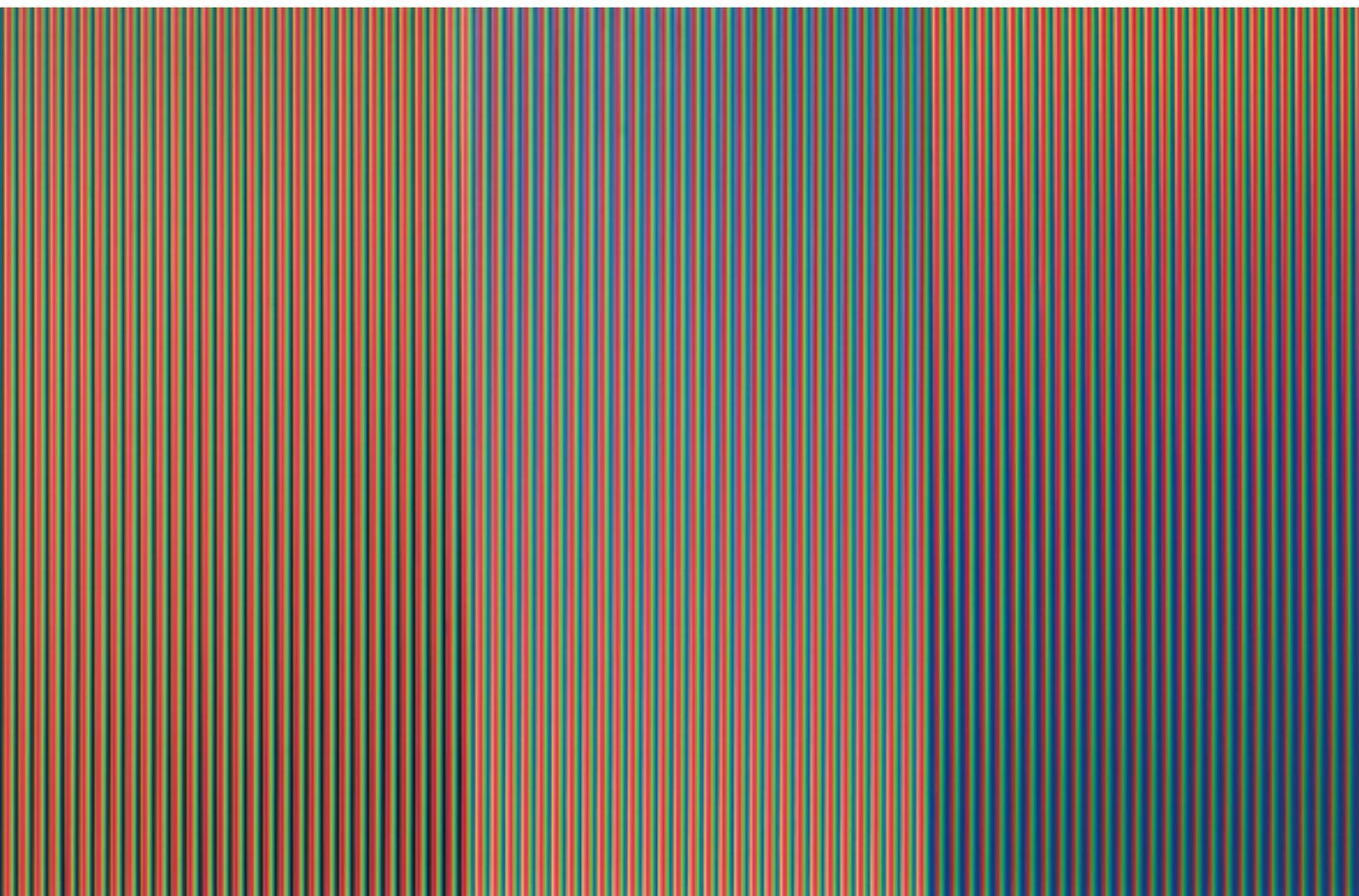
Gift of Lawrence R. Luhring, Roland J.
Augustine, and the Instituto Tunga, Rio de
Janeiro, in honor of Diane and Bruce Halle
2018.30



Forquilha (One Three) epitomizes the last phase of the production of the Brazilian artist Tunga. The sculpture belongs to his series *La voie humide* (The Humid Way), which consists of approximately ten large-scale sculptures, twelve ink drawings, and one performance. Through these works, and specifically *Forquilha*, Tunga presents a topological exploration of the body as it is constructed and deconstructed within space. The enigmatic shapes in the structure are a nod to the Surrealists' fascination with absurd and playful objects. They fluctuate between abstraction and figuration, illustrating the artist's interest in alchemy and the notion of matter in constant transformation.

RM





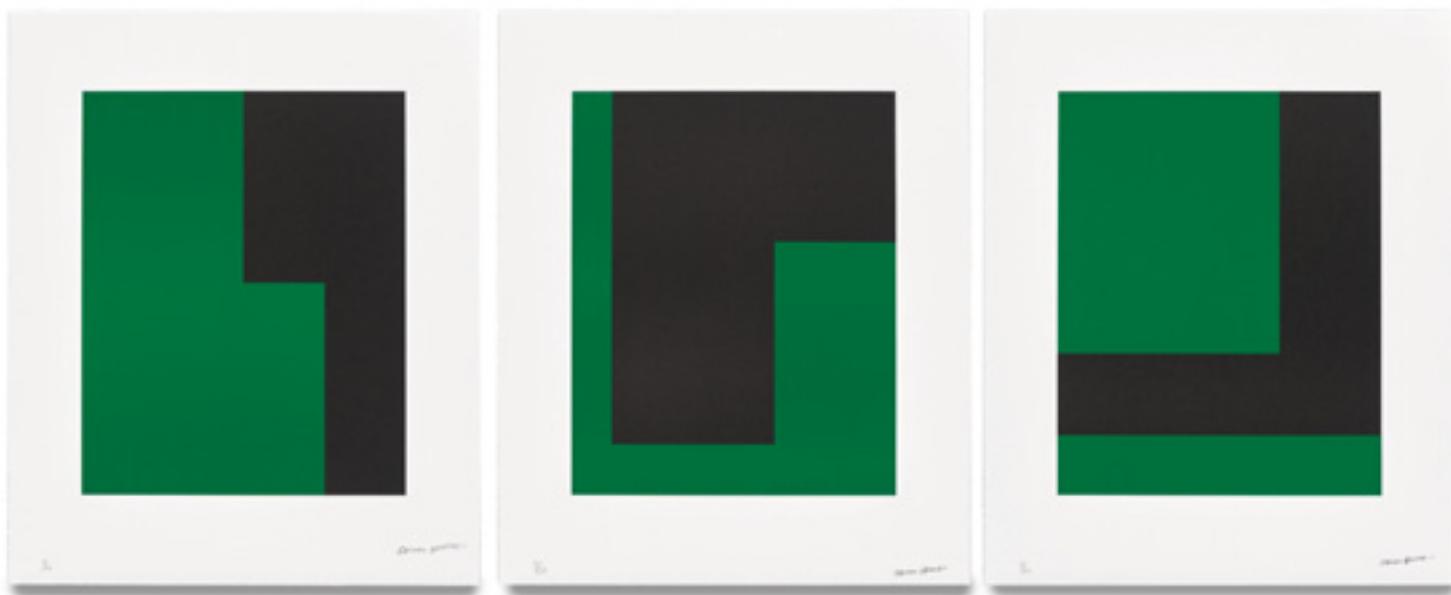
CARLOS CRUZ-DIEZ, Venezuelan, born 1923
Physichromie Panam 150, 2014

Silkscreened aluminum modules and
acrylic (Plexiglas) inserts, with aluminum
strip frame
59 1/16 x 177 3/16 in. (150 x 450 cm)

Gift of the Cruz-Diez Foundation at the
Museum of Fine Arts, Houston
2018.31

Physichromie Panam 150, by the Venezuelan artist Carlos Cruz-Diez, is an exemplary work from the artist's mature investigation into the liberation of color from the picture plane. This structure consists of compressed rows of vertical, aluminum modules in which the artist has silkscreened repeating, diagonal bands of colors. He then inserted colored strips of Plexiglas at 45-degree angles between each module. Depending on the viewer's position and movement, these elements appear to cast color into space, creating ongoing evolutions of chromatic situations. The work demonstrates the latest developments in the *Physichromie* series, particularly as the artist resorted to digital technology to perfect his proposal.

RM



CARMEN HERRERA, American, born Cuba, 1915
Printed by Universal Limited Art Editions,
Bay Shore, New York
Verde y Negro, 2017

Portfolio of 3 lithographs on wove paper,
edition 5/20
Each: 21 1/4 x 17 1/2 in. (54 x 44.5 cm)

Gift of Leslie and Brad Bucher in honor of
Marjorie C. Horning on the occasion
of her 100th birthday
2017.338

The Cuban-born American artist Carmen Herrera is known for her radiantly colorful abstractions. Though she has had a six-decade artistic career, she only started receiving critical attention when she was in her eighties, due to the art world's attempt to revise the male-dominated art-historical canon. This set of prints reflects her signature style, which is influenced by the geometry of spaces and architecture. Like her paintings, these lithographs have clean lines and a reduced palette. The dichromatic works of green and black create a dynamic interplay of visual correspondences.
DMW



CHAKAIA BOOKER, American, born 1953
Mutual Concerns, 2004
Rubber tire and wood
30 x 38 x 45 in. (76.2 x 96.5 x 114.3 cm)
Museum purchase funded by
Cecily E. Horton
2018.137

Since the 1980s, Chakaia Booker has transformed discarded car, truck, and bicycle tires into both small and monumental sculptures. *Mutual Concerns*, a sinuous abstract sculpture of clipped, sliced, woven, and twisted rubber thus exemplifies her art. The pieces wrap and fall over each other in a wild organic manner to create a striking form that effectively matches the grander themes to which it alludes. Booker has said that her “abstractions speak to the environment and ecology, the diversity of humanity and African Americans in particular, the slavery experience, the industrial world, and communication.” There is more to the mundane material than meets the eye.
KF

ACCESSIONS

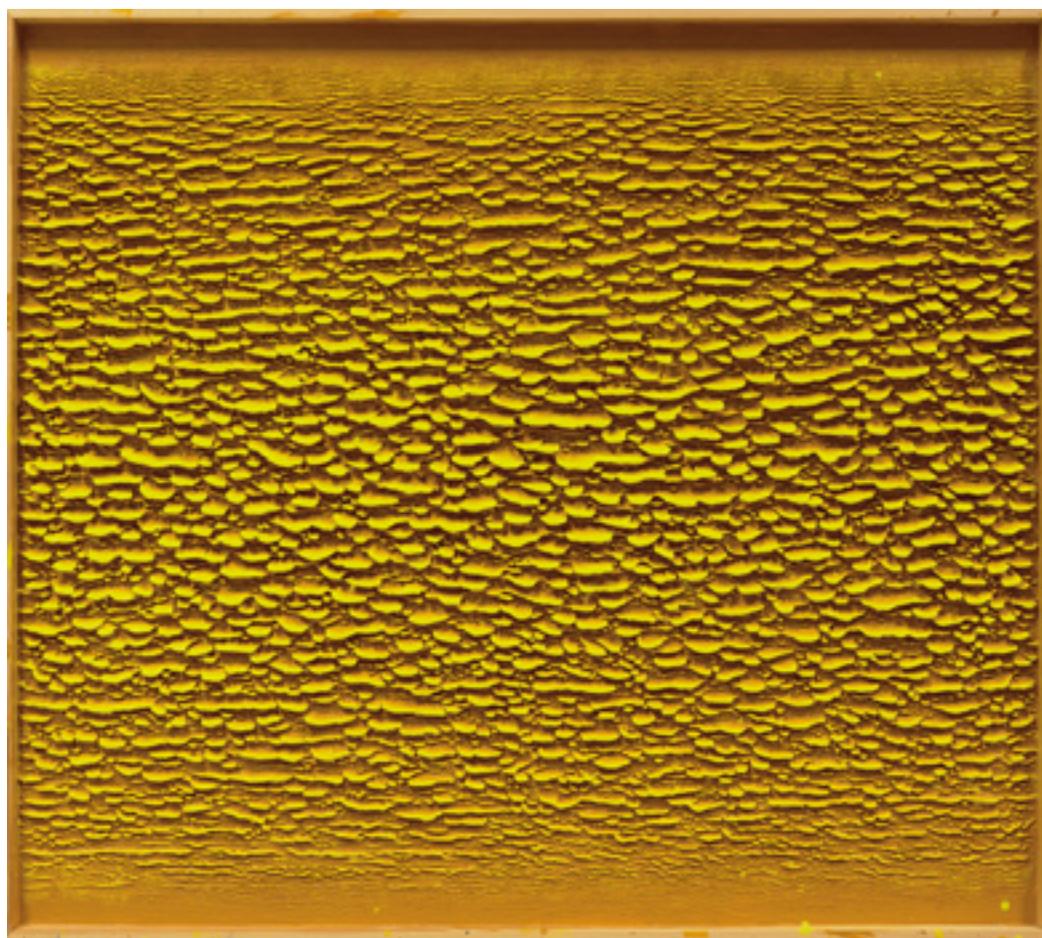
MARTIN KLINE, American, born 1961
The End of August, 2012

Encaustic on panel
48 x 54 in. (121.9 x 137.2 cm)

Gift of Martin Sosnoff
2017.416

In the early 1990s, Martin Kline set up a studio in Rhinebeck, New York, where the light and topography of the surrounding Hudson Valley propelled his work toward a new naturalism. Kline also adopted encaustic, which allowed him to work up the surfaces of his paintings with carefully nuanced textures. Encaustic can also achieve a chromatic intensity, which Kline has exploited in an extended series of paintings remarkable for their tonal brilliance. The golden palette of *The End of August* evokes the dappled light of late-summer afternoons, while the gradually built-up surface suggests the cycles of time and the seasons.

ALG





HENRY TAYLOR, American, born 1958
Cora's, 2016

Acrylic on canvas
71 3/4 x 59 3/4 x 2 1/4 in.
(182.2 x 151.8 x 5.7 cm)

Museum purchase funded by Barbara
Hines, Barbara and Michael Gamson,
Gary Mercer, and Cecily E. Horton
2017.437

Los Angeles–based artist Henry Taylor is known for his intimate, richly colored figurative paintings of Black American lives and experiences. Paintings of his family and friends in the artist's signature color-block and loose gestural style attest to Taylor's objective to "paint those subjects I have love and sympathy for." Based on a photograph, *Cora's* depicts a family friend seated in the home of his mother, Cora. By referring to the setting of the portrait, rather than the subject, *Cora's* signals the importance of context—here the powerful sense of beauty and belonging experienced at his mother's home—in Taylor's practice.
KF



KRIS GRAVES, American, born 1982
The Murder of Michael Brown,
Ferguson, Missouri, 2016

Inkjet print
30 x 37 1/2 in. (76.2 x 95.3 cm)

Museum purchase funded by
the Anne Wilkes Tucker Young
Photographers Endowment
2017.371

On an ordinary street in a banal neighborhood, teddy bears and flowers stand sentry atop a wax-spattered patch of asphalt, an inadvertent cemetery plot. This unsettling scene was photographed at the exact location and time of day that black teenager Michael Brown was killed by police, an event prompting local unrest and nationwide protests. The mundane style and absent subject of Graves's photograph suggest that while these repeated killings fade from the headlines, the heartbreaking loss of life endures. This photograph was the first acquisition funded through the Anne Wilkes Tucker Young Photographers Endowment.

LV



DAVID MCGEE, American, born 1962
Rope and Sail, 2016–17

Oil and mixed media on canvas
60 x 48 x 1 1/2 in. (152.4 x 121.9 x 3.8 cm)

Museum purchase funded by the Caroline
Wiess Law Accessions Endowment Fund
2018.42

In 2016 David McGee launched a series of paintings that use *Moby-Dick* as a point of departure. *Rope and Sail* takes its title from Herman Melville's detailed description of the rigging on the *Pequod*, while the layered and monochromatic palette can be tied to Ahab's musings on the elusive and metaphorical whiteness of the whale. However, McGee has also stated that "the lyricism of symbol and airiness of landscape" found in *Rope and Sail* must be balanced against a more immediate history, as the title also alludes to the Middle Passage experienced by enslaved Africans coming to America. KF





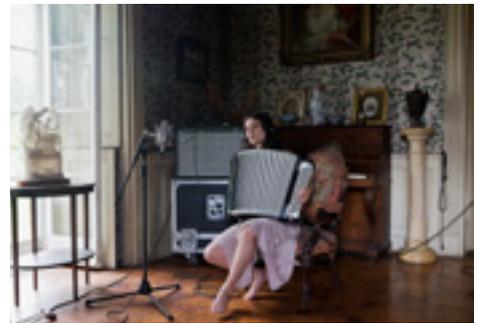
KARA WALKER, American, born 1969
Slaughter of the Innocents (They Might be Guilty of Something), 2016

Cut paper, acrylic, and graphite on canvas
79 x 220 in. (200.7 x 558.8 cm)

Museum purchase funded by the Caroline
Wiess Law Accessions Endowment Fund
2017.487

Kara Walker addresses the history of slavery and today's persistent racism with vividly rendered narratives. In her signature black cut-paper silhouettes, she reflects and confounds stereotypes of the antebellum era to confront this toxic legacy. *Slaughter of the Innocents (They Might be Guilty of Something)* is among Walker's first large-scale compositions mounted on canvas in which she nods to the grand history-painting tradition of Western art and stakes her claim in the canon. Referencing a biblical tale that has long inspired artists since the Middle Ages, Walker restages the narrative with violence matched by mourning, subjection countered by erotic power. KF

ACCESSIONS



RAGNAR KJARTANSSON, Icelandic, born 1976
The Visitors, 2012

Nine-channel video
 64 minutes

Restricted gift of the Diane and Bruce Halle
 Foundation to the Phoenix Art Museum,
 the Art Institute of Chicago, and the
 Museum of Fine Arts, Houston
 2018.54

Filmed at Rokeby mansion in the Hudson
 River Valley, Ragnar Kjartansson's *The
 Visitors* documents a synchronized
 performance projected onto nine screens.
 Kjartansson recorded himself and a group
 of musicians performing alone, in distinctly
 decorated rooms that range from a bath-
 room to a grand salon. Although isolated
 in space, the musicians are unified in time,
 and for more than an hour they repeatedly
 sing the same musical phrases, with
 evolving approaches to the lyrics and
 tone. At the end, they come together
 in a single room and screen to uncork
 champagne and then parade out of the
 house and into the hills.

KF



NAN GOLDIN, American, born 1953
Scopophilia, 2010

Single-channel high-definition video
 projection with audio

Joint acquisition of the Museum of Fine Arts, Houston, the Whitney Museum of American Art, and the Portland Museum of Art, Maine, funded by The American Contemporary Art Foundation, Inc., in honor of Judy and Leonard Lauder 2018.172

Nan Goldin, who soared to prominence in the early 1980s with the multimedia slideshow *The Ballad of Sexual Dependency*, was invited by the Louvre to create a new body of work in 2010. Wandering the galleries each Tuesday (the Louvre's closed day) for eight months, Goldin found profound pleasure in simply looking at art and recalled the Greek term *scopophilia*—a love of looking tinged with sexual desire. She made thousands of digital photographs of art, which she interspersed with images from her vast autobiographical archive. Accompanied by a soundtrack of music and narration, some four hundred images weave lyrical sequences focused on the female body, a kiss, an embrace, intertwined arms, sleep, veils, hair, and other motifs. MD

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

AMERICAN ART

PURCHASES

Benjamin West, American, 1738–1820, active England
St. Peter's First Sermon in the City of Jerusalem, c. 1785
Oil on canvas
Museum purchase funded by the Long Endowment for American Art
2018.126

ART OF THE AMERICAS

PURCHASES

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

Moche
Stag Portrait Vessel, AD 100–200
Earthenware with slip
2017.435

Classic Veracruz
Hacha in the Form of a Skull, AD 600–900
Greenstone
2018.38

ART OF THE ISLAMIC WORLDS

GIFTS

North Africa or Central Islamic Lands
Bifolio from a Qur'an, late 8th–early 9th century
Gold, ink, and opaque watercolor on parchment
Gift of Hossein Afshar
2017.430

PURCHASES

Purchases funded by the 2017 Art of the Islamic Worlds Gala:

Persian
"Layla and Majnun" Tile Panel, 17th century
Stonepaste; polychrome glaze within black wax resist outlines
(*cuerdra seca* technique)
2017.423

Calligraphy by Sultan 'Ali Mashhadi, Persian, died 1520
Borders decorated later by Mushfiq, Mughal, active late 16th–early 17th century
Page from a Manuscript of the Panj Ganj (Five Treasures) of Jami, 1520 and c. 1603
Ink, opaque watercolor, and gold on paper
2017.436

Calligraphy by Fahri of Bursa, Turkish, active late 16th century, died 1617
Calligraphy Folio, late 16th century
Opaque watercolor, gold, and ink on paper
2017.490

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Turkish
Carnations and Tulip Sprays Dish, c. 1580
Stonepaste; polychrome painted under transparent glaze
Museum purchase funded by the Friends of Art of the Islamic Worlds
2018.46

Purchases funded by Rania and Jamal Daniel, Zeina and Nijad Fares, Joy and Benjamin Warren, Lily and Hamid Kooros, Eileen and Kase Lawal, and the Friends of Art of the Islamic Worlds:

Syrian
Eleven Tiles, 15th century
Stonepaste, painted in cobalt on a white ground
2018.55–2018.65

ASIAN ART

GIFTS

Gifts of Jane and Leopold Swergold:

Chinese
Front Shrine, West Wall, Wu Liang Family Shrine Complex, mid-2nd century, rubbing late 20th century
Shrine of Wu Liang, Rear Wall, Wu Liang Family Shrine Complex, mid-2nd century, rubbing late 20th century
Shrine of Wu Liang, East & West Wall, Wu Liang Family Shrine Complex, mid-2nd century, rubbing late 20th century
Left Shrine, East Wall, Wu Liang Family Shrine Complex, mid-2nd century, rubbing late 20th century
Ink rubbings on Chinese paper
2017.297–2017.300

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Seundja Rhee, Korean, active France, 1918–2009
Untitled, c. 1960
Oil on canvas
Gift of Ellen Sophia Freilich in memory of David B. and Marian Greenberg
2018.13

Chinese
Jar, Neolithic period, Majiyao culture, Banshan phase (2650–2350 BC)
Earthenware with painted decoration
Gift of Mrs. Jeanie Kilroy Wilson
2018.17

PURCHASES

Japanese
Freshwater Jar, 18th–19th century
Copper alloy with cloisonné decoration
Museum purchase funded by Friends of Asian Art; Elizabeth S. and Marjorie G. Horning Asian Art Accessions Endowment Fund; Julia Anderson Frankel and Russell M. Frankel; Nanako and Dale Tingleaf; and Walter Graham Arader IV
2017.341

Tai Xiangzhou, Chinese, born 1968
Divine Pavilion and Solitary Spring, 2017
Ink on silk
Museum commission funded by Janine Luke in honor of Amy and Robert Poster
2018.11

Japanese

Okegawa-do Tosei Gusoku (Samurai Chest Armor with Riveted Cuirass), 18th century
Lacquer, velvet, silver, metal, gold, fiber, and wood
Museum purchase funded by the Friends of Asian Art; Dr. Ellen R. Gritz and Mr. Milton D. Rosenau, Jr.; Mr. and Mrs. Pershant Mehta; Ms. Miwa S. Sakashita and Dr. John R. Stroehlein; and the Elizabeth S. and Marjorie G. Horning Asian Art Accessions Endowment Fund
2018.127

Nepalese

Seated Buddha, 18th century
Gilt bronze
Museum purchase funded by Anne and Albert Chao, and the Friends of Asian Art
2018.128

Korean

Patchwork Bojagi (Wrapping Cloth), 20th century
Patchwork Bojagi (Wrapping Cloth), 20th century
Silk and cloth
Museum purchases funded by Chong-Ok Lee Matthews
2018.167, 2018.168

Kajikawa School, Japanese, active 17th–19th centuries
Sagemono: Inro Featuring Sea Life, 19th century
Lacquer, gold, wood, bone, mother-of-pearl, silver, and bronze
Museum purchase funded by the Museum Collectors
2018.205

Chinese

Root-Wood Stool, 18th century
Wood
Museum purchase funded by Zoe, Elly, Mingchu, and Tatchi Wong; Connie Kwan-Wong; and CKW (Caring Kindness Wisdom) Art Collection
2018.206

Ito Shinsui, Japanese, 1898–1972
Takei to bijin, IV (Clock and Beauty, no. IV), published 1964
Woodblock print
Museum purchase funded by Nanako and Dale Tingleaf
2018.207

Enomoto Chikatoshi, Japanese, 1898–1973
Christmas Eve, c. 1933
Hanging scroll; ink, color, gold,
and silver on silk
Museum purchase funded by
Nanako and Dale Tingleaf
2018.208

Tokuriki Honten Co., Ltd., Japanese,
established 1727
Amenbo (Water Strider) Vase, c. 1912–26
Silver
Museum purchase funded by
Sandra Tirey and Jan van Lohuizen,
and Paul and Barbara Schwartz
2018.209

Japanese
Uchikake (Wedding Kimono),
late 19th century
Silk and gold
Museum purchase funded by Ms. Miwa
S. Sakashita and Dr. John R. Stroehlein
2018.210

THE BAYOU BEND COLLECTION

GIFTS

English
Teapot, c. 1750–65
Lead-glazed earthenware (agate ware)
The Bayou Bend Collection, gift of
Leila and Henri Gadbois
B.2017.17

Gifts of William J. Hill:

Adolph Bahn, Samuel Bell, Bell &
Brothers, Carter & Morrill, Torrey &
Brother, and others
*Group of 83 Silver Hollowware and
Flatware Objects, together with a Coin
and a Lithograph*, 19th century
Made or retailed in Texas
The Bayou Bend Collection, gift of
William J. Hill
B.2018.7–B.2018.59

PURCHASES

Paul Sandby, English, 1731–1809
After Thomas Pownall, English, 1722–1805
Published by John Bowles, Robert Sayer,
Thomas Jefferys, Carington Bowles, and
Henry Parker, London
*A View of Bethlem, the Great Moravian
Settlement in the Province of Pennsylvania*,
1768
Engraving and etching with watercolor
hand coloring on laid paper
The Bayou Bend Collection, museum
purchase funded by the Mary Beth Baird
bequest, by exchange
B.2017.10

James McARDell, British, born Ireland,
c. 1729–1765
After Sir Joshua Reynolds, English,
1723–1792
Published by Robert Sayer, London
*Charles Saunders, Esquire, Vice Admiral of
the Blue Squadron of His Majesty's Fleet and
Lieutenant General of His Majesty's Marine
Forces*, c. 1760
Mezzotint with engraving on laid paper
The Bayou Bend Collection, museum
purchase funded by the estate of
Miss Ima Hogg, by exchange
B.2017.11

English
*Dish with Portrait of William III (reigned
1689–1702)*, c. 1689–1702
Tin-glazed earthenware (delftware)
The Bayou Bend Collection, museum
purchase funded by Brad Bucher, Glen
Bucher, and Jim Bucher in honor of
Leslie Bucher at “One Great Night in
November, 2017”
B.2017.12

François Xavier Habermann, German,
1721–1796
Published by Habermann and Leizelt,
Augsburg
*Der Einzug der Königlichen Volcker in neu
Yorck. (Triumphal Entry of the British
Troops into New York.)*, c. 1776
Etching and engraving with watercolor on
laid paper
The Bayou Bend Collection, museum
purchase funded by the Mary Beth Baird
bequest, by exchange
B.2017.13

Asher Brown Durand, American,
1796–1886
After John Trumbull, American,
1756–1843
*The Declaration of Independence of the
United States of America: July 4th, 1776*,
1820/23
Engraving with etching on wove paper,
state VI/VI
The Bayou Bend Collection, museum
purchase funded by Marty Goossen in
honor of Kathy Goossen at “One Great
Night in November, 2017”
B.2017.14

Benjamin Smith, English,
active 1802–1824
After John Singleton Copley, American,
1738–1815
Published by John Boydell, London
*The Most Noble Charles Marquis
Cornwallis . . .*, 1798
Stipple engraving on wove paper
The Bayou Bend Collection, museum
purchase funded by Jon Finger, Unal
Baysal, Bass Wallace, Ross Spence, Kevin
Lewis, Steven Cordill, and Louis Girard
in honor of Jerry Finger and Mike
McLanahan at “One Great Night in
November, 2017”
B.2017.15

William Nutter, English, 1754–1802
After John Graham, Scottish, 1754–1817
Published by John Jeffries, London
The Burial of General Fraser, 1794
Stipple engraving, engraving, and etching
printed in colors à la poupée on wove paper
The Bayou Bend Collection, museum
purchase funded by Steve Adger, Chris
Collins, Ronnie Cuenod, John Eads,
Cameron Greenwood, Jim Hansen, Chris
Johnson, Steven Lindley, Randy Meyer,
and Harry Perrin at “One Great Night in
November, 2017”
B.2017.16

American
Side Chair, c. 1755–75
Boston, Massachusetts
Mahogany, soft maple, and red oak
The Bayou Bend Collection, museum
purchase funded by the Theta Charity
Antiques Show and the Lora Jean Kilroy
Accession Endowment
B.2017.18

English
Wine Glass, c. 1730–40
Lead glass
The Bayou Bend Collection, museum
purchase funded by the Bayou Bend
Docent Organization Endowment Fund
in memory of Valery Rogers
B.2018.1

Ebenezer Noyes Moulton, American,
1768–1824
Child's Cann, c. 1790
Boston, Massachusetts
Silver
The Bayou Bend Collection, museum
purchase funded by Marie Blaine, Leslie
Bucher, Sharon G. Dies, Kay English,
Cheri Fossler, Catherine Ann Gassman,
Patricia Holmes, Cyril Hosley, Linda
Martin, Kay V. Rath, Carol Weaver, and
Barbara E. Williams in memory of
Lindsay Davis Weems and in honor of
Dinah and Jeff Weems
B.2018.2

Benjamin Smith, English,
active 1802–1824
After Sir William Beechey, English,
1753–1839
*His Most Gracious Majesty King George
the Third*, 1804
Stipple engraving and engraving on
wove paper
The Bayou Bend Collection, museum
purchase funded by two anonymous
donors in honor of Bradley C. Brooks
B.2018.3

Gainsborough Dupont, English,
1754–1797
After Thomas Gainsborough, English,
1727–1788
Published by Gainsborough Dupont,
London
Charlotte Queen of Great Britain, 1790
Mezzotint with engraving on laid paper
The Bayou Bend Collection,
museum purchase funded by
Francita Stuart Koelsch Ulmer in
memory of Frances Wells Stuart
B.2018.4

Hayden & Gregg, American, active Charleston, 1846–52
Probably engraved by John Francis Parisot, American, c. 1806–1846
Presentation Pitcher, c. 1844
Charleston, South Carolina
Silver
The Bayou Bend Collection, museum purchase funded by The Brown Foundation, Inc. on behalf of Nancy O'Connor Abendshein; Exxon Mobil Foundation Matching Program on behalf of Ann M. Kelly; Mr. and Mrs. Andrew Fossler in honor of Mr. and Mrs. Ronald E. Huebsch; and Exxon Mobil Foundation Matching Program on behalf of Herbert Mills B.2018.5

English
Sauceboat, c. 1750–60
White salt-glazed stoneware with cobalt (Littler's blue)
The Bayou Bend Collection, museum purchase funded by the Carol Jean and Michael Moehlman Endowment Fund B.2018.6

DECORATIVE ARTS

GIFTS

Louis Majorelle, French, 1859–1926
Bed, c. 1895–1905
Mahogany, mother-of-pearl, brass, marble, and other unidentified woods
Gift of Manfred Heiting
2017.301

Wendell Castle, American, 1932–2018
Clock movement by Mason & Sullivan, American
Arch Clock, 1985
Brazilian rosewood, curly maple, gold-plated brass, and wind and electrical movements with chimes
The Leatrice S. and Melvin B. Eagle Collection, gift of Leatrice and Melvin Eagle
2017.302

Gifts of the artist and Friedman Benda Gallery:

Marcel Wanders, Dutch, born 1963
In absence of a time machine, we try, 2006
Pen and ink, black marker, and graphite on wove paper
Monsters, 2015
Pigmented inkjet print on wove paper
Self Portrait, 2005
Pigmented inkjet print with watercolor and graphite on wove paper
Untitled, 2005
Pen and ink, black marker, and graphite on laid paper
2017.303, 2017.304, 2017.305, 2017.306

Gifts of Anne Wilkes Tucker:

Terri Lee Foltz-Fox, American, born 1955
Bracelet, 1981
Nickel, copper, brass, and silver
2017.307

Lisa Spiros, American, born 1959
Pair of Earrings, 1986
Steel and enamel
2017.308

Roy A. Heymann, American
Pair of Earrings, c. 1984
Nickel and copper or brass
2017.309

Roy A. Heymann, American
Bracelet, c. 1984
Nickel
2017.310

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Judy Onofrio, American, born 1939
Bracelet, 2015
Glass seed beads, wire, cement, and agate
Gift of Burton Onofrio in honor of his wife, the artist; courtesy of Helen Williams Drutt
2017.374

Gifts of Douglas Burton and Christopher Ralston, Apartment Zero:

Brian Alfred, American, born 1974
Manufactured by Maharam, American, established 1902
Along the Banks of Rivers High Above, designed 2010, made 2010
Pigmented inkjet print on paper support with synthetic laminate
In honor of Nicole Campbell
2017.385

Alejandro Aravena, Chilean, born 1967
Manufactured by Vitra, Swiss, established 1950
Chairless, designed 2010, made 2010
Nylon
2017.386

Fernando Campana, Brazilian, born 1961
Humberto Campana, Brazilian, born 1953
Estudio Campana, Brazilian, established 1983
Made by Craft Link, Vietnamese, established 1996
Commissioned by Artecnic, American, established 1986
TransNeomatic Bowl, designed 2007, made c. 2007–10
Rubber tire and rattan
2017.387

Scott Franklin, American, born 1984
Miao Miao, Chinese, born 1979
NONdesigns, LLC, American, established 2006
Wet Lamp, designed 2006, made c. 2007–10
Glass, silicone, silver electrode, and light bulb
2017.388

Ron Gilad, Israeli, born 1972
Designfenzider, American, established 2001
Fruit Bowl No. 8, designed 2005, made c. 2006–10
Metal, paint, and silicon
2017.389

Ron Gilad, Israeli, born 1972
Manufactured by Flos, Italian, established 1962
Teca Mini Victorian Grandeur Table Lamp, designed 2009, made c. 2009–10
ABS plastic, fabric, methacrylate, stainless steel, and light bulb
2017.390

Ron Gilad, Israeli, born 1972
Designfenzider, American, established 2001
VaseMaker, designed 2001, made c. 2002–10
Porcelain
2017.391

Alain Gilles, Belgian, born 1970
Manufactured by O'SUN, Chinese, established 2011
NOMAD Solar Lamp, designed 2012
ABS plastic, solar panel, and LED bulbs
2017.392

Richard Hutten, Dutch, born 1967
Manufactured by Lensvelt, Dutch, established 1962
NSOD Chair, designed 1989, made c. 1999–2010
Beech and plywood
2017.393

Julia Läufer, German, born 1968
Marcus Keichel, German, born 1967
Läufer & Keichel, German, established 2003
Manufactured by Offecct, Swedish, established 1990
LAYER Chair, designed 2012, made c. 2013–17
Metal, plywood, and woolen upholstery
2017.394

Amanda Levet, British, born 1955
Manufactured by Established & Sons, British, established 2005
Edge Lamp, designed 2010, made c. 2011–17
Steel and OLED panel
2017.395

Sylvain Willenz, Belgian, born 1978
Sylvain Willenz Design Office, Belgian, established 2004
Manufactured by Established & Sons, British, established 2005
TORCH Bunch 10, designed 2008, made c. 2009–10
PVC-dipped polymer, polycarbonate, cable, and bulbs
2017.396

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Orsola Urbani, Italian (Roman), active mid-18th century
After a subject by Domenichino, Italian (Bolognese), 1581–1641
Portrait Miniature of Saint Cecilia Playing a Bass Viol with a Cherub Holding Music, 1757
Watercolor on ivory
Gift of Cecily E. Horton in honor of Edgar Peters Bowron
2017.397

Sang Roberson, American, born 1938
Untitled, c. 1994
Ceramic, copper leaf, copper wire, and sea bean
Gift of Mr. and Mrs. Lucio A. Noto
2017.398

Nicholas Hilliard, English, 1547–1619
Portrait Miniature of an Unknown Lady of the Court, c. 1600
Watercolor on vellum; gold and enamel
Gift of Cecily E. Horton
2017.399

Gifts of the Friedman Benda Gallery:

Humberto Campana, Brazilian, born 1953
Fernando Campana, Brazilian, born 1961
Estudio Campana, Brazilian, established 1983
Racket Chair (Tennis), 2013
Nylon and brass
Prototype 1 for Pirarucu Chair, 2014
Pirarucu leather, foam, bamboo, and steel
2018.19, 2018.74

Andrea Branzi, Italian, born 1938
Architecture/Agriculture, 2000–2006
Aluminum, cork, iron, wood, paper,
and mirror
2018.21

Gifts of the designer and Friedman Benda Gallery:

Andrea Branzi, Italian, born 1938
Drawing for Tree D4, 2011
Collage of silver foil on paper board and
white cut paper, with fiber-tipped marker,
gouache, and pastel on gray wove paper
Drawing for Stones 11A, 2011
Fiber-tipped pen, gouache, and pastel on
paper toned with gray wash, on beige
wove paper
Drawing for Stones 16A, 2011
Collage of cut papers, with fiber-tipped
marker, gouache, and pastel on beige
wove paper
Drawing for Animals A3, 2012
Black and silver metallic fiber-tipped
markers and graphite on white paper, on
gray wove paper
Drawing for Animals A4, 2012
Black, yellow, gray, and metallic silver
fiber-tipped pens with graphite on white
paper, on gray wove paper
Untitled Drawing from Tree Series, 2011
Fiber-tipped pen and marker on wove paper
Drawing for Tree D2, 2011
Inkjet print and collage of cut papers with
fiber-tipped marker, gouache, and
graphite on wove paper
Drawing for Tree D9, 2011
Collage of silver foil on paper board and
white cut paper, with fiber-tipped marker,
pastel, and gouache, over traces of
graphite on gray wove paper
2018.22–2018.29

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Humberto Campana, Brazilian, born 1953
Fernando Campana, Brazilian, born 1961
Estudio Campana, Brazilian,
established 1983
Anêmona Chair, 2000
Plastic, steel, and aluminum
Gift of the designers
2018.75

PURCHASES

Dutch or German (Rhenish)
Roemer, Second half of 17th century
Glass
Museum purchase funded by
Crane Family Foundation in honor of
Whitney Crane at “One Great Night in
November, 2017”
2017.267

**Purchases funded by Randy Allen,
Adam Brock, Anthony Duenner,
Pedro Frommer, Steve Gibson,
Craig Massey, Gregory Patrinely,
Alex Sonnenberg, Paschall Tosch,
and John Wombwell in honor of
Jim Flores at “One Great Night in
November, 2017”:**

Félix Bracquemond, French, 1833–1914
Made by Creil-Montereau, French,
1819–1955
Commissioned by François-Eugène
Rousseau, French, 1827–1890
Plate with Turkeys, 1866–75
Plate with Fish, 1866–75
Faïence
2017.294, 2017.295

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Greta Magnusson Grossman, American,
born Sweden, 1906–1999
Ralph O. Smith Company, American,
active c. 1949–54
Floor Lamp, Model 831,
manufactured c. 1949–54
Powder-coated steel, aluminum, and cast iron
The American Institute of Architects,
Houston Design Collection, museum
purchase funded by friends of
Nonya Grenader
2017.400

Erich Dieckmann, German, 1896–1944
Armchair, c. 1926
Oak and wicker
Museum purchase funded by the
Decorative Arts Endowment, Joan
Morgenstern, BFF Forum in honor of
Cindi Strauss, Mrs. H. L. Simpson by
exchange, and various other donors
by exchange
2018.18

Purchases funded by the bequest of Arthur Robson, Jr., in honor of Claire and Robert T. Lober:

Humberto Campana, Brazilian, born 1953
Fernando Campana, Brazilian, born 1961
KAWS, American, born 1974
Estudio Campana, Brazilian,
established 1983
Prototype for Banquete KAWS, 2017
Stuffed toys, canvas, thread, and
stainless steel
2018.20

Thaddeus Wolfe, American, born 1979
Unique Assemblage Vessel, 2015
Glass
2018.67

Andrea Branzi, Italian, born 1938
Studio Alchimia, Italian, active 1976–92
Utopia Bookcase, 1979–80
Laminated wood, lacquered metal,
and glass
2018.76

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Aldo Bakker, Dutch, born 1971
Made by Frans Ottink, Dutch, born 1961
Pot, 2015
Bone china
Museum purchase funded by the
Design Council, 2018
2018.47

Studio Drift, Dutch, established 2006
Fragile Future 3.14, designed 2015,
made 2018
Dandelion seed, phosphorus bronze,
LED, and Perspex
Museum purchase funded by the
Design Council, 2018
2018.48

Front, Swedish, established 2003
Manufactured by De Koninklijke
Porceleynse Fles, Dutch, established 1653
Retailed by Moooi, Dutch,
established 2001
Blow Away Vase, designed 2008,
made 2016
Porcelain
Museum purchase funded by
Madison Rendall in honor of Jan and
Duane Maddux
2018.66

Studio Job, Dutch, established 2000
Produced by NLXL, Dutch,
established 2010
Industry, designed 2013, made 2018
Paper top layer and nonwoven backing
Museum purchase funded by Clinton T.
Willour in honor of Joan Morgenstern
2018.69

Joris Laarman, Dutch, born 1979
Produced by Joris Laarman Lab, Dutch,
established 2004
Prototype for The Adaptation Centrepiece,
2018
Nickel-plated nylon
Museum purchase funded by the GRITS
Foundation and the Decorative Arts
Endowment Fund
2018.70

Irma Boom, Dutch, born 1960
Produced by Thomas Eyck
with Eijffinger, Dutch, established 1875
Hawaii Volcanoes National Park,
designed 2012, made 2018
Nonwoven paper
Museum purchase funded by
Joan Morgenstern in honor of
Clinton T. Willour
2018.71

Taxile Doat, French, 1851–1939
Vase, c. 1900–1902
Porcelain
Museum purchase funded by the
Mary Kathryn Lynch Kurtz Charitable
Lead Trust Fund
2018.72

Anya Kivarkis, American, born 1976
Movement Image II, 2017
Silver and Plexiglas
Museum purchase funded by the Design
Council, the Art Colony Association, Inc.,
Mr. and Mrs. Andrew K. Schwartz, Sr.,
by exchange, and the Decorative Arts
Endowment Fund
2018.73

Byung Hoon Choi, Korean, born 1952
Scholar's Way, designed 2017
Granite
Museum purchase funded by the
Caroline Wiess Law Accessions
Endowment Fund
2018.78

Spanish (Barcelona)
Processional Cross, c. 1400
Silver-gilt, enamel, and wood
Museum purchase funded by the
Brown Foundation Accessions
Endowment Fund
2018.135

Meissen Porcelain Manufactory,
Germany, established 1710
Pair of Sake Bottles and Lids, c. 1730
Hard-paste porcelain and ormolu
Museum purchase funded by
Cecily E. Horton
2018.139

EUROPEAN ART

PURCHASES

Jean-Antoine Houdon, French, 1741–1828
Vestal, probably before 1777
Terra-cotta with “bleu Turquin” marble base
Museum purchase funded by the
Alice Pratt Brown Museum Fund
2018.125

LATIN AMERICAN ART

GIFTS

Sebastián Gordín, Argentinean, born 1969
Serie Aguanieve (Sleet Series), c. 2014
Wood, copper, glass, and fiber optics, with
liquid petroleum jelly and motorized pump
Gift of Leslie and Brad Bucher
2017.370

Linda Kohen, Uruguayan, born Italy, 1924
Bajando de la cama (Getting out of Bed),
1981
Oil on canvas
La cama abierta (The Bed Undone), 2003
Oil and mixed media on canvas
Gifts of Martha Kohen
2017.469, 2017.470

Gifts of Luis A. Benschimol:

Mario Abreu, Venezuelan, 1919–1993
Caja mágica (Magic Box), 1981
Acrylic, spoons, gloves, umbrella, shovel,
and diverse material on wood
Soles y vegetales (Suns and Vegetables), 1949
Oil on cardboard
Cometa (*objeto mágico*)
(Comet [Magical Object]), 1992
Paint, gloves, wheels, balls, chain, and
diverse material on board
2017.471–2017.473

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Elizabeth Sisco, American, born 1954
Louis Hock, American, born 1948
David Avalos, American, born 1947
*Welcome to America's Finest Tourist
Plantation*, 1988
Screenprinted poster mounted to
foam-core, edition of approximately 110
Gift of the artists
2017.474

Tunga, Brazilian, 1952–2016
Forquilha (One Three), 2014
Iron, bronze, ceramic, leather, linen,
rock crystal, plaster, mercury, and glass
Gift of Lawrence R. Luhring, Roland J.
Augustine, and the Instituto Tunga,
Rio de Janeiro, in honor of Diane and
Bruce Halle
2018.30

Carlos Cruz-Diez, Venezuelan, born 1923
Physichromie Panam 150, 2014
Screenprinted aluminum modules and
acrylic (Plexiglas) inserts, with aluminum
strip frame
Gift of the Cruz-Diez Foundation at the
Museum of Fine Arts, Houston
2018.31

Paulo Nazareth, Brazilian, born 1977
L'Arbre d'Oublier (*Árvore do Esquecimento*)
(The Tree of Forgetting), 2013
Video
Gift of Gary Mercer
2018.32

PURCHASES

Purchases funded by the 2017 Latin American Experience Gala and Auction:

Martín Blaszczo, Argentinean, 1920–2011
Sin título (Untitled), 1947
Oil on canvas mounted on cardboard,
painted wooden frame
2017.438

Grupo Mondongo, Argentinean,
founded 1999
Políptico de Buenos Aires
(Buenos Aires Polyptych), 2014/16
Clay, wax, tar, steel threads, and
cotton threads on wood
2018.82

Julio César Morales, American,
born Mexico, 1966
Boy in Suitcase, 2015
HD animation video (digital transfer)
with sound and mirror
2018.83

Sandú Darié, Cuban, 1908–1991
Sin título, de la serie *Estructuras pictóricas*
(Untitled, from the series *Pictorial
Structures*), 1956
Casein on wood construction
2018.86

Camilo Ontiveros, Mexican, born 1978
*Temporary Storage: The Belongings of
Juan Manuel Montes*, 2009/17
Personal belongings of Juan Manuel
Montes, rope, metal sawhorses,
aluminum base, and wood
2018.136

Horacio Torres, Uruguayan, born Italy,
1924–1976
Constructivo blanco (Construction in White),
1952
Oil on cardboard
2018.138

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Ramiro Gomez, American, born 1986
Modern World, 2015
Nora at Naptime, 2015
Acrylic on magazines
Museum purchases funded by the
Latin Maecenas
2018.84, 2018.85

MODERN AND CONTEMPORARY ART

GIFTS

Merlin James, Welsh, born 1960
Viaduct, 2007
Acrylic on canvas
Gift of the Alex Katz Foundation
2017.311

Louise Nevelson, American, born Russia,
1899–1988
Mirror Shadow XII, 1985
Painted wood
Gift of Barry Weissler
2017.383

Martin Kline, American, born 1961
The End of August, 2012
Encaustic on panel
Gift of Martin Sosnoff
2017.416

Jesús Bautista Moroles, American,
1950–2015
Granite Weave, c. 2002
Granite
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Toni LaSelle, American, 1901–2002
Study for Puritan, 1947–50
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Gift of David K. Wilcox in memory of
John G. Wilcox
2018.80

Sara Abbasian, Iranian, born 1982
War, 2008
Acrylic on canvas
Gift of Grace Phillips and Eugene Nosal
2018.81

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Huma Bhabha, Pakistani, born 1962
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2017.282

Fernand Léger, French, 1881–1955
Untitled (*Fireplace Mural*), 1939
Oil on canvas
Museum purchase funded by the
Caroline Wiess Law Accessions
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2017.296

Henry Taylor, American, born 1958
Cora's, 2016
Acrylic on canvas
Museum purchase funded by Barbara Hines, Barbara and Michael Gamson, Gary Mercer, and Cecily E. Horton
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Kara Walker, American, born 1969
Slaughter of the Innocents (They Might be Guilty of Something), 2016
Cut paper, acrylic, and graphite on canvas
Museum purchase funded by the Caroline Wiess Law Accessions Endowment Fund
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Gilad Efrat, Israeli, born 1969
Untitled, 2016
Oil on canvas
Museum purchase funded by Leslie and Brad Bucher
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Shahpour Pouyan, Iranian, born 1979
After "Mohammed in the Second Heaven," 2017
Inkjet print with acrylic paint on Japanese rice paper
Museum purchase
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Shahpour Pouyan, Iranian, born 1979
After "Mohammed before the Gates of Paradise," 2017
Inkjet print with acrylic paint on Japanese rice paper
Museum purchase funded by Franci Neely in honor of Sima Ladjevardian
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David McGee, American, born 1962
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Oil and mixed media on canvas
Museum purchase funded by the Caroline Wiess Law Accessions Endowment Fund
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Ragnar Kjartansson, Icelandic, born 1976
The Visitors, 2012
Nine-channel video
Artist's proof 1
From an edition of 6 and 2 artist's proofs
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Tom Friedman, American, born 1965
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Magdalena Abakanowicz, Polish, 1930–2017
Abakan Rouge III, 1971
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Kikuo Saito, American, born Japan, 1939–2016
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Samadhi, 1940, printed 1976
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Stone Walls, *Grey Skies: A Vision of Yorkshire*,
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George A. Tice, American, born 1938
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Sid Grossman, American, 1913–1955
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Diane Arbus, American, 1923–1971
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Bruce Davidson, American, born 1933
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Ruth Bernhard, American,
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Louis Faurer, American, 1916–2001
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Festival*, NYC, 1950, printed 1990
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Louis Faurer, American, 1916–2001
Garage, *Park Ave.*, New York, N.Y., 1950,
printed 1980
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2017.410

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Richard Avedon, American, 1923–2004
Dovima with Elephants, *evening dress by
Dior*, *Cirque d'Hiver*, Paris, 1955, printed
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[Abraham Lincoln], c. 1865
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Michael Mergen, American, born 1978
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Arthur Antoine Bulot, French, born 1835, active 1860s–1900
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David Lackey, American, born 1956
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Michael Joseph, American, born 1977
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Manjari Sharma, American, born India, 1979 *Maa Laxmi*, 2011 Chromogenic print Museum purchase funded by Franci Neely 2017.427

Lissa Rivera, American, born 1984 *Boudoir*, 2015 Inkjet print Museum purchase funded by the Anne Levy Fund on behalf of Jean Karotkin 2017.428

John Divola, American, born 1949 *Do7F30*, 1996–2001 Gelatin silver print Museum purchase funded by Barrett Reasoner in honor of Harry and Macey Reasoner at "One Great Night in November, 2017" 2017.431

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Maurice Loewy, French, born Austria, 1833–1907 Pierre Henri Puiseux, French, 1855–1928 *Photographie Lunaire: Albategnus—Hipparque—Hyginus*, 1894, printed 1894–1900 From the publication *Atlas Photographique de la Lune (Photographic Atlas of the Moon)* Photogravure In honor of Al Reinert 2017.441

Maurice Loewy, French, born Austria, 1833–1907 Pierre Henri Puiseux, French, 1855–1928 *Photographie Lunaire: Lalande—Copernic—Képler*, 1896, printed 1896–1900 From the publication *Atlas Photographique de la Lune (Photographic Atlas of the Moon)* Photogravure In honor of Harold Evans 2017.442

Maurice Loewy, French, born Austria, 1833–1907 Pierre Henri Puiseux, French, 1855–1928 *Photographie Lunaire: Clavius—Tycho—Stoefler*, 1894, printed 1894–1900 From the publication *Atlas Photographique de la Lune (Photographic Atlas of the Moon)* Photogravure In honor of Morgan Entekin 2017.443

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Unknown Artist *Darjeeling et le Kangchenjunga (Himalayas from Kashmir)*, 1870s Albumen silver print from glass negative Museum purchase funded by Burt Nelson in honor of Shelley Anne Calton 2017.444

Bourne & Shepherd, British, active India, 1863–2016 [Female Hunter], c. 1880 Albumen silver print from glass negative Museum purchase funded by Clinton T. Willour in honor of Kara Fiedorek 2017.445

Laurie Simmons, American, born 1949 *Magnum Opus II (the Bye-Bye)*, 1991, printed 2012 Gelatin silver print Museum purchase funded by the Caroline Wiess Law Accessions Endowment Fund 2017.496

Richard Avedon, American, 1923–2004 *The Chicago Seven: Lee Weiner, John Froines, Abbie Hoffman, Rennie Davis, Jerry Rubin, Tom Hayden, Dave Dellinger*, Chicago, November 5, 1969, 1969 3 gelatin silver prints Museum purchase funded by the Caroline Wiess Law Accessions Endowment Fund 2017.498

John Murray, Scottish, 1809–1898 *The Taj Mahal from the East*, 1858–62 Waxed paper negative Museum purchase 2018.3

Unknown Artist, British [Malik-e-Maidan Cannon, Bijapur, India], 1870s Albumen silver print from glass negative Museum purchase funded by Del and Sharon Zogg and various donors 2018.5

Cassandra C. Jones, American, born 1975 *Wax and Wane*, 2008 Single-channel video, silent Museum purchase funded by Morris Weiner 2018.7

Charles Betts Waite, American, 1861–1927 *Women Shoe Vendors, Mexico*, 1904 *Woman and Child in Orizaba*, 1904 2 gelatin silver prints Museum purchase funded by Judy Nyquist 2018.8

Charles Betts Waite, American, 1861–1927 Abel Briquet, French, active Mexico 1854–1896 *Tlachiquero. Drawing Pulque from the Maguey, Mexico*, c. 1898 *Plantacion de Magueyes. Alrededores de Mexico Pulque Plantations. (Maguey Plantation. Setting of Mexico's Pulque Plantation)*, 1897 2 gelatin silver prints Museum purchase funded by Joan Morgenstern and W. Burt Nelson 2018.9

Nina Katchadourian, American, born 1968 *Primitive Art*, 2001 Chromogenic print Museum purchase funded by the Francis L. Lederer Foundation, courtesy of Sharon Lederer, in memory of Francis L. Lederer II 2018.10

Nicholas Nixon, American, born 1947 *The Brown Sisters, Truro, Massachusetts*, 2017 Gelatin silver print Museum purchase funded by Nina and Michael Zilkha 2018.12

Unknown Artist, British [Interior of Cave, Laos], 1870s Albumen silver print from glass negative Museum purchase funded by various donors 2018.14

Susan Wides, American, born 1955
September 3, 2016 11:02:10, 2016
 Dye sublimation print
 Museum purchase funded by
 Jereann Chaney and Joan Morgenstern
 2018.15

John Divola, American, born 1949
DioF08, 1996–2001
 Gelatin silver print
 Museum purchase funded by
 James Edward Maloney, Joan Morgenstern,
 and Macey Hodges Reasoner
 2018.16

J. Thézard, French, active early 20th century
 [Wilbur Wright Flying 1907 Model Flyer
 at Camp d'Auvours near Le Mans,
 France], 1908
 Gelatin silver print
 Museum purchase funded by friends
 of Malcolm Daniel in memory of
 Ries Daniel
 2018.44

David Slater, British, born 1965
Monkey Selfie, 2011, printed 2018
 Inkjet print
 Museum purchase funded by James
 Edward Maloney, Joan Morgenstern, and
 Clint Willour in honor of the monkey
 2018.45

Rephotographic Survey Project
 (Mark Klett, et al.), active 1977–79
Rephotographic Survey Set, 1977–79
 70 gelatin silver prints
 Museum purchase funded by W. Burt
 Nelson in honor of Anne Wilkes Tucker
 2018.53

Jared Bark, American, born 1944
Untitled, PB #1172, 1975, 1975
 Gelatin silver print collage
 Museum purchase funded by the
 Francis L. Lederer Foundation, courtesy
 of Sharon Lederer; and Nena Marsh
 2018.177

**Purchases funded by
 Photo Forum 2018:**

Jean Moral, American, 1906–1999
Mode (Schiaparelli), 1938
 Gelatin silver print and offset
 lithograph collage
 2018.178

Lau Wai, Chinese, born 1982
Profile Picture (Tetsuwan Atomu), 2017
 Inkjet print with acrylic paint
 2018.193

Anna Blume, German, born 1937
 Bernhard Blume, German, 1937–2011
*Odipale Komplikationen (Oedipal
 Complications)*, 1977–78
 13 gelatin silver prints
 2018.194

Edward Steichen, American, born
 Luxembourg, 1879–1973
Paul Robeson, 1933
 Gelatin silver print
 2018.203

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Nan Goldin, American, born 1953
Scopophilia, 2010
 Single-channel video, sound
 Single-channel high-definition video
 projection with audio

Joint acquisition of the Museum of Fine
 Arts, Houston, the Whitney Museum of
 American Art, and the Portland Museum
 of Art, Maine, funded by The American
 Contemporary Art Foundation, Inc.,
 in honor of Judy and Leonard Lauder
 2018.172

Kevin O. Mooney, American
 366247-2012, 2012
 Single-channel video, sound
 Museum purchase funded by
 Clinton T. Willour
 2018.179

Mark Morrisroe, American, 1959–1989
*Self Portrait in the Home of a London
 Rubber Fetishist*, 1982
 Chromogenic print
 Museum purchase funded by
 Carl Niendorff
 2018.181

Michael Mergen, American, born 1978
*'Bloody Sunday' Attack at Edmund Pettus
 Bridge*, 2015
 Inkjet print with applied crayon
 Museum purchase funded by
 Anne Wilkes Tucker in honor of
 Dovey Johnson Roundtree
 2018.183

Charles T. Scowen, British,
 active 1870s–1890s
Artocarpus Altilis—Breadfruit, c. 1873
 Albumen silver print from glass negative
 Museum purchase funded by the
 Francis L. Lederer Foundation, courtesy
 of Sharon Lederer
 2018.186

Jason Salavon, American, born 1970
<Color> Wheel, 2012
 Chromogenic print
 Museum purchase funded by Photo
 Forum 2018 and Joan Morgenstern
 2018.188

Nancy Newberry, American, born 1968
*Early Character Study for the series Smoke
 Bombs and Border Crossings*, 2012
 Inkjet print
 Museum purchase funded by
 Bryn Larsen, Geoffrey Koslov, and
 Joan Morgenstern
 2018.192

Garrett O. Hansen, American, born 1979
Bullet #1, 2016
Bullet #2, 2016
Bullet #4, 2016
Bullet #8, 2016
Bullet #22, 2016
Bullet #27, 2016
 6 gelatin silver prints
 Museum purchase funded by Photo
 Forum 2018 and Joan Morgenstern
 2018.197–2018.202

C. Thompson, British,
 active 1890s–1910s
*Diatomacea, 337 Distinct Diatoms in a
 Circle 1/9th Inch in Diameter, Micrograph
 from Nature, Magnified 25 Diameters*, 1900
*Images Photographed Through the
 Compound Eye of Insect when Magnified
 250 Times*, 1894
*A Portion About 1/50 Part of Compound
 Eye of Insect. Magnified 300 Times*, 1894
 3 gelatin silver prints
 Museum purchase funded by Scott and
 Judy Nyquist in honor of Sarah Nyquist
 2018.204

**PRINTS AND
 DRAWINGS**

GIFTS

Gifts of Renée and Stanford Wallace:

Noriko Ambe, Japanese, born 1967
Voyage from Linear-action Cutting Project, 2004
 Cuts on Yupo paper
 2017.128

James Drake, American, born 1946
City of Tells—Calavera with Orphan Girl, 2005
 Charcoal, tape with erasing, on torn and
 pasted paper
 2017.129

Ed Hill, American, born 1935
Afghanistan, 2006
 Collage of watercolor, gouache, pastel,
 crayon, and colored pencil on flocked and
 wove paper
 2017.130

Joyce Kozloff, American, born 1942
Muslims in Europe II, 1977–95
 Collage of offset lithographs, watercolor,
 and lithograph on wove paper
 2017.131

Joan Miró, Spanish, 1893–1983
 René Char, French, 1907–1988
 Published by Maeght Éditeur, Paris
Figure IV from the album *Flux de l'Aimant
 (Magnet Flux)*, 1964
 Drypoint on wove paper, edition 54/75
 2017.132

Liliana Porter, Argentinean, born 1941
Forced Labor, 2006
 Assemblage of stone and polychrome
 plastic with graphite on wove paper
 2017.133

Annette Schröter, German, born 1956
Rundschnitt 6/2004 (Circular Cut 6/2004)
 from the series *Rundschnitt*, 2004
 Painted cut paper
 2017.134

Kate Shepherd, American, born 1961
Rondeau, 2006
 Pulp painting and pigmented linen
 blowout on pigmented linen-cotton base
 sheet, edition 1/15
 2017.135

Kiki Smith, American, born Germany, 1954
Printed by Crown Point Press
Home, 2006
Spit bite in colors, aquatint with flat bite, hard ground and soft ground etching, and drypoint, printed chine collé on Gampi paper, on wove paper, edition 8/20
2017.136

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Dorothy Hood, American, 1918–2000
Untitled, c. 1982
Collage of encaustic on newsprint, watercolor, and pastel on wove paper, torn halftone print and metal foil on Japanese paper, on paper board
Gift of the James Shelton Ellis, Jr. Collection
2017.216

Juan Iribarren, Venezuelan, born 1956
Printed by Loupe Digital Inc., New York
Edited by Carmen Araujo Arte, Caracas, Venezuela
Goyescas—Nolita, 2014
Inkjet in colors on wove paper in accordion format, edition 20/20
Gift of María Inés Sicardi in memory of Bernard Chappard
2017.336

Luis Camnitzer, Uruguayan, born Germany, 1937
Ejercicio Fina, from the portfolio *Gráfica Latinoamericana*, 1970
Collage of screenprint on acetate, color etching in red on wove paper, and metal fasteners, artist's proof
Gift of María Inés Sicardi in honor of Mari Carmen Ramírez and Héctor Olea
2017.337

Carmen Herrera, American, born Cuba, 1915
Printed by Universal Limited Art Editions, Bay Shore, New York
Verde y Negro, 2017
Portfolio of 3 lithographs on wove paper, edition 5/20
Gift of Leslie and Brad Bucher in honor of Marjorie G. Horning on the occasion of her 100th birthday
2017.338

Lazerian, Manchester, founded 2006
Owt Creative, Manchester, founded 2010
Paper made by James Cropper PLC, British, established 1845
Published by Gwen and Peter Norton, American
Bernard, 2016
Inkjet print and letterpress on wove paper, edition 37/500
Gift of Gary Tinterow
2017.339

Giovanni Domenico Tiepolo, Italian, 1727–1804
A Servant before a Group of Orientals, c. 1745–50
Pen and ink, brush and ink, and gray wash on antique laid paper
Gift of Cecily E. Horton
2017.381

Jacob Landau, American, 1917–2001
Printed by Aris Koutroulis, American, born Greece, 1938–2013
Published by Tamarind Institute, Albuquerque, New Mexico
Ritual Happening, 1964
Lithograph on wove paper, edition 14/20
Gift of Susie and David Askanase
2017.401

Gifts of Dr. and Mrs. Craig Calvert:

Hans Burgkmair the Elder, German, c. 1473–1531
Three Pilgrims at the Crossroads, c. 1508
Woodcut with hand coloring on laid paper, state II/II
2017.417

Daniel Hopfer, German, c. 1470–1536
A Centurion Piercing a Lance through the Dead Body of Christ on the Cross between Two Thieves, c. 1530
Iron etching on laid paper, state III/III
2017.418

Georg Pencz, German, c. 1500–1550
Abraham and Sarah, c. 1543
Engraving on laid paper, state I/I
2017.419

Adriaen van Ostade, Dutch, 1610–1685
The Concert, c. 1644
Etching on laid paper, state VII/XI
2017.420

James Abbott McNeill Whistler, American, 1834–1903
Needlework, 1896
Transfer lithograph, drawn on transfer paper with a grained-stone texture, printed in black ink on cream laid paper, state I/I, lifetime edition of 15
2017.421

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John Linnell the Elder, English, 1792–1882
Harvesters, North Wales, 1813
Watercolor and ink over traces of graphite on laid paper
The Stuart Collection, gift of Lowell Libson, Ltd., in honor of Francita Stuart Koelsch Ulmer and in memory of Lucie Wray Todd
2017.422

Frank A. Jones, American, 1900–1969
Happy Devils, mid-1960s
Colored pencil on wove paper
Gift of Dan and Donna Beto in memory of Dr. George J. Beto
2017.449

Arthur Turner, American, born 1940
Ben Woitena, American, born 1942
Charlotte Ford Cosgrove, American, born 1939
Dick Wray, American, 1933–2011
Don Shaw, American, born 1934
Kenneth Jewesson, American, born 1939
Philip Renteria, American, 1947–1999
Richard Gordon Stout, American, born 1934
Robert Weimerskirch, American, born 1923
Roberta Harris, American
Robin Curtis, American
Suzanne Manns, American, born 1950
Produced by Glassell School of Art
[Print portfolio], 1976
12 prints in acrylic box, edition 4/20
Gift of the estate of Mrs. Lucie Wray Todd
2017.506

Gifts of Clinton T. Willour:

Forrest Moses, American, born 1934
Iris, 1987
Monotype on wove paper
In honor of Louisa Stude Sarofim
2018.106

Robert Levers, American, 1930–1992
Soldier Punchinello, Recuperating, 1980
Watercolor and ink on wove paper
2018.108

Stanley Boxer, American, 1926–2000
By the Sea, 1965
Watercolor on wove paper
In honor of Renée Wallace
2018.109

Robert Natkin, American, 1930–2010
Untitled (Hitchcock Series), 1989
Acrylic with scraping and blotting and graphite on Mylar
2018.110

Robert Natkin, American, 1930–2010
Untitled (Hitchcock Series), 1988
Acrylic with graphite on Mylar
2018.111

Harry Geffert, American, 1934–2017
Corn, 2005
Cast paper
In memory of the artist
2018.112

Robin Utterback, American, 1949–2007
Untitled, 1999
Acrylic, watercolor, ink, and graphite on wove paper
In memory of Marvin Watson, Jr.
2018.113

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Eric Avery, American, born 1948
Never Again/What Is It?
Wood engraving on laid paper, edition 3/20
Gift of Clinton T. Willour and Reid Mitchell
2018.107

Gifts of Grace Phillips and Eugene Nosal:

Deborah Kass, American, born 1952
Gold Barbra, 2013
Screenprint in colors on wove paper, edition 12/75
2018.114

Grace Phillips, American, born 1942
Untitled (Reverse Print on Photo Paper), 1980
Gelatin silver print (reverse print on photo paper)
Untitled, 1980
Pen and ink on wove paper
2018.115, 2018.116

Pablo Picasso, Spanish, 1881–1973
La Plainte des Femmes, 1933, printed 1966
Drypoint and etching with incisions on cream laid paper, state IV/IV.C.b.
2018.117

Mohsen Ahmadvand, Iranian, born 1982
After Fighting, 2008
 Pen and ink, fiber-tip pen and ink, rollerball pen and ink, and red colored pencil on wove paper
 2018.118

Jerome Witkin, American, born 1939
Study for Beating Station, 1990
 Charcoal on wove paper
 2018.120

Shahla Hosseini Barzi, Iranian
Self-Portrait, 1993
 Graphite on wove paper
 2018.121

Moussa Tiba, Lebanese, 1939–2014
Untitled, 2003
 Watercolor with blue metallic gel pen on wove paper
Untitled, 2003
 Watercolor with green metallic gel pen on wove paper
Untitled, 2003
 Watercolor on wove paper
 2018.169–2018.171

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PURCHASES

Jim Hodges, American, born 1957
 Printed by Highpoint Center for Printmaking, Minneapolis
 Published by Highpoint Editions and Walker Art Center, Minneapolis
'αυυυυS 10', 2016
 Intaglio (sugar lift, spit bite and drypoint with scraping and burnishing), screenprint in light blue ink, woodcut in dark blue ink and collage of inkjet prints, printed chine collé on Gampi paper, on wove paper, printer's proof 4/4, besides an edition of 28
 Museum purchase funded by the Alvin S. Romansky Prints and Drawings Accessions Endowment Fund and Linda and David Dillahunt
 2017.269

Adolphe Appian, French, 1818–1898
Pêcheur au bord de l'eau dans un sous-bois (Fisherman by the waterside in the undergrowth), 1867 (possibly)
 Black chalk with white chalk and stumping on [once] blue wove paper
 Museum purchase funded by Mark Kelly, Cornelius Dupre, Craig Johnson, Jim Thompson, Charlie Thompson, Rell Tipton, David Baggett, Oscar Brown, Ben Guill, and Russ Porter at "One Great Night in November, 2017"
 2017.279

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

John Robert Cozens, English, 1752–1797
View of Vietri and Raito, Italy, c. 1783
 Watercolor over graphite on cream laid paper
 In honor of Dena M. Woodall
 2017.283

Francis Towne, English, 1739–1816
Lake Albano, 1781
 Pen and gray ink and brown wash over graphite on laid paper
 2017.367

Thomas Rowlandson, English, 1756–1827
Elegant Figures in a Walled Garden, 1803–5
 Watercolor and ink over traces of graphite on wove paper
 In honor of the Garden Club of Houston
 2017.384

Thomas Gainsborough, English, 1727–1788
Figures and Cattle Beside a Woodland Pool, c. 1777
 Gray washes over traces of black chalk and heightened with white chalk on laid paper
 In honor of Jonathan Yarker
 2017.429

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Kerry James Marshall, American, born 1955
Vignette (Wishing Well), 2010
 Aquatint, spit bite aquatint, and sugar-lift aquatint in colors with softground and hardground etching, scraping and burnishing, drypoint, collage and handcoloring on wove paper, artist's proof 10/10
 Museum purchase funded by Cecily E. Horton, Kerry Inman and Denby Auble, Betty Moody, Erin Dorn, Kelly and Nicholas Silvers in honor of Lauren Rosenblum, Wade Wilson in honor of Dena M. Woodall, Rhoda Ferris, and Julie Barry at Art + Paper 2017
 2017.284

Hernan Bas, American, born 1978
A bi-speckled Bloomsbury boy, 2017
 Graphite, charcoal, and colored pencil with scraping on wove paper
 Museum purchase funded by Carl Niendorff
 2017.345

Marisol, Venezuelan, born France, active United States, 1930–2016
 Printed and published by Universal Limited Art Editions, Bay Shore, New York
Diptych, 1971
 2 lithographs in color on wove paper, edition 22/33
 Museum purchase funded by Jack S. Blanton, Jr., Theodore J. Lee, Dr. Craig S. Clavert, Carol Lynne Werner, Clinton T. Willour, Aggie Foster, Wynne H. Phelan, Michael Dale, Barrie Herzstein Fishel, Nicholas Silvers, Dena M. Woodall, Jackie Wolens Mazow, and Jonathan W. Evans in honor of Lauren Rosenblum
 2017.365

Rembrandt van Rijn, Dutch, 1606–1669
An Old Bearded Man in a High Fur Cap with Eyes Closed, c. 1635
 Etching on antique laid paper, state II/IV
 Museum purchase funded by Albert Chao at "One Great Night in November, 2017"
 2017.366

Aristide Maillol, French, 1861–1944
La Vague (The Wave), 1895–98
 Wood engraving on China paper, state II/II, edition of 60
 Museum purchase funded by Frank J. Hevrdejs and Jim Weaver at "One Great Night in November, 2017"
 2017.373

Kara Walker, American, born 1969
 Printed by Burnet Editions, New York
Resurrection Story with Patrons, 2017
 Series of three etchings with aquatint, sugar-lift, spit bite, and drypoint on wove paper, edition 12/25
 Museum purchase funded by Bill Pritchard, Ralph Eads, Tony Petrello, Gary Petersen, and Doug Schnitzer at "One Great Night in November, 2017"
 2017.378

Archibald Thorburn, F.Z.S., Scottish, 1860–1935
The Old Eight-Pointer, before 1920, possibly c. 1916–20
 Gouache and watercolor over graphite on wove paper
 Museum purchase funded by the Alvin S. Romansky Prints and Drawings Accessions Endowment Fund
 2017.434

Rembrandt van Rijn, Dutch, 1606–1669
The Star of the Kings: A Night Piece, c. 1652
 Etching with drypoint on laid paper, state I/IV
 Museum purchase funded by the Marjorie G. and Evan C. Horning Print Fund
 2018.2

Honoré Daumier, French, 1808–1879
 Printed by Delaunoy, France
Rue Transnonain, Le 15 Avril 1834 (On the Rue Transnonain, April 15, 1834), Plate 24 of *L'Association mensuelle*, 1834
 Lithograph on wove paper
 Museum purchase funded by the Alvin S. Romansky Prints and Drawings Accessions Endowment Fund
 2018.6

Francesco Morandini, called Il Poppi, Italian (Florentine), 1544–1597
Five Studies of the Head of Giuliano de' Medici, after Michelangelo, c. 1571–72
 Black and white chalk on blue laid paper
 Museum purchase funded by the Buddy Taub Foundation, Dennis A. Roach and Jill Roach, Directors
 2018.34

Glenn Brown, British, born 1966
Half-Life (after Rembrandt), 2017
 Four in series of six etchings on wove paper, edition 16/35
 Museum purchase funded by the Alvin S. Romansky Prints and Drawings Accessions Endowment Fund
 2018.37.1-4

Glenn Brown, British, born 1966
Half-Life (after Rembrandt), 2017
 Two in series of six etchings on wove paper, edition 16/35
 Museum purchase funded by Bobby Tudor at "One Great Night in November, 2017"
 2018.37.5-6

Giovanni Domenico Tiepolo, Italian, 1727–1804
 after Giovanni Battista Tiepolo, Italian (Venetian), 1696–1770
Venice Receiving Homage from Neptune, 1745/50
 Etching with engraving on laid paper
 Museum purchase funded by the Alvin S. Romansky Prints and Drawings Accessions Endowment Fund
 2018.39

Vija Celmins, American, born Latvia, 1938
Printed and published by
Simmelink Sukimoto Editions
Untitled #1–5, 2016
Series of five mezzotints, two with
colored pencil (no. 2 and no. 5), on wove
paper, edition 21/35 (nos. 1–4) and edition
21/30 (no. 5)
Museum purchase funded by Judy and
Marc Herzstein; Brooke, Dan, Lily, and
Brette Feather; and Bari, David, Max,
Elise, and Theodore Fishel in memory of
Isabell and Max Herzstein
2018.43

Kent Dorn, American, born 1977
Death Valley Daze (2), 2017
Graphite on tracing paper and
pressure-sensitive tape
Museum purchase funded by the
Museum Collectors 2018, Robert and
Nora Ackerley, Jeff and Kellie Hepper,
Bridget and Patrick Wade, Eduardo
Sanchez, Paul and Irene Barr
2018.119

Attributed to Roulland le Roux,
French, active 1509–1527
Probably with Pierre des Aubeaux,
French, active Rouen, 1511–1523
Design for the Rouen Cathedral Tower, 1516
Pen and ink, gray wash, stylus and compass
marks, with traces of metalpoint on parch-
ment attached to a later wooden spool
Museum purchase funded by the
Agnes Cullen Arnold Endowment Fund
2018.123

German
The Montefiore Mainz Mahzor,
c. 1310–20
Illuminated manuscript on parchment
Museum purchase funded by the Brown
Foundation Accessions Endowment Fund
2018.124

Rodolphe Bresdin, French, 1822–1885
Le Bon Samaritain (The Good Samaritan),
1861
Lithograph, printed chine collé, on yellow
wove paper and gray wove paper; mount-
ed on white wove paper, third printing on
two chine, edition of 175
Museum purchase funded by
Art + Paper 2018
2018.129

Cherubino Alberti, Italian, 1553–1615
Study for the Decoration of a Facade,
1594–95
Black chalk, pen and brown iron gall ink,
brown wash with traces of black chalk
Museum purchase funded by the Vaughn
Foundation Fund
2018.130

George Luks, American, 1867–1933
New York City—Williamsburg Bridge,
c. 1910
Charcoal on wove paper
Museum purchase funded by Rodi
and Robert J. Franco and Family at
Art + Paper 2018
2018.131

Alison Saar, American, born 1956
Published by Muldowney Printing Company
and Watershed Center for Fine Art
Publishing and Research
High Cotton, 2017
Linoleum cut, woodcut, and monotype on
handmade chiri kozo paper, edition 2/8
Museum purchase funded by
Carol Lynne Werner at Art + Paper 2018
2018.132

Vera Molnar, French, born Hungary, 1924
*Structure de Quadrilatères (Square
Structures)*, 1988
Plotter and liquid inks on wove paper
Museum purchase funded by
Grace Phillips and Eugene Nosal at
Art + Paper 2018
2018.133

Claude Mellan, French, 1598–1688
Face of Christ on St. Veronica's Cloth, 1649
Engraving on laid paper
Museum purchase funded by Leslie and
Jack S. Blanton, Jr. at Art + Paper 2018
2018.134

Robyn O'Neil, American, born 1977
Disruptions, 2008
Graphite on wove paper
Museum purchase funded by
Cecily E. Horton
2018.175

Jane Hammond, American, born 1950
Natural Curiosities #9, 2010
Assemblage of photolithograph and
etching with watercolor, gouache,
and metallic pigments on handmade
papers, edition 9/10, varied
Museum purchase funded by the
Alvin S. Romansky Prints and Drawings
Accessions Endowment Fund
2018.176

André Gill, French, 1840–1885
Nadar, 1867
Lithograph with watercolor hand coloring
on newsprint
Museum purchase funded by Dena M.
Woodall in honor of Malcolm Daniel
2018.187

Paul Signac, French, 1863–1935
*La Balise—En Hollande, Flessingue (The
Beacon—Holland, Vlissingen)*, 1894
Etching in dark green on laid paper, state
II/IIb, edition of 25, artist's proof 7/15
Museum purchase funded by the Ira and
Virginia Jackson Endowment Fund
2018.189

Vera Molnar, French, born Hungary, 1924
*Hypertransformation of 20 Concentric
Squares*, 1974
Plotter and liquid ink on wove paper
Museum purchase funded by
Grace Phillips and Eugene Nosal at
Art + Paper 2018
2018.190

Robert Rauschenberg, American,
1925–2008
Printed by Fred Genius, West Islip, New York
Published by Universal Limited Art
Editions (ULAE), West Islip, New York
Landmark, 1968
Lithograph in colors on wove paper, trial
proof aside from the edition of 40
Guardian, 1968
Lithograph in colors on wove paper,
edition 3/44
Museum purchases funded by James R.
and MaryEllen Kimbrough, Gregory
Spencer, Walid and Rachel Adham, Gerry
and Lou Waters, Matthew L. Hoeg and
Catherine Welbourn Hoeg, Dena E. Rafte
and Robert T. Brown, Constance K. and
Stephen C. Dalton, Grant and Elizabeth
Harvey, Scott and Annika Tycer, and
Theodore J. Lee and Marc A. Sekula
2018.195, 2018.196

THE RIENZI COLLECTION

GIFTS

Attributed to Dihl et Guérhard, Paris,
active 1781–1828
Bust of Napoleon Bonaparte as First Consul,
1802–3
Hard-paste porcelain
The Rienzi Collection, gift of
Cecily E. Horton
2017.340

Gifts of James Deegan:

Henry Inman, American, 1801–1846
Portrait of a Gentleman, 1832
Watercolor on ivory
2017.491

Thomas Seir Cummings, American,
born England, 1804–1894
Portrait of a Lady, 1838
Portrait of a Lady, c. 1830
2 watercolors on ivory
2017.492, 2017.493

PURCHASES

English
Pair of Torchères, c. 1730–40
Carved gilt-wood
The Rienzi Collection, museum purchase
funded by the Rienzi Society
2017.377

Meissen Porcelain Manufactory, Meissen,
Germany, established 1710
Probably modeled by Christian Fischer,
Sr., German, active late 18th century
Model of a Crayfish Fighting a Frog, c. 1794
Hard-paste porcelain
The Rienzi Collection, museum purchase
funded by Thurmon Address,
Gary Brock, Larry Davis, Brian Donnelly,
Chip Gill, Bill Pugh, David Pustka,
Reggie Smith, Michael Stewart,
Jim Tennant, and K. C. Weiner at
“One Great Night in November, 2017”
2017.439

Digby Scott, English, active 1802–11
Benjamin Smith, English, active 1802–24
Set of Six Wine Labels, 1806
Silver-gilt
The Rienzi Collection, museum purchase
funded by the Rienzi Accessions
Endowment and various donors in honor
of Katherine Howe's retirement
2017.447

MAJOR LOAN AND PERMANENT-COLLECTION EXHIBITIONS

Except where noted, all exhibitions listed on pp. 88–107 were organized exclusively by the Museum of Fine Arts, Houston.



Rebel, Jester, Mystic, Poet: Contemporary Persians— The Mohammed Afkhami Collection

July 1–September 24, 2017

Millennium Gallery

The Audrey Jones Beck Building

The exhibition was organized by the Aga Khan Museum, Toronto.

The U.S. premiere of *Rebel, Jester, Mystic, Poet: Contemporary Persians* illuminated the multifaceted histories and identities of Iranians today. Works of art by established and emerging Iranian-born artists across three generations shed light on the rich heritage—and the trials and triumphs—of the Iranian people during a period of social and political unrest. Drawn from the collection of financier and philanthropist Mohammed Afkhami, the exhibition encompassed paintings, sculptures, photographs, and videos by twenty-three artists that addressed its four interwoven themes, thereby highlighting the evolution of contemporary art both in Iran and by Iranian artists who have left their native country.



The Glamour and Romance of Oscar de la Renta
October 8, 2017–March 18, 2018
Brown Foundation, Inc. Gallery
The Audrey Jones Beck Building

This exhibition was organized by the Museum of Fine Arts, Houston, with the collaboration of Oscar de la Renta, LLC.

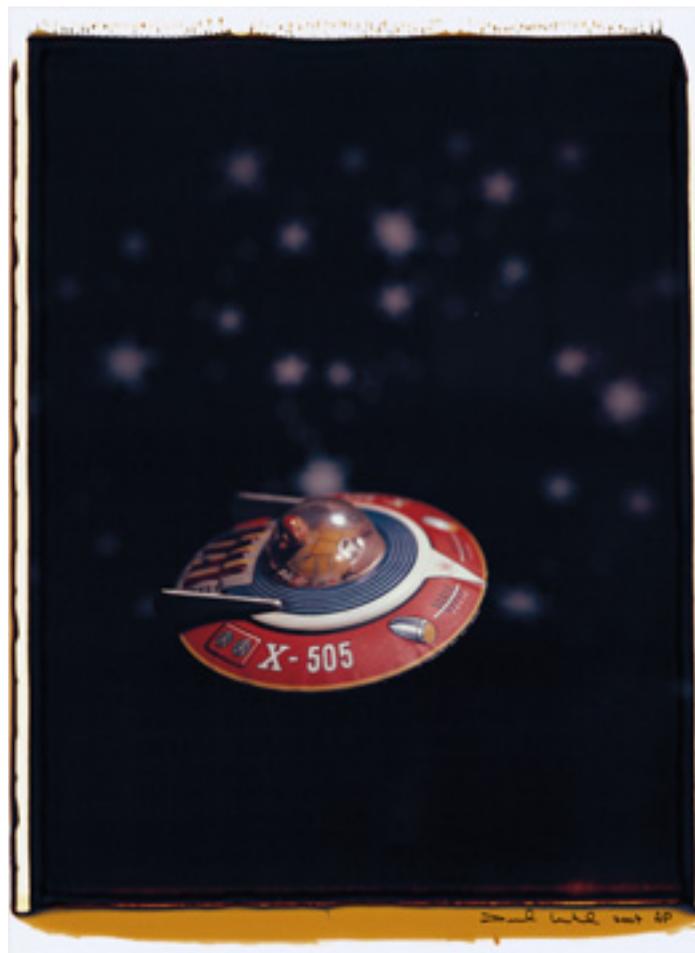
Lead sponsors: Cherie and Jim Flores; Kinder Foundation; Wells Fargo

With additional generous funding from Mr. and Mrs. Russell M. Frankel; Carol and Mike Linn; Hallie Vanderhider; Rosanette and Harry Cullen; Vivian L. Smith Foundation; and Russell Reynolds Associates.

Official promotional partner: Houston Public Media

This exhibition debuted at the Museum of Fine Arts, Houston, before traveling to the Mint Museum Randolph, where it was on view from April 29 to August 19, 2018.

The Glamour and Romance of Oscar de la Renta presented nearly seventy ensembles from de la Renta's corporate and personal archives; the archives of French label Pierre Balmain; private lenders; and the collection of the Museum of Fine Arts, Houston. The exhibition highlighted recurring themes, including the impact of Spain, Russia, China, Japan, and the garden on his designs. Displayed along with paintings and decorative arts from the Museum's collections, the various ensembles offered a window into de la Renta's world through a range of looks, from elegant daywear to resplendent evening gowns once worn by fashion icons, dignitaries, and celebrities.



David Levinthal: Photographs 1972–2016

October 14, 2017–February 19, 2018

Cameron Foundation Gallery

The Audrey Jones Beck Building

Generous support was provided by Sanders Morris Harris Group.

David Levinthal: Photographs 1972–2016 provided a chronological overview of the major series produced by this New York–based photographer. Levinthal’s staged photographs using mass-produced toys, dolls, and figurines have probed the myth of the American West; World War II and the Holocaust; romantic and sexual desire; racial stereotyping; the heroism of sport; and the futuristic fantasy of space exploration. The exhibition celebrated a gift to the Museum of forty-four Levinthal works donated by Donald Rosenfeld, John A. MacMahon, and an anonymous donor, which were on view alongside a selection of Levinthal images already in the Museum’s collection.



HOME—So Different, So Appealing

November 17, 2017–January 21, 2018
 Upper Brown Pavilion
 The Caroline Wiess Law Building

This exhibition was organized by the Museum of Fine Arts, Houston; the UCLA Chicano Studies Research Center; and the Los Angeles County Museum of Art with the support of the Getty Foundation.

In Houston, the exhibition was supported by Leslie and Brad Bucher; Diane and Bruce Halle Foundation; Gail and Louis Adler; Mike Loya; Sara and Bill Morgan; Olive McCollum Jenney; Ms. Victoria Goldstein and Mr. Randall H. Jamail; Jorge and Darlene Pérez; Sofia Adrogué and Sten L. Gustafson; Samuel F. Gorman; Linda and George Kelly; SICARDI AYERS BACINO; Ileana and J. Michael Treviño; and Mark and Mary Troth.

Additional generous support was provided by the Latin Maecenas, the patron group for the Latin American art department at the MFAH.

This exhibition debuted at the Los Angeles County Museum of Art, where it was on view from June 11 to October 15, 2017, before traveling to the Museum of Fine Arts, Houston.

HOME—So Different, So Appealing featured U.S. Latino and Latin American artists from the late 1950s to the present who have used the concept of “home” through which to view socioeconomic and political changes in the Americas over the past seven decades. More than a hundred works by thirty-nine artists working in a variety of media explored immigration and political repression; dislocation and diaspora; and personal memory and utopian ideals. The exhibition brought together U.S. artists of Cuban, Mexican, and Puerto Rican origin in a dialogue with artists from Argentina, Colombia, Guatemala, Mexico, Uruguay, and Venezuela, among other countries.



Bestowing Beauty: Masterpieces from Persian Lands
November 19, 2017–February 11, 2018
Beck Galleries 201, 203–206
The Audrey Jones Beck Building

Bestowing Beauty: Masterpieces from Persian Lands presented more than a hundred works of art from the sixth to the nineteenth century. Drawn from the Hossein Afshar Collection, one of the most significant collections of Persian art in private hands, the featured works included carpets, textiles, manuscripts, paintings, ceramics, lacquer, metalwork, scientific instruments, and jeweled objects. Among the extraordinary selection were exquisite miniature paintings from the *Shahnama*, the Iranian national epic; a range of historically significant ceramics; precious inlaid metal wares; finely woven silk fabrics; and a monumental silk carpet from the apex of Safavid dynasty carpet production.



Modernism on the Ganges: Raghubir Singh Photographs
March 3–June 10, 2018
Millennium Gallery
The Audrey Jones Beck Building

This exhibition was organized by The Metropolitan Museum of Art with the cooperation of Succession Raghubir Singh.

The retrospective *Modernism on the Ganges: Raghubir Singh Photographs* traced the full trajectory of the career of this acclaimed photographer through nearly ninety images, from his early work in the late 1960s to his last, unpublished projects of the late 1990s. After starting his career as a photojournalist, Singh soon began to pursue an artistic vision that stood, as he put it, “on the Ganges side of Modernism.” He worked with a handheld camera and color slide film to record India’s dense milieu in complex, frieze-like compositions. Singh pushed the genre of street photography into a world of living color.



Peacock in the Desert: The Royal Arts of Jodhpur, India

From March 4, 2018
Upper Brown Pavilion
The Caroline Wiess Law Building

This exhibition was organized by the Museum of Fine Arts, Houston, in collaboration with the Mehrangarh Museum Trust, Jodhpur, India.

Lead underwriters: Nidhika and Pershant Mehta

Additional generous support for this exhibition was provided by Medha and Shashank Karve; Sushila and Dr. Durga D. Agrawal; National Endowment for the Arts; The E. Rhodes & Leona B. Carpenter Foundation; Eddie and Chinhui Allen; Milton D. Rosenau, Jr. and Dr. Ellen R. Gritz; Paul and Manmeet Likhari; Mr. and Mrs. H. Bruce Sallee; Vivian L. Smith Foundation; Anne and Albert Chao; Jag and Pinder Gill; Jay and Raka Gohel; Dr. and Mrs. Srinivasa Madhavan; Usha and Kumara Peddamatham; Dr. Mani and Anuradha Subramanian; Rama and Geetha Rau Yelundur; Mr. and Mrs. Sundaresan Bala; Monjula and Ravi Chidambaram; Kathy and Marty Goossen; Shantha Raghuthaman; and Miwa S. Sakashita and Dr. John R. Stroehlein.

The accompanying catalogue was generously supported by Furthermore: a program of the J.M. Kaplan Fund.

This exhibition debuted at the Museum of Fine Arts, Houston, before traveling to the Seattle Art Museum, where it was on view from October 11, 2018, to January 21, 2019, to the Royal Ontario Museum, Toronto, from March 9 to September 2, 2019; and to the National Gallery Prague in fall 2020.

Royal treasures from India came to the United States for the first time in the epic presentation *Peacock in the Desert: The Royal Arts of Jodhpur, India*. Drawn primarily from the collections of the Mehrangarh Museum Trust and the royal family of Jodhpur, the exhibition showcased nearly four centuries of artistic creation from the kingdom of Marwar-Jodhpur, one of the largest princely states in India, in the northwestern state of Rajasthan. Through lavishly made ceremonial objects, finely crafted arms and armor, sumptuous jewels, intricately carved furnishings, finely painted miniature drawings, and more, *Peacock in the Desert* outlined the dynamic history of the Marwar-Jodhpur region and the Rathore dynasty. Among the many highlights of the exhibition were an eighteenth-century gilded wood palanquin, a silver elephant seat, a custom Rolls-Royce Phantom, and a midcentury Stinson L-5 Sentinel plane, all used to transport Rathore royalty. A royal throne flanked by processional flags, a gold-embellished pavilion, and a massive tent made of silk velvet further demonstrated the luxurious accoutrements and environments of Indian courtly life. In all, some 250 objects illuminated how the Rathore dynasty acquired and commissioned objects through cross-cultural exchanges to leverage patronage, diplomacy, matrimonial alliances, trade, and conquest.





Radicals and Revolutionaries: America's Founding Fathers
March 10–May 28, 2018
Cameron Foundation Gallery
The Audrey Jones Beck Building

Radicals and Revolutionaries: America's Founding Fathers featured paintings, prints, drawings, sculpture, and decorative arts from the Museum's collections—including selections from Bayou Bend and Rienzi—alongside select works from other Houston collections. Around the time of the American Revolution, artists on both sides of the Atlantic produced images of leaders, and of military and political events, that defined the young nation's visual identity and character. This exhibition told the larger story of the American Revolution through a transatlantic lens, encompassing patriots, loyalists, and colonists, including Native Americans, African Americans, and women, as well as the English Parliament and monarchy.



Michelangelo and the Vatican: Masterworks from the Museo e Real Bosco di Capodimonte, Naples
March 11–June 10, 2018
Beck Galleries 201, 203–206
The Audrey Jones Beck Building

This exhibition was organized by the Museum of Fine Arts, Houston, with the collaboration of the Museo e Real Bosco di Capodimonte, Naples.

Generously underwritten by
The Hamill Foundation.

Michelangelo and the Vatican: Masterworks from the Museo e Real Bosco di Capodimonte, Naples brought together drawings, cartoons, paintings, sculpture, and prints by the Renaissance master Michelangelo and his predecessors and successors across Italy, including Raphael, Titian, and Tintoretto. Largely drawn from the renowned collection of the Capodimonte Museum, the exhibition presented some forty works from the sixteenth century, many commissioned or completed during the papacy of Alessandro Farnese, Pope Paul III. The exhibition featured the two largest surviving drawings by Michelangelo: the monumental cartoons *Venus Kissed by Cupid* (c. 1535) and *Roman Soldiers* (c. 1546). Supplementing these works was a unique copy of Michelangelo's *The Last Judgment* (1541) fresco for the altar wall of the Sistine Chapel, painted in oil by Marcello Venusti in 1549, along with a ten-sheet engraving of the fresco by Giorgio Ghisi. Other highlights included two iconic portraits of Pope Paul III painted by Italy's greatest Renaissance masters, Raphael and Titian, as well as more than twenty masterful drawings by Michelangelo's contemporaries that illustrated the role and importance of drawing in Renaissance Italy.



Mike + Doug Starn: Big Bambú
This Thing Called Life
From June 10, 2018
Cullinan Hall
The Caroline Wiess Law Building

Generous support for this exhibition was provided by Jereann and Holland Chaney; and Minnette Robinson.

Mike and Doug Starn's *Big Bambú* project *This Thing Called Life* filled the Museum with a monumental wave of bamboo that rose thirty feet from the floor of Cullinan Hall. This engaging installation invited visitors to cross a bridge of bamboo from the balcony of Upper Brown Pavilion and then follow a path through the interwoven poles. Since 2008, the Starn brothers have created several iterations of *Big Bambú* around the world, but *This Thing Called Life* was the first public staging indoors; it was accompanied by three gigantic photographs of previous bamboo installations that draped off the walls.



Joris Laarman Lab: Design in the Digital Age

From June 24, 2018
Brown Foundation, Inc. Gallery
The Audrey Jones Beck Building

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

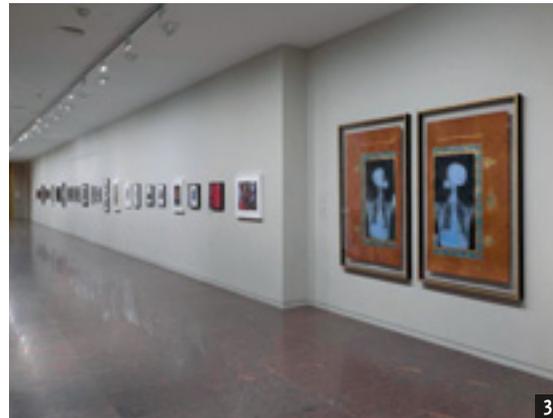
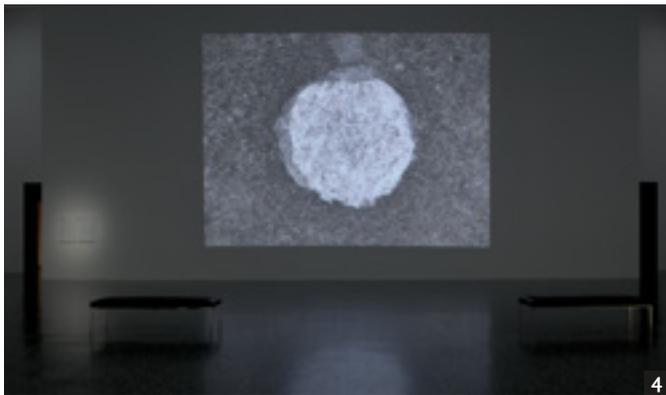
Generous support for this exhibition was provided by Luther King Capital Management; Creative Industries Fund NL; The Omena Fund; Leslie and Brad Bucher; Kim and Al Eiber; Anne Lamkin Kinder; Sara and Bill Morgan; Judy and Scott Nyquist; and Cyvia G. Wolff.

This program was supported as part of the Dutch Culture USA program by the Consulate General of the Netherlands in New York.

The exhibition debuted at the Groninger Museum, the Netherlands, where it was on view from November 22, 2015, to April 10, 2016, before traveling to the Musée des Arts Décoratifs, Paris, where it was on view from March 15 to July 3, 2017, the Cooper-Hewitt Museum, New York, where it was on view from September 27, 2017, to January 15, 2018, and the High Museum of Art, Atlanta, where it was on view from February 17 to May 13, 2018, before traveling to the Museum of Fine Arts, Houston.

Joris Laarman Lab: Design in the Digital Age was the first U.S. museum survey to offer an in-depth look at this experimental Dutch designer's innovative oeuvre. Along with his advanced production processes, which often involve digital fabrication methods and robotics, Laarman (born 1979) has remained inspired by nature, giving equal attention to organic form and beauty. This exhibition displayed Laarman's furniture designs and applied projects made throughout his career, from those that he created as a student to his most recent 3-D printing innovations, as well as related videos, sketches, and renderings, which have challenged the boundaries of art, science, and technology.

ADDITIONAL DISPLAYS FROM THE PERMANENT COLLECTION AND GALLERY ROTATIONS



1. Documenting a Transformative Gift:
Books and Archival Materials from
Edith A. and Percy S. Straus
August 29–December 16, 2017
Hirsch Library
The Caroline Wiess Law Building

2. Spanish Colonial Paintings from
the Thoma Collection
September 16, 2017–
September 9, 2018
Beck Gallery 211
The Audrey Jones Beck Building

3. A History of Photography: Selections
from the Museum's Collection (IX)
October 11, 2017–March 18, 2018
Lower Beck Corridor
The Audrey Jones Beck Building

4. Christian Marclay: Chewing Gum
October 17–December 3, 2017
Cullinan Hall
The Caroline Wiess Law Building

*Generous funding was provided by
United Airlines.*



5. On Common Ground: Recent Acquisitions in Contemporary Art
 October 21, 2017–February 4, 2018
 Millennium Gallery
 The Audrey Jones Beck Building



6. The Design Reformation in Europe, 1845–1915: Selections from the Museum's Collection
 October 21, 2017–May 6, 2018
 Alice Pratt Brown Gallery
 The Caroline Wiess Law Building



7. Passion for Perfection: The Straus Collection of Renaissance Art
 October 21, 2017–June 17, 2018
 Beck Gallery 221
 The Audrey Jones Beck Building



8. Reflection and Enlightenment: Chinese Buddhist Gilt Bronzes from the Jane and Leopold Swergold Collection
November 29, 2017–August 5, 2018
Arts of China Gallery
The Caroline Wiess Law Building

This exhibition was generously supported by Jane and Leopold Swergold.

9. Monuments: 276 Views of the U.S.–Mexico Border by David Taylor
December 5, 2017–January 28, 2018
Cullinan Hall
The Caroline Wiess Law Building

10. Written with the Body: The Female Form in Printed Matter
December 19, 2017–April 28, 2018
Hirsch Library
The Caroline Wiess Law Building



11. Eye on Houston: High School Documentary Photography

January 24–June 24, 2018

MVC Corridor

The Audrey Jones Beck Building

This exhibition received generous funding from the CFP Foundation and the Junior League of Houston, Inc.

All Learning and Interpretation programs at the Museum of Fine Arts, Houston, receive endowment funds provided by Louise Jarrett Moran Bequest; Caroline Wiess Law; the William Randolph Hearst Foundation; Cyvia and Melvyn Wolff; the National Endowment for the Humanities; the Fondren Foundation; BMC Software, Inc.; the Wallace Foundation; the Neal Myers and Ken Black Children's Art Fund; Mr. and Mrs. A. L. Ballard; Mr. and Mrs. Charles W. Tate; the Eleanor and Frank Freed Foundation; Virginia and Ira Jackson; the Favrot Fund; Neiman Marcus Youth Arts Education; gifts in memory of John Wynne; and gifts in honor of Beth Schneider.

12. A History of Photography: Selections from the Museum's Collection (X)

From March 28, 2018

Lower Beck Corridor

The Audrey Jones Beck Building

Generous funding was provided by United Airlines.

ADDITIONAL DISPLAYS FROM THE PERMANENT COLLECTION
AND GALLERY ROTATIONS



13. **Printing Pop:**
Andy Warhol On & Off the Page
From May 1, 2018
Hirsch Library
The Caroline Wiess Law Building

14. **Contemporary Dutch Design:**
**Selections from the Museum's
Collection**
From May 19, 2018
Alice Pratt Brown Gallery
The Caroline Wiess Law Building

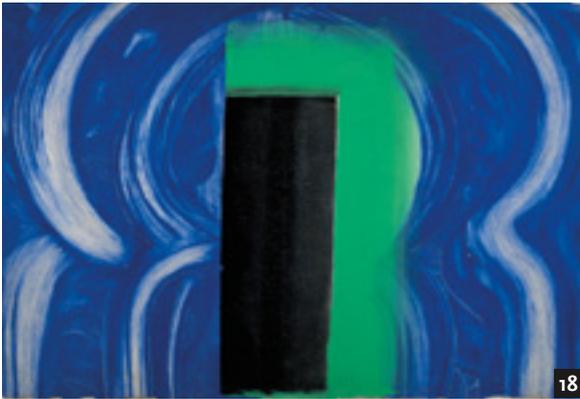
15. **Hidden Layers: Painting and Process
in Europe, 1500–1800**
From May 26, 2018
Blaffer Foundation Galleries 215–216
The Audrey Jones Beck Building



16. 40 Years of Discovery:
Gifts of Clint Willour
From June 9, 2018
Cameron Foundation Gallery
The Audrey Jones Beck Building

17. Digital Worlds: New Media from the
Museum's Collection
From June 23, 2018
Millennium Gallery
The Audrey Jones Beck Building

ADDITIONAL DISPLAYS FROM THE PERMANENT COLLECTION
AND GALLERY ROTATIONS



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

- 18. Textures of Place: Selections from the Museum's Collection**
October 10, 2017–February 4, 2018
Lower Brown Corridor
The Caroline Wiess Law Building
- 19. India through the Camera's Eye: Selections from the Museum's Collection**
From February 13, 2018
Lower Brown Corridor
The Caroline Wiess Law Building

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

- 20. Fashion Fusion: Inspired by the Works of Oscar de la Renta**
January 9–March 4, 2018

Retail Sponsor: Tootsies
Fashion Fusion Community Tour hosted by Tootsies, High Fashion Home, Poshak Fashion & Style, Miles David, Houston First Corporation, and the Houston Public Library.

Glassell-on-The-Go: Selected Works from 2017–2018
March 10–August 5, 2018

All Learning and Interpretation programs at the Museum of Fine Arts, Houston, receive endowment funds provided by Louise Jarrett Moran Bequest; Caroline Wiess Law; the William Randolph Hearst Foundation; Cyvia and Melvyn Wolff; the National Endowment for the Humanities; the Fondren Foundation; BMC Software, Inc.; the Wallace Foundation; the Neal Myers and Ken Black Children's Art Fund; Mr. and Mrs. A. L. Ballard; Mr. and Mrs. Charles W. Tate; the Eleanor and Frank Freed Foundation; Virginia and Ira Jackson; the Favrot Fund; Neiman Marcus Youth Arts Education; gifts in memory of John Wynne; and gifts in honor of Beth Schneider.

RIENZI EXHIBITIONS

- 21. Extravagant Objects: Jewelry and Objets d'Art from the Masterson Collection**
From November 18, 2017
Isla's Gallery



21



22

THE GLASSELL SCHOOL OF ART EXHIBITIONS

Print Matters/Glassell Printmaking Show/Superstructures

July 7–28, 2017
Interspace Gallery
Studio School

Fundamentals Exhibition

August 7–28, 2017
Interspace Gallery
Studio School

Periwinkle Foundation “Making a Mark”

September 1–November 21, 2017
Norma R. Ory Gallery
Junior School

Beyond Beginning Watercolor

September 4–23, 2017
Interspace Gallery
Studio School

Foundry/Crucible

October 2–20, 2017
Interspace Gallery
Studio School

Learning from Athens

October 23–29, 2017
Interspace Gallery
Studio School

Beyond Enamel

November 6–December 1, 2017
Interspace Gallery
Studio School

How It All Begins—Painting, Printmaking, and Ceramics

December 11, 2017–February 16, 2018
Interspace Gallery
Studio School

Glassell Junior School Faculty Exhibition

January 6–February 23, 2018
Norma R. Ory Gallery
Junior School

How It All Begins—Watercolor, Jewelry, and Life Drawing

February 26–March 23, 2018
Interspace Gallery
Studio School

Presbyterian School Fourth Grade Installation

March 1–April 13, 2018
Norma R. Ory Gallery
Junior School

How It All Begins—Photography, Digital, and Sculpture

April 2–May 4, 2018
Interspace Gallery
Studio School

Advanced Portfolio Prep (APP) Exhibition

April 16–May 5, 2018
Norma R. Ory Gallery
Junior School

2018 Core Exhibition

April 19–May 12, 2018
Lawndale Art Center

The Core Program at the Glassell School of Art receives generous funding from The Joseph & Sylvia Slifka Foundation; the National Endowment for the Arts; Ms. Nancy Powell Moore; and The Dickson-Allen Foundation.

Core fellowships have been underwritten by the Anchorage Foundation of Texas; the Rudolph Blume Foundation; Mr. and Mrs. Jamal H. Daniel; The Francis L. Lederer Foundation; McClain Gallery; Karen Pulaski; and The Arch and Stella Rowan Foundation, Inc.

First Impressions Exhibition

May 20–August 10, 2018
Junior School Exhibition Space
The Glassell School of Art

2018 Juried Studio School Annual Student Exhibition

From June 15, 2018
Levant Foundation Gallery
The Glassell School of Art

Certificate of Achievement Recipients

From June 15, 2018
Leslie and Brad Bucher Gallery
The Glassell School of Art

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

Texture

Through September 1, 2017

Landscape

September 4–December 1, 2017

Buildings: Inside and Out

December 1, 2017–March 2, 2018

Floral Interpretations

March 2–June 8, 2018

Creatures: Student Ideas and Images

From June 8, 2018

OFF-CAMPUS EXHIBITIONS

22. MFA Contemporary @ Heights Mercantile

March 30–June 3, 2018
Heights Mercantile

James Dean Pruner: Tell It to the Horses

Curated by Laura A. L. Wellen
Bermac Arts Building
April 1–May 12, 2018

The Dangerous Professors: Houston Edition

Curated by Ruslana Lichtzier
Flatland Gallery
May 3–May 27, 2018

DEPARTMENTAL HIGHLIGHTS



The Sarah Campbell Blaffer Center for Conservation



Film still from *Faces Places*.

CONSERVATION

The main focus for the Conservation Department in fiscal year 2017–2018 was overseeing the final stages of construction of the new Sarah Campbell Blaffer Center for Conservation above the Museum’s Visitors Center. The individual studios, laboratories, and work spaces have been finalized, and the official opening in September 2018 will mark the beginning of a new era for conservation at the Museum, with state-of-the-art facilities and all of the department’s activities under one roof—with the temporary exception of paper and photograph conservation, which currently still takes place in the Beck Building but will soon occupy spacious studios at the south end of the new building.

Meanwhile, practical conservation, research, and exhibition and acquisition support have continued across the Museum’s permanent collection. The expansion of the collection in some areas, particularly Islamic art, has had a contingent effect, as conservation staff expertly assessed a large number of newly acquired objects.

The unwelcome arrival in August 2017 of Hurricane Harvey presented major challenges for the two house museums and for the Conservation Department. The decorative arts conservators, especially, were on call prior to the storm and for months afterward as the contents of the

houses were relocated, repairs made, and conditions gradually stabilized.

The department also mounted a major rescue effort for a monumental mural painted in 1953 by John Biggers, *Contribution of Negro Women to American Life and Education*, located inside the headquarters of the Blue Triangle Multi-Cultural Association in the Third Ward. Massive water penetration during the hurricane had left it saturated, flaking, and covered in mold. The Museum took on the task of repairing the roof of the building, and then teams of colleagues led by the senior paintings conservator spent many weeks monitoring and treating the mural.

The Museum’s senior conservator of decorative arts, Steve Pine, a nationally recognized expert in disaster response, advised many institutions across greater Houston in the aftermath of the hurricane. His prodigious efforts were recognized by the conferral of the President’s Award by the American Institute for Conservation in May.

—David Bomford

CHAIRMAN, CONSERVATION

FILM

Enthusiastic audiences enjoyed three retrospectives of classic cinema this year: the Golden Age of Mexican Cinema; a focus on the talented British actor Sir Alec Guinness; and the Indian films of legendary duo Ismail Merchant and

James Ivory. A highlight of the Reel Fashion film series was *The Gospel According to André*, an insightful look at the life and career of André Leon Talley. The twenty-fifth edition of the Houston Iranian Film Festival, the Museum’s longest-running film festival, was celebrated in January. Two Oscar-nominated films attracted large crowds: the animated feature *Loving Vincent*, and the French documentary *Faces Places* by Agnès Varda and JR. In June, independent filmmaker Sara Driver presented her acclaimed new documentary *Boom for Real* about artist Jean-Michel Basquiat.

—Marian Luntz

CURATOR, FILM AND VIDEO

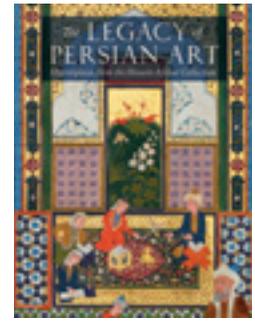
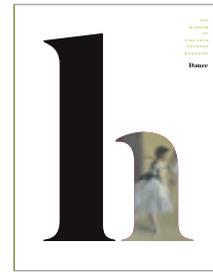
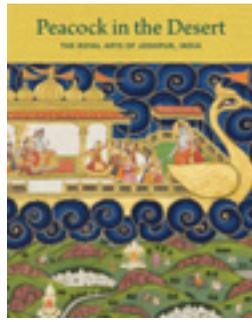
LIBRARIES

This past year, the Libraries and Archives remained focused on providing outstanding service, expanding our holdings, and promoting our resources. We hosted groups from thirty-four institutions, welcoming more than 465 patrons as part of group visits. Total visitors to our facilities numbered more than 6,500 individuals.

Our collections grew by 6,489 titles, a single-year high-water mark for the Libraries. Among these were 757 rare items, including: *Tables of the Skeleton and Muscles of the Human Body* (1749), among the most grand anatomical atlases of the eighteenth century; *Encyclopaedia, or, a Dictionary of Arts, Sciences, and Miscellaneous Literature*



"Inspired by Robert Frank" panel discussion.



The Museum published exhibition catalogues and earned accolades for *h* Magazine.

(1789–1803), the earliest encyclopedia published in the United States; *XIV. Ausstellung der Vereinigung Bildender Künstler Österreichs Secession Wien* (1902), the catalogue for the momentous 1902 Vienna Secessionist exhibition; *Círculo y cuadrado: Revista de la Asociación de Arte Constructivo* (1936–43), a complete run of this rare Latin American Constructivist periodical; and *Semina* (1957), the second issue of Wallace Berman's influential self-published journal. Additionally, we added 1,189 digital records, more than twice that of any previous year. Another seven hundred volumes from the Manfred Heiting Book Collection joined the collection, bringing our on-site total to just under six thousand volumes.

The Libraries actively shared items from its rich collections, lending 130 Latin American photography publications to the Fototeca Latinoamericana in Buenos Aires (November 29–December 2, 2017). Internally, the department coordinated eight installations and lent materials to another four exhibitions at the Museum during the year, sharing ninety-six publications with Houston audiences.

The William J. Hill Texas Artisans and Artists Archive achieved yet another landmark, uploading its hundred-thousandth record on May 9, 2018. New partners, including the Dallas Historical Society, Dallas Heritage Village, and the Bryan Museum will provide valuable new content for this important digital resource.

The Hirsch Library coordinated a panel discussion with the Houston Center for Photography, "Inspired by Robert Frank: Publishing the Photobook in the 21st Century," featuring Alejandro Cartagena, Manfred Heiting, Kevin Messina, and Gerhard Steidl. The event took place in the Museum's Brown Auditorium Theater on December 9, 2017, and drew more than 125 attendees. Additionally, the Library hosted an Art+Feminism Wikipedia Edit-a-Thon on March 24, 2018, facilitating the production and enrichment of content related to female artists within this online platform.

These undertakings reflect the vital role that the Libraries and Archives continue to play in supporting research and scholarly engagement in the Houston community and beyond.

—Jon Evans

CHIEF OF THE LIBRARY AND ARCHIVES

PUBLICATIONS

In December 2017, the Publications Department underwent a transition with the retirement of its long-term publisher in chief, Diane Lovejoy. During her twenty-six-year tenure, Diane oversaw the production of more than 150 books—among them several award-winning titles that gained national recognition for the Museum. In 2014 she launched *h* Magazine, which is mailed three times a year to members at the Patron level or higher. This fiscal year, the "Dance" issue of *h* Magazine, inspired by the exhibition

Degas: A New Vision, won first prize in the category of magazines/scholarly journals and an "Innovations in Print" award in the 2017 AAM (American Association of Museums) Publications Design Competition.

The Museum published three books in fiscal year 2017–2018. *Traditions in Transition: Change and Material Culture in 19th-Century Texas, the Lower South, and the Southwest* is a compilation of the proceedings of the sixth biennial David B. Warren Symposium. *The Legacy of Persian Art: Masterpieces from the Hossein Afshar Collection*, produced to coincide with the Art of the Islamic Worlds gala on November 17, 2017, highlights a selection of forty-six key works from the exhibition *Bestowing Beauty: Masterpieces from Persian Lands*. *Peacock in the Desert: The Royal Arts of Jodhpur, India* traces the culture and artistry of Marwar-Jodhpur in southwestern Rajasthan across nearly four centuries, with essays by an international team of scholars. Amply illustrated, this publication showcases the hundreds of splendid works that were displayed in the related exhibition, among them precious jewelry and fine weaponry, dazzling fabrics, and minutely detailed paintings.

—Heather Brand

INTERIM HEAD OF PUBLICATIONS

LEARNING AND INTERPRETATION



Opposite and above: In fiscal year 2017–2018, the Department of Learning and Interpretation offered engaging programs for a range of audiences and interests.

For Houston, this was the year of Hurricane Harvey. Its devastation was felt throughout the city, particularly among the Museum's school and community partners. Despite the catastrophic damage to lives and property, the storm also prompted generous sharing of resources and new forms of creativity. On September 21, 2017, the Museum welcomed the students and teachers from third through fifth grades at Hilliard Elementary, which had been ravaged by the storm. On that day, their first day of school, they experienced art-appreciation activities in the galleries and opportunities to make their own works of art in the studio classrooms. In the spring semester, the annual exhibition *Eye on Houston: High School Documentary Photography* included many images of the city in the aftermath of the storm—from flooded cityscapes to art installations celebrating the city's resilience. Forty-two students from Bellaire, Booker T. Washington, Carnegie Vanguard, DeBakey, Jack Yates, Westbury, Westside, and Wisdom High Schools were chosen to participate.

Despite delays due to the hurricane, the Museum's new Glassell School of Art opened to the public on May 20, 2018. Learning and Interpretation staff organized the public opening event,

Celebrating Community, a lively afternoon of music, dance, art-making, and storytelling in collaboration with arts and community partners, including Houston Community College (HCC), the Houston Public Library, MECA, METdance, and Texas Southern University. The department also partnered with the Fine Arts Department of the Houston Independent School District (HISD) to display Project aDOORe, a series of creatively repurposed doors from buildings damaged during Hurricane Harvey, decorated by students and teachers at select HISD schools. Two thousand attendees of all ages participated in the celebration, which took place in the Glassell School of Art and Cullen Sculpture Garden, as well as on The Brown Foundation, Inc. Plaza and the BBVA Compass Roof Garden.

The storm aside, the Department of Learning and Interpretation served 106,210 program attendees and students in fiscal year 2017–2018. The hurricane did affect many of the school partners, but the Museum's school tour programs were able to serve a total of 37,492 students, teachers, and chaperones from the Greater Houston area, including Houston, Clear Creek, Galena Park, and Spring Branch Independent School Districts. In all, 1,037 K–12 teachers

from schools throughout Houston participated in Learning Through Art institutes, which model arts integration into core curriculum, and in workshops offering visual-arts instruction. These teachers are estimated to have reached more than a hundred thousand students in their classrooms. Last July, the Museum hosted the National Convening for the Mellon Undergraduate Curatorial Fellowship Program for students from diverse backgrounds, welcoming partners from the Art Institute of Chicago, the High Museum of Art, the Los Angeles County Museum of Art, the Nelson-Atkins Museum of Art, and the Philadelphia Museum of Art.

The department deepened its community partnerships this year with Baker Ripley and the Houston Public Library, serving 6,947 youth and family members through Glassell-on-the-Go mobile art classes, as well as through other off-site community programs. The partnership with Houston Community College also grew, with more than a thousand people attending the Fashion Fusion competition and runway show at the Museum, in which HCC fashion-design students created original garments in response to the exhibition *The Glamour and Romance of Oscar de la Renta*. The summer 2017 Fashion

Fusion community tour brought students' garments into community venues, including the Houston Public Library downtown and branch locations, reaching a total of 90,677 viewers.

The major exhibitions this fiscal year prompted creative interpretive programming for visitors of all ages and profiles. For the Oscar de la Renta exhibition, families had many options for hands-on art-making, creating their own wearable designs inspired by this classic fashion designer. The Museum's groundbreaking exhibition *Peacock in the Desert: The Royal Arts of Jodhpur, India* provided a feast of inspiration for families and adults. The opening mela, or festival for all ages, featured art-making, music, and dance in connection with Holi, the Indian festival of colors. In the Ruth K. Shartle Lecture Series, generously supported by The Brown Foundation, Inc., audiences heard from a variety of speakers, including Karni Singh Jasol, director of the Mehrangarh Museum Trust, Jodhpur, and Deborah Diamond, curator of South and Southeast Asian art at the Freer Gallery of Art and Arthur M. Sackler Gallery, Smithsonian Institution. Following the lectures, attendees were treated to performances of Indian music and dance. The *Armchair Travel: Exhibition on Screen* film series continued to be a hit, starting its summer screenings with the documentary *Michelangelo: Love and Death* in conjunction with the Museum's exhibition *Michelangelo and the Vatican: Masterworks from the Museo e Real Bosco di Capodimonte, Naples*. For these exhibitions, the interpretation team created original audio guides for use in the galleries, which enhanced the viewing experience of 107,121 visitors.

Partnerships with area cultural and arts organizations allowed enhancement of program offerings for the Museum's exhibition of Latin American and Latino art in *HOME—So Different, So Appealing*. The Department of Learning and Interpretation partnered with the World Affairs Council and the American Jewish Committee of Houston to present the panel discussion *DACA: The Impact on Economics and Individuals*, with speakers including the Honorable Julián Castro, former secretary of housing and urban development, and Norma Torres Mendoza, public policy and leadership conference coordinator in the Office of Diversity and Inclusion at the Harvard Kennedy School and a former "Dreamer." Within the *HOME* exhibition galleries, the department partnered with Tintero Projects on two literary events: *Around the Block: A Night of Literary Voices*, in which five Houston writers presented work inspired by the exhibition, and the participatory *Casa Mía: A Writing Workshop on HOME*.

Area partnerships also animated programming experiments in the new Brown Foundation, Inc. Plaza, adjacent to the new Glassell School of Art building. This summer, the well-received Friday evening series *Music on the Plaza* presented local musicians in partnership with AFA Summer Music Festival, Aperio, Music of the Americas, and other groups. In the next fiscal year, look for more innovative programs through community partnerships in this great gathering space on the Museum's Susan and Faye S. Sarofim Campus.

—Caroline Goeser, Ph.D.

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



MEMBERSHIP AND GUEST SERVICES



Ambassadors in the lobbies of the Museum use “Ask Me” bags as a prominent and friendly way to connect with guests. The idea was piloted this fiscal year as part of the Museum’s “Fine Art of Hospitality” initiative.

When the fiscal year began on July 1, 2017, summer audiences were flocking to three ticketed exhibitions: *Ron Mueck; Pipilotti Rist: Pixel Forest and Worry Will Vanish*; and *Paint the Revolution: Mexican Modernism, 1910–1950*. Attendance at the Museum’s Susan and Faye S. Sarofim Campus was pacing at a 138 percent increase from the previous summer. Then Hurricane Harvey hit Houston.

Despite the unexpected destruction across the city, and the storm’s impact on the Museum’s facilities and staff, attendance at the Sarofim Campus, the Glassell School of Art, Bayou Bend, and Rienzi ended the year at 1,067,307—a remarkable achievement,

considering that the Museum’s main campus was closed for ten days as a result of the storm. When the Museum reopened its doors to the community, it waived admission fees for three days to provide a respite from the storm’s repercussions.

In spite of the setback, by the close of the fiscal year on June 30, 2018, the Sarofim Campus—then consisting of the Audrey Jones Beck Building and the Caroline Wiess Law Building—had hosted 88,419 more visits than the previous year.

Four other special exhibitions contributed to strong visitation and the surpassing of the one-million-visitors mark: *The Glamour and Romance of Oscar de la Renta*; *Michelangelo and the Vatican: Masterworks from the Museo e Real Bosco di Capodimonte, Naples*; *Peacock in the Desert: The Royal Arts of Jodhpur, India*; and *Mike + Doug Starn: Big Bambú, This Thing Called Life*.

The 21 percent increase in visitation to the Sarofim Campus also gave a boost to the Museum’s membership. In fiscal year 2017–2018, member households grew to 31,920 from 29,434 the previous year. College students attending seven schools in the Museum’s University Partnership Program added another 10,328 individuals who received year-round general admission privileges to the Museum. In total, 42,248 households enjoyed membership benefits this fiscal year.

The Membership and Guest Services Department was honored to welcome and serve so many guests and members. March 2018 marked the one-year anniversary of “The Fine Art of Hospitality” initiative, a Museum-wide initiative for staff to create a positive experience for guests. Nearly five hundred employees, docents, and regularly scheduled volunteers have participated in training sessions that teach service standards and values, while also bringing staff together to consider new ways to create a friendly and welcoming environment. One of the ideas born from these sessions was piloted and has delivered tremendous positive feedback: the “Ask Me” Ambassador. Now, during peak visitation times at the Museum, guests may encounter a friendly Museum representative donning a hard-to-miss red messenger bag with “Ask Me” boldly printed on it. This staff post has become a welcome addition in the lobby of the Law and Beck Buildings. These ambassadors are equipped to share the day’s schedule, provide directions, assist with questions, and simply provide a friendly greeting.

The passionate team in the Membership and Guest Services Department looks forward to another year of serving our valuable community.

—Jennifer Garza
CHIEF ADMINISTRATOR OF MEMBERSHIP
AND GUEST SERVICES

INTERNATIONAL CENTER FOR THE ARTS OF THE AMERICAS



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

During fiscal year 2017–2018, the International Center for the Arts of the Americas (ICAA) continued to finalize the processing of documents recovered during the first phase of the Documents of 20th-Century Latin American and Latino Art project. The ICAA team edited, catalogued, and translated materials submitted by the recovery team in Montevideo, Uruguay, and by its Houston-based researchers. By the end of June 2018, nearly 8,605 documents had been made available, free of charge, to more than 70,851 online visitors and 30,286 registered users through its bilingual platform (icaadocs.mfah.org). This represents a 5.3 percent increase in online visitors and an 8.1 percent increase in online sessions since the previous fiscal year. The ICAA also made significant headway in the redesign and technological overhaul of the ICAA Documents Project database and laid the foundation for upgrading the project's website platform.

On June 6, 2018, the Museum of Fine Arts, Houston, and the University of Houston signed an agreement that commits both institutions to carry out a key partnership: Digital Humanities and Object-Based Learning in the Museum and University Context. This long-term collaboration between the ICAA and the

Art History Program (College of the Arts), the Department of Hispanic Studies (College of Liberal Arts and Social Sciences), the MD Anderson Library of the University of Houston, and the Museum's Department of Learning and Interpretation seeks to enhance undergraduate and graduate humanities education at the university through direct exposure to objects and primary sources from the Museum's rich Latin American and Latino art collection and digital archival holdings. The partnership will include team-taught graduate and undergraduate courses, internships, workshops, and biannual conferences, as well as the establishment of an international consortium of peers and partner institutions.

This fiscal year, the ICAA also organized and implemented the Third Annual Conference of the ICAA Ideas Council—a global think tank that supports the ICAA's activities and initiatives—which took place April 4–9, 2018. The event, titled *Beyond Institutions: New Models of Artistic Interaction in Latin America*, brought more than forty council members, artists, curators, collectors, and other cultural agents to Houston. Together, they discussed the trend toward the proliferation and impact of artist-run spaces and social networks in

Latin America. Participants included Victor Albarracín, Tony Evanko, Carlos Garaicoa, Joseph Havel, Albertine Kopp, Miguel López López, Michelle Marxuach, and José Roca.

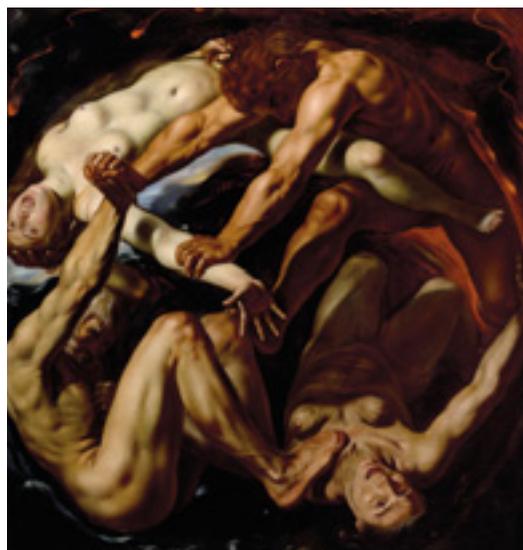
This fiscal year, the ICAA received support from a NEH Humanities Initiatives Hispanic-Serving Institutions grant awarded to the University of Houston for collaborative work with the center, as well as the continuation of a two-year grant from the Diane and Bruce Halle Foundation for overhauling the Documents Project's database and website. As of May 2018, the center is also the recipient of a \$350,000 NEH grant to support its ongoing projects and operations. ICAA Ideas Council members also provided significant support for the center.

The ICAA continues to be an integral component of the research, scholarship, and exhibition initiatives of the Latin American Art Department. In fiscal year 2017–2018, the center was involved in the planning and research for the October 2018 exhibition *Contesting Modernity: Informalism in Venezuela, 1955–1975* and its associated catalogue, developed in partnership with Colección Mercantil Arte y Cultura, Caracas. Colección Mercantil hosted the Venezuelan ICAA Documents Project team in Caracas between 2007 and 2010 and has continued to sponsor key initiatives of the Latin American Art Department. The idea for this exhibition was a direct outcome of this extraordinary multiyear partnership.

—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

LOUIS FINSON
The Four Elements, 1611
Oil on canvas
70 1/2 x 66 15/16 in. (179 x 170 cm)
Sarah Campbell Blaffer Foundation
BF.2018.1



Collects Eighteenth-Century Painting at the National Gallery of Art in Washington, D.C. Edvard Munch's *Female Nude (Anna)* was included in the exhibition *Edvard Munch: Between the Clock and the Bed* at the San Francisco Museum of Modern Art. *The Mass of Saint Gregory*, by Pieter Claeissens I, went to the Groeningemuseum in Bruges, Belgium, as one of the cornerstones for the exhibition *Pieter Pourbus and the Forgotten Masters. Still Life with Silver and Gold Vessels, Fruit, and Flowers*, by Pierre Nicolas Huilliot, was on display in the exhibition *Casanova: The Seduction of Europe* at the Kimbell Art Museum in Fort Worth. In May 2018, *The Fire at the Opera House of the Palais-Royal*, by Hubert Robert, returned from the exhibition *Eyewitness Views: Making History in the Capitals of Eighteenth-Century Europe* at the Minneapolis Institute of Art, the Cleveland Museum of Art, and the J. Paul Getty Museum of Art in Los Angeles.

In 2018 the foundation acquired *The Four Elements*, which Louis Finson painted in Naples in 1611. It is undoubtedly the masterpiece of this Flemish painter, who was one of the earliest and most faithful followers of Michelangelo Merisi da Caravaggio and almost certainly knew Caravaggio personally. The painting's large size, figures that fill the picture space, dramatic composition and subject, and strong contrast of lights and darks, along with a few spots of brilliant color, make it an imposing work that both attracts from a distance and repays close attention. It enhances the foundation's strong holdings in Caravaggesque painting.

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

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

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

In the 2017–2018 fiscal year, the Blaffer Foundation pursued its ongoing program of exhibiting works of art at museums in Texas and outside the state. *The Amorous Turk*, by Nicolas Lancret, and *Self-Portrait*, by François de Troy, were lent to the exhibition *America*

THE GLASSELL SCHOOL OF ART

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

The Glassell Studio School completed a third and final year at its temporary location at the John P. McGovern campus of the Texas Medical Center, its home until construction was completed on the new facility. The school offered a variety of programs designed to engage the student body and complement the coursework. The school's annual Booker Lowe lecture featured artist Leonardo Drew. The school continued its partnership with Kinder Morgan, which hosted an exhibition series featuring selections of student work. The popular *Annual Student Exhibition* opened in the Levant Foundation Gallery on June 15, while the graduating Certificate of Achievement recipients were featured in the Leslie and Brad Bucher Gallery. The school saw steady enrollment numbers, reaching 1,492 units, 120 of which were registered through the University of St. Thomas. The summer session was canceled to allow faculty and staff to equip and organize the new space.

The Glassell Junior School continues to maintain strong enrollment numbers. Once again, the school enjoyed high enrollment during the summer, boosting the final total enrollment for the year to 5,070. Newly added programming and expanding community partnerships with Post Oak High School, Presbyterian School, and the homeschool community play a large role in the school's continued success. Portfolio Day and Sketch Day,



Boggy Creek Version 2 (still), 2018, video, 14 minutes, 33 seconds, by Core fellow Shana Hoehn.

the school's annual scholarship competitions, resulted in more than 304 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 at the Glassell School of Art, a stipend, and access to all school equipment and facilities. The Core Program was temporarily housed at the Bermac Arts building until returning to the Museum campus in late spring. A distinguished roster of artists, critics, curators, and art historians is invited each year to lecture and conduct studio visits. This year's visitors included Stan Douglas, Anne Ellegood, Hannah Feldman, Charles Gaines, David Hartt, Emily Jacir, Massa Lemu, Krista Thompson, and Yesomi Umolu. Core critics-in-residence Laura A. L. Wellen and Ruslana Lichtzier organized curatorial projects at the Bermac Arts Building and Flatland Gallery, respectively. In April, the 2018 *Core Exhibition* opened at Lawndale Art Center. The exhibition featured the work of the seven Core artists-in-residence.

The show was accompanied by a publication that documented the artists' work and featured essays contributed by the critical writers.

In 2017–2018, the Glassell School of Art received generous financial support from individuals, foundations, and corporations. Marli Andrade and Alfred C. Glassell, III, and Leslie and Brad Bucher chaired the annual Benefit and Auction. The record-breaking event was part of the opening-week festivities and commemorated the thirty-fifth anniversary of the Core Program and the ninetieth anniversary of the school. Both the Annual Fund Drive and the Core Program exceeded their fund-raising goals.

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 Executive Committee Chair Brad Bucher and Core Residency Program Subcommittee Chair Jereann Chaney.

—Joseph Havel

DIRECTOR, THE GLASSELL SCHOOL OF ART

BAYOU BEND COLLECTION AND GARDENS



The Clio Garden at Bayou Bend.

Under the supportive leadership of committee chairman Martha Erwin, and buoyed by the accomplishments of the previous year, Bayou Bend continued its ongoing commitment to educate and engage the public through the beauty and history found inside the mansion and outside in its gardens. In 2017–2018, we especially looked forward to celebrating fifty years of Family Days with Houston Junior Woman’s Club, and to drawing fans of the musical *Hamilton* to Bayou Bend for themed tours and special events. Summer got underway with our popular Fourth of July program, History Camp, and Pottery Fridays.

Then came Hurricane Harvey in late August. The north gardens, cottage, and house basement flooded to extraordinary levels. Most mechanical and electrical systems were beyond repair. Thankfully, the collection inside the house was unharmed. Bayou Bend’s historic property was closed to the public for seventy-nine days, but we continued to offer programs and activities at our visitor center and additional locations. Thanks to the hard work and skill of our gardens team and many others, Bayou Bend reopened in mid-November, and the wonderful Bayou Bend Docent Organization began giving guided tours.

The recovery process continued for several months, and the cottage was closed until the spring, but we nevertheless found creative ways to welcome the public, including twelve thousand guests for twenty nights of Christmas Village, made possible by presenting sponsor Landry’s, Inc. with support from Mitra Mujica-Margolis and Michael Margolis, and Frost Bank.

The incredible resilience of the gardens—cared for over the years by the River Oaks Garden Club—was on spectacular display in early March for Azalea Trail and the fifty-three hundred trail-goers who toured our fourteen acres. The gardens were the setting for other spring programs including our annual benefits weekend. Special thanks to Eliza Stedman, who beautifully chaired the Fashion Show featuring designer Loro Piana, and to co-chairs Lane and Jeb Bowden and Mary Kay and Brandt Bowden, who creatively presented a Kentucky Derby-themed Children’s Party. The Garden Party was a record-breaking success thanks to the impressive leadership of Murry and Polly Bowden; the night was made all the more memorable by honoring one of our most talented, longtime supporters, Johnny Steele.

Bayou Bend is grateful for the support of donors to our annual fund drive, and recognizes the added generosity of Leslie and Jack Blanton, Jr., and Mitra Mujica-Margolis and Michael Margolis for hosting evenings at their homes for our Leadership Circle members. We are honored to have supporters who generously contribute to the collection—as the Theta Charity Antiques Show has done for decades—and to our many programs. As the year came to a close, we learned of the death of one of our most steadfast and generous donors, William J. Hill. Mr. Hill was a major collector and philanthropist. Over the years, he gave Bayou Bend hundreds of examples of nineteenth-century Texas furniture, pottery, and silver, and supported study in the field through the William J. Hill Texas Artisans and Artists Archive. He also believed deeply in Bayou Bend’s educational mission, and sponsored several children’s programs each year, including Spring Break and the Texas Art Festival.

Mr. Hill’s legacy of giving back to the community was no doubt shaped by the example of Ima Hogg, who continues to inspire so many to support Bayou Bend with their time and contributions. Ima Hogg also persevered through multiple hurricanes at Bayou Bend, including in 1929, less than a year after the house was completed; in 1932 and 1933, when the floodwaters rose several feet in the first floor of the house; and later in 1961, while she was in the midst of transitioning Bayou Bend from a private home to a public museum. Undaunted and indomitable, she continued on, and so shall we.

—Bonnie Campbell

DIRECTOR, BAYOU BEND COLLECTION
AND GARDENS

RIENZI

As with the rest of Houston, Hurricane Harvey was a significant event at Rienzi in August 2017. Rienzi's collection areas stayed dry, but the house lost power during the storm. Fortunately, electricity was restored just after the storm through the diligent work of the Museum's Buildings and Grounds staff. Although Rienzi usually closes for that month for routine maintenance, the reopening was postponed until October 1 due to hurricane cleanup and recovery.

In the aftermath of the hurricane, Rienzi's green spaces continued to receive the great stewardship of The Garden Club of Houston (GCH) and Bart Brechter, the Museum's head of gardens and landscape operations. Rienzi's gardens were fortunate: those at the front of the house sustained no damage. The Folly Garden, found at the back of the property near the bayou, received the most water, but since folly gardens are intended to show the effects of time, it was among the least in need of repair.

The Rienzi Fall Lecture went forward as planned on September 17. The eminent landscape historian Mark Laird discussed the history of Painshill, an English garden renowned for its many follies that he has worked to bring back from the edge of ruin for over thirty years. He also participated in an additional timely public discussion with Bart Brechter on the effects of natural disasters on historic gardens.

Rienzi's fall exhibition, *Extravagant Objects: Jewelry and Objets d'Art from the Masterson Collection*, opened on November 18. One of the most popular shows ever held at the house, it was extended through the spring to accommodate the interest of guests. The popular Rienzi Reels program tied in



Rienzi decorated for the Spring Party 2018 with Harry Winston models in the foreground.

with the exhibition by offering outdoor film screenings of *The Thomas Crown Affair* and *To Catch a Thief*. Other garden-focused programs included the partnership with Breakfast Yoga Club to host a total of almost four hundred yogis on the lawns in November and April.

The continued generosity of the Sterling-Turner Foundation has allowed Rienzi's learning and interpretation programs to experiment and grow. Family Day in April was the first partnership between Rienzi and the University of Houston's American Sign Language Interpreting (ASLI) Program. Almost eight hundred visitors came for family activities as well as house tours with simultaneous sign language interpretation. A new Valentine's Day Twilight Tour was launched along with the Museum's first-ever online quiz. The quiz tied works in the collection to stories of love, loss, and betrayal that resonated strongly with an enthusiastic young demographic. Our ten-year partnership with Houston Grand Opera Studio continued to attract eager

audiences. The series was generously underwritten by the Alkek Williams and Williams Foundation. Rienzi also partnered with James Beard Award-winning chef Justin Yu and his team to present a dinner featuring the history of sherry, a drink steeped in European lore.

Rienzi's fund-raising events were very successful this year, due in no small part to Harry Winston jewelers, which underwrote the Rienzi Society dinner and the Spring Party, and brought sparkle to both. At the dinner, held on January 30, members voted to purchase the magnificent gilded pair of torchères (c. 1730–40; see page 36). The annual Spring Party, held on May 3 and chaired by Janet and Will Cravens and Laura and William Kelsey, raised a record-breaking amount for Rienzi.

I am enormously indebted to all of Rienzi's friends who continue to give their time, funds, and goodwill to Rienzi.

—Christine Gervais
DIRECTOR, RIENZI

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



Climbing the rue Portail Neuf leading to the Dora Maar House.

The Brown Foundation Fellows Program, based at the Dora Maar House in Ménerbes, France, provides residencies of one to two months for midcareer professionals in the arts and humanities to concentrate on their fields of expertise. Conceived in 2006 by Nancy Brown Negley and funded by The Brown Foundation, Inc., the program has an international reputation as a highly respected residency.

Twenty-four Brown Foundation Fellows were selected for the 2017–2018 program. These Fellows—artists, poets, novelists, filmmakers, composers, historians, curators, and scholars from a wide range of fields—immersed themselves in the creative aspects of their work and engaged with their peers and community through thirty-four cultural activities and events that attracted more than 2,575 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 at which the Fellows shared their work with the community. We continued to partner with other cultural groups. In July and August of 2017, when the village paid homage to the artist Joe Downing on the tenth anniversary of his death, the Dora Maar House hosted the photography exhibition *Joe Downing, artiste haut en couleurs*. The house also hosted lectures in the garden as part of the Italian Film Festival in early August, and a poetry slam in March as part of the village-wide “month of poetry.” In May and June, it held lectures on Sandro Botticelli and on Nicolas de Staël. The latter was linked with an exhibition of his work on display at the Hôtel

de Caumont – Centre d’Art Aix-en-Provence. Both lectures brought in crowds of more than 120 people.

As of June 30, 2018, the program counts 212 alumni, all of whom consistently express their gratitude to Mrs. Negley and The Brown Foundation, Inc. Our alumni are a credit to the residency with their continued accolades. Three former Dora Maar Fellows were awarded Guggenheim Fellowships from the John Simon Guggenheim Memorial Foundation: author Jennifer Haigh, and artists Mequitta Ahuja and Margo Sawyer. The film adaptation of Hillary Jordan’s novel *Mudbound* won eight Oscar nominations. Mary Flanagan received an award of \$40,000 from the Carl and Marilyn Thoma Art Foundation’s 2018 Arts Writing Awards in Digital Art. Amina Gautier received the 2018 PEN/Malamud Award for Excellence in the Short Story. Çağla Zencirci and Guillaume Giovanetti produced the film *Sibel*, which was selected for the Golden Leopard competition in the Locarno Film Festival. Kathleen Winter’s latest volume of poetry, *I Will Not Kick My Friends*, was a winner in the 17th Annual Elixir Press Poetry Awards. Maureen Cassidy-Geiger curated the exhibition *The Grand Tour, 1738–1740, a Disabled Saxon Prince and His Tour of Italy* at the Staatliche Kunstsammlungen in Dresden. Aurélie Verdier was appointed curator at the Centre Pompidou, Musée National d’Art Moderne.

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

—Gwen Strauss

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

DEVELOPMENT

During the 2017–2018 fiscal year, the many successes in fund-raising were the result of commitment and work by members of the Board of Trustees, chaired by Mr. Richard D. Kinder; the Campaign for the Museum of Fine Arts, Houston, chaired by Mrs. Cornelia C. Long; and the Development Committee, chaired by Mrs. Courtney Lanier Sarofim. The generous support of individuals, foundations, corporations, and government agencies totaled \$23.3 million for operations, accessions, and special projects. On behalf of the Board of Trustees, we honor all those donors who made this achievement possible.

For a list of the donors who contributed to the Museum’s Capital Campaign, as of June 30, 2018, please see pages 17–19.

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 \$3.6 million 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 and critical programs.

BENEFIT EVENTS

Every year, special events at the Museum raise vital funds for operations, and the Museum organized seven such events for the 2017–2018 fiscal year. The Grand Gala Ball and the Fine Art of Shooting together raised \$2.5 million for the Museum. The Glassell School of Art Benefit and Auction raised a record-breaking \$667,770. Three benefits at Bayou Bend raised \$1.2 million, and the Rienzi Spring Party raised \$164,050. Two additional events, One Great Night in November and the Art of the Islamic Worlds Gala, supported art acquisitions and collectively raised \$1.2 million.

For a list of all MFAH annual drives and benefits, please see page 122.

INDIVIDUAL GIFTS

Individuals continue to provide the most significant support for Museum activities, including exhibitions; learning and interpretation programs; conservation projects; and accessions. For extraordinarily generous gifts, we thank the Honorable and Mrs. Hushang Ansary; Leslie and Brad Bucher; Anne and Charles Duncan; Cherie and Jim Flores; Mindy and Jeff Hildebrand; Nancy and Rich Kinder; Sara and Bill Morgan; Franci Neely; Mr. Fayez Sarofim; Jeanie Kilroy Wilson; and Cyvia G. Wolff.

FOUNDATION SUPPORT

This year, more than 180 foundations provided over \$32 million in support of operations, accessions, and capital projects. Houston foundations are exceptional in their giving, and we extend a special thank-you to: The Brown Foundation, Inc.; Sarah Campbell Blaffer Foundation; Ting Tsung and Wei Fong Chao Foundation; the Cullen Foundation; John R. Eckel, Jr. Foundation; the Elkins Foundation; the Hamill Foundation; Jerold B. Katz Foundation; the Glassell Family Foundation; and the Sterling-Turner Foundation.

CORPORATE CONTRIBUTIONS

The Museum has received support from the corporate community in Houston and beyond. This year, corporate groups provided more than \$3.6 million. Special thanks go to BBVA Compass; Budweiser/Silver Eagle Distributors; Landry's; Luther King Capital Management; Mercantil Bank, N.A.; Palmetto Partners; Northern Trust; Shell Oil Company; Simon Property Group/Galleria Houston; and Wells Fargo.

CIVIC AND GOVERNMENT GRANTS

The Museum is grateful for critical support provided by various civic and government organizations. This year, the Museum received more than \$1.8 million in grants from these local, state, and national groups. Our deepest appreciation is extended to the City of Houston; the Garden Club of Houston; Houston Junior Woman's Club; the Institute of Museum and Library Services; Midtown Redevelopment Authority; the National Endowment for the Arts; the River Oaks Garden Club; Texas Commission on the Arts; and Theta Design Weekend, Inc.

PLANNED GIVING

The Museum's Myrtle Wreath and Ima Hogg Societies continue to flourish, with 322 members to end the fiscal year. These societies allow the MFAH to recognize donors who have let us know that they intend to provide important resources for future generations by including the Museum, the Glassell School of Art, Bayou Bend, and/or Rienzi in their estate plans. We extend our deep gratitude to the friends who have enrolled in these societies.

NON-CASH CONTRIBUTIONS

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

VOLUNTEERS

Our volunteers are perhaps the most impressive endorsement of the Museum. They give their time and service to enable the institution to better serve the community. In 2017–2018, more than 900 volunteers worked over 49,000 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, guest services, and learning and interpretation. The corps of docents provides vast support not only for the Museum, but also for Bayou Bend and Rienzi. We wish to pay special tribute to the Guild, the Museum's volunteer leadership organization. The Guild was 404 members strong and provided constant, immeasurable support.

—Amy Purvis

CHIEF DEVELOPMENT OFFICER

DEVELOPMENT

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

ANNUAL DRIVES

Museum Annual Fund Drive

Raised: \$2,526,257

Bayou Bend Annual Fund Drive

Raised: \$609,565

Glassell School Annual Fund Drive

Raised: \$351,022

Rienzi Annual Fund Drive

Raised: \$134,599

PLANNED GIFTS

The Myrtle Wreath Society

Members: 268

The Ima Hogg Society

Members: 54

BENEFITS

Oscar de la Renta Fashion Show

October 5, 2017

Raised: \$314,950 for operations

2017 Grand Gala Ball

October 6, 2017

Chairs: Cherie and Jim Flores

Raised: \$2,367,619 for operations

One Great Night in November, 2017

November 8, 2017

Raised: \$585,870 for accessions

Art of the Islamic Worlds Gala

November 17, 2017

Honorary Chairs: The Honorable

and Mrs. Hushang Ansary

Chairs: Rania Daniel; Zeina Fares; Vahid

Kooros; Sima Ladjevardian; Sultana Mangalji;

Franci Neely; Cenk Ozdogan; Sabiha

Rehmatulla; Aliyya Stude; and Monsour

Taghdisi

Raised: \$599,500 for accessions

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

March 24, 2018

Chairs: Downing Mears and James D. Weaver

Raised: \$158,825 for operations

2018 Bayou Bend Fashion Show and Luncheon

April 6, 2018

Chair: Eliza Stedman

Raised: \$379,450 for operations

2018 Bayou Bend Children's Party

April 7, 2018

Chairs: Lane Bowden and Mary Kay Bowden

Raised: \$85,250 for operations

2018 Bayou Bend Garden Party

April 8, 2018

Chairs: Polly and Murry Bowden

Raised: \$784,150 for operations

2018 Rienzi Spring Party

May 3, 2018

Chairs: Janet and Will Cravens;

Laura and William Kelsey

Raised: \$164,050 for operations

The 2018 Glassell School of Art Benefit and Auction

May 18, 2018

Leslie and Brad Bucher; Marli Andrade

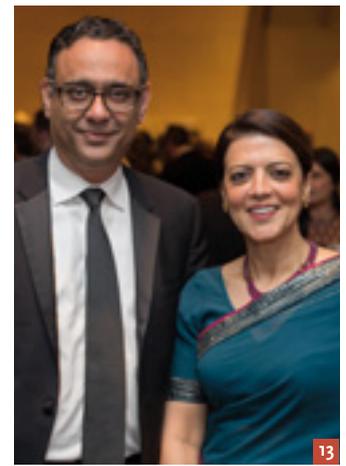
and Alfred C. Glassell, III

Raised: \$667,770 for operations



- 1 Oscar de la Renta Fashion Show and Luncheon: Brenda Duncan; Anne Duncan
- 2 Oscar de la Renta Fashion Show and Luncheon: Sushila Agrawal; Anu Lal
- 3 Oscar de la Renta Fashion Show and Luncheon: Yvonne Cormier; Tony Bravo
- 4 Grand Gala Ball: Phoebe and Bobby Tudor
- 5 Grand Gala Ball: Lynn Wyatt

- 6 Grand Gala Ball: Chairs Cherie and Jim Flores
- 7 One Great Night in November: Marcus Smith; Andrew Sarofim
- 8 One Great Night in November: William Hill; Trevor Boyd; John Cardwell; Bradley Brooks
- 9 Art of the Islamic Worlds Gala: Art of the Islamic Worlds Executive Committee
- 10 Art of the Islamic Worlds Gala: Sara Morgan; Franci Neely; Bill Morgan; Frances Marzio



11 Art of the Islamic Worlds Gala: Rich Kinder; Prince Ayn Aga Khan; Nancy Kinder

12 Art of the Islamic Worlds Gala: Shahla and Hushang Ansary

13 Art of the Islamic Worlds Gala: Arshad and Shazma Matin

14 Rienzi Society: Carroll Goodman; Jana Giammalva

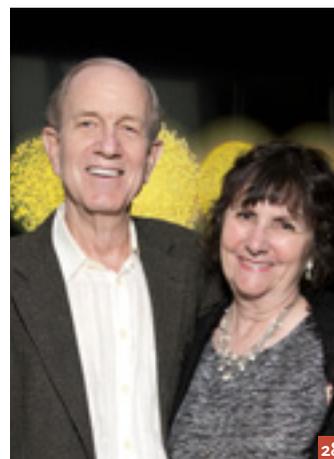
15 Rienzi Society: Margaret Alkek Williams; Gary Tinterow

16 The Fine Art of Shooting: A Sporting Clays Invitational: Whitney Mears; Chairs Lisa and Downing Mears; Parker Mears; and Bayly Mears

17 The Fine Art of Shooting: A Sporting Clays Invitational: Chairs Sharyn and Jim Weaver

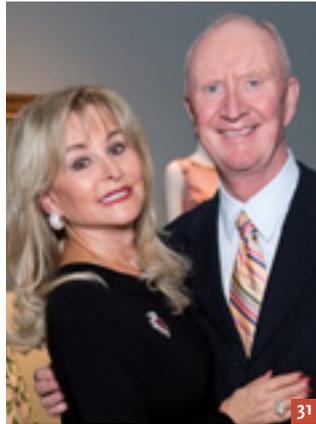
18 Bayou Bend Fashion Show and Luncheon: Chair Eliza and Stuart Stedman

19 Bayou Bend Fashion Show and Luncheon: Claire Cormier Thielke; Marcy Taub Wessel



20 Bayou Bend Children's Party: Chairs Brandt and Mary Kay Bowden and family; Chairs Jeb and Lane Bowden and family
 21 Bayou Bend Children's Party: HollyAnn Jenkins and family
 22 Bayou Bend Garden Party: Anne and Albert Chao
 23 Bayou Bend Garden Party: Chairs Murry and Polly Bowden
 24 Bayou Bend Garden Party: Wally Wilson and Jeanie Kilroy Wilson
 25 Rienzi Spring Party: Chairs Will and Janet Cravens; Chairs Laura and William Kelsey

26 Rienzi Spring Party: Elise and James Reckling
 27 Glassell School of Art Benefit and Auction: Aliyya and Herman Stude
 28 Glassell School of Art Benefit and Auction: Chairs Brad and Leslie Bucher
 29 Glassell School of Art Benefit and Auction: Sue and Rusty Burnett



- 30 *Rebel, Jester, Mystic, Poet: Contemporary Persians* closing dinner: Mohammed Afkami; Sima and Masoud Ladjevardian
- 31 *The Glamour and Romance of Oscar de la Renta* opening dinner: Michelle and Frank Hevrdejs
- 32 *HOME—So Different, So Appealing* opening dinner: Mari Carmen Ramírez; Luis Campos; Cecilia Campos
- 33 *Peacock in the Desert: The Royal Arts of Jodhpur, India* opening dinner: Nidhika Mehta; His Highness Maharaja GajSingh II of Marwar-Jodhpur; Pershant Mehta

- 34 *Michelangelo and the Vatican: Masterworks from the Museo e Real Bosco di Capodimonte, Naples* opening dinner: Charlie Read; Charles Snider; Tom Brown
- 35 *Michelangelo and the Vatican: Masterworks from the Museo e Real Bosco di Capodimonte, Naples* opening dinner: Joe and Lynne Hudson; Gary Tinterow
- 36 *Mike + Doug Starn: Big Bambú, This Thing Called Life* opening reception: Jay Jones; Terry Wayne Jones
- 37 *Joris Laarman Lab: Design in the Digital Age* opening dinner: Kerry Inman; Carrie Glassman Shoemake; Cecily Horton

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

REPORT OF THE CHIEF FINANCIAL OFFICER

In fiscal year 2018, the Museum of Fine Arts, Houston, enjoyed another year of excellent financial performance. Solid financial results were driven by superior investment performance and sustained operating and capital campaign fund-raising support. At June 30, 2018, the Museum's net worth (financial assets minus liabilities) had increased by approximately 6% to a record \$1.7 billion (see fig. 1).

OPERATING RESULTS

The Museum finished the 2018 fiscal year with a surplus from operations on both a Generally Accepted Accounting Principles (GAAP) and a Management View basis. On a GAAP basis, the Museum earned a surplus from operations of \$4.5 million. For its internal decision making, the Museum excludes certain non-recurring items and adjusts for non-cash items in its assessment of operations. This generally results in a more conservative Management View position relative to GAAP. By that measure, the Museum ended the fiscal year with a surplus of \$3.8 million or approximately 6% of operating revenues.

These results reflect continued prudent stewardship and management of the Museum's resources and a strategic emphasis on the exhibition schedule, which significantly affects a number of the earned income areas of the operating budget. Of note, the Museum earned approximately \$4.7 million in admission revenue—a modest decrease from fiscal year 2017 (see fig. 2). Approximately 1.1 million people visited the Museum, Bayou Bend, and Rienzi or enrolled in classes at the Glassell School of Art during fiscal year 2018. Membership revenue was \$3.4 million, or approximately 6.1% higher than fiscal year 2017. The Museum had an average of 31,920 member households during the fiscal year.

In May 2018, the reimagined Glassell School of Art opened to the public. Junior School summer classes commenced in June 2018 with record enrollment. The Glassell Studio School program, which has been temporarily operating from a location off campus on Holcombe Boulevard between Hermann Park and the Texas Medical Center, will be back at the main campus in the fall of 2018. At just under \$2 million, tuition revenue for fiscal year 2018 was down 2.3% relative to fiscal year 2017; we expect to see an uptick in enrollment and therefore tuition in fiscal year 2019 when the various Glassell School programs are back at the Susan and Faye S. Sarofim Campus.

Philanthropic support—both past in terms of endowment gifts and present operating and campaign support—remained a ballast to the Museum's finances for which we are deeply grateful. Operating fund-raising increased 3.7% from fiscal year 2017, reaching \$16.4 million (see fig. 3). More than \$28 million was added to the capital campaign during the 2018 fiscal year, bringing the total raised by the end of the year to more than \$400 million. Throughout its illustrious history, the Museum has been exceptionally fortunate to secure the patronage and benefaction of many Houstonians. I would also like to add my thanks to the many donors of the capital campaign and to the Kinder Foundation for the challenge grant received by the Museum in March 2018. The Kinder Foundation will match (dollar for dollar) all new outright cash gifts received between late March 2018 and June 30, 2019. The foundation will also match, dollar for dollar, cash received through June 2024 from all new pledges signed by June 30, 2019. This magnificent act of generosity allows us to move one step closer toward completing the capital campaign.

INVESTMENT PERFORMANCE

The Museum's pooled endowment generated a strong return of 9.3% during fiscal year 2018, well ahead of median results of peer institutions as measured by the Cambridge Associates greater than \$1 billion endowment universe, and substantially better than the median returns for colleges and universities tracked by Wilshire's Trust Universe Comparison Service (TUCS). Investment performance has consistently outperformed globally diversified reference portfolios comprising equities and bonds.

At the end of the fiscal year, the market value of the pooled endowment stood at a record high \$1.26 billion (see fig. 4). The Museum employs a spending formula that cushions the operating budget from short-term swings in the value of the endowment, with a primary emphasis on maintaining the purchasing power of the endowment. The objective is to achieve a long-term real return in excess of endowment spending. Over the past five years, the pooled endowment's trailing annualized real return has exceeded endowment spending by approximately 220 basis points.

As of June 30, 2018, 66% of the pooled endowment was allocated to equity and equity mutual funds (see fig. 5), followed by alternative investments (20.9%), money market mutual funds (7.6%), U.S. Treasuries and bonds (4.0%), and real assets and REITS (1.6%).

CHANGE IN NET ASSETS

The Museum had total assets of approximately \$1.8 billion at the end of fiscal year 2018 (see fig. 6). The largest asset categories are investments of \$1.26 billion; land, buildings, and equipment of \$299 million; and pledges, notes, and accounts receivables of \$92 million.

On an ongoing basis, the Museum's net assets (assets minus debt) represent the most fundamental measure of its financial strength. This gauge of our net worth increased by \$95 million from fiscal year 2017, reaching a record \$1.7 billion (see fig. 7). The principal additions to net assets were endowment returns (net of spending) of \$61 million and \$28.3 million in gifts primarily earmarked for facilities. Since fiscal year 2012, the Museum's net assets have increased by more than \$600 million—the combination of superior endowment returns and gifts to the capital campaign.

CONCLUSION

By the end of the 2018 fiscal year, the Museum was enveloped in a mood of buoyancy. There is much to be proud of and to celebrate. Years of design, planning, and construction manifested in the completion or near completion of three of the four structures that underlie the campus expansion program, including the reimagined Glassell School of Art. The Museum's overriding financial objective has been to ensure that, at the conclusion of the campus expansion program, its fiscal structure will be sound and sustainable. Through careful planning, prudent management, strategic husbanding of resources, the dedication of the staff and faculty, and, most importantly, the generosity of Trustees and donors, the Museum is well positioned to achieve this objective while maintaining an enduring commitment to excellence in its programs.

—Eric Anyah

The audited financial statements of the Museum of Fine Arts, Houston, for the year ended June 30, 2018, are available by contacting the Office of the Controller, 5100 Montrose Blvd., Houston, TX 77006. They are also available online at the Museum's website, mfah.org.

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



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

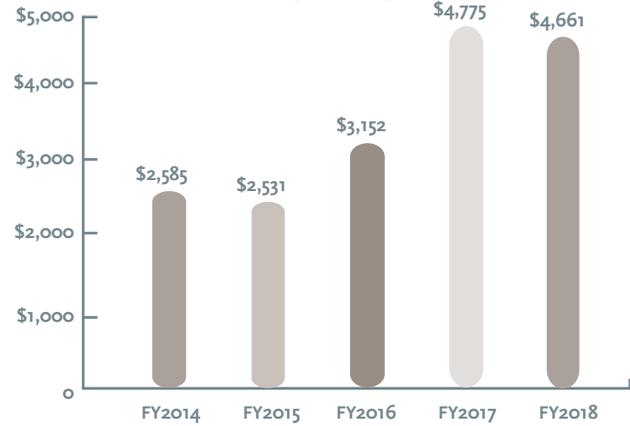


Fig. 3 MFAH: Fund-raising for Operations (thousands)



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



Fig. 5 MFAH: Composition of Pooled Investments at June 30, 2018

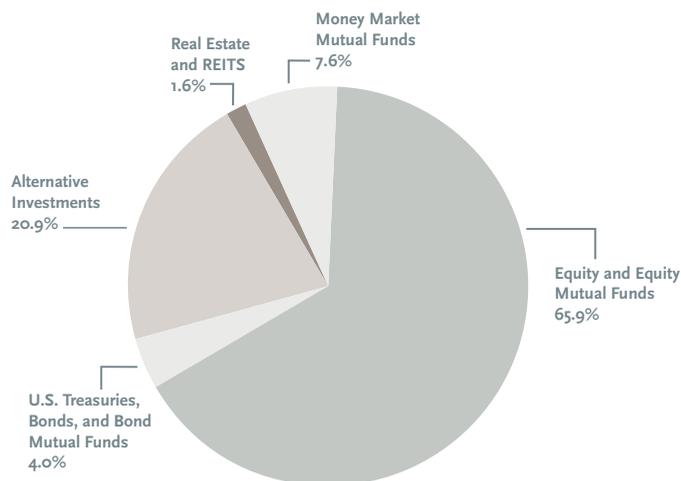


Fig. 6 MFAH: Composition of Assets at June 30, 2018 (millions)

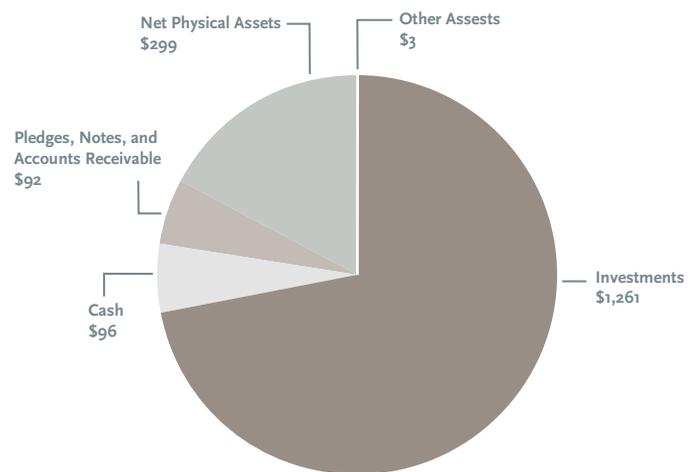


Fig. 7**FY 2018 Change in Total Net Assets**

(millions)

FY 2018 operating surplus (deficit)	\$4.5
Contributions designated for capital and long-term investment	28.3
Depreciation and amortization	(8.4)
Investment returns on long-term assets less amounts designated for current use	61.0
Net art acquisition activity (excess of contributions and investment returns over purchases)	7.6
All other net	(1.7)
Total increase (decrease) in net assets	\$94.8
Net assets at June 30, 2017	\$1,612.0
Net assets at June 30, 2018	\$1,706.8

Table 1**The Museum of Fine Arts, Houston
Statements of Financial Position as of June 30, 2018**

(thousands)

	6/30/2018
Assets:	
Cash and cash equivalents	\$96,238
Pledges, grants, accounts and interest receivable	92,259
Inventories	809
Prepaid expenses and other assets	1,916
Investments	1,261,146
Property and equipment, net	298,656
Total assets	\$1,751,024
Liabilities and net assets:	
Liabilities:	
Accounts payable and other liabilities	\$27,827
Deferred revenues	16,417
Total liabilities	\$44,244
Net assets:	
Unrestricted	\$465,777
Temporarily restricted	528,533
Permanently restricted	712,470
Total net assets	\$1,706,780
Total Liabilities and Net Assets	\$1,751,024

Table 2**The Museum of Fine Arts, Houston: FY 2018 Operating Statement**

(thousands)

Operating Revenues

Contributions and grants	\$13,706
Investment returns designated for current use	35,327
Membership revenue	3,355
Admission revenue	4,661
Tuition revenue	1,986
Auxiliary revenue	3,419
Other	2,261
Net assets released from restriction	3,936

Total Operating Support and Revenue	\$68,651
--	-----------------

Operating ExpensesProgram Services

Curatorial and collections	\$8,410
Exhibitions	6,235
Education and public programs	7,818
Glassell School	3,882
Bayou Bend	3,962
Rienzi	1,285
Membership activities	1,213
Buildings and grounds and security	11,823
Subtotal program services	\$44,628

Supporting Services

Management and general	\$11,407
Auxiliary activities	3,074
Fund-raising	5,056
Subtotal supporting services	\$19,357

Total Operating Expenses Before Depreciation and Amortization	\$64,165
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Operating Surplus (Deficit) Before Depreciation and Amortization	\$4,486
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STAFF

As of June 21, 2018

Gary Tinterow
Director

Eric Anyah
Chief Financial Officer

Willard Holmes
Chief Operating Officer

Amy Purvis
Chief Development Officer

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Assistant Director,
Hospitality

Deborah L. Roldán
Assistant Director,
Exhibitions

Cindi Strauss
Assistant Director,
Programming

Winnie Scheuer
Executive Administrator
and Liaison for External
Relations

Megan McIlwain
Administrative Assistant

Blanch Rodriguez
Administrative Receptionist

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Chairman
Esmar Sullivan
Assistant to the Chairman

Daniel Estrada
Senior Framing Technician

Karen Willis
Coordinator

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Senior Conservator
Trevor Boyd
Ivan Reyes Garcia
Assistant Conservators

Objects and Sculpture

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Ingrid Seyb
Associate Conservator

Paintings

Zahira Bomford
Senior Conservator
Maite Leal
Conservator
Melissa Gardner
Associate Conservator
Bert Samples
Senior Conservation
Technician

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Toshi Koseki
The Carol Crow
Senior Conservator
of Photographs

Research Science

Corina Rogge
The Andrew W. Mellon
Research Scientist

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Conservator
Stacey Kelly
Assistant Conservator

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Julie Timte
Administrative Assistants

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Assistant Curator

American Painting and Sculpture

Kaylin Haverstock Weber
Associate Curator,
The Jeanie Kilroy Wilson
Curator of American
Painting and Sculpture

Antiquities

Chelsea Dacus
Assistant Curator

Art of the Islamic Worlds

Aimée Froom
Curator

Asian Art

Bradley Bailey
The Ting Tsung and Wei Fong
Chao Curator of Asian Art
Beatrice Chan
Curatorial Assistant

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The Sara and Bill Morgan
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Printed in the United States of America

The authors of the texts accompanying the accessions highlights, which are illustrated on the cover and on pages 21–73, are identified as follows:

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p. 102 (top right): Chinese, *Avalokitesvara*, Tang dynasty, 618–907, gilt bronze, Jane and Leopold Swergold Collection; (bottom right): David Taylor, *Border Monument No. 190 [Northwest view. Lechuguilla Mountains. Tinajas Altas Mountains in the distance.]*, from the series *Monuments: 276 Views of the United States–Mexico Border*, 2011, printed 2017, inkjet print, the Museum of Fine Arts, Houston, museum purchased funded by the Caroline Wiess Law Accessions Endowment Fund, 2017.225.205. © David Taylor

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p. 104 (bottom left): Central Italian, *Portrait of a Boy Holding a Book*, 1560s, oil on wood, the Museum of Fine Arts, Houston, Samuel H. Kress Collection, 61.58, and infrared reflectography; (right): Rody Graumans and Droog Design, *85 Lamps*, designed 1993, made 1997, wire and bulbs, the Museum of Fine Arts, Houston, museum purchase funded by Michael W. Dale, 97.225.

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p. 107 (left): John Siddeley, 3rd Baron Kenilworth, made by Grant Macdonald, *Model of a Venus Fly Trap*, 1983, gold, amethyst, and diamonds, the Museum of Fine Arts, Houston, the Rienzi Collection, gift of Mr. and Mrs. Harris Masterson III, 94.972; (right): © Mungo Thomson

AT RIGHT:

DAVID SLATER, British, born 1965
Monkey Selfie, 2011, printed 2018

Inkjet print
24 x 20 in. (61 x 50.8 cm)

Museum purchase funded by James Edward Maloney, Joan Morgenstern, and Clint Willour in honor of the monkey 2018.45

In 2011 David Slater visited the Tangkoko Reserve on the Indonesian island of Sulawesi. He positioned his camera on a tripod amid a troop of crested macaques and waited for them to get curious and release the shutter. After a few hours, Slater’s camera captured this grinning monkey. The image became an Internet favorite, but People for the Ethical Treatment of Animals (PETA) sued the photographer, arguing that copyright to the photograph belonged to the monkey, Naruto, a premise ultimately rejected by the courts. This charismatic creature’s engaging “selfie” speaks to the rise of online image sharing and its consequences. LV



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