Anish Kapoor’s Cloud Column is an outstanding sculpture of exceptional beauty. Standing over two stories tall, it gracefully invites the contemplation of the world and ourselves as we pass by, the position of the viewer in relation to the work. The highly polished stainless-steel surface reflects every nuance of light, and captures the surroundings as well. In the same time, the play between the convex and concave surfaces establishes a dual reality, as the elongated core of the sculpture presents the world upside down, bringing the heavens to earth. ALG
THE MUSEUM OF FINE ARTS, HOUSTON, WARMLY THANKS THE MORE THAN 1,000 DOCENTS, VOLUNTEERS, AND MEMBERS OF THE MUSEUM’S GUILD FOR THEIR EXTRAORDINARY DEDICATION AND COMMITMENT.
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It is difficult to characterize a year in the life of a museum in a single phrase, but if fiscal year 2015–2016 could be called the year of extraordinary acquisitions, then 2016–2017 was the year of extraordinary attendance. At a time when museums around the world were witnessing declining admission, we experienced growth. Attendance at all of our facilities increased 10 percent over the previous year, to just under one million. Many other metrics increased accordingly. One of the most surprising is that the number of youth visitors, age eighteen and under, increased 50 percent—to nearly 63,000. Concurrent with this robust attendance, all streams of earned income increased proportionally, bringing us to the end of the fiscal year with a record surplus of income over expenses. Although counting methods were different in years past, as accurately as we can determine, we have exceeded all previous records handily. Similarly, our balance sheet tipped the scales at an all-time record net worth of $1.6 billion—a sum that does not include the value of our extensive collections of art. By this measure, the Museum of Fine Arts, Houston, ranks fourth among art museums in the country.

Without question, the increased number of visits was driven by our exhibition program. The landmark retrospective of the works of the French Impressionist Edgar Degas, organized with our colleagues at the National Gallery of Victoria, Melbourne, and Art Exhibitions Australia, received 82,004 visits, the highest attendance documented for a traditional three-month run at the Museum. Featuring unprecedented loans from the Musée d’Orsay, Paris, among the some two hundred works lent by dozens of lenders, the selection, made by Henri Loyrette and myself, emphasized the continuity of Degas’s experimentation, treating a group of themes in every medium available to the artist, from paint and pastel to printmaking, sculpture, and photography. Degas: A New Vision was awarded the prestigious Global Fine Arts Award for best monographic exhibition of the year, and was praised by the Los Angeles Times art critic, Christopher Knight, as “fascinating.”

An even higher number of visitors, nearly 147,000 over the course of almost six months, was captivated by the work of contemporary artist Ron Mueck. Thirteen of his sculptures of everyday people, startlingly lifelike and deliberately skewed in scale from the miniscule to the gargantuan, revealed the deeply philosophical essence of Mueck’s vision, which charts the mysteries of human existence from birth to death. This exhibition brought an unprecedented number of first-time visitors to the Museum.

In a year of many programs, achievements, and institutional milestones, the fiscal year that ended on June 30, 2017, also welcomed important works of art to the permanent collection. Nearly every curatorial department grew. The Museum purchased 335 objects and received an additional 402 objects as gifts. Outstanding among these significant gifts are four Maya objects from Mr. Frank N. Carroll, including the exquisite jade Head of a Spider Monkey; two drawings from Ms. Cecily E. Horton, including John Flaxman’s lyrical Oceanus and Prometheus Bound, one of the British Neoclassical artist’s influential illustrations of Greek myths. We received from Mr. William J. Hill a dazzling nineteenth-century sewing table by master craftsman William Otto Glosnop, carved from Texas wood, and a vase from the Newcomb College Pottery; twenty-one French Art Deco objects, including important furniture by the famed designer Jacques-Émile Ruhlmann, from Mr. and Mrs. Meredith J. Long, instantly creating strength where there was a gap, in addition to their gift of a major painting by Robert
Motherwell, *Three Personages*, from the *Hollow Men* series; the painted portrait of *Miss Ima Hogg* by Robert C. Joy, a gift of Mr. and Mrs. John H. Lindsey; the photograph *Base* by Gilbert and George from the Chaney Family Collection in honor of Ms. Anne Wilkes Tucker; and the painting *Prosperity* by Francesco Clemente, a gift of the Alex Katz Foundation.

This fiscal year also witnessed a fine slate of purchases, capped by Anish Kapoor’s monumental stainless-steel sculpture *Cloud Column*, which will be permanently sited on The Brown Foundation, Inc. Plaza in front of the Glassell School of Art. We also were able to obtain a handsome group of Jalisco figures; an Albrecht Dürer print, *Saint George Killing the Dragon*; a *Compositional Study for “Le Combat des Sections d’Infanterie”* by Jacques Callot; a remarkable Chinese celadon *Pot-Pourri* with fantastic French ormolu mounts; an eighteenth-century embroidered panel from India; a *Terrestrial Globe* by J. & W. Cary; an unforgettable *Helmet Mask Representing a Warrior* by the Kom peoples; the last photographic portrait of Charles Baudelaire, made by Cautin & Berger; the sculpture *Clytie* by George Frederick Watts, our first British sculpture from the nineteenth century; *Jeune femme* (Young Woman) by Berthe Morisot and a haunting and rare Pointillist landscape, *La route* (The Road), by Achille Laugé; an extraordinary bronze *Head of a Philosopher* by the Neapolitan Vincenzo Gemito; a striking *Portrait of Arnold Hannay* by William Nicholson; a sketchbook by famed Houston artist John Biggers; “*Monumentino da Casa,*” a psychedelic-era chair designed by Alessandro Mendini; the photographs *Lovely Six Foota* by Mickalene Thomas, *Monuments: 276 Views of the United States–Mexico Border* by David Taylor, and *Beautiful Vanessa* by Richard Learoyd; and seventy-five works by the humanist photographer Fazal Sheikh, an acquisition made possible by Jane P. Watkins. At the end of the year, we were able to acquire, and install, the enchanting *Pixel Forest Transformer* and *Worry Will Vanish Dissolution* by Pipilotti Rist.

Extensive programming by our Department of Learning and Interpretation, headed by Caroline Goeser, with community outreach led by Waverly Gooding, audience engagement manager, continues to bring the greater Houston community to the Museum, and the Museum into the community. Over the course of fiscal year 2016–2017, nearly 115,000 people participated in programs on- and off-site, including more than 44,000 students and chaperones who received free tours and 6,300 others who had access to art in their own communities through programs such as Glassell-on-the-Go, which brings art classes to youth across Houston. The Museum’s teen program, hang@mfah, is being used as a model by other museums for engagement with young people. With the Museum’s Mellon Undergraduate Curatorial Fellowship Program, a national program designed to diversify the museum field, our curators continue to support two fellows each year, with the goal of mentoring them through their acceptance into graduate school.

The free admission that was extended to nearly a third of visitors on the main campus was supported by $15.8 million in donations for operations, a fund-raising program overseen by Chief Development Officer Amy Purvis and her staff. Given the ongoing $450-million Capital Campaign, this impressive figure demonstrates the extraordinary commitment of our supporters. The Trustees continue to set a standard of philanthropy that is a tribute not only to the Museum but also to our city.

In addition to *Degas: A New Vision* and *Ron Mueck*, the Museum presented a range of dynamic, thought-provoking exhibitions during this fiscal year. *Kusama: At the End of the Universe*, which featured the Museum’s recent acquisition of Yayoi Kusama’s *Aftermath of Obliteration of Eternity*, welcomed as many visitors as possible given that each was given sixty seconds alone in the artist’s Infinity Room. *Emperors’ Treasures: Chinese Art from the National Palace Museum, Taipei* marked another milestone for the Museum: not in two decades had the Taipei museum lent so many treasures to an American institution, and this initiative allowed us to nurture relationships with another of Houston’s many communities.
Ancient Luxury and the Roman Silver Treasure from Berthouville, an exhibition of over 170 objects from the ancient Roman Empire, featured an opulent collection of silver objects known as the Berthouville Treasure, a cache accidentally discovered by a French farmer in the early nineteenth century and recently conserved by the J. Paul Getty Museum. The Treasure was displayed alongside a selection of precious gemstones, glass, jewelry, and other Roman luxury items from the royal collections of the Cabinet des Médailles of the Bibliothèque nationale de France. It was handsomely installed by Frances Marzio.

A pair of fascinating exhibitions brought the artistic heritage of Texas to our galleries. A Texas Legacy: Selections from the William J. Hill Collection encompassed furniture, drawings, paintings, pottery, and silver, showcasing the art and traditional craft practices of the early settlers; Julian Onderdonk and the Texan Landscape surveyed the career of this San Antonio–born artist, who was trained under the American Impressionist master William Merritt Chase. We are deeply indebted to Mr. Hill for his devotion to the artists and artisans of Texas and for his commitment to the Museum, Bayou Bend, and the Glassell School. Two Centuries of American Still-Life Painting: The Frank and Michelle Hevrdejs Collection, traced the history of American still-life painting. Mr. Hevrdejs, a Life Trustee and the Treasurer of the Museum, announced the promised gift of this collection at the inauguration of the show: this unique collection will transform our holdings of American art.

Adiós Utopia: Dreams and Deceptions in Cuban Art Since 1950 was a groundbreaking exhibition, organized for the Museum by Dr. Mari Carmen Ramírez with Olga Víso, former director of the Walker Art Center, that brought modern and contemporary Cuban art to the United States on an unprecedented scale. The exhibition gave “a vivid sense of the island’s still-unfamiliar modernist past,” as the co-chief art critic for the New York Times, Holland Cotter, noted. Colors of the Oasis: Central Asian Ikats, organized by Dr. Aimée Froom from a loan exhibition of the Textile Museum, Washington, DC, featured silk and cotton ikats from Uzbekistan. Malcolm Daniel’s Homelands and Histories: Photographs by Fazal Sheikh earned significant press attention, including from the Wall Street Journal. Two compelling exhibitions opened just as the fiscal year closed: Pipilotti Rist: Pixel Forest and Worry Will Vanish and Paint the Revolution: Mexican Modernism, 1910–1950. The first, organized by Alison de Lima Greene, was a mesmerizing voyage into the artist’s own world and another in the ongoing series of summer immersive installations in Cullinan Hall. The second, originated by the Philadelphia Museum of Art and the Museo del Palacio de Bellas Artes in Mexico City and organized here by Dr. Ramírez, was an insightful, comprehensive survey of a highly influential chapter of modernism.

Each of our curators was actively engaged in bringing their collections to the public through special installations, from photography to design to artists’ books, and the fiscal year 2016–2017 also marked a milestone in the Museum’s presentation of works from its collection: The Museum partnered with Buffalo Bayou Partnership to present Rain: Magdalena Fernández at the Houston Cistern, located in the historic Buffalo Bayou Park Cistern near downtown Houston. The exhibition featured 21PM009, an abstract video-projection installation that evokes a rain-soaked night. For this presentation, Fernández adapted the work to be an immersive environment projected onto the cistern’s 221 columns. All of these exhibitions were managed with great professionalism and efficiency by the exhibitions team, overseen by Assistant Director Deborah Roldán; coordinated by the department of the registrar, led by Julie Bakke; and installed by the Museum’s team of preparators, led by Dale Benson.

The MFAH house museums, Bayou Bend Collection and Gardens and Rienzi, continue to expand and enhance their public programs. This year witnessed yet another exciting installment of Christmas Village at Bayou Bend, which delighted over 15,000 visitors in just under three weeks with striking outdoor
illuminations and projections, a beautiful mirrored Spiegeltent, and a spirited guided tour through the house. Conceived by Todd Waite, and executed by Bonnie Campbell, Bayou Bend director, and her team, each year the tour brings Ima Hogg and her cultural passions to life, with actors, music, and special effects. We hope that Christmas Village will become a Houston tradition.

At Rienzi, newly minted programs included Yoga in the Gardens and Rienzi Reels, which presents outdoor film screenings in the Camellia Garden. The newly added Masterson Focus Tour showcases, three times a year, how the Mastersons lived at Rienzi prior to generously donating their house to the Museum.

During fiscal year 2016–2017, the staff of 657 professionals was enhanced and supported by a thousand docents, volunteers, and members of the Museum’s Guild, all of whom welcomed nearly one million visits to our various facilities. Our operations required an expenditure of $61.8 million, of which $34.1 million (51 percent of the $67 million revenue total) was provided by the Museum’s endowment, and $15.8 million (23 percent of revenue) by fund-raising and gifts, and $17.17 million (26 percent of revenue) was earned income. The City of Houston allocated $855,059 (1.28 percent of revenue) in Hotel Occupancy Tax funds to the Museum.

With each year, of course, comes transition. Mrs. Frances P. Marzio, curator of Antiquities and the Arts of Africa, Oceania, and the Americas, retired after more than thirty years with the institution. Frances brought an abiding passion and a sensitive intelligence to each and every initiative she undertook here at the Museum; we, her colleagues, and the public benefitted in countless ways as a result. In recognition of her career-long devotion to the Museum of Fine Arts, Houston, the Trustees appointed her Curator Emerita of the Glassell Collections. Dr. Michael D. Wellen, our longtime assistant curator of Latin American and Latino art, assumed a prestigious new position at the Tate Gallery, London. And after five years at the Museum, Ms. Nykia Omphroy, executive administrator, Office of the Director, returned to New York to join the Cooper Hewitt, Smithsonian Design Museum. It is impossible to overstate my personal appreciation for her invaluable contributions to the administration of the Museum during a key moment of transition both for the institution and for me personally.

I would like to close with recognizing the May 31, 2017, groundbreaking ceremony for the future Nancy and Rich Kinder Building for modern and contemporary art, which took place as two other major structures—the Glassell School of Art and the Sarah Campbell Blaffer Foundation Center for Conservation—were well under way. In the midst of a dynamic and rewarding exhibition and programming roster, behind the scenes our focus continues to be centered on the planning for the expanded Susan and Fayez S. Sarofim Campus, a transformation that features three new buildings, three new public plazas, an amphitheater, a roof garden, two tunnels, and two underground parking garages. Planning has been overseen by Chief Operating Officer Willard Holmes under the supervision of Richard D. Kinder, Chairman of the Long-Range Planning Committee. Chief Financial Officer Eric Anyah continues the astute stewardship of our endowment to ensure support of expanded future operations. Chairman Emeritus Cornelia C. Long worked hand in hand with Ms. Purvis to direct the Capital Campaign, which had received, as of June 30, 2017, approximately $390 million in pledges and individual gifts toward our goal of $450,000,000.

It has been an extraordinary year. As with each edition of the annual report, this publication can provide only a summary of the accomplishments of our exceptional staff and volunteers, and the many generous contributions of our nearly one hundred Trustees and more than fifty thousand Museum members. As I do each year, on behalf of the entire organization, I would like to extend my sincere thanks to everyone who participated in the Museum’s initiatives.

—Gary Tinterow
The Campaign for the Museum of Fine Arts, Houston, reached several milestones in fiscal year 2017, beginning with the formal unveiling of the permanent architectural signage for the newly named Susan and Fayez S. Sarofim Campus on January 30, 2017. With an array of public plazas, reflecting pools, and gardens, as well as improved sidewalks, street lighting, and wayfinding, the expanded campus will provide a beautiful and dynamic setting for the Museum’s new and existing buildings.

On May 31, Trustees, donors, and special guests gathered to celebrate the official groundbreaking of the Nancy and Rich Kinder Building and the beginning of the second phase of the campus redevelopment, which will realize the 164,000-square-foot building for twentieth- and twenty-first-century art. A week prior, the Glassell School of Art’s new, 285-space underground parking garage opened for public use. Above ground, construction continued on the Glassell School facility, designed by Steven Holl Architects. Elsewhere on campus, work continued on the Sarah Campbell Blaffer Foundation Center for Conservation, designed by Lake|Flato and situated above the west side of the Museum’s Visitors Center and parking garage. Preliminary site work for the state-of-the-art center concluded in early 2017, and construction began in April.

Like so many other institutions across the region, the Museum and its redevelopment project were affected by the flooding brought by Hurricane Harvey. The Sarofim Campus fared well during the hurricane, with limited, isolated leaks in the Caroline Wiess Law Building and Audrey Jones Beck Building that were immediately contained. The Glassell School and Kinder Building construction sites received about two million gallons of water in all. Cleanup began directly after the hurricane, and work on the construction sites resumed. The overall impact will be seen in the timeline of the redevelopment project. Today, the new Glassell School of Art is expected to open in May 2018, and the Kinder Building for twentieth- and twenty-first-century art to open in 2020. The Blaffer Foundation Center for Conservation construction area was not affected by the flooding and remains on track to be completed by summer 2018.

The Museum’s ambitious capital project would be impossible without the exceptional support of Houston’s communities. To date, the Museum has raised more than $389 million toward a total goal of $450 million for the overall campus redevelopment campaign. We are truly humbled by this extraordinary generosity.

A complete list of donors to the campaign, as of June 30, 2017, can be found on pages 14–15.
The expansion of the Susan and Fayez S. Sarofim Campus represents more than ten years of strategic planning by the Museum’s Board of Trustees and executive leadership to identify and address the Museum’s crucial needs.
Christopher and Courtney Lanier Sarofim at the Sarofim Campus unveiling.

Museum director Gary Tinterow (at left) and Susan and Fayez S. Sarofim (at far right) at the unveiling of the newly named Sarofim Campus.

Christopher and Courtney Lanier Sarofim at the Sarofim Campus unveiling.
At the groundbreaking for the Nancy and Rich Kinder Building (left to right): Chris McVoy, architect; Anne Duncan, Vice Chair, Board of Trustees; Nancy Kinder; Gary Tinterow, MFAH director; Richard D. Kinder, Chair, Board of Trustees; and Steven Holl, architect.

Charles Duncan III with Anne and Charles Duncan at the Kinder Building groundbreaking.
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Mike and Barbara Adams
Mr. and Mrs. Paul S. Ache
Mr. Phillip C. Alter
Karen Bodner
Mr. and Mrs. Larry F. Cochran
Boriana Grueva
Suzanne and David Kerr
Andrew W. Tang
Mr. and Mrs. John Cutler
in honor of Mr. Christian H. Cutler
and Mr. Leigh H. Tucker
Jade, the color of water and growing plants, was a symbol of agricultural fertility and was regarded as one of the most precious materials in the Maya world. Only esteemed individuals possessed jade, which is a difficult stone to carve. The laborious work required patience, determination, and tremendous skill. This jade pendant is carved into the head of a spider monkey, which the Maya associated with scribes and artists, respected professions in their culture. The Monkey Scribe Gods were the patrons of art, writing, and mathematics. This pendant, filled with symbolic associations, must have been a treasured item.
The ancient Maya art style was graceful and refined, with elaborate images of gods and rulers. Maya artworks often depict mythological scenes along with the daily lives of the elite. Most sculptures that survive come from burials, where they were deposited to accompany the dead in the afterlife. Maya ceramic sculptures, like this finial, come from a sophisticated understanding of the principles of clay. The plumed serpent was associated with transformation and with birds that could fly to the celestial realm. The finial likely capped the staff of a political or religious leader, people seen to have connections with the divine.

MAYA

Plumed Serpent Finial, AD 600–900
Earthenware
4 3/4 x 9 5/8 x 2 5/8 in.
(12.1 x 24.4 x 6.7 cm)
Gift of Frank Carroll
2016.278

The ancient cultures of West Mexico shared a belief system that honored powerful ancestors. Prominent families buried their relatives in deep shaft tombs with ceramic figures and other goods to honor the deceased and for support in the afterlife. The ceramics embodied important concepts in religion and society. This ancestral couple may represent a foundation myth of the peoples that lived in a narrow region between the modern-day Mexican states of Jalisco and Zacatecas. Both figures wear ear-spools, and multiple necklaces and armbands, signs of prestige.

JALISCO

Ancestral Couple, c. AD 200
Earthenware with slip
Male: 13 1/2 x 8 5/8 x 6 5/8 in.
(34.3 x 21.9 x 16.8 cm)
Female: 12 x 7 3/4 x 5 1/4 in.
(30.5 x 19.7 x 13.3 cm)
Museum purchase funded by the Alfred C. Glassell, Jr. Accessions Endowment Fund
2017.108

The ancient cultures of West Mexico shared a belief system that honored powerful ancestors. Prominent families buried their relatives in deep shaft tombs with ceramic figures and other goods to honor the deceased and for support in the afterlife. The ceramics embodied important concepts in religion and society. This ancestral couple may represent a foundation myth of the peoples that lived in a narrow region between the modern-day Mexican states of Jalisco and Zacatecas. Both figures wear ear-spools, and multiple necklaces and armbands, signs of prestige.
Helmet Mask Representing a Warrior, 19th century

Wood with pigment
23 x 15 x 13 1/2 in. (58.4 x 38.1 x 34.3 cm)
Museum purchase funded by the Alfred C. Glassell, Jr. Accessions Endowment Fund 2017.105

For the Kom peoples, the visual and dramatic arts play a central role in expressing a highly stratified social and political organization. The sacred authority of the Fon, or king, is communicated through a broad spectrum of palace art and royal regalia rich in symbolic meaning. Masks feature prominently and are worn at the annual “Fon’s dance” and at the funeral celebrations of esteemed men. Worn above the head with a netting covering the face of the performer during the ceremony, masks of this type depict the ancestors from whom the Fon draws his life force and royal authority.
TIBETAN

Kadampa Ritual Stupa, 13th century
Bronze
9 x 4 7/8 in. diameter (22.9 x 12.4 cm)
Museum purchase funded by the Friends of Asian Art
2017.248

Among the earliest Buddhist icons is the stupa, a reliquary of the Buddha’s remains. The shape of the bronze stupa is an abstraction of the Buddha sitting in meditation. The thirteen rungs of the upper spire symbolize the stages along the path to Buddhahood. In the Tibetan tradition, the stupa also represents the five elements of reality: the square base represents earth, the hemispherical dome represents water, the conical spire represents fire, the upper lotus parasol represents air, and the dissolving point represents space. This thirteenth-century stupa is associated with the Kadampa School of Tibetan Buddhism that flourished from the eleventh through the fourteenth centuries.

AGP

INDIA

Embroidered Panel, c. 1750–1800
Cotton, embroidered with floss silk and metal-wrapped thread, with couching and satin stitch
66 9/16 x 40 3/16 in. (169 x 102 cm)
Museum purchase funded by Franci Neely, Olive and Bruce Baganz, Joy and Benjamin Warren, and Hamid and Lily Kooros
2016.287

This visually striking panel is one of the finest embroidered textiles from the Deccan region of south-central India. The elaborate design, sumptuous palette, intricate embroidery, and lavish use of metal-wrapped thread suggest that it was probably made in a royal workshop and intended for a courtly setting. It may have been used to cover a throne platform. Many of these textiles were also made for overseas markets. This panel came from a Portuguese collection and was likely imported from Portuguese trading ports in colonial India during the active global trade of the eighteenth century.

AF
ACCESSIONS

JOHN FLAXMAN, English, 1755–1826
Oceanus and Prometheus Bound, from the series Aeschylus, c. 1795
Graphite with ink on wove paper
9 x 11 1/4 in. (22.9 x 28.6 cm)
Gift of Cecily E. Horton
2017.220

John Flaxman was a leading figure of Neoclassicism in England. His stylized linearity revolutionized the art of drawing, and his designs for the potter Josiah Wedgwood established his repute. Flaxman’s illustrations of the classical epics of Dante, Homer, and Aeschylus provided financial reward and were highly celebrated in his lifetime. This drawing is from a series of illustrations of the ancient Greek play Prometheus Bound that were commissioned in Rome by Margaret, Countess Spencer. The struggling Prometheus, who is being punished by Zeus for giving fire to humankind, contrasts with the elegant sea god Oceanus riding on a sea monster.

DMW
Jacques Callot was an exceptional artist of his time. Although he never painted, he made drawings and worked exclusively as a printmaker. During Callot’s stay in Florence in the early 1600s, he enjoyed working under Cosimo II de’ Medici. This rare, preparatory drawing is for an etching in Callot’s four-part print series The War of Love, commemorating the Florentine carnival of 1616 and dedicated to Cosimo’s wife, Maria Magdalena of Austria. The drawn composition is full of action and vivacity, showcasing Callot’s celebrated silhouetted acrobatic figures. The amphitheater scene also depicts the mock battle, procession, and various participants and observers. DMW
The late eighteenth-century British artist John Robert Cozens used watercolor as an expressive and poetic art form for the contemplation of nature. Cozens’s technical and imaginative innovations inspired major British landscapists of his day, such as John Constable and J. M. W. Turner. This view of London and the river Thames seen from Greenwich Hill downplays topographical exactitude in favor of an evocative connection with a view of Rome. His atmosphere and color washes of gray, green, and blue compare favorably to the melancholic grandeur of Roman panoramas and were well suited to the contemporary literary taste for the sublime.

DMW
UNKNOWN MAKER, French
Pot-Pourri, c. 1745–49
Porcelain with celadon glaze; ormolu
14 1/2 x 15 x 9 1/2 in.
(36.8 x 38.1 x 24.1 cm)
Museum purchase funded by
Cecily E. Horton
2016.347

This extravagant pot-pourri comprises a seventeenth-century Chinese covered bowl and 1740s French gilt-bronze mounts. The taste for such ornamented wares reached its peak in eighteenth-century France, growing in popularity with the rise of the Rococo style. They were especially prevalent at the court of Louis XV (1710–1774), where whole ceramic objects or separate components or parts were set in gilt-bronze mounts and turned into opulent items suitable for fashionable interiors. The pierced rim on this celadon example allowed for the fragrance from the petals, herbs, and spices held inside to scent the air.

CG
This elegant terrestrial library globe records the known world at the end of the eighteenth century, a time of significant European exploration. While the globe illustrates regions discovered by the famed explorers Captain Cook, Captain Vancouver, and the Comte de Lapérouse, it also includes an 1831 update featuring new discoveries. Eighteenth-century Enlightenment thought emphasized the value of reason; during this period of great scientific inquiry, terrestrial globes were educational tools for conveying geographical, astronomical, and cosmographical concepts. For the elites of the period, such luxurious items served as symbols of learning while also fueling their curiosity about the larger world.

CG
WILLIAM OTTO GLOSNOP, American, born Germany, 1835–1895

Sewing Table, 1877

Walnut, cedar, unidentified woods, and porcelain
34 1/2 x 26 1/2 in. diameter
(87.6 x 67.3 cm)

The Bayou Bend Collection, gift of William J. Hill
B.2017.1

William Otto Glosnop made this spectacular sewing table in 1877 for display at Austin’s Capital State Fair, winning “Best Center Table . . . Made in Texas of Texas Wood.” Appropriately for an exhibition object, the table represents a tour de force of Glosnop’s skills and techniques. Most striking is the dazzling marquetry top with its variety of woods in contrasting colors. The body of the table is supported on a column turned from laminated stock, creating an effect of vertical stripes. Each leg features a whimsical carved dolphin sporting a spiny dorsal fin and a trefoil-like tip on its tail.

BCB
PLATT D. BABBITT, American, 1823–1879
Niagara Falls, c. 1855
Daguerreotype in leather case
Overall (closed case): 7 1/16 x 9 1/16 x 11/16 in.
(18 x 23 x 1.8 cm)
Museum purchase funded by the S. I. and Susie Morris Photography Endowment and Alexander K. McLanahan 2017.122

By the mid-nineteenth century, Niagara Falls was a favorite U.S. travel destination, with more than 60,000 visitors annually. Capitalizing on this popularity, Platt Babbitt secured the sole rights to photograph at the prime viewing point—the open-air pavilion on the American side (now called Prospect Point). From this location, Babbitt produced full-plate daguerreotypes for his clients, whom he positioned overlooking this natural wonder. These daguerreotypes—precise one-of-a-kind photographic images on silver-plated sheets of copper—both allowed visitors to take home a view of the spectacular falls and served as undeniable proof that they had stood at its very edge.

LV
Possibly by ANTOINE-SAMUEL ADAM-SALOMON, French, 1818–1881
Or LÉON CRÉMIÈRE, French, 1831–1913, and ERWIN HANFSTAENGEL, German, 1838–1904
[A Sleeping Child, Likely the Prince Imperial], c. 1859
Salted paper print from glass negative
10 1/2 x 8 in. (26.7 x 20.3 cm)
Museum purchase funded by the Buddy Taub Foundation, Dennis A. Roach and Jill Roach, Directors 2017.139

This sleeping child with tousled hair, stretched out on a velvet-draped armchair, may well be the Prince Imperial, son of Emperor Napoleon III and Empress Eugénie of France. Regardless of the artist’s or sitter’s identity, however, this photograph—which is known only in this single exquisite example—possesses a beauty and intimacy rarely found in portraits of the period.

MD
George Frederick Watts, English, 1817–1904
Clytie, c. 1868
Painted plaster
31 11/16 x 23 5/8 x 15 3/4 in.
(80.5 x 60 x 40 cm)
Museum purchase funded by “One Great Night in November, 2017” 2017.205

Clytie was the first major sculpture by George Frederick Watts, one of Victorian England’s greatest artists. First shown as a marble in London in 1868, it remains one of the most famous sculptures of its era. Watts made four plaster versions; this one, with its original painted surface, is probably the best preserved. The water nymph Clytie, in Ovid’s Metamorphoses, fell in love with the sun god Helios. When he deserted her, she changed into a sunflower, fated forever to turn her head and follow Helios’s golden chariot on its daily course across the sky. Watts depicts her during her transformation. DB
VINCENZO GEMITO, Italian, active Naples, 1852–1929
Head of a Philosopher, c. 1890
Bronze
20 1/2 x 9 1/2 x 10 in.
(52 x 24.1 x 25.4 cm)
Museum purchase funded by the Buddy Taub Foundation, Dennis A. Roach and Jill Roach, Directors
2017.222

Said to be inspired by the angular features of his adoptive father, Vincenzo Gemito’s compelling Head of a Philosopher was also based on a Hellenistic sculpture in the Museo Nazionale in his native Naples. Gemito became a celebrated artist while still young, when Victor Emmanuel II, king of Naples, acquired a bronze figure he had made of a card player. He revived the lost-wax process for bronze casting and in 1883 built his own bronze foundry, in which the present head was produced. This fine cast, with the details of features, hair, and beard sharply defined, is in beautiful condition. DB
Berthe Morisot and her sisters, Edma and Yves, studied painting seriously from an early age, training with Geoffry Alphonse Chocarne, Joseph Guichard, Jean-Baptiste-Camille Corot, and his pupil Achille François Oudinot. The only one to pursue painting as a career, Berthe became closely linked with Édouard Manet, who acted as her mentor, often actively counseling her on her work. This may indeed have been the case in this portrait, where Manet’s hand can be detected in the fluid brushwork of the sitter’s left hand and arm. Morisot’s characteristic loose and delicate brushwork informs the depiction of the delicate fabric of the dress.

HKA
ACHILLE LAUGÉ, French, 1861–1944
La route (The Road), 1893
Oil on canvas
15 3/4 x 19 3/4 in. (40 x 50.2 cm)
Museum purchase funded by the Audrey Jones Beck Accessions Endowment Fund 2017.167

A native of Arzens in southern France, Achille Laugé went to Paris in 1882 to study with Alexandre Cabanel and Jean-Paul Laurens at the École des Beaux-Arts. However, instead of following their academic style, he became a disciple of Georges Seurat’s revolutionary divisionist technique, also called Pointillism. After his studies, he returned to southern France, where he worked most of his life in relative isolation, capturing its intense sunlight in his stark compositions of clear geometric shapes. This painting from his most desirable period of the early 1890s is in pristine condition and an outstanding example of his work.

HKA
Russian-born émigré Max Weber was one of the first American artists to openly engage with European Modernism due to his trip to Paris in 1905. The vital structure and rhythms of *Abstract Forms* stem from the language of Analytic Cubism and relate to Pablo Picasso’s still lifes of 1909. Identifiable objects—a table, a bottle, a carafe, and a glass stopper—emerge from the abstract framework. Weber’s use of the lush pastel medium suits his warm color harmonies, and his robust lines, decorative curves, rubbed passages, and delicate areas resembling washes. They are offset by places of exposed, bare paper.

DMW
Jacques-Émile Ruhlmann, French, 1879–1933
Made by Etablissement Ruhlmann et Laurent, French, active 1919–33
“Double Colonnettes” Table, 1923
Mahogany, Macassar ebony veneer, and ivory
20 1/8 x 20 5/8 in. diameter (51.1 x 80.3 cm)
Gift of Mr. and Mrs. Meredith Long
2016.332

The “Double Colonnettes” coffee table demonstrates Jacques-Émile Ruhlmann’s originality in design and use of luxurious materials such as ivory and Macassar ebony veneers. The table was included in the Grand Salon of Ruhlmann’s famous pavilion, Hôtel du Collectionneur, at the 1925 Exposition Internationale des Arts Décoratifs et Industriels Modernes in Paris, considered a high point in his career and cited as the most complete expression of the Art Deco style.

CS

Andréé Fauré, French, 1904–1985
Atelier Fauré, French, c. 1919–1985
Vase, c. 1925
Copper, enamel, and gold foil
7 7/8 x 7 3/4 in. diameter (20 x 19.7 cm)
Museum purchase funded by the Museum Collectors
2017.207

Camille Fauré, the owner of the foremost Limoges enamel atelier of the twentieth century, specialized in thickly enameled wares that usually incorporated geometric or figurative patterns. This vase, designed by his daughter and chief designer Andréé Fauré, shows the influences of modern art movements such as Cubism and Futurism as well as the work of artists like Fernand Léger. The work of the Atelier Fauré is marked by dynamic color, daring design, and technical virtuosity. Such vases would take from two weeks to two months to complete due to the complex firings required to create their signature three-dimensional surfaces.

CG
Jacques-Émile Ruhlmann, French, 1879–1933
Made by Établissement Ruhlmann et Laurent, French, active 1919–33
“Salonicol” Chair, c. 1925–33
Macassar ebony and Macassar ebony veneer; upholstery not original
41 1/2 x 23 1/2 x 25 in.
(105.4 x 59.7 x 63.5 cm)
Gift of Mr. and Mrs. Meredith Long
2016.329

Jacques-Émile Ruhlmann is considered the most important French furniture maker and interior designer of the Art Deco period. The “Salonicol” armchair reveals his sensitivity for line and classicism. Recorded in the Ruhlmann archives as Ref. 184a NR, it was among a range of furniture that he had designed for one of his last major commissions—the office of the architect André Granet in Paris (1932–34). Period photographs from 1933 show a “Salonicol” chair upholstered in this fabric design behind the architect’s desk.

CS
ACCESSIONS

GONZALO FONSECA,
Uruguayan, 1922–1997
Sin título [Untitled], c. 1950
Incised wood with paint
29 5/8 x 26 7/8 x 12 1/4 in.
(75.2 x 68.3 x 31.1 cm)
Museum purchase funded by the
Caroline Wiess Law Accessions
Endowment Fund
2017.110

This one-of-a-kind cabinet was produced
by the Uruguayan artist Gonzalo Fonseca,
a prominent member of the influential
workshop Taller Torres-García—the arts
and crafts workshop established by Joaquín
Torres-García in Montevideo, Uruguay, in
1944. The visual strength of the cabinet
lies in the balance between its overall
rustic and sturdy structure—emphasized
by clean lines and solid planes of black
and red—and the elaborately painted
and incised ornamentation that brings
together many of the symbols of
Constructive Universalism. The work
presents Fonseca’s personal approach
to using this artistic language, particularly
his unique application of the grid as an
architectonic element and his stylized
portrayals of the human form. These
structural and stylistic features defined
his mature style.
RM
FRANCISCO MATTO, Uruguayan, 1911–1995
Forms (Forms), 1977
Painted wood
45 3/4 x 36 x 9 3/4 in.
(116.2 x 91.4 x 24.8 cm)
Gift of Olive Neuhaus Jenney
2016.96

Francisco Matto emerged from the Taller Torres-García. Matto extended Torres-García’s ideas of Constructive Universalism to his work with painting and sculpture, reducing elements from nature to their fundamental essence and using pictograms as a universal common language. In Formas, he explores the ambiguity between abstraction and representation in his search for symbolic meaning, fusing the principles of Constructive Universalism with iconographic references to Pre-Columbian and indigenous art. The artist liberates his forms from the rational, constructive grid and strips the constructive language to its utmost simplicity.
RM
In 1971 the Colombian artist Fanny Sanín permanently relocated to New York, where she was influenced by established representatives of Color Field painting and hard-edge abstraction. Her work also draws from groundbreaking developments in Latin American postwar abstraction, thereby situating Sanín as a pivotal figure between abstract developments north and south. Acrylic No. 5, with its juxtaposed bands of color, represents Sanín’s exemplary chromatic structures. The uneven vertical sequences defy the two-dimensional plane and the illusion of space. Sanín’s aim is to liberate color from the surface of the canvas. The large scale of Acrylic No. 5 confronts the viewer with a chromatic expanse.

RM
ALESSANDRO MENDINI, Italian, born 1931
“Monumentino da Casa,” 1974

Wood and tape
77 1/4 x 14 1/4 x 56 1/4 in.
(196.2 x 36.2 x 142.9 cm)

Museum purchase funded by the John R. Eckel, Jr. Foundation
2017.107

In 1970 the Cesare Cassina Research Centre established the collection Bracciodiferro to create experimental furniture in limited editions. “Monumentino da Casa” was one of the designer Alessandro Mendini’s four designs for Bracciodiferro—all produced in 1974. The chair allows for observation from alternative points of view as well as invokes spirituality and the nature of monuments. “Monumentino da Casa” was never produced, making this example exceedingly rare.

CS
ROBERT MOTHERWELL, American 1915–1991
Three Personages, from the series
Hollow Men, 1988
Acrylic and charcoal on canvas
60 x 96 1/4 in. (152.4 x 244.5 cm)
Gift of Mr. and Mrs. Meredith J. Long
2017.223

With Three Personages, Robert Motherwell summed up his lifelong commitment to the tragic and timeless in art, and its ability to chart the complexities of the human condition. The composition is dominated by three loosely defined figures drawn in charcoal and filled with semitransparent washes of sienna and brilliant yellow. The painting has its origins in Motherwell’s Elegy to the Spanish Republic series that he launched in the late 1940s. Four decades later, Motherwell returned once again to this compositional theme, with ghostly outlines taking the place of his earlier solid color forms.

ALG
The work of Gilbert and George, addressing provocative issues such as sex, religion, and politics, attracts both commendation and condemnation. In *Base*, a mirrored image of a crucified Christ is flanked by the “saintly” figures of the two artists. The bottom register of this pseudo-altarpiece—an area usually reserved for saints—is occupied by a line of cheap charms evoking homoerotic stereotypes: the policeman, the sailor, the firefighter. Gilbert and George leave the meaning of *Base* ambiguous—are they toying with sincere believers or suggesting an analogous history of rejection and persecution?
In the late 1970s, an era marked by minimal, conceptual art and black-and-white photography, the artist Sandy Skoglund found the hyper-colored constructs of mass marketing more fascinating than the cerebral productions of the fine-arts world. “If you [could] see . . . what it took to make an advertising photograph . . . like the photo assistant carefully arranging meatballs,” Skoglund noted, “the degree of unnaturalness would be astonishing.” Skoglund pursued this brand of artificial reality in her eye-catching and humorous series Food Still Lifes. The acquisition of this work led to an anonymous gift of eight additional prints.

LV
David Levinthal uses photography to address topics central to American history, identity, and consciousness, including World War II, the myth of the American West, romantic and sexual desire, racial stereotyping, and the heroism of sport, among others. He explores these themes through toys, dolls, and other mass-produced figures—staging his scenes in such a way as to hover between authenticity and artificiality. In his series *Space*, Levinthal conjures fantasies of extraterrestrials, flying saucers, and intergalactic travel nurtured in childhood by comics, television, and films. Thirty-five photographs spanning the artist’s career were donated to the museum in fiscal year 2016–2017. MD
Fazal Sheikh, American, born 1965

A portraitist of uncommon sensitivity, Fazal Sheikh has spent twenty-five years photographing displaced and marginalized members of society, particularly refugees, in Africa, South Asia, and the Middle East. Spending weeks, months, or even years with the communities he portrays in order to better understand their history and culture, Sheikh approaches his subjects with compassion and respect. He brings contentious issues such as refugees, women’s rights, and Muslims and the West to a human level, hoping to counter ignorance and prejudice with a sense of shared humanity. Jane P. Watkins made possible the Museum’s acquisition of seventy-five photographs spanning Sheikh’s career.

MD

Shahjahan Apa, Women’s Rights Leader, Delhi, India, 2008, printed 2016

Inkjet prints
24 7/16 x 18 15/16 in. (62.1 x 48.1 cm)
26 x 24 3/16 in. (66 x 61.5 cm)

Museum purchases funded by Jane P. Watkins
2017.35, 2017.78
TONY OURSLER, American, born 1957
Hide-away, 1995
Chair, fabric, videotape, VCR, and video projector, updated to digital format by the artist in 2016
Video 11 minutes, 12 seconds, dimensions variable
Museum purchase funded by contemporary@mfah 2017, the Caroline Wiess Law Accessions Endowment Fund, Suzanne S. Miller, Lester Marks, and Chris Urbanczyk 2017.116

Tony Oursler combines found objects with video projections to create psychologically disconcerting tableaux. *Hideaway* typifies these hybrid and theatrical works. It was created with the performance artist Tracy Leipold, one of Oursler’s chief collaborators and muses. Speaking from under the overturned chair, the fallen figure commands the viewer’s attention while expressing the wish to escape notice. Leipold brings an extraordinary range of emotion into the deceptively simple and carefully scripted monologue; she alternately confronts and cajoles the viewer, uttering: “I’m getting smaller (and smaller) . . . Forget this face. Turn away and forget this face . . . I’m gone. Bye-bye.”

ALG
MICKALENE THOMAS, American, born 1971
Lovely Six Foota, 2007
Chromogenic print
48 1/8 x 59 3/8 in. (122.2 x 150.8 cm)
Museum purchase funded by Clare Glassell, Bettie Cartwright, the Meyer Levy Charitable Foundation, Jean L. Karotkin, Director, Jereann Chaney, and Sara and Bill Morgan in honor of Yasufumi Nakamori 2016.201

Powerfully evocative of the feminist and Black Power movements of the 1970s, Mickalene Thomas’s daringly confrontational Lovely Six Foota explores what it means to be an African American woman, with all of the layering of race, gender, sexuality, and class that inflects one’s sense of identity. With legs spread, blouse unbuttoned, eyebrow arched, and eyes staring directly at the viewer, Thomas’s model seduces and challenges the viewer’s gaze. The setting, too, is a constructed fiction assembled in the artist’s studio, replete with faux animal prints, boldly colored fabrics, and period furniture harkening back to the “Black is Beautiful” milieu of Thomas’s childhood. MD
The American landscape has long been a symbol of national identity. In the nineteenth century, sublime paintings of natural wonders extolled the unlimited potential of the young nation in the midst of an industrial boom. In the twenty-first century, the photographer Mitch Epstein once again turned to landscape as a sign of American prosperity and industrialism. With its towering smokestacks and carved landforms, Amos Coal Power Plant III, West Virginia, part of Epstein’s celebrated American Power series, examines the connections among the environment, the power industry, and American ideals in a new era.

LV
Over nearly a decade, David Taylor sought out and photographed all 276 boundary markers that delineate the 690 miles of U.S.–Mexico border that stretch from the Rio Grande to the Pacific, crossing valleys and mountains and cutting through cities and towns. Some of the nineteenth-century obelisks stand alongside tall steel and concrete barriers; some next to simple cattle fences, strings of barbed wire, or dirt roads; and still others in open countryside. Little could Taylor have imagined at the outset that, as his project reached completion, the territory he photographed would be so fraught with political, economic, and social tension.

MD
PAUL MPAGI SEPUYA, American, born 1982
Mirror Study (Self Portrait) (Q5A2059), 2016
Inkjet print
31 5/16 x 23 3/8 in. (79.5 x 59.4 cm)
Museum purchase funded by
Photo Forum 2017
2017.250

As a queer black man, Paul Mpagi Sepuya explores the way portraiture—and particularly self-portraiture—has the potential to both reveal and withhold personal identity from the viewer. In this visually complex image, Sepuya points his camera at a mirror that is partially covered by a torn self-portrait. The artist’s face—the very element that, by convention, discloses a sitter’s inner character—is visible in neither the representation nor the reflection. Having solved the visual riddle of Sepuya’s picture, the viewer is left with the more profound question of his identity unresolved.

MD
RICHARD LEAROYD, British, born 1966
Beautiful Vanessa, 2014
Silver dye bleach print
62 13/16 x 47 13/16 in. (159.5 x 121.5 cm)
Museum purchase funded by the Caroline Wiess Law Accessions Endowment Fund 2016.343

Using a gargantuan camera and direct-positive paper, Richard Learoyd creates exquisitely crafted, one-of-a-kind images with astonishing detail and mesmerizing presence. Although his photographs are unmistakably contemporary, their sense of intimacy and quiet contemplation, emphasized by unadorned backgrounds, soft lighting, and shallow depth of field, evokes painted portraiture from the Dutch Masters to Edgar Degas as well as nineteenth-century photography, including daguerreotypes and the work of Julia Margaret Cameron. Their scale, detail, and sense of proximity invite the guilty pleasure of voyeurism; the viewer can see within the thin plane of focus each pore, hair, and mole—the imperfections that make Learoyd’s subjects human.
MD
FRANCESCO CLEMENTE, Italian, born 1952
Prosperity, 2014
Oil on canvas
72 x 72 in. (182.9 x 182.9 cm)
Gift of the Alex Katz Foundation
2016.75

A global traveler, Francesco Clemente has made several extended trips to Brazil, where he studied Candomblé, a pantheistic religion that came from West Africa in the sixteenth century by means of the international slave trade. Still practiced today, Candomblé venerates the forces of nature. With Prosperity, Clemente draws on the iconography of Candomblé to express his own beliefs in mystical renewal. Three orixás, or deities, are presented in an altar-like tableau: Iemanjá, the blue goddess of the ocean; Oxóssi, the green god of the forest and the hunt; and Oxum, the golden goddess of calm water.

ALG
Linarejos Moreno, Spanish, born 1974
Art Forms in Mechanism XII, 2016
Inkjet print
71 7/8 x 50 9/16 in. (182.5 x 128.5 cm)
Museum purchase funded by
Photo Forum 2017
2017.261

While researching at a Spanish archive, Linarejos Moreno discovered a collection of nineteenth-century botanical models and was taken by their artistry—the shapely papier-mâché petals, the painted veins along the stem, and the careful placement of the clips, hooks, and labels that enabled hands-on learning. Moreno photographed the models in a conscious imitation of Karl Blossfeldt’s botanical photographs, which were produced in the 1920s for classroom study but are now recognized as icons of art photography. Through their modernist style and monumental size, Moreno’s photographs challenge the presumed neutrality of study objects, celebrating instead the artistry of these handmade specimens.
LV
JENNY HOLZER, American, born 1950

Horizontal LED: RGB diodes and stainless-steel housing, edition 5/6
4 3/8 x 90 13/16 x 2 1/16 in.
(12.4 x 230.7 x 5.2 cm)

Museum purchase funded by the Caroline Wiess Law Accessions Endowment Fund and "One Great Night in November, 2016"
2016.304

Jenny Holzer began her career in the 1970s by writing more than 250 "truisms" that convert common clichés into subversive texts. Using LED technology mimicking news scrolls, she then broadcast these texts in such public spaces as Times Square in New York, as well as in museums and galleries. Recent programming innovations have allowed Holzer to introduce new colors and pattern effects in her LEDs that both underscore and contradict these texts. At times beautiful, at times haunting, at times shocking, isems Text: Selections from Truisms, 1977–79 is a reminder of our aspirations, desires, and common humanity.
ALG

SHARI MENDELSON, American, born 1961
Blue Urn with Found Greek Key, 2016

Plastic, hot glue, resin, acrylic polymer, and paint
33 1/2 x 11 x 11 in. (85.1 x 27.9 x 27.9 cm)

Museum purchase funded by Sara S. Morgan in honor of Anna Walker 2017.233

Shari Mendelson’s recent body of work references the legacy of past civilizations by reimagining historic glass vessels using the ubiquitous material of plastic. Blue Urn with Found Greek Key transcends the utilitarian vessel with its greatly exaggerated size and ornamented surface. Its shape, color, and “Greek key” decoration reference ancient glass. Additionally, the trails of semicircular loops on its sides are a common feature of Roman glass vessels from the fourth century through the seventh century.
CS
ROBERT GOBER, American, born 1954

*Untitled*, 2014–15

Plaster, beeswax, human hair, epoxy putty, cast gypsum polymer, cast pewter, oil, and enamel paint

41 x 47 x 7 in. (104.1 x 119.4 x 17.8 cm)

Museum purchase funded by the Caroline Wiess Law Accessions Endowment Fund

2016.222

Robert Gober explores the uncertain relationship that the human body has with nature and architecture. This untitled work evolved from a series of sculptures that trap the human form in the ordinary furniture and decor of middle-class America. Here, weirdly extended and scarred limbs sculpted from beeswax are woven among lathes cast in pewter. Despite their apparent fragility, the limbs remain unbroken, while the lathes bend and crack around them. Gober has refrained from commenting directly on this work; however, it can be understood as a testament to the persistence of life and memory in the face of aging and death.

ALG
Pipilotti Rist pushes the boundaries between video and the built environment, creating installations that fuse the natural world with the electronic sublime. *Worry Will Vanish Dissolution*, 2014
Two-channel video and sound installation, edition 3/3
10.25 minutes, dimensions variable
Museum purchases funded by the Caroline Wiess Law Accessions Endowment Fund
2017.114, 2017.115

Pipilotti Rist, Swiss, born 1962
*Pixel Forest Transformer*, 2016
Hanging LED light installation and media player, edition 2/3
20.5 minutes, dimensions variable

Pipilotti Rist pushes the boundaries between video and the built environment, creating installations that fuse the natural world with the electronic sublime. *Worry Will Vanish Dissolution*, 2014
Two-channel video and sound installation, edition 3/3
10.25 minutes, dimensions variable
Museum purchases funded by the Caroline Wiess Law Accessions Endowment Fund
2017.114, 2017.115

*Pixel Forest Transformer*, which she created two years later, is carefully coordinated with this projection. Each light is controlled by a signal in sync with the video, and visitors can stroll through paths in this “forest,” surrounded by sinuous waves of color. Rist has stated: “I want to make it clear that everything we look at is also always just organized light.”

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

**AFRICAN ART**

**PURCHASES**

Kom peoples  
*Helmet Mask Representing a Warrior*, 19th century  
Wood with pigment  
Museum purchase funded by the Alfred C. Glassell, Jr. Accessions Endowment Fund  
*2017.105*

Tswana peoples  
*Staff*, late 19th century  
Wood  
Museum purchase funded by the Alfred C. Glassell, Jr. Accessions Endowment Fund  
*2017.124*

**ART OF THE AMERICAS**

**GIFTS**

Maria Martinez, San Ildefonso Pueblo, 1887–1956  
*Small Bowl*, 1956–65  
Earthenware  
Gift of Sherry Foster  
*2016.277*

*Gifts of Frank Carroll:*

Maya  
*Molded and Incised Earthenware with Traces of Pigment*, 1920s  
Willow, bull rush, and sumac  
Museum purchase funded by the Alfred C. Glassell, Jr. Accessions Endowment Fund  
*2017.251*

**PURCHASES**

Jalisco  
*Ancestral Couple*, c. AD 200  
Earthenware with slip  
2017.108

Maya  
*Eccentric Sculpture of a Serpent*, c. AD 550–950  
Obsidian  
2017.245

Mamie Gregory, American, 1867–1947  
*Basket Jar with Butterflies*, 1920s  
Willow, bull rush, and sumac  
2017.251

**ART OF THE ISLAMIC WORLDS**

**GIFTS**

Persian (Qajar)  
*Set of 16 Playing Cards for the Game of As Nas*, 19th century  
Papier-mâché; painted, gilded, and lacquered  
Gift of Dr. Jalal and Mrs. Safa Golshan  
*2017.11*

**PURCHASES**

Indian  
*Embroidered Panel*, c. 1750–1800  
Cotton, embroidered with floss silk and metal-wrapped thread, with couching and satin stitch  
Museum purchase funded by Franci Neely, Olive and Bruce Baganz, Joy and Benjamin Warren, and Hamid and Lily Kooros  
*2016.287*

**ASIAN ART**

**GIFTS**

Imaemon Imaizumi XIII, Japanese, 1926–2001  
*Covered Tea Cup*, 1988–90  
Porcelain with polychrome underglaze  
Gift of Amy and Robert Foster  
*2016.192*

**PURCHASES**

Japanese  
*Ninami Dohachi*, Japanese, 1783–1854/55  
*Covered Tea Cup*, 1926–2001  
Porcelain with polychrome underglaze  
Gift of Amy and Robert Foster  
*2016.192*

Purchases funded by Ms. Miwa S. Sakashita and Dr. John R. Stroehlein:

Japanese  
*Meisen Unlined Robe (Nagagi)* with Pattern of Waves, pre-1930s  
Made in Providence, Rhode Island  
Sewing Table, 1877  
Tiffany & Co., American, established 1837  
*2017.5*

Purchases funded by Hirschl & Adler Galleries:

Japanese  
*Meisen Unlined Robe (Nagagi)* with Pattern of Waves, pre-1930s  
Made in Providence, Rhode Island  
Sewing Table, 1877  
Tiffany & Co., American, established 1837  
*2017.5*

**THE BAYOU BEND COLLECTION**

**GIFTS**

William Otto Glosnop, American, born Germany, 1835–1895  
*Silver Serving Spoon*, 1875  
Silver with partial gilding  
The Bayou Bend Collection, gift of Phyllis Tucker  
*2017.6*

Purchases funded by Peter K. Hirschl & Adler Galleries:

Japanese  
*Kadampa Ritual Stupa*, 13th century  
Bronze  
Museum purchase funded by the Friends of Asian Art  
*2017.248*

**PURCHASES**

Kashima and Dr. John R. Stroehlein:  
*The Ascent to the Capitol Washington, 1840*  
Published by George Virtue  
The Bayou Bend Collection, gift of Phyllis Tucker  
*2017.5*

Gorham Manufacturing Company, American, established 1831  
*Teapot*, c. 1745–50  
Staffordshire, England  
The Bayou Bend Collection, museum purchase funded by the Bayou Bend Docent Organization in honor of Dorothy Taylor’s 50 years of service to Bayou Bend  
*2016.3*
William Will, American, born Germany, 1742–1798
Tuskard, c. 1764–98
Philadelphia, Pennsylvania
Pewter
The Bayou Bend Collection, museum
purchase funded by Greg Curran,
Ralph Eads, Jeff Hildebrand,
Bill Montgomery, and Tony Petrello at
“One Great Night in November, 2016”
B.2016.6

Frederick Christian Lewis,
English, 1779–1856
After John Vanderlyn,
American, 1775–1852
Printed by Frederick Christian Lewis
Published by John Vanderlyn
A View of the West Branch, of the Falls of
Niagara: taken from the Table Rock, looking
up the River, over the Rapids, c. 1804
Aquatint in colors with watercolor and
gouache hand coloring on wove paper,
proof before lettering
The Bayou Bend Collection, museum
purchase funded by Hal Pontez, Brock
Hudson, and John Cardwell in honor of
William J. Hill at “One Great Night in
November, 2016”
B.2016.7

François Denis Née, French, 1732–1817
After Louis de Carmontelle,
French, 1775–1852
Printed by François Denis Née
Published by François Denis Née
On la vu désarmer les Tyrans et les Dieux
(Tyrants and Gods are known to have
yielded to him), 1780–81
Engraving with etching on laid paper
The Bayou Bend Collection, museum
purchase funded by Bobbie Nau
B.2016.9

DECORATIVE ARTS

GIFTS

Gino Sarfatti, Italian, 1912–1965
Manufactured by Artech, Italian,
established 1936
Floor Lamp, Model No. T33/3,
designed 1936,
manufactured 1961
Chrome-plated steel, enameled steel,
and aluminum
Gift of the Casati Gallery, Chicago
2016.105

Made by Joseph Meyer, American,
1841–1931
Decorated by Harriet Coulter Joor,
American, 1875–1965
Newcomb College Pottery,
American, active 1894–1940
Vase, 1900
Earthenware
Gift of William J. Hill
2016.198

Marjorie Schick, American, born 1941
Feasting Armlets, 1991
Papier-mâché and paint
Gift of Dr. James B. M. Schick and
Robert M. Schick, in honor of the
Helen Williams Drutt Collection, courtesy
Helen Drutt, Philadelphia, Pennsylvania
2016.200

English
Stick Pin, c. 1870
18k gold, 18k yellow gold, and agate
Gift of Marion Glober
2016.230

Ralph Bacerra, American, 1938–2008
Soapbox, 1990
Whiteware
Gift of Kenneth Deavers
2016.231

Gifs of Dr. Alfred and
Joyce Goodman:

Jean G. Theobald, American, 1873–1952
Styled by Virginia Hamill, American,
1898–1980
Manufactured by Wilcox
Silver Plate Co., American,
active 1838–c. 1960
“Diamond” Tea Set, designed 1928
Silverplate and Bakelite
2016.249

Raymond Subes, French, 1893–1977
Sellette, c. 1935
Steel and marble
2016.270

Demètre Haralamb Chiparus,
Romanian, 1886–1947
Egipcian Dancer, c. 1925
Bronze, paint, and marble
2016.271

Gifts of Mr. and Mrs.
Meredith J. Long:

Unknown French
Desk, c. 1920–30
Mahogany, oak, tulip poplar, chestnut,
and Macasarr ebony veneer
2016.288

Jacques-Émile Ruhlmann,
French, 1879–1933
Made by Etablissement Ruhlmann et
Laurent, French, active 1919–33
“Saloncils” Chair, c. 1925–33
Macassar ebony and Macassar ebony
veneer; upholstery not original
Four “Conseil” Chairs, c. 1930
Macassar ebony; upholstery not original
Three “Fauteuil Ducharme” Armchairs,
c. 1925–27
Veneered wood and bronze; upholstery
not original
“Double Colonnettes” Table, 1923
Mahogany, Macassar ebony veneer,
and ivory
2016.319–2016.332

Unknown French
Dining Table, c. 1920–1933
Exotic hardwood veneer, other woods,
and paint
2016.333

Unknown French
Ten Dining Chairs, c. 1920–33
Tropical hardwood veneer, other woods,
and paint; leather upholstery not original
2016.334

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Judith Salomon, American, born 1952
Plate, c. 1990
White earthenware
Gift of George Bows in memory of
Betty and Mitch Salomon
2017.208

Gifts of the artist and Marc Benda:

Andrea Branzi, Italian, born 1938
Drawing for Plank Cabinet 1, 2014
Pastel and ink on paper
Drawing for Plank Cabinet, 2014
Pastel and ink on paper
Drawing for Plank Cabinet 5, 2014
Pastel and ink with collage on paper
Drawing for Plank Cabinet 8, 2014
Pastel and ink on paper
2017, 209–2017.212

PURCHASES

Koloman Moser, Austrian, 1868–1918
Manufactured by Meyr’s Neffe, Bohemian,
active 1841–1922
Three Wine Glasses, designed c. 1900
Glass
Museum purchase funded by
Brad Bucher in honor of Leslie Bucher at
“One Great Night in November, 2016”
2016.208

Lester Geis, American, dates unknown
Manufactured by Heifetz Manufacturing Co., American, active 1938–63
Adjustable Table Lamp, Model no. T3-G,
c. 1951
Enameled metal and brass
The American Institute of Architects,
Houston Design Collection, museum
purchase funded by friends of
William Neuhau

2016.246
Dustin Farnsworth, American, born 1983
Saint Ann's Theatre, 2012
Basswood, plywood, poplar, and fabric
Museum purchase funded by the
Art Colony Association, Inc. and
the Collectors of Wood Art
2016.286

Jeffy Mitchell, American, born 1938
The Mushroom, 2012
Terra cotta and porcelain slip
Museum purchase funded by the
Mark and Hilarie Moore Family Trust
in memory of Neil E. Moore
2016.347

Unknown Maker, French
Pot-Pourri, c. 1745–49
Porcelain with celadon glaze; ormolu
Museum purchase funded by
Cecily E. Horton
2016.547

Alessandro Mendini, Italian, born 1931
“Monumento da Casa,” 1974
Wood and tape
Museum purchase funded by the
John R. Eckel, Jr. Foundation
2017.107

Harry Powell, English, 1853–1922
Manufactured by James Powell & Sons,
English, active 1834–1880
Decanter, 1912
Glass and sterling silver
Museum purchase funded by friends
of Katherine S. Howe in honor of her retirement from the MFAH
2017.117

Richard Redgrave, English, 1804–1888
Made by Stangate Glass Works, English,
active c. 1840–50
Made for Felix Summerly's Art
Manufactures, English, active c. 1840–50
“Well Spring” Carafe, c. 1847–51
Glass, enamel, and gilt
Museum purchase funded by friends
of Katherine S. Howe in honor of her retirement from the MFAH
2017.118

Kay Sekimachi, American, born 1926
Untitled, c. 1970
Monofilament
Museum purchase funded by the
Mary Kathryn Lynch Kurtz Charitable Lead Trust, Carol A. Strauss by exchange, and Friends of the Decorative Arts,
Peter Strauss, and the Franzheim
synergy Trust, courtesy of
Susan Kaplan-Franzheim, by exchange
2017.140

Andrea Branzi, Italian, born 1938
Archizoom Associati, Italian, active
1966–74
Manufactured by Poltronova,
Italian, established 1937
“Farfalla” Textile, 1967
Screen-printed synthetic
The American Institute of Architects,
Houston Design Collection, museum purchase funded by the American
Institute of Architects, Houston
2017.166

Andrée Fauré, French, 1904–1985
Atelier Fauré, French, c. 1910–1985
Vase, c. 1925
Copper, enamel, and gold foil
Museum purchase funded by the
Museum Collectors
2017.207

J. Kuykens, Dutch
Floor Lamp, c. 1950
Tubular steel and glass
Museum purchase funded by the
Design Council, 2017
2017.228

Barbara Brown, English, born 1932
Manufactured by Heal’s, English, established 1810
Ensign, c. 1965
Cotton
Museum purchase funded by Joan
Morgenstern in honor of Cecily E. Horton
2017.229

Peter McCulloch, American, born Scotland, 1933
Manufactured by Heal’s, English, established 1810
Project, designed 1965
Cotton
Museum purchase funded by
Cecily E. Horton
2017.230

Walter von Nessen, American, born Germany, 1889–1945
Manufactured by Nessen Studio, Inc.,
American, established 1927
Table, model no. 451, c. 1930
Aluminum and Bakelite
Museum purchase funded by the
Decorative Arts Endowment Fund, the
Design Council 2017, the estate of Claire Fox, the estate of Caroline Wiess Law,
Joan Morgenstern, Charles Cox by exchange,
Mrs. Edmund J. Kahn by exchange,
James Howley by exchange,
Cynthia A. Toles, Eleanor Lensky by exchange,
Sue Rowan Pittman by exchange,
Karin and Leo Shipman, and
Kerry Inman and Denby Auble
2017.231

Dagobert Peche, Austrian, 1887–1923
Manufactured by Vereinigte Wiener und
Gmundner Keramik, established 1903
Box with Lid, model number 309, designed c. 1912
Earthenware
The American Institute of Architects,
Houston Design Collection, museum purchase funded by the American
Institute of Architects, Houston
2017.232

Shari Mendelson, American, born 1961
Blue Urn with Found Greek Key, 2016
Plastic, hot glue, resin, acrylic polymer, and paint
Museum purchase funded by Sara S. Morgan in honor of Anna Walker
2017.233

Myra Milmitch-Gray, American, born 1926
Split Slab, 2012
Silver
Museum purchase funded by the
GRITS Foundation and the Art Colony
Association, Inc.
2017.234

Tanya Aguiñiga, American, born 1978
Mend, 2015
Cotton, wool, and copper-electroplated epoxy clay
Museum purchase funded by the
Art Colony Association, Inc., and
the Latin Maecenas
2017.235

John Constable, English, 1776–1837
A View on the Banks of the River Stour, early 19th century
Oil on board, laid down on panel
The Stuart Collection, gift of Francita Stuart Koelsch Ulmer in memory of James Chillman, Jr., the first Director of the Museum of Fine Arts, Houston
2017.30

William Nicholson, English, 1872–1949
Portrait of Arnold Hannay, 1908
Oil on canvas
Museum purchase funded by
“One Great Night in November, 2016”
2016.209

John King, English 1788–1847
Raja Ram Roy (1812–c. 1840), Son of Raja Ram Mohan Roy (1772–1833)
1831–38
Oil on canvas
Museum purchase funded by James C. Flores in memory of Jane Caldwell Flores at “One Great Night in November, 2016”
2016.210

Berthe Morisot, French, 1841–1895
Jeune femme (Young Woman), 1871
Oil on canvas
Museum purchase funded by the Audrey Jones Beck Accessions Endowment Fund
2016.339

Achille Laugé, French, 1861–1944
La route (The Road), 1893
Oil on canvas
Museum purchase funded by the Audrey Jones Beck Accessions Endowment Fund
2017.167

George Frederick Watts, English, 1817–1904
Clitye, c. 1868
Painted plaster
Museum purchase funded by
“One Great Night in November, 2017”
2017.205
LATIN AMERICAN ART

GIFTS

Gifts of Olive Neuhaus Jenney:

Francisco Matto, Uruguayan, 1911–1995
Papers [Formas], 1977
Painted wood
Vista del puerto de Montevideo [View of the Port of Montevideo], date unknown
Oil on cardboard
2016.96, 2016.100

Rafael Barradas, Uruguayan, 1890–1929
Sin título (Hombre con pípa) [Untitled (Man with Pipe)], 1925
Graphite and red chalk on laid paper
Sin título [Untitled], date unknown
Graphite and watercolor on wove paper
2016.97, 2016.98

Jorge Macchi, Argentinean, born 1963
Sin título [Untitled], date unknown
Gouache and oil on cast paper
2016.99

Miguel Angel Pareja, Uruguayan, 1908–1984
Abstracto [Abstract], c. 1975
Oil pastel on paper
2016.101

Luis Camnitzer, Uruguayan, born Germany, 1937
He had offered it, though without expectation, 1987
Porcelain, stainless steel, unknown casting resin, unknown dye, silicone adhesive, wood, and brass; engraved brass and two brass-headed picture hanging nails
Branch of an Oak Tree Reconstituted with Sawdust of a Pine Tree, 1974–75
Brass, glass, wood, and molded pine sawdust with plastic resin
2016.102, 2016.104

PURCHASES

Vincent Valdez, American, born 1977
Untitled, from the series The Strangest Fruit, 2013
Oil on canvas
Museum purchase funded by the Latin Maecenas
2016.170

Carlos Garaicoa, Cuban, born 1967
Sin título (Hospital infantil) [Untitled (Children’s Hospital)], 2016
Diptych. Pins and threads on chromogenic print mounted to Gator Board
Museum purchase funded by Alfred C. Glassell, III, in honor of Mari Carmen Ramirez and Mike Wellen at “One Great Night in November, 2016”
2016.213

Carlos Garaicoa, Cuban, born 1967
Ciudad doblada (roja) [Bent City (Red)], 2007
Wood, Plexiglas, and hand-cut Bristol cardboard
Museum purchase funded by the Caribbean Art Fund, the Caroline Wiess Law Accessions Endowment Fund, and the 2015 Latin American Experience Gala and Auction
2016.352

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

Darío Escobar, Guatemalan, born 1971
Sin título [Untitled], 2008
Wood, urethane, paint, and stainless steel
Gift of the artist and the Nils Stærk Gallery
2016.175

Alexandre Arrechea, Cuban, born 1970
Training Camp (Billboards), 2004
Gouache, watercolor, and graphite on heavy paper
Gift of Rodrigo Leal
2016.178

Gonzalo Fonseca, Uruguayan, 1922–1997
Teapot and Cup, 1955
Incised and painted earthenware
Untitiled, 1955
Incised earthenware
Gifts of Gary Mercer
2017.117, 2017.118

Gifts of Leslie and Brad Bucher:

Eduardo Ramirez Villamizar, Colombian, 1923–2004
Sin título [Untitled], 2004
Rama Musica [Musica Frog], 2004
Flor de la Curuba [Flower of the Banana Passion Fruit], 2004
Cardboard

... 

León Ferrari, Argentinean, 1920–2015
Sin título 15/10 [Untitled 15/10], 2010
Drawing, charcoal, ink, graphite, and pastel on canvas
Gift of the estate of León Ferrari in honor of María Inés Sicardi and her son, Maximiliano Rivarola, in celebration of the 20th anniversary of Sicardi Gallery
2016.363

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

Darío Escobar, Guatemalan, born 1971
Obverse and Reverse XIV, 2013
Latex, synthetic leather, string, and steel
2017.109

Fanny Sanín, Colombian, born 1971
Acrylic No. 5, 1973
Acrylic on canvas
2017.112

Purchases funded by the Caroline Wiess Law Accessions Endowment Fund:

Gonzalo Fonseca, Uruguayan, 1922–1997
Sin título [Untitled], c. 1950
Incised wood with paint
Mosaic Coffee Table, 1959
Mosaic tile and wood
2017.110, 2017.111

MODERN AND CONTEMPORARY ART

GIFTS

Gifts of the Alex Katz Foundation:

Francesco Clemente, Italian, born 1952
Prosperity, 2014
Oil on canvas
2016.75

Andrew Masullo, American, born 1957
2045, 1989–2014
Oil on canvas
2016.76

David Rhodes, British, born 1955
Untitled, 2013
Acrylic on canvas
2016.77

Etel Adnan, American, born Lebanon, 1925
Oil on canvas
2016.259

Juan Usle, Spanish, born 1954
Siento que revolvabas (Mackenzie), 2015
Vinyl, dispersion, acrylic, and dry pigment on canvas
2016.260
Donald Sultan, American, born 1951
*January 20, 1980, Cigarette, 1980*
Oil, tile, and tar on wood
Gift of Mary Downe 2016.193

**Gifts of the June Mattingly Bequest:**

Patrick Faulhaber, American, 1946–2016
*Inwood, 1995*
Oil on wood 2016.335

Aaron Parazette, American, born 1960
*Beach Bumie, 2004*
Acrylic on canvas 2016.236

John Pomara, American, born 1952
*Flat File No. 2, 2002*
Oil and enamel on aluminum 2016.237

Linda Ridgway, American, born 1947
*Pining, 2004*
Bronze 2016.238

Susie Rosmarin, American, born 1950
*Big Red (No. 308), 2004*
Acrylic on canvas 2016.319

... 

Fahamu Pecou, American, born 1975
*American Dreamin’, 2009*
Acrylic and oilstick on canvas
Gift of Matt Arnold 2016.337

Igor Kopystiansky, American, born Ukraine, 1954
*The Painting, 2008*
Oil on canvas
Gift of the artist 2017.14

Robert Motherwell, American, 1915–1991
*Three Personages, from the series Hollow Men, 1988*
Acrylic and charcoal on canvas
Gift of Mr. and Mrs. Meredith J. Long 2017.223

... 

**PURCHASES**

Purchases funded by the Caroline Wiess Law Accessions Endowment Fund:

Robert Gober, American, born 1954
*American, born 1954 Untitled, 2014–15*
Plaster, beeswax, human hair, epoxy putty, cast gypsum polymer, cast pewter, oil, and enamel paint 2016.222

Pipilotti Rist, Swiss, born 1962
*Lighting design by Kaori Kuwabara, Swiss, born, 1971 Pixel Forest Transformer, 2016*
Hanging LED light installation and media player, edition 2/3 2017.114

Pipilotti Rist, Swiss, born 1962

Anish Kapoor, Indian, born 1954, active London
*Cloud Column, 1998–2006 Stainless steel 2017.246*

... 

Jenny Holzer, American, born 1950

Drew Bacon, born 1989
*Stutter and Spill, 2014 Two-channel video, edition 1/3 Museum purchase funded by an anonymous donor 2017.20*

Tony Oursler, American, born 1957
*Hideaway, 1995 Chair, fabric, videotape, VCR, and video projector, updated to digital format by the artist in 2016 Museum purchase funded by contemporary@mfah 2017, the Caroline Wiess Law Accessions Endowment Fund, Suzanne S. Miller, Lester Marks, and Chris Urbanczyk 2017.116*

**PHOTOGRAPHY**

**GIFTS**

John Goodman, American, born 1947

Victoria Sambunaris, American, born 1964
*VS-12-76 Untitled (Rail car unloading) near Cotulla, Texas, 2012 Chromogenic print Gift of the artist and Yancey Richardson Gallery in honor of Anne Wilkes Tucker 2016.113*

Rodrigo Valenzuela, American, born 1982
*Prole #2, 2015 Inkjet print Gift of Leslie and Brad Bucher 2016.167*

Wendy Levine, American, born Greece, 1957
*Mother and Daughter, 1980 Gelatin silver print Gift of the artist in honor of Anne Wilkes Tucker 2016.168*

Richard Benson, American, 1943–2017
*Robert Gould Shaw Memorial, 1973, printed later 24 inkjet prints Gifts of Peter and Susan MacGill in honor of Anne Wilkes Tucker 2016.174*

Chuck Kelton, American, born 1952
*Untitled, 2016 Gelatin silver print, chemigram Gift of the artist 2016.188*

Simon Norfolk, British, born Nigeria, 1963
*John Burke, British, 1843(?)-1900 Burke + Norfolk: Photographs from the War in Afghanistan, 2011 104 chromogenic prints Gifts of Morris Weiner 2016.244*

**Gifts of Anne Wilkes Tucker:**

Paul Strand, American, 1890–1976
*Mrs. Archie MacDonald, South Uist, Outer Hebrides, 1954 Gelatin silver print In honor of Mike and Muffy McLanahan 2016.228*

Frederick H. Evans, English, 1853–1945
*Wells Cathedral, c. 1890 Platinum print In memory of Susie Morris 2016.229*

Alice Wells, American, 1927–1987
*Transformed, 1969–72, from the series Found Moments Gelatin silver print from found glass negative, solarized In memory of Nathan Lyons 2016.232*
Dave Heath, Canadian, born United States, 1931
Untitled [Nathan Lyons], October 14, 1978
Internal dye diffusion transfer print
In memory of Nathan Lyons 2016.233

Ray K. Metzker, American, 1931–2014
Untitled, 1975, from the series Sand Creatures
Gelatin silver print
In memory of Nathan Lyons 2016.234

Anne-Laure Autin, French, born 1975
Wave, 2015
Van Dyke brown print
In honor of Selina Lamberti 2017.22

Gifts of Charles Isaacs and Carol Nigro:

Circle of Albert Londe, French, 1858–1917
[Musculature Study, Back], 1890–95
Gelatin silver print
[Cityscape, Building under Construction], 1880
Cour des Ateliers: La Revue, Chalons-sur-Marne, c. 1880
[Railroad Bridge in Landscape], c. 1880
4 albumen silver prints from glass negatives 2016.244

Louis Lafon, French, active 1870s–1900
A castle in Disneyland, Cal., 1962, printed later
Gelatin silver print
Cour des Ateliers, 1880s
Cour des Ateliers: La Revue, Chalons-sur-Marne, c. 1880
[Railroad Bridge in Landscape], c. 1880
4 albumen silver prints from glass negatives 2016.245

Unknown Artist, French
[Cow at Agricultural Exhibition] c. 1860
Albumen silver print from glass negative 2016.246

Brian O’Doherty
(as Patrick Ireland, 1972–2008)
Irish, born 1928
First Sketch for Five Identities, 1998
Internal dye diffusion transfer print
Gifts of David and Julie Moos 2016.255

Mahtab Hussain, British, born 1981
String vest, two tears, 2012, printed 2016
Chromogenic print
In honor of Cindy Conley 2016.256

Lisa Kereszi, American, born 1973
Oliver and Pippin, 1993
2 gelatin silver prints
In memory of Ries Daniel 2016.257

Stephan Shore, American, born 1947
Giverny, 1977–82, printed 1984
5 dye transfer prints
Gifts of Susan and Peter MacGill 2016.258

Diane Arbus, American, 1923–1971
Printed by Neil Selkirk, American, born 1947
Lady bartender at home with a souvenir dog, New Orleans, 1964, printed later
A castle in Disneyland, Cal., 1962, printed later
2 gelatin silver prints
The Gay Block Collection, gifts of Gay Block 2016.259, 2016.267

Etienne Carjat, French, 1828–1906
Henry Mornier in Character as Monsieur Prudhomme, c. 1875
Woodburytype
Gift of Malcolm Daniel in honor of Serge Plantureux 2016.268

Sid Grossman, American, 1913–1935
Oklahoma, c. 1940
Coney Island, c. 1947
Mulberry Street, c. 1948
Mulberry Street, c. 1948
4 gelatin silver prints
Gifts of Arline and Ben Guefen 2016.273–2016.276

Hugh Owen, English, 1808–1897
[Dam in a ravine], before 1855, printed 1860s–70s
Albumen silver print from paper negative
Gift of Hans P. Kraus, Jr. 2016.306

Gifts of Joan Morgenstern:

Keith Carter, American, born 1948
Dog Ghost, 1990
Irish Wolfhound with Stick, 1971, printed 1980s
Gelatin silver print
In memory of Ries Daniel 2016.312

Naoya Hatakeyama, Japanese, born 1958
Underground #7001, 1999, printed 2001
Chromogenic print
In honor of Jason Dibley 2016.322

Alessandra Sanguinetti, Argentinean, born 1968
The Models, 2000
Silver dye bleach print 2016.323

Joel Sternfeld, American, born 1944
Rustic Canyon, Santa Monica, California, May 1979, printed September 1986
Chromogenic print 2016.324

Anne-Laure Autin, French, born 1975
Pulse, 2015
Van Dyke brown print 2017.21

Mitch Epstein, American, born 1952
Dad, Hampton Ponds III, from the series Family Business, 2002
Amos Coal Power Plant III, West Virginia, from the series American Power, 2007
2 chromogenic prints
Gifts of John A. MacMahon 2017.164, 2017.165

Victoria Samhunaris, American, born 1964
Untitled (Alaskan Pipeline at Atigun Pass), Brooks Range, AK, 2003
Chromogenic print
Gift of John A. MacMahon 2017.165

Gilbert and George, British, active since 1967
Gilbert Proesch, British, born Italy, 1943
George Passmore, British, born 1942
Base, 2005
Inkjet prints
Gift of the Chaney Family Collection in honor of Anne Wilkes Tucker on the occasion of her retirement 2017.6
Purchases

Hans Breder, American, born Germany, 1935
[Seated Elderly Man Reading], c. 1860
Chromogenic print
printed 2016

Antoine-Samuel Adam-Salomon, French, 1818–1881
[Seated Elderly Man Reading], c. 1860
Aluminum silver print from glass negative
2017.2

Pol Bury, Belgian, 1922–2005
Chicago, 1973 or later
Gelatin silver print collage
2017.120

... 

Mickalene Thomas, American, born 1971
The Schiltz Boys, July 26, 1978, printed c. 2006
Gelatin silver print

Museum purchase funded by
Jean L. Karotkin, Director,
the Meyer Levy Charitable Foundation,
Clare Glassell, Bettie Cartwright,
Museum purchase funded by
Clare A. Glassell

Chuck Kelton, American, born 1952
A View Not From a Window #73, 2015
Gelatin silver print, chemigram

Museum purchase funded by
Jean Karotkin
2016.203

Robert Covington, American, born 1930
Tide Pool, 2016
Single-channel video

Museum purchase funded by
W. Burt Nelson in honor of Kara Fiedorek
2016.204

Anderson & Low, British, active since 1990
Jonathan Anderson, British, born 1961
Edwin Lew, British, born 1957
Westminster Bridge (007 sound stage)
Panorama with lamppost in foreground,
Inkjet print
Museum purchase funded by
Harry Reasoner in honor of
Macey Reasoner at “One Great Night in November, 2016”
2016.216

Eugene Von Bruechenheim, American, 1910–1983
[Marie], 1945–51
Gelatin silver print

Museum purchase funded by Barrett Reasoner and Robin Gibbs in honor of
Susan Reasoner and Lela Gibbs at
“One Great Night in November, 2016”
2016.217

Stan Douglas, Canadian, born 1960
Hogan’s Alley, 2014
Chromogenic print

Museum purchase funded by
“One Great Night in November, 2016”
2016.218

Thomas Annan, Scottish, 1829–1887
Closr, No. 18 Saltmarket, 1868,
printed 1877
Carbon print

Museum purchase funded by
Alexander K. McLanahan in honor of
Jonathan Finger at “One Great Night in November, 2016”
2016.219

Albert Thomas Watson Penn, British, 1849–1924
Toda Man, Ootacamund, c. 1860
Aluminum silver print from glass negative
Museum purchase funded by
Carey C. Shuart
2016.289

Kirk Crippens, American, born 1971
Gretchen LeMaistre, American, born 1965
Redwood Highway, April 2016
Heartwood, January 2016
Dry Lagoon, April 2016
3 gelatin silver prints
Museum purchase funded by
Clare A. Glassell
2016.290–2016.292

Unknown Artist, Russian
Joseph Stalin
Gelatin silver print with applied color
Museum purchase funded by
Joan Morgenstern and Geoffrey Koslov
2016.293
Mahtab Hussain, British, born 1961
Brick wall, cap and invisible gun, 2010, printed 2016
Chromogenic print
Museum purchase funded by Joan Morgenstern and the S. I. and Susie Morris Photography Endowment 2016.234

Nicholas Nixon, American, born 1947
The Brown Sisters, Truro, Massachusetts, 2016
Gelatin silver print
Museum purchase funded by Nina and Michael Zilkha 2016.296

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

Etienne Carjat, French, 1828–1906
Printed by Cautin & Berger, French, active early 1900s
Charles Baudelaire, 1866, printed 1906
Gelatin silver print
Museum purchase funded by Carole and Martin Dubinsky 2016.340

Possibly by Antoine-Samuel Adam-Salomon
Adam-Salomon, French, 1815–1881
Or Leon Cramaire, French, 1831–1915, and Erwin Hanfstaengl, German, 1838–1904
[A Sleeping Child, Likely the Prince Imperial], c. 1873
Albumen silver print from glass negative 2016.340

Richard Leary, British, born 1966
Beautiful Vanessa, 2014
Silver dye bleach print
Museum purchase funded by the Caroline Wies Law Accessions Endowment Fund 2016.343

Unknown Artist, French
Fingerprints, c. 1900
4 gelatin silver prints
Museum purchases 2016.348–2016.351

Cruver Manufacturing Company, American, active 1902–1960s
[Celluloid Buttons and Advertising Materials in Salesman Sample Case], 1900s–20s
4 celluloid buttons and related ephemera
Museum purchase funded by Joan Morgenstern 2017.3

Félix Méheux, French, 1838–1908
[Test Tubes with Tuberculosis Germs in Glycerin Gel], 1887
[Test Tubes with Fungus Samples], 1887
2 Woodburytypes
Museum purchases funded by various donors 2017.4, 2017.5

Frank French, American, active c. 1870s
[Advertising Arrangement of Cartes-de-Visite], c. 1870s
Albumen silver print from glass negative
Museum purchase funded by various donors 2017.7

James Deane, American, 1801–1858
Ichnographs from the Sandstone of Connecticut River, 1861
Bound book with lithographs and salted paper prints
Museum purchase funded by Manfred Heiting by exchange, the Manfred Heiting Collection 2017.8

Jim Goldberg, American, born 1953
Powell & Market, 1986, printed 1994
Gelatin silver print
Museum purchase funded by Jacqueline and William S. Taylor III in honor of Anne Wilkes Tucker 2017.9

José Maria Sert, Spanish, 1874–1945
[Life Study for Kent House], c. 1913
Gelatin silver print
Museum purchase 2017.10

Constantin Freiherr von Ettinghausen, Austrian, 1826–1897
Alois Pokorny, Austrian, 1826–1886
Soldanella montana Wild, 1856
Potamogeton Hornemannii Meyer, 1856
2 intaglio prints
Museum purchases funded by Joan Morgenstern and James Maloney 2017.12, 2017.13

Fazal Sheikh, American, born 1965
Chrisiss Buetalworth’s Neighbors, Griquatown “Colourized Location,” South Africa, 1989
Boele School for the Deaf and Blind, Lebowa Homeland, South Africa, 1989
Day Laborer, Lebowa Homeland, Africa, 1989
Ana’s Home, Lamu, Kenya, 1989
Ajqh Achet and Aqhol Manyen, Sudanese Refugee Camp, Lökichoggi, Kenya, 1992
Tony Matayu with Caged Kambuna Birds, Mozambican Refugee Camp, Nyamithuku, Malawi, 1994
Section Leader Abiri Bande with Mozambican Elder Dotzichi Tenfar, with Section Leader, Abiri Bande, Mozambican Refugee Camp, Nyamithuku, Malawi, 1994
Borana War Widow, Darmi Halake Gilo, Ethiopian Refugee Camp, Waldla, Kenya, 1993
Hadija and Her Father, Badel Addan Gadol, Somali Refugee Camp, Mandera, Kenya, 1993
Jamaa Abdullahi and Her Brother Adam, Somali Refugee Camp, Mandera, Kenya, 1993
Shamso, Zahara and Alimu, Somali Refugee Village, Liboi, Kenya, 1994
Abhiero Aden Mohammed, Women’s Leader, Somali Refugee Camp, Dabaab, Kenya, 2000
Rohullah, Afghan Refugee Village, Badabare, Northwest Frontier Province, Pakistan, 1997
Abdal Manam, Afghan Refugee Village, Miran Shah, Northwest Frontier Province, Pakistan, 1998
Afghan Boy Born in Exile, Afghan Refugee Village, Kharibad, North Pakistan, 1998
Baharam’s Son Murudi, Afghan Refugee Village, Northwest Frontier Province, Pakistan, 1996

Brothers, Born in Exile, Afghan Refugee Village, Khairabad, North Pakistan, 1998
Abdul Aziz, Holding a Photograph of His Brother, Mula Abdul Hakim, Afghan Refugee Village, Khairabad, North Pakistan, 1998
Qurban Gol Holding a Photograph of Her Son Mula Awaz, Afghan Refugee Village, Khairabad, North Pakistan, 1998
Omar and Jurid, Blind Qari (“One Who Knows the Koran by Heart”) Brothers with Rosaries, Afghan Refugee Village, Nasis Bagh, Northwest Frontier Province, Pakistan, 1997
Sisters, Sima and Shaima, Afghan Refugee Village, Nasis Bagh, Northwest Frontier Province, Pakistan, 1996
Dr. Ahmed Jan’s Son and Friend, Afghan Refugee Village, Northwest Frontier Province, Pakistan, 1996
Abdul Shakours First Wife Najiba, Afghan Refugee Village, Northwest Frontier Province, Pakistan, 1996
Mohammed Daoulas Hand, One Year after Picking up a Butterfly Mine He Thought Was a Toy, Afghan Refugee Village, Nasis Bagh, Northwest Frontier Province, Pakistan, 1997
Dawn along the Yamuna River, Vrinavand, India, 2005
Bhajan Ashram at Dawn, Vrinavand, India, 2005
Dawn along the Yamuna River, Vrinavand, India, 2005
Private Prayer with Krishna, Bhajan Ashram, Vrinavand, India, 2005
Pigeon Roost, Vrinavand, India, 2005
Krishna Icons with the Image of the Gurs at Rest, Vrinavand, India, 2005
Bhajan Ashram, Vrinavand, India, 2005
Yamuna Dasi (“Servant of the Yamuna”), Vrinavand, India, 2005
Sunithi Chatterjee (“Good Rule”), Vrinavand, India, 2005
Neela Dey (“Sapphire”), Vrinavand, India, 2005
Pramila Sahu (“Lover”), Vrinavand, India, 2005
Rajeshwar (“Queen of the Kingdom”) Holding Her Pet Rats, Chuni and Mani, Vrinavand, India, 2005
Night along the Yamuna River, Vrinavand, India, 2005
Night along the Yamuna River, Vrinavand, India, 2005
Night along the Yamuna River, Vrinavand, India, 2005
Pushpa Dasi’s Krishna Icons, Vrinavand, India, 2005
Aliway beside the Yamuna River, Vrinavand, India, 2005

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Ahala Dasi, Vrindavan, India, 2005
Sanjerta, Delhi, India, 2007
Manita, Ahmedabad, India, 2007
Labhuben, Gujarat, India, 2007
Simran, New Delhi, India, 2007
Redi with Roses, Streets of Delhi, India, 2008
Shahjahan Apa, Women’s Rights Leader, Delhi, India, 2008
Night-Walking in Benares, India, 2008–11
Night-Walking in Benares, India, 2008–11
Night-Walking in Benares, India, 2008–11
Night-Walking in Benares, India, 2008–11
Night-Walking in Benares, India, 2008–11
2017.31–2017.104
Jane P. Watkins
Museum purchases funded by 75 inkjet prints, printed 2016
Creation of the State of Israel, Palestinian, Born in 1948, the Year of the Creation of the State of Israel, 2013
Israeli, Born in 1948, the Year of the Creation of the State of Israel, 2013
November 22, 2011, Latitude: 31°8’7”N / Longitude: 35°12’25”E
35°10’31”E
34°57’52”E
34°39’25”E
Latitude: 30°57’14”N / Longitude: 34°33’56”E
November 13, 2011
Latitude: 31°1’48”N / Longitude: 34°33’56”E
November 13, 2011
Latitude: 31°25’0”N / Longitude: 34°27’51”E
November 13, 2011
Latitude: 31°21’7”N / Longitude: 34°46’27”E
October 4, 2011
Latitude: 31°18’50”N / Longitude: 34°33’56”E
October 4, 2011
35°11’60”E
34°40’58”E
Latitude: 31°18’50”N / Longitude: 34°33’56”E
October 4, 2011
Latitude: 31°1’48”N / Longitude: 34°46’27”E
October 9, 2011
Latitude: 31°25’0”N / Longitude: 34°33’56”E
October 9, 2011
Latitude: 31°18’50”N / Longitude: 34°33’56”E
October 10, 2011
Latitude: 31°7’40”N / Longitude: 34°18’49”E, November 13, 2011
Latitude: 31°1’48”N / Longitude: 34°33’56”E, November 13, 2011
Latitude: 31°17’34”N / Longitude: 34°29’21”E, November 13, 2011
Latitude: 30°18’57”N / Longitude: 34°33’56”E, November 14, 2011
Latitude: 31°1’5”N / Longitude: 34°39’5”E, November 14, 2011
Latitude: 30°25’14”N / Longitude: 35°10’31”E, November 22, 2011
Latitude: 31°8’7”N / Longitude: 35°12’25”E, November 22, 2011
Israels, Born in 1948, the Year of the Creation of the State of Israel, 2015
Palestinian, Born in 1948, the Year of the Creation of the State of Israel, 2015
75 inkjet prints, printed 2016
Museum purchases funded by Jane P. Watkins
2017.31–2017.104
David Crossley, American, born 1940
Facts You Should Know (Houston Livestock Show), 1983
Gelatin silver print
Museum purchase funded by Jereann Chaney and Geoffrey Koslov 2017.162
J. Thézard, French, active early 20th century
[Wilbur Wright in Flight], September 21, 1908
Gelatin silver print
Museum purchase funded by friends of Malcolm Daniel in memory of Ries Daniel 2017.168
Unknown Artist
[Fotoescultura Portrait of a Woman], c. 1940s
Gelatin silver print with applied color, mounted to wood
Museum purchase funded by Carol Strawn and Tim Linehan in memory of Joan and Jim Strawn 2017.206
David Taylor, American, born 1965
Portfolio of 276 inkjet prints
Museum purchase funded by the Caroline Wiess Law Accessions Endowment Fund 2017.225
United Press International, founded 1907
Kennedy Family Portrait, 1960
Gelatin silver print with applied graphite and paint
Museum purchase funded by F. Richard Pappas in honor of Malcolm Daniel 2017.236
Purchases funded by Photo Forum 2017:
Bourne & Shepherd, British, active India, 1863–2016
[Portrait of Two Men, Possibly Jaisinhji Bhupatisinhji and His Son], c. 1875
Albumen silver print from glass negative 2017.243
Christopher Colville, American, born 1974
Citizen #3, 2016
Gelatin silver print, gunpowder generated
Museum purchase funded by Burt Nelson in honor of Lisa Volpe 2017.258
Zanele Muholi, South African, born 1972
ZaVa, Amsterdam, 2014
Gelatin silver print 2017.249
Paul Mpagi Sepuya, American, born 1982
Mirror Study (Self Portrait) (_Q5A2059_), 2016
Inkjet print 2017.250
Ima Mfon, Nigerian, born 1989
Untitled 03, 2015, printed 2017
Untitled 13, 2015, printed 2017
2 gelatin silver prints 2017.259, 2017.260
Linarejos Moreno, Spanish, born 1974
Art Forms in Mechanism XII, 2016
Inkjet print 2017.261
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# PRINTS AND DRAWINGS

## GIFTS

Gifts of Dr. and Mrs. Craig Calvert:
- **Cornelis Bega**, Dutch, 1631/32–1664
  - *The Young Mother*, c. 1660
  - Etching on laid paper, state II/II
  - 2016.93

Gifts of the June Mattingly Bequest:
- **Melissa Miller**, American, born 1951
  - *Eight Coyotes*, 2004
  - *Dive*, 2004
  - *Elephant*, 2000
  - *Watercolor on wove paper* (*1996–2016*)
  - *Sam Reaves*, American, born 1958
  - *Untitled Jaurez Drawing VI*, 2009–10
  - *Gouache on paper* (*2016–2017*)

Gifts of Dr. and Mrs. Craig Calvert:
- **Édouard Manet**, French, 1832–1883
  - Printed by *Cadart and Chevalier*, for the *Société des Aquafortistes*, Paris
  - *Souvenir d'Italia (Recollection of Italy)*, 1862
  - Etching on laid paper, state II/II
  - 2016.166

Gifts of the June Mattingly Bequest:
- **Jean-Baptiste-Camille Corot**, French, 1796–1875
  - Printed by *Auguste Delâtre*, French, 1796–1875
  - *Les Gitanos (The Gypsies)*
  - For the *Société des Aquafortistes*, Paris
  - 2016.164

Gifts of the June Mattingly Bequest:
- **JooYoung Choi**, American, born South Korea, 1982
  - *Space Tanno—A Dream That Brought a Reality and Spread throughout the Stars*, 2015
  - Acrylic over graphite on wove paper
  - 2016.166

Gifts of the June Mattingly Bequest:
- **Danielle Dean**, American/British, born 1982
  - *Legit*, 2015
  - Colored pencil, graphite, and watercolor on wove paper
  - 2016.165

Gifts of the June Mattingly Bequest:
- **Harold Mendez**, American, born 1977
  - *Busto de Gaitan destruido, 2015*
  - Electrostatic toner transfer with white spray enamel paint, lithographic crayon, paper fibers, and vegetable oil on reclaimed ball-grained aluminum lithographic plate
  - 2016.166

Gifts of the June Mattingly Bequest:
- **Elizabeth Peyton**, American, born 1965
  - Printed by *Derrière L'Étoile Studios*, New York
  - *Composition (Windwept Hair)*, 2006
  - Fiber-tipped pen, graphite, and crayon on wove paper
  - 2016.172

Gifts of the June Mattingly Bequest:
- **Geraint Lewis**, British, born 1966
  - Printed by *Counter Editions*, London
  - *Thursday (Tony)*, 2000
  - Laser print on wove paper
  - 2016.177

Gifts of the June Mattingly Bequest:
- **Melissa Miller**, American, born 1951
  - *Big Owl, Little Owl, and Spiral Galaxies*, 1996
  - Watercolor on wove paper
  - 2016.186

Gifts of the June Mattingly Bequest:
  - *Collage of cut printed paper* (*2016–2017*)
  - Gift of the artist
  - 2016.187

Gifts of the June Mattingly Bequest:
- **Dani Harper**, American, born 1972
  - *Collage of cut printed paper* (*2016–2017*)
  - Gift of the artist
  - 2016.188

Gifts of the June Mattingly Bequest:
- **Kate Shepherd**, American, born 1961
  - *Collage of cut printed paper* (*2016–2017*)
  - Gift of the artist
  - 2016.189

Gifts of the June Mattingly Bequest:
- **Brian O’Doherty (as Patrick Ireland, 1972–2008)**, Irish, born 1928
  - *BO’D Labyrinth as a Straight Line*, 1967/68
  - *Pen and ink on wove paper* (*2016–2017*)
  - Gift of the artist
  - 2016.190

Gifts of the June Mattingly Bequest:
  - *BO’D Labyrinth as a Straight Line*, 1967/68
  - *Pen and ink on wove paper* (*2016–2017*)
  - Gift of the artist
  - 2016.191

Gifts of the June Mattingly Bequest:
- **Louis Delamarre**, American, born 1972
  - *VOX’s Labyrinth*, 1967/68
  - *Pen and ink on wove paper* (*2016–2017*)
  - Gift of the artist
  - 2016.192

Gifts of the June Mattingly Bequest:
- **Thomas W. Schutte**, American, born 1948
  - *The Leftist, Portrait of the artist*, 1997
  - Gift of the artist
  - 2016.193

Gifts of the June Mattingly Bequest:
- **Spencer Finch**, American, born 1962
  - *Truants*, 2005
  - *Watercolor on wove paper* (*2016–2017*)
  - Gift of the artist
  - 2016.194

Gifts of the June Mattingly Bequest:
- **Bustino de Gaitan**, Mexican, born 1948
  - *Artist’s Proof*, 1997
  - *Drypoint on wove paper, edition 35/40* (*2016–2017*)
  - Gift of the artist
  - 2016.195

Gifts of the June Mattingly Bequest:
  - *Camera degli Sposi (Camera of the Bride)*, 1984–85
  - Lithograph and screenprint on wove paper, edition 217/300
  - 2016.196

Gifts of the June Mattingly Bequest:
- **Mimmo Paladino**, Italian, born 1948
  - *Intermezzo*, 1984–85
  - Etching, spit bite etching and aquatint with roulette, printed chine collé, on wove paper, edition 35/40
  - 2016.197

Gifts of the June Mattingly Bequest:
- **Melissa Miller**, American, born 1951
  - *Untitled Juarez Drawing VI*, 2009–10
  - *Gouache on paper* (*2016–2017*)
  - Gift of the artist
  - 2016.198
Amédée Bourgeois, French, 1798–1837
After Gédéon François Reverdin, Swiss, 1772–1828
Pieds, Cahier 11, Plate 3, from COURS COMPLET D’ÉTUDES POUR LA FIGURE, c. 1813
Stipple engraving on laid paper
Gift of Etienne Bréton, Saint Honoré
Art Consulting
2016.326

Noël François Bertrand, French, 1783–1852
After Gédéon François Reverdin, Swiss, 1772–1828
Mains, Cahier 12, Plate 3, from COURS COMPLET D’ÉTUDES POUR LA FIGURE, c. 1813
Engraving on laid paper
Gift of Etienne Bréton, Saint Honoré
Art Consulting
2016.326

Rudolf de Crignis, Swiss, 1948–2006
Painting #92139, 1991
Watercolor, graphite, and incision on wove paper
Gift of the estate of Rudolf de Crignis
2017.16

John Baldessari, American, born 1931
Jonathan Borofsky, American, born 1942
Frank Gehry, American, born Canada, 1929
Ann Hamilton, American, born 1956
Jasper Johns, born 1930
Ellsworth Kelly, American, 1923–2015
Brice Marden, American, born 1938
Julie Mehretu, born Ethiopia, 1970
Ken Price, American, 1935–2012
Susan Rothenberg, American, born 1945
Ed Ruscha, American, born 1937
Richard Serra, American, born 1939
Richard Tuttle, American, born 1941
Published by Gemini G.E.L., Los Angeles
Artists for Obama, 2008
Portfolio of 13 screenprints, lithographs, and etchings, edition 8/150
Gift of Grace Phillips and Eugene Nosal
2017.19

Luis Jiménez, American, 1940–2006
Printed by Michael Sims, Art Department, Western Michigan University, Kalamazoo
Published by Lawrence Lithography Workshop, Kansas City
War Horse, 2001
Lithograph on wove paper, edition 2/50
Gift of Dr. Monte R. Rhodes
2017.26

Roger Shimomura, American, born 1939
Printed by Michael Sims, American, born 1944
Published by Lawrence Lithography Workshop, Kansas City
Kansai Samurai, 2004
Lithograph in colors on wove paper, edition of 46
Gift of Dr. Monte R. Rhodes
2017.27

Marcantonio Raimondi, Italian (Roman), c. 1470/80–1527/34
After Raphael, Italian (Marchigian), 1483–1520
Mercury, after Raphael's Fresco in the Loggia de Psyche in the Villa Farnesina, Rome, c. 1517; printed probably mid-16th century
Engraving on laid paper
Gift of Susan Schulman and Carolyn Bullard in honor of Dena M. Woodall
2017.29

Christian Eckart, Canadian, born 1959
Published by Parasol Press, Ltd.
CIMABUE RESTORATION PROJECT, 1987
Series of 80 laminated halftone prints on wove paper with gold and aluminum leaf collage, edition 3/8
Gift of the Steven Leiber Irrevocable Trust
2017.219

John Flaxman, English, 1755–1826
Oceanus and Prometheus Bound, from the series AESCHYLUS, c. 1795
Graphite with ink on wove paper
Gift of Cecily E. Horton
2017.220

Karl Umlauf, American, born 1939
Tracer III, 1981
Cast paper
Gift of Clinton T. Willour and Reid Mitchell
2017.221

Emma McNally, British, born 1969
Choral Fields 10, 2014–16
Graphite on wove paper
Gift of OUTSET
2017.224

PURCHASES

HENRI EDMOND CROSS, French, 1856–1910
Preparatory Drawings for Regatta in Venice, c. 1903–4
Graphite and black conté crayon on Ingres 1871 watermark paper
Museum purchase funded by Mary Fuller Frasher
2016.161.1, .2, .3

HENRI EDMOND CROSS, French, 1856–1910
Preparatory Drawings for Regatta in Venice, c. 1903–4
Graphite and black conté crayon on Ingres 1871 watermark paper
Museum purchase funded by the Steven Leiber Irrevocable Trust
2016.171

Théodore Géricault, French, 1791–1824
Étude de femme nue pour le Triumphant (Study of a Female Nude for the Triumphant) (recto): The Combat of Hercules and Hippolyta, Queen of the Amazons and [reversed underlying sketch] Woman on the Ground and Woman in Half Length (verso), c. 1816–17
Black chalk on white wove paper
Museum purchase funded by Dennis Rosch at “One Great Night in November, 2016”
2016.212

John Twachtman, American, 1853–1902
BOAT AT DUCK, NEWPORT, 1889
Pastel on sandpaper board
Museum purchase funded by Frank J. Hevdedis, Jim Crane, and Gary Petersen in honor of Bob McNair at “One Great Night in November, 2016”
2016.215

Purchases funded by the Alvin S. Romansky Prints and Drawings Accessions Endowment Fund:

Chris Ofili, British, born 1968
Published by Two Palms, New York
BLACK SHANGA, 2015
Series of 11 aquatint, etching, photogravure, and hand-applied metallic pigment on wove paper, edition 2/20
2016.173

Guercino (Giovanni Francesco Barbieri), Italian (Bolognese), 1591–1666
River Landscape with Figures in a Boat and Two Travelers in the Distance, c. 1620s–40s
Pen and brown ink on laid paper
2016.107

Jacques Callot, French, 1592–1635
Compositional Study for “Le Combat des Sections d’Infanterie,” from the series LA GUERRA D’AMORE (The War of Love), c. 1616
Pen and brown ink and wash and red chalk over black chalk on laid paper
2017.226

...
Dario Robleto, American, born 1972
Printed by Gary W. Nichols
Published by Hare and Hound Press, San Antonio

Untitled (Shadows Evade the Sun I), 2012
Series of 9 digital prints on paper with UV protective spray, mounted on mat board, edition 17/25

Untitled (Shadows Evade the Sun II), 2012
Series of 9 digital prints on paper with UV protective spray, mounted on mat board, edition 17/25

Museum purchases funded by Bill Baldwin at “One Great Night in November, 2016”

Henry Ossawa Tanner, American, 1859–1937
Printed posthumously by his son, Jesse O. Tanner

Fishing Boats at Shore, Brittany, c. 1905–10
Etching and aquatint on wove paper, edition 27/120

Gateway in Tangier, c. 1905–10
Etching and aquatint on wove paper, edition 113/120

Museum purchases funded by Carol Lynne Werner at Art + Paper 2017

Henry Ossawa Tanner, American, 1859–1937

Raising of Lazarus, c. 1910
Etching on laid paper

Museum purchase funded by Christy and Mark K. Craig in honor of Lauren Rosenblum, Dr. and Mrs. Craig S. Calvert, and Wynne Phelan at Art + Paper 2017

Tim Bavington, British, born 1966
Live Forever (Not Fade Away), 2008
Colored pencil on grid paper

Museum purchase funded by the Mark and Hilarie Moore Family Trust

The Alice C. Simkins Collection, gifts of Alice C. Simkins and purchases:

Andrew Dasburg, American, 1887–1979
Tosa Landscape, 1933
Double-sided watercolor over traces of graphite on wove paper

Museum purchases funded by the Alice C. Simkins and Bill Baldwin endowment fund and the Caroline Wiess Law Accessions Endowment Fund

Preston Dickinson, American, 1891–1930
Still Life, c. 1920
Pastel and graphite on laid paper

Museum purchases funded by the John R. Eckel, Jr. Foundation

Charles Demuth, American, 1883–1935
Tree Forms Bermuda, 1916
Double-sided watercolor over traces of graphite on wove paper

Museum purchases funded by the Alice C. Simkins and Bill Baldwin endowment fund and the Caroline Wiess Law Accessions Endowment Fund

Stuart Davis, American, 1892–1964
Jazz, 1947
Gouache over graphite on paper board

Museum purchases funded by the Alice C. Simkins and Bill Baldwin endowment fund and the Caroline Wiess Law Accessions Endowment Fund

Arthur G. Dove, American, 1880–1946
Green Sun, c. 1936
Watercolor on wove paper

Museum purchases funded by the Alice C. Simkins and Bill Baldwin endowment fund and the Caroline Wiess Law Accessions Endowment Fund

John Marin, American, 1870–1953
Tunk Mountains, 1932
Watercolor and black crayon on wove paper

Museum purchases funded by the Alice C. Simkins and Bill Baldwin endowment fund and the Caroline Wiess Law Accessions Endowment Fund

Abraham Walkowitz, American, born Russia, 1878–1965
Isadora Duncan, 20th century
Watercolor and ink on cream wove paper

Museum purchases funded by the Alice C. Simkins and Bill Baldwin endowment fund and the Caroline Wiess Law Accessions Endowment Fund
The Stuart Collection, purchases funded by Francita Stuart Koelsch Ulmer:

Peter de Wint, English, 1784–1849
Alfriston, Sussex, c. 1830–50
Watercolor over graphite on wove paper
In memory of Ella Stuart Heyer
2016.202

Thomas Girtin, English, 1775–1802
Wetherby Bridge and Mills, Yorkshire, Looking across the Weir, c. 1800
Watercolor over graphite on laid paper
In memory of Bonner Means Baker Moffitt
2016.302

Thomas Girtin, English, 1775–1802
Rochester Castle from the River, 1791/92
Watercolor and graphite on laid paper, with original mount
2016.344

John Robert Cozens, English, 1752–1797
London and the Thames from Greenwich, 1792
Watercolor over graphite on laid paper
2016.345

Edward Lear, English, 1812–1888
The Gombo, Pisa, 1883
Watercolor over pen and ink and graphite on wove paper
In honor of Adele Birdsall Houghton
2017.1

Samuel Palmer, English, 1805–1881
On the River Machwy, Wales, 1837
Watercolor and gouache over black chalk on wove paper, heightened with white chalk on wove paper
2017.15

Edward Lear, English, 1812–1888
Mount Olympus from Larissa, Greece, c. 1840–60
Watercolor over traces of graphite on wove paper
In memory of John Kelvin Koelsch
2017.119

Paul Sandby, English, 1731–1809
St. Albans Abbey from the North-west with the Sun Rising, 1797
Gouache and watercolor over graphite on wove paper
In honor of Miles Ulmer Graham
2017.252

Albrecht Dürer, German, 1471–1528
Saint George Killing the Dragon, c. 1504–5
Woodcut on laid paper
Museum purchase funded by the Marjorie G. and Evan C. Horning Print Fund
2017.18

Martin Puryear, American, born 1941
Untitled (State 1), 2016
Drypoint, etching, soft ground etching, sugar lift, open bite and aquatint in colors on wove paper, bon à tirer of an edition of 29
Museum purchase funded by Theodore J. Lee and Marc Sekula
2017.106

John Biggers, American, 1924–2001
Untitled [Sketchbook], 1942–45
Bound sketchbook with graphite, watercolor, and pastel on wove paper with printed paperboard cover and cloth spine
Museum purchase funded by the Caroline Wiess Law Accessions Endowment Fund
2017.227

Samuel Palmer, English, 1805–1881
Printed by A. H. Palmer
The Lonely Tower, 1879
Etching and drypoint with scraping on wove paper, trial proof, state V/VII
Museum purchase funded by Art + Paper 2017 and the Scurlock Foundation in honor of Lauren Rosenblum
2017.253

Analia Saban, Argentinean, born 1980, active United States
Three-Stripe Hand Towel with Hole and Unsewn Label, 2016
Mixografía® monoprint on handmade paper, edition 29/40
Museum purchase funded by Bridget and Patrick Wade at Art + Paper 2017
2017.254

Vasily Kandinsky, Russian, 1866–1944
Kleine Welten VI (Small Worlds VI), 1922
Woodcut on white wove paper
Museum purchase funded by Art + Paper 2017
2017.256

Giuseppe Penone, Italian, born 1947
Ombra (Shadow), 1996
Coffee on wove paper
Museum purchase funded by the Alice C. Simkins Drawing Endowment Fund
2017.257

THE RIENZI COLLECTION

GIFTS

Gifts of James Deegan:

Charles Fraser, American, 1782–1860
Portrait Miniature of Mrs. Mitchell King, c. 1828
Watercolor on ivory
2016.248, 2016.249

Anna Claypoole Peale, American, 1791–1878
Portrait Miniature of a Gentleman called Edward Sheegog, 1839
Watercolor on ivory
2016.250

PURCHASES

J. & W. Cary, English, c. 1791–1850
Terrestrial Globe, stand and globe c. 1791, updated 1831
Satinwood, paper, and brass
The Rienzi Collection, museum purchase funded by the Rienzi Society
2016.346
Helen Levitt: In the Street
September 13, 2016–January 1, 2017
Cameron Foundation Gallery
The Audrey Jones Beck Building

This exhibition was organized by Telfair Museums, Savannah, Georgia. In Houston, generous support was provided by Mrs. Robert O. Levitt.

The exhibition debuted at Telfair Museums, Savannah, Georgia, where it was on view from April 25 to September 21, 2014, then traveled to the High Museum of Art, where it was on view from January 10 to July 12, 2015. The exhibition was then presented at the Everson Museum of Art, where it was on view from February 6 to May 8, 2016, before traveling to the Museum of Fine Arts, Houston, and on to the Milwaukee Art Museum, where it was on view from January 27 to April 16, 2017.

One of the most celebrated photographers of the twentieth century, Helen Levitt (1913–2009) captured candid views of everyday life on the streets of New York City. Helen Levitt: In the Street spanned her career from the late 1930s to the mid-1980s, featuring her black-and-white and color photographs, as well as her short film In the Street (1948). A lifelong New Yorker, Levitt used her camera to tell the stories of the urban characters she encountered. Frequenting working-class neighborhoods such as the Lower East Side and Spanish Harlem, she documented the theater of life as it played out on stoops and sidewalks. The exhibition comprised more than forty works, including three from the Museum’s collection.
A Texas Legacy: Selections from the William J. Hill Collection
October 2, 2016–January 1, 2017
Hevrdejs Galleries
The Audrey Jones Beck Building

Generous support for this exhibition was provided by Mr. William J. Hill.

The exhibition debuted at the Museum of Fine Art, Houston, where it was on view from October 2, 2016, to January 1, 2017. The silver objects from the collection then traveled to the Yale University Art Gallery, where they were on view from August 15 to December 10, 2017.

A Texas Legacy brought together a selection from the William J. Hill Collection of furniture, drawings, paintings, pottery, silver, and other objects from the era when Texas was a sparsely settled territory (1836 to 1845) to the turn of the twentieth century, when the oil boom resulted in the rapid expansion of the state’s economy, transportation networks, and population. This exhibition showcased the traditional craft practices employed by early settlers as they produced everything from utilitarian stoneware pottery to highly accomplished decorative furniture. More than sixty-five works of art were on view, including such highlights as a one-of-a-kind, intricately carved desk by Adolph Kempen; a monumental wardrobe by Johann Michael Jahn; and early Texas silver by Samuel Bell.
Julian Onderdonk and the Texan Landscape
October 2, 2016–January 1, 2017
Kilroy Foundation Gallery and Hevrdejs Galleries
The Audrey Jones Beck Building

Generous support for this exhibition was provided by Mr. William J. Hill.

The exhibition debuted at the Museum of Fine Arts, Houston, where it was on view from October 2, 2016, to January 1, 2017, and then traveled to the San Antonio Museum of Art, where it was on view from January 20 to April 23, 2017, before continuing to its final venue, the Art Museum of South Texas, Corpus Christi, where it was on view from May 14 to August 31, 2017.

San Antonio native Julian Onderdonk (1882–1922) spent his formative years as an artist training in New York under William Merritt Chase. Studying at Chase’s Shinnecock School of Art on Long Island, Onderdonk established his own footing in American Impressionist painting and ignited his love of working en plein air. Returning to Texas in 1909, Onderdonk developed what would become his signature depictions of the state’s iconic flower, the bluebonnet, which he captured at different times of day and throughout the seasons. This exhibition presented more than twenty-five of Onderdonk’s paintings, from luminous views of the Long Island landscape to sweeping impressions of the Texas bluebonnet. The exhibition coincided with the release of the first catalogue raisonné of the artist.
Degas: A New Vision
October 16, 2016–January 16, 2017
Upper Brown Pavilion
The Caroline Wiess Law Building

This exhibition was organized by the Museum of Fine Arts, Houston; the National Gallery of Victoria, Melbourne; and Art Exhibitions Australia. This exhibition was supported by an indemnity from the Federal Council on the Arts and the Humanities.

This exhibition was made possible in part by a grant from the Texas Commission on the Arts.

Lead foundation underwriting was provided by Kinder Foundation and The Hamill Foundation.

Lead corporate sponsor: BBVA Compass

With additional generous funding from Anchorage Foundation of Texas; Mr. and Mrs. Meredith J. Long; River Oaks District; CHRISTIE’S; MD Anderson Foundation; National Endowment for the Arts; Norton Rose Fulbright; Carol and Michael Linn; Scaler Foundation, Inc.; and Ann G. Trammell

Official promotional partners: Houston Public Media and Telemundo

The exhibition debuted at the National Gallery of Victoria, Melbourne, where it was on view from June 24 to September 18, 2016, before traveling to the Museum of Fine Arts, Houston.

Degas: A New Vision presented the most significant international survey in nearly thirty years of the work of the celebrated French artist Hilaire-Germain-Edgar Degas (1834–1917). Although the acclaimed reputation of Degas has often focused on his ballet imagery, the artist’s rich, complex, and abundant oeuvre spans the entire second half of the nineteenth century and the first years of the twentieth century. Not since the landmark international retrospective Degas in 1988 has the artist’s career been fully assessed. That exhibition led to a revival of interest in Degas, and Degas: A New Vision provided an unprecedented opportunity to see the artist in a new light, across more than two hundred works. The Museum was the only U.S. venue for this exhibition, in which Degas’s preparatory drawings were reunited with the major paintings that evolved from them.
Emperors’ Treasures: Chinese Art from the National Palace Museum, Taipei
October 23, 2016–January 29, 2017
Brown Foundation, Inc. Gallery
The Audrey Jones Beck Building

This exhibition was co-organized by the Asian Art Museum of San Francisco and the National Palace Museum, Taipei.

The presentation in Houston was a collaboration among the Museum of Fine Arts, Houston; the Asian Art Museum; and the National Palace Museum.

Lead foundation underwriting was provided by The Ting Tsung and Wei Fong Chao Foundation.

Additional generous support for this exhibition was provided by Cindy and Frank Liu Family Foundation; Cartier; James and Leeshan Birney – Stone Mountain Properties; Ceyan Birney – Stone Mountain Properties; World Journal; Global Federation of Chinese Business Women in Southern U.S.A.; Sushila and Dr. Durga D. Agrawal; The Honorable Theresa and Dr. Peter Chang; Kathy and Marty Goossen; Wea Lee; Nidhika and Pershant Mehta; Southwest Management District; Mr. and Mrs. Ed Tseng; Cynthia and Michael Chang, Synergy LLC; Dr. and Mrs. Jarvis Cheung; E & M Foundation; Eagle Global Advisors; Milton D. Rosenau, Jr. and Dr. Ellen R. Gritz; Harmony Public Schools; Rocky Lai & Associates, Inc.; Annie and Kenneth Li – Southwest Realty Group; STOA Architects; Miwa S. Sakashita and Dr. John R. Stroehlein; Amy Sung Foundation; Tang Family Foundation; Nanako and Dale Tingleaf; and George C. Yang.

The exhibition debuted at the Asian Art Museum, where it was on view from June 17 to September 18, 2016, before traveling to the Museum of Fine Arts, Houston.

Emperors’ Treasures: Chinese Art from the National Palace Museum, Taipei brought to Houston masterpieces that highlight the artistic and cultural contributions of imperial rulers in China, from the Song dynasty to the Qing dynasty. More than 160 works of art from the National Palace Museum offered a unique selection of paintings, bronzes, calligraphy, and decorative arts, including porcelain, textiles, enamels, and jade. The exhibition presented examples of the finest craftsmanship and imperial taste, exploring the roles that eight emperors and one empress had in the establishment and development of new artistic directions through the masterpieces they collected, commissioned, and in some cases created. Emperors’ Treasures outlined how Chinese art evolved and flourished under Han Chinese, Mongol, and Manchu rulers.
Ancient Luxury and the Roman Silver Treasure from Berthouville

November 6, 2016–February 5, 2017

Millennium Gallery
The Audrey Jones Beck Building

This exhibition was organized by the J. Paul Getty Museum in collaboration with the Bibliothèque nationale de France, Département des Monnaies, médailles et antiques, Paris.

In Houston, this exhibition was dedicated to the memory of Isabel Brown Wilson with generous support provided by Kinder Foundation; The Brown Foundation, Inc.; Nina and Michael Zilkha; and Wallace S. Wilson.

The exhibition debuted at the J. Paul Getty Museum, Getty Villa, where it was on view from November 19, 2014, to August 17, 2015, before traveling to the Fine Arts Museum of San Francisco, where it was on view from September 19, 2015, to January 10, 2016. The exhibition then traveled to the Museum of Fine Arts, Boston, where it was on view from February 14 to May 22, 2016, and finally to the Nelson-Atkins Museum of Art, where it was on view from June 25 to October 2, 2016, before traveling to the Museum of Fine Arts, Houston.

Ancient Luxury and the Roman Silver Treasure from Berthouville featured the Berthouville Treasure, a cache of opulent silver objects that was accidentally discovered by a French farmer in the early nineteenth century and recently conserved by the J. Paul Getty Museum. This collection was displayed alongside precious gemstones, glass, jewelry, and other Roman luxury items from the Cabinet des Médailles of the Bibliothèque nationale de France. The techniques employed by ancient craftsmen in designing and creating these treasures reveal fascinating aspects of Roman technology, culture, and religion. Exhibition highlights included the “Patera of Rennes,” one of the few surviving examples of Roman gold tableware; the “Shield of Scipio,” a silver-and-gold plate depicting the Homeric hero Achilles, extracted from the Rhone River in 1656; and a bejeweled cameo of Emperor Trajan, intricately carved from multilayered sardonyx.
Two Centuries of American Still-Life Painting: The Frank and Michelle Hevrdejs Collection
January 14–April 9, 2017
Kilroy Foundation Gallery and Hevrdejs Galleries
The Audrey Jones Beck Building

Lead corporate sponsor: JPMorgan Chase

Lead foundation underwriting was provided by The Gordon A. Cain Foundation.

Additional generous support was provided by Frank and Michelle Hevrdejs; Sara and Bill Morgan; Kinder Foundation; Tina and Joe Pyne; and Janet Gurwitch.

The exhibition traveled from the Museum of Fine Arts, Houston, to the Memphis Brooks Museum of Art, where it was on view from April 22 to July 30, 2017, and on to the Tacoma Art Museum, where it was on view from September 2, 2017, to January 7, 2018.

Two Centuries of American Still-Life Painting: The Frank and Michelle Hevrdejs Collection traced the history of American still-life painting for nearly two hundred years. The majority of the sixty works on view, selected from the private, Houston-based collection of Frank and Michelle Hevrdejs, had never been seen by the public before. The most influential American luminaries of the genre were represented, including William Merritt Chase, Georgia O’Keeffe, James Peale, John F. Peto, Wayne Thiebaud, Max Weber, and Andrew Wyeth. The masterpieces on view demonstrated the diversity of still-life painting and why this genre has continued to captivate American artists, collectors, and audiences from the nineteenth century to the present day. The extraordinary range of artistic styles and subject matter encompasses European-influenced realism and trompe l’oeil, Impressionism, modernism, Pop Art, and contemporary expressions.
The exhibition *Ron Mueck* presented thirteen sculptures by this contemporary artist, spanning the arc of his career from 1999 to 2013. Ron Mueck (born 1958) has drawn upon memories, reveries, and everyday experiences to create his sculptures, in which he balances realism with the unreal. Mueck has captured every feature with astonishing detail, yet the naturalism of his work is undercut by his calculated play with scale: some figures fill a gallery, whereas others stand no more than three feet high. Displayed together, these figures illustrated the artist’s ongoing investigation of the cycle of life, from the first moment of consciousness, to young love, to the various stages of maturity and aging, and ultimately to oblivion.
Adiós Utopia: Dreams and Deceptions in Cuban Art Since 1950
March 5–May 21, 2017
Upper Brown Pavilion
The Caroline Wiess Law Building

Adiós Utopia: Dreams and Deceptions in Cuban Art Since 1950 was a project conceived by the Cisneros Fontanals Fundación Para Las Artes (CIFO Europa) and The Cisneros Fontanals Art Foundation, CIFO USA. The exhibition was organized in partnership with the Museum of Fine Arts, Houston, and the Walker Art Center, Minneapolis. The exhibition was made possible in part by a major grant from the National Endowment for the Humanities: Exploring the human endeavor.

Major support for the exhibition was provided by the Ford Foundation; The Diane and Bruce Halle Foundation; and the Andy Warhol Foundation for the Visual Arts. This project was supported in part by an award from the National Endowment for the Arts. Additional generous support was provided by Ella Fontanals-Cisneros.

In Houston, additional generous support was provided by Baker McKenzie.

The exhibition traveled from the Museum of Fine Arts, Houston, to the Walker Art Center, Minneapolis, where it was on view from November 11, 2017, to March 18, 2018.

Adiós Utopia: Dreams and Deceptions in Cuban Art Since 1950 examined how Cuba’s revolutionary aspirations for social utopia, and subsequent disillusionment, shaped sixty-five years of art on the island. This exhibition was the most comprehensive and significant presentation of modern and contemporary Cuban art shown in the United States since 1944, when the Museum of Modern Art in New York presented Modern Cuban Painters. More than one hundred pivotal works—ranging from painting, graphic design, and photography to video, installation, and performance—were selected for Adiós Utopia. Although many artists have emigrated from Cuba to live and work abroad, this exhibition focused on the previously untold narrative of those artists who remained in Cuba or whose careers skyrocketed after Fidel Castro’s 1959 revolution.
Colors of the Oasis: Central Asian Ikats
March 12–June 4, 2017
Millennium Gallery
The Audrey Jones Beck Building

This exhibition was organized by the George Washington University Museum and The Textile Museum.

In Houston, generous support for this exhibition was provided by Bruce and Terry Baganz; Luther King Capital Management; Franci Neely; The E. Rhodes & Leona B. Carpenter Foundation; Jennifer and Matt Esfahani; Mary Jo Otsea and Richard Brown; Alastair and Kathy Dunn; and Felix and Keisha Phillips.

Colors of the Oasis: Central Asian Ikats showcased nearly fifty ikat robes and panels from the renowned Murad Megalli Collection of the Textile Museum in Washington, DC. These bold garments were mainstays of cosmopolitan oasis culture in the nineteenth century, worn by inhabitants of different classes and religions throughout crowded marketplaces, private homes, centers of worship, and ceremonial places. The textiles on display—including robes for men and women, dresses, trousers, and hangings—featured eye-catching designs in dazzling colors. These textiles were originally produced in the 1800s in weaving centers across Uzbekistan, including Bukhara, Samarkand, and the Fergana Valley. Supplementing these ikats were historical photographs and didactic materials about the tradition of their creation.
Homelands and Histories: Photographs by Fazal Sheikh
From May 6, 2017
Cameron Foundation Gallery
The Audrey Jones Beck Building

Generous support was provided by Joseph M. Cohen and W. Temple Webber III.

The photographer Fazal Sheikh (born 1965) has traveled the world, capturing images of the displaced and marginalized in Africa, South Asia, and the Middle East. Homelands and Histories: Photographs by Fazal Sheikh featured images representing each of his key projects from the late 1980s to 2013. A portraitist of uncommon sensitivity, Sheikh has sought to sustain a relationship with the societies he has photographed, often spending extended periods of time in each community. In Sheikh’s own words, his aim has been to “contribute to a wider understanding of these groups, to respect them as individuals, and to counter the ignorance and prejudice that often attaches to them.” This exhibition celebrated the Museum’s acquisition of seventy-five photographs spanning the artist’s career.
Pipilotti Rist: Pixel Forest and Worry Will Vanish brought together two mesmerizing works newly acquired by the Museum. The Swiss artist Pipilotti Rist (born 1962) has worked at the forefront of video and digital imagery since the mid-1980s. *Pixel Forest Transformer*, created in collaboration with the lighting designer Kaori Kuwabara, consisted of thousands of hanging LED lights, each controlled by a video signal so that the “forest” was constantly changing. The lights sometimes shifted in a staccato rhythm, and sometimes in waves of color. *Worry Will Vanish Disolution* featured a corner projection with a lyrical, resonantly textured soundtrack by the musician Anders Guggisberg. Its panoramic sequences charted a dreamlike journey through the natural landscape, the human body, and the heavens.
Paint the Revolution: Mexican Modernism, 1910–1950
From June 25, 2017
Upper Brown Pavilion
The Caroline Wiess Law Building

This exhibition was originated by the Philadelphia Museum of Art and the Museo del Palacio de Bellas Artes, Mexico City. The presentation in Houston was organized by the Museum of Fine Arts, Houston.

Bank of America was the National Sponsor of Paint the Revolution: Mexican Modernism, 1910–1950.

This project was made possible in part by a major grant from the National Endowment for the Humanities: Exploring the human endeavor. This project was supported in part by an award from the National Endowment for the Arts.

In Houston, the exhibition was also supported by H-E-B; Ignacio and Maria Isabel Torras; José Luis Barragán; The Honorable Oscar Rodríguez Cabrera, Consul General of Mexico; Celina Hellmund, Nina and Léon Brener-Hellmund; Mr. and Mrs. Greg Curran; Stephen and Johanna Donson; Linda and George Kelly; Trini and O.C. Mendenhall Foundation (Trini, Jan, and Oniel Mendenhall); Cathy and Alex López Negrete; Ms. Silvia Salle; Daniela and Manolo Sánchez; and Federica Simón de Andina.

The accompanying catalogue in English and Spanish editions was made possible by the Mary Street Jenkins Foundation. The English-language edition was additionally supported by the Davenport Family Foundation, The Andrew W. Mellon Fund for Scholarly Publications at the Philadelphia Museum of Art, and by Furthermore: a program of the J.M. Kaplan Fund.

The exhibition traveled from the Philadelphia Museum of Art, where it was on view from October 25, 2016, to January 8, 2017, and to the Museo del Palacio de Bellas Artes, where it was on view from February 10 to May 7, 2017, before traveling to the Museum of Fine Arts, Houston.

Paint the Revolution: Mexican Modernism, 1910–1950 traced the development of modern art in Mexico and the social, political, and cultural forces that shaped it over the course of nearly half a century. Featuring some 175 works—including prints, photographs, books, newspapers, easel paintings, large-scale portable murals, and mural fragments—this exhibition presented masterpieces by well-known figures such as Frida Kahlo, José Clemente Orozco, Diego Rivera, David Alfaro Siqueiros, and Rufino Tamayo, as well as works by many of their important contemporaries. In addition, three historical murals by Orozco, Rivera, and Siqueiros were digitally re-created and projected in the galleries. Paint the Revolution offered visitors the opportunity to see the emergence of Mexico as a center of modern art.
1. Much Ado about Something: Shakespeare Illustrated on the Printed Page  
   July 12–December 15, 2016  
   Hirsch Library  
   The Caroline Wiess Law Building

2. A History of Photography: Selections from the Museum’s Collection (VI)  
   September 20, 2016–January 8, 2017  
   Lower Beck Corridor  
   The Audrey Jones Beck Building

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

3. Christian Marclay, “Telephones”  
   October 11–November 6, 2016  
   Cullinan Hall  
   The Caroline Wiess Law Building

4. Wangechi Mutu, “The End of carrying All”  
   November 8, 2016–January 26, 2017  
   Cullinan Hall  
   The Caroline Wiess Law Building
5. Prototype/Production
November 12, 2016–April 30, 2017
Alice Pratt Brown Gallery
The Caroline Wiess Law Building

6. Drawn to Teach: Instruction Manuals from the 17th to 19th Century
December 16, 2016–April 22, 2017
Hirsch Library
The Caroline Wiess Law Building

7. Eye on Houston: High School Documentary Photography
January 13–May 7, 2017
Lower Beck Corridor
The Audrey Jones Beck Building

This exhibition received generous funding from the CFP Foundation; the Junior League of Houston, Inc.; and the Texas Commission on the Arts.
8. A History of Photography: Selections from the Museum’s Collection (VII)
January 14–May 14, 2017
Lower Beck Corridor
The Audrey Jones Beck Building

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

9. Vignettes: Masterworks on Paper, 1520 to 1870
January 14–April 16, 2017
Cameron Foundation Gallery
The Audrey Jones Beck Building

10. Ádám Magyar, “Stainless”
February 8–April 9, 2017
Cullinan Hall
The Caroline Wiess Law Building
11. CLAP!—10 x 10 Contemporary Latin American Photobooks
March 2–April 8, 2017
Hirsch Library
The Caroline Wiess Law Building

12. Reading Music: Sound Recordings and the Book
From April 25, 2017
Hirsch Library
The Caroline Wiess Law Building
From May 16, 2017
Lower Beck Corridor
The Audrey Jones Beck Building

Generous funding was provided by United Airlines.
From May 18, 2017
Alice Pratt Brown Gallery
The Caroline Wiess Law Building

Generous funding was provided by United Airlines.
ADDITIONAL DISPLAYS FROM THE PERMANENT COLLECTION
AND GALLERY ROTATIONS

LOWER BROWN CORRIDOR
INSTALLATIONS
in the Caroline Wiess Law Building

15. Securing the Glow: Photographs of Clouds
October 11, 2016–January 29, 2017

Generous funding was provided by United Airlines.

Overhead and Under Foot:
Contemporary Topographies on Paper
October 11, 2016–January 29, 2017

Generous funding was provided by United Airlines.

16. Cuban Photography after 1980:
Selections from the Museum’s Collection
February 7–June 4, 2017

17. Houston Artists Select:
Selections from the Museum’s Collection
From June 13, 2017

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

Art.Write.Now.
November 1, 2016–January 8, 2017

18. Fashion Fusion Exhibition
From May 16, 2017

RIENZI EXHIBITIONS

Grand Designs:
Neoclassical Taste in the 18th Century
September 17, 2016–February 20, 2017
Isla’s Gallery

19. Decorative Arts in the Age of Victoria
From March 11, 2017
Isla’s Gallery
THE GLASSELL SCHOOL OF ART EXHIBITIONS

Fundamentals Exhibition
August 5–September 24, 2016
Interspace Gallery
Studio School

Periwinkle Foundation “Making a Mark”
September 1–October 28, 2016
Norma R. Ory Gallery
Junior School

Wells Fargo Student Show
September 8–October 26, 2016
Norma R. Ory Gallery
Junior School

Collage and Assemblage Exhibition
October 3–22, 2016
Interspace Gallery
Studio School

Just Life
October 30–December 2, 2016
Interspace Gallery
Studio School

Annual Junior School Holiday Exhibition
November 17, 2016–February 10, 2017
Norma R. Ory Gallery
Junior School

Along the Road
January 23–February 11, 2017
Interspace Gallery
Studio School

Post Oak High School Senior Show
February 22–23, 2017
Norma R. Ory Gallery
Junior School

Presbyterian School Fourth Grade Installation,
Think.Make.See.
March 1–31, 2017
Norma R. Ory Gallery
Junior School

2017 Core Exhibition
March 17–April 22, 2017
Lawndale Art Center

The Core Program at the Glassell School of Art
receives generous funding from the Joseph and
Sylvia Slifka Foundation and the National
Endowment for the Arts.

Core fellowships have been underwritten by The
Dickson-Allen Foundation; Rania and Jamal Daniel;
Mr. Alfred C. Glassell, III; The Francis L. Lederer
Foundation; Meredith Long; McClain Gallery;
Mr. Marc Melcher; The Powell Foundation;
Karen Pulaski; and The Arch and Stella Rowan
Foundation, Inc.

Block Exhibition
March 20–April 7, 2017
Interspace Gallery
Studio School

Society for the Performing Arts Exhibition
April 10–26, 2017
Norma R. Ory Gallery
Junior School

Advanced Portfolio Prep (APP) Exhibition
April 10–May 13, 2017
Norma R. Ory Gallery
Junior School

Life Drawing/Jewelry Collaborative Exhibition
April 17–May 5, 2017
Interspace Gallery
Studio School

Annual Student Exhibition
May 19–June 30, 2017
Interspace Gallery
Studio School

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

Watercolors: Ken Mazzu/Monica Seibert/Brenda
Williamson
Through September 2, 2016

Figurative Faculty Exhibition
September 5–December 2, 2016

RED Exhibition
December 5, 2016–March 3, 2017

LINE Exhibition
March 6–June 9, 2017

TEXTURE Exhibition
From June 12, 2017

OFF-CAMPUS EXHIBITIONS

20. Rain: Magdalena Fernández
at the Houston Cistern
December 10, 2016–June 25, 2017
The Buffalo Bayou Park Cistern
This exhibition was organized by
the Museum of Fine Arts, Houston,
and co-presented by Buffalo Bayou
Partnership.

Citywide African American Artists Exhibition
From June 16, 2017
The University Museum at
Texas Southern University
CONSERVATION
At the time of writing this report, construction of the new Sarah Campbell Blaffer Foundation Center for Conservation has begun atop the Visitors Center on Fannin Street. The coming year should see the near-completion of the center and the beginning of our move into the state-of-the-art facilities that we have long anticipated. Meanwhile, practical conservation, research, and exhibition and acquisition support have continued across all areas of the Museum’s permanent collection. The working life of the Conservation Department has been exceptionally busy in our temporary studios and laboratories. One very welcome development has been the expansion of decorative arts conservation to establish a position for an assistant conservator of historic frames; this position has long been needed to work on the Museum’s extensive collection of Old Master picture frames, and the beneficial results are already evident in the Audrey Jones Beck Building galleries.

Both our Senior Conservator of Paintings and our Andrew W. Mellon Research Scientist published important papers in the Burlington Magazine and the AIC Journal this year, and the former published a book on the Spanish painter and treatise writer Jusepe Martínez. Working together, they are also engaged in research for a book on the Abstract Expressionist painter Franz Kline.

—David Bomford
CHAIRMAN, CONSERVATION

LIBRARIES
This year the Libraries added a record number of volumes (6,753) and the second highest number of titles (6,098) in our ninety-one-year history. More than half came as gifts, reflecting the stalwart and generous support that we receive from Houston’s communities. Further, the Libraries made significant additions to our rare book holdings, acquiring Leonardo da Vinci’s influential treatise on painting (1651), a suite of cabinetmaking and marquetry plates from Denis Diderot’s prominent Encyclopédie (1778–79), William Blake’s most ambitious commercial book production (1797), El Lissitzky’s masterpiece of Soviet photo bookmaking (1935), and a complete run of the Taller Torres-García’s dynamic journal (1945–53). In March 2017, the Hirsch Library hosted CLAP!—10 x 10 Contemporary Latin American Photobooks, a two-day “pop-up” installation in our reading room that welcomed nearly 150 attendees. This program featured 130 recent publications and provided a hands-on opportunity for Houston audiences to explore innovations in photography book publishing throughout Latin America. In conjunction with the event, Dr. Roberto Tejada, professor of art history and creative writing at the University of Houston, presented a lecture on the subject. Following the program, the publications were donated to the Hirsch Library by 10x10 Photobooks, a New York–based nonprofit whose

—Marian Luntz
CURATOR, FILM AND VIDEO
mission is to promote the photobook genre. The William J. Hill Texas Artisans and Artists Archive enhanced its digital presence by adding 25,000 records, bringing its total to an impressive 81,000 records. This distinctive resource also broadened its reach by partnering with three new regional institutions: the Dallas Historical Society, and the Rosenberg Library and the Bryan Museum, both in Galveston. The Museum Archives joined the Library department this year, positioning both entities to better meet the research needs of our constituents as we move forward. Collectively, these activities speak to the depth of our growing collections, the institution’s continued support for scholarship, and the ongoing importance of serving the Houston art community.

—Jon Evans
CHIEF OF THE LIBRARY AND ARCHIVES

PUBLICATIONS
The Museum published three distinguished books this year, with each one celebrating a deep connection to the state of Texas. A publication that was more than seven years in the making, Julian Onderdonk: A Catalogue Raisonné serves as the definitive resource on the American Impressionist artist who lived and worked primarily in Texas. A San Antonio native, Onderdonk (1882–1922) first trained in New York with William Merritt Chase and went on to create extraordinarily vibrant paintings of the Texas landscape. This authoritative publication, authored by Harry Halff and Elizabeth Halff, with an essay by the Museum’s former curator of American art, Emily Ballew Neff, demonstrates the breadth and brilliance of Onderdonk’s work. The book also includes an extensive chronology of the artist’s life and career. The first publication to document the complete, nearly 1,200 works of this talented artist, the Museum’s catalogue raisonné brings Onderdonk’s lyrical paintings to the long-deserved attention of a national audience. Julian Onderdonk: A Catalogue Raisonné received a 2017 CASETA (Center for the Advancement and Study of Early Texas Art) award for its important contribution to the published literature on the subject.

Ima Hogg (1882–1975) left her mark on Texas through sustained support of the arts, education, and mental health. In the biography Ima Hogg: The Extraordinary Cultural Patron behind the Unusual Name, David B. Warren, the founding director emeritus of Bayou Bend Collection and Gardens, paints an intimate and engaging portrait of the legendary philanthropist. This portrait is shaped by extensive archival research and insights gleaned from the years Warren worked by her side. The book traces Hogg’s dedication to children’s welfare, her efforts to establish the Houston Symphony, and her generous donations of major works of art to the Museum—particularly her collection of American furniture and her home, Bayou Bend. Excerpts from Hogg’s personal journals and letters, plus images from her life and of her collection, enrich the narrative.

Museum Life Trustee Frank Hevrdejs and his wife, Michelle, have amassed a treasured collection of still-life painting over several decades. Two Centuries of American Still-Life Painting represents the beauty and complexity of this genre in the United States. More than sixty-five works from the Hevrdejs collection are accompanied by comprehensive commentaries. Featuring works by prestigious artists such as Raphaelle Peale, Thomas Hart Benton, Georgia O’Keeffe, and Andrew Wyeth, this study expands the overall notion of the still life by examining its use in a variety of painting styles—from the nineteenth century to the present day. With color illustrations and an essay by the distinguished scholar William H. Gerdts, this book demonstrates why the still life has been a compelling preoccupation for American artists. The Hevrdejeses announced their gift to the Museum of the artworks displayed in the exhibition held this year, in the process transforming this catalogue into a publication that will document highlights from the permanent collection.

—Diane Lovejoy
PUBLISHER IN CHIEF
This year, the Department of Learning and Interpretation deepened its engagement with students, teachers, and visitors of all ages, serving a total of 114,500 individuals in the Museum’s galleries and classrooms, in the Kinder Foundation Education Center, and off-site in Houston’s communities. Evaluation and research were particular priorities throughout the year. The Museum was one of six museums nationwide to partner with the National Art Education Association and the Association of Art Museum Directors to gather data on the impact of art museum programs on students. In the spring, the Museum facilitated docent-led tours for fourth-, fifth-, and sixth-grade students from the Houston Independent School District (HISD) as part of this important study. In partnership with Slover Linett Audience Research, the MFAH initiated a study to understand how audiences wish to be engaged at the Museum. This cutting-edge research, supported by a major grant from the Institute for Museum and Library Services, has guided the Museum in program design for different audience segments.

In response to this research, Learning and Interpretation staff offered a variety of public programs to meet the engagement preferences of a total of 42,047 visitors. For those wanting to hear from art experts, the Museum’s robust lecture offerings included the 41st Annual Ruth K. Shartle Symposium lectures, generously funded by The Brown Foundation, Inc. A broad range of speakers interpreted the major exhibition Degas: A New Vision, including Gary Tinterow, director of the MFAH and organizing curator of the exhibition; George Shackelford, deputy director of the Kimbell Art Museum; and Jodi Hauptman, senior curator of prints and drawings at the Museum of Modern Art, New York. For those seeking multisensory experiences in the galleries, partnerships with the Houston Ballet Academy and the Houston Girls Chorus brought young singers and dancers into Degas: A New Vision for an evening of song and improvised dance movement, inspired by Degas’s paintings, and a long-standing partnership with Da Camera Young Artists transported visitors into the world of Cuban instrumental music in the exhibition Adiós Utopia: Dreams and Deceptions in Cuban Art Since 1950. For intergenerational audiences looking for hands-on experiences, the third annual Fashion Fusion competition and runway show featured original garments—inspired by the Adiós Utopia exhibition—created by students in the award-winning fashion design program at Houston Community College. For those desiring a festival experience, the Lunar New Year Celebration at the Museum concluded the exhibition Emperors’ Treasures: Chinese Art from the National Palace Museum, Taipei, with calligraphy demonstrations, lion dancing, and a performance by the North American Youth Chinese Orchestra.

In collaboration with Museum curators, Learning and Interpretation staff expanded digital and hands-on interpretive offerings in the galleries for visitors to enhance their experience with art on view. For the exhibition Colors of the Oasis: Central Asian Ikats, an iPad kiosk and video installation demonstrated the natural dying technique used in ikat
textiles, while a discovery cart allowed visitors to interact with dyed yarns and jarred pigments. In the exhibition *Vignettes: Masterworks on Paper, 1520 to 1870*, an iPad kiosk clarified the engraving technique, and handheld magnifying glasses allowed visitors to view details of the works on paper, offering opportunities for group interaction and social media posts.

The Museum expanded community relationships this year to serve 6,332 Houstonians with art-inspired programming in their neighborhoods. The Museum’s strengthening relationship with the Baker-Ripley Neighborhood Centers produced a yearlong slate of programs in Houston’s East End Latino community. At Ripley House, the nonpartisan Art of the Vote program brought candidates for local office into conversation with constituents about community values, sparked by works of art in the Museum’s collections. Glassell-on-the-Go, the Museum’s after-school mobile art classes for underserved students, was brought to select Houston Public Library branches and HISD schools for two semesters, with culminating experiences for students and their families at the Museum. In collaboration with the MFAH, Texas Southern University hosted the *Citywide African American Artists Exhibition*, which opened in June. For this exhibition, eighty-five works of art were chosen by curator Jamal Cyrus, and prizes were awarded to artists by judges Michael Ray Charles, Yvonne Garcia, and Ramon Manning.

During the year, the department facilitated object-based learning for educators and students throughout the greater Houston area. *Learning Through Art* workshops and summer institutes served 913 K–12 teachers, and in turn reached 129,875 students in their classrooms. On-site, the Museum welcomed 44,615 students, educators, and chaperones through the ExxonMobil School Tour Program at the MFAH, the Museum’s teen programs, and programs for university and professional school students. A new class of docents was trained to meet the growing need for school tours, serving all third graders from Houston and Clear Creek Independent School Districts, and all fourth graders from Spring Branch and Galena Park Independent School Districts. The *hang@mfah* teens experimented with augmented-reality game design to interpret the Museum’s collections, and the *Eye on Houston: High School Documentary Photography* exhibition featured photographs by forty-seven high school students from HISD schools. At the MFAH, five undergraduates participated in the Mellon Foundation Undergraduate Curatorial Fellowship program, which supports students from underrepresented backgrounds with two-year fellowships and curatorial mentorship at six museums nationwide. To date, MFAH graduates of this program have been hired for curatorial positions at the Los Angeles County Museum of Art and the Pérez Art Museum Miami.

—Caroline Goeser, Ph.D.

W. T. AND LOUISE J. MORAN CHAIR OF THE DEPARTMENT OF LEARNING AND INTERPRETATION
Attendance at the Museum’s Susan and Fayez S. Sarofim Campus, the Glassell School of Art, Bayou Bend, and Rienzi was 990,065—a 10 percent increase from the previous year. The Sarofim Campus, currently consisting of the Audrey Jones Beck Building and the Caroline Wiess Law Building, hosted 80,900 more visits than the previous year. This was an impressive 23.5 percent increase from the previous year.

The fiscal year’s exhibition roster fueled this growth and provided guests with one of the most wide-ranging and irresistible offerings of specially ticketed exhibitions to date. During this twelve-month period, members and guests had the opportunity to view ten prestigious international exhibitions: High Society: The Portraits of Franz X. Winterhalter and Kusama: At the End of the Universe (both opened in the prior fiscal year); Degas: A New Vision; Emperors’ Treasures: Chinese Art from the National Palace Museum, Taipei; Ron Mueck; Pipilotti Rist: Pixel Forest and Worry Will Vanish; and Paint the Revolution: Mexican Modernism, 1910–1950.

The varied exhibition offerings inspired us to create “combo packages” of tickets to two or three shows for a discount off the regular price of each ticket. These ticket packages also helped to entice a visitor with an even better value proposition to become a member of the Museum. On-site conversions of guests into members and three multichannel marketing campaigns (utilizing mail, email, digital advertising, and phone) helped to increase the number of member households by 11 percent. At 29,405 active member households, membership this fiscal year achieved the highest level of members in the last decade—a statistic that even surpassed the level of memberships during the year of the popular “King Tut” exhibition in fiscal year 2011–2012. In addition to each paying member household, 10,040 college students were provided member privileges as part of the Museum’s University Partnership Program. In total, there were nearly 40,000 member households this year.

Although ticket and membership sales are crucial to the financial health of the Museum, at the heart of the organization are the guests and members we serve. The Membership and Guest Services Department enhanced its commitment to providing a positive guest experience by launching a new, museum-wide initiative: “The Fine Art of Hospitality.” To date, more than four hundred employees across all departments of the Museum have completed hospitality training. Among our chief objectives is bringing together staff to best serve our audiences.

The Membership and Guest Services Department looks forward to welcoming you and Houston’s communities to the Museum again very soon.

—Jennifer Garza
CHIEF ADMINISTRATOR OF MEMBERSHIP
AND GUEST SERVICES
During fiscal year 2016–2017, the International Center for the Arts of the Americas (ICAA) continued on its track to finalize the processing of documents recovered during the first phase of the Documents of 20th-Century Latin American and Latino Art project. Our central operating team at the Museum of Fine Arts, Houston, edited, catalogued, and translated materials submitted by the documents recovery team in Montevideo, Uruguay. By the end of June 2017, nearly 8,300 documents from this and other teams had been made available, free of charge, to more than 358,000 online visitors and 23,500 registered users through its bilingual platform (icaadocs.mfah.org).

Concurrent with these activities, the ICAA continued to be an integral component of the research, scholarship, and exhibition initiatives of the Latin American Art Department. The ICAA was fully involved in the planning, research, and deployment of the landmark exhibition *Adiós Utopia: Dreams and Deceptions in Cuban Art Since 1950*. Developed in partnership with the Cisneros Fontanals Fundación Para Las Artes (CIFO Europa), the Cisneros Fontanals Art Foundation, CIFO USA, and the Walker Art Center in Minneapolis, *Adiós Utopia* examined how Cuba’s revolutionary aspirations for social utopia—and subsequent disillusionment—shaped sixty-five years of art on the island.

The ICAA also organized a related three-part series of artist-centered conversations—titled Art and the Cuban Revolution: A Critical Dialogue. The program featured Cuban masters such as Pedro de Oraá, artists from the 1980s generation including Flavio Garcianidia and René Francisco, and contemporary practitioners such as Carlos Garaicoa, Glenda León, and Los Carpinteros. The ICAA also partnered with Rice University and the Center for Latin American Visual Studies (CLAVIS) at the University of Texas at Austin in staging the graduate-student workshop Between the Contemporary and the Archive: New Challenges and Perspectives in Cuban Art History, which took place at the Moody Center for the Arts at Rice University. The objective of this collaborative workshop was to encourage students of Cuban and Caribbean art to explore their research options among a community of artists, mentors, and peers.

In fiscal year 2016–2017, the ICAA significantly advanced key exchanges with the University of Houston. Working with peers at the university’s Art History Program (College of the Arts), the Department of Hispanic Studies (College of Liberal Arts and Social Sciences), and the MD Anderson Library, as well as the MFAH Department of Learning and Interpretation, ICAA administration defined the parameters for a partnership centered on digital humanities and object-based learning that is projected to officially begin in the fall of 2018. This unprecedented partnership will enhance undergraduate and graduate humanities education at the university through direct exposure to objects and primary sources culled from the rich Latin American and Latino art collection and digital archival holdings of the Museum. The partnership will establish an innovative model for the interaction between museums and research universities that could inform similar collaborations at the national level.

This fiscal year, the ICAA received support from an NEH Humanities Initiatives Hispanic-Serving Institutions grant awarded to the University of Houston for collaborative work with the center, as well as a significant two-year grant from the Bruce T. Halle Family Foundation for the technological overhaul of the Documents Project’s database and website. It also received support from the individual contributions of the ICAA Ideas Council members.

—Mari Carmen Ramírez, Ph.D.
WORTHAM CURATOR OF LATIN AMERICAN ART AND DIRECTOR, INTERNATIONAL CENTER FOR THE ARTS OF THE AMERICAS
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 2016–2017 fiscal year, the Blaffer Foundation pursued its ongoing program of exhibiting works of art at museums in Texas and outside the state. The Suicide of Lucretia, by Lucas Cranach the Elder, was included in the monographic exhibition at the National Museum of Western Art in Tokyo and the National Museum of Art in Osaka. The Allegory of the Consequences of the Peace of Utrecht, by Paolo de Matteis, was lent to the Petit Palais in Paris for the exhibition The Art of Peace: Secrets and Treasures of Diplomacy. Two prints from the foundation’s collection were on display in the exhibition Vignettes: Masterworks on Paper, 1520 to 1870 at the Museum of Fine Arts, Houston. Recently, Still Life: The Smell, by Edwaert Collier, returned from Canada, where it had been on view since 2015 at all four venues of the exhibition The Unvarnished Truth: Exploring the Material History of Paintings.

In 2017 the foundation acquired the Figure of Apollo Belvedere, c. 1769, by Giacomo and Giovanni Zoffoli. This bronze statuette reproduces on a small scale one of the most famous sculptures of antiquity, the over-life-sized marble Apollo that has been in the Belvedere of the Vatican Palace since 1511. Such statuettes were produced in Italy from the fifteenth century onward and became popular in the eighteenth century, when they were sold to foreigners, especially the British, on a so-called Grand Tour. As such, this work fits perfectly in the eighteenth-century case of the Cabinet of Curiosity, installed in the foundation’s smallest gallery at the Museum, which features several English items from the period, including a portable microscope and a pocket globe, as well as a French painting of the period, by Jacques Sablet, that was painted in Rome and has a classical subject and a figure possibly derived from the Apollo Belvedere.

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
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 second year at its temporary location at the John P. McGovern campus of the Texas Medical Center. Once construction of the new facility is completed, the school will move into its new studios and classrooms. The school offered a variety of programs designed to engage the student body and to complement the coursework. The school’s presentations this year included artists David Aylsworth and Gael Stack in conversation and a lecture by metalsmith and educator Myra Mimlitsch-Gray. The school continued its partnership with Kinder Morgan, which hosted an exhibition series featuring selections of student and faculty work. The popular Annual Student Exhibition opened in the Interspace Gallery on May 19, concluding a year of individual and group student shows. The school saw steady enrollment numbers, reaching 1,787 units, 120 of which were registered through the University of St. Thomas.

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 4,810. 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, the school’s annual scholarship competitions, resulted in more than 306 scholarships awarded.

The Core Residency Program at the Glassell School of Art is a nine-month postgraduate program consisting of seven artists and three critical writers. Participants are provided studio or office space in the Bermac Arts building, a stipend, and access to all school equipment and facilities. A distinguished roster of artists, critics, curators, and art historians is invited each year to lecture and conduct studio visits. This year’s visitors included lectures by Fia Backstrom, Lauren Berlant, Hannah Feldman, Charles Gaines, Catherine Morris, Rit Premnath, Martha Rosler, and Wendy Vogel. Core critic-in-residence Taranee Fazeli organized a curatorial project titled The Warp and Weft of Care with performances and workshops at Lawndale Art Center and Project Row Houses. In March, the 2017 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 Core critical writers.

In 2016–2017, the Glassell School of Art received generous financial support from individuals, foundations, and corporations. The Annual Fund Drive raised $250,950. The Annual Benefit and Art Auction, “Back to the Future,” raised $280,667. The Core Program exceeded its fund-raising goal, and the Glassell Studio and Junior schools continued to receive strong support.

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

—Joseph Havel
DIRECTOR, THE GLASSELL SCHOOL OF ART
The Museum’s fiscal year always begins in one year and carries over to the next. In 2017 Bayou Bend Collection and Gardens experienced an additional transition, and one of historical significance: in March, we concluded our fiftieth anniversary celebration and began our fifty-first year of sharing our cultural resources with Houston’s communities.

Following a well-established tradition at Bayou Bend, this year was successful on many levels. The budget had a positive ending balance, due in large part to an annual fund drive that exceeded its goal by nearly $50,000, under the enthusiastic leadership of Martha Erwin, chair of the Bayou Bend Committee. Also, many generous individuals and organizations contributed to our educational and public programs. Special appreciation goes to William J. Hill for underwriting several children’s activities throughout the year, and to the Houston Junior Woman’s Club for its significant grant supporting History Camp, bus scholarships, and a new school tour program that reflects best practices in history education.

Springtime highlighted the beauty of Bayou Bend’s gardens, providing a spectacular backdrop for our three successful annual fundraisers: an elegant Fashion Show chaired by Phoebe Tudor; a delightful Children’s Party organized by Chairs Caroline Billipp, Tay Carey, Tennie Ott, Mary Steen, and Mequet Werlin; and a celebratory Garden Party honoring Bayou Bend’s founder, Ima Hogg. Annual attendance again exceeded 100,000 and represented an increasingly broad and diverse audience. Bayou Bend’s emphasis this year on digital marketing helped us reach many more potential visitors, and included website promotion, targeted eblasts, and social media. Events such as Jazz and Juleps, Holiday Brews on the Bayou, and Sip and Stroll introduced new—as well as younger—adults to Bayou Bend.

While reviewing the year’s many accomplishments in order to write this report, I was reminded yet again of Bayou Bend’s unique support structure that makes everything possible: our generous donors; the steadfast service groups that assist us at every turn, namely the Bayou Bend Docent Organization, River Oaks Garden Club, Houston Junior Woman’s Club, and Houston Alumnae Chapter of Kappa Alpha Theta; our expert staff; and our dedicated Bayou Bend Committee members. Fifty-one years and counting, we all continue to be inspired by the philanthropy and vision of Ima Hogg.

—Bonnie Campbell
DIRECTOR, BAYOU BEND COLLECTION AND GARDENS
July 2016 marked a significant month for Rienzi with the retirement of Katherine Howe, Rienzi’s founding director. In stepping into the position, I inherited a flourishing house and collection and a mandate to build on this strong foundation. With the clever guidance of Rienzi Committee Chair Rosslyn Crawford, Collections Subcommittee Chair Cyvia Wolff, and Garden Subcommittee Chair Cheryl Moore, Rienzi’s staff spent the year exhibiting and exploring the collection, developing new programs, and finding innovative ways to introduce the gardens to visitors.

In September, Rienzi held its second biennial symposium, underwritten in part by the Houston Antiques Dealers Association Endowment. Drawing inspiration from the Museum’s landmark acquisition of the Robert Adam–designed **Dundas Sofa**, seven young scholars gave papers on architect-designed objects. The fall exhibition *Grand Designs: Neoclassical Taste in the 18th Century* explored decorative arts, like the sofa, that were inspired by classical models. This was followed by a leap to the nineteenth century in the spring exhibition, *Decorative Arts in the Age of Victoria*.

Rienzi’s green spaces benefitted greatly from the stewardship of The Garden Club of Houston (GCH) and Bart Brechter, the Museum’s newly promoted head of gardens and landscape. Their collaboration with Stephanie Niemeyer, learning and interpretation manager, led to the first published guide to Rienzi’s gardens, underwritten by the GCH. Labor Day saw an exponential increase in attendance from the previous year, with garden-themed activities for children and lectures aimed at the home gardener.

Rienzi Reels was a popular offering in which we screened *The Young Victoria* on the lawn. Our twice-yearly partnership with Breakfast Yoga Club once again brought two hundred to three hundred yogis to the gardens.

With the financial help of the Sterling-Turner Foundation, Rienzi’s education programs continued to be robust and lively. This year saw the debut of a new focus tour on Rienzi’s founders, Harris and Carroll Sterling Masterson, and how they lived in their house. Our partnership with Houston Grand Opera Studio maintains a strong following. The series is underwritten by a generous grant from Margaret Alkek Williams and Randa and Charles Williams. Rienzi also partnered with Clark Cooper Concepts to present a dinner featuring female champagne makers and their histories. The season ended with an Ars Lyrica collaboration featuring bilingual English-Spanish music for children as well as bilingual Rienzi docents in the house.

Rienzi’s fund-raising events were also extremely successful this year. Due to the generosity of Houston patrons, Rienzi had already met its 2016–17 Annual Fund Drive goal by January. The Rienzi Society dinner, held on January 19, was chaired by Mary Eliza Shaper and Melissa Schnitzer. Thanks must go to them for such an elegant evening, which raised $291,800 with which members voted to purchase the **Terrestrial Globe** (c. 1791, updated 1831) by the English firm of J. & W. Cary. At the annual Rienzi Spring Party on April 19, chaired by Stacey and Jeff Henningsen; Rachel and Mark Lawrence; and Angie and John Reckling, mariachis serenaded guests as they walked up the driveway. This charming event raised $151,553 for Rienzi.

I am grateful to all who have given of their time, funds, and most of all goodwill to Rienzi this past year.

—Christine Gervais
DIRECTOR, RIENZI
The Brown Foundation Fellows Program at the Dora Maar House in Ménerbes, France, has established an international reputation as a highly respected residency program for people in the arts and the humanities. The program was conceived in 2006 by Nancy Brown Negley and is funded by The Brown Foundation, Inc.

Twenty-five Brown Foundation Fellows were selected for the 2016–2017 program. These Fellows—artists, poets, novelists, filmmakers, 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-three cultural activities and events that attracted more than 1,700 visitors to the Dora Maar House. Among the activities this year were lectures that resulted from the rewarding partnership with the classical music organization Les Musicales du Luberon, and monthly salons at which the Fellows share their work with the community. We continue to partner with other cultural groups. With La Strada, we screened two award-winning films by our Fellows: a feature film, Noor, directed by Cagla Zencirci and Guillaume Giovanetti; and a documentary, Intangible Asset Number 82, by Emma Franz. We hosted lectures in the garden as part of the Italian Film Festival in early August. In addition, we hosted a poetry reading at the Dora Maar House in March as part of the village-wide month of poetry.

As of June 30, 2017, the program counts 191 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. For example, this year many of our artists had solo exhibitions, including Carole Benitah, Ellen Driscoll, Laurie Fendrich, Nene Humphrey, Patricia Treib, and Liz Ward. Piotr Klemensiewicz had a yearlong solo exhibition, terreste (paysages), at the Salagon Museum and Gardens. Jane South was appointed chair of the Fine Arts Department at the School of Art at Pratt Institute. Jennifer Grotz received a John Simon Guggenheim Memorial Foundation Fellowship. Milagros de la Torre received the Merited Person of Culture Award in Peru. Emma Franz’s most recent documentary, Bill Frisell: A Portrait, is nominated for the Grand Jury Award at the SXSW Film Festival and the Nashville Film Festival. Jennifer Haigh’s book Heat and Light was translated into French and published in France. Libbie Masterson created a stained-glass permanent installation at William P. Hobby Airport in Houston. Kathleen Winter won the Elixir Press Poetry Prize. Kia Corthron’s The Castle Cross the Magnet Carter won the Center for Fiction’s First Novel Prize.

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 positive ways.

—Gwen Strauss
DIRECTOR, THE BROWN FOUNDATION FELLOWS PROGRAM, THE DORA MAAR HOUSE, MÉNERBES, FRANCE
During the 2016–2017 fiscal year, the many successes in fund-raising were the result of commitment and work by members of the Board of Trustees, chaired by Richard D. Kinder; the Campaign for the Museum of Fine Arts, Houston, chaired by Cornelia C. Long; and the Development Committee, chaired by Courtney Lanier Sarofim. The generous support of individuals, foundations, corporations, and government agencies totaled $20.3 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, 2017, please see pages 14–15.

ANNUAL DRIVES

Funds raised through annual drives are an essential portion of the Museum’s operating budget. This year, four separate drives raised a total of $3,470,760 for the Museum, Bayou Bend Collection and Gardens, the Glassell School of Art, and Rienzi. The institution is indebted to the individuals who give their time and resources to help raise unrestricted funds for daily operations. We give special thanks to the Glassell Family, whose challenge grant matched unrestricted gifts for the Glassell School of Art. Additionally, we would like to thank the Cullen Foundation and Houston Endowment Inc. for providing leadership gifts.

BENEFIT EVENTS

Every year, special events at the Museum raise vital funds for operations, and the Museum organized seven such events for the 2016–2017 fiscal year. The Grand Gala Ball raised $1,836,873. The Glassell School of Art Benefit and Auction raised $280,667. Three benefits at Bayou Bend raised $1,015,243, and the Rienzi Spring Party raised $151,553. Two additional events, One Great Night in November and the Latin American Experience, supported accessions for the Museum and collectively raised $2,697,989.

For a list of all MFAH annual drives and benefits, please see page 112.

INDIVIDUAL GIFTS

Individuals continue to provide some of the most significant support for Museum activities, including exhibitions; learning and interpretation programs; conservation projects; and accessions. For extraordinarily generous gifts, we thank Leslie and Brad Bucher; Anne and Charles Duncan; Clare A. Glassell; Mindy and Jeff Hildebrand; Lynne and Joe Hudson; Nancy and Rich Kinder; Sara and Bill Morgan; Faye S. Sarofim; Randa and K. C. Weiner; and Jeanie Kilroy Wilson.
DEVELOPMENT

FOUNDATION SUPPORT

This year, 170 foundations provided more than $25 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; John P. McGovern Foundation; and the Wortham Foundation, Inc.

CORPORATE CONTRIBUTIONS

The Museum is proud of the support received from the corporate community in Houston and far beyond. This year, corporate groups provided $3.2 million. Special thanks go to Bank of America; BBVA Compass; Budweiser/Silver Eagle Distributors; Christie’s; ExxonMobil; JPMorgan Chase; Luther King Capital Management; Mercantil Bank N.A.; Palmetto Partners; and Shell Oil Company.

CIVIC AND GOVERNMENT GRANTS

The Museum could not exist without funds provided by various civic and government organizations. This year, the Museum received more than $2 million in grants from these local, state, and national groups. Our deepest appreciation is extended to the City of Houston; Houston Junior Woman’s Club; the Institute of Museum and Library Services; MD Anderson Cancer Center; the National Endowment for the Arts; the River Oaks Garden Club; Texas Commission on the Arts; and Theta Charity Antiques Show.
PLANNED GIVING

The Museum’s Myrtle Wreath and Ima Hogg Societies continue to flourish, with 310 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 for donating airfare for Museum administrators as well as 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 2016–2017, more than 900 volunteers worked over 56,500 recorded hours. According to guidelines established by the Independent Sector, this support is worth more than $1.3 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 474 members strong and provided constant, immeasurable support.

—Amy Purvis
CHIEF DEVELOPMENT OFFICER
ANNUAL DRIVES

Museum Annual Fund Drive
Raised: $2,473,774

Bayou Bend Annual Fund Drive
Raised: $621,736

Glassell School Annual Fund Drive
Raised: $250,950

Rienzi Annual Fund Drive
Raised: $124,300

PLANNED GIFTS

The Myrtle Wreath Society
Members: 258

The Ima Hogg Society
Members: 52

BENEFITS

2016 Grand Gala Ball
October 2, 2016
Chairs: Mr. and Mrs. S. Reed Morian
Raised: $1,836,873 for operations

One Great Night in November, 2016
November 2, 2016
Raised: $836,355 for accessions

2017 Latin American Experience
March 4, 2017
Chairs: Mr. and Mrs. Thomas Lile
Raised: $1,861,634 for accessions and operations

2017 Bayou Bend Fashion Show and Luncheon
March 31, 2017
Chair: Phoebe Tudor
Raised: $384,825 for operations

2017 Bayou Bend Children’s Party
April 1, 2017
Chairs: Mr. and Mrs. Peter Billipp; Mr. and Mrs. Philip Carey; Mr. and Mrs. David A. Ott, Jr.; Mr. and Mrs. John Steen; Mr. and Mrs. David Werlin
Raised: $82,450 for operations

2017 Bayou Bend Garden Party
April 2, 2017
Raised: $547,968 for operations

2017 Rienzi Spring Party
April 19, 2017
Chairs: Mr. and Mrs. Jeffrey Alan Henningsen; Mr. and Mrs. Mark Lawrence; Mr. and Mrs. John Reckling
Raised: $151,553 for operations

Florescence 2017
April 25–26, 2017
Chairs: Mrs. Carole Bailey; Mrs. Sara Ledbetter
Raised: $513,653

The 2017 Glassell School of Art Benefit and Auction
May 6, 2017
Raised: $280,667 for operations
1. Grand Gala Ball: Chairs Reed and Laurie Morian
2. Grand Gala Ball: Meredith and Cornelia Long
3. Grand Gala Ball: Tony and Cynthia Petrello
4. One Great Night in November: Bill Hill; Joe Hudson
5. One Great Night in November: John Duncan; Will Mathis
6. Rienzi Society: Chairs Park and Mary Eliza Shaper; Chairs Melissa and Doug Schnitzer
7. Rienzi Society: Charles and Judy Tate
8. Latin American Experience: Chairs Tom and Mary Lile
9. Latin American Experience: Pat Breen; Gabriel Castello; Celina Hellmund
10. Latin American Experience: Pershant and Nidhika Mehta
11. Bayou Bend Fashion Show: Anne Duncan; Rose Cullen; Elise Joseph
Bayou Bend Fashion Show: Chair Phoebe Tudor; Lynn Wyatt
Bayou Bend Fashion Show: Isabel Lummis; Aliyya Stude; Courtney Sarofim
Bayou Bend Children’s Party: Chair Mequet Werlin; Chair Caroline Billipp; Chair Tennie Ott; Chair Tay Carey; Chair Mary Steen
Bayou Bend Children’s Party: Chris and Kristy Bradshaw and family
Bayou Bend Garden Party: Jeanie Kilroy Wilson and Wally Wilson
Bayou Bend Garden Party: Jim and Sharyn Weaver
Bayou Bend Garden Party: Rich and Nancy Kinder
Bayou Bend Garden Party: Susanne and Bill Pritchard
Rienzi Spring Party: Chairs Jeff and Stacey Henningsen; Chairs Mark and Rachel Lawrence; Chairs Angie and John Reckling
Rienzi Spring Party: Christiana McConn; Carroll Goodman
Rienzi Spring Party: Marty and Kathy Goossen
23 Florescence: Chairs Carole Bailey and Sara Ledbetter
24 Florescence: Butch and Nancy Abendshein
25 Florescence: Cherie and Jim Flores
26 Glassell School of Art Benefit: Brad and Leslie Bucher
27 Glassell School of Art Benefit: Scott and Judy Nyquist
28 Julian Onderdonk and the Texan Landscape opening dinner:
   Harry and Eleanor Halff; William J. Hill
29 Julian Onderdonk and the Texan Landscape opening dinner:
   Lenoir and Susan Josey; Lela and Robin Gibbs
30 Degas: A New Vision opening dinner: Linda McReynolds;
   Nancy Kinder
31 Degas: A New Vision opening dinner: Rodney and Judy Margolis
32 Degas: A New Vision opening dinner: Tom and Liz Glanville
33 Degas: A New Vision opening dinner: Tom and Marsha Brown
34 Emperors’ Treasures: Chinese Art from the National Palace Museum,
   Taipei opening dinner: Anne and Albert Chao
Emperors’ Treasures: Chinese Art from the National Palace Museum, Taipei opening dinner: Charles and Anne Duncan

Emperors’ Treasures: Chinese Art from the National Palace Museum, Taipei opening dinner: Miwa Sakashita; Louis Adler; John Stroehlein; Gail Adler; Ann Trammell

Emperors’ Treasures: Chinese Art from the National Palace Museum, Taipei opening dinner: Sushila Agrawal; Nancy Allen; Dr. Durga D. Agrawal

Two Centuries of American Still-Life Painting: The Frank and Michelle Hevrdejs Collection opening dinner: Downing and Lisa Mears

Two Centuries of American Still-Life Painting: The Frank and Michelle Hevrdejs Collection opening dinner: Macey and Harry Reasoner

Two Centuries of American Still-Life Painting: The Frank and Michelle Hevrdejs Collection opening dinner: Michelle and Frank Hevrdejs

Ron Mueck opening reception: Sara Dodd and George Dodd

Adiós Utopia: Dreams and Deceptions in Cuban Art Since 1950 opening reception: Mary Lile; Rusty Wortham

Adiós Utopia: Dreams and Deceptions in Cuban Art Since 1950 opening reception: Gary Tinterow; Ella Fontanals-Cisneros

Colors of the Oasis: Central Asian Ikats opening dinner: Cenk and Catherine Ozdogan

Colors of the Oasis: Central Asian Ikats opening dinner: Franci Neely

Colors of the Oasis: Central Asian Ikats opening dinner: Hamid and Lily Kooros

Paint the Revolution: Mexican Modernism, 1910–1950 opening dinner: Mari Carmen Ramirez; Marilyn Oshman; Mary Cullen; Rose Cullen
Contributions to the Museum of Fine Arts, Houston; Bayou Bend Collection and Gardens; the Glassell School of Art; and Rienzi

A list of donors to the Capital Campaign is published on pages 14–15.

$500,000 or More

Nancy and Rich Kinder
Mr. Fayez Sarofim
The Brown Foundation, Inc.
Mrs. Clare Atwell Glassell
The Wortham Foundation, Inc.
Sarah Campbell Blaffer Foundation
The Cullen Foundation
Ting Tsung and Wei Fong Chao Foundation
John R. Eckel, Jr. Foundation
Mindly and Jeff Hildebrand
Sara and Bill Morgan
John P. McGovern Foundation
Mr. and Mrs. Charles W. Duncan, Jr.
Randa and K. C. Weiner
The Elkins Foundation
Leslie and Brad Bucher
City of Houston
BBVA Compass
Mrs. Jeanie Kilroy Wilson
Jerald B. Katz Foundation
Lynne and Joe Hudson
The Glassell Family Foundation
The Hamill Foundation
The J. E. and L. E. Mabee Foundation

$100,000-$499,999

Mrs. Nancy C. Allen
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Laura and John Arnold
Bank of America
Melza and Ted Barr
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Houston Endowment Inc.
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Victoria Goldstein and Randall Jamail
Linda and George B. Kelly
The Mary Kathryn Lynch Kurtz Charitable Lead Trust
The Levant Foundation
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Mr. and Mrs. Michael C. Linn
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Lucky 13 Revocable Trust
Luther King Capital Management
Andrew W. Mellon Foundation
Bobbie and John Nau
Franci Neely
The Ormena Fund
Mr. and Mrs. Robert C. McNair
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River Oaks Garden Club
Mrs. Minnette Robinson
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The Joseph & Sylvia Silka Foundation
Sterling-Turner Foundation
Mr. and Mrs. Charles W. Tate
The Buddy Taub Foundation
Texas Commission on the Arts
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Phoebe and Bobby Tudor
Mr. and Mrs. James G. Ulmer
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Vinson & Elkins LLP
Andy Warhol Foundation
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Mercantil Bank N.A.
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Theta Charity Antiques Show
Vitol, Inc.
Bridget and Patrick Wade
Lan and Kuan Yu
Mr. and Mrs. Harry A. Zuber

$25,000-$49,999

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Mr. and Mrs. Edward R. Allen III
Susan and Richard Anderson
Family Fund
Edward H. Andrews Foundation
The Honorable and Mrs. Hushang Ansary
Baker & McKenzie LLP
Mr. and Mrs. A. L. Ballard
Karo and Paul Barnhart, Jr.
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Capricorn Foundation
The P. and C. Carroll Foundation
Carriage
Anne and Albert Chao
Citi
Jerry Ann Woodfin-Costa
and Victor Costa
Mr. and Mrs. Jarnal H. Daniel
Lisa and Ralph Eads
The William Stamps Farish Fund
Olivia and Peter Farrell Fund
Mrs. Jake Figi
Mrs. Aggie L. Foster
Mr. Gregory E. Fourticq, Jr.
Julia and Russell M. Frankel
The Garden Club of Houston
Ms. Carroll R. Goodman

Mr. Samuel F. Gorman
Ms. Cynthia G. Holliday
The Houston Arts Combined Endowment Foundation
Houston Livestock Show and Rodeo
Mickie and Ron Huebsch
Mrs. Nancy Glanville Jewell
Mr. and Mrs. Evan Katz
Wendy and Mavis Kelsey, Jr. Fund
Carla Knobloch
The Larsen Family Charitable Fund
Jan and J. Venn Leeds Foundation
Mr. and Mrs. Steven J. Lindley
Ms. Janine Luke
Mrs. Fred R. Lunnis
Mary Lynn and Steve Marks
Mrs. Frances Parker Marzio
Mr. and Mrs. Robert L. McClain
Mr. and Mrs. Jed Molleston
Morgan, Lewis & Boalt LLP
Morian Foundation
The Scott and Judy Nyquist Fund
Phillips
Tina and Joe Pyne Family Fund
Vanessa and Tony Sanchez
Ms. Anne Schluumberger
Joanne M. Houck and Tim Singletary
Stedman West Foundation
Ms. Mwa Sakashita and Dr. John R. Stroehlein
The Carl and Marilyn Thoma Foundation
Mr. and Mrs. Ignacio M. Torras
Mr. and Mrs. Frank D. Tsuru
Susan Vaughan Foundation
The Vaughan Foundation
The Winston Charitable Foundation
Cyvia and Melvyn Wolff
Zinn Petroleum Company

$10,000-$24,999

Mr. and Mrs. Louis K. Adler
Andrew and Julie Alexander Foundation
Anchorage Foundation of Texas
Mr. and Mrs. Richard H. Anderson
Apache Corporation
Dr. Angela Rechichi Apollo
Arnold & Porter, LLP
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Mr. Charles Butt
Mr. and Mrs. James Walker Cain II
Dr. and Mrs. Luis T. Campos
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.
Fiscal year 2017 was an exceptional one for the Museum of Fine Arts, Houston (Museum), with most of the key financial metrics at record highs. The Museum’s financial strength is rooted in its balance sheet, which affords the institution the enviable position of steadfastly pursuing its mission without undue concern for short-term vagaries in macro or local economic conditions. At the end of the fiscal year, the key balance sheet index, the Museum’s net worth (financial assets minus liabilities), had increased to a record $1.6 billion (fig. 1).

OPERATING RESULTS

Operating budget results for the year ending on June 30, 2017, were substantially better than both the prior year and the approved budget, with the organization generating an operating surplus 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 $5.2 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 $4.0 million or approximately 6% of operating revenues.

Financial performance was fueled by a robust exhibition schedule resulting in a significant increase relative to budget in admission and membership revenues and exhibition fund-raising. Admission revenue reached approximately $4.8 million—an increase of 51% over fiscal year 2016 (fig. 2). Approximately 990,000 people visited the Museum, Bayou Bend, and Rienzi or enrolled in classes at the Glassell School during fiscal year 2017. Membership revenue was $3.2 million, or more than 8% higher than fiscal year 2016. The Museum had an average of 29,405 member households during the fiscal year.

The Museum’s finances have historically been anchored by philanthropic support and remained so in fiscal year 2017. Operating fund-raising increased more than 9% from fiscal year 2016, reaching $15.8 million (fig. 3). In addition, $21.2 million was added to the capital campaign during the 2017 fiscal year, bringing the total raised at the end of the year to more than $390 million.

Tuition revenues at the Glassell School of Art were flat on a year-on-year basis, totaling $2 million. The Glassell Studio School program has been temporarily operating from a location off campus on Holcombe Boulevard between Hermann Park and the Texas Medical Center. The Glassell Studio School program will be back at the Susan and Fayez S. Sarofim Campus in May 2018 following the completion of the reimagined Glassell School building.

INVESTMENT PERFORMANCE

The Museum’s pooled endowment generated a strong return of 14.6% during fiscal year 2017, placing it in the top quartile of the Cambridge Associate greater than $1 billion endowment universe and substantially ahead of 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 of $1.19 billion (fig. 4). The Museum also had certain non-pooled investments totaling approximately $49 million. 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 seven years, the pooled endowment’s trailing annualized real return has exceeded endowment spending by approximately 340 basis points.

As of June 30, 2017, 66% of the pooled endowment was allocated to equity and equity mutual funds (fig. 5), followed by alternative investments (20.7%), money market mutual funds (7.5%), U.S. Treasuries and bonds (4.1%), and real assets and REITS (1.7%).

CHANGE IN NET ASSETS

The Museum had total assets of $1.7 billion at the end of fiscal year 2017 (fig. 6). The largest asset categories are investments of $1.25 billion; land, buildings, and equipment of $217 million; and pledges, notes, and accounts receivables of $115 million.

On an ongoing basis the Museum’s financial strength is measured by its net assets (assets minus debt). This gauge of the Museum’s net worth increased by $116.5 million from fiscal year 2016, reaching a record $1.6 billion (fig. 7). The principal additions to net assets were endowment returns (net of spending) of $95 million and $21.2 million in gifts primarily earmarked for facilities. Since fiscal year 2012, the Museum’s net assets have increased by a remarkable $509 million—the result of a combination of superior endowment returns and gifts to the capital campaign.

CONCLUSION

We proudly celebrate the enormous success of the Museum’s financial program in fiscal year 2017. It is a program structured on rigorous budgetary planning and on the disciplined, prudent use of resources. Yet no amount of financial accountability can obviate the fact that the Museum’s financial success is made possible largely by the tremendous generosity of its Trustees, partners, donors, and other supporters; 74% of the Museum’s fiscal year 2017 revenue stream was made possible through philanthropy in the form of endowment distributions (from past donations) and operating fund-raising (current donations).

As we navigate fiscal year 2018 and future periods, we are immensely thankful and gratified by our community of donors and supporters. Even with the inherent challenges of rebuilding after Hurricane Harvey and the inevitability of a macro economy that at some point will slow down, the future of the Museum has never looked more promising, and we are heartened by the support of fellow Houstonians who continue to invest in the Museum’s excellence.

—Eric Anyah

The audited financial statements of the Museum of Fine Arts, Houston, for the year ended June 30, 2017, 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. 7

FY 2017 Change in Total Net Assets
(millions)

<table>
<thead>
<tr>
<th>Description</th>
<th>FY 2017 Change</th>
</tr>
</thead>
<tbody>
<tr>
<td>FY 2017 operating surplus (deficit)</td>
<td>$5.2</td>
</tr>
<tr>
<td>Contributions designated for capital and long-term investment</td>
<td>21.2</td>
</tr>
<tr>
<td>Depreciation and amortization</td>
<td>(6.8)</td>
</tr>
<tr>
<td>Investment returns on long-term assets less amounts</td>
<td></td>
</tr>
<tr>
<td>designated for current use</td>
<td>97.5</td>
</tr>
<tr>
<td>Net art acquisition activity (purchases in excess of contributions and investment returns)</td>
<td>1.1</td>
</tr>
<tr>
<td>All other net</td>
<td>(1.7)</td>
</tr>
<tr>
<td>Total increase (decrease) in net assets</td>
<td>116.5</td>
</tr>
</tbody>
</table>

Net assets at June 30, 2016: 1,495.5
Net assets at June 30, 2017: 1,612.0

Table 1

The Museum of Fine Arts, Houston
Statements of Financial Position as of June 30, 2017
(Thousands) 6/30/2017

<table>
<thead>
<tr>
<th>Assets:</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Cash and cash equivalents</td>
<td>$80,478</td>
</tr>
<tr>
<td>Pledges, grants, accounts and interest receivable</td>
<td>115,333</td>
</tr>
<tr>
<td>Inventories</td>
<td>597</td>
</tr>
<tr>
<td>Prepaid expenses and other assets</td>
<td>2,845</td>
</tr>
<tr>
<td>Investments</td>
<td>1,244,897</td>
</tr>
<tr>
<td>Property and equipment, net</td>
<td>217,486</td>
</tr>
<tr>
<td>Total assets</td>
<td>$1,661,636</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Liabilities and net assets:</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Liabilities:</td>
<td></td>
</tr>
<tr>
<td>Accounts payable and other liabilities</td>
<td>32,987</td>
</tr>
<tr>
<td>Deferred revenues</td>
<td>16,620</td>
</tr>
<tr>
<td>Total liabilities</td>
<td>$49,607</td>
</tr>
</tbody>
</table>

| Net assets:                                                          |                |
| Unrestricted                                                         | 372,746        |
| Temporarily restricted                                                | 533,053        |
| Permanently restricted                                                | 706,230        |
| Total net assets                                                     | 1,612,029      |

Total Liabilities and Net Assets: 1,661,636
### Table 2

The Museum of Fine Arts, Houston: FY 2017 Operating Statement

<table>
<thead>
<tr>
<th>Category</th>
<th>Amount (000)</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Operating Revenues</strong></td>
<td></td>
</tr>
<tr>
<td>Contributions and grants</td>
<td>$13,189</td>
</tr>
<tr>
<td>Investment returns designated for current use</td>
<td>34,062</td>
</tr>
<tr>
<td>Membership revenue</td>
<td>3,162</td>
</tr>
<tr>
<td>Admission revenue</td>
<td>3,152</td>
</tr>
<tr>
<td>Tuition revenue</td>
<td>2,031</td>
</tr>
<tr>
<td>Auxiliary revenue</td>
<td>2,845</td>
</tr>
<tr>
<td>Other</td>
<td>2,184</td>
</tr>
<tr>
<td>Net assets released from restriction</td>
<td>4,714</td>
</tr>
<tr>
<td><strong>Total Operating Support and Revenue</strong></td>
<td>66,962</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Category</th>
<th>Amount (000)</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Operating Expenses</strong></td>
<td></td>
</tr>
<tr>
<td><strong>Program Services</strong></td>
<td></td>
</tr>
<tr>
<td>Curatorial and collections</td>
<td>9,096</td>
</tr>
<tr>
<td>Exhibitions</td>
<td>4,102</td>
</tr>
<tr>
<td>Education and public programs</td>
<td>7,586</td>
</tr>
<tr>
<td>Glassell School</td>
<td>3,487</td>
</tr>
<tr>
<td>Bayou Bend</td>
<td>4,212</td>
</tr>
<tr>
<td>Rienzi</td>
<td>1,193</td>
</tr>
<tr>
<td>Membership activities</td>
<td>1,191</td>
</tr>
<tr>
<td>Buildings and grounds and security</td>
<td>12,033</td>
</tr>
<tr>
<td><strong>Subtotal program services</strong></td>
<td>42,900</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Category</th>
<th>Amount (000)</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Supporting Services</strong></td>
<td></td>
</tr>
<tr>
<td>Management and general</td>
<td>11,306</td>
</tr>
<tr>
<td>Auxiliary activities</td>
<td>3,167</td>
</tr>
<tr>
<td>Fund-raising</td>
<td>4,425</td>
</tr>
<tr>
<td><strong>Subtotal supporting services</strong></td>
<td>18,898</td>
</tr>
</tbody>
</table>

**Total Operating Expenses Before Depreciation and Amortization** 61,798

**Operating Surplus (Deficit) Before Depreciation and Amortization** $5,164
STAFF
As of June 22, 2017

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 Roldán
Assistant Director, Exhibitions

Cindi Strauss
Assistant Director, Programming

Winnie Scheuer
Executive Administrator and Liaison for External Relations

Susannah Bowen
Administrative Assistant

Blanch Rodríguez
Administrative Receptionist

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Assistant to the Chairman

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Senior Framing Technician

Matthew Golden
Conservation Imaging Specialist

Karen Willis
Coordinator

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Steve Pine
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

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The Carol Crow Senior Conservator of Photographs

Research Science

Corina Rogge
The Andrew W. Mellon Research Scientist

Works on Paper

Tina Tan
Conservator

CURATORIAL

Administration

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Administrator

Clifford Edwards
Ray Gomez
Madison Rendall
Julie Timte
Administrative Assistants

Art of the Islamic Worlds

Ainée Froom
Curator

Asian Art

Amy Poster
Interim Curator

Beatrice Chan
Conservator

Decorative Arts, Craft, and Design

Cindi Strauss
The Sara and Bill Morgan Curator of Decorative Arts, Craft, and Design

Marissa Herschon
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 Moll
Assistant Curator

Maria Gaztambide
Associate Director, ICAA

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Yvonne Zepeda
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The Gus and Lyndall Wortham Curator of Photography

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Framing Technician

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Administrative Assistant

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Associate Curator

Lauren Rosenblum
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Collection Manager, Prints, Drawings, and Photographs

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Blaffer Foundation

James Clifton
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Exhibition Designer

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Coordinator

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Lauren Lovings-Gomez
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Sungyoung Park
Catalog Librarian

Cheryl Payne
Technical Services Librarian

Joel Pelanne
Assistant Technical Services Librarian

Lynn Wesler
Reference Librarian

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Coordinator and Assistant to the Chair

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Assistant

Object-based Learning

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Senior Manager

Clare Hulfish
Claire Johnson
Kelley Magill
Specialists

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Mayra Rivera
Assistants

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The Andrew W. Mellon Fellow of Photographs

The Carol Crow Technician of Photographs
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  - Specialist
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- **Claudia Zaporaroan**
- **Teaching Artists**
  - Tiffany Echevarria
  - Zully Wisniewski

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- **Kerry Ingram**
- **Sarah Hobson**
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- **Kelly Erin Laskosky**
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- **LuAnn Turley**
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  - Specialist

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  - Senior Assistant Registrar, Outgoing Loans
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- **Matthew Lawson**
  - Digital Imaging Projects Coordinator
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  - Cynthia Odell
  - Image Projects and Rights Coordinator
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  - Albert Sanchez
  - Digital Imaging Specialist

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- **Marlene Hoffheiser**
  - Executive Assistant/Projects Coordinator
- **Carlotta Ramirez**
  - Museum Counsel

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- **Jim Rightmire**
  - Associate Chief of Building Operations
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  - Administrative Coordinator
- **Allie Ramsey**
  - Administrative Assistant

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  - Celestino Garcia
  - Roger Vasquez
  - Vernon Wells, III
  - Team Leaders
  - Leonard Chapa
  - Anselmo Estrada
  - Bernie Rodriguez
  - Ricky Rodriguez
  - Kyle Schuemann
  - Lead Technicians
  - Larry Drake
  - Larry Farr
  - Steve Kalmus
  - Technicians I

#### LIGHTING
- **Wesley Jefferson**
  - Senior Lighting Technician
  - Harold Carrillo
  - Liviu Niculae
  - Lighting Technicians
  - Anthony Canaan
  - Sorin Coman
  - Jesus Guico
  - Oscar Magana
  - Bob Pierce
  - Matthew Sieger
  - Technicians II
  - James Barber
  - Bob Evans
  - Paul Fatu
  - Theodore Kucinski
  - Gabriel Ramos
  - Nereo Sifuentes
  - Miladin Vidojevic
  - Vernon Wells, Jr.
  - Technicians III
  - Paul Aguirre
  - Chance Brashears
  - Lucio Espinal
  - Jack Kerby
  - Apprentices
  - Jordan Ronsonnette
  - Mohamed Singh
  - Electrical Technicians
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  - Building Management Systems Supervisor
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  - Marcus Mettlen
  - HVAC Mechanic
  - Petre Salajan
  - Training and Safety Supervisor

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  - Heman Medina Rivas
  - Nicholas Pedraza
  - Assistants

#### LIGHTING
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  - Senior Lighting Technician
  - Harold Carrillo
  - Liviu Niculae
  - Lighting Technicians

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  - Assistant Director, Hospitality
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  - Rogelio Morales
  - Narciso Orellana-Sorto
  - Housekeeping Supervisors
  - Liliana Gomez
  - Lead Custodian
  - Mario Alvarado
  - Victoriano Perez
  - Freddy Torres
  - Custodian/Floor Technicians

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  - Alfonso Cipriano
  - Senior Production Technician
  - Alberto Sanchez
  - Carpenter/Technician
  - Sotero Dolormente
  - Jesus Merino
  - Painters/Carpenters
  - Jose Calderon Alvarado
  - Painter
  - Obel Rivera
  - Drywall Finisher/Painter

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  - Head of Gardens and Landscape

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- **Chad Burgess**
  - Lead Gardener
  - Joe Calderon
  - Eduardo Castaneda
  - Raymundo Castaneda
  - Ramiro Rangel-Perez
  - Rafael Ruiz
  - Gerardo Ruiz-Martinez
  - Gardeners
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Representative
Danielle Lucy  
Assistant
Perla Mancillas  
Representative I
Sarah Martinez  
Coordinator
Carole Pavlik  
Database Administrator
Liz Reitz  
Senior Benefits Administrator

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Jill Arendamb  
Senior Administrator
Tom Howell  
Senior Infrastructure and Technical Services Manager
Albert Diaz  
Support Center Technician
David Knickelbocker  
Senior Support Center Technician
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Network Security Manager
Tim Loo  
Network Operations Administrator
Christina Martinez  
Purchasing and Inventory Manager
Tausheli McClure  
Network Communications Specialist
Edward Nelson  
Network Security Analyst
Phillip Parks  
Project Manager
Chris Pratt  
Lead Application and Web Developer
Richard Ramirez  
Support Center Analyst
Edith Stone  
Software Trainer
Dave Thompson  
TMS Database Administrator
Dat Truong  
Web Developer

Audio-Visual
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Lead Technician
Ralph Kaethner  
Kirston Otis  
Technicians

Office Services
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Supervisor
Laura Rodriguez  
Mail Room Coordinator
Tony Domingo  
Mail Services Technician

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Paula Weldon  
Coordinator
Kenneth Ohonba  
Associate

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Senior Preparator/ Administrator
Ken Beasley  
Richard Hinson  
Senior Preparators
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Chris Huron  
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Preparators Frances Trahan  
Mountmaker

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Miguel Saruca  
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Mary Wyche  
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Reka Anderson  
Sylvia Banay  
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Kent Barker  
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Marlon Bonifacio  
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Leticia Magna  
Jose Martinez  
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Osvaldo Montes  
Alexander Morales  
Blandina Narciso  
Qasem Naheh  
Vicente Natividad  
Ana Opreat  
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Katherine Perez Montoya  
Abigail Perez Noyola  
Javier Perez  
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Elizabeth Rodriguez  
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Corey Scott  
Chris Serrano  
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Miguel Sifuentes  
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Edward Stinchcomb  
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Cyanne Topaum  
David Torres  
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Javond Vallare  
Annastasia Vela  
Lilia Velmonte  
Jesse Villareal  
Armando Villegas  
Eleanor Villegas  
Martin Villegas  
Balaji Viswanathan  
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Rebecca Barvin  
Coordinator

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Betty Gerecht  
Coordinator
Kimball Tyson  
Managing Development Officer
Laura Murphy  
Associate
Gabriella Flournoy  
Stewardship Coordinator

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Senior Development Officer
Flora Schaeffer  
Coordinator

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Senior Development Officer

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Development Officer
Janine Arostique  
Associate

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Development Officer
Christin Blaschke  
Associate

Development Special Events
Julia Smith  
Senior Development Officer
Kathryn Bril  
Senior Coordinator
Arianna Gazis  
Coordinator
Megan Gallagher  
Associate
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  - Deputy Chief Development Officer
- JoAnne Herrington
  - Donor Database Manager
- Jason Alber
  - Coordinator
- Erika Cordova
- Tim Hsu
  - Data Processors
- Amanda Whiteside
  - Research Officer

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- Dorie Shellenbergar
  - Development Officer
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- Samantha Skelton
  - Writers
- Michelle Verduzco
  - Coordinator

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  - Senior Development Officer
- Janine Arostique
  - Associate

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  - Chief Financial Officer
- Maggie Schutzka
  - Executive Assistant

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- Sergio Britos
  - Accounts Payable Specialist
- Christy Brown
  - Payroll Manager
- Kristopher Clark
  - Accountant, General
- Kathy Dishman
  - Accounting Assistants
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  - Cash Receipts Clerk
- Lonnie Lew
  - Assistant Controller
- Janette Portillo
- Christina Varela
  - Accounts Payable Clerks I
- Rosie Ramirez
  - Accounts Payable Clerk I
- Stella Rivera
  - Payroll Coordinator
- Stephanie Rogers
  - Senior Accountant
- Virginia St. Hilaire
  - Accounts Payable Manager
- Vijay Thiagarajan
  - Business Analyst

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  - Chief Administrator

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- Lori Lang
  - Senior Coordinator
- Rachel Stephens
  - Coordinator
- Helen Benoist
  - Associate
- Joy Zhou
  - Audience Research Manager

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  - Assistant Manager
- Andi Kling
- Sarah Wells
  - Coordinators
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- Gianna Fernandez
- Jeremy Hamilton-Arnold
- Angel Lartigue
- Teresa Martinez
- Adair Stephens
- Catherine Watson
  - Ambassadors
- Annie Ardell
- Cassandra Bradley
- Matthew Glover
- Patrick Krause
- Jack Lucas
- Maybelline Mallory
- Robert Newcomb
- Rosemarie Pesodas
- Edwin Terrell
- Reginald Thomas
  - Attendants
- Dionesia Narvios
- William Short
  - Senior Attendants

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  - Book Buyer
- Mel Cronenwett
  - Inventory Assistant
- Andrew Grocock
  - Manager, Inventory and Receiving
- Suzanne Harrison
  - Manager, MFA Shop
- Barbara Viles
  - Retail Administrator

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    - Hospitality
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  - Event/Beverage Manager
- Meagan McKellar
  - Administration and Sales Coordinator
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  - Business Coordinator
- Nerissa Gomez
  - Senior Coordinator
- Sarah Gutierrez
- Shannon Howell
- Anne Simpson
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  - Assistant to the Director
- Sue Canup
- Janet Marshall
  - Administrative Assistants

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- Remi Dyll
  - Curatorial and Programs Liaison

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- Joey Millito
  - Programs Managers
- Martha Rogers
  - Programs Assistant

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  - Facilities Manager, Bayou Bend and Rienzi
- Mario Cuellar
  - Building Services Assistant
- Maria Castaneda
- Juana Zapata
  - Custodians

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  - Librarian
- Helen Luiders
  - Assistant
- Sarah Callahan
  - Project Assistant
- Michelle Johnson
  - Project Manager,
    - William J. Hill Texas
    - Artisans and Artists Archive
- Leslie Rahuba
  - Project Associate,
    - William J. Hill Texas
    - Artisans and Artists Archive
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Sales Assistant

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Lilia Gonzalez-Alvarado
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Eva Campbell
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Kadien Chin
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Misty Flores
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Associate Director
Nadia Al-Khalifah
Administrative Assistant
Gina Stayshich
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Assistant Registrar
Travis Denard
Weekend Desk Attendant
Don Ridenhour
Evening Administrative Monitor

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Faculty Chair/Dean
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Art History Department
Head
Sandra Zilker
Associate Dean of Student Activities
Michael Bise
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Lydia Bodnar-Balahutrak
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Arthur Turner
Studio School Instructors
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ON THE COVER:  
ANISH KAPOOR, Indian, born 1954,  
active London  
Cloud Column, 1998–2006  
Stainless steel  
351 x 130 x 80 in. (891.5 x 330.2 x 203.2 cm)  
Museum purchase funded by  
the Caroline Wiess Law Accessions  
Endowment Fund  
2017.246  

Anish Kapoor’s Cloud Column is an  
outstanding sculpture of exceptional  
beauty. Standing over two stories tall,  
it powerfully invites the contemplation  
of not only the object but also the  
position of the viewer in relation to the  
world. The highly polished stainless-steel  
surface reflects every nuance of light, and  
captures the surroundings as well. At the  
same time, the play between the convex  
and concave surfaces establishes a dual  
reality, as the elongated core of the  
sculpture presents the world upside down,  
bringing the heavens to earth. ALC