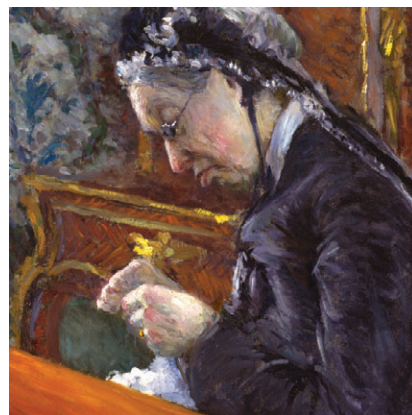


Call for Submissions



ARTlines² is a juried ekphrastic* poetry competition.

To enter the ARTlines² competition, writers are invited to submit original poems from September 1–November 30, 2014, inspired by five selected works of art on view at the MFAH, each representing a major collection area. Distinguished judges will determine the winning poems in each age category for all five works of art.

Submissions may be made in one of two age categories:

- adult (age 20+) or
- teen (age 13–19)

There is an entry fee for adult submissions, but teen submissions are free. There are also great prizes!

Please refer to the guidelines section [here](#) for additional information.

On April 23, 2015, in celebration of National Poetry Month, a free public program at the Museum will feature ARTlines² winners in both age categories, as well as comments about each work of art by an art historian.

Good luck!

**Ekphrastic poetry may include literal description of a work of art, the poet's mood in response to a work of art, metaphorical associations inspired by a work of art, or personal memories about a work of art.*

Community Partner: Public Poetry

All education programs at the Museum of Fine Arts, Houston, receive endowment income from funds provided by Caroline Wiess Law; The National Endowment for the Humanities; the William Randolph Hearst Foundation; the Fondren Foundation; BMC Software, Inc.; the Wallace Foundation; the Louise Jarrett Moran Bequest; the Neal Myers and Ken Black Children's Art Fund; the Favrot Fund; and Gifts in honor of Beth Schneider.

1. Ancient Rome

Roman, *Sarcophagus Depicting a Battle between Soldiers and Amazons (Warrior Women)*, 140–170 A.D., marble, the Museum of Fine Arts, Houston, Museum purchase funded by the Agnes Cullen Arnold Endowment Fund in memory of Peter C. Marzio.

Location: Audrey Jones Beck Building,
1st floor, Cullen Atrium

In Greek and Roman mythology, the Amazons were described as a nation of all-female warriors. The great historian Herodotus (c. 484–425 B.C.) placed them in Sarmatia, located in today's Ukraine. Appropriate to its function as the final resting place for a Roman military commander, this sarcophagus is covered with a fierce battle scene between soldiers and Amazons.

For more information, click [here](#).



2. Sarah Campbell Blaffer Foundation Collection

Thomas Gainsborough, *Coastal Scene with Shipping and Cattle*, c. 1781–82, oil on canvas, Sarah Campbell Blaffer Foundation, Houston.

Location: Audrey Jones Beck Building,
2nd floor, Gallery 218

Thomas Gainsborough (1727–1788), a founding member of the Royal Academy in 1769, is best known as a portraitist of England's royalty and aristocrats. He is also acknowledged as a significant figure in 18th-century British landscape painting. *Coastal Scene* demonstrates his fascination with 17th-century Dutch landscape painting, though it is painted in his distinctive and personal late style, with thin washes and light tones.

For more information, click [here](#).



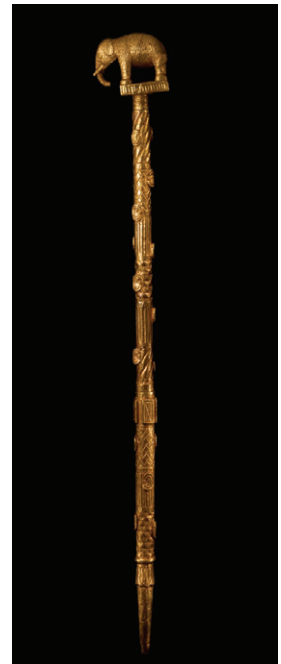
3. The Glassell Collection of African Gold

Akan, **Linguist Staff**, 19th–20th century, wood and gold leaf, the Museum of Fine Arts, Houston, gift of Alfred C. Glassell, Jr.

Location: Caroline Wiess Law Building,
2nd floor, Gallery 201M

The Akan reside in the southern regions of the Gold Coast area in today's Ghana and Côte d'Ivoire (Ivory Coast) in West Africa. Akan chiefs have advisors, also called linguists, each of whom carries a staff made of intricately carved wood illustrating proverbs and covered in gold leaf. This linguist staff is decorated with depictions of human ears with a top showing an elephant. It represents the proverb "The ears of the chief are as big as those of an elephant," meaning that the chief hears all.

For more information, click [here](#).



4. John A. and Audrey Jones Beck Collection of European Art

Gustave Caillebotte, Mademoiselle Boissière Knitting, 1877, oil on canvas, the Museum of Fine Arts, Houston, gift of Mrs. Audrey Jones Beck.

Location: Audrey Jones Beck Building,
2nd floor, Gallery 225

Born into an affluent Parisian family, Gustave Caillebotte (1848–1894) enjoyed the privilege of wealth. He studied law before shifting his attention to the study of art. While Caillebotte seems to have passed the entrance exam to the École des Beaux Arts in 1873, there is no record of his work from that period, and his study there is thought to have been short-lived. In 1874, he befriended Edgar Degas, one of the founders of a new circle of independent painters who would later be called Impressionists. Caillebotte first exhibited with the Impressionists in 1876, and continued to do so until 1882. This painting is infused with a soft light which bathes the sitter during a quiet moment.



5. American Art

*Jim Love, **Area Code**, 1962, steel, cast iron and lead, courtesy of the Alley Theatre, gift of The Brown Foundation, Inc., Houston, TX. © The Estate of Jim Love*

Location: Caroline Wiess Law Building,
2nd floor, west landing of Brown Pavilion

Texas-born Jim Love (1927–2005) always brought a playful spirit and inventive eye to his distinctive sculptural assemblages. A graduate of Baylor University, his first passion was set design, and when he settled in Houston in 1953, he joined the staff of the recently established Alley Theatre. However, his interests soon turned to sculpture, and deep friendships with the collector and philanthropist Dominique de Menil and the art historian and curator Jermaine MacAgly brought him into contact with the major figures of Surrealism and the leading Pop artists of his generation. *Area Code* (1962) is among Love's most important early works. A lexicon of Texas icons, it also can be read as a multilevel stage and dramatic narrative. *Area Code* is normally on display at the Alley Theatre in downtown Houston, and the Museum is fortunate to have this sculpture on long-term loan during the theater's renovations.

