MFAH
BY THE NUMBERS
July 1, 2014–June 30, 2015

- **908,000** visits to the Museum, Bayou Bend Collection and Gardens, Rienzi, and the Glassell School of Art
- **112,000** visitors and students reached through learning and interpretation programs
- **10,300** local college students received free access to the MFAH
- **41,000** schoolchildren and their chaperones received free tours of the MFAH
- **98** citywide community partners collaborated with the MFAH
- **1.8 million** visits recorded at mfah.org
- **134,000** people followed the MFAH on social media
- **191,000+** online visitors accessed the Documents of 20th-Century Latin American and Latino Art Website
- **71,490** visitors attended landmark exhibition *Monet and the Seine: Impressions of a River*
- **27,780** household members supported the MFAH
- **1,000+** volunteers served the community
- **630** permanent and temporary staff employed by the MFAH
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June 30, 2015, marked the passage of yet another remarkable year in the history of our institution. Among many milestones, one stands out as a signal achievement of this community enterprise: the public unveiling in January 2015 of the ambitious plans for the Museum’s campus expansion. More than five hundred trustees, civic and cultural leaders, and Museum staff examined the models and drawings created by architects Steven Holl Associates and Lake | Flato showing how the fourteen-acre Susan and Fayez S. Sarofim Campus will look in 2019, when the new Nancy and Rich Kinder Building, the new Glassell School of Art, the new Sarah Campbell Blaffer Foundation Center for Conservation, and the new Brown Foundation, Inc., Plaza will be completed. The plans, detailed on subsequent pages, were greeted with enthusiastic coverage in the international press.

The context for this expansion is provided by another milestone: the Museum’s net assets, as measured by customary accounting standards, grew this year to some $1.53 billion, not including the value of our art collections, which surpasses that figure handsomely. This financial strength, coupled with sound fiscal practices, overseen by Chief Financial Officer Eric Anyah, enables us to perform our mission of community service at the highest level of excellence at the Museum, Bayou Bend, Rienzi, and the Glassell School of Art—all of which saw strong attendance as well as an increase in the number of visitors who enjoy free access. Extensive programming by our Learning and Interpretation Department, directed by Chairman Caroline Goeser, and the free admission extended to more than a third of the 908,000 visits, was supported by $13.7 million in donations for operations, overseen by Chief Development Officer Amy Purvis and her staff, a tremendous result in the context of the fund-raising for the Museum’s campus expansion project. As always, the Trustees, led by Chairman Richard D. Kinder, set the standard of philanthropy that elevates our Museum and city to a unique stature.

The year was distinguished by exceptional exhibitions. Jesús Rafael Soto’s Houston Penetrable delighted our visitors in summer 2014. The construction of Soto’s last and largest work, realized posthumously, was commissioned by Mari Carmen Ramírez, Wortham Curator of Latin American Art, and overseen brilliantly by Chief Operating Officer Willard Holmes and Chief Preparator Dale Benson. The sound of joy filled the Caroline Wiess Law Building for the entire summer, and we look forward to reinstalling this work again in the near future. Curator Helga Kessler Aurisch conceived and organized the illuminating Monet and the Seine: Impressions of a River, the first large exhibition devoted to the river that was the defining feature of Claude Monet’s life and career. Featuring pairs, triptychs, and quartets of canvases with similar motifs, the exhibition demonstrated, among other things, that Monet discovered his signature device—the Rorschach-esque reflection of sky and landscape below the horizon—as early as 1873, much earlier than the better-known series of water-lily paintings of 1900 and later.
Partnerships with sister museums brought us two extraordinary exhibitions charting more than five centuries of courtly patronage—Treasures from Korea: Arts and Culture of the Joseon Dynasty, 1392–1910 and Habsburg Splendor: Masterpieces from Vienna’s Imperial Collections. The exhibitions were studies in contrast, from the restrained expression and strict codes of representation of Korean Buddhist art of the Joseon dynasty to the lavish exuberance and rich materials of Habsburg taste. Among many delights, Habsburg Splendor brought to Houston an unparalleled gallery of Italian sixteenth-century painting, with masterpieces by Titian, Correggio, Tintorett, and Caravaggio. Spectacular Rubens: Paintings and Tapestries from the “Triumph of the Eucharist” Series, the first exhibition of tapestries to be mounted in Houston, displayed a related aspect of Habsburg taste, this time the exquisite paintings and heroic tapestries commissioned by the sovereign of the Spanish Netherlands, Isabel Clara Eugenia, daughter of Spanish Habsburg King Phillip II, for her favorite convent in Madrid. Many longtime visitors commented that Cullinan Hall had never looked better than when painted in what we now call “Bomford Blue,” in recognition of Curator David Bomford’s handsome installation. Unfolding Worlds: Japanese Screens and Contemporary Ceramics from the Gitter-Yelen Collection represented another first—the most extensive exhibition of Japanese screens to be held in recent times. Selected and installed by Curators Christine Starkman and Cindi Strauss, the display reflected the lifelong study and connoisseurship of Dr. Kurt Gitter and Alice Yelen Gitter. For a New World to Come: Experiments in Japanese Art and Photography, 1968–1979 provided a very different look at Japanese culture—the momentous decade of social change and artistic experimentation that marked the 1970s. Curator Yasufumi Nakamori conceived and executed this pathbreaking and award-winning exhibition, which also traveled to New York, where it was seen at the Japan Society and the Grey Art Gallery of New York University. Two pop-up exhibitions enabled us to present the work of two acclaimed artists in small but cogent gallery installations: Mona Hatoum: Twelve Windows and Pablo Bronstein: We Live in Mannerist Times. The proficiency of our exhibition staff, overseen by Assistant Director Deborah Roldán, allows us to take advantage of opportunities at short notice, providing nimble and varied programming not seen elsewhere. Exhibitions of two private collections created by donors closely affiliated with the Museum explored related aspects of the modernist movement in America. Through works on paper by the artists who coalesced around the photographer and gallerist Alfred Stieglitz, the collection formed by Life Trustee Alice Simkins charts the interpretation of European modernism among advanced American artists during the years of World War I. Through the work of allied photographers, the Michael and Michele Marvin collection charts the development of photography throughout the twentieth century, in iconic images made by European and American photographers. Curator Alison de Lima Greene catalogued the Simkins collection, while Curators Anne Wilkes Tucker and Malcolm Daniel oversaw the catalogue of the Marvins collection. These projects are the result of the advisory roles our staff have long enjoyed with our community of collectors, as evidenced by the outpouring of Gifts in Honor of Anne Wilkes Tucker upon the occasion of her retirement.
Serving as the Gus and Lyndall Wortham Curator of Photography, Anne Tucker worked with collectors and donors to accumulate more than thirty thousand photographs during her thirty-nine-year career at the Museum, creating a distinctive collection, one of the most celebrated in the country, that features the work of young, emerging photographers and that of documentary and commercial photographers alongside images by the leading photographers of the past 150 years. Edgar Peters Bowron, the Audrey Jones Beck Curator of European Art, retired after a distinguished nineteen-year career, leaving behind several notable acquisitions. Chief among them are Rembrandt van Rijn’s *Portrait of a Young Woman* and Gustave Courbet’s *The Gust of Wind*.

In addition, curators mounted more than a dozen displays from the permanent collection. Two deserve special mention: Curator Chelsea Dacus’s *Fangs, Feathers and Fins: Sacred Creatures in Ancient American Art* and Mari Carmen Ramírez’s *Cosmic Dialogues: Selections from the Latin American Collection*. Both exhibitions were memorable.

Her Excellency Sheikha Hussah Sabah al-Salem al-Sabah presided over the opening of a larger set of galleries devoted to the long-term loan, now of nearly three hundred objects, from the Dar al-Athar al-Islamiyyah in Kuwait. This handsome display, conceived by Salam “Sue” Kaoukji and Giovanni Curatola, with Aimée Froom, our Curator of Art of the Islamic Worlds, now constitutes the most comprehensive installation of Islamic art, from the eighth to the eighteenth century, from Spain to Central Asia, to be seen in the middle of the country. It is the impressive result of an enduring collaboration between our two institutions.

The Museum is fortunate to have received a number of important gifts of works of art during the 2014–2015 fiscal year: outstanding among them were the more than 150 gifts in honor of Anne Tucker; an exquisite Persian portrait miniature given by Nasrin and Abolala Soudavar; an equally fine English portrait miniature given by Cecily Horton; and an unusual Maya figurine given by Frank Carroll. Dennis and Jill Roach generously funded the purchase of the first drawing by Théodore Géricault to enter the collection, as well as the startling album of photographs by Guillaume-Benjamin-Amand Duchenne de Boulogne and Adrien Tournachon. The Gitter-Yelen Foundation gave a two-panel folding screen by the renowned eighteenth-century painter Soga Shōhaku, and Kurt and Alice Gitter gave a hanging scroll by the nineteenth-century master Nakahara Nantenbo.

As always, One Great Night in November made possible a number of acquisitions donated by Houston’s finest men: the Olmec *Seated Figure* extends our representation of that great Mesoamerican culture; and the handsome plaster bust by Jean-Antoine Houdon, *John Paul Jones*, simultaneously amplifies our eighteenth-century holdings in French and American art. Similarly, the hugely successful Art of the Islamic Worlds Gala provided the occasion for the acquisition of a bounty of works, from a large sandstone Mughal architectural relief to a diminutive jeweled Mughal bottle, from a silk and gold Ottoman voided velvet panel that perhaps furnished a palace, to a lively Zand dynasty painting of a dancing girl that furnished a coffee house in Iran. Chairman
Emeritus Cornelia C. Long and her husband, Meredith, presented a striking painting on paper by Richard Diebenkorn in memory of our former director Peter C. Marzio, "a beautiful work honoring a beautiful man and wonderful friend."

Our exhibition on the English country house Houghton Hall inspired two purchases of decorative arts: a muscular hall bench in Virginia walnut designed by William Kent, the greatest English designer of the first half of the eighteenth century, and a nine-foot gilt pine and beech sofa designed by Robert Adam and executed by Thomas Chippendale, the greatest British designers of the second half of the eighteenth century. Two drawings purchased by the Museum deserve special attention: a nude by Baccio Bandinelli and one of J.A.D. Ingres’s largest, and most elaborate, portrait drawings.

Finally, some of the most impressive purchases were made by Curator Frances Marzio: a fine Roman portrait head in the archaic style, and two carvings made in Africa—a Kuyu head from the nineteenth century and a Guru double-face mask surmounted by a female figure, dating from c. 1932.

During fiscal year 2015, the staff of 630 professionals was supplemented by more than 1,000 docents, volunteers, and members of the Museum’s Guild, who welcomed 908,000 visits to our various facilities by an increasingly diverse audience, one that mirrors more closely the various communities in our multi-county metropolitan area. Our operations required an expenditure of $61.0 million, of which $33.2 million (53% of the $62.3 million revenue total) was provided by the Museum’s endowment and $13.7 million (22% of revenue) by fund-raising and gifts, and $11.0 million (18% of revenue) was derived from earned income. The City of Houston allocated $855,672 (1.4% of revenue) in Hotel Occupancy Tax funds to the Museum.

We acquired 863 works of art: 624 as gifts valued at $5.1 million and 239 as purchases costing $22.3 million. The value of the endowment stood at $1.14 billion on June 30, 2015.

As it was true in the preceding fiscal year, the administration spent much of its time working with planners, engineers, architects, and estimators overseeing plans for the campus redevelopment, a process managed by Mr. Holmes under the direction of Mr. Kinder. Mrs. Long worked hand in hand with Ms. Purvis to set the course for the Campaign for the Museum of Fine Arts, Houston, which had received, as of June 30, 2015, $359.5 million in pledges and individual gifts toward our goal of $450 million.

This publication provides an introduction to the many accomplishments of our staff and volunteers, as well as the contributions of our nearly one hundred trustees and thousands of Museum members. It can only hint at the more than 900,000 unique experiences visitors encountered at the main campus, the two house museums, and the Glassell School of Art. On behalf of our entire organization, I thank everyone who participated in this marvelous community endeavor, unquestionably one of the most impressive in the country.

—Gary Tinterow
On January 13, 2015, the Museum of Fine Arts, Houston, publicly announced plans to dramatically redevelop its fourteen-acre campus and to create new spaces in which the public can engage with art as well as participate in educational programs and performances. The master plan includes three new structures: the Nancy and Rich Kinder Building for modern and contemporary art; a new building for the Glassell School of Art; and the Sarah Campbell Blaffer Foundation Center for Conservation. Along with ample green spaces, underground parking, and seamless connections to the Lillie and Hugh Roy Cullen Sculpture Garden and the Caroline Wiess Law and Audrey Jones Beck buildings on the main campus, the new master plan will strengthen the Museum’s already commanding presence in the heart of Houston. The entire campus will be named for Susan and Fayez S. Sarofim in honor of his extraordinary $70 million gift to the Campaign.
THE NANCY AND RICH KINDER BUILDING

Over the past three decades, the Museum’s encyclopedic permanent collection has grown exponentially. More than one half of the artworks in the collection were created since 1900. Because more than 60 percent of the Museum’s accessions endowment funds are restricted to the purchase of art from 1900 and later years, modern and contemporary art is destined to be the fastest-growing part of the collection for the foreseeable future. Put simply, there is not enough physical space within the institution’s current facilities to accommodate and exhibit these important holdings, which largely are hidden from public view. As the centerpiece of the new Sarofim Campus, the Kinder Building will provide dedicated gallery space for the modern and contemporary collections across various media.

A NEW AND EXPANDED GLASSELL SCHOOL OF ART

The Museum has operated an art school since 1927. Since the opening of a dedicated facility in 1979, enrollment in the school’s programs has tripled. Classes run at full capacity, with demand at an all-time high, and each year the school must turn away students. The Glassell Junior School, which serves children ages three through eighteen, is housed in a separate building at the farthest northwest corner of the campus, which inhibits easy, convenient access to the Museum’s galleries. A unified and expanded School will provide exceptional resources for art students of all ages.

THE SARAH CAMPBELL BLaffer FOUNDATION CENTER FOR CONSERVATION

For the past twenty years, the Museum’s conservation laboratories and studios were housed in two separate locations: in the Audrey Jones Beck Building and in the Rosine Building, located three miles north of the main campus. These facilities were always intended to be temporary solutions to the ongoing problem of insufficient spaces for conservation studies and treatments. The previous facilities provided less-than-optimal working conditions for the conservation department and inhibited the necessarily close relationship that must develop among curators, visitors, and conservators. With the addition of the Center for Conservation, the Museum will achieve its long-held goal of having a consolidated conservation staff that has complete access to all the equipment required to examine and conserve works of art.
This ambitious plan will be fulfilled thanks to the unparalleled generosity of Houston’s philanthropic community. Our Museum is in the enviable position of receiving some 98 percent of its annual operating budget—more than half of it income from our endowment—from the individual philanthropists, trustees, foundations, corporations, members, and casual visitors who comprise our audience. Now at $61.0 million, the annual budget will rise by nearly 10 percent when all the anticipated facilities come online. The $100 million additional endowment for operations, included as an integral part of our capital campaign, will therefore be essential to the sustainability of our operations over the long term.

Houstonians are naturally proud of their city and its civic organizations, and that pride is reflected in the extraordinary growth and high quality of its cultural institutions. No institution has benefitted from its loyal supporters as much as the Museum of Fine Arts, Houston. On behalf of the Board of Trustees, it is a privilege to thank everyone for their enthusiastic support.

—Gary Tinterow
TEN HIGHLIGHTS OF THE CAMPUS EXPANSION

Upon its completion in fall 2019, the campus expansion will:

- Increase the Museum’s exhibition space by nearly 50 percent, making the Museum the sixth largest fine-arts institution in the nation in terms of total exhibition space.

- Grow the Museum’s endowment to $1.4 billion, the third largest in the nation, providing ongoing support to all aspects of the entire institution: the programs at the main campus, Bayou Bend Collection and Gardens, Rienzi, and the Glassell School of Art.

- Provide dedicated gallery space for the collections of numerous curatorial departments that currently lack permanent exhibition space: Arts of Asia; Decorative Arts, Craft, and Design; Latin American Art; Modern and Contemporary Art: Photography; and Prints and Drawings.

- Provide innovative displays to chart new histories of twentieth- and twenty-first-century art across cultures in all media.

- Introduce important visitor amenities, including a fine dining restaurant, a casual café, and a coffee bar; the new two-hundred-seat Lynn and Oscar Wyatt Theater and a seventy-five-seat auditorium; additional retail space for students and visitors; two underground parking garages connected by tunnel to the Sarofim Campus; and improved sidewalks, lighting, and wayfinding within the campus and the Houston Museum District.

- Create new public green spaces for community engagement and public participation, including the Brown Foundation, Inc. Plaza, the walkable BBVA Roof Garden (with terrace and amphitheater), and the relandscaped South Lawn, all part of a global landscape plan designed by Deborah Nevins & Associates to knit together—in a visually exciting and pedestrian-friendly way—the multiple components of the Museum’s campus.

- Facilitate state-of-the-art treatment, restoration, and preservation of the 68,000 objects in the Museum’s permanent collection and further the Museum’s advanced research into identifying and caring for works of art and materials.

- Augment the Museum’s award-winning education programs with a new Education Court that will serve as the nexus for the Learning and Interpretation Department, one of the largest programs of its kind in the nation. Additional enhancements include more than thirty new state-of-the-art studios and classrooms, as well as designated bus drop-off and gathering zones for schoolchildren and other visitor groups.

- Add two architectural firms—Steven Holl Architects (Nancy and Rich Kinder Building, Glassell School of Art) and Lake | Flato (Sarah Blaffer Campbell Foundation Center for Conservation)—to the prestigious roster of architects commissioned by the Museum: William Ward Watkin, Ludwig Mies van der Rohe, S. I. Morris and Associates, Isamu Noguchi, Carlos Jiménez, and Rafael Moneo.

- Generate nearly $334 million in economic activity over twenty years, with more than $2.5 million in direct, indirect, and induced city revenue.
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This outstanding head of a Kore, a youthful woman, was inspired by Greek sculptures created between 700 and 480 BC. The woman’s idealistic appearance characterizes the divine nature of a goddess. The lips on the marble head curve upward in an “archaic smile” that is well known from a famous group of sculptures discovered on the Acropolis in Athens. The almond-shaped eyes, rosette diadem, and horizontal hair waves are also traced to Greek art.

The rolled and tucked hair at the nape of the neck evokes the hairstyle of Livia, the wife of Augustus, the first Roman emperor and mother of Tiberius, his successor. FM
The Olmec people developed the oldest complex society of the Americas and are often referred to as the “mother culture” of Mesoamerica. This large ceramic represents a deity or sacrificial victim. The bald head demonstrates cranial deformation practiced on infants to achieve a shape considered to be beautiful. The cranial incisions indicate a supernatural nature. Holes in the earlobes may have held ornaments. The polished slip surface creates the appearance of smooth skin. This expressive, distinctive figure was associated with dynastic and lineage rituals.

FM
This ritual scepter or wand finial represents the youthful Maize God, whose story charts the life cycle of maize. Mesoamerican civilizations were dependent on the planting, sprouting, and harvesting of maize. The young Maize God represented the Maya bodily ideal. His firm torso and arms were intended to resemble a stalk of maize, and his flowing hair resembled maize silk strands. Maize sways in the field; as such, the Maize God was a dancer. The death of the Maize God in the underworld and his resurrection echoed the cultivation of maize. The vivid pigment on this ceramic is called “Maya blue,” as the Maya associated the color blue with rain. They created this pigment from the indigo plant and the mineral palygorskite. Researchers now believe that these ingredients were fused by heating them with copal incense. FM
This rare head portrays a moment of transcendence, when the power of the spirit realm enters a worldly vessel. The transfer is conveyed in the contrast between the eyes, which narrow in a state of trance, and the full, open mouth baring finely pointed teeth. The masterful Kuyu artist has captured an awakening, as the forces of the supernatural world join the natural world during important ceremonies. These forces can then affect the outcomes of human lives. Here, a remarkable tension is felt: artistic delicacy and refinement encounter expressive, primal energy.

FM
Attributed to the Master of the Bron-Guro
Guro peoples, active early 20th century
Double-face Mask with Female Figure, c. 1932
Wood and brass
30 3/4 x 7 1/4 x 4 in. (78.1 x 18.4 x 10.2 cm)
Museum purchase funded by
the Alfred C. Glassell Jr. Accessions
Endowment Fund
2015.10

Masks played important roles in ceremonies among many cultures on the African continent. Masks were commissioned works that attracted the best artists of their time, and whose creations showcased their considerable skills. This double-face mask is a tour de force. The enormous standing female that surmounts the mask wears a traditional hairstyle, a headdress that held Qur’anic verses, and massive arm ornaments that would have been made of ivory.

FM
ACCESSIONS

TURKISH (BURSA)
Velvet Panel, late 16th–early 17th century
Silk, cotton, and metal-wrapped thread:
cut and voided velvet, brocaded
69 1/2 x 49 1/4 in. (176.5 x 125.1 cm)
Museum purchase funded by the 2015
Art of the Islamic Worlds Gala, and
Anne and Albert Chao
2015.80

This opulent silk velvet panel glitters from
the brilliance of its metal-wrapped threads
against a dark crimson ground. Such silk
velvet wall hangings and upholstery fabrics
decorated the Ottoman sultan’s palace and
the wealthiest households of the sixteenth
and seventeenth centuries. The ogival lat-
tice design was a favorite choice for velvets
that were produced at Bursa, the center
of the important Ottoman textile industry.
The Ottoman sultans loved gardens, and
the tulips, carnations, and hyacinths seen
here are part of the enduring floral style
developed by the court artist Kara Memi
and seen in a myriad of artistic mediums.
This velvet panel is particularly spectacular,
as it includes two full loom widths instead
of one.
AF
INDIAN

Poppies and Parakeets Panel,
late 17th–early 18th century
Sandstone
60 x 28 x 3 in. (152.4 x 71.1 x 7.6 cm)
Museum purchase funded by
Rania and Jamal Daniel at the
2015 Art of the Islamic Worlds Gala
2015.67

This sandstone architectural panel is finely
carved in relief with poppies and parakeets.
Pairs of confronted parakeets perch precari-
ously upon the poppy sprays and are seen
feasting happily. The large poppies are
probably one of the flamboyant *papaver
orientale* species. The motif of a flower set
against a plain background is quintessentially
Mughal and is found in many mediums,
including paintings, album borders, textiles,
carpets, and stone.
AF
MUHAMMAD BAQUIR
Persian, active 1740s–1800s
Dancing Girl, 1192 AH (AD 1778)
Oil on canvas
59 x 31 in. (149.9 x 78.7 cm)
Museum purchase funded by Franci Neely, and Sabiha and Omar Rehmatulla at the 2015 Art of the Islamic Worlds Gala
2015.65

The monumental size of this painting and the recession seen in the background show the influence of European art, while the dancer’s rosebud lips, sleepy eyes, and long dark tresses epitomize the Persian ideal of beauty and Zand dynasty portraiture’s interest in the emotive. The detailed textile patterns and attention to adornment reflect the artist’s background as a miniature painter.
AF
Possibly MOHAMMAD ESFAHANI
Persian, active mid-19th century
Portrait of Nâser-od-din Shah (r. 1848–1896), 1272 AH (AD 1856)
Opaque watercolors, gold and ink on paper
14 1/2 x 8 1/4 in. (36.8 x 21 cm)
Gift of Nasrin and Abolala Soudavar
2014.1122

The Qajar dynasty monarch Nâser-od-din Shah (r. 1848–1896) wears a lambskin hat with the imperial aigrette and a fur-lined Persian robe over a European-style coat and trousers. He ruled during the second half of the nineteenth century, a time marked by the increasing influence of European powers. Nâser-od-din Shah embraced European artists, ideas, and technologies like photography. He understood the power of images: his portrait, which shows his military prowess and links him to his royal Persian heritage, was distributed in a variety of mediums, including watercolor, oil painting, and photography. This portrait is by the artist Mohammad Esfahani, whose signature appears below the ruler’s feet, “the lowly slave, Mohammad” (bandeh-ye khâksâr, Mohammad).

AF

INDIAN
Gem-Set Bottle, mid-17th century
Gold with diamonds, emeralds, and rubies
1.6 in. (4.1 cm); 1.5 in. (3.8 cm) diam.
Museum purchase funded by the 2015 Art of the Islamic Worlds Gala
2015.68

This miniature bottle is a rare surviving example of the exquisitely worked jeweled objects so loved by the Mughal Indian emperors and their courtiers. The bottle is fitted with a diamond-encrusted stopper to which is attached an applicator of gold for kohl or scent. Sumptuous objects like this gem-set bottle came in highly individualized shapes so that few were alike.

AF
In this spirited scene, Maharana Shambhu Singh of Mewar (r. 1861–1874) and his noble companion play holi on horseback. The figures are shown twice, indicating the passage of time, and are separated by an arc of red powder tossed from cloth slings, falling in swirls and dusting the clothes of the attendants. The Rajput rulers claimed that they were descendants of the Sun gods, and the Maharana’s nimbus indicates his heavenly mandate. The artist Parasuram was trained by Tara, the major Udaipur artist in the mid-nineteenth century.

CS
 Powerful brushstrokes depict two figures convening over a handscroll atop a craggy rock amid windswept waves. The figure on the right, with gravity-defying hair and a scholar’s cap, has been identified as Shou Rikken, who transmits the secrets of immortality to his student Ryo Douhin. The inscription on the upper right edge of the right panel reads “Soga Shōhaku terutaka ga” (painted by Soga Shōhaku Terutaka). Soga Shōhaku (1730–1781) developed an eccentric reputation for painting haunting imagery of immortal figures.
WILLIAM KENT, English, 1685–1748
Hall Bench, c. 1730
Virginia walnut
39 1/4 x 54 1/2 x 23 1/2 in. 
(99.7 x 138.4 x 59.7 cm)
Museum purchase funded by 
the Brown Foundation Accessions 
Endowment Fund
2014.740

This handsome bench was undoubtedly 
designed by William Kent, one of the 
most important eighteenth-century 
designers that England produced. An 
architect, interior designer, landscape 
gardener, and painter, Kent was a leading 
proponent of the Palladian architectural 
style in England. Designed in the 
“Antique” manner, this hall bench was 
one of the first pieces of furniture a visitor 
would have seen upon entering one of the 
newly built English country houses of the 
eighteenth century. Through its elegant 
proportions and finely carved imported 
wood, the bench conveyed the grandeur 
of the house and its occupants.
CG
ROBERT ADAM, Scottish, 1728–1792
Made by THOMAS CHIPPENDALE,
English, 1718–1779
The Dundas Sofa,
commissioned 1764, made 1765
Gilt pine and beech, with silk
43 1/2 x 99 1/2 x 36 in.
(110.5 x 252.7 x 91.4 cm)
Museum purchase funded by the Brown Foundation Accessions Endowment Fund 2014.810

This magnificent sofa is part of a famous suite of Neoclassical furniture commissioned in 1764 from the architect Robert Adam and the furniture maker Thomas Chippendale by Sir Lawrence Dundas for the principal drawing room of his London mansion. The carved and gilded sofa is a very rare documented example from the only known design collaboration between Adam and Chippendale, two of the most important British artists of the eighteenth century. Before entering the Museum’s collection, the sofa had remained in the collection of the Dundas family since the suite was delivered to them in 1765.

CG
ACCESSIONS

**SAMUEL COOPER,** English, 1609–1672  
*Lady John Lewis, formerly Sarah Foote,*  
1647  
Watercolor and bodycolor on vellum  
2 1/8 x 1 3/4 in. (5.4 x 4.4 cm)  
Gift of Cecily E. Horton  
2014.1035

The artist Samuel Cooper can justly be called the greatest seventeenth-century miniaturist and is often cited by art historians as the artist who proves that miniaturists could rival or even surpass the greatest oil painters. The lovely nineteen-year-old sitter in this compelling miniature by Cooper is Sarah Foote, who had married Sir John Lewis three years before this portrait was painted. The dark background highlights the intense blue of Lady Lewis’s gown as well as her fashionable pale skin, a composition that demonstrates the saturated colors and insightful portraiture for which Cooper was renowned.

CG

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**WILLIAM HOGARTH,** English, 1697–1764  
*Marriage-a-la-Mode, Plate 5,*  
*The Marriage Settlement,* 1743–45  
Engraving and etching on laid paper from the bound portfolio of 29 engravings and etchings  
Sheet: 8 x 24 in. (45.7 x 61 cm)  
Gift of Julie T. Dokell  
2014.907.15

William Hogarth is acclaimed as the father of satirical caricature. His richly detailed prints address moral and social issues in a rising middle-class culture in England. Hogarth’s famous first print series, *Marriage-a-la-Mode,* entertains the viewer through telling the story of an arranged and ill-suited marriage between the son of a penniless, noble family and the daughter of a wealthy, upper-class merchant family. The marital union served only the parents’ vanity and avarice and was ordained to fail. This engraving introduces the scenario with the two fathers signing the marriage contract while at the ornate home of the noble family. The groom and the bride-to-be sit on the same sofa with their backs to each other. Hogarth advertised and sold his prints as “suitable for framing,” or he issued bound sets of his prints.

DMW
JEAN-ANTOINE HOUDON, French, 1741–1828
*Portrait Bust of John Paul Jones (1747–1792)*
Modeled 1780; cast 1787–89
Plaster, with terracotta paint
28 x 20 x 13 in. (71.1 x 50.8 x 33 cm)

John Paul Jones was the most distinguished and popular naval hero of the American Revolution. Following the war, he traveled to Paris, where he was widely celebrated and was asked to join a masonic lodge. Members of the lodge commissioned Jean-Antoine Houdon, the foremost French sculptor, to make a portrait bust of the young American hero. Jones was so pleased with the bust that he ordered a number of replicas, like this one, for his illustrious friends and countrymen including George Washington, Thomas Jefferson, and Benjamin Franklin.

KHW
Objects by William Will are among the most desirable in American pewter, owing to the ambition and achievement of his work. This elegant cream pot resembles contemporary silver examples, a double-bellied form on a domed foot with an S-scroll handle. In contrast to the silversmith, who hammered silver into completed forms, the pewterer worked with brass molds into which the molten alloy was poured. Complex items required several molds for individual components that were joined to complete the object.

Possibly by BAKEWELL, PAGE & BAKEWELLS, American, 1827–1832; a later Bakewell replacement, or an unidentified glasshouse
Celery Vase made for President Andrew Jackson (1767–1845), c. 1829–30 or c. 1833–46
Pittsburgh, Pennsylvania
Lead glass
10 1/8 x 4 13/16 in. (25.7 x 12.2 cm) diam.
The Bayou Bend Collection, museum purchase funded by the Lora Jean Kilroy Accession Endowment B.2015.1

Bakewell, Page & Bakewells glassworks produced the first successful lead glass in the United States in the early 1800s. Lead was added to the batch, which made the glass crystal clear—perfect for cutting and engraving. President James Monroe ordered the first glass service for official use in the President’s House (now the White House) in 1818 from Bakewell. So much of that glassware was broken during President Andrew Jackson’s rowdy inaugural reception in 1829 that Jackson bought a new 425-piece service from the same maker. This celery vase comes from the second service.
JOHN LEWIS STONE, American, 1850–1927
for WILLIAM C. KNOX, American, active Oletha, Texas, 1870–1872
Temperance Jug, c. 1870–72
Oletha, Texas
Salt-glazed stoneware with cobalt and slip decoration
9 x 7 1/2 x 7 in. (22.9 x 19.1 x 17.8 cm)
The Bayou Bend Collection, gift of Leslie and Brad Bucher
B.2015.8

Potter John Lewis Stone almost certainly learned his trade at the Anna Pottery, established in 1859 at Anna, Illinois, by brothers Wallace and Cornwall Kirkpatrick, who are best known for their extravagantly decorated “temperance jugs.” So called because of their inscriptions and iconography, their surfaces are covered with writhing snakes tormenting human figures presumed to be drunkards. Stone’s jug takes inspiration from the Kirkpatricks’ work, a striking departure from the utilitarian mainstream of Texas stoneware.

BB
**Theodore Géricault, French, 1791–1824**

*Persan tenant un cheval* (Persian Holding a Horse) [recto]; *A man lying on his back, a study for “Raft of the Medusa” and Study of male head in profile* [verso], c. 1817–22

Pen and brown ink with graphite on beige wove paper [recto]; graphite on beige wove paper [verso]

6 5/8 x 7 1/8 in. (16.8 x 18.1 cm)

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

2014.753

Théodore Géricault was a greatly influential and leading Romantic artist in France who frequently portrayed exotic figures in large military compositions as well as in more intimate works. This ink drawing depicts a man holding a horse’s reins and dressed in Eastern costume, sporting a cahouk on his head and adorned with a dagger and a scimitar. Using his servant Mustafa as his model, Géricault drew the figure to resemble a Mameluke in Napoleon’s Imperial Guard. On the verso of the drawing, the artist had quickly sketched a male head in profile for his famous painting *The Raft of the Medusa* (1819).

DMW
Jean-Auguste-Dominique Ingres, French, 1780–1867
Portrait of the architect Alexandre Bénard, full-length, with fragments of classical capitals, the Roman Forum beyond, 1818
Graphite heightened with bodycolor on cream wove paper
18 1/4 x 14 in. (46.4 x 35.6 cm)
Museum purchase funded by the Brown Foundation Accessions Endowment Fund
2014.144

Jean-Auguste-Dominique Ingres rarely executed drawings on such a grand scale as this impressive work that depicts the artist’s friend, architect, and art collector Alexandre Bénard in full-length pose, standing informally in the Roman Forum. Ingres’s mastery of graphite is visible through the varied and convincingly rendered textures employed in this drawing, the high degree of finish of Bénard’s face, and the richly detailed manner of clothing. This drawing was made during Ingres’s first stay in Rome, from 1806 to 1824, when he was an aspiring history painter who supplemented his living creating exquisite portraits of fellow expatriates and wealthy tourists.

DMW
BACCIO BANDINELLI, Italian, 1488–1560
Male Nude who leans on one knee in a contrapposto pose (Study related to the Laocoon), c. 1520–25
Pen and iron gall ink on laid paper
14 3/16 x 8 3/4 in. (36 x 22.2 cm)
Museum purchase funded by the Alvin S. Romansky Prints and Drawings Accessions Endowment Fund and the Vaughn Foundation Fund in memory of Isabel B. Wilson
2015.259

Considered to be the rival of Michelangelo, the famed sixteenth-century Renaissance sculptor Baccio Bandinelli enjoyed the patronage of the Medici family in Florence and Rome. In this spectacular large work, the artist has aggrandized the male nude body, drawing in a direct, defined manner. The artist used quick, energetic outlines and carved the figure with meticulous hatching strokes, typical of a Renaissance sculptor’s drawings. The figure is derived from the central figure of the Hellenistic Laocoon sculpture, which Bandinelli restored. In this drawn version, the artist has taken several liberties by reversing the figure, changing the positions of the limbs, and adding flowing drapery.
DMW

UNKNOWN ARTIST, French
(Standing Male Nude), c. 1856
Salted paper print from glass negative
15 3/8 x 11 1/4 in. (39.1 x 28.6 cm)
Museum purchase funded by the Brown Foundation Accessions Endowment Fund
2014.811

This photograph of a figure heroically posed like a risen Christ was surely intended to serve painters in place of a live model. Its appeal to contemporary eyes, however, stems from the unmasked evidence of the copying and enlarging process and from a serendipitous technical flaw that created a flowing pattern across the image suggestive of radiating energy. The resulting play of surface and illusion is wholly modern and without parallel among other nineteenth-century artist’s studies.
MD
A pioneering neurologist and physiologist, Guillaume-Benjamin-Amand Duchenne de Boulogne conducted experiments aimed at eliciting expressions of emotion through electrical stimulation of facial muscles. His goal was to publish a scientific catalogue of human emotions recorded accurately with photography for use by artists. In this image, one of thirty-three acquired by the Museum, Duchenne describes the expression as that of a man who is “frozen and stupefied by terror; his face shows a dreadful mixture of horror and fear.”

MD
An early student at Chicago’s New Bauhaus under the tutelage of László Moholy-Nagy, Nathan Lerner created numerous experimental images of open eyes, often with multiple exposures on a single negative. By contrast, Closed Eye, one of forty vintage prints recently donated by the artist’s widow, is straightforward, soft, and sensual, suggesting interior thought rather than outward observation and precluding the psychological connection one usually seeks through eye contact.
In the mid-1950s Bill Brandt began to shift the style of his nudes, a lifelong interest, moving closer to his subjects to focus on distinct forms rather than the whole body. He also moved outside the studio, as seen in this photograph taken on a beach in the south of France. Brandt reveled in the warmth of sunlight on silky hair, disembodied hand, sandy beach, and glittering sea.

AP
ACCESSIONS

CARMELO ARDEN QUIN, Uruguayan, 1913–2010

L’œil [The Eye], 1938
Oil on cardboard mounted on wood
15 3/4 x 19 7/8 in. (40 x 50.5 cm)
Gift of Mr. and Mrs. César Segnini
in honor of Héctor Olea
2015.96

Pioneering artist and theoretician Carmelo Arden Quin helped launch one of the first abstract art movements in Argentina, known as the Madí movement (1945–46), and continued to shape the history of Concrete art in Latin America and Europe throughout the remainder of the twentieth century. L’œil is one of Arden Quin’s earliest known works that exemplifies his invention of the shaped canvas, which became a defining characteristic of Madí paintings.
MW

FORME NOIRE, no. 1 [Black Form, no. 1], 1942
Oil on cardboard mounted on wood
16 1/4 x 11 7/16 x 3/4 in. (41.3 x 29 x 1.9 cm)
Museum purchase funded by the 2013 Latin American Experience Gala and Auction, and Olive M. Jenney
2014.813

Forme noire, no. 1 is the first in a series of six pivotal works (four are lost) that the Uruguayan master produced in 1942, inspired by Pre-Columbian and tribal art that he saw on visits to the Museo Argentino de Ciencias Naturales Bernardino Rivadavia in Buenos Aires after relocating to Argentina. Carmelo Arden Quin’s black forms embody his concept of an “autonomous” painting liberated from depicting reality and from traditions of Pictorialism.
MW

CARMELO ARDEN QUIN, Uruguayan, 1913–2010

Forme noire, no. 1 [Black Form, no. 1], 1942
Oil on cardboard mounted on wood
16 1/4 x 11 7/16 x 3/4 in. (41.3 x 29 x 1.9 cm)
Museum purchase funded by the 2013 Latin American Experience Gala and Auction, and Olive M. Jenney
2014.813
CARMELO ARDEN QUIN, Uruguayan, 1913–2010
Coplanal, 1946
Wood, metal, and thread
7 7/8 x 28 1/16 x 18 1/8 in. (20 x 71.2 x 46 cm)
museum purchase funded by the 2013 Latin American Experience Gala and Auction, and Olive M. Jenney
2014.812

One of Carmelo Arden Quin’s most important contributions to Argentina’s Concrete art movement was the creation of the Coplanal, a three-dimensional form designed to be manipulated and rearranged by viewers. This extremely rare work was also likely a precursor to a significant series of wooden mobiles that Arden Quin began creating that same year. Reminiscent of a stylized bird or flying figure, this adjustable shape offers a range of dynamic compositions in space.
MW
A groundbreaking work by the art collective Los Carpinteros, *Podgaric Toy* presents a mysterious, abstract form modeled after a gigantic Soviet-era monument erected in 1967 in former Yugoslavia (present-day Croatia). As children of socialism, the artists are especially interested in the fact that these monuments outlived the nationalist ideals that they originally embodied. The artists use LEGO® toys to underscore the lost idealism with ironic effect.

MW
Joris Laarman’s Dragon Bench is the first sculptural work to be created with the MX3D-metal printer/welding machine, which the artist developed in-house. This machine allows for the printing of molten metal in-air without the aid of support structures. Employing radical technology, Laarman created a piece of furniture whose complex curves and volumes come together in a dynamic form. Dragon Bench is from an edition of eight, and each work in the edition is of a different size and composition.
MAURICE CALKA, French, born Poland, 1921–1999
Commissioned by LELEU-DESHAYS LTD, French, active 1924–1973
P.-D.G. Desk, c. 1969
Fiberglass, upholstery, and metal
30 x 86 1/2 x 67 in. (76.2 x 219.7 x 170.2 cm)
Gift of an anonymous donor
2014.966

In 1969, the sculptor Maurice Calka received a commission from the Paris design firm of Jules Leleu-Deshays to create a desk for senior management officials that merged progressive design with new materials. The resulting P.-D.G. Desk (Président-Directeur Général) could be outfitted with a telephone, an intercom and dictation machine, and internal circuitry television, as well as with drawers and writing areas. Only four or five of the P.-D.G. desks were made, which makes the Museum’s example exceedingly rare.

CS
Pieter Hugo made this photograph while traveling with hyena handlers in Nigeria. The group of men with one little girl, three hyenas, four monkeys, and some rock pythons practices a tradition of itinerant minstrelsy passed down for generations, entertaining crowds and selling traditional medicines. Hugo, drawn to document the peripheries of African societies, worked with the troupe on and off for two years, making a series of haunting double portraits of uncontrolled urbanization.
Sadik Kwaish Alfraji’s multimedia installation is a lament over the death of his father and his own inability as a refugee to return to Iraq. Portraying an exile’s vision of the past, the video layers an illustrated narrative upon an installation of artifacts reconstructing Alfraji’s childhood home, in which memories are broken into fragments and imaginative leaps of fantasy, both pleasant and horrific, as youth and familial love are disrupted by the violence of civil unrest and war.

AP
KEITH SONNIER, American, born 1941
*Neon Wrapping Incandescent*, 1969
Incandescent bulbs with porcelain fixtures and neon tubing, electrical wire, and electrical transformer
64 x 48 x 9 1/2 in. (162.6 x 121.9 x 24.1 cm)
Museum purchase funded by the Caroline Wiess Law Accessions Endowment Fund 2015.89

Keith Sonnier was among a vanguard circle of artists who broke from Minimalism in the late 1960s, using industrial materials with a new freedom and sense of play. *Neon Wrapping Incandescent*, 1969, typifies the lyric dynamism Sonnier brought to his first important works, as he used neon to draw in space, opposing the vibrant colors of the tubes with the warm auras created by the incandescent bulbs. A native of Mamou, Louisiana, Sonnier related this series to childhood memories: “I grew up in the dark—when it was dark at night, it was dark. You had the stars and the moon and the neon signs of the road house.”

ALC
ALAN GLASS, Mexican, born Canada, 1932

Large Glass/Pigall’s: In Memory of Louis Morin and Marcel Duchamp, 2000
Perforated wooden sheet covered with Plexiglas, postcards, a hoof, a fuzzy breast, a gas lamp, a dancer’s leg, images of other paintings, and a fan
74 1/2 x 54 x 11 in. (189.2 x 137.2 x 27.9 cm)
Museum purchase funded by the Cullen Family in memory of Roy Henry Cullen
2014.920

A significant figure of the Surrealism movement in Mexico, Alan Glass remains best known for his three-dimensional box collages, of which this is his most monumental. In Large Glass/Pigall’s: In Memory of Louis Morin and Marcel Duchamp, Glass explores the Surrealists’ interest in chance encounters. The amalgam of objects in this work speaks to the fantastic coincidences that exist in the artist’s personal life and in his encounters with Marcel Duchamp and André Breton, leaders of the Surrealism movement.

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

AFRICAN ART

PURCHASES

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

Attributed to the Master of the Bron-Guro Guro peoples, active early 20th century
Double-face Mask with Female Figure, c. 1932
Wood and brass
2015.10
Kuyu peoples
Kouyou River, Republic of Congo
Head, 19th century
Wood
2015.11
Dida peoples
Man’s Robe, 1900–1933
Plaited and tie-dyed raffia
Museum purchase funded by Frank Carroll in memory of Eleanor Carroll
2015.254

ART OF THE AMERICAS

GIFTS

Maya
Maize God in Corn Husk, 600–900
Earthenware with pigment
Gift of Frank Carroll in memory of Frank and Eleanor Carroll
2015.27

PURCHASES

Olmec
Seated Figure, 1500–300 BC
Earthenware with slip
Museum purchase funded by “One Great Night in November, 2014”
2014.59

ART OF THE ISLAMIC WORLDS

GIFTS

Gifts of Nasrin and Abolala Soudavar:
Possibly Mohammad Esfahani, Persian, active mid-19th century
Portrait of Nāser-od-din Shah (r. 1848–1856), 1272 AH (AD 1856)
Opaque watercolors, gold and ink on paper
2014.1122

Indian
Gem-Set Bottle, mid-17th century
Gold with diamonds, emeralds, and rubies
Museum purchase funded by the 2015 Art of the Islamic Worlds Gala
2015.67

Turkish (Bursa)
Velvet Panel, late 16th–early 17th century
Silk, cotton, and metal-wrapped thread: cut and voided velvet, brocaded
Museum purchase funded by the 2015 Art of the Islamic Worlds Gala, and Anne and Albert Chao
2015.80

ASIAN ART

GIFTS

Indian
Rajput Court Performing the Raslila, c. 1870–80
Gelatin silver print
Gift of Stephen E. Hamilton
2014.757

Japanese
The Imperial Lying-In Scene from “The Tale of Heike,” 1804
Hanging scroll; ink and color on paper
Gift of Barbara E. Butler
2014.758

Indian
Two Figures (most likely Ryo Douhin receiving the Taoist law from Shou Rikken), 1770s
Two-panel folding screen; ink and color on paper
Gift of Gitter-Yelen Foundation
2015.95

PURCHASES

Parasuram, Indian, active 1842–1874
Maharana Shambhu Singh of Mewar
Playing Holi, 1868–69
Gouache with gold on paper
Museum purchase funded by Friends of Asian Art
2015.257
THE BAYOU BEND COLLECTION

GIFTS

Bancroft Woodcock, American, 1732–1817
Teaspoon, c. 1765–70
Wilmington, Delaware
Silver
The Bayou Bend Collection, gift of David B. Warren
B.2014.10

Küchler & Himmel, American, active 1827–1853
Retailed by Hyde & Goodrich, active 1852–1853
Küchler & Himmel, American, active 1827–1861
Decanter for Harrisburg Glass Works, American, born England, 1813
Possibly Mathew Johnson, born England, active 1777–1823
After William Russell Birch, American, 1755–1834
Published by William Birch and John Lewis Stone, American, 1850–1927
for William C. Knox, American, active Oleta, Texas, 1870–1872
Temperance Jug, c. 1870–72
Oleta, Texas
Salt-glazed stoneware with cobalt and slip decoration
The Bayou Bend Collection, gift of Leslie and Brad Bucher
B.2015.8

John Lewis Stone, American, 1850–1927
for William C. Knox, American, active Oleta, Texas, 1870–1872
Temperance Jug, c. 1870–72
Oleta, Texas
Salt-glazed stoneware with cobalt and slip decoration
The Bayou Bend Collection, gift of Leslie and Brad Bucher
B.2015.8

Benjamin West, American, 1738–1820, active England
The Angel of the Resurrection, from the series Specimens of Polyantography, 1801
Lithograph on wove paper mounted on greyish-brown aquatint
The Bayou Bend Collection, funded by various donors in memory of Michael K. Brown
B.2014.7

Music Stool, c. 1810–15
New York, New York
Mahogany; linen webbing, horsehair, and steel
The Bayou Bend Collection, funded by various donors in memory of Michael K. Brown, Curator
The Bayou Bend Collection
B.2014.11

Samuel Stillman Osgood, American, 1808–1885
Printed by (attributed to) Albert Newsom, 1809–1864
Published by Childs & Lehman, Philadelphia, 1813–1835
David Crockett “King of the Wild Frontier,” c. 1835
Lithograph printed chine collé on white wove paper
The Bayou Bend Collection, museum purchase funded by William J. Hill
B.2014.14

Attributed to William Will, American, 1742–1798
Cream Pot, c. 1764–98
Philadelphia, Pennsylvania
Pewter
The Bayou Bend Collection, museum purchase funded by various donors in memory of Michael K. Brown
B.2015.9

Samuel Cooper, English, 1609–1672
Six-Gallon Jar, c. 1850–75
Pittsburgh, Pennsylvania
Mezzotint on laid paper
The Bayou Bend Collection, museum purchase funded by Jack S. Blanton, Jr. in honor of William J. Hill
B.2015.7

Samuel Seymour, American, 1755–1834
Published by William Birch and William H. Morgan, Philadelphia
View of the City of New York in the State of New York, North America, 1803
Etching and engraving on wove paper
II/III
The Bayou Bend Collection
B.2015.2

Frédéric Martens, Engraver, Italo-German, active France, 1806–1885
After Ambroise Louis Garneray, French, born England, active 1777–1823
After William Russell Birch, American, 1755–1834
Published by William Birch and John Lewis Stone, formerly Sarah Foote, English artist, 18th century
Lady John Lewis, 1647
Watercolor and bodycolor on vellum
2014.1035

Shiro Kuramata, Japanese, 1934–1991
Manufactured by Memphis/Milano, Italian, active 1958–1988
“Rita” Scrittoio, 1981
Birch plywood, metal, and wood
Gift of Marc and Sara Benda
2014.815

DECORATIVE ARTS

GIFTS

Gifts of Cecily E. Horton:

Marie Zimmerman, American, 1878–1972
Presentation Bowl, 1925
Sterling silver
2014.814

Samuel Cooper, English, 1609–1672
Lady John Lewis, formerly Sarah Foote, 1647
Watercolor and bodycolor on vellum
2014.1035

Shiro Kuramata, Japanese, 1934–1991
Manufactured by Memphis/Milano, Italian, active 1958–1988
“Rita” Scrittoio, 1981
Birch plywood, metal, and wood
Gift of Marc and Sara Benda
2014.815

John Lewis Stone, American, 1850–1927
for William C. Knox, American, active Oleta, Texas, 1870–1872
Temperance Jug, c. 1870–72
Oleta, Texas
Salt-glazed stoneware with cobalt and slip decoration
The Bayou Bend Collection, gift of Leslie and Brad Bucher
B.2015.8

Cranston Pottery, American, active c. 1854–1890
Six-Gallon Jar, c. 1850–75
Alton (former town), Texas
Salt-glazed stoneware with slip interior
The Bayou Bend Collection, museum purchase funded by William J. Hill
B.2014.14

Possibly by Bakewell, Page & Bakewells, American, 1827–1842; a later Bakewell replacement, or an unidentified glasshouse
Celery Vase made for President Andrew Jackson (1767–1845), c. 1829–30 or c. 1833–46
Pittsburgh, Pennsylvania
Lead glass
The Bayou Bend Collection, museum purchase funded by the Lora Jean Kilroy Accession Endowment
B.2015.1

Purchases funded by the Mary Beth Baird Bequest, by exchange:

Samuel Seymour, American, born England, active 1777–1823
After William Russell Birch, American, 1755–1834
Published by William Birch and William H. Morgan, Philadelphia
View of the City of New York in the State of New York, North America, 1803
Etching and engraving on wove paper
II/III
The Bayou Bend Collection
B.2015.2

Attributed to William Will, American, 1742–1798
Cream Pot, c. 1764–98
Philadelphia, Pennsylvania
Pewter
The Bayou Bend Collection, museum purchase funded by the Bayou Bend Docent Organization Endowment Fund in honor of O. B. Dyer
B.2015.10
### Gifts of Margo Grant Walsh:

Ronald Hayes Pearson, American, 1924–1996  
Manufactured by International Silver Company, American, active 1898–1984  
1924–1934  
“Vision” Flatware, designed 1961  
Sterling silver and gilt  
2014.816

Piero Fornasetti, Italian, 1913–1988  
“Città di Carte” Cabinet Plates, c. 1950–60  
Porcelain and transfer print  
2014.817

Maurice Calka, French, born Poland, 1921–1999  
Commissioned by L.e. u. Deshayes LDD, French, active 1924–1973  
P.D.G. Desk, c. 1969  
Fiberglass, upholstery, and metal  
Gift of an anonymous donor  
2014.966

Donald Fortescue, Australian, born 1957  
Scotch, 1995  
Silver ash and western red cedar  
Gift of Diane and Marc Grainer  
2014.967

Jonathan P. Ive, English, born 1967  
Apple Industrial Design Team, American, established 1976  
Manufactured by Apple Inc., American, established 1976  
iMac, 1998  
Poly carbonate plastic and electronics  
Gift of Linda and Joe Bury  
2014.968

### Gifts of Anne Wilkes Tucker:

Hermann Jünger, German, 1928–2005  
1944  
Necklace with Four Pendants #73, 1993  
Gold, lapis lazuli, agate, and stone  
2014.818

Helen Shirk, American, born 1942  
Brooch, c. 1981–82  
Titanium, gilt, and sterling silver  
In honor of Bill Steffy  
2014.819

Iris Eichenberg, Dutch, born Germany, 1965  
Mirror Portrait (1), 2011  
Glass mirror and oxidized copper  
2015.82

Arthur Hash, American, born Panama, 1976  
Bubble Bracelet, c. 2009  
ABS Plastic  
2015.83

Eija Mustonen, Finnish, born 1961  
Untitled, 2006  
Bio-resin and silver  
2015.84

Lucy Sarneel, Dutch, born 1961  
“Meli-melo” Necklace, 2007  
Zinc, textile, rubber, wood, paint, glass beads, and gold  
2015.85

Sooyeon Kim, Korean, born 1983  
“Chimney of Providence” Brooch, 2013  
Photographic paper, epoxy resin, and silver  
2015.87

Charles Field Haviland (Gerard, Dufrasne & More), French, 1881–1890  
Tureen from the “Osiris” Pattern, c. 1881–90  
Porcelain and gilding  
Gift of Gabriella De Ferrari in memory of Dariece Warren Tinterow  
2015.91

### PURCHASES

Purchases funded by the Design Council, 2014:

Johanna Grawunder, American, born 1961  
for Robert Guistini & Partners, Italian  
“Giolight 1” Chandelier, 2007  
Acrylic, stainless steel, LED lighting, and wire  
Museum purchase funded by the Design Council, 2014:  
the John R. Eckel, Jr. Foundation;  
Mr. and Mrs. Daniel M. Price;  
the John R. Eckel, Jr. Foundation;  
the Mary Kathryn Lynch Kurtz Charitable Lead Trust Fund:

Joris Laarman, Dutch, born 1979  
Produced by Joris Laarman Lab, Dutch, established 2004  
Maker Chair (Diamond) Prototype, 2014  
Maple and black dye  
2014.818

Lockwood de Forest, American, 1850–1912  
Made by Ahmedabad Wood Carving Company, Indian, 1879–1908  
Chair, c. 1885  
Teak with upholstery  
2015.243

### Gifts of Friedman Benda Gallery:

Nendo, Japanese, established 2002  
“Thin Black Lines” Lamp, 2010  
Steel and light bulb  
“Thin Black Lines” Table, 2010  
Steel and glass  
2014.922, 2014.923

Soojeon Kim, Korean, born 1983  
“Chimney of Providence” Brooch, 2013  
Photographic paper, epoxy resin, and silver  
2015.87

Purchases funded by the Brown Foundation  
Accessions Endowment Fund:

William Kent, English, 1685–1748  
Hall Bench, c. 1730  
Virginia walnut  
2014.740

Robert Adam, Scottish, 1728–1792  
Made by Thomas Chippendale, English, 1718–1779  
The Dundas Sofa, commissioned 1764, made 1765  
Gilt pine and beech, with silk  
2014.810

Purchases funded by the Mary Kathryn Lynch Kurtz Charitable Lead Trust Fund:

Joris Laarman, Dutch, born 1979  
Produced by Joris Laarman Lab, Dutch, established 2004  
Maker Chair (Diamond) Prototype, 2014  
Magnesium alloy  
Museum purchase funded by the John R. Eckel, Jr. Foundation  
2014.819

Charles Field Haviland (Gerard, Dufrasne & More), French, 1881–1890  
Tureen from the “Osiris” Pattern, c. 1881–90  
Porcelain and gilding  
Gift of Gabriella De Ferrari in memory of Dariece Warren Tinterow  
2015.91
Elie Saarinen, American, born Finland, 1873–1951
Armoire, 1907–8
Oak, birch, ebony, mahogany, pewter, and replaced leather upholstery
The American Institute of Architects, Houston Design Collection, museum purchase funded by the Mary Kathryn Lynch Kurtz Charitable Lead Trust, the estate of William F. Stern, by exchange, the American Institute of Architects, Houston, and Lynn Goode 2014.1113

Chuck Thomsen, in his honor
2015.9
Purchases funded by friends of Houston Design Collection, museum purchase funded by the Art Endowment Fund, and Dennis Milstein 2014.1123

Hunt Clark, American, born 1969
Traffic, 2009
Maple and video projections
Museum purchase funded by the Art Colony Association, Inc., John and Robyn Horn, Jeffrey A. Shankman, Jane and Arthur Mason, the Decorative Arts Endowment Fund, and Dennis Milstein 2014.1123

Purchases funded by the American Institute of Architects, Houston:
Michele De Lucchi, Italian, born 1951
Manufactured by Memphis/Milano, Italian, active 1981–1988
“First” Chair Prototype, 1983
Painted wood, metal, and rubber
The American Institute of Architects, Houston Design Collection 2015.6

Michael Graves, American, 1934–2015
Manufactured by Swid Powell, American, active 1982–c. 1994
“The Little Dripper” Coffee Pot Prototype, 1983
Porcelain, enamel, and gilding
The American Institute of Architects, Houston Design Collection 2015.7

George Nakashima, American, 1905–1990
Rocking Chair, 1973
American black walnut, rosewood, and hickory
The American Institute of Architects, Houston Design Collection, museum purchase funded by friends of Chuck Thomsen, in his honor 2015.9

LATIN AMERICAN ART

Purchases funded by Joan Morgenstern in honor of Cacilie Daily and Daphne Scarbrough:
Kate Faulkner, English, 1841–1898
Published by Morris & Co., English, 1861–1939
Printed by Jeffrey & Co., English, 1896–1910
Samples of “Mallow” Wallpaper, c. 1915–30
Block-printed on machine-made paper 2015.225, 2015.226

William Morris, English, 1834–1896
Published by Morris & Co., English, 1861–1939
Printed by Jeffrey & Co., English, 1896–1910
Sample of “Sunflower” Wallpaper, c. 1915–30
Two samples of “Larkspur” Wallpaper, c. 1915–30
Two samples of “Marigold” Wallpaper, c. 1915–30
Sample of “Bird & Anemone” Wallpaper, c. 1915–30

Attributed to George Gilbert Scott, English, 1839–1897
Published by Morris & Co., English, 1861–1939
Printed by Jeffrey & Co., English, 1896–1910
Sample of “Indian” Wallpaper, c. 1915–30
Block-printed on machine-made paper 2015.230

Vlastislav Hofman, Czech, 1884–1964
Table, 1912
Red oak and beech
Museum purchase funded by the Design Council, 2015, the Decorative Arts Endowment Fund, Lynn Goode and Harrison Williams, Kerry Inman and Denby Auble, and Terri Norton 2015.235

Jaydan Moore, American, born 1986
Platter #4, 2012
Silverplate
Museum purchase funded by Joan Morgenstern, Cecily Horton, Bill and Sara Morgan in memory of Carol Strauss, Karin and Leo Shipman, the Decorative Arts Endowment Fund, and Transco Energy Company, by exchange 2015.236

Purchases funded by Mrs. Edmond J. Kahn, by exchange, and Kerry Inman and Denby Auble:
Alexander Girard, American, 1907–1993
Manufactured by Herman Miller, Inc., American, established 1923
Ribbons, designed 1957
Cotton
Cutout, designed 1954
Cotton
Triangles, designed 1961
Linen 2015.237–2015.239

Gaetano Pesce, Italian, born 1939
Pritt Chair, 1984
Urethane resin
Museum purchase funded by the GRITS Foundation, Fred M. Nevill, by exchange, and Mr. and Mrs. Andrew K. Schwartz Sr., by exchange 2015.240

W. A. S. Benson, English, 1844–1924
Clock, c. 1900
Brass and enamel
Museum purchase funded by the GRITS Foundation, Fred M. Nevill, by exchange, and Mr. and Mrs. Andrew K. Schwartz Sr., by exchange 2015.250

José Larrañaga, Dutch, born 1979
Produced by José Larrañaga Lab, Dutch, established 2004
Dragon Bench, designed 2014, made 2015
Stainless steel
Museum purchase funded by the Caroline Wiess Law Accessions Endowment Fund 2015.252

Osvaldo Borsani, Italian, 1911–1985
Manufactured by Tecno, Italian, established 1953
Coat Rack, Model AT16, 1961
Wood, tin, and metal
Museum purchase funded by the Design Council, 2015 2015.253

Marta Chilindrón, Argentinean, born 1951
Hexagonal Spiral, 2013
Acrylic with metal hinges
Gift of Leslie and Brad Bucher in honor of María Inés Sicardi and her son Maximiliano Rivarola in celebration of the 20th Anniversary of Sicardi Gallery 2014.1034

Sameer Makarius, Argentinean, born Egypt, 1924–2009
Retrato de Antonio Berni [Portrait of Antonio Berni], c. 1955
Gelatin silver print
Gift of Mauro Herlitzka 2014.1112

Miguel Amat, Venezuelan, born 1971
Advantage Plus Fund – Version #4, 2010
Decollage and collage of gelatin silver prints
Gift of the artist 2015.4

Carmelo Arden Quin, Uruguayan, 1933–2010
Uril [The Eye], 1938
Oil on cardboard mounted on wood
Gift of Mr. and Mrs. César Segnini in honor of Héctor Olea 2015.96

Gifts of the respective artists in honor of María Inés Sicardi and her son Maximiliano Rivarola in celebration of the 20th Anniversary of Sicardi Gallery:
Thomas Glassford, American, born 1963
Doppler Redshift 2, 2008
Anodized aluminum with aniline dye 2014.1119

Marco Maggi, Uruguayan, born 1957
Turner Box: Complete Coverage on Piano (Menil Collection), 2011
Cuts on 500 sheets of paper and Plexiglas 2014.1120

Clarissa Tossin, Brazilian, born 1973
Mars’s Pilot Plan, 2012
Inkjet print on pearl paper, edition 1/3 2014.1121

53
Miguel Ángel Ríos, Argentinean, born 1943
Untitled (from the series The Ghost of Modernity), 2012
Single-channel video, stereo, duration 5’11”, looped edition 3/6
Nowadays, 2001/2008
Round coca leaf cutouts mounted on acetate
2015.69, 2015.71

Fabiana Cruz, Venezuelan, active France, born 1984
“Agitata da due Venti” - Partition Lineaire No. 2, 2015.70
Single-channel video

Pablo Siquier, Argentinean, born 1961
2015.72
Charcoal on wall
2015.72

Carlos Cruz-Diez, Venezuelan, born 1923
Induction chromatique à double fréquence Olympic Centennial Harmonie 39 [Olympic Centennial Concert Dual-Frequency Chromatic Induction 39], 1990
Screenprint, edition 38/50
2015.73

Dias & Riedweg, working in collaboration since 1993
Padre & hijo [Father & Son], 2010
Inkjet prints, edition 2/5
2015.74

Miguel Ángel Rojas, Colombian, born 1946
Broadway, 1996/2010
Coca leaves, steel needles with museum putty on the wall
2014.724

Oscar Muñoz, Colombian, born 1951
Editor solitario [Solitary Editor], 2011
Video projection on table, 20 minutes, 1 second, edition 2/5
2014.752

José Alejandro Restrepo, Colombian, born 1959
El caballero de la fé [The Knight of Faith], 2011
Single-channel video, mono, 8 minutes, looped, edition 4/5
2015.1

Miguel Amat, Venezuelan, born 1971
Untitled, from the series Quer [f]or [t]he [h]er [y] [f]at [h]e [r] [o]n [t]he [s] [c]a[n]v[a]s, 2009
Inkjet prints, edition 2/5
2015.74

Manuel Espinosa, Argentinean, 1912–2006
Sin título [Untitled], 1975
Lithograph
2015.75

Graciela Hasper, Argentinean, born 1946
Sin título [Untitled], 2011
Acrylic on canvas
2015.76

Liliana Porter, Argentinean, born 1941
Deer/Vixen, 2007
Duraflex photograph, edition 1/5
2015.77

Pedro Tyler, Uruguayan, born 1975
Edge, 2012
Incised carving on black wooden rulers
2015.78

Mariano Dal Verme, Argentinean, born 1973
Sin título [Untitled], 2014
Graphite mounted on paper
2015.79

Purchases funded by the 2013 Latin American Experience Gala and Auction, and Olive M. Jenney:
Purchases funded by the 2013 Latin American Experience Gala and Auction, and Olive M. Jenney:

Carmelo Arden Quin, Uruguayan, born 1949–2010
Coyola, 1946
Wood, metal, and thread
Forme noire, no. 1 [Black Form, no. 1] 1942
Oil on cardboard mounted on wood
2014.812, 2014.813

Theaster Gates, American, born 1973
Untitled (ceramic), 2011
Concrete, aggregate, stoneware sherds, and steel
Gift of Lin Lougheed 2015.29

Purchases funded by the 2013 Latin American Experience Gala and Auction, and Olive M. Jenney:
Purchases funded by the 2013 Latin American Experience Gala and Auction, and Olive M. Jenney:

Alan Glass, Mexican, born Canada, 1932
Large Glass/Pigalle: In Memory of Louis Morin and Marcel Duchamp, 2000
Perforated wooden sheet covered with Plexiglas, postcards, a hoof, a fuzzy breast, a gas lamp, a dancer’s leg, images of other paintings, and a fan
Museum purchase funded by the Cullen Family in memory of Roy Henry Cullen 2014.92

Miguel Ángel Ríos, Argentinean, born 1943
Mecha, 2010
Two-channel wall projection, stereo, 10:02 minutes, looped, edition 4/6
Museum purchase funded by the Mark and Hilarie Moore Family Trust 2014.921

Keith Sonnier, American, born 1941
Neon Wrapping Incandescent, 1969
Incandescent bulbs with porcelain fixtures and neon tubing, electrical wire, and electrical transformer
Museum purchase funded by the Caroline Wiess Law Accessions Endowment Fund 2015.89

Photography

Gifts of the respective artists:
Theaster Gates, American, born 1973
Untitled (ceramic), 2011
Concrete, aggregate, stoneware sherds, and steel
Gift of Lin Lougheed 2015.29

Purchases

Shaun Gladwell, Australian, born 1972
BMX Channel, 2013
Video projection, artist proof 1/2, 12 minutes
Museum purchase funded by the Mark and Hilarie Moore Family Trust 2014.921

Keith Sonnier, American, born 1941
Neon Wrapping Incandescent, 1969
Incandescent bulbs with porcelain fixtures and neon tubing, electrical wire, and electrical transformer
Museum purchase funded by the Caroline Wiess Law Accessions Endowment Fund 2015.89

Photography

Gifts

Thomas R. Schiff, American, born 1947
Boston Public Library, 2009
Brincke Rare Book and Manuscript Library, 2006
Paramount Theater, 2008
Chromogenic prints 2014.147–2014.149

Klaus Enrique, Mexican, born 1975
Frankenstein's Monster, August 2013
Chromogenic print 2014.826

Jason Larkin, British, born 1979
Jerusalem Settlement, Delmore, 2012
Inkjet print 2015.14

Robert Knoth, Dutch, born 1963
Sempiternal, Kazakhstan, 2006
Inkjet print 2015.103

Modern and Contemporary Art

Gary Stephan, American, born 1942
Interior with Door, 1989
Acrylic on canvas
Gift of Kathryn and Jim Ketelson 2014.1032

Barkley L. Hendricks, American, born 1945
Hasty Tasty, 1977
Oil and acrylic on canvas
Gift of Michael Zilkha in honor of Bill Arning and Mark McCray 2015.28

Modern and Contemporary Art

Gary Stephan, American, born 1942
Interior with Door, 1989
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Oil and acrylic on canvas
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MODERN AND CONTEMPORARY ART

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Acrylic on canvas
Gift of Kathryn and Jim Ketelson 2014.1032

Barkley L. Hendricks, American, born 1945
Hasty Tasty, 1977
Oil and acrylic on canvas
Gift of Michael Zilkha in honor of Bill Arning and Mark McCray 2015.28

Víctor Lucena, Venezuelan, born 1948
Space Shock Dimension N. 1991
Wood, cloth, gold leaf, metal, rubber, glass, lead, fabric, paint, aluminum, and brass
2015.92

Purchases

Purchases funded by the 2013 Latin American Experience Gala and Auction, and Olive M. Jenney:
Purchases funded by the 2013 Latin American Experience Gala and Auction, and Olive M. Jenney:

Carmelo Arden Quin, Uruguayan, born 1949–2010
Coyola, 1946
Wood, metal, and thread
Forme noire, no. 1 [Black Form, no. 1] 1942
Oil on cardboard mounted on wood
2014.812, 2014.813

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Chromogenic print 2014.826

Jason Larkin, British, born 1979
Jerusalem Settlement, Delmore, 2012
Inkjet print 2015.14

Robert Knoth, Dutch, born 1963
Sempiternal, Kazakhstan, 2006
Inkjet print 2015.103
Marti Corn, American, born 1961
Johnny Jones, 2013
Inkjet print
Gift of Tracy Xavia Karner in honor of Anne Wilkes Tucker
2014.824

Gifts of Kiyoko Lerner:
Nathan Lerner, American, 1913–1997
La, 1976
Dye imbibition print
Kahlo, 1981
Chromogenic print
Heroic Figure
Chromogenic print
Gift of Cecily E. Horton
2014.892

Gifts of Philip Greider:
Simon Norfolk, British, born Nigeria, 1953
18-month-old Zainab Thamar, Seriously Wounded by an American Controlled Explosion, Zafaranish Hospital, April 26, 2003
Nogales, Arizona/Nogales, Sonora, 2006
The BBC World Service Atlantic Relay Station at English Bay, 2003
The River Drinjaca between Kladanj and Vlasenica, 2004–5
Aluminum waste pond at Petkovici. In the afternoon and evening of 14th July 1995, hundreds of Bosnian men and boys were taken to the embankment of the dam and executed, 2004–5
Cmi Vrh, Untitled No. 6, 2004–5
Path Leading Up to the Mass Grave at the Site at Cmi Vrh, 2004–5
Where the river that flows through the Kamenica Valley meets the Drina. There may be 13 mass grave sites in the Kamenica Valley, 2004–5
Residents of the Southern Suburbs of Beirut, Bombed from Their Homes in the Israeli War Against Lebanon in the Summer of 2006, Camping in Central Beirut’s Parks, 2006
Chromogenic prints
2014.893–2014.901

Gifts of Mike and Mickey Marvins:
Alice Boughton, American, 1865–1943
Ellen Terry at the Window, c. 1905
Gelatin silver prints, except where noted
2014.926

Asa A. Brack, American, active 1850s–1890s
Sam Houston, c. 1860
Albumen silver print
2014.927

Mathew B. Brady, American, 1823–1896
Mr. & Mrs. General Tom Thumb in Their Wedding Costume, 1864
Albumen silver print
2014.928

Manuel Álvarez Bravo, Mexican, 1902–2002
La Buena Fama Durmiendo, 1938–39
Gelatin silver print
2014.929

Henri Cartier-Bresson, French, 1908–2004
Hyères, France, 1932
Gelatin silver print
2014.930

Augustín Víctor Casasola, Mexican, 1874–1918
Soldadera y Federal Desconocido en Cuartel [Soldadera and Federal Soldier Resting in Barracks], c. 1910
Gelatin silver print
2014.931

Edward Sherrif Curtis, American, 1868–1952
The Vanishing Race—Navajo, 1904
Gelatin silver print
2014.932

Eugene A. Delcroix, American, 1891–1967
The Spanish Court, 1930s–40s
Gelatin silver print
2014.933

Eugene Omar Goldbeck, American, 1892–1986
The Highest Point in Texas, possibly 1920s
Group Photo of Presidents Carranza & Madero with Puncho Villa, Oroso and Others Who Roamed Mexico Prior to World War I, April 30, 1911
Gelatin silver prints
2014.941, 2014.942

Eliah Gowin, American, born 1967
Moth Catcher, 1998
Gelatin silver print
2014.943

Fritz Henle, American, born Germany, 1909–1993
Hurricane, 1960
Gelatin silver print
2014.944

Earle Hudnall, Jr., American, born 1946
Music Bowl, 1987
Gelatin silver print
2014.945

Josef Koudeka, Czech, born 1938
Spiske Bystre, 1966
Gelatin silver print
2014.946

Russell Lee, American, 1903–1986
Machiney against the Garage on Matt Henry’s Farm near Tipler, Wisconsin, 1937
Gelatin silver print
2014.947
Gifts of Goran Tomasevic / Reuters:

Goran Tomasevic, Serbian, born Belgrade, Yugoslavia, 1969
Sgt. William Olas Bee, a U.S. Marine from the 24th Marine Expeditionary Unit, Has a Close Call after Taliban Fighters Opened Fire near Garmser in Helmand Province, Afghanistan, May 18, 2008
4 inkjet prints  2015.106

Gleb Garanich, Ukrainian, born Russia, 1969
Zaza Rasmadze Holds the Body of His Brother Zviadi, following the Bombardment of Gori, Georgia, August 9, 2008
Inkjet print  2015.107

Ahmed Jadallah, Palestinian, born 1970
Unidentified bodies lie on a street in Jabalya, the largest refugee camp in the Gaza Strip. Israeli tanks spearheaded a major raid on the camp in the night of March 5, after a suicide bomber had killed 15 people on a bus in Haifa, Israel the day before, March 6, 2003
Inkjet print  2015.109

Eduard Korniyenko, Russian, born 1974
Say Ahhh, A Doctor Examines a Group of Conscripts for the Russian Army at a Recruiting Station in Stavropol in Southern Russia, May 17, 2005
Inkjet print  2015.111

Gifts of Moises Saman / Magnum Photos:

Moises Saman, American, born Peru, 1974
Photograph of the Late Northern Alliance Commander Ahmed Shah Massoud Covered in Flowers during a Ceremony Marking the Third Anniversary of His Death, Kabul, Afghanistan, September, 2004
Stephen Colbert in Iraq, June 8, 2009
Inkjet prints  2015.115, 2015.114

Gifts of the Russian State Archives of Documentary Films and Photographs:

Georgi Zelma, Russian, 1906–1984
Guards Major-General Is Awarding Old Patriot with the Medal “Service in Battle” Ukraine, 1944
Inkjet print, printed 2012  2015.115

Mikhail Trakhman, Russian, 1918–1976
Partisans from the Voroshilov Unit Mine the Bridge, Belarusia / Lithuania, December 1943
Inkjet print, printed 2012  2015.115

Unknown, Russian
Execution of the Sentence of the Military Tribunal of the Minsk Military District against the Fascist Criminals. Minsk Hippodrome, 1946
Inkjet print, printed 2012  2015.114

Gifts of the Associated Press:

Anja Niedringhaus, German, 1965–2014
A U.S. Marine of the 1st Division Carries a GI Joe Mascot as a Good Luck Charm in His Backpack as His Unit Pushes Further into the Western Part of Fallujah, Iraq, November 14, 2004
Inkjet print  2015.116

Associated Press Ltd.
World War II Veterans Fill Every Porthole as the Queen Elizabeth Pulls into a Pier in New York Harbor, 1945
Inkjet print, printed 2012  2015.119

Horst Faas, German, 1933–2012
Hovering U.S. Army Helicopters Pour Machine Gunfire into Tree Line to Cover the Advance of South Vietnamese Ground Troops in an Attack on a Viet Cong Camp 18 Miles North of Tay Ninh, Vietnam, March 1965
Inkjet print, printed 2012  2015.125

Henri Huet, French, 1927–1971
U.S. Marine Corps Chaplain John McNamara of Boston Administers the Last Rites to War Correspondent Dickey Chapelle, Chulai, Vietnam, November 1965
Delta du Mékong [Mekong Delta], September 1968

Kadir van Lohuizen, Dutch, born 1963
[Children Gathering Spilled Grain on a Street in Malange, Angola], 1999
Inkjet print  2015.123

Gifts of Peter van Agtmael / Magnum Photos  2015.122

Peter van Agtmael, American, born 1981
Helmand Province, Afghanistan, August 13, 2009
Inkjet print  2015.120

Ashley Gilbertson, Australian, born 1978
A Soldier Watches President Bush Make a Televised Apology for the Abuses at Abu Ghraib, Iraq, May 5, 2004
Inkjet print  2015.118

Jason Howe, British, born 1971
A Government Soldier Wounded by an IED [Improvised Explosive Device] Planted by FARC Rebels Lies alongside a Dead Friend while Medics Attach Splints to His Shattered Legs, Pujil, Caqueta, Colombia, February 24, 2002
Inkjet print  2015.129

Kadir van Lohuizen, Dutch, born 1963
[Children Gathering Spilled Grain on a Street in Malange, Angola], 1999
Inkjet print  2015.123

Gift of Peter van Agtmael / Magnum Photos  2015.122

Gift of Jinx Rodger  2015.129

George Rodger, British, 1908–1995
Untitled, London, April 30, 1945
Inkjet print, printed later  2015.129
Harold Ignatius “Buster” Campbell, Baker Second Class, American, dates unknown
A Japanese “Kamikaze” Strikes Battleship USS Missouri during the Battle for Okinawa, April 11, 1945
Inkjet print, printed 2012
Gift of the USS Missouri Memorial Association
2015.131

Yuri Kozyrev, Russian, born 1963
Iraqi Boys Play in Front of a Mural Depicting the Statue of Liberty (L) and a Painting Copied from a Photograph Taken in the US-Run Abu Ghraib Prison Showing a Hooded Iraqi Prisoner, in the Shiite Muslim Suburb of Sadr City, Iraq, May 28, 2004
Inkjet print
Gift of Yuri Kozyrev / NOOR for Time
2015.132

Gifts of Charles Isaacs and Carol Nirgo:
Joseph Schwartz, American, 1913–2013
Sullivan’s Midgets III, 1939
Gelatin silver print
In honor of Anne Wilkes Tucker on the occasion of her retirement 2015.136
Louis-Joseph Deflubé, French, 1797–1884
[Landscape with Bear], c. 1860
Albumen silver print from glass negative 2015.200

Gifts of Clinton T. Willour:
Kate Breakey, Australian, born 1957
Boat at 3:00 a.m., Talia, South Australia, 1978
Gelatin silver print with applied color
In honor of Anne Tucker’s 39 years of service to the Museum of Fine Arts, Houston 2015.150
Keith Carter, American, born 1948
Starball, 1991
Gelatin silver print with toning
In loving memory of Dorthy Willour 2015.151
Keith Carter, American, born 1948
Marathon, 1986
Gelatin silver print with toning
In loving memory of Patricia Anne Carter 2015.152

Gifts of Hiram Butler in memory of Isabel B. Wilson:
Timothy Greenfield-Sanders, American, born 1952
From the series The Black List: Charley Pride, 2008
Bishop Barbara Harris, 2008
Majora Carter, 2008
Dr. Michael Lomax, 2009
Samuel L. Jackson, 2008
Lee Daniels, 2009
Dr. Valerie Montgomery-Rice, 2008
Whoopi Goldberg, 2009
John Legend, 2009
LaTanya Richardson, 2008
Debra Lee, 2009
Patrick Robinson, 2008
Raven Symone, 2009
Hill Harper, 2008
Angela Davis, 2008
Suzanne de Passe, 2008
Laurence Fishburne, 2008
Governor Deval Patrick, 2008
Tyler Perry, 2008
Maya Rudolph, 2008
RZA, 2008
Kara Walker, 2008
Melvin van Peebles, 2008
Inkjet prints 2015.159–2015.183
Elizabeth Mellott, American, born 1972
\textit{Interties III, 112 days apart}, 2004
\textit{Interties XVIII, the last flower}, 70 days apart, 2006
Gelatin silver prints, printsograms 2015.22, 2015.23

Ilit Azoulay, Israeli, born 1972
\textit{Second Option}, 2014
Inkjet print 2015.26

Viktor Kolár, Czech, born 1941
From the series \textit{Ostrava}, 1974
Gelatin silver print, printed 1990 2015.189

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

Laura Gilpin, American, 1891–1979
\textit{Mrs. Francis Nakai}, 1932
Platinum print 2014.150

Mark Power, British, born 1959
\textit{Cromarty}, 1993–96
Dover, 1993–96
Finisterre, 1993–96
South Utsire, 1993–96
German Bight, 1993–96
Thames, 1993–96
Tyne, 1993–96
Sydenham, 1993–96
Gelatin silver prints 2014.957–2014.965

Jay DeFeo, American, 1929–1989
\textit{Untitled}, 1972
Gelatin silver print 2015.186

\textbf{...}

Antoine Claudet, French, 1797–1867
\textit{[Standing Man and Seated Woman in Studio], mid-1850s}
Daguerreotype with applied color, stereograph
Museum purchase funded by Mrs. and Mr. Alexander McLean 2014.151

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

Charles Marville, French, 1813–1879
\textit{Mare aux biches (Doc’s Pond)}, 1858
Albumen silver print from glass negative 2014.617

U.S. Army
\textit{Annie, Operation Upshot-Knothole}, March 17, 1953
4 gelatin silver prints 2014.754

Unknown, French
\textit{[Reclining Nude, Negative Print]}, likely 1890s
Cyanotype 2014.830

Circle of Gustave Le Gray, French, 1820–1884
\textit{[A Gentleman, Possibly Frédéric Brisson]}, 1848
Daguerreotype 2014.1101

Dr. Guillaume-Benjamin-Amand Duchenne de Boulogne, French, 1806–1875
Adrien Tournachon, French, 1825–1903
The Face of an Old Man Who Served in Numerous Electrophyisiological Experiments, Photographed in Repose, 1854–56
The Face in Repose of a Young Man, 1854–56
The Face in Repose of a Young Man, 1854–56
Photograph of a Young Girl Frowning, 1854–56
Attention, 1854–56
Attention, 1854–56
Attention, 1854–56
Meditation, Mental Concentration, 1854–56
Meditation, Mental Concentration, 1854–56
Suffering, 1854–56
Profound Suffering, with Resignation, 1854–56
Painful Recollection, 1854–56
Not Pain, 1854–56
Attention, Attentive Gaze, 1854–56

Elizabeth W. and Robert A. Taub Foundation:

Charles Marville, French, 1813–1879
\textit{Bois de Boulogne}, 1858
Albumen silver print from glass negative 2014.617

U.S. Army
\textit{Annie, Operation Upshot-Knothole}, March 17, 1953
4 gelatin silver prints 2014.754

Unknown, French
\textit{[Reclining Nude, Negative Print]}, likely 1890s
Cyanotype 2014.830

Circle of Gustave Le Gray, French, 1820–1884
\textit{[A Gentleman, Possibly Frédéric Brisson]}, 1848
Daguerreotype 2014.1101

Dr. Guillaume-Benjamin-Amand Duchenne de Boulogne, French, 1806–1875
Adrien Tournachon, French, 1825–1903
The Face of an Old Man Who Served in Numerous Electrophyisiological Experiments, Photographed in Repose, 1854–56
The Face in Repose of a Young Man, 1854–56
The Face in Repose of a Young Man, 1854–56
Photograph of a Young Girl Frowning, 1854–56
Attention, 1854–56
Attention, 1854–56
Attention, 1854–56
Meditation, Mental Concentration, 1854–56
Meditation, Mental Concentration, 1854–56
Suffering, 1854–56
Profound Suffering, with Resignation, 1854–56
Painful Recollection, 1854–56
Not Pain, 1854–56
Attention, Attentive Gaze, 1854–56

Pain, 1854–56
False Laughter, 1854–56
Natural Laughter, 1854–56
Joy and Pain, 1854–56
Portrait of the Old Man Seen in Profile, 1854–56
Lascivious Temperament, 1854–56
Disgust, 1854–56
Weeping Openly, with Hot Tears, 1854–56
Feeble False Laughter, 1854–56
Affected Weeping; Face in Repose, 1854–56
Discontent, Bad Humor; Relaxed Face, 1854–56
Whispering; False Laughter, 1854–56
Voluntary Lowering of the Jaw with the Skin of the Lower Part of the Face, Inexpressive Movement, 1854–56
Astonishment Badly Rendered by the Subject: a Ridiculous and Inane Expression, 1854–56
[Lack of Expression], 1854–56
Fright, 1854–56
Terror, 1854–56
Terror, Semi-profile, 1854–56
Terror Mixed with Pain, Torture, 1854–56
Albumen silver prints from glass negatives 2015.12; 2015.33–2015.63

Charles Nègre, French, 1820–1880
\textit{[A Commandeur de la Légion d’honneur]}, c. 1845
Daguerreotype 2015.93

Glen E. Friedman, American, born 1962
\textit{Selected Works}, 2014
10 chromogenic prints and gelatin silver prints 2015.444
### Purchases funded by the Caroline Wiess Law Accessions Endowment Fund:

  - *Quality of Wetness*, 1970
    - Gelatin silver prints
    - Purchased in 2014.
  - *P.W. No. 50, Symptom—Floor, Water*, 1974
    - Gelatin silver prints
    - Purchased in 2014.
  - *P.W. No. 51, Symptom—Floor, Hand*, 1974
    - Gelatin silver prints
    - Purchased in 2014.

- Ishiscuki Miyako, Japanese, born 1947
  - *From the series Apartment*, 1977–78
    - 4 gelatin silver prints
    - Purchased in 2014.

  - *From the series Self and Others*, 1975–77
    - Chromogenic print
    - Museum purchase funded by Geoffrey and Barbara Koslov
    - Purchased in 2014.
  - *From the series Familiar Street Scenes*, 1978–80
    - Gelatin silver prints
    - Museum purchase funded by the Meyer Levy Charitable Foundation and the Mary Kathryn Lynch Kurtz Charitable Lead Trust Fund
    - Purchased in 2014.
  - *From the series Self and Others*, 1975–77
    - Gelatin silver prints
    - Museum purchase funded by Judy Nyquist
    - Purchased in 2014.

### Purchases funded by Morris Weiner:

  - *Lungs of a Goat*, 1970
    - 9 gelatin silver prints
    - Purchased in 2014.
  - *Closed Bars in Front of U.S. Base Gate*, 1971
    - Chromogenic print
    - Purchased in 2014.
  - *National Highway No. 188*, 1971
    - Gelatin silver prints
    - Museum purchase funded by The Francis L. Lederer Foundation and Morris Weiner
    - Purchased in 2014.

### Purchases funded by Clinton T. Willour:

  - *Lungs of a Goat*, 1970
    - Gelatin silver print
    - Museum purchase funded by Judy Nyquist
    - Purchased in 2014.
  - *From the series Self and Others*, 1975–77
    - Gelatin silver print
    - Museum purchase funded by the Meyer Levy Charitable Foundation
    - Purchased in 2014.
  - *From the series Self and Others*, 1975–77
    - Gelatin silver print
    - Museum purchase funded by the Meyer Levy Charitable Foundation and the Mary Kathryn Lynch Kurtz Charitable Lead Trust Fund
    - Purchased in 2014.

### Purchases funded by the Meyer Levy Charitable Foundation:

  - *From the series Familiar Street Scenes*, 1978–80
    - Chromogenic print
    - Museum purchase funded by Geoffrey and Barbara Koslov
    - Purchased in 2014.
  - *From the series Self and Others*, 1975–77
    - 2 gelatin silver prints
    - Purchased in 2014.

### Purchases funded by Morris Weiner:

  - *Lungs of a Goat*, 1970
    - Gelatin silver prints
    - Purchased in 2014.
  - *From the series Self and Others*, 1975–77
    - Gelatin silver prints
    - Museum purchase funded by the Francis L. Lederer Foundation
    - Purchased in 2014.

### Purchases funded by the Mark & Hilarie Moore Family Trust in memory of Timothy A. Fallon:

- Penelope Umbrico, American, born 1957
  - *Mirrors (from Home Décor Catalogs and Websites)*, 2001–11
    - 13 chromogenic prints and inkjet prints
    - Purchased in 2014.

- Cynthia Morgan Batmanis, American, born 1939
  - *And If I Do, No. 2*, 2010
    - Ziatype
    - Museum purchase funded by Photo Wings and Laurie Silver in honor of Mike and Mickey Marvins
    - Purchased in 2014.
Purchases made at “One Great Night in November, 2014”:

American
- [Sergeant, 7th New York State Militia], 1847–51
  Gelatin silver print
  From the series Illumination (Ottoman Waqf), 2012
  Offset lithograph and gold leaf on paper with tea and pomegranate toning
  Museum purchase funded by John P. Kotts and Michael C. Linn
  2014.843

Alex Webb, American, born 1952
- Gulf of Khul, Port Said, Egypt, 1994
  Chromogenic print
  Museum purchase funded by Nina and Michael Zilkha
  2015.11

Lee Friedlander, American, born 1934
- Houston, Texas, 2006
  Gelatin silver print
  Museum purchase funded by Cherie and James C. Flores
  2014.847

Pieter Hugo, South African, born 1976
- Abdullahi Mohammed with Mainasara, Lagos, Nigeria, 2007
  Museum purchase funded by Alfred C. Glassell, III in honor of Thomas Buchholz, Marc Cueneod, Thad T. Dameris, Trevor Jefferies, W. Gregory Looser, Christopher Odell, Ned Smith, Winston Talbert, and Ben Wolinsky
  2014.849

David Goldes, American, born 1947
- The Future in the Present, 2012
  Gelatin silver print
  Museum purchase funded by Martyn E. Goossen in honor of Anne Wilkes Tucker
  2014.850

Ahmed Mater, Saudi Arabian, born 1979
- From the series Illumination
  Cyanotype
  2015.17

Rula Halawani, Palestinian, born 1964
- Saying Grace before the Barbeque Dinner at the Fair, Pie Town, New Mexico, October 1940
  Chromogenic print
  2015.19

Kenneth Josephson, American, born 1932
- Anioa, 1969, 1969
  Gelatin silver print collage
  2015.21

Jason Larkin, British, born 1979
- Daniel and the Hunting Dogs, Selby, Johannesburg, 2012
  Inkjet print
  Museum purchase funded by Joan Morgenstern and the S.I. Morris Photography Endowment
  2015.13

Nicholas Nixon, American, born 1947
- The Brown Sisters, Wellesley, Massachusetts, 2014
  Gelatin silver print
  Museum purchase funded by Nina and Michael Zilkha
  2015.30

Purchases made by Anne Wilkes Tucker:

Paul Thorel, Italian, born 1875
- Derive Laterali N°27, 1933
  Inkjet print with applied color
  2014.834

Unknown, Japanese
- [Boats in Harbor], 1920s
  Gelatin silver print
  2014.845

Lee Friedlander, American, born 1934
- Houston, Texas, 2006
  Gelatin silver print
  Museum purchase funded by Cherie and James C. Flores
  2014.847

Geof Kern, American, born 1950
- Mirror Eiffel, 1992
  Inkjet print
  2015.15

Gabriel Loppé, French, 1825–1913
- La Tour Eiffel faudroyée [The Eiffel Tower Struck by Lightning], 1902
  Gelatin silver print
  2015.84

Purchases made by Photo Forum 2014:

Sugiuwa Kunié, Japanese, born 1942
- #12, 1967
  Chromogenic print
  2015.16

Meghann Riepenhoff, American, born 1979
- Lithoral Drift #18 (Recto/Verso, Diptych, Rodeo Beach, 08.01.13, Two Waves, Buried and Saturated), 2013
  Cyanotype
  2015.17

Rula Halawani, Palestinian, born 1964
- Saying Grace before the Barbeque Dinner at the Fair, Pie Town, New Mexico, October 1940
  Chromogenic print
  2015.19

Rodeo Beach, 08.01.13, Two Waves, Buried and Saturated

Purchases made by Doug Lawing in memory of John Eckel:

Thomas Ruff, German, born 1958
- neg nus_28, 2014
  Chromogenic print
  Museum purchase funded by Betty Cartwright
  2015.102

Walery (Stanislaw Julian Ignacy), Polish, 1863–1915, active France
- Josephine Baker, c. 1927
  Gelatin silver print
  Museum purchase funded by Clare A. Glassell
  2015.185

Russell Lee, American, 1902–1986
- Saying Grace before the Barbeque Dinner at the Fair, Pie Town, New Mexico, October 1940
  Dye imbibition print, printed 1985
  Museum purchase funded by Lynn and Marcel Mason
  2015.187

Sadik Kwaish Alfraji, Dutch, born Iraq, 2010
- The House my Father Built, 2010
  Ink, paper, rice paper, and oil on canvas, chromogenic prints, single channel video, edition 2/3
  Museum purchase funded by the Meyer Levy Charitable Foundation and the James R. Crane Foundation, courtesy of Franci Neely, and Joan Morgenstern
  2015.190
Purchases funded by Photo Forum 2015 in honor of Anne Wilkes Tucker on the occasion of her retirement:

James Van Der Zee, American, 1886–1983
Charley, 1902
Gelatin silver print
2015.201

Barbara Bosworth, American, born 1953
Young Rock Climbers at Farley Ledges, 2012
Inkjet print
2015.202

Sergey Maximishin, Russian, born 1964
Preparation for the Exhibition of Artist Ivan Aivazovsky, the State Russian Museum. St. Petersburg, Russia, August 2000
Theological College, Makhachkala, Dagestan, Russia, April 2005
Chromogenic prints
2015.211, 2015.246

Josef Koudelka, Czech, born 1938
Olympia, Greece, 2003
Inkjet print

Louis Draper, American, 1935–2002
[Billy], 1960s
Gelatin silver print
Museum purchase funded by Jereann Chaney, Geoffrey C. Koslov, Joan Morgenstern, and Clinton T. Willour in honor of Anne Wilkes Tucker on the occasion of her retirement
2015.203

Barbara Bosworth, American, born 1953
Young Rock Climbers at Farley Ledges, 2012
Inkjet print
2015.202

Purchases funded by Jean Karotkin and Jorge Blanco in honor of Anne Wilkes Tucker on the occasion of her retirement:

Erika Diettes, Colombian, born 1978
Sudario #7, 2011
Sudario #9, 2011
Inkjet prints on silk
2015.208, 2015.209

Jules Micol, French, 1822–1900
Vase of Flowers (Pinks, Dahlias, and Asters) and Empty Glass, c. 1855
Salted paper print from glass negative
Museum purchase funded by various donors in memory of Cindi Blakely
2015.234

Marcia Resnick, American, born 1950
She painted racing stripes on her hula hoop in hopes that it would go faster, 1978
Gelatin silver print
Museum purchase funded by Franci Neely
2015.242

Ralph Crane, American, 1913–1988
[Spencer Tracy in The Old Man and the Sea], 1957
Gelatin silver print
Museum purchase funded by Mrs. Clare A. Glassell in memory of Alfred C. Glassell, Jr.
2015.245

William Klein, American, 1961
Pachinko Doorman, Tokyo
Museum purchase funded by Deborah Bay and Edgar Browning in honor of Anne Wilkes Tucker on the occasion of her retirement
2015.247

Lokey, American, born 1971
LROC Covey Rise, 2012
Chromogenic print
Museum purchase funded by Nancy Brown Negley
2015.251

PRINTS AND DRAWINGS

Gifts of Timothy and Karin Greenfield-Sanders in honor of Melva Bucksbaum and Raymond Learys:

Isca Greenfield-Sanders, American, born 1978
Printed and published by Paulson Bott Press, Berkeley, California
Pikes Peak, 2012
Direct to plate photogravure and aquatint in colors on Somerset white paper, edition 3/50
Blue Wader (I), 2012
Direct to plate photogravure and aquatint, edition 3/40
Blue Wader (II), 2012
Direct to plate photogravure and aquatint, edition 3/40
Pink Wader (I), 2012
Direct to plate photogravure and aquatint, edition 3/40
Pink Wader (II), 2012
Direct to plate photogravure and aquatint, edition 3/40
Mountain Stream, 2012
Direct to plate photogravure and aquatint, edition 3/50
2014.154–2014.159

Gifts of Dr. and Mrs. Craig Calvert:

Frans Huys, Flemish, c. 1522–before 1562
After Pieter Bruegel the Elder, Flemish, c. 1525–1569
Published by Hieronymous Cock, Netherlands, c. 1510–70
Man of war armed with cannons, seen from behind and at an angle, 1560–65
Engraving and etching on laid paper, state E of F
2014.905

Jean-François Millet, French, 1814–1875
La Cardeuse (Woman Carding Wool), 1856
Etching on Japanese paper, only state
2014.906

Paul Gauguin, French, 1848–1903
Printed by Pola Gauguin, Danish, born France, 1883–1961
Maruru (Offerings of Gratitude), 1893–94, printed and published 1921
Wood engraving on light gray China paper
2015.18

Gift of an anonymous donor in memory of Patricia Adams Swasey
2014.908

William Hogarth, English, 1697–1764
Untitled, 1730s–1740s
Bound portfolio of 29 engravings and etchings on laid paper
Gift of Julie T. Dokell
2014.907

Antoni Clavé, Spanish (Catalan), 1913–2005
El circo (Cirque, Circus) or La Parade (The Parade), 1949
Lithograph in colors on wove paper
Gift of an anonymous donor in memory of Patricia Adams Swasey
2014.908
Gifts of the Frank Lobdell Trust:

Frank Lobdell, American, 1921–2013

*Figure Drawing Series* No. 15, 1964, 1964
Ink and tempera on coated wove paper
*Figure Drawing Series* No. 1, 1967, 1967
Crayon and tempera with graphite on wove paper
*Figure Drawing Series* No. 35, 1968, 1968
Crayon on wove paper
*Figure Drawing Series* No. 45, 1972
(3.11.72–11), 1972
Ink, tempera, and graphite on coated wove paper

*Figure Drawing Series* No. 9, 1974 (1.11.74), 1974
Ink and wash on wove paper

Printed by John Dowell
Frank Lobdell, American, 1921–2013


Richard Diebenkorn, American, 1922–1993

*Untitled* #7, 1989
Crayon, graphite, and gouache on white coated wove paper
Gift of Mr. and Mrs. Meredith Long in memory of Dr. Peter C. Marzio, a beautiful work honoring a beautiful man and wonderful friend 2014.978

Al Taylor, American, 1948–1999

*German Pet Stain at the Drive-In*, 1989
Ink, graphite, colored pencil, and watercolor on wove paper
Gift of Cecily E. Horton 2014.1053

Audrey Niffenegger, American, born 1963

*French Twist*, 2003
Ink and graphite on wove paper
Gift of Dr. Dena M. Woodall:
In honor of Anna Jackson, Ilene and Donald Kramer, Museum purchase funded by the Alvin S. Romansky Prints and Drawings Accessions Endowment Fund 2014.162–2014.165

Jean-Auguste-Dominique Ingres, French, 1780–1867

*Portrait of the architect Alexandre Bénard*, full-length, with fragments of classical capitals, the Roman Forum beyond, 1818
Graphite heightened with bodycolor on cream wove paper
Museum purchase funded by the Brown Foundation Accessions Endowment Fund 2014.144

Lucas van Uden, Flemish, 1595–1672

*A Panoramic River Landscape with Pollard Willows*, 1640–50
Pen and brown ink and watercolor on laid paper
Museum purchase funded by the Alvin S. Romansky Prints and Drawings Accessions Endowment Fund 2014.145

Purchases funded by Art + Paper:

Sam Messenger, British, born 1980

*Veil from Alnilam*, 2013/2014
*Veil from Alnitak*, 2013/2014
*Veil from Mintaka*, 2013
*Veil from Rigel*, 2013
Pigment, ink, and rainwater on Italian Fabriano paper 2014.162–2014.165

Lance Letscher, American, born 1962

*Bird Trap*, 2012
Collage of cut-and-pasted painted paper and paper, and graphite on paper mounted on Masonite
Museum purchase funded by Sara Paschall Dodd and friends in memory of James Harlan Paschall 2014.739

Camillo Procaccini, Italian, c. 1555–1629

*Figurazione*, c. 1597/1599
Etching on cream laid paper, 1/11
Museum purchase funded by Ann Jackson, Ilene and Donald Kramer, Lynne and Joe Hudson, Wynne Phelan, and Craig Calvert at Art + Paper 2014.746
Purchases funded by the Moore Family Trust:

Kim Rugg, Canadian, born 1963
America, 2013
Ink on wove paper
2014.749

Brion Nuda Rosch, American, born 1976
Dasicyon Australis, 2010
Rufus Floridanus, 2010
Acrylic on wove paper mounted to halftone on machine-made pulp paper
2014.750, 2014.751

... 

Theodore Géricault, French, 1791–1824
Persian tenant on chêval (Persian Holding a Horse) [recto]; A man lying on his back, a study for “Raft of the Medusa” and Study of male head in profile [verso], c. 1817–22
Pen and brown ink with graphite on beige wove paper [recto]; graphite on beige wove paper [verso]
Museum purchase funded by the Buddy Taub Foundation, Dennis A. Roach and Jill Roach, Directors
2014.753

Jean-Etienne Liotard, Swiss, 1702–1789
The Small Self-Portrait, c. 1781
Mezzotint with etching and roulette on laid paper
Museum purchase funded by the Buddy Taub Foundation, Dennis A. Roach and Jill Roach, Directors, in honor of Gary Tinterow at “One Great Night in November, 2014”
2014.841

James Abbott McNeill Whistler, American, 1834–1903
Nocturne, from the First Venice Set, 1879/1880
Etching and drypoint on brown ink on ivory laid paper, IV/DX
Museum purchase funded by “One Great Night in November, 2014”
2014.844

Darren Waterston, American, born 1965
Mark Doty, American, born 1953
Printed at Paulson Bott Press, Berkeley, California
Published by Achenbach Foundation for Graphic Arts, Fine Arts Museums of San Francisco
A Swarm, A Flock, A Host: A Compendium of Creatures, 2013
Portfolio of 12 etchings and aquatints with text in letterpress in custom box, edition 27/30
2014.851

Jason Brinkerhoff, American, born 1974
Untitled, 2014
Collage composed of cut-and-pasted drawing of graphite, colored pencil, wax pastel, and fiber-tipped pen on wove paper, with photocopy on white wove paper element on found wove paper
Museum purchase funded by Craig Cornelius, in memory of Barry Walker
2014.1042

George Segal, American, 1924–2000
Untitled (Hands Behind Back), 1967
Pastel on wove paper
Museum purchase funded by Joe and Aggie Foster, the Alvin S. Romansky Prints and Drawings Accessions Endowment Fund, Bank of America matching funds supported by Joe Walker, and Christy Craig in honor of her husband, Mark Craig, at Art + Paper 2014
2014.1127

Richard Serra, American, born 1939
Printed by Garrett Metz and Xavier Fumat
Printed and published by Gemini G.E.L., Los Angeles
Weight VII, 2013
Etching on Hiromi (DHM-11) wove paper, edition 6/22
Museum purchase funded by Chris Urbanczyk with matching funds from Chevron, Michael W. Dale, Theodore J. Lee and Marc Sekula, and the Alvin S. Romansky Prints and Drawings Accessions Endowment Fund
2014.1128

THE RENZI COLLECTION

GIFTS

Gifts of James Deegan:

Joseph Dunkerley, American, born 1748
England, active 1778–1788
Portrait Miniature of a Man, Possibly Abraham Clark, 1781

Portrait Miniature of a Man, 1781
Watercolor on ivory
The Rienzi Collection
2014.1036, 2014.1037

Pierre Henri, American, born France, c. 1760–1822
Portrait Miniature of a Lady of the Sansom Family of Philadelphia, c. 1790
Watercolor on ivory
The Rienzi Collection
2014.1038

Gifts of Jas A. Gundry:

English
After William Hogarth, English, 1697–1764
Snuff Box, 18th century
Wood with paint
The Rienzi Collection
2015.195

Manufactured by Worcester Porcelain Factory, English, active c. 1786–1840
Pair of Covered Tureens, early 19th century
Porcelain and gilding
The Rienzi Collection
2015.197

Attributed to Chamberlain’s Worcester Porcelain Factory, English, active c. 1786–1831
Pair of Plates, c. 1808
Porcelain and gilding
The Rienzi Collection
2015.198

Worcester Porcelain Manufactory (Flight, Barr & Barr Period), English, active 1813–1840
Two Plaques, early 19th century
Porcelain
The Rienzi Collection
2015.199

Baccio Bandinelli, Italian, 1488–1560
Male Nude who leans on one knee in a contrapposto pose (Study related to the Laocoön), c. 1520–25
Pen and iron gall ink on laid paper
Museum purchase funded by the Alvin S. Romansky Prints and Drawings Accessions Endowment Fund and the Vaughn Foundation Fund in memory of Isabel B. Wilson
2015.259

THE RENZI COLLECTION

GIFTS
The inventive ways in which animals were depicted in ancient American art provide a window into the beliefs and practices of long-gone cultures that never developed written language. The Museum’s significant Pre-Columbian collection comprises remarkable works depicting sacred creatures, and more than two hundred of these objects were assembled thematically for the first time in the exhibition Fangs, Feathers, and Fins. Spanning nearly five thousand years, the objects convey the significance that different animals held, demonstrating how the peoples of the ancient Americas viewed themselves and the world around them. Among the masterworks on view were evocative ceramic vessels and stone monuments made by the Maya and Olmec of ancient Mexico, a feather tunic from the Nasca people of Peru, and intricate gold ornaments from the Tairona culture of Colombia.
Monet and the Seine: Impressions of a River
October 26, 2014–February 1, 2015
Upper Brown Pavilion
The Caroline Wiess Law Building

This exhibition was organized by the Museum of Fine Arts, Houston, and the Philbrook Museum of Art, Tulsa. An indemnity was granted by the Federal Council on the Arts and the Humanities.

Lead Corporate Sponsor: Northern Trust

Additional generous funding was provided by Kinder Foundation; The Rand Group; and Carol and Michael and the Michael C. Linn Family Foundation.

Official Media Partner: Houston Public Media

*Monet and the Seine: Impressions of a River* examined Claude Monet’s lifelong fascination with the river Seine. Monet (1840–1926) used the celebrated river from an early point in his career to explore many of the artistic concerns that would define his oeuvre, such as the transformative effects of light and atmosphere. More than fifty paintings on international loan to the Museum depicted scenes of leisure activities, modern life, and cityscapes along the Seine. The presentation culminated in the ethereal works from the Impressionist painter’s famous series, *Mornings on the Seine.*
Treasures from Korea: Arts and Culture of the Joseon Dynasty, 1392–1910
Sterling and Wiess Galleries, Arnold Corridor, and Cullinan Hall
The Caroline Wiess Law Building

The exhibition was organized by the National Museum of Korea, the Philadelphia Museum of Art, the Los Angeles County Museum of Art, and the Museum of Fine Arts, Houston.

This exhibition was made possible by the National Endowment for the Humanities, the E. Rhodes and Leona B. Carpenter Foundation, and the Korea Foundation. Transportation assistance was provided by Korean Air.

In Houston, generous funding was provided by Chinhui and Eddie Allen; Chi Si Choi, M.D., and Sung Ha Choi; Jin S. Park, M.D., and Yang O. Huh, M.D.; Nancy C. Allen; Baytown Shopping Center; Michelle H. Chong; Sue and Randy Sim; Tokyo Gardens Catering, LLC; and Friends of Treasures from Korea.

More than 150 spectacular works of art were on view in Treasures from Korea: Arts and Culture of the Joseon Dynasty, 1392–1910, the first full-scale exhibition of Joseon works presented in the United States. Drawn primarily from the National Museum of Korea, the exhibition offered visitors a rare glimpse into the court, society, religious beliefs, and artistic accomplishments of the Joseon dynasty. This dynasty, which spanned more than five hundred years, had a lasting impact on Korean culture. A number of national treasures were exhibited, along with screen paintings, scrolls, illustrated books, calligraphy, furnishings, ceramics, metalwork, costumes, textiles, and ritual wares.
Mona Hatoum: Twelve Windows
January 8–February 8, 2015
North Foyer
The Caroline Wiess Law Building

This exhibition was presented courtesy of the artist and Alexander and Bonin Gallery, New York, in honor of the 2015 Arts of the Islamic World Gala.

Twelve Windows, conceived by artist Mona Hatoum (born 1952), was created in collaboration with Inaash, a Lebanese non-governmental organization founded in 1969 to generate employment for Palestinian women in Lebanese refugee camps. Hatoum, who was born into a Palestinian family in Beirut, created twelve embroidered pieces of fabric, or “windows”—each measuring one meter square and representing a key region of Palestine. The windows were attached with wooden clothes-pegs to steel cables stretched between two walls in Cullinan Hall. The network of steel cables crisscrossed the length of Twelve Windows, acting as hurdles and evoking the physical and mental barriers that impact the everyday experience of people around the world. Visitors were invited to navigate their way through the installation. Researched and designed by Malak Husseini Abdulrahim, the panels extend the long-standing tradition of Palestinian embroidery, passed from mother to daughter, which is among the most tangible and enduring facets of Palestinian culture.
Arts of Islamic Lands: Selections from The al-Sabah Collection, Kuwait
From January 31, 2015
Andrews Gallery
The Caroline Wiess Law Building

Generous funding was provided by Franci Neely.

The privately held al-Sabah Collection is one of the greatest collections of Islamic art in the world. The works assembled were made in the Iberian Peninsula, North Africa, the Middle East, and Central Asia. Approximately two hundred legendary objects—ranging from carpets, ceilings, and architectural fragments to exquisite ceramics, metalwork, scientific instruments, and manuscripts—were selected for a comprehensive display at the Museum. Examples of spectacular Mughal jewelry completed the presentation. The breadth of objects demonstrated the development of new aesthetics in Islamic visual culture, based on calligraphy, geometric ornamentation, and arabesque decoration. The exhibition commemorated an ongoing, renewable agreement of cooperation between the Museum and Sheikha Hussah Sabah al-Salem al-Sabah, director of the Dar al-Athar al-Islamiyyah (DAI), Kuwait, and co-owner with Sheikh Nasser Sabah al-Ahmed al-Sabah of The al-Sabah Collection.
In the early 1620s, Flemish painter Peter Paul Rubens (1577–1640) designed the *Triumph of the Eucharist* tapestries, the most elaborate and expensive tapestries made in Europe in the seventeenth century. These monumental works, considered to be among the Baroque master’s greatest achievements, celebrated the principles of the Roman Catholic Church. Rubens was commissioned to create the tapestries by the Infanta Isabel Clara Eugenia, governor-general of the Netherlands, as a gift to her favorite convent, the Monasterio de las Descalzas Reales in Madrid. Raised at the Spanish court, the infanta was the daughter of Habsburg monarchs Philip II and Isabel of Valois. *Spectacular Rubens* reunited six recently conserved *modelli*, or large-scale oil-on-panel studies by Rubens, from the collection of the Museo Nacional del Prado in Madrid, with four of the original tapestries.
Unfolding Worlds: Japanese Screens and Contemporary Ceramics from the Gitter-Yelen Collection
March 1–May 10, 2015
Upper Brown Pavilion
The Caroline Wiess Law Building

This exhibition was organized by the Museum of Fine Arts, Houston, in collaboration with the Israel Museum, Jerusalem.

Generous funding was provided by Luther King Capital Management.

Unfolding Worlds: Japanese Screens and Contemporary Ceramics from the Gitter-Yelen Collection brought together exquisite large-scale folding painted screens and contemporary ceramics from the New Orleans-based Gitter-Yelen Collection, one of the most comprehensive private holdings of Japanese art in the United States. The presentation highlighted outstanding examples of six-panel folding screens by prominent artists active in Japan between the seventeenth and twentieth centuries, including works commissioned during the Edo (1615–1868) and Meiji (1868–1912) periods. Complementing the display of screens were nearly thirty-five ceramic works created by master and emerging ceramists in Japan from the 1950s to the present. Some objects echoed historical Japanese ceramics with traditional forms and glazes; additional works reflected currents in Western abstraction and decoration; and still others revealed new avenues of creativity in form and technique.

From March 7, 2015
Brown Foundation Galleries
The Audrey Jones Beck Building

Generous funding for the exhibition and catalogue was provided by The Japan Foundation; Michael A. Chesser; Bettie Cartwright in memory of Colin Kennedy; Taka Ishii Gallery; Japan Cultural Research Institute; Kuraray; John A. MacMahon; NOLTEX L.L.C.; Yasuhiko and Akemi Saitoh; Ms. Miwa Sakashita and Dr. John R. Stroehlein; Toshiba International Corporation; Manfred Heiting; Japan-United States Friendship Commission; Northeast Asia Council of the Association for Asian Studies; Marcia and Mark Goldstein; Japan Business Association of Houston; Mitsubishi Caterpillar Forklift America, Inc.; and Yumi and Toshi Yoshida.

The late 1960s and early 1970s marked a period of intense political and social turmoil in Japan. The country was struggling to forge a new identity on the world stage, and Japanese artists were seeking a medium that could effectively respond to these uncertain times. The exhibition For a New World to Come: Experiments in Japanese Art and Photography, 1968–1979 explored in depth, for the first time, the role of photography in the formation of contemporary art in Japan. Each of the artists and photographers under consideration enlisted the camera to make experimental and conceptual shifts in their practices during a time of radical change in Japanese society. This groundbreaking exhibition presented approximately 250 photographs, photo books, paintings, sculpture, and film-based installations. Many of the important experimental works on view were little known outside of Japan and had never been seen by U.S. audiences.
A Photographer’s Collection celebrated the gift and promised gift to the Museum of more than four hundred photographs from the collection of Michael Marvins and his wife, Michele. Mr. Marvins is a fourth-generation, Houston-based photographer of landscapes and portraits. His professional insights have guided his collecting choices for three decades. The resulting collection will enhance the Museum’s world-renowned permanent collection of photography. Featured in the exhibition were sixty works that represent some of the varied themes in the Marvins collection, including portraits by A. A. E. Dieder, Philippe Halsman, Gertrude Käsebier, and Dorothy Norman; photographic explorations of light by Brassai, Henri Cartier-Bresson, Walker Evans, Louis Faurer, and Mario Giacomelli; spatial perspectives, including Western landscapes by Ansel Adams and William Henry Jackson and urban views by Alvin Langdon Coburn and O. Winston Link; and images of childhood, including photographs by Robert Doisneau, Lewis Hine, Heinrich Kühn, and Josef Koudelka.
Pablo Bronstein (born 1977) uses architecture as a means to engage with the power of history and the built environment. He creates monumental line drawings of structures and devices that serve as plausible inventions. The Argentinian-born, London-based artist draws inspiration from machines developed and used during the Industrial Revolution to manufacture mass-produced goods, as well as fine porcelain objects. *We Live in Mannerist Times* showcased a series of Bronstein`s drawings and architectural renderings. Detailed black-on-white drawings printed on vinyl stretched from ceiling to floor, forming a two-dimensional architecture. Inspired by late-eighteenth- and early-nineteenth-century renderings, the cast-iron columns and beams depicted recall Liverpool Street Station in London. These serial drawings of gears and cross-sections of machines were interrupted by seven ink-and-watercolor drawings in gilded frames. The fantastical architectural renderings evoke the designs of Wedgwood, Minton, Worcester, and other popular eighteenth- and nineteenth-century English porcelain factories. Complementing the renderings were selected porcelains from the Museum`s Rienzi Collection, providing a three-dimensional context for the drawings.
American Modern: Works from the Collection of Alice C. Simkins
From April 16, 2015
Hevrdejs Gallery
The Audrey Jones Beck Building

Generous funding was provided by United Airlines.

*American Modern: Works from the Collection of Alice C. Simkins* surveyed the brilliant innovations of American artists during the first decades of the twentieth century. The exhibition featured seventeen works on paper by renowned artists including Oscar Bluemner, Stuart Davis, Arthur Dove, Charles Demuth, Marsden Hartley, Georgia O’Keeffe, Joseph Stella, Helen Torr, and Max Weber. Also on view were sculptures by Dorothy Austin and William Zorach. Trained as both an art historian and a museum professional, Life Trustee Alice C. Simkins began collecting art in the mid-1970s. She has brought a scholar’s eye to the acquisition process for four decades now.
Cosmic Dialogues: Selections from the Latin American Collection
From May 14, 2015
Millennium Gallery and Corridor
The Audrey Jones Beck Building

This exhibition of dynamic works from the Museum’s prestigious collection of Latin American art focused on visual explorations of space and light. On view were nearly fifty significant sculptures and drawings created in the past seventy years, including immersive light installations, rarely seen works on paper, and masterpieces of Kinetic art. The presentation revealed that the cosmos has been a driving force in the work of modern and contemporary Latin American artists. Among the highlights was the reinstallation of La ciudad hidroespacial [The Hydrospatial City], a masterpiece by the Argentinian artist Gyula Kosice (born 1924). An audience favorite at the Museum when the work was first installed in 2009, this room-sized display—which Kosice began in 1946 and completed in 1972—represents his utopian vision of space architecture.
Shadow Monsters, an interactive installation by New York-based British artist Philip Worthington (born 1977), inspired visitors to create their own shadow plays at the Museum. Essentially a digital version of a traditional shadow-puppet theater, Shadow Monsters is a contemporary work that turns a childhood game of imagination into a reality. In the Museum’s vast and architecturally soaring Cullinan Hall, designed by Ludwig Mies van der Rohe, people’s hands became mouths with razor-sharp teeth; tongues, eyes, and fins appeared from every appendage; and birds and dinosaurs squawked. All these feats were made possible by vision-recognition software that augments visitors’ gestures with sound and animation, ultimately recasting human silhouettes as fantastic forms.
Collectors, artists, and gallerists from around the United States donated more than 150 works to the Museum in honor of Anne Wilkes Tucker, the Gus and Lyndall Wortham Curator of Photography, who retired on June 30, 2015. *In Appreciation: Gifts in Honor of Anne Wilkes Tucker* featured a selection of the major gifts that honor Tucker’s distinguished thirty-nine-year career. Among the highlights were Richard Avedon’s 1955 *Dovima with Elephants*; Nan Goldin’s multimedia *Ballad of Sexual Dependency* from the 1980s; a unique Man Ray photomontage from about 1926; a photograph by the medium’s inventor, William Henry Fox Talbot, from 1840 (now the earliest firmly dated photograph in the Museum’s permanent collection); and a luminous 1949 nighttime view of the Pont Neuf, the oldest bridge in Paris, by Brassaï. Other notable images included in the exhibition were Gilbert and George’s forty-five-panel *Bas* from 2005; Harlem street scenes and portraits by Dawoud Bey from the 1980s; and photographs by Diane Arbus, Lee Friedlander, Josef Koudelka, Robert Mapplethorpe, Ray Metzker, and Irving Penn.
Habsburg Splendor: Masterpieces from Vienna’s Imperial Collections
From June 14, 2015
Upper Brown Pavilion
The Caroline Wiess Law Building

This exhibition was organized by the Minneapolis Institute of Arts; the Museum of Fine Arts, Houston; High Museum of Art, Atlanta; and Kunsthistorisches Museum, Vienna. This exhibition was supported by an indemnity from the Federal Council on the Arts and the Humanities. Bank of America was the National Sponsor.

Lead foundation underwriting was provided by The Hamill Foundation and Kinder Foundation. Additional generous funding was provided by Carol and Michael Linn; the National Endowment for the Arts; the Vivian L. Smith Foundation; Prince and Princess Piotr Galitzine; Mr. and Mrs. Rodney Margolis; and Ann G. Trammell.

All programs at the Museum of Fine Arts, Houston, received generous funding from The Brown Foundation, Inc.
ADDITIONAL DISPLAYS FROM THE PERMANENT COLLECTION AND GALLERY ROTATIONS

   August 30, 2014–April 5, 2015
   Alice Pratt Brown Gallery
   The Caroline Wiess Law Building

2. Shadows on the Wall: Cameraless Photography from 1851 to Today
   August 31–November 30, 2014
   Cameron Foundation Gallery
   The Audrey Jones Beck Building

3. Jennifer Steinkamp: Mike Kelley Projections
   October 19–26, 2014
   Cullinan Hall
   The Caroline Wiess Law Building
4. A History of Photography: Selections from the Museum’s Collection
November 1, 2014–February 22, 2015
Lower Beck Corridor
The Audrey Jones Beck Building

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

5. Line: Making the Mark
December 12, 2014–March 22, 2015
Cameron Foundation Gallery
The Audrey Jones Beck Building

February 3–May 10, 2015
Lower Beck Corridor
The Audrey Jones Beck Building

The Eye on Houston: High School Documentary Photography exhibition received generous funding from the CFP Foundation; Texas Commission on the Arts; and the Junior League of Houston, Inc.
7. Selections from the Museum’s Collection: Modern and Contemporary Art
March 4–May 3, 2015
Upper Brown Pavilion
The Caroline Wiess Law Building
8. A History of Photography: Selections from the Museum’s Collection
From March 17, 2015
Lower Beck Corridor
The Audrey Jones Beck Building

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

9. Florescence Illusions
April 28–29, 2015
Millennium Gallery and Beck Galleries
The Audrey Jones Beck Building

ADDITIONAL DISPLAYS FROM THE PERMANENT COLLECTION
AND GALLERY ROTATIONS

LOWER BROWN CORRIDOR
INSTALLATIONS
in the Caroline Wiess Law Building

A Critical Eye:
Mid-Century American Photographs
from the Morgan Garwood Collection
July 23–November 2, 2014

The Use of Found Objects:
Mark Bradford’s Untitled Suite
July 23–November 2, 2014

Picturing Words: Text, Image, Message
November 12, 2014–February 22, 2015

In a Snap: The Art of Vernacular Photography
November 12, 2014–February 22, 2015

Encountering the Absurd:
The Worlds of Philip Guston
and Claes Oldenburg
March 3–June 14, 2015

KINDER FOUNDATION
GALLERY EXHIBITIONS
in the Caroline Wiess Law Building

Spirited Impressions

Art at the Heart of Learning
January 17–June 28, 2015

BAYOU BEND EXHIBITIONS
at the Lora Jean Kilroy Visitor
and Education Center

Michael John Hunt:
Historic Rooms of Bayou Bend
November 2–December 31, 2014

The Material of Sleep:
Quilts and Bedcovers in
the Bayou Bend Collection
March 5, 2015

RIENZI EXHIBITION

Rienzi Library: Highlights from a House
February 28–June 28, 2015

THE GLASSELL SCHOOL OF ART
EXHIBITIONS

Studio School Annual Student Exhibition
Through July 27, 2014
Laura Lee Blanton Gallery
Studio School

Glassell Studio School – The Fundamentals
Through August 24, 2014
Perimeter Gallery
Studio School

Making a Mark
July 1–August 8, 2014
Norma R. Ory Gallery
Junior School

Presented by the Periwinkle Foundation.

Air Alliance Houston
Annual Earth Day Art Tour
July 1–August 8, 2014
Norma R. Ory Gallery
Junior School

Presented by Air Alliance Houston

Annual Student Exhibition: Award Winners
August 1–September 26, 2014
Studio School

Summer 2014 Student Show
August 25–October 17, 2014
Norma R. Ory Gallery
Junior School
SAO Select
September 5–21, 2014
Perimeter Gallery
Studio School

This exhibition was first organized by the Museum of Fine Arts, Houston. This was a juried exhibition of work by members of the Glassell School’s Student Alumni Organization.

Painting/Sculpture
September 29–November 2, 2014
Perimeter Gallery
Studio School

How the Light Gets In: Recent Work by Former Core Fellows
October 10, 2014–January 11, 2015
Studio School

Student Selections from the Sculpture Department
November 1, 2014–January 30, 2015
Kinder Morgan Building

Ceramics/Photography
November 10–December 7, 2014
Perimeter Gallery
Studio School

Annual Junior School Holiday Exhibition
November 17, 2014–January 30, 2015
Norma R. Ory Gallery
Junior School

Jewelry & Enamel/Works on Paper
January 26–March 1, 2015
Perimeter Gallery
Studio School

Think + Make Tank: An Exhibition in the Making
January 30–February 22, 2015
Studio School

Student Selections from the Ceramics Department and Drawings of the Human Head
February 2–May 1, 2015
Kinder Morgan Building

Harris County Department of Education (HCDE) Gold Key Exhibition
February 14–26, 2015
Norma R. Ory Gallery
Junior School

Presbyterian School: Art of Installation
March 12–April 2, 2015
Norma R. Ory Gallery
Junior School

2015 Core Exhibition
March 13–April 24, 2015
Laura Lee Blanton Gallery
Studio School

Studio Block Show
March 16–May 17, 2015
Perimeter Gallery
Studio School

Advanced Portfolio Preparation Exhibition
April 10–May 9, 2015
Norma R. Ory Gallery
Junior School

Society for the Performing Arts Exhibition
April 10–May 5, 2015
Norma R. Ory Gallery
Junior School

Certificate of Achievement Recipients 2015
May 7–May 29, 2015
Laura Lee Blanton Gallery
Studio School

Visual Art Scholastic Event: Gold Seal Exhibition
From May 22, 2015
Norma R. Ory Gallery
Junior School

Studio School Annual Student Exhibition
From June 5, 2015
Studio School
MAJOR LOAN AND PERMANENT-COLLECTION EXHIBITIONS

Fangs, Feathers, and Fins: Sacred Creatures in Ancient American Art

Maya, Bowl with Water Scene, 1050–900, ceramic with painted stucco, the Museum of Fine Arts, Houston, museum purchase funded by the Alice Pratt Brown Museum Fund, 92.112.

Monet and the Seine: Impressions of a River

Claude Monet, The Ice Floes (Les Glaçons), 1880, oil on canvas, Shelburne Museum, Shelburne, Vermont, 27.1.2–108.

Treasures from Korea: Arts and Culture of the Joseon Dynasty, 1392–1910

Uigyun and others, Western Paradise of Amitabha, 1703, hanging scroll: colors on silk, National Museum of Korea, Seoul.

Mona Hatoum: Twelve Windows

View of the exhibition, the Museum of Fine Arts, Houston Archives, RG 36-1360-013.

Arts of Islamic Lands: Selections from The al-Sabah Collection, Kuwait

View of the exhibition, the Museum of Fine Arts, Houston Archives, RG 36-1351-009.

Spectacular Rubens: Paintings and Tapestries from the “Triumph of the Eucharist” Series

View of the exhibition, the Museum of Fine Arts, Houston Archives, RG 36-1367-002.

Unfolding Worlds: Japanese Screens and Contemporary Ceramics from the Gitter-Yelen Collection

View of the exhibition, the Museum of Fine Arts, Houston Archives, RG 36-1368-006.


A Photographer’s Collection: Gifts from Michael and Michele Marvins

Philippe Halsman, Dali Atomicus, 1948, gelatin silver print, the Museum of Fine Arts, Houston, promised gift of Mike and Mickey Marvins, TR: 1319-2012.178. © Philippe Halsman / Magnum Photos

Pablo Bronstein: We Live in Mannerist Times

Pablo Bronstein, Minton China Factory, 2015, ink and watercolor with graphite on vellum paper in artist’s frame, the Museum of Fine Arts, Houston, museum purchase funded by Ralph Eads and Bill Pritchard at “One Great Night in November, 2015,” 2015.265. © Pablo Bronstein

American Modern: Works from the Collection of Alice C. Simkins


Cosmic Dialogues: Selections from the Latin American Collection

Gyula Kosice, La ciudad hidroespacial [The Hydrospatial City], 1946–72, acrylic, Plexiglas, paint, and light, the Museum of Fine Arts, Houston, museum purchase funded by the Caroline Wiess Law Accessions Endowment Fund, 2009.29.1–47. © Gyula Kosice

Shadow Monsters

View of the exhibition, photograph by Thomas R. DuBrock, the Museum of Fine Arts, Houston Archives, RG 36-1354-007. © Philip Worthington

Habsburg Splendor: Masterpieces from Vienna’s Imperial Collections

Vienna, Gala Carriage of the Vienna Court-The “Princes’ Carriage,” c. 1750/55, wood panels, bronze, glass, iron, velvet, silk, and gold embroidery, Imperial Carriage Museum, Vienna.

In Appreciation: Gifts in Honor of Anne Wilkes Tucker

   Designed by Donald H. Colflesh; manufactured by Gorham

2. Shadows on the Wall: Cameraless Photography from 1851 to Today

3. Jennifer Steinkamp: Mike Kelley Projections

4. A History of Photography: Selections from the Museum’s Collection
   Julia Margaret Cameron, Rosalba (Cyllena Wilson), 1867, albumen silver print from glass negative, the Museum of Fine Arts, Houston, museum purchase funded by the Brown Foundation Accessions Endowment Fund, The Manfred Heiting Collection, 2004.335.

5. Line: Making the Mark

   LaTresia Wilson, Dream House, 2014, inkjet print, courtesy of the artist.

7. Selections from the Museum’s Collection: Modern and Contemporary Art

8. A History of Photography: Selections from the Museum’s Collection
   Gabriel Loppé, La Tour Eiffel foudroyée, 1902, gelatin silver print, the Museum of Fine Arts, Houston, museum purchase funded by Anne H. Bushman, 2015.184.

9. Florescence Illusions
   View of one of the floral displays inspired by art in the Museum’s collection.

10. Encountering the Absurd: The Worlds of Philip Guston and Claes Oldenburg

11. View of the Kinder Foundation Education Center Gallery, which presents exhibitions that showcase art created by students who have learned about and been inspired by art at the Museum.

12. Michael John Hunt: Historic Rooms of Bayou Bend
    Michael John Hunt created twenty-two paintings that depict the elegant interiors of Bayou Bend. Each interior, such as this one of the Music Room, is a meticulously detailed architectural portrait. © The Hunt Gallery

13. Rienzi Library: Highlights from a House
    View of the exhibition, the Museum of Fine Arts, Houston Archives, RG 36-1385-001.

14. 2015 Core Exhibition
    View of the exhibition, the Museum of Fine Arts, Houston Archives, RG 36-1375-002.

LOWER BROWN CORRIDOR INSTALLATIONS

10. Encountering the Absurd: The Worlds of Philip Guston and Claes Oldenburg

KINDER FOUNDATION GALLERY EXHIBITIONS
CONSERVATION
The dynamic and varied exhibition program has again involved all the specialized expertise of the Museum’s conservators. From initial planning, through assessment of the condition of individual works, to installation, conservators provide a vital link during the complex process of mounting exhibitions. Some have been especially ambitious this year: Cosmic Dialogues: Selections from the Latin American Collection, for example, presented a fascinating exercise in maintaining historic electronic and time-based media; Spectacular Rubens, the handling of large seventeenth-century tapestries; For a New World to Come: Experiments in Japanese Art and Photography, 1968–1979, the conservation and display of a huge range of different photographic and paper material; and Habsburg Splendor: Masterpieces from Vienna’s Imperial Collections, working with Viennese colleagues on everything from the armor of Maximilian I to some of the greatest Old Master paintings in Europe, to a state carriage and the most delicate of eighteenth-century table settings.

Projects in the conservation studios included the exciting, pristine recovery of Morris Louis’s Floral (c. 1960), which was previously considered irreversibly stained.

Anselm Kiefer’s The Sorrow of the Nibelungen (1973) was stabilized in a meticulous campaign to consolidate the paint and support the canvas. Work also continued on textiles, modern plastics, gilded furniture and historic picture frames, drawings and prints, photographs and daguerreotypes, glass, ceramics, and sculpture. Our Mellon Research Scientist provide essential scientific support in all these areas, and our Imaging Specialist continued to build our archive of high-quality technical images of the collection.

We have begun a detailed survey of the twenty-five paintings in the Samuel H. Kress Collection, given to the Museum in 1961, the results of which will be published on our website. This endeavor was initially undertaken by our Kress Fellow in paintings conservation, one of three training fellowships we offered this year: the other two were in decorative arts and in paper conservation.

Training young graduate conservators is an important responsibility of the world’s leading museums—an investment in the future that we at the MFAH take very seriously.

—David Bomford
CHAIRMAN, CONSERVATION

FILM
A fiftieth-anniversary screening of Richard Lester’s Beatles classic, A Hard Day’s Night, packed Brown Auditorium Theater with audiences of all ages on the July 4 holiday weekend. The popular film series Movies Houstonians Love celebrated its tenth season with a roster of presenters including Museum Director Gary Tinterow, who enlisted his friend, the actor Michael York, to introduce Cabaret. French New Wave film director François Truffaut was remembered, on the thirtieth anniversary of his death, with a retrospective including the memorable films The 400 Blows and Jules and Jim.

Five Funny French Films marked its fifth edition with rousing attendance, including two sellouts of the outrageous comedy Serial Bad Weddings. The Turkish Film Festival’s selections included Winter Sleep directed by Nuri Bilge Ceylan, winner of the Palme d’Or at the Cannes Film Festival. Geraldine Chaplin graced the tenth edition of Latin Wave: New Films from Latin America, presenting a film she starred in from the Dominican Republic. She also introduced The Kid, which is her favorite film starring her father, Charlie Chaplin. Iris, a documentary about venerable New York fashionista Iris Apfel, drew large and stylish crowds.

—Marian Luntz
CURATOR, FILM AND VIDEO
In a focused exhibition, the Museum’s Libraries staff presented highlights from the impressive book collections housed at Rienzi.

LIBRARIES
Supporting scholarly research and connecting with new audiences continue to be central to the activities of the Museum’s Libraries. Library staff increased its involvement with the Museum and Bayou Bend docent corps through enhanced research training. Annual open-house events for local students and faculty attracted new and longtime users to the Hirsch Library. Library programs featured world-renowned book collector Manfred Heiting, photography curator Anne Wilkes Tucker, and respected art critic and author Raphael Rubinstein. Staff organized the exhibition Rienzi Library: Highlights from a House, introducing audiences for the first time to the rich book collections of this house museum. Special collections material from the Hirsch, Powell, and Rienzi libraries underwent a preservation assessment to ensure the long-term stability of these important resources. Library materials were shown in seven MFAH exhibitions, most notably in the landmark exhibition For a New World to Come: Experiments in Japanese Art and Photography, 1968–1979, in which more than seventy publications from the Manfred Heiting Book Collection and the Hirsch Library were featured. Activity on the William J. Hill Texas Artisans and Artists Archive remains impressive, with the archive now encompassing forty thousand records relating to Texas material culture. Collection-building continues to be a vital part of the department’s activities, with more than six thousand new titles added to our shelves this year.

—Jon Evans
CHIEF LIBRARIAN, HIRSCH LIBRARY

PUBLICATIONS
The Museum published two major exhibition catalogues during this fiscal year while intense work continued on a multitude of publications that will be issued in the next three years.

For a New World to Come: Experiments in Japanese Art and Photography, 1968–1979 provides a groundbreaking look at innovative photography-based works and other works by twenty-nine important artists that emerged during this period. In Japan, the student protests and avant-garde art initiatives of the late 1960s gave way to political apathy, economic uncertainties, and an introspective tendency in art. As a result, many artists sought different avenues of expression, using photography in experimental and conceptual ways as part of their larger artistic practice. The book, conceived by Yasufumi Nakamori, associate curator of photography, includes essays by international scholars and illustrations of many works that had not been published previously outside Japan.

Habsburg Splendor: Masterpieces from Vienna’s Imperial Collections at the Kunsthistorisches Museum, Vienna tells the fascinating story of the Habsburg rulers, who were acclaimed collectors and generous patrons of the arts. The Kunsthistorisches Museum in Vienna houses the artistic treasures assembled from the fifteenth through the early twentieth centuries. This volume features an extraordinarily wide-ranging survey of the world-renowned collections, revealing both the splendor and the spectacle of the Habsburg court.

—Diane Lovejoy
PUBLISHER IN CHIEF

The Museum published two major exhibition catalogues to critical and popular acclaim.
This year, a new organizational structure animated the Department of Learning and Interpretation, with five new department areas that incorporate ongoing educational programs and make room for new initiatives. The department served more than 112,000 visitors and students from this new organizational structure, providing rich experiences with art and art-making within a variety of contexts.

The area of Object-based Learning integrates visual art into K–12 and university curricula regionwide. Staff in this area trained the newest of our 175-member volunteer docent corps on techniques to actively engage K–12 students on tours in the Museum’s galleries. Through the award-winning Learning Through Art Curriculum, the Object-based Learning team trained K–12 teachers at numerous workshops and seminars, allowing them to put art at the center of learning. In addition, the team trained preservice teachers in art integration through a collaboration with the University of Houston, College of Education, and they managed a robust university internship program, including the Mellon Foundation Undergraduate Curatorial Fellowships for students from diverse backgrounds. They also served Baylor Medical School and the University of Texas Health Science Center with gallery-based courses that hone medical and dental students’ observation skills and build empathy and cultural awareness.

The area of Studio and Gallery Programs fosters creativity among intergenerational visitors, providing opportunities for art appreciation through art making. The drop-in family programs invited more than 22,000 people to go on adventures in the Museum’s galleries, listening to stories, sharpening looking skills, and creating their own works of art in the studios. This year’s Winter Break at the Museum celebrated “Monet on Ice,” offering special opportunities for visitors to sketch and hear live music in the exhibition Monet and the Seine: Impressions of a River, and to skate on a specially constructed ice rink in Cullinan Hall.

Community Programs, like the Library Summer Art Camp, brought art-making experiences to children at area public libraries, and Art for the Mind and Spirit brought art-making activities to young patients and their families in Houston’s Medical Center. The Citywide African American Artists Exhibition took place this year at Texas Southern University, offering artists the opportunity to show their work to a broad public.

The area of Lectures, Tours, and Concerts harnesses the excellence of dynamic presenters to guide visitors of all ages and to deepen their appreciation of works of art at the Museum. Staff in this area brought world-renowned speakers into dialogue with works of art in the Museum’s important exhibitions of Monet’s paintings, Rubens’s tapestries, and works of Japanese photographers from the 1960s and 1970s. Lecture endowments from Virginia and Ira Jackson and Eleanor and Frank Freed made possible lectures on prints and drawings and modern and contemporary art. The Brown Foundation, Inc., generously funded the annual Shartle Symposium, this year celebrating the
final weeks of *Houghton Hall: Portrait of an English Country House*. The ExxonMobil School Tour Program served more than 41,000 students and chaperones, including all third graders from Houston and Clear Creek ISD and all fourth graders from Galena Park and Spring Branch ISD. Daily, docent-led tours of the collections served more than 5,500 visitors, and a pilot “Ask Me” program in the *Spectacular Rubens* exhibition created a more informal platform for docents to engage visitors in conversation about Rubens’s artistic process. In addition to organizing formal musical concerts, the team also arranged informal, pop-up concerts in the Museum’s galleries by young artists from Da Camera of Houston and the Moores School of Music at the University of Houston.

Two new areas of the department are under way and are critical components of the Museum’s campus redevelopment in reaching new audiences and making the art relevant for them. Staff in the new area of Audience Engagement will experiment with new ways of reaching Houston’s diverse populations through programming at the Museum and in Houston’s communities.

A new programming experiment this year was Fashion Fusion, a runway show presented by the Museum and Houston Community College (HCC). Fashion Fusion was the culmination of a competition among young designers in HCC’s award-winning fashion design program. Students were challenged to design original garments as edgy, contemporary responses to the gorgeous costumes and fabrics displayed in *Habsburg Splendor: Masterpieces from Vienna’s Imperial Collections*. Guest judges presented awards to the top three winners, who were cheered on by the more than one thousand fashion enthusiasts in attendance.

The Museum’s Kinder Foundation Education Center (KFEC) continues to serve as a portal to the Museum and to the offerings of the Learning and Interpretation Department. This year, KFEC welcomed more than twelve thousand visitors and oriented them to the art collections and exhibitions of the Museum. KFEC is also a support center for schools and universities, and it houses exhibition space for student art. Finally this year, the Learning and Interpretation Department joined forces with the Glassell Junior School of Art. This fruitful collaboration will coordinate efforts in serving Houston’s youth with the very best art instruction, as well as in offering art teachers and intergenerational visitors creative, new studio-art opportunities.

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

Opposite and above: In fiscal year 2014–2015, the Department of Learning and Interpretation provided new experiences with art and art-making to visitors of all ages.
The Museum benefited from the membership support of 27,779 households in fiscal year 2014–2015. Consisting of membership levels for individuals, couples, and families, the total number of annual memberships was equivalent to approximately 54,500 persons who identified themselves as card-carrying members of the MFAH. Additionally, 10,299 local college students were provided free, year-round general admission as part of the Museum’s University Partnership Program. Participating schools in the 2014–2015 school year included Rice University; University of Houston, School of Art; University of Houston Downtown, Arts & Humanities; the University of St. Thomas; and the Glassell Studio School of Art.

During the fiscal year, there were a total of 908,050 visits to the Museum’s main campus; the Glassell School of Art; and the Museum’s two house museums, Bayou Bend and Rienzi. Attendance at the main campus peaked during the fourteen-week presentation of *Monet and the Seine: Impressions of a River*—a specially ticketed exhibition that ran from October 26, 2014, to February 1, 2015, in the Caroline Wiess Law Building. The exhibition attracted 71,486 visitors, with ticket holders to *Monet and the Seine* accounting for 43 percent of overall visits to the Museum. Additionally, the Cullen Sculpture Garden accommodated 204,194 visitors, an increase of 9.25 percent from the previous year.

In addition to the thousands of students who visited the Museum as part of a free field trip with their school, the main campus provided free or discounted access to more than 33,700 youth visitors aged 18 and under.

The staff of the Membership and Guest Services Department is pleased to have warmly welcomed loyal members and visitors—from first-time youth to knowledgeable art aficionados—into the Museum family. We look forward to exploring more ways to enhance each visit.

—Jennifer Garza
CHIEF ADMINISTRATOR OF MEMBERSHIP AND GUEST SERVICES
During the 2014–2015 fiscal year, the International Center for the Arts of the Americas (ICAA) met numerous critical milestones related to the monumental project Documents of 20th-Century Latin American and Latino Art. Our central operating team at the Museum of Fine Arts, Houston, continued uploading materials submitted by our partner organization in Brazil, the Fundação de Amparo à Pesquisa do Estado de São Paulo (FAPESP), and began processing documents added by our research team in Caracas. The partnership in Venezuela is with the privately held Banco Mercantil. By the end of June 2015, more than 6,500 documents from these and other teams had been made available, free of charge, to more than 191,000 online visitors and 13,450 registered users. Launched in 2012, the Documents Project's bilingual platform (http://icaadocs.mfah.org/icaadocs/) provides free universal access to the critical writings of key Latin American and Latino artists, curators, critics, and theoreticians. On any given month, an average of 6,500 users actively download materials culled from the digital archive as well as create and share their own personal collections of documents.

Concurrent with the Documents Project, the ICAA oversees a rigorous publishing program that serves as the foundation for the research, scholarship, and exhibition initiatives of the Latin American Art Department. Several manuscripts were in production during this fiscal year, among them the catalogue accompanying the exhibition Contingent Beauty: Contemporary Art from Latin America, which opened at the Museum in November 2015.

The exhibition highlights the work of twenty-one established artists from Latin America who use seductive and engaging materials to convey their social, political, and environmental concerns.

In March 2015, the ICAA held the inaugural conference for the ICAA Ideas Council at the Museum. Under the rubric Between Private Passions and Public Responsibility: Building 21st-Century Alliances, the meeting brought together high-profile art advocates, philanthropists, business entrepreneurs, and cultural leaders with representatives from the government, corporate, and nonprofit sectors. Attendees analyzed critical issues impacting the visual arts in Latin America and the Latino arts community in the United States, including art and research in the digital age, global art practices, the Latin American art market, philanthropy, public-private alliances, and the changing role of art institutions in the region. Founding members include Surpik Angelini; José Luis Barragán; Brad Bucher; Dr. Luis Campos; Alfred C. Glassell, III; Gwendolyn H. Goffe; Olive McCollum Jenney; George B. Kelly; Gary Tinterow; and Richard Wortham, III, of The Wortham Foundation, Inc. Through its annual program and specially convened meetings, the ICAA Ideas Council is already facilitating alliances among individuals, foundations, and public-sector entities throughout the region.

The ICAA received generous funding for the digital archive from The Bruce T. Halle Family Foundation. The Critical Documents of 20th-Century Latin American and Latino Art book series, conceived as thirteen volumes, is generously funded by the National Endowment for the Humanities, with additional assistance from The Getty Foundation. The Getty Foundation also awarded the ICAA a substantial grant in the 2014–2015 fiscal year, and additional support was received from the ICAA Ideas Council members.

—Mari Carmen Ramirez, 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, for the past fifteen years the finest works in the Blaffer Foundation’s collection have been exhibited in five dedicated galleries in the Audrey Jones Beck Building.

In fiscal year 2014–2015, the Blaffer Foundation continued its program of exhibiting works of art at museums both in Texas and outside the state. The miniature portrait of Archduke Albert VII of Austria (1559–1621), Wearing the Order of the Golden Fleece, c. 1600, by Frans Pourbus the Younger, was included in the exhibition Small Treasures: Rembrandt, Vermeer, Hals, and Their Contemporaries at the North Carolina Museum of Art in Raleigh and the Birmingham Museum of Art in Alabama. Our traveling exhibition, A Portrait of the Artist, 1525–1825, Prints from the Sarah Campbell Blaffer Foundation, went to the Fralin Museum of Art at the University of Virginia in Charlottesville. The portraits of Thomas and Mary Taylour, 1st Marquess and Marchioness of Headfort, by Pompeo Batoni, were lent to the Art Institute of Chicago for the exhibition Ireland, Crossroads of Art and Design, 1690–1840.

In 2015, the foundation acquired Apollo Flaying Marsyas, c. 1623, by the Utrecht painter Dirck van Baburen. This compelling work serves as an important example of Dutch Caravaggesque painting. It is one of the most eye-catching pictures in the foundation’s collection.

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

—James Clifton
DIRECTOR, SARAH CAMPBELL BLAFFER FOUNDATION
The Glassell School of Art serves as the Museum’s teaching wing by offering a variety of classes, workshops, and educational opportunities for students diverse in age, interests, experience, and needs. The Glassell School comprises the Studio School, the Junior School, and the nationally acclaimed Core Residency Program.

The Glassell Studio School organizes a variety of activities to engage students and to complement the coursework. The school’s lecturers this year included celebrated artist John Alexander and Glenn Adamson, director of the Museum of Arts and Design, New York. The school continued its partnership with Kinder Morgan, which hosted an exhibition series featuring selections of student work from various Glassell departments. The Annual Student Exhibition opened with a lively reception and the year-round Perimeter Gallery department shows were popular with both students and visitors. This year saw steady enrollment numbers, reaching 2,491 students, 101 of which were registered through the University of St. Thomas.

The Glassell Junior School also continued to see growth in enrollment this year, with a 16-percent increase in the fall and a 13-percent increase in the spring compared to last year. The Junior School celebrated record summer enrollment for the third year in a row, boosting final total enrollment for the year to 5,077. Newly added programming and growing community partnerships with Post Oak High School, Presbyterian School, and the homeschool community play a large role in the school’s success. Portfolio Day and Sketch Day, the school’s annual scholarship competitions, resulted in more than 260 scholarships awarded.

The Core Residency Program at the Glassell School is a postgraduate program consisting of seven artists and three critical writers. For nine months, participants are provided studio or office space in the Bermac 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 Sheryl Conkelton, Moyra Davey, Charles Esche, Amelia Jones, Lisa Lapinski, Thomas Lax, Lane Relyea, Mark Tribe, and Bedwyr Williams. In September, Mary Leclère, Core associate director, and Lily Cox-Richard, Core critical initiatives coordinator, organized *How the Light Gets In*, an exhibition of work by Core alumni. In March, the 2015 Core Exhibition opened in the Laura Lee Blanton Gallery, featuring the work of all the Core artists and accompanied by a catalogue that documented the artists’ work with essays contributed by the critical studies residents.

In 2014–2015, the Glassell School of Art received generous financial support from individuals, foundations, and corporations. The Annual Fund Drive raised $298,674. The Annual Benefit and Art Auction, “Glassell Gone Gonzo,” chaired by Melissa and Albert Grobmyer, raised $380,681. The Core Program exceeded its fund-raising goal, and both the Studio and Junior schools received strong support.

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

—Joseph Havel
DIRECTOR, THE GLASSELL SCHOOL OF ART
Bayou Bend is a place grounded in history and tradition, a place that honors the past; yet in keeping with its foresighted founder, Ima Hogg, Bayou Bend is always looking to the future. This year witnessed two major milestones: one speaks to the history and the other points to the future of Bayou Bend. The retirement of our longtime manager of security and facilities, O.B. Dyer, followed a half century of dedication to caring for Bayou Bend; O.B. will always have an important place in its history. Looking forward, we welcomed a new curator of the Bayou Bend Collection, Bradley C. Brooks, only the fourth person to hold the position.

Bayou Bend is renowned for its collection of early American decorative arts. Less well known is our interest in nineteenth-century Texas decorative arts, one that began in the 1960s with Ima Hogg’s installation of a “Texas Room.” This fall, we presented a loan exhibition at the Beeville Art Museum, Made in Texas: Art, Life & Culture 1845–1900, featuring Texas decorative arts from Bayou Bend and other Houston collections. The show also highlighted the William J. Hill Texas Artisans and Artists Archive, which in its first four years has added 40,000 records to the online database of pre-1900 Texas objects.

Under the expert guidance of Bayou Bend Committee Chairman Susanne M. Glasscock, Bayou Bend enjoyed another year of accomplishments. We provided a wide range of public events on average once every four days, in addition to our daily tour schedule. March Family Day, a free afternoon of fun and learning, welcomed 4,250 people, setting a single-day attendance record for any program in our history. For the fourth year in a row, attendance exceeded 100,000, especially impressive since our main entrance—the bridge over the bayou—was closed for five months, curtailing the number of large events we could offer.

The gardens are intrinsic to Bayou Bend. At the end of May, a storm caused eight feet of flooding in the lower gardens. After cleanup, the damage was minimal; in fact, Bart Brechter, curator of Bayou Bend’s gardens, explained that the repeating history of bayou flooding has given our gardens a unique, nutrient-rich one hundred feet of sandy loam, making it possible to grow many plants that others in Houston cannot. Fortunately, following tradition, our two outdoor benefits were held in the spring, before the flooding occurred. Thanks to Children's Party Chairs Kelli Kickerillo and Todd Forester, and Garden Party Chairs Carol and Mike Linn, more than $810,000 was raised. Our annual fund drive exceeded its goal, adding $560,000 in contributions. Many programs received support from generous underwriters, with special thanks to Occidental Petroleum Corporation, presenting sponsor of our free Family Days and July 4 events.

I began this report by noting Bayou Bend is grounded in tradition; no better example can be found than the decades-long commitment of volunteer service and donations provided by four special organizations: Bayou Bend Docent Organization, River Oaks Garden Club, Houston Junior Woman's Club, and Theta Charity Antiques Show. My heartfelt thanks go to them and our many donors, and to the members of the Bayou Bend Committee, who have offered their time, counsel, and generous support.

—Bonnie Campbell
DIRECTOR, BAYOU BEND COLLECTION AND GARDENS
Rienzi marked its fifteenth anniversary with an exceptionally strong and productive year. Attendance was at its highest level to date, at 21,247 visitors. Rienzi also benefited from a number of generous supporters who helped Rienzi to exceed the goal of its annual fund drive by $10,000; from Rienzi Society members who contributed to the Rienzi Collections Endowment Fund; from Joy and Edward Randall, who chaired the splendid “Creole” Spring Party attended by nearly four hundred guests; and from the remarkable members of The Garden Club of Houston, who are raising funds for a Rienzi Garden Endowment.

Under the guidance of the Rienzi Collections Subcommittee, with Cyvia Wolff as its chair, members reviewed The Dundas Sofa designed by Robert Adam and made by Thomas Chippendale (commissioned 1764, made 1765), a Museum purchase that went on view in the Rienzi Ballroom in May 2016. The subcommittee also reviewed the contents of the furniture and other storerooms and voted to deaccession select objects. Subcommittee members also approved cataloguing the 2,100 books owned by Rienzi. Its library served as the inspiration for the spring exhibition Rienzi’s Library: Highlights from a House. Curated by MFAH librarians Jon Evans and Margaret Culbertson, the exhibition featured a second edition of the complete works of Shakespeare, as well as Carroll Masterson’s prized collection of regional cookbooks.

With Herman Stude serving as advisor, Rienzi continued its ambitious education program for people of all ages. Rienzi’s great Aubusson carpet was still being conserved this year, which freed up space in the Ballroom, thereby increasing foot traffic. There were fifty-five education programs including the first Rienzi Symposium; Yoga in the Gardens; Gallery Talks; Home School Day; and numerous children’s programs. For adults, Rienzi sponsored six Houston Grand Opera Studio recitals supported by the Alkek and Williams Foundation; Early Music Southwest performances; and a dinner event that focused on the history of rum. Rienzi continued to engage diverse community organizations and schools on group tours and hosted 526 participants on twenty-nine tours created for adults and students.

Under Ardon Armstrong’s direction, Rienzi’s gardens thrived. Plans for summer maintenance involve the Garden Subcommittee implementing a simple, drip-line irrigation program, taking steps to remove invasive trees in the east ravine, and reintroducing native saplings in the ravine.

The Museum installed a new roof for Rienzi in 2014 and two new boilers in 2015. Harry Masterson, chair of the Rienzi Subcommittee, and fellow members turned their attention to the north side of the house, to the terrace, and to the pool, all of which were designated to be painted or to be repaired in the next fiscal year. We are grateful for the funds provided by the Sterling-Turner Foundation, which make these renovations possible.

—Katherine S. Howe
DIRECTOR, RIENZI
In 2006, Nancy Brown Negley conceived the idea of a residency program in the south of France for midcareer professionals working in the arts and the humanities. Her goal was to provide a home where writers, poets, photographers, novelists, sculptors, curators, composers, and other professionals could work unimpeded on projects of their choosing. Now completing its ninth year, the Brown Foundation Fellows Program has attracted participants from four continents to the residency offered at the Dora Maar House.

This year was marked by a record number of applicants, a strong applicant pool, enthusiastic alumni, a semiannual fellows’ reunion in New York City, and an ambitious program. Twenty-two fellows from thirteen countries were admitted from a field of 160 applicants. Continuing with this growth trend, we project that the number of applicants for the next fiscal year will be more than 320. We attribute this increase in applications to the broader exposure the program has received, and to its becoming better known among other residency programs. In addition, the relationship of the Dora Maar House with the City of Houston was further solidified when a group of Rice University Design Alliance members traveled to Ménerbes for the first time. Gwen Strauss, assistant director of the Brown Foundation Fellows Program at the Dora Maar House, continues to aid the fellows during their residencies by helping them to adapt to their new environment and to foster relationships in the community. The citizens engage the Dora Maar Fellows by holding one salon each month in which the fellows discuss and present their projects. This fiscal year, the Dora Maar House hosted thirty events and welcomed 1,406 visitors.

We are most grateful for the support provided by Nancy Brown Negley, her family, and The Brown Foundation, Inc. The Dora Maar House is becoming an international center for the arts and the humanities, as well as a deserved point of pride for the citizens of Ménerbes.

—Katherine S. Howe
DIRECTOR, HOUSTON

—Gwen Strauss
ASSISTANT DIRECTOR, MÉNERBES
During the 2014–2015 fiscal year, the many successes in fund-raising were the result of commitment and work by members of the Board of Trustees, chaired by Richard D. Kinder; the Campaign for the Museum of Fine Arts, Houston, chaired by Cornelia C. Long; and the Development Committee, chaired by Mrs. Courtney L. Sarofim. The generous support of individuals, foundations, corporations, and government agencies totaled $13.7 million for operations, accessions, and special projects. On behalf of the Board of Trustees, we honor all those donors who made this achievement possible.

ANNUAL DRIVES

Funds raised through annual drives are an essential portion of the Museum’s operating budget. This year, four separate drives raised a total of $3,225,000 for the Museum, Bayou Bend Collection and Gardens, the Glassell School of Art, and Rienzi. The institution is indebted to the individuals who give their time and resources to help raise unrestricted funds for daily operations. We give special thanks to the Glassell Family, whose challenge grant matched unrestricted gifts for the Glassell School of Art and to Cartier, who sponsored the 2014–2015 MFAH Leadership Circle. Additionally, we would like to thank the Cullen Foundation and Houston Endowment Inc. for providing leadership gifts.

BENEFITS

Every year, special events at the Museum raise vital funds for operations, and the MFAH organized nine such events for the 2014–2015 fiscal year. The Grand Gala Ball raised $1,652,000, and The Fine Art of Shooting: Sporting Clays Invitational raised $244,000. The Glassell School of Art Benefit and Art Auction raised $377,500. Two benefits at Bayou Bend raised $811,500, and the Rienzi Spring Party raised $154,000. Two additional events, One Great Night in November and the Art of the Islamic Worlds Gala, supported accessions for the Museum and collectively raised $1,683,000. Florescence: Illusions raised $516,485.

For a list of all MFAH annual drives and benefits, please see page 104.

CAPITAL CAMPAIGN

Fiscal year 2015 saw the public launch of the Campaign for the Museum of Fine Arts, Houston, a $450 million campaign comprising $350 million in capital improvements and $100 million in new operating endowment. As of June 30, $359,507,073 was raised from a total of 106 donors, nearly half of whom gave a million dollars or more. Extraordinary principal gifts were provided by Fayez S. Sarofim and the Kinder Foundation. Additional lead gifts were provided by the Glassell Family; Mr. and Mrs. Meredith J. Long; Mr. and Mrs. Charles W. Duncan, Jr.; The Brown Foundation, Inc.; the Sarah Campbell Blaffer Foundation; The Cullen Foundation; The Wortham Foundation, Inc.; and Lynn and Oscar Wyatt. We are overcome with gratitude for the unprecedented philanthropy of the Museum community as we begin construction of the new campus.

For a list of all campaign donors, as of June 30, 2015, please see page 15.
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 Mr. and Mrs. Richard D. Kinder; Mr. William J. Hill; Mr. and Mrs. Jeffery D. Hildebrand; Mr. and Mrs. Michael C. Linn; the Estate of Leonora DeGrasse; Mr. and Mrs. Frank J. Hevrdejs; Cherie and Jim Flores; the Glassell Family; Leslie and Brad Bucher; and Jeannie Kilroy Wilson.

FOUNDATION SUPPORT

This year, 185 foundations provided more than $17 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.; the Sarah Campbell Blaffer Foundation; The Cullen Foundation; The Wortham Foundation, Inc.; and the Elkins Foundation. We also extend our appreciation to M.D. Anderson Foundation; the J. Paul Getty Trust; the Hamill Foundation; the Skiles Foundation; and the Favrot Fund.

CORPORATE CONTRIBUTIONS

The Museum is proud of the support received from the corporate community in Houston and far beyond. This year, corporate groups provided $2.8 million. Special thanks go to Northern Trust Bank; Bank of America; Mercantil Commercebank N.A.; Occidental Petroleum; Shell Oil Company; ExxonMobil; Cadence Bank; BBVA Compass; Palmetto Partners; and Tenaris.

CIVIC AND GOVERNMENT GRANTS

The Museum could not exist without funds provided by various civic and government organizations. This year, the Museum received more than $1.5 million in grants from these local, state, and national groups. Our deepest appreciation is extended to the City of Houston; the Institute of Museum and Library Services; the National Endowment for the Arts; River Oaks Garden Club; and Texas Commission on the Arts.

PLANNED GIVING

The museum’s Myrtle Wreath and Ima Hogg societies continue to flourish, with 224 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.
IN-KIND 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, and Norton Rose Fulbright for donating consistent and extraordinary legal service and United for donating airfare for museum administrators as well as supporting exhibitions and special events.

VOLUNTEERS

Our volunteers are perhaps the most impressive endorsement of the museum. They give of their time and service to enable the institution to better serve the community. In 2014–2015, more than 1,000 volunteers worked over 44,000 recorded hours. According to guidelines established by the Independent Sector, this support is worth more than $1 million. Volunteers give vital assistance in all areas of the Museum including membership, learning and interpretation, and guest services. The corps of docents provides vast support not only for the Museum, but also for Bayou Bend and Rienzi. We wish to pay special tribute to the Guild, the Museum’s volunteer leadership organization. The Guild was 443 members strong and provided constant immeasurable support.

—Amy Purvis

CHIEF DEVELOPMENT OFFICER
ANNUAL DRIVES

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

**Museum Annual Fund Drive**
Chair: Mr. and Mrs. Thomas H. Glanville
Raised: $2,253,284

**Bayou Bend Annual Fund Drive**
Chair: Mrs. Susanne M. Glasscock
Raised: $562,611

**Glassell School Annual Fund Drive**
Chair: Mr. Brad Bucher
Raised: $298,674

**Rienzi General Fund**
Chair: Mrs. Rosslyn Crawford
Raised: $110,690

PLANNED GIFTS

**The Myrtle Wreath Society**
Members: 179

**The Ima Hogg Society**
Members: 45

BENEFITS

**2014 Grand Gala Ball**
October 18, 2014
Chair: Frances Marzio
Raised: $1,652,198 for operating support

**2015 Art of the Islamic Worlds Gala**
January 30, 2015
Executive Committee: Rania Daniel, Zeina Fares, Vahid Kooros, Sima Ladjevardian, Sultana Mangalji, Franci Neely, Cenk Ozdogan, Sabha Rehmatulla, Aliyya Stude, and Monsour Taghdisi
Raised: $707,219 for accessions

**One Great Night in November, 2014**
November 11, 2014
Honoring Past Chairmen of the Event
Raised: $975,963 for accessions

**The 2015 Fine Art of Shooting: A Sporting Clays Invitational**
February 28, 2015, at the Greater Houston Gun Club
Chairs: Alice and Keith Mosing
Raised: $244,400 for operating support

**2015 Bayou Bend Children’s Party**
March 28, 2015
Chairs: Kelli Kickerillo and Todd Forester
Raised: $111,050 for operating support

**2015 Bayou Bend Garden Party**
March 29, 2015
Chair: Carol and Michael Linn
Raised: $700,530 for operating support

**2015 Rienzi Spring Party**
April 23, 2015
Chairs: Joy and Ed Randall
Raised: $154,370 for operating support

**Florescence: Illusions**
April 28–29, 2015
Chairs: Kelty Crain, Nancy Keely, Betty Newton, and Debbie Robinson
Raised: $516,485

**The 2015 Glassell School of Art Benefit and Auction**
May 8, 2015, at the historic Nabisco Building, the temporary home of the Glassell School of Art
Chairs: Melissa and Albert Grobmyer
Raised: $377,994 for operating support
1 2014 Grand Gala Ball (left to right): Beau Miller, Chairman Frances Marzio, Patrick Summers
2 2014 Grand Gala Ball (left to right): Cornelia and Meredith Long; Rolanette and Berdon Lawrence
3 2014 Grand Gala Ball: Dani and Manolo Sánchez
4 2014 Grand Gala Ball: Rich and Nancy Kinder
5 2014 One Great Night in November: Will Mathis
6 2014 One Great Night in November (left to right): Kitch Taub, Paul Hobby, Ralph Eads, Jeff Hildebrand
7 2015 Art of the Islamic Worlds Gala: Lynn Wyatt
8 2015 Art of the Islamic Worlds Gala: Elyse Lanier and Mary Cullen
9 2015 Art of the Islamic Worlds Gala: Executive Committee
10 2015 Rienzi Society Dinner and Vote (left to right): Margaret Alkek Williams, Isla Reckling, Pat Breen
11 2015 Fine Art of Shooting: A Sporting Clays Invitational (left to right): John Kotts, Scotty Arnoldy, Dan Tutcher, Ed Jones
12 2015 Fine Art of Shooting: A Sporting Clays Invitational (left to right): Elizabeth Blakemore, Laurie Morian, Windi Grimes, SJ Swanson
13 2015 Fine Art of Shooting: A Sporting Clays Invitational: Chairmen Alice and Keith Mosing
14 2015 Fine Art of Shooting: A Sporting Clays Invitational (left to right): Courtney Sarofim and Aliyya Stude
15 2015 Bayou Bend Children’s Party (left to right): Chairmen Kelli Kickerillo and Todd Forester, Harrison Forester; Mary and Vincent Kickerillo
16 2015 Bayou Bend Garden Party: Brad and Leslie Bucher
17 2015 Bayou Bend Garden Party: Bobbie and John Nau
18 2015 Bayou Bend Garden Party: Gary Tinterow; Chairmen Carol and Michael Linn
19 2015 Florescence (left to right): Chairmen Betty Newton, Nancy Keely, Debbie Robinson, Kelty Crain
20 2015 Rienzi Spring Party (left to right): Tommy and Isla Reckling; Chairmen Joy and Edward Randall
21 2015 Florescence: Butch and Nancy Abendshein
22 2015 Glassell School of Art Benefit and Auction: Joe Havel; Chairman Melissa and Albert Grobmyer
23 2015 Glassell School of Art Benefit and Auction: Alfred C. Glassell, III and Marli Andrade
24 Monet and the Seine: Impressions of a River opening dinner and reception: Tony and Isaac Arnold
25 Treasures from Korea: Arts and Culture of the Joseon Dynasty, 1392–1910 opening reception (left to right): Nancy Allen, Gary Tinterow, Chinhui and Eddie Allen; Ambassador Suk-Bum Park
26 Spectacular Rubens opening dinner and reception: Gail and Louis Adler
27 Spectacular Rubens opening dinner and reception: Charles and Anne Duncan
28 Unfolding Worlds: Japanese Screens from the Gitter-Yelen Collection opening dinner and reception: Judy and Rodney Margolis
29 American Modern: Works from the Collection of Alice C. Simkins opening dinner and reception (left to right): Alice C. Simkins and Bobbie Nau
30 American Modern: Works from the Collection of Alice C. Simkins opening dinner and reception: Lela and Robin Gibbs; Macey Reasoner
31 American Modern: Works from the Collection of Alice C. Simkins opening dinner and reception (left to right): Jeanie Kilroy Wilson, Frank Hevrdejs, Nancy Glanville Jewell
32 Habsburg Splendor: Masterpieces from Vienna’s Imperial Collections opening dinner and reception: Meredith and Cornelia Long
33 Habsburg Splendor: Masterpieces from Vienna’s Imperial Collections opening dinner and reception: Marsha and Tom Brown
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In fiscal year 2015, the Museum of Fine Arts, Houston (MFAH), launched the public phase of its capital campaign with the confidence that its financial foundation is solid, and that its balance sheet provides a ballast that substantially inoculates the Museum in a period of macroeconomic uncertainty.

Fueled by gifts to the capital campaign, at the end of the fiscal year, the key measure of the Museum’s financial strength—its Net Assets (assets minus debt)—had increased by $30 million, reaching $1.53 billion. This represents a new all-time high (fig. 1).

**OPERATING RESULTS**

The Museum’s operating budget excludes certain non-cash (primarily depreciation) and non-recurring items. By this measure, the Museum finished the year with an operating surplus of $1.3 million. Reflecting the increased focus on the capital campaign, although total fund-raising for all activities increased by $11.7 million (from $95.7 million in fiscal year 2014 to $107.4 million in fiscal year 2015), fund-raising for operations decreased from $15.3 million in fiscal year 2014 to $13.7 million in fiscal year 2015 (fig. 2).

Admissions revenue remained steady at $2.5 million (fig. 3), despite the fact that the Museum presented only one ticketed exhibition (Monet and the Seine: Impressions of a River, October 26, 2014–February 1, 2015) during this fiscal year compared with two ticketed exhibitions the previous fiscal year. These amounts include admissions revenue at the Museum, Bayou Bend, and Rienzi. Membership revenues that tend to be more transactional surged 16% higher than in the previous fiscal year in anticipation of a robust fall 2015 exhibition schedule. Relative to fiscal year 2014, tuition revenue for the Glassell School of Art was up 29% and auxiliary revenues, primarily from the MFA Shop and Special Events, were 9% higher, reaching $2.1 and $3.3 million, respectively.

Approximately 908,000 people visited the Museum, Bayou Bend, and Rienzi or enrolled in classes at the Glassell School during fiscal year 2015. The Museum had an average of 27,779 household members.

**INVESTMENT PERFORMANCE**

In a period of broader equity market volatility, at June 30, 2015, the market value of the Museum’s pooled investments was $1.14 billion (fig. 4). The Museum also had certain non-pooled investments totaling approximately $60 million. Annualized returns for the pooled investments were 1.2% for the year ending June 30, 2015; 9.5% for the three-year period ending June 30, 2015; and 11.0% over the past five years. In reflecting on the performance of the pooled endowment, the Museum places primary emphasis on maintaining the purchasing power of the endowment. The objective is to achieve a long-term real return in excess of endowment spending. Over the past five years, the pooled endowment’s trailing annualized real return has exceeded endowment spending by more than 400 basis points. During the same period, the pooled endowment has also outperformed our internal policy benchmarks.

As of June 30, 2015, 61.1% of the pooled endowment was allocated to equity and equity mutual funds (fig. 5), followed by alternative investments (24.9%), money market mutual funds (7.8%), U.S. Treasuries and bonds (4.6%), and real estate and REITS (1.6%).
CHANGE IN NET ASSETS

The Museum’s total assets reached a record $1.57 billion at the end of fiscal year 2015 (fig. 6). The largest asset categories are investments of $1.2 billion; pledge notes and accounts receivables of $168 million; and land, buildings, and equipment of $133 million.

As discussed earlier, on an ongoing basis the Museum’s financial strength is measured by its net assets (assets minus debt). This gauge of our net worth increased by $30 million from fiscal year 2014, reaching $1.53 billion (fig. 7). The principal additions to net assets were $86 million in gifts primarily earmarked for facilities, offset by a decrease in endowment returns (net of spending) of $46 million and depreciation expense of $7.5 million.

CONCLUSION

Throughout its history, the Museum has benefited from physical changes and additions to its campus that have often heralded an evolution in the approach to fulfilling the core mission. The 1924 construction of the original Museum building designed by William Ward Watkin allowed the Museum to present American paintings from Grand Central Art Galleries in New York, a show that included works by renowned artist John Singer Sargent. With this significant exhibition, the MFAH established itself as a cultural gem in the city of Houston. Thus began seventy-five years of inspired architecture, each addition a pivotal marker in this institution’s history. The Museum achieved a major milestone in 2000 with the opening of its Audrey Jones Beck Building, designed by Rafael Moneo.

The public phase of the capital campaign and the groundbreaking of the reimagined Glassell School of Art mark the start of another transformational period in the Museum’s history. It is an exciting period at the Museum, yet one that is filled with substantial financial challenges for the Museum to manage. The Museum derives 53% of its revenues from the pooled endowment and 22% from operating fund-raising. The Museum’s reliance on these two sources of revenue means that its financial profile can be influenced by adverse macroeconomic factors including a local or regional economic slowdown and/or prolonged volatility in the capital financial markets. Now, more than ever, the Executive Management team of the Museum believes that a disciplined, prudent, and rigorous approach to examining the multiple initiatives of the Museum is vital to sound financial stewardship.

Looking back to 1924, Houstonians from all walks of life contributed to and supported the construction and completion of the original Museum building. Luckily, some ninety years later, the same commitment from the community holds true. Under the leadership of Director Gary Tinterow, and the guidance of the Board of Trustees, we see renewed vigor in the Museum’s long-standing purpose and are fortunate and grateful to once again have the support of our fellow Houstonians.

—Eric Anyah

The audited financial statements of the Museum of Fine Arts, Houston, for the year ended June 30, 2015, 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.
REPORT OF THE CHIEF FINANCIAL OFFICER

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

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

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

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

Fig. 5  MFAH: Composition of Pooled Investments at June 30, 2015 (000)

Fig. 6  MFAH: Composition of Assets at June 30, 2015 (millions)
The Museum of Fine Arts, Houston
Statements of Financial Position as of June 30, 2015

(Thousands)

### Assets:
- Cash and cash equivalents: $70,912
- Pledges, grants, accounts and interest receivable: 167,947
- Inventories: 261
- Prepaid expenses and other assets: 1,743
- Investments: 1,201,214
- Property and equipment, net: 133,367

**Total assets:** $1,575,444

### Liabilities and Net assets:

#### Liabilities:
- Accounts payable and other liabilities: 30,843
- Deferred revenues: 17,388

**Total liabilities:** $48,231

#### Net assets:
- Unrestricted: 267,971
- Temporarily restricted: 562,531
- Permanently restricted: 696,711

**Total net assets:** $1,527,213

**Total Liabilities and Net Assets:** $1,575,444

---

**FY 2015 Change in Total Net Assets**

(millions)

<table>
<thead>
<tr>
<th>Description</th>
<th>Amount</th>
</tr>
</thead>
<tbody>
<tr>
<td>FY 2015 operating surplus (deficit)</td>
<td>$1.3</td>
</tr>
<tr>
<td>Contributions designated for capital and long-term investment</td>
<td>85.9</td>
</tr>
<tr>
<td>Depreciation and amortization</td>
<td>(7.5)</td>
</tr>
<tr>
<td>Investment returns on long-term assets less amounts</td>
<td>(45.7)</td>
</tr>
<tr>
<td>All other net, primarily art acquisition activity</td>
<td>(1.6)</td>
</tr>
<tr>
<td>Total increase (decrease) in net assets</td>
<td>30.4</td>
</tr>
</tbody>
</table>

Net assets at June 30, 2014: 1,496.8

Net assets at June 30, 2015: $1,527.2

---

*Please see the next page for Table 2.*
Table 2
The Museum of Fine Arts, Houston: FY 2015 Operating Statement
(000)

Operating Revenues
Contributions and Grants $11,475
Investment returns designated for current use 33,240
Membership revenue 3,048
Admission revenue 2,531
Tuition revenue 2,129
Auxiliary revenue 3,335
Other 1,654
Net assets released from restriction 4,969

Total Operating Support and Revenue 62,381

Operating Expenses
Program Services
Curatorial and collections 9,348
Exhibitions 4,262
Education and public programs 6,911
Glassell School 3,902
Bayou Bend 3,510
Rienzi 1,580
Membership activities 1,022
Buildings and Grounds & Security 11,711
Subtotal program services 42,246

Supporting Services
Management and general 10,788
Auxiliary activities 3,363
Fund-raising 4,673
Subtotal supporting services 18,824

Total Operating Expenses Before Depreciation and Amortization 61,070

Operating Surplus (Deficit) Before Depreciation and Amortization $1,311
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As of June 25, 2015

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Director

Eric Anyah
Chief Financial Officer

Willard Holmes
Chief Operating Officer

Amy Purvis
Chief Development Officer

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Assistant Director, Exhibitions

Cindi Strauss
Assistant Director, Programming

Nyokia Omphroy
Executive Administrator
Jennifer Carpenter
Administrative Assistant

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Chairman

Esmar Sullivan
Assistant to the Chairman

Daniel Estrada
Senior Framing Technician

Matthew Golden
Conservation Imaging Specialist

Karen Willis
Coordinator

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Senior Conservator

Ivan Reyes Garcia
Assistant Conservator

Objects and Sculpture

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Ingrid Seyb
Assistant Conservator

Paintings

Zahira Bomford
Senior Conservator

Maite Leal
Conservator

Melissa Gardner
Assistant Conservator

Bert Samples
Senior Conservation Technician

Samantha Skelton
Kress Foundation Fellow

Photography

Toshi Koseki
Senior Conservator of Photographs

Research Science

Corina Rogge
Andrew W Mellon Research Scientist

Works on Paper

Tina Tan
Conservator

Rachel Vogel
Administrative Assistant

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Chief Administrator for Curatorial Affairs

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Teresa Harson
Coordinators

Clifford Edwards
Ray Gomez
Kaitlin Murphy
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Curator

The Glassell Collections
Chelsea Dacus
Assistant Curator

American Painting and Sculpture

Kaylin Weber
Assistant Curator

Antiquities

Frances Marzio
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Chelsea Dacus
Assistant Curator

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Beatrice Chan
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Helga Aurisch
Curator

Exhibitions

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Winnie Scheuer
Exhibitions Coordinator

Film and Video

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Curator

Tracy Stephenson
Coordinator

Islamic Art

Aimée Froom
Curator

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

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

Michael Wollen
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Rachel Mohl
Curatorial Assistant

María Gaztambide
Associate Director, ICAA

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Technical Assistant

Nora Heymann
Copyrights Coordinator

Maria McGreggor
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Beatriz Olivetti
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Althea Ruoppo
Curatorial Assistant

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Curatorial Assistant

Anna Walker
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The Gus and Lyndall Wortham Curator of Photography

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Curatorial Assistant

Del Zogg
Manager, Works on Paper and Photography Collections and Study Center

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Blaffer Foundation

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Digital Imaging Specialist

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Exhibition Designer
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Harol Carrillo
Richard Hudgins
Lighting Technicians

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Chelsea Kucinski
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Associate Chief of Building Operations and Production
Andrew Spies
Facilities and Administrative Manager

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Florin Dragan
Celestino Garcia
Vernon Wells, III
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Anselmo Estrada
Juan Garza
Bernie Rodriguez
Ricky Rodriguez
Petre Salajan
Kyle Schuenemann
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Alfredo Diego
Liviu Niculae
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Sorin Coman
Bob Evans
Paul Fatu
David Hernandez
Oscar Magana
Gabriel Ramos
Matthew Sieger
Mohan Singh
Miladin Vidojevic
Vernon Wells, Jr.
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Jack Kerby
John Pierce
Nereo Sifuentes
Roger Vasquez
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Facilities Coordinator, Rosine

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Rogerio Morales
Narciso Orellana-Sorto
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Ron Armfield
Sotero Dolormente
Theodore Kucinski
Nicholas Pedraska
Rene Rivera
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Jorge Alfaro
Mario Alvarado
Maria Herrera
Victoriano Perez
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Marla Alvarado
Dora Ceballos
Jose Davila
Maria Escobar
Liliana Gomez
Maria Granados
Marta Granados
Ana Hernandez
Belen Hernandez
Jesse Hernandez
Laura Hernandez
Daniel Jones
Minerva Medrano
Maria Rangel
Maria Rosales
Jose Villatoro
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Alfonso Cipriano
Carpenters/Technicians
Radu Runcanu
Painter/Carpenter
William Witte
Painter/Technician
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JoAnne Herrington
   Donor Database Manager
Tara Thorne
   Coordinator
Jason Alber
   Rachel Cranmer
   Tim Hsu
   Data Processors
Marianne Xu
   Researcher

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   Dorte Shellenbergar
   Senior Writers
Michelle Verduzco
   Coordinator

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Gabriella Flournoy
   Associate

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   Maybelline Mallory
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   Angela Chavez
   Milagros Del Rosario
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   Victoria Martinez
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   Raymond Thomas
   Bridget Thompson-Mathis
   Weekend Exhibition Guards

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   Raymundo Castaneda
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   Rafael Ruiz
   Gerardo Ruiz-Martinez
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   Helen Luenders
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   Project Assistant
   Michelle Johnson
   Project Manager,
   William J. Hill Texas
   Artsisans and Artists Archive

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   Remi Dyll
   Curatorial and Programs Liaison

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   Martha Rogers
   Assistant

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   William J. Hill Texas
   Artsians and Artists Archive

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   Karlisha Gray
   Susan McCaustion
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   Assistant
   Cyrus Kohanloo
   Attendant
   Dorothy Taylor
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   Hannah Thibodeaux
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   Jessie Narvios
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and Assistant to Director

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Lily Cox-Richard
Critical Initiatives Coordinator
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Stephanie Blissitte
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Stacy Coulter
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Adina Mayo
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Maureen McNamara
Seth Mittag
Valerie Nevarez
Eduardo Ortiz
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Esther Guillory-Kyle
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Kimberly Tompkins
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Sandra Zilker
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BB Bradley Brooks
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In the late nineteenth century, the American expatriate artist James Whistler significantly influenced European and American artists by introducing a subtle style of printmaking in which atmosphere and mood were primary. This technically complex and atmospheric print is one of the most important of Whistler’s career. Here, the artist captured the unique qualities of Venice, the city of water and light, as well as demonstrated his innovative use of the etching process. This print provides a view of Venice from the promenade Riva degli Schiavoni, which reveals a grand three-mast steamer gliding on a wide stretch of water. San Giorgio Maggiore on the island of San Giorgio and the domes of Santa Maria della Salute are visible in the distance.

DMW
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