• **900,595** visits to the Museum, the Lillie and Hugh Roy Cullen Sculpture Garden, Bayou Bend Collection and Gardens, Rienzi, and the Glassell School of Art

• **112,000** visitors and students reached through learning and interpretation programs on-site and off-site

• **37,521** youth visitors ages 18 and under received free or discounted access to the MFAH

• **42,865** schoolchildren and their chaperones received free tours of the MFAH

• **1,020** community engagement programs were presented

• **100** community partners citywide collaborated with the MFAH

• **2,282,725** visits recorded at mfah.org

• **119,465** visits recorded at the new online collections module

• **197,985** people followed the MFAH on Facebook, Instagram, and Twitter

• **266,580** unique visitors accessed the Documents of 20th-Century Latin American and Latino Art Website, icaadocs.mfah.org

• **69,373** visitors attended *Sculpted in Steel: Art Deco Automobiles and Motorcycles, 1929–1940*

• **26,434** member households supported the MFAH

• **1,100** volunteers and docents served the MFAH

• **630** permanent and temporary staff were employed by the MFAH
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In a year of many programs, achievements, and institutional milestones, the fiscal year that ended on June 30, 2016, may be best remembered as one that witnessed extraordinary acquisitions of works of art. The Museum purchased 261 objects and received 514 as gifts. Those numbers may have been surpassed in years past, but 2015–16 saw the arrival of a notable number of outstanding objects that rank as masterpieces in their respective fields—a brilliant collection of ancient Native American pottery, the gift of Cornelia and Meredith Long; a collection of monumental English Huguenot silver, the gift and bequest of the late George S. Heyer, Jr.; the first great medieval European tapestry to enter the collection, Hercules Slaying King Laomedon; an exquisite Italian Mannerist Madonna and Child with the Young St. John, painted by Jacopo da Empoli; a haunting portrait by Francisco de Goya, Don Vicente Isabel Osorio; our first painting by Paul Gauguin, Still Life with Mangoes and a Hibiscus Flower; the earliest firmly dated photograph in the collection, Henry Fox Talbot’s view of 1840, the gift of Hans Kraus, Jr., and Mariana Cook; Auguste Préault’s chilling sculpture, Le Silence, the gift of Fayez S. Sarofim; Aristide Maillol’s iconic bronze, La Rivière; and stunning recent works by Mark Bradford, Thomas Demand, Ólafur Elíasson, Mona Hatoum, Yayoi Kusama, Glenn Ligon, Vera Lutter, Wangeci Mutu, and Doris Salcedo.

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

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

Extensive programming by our Department of Learning and Interpretation, directed by departmental chairman Caroline Goeser, and the efforts of Waverly Gooding, manager of audience engagement, have resulted in a documented and most welcome shift in the diversity of our audience, moving ever closer to resemble the nature of our community. These programs, and the free admission extended to more than a third of the 900,595 visits, were supported by $14.2 million in donations for operations, overseen by Chief Development Officer
Amy Purvis and her staff: an impressive number given the additional demand of the continuing $450 million Campaign for the Museum of Fine Arts, Houston. As always, the Trustees set the standard of philanthropy that vaults our Museum and city to a preeminent position among its peers.

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

Two exhibitions drawn from the permanent collection enabled the public and Museum staff to evaluate our holdings in anticipation of the Kinder Building’s opening. Contingent Beauty, organized by Mari Carmen Ramírez, the Wortham Curator of Latin American Art, featured the works of art recently acquired through the Caribbean Art Fund. Jointly financed by the Caroline Wiess Law Accessions Endowment and the Fundación Gego, the Fund acquires works by young artists from Central and South American countries that border the Caribbean Sea; much of the work, therefore, reflects and comments upon the political and economic travails of the region and its people. Similarly, Ms. Greene’s exhibition Statements, drawn from the Museum’s extensive collection of twentieth-century art by African Americans, touched upon the enduring struggle of black Americans for recognition, equality, and social justice. Recent acquisitions of signature works by Fred Wilson, Glenn Ligon, and Mark Bradford brought Statements to the present day.

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

Curator Helga Aurisch conceived and organized the illuminating High Society: The Portraits of Franz X. Winterhalter, the first exhibition devoted to the painter of nineteenth-century European royalty. The exhibition also incorporated fashion by couturier Charles Frederick Worth, who dressed the royals. To the delight of our members, throughout spring 2016, there was literally a fête impériale in the Upper Brown Pavilion galleries, a gathering of monarchs from a world astonishingly different from our own.
In *Sculpted in Steel*, Cindi Strauss, the Sara and Bill Morgan Curator of Decorative Arts, Craft, and Design, brought together, with guest curator Ken Gross, fourteen automobiles and two motorcycles made in the decade before World War II—the summit of Art Deco automotive design. Not only did the vehicles, many of them unique, demonstrate themselves incontrovertibly as extraordinary examples of handcrafted design, but the exhibition itself, because of its unusual content for this museum, demonstrated to a new audience that art permeates the world of industry, utility, and everyday life. After viewing this exhibition, which proved to be a tremendous draw, visitors saw their own cars in a new light.

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

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

This year witnessed an exciting new program at Bayou Bend, one that we hope could become a Houston tradition. Christmas Village at Bayou Bend delighted more than fifteen thousand visitors in under three weeks with striking outdoor illuminations and projections, a beautiful mirrored Spiegeltent, and a spirited guided tour through the house. Conceived by actor Todd Waite, and executed by Bonnie Campbell, Bayou Bend director, and her team, the tour brought Bayou Bend founder Ima Hogg and her passions to life, with actors, music, and special effects.

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

During fiscal year 2015–2016, the staff of 630 professionals was supplemented by more than 1,000 docents, volunteers, and members of the Museum’s Guild, who welcomed 900,595 visits to our various facilities. Our operations required an expenditure of $62,000,000, of which $34,000,000 (54% of the $63,500,000 revenue total) was provided by the Museum’s endowment and $14,200,000 (22% of
revenue) by fund-raising and gifts, and $15,300,000 (24% of revenue) was earned income. The City of Houston allocated $797,409 (1.25% of revenue) in Hotel Occupancy Tax funds to the Museum.

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

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

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

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

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

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

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

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

On behalf of the Board of Trustees, we are extremely grateful to the Houston community at large for their extraordinary generosity in bringing this vision of the campus redevelopment to life.
Since 1927, the Museum has been a trailblazer in operating an art school. A dedicated facility for teaching art opened in 1979, and now, nearly forty years later, enrollment in the school’s acclaimed programs for junior and studio students has tripled. Classes always run at peak capacity; each year, the school must turn away students because of inadequate space.

When the new Glassell School opens, in January 2018, for the first time in the school’s history all of its audiences will be served under one roof. The L-shaped building, measuring 84,000 square feet and doubling the size of the previous Studio School building, will front onto the Brown Foundation, Inc. Plaza and provide ample space for public programs and performances, as well as for community gatherings. The BBVA Compass Roof Garden will be a sloping, walkable green roof that rises from an outdoor amphitheater to a rooftop trellis offering panoramic views of the Sarofim campus and its environs. Inside the building, every studio will feature natural light. A street-level café will be among the many enhanced public amenities of the new Glassell School of Art.
The Museum’s conservation laboratories were previously housed in two locations: the Audrey Jones Beck Building and an off-site building located on Rosine Street (now closed). These facilities provided only temporary solutions to the problem of insufficient, geographically separated conservation studios.

With the opening of the Sarah Campbell Blaffer Foundation Center for Conservation, the Museum will achieve its long-standing goal of consolidating its conservation team under one roof and on the Sarofim campus.

The Center for Conservation will anchor the eastern perimeter of the Sarofim campus and will be constructed on top of the existing Fannin Street garage. The distinctive glass rooftop structure will house state-of-the-art conservation laboratories and studios.
During the past thirty years, the Museum’s permanent collection has grown at a rapid rate. More than one half of the artworks represented in this collection were created since 1900. Considering that more than 60 percent of the Museum’s accessions endowment funds are restricted to the purchase of art from 1900 up to the present day, modern and contemporary art will continue to be the fastest-growing area of the collection. There is currently insufficient space within the Museum’s main gallery facilities, the Audrey Jones Beck Building and the Caroline Wiess Law Building, to exhibit these extensive holdings.

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

THE NANCY AND RICH KINDER BUILDING
Designed by Steven Holl Architects

Steven Holl Architects, 2013. Computer rendering of a nighttime view of the Nancy and Rich Kinder Building.
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The Siguas culture lived from about 500 BC to AD 750 on the southern coast of Peru. In this desert region, agriculture depended on rivers fed by snowmelt from the Andes Mountains. The Siguas made extremely fine textiles that were tie-dyed or woven with patterns, and edged with brightly colored woven strips. This small, vividly tie-dyed and embroidered poncho is a beautiful example of these techniques. It would have been worn on top of longer garments by an adult or by a child as part of everyday dress.

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

CLASSIC VERACRUZ
Flute with Woman and Shaman Dressed as a Feathered Reptile, AD 600–900
Earthenware with traces of pigment
5 x 7 7/8 x 11 1/2 in. (12.7 x 20.1 x 29.2 cm)
Gift of Frank Carroll
2015.291

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

CD

COLIMA
Standing Warrior Figure, 300 BC–AD 300
Earthenware with slip
12 1/2 x 5 1/2 x 2 1/4 in. (31.8 x 14 x 5.7 cm)
Gift of the Harry K. Wright Collection
2015.200

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

COLIMA
Standing Warrior Figure, 300 BC–AD 300
Earthenware with slip
12 1/2 x 5 1/2 x 2 1/4 in. (31.8 x 14 x 5.7 cm)
Gift of the Harry K. Wright Collection
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Reclining Canine Effigy Vessel, 300 BC–AD 300
Earthenware with slip
5 1/4 x 12 x 5 in. (13.3 x 30.5 x 12.7 cm)
Gift of the Harry K. Wright Collection
2015.296

Dog sculptures from the Colima area of West Mexico are the most popular animal representations known from the region. Many Colima burials contained these figures. In ancient Mesoamerican cultures, dogs such as the Aztec Xolotl were believed to be guides for the deceased in the underworld. Dogs lived closely with humans, acting as companions, guardians of the home, and hunting guides in life. Sacred dog vessels were placed in tombs to perform these duties for the deceased on their difficult and treacherous journey through the underworld. This canine playfully lays on its back, a joy-filled companion for the afterlife.
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CD
One of the most well-known Maya art forms is ceramics. Vessels were painted with elaborate scenes of the elite and of mythological events. Such vases were exchanged as part of the diplomatic relationships between the Maya city-states. This vase is painted with two intriguing scenes of young gods with black bodies and red shoulders speaking to two old lords of the underworld, identified by their hooked noses, curled pupils, and spotted skins. The scenes are separated by columns of four pseudoglyphs—symbols that resemble hieroglyphs but do not actually spell out words.

CD
ACCESSIONS

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

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

CD

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

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

CD
SALADO
Gila Polychrome Bowl with Jagged Lines and Triangles, 1300–1400
Earthenware with slip
3 3/4 x 8 in. diameter (9.5 x 20.3 cm)
Gift of Mr. and Mrs. Meredith Long
2015.425

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

CASAS GRANDES (possibly)
Jar, Olla, with Geometric Designs, 1350–1450
Earthenware with slip
9 1/2 x 9 1/2 in. diameter (24.1 x 24.1 cm)
Gift of Mr. and Mrs. Meredith Long
2015.430

Casas Grandes in the Southwest was a center for trade between early cultures to the north in the present-day United States and south in present-day Mexico and Central America. Large jars decorated with geometric designs were used to carry and store water. Breakage and loss occurring from daily use make jars like this one rare. Its complex designs include steps, spirals, zigzags, and triangles. The zigzags are thought to represent lightning. Other elements may depict feathered wings.
CD
JACOPO DA EMPOLI, Italian, c. 1554–1640

Madonna and Child with the Young St. John the Baptist, late 16th–mid-17th century

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

Museum purchase
2016.147

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

DB

FLEMISH, PROBABLY TOURNAI

Hercules Slaying King Laomedon, 1480–1500

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

Museum purchase funded by the Agnes Cullen Arnold Endowment Fund
2015.547

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

HKA
**JAPANESE**

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

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

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

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

**INDIA, DECCAN OR NORTHERN INDIA**

**Pilgrim Flask, 17th century**

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

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

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

AF
Uzbek
Shakhrisyabz suzani, c. 1800
Silk embroidery on cotton
111 x 80 3/8 in. (282 x 204 cm)
Museum purchase funded by the Friends of Art of the Islamic Worlds, Franci Neely, Rania and Jamal Daniel, Olive and Bruce Baganz, Francoise and Edward Djerejian, Jennifer and Matt Esfahani, Nijad and Zeina Fares, Sima and Masoud Ladjevardian, Eileen and Kase Lawal, Jaleh and Bruce Sallee, and Aziz Shaibani 2016.83

This monumental suzani is an outstanding example of the rich textile heritage of Central Asia. A review in the summer 2016 issue of the leading textile publication, HALI, remarked, “This fine embroidery has all the hallmarks of the best Shakhrisyabz suzanis.” Its intricate pattern, kaleidoscopic range of colors, and fine workmanship set an exemplary standard in Uzbek embroidery. Although suzanis were part of wedding dowries and were made by female members of a bride’s family, the exceptional design and execution of the present suzani suggest that it might have been the product of a textile workshop.
AF
Pierre Platel, French, c. 1664–1719, active London, 1697–1717
Covered Cup, 1708–9
Britannia silver
Cup: 8 5/8 x 13 1/4 in. diameter
(21.9 x 33.7 cm)
Cover: 6 x 8 1/2 in. diameter
(15.2 x 21.6 cm)
Gift of George S. Heyer, Jr., in loving memory of his son
Jamie Dewar Ferguson
2015.303

This two-handled covered cup was made in London of Britannia silver (.950 parts pure silver) by the highly regarded French Huguenot silversmith Pierre Platel. Covered cups in the seventeenth and early eighteenth centuries were valued as presentation pieces and were often part of elaborate displays on the sideboards of grand aristocratic families. The coats of arms on the cup and lid have been tentatively identified as those of William Moreton (1641–1715), the Bishop of Meath, and his second wife, Mary Harman. The work is an outstanding example of the elegant simplicity of London-made early Huguenot silver.

CG
PAUL DE LAMERIE, French, born Netherlands, c. 1688–1751, active London, 1703–1751
Ewer, c. 1735
Sterling silver
15 x 13 in. (38.1 x 33 cm)
Gift of George S. Heyer, Jr., in memory of his parents, George S. Heyer and Jane Gregory Maréchal
2015.533

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

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

CG
JOSEPH BLACKBURN, American, born England, c. 1730–1734/78, active 1754–1772

Portrait of Abigail Erving Scott (1733–1768), 1760

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

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

Joseph Blackburn’s 1760 portrait of Abigail Erving Scott encapsulates the sophisticated style of painting he brought to the American colonies from Great Britain. This work was commissioned the year after her marriage to George Scott, a colonel in the British army. Blackburn places his subject, the daughter of a prominent Boston shipping family, in a sunset-lit parkland. Wearing an elegant white silk gown adorned with pearls and white lace, she holds a straw hat in her right hand and carries a basket of delicate roses in the left. Her serene expression and manner communicate a sense of calm refinement.
DUNCAN PHYFE, American, born Scotland, 1770–1854
Worktable, 1813
New York, New York
Mahogany; mahogany veneer, ebony, and gilded brass
30 3/4 x 23 3/4 x 15 1/2 in. (78.1 x 60.3 x 39.4 cm)
The Bayou Bend Collection, museum purchase funded by the W. H. Keenan Family Endowment Fund
B.2015.12

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

UNKNOWN MAKER
Dressing Table, c. 1780–1800
Lancaster, Pennsylvania
Cherrywood
29 1/2 x 37 1/2 x 23 in. (74.9 x 95.3 x 58.4 cm)
The Bayou Bend Collection, museum purchase funded by the Theta Charity Antiques Show
B.2015.17

This dressing table exemplifies the work of Lancaster, Pennsylvania, cabinetmakers near the end of the 1700s. Although closely related in its overall form and outlines to objects produced in Philadelphia, this table has a more massive appearance and features several important characteristics of the Lancaster school. Among these are the vigorously undulating skirt, areas densely carved from the solid with tightly curled foliage, and a stipple-punched background. Guilloche-carved quarter columns add another refinement. BB
JOHANN ZOFFANY, German, 1733–1810, active England
Portrait of the Archduchess Maria Amalia of Austria, Duchess of Parma, c. 1778
Oil on canvas
28 5/8 x 16 3/4 in. (72.7 x 42.5 cm)
The Rienzi Collection, museum purchase funded by the Rienzi Society 2015.663

This exquisite portrait depicts the Archduchess Maria Amalia of Austria (1746–1804), wife of Ferdinand I, Duke of Parma (1751–1802). Described in her lifetime as “one of the most beautiful princesses in Europe,” Maria Amalia was the daughter of the Habsburg Empress Maria Theresa and the sister of the French queen, Marie-Antoinette. Smart, strong-minded, imperious, and haughty, Maria Amalia controlled the small duchy of Parma in place of her ineffectual husband. The present painting, depicting her emphatically turned away from the portrait of her husband, is a remarkable commentary on the personal and political life of the court of Parma, as seen by the painter Johann Zoffany when he arrived there in 1778. A brilliant eighteenth-century artist, Zoffany was regarded in his own time as one of the three greatest painters in England, along with Sir Joshua Reynolds and Thomas Gainsborough.
CG
SEVRES PORCELAIN MANUFACTORY, French, established 1756
Probably after models by Louis-Simon Boizot, French, 1743–1809
Bust of Louis XVI, c. 1785
Bust of Marie-Antoinette, c. 1785
Each: 19 3/8 in. high (49 cm)
Hard-paste porcelain; giltwood

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

This pair of graceful portrait busts depicts
Louis XVI of France (1754–1793) and his
queen, Marie-Antoinette (1755–1793). The
reign of the royal couple was famously
met with hostility and riddled with
scandal. These flattering portraits were
conceived as a show of political power
and likely intended as diplomatic gifts.
Sèvres portrait busts are exceedingly rare,
and pairs of the notorious Louis XVI and
Marie-Antoinette are particularly scarce.
Including this pair in the Museum’s
collection, only six pairs are extant today
in collections such as the Musée du
Château de Versailles, the Royal
Collection, and the Victoria and Albert
Museum in London.
CG
The Swiss painter, draftsman, and engraver François-Gédéon Reverdin (1772–1828) joined Jacques-Louis David’s famous Paris workshop in 1794, two years before his fellow student François Gérard (1770–1837) portrayed him. This astonishingly direct bust-length portrait is generally agreed to be the equal of David’s work, with the same dazzling, translucent brushwork. Gérard’s sensitive depiction of a young man lost in thought places the painting among the finest portraits of the period and beautifully illustrates the tradition of making and exchanging self-portraits and portraits of fellow artists in and around the David atelier.

HKA
François Boucher, French, 1703–1770
La tendresse maternelle
(Maternal Tenderness), c. 1765
Black chalk with stumping heightened with white chalk on blue laid paper
14 5/8 x 9 1/4 in. (37 x 23.3 cm)
Museum purchase funded by Art + Paper 2016 and the Alvin S. Romansky Prints and Drawings Accessions Endowment Fund
2016.139

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

Ford Madox Brown, British, born France, 1812–1893
The Dream of Sardanapalus, 1869
Black chalk, black and brown ink, iron gall ink, gray and brown wash with watercolor on wove paper
7 3/8 x 11 in. (18.6 x 27.9 cm)
Museum purchase funded by Meredith J. Long in honor of Cornelia Long at “One Great Night in November, 2015” 2015.282

The preeminent British artist Ford Madox Brown is known for his glowing color palette, light effects, and a decorative sensibility. He is closely associated with the Pre-Raphaelite Brotherhood, a group of artists interested in extraordinary realism and in exploring literary, historical, and religious subjects. This drawing reveals an Orientalist subject illustrating Lord Byron’s tragic drama Sardanapalus (1821). It recounts the story of the Assyrian monarch who was unsuccessful in maintaining peace in his kingdom. As if set on a stage, the wounded king restlessly sleeps in front of richly carved reliefs within his castle. His faithful slave Myrrha attends to him as a battle rages outside.
DMW
Dating from 1887, when Paul Gauguin spent several months on the Caribbean island of Martinique, this painting incorporates all the qualities that distinguish his still lifes. Mangoes and cashew nuts are arranged on a simple white enameled plate and spill onto the table, balanced at the right by a vividly red hibiscus flower in a stemmed glass. The rich colors of the exotic fruits are played off against the creamy white of the table cover, traversed by a dark swath that anchors the composition. Gauguin’s still lifes are highly valued for their radical compositions, their symbolic content, and their sheer painterly beauty.

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

CS

Attributed to Albrecht Dorn, Czech
Manufactured by National Technical Glassmaking School at Kamenicky Šenov Czech, established 1856
Vase, c. 1935
Glass
7 7/8 x 5 3/4 in. (19.8 x 14.6 cm)
Gift of Mary Cullen in honor of Alison de Lima Greene
2015.307

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

CS

Attributed to the Secondary School of Glassmaking at Nový Bor
Czech, established 1763
Vase, c. 1912
Glass, enamel, and gilt
8 x 4 3/4 in. (20.3 x 11.9 cm)
Gift of Mary Cullen in honor of Alison de Lima Greene
2015.312

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

CS
Auguste Préault, French, 1809–1879
Le Silence (Silence), 1842–43

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

Museum purchase funded by Fayez Sarofim in memory of Maxwell Alexander Sarofim at “One Great Night in November, 2015” 2015.281

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

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

CARLETON WATKINS, American, 1829–1916
Printed by Isaiah West Taber,
American, 1830–1912
The Bridal Veil Falls, 900 feet, Yosemite, California, 1865–66, printed 1880s
Albumen silver print from glass negative
16 x 21 5/8 in. (40.6 x 54.9 cm)
Gift of Mike and Mickey Marvins
2015.645

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

WILLIAM HENRY FOX TALBOT, British, 1800–1877
Summit of the Tower of Lacock Abbey, Taken from the Roof of the Building, October 14, 1840
Salted paper print from paper negative
5 7/8 x 7 1/4 in. (14.8 x 18.2 cm)
Gift of Hans P. Kraus, Jr. and Mariana Cook in honor of Anne Wilkes Tucker
2015.91

Henry Fox Talbot’s earliest camera negatives required exposures of an hour or more, but on September 23, 1840, he made a startling discovery that dramatically increased the medium’s potential: an exposure of mere seconds, leaving no visible trace on the chemically treated paper, nonetheless left a latent image that would appear with the application of an “exciting liquid”—“developed” we would now say. In the weeks that followed this new discovery, the inventor of paper photography trained his camera on various features of his home, Lacock Abbey, and its grounds. In this positive print, rendered in evanescent tones of lilac and lavender, Talbot recorded the forms and textures of masonry and glass and the myriad architectural details of the abbey’s sixteenth-century corner tower. This is the earliest firmly dated photograph in the Museum’s collection.
MD
Roman Vishniac, one of the best-known photographers of Jewish life in Eastern Europe in the years before the Holocaust changed it irrevocably, was a remarkably versatile photographer with a career that lasted more than five decades. The Russian-born photographer taught himself the medium in the 1920s and 1930s, capturing the bustle of the dynamic, cosmopolitan, diverse city life of Berlin, then his adopted city. Taken about the time of Hitler’s appointment as chancellor, this photograph hints at ominous changes on the horizon as the modern metropolis began to militarize. It is one of ten photographs donated to the Museum by the artist’s daughter.

AP
MAN RAY (EMMANUEL RADNITZKY), American, 1890–1976
[Photomontage Portrait of a Young Man], c. 1926
Gelatin silver print
8 x 6 3/8 in. (20.2 x 16.2 cm)
Gift of Manfred Heiting in honor of Anne Wilkes Tucker on the occasion of her retirement
2015.90

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

IRVING PENN, American, 1917–2009
Many-Skirted Indian Woman (B), 1948
Gelatin silver print
10 3/4 x 9 1/4 in. (27.3 x 23.5 cm)
Gift of The Irving Penn Foundation, donated in gratitude for Anne Wilkes Tucker’s many years of support and friendship
2015.216

Irving Penn earned his place in the photography canon as one of the best portrait and fashion photographers of the twentieth century. Throughout his life, however, he made work separate from his commercial career, including still-life studies of trash and debris and images of female nudes with body types outside the norms of fashion. After working on assignment for Vogue in Lima, Penn rented an antiquated photography studio in Cuzco to make portraits of indigenous Peruvian subjects with the same elegant dignity that characterized his fashion photographs, rather than the more distanced style typical of ethnographic photographs.
AP
Throughout the 1950s and 1960s, Diane Arbus made portraits of people living in and around New York City, developing a recognizably blunt style in which she closely scrutinized her subjects while maintaining a personal distance. Among her best-known photographs are portraits of circus sideshow performers, such as this sword swallower, with arms outstretched in a heroic—even Christ-like—pose that reveals her eccentric beauty, despite her life on the fringes of society.
ROBERT MAPPLETHORPE, American, 1946–1989
Susan Sontag, 1984
Gelatin silver print
15 x 15 in. (38.1 x 38.1 cm)
Gift of the Robert Mapplethorpe Foundation in honor of Anne Wilkes Tucker on the occasion of her retirement 2015.214

The profoundly influential essayist and activist Susan Sontag wrote about “camp” and war, illness and AIDS, art and—above all—photography. She was a special friend of Robert Mapplethorpe’s and wrote an essay for his book Certain People: A Book of Portraits (1983), which included his image of her. This vintage print, donated in honor of the Museum’s retiring photography curator Anne Wilkes Tucker, was included in Robert Mapplethorpe: Eros and Order, an exhibition that Tucker organized for the Museo de Arte Latinoamericano de Buenos Aires in 2010, drawn from the Mapplethorpe Foundation’s collection. MD
Photographs from the Harlem Renaissance by James Van Der Zee at the Metropolitan Museum of Art’s 1969 exhibition *Harlem on My Mind* inspired the teenaged Dawoud Bey to spend nearly two decades portraying African Americans on the streets of modern-day Harlem and elsewhere. In 1991 he struck out in a new direction, working with one of Polaroid’s five 20 x 24-inch cameras. “I wanted to bring in some aspect of Rembrandt and Caravaggio, whose work I always loved,” he explained, “but outside of a controlled environment like the studio it was impossible.” In his monumental, multipanel Polaroids, Bey was able to achieve the “heightened, singular, dramatized sense [of] an individual person” that he found in the Old Masters but that was uncommon in representations of young men and women of color.

MD
For this photograph, Thomas Demand constructed a life-size cardboard-and-paper model of the control room of the Fukushima Daiichi nuclear power plant in Japan that was damaged by the earthquake and tsunami of March 11, 2011. His source image—a politically charged snapshot taken surreptitiously by a power company insider and widely circulated in the media—belied the company’s assurances that everything was under control. A photograph of a model of reality, Control Room is a metaphor for the elusive nature of truth and trust—whether in corporate ethics or in documentary images.
VERA LUTTER, German, born 1960
San Marco, Venice XX: December 3, 2005, 2005
Gelatin silver prints
91 x 112 in. (231.1 x 284.5 cm)
Museum purchase funded by the Caroline Wiess Law Accessions Endowment Fund 2015.285

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

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

ALG
ALEXANDER COZENS. British, 1717–1786
A Small Pool with Willow Trees, c. 1770
Brown wash on laid paper
8 1/4 x 11 3/8 in. (20.8 x 28.9 cm)
The Stuart Collection, museum purchase funded by Francita Stuart Koelsch Ulmer in honor of Frances Hubbard Koelsch 2016.30
Alexander Cozens was a key English artist who worked exclusively as a landscapist. He contributed to elevating the status of landscape art by emphasizing its poetic and imaginative traits instead of its topographical function. Cozens developed imaginary landscapes, often in monochrome, by placing accidental marks, which he called “blots,” on paper that would suggest landscape elements leading to a complete work. In this ink drawing of willow trees, a small pool of water, and foliage, the artist masterfully created light and dark effects to suggest nature’s power and enigma. Cozens’s influence is especially evident in the landscape drawings of Thomas Gainsborough. Cozens’s work later inspired the Surrealists and the Abstract Expressionists.
DMW

GRANT WOOD. American, 1891–1942
Printed by George C. Miller, New York
Published by Associated American Artists, New York
Fertility, 1939
Lithograph on wove paper
Sheet: 11 3/8 x 13 3/4 in. (28.9 x 35 cm)
Museum purchase funded by Lynne Werner in memory of her parents, Robert and Carolyn Werner 2015.439
The American Regionalist Grant Wood rejected modern European art movements and looked nostalgically to America’s past and to rural life for inspiration. Fertility is one of Wood’s signature lithographs featuring a midwestern farm in a stylized landscape. It is a testament to the agricultural productivity of Iowa and suggests that Regionalism was a fertile philosophy for artistic growth, as evidenced by the references to Gothic architecture—the Carpenter Gothic farmhouse, the rocket-shaped silo serving as a bell tower, the barn as an agrarian cathedral with a Gothic vault, and the corn crop whose leaves form a series of arched tiers. DMW

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

DMW
In the mid-1940s, Ennio Iommi, a founding member of the Arte Concreto-Invención, emerged as Argentina’s preeminent sculptor. He sustained this reputation for the next several decades. Iommi’s works were critical to a transnational movement that spanned Latin America and Europe, in which artists broke from pictorial traditions to create a nonrepresentational art that they commonly referred to as “arte concreto” (Concrete art). The sculpture Curvas y líneas en el espacio (Curves and Lines in Space; 1947) is a hallmark of the period, which lasted from 1945 to 1950. During this time, Iommi’s work was characterized by his studied exploration of line in space and by his interest in adapting industrial materials, particularly aluminum and stainless steel, to create Constructivist sculptures. Curvas y líneas en el espacio embodies Iommi’s position, in that the sculpture carries an underlying rationale—the interactions of a curved line with a rectilinear line—but with a certain freedom of composition that favors lyrical curves and rhythmic bends over strict geometric formulas.
Indisputably one of the most respected and influential artists today, Doris Salcedo has earned an international reputation for her site-specific interventions and sculptural works that use clothing and household items, often chairs, doors, tables, and cabinets, to subtly address local and global histories of violence, political persecution, and mourning. *Disremembered IV* is one of five hand-sewn tunics made from thousands of needles. The folds of needles express both a fragile state and layers of pain—one that the artist describes as symbolizing the process of mourning a loved one as well as societal indifference to such personal emotional pain. The shirt of needles transmits the physical embodiment of suffering, making visible an emotional turmoil that society in the twentieth and twenty-first centuries typically has hidden from public view.

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

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

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

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

CS
PAUL COCKSEDGE, British, born 1978
Prototype for Poised (Right), 2013
Steel
28 1/2 x 80 x 43 3/8 in.
(72.4 x 203.2 x 110 cm)
Museum purchase funded by the John R. Eckel, Jr. Foundation 2016.71

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

CS

CHRISTIAN BURCHARD, American, born Germany, 1955
Untitled, 1997
Manzanita
Various dimensions
Gift of John and Robyn Horn 2015.501

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

CS
MONA HATOUM, Palestinian, born Lebanon, 1952
_A Bigger Splash_, 2009
Murano glass, edition of 6, artist’s proof 2/2
Various dimensions
Museum purchase funded by _contemporary@mfah_, the Caroline Wiess Law Accessions Endowment Fund, and Rosanette and Harry H. Cullen 2015.418

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

ALG
FRANCIS AÑYS, Belgian, born 1959

Don’t Cross the Bridge before You Get to the River, 2005–9

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

Various dimensions

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

Illustrated: 2016.176.1 (opposite) and 2016.176.8 (above)

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

ALG
YAYOI KUSAMA, Japanese, born 1929

Aftermath of Obliteration of Eternity, 2009

Wood, metal, glass mirrors, plastic, acrylic paint, LED lighting system, and water, edition 3/3

163 1/2 x 163 1/2 x 113 1/4 in.
(415.3 x 415.3 x 287.7 cm)

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

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

ALG
Ólafur Elíasson, Icelandic, born Denmark, 1967

Your Lunar Nebula, 2015

Partially silvered crystal, acrylic paint, and stainless steel

65 3/4 x 64 1/8 x 5 7/8 in.

(167 x 162.9 x 15 cm)

Museum purchase funded by the Caroline Wiess Law Accessions Endowment Fund

2015.550

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

ALG
WANGECHI MUTU, Kenyan, born 1972

A Trinity, 2015

She’s got the whole world in her, 2015

Mannequin, wood, horn, papier-mâché, wax, disco ball, and found objects
108 x 60 x 42 in. (274.3 x 152.4 x 106.7 cm)

Forbidden Fruit picker, 2015

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

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

The End of carrying All, 2015

Three-channel video, edition 1/3

Museum purchase funded by contemporary@mfah 2016
2016.80

Wangechi Mutu first presented the collage, sculpture, and video that make up A Trinity at the 56th Venice Biennale, in 2016. Encompassing Mutu’s ongoing exploration of Western, African, and feminist identities, this suite also testifies to the artist’s passionate concern for the global environment. Each work focuses on a different aspect of womanhood. Forbidden Fruit picker is dominated by a modern-day Eve, reaching up for an apple as two snakes twist and hiss. She’s got the whole world in her portrays a sphinxlike matriarch contemplating a hanging globe, burnt black and wasted, while her basketlike skirt shelters an array of figures and animals. Mutu herself acts as the protagonist of The End of carrying All. The video traces her progress across the savanna; as twilight falls, the basket becomes increasingly filled with consumer goods and industrial structures: a bicycle wheel, a satellite dish, a tower, and an oil rig. Eventually, the burden becomes too much to bear, and the woman buckles and melts under the strain, consumed and ultimately becoming one with nature. A volcanic eruption ripples through the earth, all is quiet, and then the journey begins once again.

ALG
Circa 1992 looks back on a historic moment: 1992 is the year that the Rodney King riots tore Los Angeles apart. In the days following the riots, a local church group issued signs that read “REBUILD SOUTH CENTRAL WITHOUT LIQUOR STORES!! / RECONSTRUIR SUR CENTRAL SIN NEGOCIOS DE BEBIDAS ALCOHOLICAS!!” More than two decades after this event, Bradford stenciled the phrase into the densely collaged and sanded surface of this work, confirming his own commitment to social practice and community activism.

ALG
TH CENTRAL
OR STORES!
SUP CENTRAL SIN
DAS ALCOHOLICAS!
GLENN LIGON, American, born 1960
*Untitled*, 2016
Inkjet print, edition 1/5
Sheet: 71 x 49 in. (180.3 x 124.5 cm)
Museum purchase funded by the Caroline Wiess Law Accessions Endowment Fund
2016.142

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

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

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

AFRICAN ART

GIFTS

Yoruba peoples. Owo group
Diviner’s Tapir, Iroke Ifa, 18th century
Ivyory with dark wood inlay
Gift of Frank Carroll
2016.106

PURCHASES

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

ART OF THE AMERICAS

GIFTS

Gifts of Frank Carroll:

Maya
Tripod Plate with Inscription, AD 600–900
Earthenware with slip
In memory of Clytie Allen
Figure in Ceremonial Dress Effigy Rattle, AD 600–900
Earthenware with traces of pigment
Head of a Peccary, AD 600–900
Earthenware with traces of pigment
Head of a Tapir, AD 600–900
Earthenware with traces of pigment
In memory of Anne Carroll

Huastec
Ballplayer, 900–1521
Earthenware with traces of pigment

Veracruz
Bird, AD 500–900
Earthenware with traces of pigment
In memory of Anne Carroll

Classic Veracruz
Flate with Woman and Shaman Dressed as a Feathered Reptile, AD 600–900
“Smiling” Figure Head, AD 600–900
Female Effigy Rattle, AD 600–900

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

Gifts of the Harry K. Wright Collection:

Nayarit
Seated Figures, 300 BC–AD 300
Seated Couple, 100 BC–AD 300

Colima
Rerclining Canine Effigy Vessel, 500 BC–AD 300
Seated Canine Effigy Vessel, 500 BC–AD 300
Parrot Effigy Vessel, 500 BC–AD 300
Warrior Effigy Vessel, 500 BC–AD 300
Standing Warrior Figure, 500 BC–AD 300
Squash Effigy Vessel with Three Parrot Legs, 500 BC–AD 300

Teotihuacan
Mask, 150–650
Black limestone 2015.302

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

Classic Veracruz
Standing “Smiling” Figure, 600–900
Earthenware 2015.475

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

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

Mexica
Standing Figure, 200 BC–AD 300
Green stone, possibly serpentinite 2015.480

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

Quimbaya
Seated Figure, 1200–1600
Earthenware and gold 2015.482

Gifts of Mr. and Mrs. Meredith Long:

Ancestral Pueblo (Anasazi)
Socorro-Style Jar, Olla, with Geometric Designs, 1100–1250
Pinto- or Gila-Style Bowl with Claw and Circle Designs, 1100–1500
Socorro-Style Jar, Olla, with Stepped Geometric Designs, c. 1200
Jeddito-Style Bowl with Sunburst Design, 1250–1350
Gila Polychrome Bowl with Jagged Lines and Triangles, 1300–1400
Tonto-Style Jar, Olla, with Checkerboard and Sun Designs, c. 1300
Tonto- or Gila-Style Bowl with Chevron Patterns, 1275–1400
Jeddito- or Sityaksi-Style Bowl with Angled Red and Black Designs, 1350–1450
Four-Mile-Style Glazeaware Bowl with Lightning Designs and Almond-Shape Center, 1350–1400
St. John’s-Style Redware Bowl with Feathered Jagged Shape, 1350–1450
Socorro-Style Black-on-White Jar, Olla, with Geometric Designs, c. 1200
St. John’s-Style Redware Bowl with Central Sun and Geometric Designs, 1350–1350

Hohokam
Red-on-Buff Bowl with Wave and Stripe Designs, c. 1550–1350
Earthenware with slip 2015.420

Zuni
Canteen-Shaped Jar, 1380–90
Earthenware with slip 2015.423

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

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

Acoma
Four-Color Jar, Olla, with Geometric Shapes, 1900–1930 2015.435

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

PURCHASES

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

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

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

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

68
ART OF THE ISLAMIC WORLDS

GIFTS

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

PURCHASES

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

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

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

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

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

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

ASIAN ART

GIFTS

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

Gifts of Julia Anderson Frankel

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


Blue Vase, 1965
Woodblock print on paper, edition 77/100
2016.119

PURCHASES

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

Japanese
Pair of Squared Wine Bottles with Design of Prunus and Flowering Plants, 1670–90
Porcelain (Kakiemon ware, Imari ware)
Museum purchase funded by the Friends of Asian Art, Julia Anderson Frankel and Russell M. Frankel, Dr. Ellen R. Gritz and Mr. Milton D. Rosenau, Jr., Elizabeth S. and Marjorie G. Horning Asian Art Accessions Endowment Fund, Miwa S. Sakashita and Dr. John R. Stroehlein, Stephen E. Hamilton, Mr. and Mrs. Meredith Long, Mr. and Mrs. Randy Sim, and Elizabeth and David Copeland in memory of Barbara E. Butler
2015.283

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

Nogami Ryuki, Japanese, 1865–1932

¯(Arita ware, Imari ware)
Museum purchase funded by Dr. Ellen R. Gritz and Mr. Milton D. Rosenau, Jr., Nanako and Dale Tingleaf, Mr. and Mrs. J. Hugh Rolff, Jr., Ms. Miwa S. Sakashita and Dr. John R. Stroehlein, Stephen E. Hamilton, Mr. and Mrs. Meredith Long, Mr. and Mrs. Randy Sim, and Elizabeth and David Copeland in memory of Barbara E. Butler
2015.285

Japanese
Suitki (Water Dropper) in the form of an Usagi (Rabbit), 17th century
Bronze
Museum purchase funded by the Sara Wheeler Memorial Fund in memory of Sara Wheeler by her family, MFAH colleagues, and friends
2015.400

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

THE BAYOU BEND COLLECTION

GIFTS

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

Helen Cruikshank Davis, American, c. 1795–1860, active 1816–1860
After an unknown French artist
The America, 1844
Lithograph with watercolor hand coloring on wove paper
The Bayou Bend Collection, gift of Jas A. Gundry
B.2015.20

François-Benjamin Vayron, French, c. 1705–1860, active 1816–1860
Published by Agustoni, Paris
The Americas, 1844
Lithograph with watercolor
The Bayou Bend Collection
B.2015.20

PURCHASES

Duncan Phyfe, American, born Scotland, 1770–1854
Worktable, 1813
New York, New York
Mahogany, mahogany veneer, ebony, and gilded brass
The Bayou Bend Collection, museum purchase funded by the W. H. Keenan Family Endowment Fund
B.2015.12
Adolphe Jean Baptiste Bayot, French, 1819–1866
Louis-Pierre-Alphonse Bichebois, French, 1801–1850
Erhard Schießle, French, born Germany, 1821–1880
After Carl Nebel, German, 1805–1835
Text by George Wilkins Kendall, American, 1809–1867
Printed by Rose-Joseph Lemercier
Published by D. Appleton & Company, New York, and George S. Appleton, Philadelphia
The War between the United States and Mexico Illustrated, Embracing Pictorial Drawings of all the Principal Conflicts, by Carl Nebel, Author of “A Picturesque and Archaeological Voyage in Mexico,” with a Description of Each Battle, by Geo. Wilkins Kendall, Author of “The Texan Santa Fe Expedition,” etc., etc., 1851
Book with 12 lithographs with hand coloring and 1 lithograph
The Bayou Bend Collection, museum purchase funded by John Bookout and Wallace S. Wilson in memory of their parents, George S. Heyer Sr. and Edith Heyer and Gregory Stuart Heyer
Gifts of George S. Heyer, Jr.

DECORATIVE ARTS

Gifts of George S. Heyer, Jr.:

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

Paul de Lamerie, French, born Netherlands, c. 1688–1751, active London, 1701–1751
Silver plate, c. 1735
Sterling silver
In memory of his parents, George S. Heyer and Jane Gregory Maréchal
Cup and Cover, 1739–40
Silver-gilt
In honor of his sons, William McIver Heyer and Gregory Stuart Heyer
2015.533, 2016.123

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

Christian Hillen, English, active London, after 1756
Tea Caddy, 1758
Sterling silver
In honor of Isaac Arnold, Jr. and Antonette Tilly Arnold
2016.125

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

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

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

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

Attributed to Oswald Lippert, Czech, 1908–1992
Manufactured by National Technical Glassmaking School at Kameníčky Šenov, Czech, established 1836
Vase, 1935
Glass
2015.306

Attributed to Alfred Dorn, Czech
Manufactured by National Technical Glassmaking School at Kameníčky Šenov, Czech, established 1836
Vase, c. 1935
Glass
2015.307
Attributed to the National Technical Glassmaking School at Kamenicky Šenov, Czech, established 1856
Vase, 1920–25
Vase, 1925
Vase, 1930
Vase, c. 1930
Glass
2015.308–2015.311

Attributed to the Secondary School of Glassmaking at Novy Bor, Czech, established 1763
Vase, c. 1912
Glass, enamel, and gilt
2015.312–2015.314

Attributed to Carl Goldberg, Czech, 1881–1945
Vase, 1930–35
Glass and paint
2015.315

Rudolf Hloušek Glassworks, Czech, active 1930–1948
Vase, c. 1935–48
Glass
2015.316

Wilhelm Kralik Sohn, Czech, 1881–1938
Bowl, c. 1930
Glass
2015.317

Manufactured by Johann Lötz Witwe, Czech, active 1896–1947
Vase, 1908
Vase, 1914
Glass
2015.318, 2015.319

Hans Bolek, Austrian, 1894–1978
Manufactured by Johann Lötz Witwe, Czech, active 1896–1947
Dish, 1916–23
Glass and enamel
2015.320

Attributed to Johann Lötz Witwe, Czech, active 1896–1947
Vase, c. 1930
Glass
2015.321

Leo Moser, Czech, 1879–1974
Manufactured by Ludwig Moser & Sons, Czech, established 1857
Vase, 1925
Glass and gilt
2015.322

Josef Hoffmann, Austrian, 1870–1956
Manufactured by Johann Oertel & Co., Czech, established 1869
Glass, enamel, and gilt
2015.323

Attributed to Karel PaldÚ, Czech, 1888–1930
Vase, c. 1930
Glass
2015.324

Attributed to Adolf Beckert, Czech, 1884–1929
Attributed to Friedrich Pietsch, Czech
Jar, 1920–22
Glass, enamel, and gilt
2015.326

Rachmann Bros., Czech, active 1884–1945
Vase, c. 1930
Glass
2015.327

Solomon Reich & Co., Czech, established 1813
Vase, c. 1935
Glass
2015.328

Antonín Rückl & Sons, Czech, established 1848
Vase, c. 1925
Glass
2015.329

Attributed to Ernst Steinwald & Co., Czech
Vase, c. 1930
Glass
2015.330

Attributed to Franz Welz, Czech, 1728–1920
Vase, c. 1930
Glass and mica
2015.331

Czech
Covered Cup, c. 1915
Glass
2015.332

Gifts of Lesley and Adrian Olabuenaga/ACME Studio Inc.:
Stanley Tigerman, American, born 1930
Manufactured by ACME Studio Inc., American, established 1985
"R.O.R." Brooch, 1986–92
Cloisonné enamel and silver
2015.333

Ettore Sottsass, Italian, born Austria, 1917–2007
Manufactured by ACME Studio Inc., American, established 1985
"Circulus" Brooch, 1986–92
Cloisonné enamel and silver
2015.335

Michele De Lucchi, Italian, born 1951
Manufactured by ACME Studio Inc., American, established 1985
"Platone" Brooch, 1985–92
Cloisonné enamel and silver
2015.336

Attributed to Elinor Evans, American, 1914–2016
"Seating System," designed 1966, manufactured 1972
Polyurethane foam and stretch wool
Gift of Toni and Jeffery Beauchamp
2016.7

Gifts of the artist and Moody Gallery in honor of Clinton T. Willour:
Kishi Eiko, Japanese, born 1948
Noh-Inspired Form, 2007
Stoneware and colored clay
2015.494

Jane Sauer, American, born 1937
Desert Zone, 1988
Waxed linen thread, acrylic paint, and foam
2015.495

Rick Smith, American
Fixed Position, 2000
Steel and concrete
2015.497

Rolly Munro, New Zealander, born 1954
Bowl, 2000
Wood
2015.498

Kohyama Yasuhisa, Japanese, born 1936
Untitled, c. 2004
Stoneware
2015.499

Andrew Hayes, American, born 1981
Harrow, 2013
Steel and paper
2015.500

Christian Burchard, American, born Germany, 1955
Untitled, 1997
Manzanita
2015.501

James Lovera, American, 1920–2015
Smoked Tea Dust, 1999
Porcelain
2015.502

Roberto Matta, Chilean, 1911–2002
Manufactured by Knoll International, American, established 1938
"Seating System," designed 1966, manufactured 1972
Polyurethane foam and stretch wool
Gift of Toni and Jeffery Beauchamp
2016.7

Gifts of the artist and Moody Gallery in honor of Clinton T. Willour:
Elinor Evans, American, 1914–2016
Untitled, c. 1970–80
Untitled, c. 1970–80
Wool, cotton, and wood
Untitled, c. 1960–89
Wool and cotton
2016.8–2016.10
**PURCHASES**

Edward William Godwin, English, 1831–1886
*Tas Takis, c. 1880*
Mahogany
The American Institute of Architects, Houston Design Collection, museum purchase funded by friends of James Furr, in his honor 2015.523

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

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

Piero Fornasetti, Italian, 1913–1988
"Adamò" Plates, designed 1954, manufactured 2015
"Adamo" Plates, designed 1954, manufactured 2015
Porcelain and gilt
Museum purchases funded by the Design Council, 2016, 2015.547

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

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

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

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

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

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

Märta Mattsson, Swedish, born 1952
*Fossil Brouch*, 2012
Cicadas, glitter, crushed copper ore, silver, and resin
Museum purchase funded by the Design Council, 2016 2016.121

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

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

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

**EUROPEAN ART**

**PURCHASES**

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

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

Giuseppe Canella the Elder, Italian, 1788–1879
*View of the Convento de Los Agustinos*, early 19th century
*View of the Convento de Los Agustinos Recoletos, Madrid* (one of a pair), early 19th century
Oil on metal

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

**LATIN AMERICAN ART**

**GIFTS**

Gifts of Leslie and Brad Bucher:
Dario Escobar, Guatemalan, born 1971
*paisaje urbano I* (Urban Landscape I), 2011
Screenprint and wood 2015.507

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

Lester Rodriguez, Honduran, born 1984
*Sin título*, de la serie Desértrica (Untitled, from the series Desert), 2012
Toothpicks on wood, ed. 3/3 2015.514

...
Manuel Espinosa, Argentinean, 1912–2006

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

**PURCHASES**

Sebastián Gordin, Argentinean, born 1969

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

Sebastián Gordin, Argentinean, born 1969

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

Sebastián Gordin, Argentinean, born 1969

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

Sebastián Gordin, Argentinean, born 1969

**Pequeñas piezas para viola y piano vertical** [Small Pieces for Viola and Upright Piano], 2012
Wood veneer on carved MDF
Gift of Zsuzsa Hantaï, Paris
2015.537, 2015.538

MODERN AND CONTEMPORARY ART

**GIFTS**

Simon Hantaï, French, born Hungarian, 1922–2008

**Tabula**, 1980
Acrylic on canvas
Gift of Zsuzsa Hantaï, Paris
2015.536

John Zurier, American, born 1956

**Before and After Summer**, 2014
Oil on linen
Gift of the Alex Katz Foundation 2015.537

Matt Magee, American, born France, 1961

**Anemone**, 2011
Oil on panel
Gift of Greg Fourthcq 2015.538

Martin Kline, American, born 1961

**Carbon Totem**, 2004
Carbon steel
Gift of the artist and Stephen Mazoh 2015.539

Jenny Saville, British, born 1970

**Witness**, 2009
Oil on canvas
Gift of Martin Sonnoff 2015.407

**PURCHASES**

Mona Hatoum, Palestinian, born Lebanon, 1952

**A Bigger Splash**, 2009
Murano glass, edition of 6, artist’s proof 2/2
Museum purchase funded by contemporary@mfah, the Caroline Wiess Law Accessions Endowment Fund, and Rosanette and Harry H. Cullen 2015.418

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

Carlos Rojas, Colombian, 1931–1997

**Segunda avenida, de la serie Americanas: Cruzados** [Second Avenue, from the series Americanas: Crossed], 1972
Oil on canvas
2016.36–2016.58

Sebastián Gordin, Argentinean, born 1969

**[Untitled, from the series Second Avenue, from the series Americanas: Horizontes]**

**Sin título, de la serie Americanas: Horizontes** [Untitled, from the series Americanas: Horizons], 1970
Oil on canvas
2016.36–2016.58

**Purchases funded by the Caroline Wiess Law Accessions Endowment Fund:**

Mark Bradford, American, born 1961

**Circa 1992**, 2015
Mixed media mounted on canvas 2015.527

Olafur Eliasson, Icelandic, born Denmark, 1967

**Your Lunar Nehula**, 2015
Partially silvered crystal, acrylic paint, and stainless steel 2015.550

Martin Kline, American, born 1961

**Essence**, 2014
Encaustic on linen 2015.552

Yayoi Kusama, Japanese, born 1929

**Aftermath of Obliteration of Eternity**, 2009
Wood, metal, glass mirrors, plastic, acrylic paint, LED lighting system, and water, edition 3/3 2016.34

Huma Bhabha, Pakistani, born 1962

**Forbidden Fruit picker**, 2015
Partially silvered crystal, acrylic paint, LED lighting system, and water, edition 3/3 2016.79, 2016.81

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

Glen Ligon, American, born 1960

**Untitled**, 2016
Inkjet print, edition 1/5 2016.142

Philip Worthington, British, born 1977

**Shadow Monsters**, 2004–ongoing
Java, Processing, BlobDetection, SoNIA, and Physics software 2016.156

Francis Alÿs, Belgian, born 1959

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

...
PHOTOGRAPHY

GIFTS

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

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

Gay Block, American, born 1942


John Willis, American, born 1957

Playground, Oglala, 1977 Inkjet print collage Gift of the artist 2015.231


Robert Mapplethorpe, American, born 1946–1989


Gregory Crewdson, American, born 1962

Untitled, 1992 From the series Natural Wonder Chromogenic print Gift of Joan Morgenstern 2015.215

Unknown Artists, American [Nashville, Tennessee: Market Street Scene of Courthouse Square], c. 1836 [Lexington, Kentucky], c. 1855 2 salted paper prints from glass negatives Gifts of Alex Novak 2015.217, 2015.218


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

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


Akira Gomi, Japanese, born 1953 Yellow (49 Daughters), 1993 49 gelatin silver prints Gift of Don A. Sanders 2015.352

Robert Clark, American, born 1961 Mike Winchell, November 11, 1988 Gelatin silver print Gift of the artist 2015.354


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


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


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

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

Douglas Kent Hall, American, 1938–2008
Many-Skirted Indian Woman (B)
2015.91
Cook in honor of Anne Wilkes Tucker
Gift of Hans P. Kraus, Jr. and Mariana
Salted paper print from paper negative
October 14, 1840
2015.216

friendship
Tucker’s many years of support and

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

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

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

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

Gifts of Mara Vishniac Kohn:
Roman Vishniac, American, born Russia, 1897–1950
[Radensdorf Train Station in the Spreewald, near Berlin], 1933–34
[Holy books in the Beit Midrash (House of Study), Mukacevo], 1935–38
Grandfather and Granddaughter, Warsaw, 1935–38
A porter asleep on top of his carrying box. He is holding on to his most valuable possession: his shoes, Warsaw, 1935–38
The Main Street, Slonim, 1935–38
[With of Nat Gutman, a Porter, Warsaw], 1935–38
[Old Woman Searching for Work, Warsaw or Lublin], 1935–38
7 gelatin silver prints

Roman Vishniac, American, born Russia, 1897–1950
An Elder of the Village, Vynny Apa, Carpathian Ruthenia, 1935–36
[Sara, Sitting in Bed in a Basement Dwelling, with Stenciled Flowers above her Head, Warsaw], 1935–37
Storekeeper with Nothing to Sell, Warsaw or Kazimierz, Krakow, 1935–38
3 platinum prints

Gifts of Joan Morgenstern:
Brian Finke, American, born 1976
U.S. Marshals, 2014
Inkjet print
2015.346

Stanley Greene, American, born 1949
Maryam, the only young girl living on Chechen Island. Her mother, Fatimah, is the island’s nurse. Her father was killed at sea, while drunk, and she lost her two brothers to cancer. She stays on the island because of her mother. Chechen Island, Dagestan, November, 2013, 2015
From the series House Parties
Gelatin silver print
Gift of the artist
2015.381

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

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

Aaron Siskind, American, 1901–1991
[Peeling Paint], 1948
Gelatin silver print
Gift of Stefani and Loren Twyford
2015.447

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

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

Diane Arbus, American, 1923–1971
Printed by Neil Selkirk, American, born England, 1947
Tattooed man at a carnival, Md., 1970, printed later
Gelatin silver print
The Gay Block Collection, gift of Gay Block
2015.464
William Carter, American, born 1934
Windy Hill, Lake Valley, New Mexico
(Ghost Town), c. 1971
New York City—Washington Square
, c. 1962
Parade, Kansas City, Missouri, 1973
Marin County, California, 1970
[Men Playing Chess], c. 1962
Kurdistan, Iraq, 1964, printed 2005
6 gelatin silver prints
Gifts of the artist
2015.465–2015.470

Gifts of Clinton T. Willour:
Jon Naar, American, born England, 1920
Betty Parsons with Alex Liberman
Sculpture, 1965, printed later
Inkjet print
In celebration of Moody Gallery's 40th anniversary
2015.490

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

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

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

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

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

Gifts of Anne Wilkes Tucker:
Charles Wong, American, born 1932
Corner of Grant and Jackson, San Francisco, 1951
Gelatin silver print
In memory of Lewis Baltz
2015.518

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

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

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

Emmet Gowin, American, born 1941
Edith, Chincoteague, Virginia, 1967
Gelatin silver print
In honor of Allison Pappas
2016.111

Gifts of Jordan Finn:
Gjon Mili, American, 1904–1984
Stroboscopic Image of Man Demonstrating Arm and Wrist Action Used in Fly Casting, 1947
Senator Howard Baker and Minority Council Fred Thompson Listening to Proceedings during Watergate Hearings, Washington, DC, 1973
Stroboscopic Image of Rope Skipping Champion Gordon Hathaway in Action, NY, 1947
Stroboscopic Image of Rope Skipping Champion Gordon Hathaway Performing Complicated Steps, NY, 1947
Figure Skater Carol Lynne’s Movements Illustrated by Flashlights Embedded in Each Boot, NY, 1947
Drummer Gene Krupa Performing at Gjon Mili’s Studio, NYC, 1941
6 gelatin silver prints

Arnold Newman, American, 1918–2006
Gerald R. Ford, 1975
Boot Hill Saloon Interiors, 1989
George Segal, 1976
Pablo Picasso, 1954
Pablo Picasso, 1954
5 gelatin silver prints
2015.583–2015.587

Gifts of Judith Hardy Stashin:
Jesse H. Whitehurst, American, 1820–1875
[Man with Double-Breasted Jacket and Bow Tie], 1845–55
Daguerreotype in leather case
2015.555

Unknown Artists, American
[Two Seated Men], 1845–55
[Seated Man and Standing Woman], 1850
[Man with Crossed Hands], 1845–55
[Seated Woman in Dress], 1845–55
[Man with Hand at Waist], 1850
[Man with Tie], 1855–57
[Man in Double-Breasted Jacket], 1845–55
[A Gentleman], 1850
[Man with Dark Hair Resting Arm], 1845–55
[Man with Beard], 1845–55
[Man Holding Book], 1845–55
Daguerreotypes in leather cases

George K. Warren, American, 1832–1884
[Man with Bow Tie], 1850
Daguerreotype in leather case
2015.560

Geoffrey K. Johnson, American
[Bearded Man], 1845–55
Daguerreotype in leather case
2015.562

Root Gallery, American
active c. 1846–1860
George Smith Cook, American, 1819–1902
[Man with Waxed Moustache], c. 1856–60
Daguerreotype in leather case
2015.569

Unknown Artist, American
[Man with Dark Hair], 1850s
Daguerreotype in thermoplastic case
2015.570

Samuel Broadbent, American, 1810–1880
[Man with Tie], c. 1850
Daguerreotype in leather and enamel case
2015.573

Gifts of Mike and Mickey Marvins:
Unknown Artist, American
[Three Children], 1870s
Tintype
2015.599

Unknown Artist, American
[Gen Tintype Albums], 1860s–80s
94 tintypes
2015.600
Carleton Watkins, American, 1829–1916
Printed by Isaiah W. Taber, American, 1830–1912
The Bridal Veil Fall, 900 feet, Yosemite, California, 1865–66, printed 1880s
Salted paper silver print from glass negative 2015.645

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

Marion Post Wolcott, American, 1910–1990
Rodney, Mississippi, 1910–1990
Albumen silver print from glass negative 2015.647

Eugene A. Delcroix, American, 1893–1967
Old Stairway, Toulouse St., 1930–50
Gelatin silver print 2015.648

Marcela Magno, Argentinean, born 1966
3° 24’ 75” S / 67° 39’ 11.36” O / 17 Sep 2013, 2015
From the series Land
Gelatin silver print Gift of the artist and FotoFest International 2016.32

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

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

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

**PURCHASES**

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

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

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

John Davies, British, born 1949
Monkwearmouth Colliery, Sunderland, 1983
Gelatin silver print
Museum purchase funded by Joan Morgenstern and Photo Forum 2015 2015.212

William Klein, American, born 1928
Puchino Doorman, Tokyo, 1951, printed later
Gelatin silver print
Museum purchase funded by Deborah Bay and Edgar Browning 2015.247

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

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

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

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

Louis-Emile Durandelle, French, 1819–1917
The New Paris Opera: Ornamental Sculpture (Le Nouvel Opéra de Paris, Sculpture Ornementale), 1866–75
Bound volume containing 45 albumen silver prints from glass negatives 2015.267

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

Svetlana Kopystiansky, American, born Russia, 1950
[Reclining Nude], 1854
Albumen silver print from glass negative 2015.263

Purchases funded by Franci Neely:

Félix Moulin, French, 1802–1875
[Copy of a Painted Portrait], 1850–52
Daguerreotype with applied color 2015.404

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

Unknown Artist, French
Le Commandant Anatole Charlemagne, 1846–51
Daguerreotype 2016.135

Purchases funded by Joan Morgenstern:

Jon Tonks, British, born 1981
A Gather of Sheep, Long Island Farm, Falkland Islands, 2015
From the series Empire
Inkjet print 2015.466

Ádám Magyar, Hungarian, born 1972
Inkjet print 2015.599

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

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

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

Jesse H. Whitehurst, American, 1820–1875
San Marco, Venice XX: December 3, 2005, 2005
Gelatin silver prints
Museum purchase funded by the Caroline Wiess Law Accessions Endowment Fund 2015.285

Vera Lutter, German, born 1960
Robinson Crusoe, 1850–52
Daguerreotype with applied color 2015.404

Bernard Alfieri, British, 1860–1939
Fantastic Figures, possibly 1920s
Gelatin silver print
In honor of Terri Zalta 2015.403

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


**ACCESSIONS | Photography | Prints and Drawings**

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

Unknown Artist, French
Published by Calavas Frères, French, active 1870s–1890s
Sample of Lace, 1880s
Cyanotype
Museum purchase funded by Bryn Larsen in honor of Stephanie Larsen 2016.150

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

Roberto Fernández Ibáñez, Uruguayan, born 1955
El bretel / The Strap, 1990
From the series Fotografías Pendientes / Pending Photographs
Gelatin silver print
Museum purchase funded by Geoffrey C. Koslov 2016.156

Julie Brook Alexander, American, born 1957
Points of View, 2014
From the series Parables, Perspectives, and Epiphanies
Inkjet print
Museum purchase funded by Joan Morgenstern, Clinton T. Willour, and Anne Wilkes Tucker in honor of Stephanie Larsen 2016.130

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

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

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

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

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

Purchases funded by Photo Forum 2016:

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

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

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

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

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

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

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

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

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

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

Gifts of Clinton T. Willour:

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

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**PRINTS AND DRAWINGS**

**GIFTS**

Gifts of Dr. and Mrs. Craig Calvert:

Hanns Lautensack, German, 1524–1566
A River Town, 1551
Etching on laid paper, state II/II
Gift of the artist and McClain Gallery 2015.386

Julian Krake, American, born 1957
The Holy Family descending a forest path, near a flock and some shepherds, Number 21, from the series Idee Piroteche sopra la fugga in Egitto [Picturesque Ideas on the Flight into Egypt (The Flight into Egypt)], c. 1752, published 1753
Etching on Venetian laid paper, state II/II 2015.392

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

Ugo da Carpi, Italian (Modenese), 1450–1520
The Martyrdom of St. Catherine
Enamel on watercolor paper 2015.384

Master M. Z., German, active Bavaria, late 15th–early 16th century
Das Martyrium der Heiligen Katharina
Etching on laid paper 2015.388

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Study for Neon Wrapping Incandescent, 1968
Colored pencil and graphite with erasing on graph paper
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Enamel on watercolor paper
Gift of Greg Fourticq 2015.389

Gifts of Clinton T. Willour:

Jillian Conrad, American, born 1970
Untitled [envelope drawing], 2011
Collage of envelope and cut frosted polyester with graphite and colored pencil on card 2015.390
Marie Leterme, American, born Belgium, 1942
*Totem series #2, 2015*
Monotype in colors and monoprint in red with blind embossment on wove paper
In honor of Rolf Pressier
2015.396

Leamon Green, American, born 1959
*Stampede, 2015*
Lithograph on wove paper, artist’s proof
In honor of Geri Hooks
2015.397

Grace Phillips, American, born 1942
*Untitled, 2015*
Sculpted monotype on wove paper
In honor of Dr. Dena M. Woodall
2015.398

Sydney Yeager, American, born 1945
*Printed by Katherine Brimberry at Flatbed Press, Austin, Texas*
Containers & Ropes, 1991
Etching and photo etching with roulette, printed chine collé, on wove paper, edition 5/15
*Two Knots, 1991*
Etching and photo etching with roulette, printed chine collé, on wove paper, edition 10/15
*Ropes & Ladders, 1991*
Etching and photo etching with roulette, printed chine collé, on wove paper, edition 14/15
*Three Bows, 1991*
Etching and photo etching with roulette, printed chine collé, on wove paper, edition 12/15
In honor of Eleanor D. (Roni) McMurtry
2015.483–2015.486

Robert Goodnough, American, 1917–2010
*Untitled, 1970*
Screenprint in colors on wove paper, edition 11/15
2015.489

Orna Feinstein, American, born Israel, 1954
*Rings Series #390, 2014*
Monoprint in colors on wove paper
In honor of Anya Tish
2015.513

Jill Moser, American, born 1956
*Untitled (For GD), 1993*
Black and brown inks on wove paper
Gift of Stephen Mazoh and Martin Kline
2015.391

Martin Kline, American, born 1961
*Abstraction Spectrum, May 29, 1988*
Colored inks over graphite on hot press watercolor paper
Gift of Stephen Mazoh
2015.448

Oscar Bluemner, American, born Germany, 1867–1938
*Earth Sets on Moon, 1922*
Watercolor over graphite on paper
Gift of Alice C. Simkins
2015.453

Andrew Forge, American, 1923–2002
*Song (Yellow Line), 1995*
Watercolor on wove paper
Untitled, no date (late 20th century)
Watercolor on wove paper from spiral-bound pad
Gifts of Ruth Miller Forge
2015.487, 2015.488

Thomas Colbert, American, 1954–2015
*Ballpoint pen over graphite on wove paper, 2015.492*
Black, red, and purple ballpoint pen on wove paper
Gifts of Bernard Bonnet and Ronnie Self
2015.504, 2015.505

Gifts of Renée and Stanford Wallace:
*Sue Coe, British, born 1951, active United States*
Yvonne Jacquette, American, born 1934
Ellen Lanyon, American, 1926–2013
Melissa Miller, American, born 1930
Paula Rego, British, born Portugal, 1935
Betye Saar, American, born 1926
Käst Smith, American, born Germany, 1952
Printed at Gresham Studio, Ltd., Cambridge, England
Printed at Hare and Hound Press, San Antonio
Published by National Museum of Women in the Arts, Washington, D.C.
*The National Museum of Women in the Arts, Tenth Anniversary Print Portfolio*, published 1998
Portfolio of seven prints, edition 42/100
2015.489

Hedwig Jacobs, Dutch, born Singapore, 1971
*Pool House, 2007*
Blue ballpoint pen, graphite, and orange fiber-tip marker on wove paper
2015.512

Stanley William Hayter, English, 1901–1988
*Untitled, 1946*
Watercolor on wove paper
2016.24

Georg Baselitz, German, born 1938
*Untitled (Kopf), 1984*
Woodcut in yellow and black on wove paper, trial proof
2016.48

Ambreen Butt, American, born Pakistan, 1969
*Untitled, from the series What is past, or passing, or to come, 2003*
Watercolor, gouache, pen and ink, graphite, and thread on layered Mylar, printed paper, and handmade paper
2016.49

John Cage, American, 1912–1992
*Printed by Marcia Barholome at Crown Point Press, San Francisco*
Where There Is Where There—Urban Landscape No. 6, 1987/89
Flat bite etching in colors and aquatint on wove paper, edition 6/48
2016.50

William Christenberry, American, born 1936
*Night Tree, 2006*
White ink on blue paper
2016.51

Santiago Cucullu, Argentinean, born Pakistan, 1969
*They are Stuck, They are Stuck, 2003*
Watercolor over graphite on wove paper
2016.52

Leamon Green, American, born 1959
*Hand Figure, 1998*
Screenprint, woodcut, acrylic, and charcoal on wove paper
2016.53

Rachel Heller, British, born 1973
*The Sleeping Man, 2001*
Charcoal on wove paper
2016.54

David Hockney, English, born 1937
*Printed at Pratt Graphics Center, New York*
Published by Associated American Artists, New York
*Edward Lear, 1964*
Etching, aquatint, and soft ground aquatint with scraping on wove paper, edition 24/50
2016.55

Wes Mills, American, born 1960
*Printed by Michael Leiner at Aurobora Press, San Francisco*
Published by Aurobora Press, San Francisco
*Untitled, 2000*
Monotype and graphite on wove paper
2016.56

Larry Rivers, American, 1923–2002
*Printed by Chris Prater at Kelpra Studio, London*
Published by Marlborough Graphics, London
*Redcoats – Mist, from the series Boston, Massacre, 1970*
Screenprint in colors on wove paper, edition 4/150
2016.57

Abraham Walkowitz, American, born Russia, 1878–1965
*Abstraction, 1932*
Brush and ink on wove paper
2016.58

Mary Frank, American, born England, born 1933
*Untitled – Figures, 1989*
Charcoal on wove paper
*Untitled, no date (mid- to late 20th century)*
Lithograph on wove paper, edition 34/35
2016.86, 2016.87

Nancy Graves, American, 1939–1995
*Printed and published by Graphicstudio, University of South Florida, Tampa*
Canoptic Prestidigitation, 1990
Lithograph in colors on white wove paper, printed chine collé, and cast paper collage from pulp with gold leaf, artist’s proof 4/10
2016.88
Jasper Johns, American, born 1930
Printed and published by Universal Limited Art Editions, Bay Shore, New York
Untitled (Other), 1995
Mezzotint in colors, printed chine collé, on Gampi paper laid down on wove John Koller HMP handmade paper, edition 15/39
2016.89

Terry Winters, American, born 1949
Printed by David Lassy at Two Palms, New York
Published by Two Palms, New York
Graphic Primitives, 1998
Portfolio of nine woodcuts printed in white ink on Japanese Kochi paper, edition 15/39
2015.546
Gift of the Mark Lensky Estate
edition 45/75

Gifts of Dávid Bíró:
Ilka Gedó, Hungarian, 1921–1985
2 Self-portraits, 1947
Graphite on wove paper
2 Self-portraits, 1947
Charcoal on laid paper
Self-portrait, 1948
Pen and ink on wove paper
Self-portrait, 1949
Charcoal on translucent wove paper
Self-portrait, 1949
Graphite on wove paper
Self-portrait, 1948–49
Pastel on wove paper
2015.651–2015.656

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

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

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

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

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

Ursula von Rydingsvard, American, born Germany, 1942
Made and published by Dieu Donné Papermill, New York
Untitled (Inventory No. 598.), 2010
Handmade linen paper, pigment, thread, and fabric
Museum purchase funded by Joe and Aggie Foster
Art + Paper 2015
2015.264

Pablo Bronstein, Argentine, born 1977, active England
Minton China Factory, 2015
Ink and watercolor with graphite on wove paper in artist’s frame
Museum purchase funded by Ralph Eads
Art + Paper 2015
2015.265

Uberto Bonetti, Italian, 1909–1993
Aerial View of San Marino, c. 1955
Watercolor, graphite, and black chalk with blue oil pastel and gouache on wove ledger paper
Museum purchase funded by Joe and Aggie Foster
2015.268

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

Ford Madox Brown, British, born France, 1821–1893
The Dream of Sardanapalus, 1869
Black chalk, black and brown ink, iron gall ink, gray and brown wash with watercolor on wove paper
Museum purchase funded by Meredith J. Long in honor of Cornelia Long at “One Great Night in November, 2015”
2015.282

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

Grant Wood, American, 1891–1942
Printed by George C. Miller, New York
Published by Associated American Artists, New York
Fertility, 1939
Lithograph on wove paper
Museum purchase funded by Lynne Werner in memory of her parents, Robert and Carolyn Werner
2015.419

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

Purchases funded by Francita Stuart Koelsch Ulmer:
John Constable, English, 1776–1837
Coal Brigs and Fishing Vessels on the Beach at Brighton, 1824
Graphite on Whatman wove paper
The Stuart Collection, in memory of Rear Admiral Philip Carleton Koelsch
2015.551
William Turner of Oxford, English, 1789–1854

*Figures on the Beach at Cleveley, North Devon*, 1820s

Watercolor over graphite with gesso and scratching on wove paper mounted on board

The Stuart Collection, in honor of Robert Stuart Koelsch

2016.1

James Ward, English, 1769–1859

*Pegwell Bay*, 1816

Watercolor and graphite on wove paper

The Stuart Collection, in honor of Lesley McCary Schlumberger and Pierre Marcel Schlumberger

2016.2

John Varley, British, 1778–1842

*Mount Snowdon from the Slopes of Moel Hebog, Beddgelert below*, 1812

Watercolor over graphite heightened with stopping out

The Stuart Collection, in honor of James G. Ulmer

2016.3

Peter de Wint, British, 1784–1849

*Llandaff Cathedral, South Wales*, c. 1848

Watercolor over graphite heightened with scratching out and stopping out on wove paper

The Stuart Collection, in memory of Robert Cummins Stuart

2016.4

Alexander Cozens, British, 1717–1786

*A Small Pool with Willow Trees*, c. 1770

Brown wash on laid paper

The Stuart Collection, in honor of Frances Hubbard Koelsch

2016.30

Jacques Callot, French, 1592–1635

Israel Henriet, French, c. 1590–1661

*The Temptation of Saint Anthony (Second Version)*, 1635

Etching on laid paper, state III/V

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

2016.18

Dorothy Cross, Irish, born 1956

Printed and published by Stoney Road Press, Dublin

*Tea*, 2009

Portfolio of five photopolymer intaglio prints in color on Moulin de Gue wove paper, edition 22/40

Museum purchase funded by Michael Dale

2016.45

Rodolphe Bresdin, French, 1822–1885

Printed at Imprimerie Lemercier, Paris

*La Comédie de la Mort (The Comedy of Death)*, 1854

Lithograph, printed chine collé, on wove paper, state V/VI

Museum purchase funded by Richard Finger, Theodore J. Lee and Marc Sekula, Wynne Phelan, Dr. Craig Calvert, Kely Crain, and the Alvin S. Romanksy Prints and Drawings Endowment Fund

2016.112

François Boucher, French, 1703–1770

*La tendresse maternelle (Maternal Tenderness)*, c. 1765

Black chalk with stumping heightened with white chalk on blue laid paper

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

2016.119

Maria Catharina Prestel, German, 1747–1794

*After Jacopo Ligozzi, Italian, 1547–1626 The Triumph of Truth over Envy, 1781* Etching and aquatint printed in brown ink and gold leaf over yellow ochre ink on laid paper

Museum purchase funded by Lynne Werner in honor of Nancy Elaine Rix at Art + Paper 2016

2016.114

Maurice Prendergast, American, born Canada, 1858–1924

*Lady, c. 1891–94* Monotype and colored pencil on wove paper, laid down on board

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

2016.157

The Rienzi Collection

GIFS

John Carlin, American, 1813–1891

*Portrait of Two Boys, 1859* Watercolor on ivory

The Rienzi Collection, gift of James Deegan 2015.408

PURCHASES

Sèvres Porcelain Manufactory, French, established 1756

Probably after models by Louis-Simon Boizot, French, 1743–1809

*Bust of Louis XVI*, c. 1785

*Bust of Marie-Antoinette*, c. 1785

Hard-paste porcelain; giltwood

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

Johann Zoffany, German, 1733–1810, active England

*Portrait of the Archduchess Maria Amalia of Austria, Duchess of Parma*, c. 1778

Oil on canvas

The Rienzi Collection, museum purchase funded by the Rienzi Society 2015.663
Texas Clay: 19th-Century Pottery from the Bayou Bend Collection  
September 5–November 1, 2015  
Alice Pratt Brown Gallery  
The Caroline Wiess Law Building  

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

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

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

Lead corporate sponsor: River Oaks District

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

Official Media Partner: Houston Public Media

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

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

This exhibition was organized by the International Center of Photography. It was made possible with support from the National Endowment for the Arts. Generous funding was provided by The David Berg Foundation; Barbara and Gerry Hines; Shirley Toomim; and Cyvia and Melvyn Wolff.

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

The exhibition traveled from the International Center of Photography, New York, where it was on view from January 18 to May 5, 2013; the NSU Art Museum, Fort Lauderdale, where it was on view from October 19, 2013, to January 4, 2014; the Jewish Historical Museum, Amsterdam, where it was on view from April 3 to August 4, 2014; the Musée d’art et d’histoire du Judaïsme, Paris, where it was on view from September 17, 2014, to January 25, 2015; the Museum of the History of Polish Jews, Warsaw, where it was on view from May 5 to August 31, 2015; and then traveled from Houston to the Contemporary Jewish Museum, San Francisco, where it was on view from February 11 to May 30, 2016.
Museum visitors were invited to participate in Ólafur Elíasson: The collectivity project, an imaginary cityscape made of more than 580,000 white Lego bricks. This hands-on, interactive installation was conceived in 2005 by Danish-Icelandic artist Ólafur Elíasson (born 1967). The project was previously installed in public squares in Tirana, Albania (2005), Oslo, Norway (2006), and Copenhagen, Denmark (2008). Before Ólafur Elíasson: The collectivity project opened at the Museum, students from the Rice University School of Architecture and Texas Southern University collaborated on building the initial structures for the installation. The presentation in Houston coincided with the October 2015 groundbreaking for the Museum’s Susan and Faye S. Sarofim Campus and the new Glassell School of Art.
Pleasure and Piety: The Art of Joachim Wtewael (1566–1638)
Sarah Campbell Blaffer Foundation Galleries
The Audrey Jones Beck Building

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

Generous funding was provided by United Airlines.

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

The first monographic exhibition devoted to the Late Renaissance Dutch master Joachim Wtewael, Pleasure and Piety: The Art of Joachim Wtewael (1566–1638) cast light on his artistic excellence. The paintings and drawings on view revealed an expert draftsman and a brilliant colorist who could work on both a large and a small scale with equal ease. Wtewael embraced international Mannerism, a popular painting style characterized by extreme refinement, artifice, and elegant distortion. He remained one of the leading proponents of this style throughout his career, as he returned repeatedly to depicting the motifs of “pleasure” and “piety.” The exhibition included compelling portraits of his family members and close associates that demonstrate his exceptional ability to capture the likeness and character of a subject. His oeuvre also features a wealth of religious and mythological scenes, such as The Annunciation to the Shepherds and Mars and Venus Surprised by Vulcan.
Vera Lutter: Inverted Worlds
November 21, 2015–March 27, 2016
Cameron Foundation Gallery
The Audrey Jones Beck Building

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

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

New York–based German photographer Vera Lutter (born 1960) creates mysterious, monumental photographs that are one-of-a-kind negative prints. To produce these large-scale images, she transforms a darkened room, shipping container, or specially constructed box into an enormous pinhole camera. The exposures can last for days, weeks, or even months. Lutter retains the negative form as the final work—a literal reflection of space and time as determined by the immediate visual environment. Vera Lutter: Inverted Worlds presented an eerie parallel universe: images that are tonally reversed, laterally mirrored, and devoid of people because of the long exposures. The subjects exhibited ranged from postindustrial ruins, to the visual cacophony of Times Square, to the serenity of Venetian canals.
Contingent Beauty: Contemporary Art from Latin America
November 22, 2015–February 28, 2016
Upper Brown Pavilion
The Caroline Wiess Law Building

Lead corporate sponsor: Mercantil Commercebank

Additional generous funding was provided by Leslie and Brad Bucher.

Contingent Beauty: Contemporary Art from Latin America featured a selection of major works created by twenty-one established artists from Argentina, Brazil, Colombia, Cuba, Mexico, and Venezuela. Drawn primarily from the Museum’s permanent collection of modern Latin American art—one of the most comprehensive collections of its kind in any public institution—nearly all the thirty-two works on view were acquired during the last five years through the Caribbean Art Fund initiative of the Museum and the Fundación Gego. Encompassing drawing, sculpture, video, and interactive object- and video-based installations, the exhibition highlighted contemporary artists who use seductive and engaging materials to convey their social, political, and environmental concerns. The “beauty” of their works resonates across time and geographic borders and is contingent upon contextual interpretation. Each piece harbors a tension between opposing elements, such as beauty and violence, seduction and repulsion, or elegance and brutality.
Statements: African American Art from the Museum’s Collection
From January 24, 2016
Millennium Gallery
The Audrey Jones Beck Building

Generous funding was provided by United Airlines.

Statements: African American Art from the Museum’s Collection brought together more than forty works in a wide range of media spanning eight decades. Organized in three sections, the exhibition began with pioneering artists of the 1930s through 1960s, including John Biggers, Elizabeth Catlett, and Loretta Pettway, whose forward-looking works helped break down institutional barriers. The second section charted America’s changing social landscape from the 1950s forward, reflected in the photographs of Gordon Parks and in works by Thornton Dial, Sr., among others. The final section focused on contemporary artists who explore stereotypes and identity politics, such as Mequitta Ahuja, Nick Cave, and Kara Walker, as well as those with a strong Houston presence, such as Dawolu Jabari Anderson, Michael Ray Charles, and Trenton Doyle Hancock.
**Sculpted in Steel: Art Deco Automobiles and Motorcycles, 1929–1940**

February 21–May 30, 2016

Brown Foundation, Inc. Galleries

The Audrey Jones Beck Building

Lead corporate sponsor: Northern Trust

Lead foundation underwriting was provided by The Hamill Foundation.

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

Art and elegance once reigned supreme in the automotive industry, and the exhibition *Sculpted in Steel: Art Deco Automobiles and Motorcycles, 1929–1940* showcased fourteen cars and three motorcycles designed during this iconic period. The machine-inspired Art Deco style originated in France in the early twentieth century, but World War I interrupted its dissemination. The style reemerged across Europe after the war, and the 1920s to 1930s proved to be a tremendously creative fertile ground in international design—from fashion to transportation. Automakers embraced the sleek Art Deco iconography of streamlining, utilized high-quality industrial materials, and looked to the body styles of aircraft as models for their new “sculptures in steel.” Grilles and hood ornaments, headlamps, windows, and instrument panels are among the elements that were transformed through the use of chrome detailing and innovative aerodynamics.
High Society: The Portraits of Franz X. Winterhalter
From April 17, 2016
Upper Brown Pavilion – East
The Caroline Wiess Law Building

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

Lead underwriting was provided by: Kinder Foundation

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

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

The German-born Franz Xaver Winterhalter (1805–1873) was the nineteenth century’s most renowned portraitist of the European aristocracy. The exhibition High Society: The Portraits of Franz X. Winterhalter showcased about forty-five of the artist’s magnificent paintings, drawn from public, private, and royal collections around the world. Winterhalter gained popularity in Paris before becoming the preferred portraitist of England’s Queen Victoria and Prince Albert, and his services were eventually in great demand throughout Europe. He was celebrated for his ability to capture likenesses, and for his superb rendering of textures and fashionable details. His distinguished sitters used fashion to convey their wealth and status, and many of them also patronized Charles Frederick Worth (1825–1895), the acclaimed couturier. Select articles of clothing designed by Worth and his contemporaries accompanied the canvases on display, enlivening the exhibition and offering a further glimpse into the opulence and elegance of the European courts.
Yayoi Kusama (born 1929), named by TIME magazine in 2016 to its annual list of “The 100 Most Influential People” in the world, brought two of her signature Infinity Rooms to the Museum of Fine Arts, Houston. The contemporary artist, now eighty-seven years old, is acclaimed for creating transformative, interactive environments that engage audiences of all ages. The exhibition *Kusama: At the End of the Universe* presented *Aftermath of Obliteration of Eternity*, a major new acquisition (see pages 58–59) that dissolves the viewer’s perception of physical space through the wondrous play of light; and *Love Is Calling*, which represents the more physical side of Kusama’s often intangible production.
1. A History of Photography: Selections from the Museum’s Collection (III)  
July 28–November 29, 2015  
Lower Beck Corridor  
The Audrey Jones Beck Building  
Generous funding was provided by The Robert Mapplethorpe Foundation, Inc.; PHILLIPS; and Susan and Thomas Dunn.

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

3. Marco Brambilla: Countdown (Apollo XVIII), 2015  
November 6–15, 2015  
Cullinan Hall  
The Caroline Wiess Law Building  
Courtesy of McCabe Fine Art, Stockholm.  
Countdown (Apollo XVIII) was presented at the Museum of Fine Arts, Houston, in conjunction with the Houston Cinema Arts Festival.

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

ADDITIONAL DISPLAYS FROM THE PERMANENT COLLECTION AND GALLERY ROTATIONS
5. A History of Photography: Selections from the Museum’s Collection (IV)
December 8, 2015–April 17, 2016
Lower Beck Corridor
The Audrey Jones Beck Building

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

6. Deco Nights: Evenings in the Jazz Age
December 12, 2015–June 5, 2016
Alice Pratt Brown Gallery
The Caroline Wiess Law Building
7. Eye on Houston: High School Documentary Photography
January 12–May 1, 2016
Lower Beck Corridor
The Audrey Jones Beck Building

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

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

9. William Kentridge: Zeno Writing
March 17–May 18, 2016
Cullinan Hall
The Caroline Wiess Law Building
10. 2016 Core Exhibition
April 21–May 26, 2016
Cameron Foundation Gallery
The Audrey Jones Beck Building

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

Generous funding was provided by The Robert Mapplethorpe Foundation, Inc.; PHILLIPS; and Susan and Thomas Dunn.
12. Selections from the Museum’s Collection: Postwar Painting and Sculpture
From May 5, 2016
Upper Brown Pavilion—West
The Caroline Wiess Law Building
13. Infinite Pause: Photography and Time
   From June 18, 2016
   Cameron Foundation Gallery
   The Audrey Jones Beck Building

14. Look to the East: Decorative Arts and Orientalism, 1870–1920
   From June 25, 2016
   Alice Pratt Brown Gallery
   The Caroline Wiess Law Building
ADDITIONAL DISPLAYS FROM THE PERMANENT COLLECTION
AND GALLERY ROTATIONS

LOWER BROWN CORRIDOR
INSTALLATIONS
in the Caroline Wiess Law Building
   October 20, 2015–February 7, 2016
16. Duets: Photographs Echo across History—Selections from the Museum’s Collection
   February 16–June 12, 2016
17. Stanley William Hayter, Master Printmaker—Selections from the Museum’s Collection
   February 16–June 12, 2016
18. Age of Kusama: Pop Art and Minimalism—Selections from the Permanent Collection
   From June 28, 2016

KINDER FOUNDATION
GALLERY EXHIBITIONS
in the Caroline Wiess Law Building
The MFAH Education Center receives generous funding from The Kinder Foundation.
19. Learning Skills for Life through Art
20. Glassell-on-the-Go
    January 22–February 7, 2016
21. Scholastic Arts Gold Key Exhibition
    February 17–March 27, 2016
22. A+rt Journeys
    From March 31, 2016
RIENZI EXHIBITIONS

À la Mode: Fashioning European Silver, 1680–1825
Isla’s Gallery

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

THE GLASSELL SCHOOL OF ART EXHIBITIONS

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

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

Annual Student Exhibition
Through September 10, 2015
Studio School

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

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

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

Digital Assist: Works from the Glassell Digital Department
Interspace Gallery
Studio School

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

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

Digital Assist: Works from the Glassell Digital Department
February 20–June 3, 2016
Interspace Gallery
Studio School

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

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

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

Tierrayari
April 12–30, 2016
Interspace Gallery
Studio School

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

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

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

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

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

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

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

—David Bomford
CHAIRMAN, CONSERVATION

LIBRARIES

The Hirsch and Powell Libraries remained active centers for scholarly research and learning, significantly expanding the opportunities for outreach and the number of orientations provided to students and faculty at Texas colleges and universities. Our productive cataloging staff added a record 6,390 volumes to our collection, which now numbers more than 175,000 volumes. A two-year project to catalog the Rienzi Library was completed, making this rich collection of more than 2,300 volumes accessible to staff and the public for the first time in its history.

Book collections assembled by art collectors Adolpho Leirner and Leatrice and Melvin Eagle now enhance the Hirsch Library, complementing the objects they gave to the Museum. We established our first e-book platform, enabling patrons to trigger the acquisition of electronic content on-demand. Record numbers of Hirsch Library materials were featured in exhibitions, with more than one hundred items shown at the Museum and another sixty-eight publications seen at...

—Marian Luntz
CURATOR, FILM AND VIDEO

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

—Jon Evans
CHIEF LIBRARIAN, HIRSCH LIBRARY

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

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

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

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

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

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

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

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

In September, the Object-based Learning team hosted the Fifth Annual Houston Arts Partners conference at the MFAH, welcoming 1,100 Houston-area school administrators, classroom teachers, and arts organization staff, providing Texas educators with ideas and methods for arts integration in the classroom. Among many sessions, the conference featured the Museum’s award-winning Learning Through Art program, which offered multiple institutes and workshops serving 750 teachers during the year, as well as the successful launch of the Learning Through Art online curriculum for middle-school teachers and students, supported by a major Institute for Museum and Library Sciences grant. The Museum expanded its partnerships with area universities, welcoming sixty-two fellows and interns throughout the year, including four fellows from the Mellon Foundation Undergraduate Curatorial Fellowship program for students from diverse backgrounds, and a new Graduate Object-based Learning Fellow from the University of Houston.

In organizing public programs, Learning and Interpretation staff made particular effort to interpret the Museum’s major loan exhibitions this year. The 40th Annual Ruth K. Shartle Symposium, generously funded by The Brown Foundation, Inc., interpreted Mark Rothko: A Retrospective, with renowned speakers, including Harry Cooper, Norman Kleeblatt, and Houston’s own Sarah Rothenberg, artistic director of Da Camera of Houston. For the popular Sculpted in Steel: Art Deco Automobiles and Motorcycles, 1929–1940, a series of public programs provided innovative interpretation for intergenerational audiences. Programs included “The Theater of Transportation,” a lecture by J Mays, one of the greatest living automobile designers and former chief creative officer at Ford Motor Company; “Cars and Cocktails,” an after-hours exhibition tour and tasting program of period cocktails and hors d’oeuvres presented in collaboration with Houston’s popular bar Mongoose versus Cobra; “Sculpted in Sound,” gallery concerts by the Da Camera Young Artists featuring music that combined the Roaring Twenties and the classical tradition; “Art Deco Architecture Walking Tours” in downtown Houston with architect
Celeste Williams; Spring Break family programs, in which visitors created and decorated their own automobiles; and the second annual Fashion Fusion competition and runway show, featuring original garments inspired by Sculpted in Steel, created by students in the award-winning fashion design program at Houston Community College.

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

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

The newest Learning and Interpretation initiative focuses on building new audiences in Houston’s diverse communities. Together with the Ripley House Neighborhood Center in Houston’s East End, the Museum has established a consistent presence within this Latino community. The goal is to raise awareness by providing an understanding of what the MFAH offers through a sustainable relationship starting in a familiar environment. Through additional partnerships with area branches of the Houston Public Library, the Museum offers Glassell-on-the-Go, a studio art outreach program designed to bring high-quality art classes to youth in the surrounding community.

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

—Caroline Goeser, Ph.D.
W. T. and Louise J. Moran Chair of the Department of Learning and Interpretation
The Museum tracked a total of 900,595 visits this year to its main campus, the Glassell School of Art, and to Bayou Bend and Rienzi. Attendance at the main campus increased by 23 percent from the previous fiscal year, with an impressive 63,551 more entries recorded. The upturn in visitation can be attributed to a consistent and diverse offering of specially ticketed exhibitions, including Habsburg Splendor: Masterpieces from Vienna’s Imperial Collections (opened June 14, 2015); Mark Rothko: A Retrospective; Sculpted in Steel: Art Deco Automobiles and Motorcycles, 1929–1940; and Kusama: At the End of the Universe, which opened a few weeks prior to the conclusion of this fiscal year. The Museum’s first “car show,” Sculpted in Steel, attracted a high number of new visitors. This exhibition drew 69,373 visits, with many guests circling through the exhibition multiple times to admire every feature of the superbly stylish vehicles—sometimes sitting or reclining in the galleries to take in all the details.

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

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

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

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

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

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

The ICAA also continued to expand its Ideas Council, a global think tank for dialogue and the direct exchange of ideas about critical issues impacting the field of Latin American and Latino art. In December 2015, council member Ella Fontanals-Cisneros hosted a breakfast meeting for the group at the Cisneros Fontanals Art Foundation (CIFO) in Miami. Museum Director Gary Tinterow joined Fontanals-Cisneros and Diane Halle in leading an intimate group discussion on key issues of concern to private collectors of Latin American art as they contemplate the future of their respective collections and legacies. In March 2016, the Ideas Council convened in Houston to hold its second annual conference. Under the rubric The Public Sector and the Visual Arts in Latin America: Re-Framing the Issues for the 21st Century, the meeting addressed the visual arts and their various intersections with governments and government-sponsored initiatives. The meeting was extremely well attended, with members and participants (including several high-ranking ministers of culture and patrimony) from across the globe, and it solidified timely action plans for the Ideas Council.

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

—Mari Carmen Ramírez, Ph.D.
WORTHAM CURATOR OF LATIN AMERICAN ART AND DIRECTOR, INTERNATIONAL CENTER FOR THE ARTS OF THE AMERICAS
In 1964, Sarah Campbell Blaffer established a foundation for religious, charitable, and educational purposes. Since that time, the Sarah Campbell Blaffer Foundation has supported a wide variety of institutions through monetary grants. In 1971, its trustees, including Mrs. Blaffer, decided to focus more of the foundation’s resources on acquiring works of art that would be made available to people in Texas through a “museum without walls.”

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

In the 2015–2016 fiscal year, the Blaffer Foundation continued its program of exhibiting works of art at museums in Texas and outside the state. Individual works were lent to the Princeton University Art Museum in New Jersey, the Cornell Fine Arts Museum on the Winter Park campus of Rollins College in Florida, and the Museo Thyssen-Bornemisza in Madrid. Our traveling exhibition, Venetian Paintings from the Collection of the Sarah Campbell Blaffer Foundation, was presented at the San Angelo Museum of Fine Arts in Texas. The Blaffer Foundation organized the exhibition Pleasure and Piety: The Art of Joachim Wtewael (1566–1638) in association with the Centraal Museum in Utrecht, the Netherlands, and the National Gallery of Art in Washington, DC. The exhibition, which was shown at the Museum of Fine Arts, Houston, shed light on Wtewael’s artistic excellence, allowing him to reclaim his rightful place among the great masters of the Dutch Golden Age. Wtewael’s painting in the Blaffer Collection, The Annunciation to the Shepherds, 1606, was on view in Washington and Houston only, next to a second version, nearly identical in composition, from the Rijksmuseum in Amsterdam. Recent technical analysis of the two paintings suggests that the Houston painting is the prime version followed by the Amsterdam picture.

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

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

—James Clifton

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

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

The Glassell Junior School continued to maintain strong and steady enrollment numbers. The school celebrated record enrollment for the fifth summer in a row, boosting the final total enrollment for the year to 5,056. Newly added programming and growing community partnerships with Post Oak High School, Presbyterian School, and the homeschool community have played a large role in the school’s continued success. Portfolio Day and Sketch Day, the school’s annual scholarship competitions, resulted in more than 260 scholarships awarded.

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

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

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

—Joseph Havel
DIRECTOR, THE GLASSELL SCHOOL OF ART
The year 2016 marked a significant milestone for Bayou Bend. On March 5, we celebrated fifty years of sharing our Houston heritage. Each guest that day received a card with excerpts from Ima Hogg’s 1966 dedication remarks, including her joyous conclusion: “I was holding Bayou Bend only in trust for this day. Now Bayou Bend is truly yours!” Her beloved home, gardens, and collection would be forevermore a museum that everyone could visit, an inspiring place where all people could learn more about America’s cultural history.

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

The half-century tradition of philanthropy and educational excellence was once again in evidence this year under the skilled guidance of Bayou Bend Committee Chairman Susanne M. Glasscock. Our annual fund drive raised $588,346, exceeding its goal. The spring benefits season was expanded to include a Fashion Show and Luncheon, a highly successful event that helped bring the three-day weekend total over the $1,000,000 mark for the first time. Special thanks go to Fashion Show Chairs Laura Arnold and Jennifer Segal; Children’s Party Chairs Brittany and Travis Cassin, Kate and Paul Stouffer, and Amy and Robert Urquhart; and Garden Party Chairs Tina and Joe Pyne for their leadership and personal generosity. In addition, many programs received support from underwriters and donors. Particular recognition is given to Occidental Petroleum Corporation, presenting sponsor of our free Family Days and July 4 events, and William J. Hill for underwriting children’s programming. And, we could not have shared Bayou Bend this year—or for the past fifty years—without the steadfast commitment of service given by the members of the Bayou Bend Committee and four special organizations: Bayou Bend Docent Organization; River Oaks Garden Club; Houston Junior Woman’s Club; and Theta Charity Antiques Show.

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

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

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

In October, Rienzi’s fall exhibition, À la Mode: Fashioning European Silver, 1680–1825, opened, giving guests the opportunity to view, for the first time, part of the Mastersons’ notable silver collection. Rienzi’s slate of fall programs, including tours, lectures, and other public events, proceeded as planned. The annual fall Punch Party featured historic recipes for English punch.

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

In the fall, Museum Director Gary Tinterow, Rienzi’s Collections Subcommittee Chair Cyvia Wolff, and Rienzi’s Committee Chair Rosslyn Crawford worked with the Museum’s curators to identify superior paintings and decorative objects to purchase at the annual Rienzi Society event. More than one hundred guests attended the event and, thanks to Chairs Christiana and Luke McConn and Marilyn and Mace Meeks, and Chaille Strake, was held poolside, where 331 people raised $148,515 for Rienzi. Three inspiring Houston Grand Opera Studio performances closed the Rienzi season.

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

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

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

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

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

In June, the residence hosted a weekend symposium, “Dora Maar chez elle.” The event included a lecture by Victoria Combalia, the foremost expert on Dora Maar; a presentation of La femme qui pleure au chapeau rouge, a film about Maar’s life, as well as a screening of a documentary; a powerful performance of Maar’s poetry; and an open house and closing reception. Nearby, the Maison de la Truffe et du Vin du Luberon presented a ten-day exhibition of Dora Maar’s work, and the local school created a curriculum around the Surrealists. As a capstone to the events, the mayor of Menerbes named the street in front of the house “Passage Dora Maar” in honor of the artist.

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

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

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

ANNUAL DRIVES

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

BENEFITS

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

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

INDIVIDUAL GIFTS

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

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

CORPORATE CONTRIBUTIONS

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

CIVIC AND GOVERNMENT GRANTS

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

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

VOLUNTEERS

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

—Amy Purvis

CHIEF DEVELOPMENT OFFICER
ANNUAL DRIVES

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

**Museum Annual Fund Drive**
Raised: $2,258,525

**Bayou Bend Annual Fund Drive**
Chair: Mrs. Susanne M. Glasscock
Raised: $588,346

**Glassell School Annual Fund Drive**
Chair: Mr. Brad Bucher
Raised: $301,240

**Rienzi Annual Fund Drive**
Chair: Mrs. Rosslyn Crawford
Raised: $144,385

PLANNED GIFTS

**The Myrtle Wreath Society**
Members: 182

**The Ima Hogg Society**
Members: 46

BENEFITS

**2015 Grand Gala Ball**
October 2, 2015
Chair: Lynn Wyatt
Raised: $2,025,150 for operations

**2015 Latin American Experience**
November 21, 2015
Chairs: Linda and George Kelly
Raised: $1,322,640 for accessions and operations

**One Great Night in November, 2015**
November 11, 2015
Raised: $1,042,871 for accessions

**The 2016 Fine Art of Shooting: A Sporting Clays Invitational**
February 27, 2016, at the Greater Houston Gun Club
Chairs: The Mach Family
Raised: $166,808 for operations

**2016 Bayou Bend Fashion Show and Luncheon**
April 1, 2016
Chairs: Laura Arnold and Jennifer Segal
Raised: $448,250 for operations

**2016 Bayou Bend Children’s Party**
April 2, 2016
Chairs: Brittany and Travis Cassin; Kate and Paul Stouffer; and Amy and Robert Urquhart
Raised: $69,300 for operations

**2016 Bayou Bend Garden Party**
April 3, 2016
Chairs: Tina and Joe Pyne
Raised: $718,900 for operations

**2016 Rienzi Spring Party**
April 28, 2015
Chairs: Jana and John McHenry; Melanie and Mace Meeks; and Chaille Strake
Raised: $148,515 for operations

**The 2016 Glassell School of Art Benefit and Auction**
May 7, 2016, in the Museum’s Caroline Wiess Law Building
Chairs: Trenton Doyle Hancock and Judy Nyquist
Raised: $309,970 for operations
1 Grand Gala Ball: Chair Lynn Wyatt; Gary Tinterow
2 Grand Gala Ball: Susan and Fayez Sarofim
3 Grand Gala Ball: Bobby and Phoebe Tudor
4 Grand Gala Ball: Nidhika and Pershant Mehta
5 Grand Gala Ball: Rich and Nancy Kinder
6 One Great Night in November: Holbrook Dorn; Wally Wilson
7 One Great Night in November: Bill Wheless; Jim Flores
8 One Great Night in November: Mike Linn; Gary Tinterow; Will Mathis
9 Latin American Experience: Chairs Linda and George Kelly; Mari Carmen Ramírez
Latin American Experience: Mari Carmen Ramirez; Brad Bucher; Maria Inés Sicardi; Gary Tinterow; George Kelly; Mary Lile
Rienzi Society: Chairs Christopher and Marilyn Winters; Christiana and Luke McConn
Rienzi Society: James and Elise Reckling
The Fine Art of Shooting: Chairs Steve and Joella Mach; Harry and Cora Sue Mach; Carmen and Butch Mach
The Fine Art of Shooting: Ruth Chow Kneese; Meredith Long; Sarah Lamb Larned; Cornelia Long
Bayou Bend Fashion Show: Chairs Jennifer Segal; Laura Arnold
Bayou Bend Fashion Show: Laurie Morian; Courtney Sarofim
17 Bayou Bend Children’s Party: Chairs Amy Urquhart; Brittany Cassin; Kate Stouffer
18 Bayou Bend Children’s Party: Kathy Goossen; Matthew and Lacey Goossen; Marty Goossen
19 Bayou Bend Garden Party: Chairs Tina and Joe Pyne
20 Bayou Bend Garden Party: Frank and Michelle Hevrdejs
21 Bayou Bend Garden Party: Margaret Alkek Williams and Jim Daniel
22 Rienzi Spring Party: Chairs Jana and John McHenry; Chaille Strake; Mace and Melanie Meeks
23 Rienzi Spring Party: Tommy and Isla Reckling
24 Glassell School of Art Benefit and Auction: Chairs Judy Nyquist and Trenton Doyle Hancock
25 Glassell School of Art Benefit and Auction: Sima Ladjevardian; Rania Daniel
26 Texas Clay: 19th-Century Pottery from the Bayou Bend Collection opening reception: William J. Hill
27 Mark Rothko: A Retrospective opening dinner and reception: Christopher Rothko, Lynn Wyatt, and Gary Tinterow
28 Roman Vishniac Rediscovered opening dinner and reception: Barbara and Gerry Hines; Lois Stark
29 Contingent Beauty: Contemporary Art from Latin America opening dinner and reception: Gail Adler; Ana Sokoloff; Louis Adler
30 Vera Lutter: Inverted Worlds: Vera Lutter; Malcolm Daniel
31 Sculpted in Steel: Art Deco Automobiles and Motorcycles, 1929–1940 opening dinner and reception: Marsha and Tom Brown
33 High Society: The Portraits of Franz X. Winterhalter opening dinner and reception: Tony and Cynthia Petrello
34 High Society: The Portraits of Franz X. Winterhalter opening dinner and reception: Charles and Anne Duncan
Contributions to the Museum of Fine Arts, Houston; Bayou Bend Collection and Gardens; the Glassell School of Art; and Rienzi

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

$500,000 or More

Nancy and Rich Kinder
Mr. Fayez Sarofim
The Brown Foundation, Inc.
Houston Endowment Inc.
The Wortham Foundation, Inc.
The Estate of Alfred C. Glassell, Jr.
Mrs. Jeanie Kilroy Wilson
Mrs. Clare Atwell Glassell
Sarah Campbell Blaffer Foundation
The Cullen Foundation
Anne and Charles Duncan
Rolanette and Berdon Lawrence
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Mindy and Jeff Hildebrand
Ting Tsang and
Wei Fong Chao Foundation
The Elkins Foundation
Mrs. Minnette Robinson
City of Houston
Mrs. Louisa Stude Sarofim
The Estate of Jeanette B. Duncan
The Glassell Family Foundation
The Hamill Foundation

$100,000–$499,999

Mr. and Mrs. Louis K. Adler
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River Oaks Garden Club
Scurlack Foundation
Shell Oil Company
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Cartier
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Houston Public Media
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Every effort was made to ensure that the information published in this report is accurate and reflects the requests of individual donors. If any errors or omissions have occurred, please notify the Museum’s development department.
In fiscal year 2016 there was a keen focus at the Museum of Fine Arts, Houston (MFAH), on the various activities related to the ongoing campus expansion. Although the local and regional economic landscape remained uneven, the Museum’s finances stayed solid, resulting in a surplus from operations both on a Generally Accepted Accounting Principles (GAAP) basis and on a Management View basis. The Museum’s balance sheet also remained strong with net assets (assets minus debt) of $1.5 billion (fig. 1).

OPERATING RESULTS

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

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

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

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

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

INVESTMENT PERFORMANCE

Fiscal year 2016 was a very difficult investment year for all endowment and pension funds—the worst collective year since the 2008–9 financial crisis. The Museum’s pooled endowment generated a 0.8% investment return for the fiscal year—substantially better than the average for peer organizations. Even so, with spending from the endowment (4.8% of endowment value) exceeding the investment return for the year (0.8%), the absolute value of the Museum’s pooled endowment decreased by $43 million to $1.09 billion at June 30, 2016 (fig. 4).
The Museum also had certain non-pooled investments totaling approximately $60 million. The Museum employs a spending formula that cushions the operating budget from short-term swings in the value of the endowment, with primary emphasis on maintaining the purchasing power of the endowment. The objective is to achieve a long-term real return in excess of endowment spending. Although in fiscal year 2016 the endowment spending exceeded the annual return, it is important to note that over the past seven years, the pooled endowment’s trailing annualized real return has exceeded endowment spending by more than 300 basis points.

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

CHANGE IN NET ASSETS

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

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

CONCLUSION

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

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

—Eric Anyah

The audited financial statements of the Museum of Fine Arts, Houston, for the year ended June 30, 2016, are available by contacting the Office of the Controller, 5100 Montrose Blvd., Houston, TX 77006. They are also available online at the Museum’s website, mfah.org.
Fig. 1 MFAH: Net Assets: Total Financial Assets less Debt (millions)

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

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

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

Fig. 5 MFAH: Composition of Pooled Investments at June 30, 2016 (000)

Fig. 6 MFAH: Composition of Assets at June 30, 2016 (millions)
Fig. 7

FY 2016 Change in Total Net Assets
(millions)

<table>
<thead>
<tr>
<th>Item</th>
<th>Amount</th>
</tr>
</thead>
<tbody>
<tr>
<td>FY 2016 operating surplus (deficit)</td>
<td>$1.5</td>
</tr>
<tr>
<td>Contributions designated for capital and long-term investment</td>
<td>29.8</td>
</tr>
<tr>
<td>Depreciation and amortization</td>
<td>(7.0)</td>
</tr>
<tr>
<td>Investment returns on long-term assets less amounts designated for current use</td>
<td>(42.9)</td>
</tr>
<tr>
<td>Net art acquisition activity (purchases in excess of contributions and investment returns)</td>
<td>(14.1)</td>
</tr>
<tr>
<td>All other net</td>
<td>1.1</td>
</tr>
<tr>
<td>Total increase (decrease) in net assets</td>
<td>31.6</td>
</tr>
</tbody>
</table>

Net assets at June 30, 2015 1,527.2
Net assets at June 30, 2016 $1,495.6

Table 1

The Museum of Fine Arts, Houston
Statements of Financial Position as of June 30, 2016
(thousands)

<table>
<thead>
<tr>
<th>Asset</th>
<th>Amount</th>
</tr>
</thead>
<tbody>
<tr>
<td>Cash and cash equivalents</td>
<td>$88,553</td>
</tr>
<tr>
<td>Pledges, grants, accounts and interest receivable</td>
<td>143,974</td>
</tr>
<tr>
<td>Inventories</td>
<td>493</td>
</tr>
<tr>
<td>Prepaid expenses and other assets</td>
<td>2,487</td>
</tr>
<tr>
<td>Investments</td>
<td>1,158,461</td>
</tr>
<tr>
<td>Property and equipment, net</td>
<td>157,022</td>
</tr>
<tr>
<td><strong>Total assets</strong></td>
<td><strong>$1,550,990</strong></td>
</tr>
</tbody>
</table>

Liabilities and net assets:

<table>
<thead>
<tr>
<th>Liability</th>
<th>Amount</th>
</tr>
</thead>
<tbody>
<tr>
<td>Accounts payable and other liabilities</td>
<td>38,603</td>
</tr>
<tr>
<td>Deferred revenues</td>
<td>16,830</td>
</tr>
<tr>
<td><strong>Total liabilities</strong></td>
<td><strong>$55,433</strong></td>
</tr>
</tbody>
</table>

Net assets:

<table>
<thead>
<tr>
<th>Type of Net Assets</th>
<th>Amount</th>
</tr>
</thead>
<tbody>
<tr>
<td>Unrestricted</td>
<td>269,221</td>
</tr>
<tr>
<td>Temporarily restricted</td>
<td>521,802</td>
</tr>
<tr>
<td>Permanently restricted</td>
<td>704,514</td>
</tr>
<tr>
<td><strong>Total net assets</strong></td>
<td><strong>1,495,557</strong></td>
</tr>
</tbody>
</table>

Total Liabilities and Net Assets $1,550,990
### Table 2

**The Museum of Fine Arts, Houston: FY 2016 Operating Statement**

(000)

<table>
<thead>
<tr>
<th>Operating Revenues</th>
<th>$</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Contributions and Grants</td>
<td>12,421</td>
<td></td>
</tr>
<tr>
<td>Investment returns designated for current use</td>
<td>34,030</td>
<td></td>
</tr>
<tr>
<td>Membership revenue</td>
<td>2,920</td>
<td></td>
</tr>
<tr>
<td>Admission revenue</td>
<td>3,152</td>
<td></td>
</tr>
<tr>
<td>Tuition revenue</td>
<td>2,070</td>
<td></td>
</tr>
<tr>
<td>Auxiliary revenue</td>
<td>2,703</td>
<td></td>
</tr>
<tr>
<td>Other</td>
<td>1,997</td>
<td></td>
</tr>
<tr>
<td>Net assets released from restriction</td>
<td>4,247</td>
<td></td>
</tr>
<tr>
<td><strong>Total Operating Support and Revenue</strong></td>
<td>63,540</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Operating Expenses</th>
<th>$</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Program Services</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Curatorial and collections</td>
<td>9,294</td>
<td></td>
</tr>
<tr>
<td>Exhibitions</td>
<td>2,749</td>
<td></td>
</tr>
<tr>
<td>Education and public programs</td>
<td>7,618</td>
<td></td>
</tr>
<tr>
<td>Glassell School</td>
<td>3,010</td>
<td></td>
</tr>
<tr>
<td>Bayou Bend</td>
<td>4,407</td>
<td></td>
</tr>
<tr>
<td>Rienzi</td>
<td>1,586</td>
<td></td>
</tr>
<tr>
<td>Membership activities</td>
<td>1,104</td>
<td></td>
</tr>
<tr>
<td>Buildings and Grounds and Security</td>
<td>12,681</td>
<td></td>
</tr>
<tr>
<td><strong>Subtotal program services</strong></td>
<td>43,369</td>
<td></td>
</tr>
</tbody>
</table>

| **Supporting Services**                      |   |   |
| Management and general                       | 11,469 |
| Auxiliary activities                         | 3,075 |
| Fund-raising                                 | 4,866 |
| **Subtotal supporting services**             | 18,690 |

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

| **Operating Surplus (Deficit) Before Depreciation and Amortization** | $1,481 |
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As of June 23, 2016

Gary Tinterow
Director

Eric Anyah
Chief Financial Officer

Willard Holmes
Chief Operating Officer

Amy Purvis
Chief Development Officer

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Assistant Director, Hospitality

Deborah Roldán
Assistant Director, Exhibitions

Cindi Strauss
Assistant Director, Programming

Nykia Omphroy
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Jennifer Carpenter
Administrative Assistant

Blanch Rodriguez
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Esmar Sullivan
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Matthew Golden
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Ingrid Seyh
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Melissa Gardner
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Bert Samples
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 Ray Gomez
 Kaitlin Murphy
 Madison Rendall
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Chelsea Dacus
 Assistant Curator

American Painting and Sculpture

Kaylin Weber
 Assistant Curator

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Chelsea Dacus
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Marissa Hershon
 Curatorial Assistant

Anna Walker
 Winwedge Foundation Curatorial Fellow

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 The Audrey Jones Beck Curator of European Art

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Marian Luntz
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Tracy Stephenson
 Coordinator

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

Michael Wellen
 Assistant Curator

Rachel Mohl
 Curatorial Assistant

Maria Gaztambide
 Associate Director, ICAA

Sarah Campbell
 Blaffer Foundation Director

Lauren Rosenblum
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Nora Heymann
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Bonnie Van Zoest
 Project Administrator

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 The Isabel Brown Wilson Curator of Modern and Contemporary Art

Althea Ruoppo
 Curatorial Assistant

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Highlights of Accessions

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

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

p. 100: Frank Stella, Lunna Wola 1, from the series Polish Villages, 1972, cloth, acrylic, canvas, cardboard, and felt on wood relief, the Museum of Fine Arts, Houston, gift of Sylvia and Joseph Silfka, 2005.1109. © Frank Stella/Artists Rights Society (ARS), New York, NY

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


THE MUSEUM OF FINE ARTS, HOUSTON, WARMLY THANKS THE MORE THAN 1,000 DOCENTS, VOLUNTEERS, AND MEMBERS OF THE MUSEUM’S GUILD FOR THEIR EXTRAORDINARY DEDICATION AND COMMITMENT.
ON THE COVER:

FRANCISCO JOSÉ DE GOYA Y LUCIENTES, Spanish, 1746–1828
Don Vicente Isabel Osorio de Moscoso y Álvarez de Toledo, Conde de Trastámara, c. 1787–88
Oil on canvas
54 1/2 x 41 in. (138.4 x 104.1 cm)
Museum purchase funded by the Alice Pratt Brown Museum Fund and the Brown Foundation Accessions Endowment Fund
2016.78

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