

MFA 

The Museum of Fine Arts, Houston

ANNUAL REPORT 2018–2019

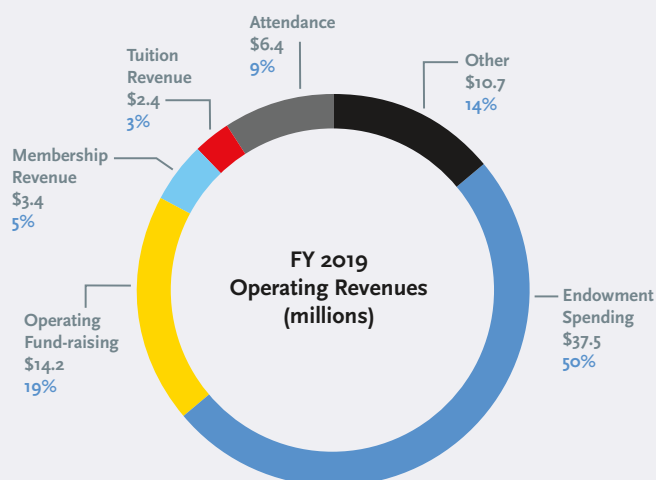


MFAH

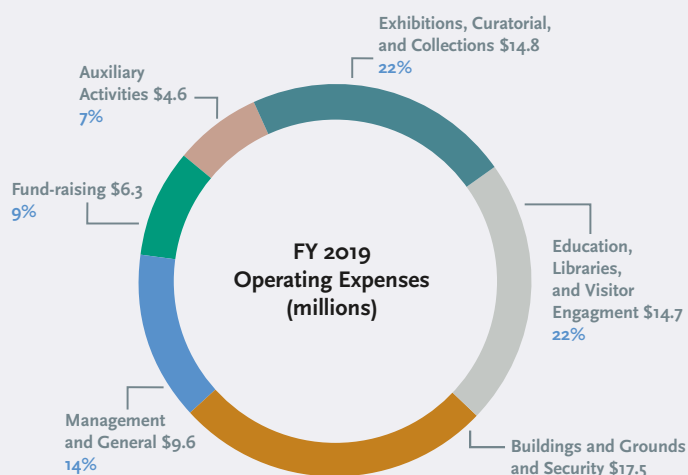
BY THE NUMBERS

July 1, 2018 – June 30, 2019

- **1,269,626** visits to the Museum, the Lillie and Hugh Roy Cullen Sculpture Garden, Bayou Bend Collection and Gardens, Rienzi, and the Glassell School of Art
- **101,971** visitors and students reached through learning and interpretation programs on-site and off-site
- **77,821** youth visitors ages 18 and under received free or discounted access to the MFAH
- **37,986** schoolchildren and their chaperones received free or discounted tours of the MFAH
- **7,969** Houstonians were served through community engagement programs off-site
- **118** community partners citywide collaborated with the MFAH
- **3,439,718** visits recorded at mfa.org
- **442,416** visits recorded at the online collections module
- **346,400** people followed the MFAH on Facebook, Instagram, and Twitter
- **316,229** online visitors accessed the Documents of 20th-Century Latin American and Latino Art Website, icaadocs.mfa.org
- **234,649** visits to *Vincent van Gogh: His Life in Art*
- **87,934** individuals identified as members of the MFAH as of June 30, 2019
- **1,671** volunteers and docents served the MFAH
- **663** permanent and temporary staff were employed by the MFAH



Total Revenues: \$74.6 million



Total Expenses: \$67.5 million

ANNUAL REPORT

July 1, 2018–June 30, 2019



The Museum of Fine Arts, Houston

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The year that concluded on June 30, 2019, will certainly be viewed in retrospect as extraordinary, one marked by unexpected heights of achievement: with more than 1,250,000 visitors, total attendance at all of our facilities exceeded the record set two years ago by 25 percent; our staff conceived and mounted unique exhibitions exclusive to Houston—most notably *Tudors to Windsors*, *Contesting Modernity*, and *Vincent van Gogh: His Life in Art*; fine works of art entered our permanent collections, including the exciting new discovery by Eugène Delacroix, *Women of Algiers*; contributions from the community rose from the previous year; the capital campaign reached its goal of \$450 million and continued to climb, thanks to the Kinder Foundation Challenge; our net assets reached a new record level, \$1.8 billion (excluding the value of our collections); and we posted a record-breaking operating surplus, to be saved, as in previous years, for future needs.

Once again, this was achieved in the midst of our ambitious campus redevelopment program, still the largest cultural expansion currently under construction in North America. In September 2019, we unveiled the Sarah Campbell Blaffer Foundation Center for Conservation, the third of four buildings built since 2012, each project skillfully managed by Willard Holmes, chief operating officer. Designed by Texas architects Lake | Flato, the conservation studios are perched atop the Visitors Center built by Rafael Moneo in 2000, providing convenient access to our loading docks and storage facilities. For the first time in decades, all of our conservators can work at the main campus, with ready access to our collections,

curators, and library. The handsome new Blaffer Foundation Center for Conservation provides lofty, light-filled studios as well as state-of-the-art laboratories, with ample room for future expansion. We are deeply grateful for the collaboration and support of the Blaffer Foundation Board of Trustees, as well as the many descendants of Sarah Campbell Blaffer, a key force in the development of the Museum for nearly fifty years, in addition to a host of additional donors, acknowledged on pages 14–19.

This year's exceptional attendance was driven by the exhibition program, coordinated by Deborah Roldán, associate director for exhibitions. The season opened brilliantly with *Tudors to Windsors: British Royal Portraits from Holbein to Warhol*. Organized in collaboration with the National Portrait Gallery, London, this was the first exhibition to be mounted in the United States of four centuries of royal portraiture from Elizabeth I to Elizabeth II. Drawn primarily from the collections of the National Portrait Gallery, the selection was overseen by David Bomford, the Beck Curator of European Art. He added extraordinary loans from the Prado, Madrid, the Galleria Borghese, Rome, the National Gallery, London, and the Metropolitan Museum of Art, New York, to create a stunning survey with masterpieces by Holbein, Titian, Rubens, Van Dyck, and many modern masters.

Contesting Modernity: Informalism in Venezuela, 1955–1975 was the latest path-breaking exhibition conceived by Mari Carmen Ramírez, the Wortham Curator of Latin American Art. Highlighting the vibrant artistic community of post-war Venezuela, *Contesting Modernity* showed the corollary to the geometric abstraction prevalent elsewhere in South America, corresponding to expressionist developments in the United States and Art Informel in Europe. We were delighted to collaborate with our longtime partner Banco Mercantil in creating this exhibition.

Sally Mann: A Thousand Crossings and *Odyssey: Jack Whitten Sculpture, 1963–2017* were each organized elsewhere but paired here in Houston to highlight the journeys across the second half of the twentieth century of two artists born in the South, one white, one black. Both Whitten and Mann made art that interrogated identity, race, and American history, using completely different methods but with equally compelling results. Wortham Curator

Malcolm Daniel made a haunting display of the photographs of Mann; meanwhile, curator Kanitra Fletcher made her debut at the Museum with an elegant and compelling arrangement of Jack Whitten's sculpture and paintings. The Whitten exhibition was enthusiastically endorsed by 5A, our African American Art Advisory Association, and as a result received a great deal of attention.

Vincent van Gogh: His Life in Art was organized by curators David Bomford and Helga K. Aurisch in collaboration with colleagues at the Van Gogh Museum, Amsterdam, and the Kröller-Müller Museum, Otterlo. The first Van Gogh exhibition held in Houston since 1951, it provided our visitors with an ample survey of the artist's meteoric five-year career. More than fifty works, primarily paintings, illustrated the artist's quick development from rudimentary skills to brilliant originality and confident execution; quotations from his extensive writings brought Vincent's deep compassion, generosity, vulnerability, and doubt to the foreground. The exhibition was complemented by an interactive exhibit, conceived by the Dolores Kohl Education Foundation of Chicago, that invited visitors to walk into life-sized reconstructions of some of Van Gogh's most famous compositions; it proved as popular with adults as with children. With a quarter of a million visitors, it was the best-attended exhibition in the Museum's history, by far.

As part of our continuing display of loans from the collection of Mr. Hossein Afshar of Kuwait, two dozen historical works from Iran were incorporated in *Garden Paradise*, an exhibition of the exquisite Safavid Wagner Garden Carpet from the Burrell Collection, Glasgow. Curator Aimée Froom elaborated motifs and themes expressed in the carpet with contemporaneous metalwork, ceramics, and painting from the Afshar Collection. This singular exhibition resonated with the ongoing multimedia display of Islamic art, from the seventh century through the eighteenth century, from the Dar al-Athar al-Islamiyyah and the al-Sabah Collection, generously placed on long-term loan at the Museum by Their Excellencies Sheikh Nasser Sabah al-Ahmad al-Sabah and Sheikha Hussa Sabah al-Salem al-Sabah of Kuwait. The al-Sabah galleries at the Museum remain among our most popular.

Throughout the year, visitors were intrigued to find small exhibitions organized by our curators from the perma-

nent collection. As always, curators Malcolm Daniel and Lisa Volpe provided a fascinating take on the history of photography through their twice-a-year selections. Alison de Lima Greene juxtaposed the work of two midcentury giants, Texas painter Dorothy Hood and New York sculptor Louise Nevelson, in *Kindred Spirits*. Mari Carmen Ramírez mounted *Between Play and Grief*, an exhibition that revealed the strength of our collection of works by Latino artists; it coincided with the launch of the Latino Advisory Committee, a new initiative that has been immensely instructive as we redouble our engagement with Houston's Latino community. Rienzi continues to mount small but exquisite displays; this year saw *The Connoisseur's Eye* and *Broadway's Amazing Mastersons*. The complete list of exhibitions for this fiscal year can be found on pages 86–105.

This year, the Museum purchased 363 objects, for a total of \$16,545,575, and received 502 objects as gifts, valued at \$4,235,290. Loyal donors continue to enrich the collections. Frank and Michelle Hevrdejs presented a majestic German landscape by Albert Bierstadt and a charming portrait of a child by Lydia Field Emmet. The family of Doris Fondren Allday Lummis gave the striking *Portrait of Mrs. H* by William Merritt Chase. Francita Stuart Koelsch Ulmer continued to build her collection of works on paper by eighteenth- and nineteenth-century landscapists, presenting handsome works by Jacques Rigaud and John Martin. Jill and Dennis Roach generously funded the acquisition of *Levi Coffin and Underground Railroad Passengers*, a rare albumen photograph of the Civil War era, through the Buddy Taub Foundation. New York collector Dennis Freedman generously made possible the acquisition of the large part of his important collection of midcentury Italian design through partial gift and partial purchase. Barbara and Michael Gamson gave an enigmatic work by Vik Muniz. We are profoundly grateful to these individuals, and to all those who enrich our holdings and displays, whose names are found within this report.

The purchases this year were impressive and varied. A pair of monumental Mayan incensario stands add architectural scale to the gallery of Central American ceramics. Two European textiles of the Renaissance, a magnificent early sixteenth-century chasuble of Italian silk velvet with orphrey panels embroidered in Flanders, funded by Meredith J. Long, and an Italian tablecloth embroidered

with fantastic Mannerist grotesques, funded by Cecily E. Horton, add variety and color to the sixteenth-century European gallery. Marvelous acquisitions framing the decorative arts in eighteenth-century Italy, a Neapolitan tortoiseshell inkstand and a Milanese cabinet decorated with Pompeiian motifs in encaustic, were acquired by Rienzi. Bayou Bend was the winner at One Great Night in November with a grand Chinese export-ware porcelain punchbowl decorated with a vignette of the Philadelphia waterworks. We are proud of the fine paintings we acquired by Charles M. Russell and Julian Onderdonk, two American artists long on the priority list. Loyal supporters Jim C. Flores, Jeanie Kilroy Wilson, Cyvia Wolff, Ann Trammell, Charles C. Butt, and Pamela and David Ott made these purchases possible. Fayez Sarofim stepped forward at One Great Night to purchase a stunning and rare glazed terracotta vase by Auguste Rodin and Albert-Ernest Carriere-Belleuse.

Chao Curator Bradley Bailey had a banner year in acquisitions, with an engaging seventeenth-century Japanese *Samurai Horse Mask*, an elegant Tibetan gilt-lacquered goddess, *Kong Tsan Demo Dorje*, a fine Korean eight-panel scholar's screen, and a haunting Japanese two-panel screen of the Showa period. Supporters Anne and Albert Chao, Nidhika and Pershant Mehta, Nanako and Dale Tingleaf, Marty and Kathy Goossen, and Jim and Meyoung Kim made possible these important purchases.

The Caroline Wiess Law Accessions Endowment provides the lion's share of our purchase funds, and we were fortunate to be able to acquire remarkable modern and contemporary objects with it: two paintings by Texas artist Forrest Bess; a signature drawing by expressionist Mark Tobey; an extraordinary assemblage by Argentinean Antonio Berni; and iconic photographs by Diane Arbus, Sarah Charlesworth, William Wegman, Thomas Struth, and Adam Fuss. We are proud of the addition of works by African Americans artists, including Betye Saar, Glenn Ligon, and Senga Nengudi, as well as by women artists—Elsa Gramcko, Helen Lundeberg, Dorothy Hood, Olga de Amaral, Jennifer Steinkamp, Christiane Baumgartner, and Ursula von Rydingsvard, among many others. In addition, the Latin Maecenas, the Caribbean Art Fund, and the proceeds from the Latin American Experience Gala and Auction funded the purchase of works by Amalia Mesa-

Bains and others, while Linnet F. Deily, Brad and Leslie Bucher, Billy Bickford, Jr., and Oscar Cuellar generously supported other Latin American and Latino acquisitions.

Photographs comprise more than half of all the accessioned objects at the Museum, and the Department of Photography continues to grow apace. In addition to the aforementioned photographs, many others were given or acquired with funds from supporters of the department, including Gay Block, Christa and Michael Dumas, Steven Kasher and Susan Spungen, Mike and Mickey Marvins, James Edward Maloney, Charles Dee Mitchell, Joan Morgenstern, John A. MacMahon, Nena Marsh, Bill and Sara Morgan, W. Burt Nelson, Carl Niendorff, Jill and Dennis Roach, Yolita Schmidt and Gerald Moorhead, Anne Wilkes Tucker, Clint Willour, and Michael Zilkha.

The Department of Learning and Interpretation, headed by Caroline Goeser, remains a key component of the Museum's presence in the community through its array of programming addressed to all audiences and ages. Dr. Goeser summarizes the key activities of the year in her report, but here I wish to note that over the course of fiscal year 2018–2019, some 101,971 people participated in programs on- and off-site, including 37,986 students and chaperones who received free tours, thanks to the support of Trustee Evan Katz, and 7,969 others who had access to art in their own communities through programs such as Glassell-on-the-Go. The department collaborated with 118 diverse community partners to offer performances and activities on and off campus, including Music on the Plaza, a series of evening concerts held on the Brown Foundation, Inc. Plaza, as well as several highly attended family days during the year. Through this department, we have established close collaborations and joint programs with Houston Community College as well as with the Kathrine G. McGovern College of the Arts at the University of Houston.

The students and faculty of the Glassell School of Art, under the direction of Joseph Havel, enjoyed their first full year in their extraordinary new facility, reveling in the space and light of the studios. Stimulating exhibitions of work by students, former students, faculty, and Core Fellows were mounted in the galleries; vibrant programs were conducted in the auditorium; and everyone enjoyed

the vast atrium that links the Junior School to the Studio School. Now that the facility is fully functional, we look forward to discovering the many new creative activities that our new building will host.

The free admission that was extended to nearly one-third of the 1,269,626 visits across our facilities was supported by \$14.2 million in donations for operations, a fund-raising program overseen by Chief Development Officer Amy Purvis and her staff. Given the ongoing Campaign for the Museum of Fine Arts, Houston, this demonstrates the remarkable, unending commitment of our supporters. The Kinder Challenge, in which Nancy and Rich Kinder, through the Kinder Foundation, generously offered to match up to \$25 million in new pledges, was fully subscribed by the end of the fiscal year, with the pledges totaling \$460 million at June 30, 2019. As Chairman of the Board of Trustees, Mr. Kinder provides exemplary generosity and sound leadership; he and Mrs. Kinder are committed and inspiring partners in every Museum initiative.

The MFAH house museums, Rienzi and Bayou Bend Collection and Gardens, continue to engage visitors with exceptional objects enriched by the story of the Mastersons at Rienzi and the Hogg family at Bayou Bend. Christmas Village at Bayou Bend has hit its stride. Executed by Director Bonnie Campbell and her team, and orchestrated by Houston actor Todd Waite, the celebration was sponsored again this year by Mr. Tilman Fertitta and Landry's Inc., Frost Bank, and Mitra Mujica-Margolis and Michael Margolis. It welcomed nearly sixteen thousand visitors over sixteen nights; enthusiasm was not dampened by this past year's inclement weather.

At Rienzi, special programs such as Yoga in the Gardens, Rienzi Reels, and Houston Grand Opera Studio recitals attracted new audiences. Director Christine Gervais has conceived a boisterous and now legendary annual dinner centered on the consumption of an eighteenth-century beverage, different each year, while the stately Rienzi Society dinner continues to raise essential funds to buy important works of art for our house museum devoted to European decorative arts.

During fiscal year 2018–2019, the staff of 663 professionals was enhanced and supported by 1,671 docents, volunteers,

and members of the Museum's Guild. Our operations required an expenditure of \$67.5 million, of which \$37.5 million (50 percent of the \$74.6 million revenue total) was provided by the Museum's endowment, and \$14.2 million (19 percent of revenue) by fund-raising and gifts, and \$17 million (28.8 percent of revenue) was earned income, which grew considerably this year. The City of Houston allocated \$857,256 (1.15 percent of revenue, 1.27 percent of expense) in Hotel Occupancy Tax funds to the Museum. Revenue exceeded expense by \$7.1 million. Our financial security is ensured by the brilliant management of Chief Financial Officer Eric Anyah, who also oversees all of the revenue-producing departments.

David Bomford, Chairman of the Department of Conservation and the Audrey Jones Beck Curator of European Art, and Zahira Véliz Bomford, paintings conservator, retired this year after completing the construction of the Sarah Campbell Blaffer Foundation Center for Conservation, one of the most handsome and spacious in the world. They are sorely missed. Among their many accomplishments and contributions, they left behind an unexpected but most welcome gift: Zahira Bomford's convincing discovery that the long-dismissed *Kitchen Maid*, given to the Museum in 1955 by Mr. and Mrs. Harris Masterson, was in fact an autograph work by Diego Velázquez, often ranked as the greatest painter in the European canon. We welcome Mr. Bomford's successor, Per Knutås, who comes to us after a distinguished tenure as head of conservation at the Cleveland Museum of Art.

Honorary Trustee Robert McNair was a loyal friend of the Museum, a generous donor, and, as the founder of the Texans, a giant in the Houston landscape. We deeply mourn his passing. Finally, all of us at the Museum were profoundly touched by the premature death of Chief of Security Kevin Rapp and of Preparator Terry Andrews. Each was tragically taken at the prime of life.

As with each edition of the annual report, this publication provides just a partial glimpse of the many accomplishments of our staff and volunteers, and the countless contributions of our more than one hundred Trustees and 87,934 individual members. It is an honor to once again thank everyone who participated in this truly extraordinary community endeavor.

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

The Museum of Fine Arts, Houston, achieved several significant milestones in the redevelopment of the Susan and Faye S. Sarofim Campus in fiscal year 2018–2019. In August 2018, the Museum’s Conservation Department moved into the newly completed Sarah Campbell Blaffer Foundation Center for Conservation, designed by Texas architects Lake | Flato. Situated above the west side of the Museum’s Visitors Center and Fannin parking garage, the state-of-the-art facility unites the Museum’s conservation team for the first time under one roof. It provides spacious, light-filled studios, laboratories, workrooms, and offices in which conservation and research has been and will continue to be carried out to the highest standards of professional practice. On September 17, 2018, donors, Trustees, and special guests gathered for an intimate dinner to celebrate the formal unveiling of the new facility.

Construction continues on the Nancy and Rich Kinder Building for modern and contemporary art, the final phase of the campus redevelopment project. Scheduled to open in fall 2020, this 164,000-square-foot-building will house the Museum’s permanent collection of twentieth- and twenty-first-century art, along with an array of visitor amenities, underground parking, and public green spaces.

McCarthy Building Companies and the Museum celebrated an important milestone with the “topping out” of the Kinder Building on June 17, 2019. This ceremony occurs when the last beam is set in place during a

building’s construction, and is signified by hoisting a tree on the topmost beam of that structure. Approximately 250 people gathered to celebrate the occasion and to hear remarks from Gary Tinterow; Jim Stevenson, president of McCarthy Building Companies; and Steven Holl, architect for the Nancy and Rich Kinder Building.

In the spring of 2018, the Museum announced an unprecedented challenge grant from Trustees Nancy and Rich Kinder: The Kinder Foundation matched, on a one-for-one basis, all new gifts to the campaign between April 2018 and June 30, 2019. At the close of the 2018–2019 fiscal year, the Museum had exceeded this challenge by more than \$10 million, raising a total of more than \$35 million in cash and pledges during the challenge period. The Museum is incredibly grateful to the Kinder Foundation for this incredible support, which undoubtedly motivated many others in the community to support the project.

The Museum’s ambitious capital project would not be possible without the generous support of Houston’s entire philanthropic community. As of June 30, 2019, the Museum has raised more than \$461 million toward the overall campus redevelopment. We are truly humbled by the generosity shown by our friends and supporters.

A complete list of donors to the campaign, as of June 30, 2019, can be found on pages 14–19.



The Sarah Campbell Blaffer Foundation Center for Conservation



The sculpture studio of Sarah Campbell Blaffer Foundation Center for Conservation

THE OPENING OF THE SARAH CAMPBELL BLAFFER FOUNDATION
CENTER FOR CONSERVATION



Joe and Lynne Hudson



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Laurie Morian and Ann Bookout



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Shashank and Medha Karve



John Bookout, Marty Goossen, and Bill Morgan



Frank Hevrdejs, Terry Wayne Jones, Michelle Hevrdejs, and Frances Marzio

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THE MUSEUM OF FINE ARTS,
HOUSTON**

As of June 30, 2019

\$75,000,000 or More

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Kinder Foundation

\$10,000,000–\$35,000,000

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\$1,000,000–\$2,999,999

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ACCESSIONS



MAYA

Incensario Stands, c. 600–900

Earthenware with pigment
24 x 14 x 9 in. (61 x 35.6 x 22.9 cm);
25 x 11 x 9 in. (63.5 x 27.9 x 22.9 cm)

Museum purchase funded by
the Alfred C. Glassell, Jr.
Accessions Endowment Fund
2018.637; 2018.638

These incensario stands held bowls in which incense was burned. An important deity is depicted in the center of each stand. One features the Jaguar God of the Underworld, associated with the night and fire, shown with the typical twisted cord over the nose that identifies this deity. The other stand depicts Chahk, the rain god. Each god wears a headdress displaying sacred images, and below each portrait is an earth deity.
CD

FLEMISH

Chasuble with Scenes from the Lives of Christ and the Virgin, c. 1510

Silk, velvet, gold- and silver-wrapped thread, and linen
88 1/2 x 28 3/4 in. (224.8 x 73 cm)

Museum purchase funded by Meredith J. Long in honor of Gary Tinterow at "One Great Night in November, 2018" 2018.365

Liturgical vestments like this luxurious chasuble were used as the visual manifestation of the glory of God and the Catholic Church during the Renaissance. The central panel features an Annunciation scene, the most popular figural subject for the form. The elaborate embroidery is known as *or nué* (shaded gold), a labor-intensive and costly technique in which gold-wrapped threads were laid in rows across the background of the composition before being "shaded" with colored silks sewn over the top. The embroideries embellish a rich Italian double-pile velvet woven with gold threads. As illustrated in this example, Renaissance liturgical vestments are considered the artistic height of such production.
CG





ITALIAN
Embroidered Linen with Grotesques,
c. 1550–1600

Silk embroidery and metal-wrapped
thread on linen
63 3/8 x 38 3/16 in. (161 x 97 cm)

Museum purchase funded by
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2018.366

During the Renaissance, wealthy patrons commissioned luxurious textiles to decorate their interiors. Embroiderers in Milan took a leading role in the production of this work for a refined and demanding clientele, including the most prestigious cathedrals and noble households of the time. The decoration on this exceptionally rare cloth is in vibrant colors executed by silk-shading, or “painting with a needle,” which skillfully blends different colored silks to vivid effect. The swirling foliate patterns on the embroidery feature a female figure, identified by her crown, multiple breasts, and pearls as Diana of Ephesus, the goddess of the hunt, wild animals, fertility, and childbirth.
CG

JAPANESE

Samurai Horse Mask (Bamen),
17th century

Lacquered papier-mâché
18 3/8 x 11 1/4 x 8 5/8 in.
(46.7 x 28.6 x 21.9 cm)

Museum purchase funded by Jack S. Blanton, Jr., and Marty E. Goossen in honor of Leslie Blanton and Kathy Goossen at "One Great Night in November, 2018"; Dr. David Y. Graham; and the Japan Business Association Fund 2018.367

Masks of this kind first appeared during the late sixteenth century and were mainly used in military parades. This *Bamen* is one of the earliest surviving examples known, and its iconography relates to depictions of dragons that were common during that period. The profusion of gold is typical of the taste of the Momoyama period (1572–1615), and the absence of large lacquered parts and decorative features gives this *Bamen* a strength that is not seen on later examples.

BB





CHINESE

Protector Goddess Kong Tsan Demo Dorje,
c. 1661–1772

Gilt-lacquered wood
29 3/4 x 22 1/2 x 10 3/4 in.
(75.6 x 57.2 x 27.3 cm)

Museum purchase funded by
Anne and Albert Chao; and
Nidhika and Pershant Mehta
2019.175

Veneration of the *Tanma Chuyi*, the Twelve Protector Goddesses of Tibet, predates the eighth-century arrival of Buddhism in the Himalayas. As Buddhism spread from India, across Asia, and into the Himalayas, the religion absorbed various indigenous beliefs and practices, incorporating them into an increasingly complex and detailed hierarchical system of worship. As a result, this piece, though made in a Chinese Qing-dynasty workshop, references the Hindu Goddess Durga, Buddhism's Avalokiteshvara (the Bodhisattva of Eternal Compassion), and the tantric goddesses of Bön, Tibet's native shamanistic religion. This sculpture is a remarkable discovery that reflects the interconnectedness of Asian religions.

BB

JACQUES RIGAUD, French, 1681–1754
The Rotunda at Stowe, 1733

Pen and ink with gray wash on two sheets of laid paper
11 x 18 7/8 in. (27.9 x 48 cm)

The Stuart Collection, museum purchase funded by Francita Stuart Koelsch Ulmer in honor of the Garden Club of Houston 2018.395

Jacques Rigaud, the famed French draftsman and print seller known for his views of Parisian gardens and châteaux, traveled to London in February 1733 at the invitation of the Royal Gardener, Charles Bridgeman. The artist produced views of the royal parks and residences and worked for a number of aristocratic and noble patrons. Rigaud's impressive and richly drawn view is of Britain's greatest landscape garden of Stowe, populated with fashionable visitors. It commemorates Bridgeman's work in the garden, initially created by Richard Temple. The heart of the drawing is the rotunda with Doric columns and the statue of Queen Caroline.

DMW



JOHN MARTIN, British, 1789–1854
Adonis and Aphrodite, c. 1819

Watercolor over graphite on wove paper
8 x 10 1/2 in. (20.3 x 26.7 cm)

The Stuart Collection, museum purchase funded by Francita Stuart Koelsch Ulmer 2018.235

John Martin, arguably England's leading Romantic landscape artist of the nineteenth century, was inspired by a tale from Ovid's *Metamorphoses* for this elaborate sepia watercolor. The drawing illustrates the demise of Adonis, Aphrodite's mortal lover, who was wounded by a wild boar while out hunting and bled to death in the arms of the weeping goddess. The image, featuring densely crafted woodland scenery that dwarfs the classical figures, is emblematic of Martin's use of monochrome watercolor washes for the creation of romantic landscapes. The melodrama and extravagance of Martin's landscapes pair exceedingly well with the technical freedom of watercolor.

DMW





JAN VAN HUYSUM, Dutch, 1682–1749
Study of a Vase of Flowers, early to mid-1700s

Black chalk and brush and ink with gray wash on laid paper
15 3/8 x 12 in. (39.1 x 30.5 cm)

Museum purchase funded by the Museum Collectors and Michael W. Dale
2019.17

The Dutch artist and biographer Arnold Houbraken described his contemporary Jan van Huysum as the “phoenix of all flower painters.” Van Huysum’s insistence on working from life resulted in his flower pictures being keenly sought after throughout Europe. This energetic and virtuoso display with a sophisticated handling of the media demonstrates how the artist was able to create a sense of dynamism in what is seemingly a motionless subject. Van Huysum did not intend this drawing to be sold from his studio; rather, he included it in a loose-leaf model book from which prospective clients could select a composition that he would subsequently paint in oil.
DMW



Attributed to **GIUSEPPE SARAO**,
Italian, active Naples, 18th century
*Inkstand with Bell, Penholder,
Powder Sifter, and Inkwells*, c. 1735–45

Tortoiseshell, gold, and mother-of-pearl
Platter: 5/8 x 9 3/4 x 8 1/8 in.
(1.6 x 24.7 x 20.6 cm); bell: 3/8 x 2 in.
diameter (8.5 x 5.1 cm); penholder:
3 x 1 in. diameter (7.6 x 2.5 cm); powder
sifter: 1 7/8 x 2 in. diameter (4.8 x 5.1 cm);
inkwells: 1 7/8 x 2 in. diameter (4.8 x 5.1 cm)

The Rienzi Collection, museum purchase
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20th Anniversary
2018.643

This beautiful tortoiseshell inkstand represents the height of the art of "piqué," a complex inlaying process first developed in Naples in the sixteenth century. The technique consisted of molding the shell of the hawksbill sea turtle by dipping it in hot water and olive oil, then impressing the softened material with mother-of-pearl and fine patterns of gold to create inlaid decorative motifs. These luxury wares combine lavish inventiveness, virtuoso skill, and astonishing opulence. This inkstand is attributed to the famed artisan Giuseppe Sarao, who is responsible for some of its most extravagant and imaginative examples.
CG

AGOSTINO GERLI, Italian, active 1759–84
GIOVANNI BATTISTA MARONI,
Italian, 1750–1816
Cabinet, c. 1785

Kingwood, ebony, wax, pine gilt, and
Sicilian jasper
38 1/8 x 44 1/2 x 22 3/4 in.
(96.8 x 113 x 57.8 cm)

The Rienzi Collection, museum purchase
funded by the Rienzi Society
2019.20

This remarkable Neoclassical cabinet was decorated by Agostino Gerli and likely made by the cabinetmaker Giovanni Battista Maroni. Created in Milan about 1785, for an unknown patron, it features an unusual ornamental scheme produced *a encausto*, or using colored hot wax. The piece was possibly executed as a tribute to Pompeii and Herculaneum for the Milanese visit of King Ferdinand IV of Naples on July 14, 1785. With its revival of an ancient technique as well as its reliance on classical ornament, the cabinet vividly shows the eighteenth-century interest in antique models and sources.

CG





CHINESE

Punch Bowl, c. 1815

Hard-paste porcelain with enamel
and gilding

5 1/2 x 13 3/8 in. diameter (14 x 34 cm)

The Bayou Bend Collection, museum
purchase funded by "One Great Night
in November, 2018"
B.2018.62

This punch bowl features remarkable images celebrating Philadelphia's architectural and engineering triumphs, represented by Benjamin Henry Latrobe's Center Square Water Works, as well as national pride in the victories of the young United States Navy in the War of 1812. Latrobe, regarded as the father of American architecture, designed the waterworks in 1799 as a combination of strongly contrasting volumes rendered in a classical idiom. The naval battles depicted on the bowl are taken from engravings after works by Thomas Birch that were published in *The Port Folio*, a Philadelphia periodical.
BCB



Probably **NEW ENGLAND GLASS COMPANY**, East Cambridge, Massachusetts, active 1818–88
Possibly **BOSTON AND SANDWICH GLASS CO.**, Sandwich, Massachusetts, active 1826–88
Possibly **PHOENIX GLASS WORKS**, Boston, active 1820–72
Two-Handled Urn, c. 1830–40

Lead glass and silver
7 3/4 x 7 1/2 x 4 1/8 in.
(19.7 x 19.1 x 10.5 cm)

The Bayou Bend Collection, museum purchase funded by the Jack R. McGregor Endowment Fund
B.2019.2

Exemplifying the best of American blown glass of its time, this urn was probably produced by the New England Glass Company near Boston. Made of brilliant lead glass, it is remarkable for its range of decorative effects and for the success of its overall design. Its form is derived from the krater of classical antiquity, reflecting the then-current fashion for ancient Greek prototypes. Enclosed within a void in the stem is a United States silver half-dime coin dated 1830. Urns such as this one were not part of a factory's regular production and were likely intended as special presentation objects.
BCB

FRANÇOIS RUDE, French, 1784–1855
La Marseillaise, c. 1834–35

Bronzed plaster
18 7/8 x 14 1/2 x 11 in. (48 x 36.8 x 27.9 cm)

Museum purchase funded by the
Director's Accessions Endowment
2019.176

François Rude was awarded one of the commissions to create a large relief to adorn the Arc de Triomphe, France's renowned monument conceived to commemorate the Napoleonic victories. His submission, *The Departure of the Volunteers of 1792*, is the most celebrated among the decorations of the arch and is considered the foundation of Rude's lasting fame. In preparing the relief, Rude made a series of studies of heads and figures, including this model in bronzed plaster. The bust is titled *La Marseillaise* after the French national anthem, as the expressive figure seems to shout its famous line, "Aux armes, citoyens!"
HKA





ALBERT-ERNEST CARRIER-BELLEUSE,
French, 1824–1887
AUGUSTE RODIN, French, 1840–1917
The Vase of the Titans, 1899
Glazed polychromed terracotta
27 1/4 x 19 1/2 in. diameter (69.2 x 49.5 cm)
Museum purchase funded by
Fayez Sarofim in honor of his wife,
Susan, and children, Christopher,
Allison, Andrew, and Phillip, at
"One Great Night in November, 2018"
2018.285

This monumental and beautifully glazed sculptural ceramic is the result of the collaboration between two major figures in French nineteenth-century art, the sculptor and ceramicist Albert-Ernest Carrier-Belleuse and his famous student, Auguste Rodin. Although the composition of the vase derives from an earlier Carrier-Belleuse design, Rodin gave the supporting figures the spatial complexity and expressive force for which his sculpture would become known. The figures appear to strain under a heavy burden. A superlative example of the convergence of fine and decorative art, this vase is one of only five versions known to survive intact. CC



ALBERT BIERSTADT, American, born Germany, 1830–1902
A Rustic Mill, 1855
Oil on canvas
43 1/4 x 58 1/4 in. (109.9 x 148 cm)
Gift of Michelle and Frank J. Hevrdejs
2019.122

Known for his sweeping landscape paintings of the American West, Albert Bierstadt, like many other American artists, trained in Germany during the 1850s. Painted in Düsseldorf, *A Rustic Mill* is among the earliest works by the artist and hints at themes explored in Bierstadt's later paintings. Here and throughout his

works, Bierstadt shows more interest in depicting nature than people. The mill and laborers appear small against the huge grove of trees surrounding the building; the river flows far into the distance to the city in the background; and the entire scene unfolds under an expansive blue sky. KHW



JAMES PRESLEY BALL, American,
1825–1905
*Levi Coffin and Underground Railroad
Passengers*, 1860–68

Albumen silver print from glass negative
7 1/2 x 5 1/4 in. (19.1 x 13.3 cm)

Museum purchase funded by the
Buddy Taub Foundation, Dennis A. Roach
and Jill Roach, Directors
2019.259

Over the course of three decades, first in Newport, Indiana, and later in Cincinnati, Ohio, Levi and Catharine Coffin sheltered and helped ferry to freedom an estimated 3,300 escaped slaves. Dubbed “President of the Underground Railroad” by frustrated slave hunters, Coffin (back center) found his Quaker beliefs incompatible with the idea of slavery and devoted his life to the cause of abolition and to the education of the emancipated. This exceedingly rare photograph, in which the figures’ expressions and body language carry a powerful egalitarian message and emotional charge, is the work of James Presley Ball, one of the most prominent nineteenth-century African American photographers.
MD

LYDIA FIELD EMMET, American,
1866–1952
Portrait of a Child Arranging Peonies,
c. 1900

Oil on canvas
60 3/4 x 39 5/8 in. (154.3 x 100.6 cm)
Gift of Michelle and Frank J. Hevrdejs
2019.125

Born into a family of artists, Lydia Field Emmet trained with the American Impressionist William Merritt Chase at the Art Students League of New York and later taught at his Shinnecock Summer School of Art. In her paintings, Emmet often depicted children, and she paid particular attention to the reality of childhood and its fleeting moments. In this work, Emmet presents a young girl, possibly fresh from play, with flushed cheeks and slouching socks.

KHW





WILLIAM MERRITT CHASE, American, 1849–1916
Portrait of Mrs. H. (Howell), c. 1886

Oil on mahogany panel
16 x 10 1/2 in. (40.6 x 26.7 cm)

Gift of her family in memory of
Doris Fondren Allday Lummis
2019.121

In this portrait, William Merritt Chase presents the sitter, Katherine Van Liew Howell, as a modern woman, gazing outward from a relaxed, seated position. The artist used this intimate composition to explore texture and color. Against a bold red wall, Chase plays with gold brocade, burgundy velvet, white roses, and blond fur to create a swirl of color anchored by Howell's face and upswept brown hair. KHW



CHARLES M. RUSSELL, American,
1864–1926
Approach of the White Men, 1897

Oil on canvas
24 1/8 x 34 in. (61.3 x 86.4 cm)

Museum purchase funded by the Director's Accessions Endowment; the Long Endowment for American Art; the Cyvia and Melvyn Wolff Endowment for American Art; Jim C. Flores in honor of his mother, Jane Caldwell Flores, at "One Great Night in November, 2019"; the Ann Gordon Trammell Endowment for American Art; the Pamela and David Ott American Art Endowment; Charles C. Butt in memory of Isabel B. Wilson; Andrew M. Fossler III in honor of Ronald and Lillian (Mickie) Huebsch; and Betty Krulik Fine Art, Ltd. in honor of Emily Neff
2019.51

Situated on a rocky outcropping, a Native American scouting party scans the horizon for the outsiders that might soon confront them. Carrying lances, bows and arrows, and at least one gun, the men must decide what to tell their traveling community behind them. In this painting, Charles Russell includes elements that would become familiar in his later works: an open, pink-and-yellow tinged sky, a stretch of purple mountains that disappear at the horizon, and the distinctive butte.
KHW

JULIAN ONDERDONK, American,
1882–1922
Snow in the Rock Quarry, 1918
Oil on canvas
12 x 16 1/4 in. (30.5 x 41.3 cm)
Museum purchase funded by the
Lora Jean Kilroy Accession Endowment
2019.177

After studying in New York with the Impressionist William Merritt Chase, Julian Onderdonk returned to his hometown, San Antonio, to capture the unique landscape of the Texas Hill Country, most famously the spring bluebonnets. In *Snow in the Rock Quarry*, however, the artist depicted a rarer sight in Texas—snow. With loose, quick brushstrokes and cool tones, Onderdonk evokes the crispness of snow blanketing the rocks, brush, and cacti. KHW





UNKNOWN KOREAN

Books and Scholar's Objects (Chaekkori),
c. 1900–1920

Eight-panel folding screen; ink and color
on silk with silk brocade mounting
70 3/4 x 144 3/4 x 5/8 in.
(179.7 x 367.7 x 1.6 cm)

Museum purchase funded by
Jim Kim & Meyoung Kim
Snowfox JFE Franchising, Inc.
2019.24

This Korean folding screen features the arrangements of *chaekkori* scholarly accoutrements: bronzes associated with ritual ceremonies and ancestor worship; multivolume books, which allude to Confucius's teachings; lotus motifs, which symbolize Buddhist teachings; and the peony, which represents wealth and honor. This type of screen, which would have been arranged behind a low writing desk in a scholar's studio, represents the tastes of the educated elites. The fourth panel from the right presents a Western curiosity: a mechanical clock. Closer examination reveals that the Roman numerals have been rendered nonsensically by the artist's unknowing hand.

BB



EIKŌ IKEDA, Japanese, 1901–1992
Young Girl with a German Shepherd, 1934

Two-panel screen with ink, mineral and metallic colors, and *gofun* on textile
68 3/4 x 81 1/2 x 1 in. (174.6 x 207 x 2.5 cm)

Museum purchase funded by
Nanako and Dale Tingleaf
2019.25

This Japanese folding screen painted by Eiko Ikeda is a marvelous representation of Showa-period (1926–1988) artwork. It references the tradition of *bijinga* (paintings of beautiful women) and paintings of animals, especially exotic, imported creatures, like this German shepherd. Ikeda's treatment of the background, a field of grass and clover, reflects the highest refinement of a complicated technique that employs *gofun* (powdered shell) to create texture. This traditional Japanese technique contrasts with the European-style garden setting. This artwork is unique in that it is the only one by the artist to depict both a human and an animal.

BB



RAFAEL BARRADAS, Uruguayan,
1890–1929
Paisaje urbano (Urban Landscape), 1919
Oil on cardboard
23 1/2 x 27 1/2 in. (59.7 x 69.9 cm)
Museum purchase funded by the
2017 Latin American Experience Gala
and Auction
2018.229

Rafael Barradas was the founder of the Vibrationism movement, and *Paisaje urbano* epitomizes his experiments in color, simultaneity, and depictions of the modern city. He used small, juxtaposed planes of contradictory colors to portray fragments of the jumbled urban life. He gives partial views of objects, such as a

window, a wheel, or a building, that quickly morph into other objects, suggesting multiple, simultaneous viewpoints. The artist deliberately and innovatively left large patches of the canvas bare, thereby conveying a sense of depth but also reinforcing the two-dimensional quality of the work's surface.
RM

POUL HENNINGSEN, Danish, 1894–1967
Manufactured by Louis Poulsen & Co.,
Danish, established 1874
Piano Lamp PH 2/2, 1931

Patinated brass and glass
12 x 19 1/2 x 8 1/2 in. (30.5 x 49.5 x 21.6 cm)

Museum purchase funded by the Mary Kathryn Lynch Kurtz Charitable Lead Trust Fund; the American Institute of Architects Design Collection Fund; the Decorative Arts Endowment Fund; and the GRITS Foundation 2018.441

In the early 1920s, the Danish designer Poul Henningsen developed scientific studies and theories concerning the quality of light and a lampshade's function that would greatly influence his designs. His shade system—each lamp was available in up to five sizes with proportionally sized top, middle, and bottom shades—was revolutionary for the period. Henningsen's *Piano Lamp*, with its original glass shades, features a counterweight system whose curvaceous design creates a connection to the Art Nouveau style. Only a small number of these lamps were ever made as production ceased in 1937.
CS



STUDIO65, Italian, established 1965
"Chiocciola" Chair, designed 1972, made 1973

Polyurethane foam and upholstery
24 x 37 x 27 1/4 in. (61 x 94 x 69.2 cm)

Gift of Dennis Freedman,
The Dennis Freedman Collection
2018.500

Designed by Franco ADRITO of Studio65 in 1972 for the interior of Skin Up, a Turin shop selling gifts and leather items, the *"Chiocciola" Chair* takes the form of a stylized acanthus leaf, although its name comes from its snail-like curl. The historical allusion was intended to be mocking, conveying exasperation with the continued usage of such forms in architectural practice. It also demonstrates the group's use of Pop Art strategies to isolate, monumentalize, or alter the proportions of everyday items for artistic effect.
CS



FORREST BESS, American, 1911–1977
Sign of Man, 1949

Oil on canvas
5 3/4 x 7 1/8 in. (14.6 x 18.1 cm)

Untitled (no. 28), 1950

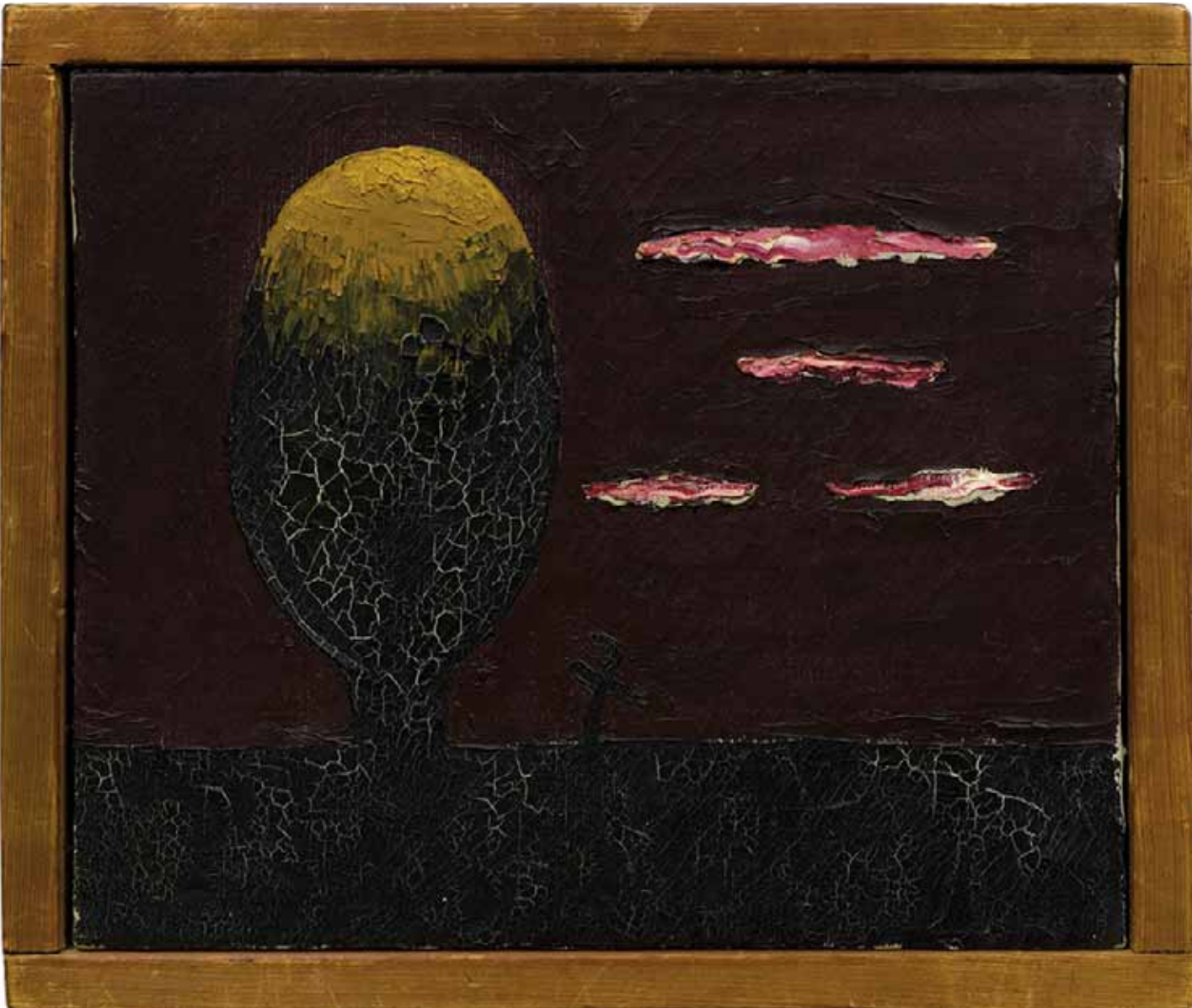
Oil on linen
10 5/8 x 13 in. (27 x 33 cm)

Museum purchases funded by the Caroline
Wiess Law Accessions Endowment Fund
2019.26; 2019.27

Working in a fishing camp on the Texas coast, Forrest Bess created intimately scaled paintings that reflected his visionary response to the American landscape. *Sign of Man* is among Bess's most compact and vivid compositions. According to the artist's notes, the white orb represents the masculine principle of the sun, and the vertical lines the passage of time. However, it is also possible to recognize the inspiration he drew from the open vistas of his Chinquapin Bay home, the sun rising over the Gulf of Mexico, and the solitude that was at the core of the artist's life and experience. *Untitled*, painted a year later, reflects Bess's fascination with mysticism and esoteric texts, particularly those that addressed fertility and sexuality. The tree form was another symbol in the artist's personal lexicon for masculinity, here shown as a powerful force of generation and regeneration.

ALG





ÓLAFUR ELÍASSON, Icelandic,
born Denmark, 1967
Morning light (early), 2018

Watercolor and graphite on wove paper
55 x 40 1/2 in. (139.7 x 102.9 cm)

Museum purchase funded by the
Alice C. Simkins Drawing Endowment
2019.67

Ólafur Elíasson gained international acclaim at the 2003 Venice Biennale and through his large-scale installation *The Weather Project* at the Turbine Hall, Tate Modern. This drawing charts the progression of a single form over time as a series of ellipses in shifting, cool blue hues. Successive and overlapping layers of pigment fill elliptical voids, creating subtle variations in color to give the impression of the lens of a human eye or the various stages of a revolving disc in motion. Elíasson skillfully grounds abstract concepts of motion, time, and memory with human physiology and the basic experience of visual perception.
DMW





MARK TOBEY, American, 1890–1976
Symbols over the West, 1957

Sumi ink on wove paper, mounted on
paper board
44 1/2 x 35 in. (113 x 88.9 cm)

Museum purchase funded by the Caroline
Wiess Law Accessions Endowment Fund
2019.178

Mark Tobey was among the twentieth century's most transnational artists. He fused aspects of Western Modernism with East Asian calligraphy to formulate an idiosyncratic approach to abstraction. This monumental, vertical sumi-ink drawing is from an important period in his career and was selected for display in Tobey's 1961 solo exhibition at the Musée des Arts Décoratifs (Pavillon de Marsan, Louvre, Paris) and at the 1962 Venice Biennale. This work on paper highlights two key characteristics of Tobey's work: delicacy and spirituality. Its large scale is a notable rarity in the artist's oeuvre of sumi-ink drawings.
DMW

ELSA GRAMCKO, Venezuelan, 1925–1994
Grieta subterránea (Underground Crack), 1963

Car battery cells, metal grate, and mixed
media on wood
25 5/8 x 14 x 1 1/4 in. (65.1 x 35.6 x 3.2 cm)

Gift of Luis Felipe Farias S. celebrating
Contesting Modernity
2018.485

A leading exponent of Informalism, Elsa Gramcko worked exhaustively on series focused on formal or conceptual problems. She expanded the definition of “painting,” moving well beyond the canvas and into the territory of assemblage. *Grieta subterránea* exemplifies the artist’s pioneering incorporation of machine parts and industrial trash into her work as part of a broader critique of humankind’s flawed embrace of technology. Gramcko includes car battery cells as a structural element, juxtaposing their orderly, grid-like compartments with a formless, heavily textured surface suggestive of the type of corrosion that results from the passage of time.

RM





ANTONIO BERNI, Argentinean, 1905–1981
Carnaval de Juanito (Juanito's Carnival),
 1962

Gouache, wood, and metal, including coffee and tea cans, chicken wire, and mesh; egg carton, cardboard, lace, wine corks, and broom fibers on plywood
 66 1/8 x 55 1/2 in. (168 x 141 cm)

Museum purchase funded by the Caroline Wiess Law Accessions Endowment Fund
 2019.179

The celebrated Argentinean artist Antonio Berni produced an extensive series of paintings, prints, assemblages, and large-scale constructions between 1956 and 1978. They depict two characters, Juanito Laguna, a poor boy from a shantytown, and Ramona Montiel, a working-class seamstress forced by circumstances into prostitution. *Carnaval de Juanito* is the only

known assemblage by Berni in which these two characters appear together. Furthermore, this is the first work in which the artist used an assemblage technique to construct a carnival scene. Through this topsy-turvy setting, Berni exposes the conditions affecting Juanito and Ramona's lives.
 RM



DIANE ARBUS, American, 1923–1971
 Printed by Neil Selkirk, American,
 born England, 1947
*A young Brooklyn family going for
 a Sunday outing, N.Y.C., 1966, printed 1973*
*Xmas tree in a living room in
 Levittown, L.I., 1963, printed 1973*
*The King and Queen of a Senior
 Citizens Dance, N.Y.C., 1970, printed 1973*
*Mexican dwarf in his hotel room
 in N.Y.C., 1970, printed 1973*
*Retired man and his wife at home
 in a nudist camp one morning, N.J., 1963,
 printed 1973*
*Identical twins, Roselle, N.J., 1967,
 printed 1973*
*Boy with a straw hat waiting to march in a
 pro-war parade, N.Y.C., 1967, printed 1973*
*A Jewish giant at home with his parents
 in the Bronx, N.Y., 1970, printed 1973*
 From the portfolio *A Box of Ten Photographs*

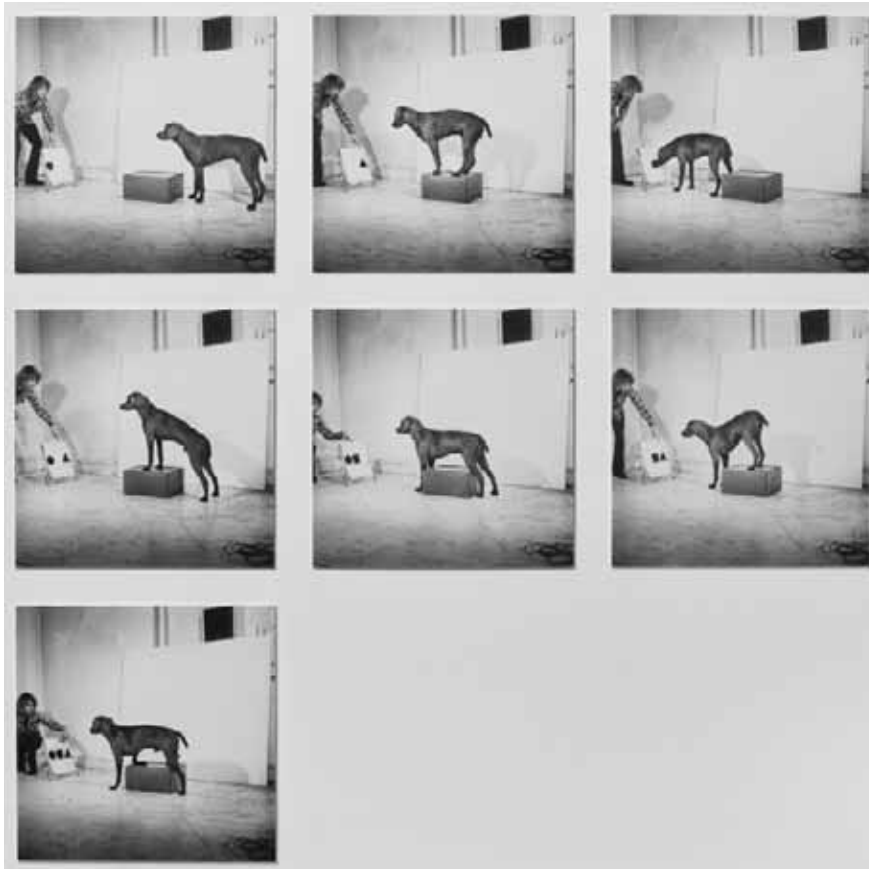


8 gelatin silver prints
 Approximately 14 3/4 x 14 3/4 in.
 (37.5 x 37.5 cm) each
 The Gay Block Collection, museum
 purchases funded by the Caroline Wiess
 Law Accessions Endowment Fund and
 gift of Gay Block
 2018.579–2018.586



In their honesty and intimacy, Diane
 Arbus's photographs reveal what is
 extraordinary in the familiar, and familiar
 in the extraordinary. Straightforward in
 technique, highly personal in subject, and
 collaborative in approach, Arbus's portraits
 had an immediate and enduring influence
 on photography. These eight photographs
 complete the Museum's acquisition of the
 portfolio *A Box of Ten Photographs*, Arbus's
 first and only distillation of her mature
 work. Shortly after her death, the artist's
 estate contracted her former student, the
 master printer Neil Selkirk, to complete
 the intended edition of fifty; the Museum's
 set is one of approximately twenty that
 remain intact.
 MD





WILLIAM WEGMAN, American, born 1943
Before/On/After: Permutations I, 1972,
 printed 1991

Gelatin silver prints
 10 7/16 x 10 1/2 in. (26.5 x 26.7 cm) each

Museum purchase funded by the Caroline
 Wiess Law Accessions Endowment Fund
 2019.182

William Wegman and his canine costar Man Ray brought humor to Conceptual art. Rather than serving as the voice of philosophical authority, Wegman acts as a comical pseudoscientist, testing the loose and malleable ties between language, visuals, and meaning. Here, the duo confidently demonstrates the possibilities of a small set of shapes with linked positions: circle means before; triangle means on; and square means after. *Permutations*, a play on *Variations* (a common title for painted geometric abstractions), reduces both abstract mathematical vocabulary and abstract art to the level of a cute dog trick. LV

SARAH CHARLESWORTH, American,
 1947–2013
*Unidentified Man, Unidentified
 Location (#3)*, 1980/2012, printed 2017

Gelatin silver print
 76 1/4 x 40 1/4 in. (193.7 x 102.2 cm)

Museum purchase funded by the Caroline
 Wiess Law Accessions Endowment Fund
 2019.180

Unlike other artists of her generation who adopted the strategy of appropriation and reproduction to emphasize the banality and uniformity of newspaper, magazine, and television imagery, Sarah Charlesworth combed wire-service archives and the New York Public Library in 1979 and 1980 for a more highly charged subject: falling figures. Trimmed to remove all context and enlarged to human scale, each photograph was titled only with the name of the falling figure and location (if known), leaving the viewer to wonder whether it depicted a leap to safety, a suicide, or a Hollywood stunt, and to ponder more existential questions. MD







KENJI NAKAHASHI, Japanese, 1947–2017
“A Cut Out Sky” (*New Street between Exchange Place & Beaver Street NYC/ #1*), 1984, printed 1991

Chromogenic print
7 3/4 x 11 9/16 in. (19.7 x 29.3 cm)

Gift of an anonymous donor in memory of Kenji Nakahashi and in honor of Anne Wilkes Tucker
2018.611

Kenji Nakahashi's photographs challenge viewers' understanding of the visible world, making everyday places and objects strange through playful, exacting repetition. The dark shapes cast against a navy-blue background in Nakahashi's series *A Cut Out Sky* at first appear to be abstract collages. In reality, however, they are four Manhattan skyscrapers seen from the street below. Photographed against the predawn sky, the buildings are transformed into flat, geometric segments cutting into a field of blue. This work is one of nearly fifty photographs, prints, and drawings by Nakahashi donated in 2018.
MR

HELEN LUNDEBERG, American,
1908–1999
Green River, 1963
Oil on canvas
54 x 48 in. (137.2 x 121.9 cm)
Museum purchase funded by
Cecily E. Horton
2018.223

Helen Lundeberg was among the West Coast vanguard of midcentury Modernist painters who reconciled hard-edge abstraction with an appreciation of nature. As is typical of many of Lundeberg's 1960s compositions, *Green River* takes its inspiration from the topography of Los Angeles, evoking a bird's-eye view of the Los Angeles River, and its surrounding creeks and canals, as it flows through the hardscape of the city's industrial port into the Pacific Ocean.
ALG





Opposite page:
DOROTHY HOOD, American, 1918–2000
Gray Flora, c. 1978

Oil on canvas
 90 x 70 in. (228.6 x 177.8 cm)

Gift of Kiko Kikkawa
 2018.227

Dorothy Hood is celebrated for her early Surrealist compositions as well as for her later Color Field canvases. *Gray Flora* exemplifies the keen sense of exuberant drama that she employed in her later paintings of the 1970s, as the brilliant red wash bisects the more nuanced gray areas. This departure in her work may have been in response to advice she received from the noted art critic Clement Greenberg, who wrote to her in 1977: "You might, just for fun, fool around some with the way you apply paint."

ALG



ENZO CUCCHI, Italian, born 1950
Circostanza eroica (Heroic Situation), 1981

Oil on zinc, oil on canvas
 Metal, A: 22 1/4 x 28 1/2 x 11 3/4 in.
 (56.5 x 72.4 x 29.8 cm); canvas,
 B: 81 x 34 1/8 x 1 1/4 in.
 (205.7 x 86.7 x 3.2 cm)

Gift of the Alex Katz Foundation
 2018.286

Enzo Cucchi grew up surrounded by the rich legacy of classical Italy, images of which haunt his paintings. *Circostanza eroica (Heroic Situation)* exemplifies his particular concern with the juncture of the past and everyday experience. The two-part composition pairs a tall, narrow canvas with a zinc relief: the relief depicts an antique fountain where water pours into an open basin, while the lower canvas displays an image of a comb amid waves of hair. Thus, for Cucchi, the common act of grooming one's hair becomes part of a shared history and memory.

ALG

VIK MUNIZ, Brazilian, born 1961
Verso (Woman with Parrot), 2008

Canvas, wood support, metal brackets,
and wood frame
48 1/2 x 38 1/4 x 2 in. (123.2 x 97.2 x 5.1 cm)
Gift of Barbara and Michael Gamson
2019.123

In his *Verso* series, Vik Muniz re-creates the back or “verso” of famous paintings. For this particular work, he consulted with curators, conservators, and art handlers to produce an exact replica of the back of Pierre-Auguste Renoir’s *Woman with Parrot* (1871, Thannhauser Collection at the Solomon R. Guggenheim Museum). Muniz includes the holes in the frame, the metal brackets, the collection and exhibition labels, and all the other markings that tell the story of this artwork’s past. The work is intended to be displayed leaning against a wall, propped up on blocks, as if waiting for examination or installation.

RM





AMALIA MESA-BAINS, American,
born 1943
Transparent Migrations, 2001
Mirrored armoire, 16 glass leaves,
wire armatures, small gauze dress,
lace mantilla, assorted crystal miniatures,
and shattered safety glass
Base: 2 x 20 x 6 ft. (60.96 x 609.57 x
182.87 cm); 10 x 18 x 6 ft. (304.79 x
548.61 x 182.87 cm)
Museum purchase funded by
the Latin Maecenas
2019.28

In *Transparent Migrations*, Amalia Mesa-Bains explores the Chicano tradition of the home altar in aesthetic and conceptual terms. Using a mirrored armoire flanked by two large glass cacti, she examines women's self-construction in a hostile environment. The armoire holds personal artifacts, devotional objects, photographs, and a miniature replica of the Aztec capital, Tenochtitlán. Fragments of *casta* (caste) paintings that depict racial mixing during the Spanish colonial period are reproduced on the glass. The "transparent migration" referenced by the title and reinforced by the glass alludes to the invisible realities of working-class Latina immigrants in U.S. society.
RM

OLGA DE AMARAL, Colombian, born 1932
Columna en pasteles, 1972

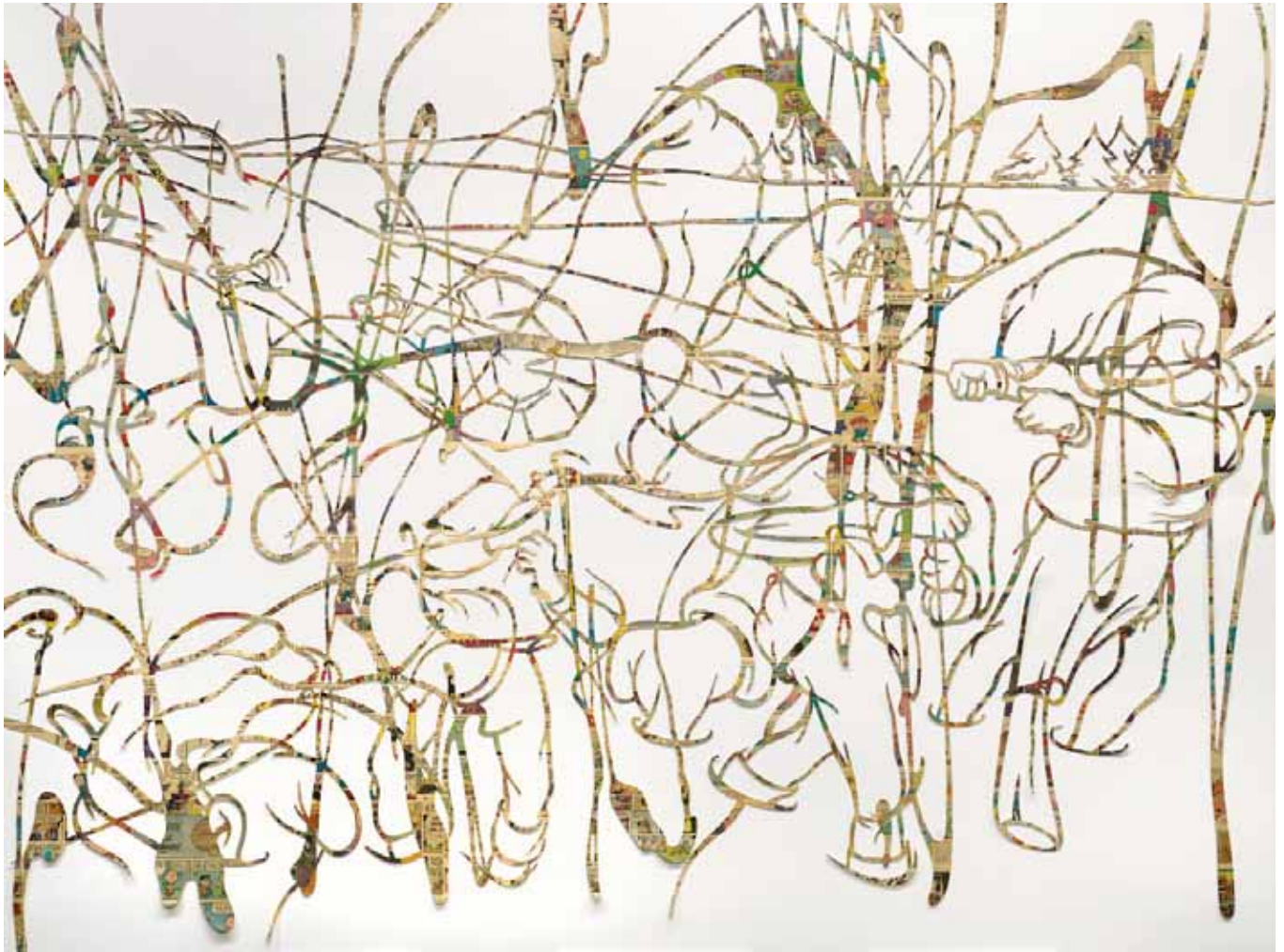
Wool and horsehair
118 1/8 x 78 3/4 in. (300 x 200 cm)

Museum purchase funded by the Caroline
Wiess Law Accessions Endowment Fund
2019.162

Olga de Amaral was a key figure in the fiber arts movement of the 1960s and 1970s. She has used techniques such as plaiting and wrapping to create woven sculptures that evoke the natural landscape and architectural history of her native country, Colombia. This work, made in 1972, illustrates how fiber artists were breaking with the two-dimensional tradition of the loom to explore the sculptural potential of off-loom construction. At nearly nine feet tall, *Columna en pasteles* engages directly with the body. Its textured surface includes multiple weave structures interlocked with a mix of woven strips and wrapped cords.

AW





ARTURO HERRERA, American,
born Venezuela, 1959
Untitled, 2003

Cut-outs of laminated newsprint
and paper board
68 7/8 x 92 3/8 in. (175 x 234.6 cm)

Museum purchase funded by the
Caribbean Art Fund and the Caroline
Wiess Law Accessions Endowment Fund
2019.29

Untitled is one of a series of large-scale collages that Arturo Herrera created in 2003. The work marks a critical transition within the artist's trajectory, as it represents the culmination of two lines of inquiry that define Herrera's career: his interest in comics and his exploration of painterly drip. The artist found a new way to balance figuration and abstraction by cutting and pasting comic strips to produce his images. He fragmented, spliced, and recontextualized figures from *Snow White and the Seven Dwarfs* to render a disjointed compilation of images that are familiar but completely unrecognizable.

RM

AMERICAN

Face Jug, Edgefield District, South Carolina,
c. 1860–70

Alkaline-glazed stoneware with kaolin
8 1/2 x 6 1/4 x 6 3/4 in. (21.6 x 15.9 x 17.1 cm)

The Bayou Bend Collection, museum
purchase funded by the W. H. Keenan
Family Endowment Fund
B.2019.3

This arresting face jug was made in the Edgefield District of South Carolina, whose nineteenth-century pottery industry relied heavily on enslaved laborers. Its white kaolin eyes and teeth suggest African sculptural traditions, particularly the *minkisi* or power figures from the former Kingdom of Kongo in west-central Africa that sometimes incorporated pieces of shell or porcelain as eyes. These figures' spiritual power protected or brought justice to community members. Recent scholarship strongly supports the theory that face jugs' spiritual significance was related to beliefs and traditions that enslaved people struggled to retain and that continued long after the era of slavery ended.
BCB





GLENN LIGON, American, born 1960
Untitled (How It Feels to Be Colored Me),
1991

Oil, gesso, and graphite on wood
80 x 30 x 1 1/4 in. (203.2 x 76.2 x 3.2 cm)

Museum purchase funded by the Caroline
Wiess Law Accessions Endowment Fund
2019.185

Glenn Ligon's text-based paintings draw on the writings of Jean Genet, Zora Neale Hurston, Richard Pryor, and Gertrude Stein, among others, to reframe black identity and American history. *Untitled (How It Feels to Be Colored Me)* is part of a series of paintings in which he stenciled words on prefabricated doors. Ligon used graphite and black oil stick to repeatedly stencil "How It Feels to Be Colored Me," from a 1928 essay by Hurston. The buildup of black oil stick at the bottom of the panel gives the composition a sense of growing weight that matches the gravity of Hurston's words.

KF

BETYE SAAR, American, born 1926
Weight of Persistent Racism
(*Manufactured in the U.S.A.*), 2014

Mixed-media assemblage
25 1/4 x 7 x 9 1/4 in. (64.1 x 17.8 x 23.5 cm)

Museum purchase funded by
contemporary@mfa and the Caroline
Wiess Law Accessions Endowment Fund
2019.187

Since 1969 Betye Saar has reappropriated racist memorabilia and demeaning depictions of black Americans in her artwork. *Weight of Persistent Racism* (*Manufactured in the U.S.A.*) is part of a series in which she vents her anger and frustration over racial violence, particularly police shootings of unarmed black people. The totem-like work consists of kitchen scales, a broken alarm clock, and a glitter-coated blackbird. Diagrams of slave ships on the backs of the scales serve as a reminder of America's dark history. In the face of persistent discrimination, Saar's work potently conveys the weight of waiting for justice and equality.

KF





URSULA VON RYDINGSVARD, American,
born Germany, 1942
Gusta, 2018

Cedar and graphite
90 x 37 x 28 3/4 in. (228.6 x 94 x 73 cm)

Museum purchase funded by the Caroline
Wiess Law Accessions Endowment Fund
2019.189

Ursula von Rydingsvard's sculptures bridge abstraction and figuration. Part of the generation of artists who came of age in the mid-1970s, in the wake of Minimalism and Process art, Von Rydingsvard found her own language in melding together blocks of cedar wood. *Gusta* is among a series of recent works in which she slices and stacks these blocks to create a sculpture with a powerful architectural presence. Standing over seven feet tall, *Gusta* suggests the rounded form of an ancient fertility figure while also remaining essentially abstract, an expressive and evident display of the artist's skilled handwork.
KF



JENNIFER STEINKAMP, American,
born 1958
Mike Kelley, 17, 2012
Video installation
Dimensions vary
Museum purchase funded by the Caroline
Wiess Law Accessions Endowment Fund
2019.186

In 2007 Jennifer Steinkamp embarked on a series of seventeen video projections of animated trees, titled *Mike Kelley* in tribute to the artist who was among her chief mentors during her years at the Art Center College of Design, Los Angeles. *Mike Kelley, 17* is the final work in this series; it shows a single tree passing through seasonal cycles, going from bare to tender green, to autumnal incandescence, and back to the barren boughs of winter. The boughs gyrate simultaneously in a sinuous ballet, implying the larger earth cycles of wind, storm, and change.
ALG



CHRISTIANE BAUMGARTNER, German,
born 1967
Phoenix, 2018

Woodcut in colors on one block, inked à la
poupée in blue, red, pink, and orange inks
and hand-printed multiple times on Korean
mulberry paper, edition 4/6 (varied)
54 3/4 x 78 11/16 in. (139 x 199.8 cm)

Museum purchase funded by Daisy Wong
2018.236

Christiane Baumgartner is best known
for her monumental woodcuts that defy
traditional print conventions and expand
the medium's conceptual and technical
capabilities. To produce *Phoenix*,
Baumgartner used a snapshot that she
found on the Internet that depicts a
voluminous column of ash erupting from
a volcano. The artist focused on the idea
and visual appearance of the cloud of ash,
which represents both destruction and
renewal. For this work, Baumgartner
carved just one block of wood and used
at least five different colors of ink, mixing
them directly on the matrix and printing
several times on top of each other by hand.
DMW

CORTIS & SONDEREGGER, Swiss, active since 2005

JOJAKIM CORTIS, Swiss, born 1978
ADRIAN SONDEREGGER, Swiss, born 1980

Making of 'AS11-40-5878'
(by Edwin Aldrin, 1969), 2014

Chromogenic print
27 1/2 x 41 1/2 in. (69.9 x 105.4 cm)

Museum purchase funded by Julie Brook Alexander; The Museum Collectors; James Edward Maloney; and Alia Khan and George Eleftheriou
2018.218

With wit and artistry, Cortis & Sonderegger re-create history's most famous images. This work does not merely replicate Buzz Aldrin's 1969 photograph; by leaving their tools and materials—a bag of cement, wire, and wood—visible, the artists invite an investigation of their product at the center. Details often overlooked in the original are revealed by this studio construction—the mysterious shadows cast by rocks, the delicate texture of the surface, and the boot print, carefully sited in the frame. Its position suggests that it could be the viewer's own footstep, and therefore his or her own "leap for mankind."

LV



STEVE MCQUEEN, British, born 1969
End Credits, 2012–ongoing

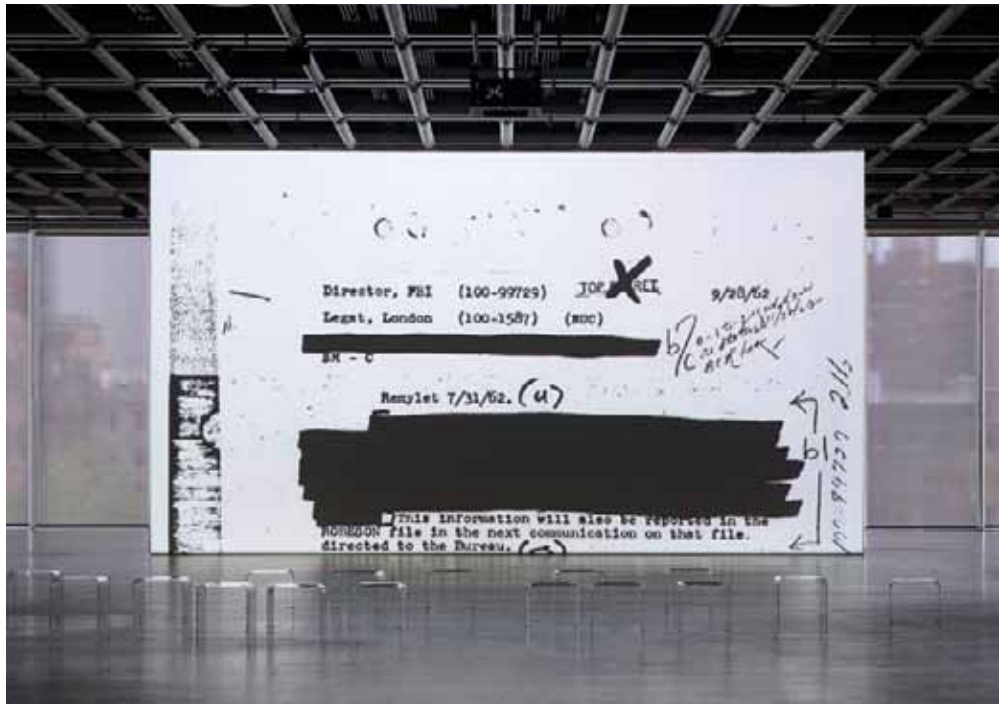
Sequence of digitally scanned files, sound, continuous single or two-channel projection

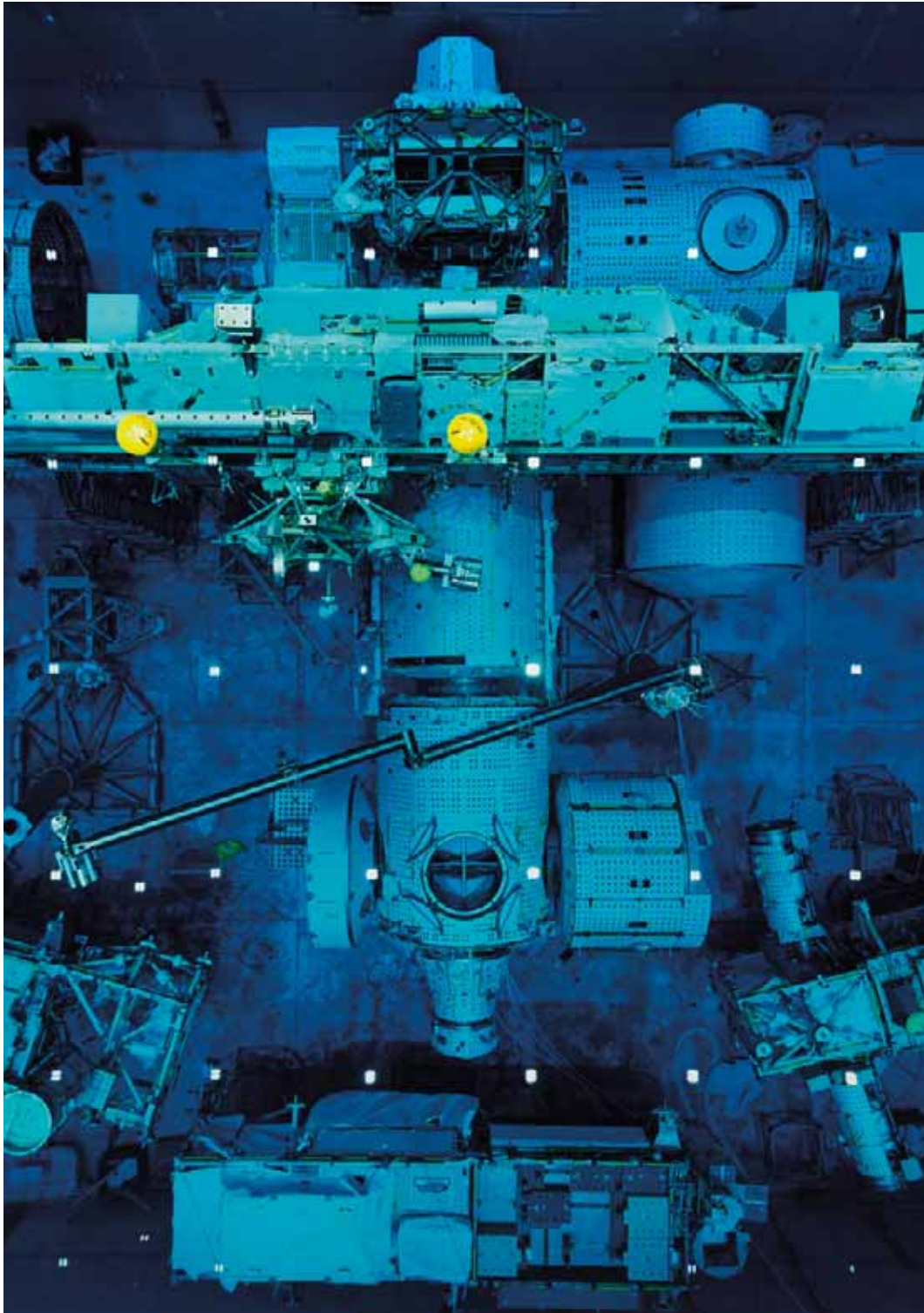
Video sequence (single version): 5 hours, 38 minutes; video sequence (double version): 12 hours, 54 minutes; audio sequence: 42 hours, 6 minutes, 20 seconds

Purchased jointly by the Museum of Fine Arts, Houston, with funds from the Caroline Wiess Law Accessions Endowment Fund; and the Whitney Museum of American Art, New York, with funds from Elizabeth Redleaf
2018.642

Steve McQueen's *End Credits* presents the life of the African American actor, singer, and social crusader Paul Robeson (1898–1976) through the extensively redacted files compiled by the FBI. The film scrolls through every page over the course of a thirteen-hour loop, accompanied by a nineteen-hour audio track of anonymous voices reading the texts, thus the video and audio are deliberately out of sync. *End Credits* exemplifies McQueen's practice, as he frequently focuses on historical narratives, politics, race, and other themes connected to social consciousness with an experimental style of filmmaking that explores and tests the conventions of the medium.

KF





THOMAS STRUTH, German, born 1954
Full-scale Mock-up 3, JSC, Houston, 2017

Inkjet print
80 1/2 x 56 5/8 in. (204.5 x 143.8 cm)

Museum purchase funded by the Caroline
Wiess Law Accessions Endowment Fund
2018.640

In contrast to Thomas Struth's famed images of museums and cultural sites—a series begun in 1989 that propelled him to the forefront of late-twentieth-century photographers—his more recent works explore the complex relationship between humanity and technology. In Houston, he photographed NASA's full-scale mock-up of the International Space Station submerged in a forty-foot-deep, 6.2-million-gallon pool—a facility in which astronauts train for work in a nearly weightless environment. Appropriately, the image is both monumental and disorienting, measured against a grid of reflected lights but seemingly untethered to the Earth.

MD

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

AMERICAN ART

GIFTS

Gifts of her family in memory of Doris Fondren Allday Lummis:

William Merritt Chase, American, 1849–1916
Portrait of Mrs. H. (Howell), c. 1886
Oil on mahogany panel
2019.121

Emil Carlsen, American, 1853–1932
Still Life, c. 1890
Oil on canvas
2019.124

•••

Gifts of Michelle and Frank J. Hevrdejs:

Albert Bierstadt, American, born Germany, 1830–1902
A Rustic Mill, 1855
Oil on canvas
2019.122

Lydia Field Emmet, American, 1866–1952
Portrait of a Child Arranging Peonies, c. 1900
Oil on canvas
2019.125

PURCHASES

Charles M. Russell, American, 1864–1926
Approach of the White Men, 1897
Oil on canvas
Museum purchase funded by the Director's Accessions Endowment; the Long Endowment for American Art; the Cyvia and Melvyn Wolff Endowment for American Art; Jim C. Flores in honor of his mother, Jane Caldwell Flores, at "One Great Night in November, 2019"; the Ann Gordon Trammell Endowment for American Art; the Pamela and David Ott American Art Endowment; Charles C. Butt in memory of Isabel B. Wilson; Andrew M. Fossler III in honor of Ronald and Lillian (Mickie) Huebsch; and Betty Krulik Fine Art, Ltd. in honor of Emily Neff
2019.51

Julian Onderdonk, American, 1882–1922
Snow in the Rock Quarry, 1918
Oil on canvas
Museum purchase funded by the Lora Jean Kilroy Accession Endowment
2019.177

ART OF THE AMERICAS

GIFTS

Classic Veracruz
Avian Hacha, 700–900
Stone
Gift of Frank Carroll
2018.418

PURCHASES

Lakota
Battle between Lakota and Chahiksichahiks (Pawnee), c. 1900
Paint on muslin cloth
Museum purchase funded by James C. Flores in honor of Jane Caldwell Flores, Mobridge, South Dakota, First Rodeo Queen, at "One Great Night in November, 2018"
2018.372

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

Maya
Incensario Stand, c. 600–900
Earthenware with pigment
2018.637

Maya
Incensario Stand, c. 600–900
Earthenware with pigment
2018.638

ART OF THE ISLAMIC WORLDS

GIFTS

Syrian
Cabinet, 18th century
Wood; carved, gilt, and painted
Gift of the Honorable and Mrs. Edward P. Djerejian
2018.295

Syrian
Fountain, 20th century
Marble and stone inlay
Gift of Joseph and Kate Cavanaugh in honor of the Honorable and Mrs. Edward P. Djerejian
2019.126

ASIAN ART

GIFTS

Zhang Yirong, Chinese, born 1979
Butterfly, 2014
Ink on paper
Gift of Kathleen Yang in honor of Amy Poster
2018.287

Ogawa Kazuma, Japanese, 1860–1929
The Imperial City of Peking, China, Volume 2, 1906
Book of photography
Gift of Paul and Barbara Schwartz
2018.458

Chinese
Charger, mid-17th–early 18th century
Porcelain with cobalt glaze
Gift of the Honorable and Mrs. Edward P. Djerejian
2018.630

Korean
Mirror, c. 918–1392
Bronze
Gift of Robert W. and Mee-Din Moore
2019.21

Gifts of Donna F. Cole and Robert G. Berryman:

Japanese
Decorative Samurai Armor, 19th century
Lacquer, gold inlay, bronze, gilding, leather, cotton, silk, and wood
2019.22

Japanese
Samurai Armor with "Scaled" Cuirass (Kozane do Gusoku), Edo period (1603–1867)
Lacquer, gold inlay, iron, bronze, gilding, leather, cotton, silk, animal hair, and wood
2019.23

PURCHASES

Indian
Raja Bagh Singh of Aorwara Shooting a Wild Boar, c. 1830
Gouache heightened with gold and silver on paper
Museum purchase funded by the Director's Accessions Endowment
2018.216

Indian
Shield (Dhal) with Lions, 18th century
Leather, lacquer, and gold
Museum purchase funded by the Director's Accessions Endowment
2018.226

Japanese
Samurai Horse Mask (Bamen), 17th century
Lacquered papier-mâché
Museum purchase funded by Jack S. Blanton, Jr., and Marty E. Goossen in honor of Leslie Blanton and Kathy Goossen at "One Great Night in November, 2018"; Dr. David Y. Graham; and the Japan Business Association Fund
2018.367

Purchases funded by Robert B. Tudor III at "One Great Night in November, 2018":

Indian
Spotted Owlet on a Branch, 18th century
Gouache and watercolor on laid paper
2018.368

Indian
Jungle Owlet on a Branch, 18th century
Gouache and watercolor on laid paper
2018.369

•••

Ohara Koson, Japanese, 1877–1945
Published by Watanabe Shōzaburō,
Japanese, 1885–1962
Turkey Hen and Tom, c. 1926–35
Woodblock print on kozo paper
Museum purchase funded by Kathy and
Marty Goossen in honor of Bradley Bailey
at “One Great Night in November, 2018”
2018.373

Aoki Tomonobu (Ichiryū), Japanese,
active Meiji era
Censer (Koro) in the Form of a Hawk, c. 1895
Silver, shibuichi, shakudo, and gold
Museum purchase funded by Nidhika
and Pershant Mehta; Dr. Ellen R. Gritz
and Mr. Milton D. Rosenau, Jr.; Dr. David
Y. Graham; Drew and Laura Tingleaf;
Manmeet and Paul Likhari; and Friends
of Asian Art
2018.641

Korean
Books and Scholar's Objects (Chaekkori),
c. 1900–1920
Eight-panel folding screen; ink and color
on silk with silk brocade mounting
Museum purchase funded by
Jim Kim & Meyoung Kim
Snowfox JFE Franchising, Inc.
2019.24

Eikō Ikeda, Japanese, 1901–1992
Young Girl with a German Shepherd, 1934
Two-panel screen with ink, mineral and
metallic colors, animal glue, and *gofun*
on textile
Museum purchase funded by
Nanako and Dale Tingleaf
2019.25

Katsushika Hokusai, Japanese, 1760–1849
Published by Nishimuraya Yohachi,
Japanese
*Thirty-Six Views of Mount Fuji: Umezawa
Hamlet-Fields in Sagami Province*, 1830–31
Color woodblock print on kozo paper
Museum purchase funded by Ms. Miwa S.
Sakashita and Dr. John R. Stroehlein
2019.55

Chinese
Protector Goddess Kong Tsan Demo Dorje,
c. 1661–1722
Gilt-lacquered wood
Museum purchase funded by
Anne and Albert Chao; and
Nidhika and Pershant Mehta
2019.175

Vietnamese
Cannon, 1857
Bronze
Museum purchase funded by
Friends of Asian Art
2019.222

Korean
Water Dropper, 18th–19th century
Porcelain with celadon glaze
Museum purchase funded by Dorothy C.
Summer; Chong-Ok Lee Matthews;
Drs. Young-Ja and Yu-Taik Chon; and
Sung Bong and Sun-Hee Hong
2019.250

THE BAYOU BEND COLLECTION

GIFTS

English
Retailled by McAllister & Co., Philadelphia,
active 1836–53
Cased Set of Drawing Instruments, c. 1836–53
Brass, steel, wood, ivory, and sharkskin
The Bayou Bend Collection, gift of
Clifford H. Royal
B.2018.60

English
Wine Bottle, 1642
Tin-glazed earthenware (delftware)
The Bayou Bend Collection,
gift of Lavinia Boyd
B.2018.64

Charles Kennedy Burt,
American, 1823–1892
After Seth Eastman, American,
born Scotland, 1808–1875
Published by Lippincott, Grambo & Co.,
Philadelphia, active 1792–1978
Red Jacket, 1853
Engraving with watercolor hand coloring
on wove paper
The Bayou Bend Collection,
gift of Dr. and Mrs. Craig S. Calvert
B.2018.65

Francesco Bartolozzi, Italian, 1727–1815
After John Singleton Copley,
American, 1738–1815
The Death of the Earl of Chatham, 1791
Engraving on laid paper
The Bayou Bend Collection, gift of
Chris and Kaylin Haverstock Weber in
memory of Linda English Haverstock
B.2018.66

John R. Wendt, American,
born Germany, 1826–1907
Retailled by Starr & Marcus, American,
active 1864–77
Pair of Terrapin Forks, c. 1862–70
New York, New York
Silver
The Bayou Bend Collection,
gift of Phyllis Tucker
B.2019.4

PURCHASES

Seth Eastman, American,
born Scotland, 1808–1875
Red Jacket, Chief of the Senecas, 1852
Watercolor and ink over graphite,
with scratching out, on wove paper
The Bayou Bend Collection, museum
purchase funded by Kane C. Weiner,
David Pustka, Gary Brock, Larry Davis,
Wiley George, Bill Pugh, Michael Stewart,
James B. Tennant, Bill Thomas, and John
Aubrey in honor of Lenoir M. Josey at
“One Great Night in November, 2018”
B.2018.61

Chinese
Punch Bowl, c. 1815
Hard-paste porcelain with enamel
and gilding
The Bayou Bend Collection, museum
purchase funded by “One Great Night
in November, 2018”
B.2018.62

Frances Flora Bond Palmer,
British, 1812–1876, active United States
Printed and published by Currier & Ives,
New York, active 1835–1907
American Express Train, 1864
Lithograph with engraving and
watercolor hand coloring on wove paper
The Bayou Bend Collection, museum
purchase funded by Brad, Glen, and
Jim Bucher in honor of Leslie Bucher at
“One Great Night in November, 2018”
B.2018.63

English
Porringer, c. 1685–95
Tin-glazed earthenware (delftware)
The Bayou Bend Collection, museum
purchase funded by the Bayou Bend
Docent Organization Endowment Fund
in memory of Bayou Bend docent
Henri Gadbois
B.2019.1

Probably New England Glass Company,
East Cambridge, Massachusetts,
active 1818–88
Possibly Boston and Sandwich Glass Co.,
Sandwich, Massachusetts, active 1826–88
Possibly Phoenix Glass Works, Boston,
active 1820–72
Two-Handled Urn, c. 1830–40
Lead glass and silver
The Bayou Bend Collection, museum
purchase funded by the Jack R. McGregor
Endowment Fund
B.2019.2

American
Face Jug, c. 1860–70
Edgefield District, South Carolina
Alkaline-glazed stoneware with kaolin
The Bayou Bend Collection, museum
purchase funded by the W. H. Keenan
Family Endowment Fund
B.2019.3

Johann Christoph Heyne,
American, 1715–1781
Chalice, c. 1754–80
Bethlehem, Pennsylvania
Pewter
The Bayou Bend Collection, museum
purchase funded by Lynne and E. Joseph
Hudson, Jr., at “One Great Night in
November, 2019”
B.2019.5

Samuel Kirk, American, 1793–1872
Tea and Coffee Service, 1823
Baltimore, Maryland
Silver
The Bayou Bend Collection, museum
purchase funded by various donors
in honor of Michael K. Brown
B.2019.6

Bohemian
Carafe and Tumbler Set, c. 1870–80
Blue-stained, nonlead glass
The Bayou Bend Collection, museum
purchase funded by the Jack R. McGregor
Endowment Fund and the estate of
Jack R. McGregor by exchange
B.2019.7

John Scoles, American,
born England, c. 1772–1853
*Consecrated to the Memory of Gen.
Alexander Hamilton*, c. 1805
Stipple engraving and engraving
on wove paper
The Bayou Bend Collection, museum
purchase funded by the estate of
Miss Ima Hogg by exchange
B.2019.8

DECORATIVE ARTS

GIFTS

Andrea Branzi, Italian, born 1938
Plank Cabinet 1, 2014

Aluminum, wood, and spray paint
Gift of Friedman Benda
2018.228

Susan Hamlet, American, born 1954
Bowl Series #8, 1985
Hastelloy, aluminum, bronze, stainless steel, plastic, and rubber
Gift of Helen Williams Drutt English in honor of the 90th Birthday of H. Peter Stern
2018.289

Jack Youngerman, American, born 1926
Printed by HKL Ltd., American
The 50th Year, The New School, 1969
Screenprint in colors on wove paper
Gift of Carolyn Frost Keenan
2018.290

Alan Caiger-Smith, British, born 1930
Vase, 1993–2006
Earthenware
Gift of Janis Ross
2018.291

Phil Rogers, Welsh, born 1951
Vase, c. 1994
Stoneware
Gift of Janis Ross
2018.292

Geoffrey Swindell, British, born 1945
Vase, c. 1999
Porcelain
Gift of Janis Ross
2018.293

Robert Ebendorf, American, born 1938
Brooch, 2017
Mixed media and found parts
Gift of the artist in honor of Helen Williams Drutt English
2018.378

Jennifer Bartlett, American, born 1941
Made by Deborah Czeresko, American, born 1961
Vase, 1997–1998
Glass
Gift of Renée and Stanford Wallace
2018.394

Robert Ebendorf, American, born 1938
Keep it in the Can Brooch with Saint, 2013
Mixed media
Gift of the artist in honor of Ron Porter and Joe Price
2018.417

Gifts of Dennis Freedman, The Dennis Freedman Collection:

Giorgio Ceretti, Italian, born 1932
Pietro Derossi, Italian, born 1933
Riccardo Rosso, Italian, born 1941
Manufactured by Gufram, Italian, established 1966
Pratone, designed 1971, made 1986
Polyurethane foam and Guffac
2018.493

Man Ray (Emmanuel Radnitzky), American, 1890–1976
Manufactured by Simon International, Italian, active 1968–2008
“Le Témoin” from the Ultramobile Collection, designed 1971, made 1971–74
Wood, enamel and plastic
2018.494

Fabio Lenci, Italian, born 1935
Manufactured by Bernini, Italian, established 1904
Prototype Table and Chair, Model Nos. 230/1/2, 1969
Fiberglass, wood, steel, and foam
2018.495

Gaetano Pesce, Italian, born 1939
Manufactured by C & B Italia, Italian, active 1966–73
“UP7” Chair, designed 1969, made 1969–73
Polyurethane foam
2018.496

Archizoom Associati, Italian, active 1966–74
For Design Centre, Italian, active possibly 1967–79
Manufactured by Poltronova, Italian, established 1957
“Mies” Armchair and Footrest, designed 1969
Chromed metal, rubber, horse hair, and bulb
2018.497

Studio Tetrarch, active 1962–85
Manufactured by Alberto Bazzani, Italian, established 1933
Coffee Table, designed 1969, made c. 1969–73
Fiberglass and paint
2018.498

Studio65, Italian, established 1965
Manufactured by Gufram, Italian, established 1966
Capitello, designed in 1971, made c. 1972–78
Polyurethane foam and Guffac
2018.499

Studio65, Italian, established 1965
“Chiocciola” Chair, designed 1972, made 1973
Polyurethane foam and upholstery
2018.500

Studio65, Italian, established 1965
Manufactured by Gufram, Italian, established 1966
Baby-lonia, designed 1972, made c. 1986
Polyurethane foam and Guffac
2018.501

Bruno Contenotte, Italian, 1922–1992
Light Object, c. 1968
Lacquered aluminum, acrylic glass, glycerine liquid, and light bulb
2018.502

Livio Castiglioni, Italian, 1911–1979
Gianfranco Frattini, Italian, 1926–2004
Manufactured by Artemide, Italian, established 1960
Boalum, designed 1970, made 1970–84
PVC plastic, ABS plastic, and metal
2018.503

Gianni Pettienna, Italian, born 1940
“Rumble” Model, 1967
Foam, terrycloth, and cardboard
2018.504

Andrea Branzi, Italian, born 1938
Arduino Cantàfora, Italian, born 1945
Bruno Gregori, Italian, born 1954
Giorgio Gregori, Italian, 1957–1995
Alessandro Guerriero, Italian, born 1943
Alessandro Mendini, Italian, 1931–2019
Studio Alchimia, Italian, active 1976–84
“Banal Architectura” Architectural Model, 1980
Plastic, laminate, foam, paper, and metal
2018.505

Ettore Sottsass, Italian, born Austria, 1917–2007
“Pensione Italia” Summer Architectural Model, 1981
Plastic, paper, wood, and foam
2018.506

Franco Raggi, Italian, born 1945
“Pensione Atlantic” Summer Architectural Model, 1981
Plastic, paper, and steel
2018.507

Joe Colombo, Italian, 1930–1971
Manufactured by Zanotta, Italian, established 1954
“Birillo” Stool, designed 1971
Plastic, chrome-plated metal, and leather
2018.508

Achille Castiglioni, Italian, 1918–2002
Manufactured by Zanotta, Italian, established 1954
“Primate” Chair, designed 1970
Stainless steel, polystyrene, polyurethane, and Baydur
2018.509

Gaetano Pesce, Italian, born 1939
Manufactured by B&B Italia, Italian, established 1966
“Up2” Chair, designed 1969
Polyurethane foam and stretch jersey fabric
2018.510

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Hans Vangso, Danish, born 1950
Tea Bowl no. 2, c. 2016
Stoneware
Gift of Hiram Butler and Andrew Spindler-Roesle in honor of Marjorie Horning’s 101st birthday
2018.511

Garry Knox Bennett, American, born 1934
Tablelamp #1, 2001
Wood, metal, and bulb
Gift of Jane and Arthur Mason
2018.570

Harlan W. Butt, American, born 1950
Glacier Vessel #4, 2015
Silver and enamel
Gift of Sue and Chris Bancroft
2018.601

Virginia Dotson, American, born 1943
Origins #1, 1997
Pau Marfim plywood, aniline, and acrylic
Gift of Jane and Arthur Mason
2018.602

Dutch
Draw-leaf Table (Trektafel), 17th century
Oak
Gift of Manfred Heiting
2018.631

American
Mourning Dress, Hat, and Fan, c. 1890
Fabric, lace, beads, tortoiseshell,
and feathers
Gift of Mark McConnell
2019.127

PURCHASES

Workshop of Alfonso Patanazzi, Italian,
active 1580–1616
Two Shell Cups, c. 1601–25
Tin-glazed earthenware
Museum purchase funded by the
Director's Accessions Endowment
2018.232

Albert-Ernest Carrier-Belleuse,
French, 1824–1887
Auguste Rodin, French, 1840–1917
The Vase of the Titans, 1899
Glazed polychromed terracotta
Museum purchase funded by Faye Sarofim
in honor of his wife, Susan, and children,
Christopher, Allison, Andrew, and Phillip,
at "One Great Night in November, 2018"
2018.285

Flemish
*Chasuble with Scenes from the Lives of
Christ and the Virgin*, c. 1510
Silk, velvet, gold- and silver-wrapped
thread, and linen
Museum purchase funded by Meredith J.
Long in honor of Gary Tinterow at
"One Great Night in November, 2018"
2018.365

Italian
Embroidered Linen with Grotesques,
c. 1550–1600
Silk embroidery and metal-wrapped
thread on linen
Museum purchase funded by
Cecily E. Horton
2018.366

Jennifer Ling Datchuk, American,
born 1980
Half, 2014
Porcelain and hair
Museum purchase funded by
Michael W. Dale in honor of Anna Walker
2018.398

Aaron McIntosh, American, born 1984
*Freshman Magazine, August 2002 Issue
(Broken Links)*, 2015
Cotton and thread
Museum purchase funded by
the Art Colony Association, Inc.
2018.399

**The American Institute of Architects,
Houston Design Collection, purchases
funded by friends of Barry Moore in
his honor:**

Joseph Urban, American,
born Austria, 1872–1933
Klingsors Schloss (Klingsor's Magic Castle),
c. 1910–12
Watercolor and graphite on paper board
2018.400

Joseph Urban, American,
born Austria, 1872–1933
Zaubergarten (The Magic Garden),
c. 1910–1912
Watercolor and graphite on paper board
2018.401

Joseph Urban, American,
born Austria, 1872–1933
Gralstempel (The Temple of the Grail),
c. 1910–12
Watercolor, gouache, and graphite
on wove paper
2018.402

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Poul Henningsen, Danish, 1894–1967
Manufactured by Louis Poulsen & Co.,
Danish, established 1874
Piano Lamp PH 2/2, 1931
Patinated brass and glass
Museum purchase funded by the
Mary Kathryn Lynch Kurtz Charitable
Lead Trust Fund; the American Institute
of Architects Design Collection Fund;
the Decorative Arts Endowment Fund;
and the GRITS Foundation
2018.441

Gareth Mason, Welsh, born 1965
Small Satin Moon, 2006
Porcelain
Museum purchase funded by the
Director's Accessions Endowment
2019.49

Joseph Urban, American,
born Austria, 1872–1933
Manufactured by Frank Silk Mills, Inc.,
American, active 1928–31
Geometric Textile, designed 1928,
manufactured 1928–29
Silk
Museum purchase funded by Nina and
Michael Zilkha and Joan Morgenstern
2019.65

Otto Lindig, German, 1895–1966
Weimar Bauhaus Ceramic Workshop,
German, active 1920–25
Coffee Pot, Model L15, 1923
Porcellaneous red earthenware
Museum purchase funded by the Caroline
Wiess Law Accessions Endowment Fund
2019.66

Olga de Amaral, Colombian, born 1932
Columna en pasteles, 1972
Wool and horsehair
Museum purchase funded by the Caroline
Wiess Law Accessions Endowment Fund
2019.162

**Purchases funded by the Caroline
Wiess Law Accessions Endowment
Fund, The Dennis Freedman
Collection:**

Fabio De Sanctis, Italian, born 1931
Ugo Sterpini, Italian, 1927–2000
Officina Urdici, Italian, active 1963–66
Cielo, Mare, Terra Buffet, 1964
Walnut, metal, and two Fiat doors
of the 600 prima series
2019.193

Piero Gilardi, Italian, born 1942
Manufactured by Gufram, Italian,
established 1966
*"Pavépiuma" Floor Coverings or Wall
Hangings*, designed 1967, made 1971–78
Polyurethane foam and Guflac
2019.194

Urano Palma, Italian, 1936–2010
Armchair from "Diapositive" Series,
c. 1970–74
Wood, possibly silk, and foam
2019.195

Marion Baruch, Italian, born Romania,
1929
Manufactured by Simon International,
Italian, active 1968–2008
*"Ron Ron" Chair from the Ultramobile
Collection*, designed 1971, made 1971–72
Upholstery and foam
2019.196

Mario Bellini, Italian, born 1935
Manufactured by C & B Italia,
Italian, active 1966–73
"Gli Scacchi" Tables, designed 1971,
made 1971–73
Duraplum foam and rubber
2019.197

Ugo Marano, Italian, 1943–2011
"San Picasso" Chair, 1978
Wood
2019.198

Riccardo Dalisi, Italian, born 1931
Wooden Throne, 1979
Wood and paint
2019.199

Ugo La Pietra, Italian, born 1938
"Poltroncina" Chair, 1982
Tubular steel, paint, foam, and textile
2019.200

Alessandro Mendini, Italian, 1931–2019
Manufactured by Zabro/Zanotta, Italian,
active 1984–87
"Zabro" Chair/Table, Designed 1984,
made 1984–87
Paint, wood, and possibly faux leather
2019.201

Andrea Branzi, Italian, born 1938
*"Cucuo" Chair from the Domestic Animals
series*, 1985
MDF, paint, and tree branches
2019.202

Superstudio, Italian, active 1966–78
For Design Centre, Italian, active
possibly 1967–79
Manufactured by Poltronova, Italian,
established 1957
"Passiflora" Lamp, designed 1966,
made c. 1967–68
Acrylic and bulb
2019.203

Lapo Binazzi, Italian, born 1943
 UFO, Italian, active 1967–78
“Paramount” Table Lamp, designed 1969,
 made c. 1972–73
 Ceramic, silk, metal, and bulbs
 2019.204

Lapo Binazzi, Italian, born 1943
 UFO, Italian, active 1967–78
“MGM” Table Lamp, designed 1969,
 made c. 1975
 Aluminum and enamel
 2019.205

Gianfranco Fini, Italian, born 1939
 Manufactured by New Lamp Italia, Italian,
 active 1968–c. 1973
Quanta, designed c. 1970, made 1970–72
 Steel, acrylic, florescent bulbs, and paint
 2019.206

Gaetano Missaglia, Italian
 Manufactured by Gaetano Missaglia,
 Italian
“Spazio” Lamp, 1970
 Steel, chrome, enamel, and bulb
 2019.207

Claudio Salocchi, Italian, 1934–2012
 Manufactured by Lumenform,
 active c. 1960s–c. 1970s
“Tulpa” Lamp, designed 1971
 Marble, Plexiglas, aluminum, and bulb
 2019.208

Fulvio Ferrari, Italian, born 1945
 Manufactured by Solka B, Italian,
 established 1969
“Girtola” Lamp, designed 1971
 Chromed steel and bulb
 2019.209

Gianni Villa, Italian
 Manufactured by Valenti, Italian,
 established 1929
“Kalamo” Lamp, designed 1972
 Linoleum, vinyl, steel, paint, and bulb
 2019.210

Ettore Sottsass, Italian, born Austria,
 1917–2007
 For Studio Alchimia, Italian,
 active 1976–84
“Capodanno” Table Lamp from the
bau. haus Collection, 1979
 Brass, Formica, bulbs, and neon tube
 2019.211

Ettore Sottsass, Italian,
 born Austria, 1917–2007
 For Studio Alchimia, Italian,
 active 1976–84
“Svincolo Lamp” from the *bau. haus*
Collection, 1979
 Plastic laminate, chrome-plated steel,
 and fluorescent tubes
 2019.212

Ugo La Pietra, Italian, born 1938
Tissurali Structure, 1967
 Methacrylate
 2019.213

Ettore Sottsass, Italian,
 born Austria, 1917–2007
 For Studio Alchimia, Italian,
 active 1976–84
“Cioccolato” Table Monument
 from the *bau. haus Collection*, 1979
 Plastic laminate and wood
 2019.215

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 American
Pedestal, c. 1885
 Rosewood, parcel-gilt, with burl and inlay
 Museum purchase funded by American
 Art and Wine
 2019.243

Alessandro Mendini, Italian, 1931–2019
 For Studio Alchimia, Italian,
 active 1976–84
“Spaziale” Chair, 1981
 Lacquered wood
 The Dennis Freedman Collection,
 museum purchase funded by the
 Design Council, 2019, and Ray and
 Ashley Simpson
 2019.246

Superstudio, Italian, active 1966–78
 For Design Centre, Italian, active
 possibly 1967–79
 Manufactured by Poltronova, Italian,
 established 1957
Gherpe Lamp, designed 1967,
 made c. 1967–75
 Acrylic, Bakelite, and metal
 The Dennis Freedman Collection,
 museum purchase funded by
 the Design Council, 2019
 2019.247

EUROPEAN ART

PURCHASES

François Rude, French, 1784–1855
La Marseillaise, 1833–35
 Bronzed plaster
 Museum purchase funded by the
 Director’s Accessions Endowment
 2019.176

Eugène Delacroix, French, 1798–1863
Women of Algiers, c. 1832–34
 Oil on canvas
 Museum purchase funded by the Brown
 Foundation Accessions Endowment Fund
 2019.274

LATIN AMERICAN ART

GIFTS

Ronald Morán, Salvadoran, born 1972
Un día común en un paraíso de la serie
Hogar dulce hogar (An Ordinary Day
in Paradise from the series *Home*
Sweet Home), 2009
 Ironing board, pot, table, bottle, chair,
 iron, pan, ladle, cup, gas tank, stool,
 machete, knife, and mug with polyester
 foam coating
 Gift of Billy Bickford, Jr., and Oscar Cuellar
 2018.364

Elsa Gramcko, Venezuelan, 1925–1994
Oráculo (Oracle), 1964
 Gears and diverse industrial materials
 on wood
 Gift of Luis A. Benshimol
 2018.484

Gifts of Luis Felipe Farías S. celebrating *Contesting Modernity*:

Elsa Gramcko, Venezuelan, 1925–1994
Grieta subterránea (Underground Crack),
 1963
 Car battery cells, metal grate, and mixed
 media on wood
 2018.485

Juan Calzadilla, Venezuelan, born 1931
El cinetismo es un unanimismo
(Kinetic Art Is Umanism), 1967
 Ink on paper
 2018.487

Tecla Tofano, Venezuelan, 1927–1995
 Coito de la serie *30 pecados vitales (Coitus*
 from the series *30 Vital Sins)*, 1974
 Clay and enamel
 2018.488

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Elsa Gramcko, Venezuelan, 1925–1994
El sol ha descendido (The Sun Has
Descended), 1966
 Car headlight, metal grate, and
 mixed media on wood
 Gift of María and Pablo Henning
 2018.486

Vik Muniz, Brazilian, born 1961
Verso (Woman with Parrot), 2008
 Canvas, wood support, metal brackets,
 and wood frame
 Gift of Barbara and Michael Gamson
 2019.123

PURCHASES

Rafael Barradas, Uruguayan, 1890–1929
Paisaje urbano (Urban Landscape), 1919
 Oil on cardboard
 Museum purchase funded by the
 2017 Latin American Experience Gala
 and Auction
 2018.229

Gustavo Díaz, Argentinean, born 1969
Modelo conjetural en el que 450 x L=1.
Zadeh cuenta... 1-450=0 de la serie
Conjuntos borrosos (Conjectural Model in
which 450 x L=1. Zadeh Explains...1-450=0
 from the series *Fuzzy Sets)*, 2018
 Assemblage of laser and hand-cut wove
 paper mounted on paper board
 Museum purchase funded by Brad Bucher
 and Rusty Burnett at “One Great Night in
 November, 2018”
 2018.230

Amalia Mesa-Bains, American, born 1943
Transparent Migrations, 2001
 Mirrored armoire, 16 glass leaves, wire
 armatures, small gauze dress, lace mantilla,
 assorted crystal miniatures, and shattered
 safety glass
 Museum purchase funded by the
 Latin Maecenas
 2019.28

Arturo Herrera, American, born Venezuela, 1959
Untitled, 2003
 Cut outs of laminated newsprint and paper board
 Museum purchase funded by the Caribbean Art Fund and the Caroline Wiess Law Accessions Endowment Fund
 2019.29

Purchases funded by the Myron Bonham Deily Endowment Fund for Latin American Art:

Ramiro Gomez, American, born 1986
VIEW, Man Leaving Work (The \$100 Million Spec Mansion), 2018
 Acrylic and photo offset lithograph on wove paper
 2019.45

Ramiro Gomez, American, born 1986
VIEW, Man with a Leaf Blower (Bel-Air Masterpiece), 2018
 Acrylic and photo offset lithograph on wove paper
 2019.46

Ramiro Gomez, American, born 1986
VIEW, Woman Waiting for Her Check (Bel-Air Oasis), 2018
 Acrylic and photo offset lithograph on wove paper
 2019.47

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Antonio Berni, Argentinean, 1905–1981
Carnaval de Juanito (Juanito's Carnival), 1962
 Goache, wood, and metal, including coffee tin and tea cans, chicken wire, and mesh; egg carton, cardboard, lace, wine corks, and broom fibers on plywood
 Museum purchase funded by the Caroline Wiess Law Accessions Endowment Fund
 2019.179

Ernesto Neto, Brazilian, born 1964
SunForceOceanLife, 2020
 Crocheted textile and plastic balls
 Museum purchase funded by the Caroline Wiess Law Accessions Endowment Fund
 2019.190

MODERN AND CONTEMPORARY ART

GIFTS

Dorothy Hood, American, 1918–2000
Gray Flora, c. 1978
 Oil on canvas
 Gift of Kiko Kikkawa
 2018.227

Enzo Cucchi, Italian, born 1950
Circostanza eroica (Heroic Situation), 1981
 Oil on zinc, oil on canvas
 Gift of the Alex Katz Foundation
 2018.286

Luchita Hurtado, American, born Venezuela, 1920
Feathers in the Sky, c. 1976
 Oil on canvas
 Gift of Raphael and Jane Bernstein
 2018.628

Allison Schulnik, American, born 1978
Misfits (Porcelain), 2007
 Oil on canvas
 Gift of an anonymous donor
 2018.629

Jake Berthot, American, 1939–2014
Iron City, 1971
 Oil on canvas
 Gift of Scott Woods, courtesy of Betty Cunningham Gallery, New York
 2019.19

Giorgio Griffa, Italian, born 1936
Viola verticale, 1978
 Acrylic on canvas
 Gift of Gary Mercer
 2019.221

PURCHASES

Helen Lundeberg, American, 1908–1999
Green River, 1963
 Oil on canvas
 Museum purchase funded by Cecily E. Horton
 2018.223

Hank Willis Thomas, American, born 1976
Football and Chain, 2011
 Digital chromogenic print
 Museum purchase funded by Barbara and Michael Gamson
 2018.565

Purchases funded by the Caroline Wiess Law Accessions Endowment Fund:

Steve McQueen, British, born 1969
End Credits, 2012–ongoing
 Sequence of digitally scanned files, sound, continuous single or two-channel projection
 Purchased jointly by the Museum of Fine Arts, Houston, with funds from the Caroline Wiess Law Accessions Endowment Fund; and the Whitney Museum of American Art, New York, with funds from Elizabeth Redleaf
 2018.642

Forrest Bess, American, 1911–1977
Sign of Man, 1949
 Oil on canvas
Untitled (no. 28), 1950
 Oil on linen
 2019.26, 2019.27

Glenn Ligon, American, born 1960
Untitled (How It Feels to Be Colored Me), 1991
 Oil, gesso, and graphite on wood
 2019.185

Jennifer Steinkamp, American, born 1958
Mike Kelley, 17, 2012
 Video installation
 2019.186

Senga Nengudi, American, born 1943
R.S.V.P. Reverie "Bow Leg," 2014
 Nylon stocking, bent iron rod, and brass bell
 2019.188

Ursula von Rydingsvard, American, born Germany, 1942
Gusta, 2018
 Cedar and graphite
 2019.189

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Betye Saar, American, born 1926
Weight of Persistent Racism (Manufactured in the U.S.A.), 2014
 Mixed-media assemblage
 Museum purchase funded by *contemporary@mfa* and the Caroline Wiess Law Accessions Endowment Fund
 2019.187

PHOTOGRAPHY

GIFTS

Gifts of Mr. and Mrs. Israel Englander:

Eugène Atget, French, 1857–1927
Faucheur (Somme), before 1900
Meaux—ancien cloître des Chanoines, 1910
À l'Agneau Pascal, 11 rue de Valence, 1910
Hotel de Roquelaure, 1905–06
Vigne vierge, 1923–25
Fontaine Childebert, square Monge, 1901
Peignes, before 1900
 5 albumen silver prints from glass negatives; 1 gelatin silver print from glass negative
 2018.214–2018.215; 2018.280–2018.284

Leon Levinstein, American, 1910–1988
 [Man Walking past Posters], 1960s
 [Man in Suit Standing in Front of Doorway], 1960s–70s
 [Man in White Shirt with Cigarette], c. 1970
 [Man Playing Guitar for Money in Park], 1960s
 [Man Sitting on Beach Chair], 1960s–70s
Times Square, c. 1976
 [Street Barber], 1960s–1980s
Broadway and 57th Street, c. 1972
 [Man with Sleeves Rolled Up], 1960s–70s
 [Man with Dog on Lap], 1960s–70s
 [Man on Bicycle with American Flag], 1960s–70s
8th Ave. and 42nd St., 1979–85
 [Man Walking with Head Down], 1970s
West 40th Street, NYC, 1978
 [Seated Man in White Suit], 1960s–70s
 [Two Men Walking], 1960s–70s
 [Crowded Sidewalk], 1960s–70s
 [Group of Young People Walking], 1960s–70s
 [Wall of Photographs], c. 1957
Central Park, New York, c. 1968
 [Couple Dancing], 1950s–1970s
 [Two Young Men Laughing], 1960s–70s
 [Couple Embracing on Ledge], 1960s–70s
 [Couple Embracing by Car], 1960s–70s
Mardi Gras, New Orleans, 1975
Times Square, 1979, printed later
 [Man Unloading Animal Carcasses, Haiti], 1970s
 [Women in Sarees Peering through Bars, India], 1977–85
 [Man Carrying Animal Carcass, Haiti], 1970s
 [Women Posing for Camera, India], 1977–85
 [Woman Walking Dog], 1960s–70s
 [Woman in Front of Adult Movie Sign], 1960s–70s

[Woman Touching Face], 1960s–70s
 [Man with Shirt Off in Front of Clothing Store], 1960s–70s
 [Man Loading Animal Carcass], 1970s
 [Man Lifting Animal Carcasses], 1970s
 [Man Lifting Animal Carcasses], 1970s
 [Men on Back of Bus, India], 1977–85
San Francisco, 1975, printed later
 39 gelatin silver prints
 2018.241–2018.279

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Irving Penn, American, 1917–2009
Underfoot XXXIII, New York, 2000
 Gelatin silver print
 Gift of Jeffrey Fraenkel and Frish Brandt
 2018.225

Jeanine Michna-Bales, American, born 1971
Through Darkness to Light: Photographs Along the Underground Railroad, 2002–16
 12 chromogenic prints
 Gift of John and Carola Herrin
 2018.294

Dawoud Bey, American, born 1953
Horace and Shomari, 1996
 6 dye-diffusion transfer prints
 Gift of Alexander Novak
 2018.303

Gifts of Anne Wilkes Tucker:

Walker Evans, American, 1903–1975
Tenant Farm Owner, Moundville, Alabama, 1936, printed 1969
 Gelatin silver print
 In honor of Stanford Alexander's 90th birthday
 2018.304

Guillermo Srodek-Hart, Argentinean, born 1977
El Ombú Fodder Shop, 2008, printed 2015
 Inkjet print
 In honor of Lisa Volpe
 2018.489

Jan Pohribný, Czech, born 1961
Withoutyou, 2001
 Chromogenic print
 In memory of Bruce Daniel
 2018.490

Zoe Lowenthal Brown, American, born 1927
Children in Masks, Berkeley, 1953
 Gelatin silver print
 In honor of Reid Mitchell
 2018.491

Eduard van der Elsken, Dutch, 1925–1990
Untitled (Underfoot), 1950–54, printed 1960
 Gelatin silver print
 In honor of Wendy Watriss and Frederick C. Baldwin
 2018.492

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Amy Blakemore, American, born 1958
Farm, 1996
 Chromogenic print
 Gift of Will Michels in honor of Clinton T. Willour
 2018.305

Deborah Bay, American, born 1950
9mm Glock Ball I, 2011
 Inkjet print
 Gift of Tracy Xavia Karner in honor of Clinton T. Willour
 2018.306

Dylan Vitone, American, born 1978
Sprinkler, 2007
 Inkjet print
 Gift of the artist
 2018.307

Anusha Yadav, Indian, born 1975
Mehr-un-Nissa, 2016
 Inkjet print
 Gift of Betty Moody in honor of Wendy Watriss and Fred Baldwin
 2018.308

Keith Carter, American, born 1948
Beak of the Finch, 2015
 Inkjet print
 Gift of Betty Moody in honor of Clinton T. Willour
 2018.309

Gifts of Clinton T. Willour:

Keith Carter, American, born 1948
Portrait of Clint Willour, 1997, printed 2016
 Tintype
 In honor of Reid Mitchell
 2018.310

Will Michels, American, born 1968
Jeremy Avelar on His Way to the Medical Tent, Quidditch World Cup VII—South Myrtle Beach, South Carolina, 2014
 Inkjet print
 2018.311

Will Michels, American, born 1968
Thou Shall Not Pass, Austin Outlaws vs. League City Legends—Major League Quidditch Championship League City, Texas, 2016
 Inkjet print
 2018.312

Gifts of Charles Dee Mitchell:

Dmitri Beliakov, Russian, born 1970
Chechnya, Area of Severny, 2002
Madina "A sister in arms," Itum-Kale, Chechnya, 1999
Chechnya, Alpatovo, 2004
Grozny, Chechnya, 2006
Grozny, Chechnya, 2000
 5 inkjet prints
 2018.313–2018.317

David Cotterrell, British, born 1974
Gateway II, 2009
 3 inkjet prints
 2018.318

Rhea Karam, Lebanese, born 1982
Khiam Prison, Lebanon, 2009
Footprints, Bourj Hammoud, Lebanon, 2009
 2 inkjet prints
 2018.319–2018.320

Gary Knight, English, born 1964
Death of a Marine at Dyala Bridge, near Bagdad, Iraq, 2003
U.S. Marines, Baghdad, Iraq, 2003
U.S. Marines, Baghdad, Iraq, 2003
U.S. Marines, Baghdad, Iraq, 2003
 4 chromogenic prints
 2018.321–2018.324

Benjamin Lowy, American, born 1979
IRAQ | PERSPECTIVES II: Night Vision, 2003–08
 Chromogenic print
 2018.325

Rania Matar, Lebanese, born 1964
Sisters, Beirut, 2007
Barbie Girl, Beirut, 2006
 2 gelatin silver prints
 2018.326–2018.327

James Nachtwey, American, born 1948
With everything and a rickety bike packed on a cart, refugees seek a new home in a safe part of Kabul. Thousands of people have been fighting the war for years, 1996
A bedroom became a battlefield as a Croatian militiaman fired at his Muslim Neighbors, Bosnia, 1993
Families and neighbors of the Bosnian troops who died in the battle for Brcko grieved at the funerals which occurred almost daily, 1993
Survivors of the attack on the World Trade Center, 2001
 3 gelatin silver prints; 1 inkjet print
 2018.328–2018.331

Gifts of Mike and Mickey Marvins:

Kevin Bubriski, American, born 1954
E. Bahal and Schoolchildren, Patan, Kathmandu Valley, Nepal, 1987
 Gelatin silver print
 2018.405

Keith Carter, American, born 1948
Appaloosa, 1997
 Gelatin silver print
 2018.406

Agustín Víctor Casasola, Mexican, 1874–1938
 [Rural Corps under Carlos Rincón Gallardo embark on horseback heading to Aguascalientes], 1914, printed later
 Gelatin silver print
 2018.407

Timothy H. O'Sullivan, American, born Ireland, 1840–1882
Fairfax Court-House, June 1863
A Harvest of Death, Gettysburg, Pennsylvania, July 1863
 2 albumen silver prints from glass negatives
 2018.408–2018.409

Samuel B. Hill, American, c. 1841–1917
 [Statue of the Goddess of Liberty on the Texas Capitol Grounds, Prior to Installation on top of the Rotunda as Construction is Completed], 1888
 Albumen silver print from glass negative
 2018.410

Gertrude Käsebier, American, 1852–1934
Claire & Bubby, 1904
 Platinum print
 2018.411

Luis González Palma, Guatemalan,
born 1957
Corona I, 1990
Gelatin silver print with aluminum
and plastic crown
2018.412

Clara Sipprell, American,
born Canada, 1885–1975
Plevitskaya—Russian Folk Singer, 1929
Gelatin silver print
2018.413

Ralph Steiner, American, 1899–1986
*Row of Albany Houses (The Yaddo
Summer)*, 1928–29
Gelatin silver print
2018.414

George A. Tice, American, born 1938
*Buckstones, Scammonden Moor,
Yorkshire*, 1990
Platinum print
2018.415

Unknown Artist, American
[Still from the film *Sioux Blood*], 1929
Gelatin silver print
2018.416

Gifts of Mr. and Mrs. James Edward Maloney:

Bill Armstrong, American,
born Canada, 1952
Portrait #319, 2001
Chromogenic print
2018.421

Anderson & Low, British,
active since 1990
Jonathan Anderson, British, born 1961
Edwin Low, British, born 1957
Untitled [Female Nude], 2001
Gelatin silver print
2018.422

Max de Esteban, Spanish, born 1959
Undue Importance, 2010
Inkjet print
2018.423

Natan Dvir, Israeli, born 1972
Zara #01, 2008
Homesh Evacuation #01, 2001
2 chromogenic prints
2018.424, 2018.425

Chris Dunker, American, born 1968
Qhop Charge Floor, Geneva Steel, Utah, 2006
Inkjet print
2018.426

Adrián Fernández, Cuban, born 1984
Untitled No. 7, 2008
Chromogenic print
2018.427

Kenro Izu, Japanese, born 1949
Step Pyramid, Sakkara, Egypt, 1979
Gelatin silver print
2018.428

Simen Johan, Norwegian, born 1973
Untitled #73, 1999
Gelatin silver print
2018.429

Sy Kattelson, American, 1923–2018
Political Rally, 1948, printed later
Gelatin silver print
2018.430

Bruce Katsiff, American, born 1945
Flying Totem (with Skulls), 1990
Platinum/palladium print
2018.431

Dina Litovsky, American,
born Ukraine, 1979
*September 2012, NYC, NY Model Cara
Delevingne is photographed with iphones
by her fans backstage at Jason Wu*, 2012
Inkjet print
2018.432

Igor Malijejský, Czech, born 1970
Alice, Warsaw, 2003
Eyes, Berlin, 2000
2 gelatin silver prints
2018.433, 2018.434

Rania Matar, Lebanese, born 1964
Danielle, Jamaica Plain, MA, 2010
Inkjet print
2018.435

Judi Parks, American, born 1944
Perry and “Ralph,” 1993
Gelatin silver print
2018.436

Sanford H. Roth, American, 1906–1962
La Religieuse (The Nun), c. 1950
Flea Market, c. 1950
2 gelatin silver prints
2018.437; 2018.603

Roger Pierre Schall, French, 1904–1995
*Swastika Flags over the Requisitioned
Hotel Continental*, 1940
Gelatin silver print
2018.438

Toshio Shibata, Japanese, born 1949
Shiiba Village, Miyazaki Prefecture, 1990
Gelatin silver print
2018.439

Vee Speers, Australian, born 1962
Bordello #27, 2004
Fresson print
2018.440

Gifts of Joan Morgenstern:

Harry Callahan, American, 1912–1999
Chicago, c. 1952
Aix en Provence, c. 1950
2 gelatin silver prints
2018.442, 2018.443

Vincent Cianni, American, born 1952
JB & Torrey, Charlotte, NC, 2010
Dustin Hiersekorn, Boise, ID, 2011
Private, US Marine Corps Reserve, 2011
2 gelatin silver prints
2018.444, 2018.445

Kelli Connell, American, born 1974
Head to Head, 2008
Inkjet print
2018.446

John Dugdale, American, born 1960
Chandelier of the Universe, 2000
Cyanotype
2018.447

Leslie Field, American, born 1949
*“The moon turns its clockwork dream—
the biggest stars look at me with your eyes,”*
2004
Inkjet print on acrylic
2018.448

Frank Yamrus, American, born 1958
Untitled (Nap), 2011
Chromogenic print
In honor of Clinton T. Willour and
Reid Mitchell
2018.449

Gifts of John A. MacMahon:

Erin Shirreff, Canadian, active
United States, born 1975
Knife, 2008
Knife, 2008
Knife, 2008
Knife, 2008
4 inkjet prints
2018.450–2018.453

Trevor Paglen, American, born 1974
*Lacrosse/Onyx V near Cepheus (Synthetic
Aperture Radar Reconnaissance Satellite;
USA 182)*, 2008
Chromogenic print
2018.454

Guy Tillim, South African, born 1962
Library, sports club, Kolwezi, DR Congo,
2007
Court records, Lubumbashi, DR Congo,
2007
2 inkjet prints
2018.455–2018.456

Gifts of Yolita Schmidt and Gerald Moorhead:

Paul Caponigro, American, born 1932
Stonehenge, 1966
Gelatin silver print
2018.516

Henri Cartier-Bresson,
French, 1908–2004
Athens #249, 1953
Texas. Uvalde. Lunch Wagon, 1947
France. Brie, 1968
3 gelatin silver prints
2018.517–2018.519

Pedro E. Guerrero, American, 1917–2012
View of Dana Thomas House Dining Room,
1996
Gelatin silver print
2018.520

Josef Koudelka, Czech, born 1938
*Saintes-Maries-de-la-Mer,
Bouches-du-Rhône, France*, 1974
Gelatin silver print
2018.521

Richard Payne, American, 1935–2018
Guerrero Viejo, 1996–97
Gelatin silver print
2018.522

Stephen Shore, American, born 1947
South of Klamath Falls, U.S. 97,
July 21, 1973, 1973
Chromogenic print
2018.523

Ezra Stoller, American, 1915–2004
*Great Southern Life Insurance Company
Building*, c. 1965
Gelatin silver print
2018.524

Edward Weston, American, 1886–1958
Printed by Cole Weston, American,
1919–2003
Tina, 1924, printed later
Nude, 1936, printed later
Ivanos and Bugatti, 1931, printed later
3 gelatin silver prints
2018.525–2018.527

Minor White, American, 1908–1976
Moenkopi Strata, Capitol Reef, Utah, 1962
Gelatin silver print
2018.528

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Julius Shulman, American, 1910–2009
Academy Theatre, 1939
*Downtown, Los Angeles from the
Pasadena Freeway*, 1950
Richard Nuetra's Lovel Health House,
Los Angeles, CA, 1927–29, printed 1950
Bullock's Pasadena, 1947, printed later
*James Moore Residence (Designed by
Richard Nuetra)*, 1952
Art Deco Apartment, 1935, printed later
Gas Station, El Monte, CA, c. 1938
7 gelatin silver prints
Gifts of Daniel Greenberg and
Susan Steinhäuser
2018.529–2018.535

William Mortensen,
American, 1897–1965
Victoria Rebecca, c. 1932
Ko Ko, c. 1932
Untitled (Wescoco Studio), c. 1926
[Still Life], c. 1926
[Marie Antoinette and Mirror], 1920s–30s
[Knight in Armor], 1920s–30s
Vigné, c. 1924
[Christ-like Figure], 1924–26
8 gelatin silver prints
Gifts of Stephen Romano Gallery in honor
of Malcolm Daniel
2018.544–2018.551

**Gifts of Steven Kasher and
Susan Spungen:**

Jimmy DeSana, American, 1949–1990
Pendant, 1985
Chair, 1985
Trademarks, 1985
Parka, 1985
Untitled, 1985
5 silver dye bleach prints
2018.552–2018.556

Mike Disfarmer, American, 1884–1959
Curry, Willard and Theo Verser, 1940–45
Earl Newman, c. 1936
Mr. Bullard and Unidentified, c. 1940
Lois, Floyd, June and Dorothy Townsel,
1940–45
[Woman with Baby], 1945–50
Oliver Murphree, c. 1936
6 gelatin silver prints
2018.557–2018.562

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Susan Burnstine, American, born 1966
Absence of Being, 2010–14
10 inkjet prints with applied varnish
Gift of Sharon and Del Zogg in honor
of their granddaughter, Ella Faye Zogg
2018.563

John W. Simmons, American, born 1950
Cotillion, Los Angeles, 2016
Inkjet print
Gift of Carroll Parrott Blue
2018.567

Dennis Callwood, American, born 1942
Girldood, 1979, printed 2017
Gelatin silver print
Gift of Carroll Parrott Blue
2018.568

Matthew N. Shain, American, born 1978
Duke University Chapel, Durham,
(*Robert E. Lee, circa 1930s*), 2018
Inkjet print
Gift of the artist
2018.569

**Gifts of an anonymous donor in
memory of Kenji Nakahashi and
in honor of Anne Wilkes Tucker:**

Kenji Nakahashi, Japanese, 1947–2017
Difference in Time, 1980
Two Eggs, 1984
Two Eggs, 1984
Two Eggs, 1984
Crashed Face, late 1980s
Time—(A), c. 1980, printed 1985
White 9/9/'80, September 9, 1980
Time, c. 1980s
Photograph, 1980
Pecan, 1987, printed 1993
10 gelatin silver prints
2018.604–2018.609; 2018.616–2018.619

Kenji Nakahashi, Japanese, 1947–2017
Snow Sculptures, 1980s
*"A Cut Out Sky" (New Street between
Exchange Place & Beaver Street NYC/ #1)*,
1984, printed 1991
*"A Cut Out Sky" (Thames St. between
Broadway & Trinity Pl. N.Y.C.)*, 1979,
printed 1991
Three Cups, 1980
The White House, 1984
Untitled [Kenji Nakahashi Standing
on Subway Platform, New York City],
1985–86
6 chromogenic prints
2018.610–2018.615

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Sid Grossman, American, 1913–1955
[Cut Contact Sheet—New York], 1940s
[Cut Contact Sheet—Guatemala], c. 1945
[Cut Contact Sheet—Panama], c. 1945
[Cut Contact Sheet—Panama], c. 1945
[Cut Contact Sheet—Panama], c. 1945
[Cut Contact Sheet—Guatemala], c. 1945
[Cut Contact Sheet—Mulberry St.], c. 1948
[Cut Contact Sheet—Mulberry St.], c. 1948
8 gelatin silver prints
Gifts of Arline and Ben Guefen
2018.620–2018.627

Mark Morrisroe, American, 1959–1989
Untitled (Mario), 1986
Chromogenic print
Gift of Carl Niendorff
2019.18

Kwame Brathwaite, American, born 1938
*Untitled (Men at Photo Shoot at a School
in the 1960s)*, 1966, printed 2018
Inkjet print
Gift of Philip Martin and Portia Hein
2019.48

Bill Finger, American, born 1961
Ground Control, 2012, printed 2018
L.E.M., 2013, printed 2018
2 inkjet prints
Gifts of the artist
2019.52–2019.53

Iké Udé, Nigerian, born 1964
Jackie Shafiroff, 2010
Inkjet print
Gift of Jean Shafiroff
2019.61

Nancy Lee Katz, American, 1947–2018
Tobias Picker, 1993, printed 2018
Vladimir Horowitz, 1989, printed 2018
William Wegman, 1993, printed 2018
Yevgeny Khaldei, 1997, printed 2018
Allen Ginsberg, 1987, printed 2018
André Watts, 1998, printed 2019
Annette Messenger, 2001, printed 2018
Cai Guo-Qiang, 2009, printed 2019
Chuck Close, 1992, printed 2019
Donald Sultan, 1989, printed 2018
Ed Ruscha, 1993, printed 2018
Edward Albee, 2000, printed 2018
Elizabeth Catlett, 2003, printed 2018
Ellsworth Kelly, 1988, printed 2019
Erich Leinsdorf, 1987, printed 2018
Eva Zeisel at age 100, 2007, printed 2019
Fernando Botero, 1987, printed 2018
Harry Callahan, 1997, printed 2018
Ilse Bing, 1993, printed 2018
Jasper Johns, 1989, printed 2018
Jasper Johns, 1989, printed 2018
Jeff Koons, 2001, printed 2018
John Baldessari, 1993, printed 2019
Justice Ruth Bader Ginsburg, 1994,
printed 2018
Kurt Masur, 2010, printed 2019
Laurie Anderson, 2001, printed 2018
Leo Castelli, 1987, printed 2018
Louise Bourgeois, 1986, printed 2019
Lucien Clergue, 1999, printed 2018
Marisol, 1993, printed 2018
Martin Puryear, 1996, printed 2018
Maya Lin, 1990s, printed 2019
O. Winston Link, 1996, printed 2018
Paul Cadmus, 1996, printed 2018
Paul Taylor, 2005, printed 2019
Phillip Johnson, 1992, printed 2018

Pierre Boulez, 1997, printed 2019
 Raphael Soyler, 1986, printed 2019
 Ravi Shankar, 1989, printed 2019
 Richard Serra, 1987, printed 2018
 Robert Rauschenberg, 1997, printed 2018
 Robert Wilson, 1996, printed 2018
 Roy Lichtenstein, 1986, printed 2018
 Stephen Sondheim, 1993, printed 2018
 Aaron Siskind, 1988, printed 2019
 Gordon Parks, 1991, printed 2019
 45 gelatin silver prints; 1 inkjet print
 Gifts of Michael S. Sachs
 2019.75–2019.120

Leo Rubinfien, American, born 1953
A View from a Bridge, Chungking, 1984, printed 2019
At Punta Pacifica, Panama City, 2005, printed 2019
On the Breakwater at Kenceran Beach, Surabaya, Idul Fitri, 1982, printed 2019
A Mural in Doi Suthep Temple, Chiang Mai, 1984, printed 2019
 4 inkjet prints with applied coating
 Gifts of anonymous donors
 2019.128–131

Iké Udé, Nigerian, born 1964
Gideon Okeke, 2014–16
Eku Edewor, 2014–16
Sartorial Anarchy #36, 2013
 3 inkjet prints
 Gifts of the artist
 2019.163–2019.165

Brandon Thibodeaux, American, born 1981
Maw Maw's New Braids, Duncan, MS, 2009, printed 2019
 Gelatin silver print
 Gift of the artist
 2019.169

Jennifer Greenburg, American, born 1977
It was finally my day!, 2015
 Inkjet print
 Gift of jdc Fine Art
 2019.170

Rotimi Fani-Kayode, Nigerian, 1955–1989
Snap Shot, 1987, printed 2019
 Gelatin silver print
 Gift of Carl Niendorff
 2019.171

Thomaz Farkas, Brazilian, born Hungary, 1924–2011
Fachada do Edificio São Borja Rio de Janeiro [Facade of the São Borja Building, Rio de Janeiro], c. 1945, printed later
 Gelatin silver print
 Gift of Adolpho Leirner in honor of Jon Evans
 2019.216

Thomaz Farkas, Brazilian, born Hungary, 1924–2011
Luminaria do Cine Ipiranga São Paulo (Lights of the Ipiranga Cinema, São Paulo), c. 1945, printed later
 Gelatin silver print
 Gift of Adolpho Leirner in honor of Mari Carmen Ramírez
 2019.217

f&d cartier
 Françoise Cartier, Swiss, born 1952
 Daniel Cartier, Swiss, born 1950
Tulips, 2002
 Gelatin silver print, photogram
 Gift of Sharon and Del Zogg in honor of the staff of the MFAH Photography Department
 2019.220

PURCHASES

Purchases funded by Bill and Sara Morgan:

Fletcher Drake, American, born 1942
Jesse Jackson, The Poor People's Campaign, Washington D.C., May 12–June 19, 1968
 Gelatin silver print
 2018.211

Unknown Artist, American
 [Woman with Coat and Hat], 1880s–1910s
 [Four Women], 1880s–1910s
 [Man with Moustache], 1880s–1910s
 [Man with Hat and Striped Cane], 1880s–1910s
 [Man with Hat in Hand], 1880s–1910s
 [Two Men], 1880s–1910s
 6 tintypes
 2018.538–2018.543

Purchases funded by various donors:

Edward N. Burdick, American, 1866–1935
Total Eclipse of the Sun by the Moon, January 24, 1925
 Gelatin silver print
 2018.212

Albert Londe, French, 1858–1917
 [Leapfrog Practice and Perfection in the Courtyard of the Salpêtrière Hospital, Paris], 1880s
 4 albumen silver prints
 2018.240

Attributed to Louis Alfred Habert, French, 1824–1893
Visite du soleil à Satan (Visit of the Sun to Satan), 1860s
 Albumen silver print, tissue stereograph
 2018.536

Bertaud & Wood, American, active 1900–1910
 [Expressions], c. 1900
 Collodion print
 2018.537

Unknown Artist
 [Group with Boats, India], late 19th century
 Albumen silver print from glass negative
 2018.587

W. L. H. Skeen & Co., British, active 1860–1920
Nuwara Elliya, late 19th century
 Albumen silver print from glass negative
 2018.588

Unknown Artist
Sinhalese, late 19th century
 2 albumen silver prints from glass negatives
 2018.589

Unknown Artist
 [People in Indian Village], late 19th century
 Albumen silver print from glass negative
 2018.590

Johnston & Hoffmann, British, active 1882–1950s
 [Man with Bow and Arrow], c. 1900
 Gelatin silver print
 2018.591

Unknown Artist
 [Woman with Basket, India], late 19th century
 Albumen silver print from glass negative
 2018.592

Fred Bremner, Scottish, 1863–1941
Rawal Pindi, 1880s–90s
 Albumen silver prints from glass negatives
 2018.593

Unknown Artist
 [Temple], 1880s–90s
 Woodburytype
 2018.594

Unknown Artist
 [Man with Crown on Sash], c. 1855
 Salted paper print
 2018.595

Unknown Artist
 [Man with Water Jug], c. 1895
 Gelatin silver print
 2018.596

Unknown Artist
Sonamarg, c. 1870
 7 albumen silver prints from glass negatives
 2018.597

Baker & Burke, British, active 1867–72
Shalimar. The Nautch Bungalow from Garden, 1868
 Albumen silver print from glass negative
 2018.598

John Burke, British, possibly 1843–1900
The Club House from the Church, 1868
Sind River at Gugandair, below Sonamarg, 1860s
 2 albumen silver prints from glass negatives
 2018.599, 2018.600

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Cortis & Sonderegger, Swiss,
active since 2005

Jojakim Cortis, Swiss, born 1978
Adrian Sonderegger, Swiss, born 1980
Making of 'AS11-40-5878'
(by Edwin Aldrin, 1969), 2014
Chromogenic print
Museum purchase funded by Julie Brook
Alexander; The Museum Collectors;
James Edward Maloney; and Alia Khan
and George Eleftheriou
2018.218

George Steinmetz, American, born 1957
*Rotating Hydroponic Farm, Kanagawa,
Japan*, 2013
Inkjet print
Museum purchase funded by W. Temple
Webber III and John S. Parsley
2018.219

**Purchases funded by
W. Temple Webber III:**

Apoorva Guptay, Indian, born 1983
People at a Horseracing Derby, Mumbai,
2006, printed 2018
Inkjet print
2018.220

Martin Chambi, Peruvian, 1891–1973
[Woman Gathering Sticks, Peru], 1927–38
[Woman in Traditional Clothing, Peru],
1927–38
[Woman and Man in Traditional Clothing,
Peru], 1927–38
[Women in Traditional Clothing, Peru],
1927–38
4 gelatin silver prints
2018.571–2018.574

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Shivani Gupta, Indian, born 1984
*Tso Moriri—Sandalwood against a lake lit
with sunbeams through the rain. Wood on
rainbowed surface of water, charm for a
second life.*, 2014, printed 2018
Inkjet print
Museum purchase funded by Jereann
Chaney; The Francis L. Lederer Foundation,
courtesy of Sharon Lederer; and
T. Fuller Pentecost
2018.221

**Purchases funded by
Joan Morgenstern:**

Giorgio Sommer, Italian,
born Germany, 1834–1914
[The Spaghetti Eaters], c. 1873
Albumen silver print from glass negative
2018.222

PaJaMa, American
Paul Cadmus, American, 1904–1999
Jared French, American, 1905–1988
Margaret French, American, 1906–1998
Silhouettes (The Frenches), Hawthorne
House, Provincetown, 1947
Gelatin silver print
2018.566

Dalmas Agency, active 1955–late 1960s
Latin Quarter Scene of Violence in Paris,
May 1968
Gelatin silver print
2019.4

Albert von Schrenck-Notzing,
German, 1862–1929
[Ectoplasm], 1913
Gelatin silver print
In honor of Malcolm Daniel
2019.9

Bill Finger, American, born 1961
Simulator, 2013, printed 2018
Hot Wheels, 2014, printed 2018
2 inkjet prints
2019.31, 2019.32

Sanlé Sory, Burkinabé, born 1943
Yamaha de nuit, 1972, printed 2017
Gelatin silver print
In memory of Bruce Daniel
2019.62

Baudouin Mouanda, Congolese,
born 1981
Untitled, 2008
Inkjet print
2019.167

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John Edmonds, American, born 1989
Milton, 2018
Inkjet print
Museum purchase funded by Gary Mercer
at “One Great Night in November, 2018”
2018.376

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

Gustave Le Gray, French, 1820–1884
Temple of Medinet Habu in Thebes, 1867
Albumen silver print from paper negative
2018.377

Felix Teynard, French, 1817–1892
*Ile de Fileh—Vue générale prise du point I,
sur la plate-forme du premier pylône*
(General View Taken from Point I on the
Roof Terrace of the First Pylon, Island of Fila
[Philae]), 1851–52
Salted paper print from paper negative
2019.244

Louis-Camille d'Olivier, French,
1827–1870
[Theatrical Scene], 1850s
Salted paper print from glass negative
2019.245

James Presley Ball, American, 1825–1905
*Levi Coffin and Underground Railroad
Passengers*, 1860–68
Albumen silver print from glass negative
2019.259

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John Edmonds, American, born 1989
Untitled (Head I), 2018
Inkjet print
Museum purchase funded by the Anne
Wilkes Tucker Young Photographers
Endowment
2018.513

Harvey Lloyd, American, born 1926
Dance, 1960s
Gelatin silver print
Museum purchase funded by
Judy Nyquist
2018.514

**Purchases funded by
Clinton T. Willour:**

Elizabeth Stone, American, born 1962
Grass Tracks 5, 2012
Inkjet print
2018.515

Unknown Artist, British
*The Disruption of the Church of Scotland,
the First General Assembly of the Free
Church, Tanfield, Edinburgh. Signing
the Act of Separation, & Deed of Demission*,
23rd May 1843, after 1866
Albumen silver print from glass negative
2019.33

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

T. Schneider & Sons, German,
active c. 1858–1921
[A Man Reading in His Salon], c. 1860
Daguerreotype, stereograph
2018.564

Thiery, French
[Nun and Man Holding Cross], 1848–55
Daguerreotype
2019.43

T. Lux (Theodor Lukus) Feininger,
American, born Germany, 1910–2011
[Stäbetanz (Stick Dance), Choreography
and Costume by Oskar Schlemmer,
Bauhaus Stage], c. 1927, printed 1950s
Gelatin silver print
2019.231

Giuseppe Enrie, Italian, 1886–1961
Santo volto del Divin Redentore
(Particolare della Santissima Sindone)
(Holy Face of the Divine Redeemer
[Detail of the Holy Shroud]), 1931
Gelatin silver print
2019.232

Various Artists
[Cabinet Card Album of European
Royalty], late 19th century
Album of 40 albumen silver prints
2019.240

Various Artists
[Cabinet Card Album of Famous
Personages], late 19th century
Album of 32 albumen silver prints
2019.241

Various Artists
[Carte-de-Visite Album of Famous
Personages], 1860s–70s
Album of 196 albumen silver prints
2019.242

Leo Rubinfien, American, born 1953
An Alley in Chiang Mai, Thailand, 1986,
printed 2019
Inkjet print with applied coating
2019.249

Jacques-Philippe Potteau,
French, 1807–1876
Francisco Monténégro, 1865
2 albumen silver prints from
glass negatives
2019.253

Charles Marville, French, 1813–1879
*Cathédrale de Chartres. Grandes figures
des pilastres du portail septentrional
(Large Columnar Figures of the North Porch,
Chartres Cathedral)*, 1853
Salted paper print from paper negative
2019.254

Unknown Artist, American
[Boy in Pierrot Costume with Spirit Image
in Background], 1890–1900
Gelatin silver print
2019.255

Purchases funded by Michael Zilkha:

PIX Publishing, Inc., active 1935–69
*President Nixon congratulates the
astronauts, Armstrong and Aldrin, on
their accomplishment via telephone to
the moon*, July 20, 1969
*Neil Armstrong and Edwin Aldrin set up
American flag at the landing site. The lunar
module is at the left*, July 20, 1969
*First photo after landing, showing moon's
horizon and the ladder of the lunar module*,
July 20, 1969
*Neil Armstrong descends the ladder of the
lunar module, about to become the first man
to set foot on the moon*, July 20, 1969
4 gelatin silver prints
2018.575–2018.578

Catherine Opie, American, born 1961
Flipper, Tanya, Chloe, & Harriet,
San Francisco, California, 1995
Inkjet print
2019.1

The Gay Block Collection, purchases funded by the Caroline Wiess Law Accessions Endowment Fund and gift of Gay Block:

Diane Arbus, American, 1923–1971
Printed by Neil Selkirk, American,
born England, 1947
*A young Brooklyn family going for a Sunday
outing*, N.Y.C., 1966, printed 1973
Xmas tree in a living room in Levittown, L.I.,
1963, printed 1973
*The King and Queen of a Senior Citizens
Dance*, N.Y.C., 1970, printed 1973
Mexican dwarf in his hotel room in N.Y.C.,
1970, printed 1973
*Retired man and his wife at home in a nudist
camp one morning*, N.J., 1963, printed 1973
Identical twins, Roselle, N.J., 1967,
printed 1973
*Boy with a straw hat waiting to march in a
pro-war parade*, N.Y.C., 1967, printed 1973
*A Jewish giant at home with his parents in
the Bronx*, N.Y., 1970, printed 1973
From the portfolio *A Box of Ten Photographs*
8 gelatin silver prints
2018.579–2018.586

Purchases funded by Nena Marsh:

Matthew N. Shain, American, born 1978
New Orleans (Jefferson Davis, erected 1911),
2017
*Baltimore (Robert E. Lee & Stonewall
Jackson, erected 1948)*, 2017
2 inkjet prints
2018.635, 2018.636

Sandra Brewster, Canadian, born 1973
Blur 11 (3), 2016–2017
Blur 5 (3), 2016–2017
2 gelatin silver prints
2019.2, 2019.3

Martin Harris, American, 1908–1971
Puerto Ricans in Harlem, c. 1945
Gelatin silver print
2019.5

Purchases funded by the Caroline Wiess Law Accessions Endowment Fund:

Adam Fuss, British, born 1961
Untitled [Snake in Water], 2015
Silver dye bleach print, photogram
2018.639

Thomas Struth, German, born 1954
Full-scale Mock-up 3, JSC, Houston, 2017
Inkjet print
2018.640

Sarah Charlesworth, American,
1947–2013
*Unidentified Man, Unidentified
Location (#3)*, 1980/2012, printed 2017
Gelatin silver print
2019.180

William Wegman, American, born 1943
The Spike, 1973
Before/On/After: Permutations I, 1972,
printed 1991
Diffraction, 1971, printed 1993
He Took Two Pictures / One Came Out,
1971, printed 2011
11 gelatin silver prints
2019.181–2019.183

Sarah Charlesworth, American,
1947–2013
Arc of Total Eclipse, February 26, 1979, 1979
29 chromogenic prints
2019.230

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Houck & Hollem, active 1930s–40s
[Family, Mint Hills, NC], 1939
Gelatin silver print
Museum purchase funded by
Jean Karotkin
2019.6

Purchases funded by Krista and Michael Dumas:

Günter R. Reitz, German, active 1960s
Blind Beggar on Nightly Broadway, NYC,
c. 1965
Gelatin silver print
In honor of their son, B. Forbes Dumas
2019.7

Unknown Artist
[Photograph of a Daguerreotype of
Two Chess Players Watched Over by a
Gathering of Gentlemen], date unknown
Gelatin silver print with applied color
In honor of their son, B. Forbes Dumas
2019.14

Unknown Artist
[Family Portrait], 1845–55
Daguerreotype
2019.44

Purchases funded by James Edward Maloney:

Peter Simins, American, 1945–1993
The N.Y. Black Panthers, October 1970
Gelatin silver print
2019.8

PIX Publishing, Inc., active 1935–69
[Robert W. Schambach Miracle Crusade],
1959–69
[Robert W. Schambach Miracle Crusade],
1959–69
2 gelatin silver prints
2019.34, 2019.35

Museum purchase funded by W. Burt Nelson:

Unknown Artist, British
[Railroad Switching Room, Possibly St.
Leonard's on the Hastings to Charing
Cross Line], c. 1870
Albumen silver print from glass negative
In memory of Robert Edward Burt
2019.12

John Stewart, British, 1800–1887
*Vue du col d'Arruns et du pic du Pont de
Soubé (View of the Arruns Pass and
Peak from the Pont de Soubé)*, 1852
Salted paper print from paper negative
2019.252

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Bisson Frères, French, active 1841–1971
[Mitre of St. Louis of Toulouse], 1861
Albumen silver print from glass negative
Museum purchase funded by Morris
Weiner in memory of Bruce Daniel
2019.13

Purchase funded by the Francis L. Lederer Foundation, courtesy of Sharon Lederer:

Cassandra Zampini, American, born 1983
#flex, 1 sec, 2018
Inkjet print
2019.15

Sanlé Sory, Burkinabé, born 1943
Je vais décoller (I'm taking off), 1977,
printed 2018
Gelatin silver print
2019.63

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Don Sturkey, American, born 1931
[Revival, Likely Charlotte, North Carolina],
c. 1965
Gelatin silver print
Museum purchase funded by Exxon Mobil
Foundation Matching Program on behalf
of Anne Wilkes Tucker
2019.36

Anita Khemka, Indian, born 1972
Imran B. Kokiloo, Indian
X-Ray 5, 2017, printed 2018
Inkjet print
Museum purchase funded by
Kerry Inman and Denby Auble
2019.37

Purchases funded by Carl Niendorff:

Jacques de Lalain, Belgian, 1858–1917
[Male Nude Study], c. 1890
Albumen silver print from glass negative
2019.39

Brandon Thibodeaux, American,
born 1981
Backflip, Duncan, MS, 2011, printed 2019
Gelatin silver print
2019.257

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Kwame Brathwaite, American, born 1938
*Untitled (Photo shoot at a school for one of
the many modeling groups who had begun
to embrace natural hairstyles in the 1960s)*,
1966, printed 2018
Inkjet print
Museum purchase funded by Franci Neely
2019.40

**Purchases funded by
Joan and Stanford Alexander:**

Suzanne Paul, American, 1945–2005
Anne Tucker, 2000
Gelatin silver print
2019.41

Suzanne Paul, American, 1945–2005
Ed Mayo, 2002
Gelatin silver print
In memory of Bill Lassiter
2019.42

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Nicholas Nixon, American, born 1947
The Brown Sisters, Brookline, Massachusetts,
2018
Gelatin silver print
Museum purchase funded by
Nina and Michael Zilkha
2019.54

**Purchases funded by
Photo Forum 2019:**

William Mann, British, active 1920s
[Sir Arthur Conan Doyle with Fairies],
1922
Gelatin silver print
2019.57

Elsie Wright, English, 1901–1988
Frances and the Flying Fairy, 1920
Gelatin silver print with applied color
2019.58

Sanlé Sory, Burkinabé, born 1943
*Autoportrait au miroir (Self-Portrait
in Mirror)*, 1966, printed 2018
Gelatin silver print
2019.64

Norman Parkinson, British, 1913–1990
*After Van Dogen: Adele Collins in an
Otto Lucas Toque*, 1959, printed later
Inkjet print
2019.166

Bernice Kolko, American, 1904–1970
*Piñatas, Ciudad de Mexico
(Piñatas, Mexico City)*, c. 1953
Gelatin silver print
2019.234

Henri Cartier-Bresson, French, 1908–2004
Colette and Her Faithful Pauline, 1952,
printed later
Gelatin silver print
2019.260

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Daniele Tamagni, Italian, 1975–2017
Chalereux Abbot with Friends, 2008,
printed 2019
Inkjet print
Museum purchase funded by
Claire Poole and Ron Auchter
2019.60

Baudouin Mouanda, Congolese,
born 1981
Untitled, 2008
Inkjet print
Museum purchase funded by Bryn Larsen
2019.168

Laura Aguilar, American, 1959–2018
Nature Self Portrait #4, 1996
Gelatin silver print
Museum purchase funded by an
anonymous donor, Joan Morgenstern,
and Morris Weiner
2019.224

Laura Aguilar, American, 1959–2018
Nature Self Portrait #7, 1996
Gelatin silver print
Museum purchase funded by
Kerry Inman, Joan Morgenstern,
Anne Wilkes Tucker, and Morris Weiner
2019.225

Robert Seale, American, born 1969
*Nolan Ryan's Fastball Grip, Arlington,
Texas*, April 28, 2010, printed 2017
Inkjet print
Museum purchase funded by
Anne Wilkes Tucker, Joan Morgenstern,
and Clinton T. Willour in honor of
Sarah Krueger
2019.227

Todd Webb, American, 1905–2000
4 Days in Paris, 1949
Gelatin silver print
Museum purchase funded by the
Anne Levy Charitable Trust on behalf
of Jean Karotkin
2019.228

Nicola Tonger, German, 1846–1917
*Die Gebärdensprache dargestellt für
Schauspieler sowie für Maler und Bildhauer
(The Language of Gesture Presented for
Actors as Well as Painters and Sculptors)*,
published 1886

Portfolio of 94 albumen silver prints
from glass negatives
Museum purchase funded by Harry N.
Reasoner in honor of Macey Reasoner at
"One Great Night in November, 2019"
2019.233

Jennifer Greenburg, American, born 1977
I was a vendor of drink but not love, 2018
Something funny happened in the kitchen,
2010
2 inkjet prints
Museum purchases funded by Shelley
Anne Calton and Stuart Chancellor
Nelson; and Krista and Michael Dumas
2019.236, 2019.237

Leo Rubinfien, American, born 1953
*A Cherry Blossom Picnic in a Grove,
Miyajima*, 1984, printed 2019
Inkjet print with applied coating
Museum purchase funded by Photo
Forum 2019 and Joan Morgenstern
2019.248

Pierre Petit, French, 1832–1909
*Femme hottentote, exposition au Jardin
d'Acclimatation, Paris (Hottentot Woman,
Exhibition at the Zoological Garden, Paris)*,
1888
Albumen silver print from glass negative
Museum purchase funded by
Joan Morgenstern and Morris Weiner
2019.251

Sohei Nishino, Japanese, born 1982
Tokyo, 2014, 2014
Chromogenic print
Museum purchase funded by the
Director's Accessions Endowment
2019.256

Alexander Hesler, American, 1823–1895
Printed by George B. Ayres, American,
1829–1905
Abraham Lincoln, June 3, 1860,
printed 1881 or later
Platinum print from glass negative
Museum purchase funded by Del and
Sharon Zogg; and various donors in
memory of Ries Daniel
2019.273

PRINTS AND DRAWINGS

GIFTS

**Gifts of Georgine Hertzwig,
daughter of the designer:**

Tina Leser, American, 1910–1986
Tina Leser Dress Designs, 1958, 1958
Tina Leser Dress Designs, 1961, 1961
Spiral-bound sketchbooks with
fabric swatches
2017.414, 2017.415

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Prints and Drawings

James Ensor, Belgian, 1860–1949
Les mauvais médecins (The Bad Doctors),
1895
Etching on wove paper
Gift of Dr. and Mrs. Bruce Patsner
2018.288

Gifts of Dr. and Mrs. Craig Calvert:

Thomas Hart Benton,
American, 1889–1975
I Got a Gal on Sourwood Mountain, 1938
Lithograph with scraping on wove paper,
edition of 250
2018.296

Henri de Toulouse-Lautrec,
French, 1864–1901
Published by Gustave Pellet, French,
1859–1919
Les vieux monsieurs (The Old Gentlemen),
1894
Lithograph in brown ink on cream
Japanese paper
2018.297

Lucas van Leyden, Dutch, 1489/94–1533
Samson and Delilah, c. 1507
Engraving on laid paper
2018.298

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Nadezda Prvulovic, Croatian, born 1930
Paternal 2, 1982–83
Gouache, watercolor, ink, chalk, graphite,
and metallic pigment on wove paper
Gift of the artist in honor of
Clinton T. Willour
2018.299

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Gifts of Timothy and Karin Greenfield-Sanders:

Isca Greenfield-Sanders, American,
born 1978
Printed and published by Paulson
Fontaine Press, Berkeley, California
Wildwood (Detail I), 2014
Photogravure and aquatint on
Gampi paper, edition 3/35
In honor of Ruth W. Greenfield
2018.300

Isca Greenfield Sanders, American,
born 1978
Printed and published by Paulson
Fontaine Press, Berkeley, California
Wildwood (Detail II), 2014
Photogravure and aquatint on
Gampi paper, edition 3/35
In memory of David W. Wolkowsky
2018.301

Isca Greenfield-Sanders, American,
born 1978
Printed and published by Paulson
Fontaine Press, Berkeley, California
Wildwood (Detail III), 2014
Photogravure and aquatint on
Gampi paper, edition 3/35
In memory of Edna Wolkowsky
2018.302

Gifts of Franklin Olson:

Flemish
After Pieter Bruegel the Elder,
Flemish, c. 1525–1569
Engraved by Johann Theodor de Bry,
German, 1561–1623
*Le join courant après le cheval
(The Hay Running after the Horse)*, 1596
Engraving on laid paper
2018.379

Allart van Everdingen, Dutch, 1621–1675
The Goatherd on the Hill,
Etching on laid paper, state I/II
2018.380

Wanda Gág, American, 1893–1946
Lamplight, 1929
Spinning Wheel, 1927
Lithographs on wove paper, edition of 100
2018.381, 2018.382

Gifts of Renée and Stanford Wallace:

Jordi Alcaraz, Spanish, born 1963
Dues linies, 2004
Assemblage of acrylic on printed paper,
mirror and wood in an artist frame
2018.383

Jordi Alcaraz, Spanish, born 1963
Telescopi mirar pintura #2, 2004
Assemblage of acrylic on gelatin silver
photograph, mirror and wood in an
artist's frame
2018.384

Antonio Asis, Argentinean, born 1932
Diagonalis, 1973
Gouache on cardboard
2018.385

Santiago Cucullu, Argentinean,
born 1969
Study Drawing #13, 2002
Collage of cut vinyl on wove paper
2018.386

Oswaldo Guayasamin,
Ecuadorian, 1919–1999
Untitled [face], c. 1970
Screenprint on wove paper, edition 32/50
Untitled [2 figures], c. 1970
Screenprint on wove paper, edition 50/50
2018.387, 2018.388

Virgil Grotfeldt, American, 1948–2009
Recess, 1995
Carbon and watercolor on ledger paper
2018.389

Robert Motherwell, American, 1915–1991
Printed by Roger Campbell and
Lee Funderburg, Tyler Graphics, Ltd.
Published by Tyler Graphics, Bedford
Village, NY
America-La France (Variation IX), 1983
Collage of torn lithograph in colors on
wove paper
2018.390

Navarre Scott Momaday,
American (Kiowa), born 1934
Harvest Mask, c. 1990s
Watercolor on wove paper
2018.391

Robert Rauschenberg, American,
1925–2008
Published by Styria Studio, New York
Shirtboard XVI, from the portfolio
Shirtboards, Morocco/Italy, 1952
(A Portfolio of Twenty-Eight Works), 1991
Collage of cut offset lithograph and color
paper with graphite on Japanese paper,
on paper board, edition 16/65
2018.392

Arthur Luiz Piza, Brazilian, 1928–2017
Color Shapes, 2001
Assemblage of cut, painted wove papers
with watercolor on painted, wove paper
2018.393

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David Folkman, American, 1938–1993
Printed and published by Little Egypt
Enterprises, Houston
Landscape/Roadway/Blue, 1981
Lithograph in colors on wove paper,
artist's proof, aside from the edition of 15
Gift of Penelope Cerling and Jeff Skarda
2018.403

David Folkman, American, 1938–1993
Printed and published by Little Egypt
Enterprises, Houston
Marking Time Again, 1981
Lithograph in colors on wove paper,
edition 15/25
Gift of Penelope Cerling and Jeff Skarda
2018.404

Gifts of Will L. McLendon in memory of Norbert Choucroun:

Pierre Bonnard, French, 1867–1947
View of Le Cannet, 1935
Graphite on wove paper
2018.419

Paul Signac, French, 1863–1935
Sailboats, 1928
Watercolor and graphite on wove paper
2018.420

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Jack Youngerman, American, born 1926
Printed and published by Pace Editions, Inc.
Changes #5, 1970
Screenprint in colors on paper
Gift of Michael W. Dale
2018.632

Kenneth James Beasley, American,
born 1977
The Countless and Accounted For (TCAAF),
Accumulation, 2008
Brush and acrylic ink on wove paper
Gift of the artist in memory of
Sean Rudolph
2018.633

John Clement, American, born 1969
Printed and published by New Leaf
Editions, Vancouver, British Columbia
Lick, 2007
Engraving with angle grinder on Gampi
and wove paper, printed chine collé,
artist's proof 1/3, aside from the edition
of 25 Gift of Clinton T. Willour in honor
of Sonja Roesch
2018.634

Gifts of Jacqueline L. and Kirk K. Weaver:

Corita Kent, American, 1918–1986
Magpie in the Sky, 1961
Butterfly, 1962
Love (a little), 1970
 3 screenprints in colors on paper
 2019.68–2019.70

Carol Summers, American, 1925–2016
Little Wolf's Last Camp, 1977
 Woodcut in colors on Japanese paper, artist's proof
 2019.71

Arnold Mesches, American, 1923–2016
The Chair in Black, 1972
 Screenprint in colors on wove paper, edition 19/30
 2019.72

Harold Altman, American, 1924–2003
Face to Face, 1961
 Drypoint on wove paper, artist's proof
City Figures, 1960
 Etching on wove paper, edition 12/175
 2019.73, 2019.74

Gifts of an anonymous donor in memory of Kenji Nakahashi:

Kenji Nakahashi, Japanese, 1947–2017
The Dream in N.Y. (Frustration), 1978
 Lithograph on wove paper, edition 3/10
Untitled, c. 1983
 Colored pencil, ink, and graphite on wove paper
Untitled [airplane suspended], c. 1980
 Gouache, graphite, and ink on wove paper
Untitled [car with square wheels and musical notes], c. 1980
 Graphite on wove paper
Going Insane, 1979
 Photo-etching on wove paper, artist's proof
Unknown, c. 1980
 Recto: black Conté crayon on wove paper / verso: electrostatic print on wove paper
Untitled, 1973
 Colored pencil, ink, and acrylic on wove paper
Test Sheet for Image of Life or My Life, c. 1980
 Etching and aquatint in black and gray with graphite on wove paper
Untitled, c. 1980
 Colored pencil on wove paper on artist's mount
Untitled [abstract form with coral color design], c. 1980

Colored pencil, fiber-tip pen and ink, and acrylic on wove paper
Untitled [table-like form, egg-like form], c. 1980
 Recto: colored pencil, graphite, and ink on wove paper / verso: liquid toner electrophotograph print on wove paper
An Enriched Life, no date
 Etching, aquatint, and drypoint in colors on wove paper, edition 5/15
Life, c. 1980
 Etching on wove paper, artist's proof
Fighting Woman, c. 1980
 Graphite on wove paper, artist's proof
Untitled Idea Sketch, c. 1980
 Colored pencil and graphite on wove paper
Untitled Idea Sketch, c. 1980
 Graphite on wove paper
Untitled Idea Sketch, c. 1980
 Graphite, colored pencil, and ink on wove paper
Untitled [building], c. 1980
 Gouache on wove paper
Circus, c. 1980
 Watercolor over graphite on wove paper
Meat, no date
 Graphite on wove paper
Untitled, c. 1980
 Recto: colored pencil and graphite on wove paper / verso: liquid toner electrophotograph print on wove paper
Untitled, c. 1980
 Colored pencil on wove paper
Untitled, c. 1980
 Recto: colored pencil on wove paper / verso: electrostatic print on wove paper
Untitled [related to the lithograph Frustration], c. 1980
 Graphite and colored pencil on two sheets of tracing paper
Untitled [related to the lithograph Frustration], c. 1980
 Graphite on tracing paper
Untitled [Study related to airplane drawing], c. 1980
 Graphite
Untitled [related to oval sketch], 1972
 Colored pencil and graphite on wove paper in artist mount
Untitled [related to idea sketch in watercolor of buildings], no date
 Fiber-tip marker and ink with gouache on wove paper
Untitled [related to idea sketch in watercolor of buildings], no date
 Colored pencil and ink on wove paper
Little Outsider [related to idea sketch of cars], no date
 Graphite and colored pencil on wove paper

Image of Life, c. 1980
 Etching and aquatint in colors with acrylic on wove paper, artist's proof
Image of My Life, c. 1980
 Etching and aquatint in black and blue with acrylic on wove paper, artist's proof
 2019.132–2019.161, 2019.218, 2019.219

Gifts of Kim Pashko and David W. Kelley in memory of Bill Lassiter:

Jake Berthot, American, 1939–2014
Untitled, 1983
 Etching, spit bite aquatint with drypoint on wove paper, edition 7/16
Untitled, 1983
 Etching, soapground aquatint, with drypoint on wove paper, edition 5/16
 2019.172, 2019.173

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Joseph Havel, American, born 1954
 Printed by Patrick Masterson, American, born 1966
 Printed by Cathie Kayser, American, born 1951
Just Before the Dawn, 2018
 Photogravure on wove paper, edition 2/12
 Gift of the artist
 2019.174

PURCHASES

Richard Cosway, English, 1742–1821
St. George and the Dragon, c. 1815
 Pen and brown ink, gray and brown wash, and graphite on two sheets of laid paper
 Museum purchase funded by James C. Flores in honor of Randolph F. Allen, the Dragon Slayer, at "One Great Night in November, 2018"
 2018.166

Simeon Solomon, English, 1840–1905
A Hebrew Girl (or A Hebrew Maiden), 1874
 Graphite with white chalk and scratching
 Museum purchase funded by the Director's Accessions Endowment
 2018.213

Elizabeth Peyton, American, born 1965
R.M. [Robert Mapplethorpe], 2007
 Direct gravure etching with aquatint in black ink on Shikoku Surface Gampi paper, hand torn, edition 14/30
 Museum purchase funded by Carl Niendorff
 2018.224

Purchases funded by the Stuart Collection, Francita Stuart Koelsch Ulmer:

Thomas Rowlandson, British, 1756–1827
Port Isaac, Cornwall, c. 1790
 Watercolor and pen and ink over graphite on wove paper with artist's mount with washline border
 In honor of Valerie Greiner
 2018.233

John White Abbott, British, 1764–1851
Langdale Pikes from Windermere, 1791
 Graphite, ink, and watercolor on wove paper on artist's wove-paper mount with washline border
 2018.234

John Martin, British, 1789–1854
Adonis and Aphrodite, c. 1819
 Watercolor over graphite on wove paper
 2018.235

Alexander Cozens, British, 1717–1786
A Castle in a Landscape, c. 1770
 Brush and ink with gray wash on buff laid paper
 In honor of her grandson, Rex Carlton Bowen
 2018.237

Jacques Rigaud, French, 1681–1754
The Rotunda at Stowe, 1733
 Pen and ink with gray wash on two sheets of laid paper
 In honor of the Garden Club of Houston
 2018.395

John Ruskin, British, 1819–1900
Between Verona and Vicenza Stopping at the Railroad, 1852
 Watercolor and graphite on wove paper
 2019.16

John White Abbott, British, 1764–1851
On Windermere near Lowwood, 1791
 Pen and ink and watercolor over graphite on off-white wove paper, and mount with hand-drawn wash line border, attached to backboard
 2019.192

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

Dario Robleto, American, born 1972
Printed and published by Island Press, Saint Louis
The First Time, the Heart (A Portrait of Life, 1854–1913), 2017
Transparent ink lithograph on hand-flamed and sooted paper, dipped in bath of shellac and denatured alcohol with brushed lithotine lift on wove paper, portfolio of 50 prints, edition 2/6
2018.217

Walton Ford, American, born 1960
Printed by Wingate Studio, Hinsdale, NH
Published by Kasmin Editions
Pestvogel, 2016
Aquatint in colors, etching with hard ground, soft ground, spit bite, sugar lift, and drypoint, printed in six colors on wove paper, edition 64/65
2018.396

Joseph Pennell, American, 1857–1926
London Night, Whiskey & Tea, 1909
Mezzotint with engraving on laid paper
2018.397

Antonio Fantuzzi, Italian (Bolognese), active c. 1537–50
Possibly after Giulio Romano, Italian (Roman), 1499–1546
Possibly after Rosso Fiorentino, Italian (Florentine), 1495–1540
Silène portée par deux bacchants (Silenus Carried by Two Bacchants), 1543
Etching on laid paper
2018.512

Nicole Eisenman, American, born 1965
Printed and published by Harlan & Weaver, New York
Beer Garden, 2012–17
Etching, drypoint, aquatint (spit bite, white ground, sugar lift, and flat etch), with scraping and polishing, printed chine collé on Gampi and wove paper, edition 5/15
2019.11

Giulio Cesare Procaccini, Italian, 1574–1625
Study for La Naissance de la Vierge (The Birth of the Virgin), c. 1600–1610
Red chalk on laid paper with 18th-century laid-paper mount ruled with ink, wash, and metal foil
2019.59

Christiane Baumgartner, German, born 1967
Phoenix, 2018
Woodcut in colors from one block, inked à la poupée in blue, red, pink, and orange inks and hand-printed multiple times on Korean mulberry paper, edition 4/6 (varied)
Museum purchase funded by Daisy Wong
2018.236

Nick Vaughan, American
Jake Margolin, American
Houston Migrations: Clint Willour, 2018
Graphite, ink, and colored pencil
Museum purchase funded by Bennie Flores Ansell, Jereann Chaney, Michael W. Dale, Kerry Inman, Beverly McPhail, Betty Moody, Anne Wilkes Tucker, Susanna Monteverde, and Devin Borden
2018.238

George Townley Stubbs, English, 1756–1815
After George Stubbs, English, 1724–1806
The Lion and Stag, Done from a Painting on Enamel by Mr. Stubbs, c. 1768–70
Mezzotint with engraved letters on laid paper
Museum purchase funded by Lela and Robin Gibbs to honor our friend, Tom Hill, Kenya, for saving the lions, at “One Great Night in November, 2018”
2018.370

Erik Desmazières, French, born Morocco, 1948
Rembrandts Kunst Caemer, 2007
Etching, aquatint, and roulette on laid paper
Museum purchase funded by Randolph F. Allen, Adam Brock, Anthony Duenner, Caldwell Flores, Pedro Frommer, Steve Gibson, Craig Massey, Skip McGee, Gregory Patrinely, and John Wombwell in honor of Jim Flores at “One Great Night in November, 2018”
2018.374

Lonnie Holley, American, born 1950
Born into Colors, 2017
Woodcut in colors on Japanese paper, edition 5/25
Museum purchase funded by Warren Harris, Mel Glasscock, Charlie Neuhaus, Bill Wheless, and Tommy Smith in honor of Lenoir Josey at “One Great Night in November, 2018”
2018.375

Jan van Huysum, Dutch, 1682–1749
Study of a Vase of Flowers, early to mid-1700s
Black chalk and brush and ink with gray wash on laid paper
Museum purchase funded by the Museum Collectors and Michael W. Dale
2019.17

Alice Austin, American
To the Ocean, 2018
Artist book of linoleum cut in colors and letter press on wove paper; objects made of silver, glass, seashells, and plastic placed in Japanese shibori textile bags; all components housed in a wooden box, edition 2 of 5 deluxe copies, edition of 15
Museum purchase funded by Wynne Phelan
2019.38

Eugène Delacroix, French, 1798–1863
Macbeth Consulting the Witches, 1825
Lithograph with scraping on wove paper, artist’s proof
Museum purchase funded by Art + Paper 2019; and Martha and Richard Finger
2019.50

Rick Lowe, American, born 1961
Untitled, 2017
Ink on wove paper
Museum purchase funded by the John R. Eckel, Jr. Foundation
2019.56

Ólafur Eliasson, Icelandic, born Denmark, 1967
Morning light (early), 2018
Watercolor and graphite on wove paper
Museum purchase funded by the Alice C. Simkins Drawing Endowment
2019.67

Mark Tobey, American, 1890–1976
Symbols over the West, 1957
Sumi ink on wove paper, mounted on paper board
Museum purchase funded by the Caroline Wiess Law Accessions Endowment Fund
2019.178

Charles Burchfield, American, 1893–1967
Autumn Wind, 1952
Lithograph on wove paper, edition of 60
Museum purchase funded by Aggie Foster at Art + Paper 2019
2019.191

Édouard Manet, French, 1832–1883
Au Prado II (At the Prado II), 1867
Etching and aquatint on Japan paper, state II/II, edition of 12
Museum purchase funded by Art + Paper 2019
2019.223

Maximilian Kurzweil, Austrian, 1867–1916
Published by Gesellschaft für Vervielfältigende Kunst, Austrian
Der Polster, 1903
Woodcut in colors on Japan paper, mounted on brown wove paper
Museum purchase funded by an anonymous donor at Art + Paper 2019
2019.226

Ellen Lesperance, American, born 1971
When all the warheads turn to rust, until our days are done, we’ll hold our mother earth in trust, for children yet to come, 2018
Gouache and graphite on tea-stained wove paper; wool
Museum purchase funded by Lynne Werner and Kerry Inman at Art + Paper 2019; and the Alvin S. Romansky Prints and Drawings Accessions Endowment Fund
2019.229

Katrina Moorhead, Northern Irish, born 1971
Printed and published by Hare and Hound Press, San Antonio
Dark Botanical, 2019
Inkjet print with lithograph flocked with black salt and glitter on wove paper, edition 1/5
Museum purchase funded by Grace Phillips and Eugene Nosal; Linda and David Dillahunt; and Kelly and Nicholas Silvers at Art + Paper 2019
2019.235

Lothar Osterburg, German, born 1961
Piranesi State 2, 2008
Photogravure with scraping, drypoint, spit-bite aquatint, line etching, and tea on wove paper, edition 8/15
Museum purchase funded by Marcus Spagnoletti at “One Great Night in November, 2019”
2019.238

Lothar Osterburg, German, born 1961
Trailerpark, 2010
Photogravure on wove paper, edition 13/15
Museum purchase funded by Wade Wilson in honor of Dr. Dena M. Woodall at Art + Paper 2019
2019.239

THE RIENZI COLLECTION

GIFTS

Gifts of Mr. and Mrs. Harris Masterson III:

Georg Jensen, Danish, 1866–1935
Manufactured by Georg Jensen
Silversmithy, Danish, established 1904
Dish
2018.335

A. Michelsen, Danish, established 1841
Christmas Teaspoon, 1932
Spoon, 1933
Spoon, 1937
Dessert Fork and Spoons Set, 1941
Spoon, 1947
Spoon, 1953
Spoon, 1955
Spoon, 1956
Spoon, 1957
Spoon, 1960
Spoon, 1964
Spoon, 1967
Spoon, 1969
Spoon, 1970
Sterling silver, gilt, and enamel
2018.336–2018.349

Georg Jensen, Danish, 1866–1935
Manufactured by Georg Jensen
Silversmithy, Danish, established 1904
Drink Stirrer or Swizzle Stick
Two-Tined Fork, 1915–27
Serving Spoon, after 1945
Pie Server, 1915–27
Serving Fork, after 1935
Serving Spoon, after 1935
Sugar Tongs, after 1945
Sugar Tongs, 1915–30
Sugar Tongs, 1915–27
Sugar Tongs, 1915–30
Small Ladle, after 1945
Sterling silver
2018.350–2018.360

A. Michelsen, Danish, established 1841
Sugar Spoon and Lemon Fork
Bowl
Silver and enamel
2018.361, 2018.362

Georg Jensen, Danish, 1866–1935
Manufactured by Georg Jensen
Silversmithy, Danish, established 1904
“Sterling Denmark” Five Salts, Peppers & Spoons
Sterling silver
2018.363

Al Hirschfeld, American, 1903–2003
Bajour, 1964
Pen and ink
2019.30

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Worcester Porcelain Manufactory, English, established 1751
Jug, c. 1762
Soft-paste porcelain
The Rienzi Collection, gift of Lavinia Boyd
2018.457

English
Set of Gaming Trays, c. 1770
Enamel and copper
The Rienzi Collection, gift of Cecily E. Horton
2018.459

Bequests of James J. Deegan:

Daniel Dickinson, American, 1795–c. 1866
Portrait of a Gentleman, c. 1820
Watercolor on ivory in gilt wood frame
2018.460

Anson Dickinson, American, 1779–1852
Portrait of a Lady, c. 1825
Watercolor on ivory in gilt frame
2018.461

Henry Colton Shumway, American, 1807–1884
Portrait of a Gentleman, 1829
Watercolor on ivory in red leather album
2018.462

American
Portrait of a Lady, c. 1865
Watercolor on ivory in copper frame
2018.463

Joseph Wood, American, 1778–1832
Portrait of a Gentleman, c. 1810
Watercolor on ivory in gold locket
2018.464

Pamelia E. Hill, American, 1803–1860
Portrait of a Young Lady, 1827
Watercolor on ivory in in gilded copper frame
2018.465

George Hewitt Cushman, American, 1814–1876
Portrait of a Young Lady, c. 1850
Watercolor on ivory in gilt frame in velvet-lined leather case
2018.466

Nathaniel Rogers, American, 1787–1844
Portrait of a Young Lady, c. 1820
Watercolor on ivory in gilt frame with brass mat
2018.467

Sarah Goodridge, American, 1788–1853
Portrait of a Young Girl, c. 1825
Watercolor on ivory in cast bronze frame
2018.468

Anne Hall, American, 1792–1863
Portrait of a Lady, 1838
Watercolor on ivory in velvet case
2018.469

American
Portrait of a Lady, c. 1820
Watercolor on ivory in wood and brass frame
2018.470

John Wood Dodge, American, 1807–1893
Portrait of Dr. Smith, c. 1830
Watercolor on ivory in gilt frame with hair
2018.471

John Wood Dodge, American, 1807–1893
Portrait of Mrs. Smith, c. 1830
Watercolor on ivory in gilt frame with hair
2018.472

William Jacob Baer, American, 1860–1941
Portrait of Young Lady, c. 1900
Watercolor on ivory in gilt frame with velvet bag
2018.473

Henry Williams, American, 1787–1830
Portrait of a Gentleman, 1808
Watercolor on ivory in gilded copper frame with hair
2018.474

John Henry Brown, American, 1818–1891
Portrait of a Lady
Watercolor on ivory in velvet case
2018.475

William M. S. Doyle, American, 1769–1828
Portrait of a Young Lady
Watercolor on ivory in gilt frame and carved wood case
2018.476

European
Portrait of a Gentleman, 18th century
Watercolor on ivory in wood frame
2018.477

European
Portrait of a Gentleman, 18th century
Watercolor on ivory in wood frame
2018.478

European
Portrait of a Gentleman, 18th century
Watercolor on ivory in wood frame
2018.479

European
Portrait Miniature of a Lady, 18th century
Watercolor on ivory in gilt frame
2018.480

American
Portrait of a Young Man, early 19th century
Watercolor on ivory in wood frame with gilt liner and hanger
2018.481

Attributed to Alfred Thomas Agate, American, 1812–1846
Portrait of a Lady, c. 1830–40
Watercolor on ivory in gilt frame
2018.482

Attributed to Eliza Goodridge, American, 1798–1882
Portrait of a Young Lady, c. 1830–40
Watercolor on ivory in gilt frame
2018.483

PURCHASES

Attributed to Peter Dollond,
English, 1730–1820
Telescope with Sharkskin, c. 1790
Brass, glass, leather, and sharkskin
The Rienzi Collection, museum purchase
funded by an anonymous donor at “One
Great Night in November, 2018”
2018.371

Attributed to Giuseppe Sarao, Italian,
active Naples, 18th century
*Inkstand with Bell, Penholder, Powder Sifter,
and Inkwells*, c. 1735–45
Tortoiseshell, gold, and mother-of-pearl
The Rienzi Collection, museum purchase
funded by the Director’s Accessions
Endowment in honor of Rienzi’s
20th Anniversary
2018.643

Sèvres Porcelain Manufactory,
French, established 1756
Gilding by Henri-Martin Prévost,
French, active 1757–97
Cup and Saucer, 1781
Hard-paste porcelain with enamel
and gilding
The Rienzi Collection, museum purchase
funded by various donors in memory
of Richard Luna; and the Rienzi
Accessions Endowment
2019.10

Agostino Gerli, Italian, active 1759–84
Giovanni Battista Maroni, Italian,
1750–1816
Cabinet, c. 1785
Kingwood, ebony, wax, pine gilt, and
Sicilian jasper
The Rienzi Collection, museum purchase
funded by the Rienzi Society
2019.20

MAJOR LOAN AND PERMANENT-COLLECTION EXHIBITIONS

Except where noted, all exhibitions listed on pp. 86–105 were organized exclusively by the Museum of Fine Arts, Houston.

Tudors to Windsors: British Royal Portraits from Holbein to Warhol

October 7, 2018–January 27, 2019
Upper Brown Pavilion
The Caroline Wiess Law Building

This exhibition was organized by the National Portrait Gallery, London, in collaboration with the Museum of Fine Arts, Houston.

This exhibition was supported by an indemnity from the Federal Council on the Arts and the Humanities.

Major corporate sponsor: Rand Group

Additional generous support for this exhibition was provided by M.D. Anderson Foundation; Baker McKenzie; CHRISTIE'S; Carol and Mike Linn; and De Beers Jewellers.

Official promotional partner: Houston Public Media

Tudors to Windsors: British Royal Portraits from Holbein to Warhol shed new light on changing ideas of monarchy and nationhood in Britain. The exhibition featured portraits of British royalty spanning five hundred years, by artists from Hans Holbein and Sir Joshua Reynolds to Annie Leibovitz and Andy Warhol. This sweeping survey covered the cavalcade of kings, queens, princes, and princesses who have graced the British crown. The Museum was the only U.S. venue to host this unprecedented exhibition, part of a major partnership with the National Portrait Gallery in London. Some 150 objects—most never before seen outside of England—told the story of Britain's monarchy through masterworks of painting, sculpture, and photography. The exhibition brought visitors face-to-face with the fascinating figures of British royalty. *Tudors to Windsors* explored four royal dynasties: the House of Tudor (1485–1603), the House of Stuart (1603–1714), the House of Hanover (1714–1901), and the present-day House of Windsor. Among the many works of art on view were portraits featuring King Henry VIII, Queen Elizabeth I, King George I, Queen Victoria, Queen Elizabeth II, Princess Diana, and Prince William.





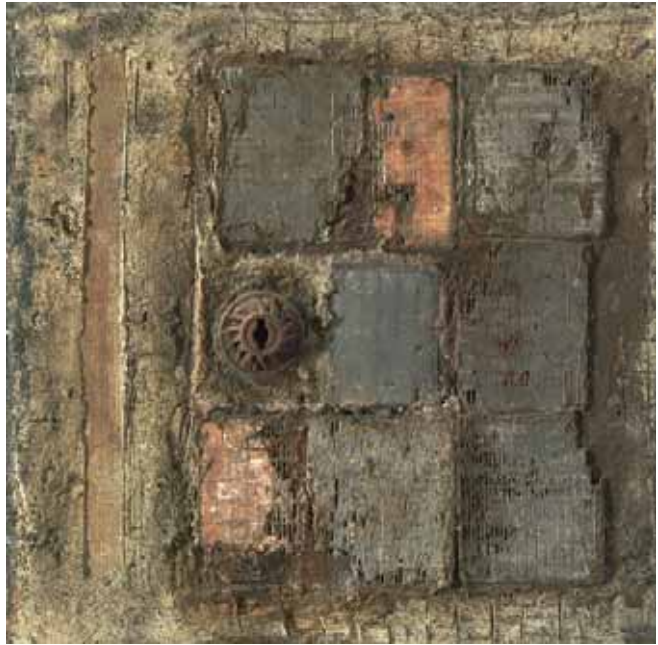
Contesting Modernity: Informalism in Venezuela, 1955–1975

October 28, 2018–January 21, 2019
Brown Foundation, Inc. Galleries
The Audrey Jones Beck Building

This exhibition was organized by the Museum of Fine Arts, Houston, and the Colección Mercantil Arte y Cultura, Caracas.

Lead corporate sponsor: Mercantil Bank

Contesting Modernity: Informalism in Venezuela, 1955–1975 charted the trajectory of the Venezuelan Informalist movement from the mid-1950s through its last manifestations in the 1970s. More than 130 works of art across a variety of media—collage, painting, assemblage, photography—showcased the richness and complexity of the underrepresented movement. Informalism embraced many of the abstract gestural tendencies that developed in Venezuela at the same time as North America’s Abstract Expressionism and Europe’s Tachisme and Art Informel. This exhibition brought together works of art from the collection of Mercantil Arte y Cultura in Caracas as well as from other public and private collections in Venezuela and the United States. *Contesting Modernity* presented works by Alberto Brandt, Elsa Gramcko, Fernando Irazábal, Francisco Hung, Mercedes Pardo, Maruja Rolando, and others, as well as internationally renowned figures such as Carlos Cruz-Diez, Gego, Alejandro Otero, and Jesús Rafael Soto.



Garden Paradise: The Magnificent Safavid Carpet from the Burrell Collection, Glasgow

November 2, 2018–February 10, 2019
Cameron Foundation Gallery
The Audrey Jones Beck Building

Lent by Glasgow Life (Glasgow Museums) on behalf of Glasgow City Council: from the Burrell Collection with the approval of the Burrell Trustees.

Garden Paradise: The Magnificent Safavid Carpet from the Burrell Collection, Glasgow explored the importance of the garden to Islamic culture through the lens of the renowned *Wagner Garden Carpet*. This rarely displayed masterpiece, woven in southeastern Iran in the seventeenth century, is one of the three earliest surviving Persian garden carpets in the world. Exhibited in the United States for the first time, the *Wagner Garden Carpet* was on loan from the Burrell Collection in Glasgow, Scotland. The presentation came to Houston following its debut at the Metropolitan Museum of Art in New York. *Garden Paradise* also featured a selection of objects from the collection of Kuwait-based Hossein Afshar, who has made a long-term loan commitment to the Museum. Together, these important works of art demonstrated the profound appeal of garden imagery across all artistic media, from ceramics and metalwork to the arts of the book in Islamic lands. The exhibition offered a rare opportunity to explore a central topic of Islamic art and culture within the context of a one-of-a-kind masterwork.



Sally Mann: A Thousand Crossings

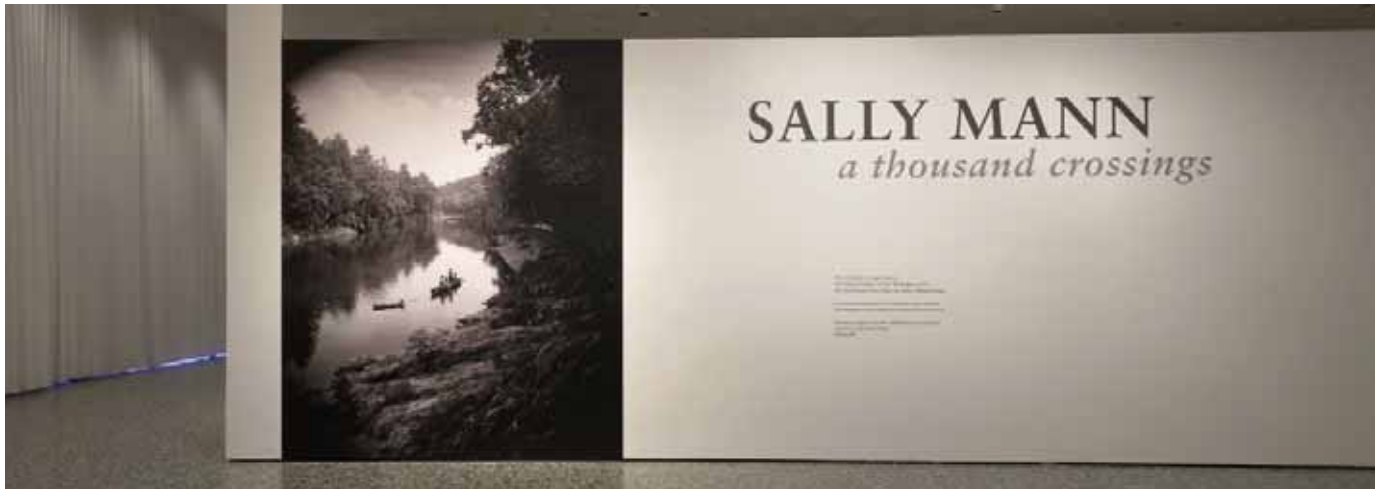
March 3–May 27, 2019
Upper Brown Pavilion, West
The Caroline Wiess Law Building

This exhibition was organized by the National Gallery of Art, Washington, D.C., and the Peabody Essex Museum, Salem, Massachusetts.

Generous funding for this exhibition was provided by The Margaret Cooke Skidmore Exhibition Endowment.

Generous support for this exhibition was provided by: Anne Levy Charitable Trust
PHILLIPS

The photographer Sally Mann explores what it means to be Southern. For more than forty years, Mann (born 1951) has made experimental, hauntingly beautiful photographs that address overarching themes of existence: memory, desire, death, and the bonds of family. *Sally Mann: A Thousand Crossings* was the first major retrospective of the celebrated artist's career. This internationally traveling exhibition investigated how Mann's relationship with her native Virginia, a place rich in literary and artistic traditions yet troubled by history, has shaped her work. Featuring more than 120 images organized into five sections—family, landscape, battlefields, legacy, mortality—*A Thousand Crossings* showed how the American South has emerged within Mann's work as a powerful and provocative force that continues to shape American identity and experience.



Odyssey: Jack Whitten Sculpture, 1963–2017

March 3–May 27, 2019
Upper Brown Pavilion, East
The Caroline Wiess Law Building

This exhibition was organized by The Baltimore Museum of Art and The Metropolitan Museum of Art.

Generous funding for this exhibition in Houston was provided by:
Bridget and Patrick Wade
Gary Mercer

Odyssey: Jack Whitten Sculpture, 1963–2017 was the first major exhibition dedicated to sculptures by the renowned contemporary artist Jack Whitten. Although Whitten (1939–2018) has long been celebrated for his work as an innovative abstract painter, this presentation revealed an extensive and entirely unknown body of his work. The exhibition showcased sculptures that the artist created in Greece over the course of his five-decade career, along with a selection of his paintings. The sculptures on view were made from a diverse spectrum of materials, including wood, marble, copper, bone, fishing wire, and personal mementos.





Vincent van Gogh: His Life in Art

March 10–June 27, 2019
Brown Foundation, Inc. Galleries
The Audrey Jones Beck Building

This exhibition was organized in collaboration with the Van Gogh Museum, Amsterdam; the Kröller-Müller Museum, Otterlo; 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: Bank of America

Leading support provided by the Kinder Foundation and The Hamill Foundation

Additional generous funding for this exhibition was provided by Isla and Tommy Reckling; Norton Rose Fulbright; Vivian L. Smith Foundation; The Cyvia and Melvyn Wolff Endowment for Exhibitions; Ann G. Trammell; Vopak; Netherland-America Foundation; and Joyce Z. Greenberg.

This exhibition was supported in part by the National Endowment for the Arts.

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



Van Gogh Up Close

March 10–June 27, 2019
Cameron Foundation Gallery
The Audrey Jones Beck Building

The Museum was the only venue for this major survey that brought together more than fifty masterworks by one of the most iconic artists in the history of Western art. *Vincent van Gogh: His Life in Art* followed Van Gogh (1853–1890) through four key stages of his career, from early sketches to final paintings. Few artists left behind as complete a diary of life and work as Van Gogh, whose decade-long career as an artist began when he took up painting in 1881. This exhibition highlighted the artist's early years in the Netherlands; his luminous period in Paris; his search for light and color in the South of France; and his exploration of nature as a source of enduring inspiration in Saint-Rémy and Auvers. The exhibition showcased portraits, landscapes, and still lifes drawn primarily from the collections of the Van Gogh Museum in Amsterdam and the Kröller-Müller Museum in Otterlo, the Netherlands. A related display, *Van Gogh Up Close*, allowed visitors of all ages to engage with some of the artist's best-known masterpieces through hands-on activities and interactive environments.



William Forsythe: Choreographic Objects

May 23–September 15, 2019
Cullinan Hall and North Foyer
The Caroline Wiess Law Building

This exhibition was organized by the Museum of Fine Arts, Houston, in cooperation with the Institute of Contemporary Art, Boston.

Generous support for this exhibition in Houston was provided by Gagosian; Nina and Michael Zilkha; Bettie Cartwright; Wendy and Mavis Kelsey, Jr.; Nena and David Marsh; and Shirley E. Rose.

William Forsythe: Choreographic Objects transformed the Museum into a series of performance spaces welcoming visitors of all ages. The internationally acclaimed choreographer William Forsythe (born 1949) blurs the lines between performance, sculpture, video, and installation with his *Choreographic Objects*, an ongoing series of works that invite visitors to connect to the organizing principles of choreography. These works reveal the ways in which people consciously and unconsciously move through space and time, interact with one another, and respond to both the potential and the limits of their own bodies. This exhibition featured three of Forsythe's signature works. *Nowhere and Everywhere at the Same Time, No. 2* beckoned visitors to step within a field of pendulums that swung from the ceiling in a mechanized choreographic pattern. Meanwhile, *City of Abstracts*, an interactive video wall, captured and contorted images of passing visitors on its massive screen. *Towards the Diagnostic Gaze* consisted of a feather duster lying on a stone slab with a deceptively simple instruction: "Hold the object absolutely still."



Icons of Style: A Century of Fashion Photography

June 23–September 22, 2019
Upper Brown Pavilion
The Caroline Wiess Law Building

This exhibition was organized by the J. Paul Getty Museum. This presentation was adapted by the Museum of Fine Arts, Houston.

Generous funding for this exhibition was provided by River Oaks District; Luther King Capital Management; and Dior.

Icons of Style: A Century of Fashion Photography explored the rich and varied history of fashion photography. More than two hundred photographs by famous practitioners and lesser-known yet influential artists presented a broad and diverse perspective on fashion photography and its trajectory from a niche industry to a powerful cultural force. The exhibition surveyed the gradual recognition of fashion photography as an art form. *Icons of Style* showcased a broad and diverse view of fashion and fashion photography—from elegant portraits made in the early twentieth century to the trendsetting fashions of Beyoncé, David Bowie, Audrey Hepburn, Grace Jones, Run-DMC, Selena, and Solange, and to images that have graced the pages of *Vogue*, *Harper's Bazaar*, *Ebony*, and *Essence*. The exhibition not only chronicled trends in fashion over the past century, it also reflected broader cultural shifts. From aristocrats, to street style, to supermodels and globalism, fashion photography often defines the ways people see themselves. *Icons of Style* brought together local, national, and international loans, augmented with works from the Museum's collections.



The Hossein Afshar Collection at the Museum of Fine Arts, Houston

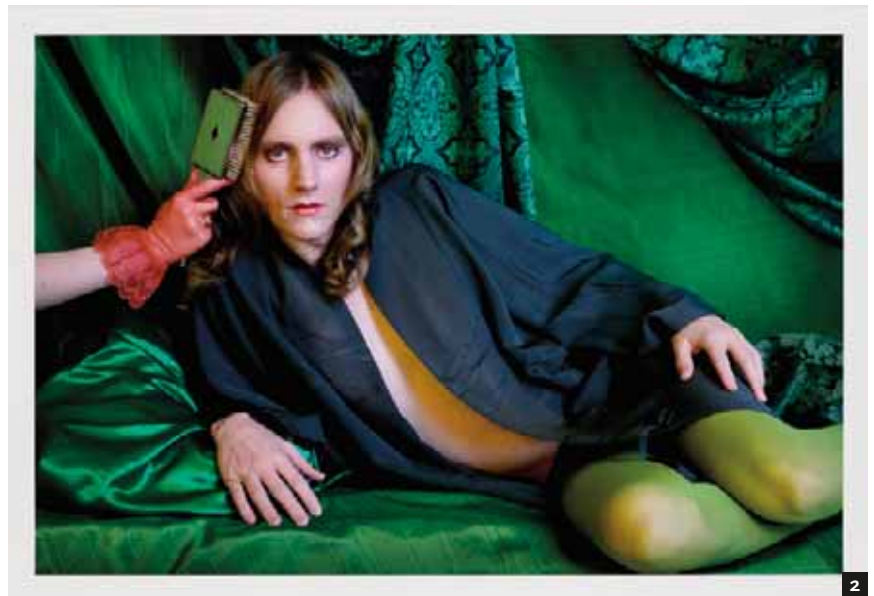
The Museum of Fine Arts, Houston, has endeavored to display the rich artistic heritage of Islamic lands since the establishment of the Department of the Art of the Islamic Worlds in 2007. In 2017 the Museum began to showcase objects on long-term loan from one of the greatest collections of the arts of Persia in private hands, built carefully over the last fifty years by Mr. Hossein Afshar. More than seven hundred works of art from his extraordinary collection are now in the Museum's care. These works span the sixth to the nineteenth century and diverse media, including exquisite miniature paintings, rare Qur'an pages, precious inlaid metalwares, an impressive range of ceramics, sumptuous velvet embroideries, and monumental silk carpets. Some of these objects are currently on rotating display in the Art of the Islamic Worlds galleries of the Caroline Wiess Law Building.

A series of special exhibitions and publications are planned in celebration of this landmark agreement and in honor of Mr. Afshar's goal to publicly preserve the artistic and cultural heritage of Iranian civilization for future generations. The exhibition *Bestowing Beauty: Masterpieces from Persian Lands* marked the first of these exhibitions, taking place from November 19, 2017, to February 11, 2018. More recently, in fiscal year 2018–2019, twenty-five diverse works from the Afshar Collection elaborated on the themes depicted in the renowned seventeenth-century *Wagner Garden Carpet* as part of the exhibition *Garden Paradise: The Magnificent Safavid Carpet from the Burrell Collection, Glasgow*.





ADDITIONAL DISPLAYS FROM THE PERMANENT COLLECTION
AND GALLERY ROTATIONS



1. **Creating Collision: The Contemporary
Art Scene in Houston, 1972–1985**

August 28–December 15, 2018
Hirsch Library
The Caroline Wiess Law Building

2. **A History of Photography: Selections
from the Museum's Collection (XI)**

September 12, 2018–
February 24, 2019
Lower Beck Corridor
The Audrey Jones Beck Building

Generous funding was provided by
United Airlines.



3. Spanish Colonial Paintings from the Thoma Collection

September 26, 2018–
December 29, 2019
Beck Gallery 211
The Audrey Jones Beck Building



4. Kevin O. Mooney: 366247 · 2012
October 10–December 9, 2018
Cullinan Hall
The Caroline Wiess Law Building

5. Kindred Spirits: Louise Nevelson &
Dorothy Hood
November 3, 2018–February 3, 2019
Millennium Gallery
The Audrey Jones Beck Building

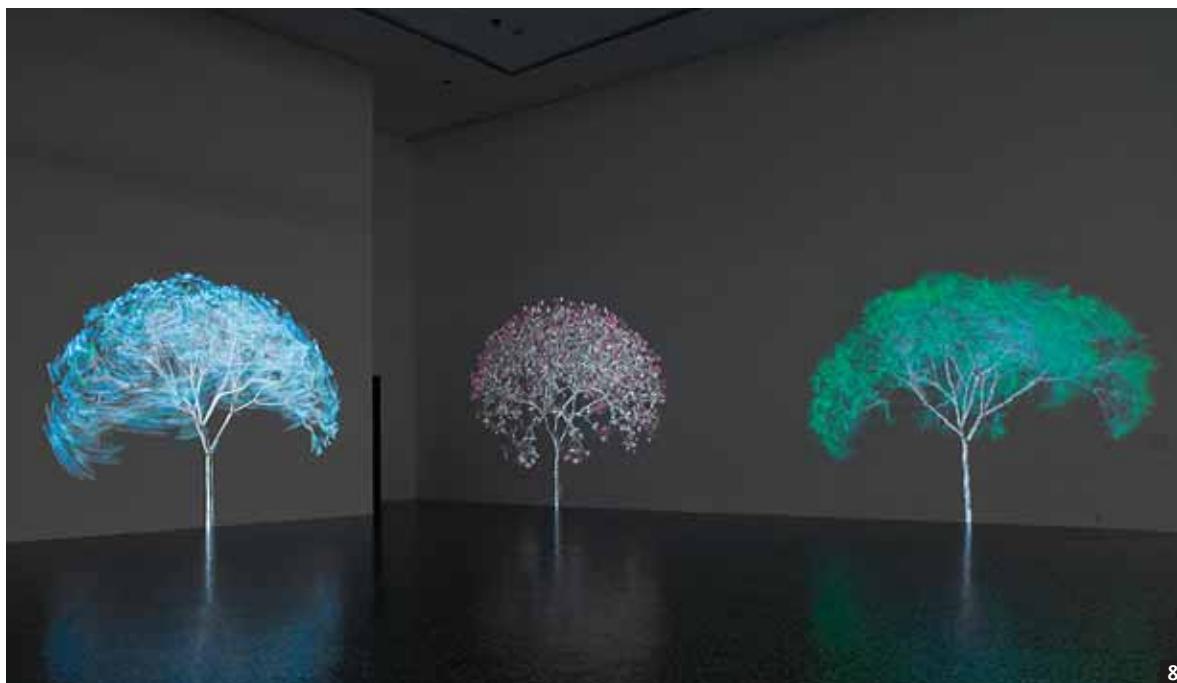


**6. Mending: Craft and Community,
Selections from the Museum's
Collection**

December 8, 2018–October 20, 2019
Alice Pratt Brown Gallery
The Caroline Wiess Law Building

**7. Everyday Encounters: Erasing the
Divide between Art and Life**

December 18, 2018–April 6, 2019
Hirsch Library
The Caroline Wiess Law Building



8. Jennifer Steinkamp: The Seasons

December 18, 2018–January 27, 2019
Cullinan Hall
The Caroline Wiess Law Building

9. Miguel Ángel Ríos: On the Edge

January 29–February 24, 2019
Cullinan Hall
The Caroline Wiess Law Building

10. MFAH Staff Art Show

February 14–24, 2019
Millennium Gallery
The Audrey Jones Beck Building

**11. Peter Fischli & David Weiss:
Büsi (Kitty)**

February 26–April 28, 2019
Cullinan Hall
The Caroline Wiess Law Building



12. A History of Photography: Selections from the Museum's Collection (XII)

March 6–September 15, 2019
 Lower Beck Corridor
 The Audrey Jones Beck Building

Generous funding was provided by United Airlines.

13. Between Play and Grief: Selections from the Latino American Collection

March 16–September 8, 2019
 Millennium Gallery
 The Audrey Jones Beck Building

14. Alluring Melancholy: Representations of the Tormented Artist

April 9–July 27, 2019
 Hirsch Library
 The Caroline Wiess Law Building



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

15. **Always Greener: Seeing and Seeking Suburbia,**
Selections from the Museum's Collection
August 21, 2018–February 3, 2019
16. **Fear and Wonder: Sublime Landscapes on
Paper, Selections from the Museum's Collection**
February 12–August 4, 2019



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

- A+Up**
August 8, 2018–January 13, 2019
17. **Eye on Houston: High School
Documentary Photography**
January 26–April 21/August 11, 2019

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

18. **Fashion Fusion: Inspired by Vincent van Gogh:
His Life in Art**
April 23–May 12, 2019

**Love Your Pet: A Student Exhibition Advocating
Responsible Pet Ownership**
June 4–September 8, 2019

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



RIENZI EXHIBITIONS

- The Connoisseur's Eye: New Perspective
on Ceramics in the Rienzi Collection**
September 1, 2018–February 3, 2019
Isla's Gallery
19. **Broadway's Amazing Masterons**
March 2–July 31, 2019
Isla's Gallery



THE GLASSELL SCHOOL OF ART EXHIBITIONS

Levant Foundation Gallery:

20. Futures/Faculty Selections

August 3–September 23, 2018

BLOCK XVIII

September 28–November 4, 2018

UH Architecture (L&I)

November 9–December 2, 2018

Student Sale

December 4–8, 2018

Alumni Review 1

December 14, 2018–February 24, 2019

2019 Core Exhibition

March 15–April 19, 2019

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

Core fellowships have been underwritten by The Dickson-Allen Foundation; Ms. Nancy Powell Moore; the Anchorage Foundation of Texas; Mr. Brad Blume; Mr. and Mrs. Jamal H. Daniel; The Francis L. Lederer Foundation; McClain Gallery; Karen Pulaski; and The Arch and Stella Rowan Foundation, Inc.

Student Exhibition

May 25–August 11, 2019

Bucher Gallery:

Contemporary Artists in Houston from the Collections of William J. Hill and the Museum of Fine Arts, Houston

August 3–November 11, 2018

Gerard Byrne: In Our Time

December 7, 2018–February 17, 2019

Certificate of Achievement

May 25–August 11, 2019

Orton Gallery:

Advanced Painting Classes

September 1–October 3, 2018

Sculpture Month “out of clay”—Jeff Forster, Michelle Matthews, Clara Hoag

October 9–28, 2018

Life Drawing

November 1–December 10, 2018

Beginning Classes

December, 2018–January, 2019

3D Areas

February 2019

Print Matters-James Surls Prints

May 3–20, 2019

Fundamentals (Student Exhibition)

May 25–September 1, 2019

Junior School:

Glassell-on-the-Go: Selections from 2017–2018

August 27–October 19, 2018

Annual Junior School Holiday Exhibition

November 16, 2018–February 10, 2019

Presbyterian School: Creative Constructions

March 1–31, 2019

Advanced Portfolio Preparation Student Exhibition

April 6–May 4, 2019

Glassell Junior School Scholarship Student Showcase

May 27–August 9, 2019

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

Still Life: Student Interpretations

September–November 2018

Music/Sound

December 2018–February 2019

Water

March–May 2019

Time

June 14–August 30, 2019

DEPARTMENTAL HIGHLIGHTS



Kitchen Maid, c. 1620, attributed to Diego Velázquez

CONSERVATION

The inauguration of the Sarah Campbell Blaffer Foundation Center for Conservation in October 2018 marked a significant development in preservation and conservation efforts at the Museum of Fine Arts, Houston. The spacious and generously outfitted labs provide a vibrant new environment for the conservation, study, and research of artworks and objects of cultural heritage.

The Conservation Department undertook several comprehensive treatments and examinations in this fiscal year. However, the most transformative in terms of appearance and attribution was a painting previously on display at the Rienzi. Extensive research and treatment of *Kitchen Maid* conducted by Zahira Véliz Bomford, senior conservator of paintings, determined that this painting, previously considered to be in the style of Diego Velázquez, could be attributed to the hand of the artist. This exciting discovery was concluded after years of treatment and comparative studies of similar versions at the Art Institute of Chicago and the National Gallery of

Ireland. The study included investigations into the artist's working methodologies as well as material analysis by the Museum's Andrew W. Mellon Conservation Scientist, Corina Rogge.

Notable research also included a collaborative publication investigating artist materials in the twentieth century. Corina Rogge worked with Julie Arslanoglu, conservation scientist at the Metropolitan Museum of Art, to publish the article "Luminescence of Coprecipitated Titanium White Pigments: Implications for Dating Modern Art" in the May 2019 issue of *Science Advances*. The article focuses on how to authenticate and distinguish between artist-made paints and industrial paints. These guidelines are particularly important in evaluating the work of postwar artists such as Hans Hofmann, Franz Kline, and Jackson Pollock who used paints intended for the commercial and industrial market.

In April, the Conservation Department saw the retirement of its chairman, David Bomford, along with his wife, Zahira Véliz Bomford. The evolution and centralization of the department, as well as its expansion within the Museum campus, are largely due to David's dedication and hard work.

—Per Knutås
HEAD OF CONSERVATION

FILM

Texas films took the spotlight in a monthly series presented in collaboration with the *Houston Chronicle*, whose writers introduced movies including *Giant*, *Reality Bites*, *Selena*, and *Paris, Texas*. The Museum celebrated the centennial of the influential filmmaker

Ingmar Bergman with screenings of *Smiles of a Summer Night*, *Persona*, and *The Seventh Seal*. Patrick Wang, a Houston-born filmmaker and playwright, presented *A Bread Factory I & II*, one of the most critically acclaimed features of the year. The Museum hosted the tenth edition of the Houston Cinema Arts Festival with diverse screenings and film-industry guests. In addition, Jerry Schatzberg presented his films *Panic in Needle Park*, *Scarecrow*, and *Puzzle of a Downfall Child* and discussed his photographs with the Museum's Wortham Curator of Photography, Malcolm Daniel.

—Marian Luntz
CURATOR, FILM AND VIDEO



Faye Dunaway in *Puzzle of a Downfall Child*.



Library staff member Jamie Teich leads a talk as part of the Library's "Meet the Books" series on May 23, 2019.

LIBRARIES AND ARCHIVES

Fiscal year 2018–2019 was a period of significant growth and change for the Libraries and Archives. The Hirsch Library initiated the first of a two-phase

move to relocate our facilities as a part of the broader campus expansion. As a result, we resituated a portion of our staff, while transferring more than 100,000 volumes to our new collections space in the lower level of the Museum's Visitors Center. This facility provides space critical to the growth of our collections. On the heels of this move, the Libraries undertook a migration to a new cloud-based system that provides our patrons with enhanced access to local and external content. The Museum's Archives were also substantially reshaped with new staff, updated procedures, a revised records-retention program, and collection-management software. The Powell Library provided outstanding service to more than 1,200 annual visitors, and the William J. Hill Texas Artisans and Artists Archive continued its steady expansion, now populated with 116,000 records.

The Libraries staff welcomed more than 6,100 researchers to our facilities in addition to 489 individuals who came as part of group visits. We also went beyond the confines of the Museum to connect with an additional 525 patrons through our outreach activities.

On the programming front, we initiated a monthly "Meet the Books" event, enabling the public to learn more about our special collections and library exhibitions. For the second year in a row, the Hirsch Library hosted an Art+Feminism Wikipedia Edit-a-Thon dedicated to augmenting content related to female artists on this platform.

Tragically, more than 12,000 photography-related volumes from the Manfred Heiting Book Collection fell victim to the destructive fires in Malibu,

California. We remain grateful that more than 7,500 volumes from this photographic book collection have been preserved, and designs for a facility within the Beck Building to house this unparalleled collection are already underway.

This fiscal year, we have particularly enhanced our holdings of modern and contemporary Latin American publications, eighteenth- and nineteenth-century American imprints, twentieth-century Italian design publications, and Harlem Renaissance illustrated books.

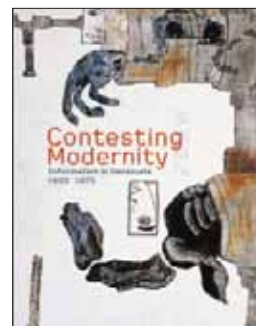
We remain thankful for the support that we receive from the Library Committee and other advocates, allowing us to serve the Museum and Houston's scholarly community to our fullest potential.

—Jon Evans

CHIEF, LIBRARIES AND ARCHIVES

PUBLICATIONS

The Museum published two books in fiscal year 2018–2019. The first, *Contesting Modernity: Informalism in Venezuela, 1955–1975*, charted this innovative movement's development across two decades. A number of scholars contributed insightful essays to the volume, including Tahía Rivero, curator of the Colección Mercantil in Caracas; María C. Gaztambide, associate director of International Center for the Arts of the Americas; Mari Carmen Ramírez, the Wortham Curator of Latin American Art at the Museum of Fine Arts, Houston, and founding director of the International Center for the Arts of the Americas; and Gabriela Rangel, visual arts director and chief curator at the Americas Society.



The Museum published two exhibition catalogues in fiscal year 2018–2019.

The volume also included an illustrated chronology, biographies of the artists, and fifteen reprinted historical texts, some appearing in English translation for the first time.

The publication *Vincent van Gogh: His Life in Art* accompanied the exhibition of the same name. The book provided detailed entries for the featured works, written by David Bomford, chairman of conservation and the Audrey Jones Beck Curator of European Art; Helga K. Aurisch, curator, European art; and Dena M. Woodall, associate curator, prints and drawings, all at the Museum of Fine Arts, Houston. Nienke Bakker, senior curator at the Van Gogh Museum in Amsterdam, penned an overview of Van Gogh's life and artistic output. Her colleague Renske Suijver, curator at the Van Gogh Museum, and Renske Cohen Tervaert, curator at the Kröller-Müller Museum in Otterlo, the Netherlands, authored essays about the establishment of their respective museums, the two largest repositories of works by Van Gogh.

—Heather Brand

HEAD OF PUBLICATIONS

LEARNING AND INTERPRETATION



Opposite and above: In fiscal year 2018–2019, the Department of Learning and Interpretation offered engaging programs for a range of audiences and interests.

This fiscal year, national and community partnerships enhanced the quality and reach of programming organized by the Department of Learning and Interpretation, deepening relationships between the Museum and Houston's communities. A total of 101,971 visitors, teachers, and students were served by Learning and Interpretation programming during the 2018–2019 academic year.

The Museum's school tour program, generously funded by the Jerome B. Katz Foundation, served 37,986 K–12 students and their chaperones from districts throughout the Greater Houston area. Through the Museum's multiyear partnership with the National Art Educators Association, the Association of Art Museum Directors, and five additional art museums across the country, a major study was conducted to determine the effects of a single art-museum visit on student performance. Issued in 2018, the results demonstrated improvement in students' ability to ask more complex questions, to accept multiple interpretations, to perceive the material properties of art objects, and to have a strong emotive recall of their museum visit. This documented growth

in students' capacity for creative and critical thinking, sensorial and affective responses, and productive human connections provides further evidence of the benefit of the arts as core components in educating the whole child.

To ensure that all Houston Independent School District (HISD) students have access to the arts as part of a complete education, the Museum actively participates in Arts Connect Houston, a collective impact organization with partners from thirty-three area arts organizations, the HISD Fine Arts Department, the Houston Endowment, the City of Houston, and the Houston Arts Alliance. Through the leadership of Superintendent Grenita Lathan and the collective efforts of Arts Connect Houston, thirty-seven new arts teachers were hired to eradicate arts deserts within HISD elementary and K–8 schools.

The Museum was awarded a major multiyear grant from the Institute of Museum and Library Services to partner with teachers across the Greater Houston area to develop Learning Through Art curriculum for high-school students, and to study relationships between

in-school and after-school arts learning for teens. This grant furthers the Museum's commitment to teacher professional development; this fiscal year, the Museum served 1,282 area teachers, who in turn reached 156,067 students in their classrooms.

This spring, the Museum signed a Memorandum of Understanding with Houston Community College (HCC), formalizing the five-year collaboration on Fashion Fusion, a yearly curricular partnership between the Museum and HCC's award-winning fashion design program. The MOU also anticipates broader, multidisciplinary collaborations between the two institutions. The 2019 Fashion Fusion featured a beautiful runway show with stunning original garments created by students and alumni, inspired by the spectacular works on view in the Museum's exhibition *Vincent van Gogh: His Life in Art*. The garments have since been featured in a community tour at commercial locations, including Tootsies, David Peck, Sameera Faridi Design Studio, Houston First Corporation, Mod Chic, Chloe Dao Boutique, and have traveled to the central location and branches of the Houston Public

Library and Harris County Public Library, and finally to the Houston Community College Library.

This year, 19,460 visitors attended Museum lectures, concerts, and Armchair Travel, screenings of documentary films about museum exhibitions in the United States and Europe. Through a multifaceted collaboration with Houston Grand Opera (HGO), a progressive gallery concert was staged at the Museum, *Women Transformed through Art and Opera*. Three women singers performed arias from Mozart's *Don Giovanni* in three gallery spaces in the Museum, and a storyteller facilitated a discussion with visitors about women's roles in the arts. This initial experiment will lead to further collaborative programming in partnership with HGO.

With the opening of the Glassell School of Art last year, Learning and Interpretation staff have experimented with programming on the Brown Foundation, Inc. Plaza adjacent to the school. The Museum now collaborates with community partners, area artists, and fitness studios to produce three annual festivals, the Music on the Plaza summer series, and Sunday Strength yoga and fitness sessions on the BBVA Roof Garden of the Glassell School. More than 8,000 visitors attended these programs during the year.

A total of 217,707 visitors were served through in-gallery interpretive tools, designed to deepen meaning-making with art on view in the Museum, including audio tours, iPad interactives, and printed gallery guides. A new interpretive

experiment was developed in the exhibition *Sally Mann: A Thousand Crossings* through collaboration with staff in the curatorial department of photography. A response station was created at the end of the exhibition as a space for reflection on the engaging and challenging themes in Sally Mann's photographs, set in the American South. To encourage dialog, printed cards prompted visitors to write and leave their responses for others to see, which allowed guests to connect their own experiences with Mann's photography.

The community engagement team worked throughout the year to welcome new community members to the Museum, and to serve nearly 8,000 in neighborhoods across Houston. The team worked in tandem with the Museum's recently formed Latino Advisory Committee to welcome community leaders to events at the Museum in conjunction with the exhibitions *Vincent van Gogh: His Life in Art* and *Between Play and Grief: Selections from the Latino American Collection*. The Museum's off-site programming grew this year through community collaborations. The popular Glassell-on-the-Go mobile art classes for youth have expanded through partnerships with the Houston Public Library, Harris County Public Library, and Baker Ripley Community Developers, bringing the excellence of Glassell Junior School after-school visual arts classes to youth in their own neighborhoods.

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



MEMBERSHIP AND GUEST SERVICES



Guests line up to enter the exhibition *Vincent van Gogh: His Life in Art*.

“We had one of the best museum visits ever at the Van Gogh exhibition. . . . We went into the *Van Gogh Up Close* area, and it was amazing. It brought out the children in all of us.”

—Hank Ramsey from Orange, Texas

Fiscal year 2018–2019 began with an exciting—yet atypical—assignment for Guest Services team members. Their mission was to welcome guests to a soaring bamboo sculpture by artists Mike and Doug Starn, share guidelines about traversing its freestanding bridge from the second floor of the Caroline Wiess Law Building, provide them with loaner sneakers if needed, and check their bags while they explored *Mike + Doug Starn: Big Bambú, This Thing Called Life*. This spectacular art experience, which opened on June 10, 2018, was a logistical challenge unlike any other, and the Guest Services team rose to the occasion and served nearly 51,000 guests who explored this enchanting bamboo wave between July 1 and its closing on Labor Day, September 3, 2018.

The spark that began with *Big Bambú* continued with five other special exhibitions, resulting in another banner year for visitation that surpassed the one-million-visitors mark for the second year in a row. Exhibitions included *Peacock in the Desert: The Royal Arts of Jodhpur, India*; *Tudors to Windsors: British Royal Portraits from Holbein to Warhol*; *Vincent van Gogh: His Life in Art*; *William Forsythe: Choreographic Objects*; and *Icons of Style: A Century of Fashion Photography*.

Attendance to the sixteen-week Van Gogh exhibition (which opened on March 10, 2019) made up 43 percent of overall admission at the Sarofim Campus. There were 234,649 scanned entries into the exhibition, with 75 percent of Van Gogh visitors also experiencing the companion display *Van Gogh Up Close*. This interactive gallery brought Van Gogh’s iconic works of art to life in a manner that appealed to guests of all ages, making for irresistible and fun photo opportunities. For the first time, guests reported that social media had prompted their visit to the Museum. The organic sharing of photos led to added awareness of the exhibition among new and younger audiences, with 23 percent of visitors self-reporting that they were college students or younger.

Consistently strong visitation to the Museum throughout the fiscal year also contributed to a 25 percent increase in membership households. Membership increased to 33,410 households from 31,920 the previous year, with an additional 8,500 college students who are part of the Museum’s University Partnership Program. More than 8,000 new member households have joined the Museum since February 2019, the impact of four strategic membership campaigns via mail, email, digital advertising, and phone.

The year was an exceptional time of growth and opportunities for the Museum. Because of the strong exhibition schedule, rich programming, and dedicated staff, attendance at the Sarofim Campus, the Glassell School of Art, Bayou Bend, and Rienzi reached a grand total of 1,269,626. The Membership and Guest Services team was pleased to be a part of this high point in the Museum’s history.

—Jennifer Garza

CHIEF ADMINISTRATOR OF MEMBERSHIP
AND GUEST SERVICES



The ICAA partnered with the University of Houston to host a workshop for students and faculty on object-based learning at the Museum.

The fiscal year 2018–2019 was one of transition for the ICAA. Arden Decker was appointed associate director in January 2019, a position previously held by María Gaztambide since 2007, and Elizabeth Donato joined the team as research specialist in June 2019. Throughout the year, the ICAA made progress toward finalizing the processing of documents recovered through the Documents of Latin American and Latino Art project (ICAA Documents Project). The team edited, catalogued, and translated materials submitted by the recovery team in Montevideo, Uruguay, and by its Houston-based researchers. In addition, the ICAA worked with Fundación AMA in Santiago, Chile, to prepare more than five hundred Chilean documents for publication. By the end of June 2019, nearly 8,200 documents had been made available, free of charge, to 316,229 online visitors through its bilingual platform (icaadocs.mfah.org). The ICAA also made significant headway in the redesign and technological

overhaul of the ICAA Documents Project database and digital platform, generously sponsored by the Diane and Bruce Halle Foundation, which will allow for more interactivity and social media presence.

This fiscal year, the ICAA partnered with the University of Houston (UH) on object-based learning (OBL). In January, the Museum hosted a workshop for faculty and graduate students, directed by the London-based OBL scholar Martha Fleming. During the spring and summer, professors and museum professionals from the areas of art history, digital archives, conservation, and learning and interpretation came together to develop new methodologies to teach students how to visually and materially engage with art objects from the modern and contemporary Latin American art collection and digital archive. Additionally, UH graduate interns have been working since August 2018 at the ICAA on a number of digital research initiatives.

The ICAA Ideas Council continues to identify and cultivate potential high-level donors to sustain the center and its activities. In December 2018, the council held a discussion, *Monetizing Art Collections: Pros and Cons*, at Miami Basel, sponsored by council member Jorge Pérez. The speakers included Evan Beard, national arts services executive, U.S. Trust; G. Andrea Danese, president and CEO, Athena Art Finance; Ariel Aisiks, president, Institute for Studies on Latin American Art (ISLAA); and Gary Tinterow, director of the Museum of Fine Arts, Houston, as moderator. From

April 8 to 10, 2019, the council held a conference, *New Trends in Collecting Latin American Art*, in São Paulo, Brazil, hosted by Museu de Arte de São Paulo (MASP) and the SP-Arte Fair. The conference focused on established and emerging collectors of Latin American art who favor a more global and socially responsible approach toward this art or operate in emerging regions such as Central America and the Caribbean.

The ICAA continues to provide key support for the research, scholarship, and exhibition initiatives of the Latin American Art Department. In fiscal year 2018–2019, the center was involved in the planning, installation, catalogue production, and accompanying programming for the groundbreaking exhibition *Contesting Modernity: Informalism in Venezuela, 1955–1975*, developed in partnership with Colección Mercantil Arte y Cultura, Caracas. The ICAA team also organized the symposium *Contesting Modernity: Art and Politics in Mid-Century Venezuela*, which took place on October 27, 2018, and brought together speakers from Venezuela, Europe, and the United States to explore the historical context and artistic innovations of the Informalism movement. Furthermore, the ICAA team contributed research to a major publication accompanying the landmark exhibition *Beatriz González: A Retrospective*, due to open at the Museum in November 2019.

—Mari Carmen Ramírez, Ph.D.
WORTHAM CURATOR OF LATIN AMERICAN ART AND DIRECTOR, INTERNATIONAL CENTER FOR THE ARTS OF THE AMERICAS



KONRAD KACHELOFEN
Ars Moriendi (The Art of Dying), 1497
 Woodcut and letterpress with pen
 and ink initial on laid paper
 1/16 x 5 3/4 x 3/8 in. (20.5 x 14.6 x 1 cm)
 Sarah Campbell Blaffer Foundation,
 Houston
 BF.2019.3

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

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

In the 2018–2019 fiscal year, the Blaffer Foundation traveling exhibition *The Plains of Mars, European War Prints, 1500–1825* went to the Schmucker Art Gallery at Gettysburg College in Pennsylvania. *The Four Elements*, by Louis Finson, was lent to the exhibition *Endless Enigma: Eight Centuries of Fantastic Art* at the David Zwirner Gallery in New York City. Two paintings and four framed manuscript illuminations were featured in the exhibition *The Study of the Bible in the Pre-Modern World: Celebrating the 500th Anniversary of the Complutensian Bible* at the Museum of Texas Tech University in Lubbock. *The Circumcision, from the Life of the Virgin*, by Hendrick Goltzius, was on display in the exhibition *Copies, Fakes, and Reproductions: Printmaking in the Renaissance* at the Blanton Museum of Art at the University of Texas in Austin. In addition, the foundation organized

and mounted in one of the Blaffer Foundation galleries a special exhibition on the representation of Saint Francis in the late sixteenth and seventeenth centuries, which included *The Stigmatization of Saint Francis*, by Orazio Gentileschi, from the foundation’s own collection; *The Ecstasy of Saint Francis*, by Juan de Valdés Leal, from the Santa Barbara Museum of Art; and *The Dead Christ Supported by an Angel and Adored by a Franciscan*, by Paolo Veronese, from the Museum of Fine Arts, Houston.

In 2019 the foundation acquired the *Ars Moriendi*, a late medieval treatise on how Christians should prepare for death that was popular from the later fourteenth century to the sixteenth century. Versions of it are known in manuscript, block books, and typographic editions. Around the middle of the fifteenth century, the treatise was illustrated, at first with eleven images, and eventually in versions such as this one, with fourteen. Most of the images show the dying man in bed, confronted with diabolical temptations and angelic inspirations, along with a scene of death. This book will make an occasional appearance in the cabinet of curiosity installed in the foundation’s smallest gallery at the Museum. Currently, it is the oldest illustrated book in the collection and among the earliest of any of the foundation’s works.

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

—James Clifton
 DIRECTOR, SARAH CAMPBELL BLAFFER
 FOUNDATION

THE GLASSELL SCHOOL OF ART

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

The Glassell Studio School completed its first full academic year in the building designed by Steven Holl Architects. The school offered a variety of programs designed to engage the student body and complement the coursework, as well as take advantage of public excitement surrounding the new campus. The artist Tanya Aguiñiga presented the school's annual Booker Lowe Lecture. The school continued its partnership with Kinder Morgan, which hosted an exhibition series featuring selections of student work in the lobby of its building downtown. The school organized a variety of exhibitions, opening the year with a focus on the faculty. The Orton Gallery exhibited several collaborations with local arts organizations throughout the year. The popular *Annual Student Exhibition* opened in the Levant Foundation Gallery on May 25, while the graduating Certificate of Achievement recipients were featured in the Leslie and Brad Bucher Gallery. The school saw steady enrollment numbers, reaching 2,278 units, 162 of which were registered through the University of St. Thomas.

The Glassell Junior School continues to maintain strong enrollment numbers. Once again, the school enjoyed high enrollment during the summer, boosting the final total enrollment for the year to 5,520. The course schedule featured



The forum of the Glassell School of Art.

both new programs returning favorites, and the Junior School introduced three-hour classes for the first time during the summer session. Portfolio Day and Sketch Day, the school's annual scholarship competitions, resulted in more than 272 scholarships awarded.

The Core Residency Program at the Glassell School of Art is a nine-month postgraduate program consisting of eight artists and two critical writers. Participants are provided studio or office space at the Glassell School of Art, a stipend, and access to school equipment and facilities. A distinguished roster of artists, critics, curators, and art historians is invited each year to lecture and conduct studio visits. This year's visitors included Gerard Byrne, Hannah Feldman, Sharon Hayes, Nora Khan, Kelly Sears, Lytle Shaw, Kaja Silverman, J. P. Sniadecki, Stephanie Syjuco, and Hamza Walker. The Core Program's associate director, Mary Leclère, presented Byrne's immersive video installation *In Our Time* in the Leslie and Brad Bucher

Gallery from December 7, 2018, to February 17, 2019. The 2019 *Core Exhibition*, on view from March 21 to April 25, 2019, in the Glassell School's Bucher and Levant Galleries, featured new work by the Core artists-in-residence. The show was accompanied by a publication that documented the artists' work and featured essays contributed by the critical writers.

In 2018–2019, the Glassell School of Art received generous financial support from individuals, foundations, and corporations. Luz Garcini and Marc Melcher chaired the annual Benefit and Auction. I would like to thank the members of the Glassell School of Art committees for their leadership and enthusiastic support of the school. I wish to acknowledge Executive Committee Chair Brad Bucher and Core Program Subcommittee Chair Jereann Chaney.

—Joseph Havel
DIRECTOR, THE GLASSELL SCHOOL
OF ART

BAYOU BEND COLLECTION AND GARDENS



Jazz and Juleps guests enjoy a lovely spring evening at Bayou Bend.

Since 1966, Bayou Bend Collection and Gardens has been a significant historical and cultural community resource. Each year brings a renewed dedication to the Museum's goal to be "a place for all people." Thanks to the support of many individuals and organizations, and the impressive leadership of committee chairman Polly Bowden, Bayou Bend welcomed more than 100,000 visitors this fiscal year for a wide range of programs, events, and tours.

The River Oaks Garden Club helped ensure that the gardens continued their recovery after Hurricane Harvey in 2017, and the organization's generosity added a much-needed garden shed near the greenhouse. The gardens were highlighted at special events such as Azalea Trail and Sip and Stroll, and provided a spectacular backdrop for Bayou Bend's public programs. A new self-guided tour, *Music in the Gardens*, a collaboration with Rice University's Shepherd School of Music, offered guests the opportunity to stroll the grounds while listening to classical music selections inspired by each garden.

Visitors also enjoyed new additions inside the mansion. The second floor was adapted to provide greater access into

the rooms during self-guided tours, and printed tour materials expanded from English and Spanish versions to include French and Chinese translations. The Bayou Bend Docent Organization members generously shared their knowledge with guests during thousands of guided tours, and Houston Junior Woman's Club volunteers greeted visitors of all ages in the house on Family Day afternoons. Many important acquisitions were added to the collection. See page 69 for a list of new accessions and the generous donors who made them possible.

In February, the seventh biennial David B. Warren Symposium featured the diverse pre-1900 history of Texas, the Lower South, and the Southwest. The William J. Hill Texas Artisans and Artists Archive, an online database, grew to more than 116,000 entries, and added several institutional partners. The Carol and Les Ballard Lecture Series welcomed national scholars, and continuing education programs such as *Behind the Ropes* offered participants in-depth focus on topics supported by the Bayou Bend Collection.

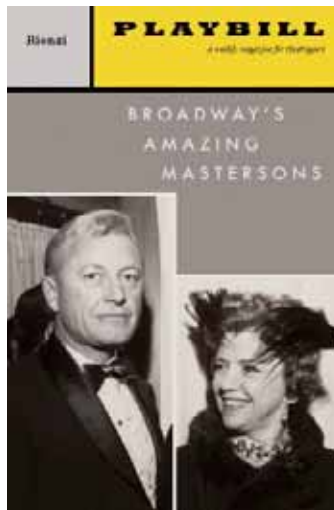
Increased promotion introduced more Houstonians to Bayou Bend, and Christmas Village, now in its fourth year, has become a holiday tradition in

Houston. Guests returned throughout the year to enjoy public programs such as the Children's Texas Art Festival, Spring Break, Jazz and Juleps, Detective Days, Mother's Day, Father's Day, July 4, and History Camp.

Bayou Bend's successful year would not have been possible without the support of many donors. The Bayou Bend Weekend raised significant financial support; special thanks go to Fashion Show chair Elyse Lanier; Children's Party chairs Alyssa Kilpatrick, Nicole Katz, and Holly Radom; and Terry and Tommy Smith for their leadership in chairing the weekend's grand finale, the Garden Party. The Bayou Bend Annual Fund Drive exceeded its goal due to the generosity of numerous individuals, and to the added support of Laura and John Arnold and Mindy and Jeff Hildebrand, who hosted evenings at their homes for Leadership Circle members. Many foundations and individuals provided support for programs: lead gifts included those from Landry's, Mitra Mujica-Margolis and Michael Margolis, and Frost Bank for Christmas Village; the Powell Foundation; Sharon Dies; Houston Junior Woman's Club; and the Susan Vaughan Foundation.

It has been an honor to steward Bayou Bend into its fifty-third year. I am indebted to the Board of Trustees and the Bayou Bend Committee for their support and guidance; to everyone who has given so generously of their time and resources; and to the wonderful staff of Bayou Bend Collection and Gardens.

—Bonnie A. Campbell
DIRECTOR, BAYOU BEND COLLECTION
AND GARDENS



Rienzi hosted the exhibition *Broadway's Amazing Mastersons*.

This fiscal year marked a significant moment for Rienzi as we celebrated the twentieth anniversary of the house and garden opening to the public as the European decorative-arts wing of the Museum of Fine Arts, Houston. To honor this milestone, exhibitions and other programming throughout the year aimed to throw a spotlight on Rienzi's founders, Carroll Sterling Masterson and Harris Masterson III, as both collectors and arts philanthropists.

In September, to highlight the Mastersons' passion for porcelain, Rienzi held its biennial symposium on the theme "Hidden in Plain Sight: Meanings and Messages in Ceramics, 1650–1950," which invited emerging scholars to discuss the use of ceramics as vehicles for concealed language regarding humor, courtship, diplomacy, learning, class, and contemporary culture. The symposium featured a keynote lecture presented by Patricia Ferguson of the British Museum. The fall exhibition *The Connoisseur's Eye: New Perspectives on Ceramics in the Rienzi Collection* focused on new

research on the Mastersons' extensive ceramics holdings. The popular spring exhibition *Broadway's Amazing Mastersons* explored the couple's foray into Broadway productions from 1958 to 1966. The dining room in the house re-created a 1950s table setting that the Mastersons and their guests would have recognized.

This year, as in past years, Rienzi's green spaces benefitted significantly from the stewardship of the Garden Club of Houston and Bart Brechter, the Museum's head of gardens and landscape operations. Through their enthusiastic efforts, the Folly Garden, with its impressive view of Buffalo Bayou, opened permanently to the public in March to coincide with Azalea Trail. In 1999 Azalea Trail also marked the public opening of Rienzi; this year, 1,600 visitors came through the gardens and house over the course of the three-day event. Other garden-focused programs included a partnership with Breakfast Yoga Club, which hosted a hundred yogis on the lawn. The increasingly popular Saturday Sketch program saw more than a hundred guests, including members of Houston's Regency Society, learning watercolor technique as well as the fundamentals of drawing in the gardens and inside the house.

With the financial support of the Sterling-Turner Foundation, Rienzi's lively education programs continued to engage ever wider segments of Houston's communities. A new partnership with Amazing Place brought program participants living with dementia to Rienzi for specialized tours and art-making activities. Rienzi educators also worked with the Girl

Scouts to provide special programs that helped scouts achieve new badges. We launched a new collaboration with River Oaks Chamber Orchestra (ROCO), while our long-lived partnership with Houston Grand Opera Studio, underwritten by a generous grant from Margaret Alkek Williams and Randa and Charles Williams, maintains an ardent following. The Punch Party, Twilight Tours, and this year's historic alcohol dinner, "From Peasant to Artisan: The Rise of Mezcal and Oaxacan Cuisine," featuring the James Beard Award-winning chef Hugo Ortega, continued to attract an audience of young professionals to the house and collection.

Rienzi's fund-raising events were also a success this year. The Rienzi Society dinner, held on February 5, was chaired by Courtney and Mark Elias, whose remarkable efforts resulted in a vibrant and celebratory evening. During the dinner, members voted to purchase a Milanese cabinet (c. 1785) by Agostino Gerli and Giovanni Battista Moroni. Director Gary Tinterow also announced the surprise acquisition of a Neapolitan inkstand (c. 1735–45) by the Museum in honor of Rienzi's twentieth anniversary. Three hundred people enjoyed Rienzi and its gardens ornamented with fairy lights at the annual Spring Party on April 25, chaired by Susan and Bill Finnegan.

I am tremendously grateful to all who have given generously of their time, funds, and goodwill throughout this anniversary year celebrating the first two decades of Rienzi. We look forward to many more.

—Christine Gervais
DIRECTOR, RIENZI

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



The salon at the Dora Maar House.

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

Twenty-five Brown Foundation Fellows were selected for the 2018–2019 program. These Fellows—artists, poets, novelists, playwrights, art historians, curators, a perfume designer, and scholars from a wide range of fields—immersed themselves in the creative aspects of their work and engaged with their peers and community through thirty-four cultural activities and events that attracted more than 2,675 visitors to the Dora Maar House.

These activities included lectures from the rewarding partnership with the classical music organization Les Musicales du Luberon and monthly salons at which the Fellows shared their work with the community. We continued to partner with other cultural groups as well. In early August 2018, we hosted lectures in the garden as part of the Italian Film Festival. In April 2019, former Fellows Guillaume Giovanetti and Çağla Zencirci returned to Ménerbes to screen *Sibel*, a film they wrote while in residence. The film has been screened at over a hundred festivals worldwide, and has earned forty awards, most recently the Audience Award for Best Actress in the Seattle Film Festival. Mireille Cartet's gallery, Un Lieu Une Oeuvre, celebrated its tenth anniversary with an exhibition in the gallery of the Dora Maar House. About two hundred people attended the opening, and on average twenty people a day visited the show while it was on view from June 6 to 27, 2019. We also held two literary events in June: The Café Littéraire hosted a special event for Fellow Olivier Lebé and his latest novel, *Le silence du moteur*; and the Dora Maar House hosted a special book signing for Brigitte Benkemoun's *Je suis le carnet de Dora Maar*. Another highlight in June was a private tour of the exhibition *Dora Maar* at the Centre Pompidou in Paris for Ménerbes residents.

As of June 30, 2019, the program counts 261 alumni, all of whom consistently express their gratitude to Mrs. Negley and The Brown Foundation, Inc. Eight alumni have come to the Dora Maar House for second residencies. They credit their time at the house for their continued accolades. This past

fiscal year, the exhibition *Floating Life: Mississippi River Drawings*, featuring the work of former Fellow and San Antonio artist Liz Ward, opened at the Tyler Museum of Art in Tyler, Texas. Marie Ducate had a solo exhibition at Musée du Pavillon Vendôme, Aix en Provence. François Noiville's new biography of Nina Simone was published in France. Peter Plagens had a solo exhibition at the Texas Gallery in Houston. Sigrid Sandström presented a new series of paintings from her residence at Dora Maar in the inaugural exhibition of the Cecilia Hillström Gallery's new space in Hudiksvallsgatan, Sweden. Francis Richard's book *Physical Poetics: Gordon Matta-Clark and Language* was published by the University of California Press. Marysia Lewandowska presented work in the 58th International Art Exhibition of La Biennale di Venezia 2019. Salvatore Scibone published his second novel, *The Volunteer*. John Newman won the Francis J. Greenburger Award. Donna Stonecipher's recent book, *Transaction Histories*, was named one of the best poetry books of 2018 by the *New York Times*.

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

—Gwen Strauss

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

During the 2018–2019 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 Mrs. Cornelia C. Long; and the Development Committee, chaired by Mrs. Courtney Lanier Sarofim. The generous support of individuals, foundations, corporations, and government agencies totaled \$21.7 million for operations, accessions, and special projects. On behalf of the Board of Trustees, we honor all those donors who made this achievement possible.

ANNUAL DRIVES

Funds raised through annual drives are an essential portion of the Museum’s operating budget. This year, four separate drives raised a total of more than \$3.4 million for the Museum, Bayou Bend Collection and Gardens, the Glassell School of Art, and Rienzi. The institution is indebted to the individuals who give their time and resources to help raise unrestricted funds for daily operations and critical programs.

BENEFIT EVENTS

Every year, special events at the Museum raise vital funds for operations, and the Museum of Fine Arts, Houston, organized seven such events for the 2018–2019 fiscal year. The Grand Gala Ball and Florescence together raised more than \$2.5 million for the Museum. The Glassell School of Art Benefit and Auction raised \$415,001. Three benefits at Bayou Bend raised \$1,046,483 and the Rienzi Spring Party raised \$149,100. Two additional events, One Great Night in November and the Rienzi Society, supported art acquisitions and collectively raised more than \$1.4 million.

For a list of all MFAH annual drives and benefits, please see page 120.

INDIVIDUAL GIFTS

Individuals continue to provide the most significant support for Museum activities, including exhibitions; learning and interpretation programs; conservation projects; and accessions. For extraordinarily generous gifts we thank Leslie and Brad Bucher; Anne and Charles Duncan; Mindy and Jeff Hildebrand; Nancy and Rich Kinder; Cornelia and Meredith Long; Sara and Bill Morgan; Mrs. Kay Onstead; Mr. Fayez S. Sarofim; Mrs. Louisa Stude Sarofim; and Cyvia G. Wolff.

FOUNDATION SUPPORT

This year, more than 200 foundations provided over \$28 million in support of operations, accessions, and capital projects. Houston foundations are exceptional in their giving, and we extend a special thank-you to The Brown Foundation, Inc.; Ting Tsung and Wei Fong Chao Foundation; the Cullen Foundation; John R. Eckel, Jr. Foundation; the Elkins Foundation; the Glassell Family Foundation; the Hamill Foundation; Jerold B. Katz Foundation; the Robert and Janice McNair 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 more than \$4 million. Special thanks go to Amerant; Bank of America; BBVA; Cartier; Harry Winston; JPMorgan Chase; Landry's, Inc.; The Rand Group, LLC; Shell Oil Company; and Simon Property Group / Galleria Houston.

CIVIC AND GOVERNMENT GRANTS

The Museum could not operate without funds provided by various civic and government organizations. This year, the Museum received more than \$1.8 million in grants from local, state, and national groups. Our deepest appreciation is extended to the City of Houston; the Garden Club of Houston; Houston Junior Woman's Club; the Institute of Museum and Library Services; the National Endowment for the Arts; the National Endowment for the Humanities; the River Oaks Garden Club; Texas Commission on the Arts; and Theta Charity Antiques Show.

PLANNED GIVING

The Museum's Myrtle Wreath and Ima Hogg Societies continue to flourish, with 341 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, or Rienzi in their estate plans. We extend our deep gratitude to the friends who have enrolled in these societies.

NON-CASH CONTRIBUTIONS

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

VOLUNTEERS

Our volunteers are perhaps the most impressive endorsement of the museum. They give of their time and service to enable the institution to better serve the community. In 2018–2019, more than 1,025 volunteers worked over 30,574 recorded hours. According to guidelines established by the Independent Sector, this support is worth more than \$77,496. Volunteers give vital assistance in all areas of the Museum, including guest services, development, and learning and interpretation. The corps of docents provides vast support not only for the Museum but also for Bayou Bend and Rienzi. We wish to pay special tribute to the Guild, the Museum's volunteer leadership organization. The Guild was 368 members strong and provided constant, immeasurable support.

—Amy Purvis

CHIEF DEVELOPMENT OFFICER

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

ANNUAL DRIVES

Museum Annual Fund Drive

Raised: \$2,500,798

Bayou Bend Annual Fund Drive

Raised: \$604,248

Glassell School Annual Fund Drive

Raised: \$280,981

Rienzi Annual Fund Drive

Raised: \$113,857

PLANNED GIFTS

The Myrtle Wreath Society

Members: 283

The Ima Hogg Society

Members: 58

BENEFITS

2018 Grand Gala Ball

October 5, 2018

Chair: Franci Neely

Raised: \$2,004,601 for operations

2018 One Great Night in November

November 7, 2018

Honorary Committee;

honoring the late William J. Hill

Raised: \$1,231,614 for accessions

2019 Rienzi Society

February 5, 2019

Chairs: Courtney and Mark Elias

Raised: \$212,250 for accessions

**2019 Bayou Bend Fashion Show
and Luncheon**

April 5, 2019

Chair: Elyse Lanier

Raised: \$310,700 for operations

2019 Bayou Bend Children's Party

April 6, 2019

Chairs: Nicole Katz, Alyssa Kilpatrick,
and Holly Radom

Raised: \$68,000 for operations

2019 Bayou Bend Garden Party

April 7, 2019

Chairs: Terry and Tommy Smith

Raised: \$667,783 for operations

2019 Florescence

April 16-17, 2019

Chairs: Meg Tapp and Carmen Knapp

Co-Chairs: Mundi Elam and Carson Seeligson

Raised: \$520,566 for operations

2019 Rienzi Spring Party

April 25, 2019

Chairs: Susan and Bill Finnegan

Raised: \$149,100 for operations

**2019 Glassell School of Art Benefit
and Auction**

May 9, 2019

Chairs: Marc Melcher and Luz Garcini

Raised: \$415,001 for operations



- 1 Grand Gala Ball: Chair Franci Neely; Phoebe Tudor
- 2 Grand Gala Ball: Doug and Winell Herron
- 3 Grand Gala Ball: Margaret Alkek Williams
- 4 Grand Gala Ball; Sima Ladjevardian; Rania Daniel
- 5 One Great Night in November: Andrew Sarofim; Phillip Sarofim; Faye Sarofim; Christopher Sarofim
- 6 One Great Night in November: Patrick Wade; John Kennedy; Wil VanLoh

- 7 Rienzi Society: Stephanie and Frank Tsuru
- 8 Rienzi Society: Petra Martinez; Nancy Guinee
- 9 Bayou Bend Fashion Show and Luncheon: Adam Lippes; Chair Elyse Lanier
- 10 Bayou Bend Fashion Show and Luncheon: Marcy Taub Wessel; Nancy Abendshein; Courtney Sarofim



11 Bayou Bend Fashion Show and Luncheon: Jennie Segal; Martha Katherine Wade

12 Bayou Bend Children's Party: Chairs Alyssa Kilpatrick; Holly Radom; Nicole Katz

13 Bayou Bend Children's Party: Kathy and Marty Goossen and family

14 Bayou Bend Garden Party: Chairs Tommy and Terry Smith

15 Bayou Bend Garden Party: Dina Al-Sowayel and Tony Chase

16 Bayou Bend Garden Party: Aliyya and Herman Stude

17 Bayou Bend Garden Party: Jim and Cherie Flores

18 Rienzi Spring Party: Chairs Susan and Bill Finnegan



19 Rienzi Spring Party: Luke and Christiana McConn
 20 Florescence: Carson and Arthur Seeligson
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 22 Florescence: Rosanna Blalock; Kit Detering; Gretchen Lahourcade
 23 Glassell School of Art Benefit and Auction:
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24 Glassell School of Art Benefit and Auction:
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 25 Glassell School of Art Benefit and Auction:
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- 26 *Tudors to Windsors: British Royal Portraits from Holbein to Warhol* opening dinner: Jeanie Kilroy Wilson and Wallace S. Wilson
- 27 *Tudors to Windsors: British Royal Portraits from Holbein to Warhol* opening dinner: Demi and Ron Rand
- 28 *Contesting Modernity: Informalism in Venezuela, 1955–1975* opening dinner: Gary Tinterow; Francisco Rivero
- 29 *Contesting Modernity: Informalism in Venezuela, 1955–1975* opening dinner: Lynn Wyatt
- 30 *Kindred Spirits: Louise Nevelson & Dorothy Hood* opening reception: Jereann Chaney; Reggie and Leigh Smith

- 31 *Sally Mann: A Thousand Crossings* opening dinner: Macey and Harry Reasoner
- 32 *Odyssey: Jack Whitten Sculpture, 1963–2017* opening dinner: Barron and Lisa Wallace
- 33 *Vincent van Gogh: His Life in Art* opening dinner: Charlie Read; Charles Snider; Tom Brown
- 34 *Vincent van Gogh: His Life in Art* opening dinner: Rich and Nancy Kinder
- 35 *Vincent van Gogh: His Life in Art* opening dinner: Cyvia Wolff and Marc Grossberg

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and Mr. Sam L. Stolbun
Drs. Ishwaria and Vivek Subbiah
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University of Houston Downtown
University of St. Thomas

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Valerie and John vonBerg
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Mrs. Toni E. Wallingford
Ms. Linda R. Walls
Mr. and Mrs. J. R. Walsh
Mrs. Elizabeth C. Walter
Ms. Janie C. Lee and Mr. David B. Warren
Mr. and Mrs. Ralph Weaver
Mr. and Mrs. Jeff Weems
Dr. and Mrs. Stuart M. Weil
Ms. Lea Weingarten
and Mr. Andrew Fastow
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Jessie Carolyn Brown + * and
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Leslie and Brad Bucher +
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Christopher Ralston / Apartment Zero
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H.J. (Joe) Foster *
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Morgan Garwood *
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Alfred C. Glassell, Jr. + *
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Joyce Z. Greenberg
Valerie B. Greiner
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Carola and John Herrin *
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A. Clark Johnson +
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Dr. Rita Justice +
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Kathryn Ketelsen
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Andrius R. Kontrimas +

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Caroline Wiess Law *
Mark Lensky *
Phillip Leonian *
Richard D. Lester
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Victoria and Marshal Lightman *
Michael C. Linn +
Patricia G. Linn *
Eric R. Liston
Mr. and Mrs. Meredith J. Long +
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Susan Lorence
John Andrew MacMahon
Mr. and Mrs. Michael D. Malbin +
Mike and Mickey Marvins
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Laura Sue H. McMurrey *
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Anne Wilkes Tucker +
Francita Stuart Koelsch Ulmer +
Dr. Carlos Vallbona *
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Suneeta and Nanik Vaswani
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Michael Weller
Dorothy S. and Robert D. Wells
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Jane Day Westerfield + *
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John L. Zipprich II

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Bonnie Campbell +
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Larry F. Cochran *
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Mrs. Lacy Crain +
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Weyman Crawford *
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Martha Erwin +
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Rodolfo Hernandez, Jr.
Lorraine and David Frazier
Debbie and Gary Gibson +
Susanne M. Glasscock +
Jas A. Gundry +
Kay Collins Handly
Cynthia G. Holliday +
Nancy Glanville Jewell
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Carolyn Frost Keenan +
Kathy Lee Kennedy
Elsie Layton *
Robert J. Lorio
Mr. and Mrs. Gilbert Y. Marchand +
Laura Sue H. McMurrey *

Robin L. Michel and William M. Pillsbury
Susan Morrison
Mrs. Robert V. Nelson, Jr. +
Susan Neptune +
Sara M. Peterson +
Marc Schindler +
Mr. Morin Montagu Scott, Jr. + *
Mrs. Morin Montagu Scott, Jr. +
Alice C. Simkins
Katie Smith
Mrs. Dewitt Untermeyer + *
Ralph Wallingford + *
Toni Wallingford +
David B. Warren +
Mrs. Sara E. White
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Jeanie Kilroy Wilson +
Sally and Denny Wright

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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.

The Museum of Fine Arts, Houston, enjoyed a magnificent fiscal year in 2019. The Museum's operating financial results far surpassed its original budget estimates and together with solid endowment returns propelled its net worth (financial assets minus liabilities) to a record \$1.8 billion (see fig. 1).

OPERATING RESULTS

The Museum finished the 2019 fiscal year with a surplus from operations on both a Generally Accepted Accounting Principles (GAAP) and a Management View basis. On a GAAP basis, the Museum earned a surplus from operations of \$7.1 million. For its internal decision making, the Museum excludes certain non-recurring items and adjusts for non-cash items in its assessment of operations. This generally results in a more conservative Management View position relative to GAAP. By that measure, the Museum ended the fiscal year with a surplus of \$4.6 million or approximately 6% of operating revenues (see Table 3).

Underlying the Museum's superior fiscal year 2019 operating performance was the success of the exhibition *Vincent van Gogh: His Life in Art*. More than 234,000 guests visited the Museum specifically to see the exhibition, thus lifting all earned income areas, including revenue from admission to the Museum, membership, parking, and the MFA Shop. To wit:

- The Museum earned approximately \$6.4 million in revenue from admissions—a 37% increase from fiscal year 2018 (see fig. 2). Approximately 1.27 million people visited the Museum, Bayou Bend, and Rienzi or enrolled in classes at the Glassell School during fiscal year 2019.
- Revenue from auxiliary activities—namely the MFA Shop, parking, and special events—increased 55% over fiscal year 2018, reaching \$5.3 million.
- Membership revenue, which tends to be more transactional, grew to \$3.4 million, a modest increase of 1.7% from the prior year.
- Revenue from tuition at Glassell School of Art grew to \$2.4 million. In fiscal year 2019, the Studio School program, which had been temporarily operating from a location off campus, resumed classes at the reimagined Glassell School of Art at the Susan and Faye S. Sarofim Campus.

We continue to be gratified by the level of philanthropic support received by the Museum from individuals, corporations, and foundations. Philanthropy (both past and present) represents a vital lifeline, providing support for the Museum's various initiatives and investments. In fiscal year 2019, the Museum received \$14.2 million in operating fund-raising support (see fig. 3) and almost \$44 million in cash and pledges in support of its capital campaign. At the end of the fiscal year, the Museum had raised almost \$470 million in cash and pledges earmarked for the campaign—surpassing the initial goal of \$450 million.

INVESTMENT PERFORMANCE

The Museum's pooled endowment generated a strong absolute return of 7.9% during fiscal year 2019. This performance placed the endowment in the top quartile of peer institutions as measured by the Cambridge Associates greater than \$1 billion endowment universe and substantially better than the median returns for colleges and universities tracked by Wilshire's Trust Universe Comparison Service (TUCS). Investment performance has consistently outperformed globally diversified reference portfolios comprising equities and bonds.

At the end of the fiscal year, the market value of the pooled endowment stood at a record high \$1.3 billion (see fig. 4). The Museum employs a spending formula that cushions the operating budget from short-term swings in the value of the endowment with a primary emphasis on maintaining the purchasing power of the endowment. The objective is to achieve a long-term real return in excess of endowment spending. Over the past ten years, the pooled endowment's trailing annualized real return has exceeded endowment spending by approximately 320 basis points.

As of June 30, 2019, 64% of the pooled endowment was allocated to equity and equity mutual funds (see fig. 5), followed by alternative investments (21.1%), money market mutual funds (7.5%), U.S. Treasuries and bonds (5.8%), and real assets and REITS (1.6%).

CHANGE IN NET ASSETS

The Museum had total assets of approximately \$1.85 billion at the end of fiscal year 2019 (see fig. 6). The largest asset categories are investments of \$1.3 billion; land, buildings, and equipment of \$376 million; and cash (cash equivalents) of \$91 million.

On an ongoing basis, the Museum's net assets (assets minus debt) represent the most fundamental measure of its financial strength. This gauge of our net worth increased by \$86 million from fiscal year 2018, reaching a record \$1.8 billion (see fig. 7). The principal additions to net assets were \$43.8 million in gifts primarily earmarked for facilities and endowment returns (net of spending) of \$32 million. Over the past ten years (since July 1, 2009), the Museum's net assets have increased by more than \$900 million—the combination of superior endowment returns and gifts to the capital campaign.

CONCLUSION

Over the last five years, the finances of the Museum have in large part mirrored the macro-level period of economic expansion in the United States. The Museum has seen and continues to witness an expanded campus footprint, and an expanded asset base fueled by growth in its endowment and extraordinary gifts to its capital campaign. This expansion has been supported by careful planning, prudent management and stewardship of resources, a robust budgeting process, and, above all, continued and abiding faith in the Museum's mission by its Trustees, donors, faculty, and staff. Such unwavering support allows us to be optimistic that the Museum's fiscal structure will be resilient enough to withstand a future downturn (when it inevitably happens) in macro-economic conditions and that it has a solid, sustainable foundation to build upon for years to come.

—Eric Anyah

The audited financial statements of the Museum of Fine Arts, Houston, for the year ended June 30, 2019, are available by contacting the Office of the Controller, 5100 Montrose Blvd., Houston, TX 77006. They are also available online at the Museum's website, mfah.org.

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

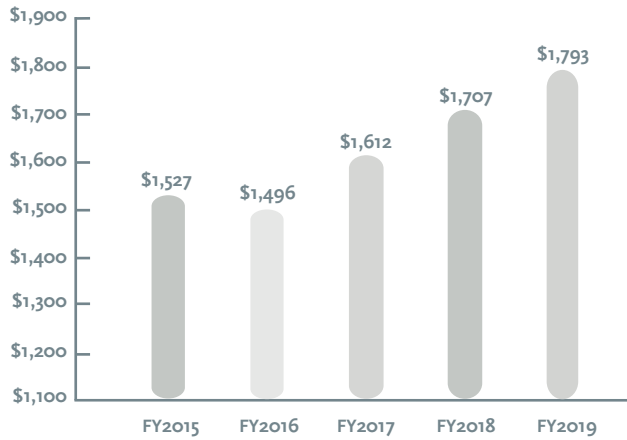


Fig. 2 Total Admissions Revenue (Museum, Bayou Bend, and Rienzi) (thousands)

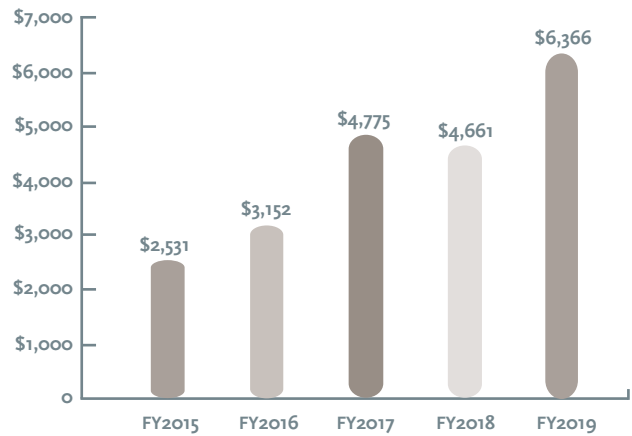


Fig. 3 MFAH: Fund-raising for Operations (thousands)

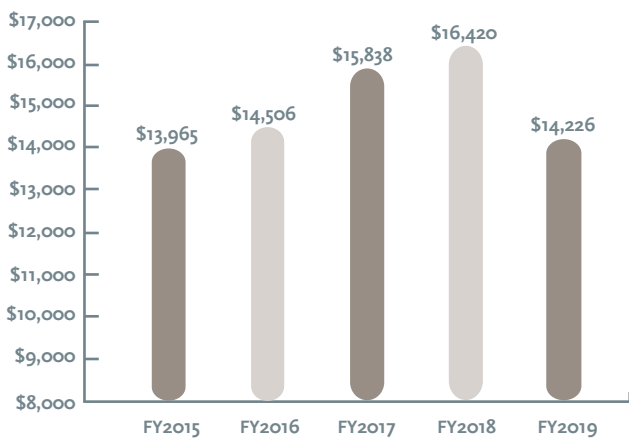


Fig. 4 MFAH: Market Value of Endowment (millions)

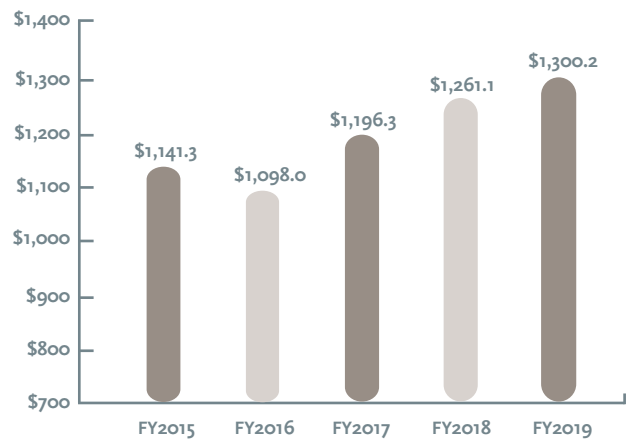


Fig. 5 MFAH: Composition of Pooled Investments at June 30, 2019

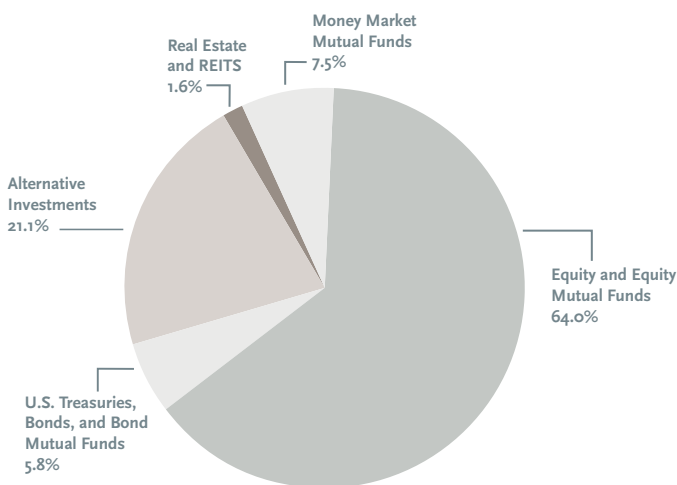


Fig. 6 MFAH: Composition of Assets at June 30, 2019 (millions)

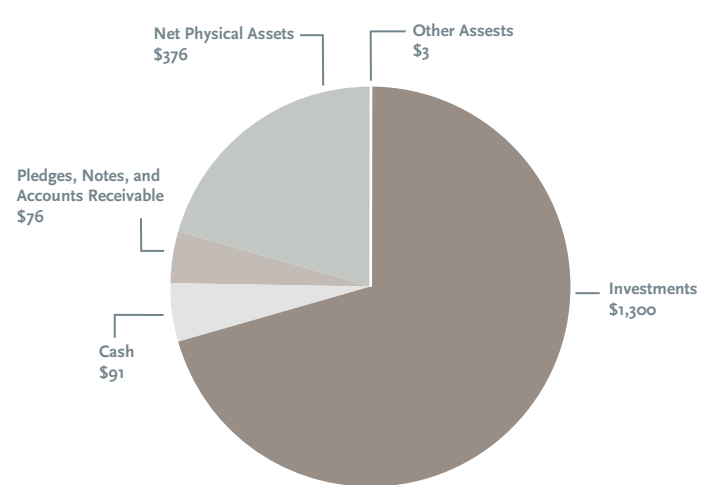


Fig. 7**FY 2019 Change in Total Net Assets**

(millions)

FY 2019 operating surplus (deficit)	\$7.1
Contributions designated for capital and long-term investment	43.8
Depreciation and amortization	(10.9)
Investment returns on long-term assets less amounts designated for current use	31.6
Net art acquisition activity (excess of contributions and investment returns over purchases)	12.6
All other net	2.2
Total increase (decrease) in net assets	\$86.4
Net assets at June 30, 2018	\$1,706.7
Net assets at June 30, 2019	\$1,793.1

Table 1**The Museum of Fine Arts, Houston****Statements of Financial Position as of June 30, 2019**

(thousands)

	<u>6/30/2019</u>
Assets:	
Cash and cash equivalents	\$90,834
Pledges, grants, accounts and interest receivable	75,570
Inventories	705
Prepaid expenses and other assets	2,273
Investments	1,300,210
Property and equipment, net	376,439
Total assets	\$1,846,031
Liabilities and net assets:	
Liabilities:	
Accounts payable and other liabilities	\$36,660
Deferred revenues	16,223
Total liabilities	\$52,883
Net assets:	
Without donor restriction	\$533,697
With donor restriction	1,259,451
Total net assets	\$1,793,148
Total Liabilities and Net Assets	\$1,846,031

Table 2**The Museum of Fine Arts, Houston: FY 2019 Operating Statement (GAAP)**
(thousands)

Operating Revenues	
Contributions and grants	\$11,887
Investment returns designated for current use	37,462
Membership revenue	3,412
Admission revenue	6,366
Tuition revenue	2,370
Auxiliary revenue	5,306
Other	4,298
Net assets released from restriction	3,488
Total Operating Support and Revenue	\$74,589
Operating Expenses	
<u>Program Services</u>	
Curatorial and collections	\$9,426
Exhibitions	4,935
Education and public programs	9,001
Glassell School	5,360
Bayou Bend	4,430
Rienzi	1,330
Membership activities	1,432
Buildings and grounds and security	13,742
Subtotal program services	\$49,656
<u>Supporting Services</u>	
Management and general	\$8,048
Auxiliary activities	4,548
Fund-raising	5,256
Subtotal supporting services	\$17,852
Total Operating Expenses Before Depreciation and Amortization	\$67,508
Operating Surplus (Deficit) Before Depreciation and Amortization (GAAP)	\$7,081

Table 3**Reconciliation to Audited Financial Statements**
(thousands)

FY 2019—Operating Surplus (Deficit)—GAAP	\$7,081
Capital Leases and other capitalized projects—included in operating results (cash funded through operations)	(1,540)
Direct Endowment Expenses—included in operating results (cash funded by operating draw from endowment)	(969)
FY 2019—Operating Surplus (Deficit)—Management View	\$4,572

STAFF

As of June 30, 2019

Gary Tinterow
Director

Eric Anyah
Chief Financial Officer

Willard Holmes
Chief Operating Officer

Amy Purvis
Chief Development Officer

OFFICE OF THE DIRECTOR

Marukh Tarapor
Senior Advisor for
International Initiatives

Deborah L. Roldán
Associate Director,
Exhibitions

James Batt
Assistant Director,
Hospitality

Cindi Strauss
Assistant Director,
Programming

Amy Poster
Consultant for Indian Art

Winnie Scheuer
Executive Administrator
and Liaison for External
Relations

Blair Shoemaker
Executive Office
Administrator

Blanch Rodriguez
Administrative Receptionist

Cybil Pallugna-Saenz
Administrative Receptionist

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Head of Conservation

Karen Willis
Administrator

James Craven
Imaging Specialist

Daniel Estrada
Senior Framing Technician

Briana Vargas
Administrative Assistant

Decorative Arts

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Trevor Boyd
Associate Conservator

Ivan Reyes Garcia
Associate Conservator

Objects and Sculpture

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Senior Conservator

Ingrid Seyb
Associate Conservator

Paintings

Maite Leal
Conservator

Melissa Gardner
Associate Conservator

Bert Samples
Senior Conservation
Technician

Photography

Toshi Koseki
The Carol Crow Senior
Conservator of Photographs

Research Science

Corina Rogge
The Andrew W. Mellon
Research Scientist

Works on Paper

Tina Tan
Conservator

CURATORIAL

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Administrator

Sara Craig
Clifford Edwards

Ray Gomez
Madison Rendall

Administrative Assistants

Africa, Oceania, and the Americas

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Assistant Curator

Frances Marzio
Curator Emerita

American Painting and Sculpture

Kaylin Haverstock Weber
The Jeanie Kilroy Wilson
Associate Curator

Amanda Lett
Curatorial Assistant

Art of the Islamic Worlds

Aimée Froom
Curator

Margaret Squires
Curatorial Assistant

Asian Art

Bradley Bailey
The Ting Tsung and
Wei Fong Chao Curator

Beatrice Chan
Curatorial Assistant

Decorative Arts, Craft, and Design

Cindi Strauss
The Sara and Bill Morgan
Curator

Christine Gervais
Curator

Anna Walker
Windgate Foundation
Assistant Curator

Sarah Horne
Curatorial Assistant

Arts of Europe and the Mediterranean

Helga Kessler Aurisch
Curator

Ann Dumas
Consulting Curator

Christine Gervais
Curator

James Anno
Associate Curator

Chelsea Dacus
Assistant Curator

Chelsea Dacus
Assistant Curator

Film and Video

Marian Luntz
Curator

Tracy Stephenson
Coordinator and Assistant
Programmer

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

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

Arden Decker
Associate Director, ICAA

Rachel Mohl
Assistant Curator

Veronica Sesana Grajales
Curatorial Assistant

Elizabeth Donato
Maria McGreger

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Project Administrator

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The Isabel Brown Wilson
Curator

Kanitra Fletcher
Assistant Curator

Photography

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The Gus and Lyndall
Wortham Curator

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Associate Curator

Marijana Rayl
Curatorial Assistant

Jason Dibley
Collection Manager

Selina Lamberti
Senior Collection Cataloguer

August DiStefano
Framing Technician

Adrian Alejo
Administrative Assistant

Anne Wilkes Tucker
Curator Emerita

Prints and Drawings

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Laura Minton
Curatorial Assistant

Jason Dibley
Collection Manager

Sarah Campbell Blaffer Foundation

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Director

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Administrator and
Assistant Treasurer

Josine Corstens
Registrar and
Curatorial Assistant

Sara Craig
Administrative Assistant

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Chief Exhibition Designer

Bill Cochrane
Exhibition Designer

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Marcelina Guerrero
Coordinator

Briana Gonzalez
Administrative Assistant

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Katie Bogan
Shannon O'Quinn

Jamie Teich
Library Assistants

Sunyoung Park
Metadata Librarian

Joel Pelanne
Technical Services Librarian

Diane Sandberg
Cataloging Assistant

Sarah Stanhope
Managing Catalog Librarian

Jason Valdez
Collection Strategy Librarian

Kitty King Powell Library**Margaret Culbertson****Librarian**

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Library Assistant

Emily Stivison

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William J. Hill Texas
Artisans and Artists Archive*

Michelle Johnson

*Project Manager,
William J. Hill Texas
Artisans and Artists Archive*

Carolann Maden

Research Fellow

Leslie Rahuba

*Project Associate,
William J. Hill Texas
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Stratton Meyer

*Project Archivist***LEARNING AND
INTERPRETATION****Caroline Goeser****The W. T. and****Louise J. Moran****Chair**

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*Assistant***Community Engagement****Lourdes Remond****Manager**

Laura Sosa Castro

*Coordinator***Gallery Interpretation**

Chelsea Shannon

Senior Specialist

Maricarmen Barrios

Specialist

Karuna Srikureja

*Kress Interpretive Fellow***Lectures and Concerts****Margaret Mims****Senior Manager**

Linda East

*Assistant***Object-Based Learning****Jennifer Beradino****Senior Manager**

Emme Hendrickson

Kelley Magill

Specialists

Clair Hopper

Fellow

Mayra Rivera

Coordinator

Vera Fonteneaux

Assistant

Sarah Johnson

Zully Wisniewski

*Guides***Studio and Gallery Programs****Elizabeth Roath Garcia****Manager**

Sydney Kreuzmann

Senior Specialist

Hayley McSwain

Specialist

Daniela Galindo

Assistant

Melissa Aytenfisu

Rebecca Braziel

Claudia Zopoaragon

*Teaching Artists***On-Call Educators**

Francis Almendarez

Mike Beradino

Rita Curran-Whiteman

Sandra Jacobs

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Captions

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p. 92: Vincent van Gogh, *Tarascon Stagecoach* (*La diligence de Tarascon*), October 1888, oil on canvas, The Henry and Rose Pearlman Foundation, on long-term loan to the Princeton University Art Museum, L.1988.62.11.

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p. 96 (left to right): *Bowl*, Iran, probably Kashan, late 13th–mid-14th century, stonepaste, painted in black under turquoise glaze; *Dish*, Iran, probably Tabriz, second half 15th century, stonepaste, painted in blue on white slip under transparent glaze; *The “King Umberto II Polonaise” Carpet*, Iran, probably Isfahan or Kashan, early 17th century, cotton warp and weft, silk weft and pile, with metal-wrapped thread, asymmetrically knotted open to the left, the Hossein Afshar Collection.
p. 97 (clockwise from top left): *Ewer*, Iran, AH 1016/1607–8, brass, cast, engraved, and inlaid with black compound; “*Rudaba’s Parents Converse about Her Love for Zal*,” Folio 77v from the *Shahnama* of Shah Tahmasp, attributed to ‘Abd al-‘Aziz, under the direction of Sultan Muhammad, Iran, Tabriz, c. 152–40, ink, opaque watercolor, gold, and silver on paper; *Lidded Jug*, Afghanistan, probably Herat, late 15th–early 16th century, brass, cast and turned, engraved, and inlaid with silver, gold, and black compound; *Tile Panel*, Iran, late 14th century, stonepaste polychrome glaze within red and black resist outlines, gilded; *Folio of Calligraphy*, from a *Subhat al-Abrar*, calligraphy by Mir ‘Ali Haravi, mid-16th century, ink, opaque watercolor, and gold on paper, the Hossein Afshar Collection.
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p. 100 (top): Kevin O. Mooney, 366247•2012, 2015, single-channel video, sound, the Museum of Fine Arts, Houston, museum purchase funded by Clinton T. Willour in honor of Catherine Edelman, 2018.179.
p. 102 (top): Jennifer Steinkamp, *Mike Kelley, 14*, 2007–8, video projection, the Museum of Fine Arts, Houston, museum purchase funded by Isabel B. Wilson and The Brown Foundation, Inc., 2011.1020. © Jennifer Steinkamp, courtesy the artist and Lehmann Maupin Gallery, New York; (bottom):

Peter Fischli and David Weiss, *Büsi (Kitty)*, 2001, single-channel video, the Museum of Fine Arts, Houston, museum purchase funded by Doug Lawing, 2006.548. © Peter Fischli and David Weiss, courtesy Matthew Marks Gallery
p. 103 (top): Catherine Opie, *Flipper, Tanya, Chloe, & Harriet, San Francisco, California*, 1995, inkjet print, the Museum of Fine Arts, Houston, museum purchase funded by Michael Zilkha, 2019.1. © Catherine Opie, Courtesy Regen Projects, Los Angeles
p. 104 (left to right): Gregory Crewdson, *Untitled*, 1992, chromogenic print, the Museum of Fine Arts, Houston, gift of Joan Morgenstern in honor of Anne Wilkes Tucker on the occasion of her retirement, 2015.215; Jim Hodges, *ἄμυρνος ἴο ’*, 2016, intaglio (sugar lift, spit bite and drypoint with scraping and burnishing), screenprint in light blue ink, woodcut in dark blue ink and collage of inkjet prints, printed chine collé on Gampi paper, on wove paper, printer’s proof 4/4, besides an edition of 28, the Museum of Fine Arts, Houston, museum purchase funded by the Alvin S. Romansky Prints and Drawings Accessions Endowment Fund and Linda and David Dillahunt, 2017.269. © Jim Hodges, courtesy the artist and Gladstone Gallery, New York and Brussels, Stephen Friedman Gallery, London, Anthony Meier Fine Arts, San Francisco; Woodard Shane, *JY School Girl*.
p. 106 (top): Attributed to Diego Velázquez, *Kitchen Maid*, c. 1620, oil on canvas, the Museum of Fine Arts, Houston, gift of Mr. and Mrs. Harris Masterson III, 55.100.
p. 121: Wilson Parish, Jacob Power, Jenny Antill Clifton
pp. 122, 124: Jenny Antill Clifton, Priscilla Dickson, Wilson Parish
p. 123: Wilson Parish, Jenny Antill Clifton

AT RIGHT:

ADAM FUSS, British, born 1961
Untitled [Snake in Water], 2015
Silver dye bleach print, photogram
63 1/2 x 50 in. (161.3 x 127 cm)
Museum purchase funded by the Caroline Wiess Law Accessions Endowment Fund 2018.639

A snake and a burst of light recall the creation story in the book of Genesis, but in Adam Fuss’s hands they are the materials of artistic rather than religious creation. This unique photogram was made by placing a snake atop photographic paper in a shallow pool of water and exposing it to a flash of light. The artist had little control over the snake’s movements, though he retained control of the flash, choosing a moment to record. Like the bible story, the resulting print embodies the tension between nature and man, and between free will and higher design.



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DEDICATION AND COMMITMENT.

ON THE COVER:

EUGÈNE DELACROIX, French, 1798–1863
Women of Algiers, c. 1832–34

Oil on canvas
18 1/8 x 14 7/8 in. (46 x 37.8 cm)

Museum purchase funded by the Brown
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This wonderfully fresh first version of Eugène Delacroix's masterpiece *The Women of Algiers in Their Apartment* (1834, Musée du Louvre) has not been seen in public for more than a century and therefore constitutes a major discovery. It is a prime example of Delacroix's brilliant technique and unrivaled handling of color. In this painting, which dates from his 1832 trip to North Africa, he has captured an intimate scene of Muslim women in their private quarters, their picturesque costumes, and the exotic interior setting with extraordinary sensitivity.

HKA