

A photograph of the Walters Art Museum building, a large, light-colored stone structure with arched windows and doorways. The building is partially obscured by large, leafy trees in the foreground. A street with a sidewalk and a few people is visible in front of the museum. A white van is parked on the street to the left. The sky is clear and blue. The text is overlaid on the image in a white box with a black border.

**WHAT WILL YOU DISCOVER?**  
**THE WALTERS ART MUSEUM**  
**THE YEAR IN REVIEW**  
**2009-2010**



**THE YEAR IN REVIEW**  
**2009-2010**

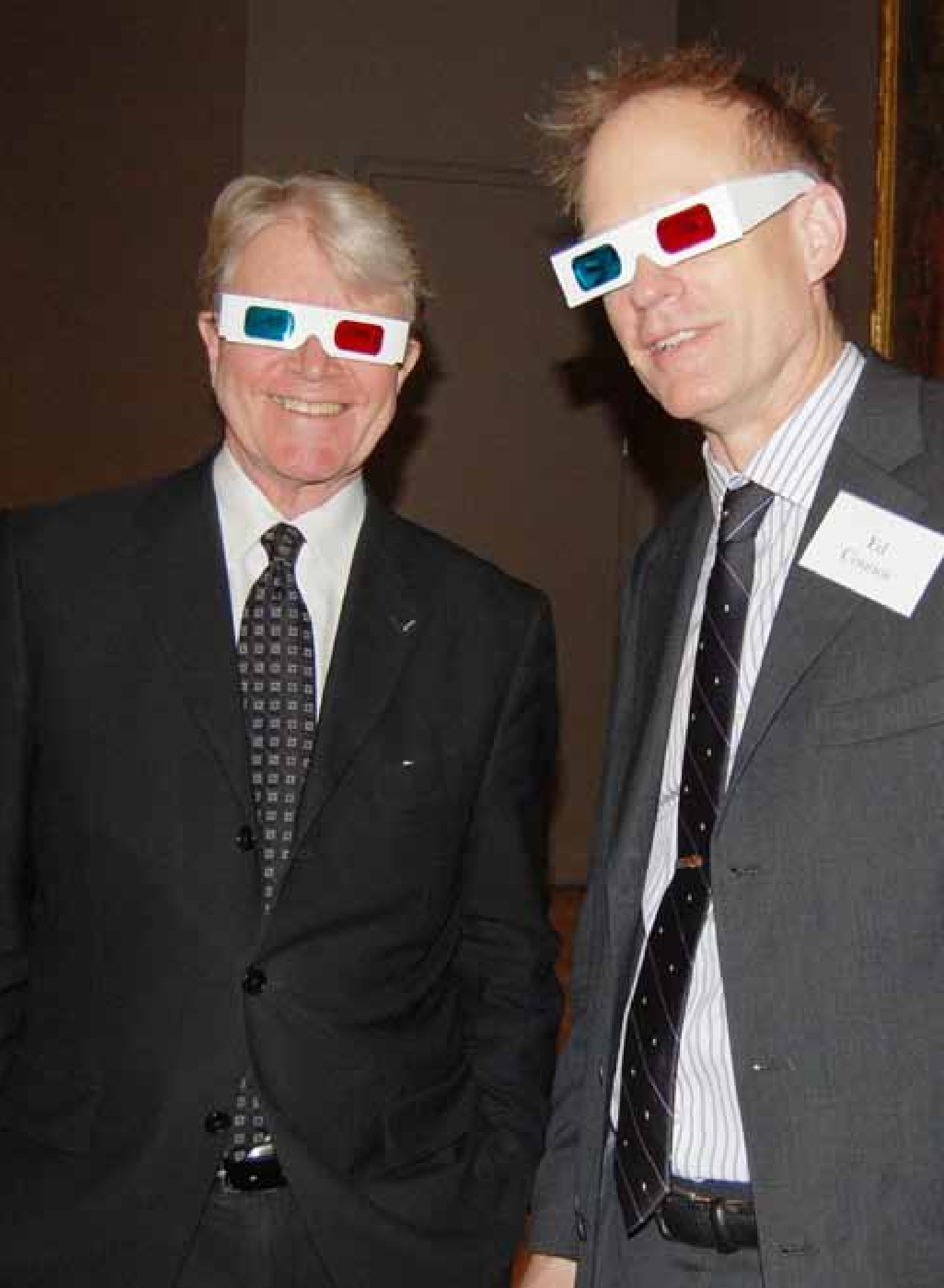
**ART**  
**THE**  
**WALTERS**  
**MUSEUM**

600 NORTH CHARLES STREET / BALTIMORE, MD 21201 / [THEWALTERS.ORG](http://THEWALTERS.ORG)



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# LETTER FROM THE DIRECTOR

## A YEAR OF RECOVERY, GROWTH & NEW STRATEGIC INITIATIVES

Dear Friends,

Despite significant cuts in Baltimore City and State funding in the response to the recession, the Walters achieved a balanced budget in FY2010 while offering a full menu of programs and maintaining free admission. This was achieved through a combination of factors, including our staff restructuring of March 2009, the resilience of our endowment portfolio under the careful management of our Investment Committee, and the generosity of you, our members. Staff, working with our Board and the William T. Walters Association, surpassed an ambitious annual giving goal; our exhibition program was substantially underwritten by a variety of regional and national sponsors; and we garnered an unprecedented series of successful federal grants. We also received a grant from the Qatar Foundation US to develop online educational tools based on our Islamic art collection. This momentum toward recovery was reinforced by the continued double-digit yearly growth in our family programs and by the success of our two major exhibitions, *Heroes* and *Japanese Cloisonné Enamels*, both of which exceeded their attendance goals by more than 50 percent. Moreover, *Heroes* then went on national tour, to be enjoyed by more than 120,000 visitors at venues in Nashville, Tennessee, and San Diego, California, before going on to its final venue at the Onassis Cultural Center in New York.

FY2010 was a year of tremendous growth as well in our outreach to the world through technology, with an increase in website visitors of more than 40 percent. This resulted from several strategic steps taken the previous year, during the depth of the recession. One was to invest in staff positions to enhance our professional capacity, another was to commit to offering thousands of high-resolution

digital images of works in our collection on line; another—with the support of the National Endowment for the Humanities—was to create digital surrogates (cover-to-cover copies) of all 126 Islamic manuscripts in our collection, thus making 50,000 high-resolution images available world-wide through creative commons. The final strategic step was to enter the arena of social networking, which resulted in the growth of our list of Facebook friends to more than 4,000 by year end. Our service to the Baltimore region through free admission, our service to other parts of the country through our touring exhibition program, and our service to the world at large through our web-based open-access digital images all spring from our mission to bring “art and people together for enjoyment, discovery, and learning”—and fulfill our founder Henry Walters’ mandate to use his collection “for the benefit of the public.”

As the impact of the recession began to recede, the Walters Board re-committed itself to a vision for the future that emerged out of an off-site retreat in September 2008. The first Board priority set at that gathering was to shore up our endowment so that the Walters will be less susceptible to the impact of future economic downturns; the second priority, which will become apparent in the months ahead, was to plan for physical changes in the museum’s campus in order to accommodate the wonderful growth that we have experienced over the last decade in our school and family programs, and



## LETTER FROM THE DIRECTOR

to create new gallery space for very important collections that have recently been gifted to the Walters. Stay tuned for some truly exciting developments! Finally, Walters staff, working with LaPlaca Cohen of New York, developed a new word mark, positioning statement and tag line ("What will you discover?") in order to better bring our public message into alignment with our commitment to open access for all audiences and our policy of free admission to our permanent collections; this package will provide the platform for an ambitious marketing campaign in the months ahead.

All in all, it was a good year for the Walters, though it ended on a bitter-sweet note with the departure of Associate Director for External Affairs and Operations Kate Markert for Hillwood Museum and Gardens in Washington, DC, where she became Director, in August 2010. This ends fourteen years of inspired service to the Walters and the community. Kate, we wish you well! And finally, I want to extend a special thank you on behalf of the Walters' staff to our



Board of Trustees, who, at their final meeting of the fiscal year, committed to "buy back" the scheduled staff furlough program for FY2011. This news was met with a roar of approval when it was announced by our Board Chair at an all-staff meeting the next morning. We all then realized how far we had come in just twelve months.

Gary Vikan  
Director



HENCE

# EXHIBITIONS



HERMAN MAAN. 1929

## EXHIBITIONS

# HERMAN MARIL: AN AMERICAN MODERNIST JUNE 28–AUGUST 30, 2009

In celebration of the hundredth anniversary of his birth and in concert with exhibitions held at the Ward Museum in Salisbury, Maryland, the University of Maryland Art Gallery, and the Provincetown Art Association Museum in Massachusetts, the Walters presented this exhibition of paintings by Baltimore artist Herman Maril (1908–86). A graduate of the Maryland Institute College of Art, Maril initially painted in the Social Realist style, but over the years his style evolved into one of semi-abstraction, reflecting his admiration of works by artists such as Mark Rothko and Milton Avery. In his later paintings, Maril adopted a bolder palette, applying his pigments in broad fields of color. For more than thirty years, Maril served on the faculty of Art / Art History Department at College Park, teaching painting to countless students. Twenty-six of his seascapes, landscapes, and still lifes, painted in Baltimore, Cape Cod, or during his travels, were on view.

*Herman Maril: An American Modernist was generously supported by the law firm of Gordon, Feinblatt, Rothman, Hoffberger & Hollander, LLC.*



## EXHIBITIONS

# HEROES: MORTALS & MYTHS IN ANCIENT GREECE OCTOBER 11, 2009–JANUARY 3, 2010

This exhibition of 106 objects from U.S. and European museums explored the inherent human need for heroes by using ancient Greek culture as a point of origin. What makes somebody a hero or heroine? What was expected of them? How were they portrayed and worshiped? Greek history and mythology are especially rich in various kinds of heroes who were represented in the arts but were also the object of cult, receiving sacrifices and offerings from worshipers who sought their intervention. *Heroes* brought together a range of statues, reliefs, vases, bronzes, and jewelry to illustrate the lifecycle of heroes and heroines—their births, childhoods, adversaries, challenges, turning points, and failures, as well as their private moments. The exhibition subsequently traveled to the Frist Center for the Visual Arts, Nashville, the San Diego Museum of Art and continued on to the Onassis Cultural Center, New York.

*Heroes: Mortals and Myths in Ancient Greece* was organized by the Walters Art Museum, Baltimore, in cooperation with the Frist Center for the Visual Arts, Nashville, the San Diego Museum of Art, and the Onassis Foundation, New York. The planning and implementation of the exhibition were generously supported by grants from the Samuel H. Kress Foundation. The exhibition was supported by an indemnity from the Federal Council on the Arts and the Humanities. The presentation in Baltimore was made possible by the Women's Committee of the Walters Art Museum, the Bank of America Charitable Foundation, the Gladys Kriebel Delmas Foundation, and generous individual donors. The exhibition catalogue received a leadership grant from the Alexander S. Onassis Public Benefit Foundation (USA). Through the generous gift of Mr. and Mrs. Peter G. Angelos, this exhibition was offered at the Walters Art Museum free of admission charge.





# JAPANESE CLOISSONNÉ ENAMELS FROM THE STEPHEN W. FISHER COLLECTION FEBRUARY 14–JUNE 13, 2010

Beginning in the 1870s and lasting through the first decades of the twentieth century, cloisonné enamels were a distinctive and significant art in Japan. Production was stimulated by the demand at international expositions, or world's fairs, and was driven by the interest in creating works that would simultaneously embody Japanese character and demonstrate extraordinary technical sophistication, including the incorporation of chemical pigments introduced from Europe.

The Stephen W. Fisher collection of Japanese cloisonné enamels is one of the finest in the world. Different styles and periods are represented by outstanding examples in the collection, including works by the masters Namikawa Yasuyuki, Namikawa Sōsuke, and Andō Jubei. The exhibition consisted of 131 beautiful objects from the Fisher collection chosen to illustrate the wide range of forms, styles, and techniques that have come to define the high point in the production of Japanese cloisonné. Six paintings from the Walters' collection complemented the enamels in the exhibition.

*Japanese Cloisonné Enamels from the Stephen W. Fisher Collection* was made possible through the generous support of the E. Rhodes and Leona B. Carpenter Foundation and The Walters Art Museum Friends of the Asian Collection. Educational programming was supported by a grant from the U.S. Institute of Museum and Library Services. Publication of the accompanying catalog, *Japanese Cloisonné Enamels: The Stephen W. Fisher Collection*, was supported by Tsognie and Douglas Hamilton.

## EXHIBITIONS

### **ANCIENT FOCUS EXHIBITION**



#### ***Mummified* November 15, 2008–**

In 2008, the University of Maryland and the Walters Art Museum performed a CT scan on an Egyptian mummy in the Walters' collection as a "virtual autopsy" to find out more about its age, possible illnesses, and cause of the death. Visitors to the focus exhibition experience the examination of the Walters' mummy at the two computer stations in the Level 2 lobby and learn more about ancient Egyptian mummification. The exhibition of twenty ancient Egyptian objects includes animal mummies and works showing mummiform persons and deities (such as Osiris and Ptah) and explains the resurrection symbolism of the ancient Egyptian mummy.

### **MANUSCRIPT FOCUS EXHIBITIONS**



#### ***Prayers in Code: Books of Hours from Renaissance France* April 25–July 19, 2009**

During the late Middle Ages, books of hours became common tools of private devotion and sought-after status symbols. Carried by fashionable ladies in church and collected by rich bibliophiles, book of hours differed greatly in style and ornament but were rather predictable in terms of their choice of pictures. The twenty-five manuscripts in this exhibition are exceptional in presenting unusual images that challenge our understanding of the relationship between the words of the prayers and their illustrations. Drawn primarily from the Walters' collection, with three loans from the Library of Congress and two from a private collector in Washington, D.C., the exhibition explored patronage at the court of King François I (1494–1547) at a time when controversies over humanism, reformation and orthodoxy shaped the intellectual life of discerning patrons.

The accompanying publication was funded by the generosity of an anonymous donor.



#### ***Shrunken Treasures: Miniaturization in Books and Art* August 15–November 8, 2009**

Miniature books have delighted and fascinated readers the world over for centuries and continue to be avidly collected today. This exhibition highlighted twenty-nine small-scale manuscripts and rare books from the Walters' collection, ranging from religious texts, such as books of hours and Qur'ans, to almanacs and books of poetry. Through these books and a selection of eighteen other works of art from the Walters' collection, the exhibition explored the many reasons for the phenomenon of miniaturized art, including the purely practical need to make something portable, the desire to concentrate supernatural powers in a small package, and the ambition to make art that stretches the boundaries of artistic skill and human perception.

## EXHIBITIONS

### **NINETEENTH-CENTURY FOCUS EXHIBITIONS**



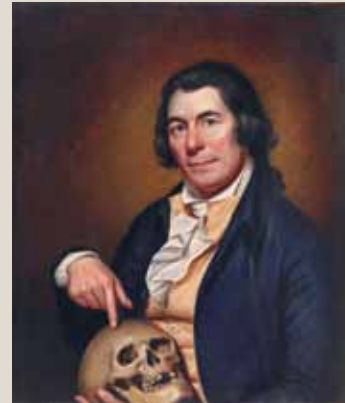
***The Christmas Story: Picturing the Birth of Christ in Medieval Manuscripts***  
**December 3, 2009–February 28, 2010**

Christmas, one of the most joyful seasons for Christian communities worldwide, celebrates the birth of Jesus Christ. It commemorates the dramatic events that took place during his infancy: from his birth in a lowly stable and the angel's announcement of this news to local shepherds, to Herod's murder of all the babies in Bethlehem and Jesus's narrow escape from that slaughter. As it is recounted in the Christian New Testament, the Christmas story is short on specifics. In rendering the story into pictures, it therefore fell to medieval painters and illuminators to supply the details, as can be seen in the twenty manuscripts and one object displayed. Even today, popular representations of these events are based on images that were first devised by artists of the Middle Ages. The focal point of the exhibition was the great sixteenth-century Cornaro Missal (on loan from a private collection), which contains an image of the Nativity that marks the culmination of this artistic tradition.



***Poetry and Prayer: Islamic Manuscripts from the Walters Art Museum***  
**March 20–June 13, 2010**

This exhibition of fifteen manuscripts or framed folios and eight objects showcased masterpieces of illuminated and illustrated manuscripts produced in Islamic lands from the ninth to the nineteenth century. These art objects cover a range of textual genres: devotional, scientific, historical, epic, and poetic. In the Islamic book, the primary vehicle for literary and artistic expression, the power of poetry, prayer, and visual form collides. The exhibition coincided with the initiative to catalogue and make high-resolution digital surrogates of all Islamic manuscripts and single pages preserved at the Walters, a project generously funded by a Preservation and Access Grant from the National Endowment for the Humanities. The exhibition included two listening stations with recitations from the Qur'an and the Persian epic poem the Shahnama.



***Rembrandt Peale's Portrait of John Meer: A New Addition to the American Collection***  
**March 4–August 23, 2009**

This exhibition featured eleven works drawn from the collections of the Walters, the National Gallery of Art, Washington (including the spectacular *Rubens Peale with a Geranium Pot*), the Maryland Historical Society, and the Atwater Kent Museum of Philadelphia. The show examined the artist's astonishingly rapid technical development in his youth. It also investigated the iconographic meaning of the skull—an attribute featured prominently in the Walters' recently gifted portrait of John Meer.

## EXHIBITIONS

### OTHER FOCUS EXHIBITIONS



***Expanding Horizons: Recent Additions to the Drawings Collection***  
April 17–July 3, 2010

In 2009, the Joseph F. McCrindle Foundation presented to the Walters twenty-six works on paper by a number of nineteenth-century French artists. Mr. McCrindle was the founder of the *Transatlantic Review* and the publisher for such authors as W. H. Auden, Harold Pinter, John Updike and Iris Murdoch. His interests as a collector were wide-ranging: they included Old Master paintings and drawings as well as nineteenth-century works on paper. The Walters is among the thirty institutions to benefit from his generous foresight. Twenty-two drawings and watercolors from the McCrindle collection, by such artists as Delacroix, Meissonier, Doré, and Gérôme, were exhibited along with two other recent donations.



***The Portrait Medallions of Jean-Baptiste Nini***  
July 1, 2009–July 2011

Born in Italy, Jean-Baptiste Nini (1717–86) produced terracotta medallions featuring the Parisian elite and European royalty in France from 1762 forward. He is best known for his series of medallions of Benjamin Franklin, made while the statesman was serving as commissioner to France (1776–85). Nini's medallions served as inspiration for portrait miniatures well into the next century. Today, they offer us a glimpse of late 18th-century Parisian society. Eight examples were displayed.

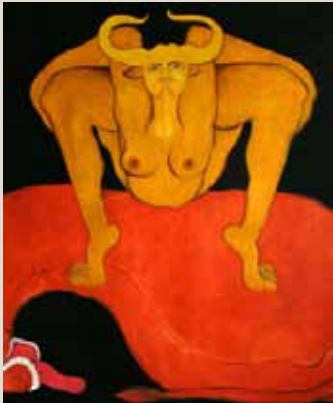


***Art on Purpose: Heroes in Our Midst***  
September 16, 2009–January 3, 2010

Inspired by the Walters' *Heroes* exhibition, Art on Purpose conceived *Heroes in Our Midst*, a project about present-day individuals who share attributes with ancient Greek heroes. Art on Purpose, an organization dedicated to using art to bring people together around issues and ideas, presented two exhibitions: *A Thousand Ships* (September 16–November 8), featuring art and stories of heroes from Baltimore City public school communities, and *Twenty Years of Wandering* (November 11–January 3), with art and stories from Baltimore's homeless and immigrant populations.

The following groups graciously invited Art on Purpose to work with their staff and clients in a series of workshops to generate art for *Twenty Years of Wandering*: Adelante Familia; Baltimore City Community College's Refugee Assistance Program; Health Care for the Homeless; The International Rescue Committee; The Jewish Community Center's Senior Friendly Neighborhoods Program; My Sister's Place Women's Center; and students attending Education Based Latino Outreach and the Garrison Forest School. *A Thousand Ships* was sponsored by the Paige Family Foundation and supported by grants from the Maryland Humanities Council and Maryland State Arts Council.

## EXHIBITIONS



***Desire, Destruction, Transcendence***  
October 31–December 13, 2009

Indian artist Amita Bhatt's work explores and reinterprets tantric themes rooted in centuries-old Hindu and Buddhist art and spiritual literature. Her large canvases, painted in bright colors and adorned with images of writhing bodies and bold symbolism, pull images and ideas from tantric tradition and offer a vivid commentary on the timelessness of human experience. Her works make the foundational ideas of the Hindu and Buddhist tantras relevant to the experiences of the modern viewer. Five paintings by Ms. Bhatt were presented in juxtaposition with historical works drawn from the John and Berthe Ford collections of Indian and Tibetan art.



***Beauty and the Brain:***  
***A Neural Approach to Aesthetics***  
January 23–April 11, 2010

Why do some works of art appeal so strongly to the human mind? Are artists really neuroscientists, trying to discover new and powerful ways to stimulate perceptual mechanisms in the brain? This collaboration between the Walters and the Zanvyl Krieger Mind / Brain Institute at the Johns Hopkins University pioneered a new approach to the neural basis of the aesthetic experience. *Beauty and the Brain* was both an exhibition and an experiment. Visitors were invited to explore their aesthetic preferences among digitally altered original works of art. Subjects included a modern abstract sculpture by renowned twentieth-century artist Jean Arp. Responses from participants will be used to analyze how three-dimensional shape characteristics define aesthetic preference. The results will inform experiments measuring aesthetic responses in the human brain with functional magnetic resonance imaging.



***Bearing Witness: Work by Bradley McCallum & Jacqueline Tarry***  
May 8–August 1, 2010

A husband-and-wife collaborative artist team since 1998, Bradley McCallum and Jacqueline Tarry have worked and exhibited globally, seeking to discuss issues revolving around marginalized members of society. The portraits in *Bearing* were made to recall the Madonna and Child, paralleling the struggles as well as the beauty and dignity of motherhood that the Virgin Mary faced with the context of contemporary mothers facing their own obstacles today.

The artists give special thanks to the teen parents who lent their image and testimony: Danielle Hughes, Lokia Taylor, Tymia Myers, Hakima Mercer, Jazmine Stamps, Shaquanna Jones, and Darnetta Jones. Thanks are likewise due to Jane Golden and Sherman Flemming for their support.

*Bearing* was commissioned by the City of Philadelphia Mural Arts Program (MAP) with the support of the Mid-Atlantic Arts Foundation, the Ford Foundation, and the City of Philadelphia, Department of Human Services. The exhibition was made possible partially through generous support from the National Endowment for the Arts, the Maryland State Arts Council, and the William G. Baker, Jr. Memorial Fund. MICA's exhibitions and public programs receive generous support from the Robert and Jane Meyerhoff Special Programs Endowment, Amalie Rothschild '34 Residency Programs Endowment, the Rouse Company Endowment, Richard Kelter Endowment, the Maryland State Arts Council, and the generous contributions to MICA's Annual Fund.

## EXHIBITIONS

### **OFF-SITE EXHIBITIONS**

*Things with Wings*  
Ward Museum of Wildfowl Art,  
Salisbury, Maryland  
May 15–July 19, 2009

This exhibition explored the various winged gods and hybrid creatures in ancient Greek art. The installation presented thirty-two objects, which included Greek bronze and marble statuettes, vases, and gems from the Walters' collection.

*Heroes: Mortals and Myths in Ancient Greece*  
The Frist Center for the Visual Arts,  
Nashville, Tennessee  
January 29–April 25, 2010

San Diego Museum of Art, California  
May 22–September 5, 2010

*Heroes*, an exhibition of nearly a hundred objects from U.S. and European museums, explored the inherent human need for heroes by using ancient Greek culture as a point of origin. Statues, reliefs, vases, bronzes, and jewelry illustrated the lifecycle of heroes and heroines with their tasks, adversaries, challenges, turning points, and failures, as well as their private moments.

*Nineteenth-Century Masterpieces from the Walters Art Museum*  
Santa Barbara Museum of Art,  
California  
January 30–May 2, 2010

Selected for their art-historical significance and superior quality, these forty paintings made for a ravishing exhibition that captured the historical breadth and depth of the Walters' collection of 19th-century paintings.

*Bedazzled: 5,000 Years of Jewelry*  
El Paso Museum of Art, Texas  
March 27–July 25, 2010

This touring exhibition showcased a selection of nearly one hundred and fifty pieces of jewelry from the collections of the Walters and of Benjamin Zucker with a sub-theme that focused on "the ring."

### **LOANS TO THE WALTERS ART MUSEUM**

*Herman Maril: An American Modernist*  
University of Maryland University  
College, Permanent Collection,  
Adelphi, Maryland  
Private Collection

Collection of Jan B. Lange  
Gordon, Feinblatt, Rothman,  
Hoffberger & Hollander, LLC  
Collection of Robert & Jane  
Meyerhoff

On loan from the Mason Lord  
Collection at Garrison Forest  
School

Lent by Martin and Thalia Resnick  
Collection of David Maril  
Collection of Esta Maril

*Heroes: Mortals and Myths in Ancient Greece*

American Numismatic Society,  
New York, New York  
Joslyn Art Museum,  
Omaha, Nebraska  
Los Angeles County Museum of Art,  
Los Angeles, California  
Mount Holyoke College Art  
Museum, South Hadley,  
Massachusetts

The Metropolitan Museum of Art,  
New York, New York  
Museum of Fine Arts,  
Boston, Massachusetts  
Toledo Museum of Art, Toledo, Ohio  
University of Pennsylvania Museum  
of Archaeology and Anthropology,  
Philadelphia, Pennsylvania  
Worcester Art Museum,  
Worcester, Massachusetts  
Mr. Christian Clive Levett  
Royal Ontario Museum,  
Toronto, Canada

Badisches Landesmuseum Karlsruhe,  
Karlsruhe, Germany  
Kunsthalle zu Kiel, Antikensammlung,  
Kiel, Germany  
Staatliche Museen zu Berlin, Antik-  
ensammlung, Berlin, Germany  
Museumlandschaft Hessen Kassel,  
Kassel, Germany  
National Archaeological Museum,  
Athens, Greece

*Heroes in Our Midst*

Art on Purpose, working with  
Baltimore City public school  
communities and Baltimore's  
homeless and immigrant popula-  
tions

*Japanese Cloisonné Enamels from the  
Stephen W. Fisher Collection*  
Stephen W. Fisher  
Mrs. Eugene Tosk

*Mummified*

The Johns Hopkins Archaeological  
Museum, Baltimore, Maryland

*Prayers in Code: Books of Hours from  
Renaissance France*  
Private Collection  
Rare Book and Special Collections  
Division, Library of Congress,  
Washington

*Shrunken Treasures: Miniaturization  
on Books and Art*

The John Work Garrett Library  
of the Johns Hopkins University,  
Baltimore, Maryland  
George and Julianne Alderman

*The Christmas Story: Picturing the  
Birth of Christ in Medieval Manuscripts*  
Private Collection

*Fourth-Floor installation*

C. Sylvia and Eddie C. Brown

*Rembrandt Peale's Portrait of John  
Meer: A New Addition to the  
American Collection*

National Gallery of Art, Washington  
Maryland Historical Society  
Baltimore, Maryland

## EXHIBITIONS

Courtesy of the Historical Society of Pennsylvania Collection, Atwater Kent Museum of Philadelphia, Philadelphia, Pennsylvania

### *Desire, Destruction, Transcendence*

Private Collection of John & Berthe Ford  
Amita Bhatt

### *Beauty and the Brain:*

#### *A Neural Approach to Aesthetics*

Adler & Conkright Fine Art,  
New York, New York

### *Bearing Witness: Work by Bradley*

#### *McCallum & Jacqueline Tarry*

Museum of Contemporary Art,  
Baltimore, Maryland

### **LOANS FROM THE MUSEUM**

#### *Pompeii and the Roman Villa*

Los Angeles County Museum of Art,  
Los Angeles, California

#### *Pen and Parchment: The Art of*

#### *Drawing in the Middle Ages*

The Metropolitan Museum of Art,  
New York, New York

#### *From Raphael to the Carracci:*

#### *The Art of Papal Rome*

National Gallery of Canada,  
Ottawa, Canada

#### *An Antiquity of Imagination:*

#### *Tullio Lombardo and Venetian*

#### *High Renaissance Sculpture*

National Gallery of Art,  
Washington, DC

#### *Things with Wings*

Ward Museum of Wildfowl Art,  
Salisbury, Maryland

#### *Alfred Stevens, 1823–1906*

Musées royaux des Beaux-Arts de Belgique, Brussels, Belgium  
Van Gogh Museum, Amsterdam,  
Netherlands

#### *Titian, Tintoretto, Veronese:*

#### *Rivals in Renaissance Venice*

Museum of Fine Arts,  
Boston, Massachusetts  
Musée du Louvre, Paris, France

#### *Imaging China:*

#### *The View from England, 1550–1700*

Folger Shakespeare Library,  
Washington, DC

#### *De la scène au tableau*

Musee Cantini, Marseille, France  
Museo di arte moderna e contemporanea di Trento, Rovereto, Italy  
Art Gallery of Ontario,  
Toronto, Canada

#### *Sèvres Then and Now:*

#### *Tradition and Innovation in Porcelain*

Hillwood Estate, Museum & Garden,  
Washington DC

#### *Venice in Canaletto's Age*

The John and Mable Ringling  
Museum of Art, Sarasota, Florida

#### *Mirror of a Medieval World:*

#### *The Hours of Catherine of Cleves*

Museum Het Valkhof Nijmegen,  
Nijmegen, Netherlands

#### *Horace Walpole's Strawberry Hill*

Yale Center for British Art,  
New Haven, Connecticut  
Victoria and Albert Museum,  
London, United Kingdom

#### *American Stories: Paintings of*

#### *Everyday Life, 1765–1915*

The Metropolitan Museum of Art,  
New York, New York  
Los Angeles County Museum of Art,  
Los Angeles, California

#### *Heirs of the Empire in North Africa—*

#### *The Kingdom of the Vandals*

Badisches Landesmuseum,  
Karlsruhe, Germany

#### *Pearls*

Museum of Islamic Art Qatar,  
Doha, Qatar

#### *Nineteenth-Century Masterpieces*

#### *from the Walters Art Museum*

Santa Barbara Museum of Art,  
Santa Barbara, California

#### *Heroes: Mortals and Myths in Ancient*

#### *Greece*

Frist Center for the Visual Arts,  
Nashville, Tennessee  
San Diego Museum of Art,

San Diego, California

#### *Art of Illumination: The Belles Heures*

#### *of Jean de France, Duc de Berry*

The Metropolitan Museum of Art,  
New York, New York

#### *Patron and Painter: Situ Panchen*

#### *and the Encampment Style*

Rubin Museum of Art,  
New York, New York  
Freer Gallery of Art, Washington DC

#### *Pilgrimage and Buddhist Art*

Asia Society, New York

#### *The Early Renaissance in Siena*

Complesso Museale Santa Maria  
della Scala, Siena, Italy

#### *Through African Eyes: The European*

#### *in African Art, 1500–Present*

The Detroit Institute of Arts,  
Detroit, Michigan

#### *Bedazzled*

El Paso Museum of Art,  
El Paso, Texas

#### *The Spectacular Art*

#### *of Jean-Léon Gérôme*

J. Paul Getty Museum,  
Los Angeles, California





# ACQUISITIONS

## ACQUISITIONS

### Gift of Marcia Merry Baker, 2010

Gerolamo Scarsello (Italian, active ca. 1670), *Fortuna with a Purse*, ca. 1670, etching on paper (93.159)

Italian, *Frame*, ca. 1650 (?), carved and gilded wood (2010.1.1)

### Gift of John Bourne, 2009

Colombian, *Figure Pendant*, cast gold (2009.20.67)

Colombian, *Figure Pendant*, cast gold (2009.20.68)

Colombian (Calima), *Bead*, 3rd–4th century, 489.6 carat emerald (2009.20.9)

Colombian (Calima), *Nose Ornament*, 3rd–4th century, gold repoussé (2009.20.69)

Colombian (Calima), *Pectoral*, 3rd–4th century, gold repoussé (2009.20.70)

Costa Rican, *Figure*, 800–1200 (?), stone (2009.20.25)

Costa Rican (Atlantic Watershed), *Flying Panel Metate*, AD 800–1200, stone (2009.20.24)

Costa Rican (Guanacaste-Nicoya), *Jaguar Tripod Vessel*, 1000–1350, polychrome ceramic (2009.20.56)

Costa Rican (Guanacaste-Nicoya), *Lidded Vessel Surmounted by a Feline*, 500–1350, ceramic (2009.20.45)

Guatemalan (Maya), *Burial Urn*, 6th–10th century, polychrome ceramic (2009.20.41)

Guatemalan (Maya), *Incense Burner*, 350–500 (?), polychrome ceramic (2009.20.57)

Guatemalan (Maya), *Lidded Vessel*, 350–550, ceramic (2009.20.39)

Guatemalan (Maya), *Pendant*, 6th–10th century, pale green jade (2009.20.6)

Honduran (Maya), *Tripod Vessel*, 6th–10th century, polychrome ceramic (2009.20.34)

Mexican, *Miniature Mask of a Deer*, 6th–10th century, earthenware with traces of green pigment (2009.20.2)

Mexican (Aztec), *Mask*, 14th–15th century, wood with traces of pigment (2009.20.1)

Mexican (Chinesco Type C), *Seated Figure*, 1st century BC–3rd century AD, earthenware with cream slip over red clay (2009.20.61)

Mexican (Chinesco Type C), *Standing Female Figure*, 1st century BC–3rd century AD, ceramic (2009.20.59)

Mexican (Chinesco Type C), *Standing Figure*, 1st century BC–3rd century AD, earthenware with white slip with red and black pigment (2009.20.62)

Mexican (Colima), *Figure*, 5th–7th century, earthenware with traces of green pigment (2009.20.11)

Mexican (Colima), *Dancing Figure*, 1st century BC–3rd century AD, ceramic (2009.20.29)

Mexican (Colima), *Dog Effigy*, 1st century BC–3rd century AD, ceramic (2009.20.51)

Mexican (Colima), *Four Figures*, 1st century BC–3rd century AD, earthenware with white slip with red and black pigment (2009.20.60.1–4)

Mexican (Colima), *Kneeling Figure* (also Chinesco Seated Female, Type E), 1st century BC–3rd century AD, red-slipped ceramic (2009.20.14)

Mexican (Colima), *Recumbent Dog Spouted Vessel*, 1st century BC–3rd century AD, redslipped ceramic (2009.20.63)

Mexican (Colima), *Seated Figure Holding an Oversized Bowl*, 1st century BC–3rd century AD, earthenware with traces of green pigment (2009.20.18)

Mexican (Colima), *Seated Figure of a Shaman*, 1st century BC–3rd century AD, earthenware (2009.20.13)

Mexican (Colima), *Seated Figure with Trophy Heads Holding a Bowl to His Mouth*, 1st century BC–3rd century AD, earthenware with traces of green pigment (2009.20.10)

Mexican (Colima), *Seated Figure*, 1st century BC–3rd century AD, red-slipped ceramic (2009.20.16)

Mexican (Colima), *Small Figural Group: Pitchedroof House and Nine Small Figures*, 1st century BC–3rd century AD, ceramic (2009.20.33.1–10)

Mexican (Colima), *Vessel (Seated Figure Holding an Oversized Gourd Cut in the Shape of a Basket)*, 1st century BC–3rd century AD, earthenware with traces of green pigment (2009.20.20)

Mexican (Colima), *Vessel of a Seated Female Holding a Bowl*, Coahuayana Style, 1st century BC–3rd century AD, ceramic (2009.20.53)

Mexican (El Arenal) *Two Joined Figures (Seated Mother and Child)*, 1st century BC–3rd century AD, kaolin-slipped ceramic (2009.20.15)

Mexican (Jalisco), *Dog Effigy Vessel*, 1st century BC–3rd century AD, ceramic (2009.20.23)

Mexican (Jalisco), *Seated Warrior Figure*, 1st century BC–3rd century AD, ceramic (2009.20.58)

Mexican (Maya), *Dwarf Figure*, 6th–10th century, ceramic (2009.20.36)

Mexican (Maya), *Figure of a Standing Warrior*, 6th–10th century, ceramic (2009.20.38)

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- Mexican (Maya), *Male Portrait Head*, 6th–10th century, stucco over stone (2009.20.26)
- Mexican (Maya), *Pectoral*, 650–850 (?), green jade (2009.20.8)
- Mexican (Maya), *Sculpted Head of a Dignitary*, 6th–10th century, ceramic (2009.20.46)
- Mexican (Maya), *Seated Dignitary on a Throne*, 6th–10th century, ceramic (2009.20.31)
- Mexican (Maya), *Vessel*, 6th–10th century, polychrome ceramic (2009.20.30)
- Mexican (Mezcala), *Temple*, 3rd–2nd century BC, stone (2009.20.4)
- Mexican (Mixtec), *Incense Burner*, 10th–15th century, earthenware with traces of green pigment (2009.20.19)
- Mexican (Nayarit), *Figure on a Stool*, 1st century BC–3rd century AD, ceramic (2009.20.32)
- Mexican (Nayarit), *Figure*, 1st century BC–3rd century AD, earthenware with traces of green pigment (2009.20.12)
- Mexican (Nayarit), *Large Seated Figure*, 1st century BC–3rd century AD, ceramic (2009.20.40)
- Mexican (Nayarit), *Large Seated Figure*, 1st century BC–3rd century AD, polychrome ceramic (2009.20.42)
- Mexican (Nopiloa), *Mayoid Figure*, 550–850, buff-colored earthenware with traces of white paint (2009.20.27)
- Mexican (Nopiloa), *Smiling Figure*, 6th–10th century, ceramic (2009.20.47)
- Mexican (Nopiloa), *Smiling Figure*, 6th–10th century, earthenware (2009.20.48)
- Mexican (Nopiloa), *Standing Figure*, 6th–10th century, ceramic (2009.20.43)
- Mexican (Olmec), *Seated Figure*, 1200–900 BC, earthenware with creamcolored slip (2009.20.64)
- Mexican (pre-Classic), *Standing Female Figure*, 1000–500 BC, ceramic (2009.20.52)
- Mexican (Remojadas), *Seated Figures*, 550–850 (?), ceramic (2009.20.44)
- Mexican (Tlatilco), *Figure*, 1200–600 BC, ceramic (2009.20.50)
- Mexican (Zapotec), *A Pair of Urns (Seated Cross-legged Figure Wearing Buccal Mask Representing a Serpent)*, AD 450–800, ceramic (gray clay) (2009.20.21, 2009.20.22)
- Peruvian (Chancay), *Llama*, 12th–14th century, ceramic (2009.20.49)
- Peruvian (Chancay), *Tall Cylindrical Vessel Decorated with a Polychrome Bird at the Top and Kilted Figures (Holding Zoomorphic Staffs) with a Double Serpent Headdress*, 12th–14th century, polychrome ceramic (2009.20.35)
- Peruvian (Lambayeque), *Mask (Sican Mummy Mask)*, gold repoussé, turquoise (2009.20.17)
- Peruvian (Lambayeque), *Kero (ceremonial drinking vessel)*, 1000–1450, silver (2009.20.5)
- Peruvian (Moche), *Mask*, 1st century BC–7th century AD, copper, shell (2009.20.3)
- Peruvian (Nacza), *Double Spouted Vessel with Stirrup Handle*, AD 500–600, polychrome ceramic (2009.20.28)
- Peruvian (Nazca), *Small Carved Figure*, 4th–5th century, sperm whale tooth (2009.20.7)
- Peruvian (Nazca), *Seated Hunch-backed Effigy Figure*, 1st century BC–3rd century AD, ceramic (2009.20.54)
- Peruvian (Nazca), *Stirrup Vessel in the Form of a Lobster*, 4th–6th century AD, ceramic (2009.20.55)
- Peruvian (Recuay), *Vessel*, 2nd–3rd century, burnished polychrome ceramic (2009.20.37)
- Gift of Mrs. Elizabeth Edgell, 2010**  
*Cameo Pendant*, 1860–1869, helmet-conch shell, seed pearls (2008.5.8)
- Cameo under Glass*, cameo, glass, gold (57.2333)
- Ring with Miniature Painting*, silver, rubies (2008.5.6)
- American, *Monogrammed Repeater Watch*, gold (58.291)
- French, *Cannetille Ware Bracelet*, 1830–1839, gold (57.2332)
- Tiffany and Company, *Lady's Open-face Pocket Watch*, gold (58.290)
- Verger (French), made for Marcus & Co., *Watch Pendant Painting*, platinum, seed pearls, diamonds (58.292)
- Gift of the Mildred M. Erlich Estate Trust, 2009**  
Slava Kholodnov, *Lot of Jewelry*, 20th century (TL.2009.22.19)
- Gift of Stephen W. Fisher, 2009**  
Hayashi Kodenji (Japanese, 1831–1915), *Rectangular Baluster Vase with Chrysanthemums*, ca. 1895, cloisonné enamel on copper (44.711)
- Hayashi Kodenji (Japanese, 1831–1915), *Baluster Vase with Prunus*, ca. 1890, cloisonné enamel on copper (44.712)
- Goto Seizaburo (Japanese, late 19th–early 20th century), *Baluster Vase with Plum Blossoms*, ca. 1890, cloisonné enamel on copper (44.713)
- Gift of John and Berthe Ford, 2009**  
Indian, *Head of a Jain Tirthankara*, 10th–11th century, stone (25.262)
- Indian, *Head of Shiva in form of Bhairava*, 11th century, pink sandstone (25.261)

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Indian, *The Toddler Krishna with Butterball*, 17th century, bronze with ivory inlay (54.3079)

Indian, *Bodhisattva Maitreya*, 12th century, bronze with silver and copper inlay (54.3080)

Nepalese, *Head of Bhairava*, late 14th–15th century, wood with polychrome (61.359)

### Gift of Dr. Ernst Niedermeyer, 2009

Peruvian (Nacza), *Happy Fisherman Vessel*, 200 BC–AD 600, terracotta (48.2865)

### Gift of Joaneath Spicer, 2009

Francis van Bossuit (Flemish, 1635–1692), *Judith with the Head of Holofernes*, ca. 1680, ivory (71.1221)

Rembert Dodoens (Flemish, 1517–1585), *Stirpium Historiae Pemptades Sex, Sive Libri xxx*, 17th century, printed book with woodcut and engraved illustrations (92.661)

Leo Africanus (Andalusian, ca. 1492–ca. 1550), *A Geographical History of Africa*, ca. 1633, printed book, leather binding (92.662)

### Gift of Claire Van Vliet, 2009

Claire Van Vliet (American, b. 1933), *The Gospel of Mary*, 2006, printer's ink on paper (2009.6)

### Gift of Mr. Benjamin Zucker and Mr. Derek Content in honor of Mrs. Barbara Zucker and Mrs. Amanda Content, 2010

Yemeni, *Sheath of a Thuma*, AH 1139–1161 / AD 1775–1809, silver with remains of gilding (51.1449)

Yemeni, *Sheath of a Thuma*, AH 1176 / AD 1762–1763, silver with remains of gilding (51.1450)

Yemeni, *Thuma*, AH 1267 / AD 1850–1851, silver with gilding and wood (51.1451)

Yemeni, *Woman's Headband*, AH 1171 / AD 1757–1758, silver with gilding and enamel (57.2309)

Yemeni, *Woman's Headband*, AH 1287 / AD 1870–1871, silver with gilding (57.2310)

Yemeni, *Pair of Triangular Pendants from a Woman's Headpiece*, AH 1161–1189 / AD 1748–1775, silver (57.2311A, 57.2311B)

Yemeni, *Pair of Triangular Pendants from a Woman's Headpiece*, AH 1215 / AD 1800–1801, silver (57.2312A, 57.2312B)

Yemeni, *Pair of Linked Triangular Pendants from a Woman's Headpiece*, AH 1287 / AD 1870–1871, silver (57.2313)

Yemeni, *Triangular Pendant from a Woman's Headpiece*, AH 1285–1289 / AD 1865–1875, silver (57.2314)

Yemeni, *Necklace*, AH 1189–1224 / AD 1775–1809, silver with gilding, green enamel (57.2315)

Yemeni, *Bracelet*, 19th century, silver cast, remains of green glass (57.2316)

Yemeni, *Bracelet with Dangles*, 19th century, cast silver with gilding (57.2317)

Yemeni, *Bracelet*, AH 1161–1189 / AD 1748–1775, silver with gilding (57.2318)

Yemeni, *Bracelet*, AH 1161–1189 / AD 1748–1775, silver with gilding (57.2319)

Yemeni, *Bracelet*, AH 1161–1189 / AD 1748–1775, silver with gilding, green enamel (57.2320)

Yemeni, *Bracelet*, AH 1189 / AD 1783–1784, silver with gilding (?) (57.2321)

Yemeni, *Bracelet*, AH 1189–1224 / AD 1775–1809, silver with gilding (57.2322)

Yemeni, *Bracelet*, AH 1189–1224 / AD 1775–1809, silver with remains of gilding (57.2323)

Yemeni, *Bracelet*, AH 1189–1224 / AD 1775–1809, silver with gilding, green enamel (57.2324)

Yemeni, *Girdle*, AH 1170 / AD 1756–1757, silver with gilding (57.2325)

Yemeni, *Buckle of a Girdle*, AH 1139–1161 / AD 1727–1748, silver with gilding (57.2326)

Yemeni, *Buckle of a Girdle*, AH 1139–1161 / AD 1727–1748, silver with gilding (57.2327)

Yemeni, *Buckle of a Girdle*, AH 1189 / AD 1775, silver with gilding (57.2328)

Yemeni, *Buckle of a Girdle*, 2nd half 19th century, silver with gilding (57.2329)

Yemeni, *Buckle of a Girdle*, AH 1215 / AD 1800–1801, silver with remains of gilding (57.2330)

Yemeni, *Buckle of a Girdle*, ca. 1800, silver with niello and gilding (57.2331)





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The following named funds are part of the Walters' permanent endowment and were established with gifts of \$250,000 or more.

*The Jacob and Hilda Blaustein Endowment Fund and the Louis and Henrietta Blaustein Endowment Fund*

In 1989, the Trustees of the Jacob and Hilda Blaustein Foundation and of the Louis and Henrietta Blaustein Foundation established these funds at the Walters to provide support for essential programmatic activities, such as permanent and temporary exhibitions, publications, education programs, and visiting specialists.

*The Laura F. Delano Fund*

Miss Delano, niece of Henry Walters, served as a trustee of the Walters for twenty-eight years and took particular interest in the collections of jewelry and portrait miniatures. Upon her death in 1972, she left a significant bequest to the museum's endowment, with income unrestricted.

*Alexander Brown Griswold Fund*

Alexander Brown Griswold, an eminent scholar of Thai art, greatly enriched the Walters' collection of Asian art with the gift of his large and important collection of Thai and other Asian sculpture. In addition, he established this endowment fund, with income unrestricted.

*W. Alton Jones Acquisition Fund*

In 1983, the W. Alton Jones Foundation made a major gift to the Walters to establish an endowment fund whose income would be used to purchase works of art.

*The Mellon Conservation Fellowship Fund*

Established in 1982 by the Andrew W. Mellon Foundation, this fund provides annual income to support the Walters' program that trains post-graduate fellows in conservation.

*The Andrew W. Mellon Foundation Fund for Scholarly Research and Publications*

In 1985, the Andrew W. Mellon Foundation established a fund to support research and publications at the Walters

*The Perlman Memorial Fund*

Philip B. Perlman was one of the original members of the Walters' Board of Trustees, which he established in 1932 following Henry Walters' bequest to the City of Baltimore in 1931. He became President of the Board of Trustees in 1955 and remained in that position until his death in 1960. His bequest, and a generous donation by an anonymous donor, funded the Perlman Memorial Fund, with income unrestricted.

*The Loretta Lee Ver Valen Fund*

This fund was established in 2001 with a bequest from the estate of Mrs. Loretta Lee Ver Valen. It was given to honor the memory of Mrs. Ver Valen's mother. The income from this fund is to be used to support the acquisition of works of art.

*The Jay M. Wilson Endowment Fund*

Jay M. Wilson was President of the Walters' Board of Trustees from 1979 to 1985, Chairman from 1985 to 1988, and President again from 1991 to 1994. Established in 2000 by his family, this fund is designated for endowment, with income unrestricted.

### Endowed Positions

*The David Hirschhorn Community Outreach Coordinator*

The position of Community Outreach Coordinator is named in memory of David Hirschhorn, a former trustee. Established in 2007 by the David and Barbara B. Hirschhorn Foundation, this position promotes the Walters Art Museum's programs and services as resources for learning and cultural development across Maryland. *The Andrew W. Mellon Foundation Curatorial Chair for Ancient Art*  
The position of Curator of Ancient Art is named in honor of The Andrew W. Mellon Foundation, which, through a challenge grant awarded in 1996, helped to endow two senior curatorial positions.

*James A. Murnaghan Curatorial Chair in Renaissance and Baroque Art*

James A. Murnaghan, the distinguished Irish jurist and art collector, was the uncle of the Hon. Francis D. Murnaghan, Jr., Chairman Emeritus of the Walters' Board of Trustees. The income from this fund supports the position of Curator of Renaissance and Baroque Art.

*Mr. and Mrs. Thomas Quincy Scott Curatorial Chair for Asian Art*

This fund was established in 1997, in response to a challenge from The Andrew W. Mellon Foundation, with income restricted to support of the position of Curator of Asian Art.

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### From Tang to Yuan

Shi-Jin continues

A group of people is looking at the  
shells. The shells are made of stone  
and are very hard. They are found  
in many places. The shells are used  
to make jewelry and other things.  
The shells are also used to make  
shells for the shells of the shells.

The shells are made of stone  
and are very hard. They are found  
in many places. The shells are used  
to make jewelry and other things.  
The shells are also used to make  
shells for the shells of the shells.



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Gale Walker

Suzanne Waller

Louise White

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Elaine Zieve

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*Heroes: Mortals and Myths  
in Ancient Greece*

Maria Antonakas

Mitsie Docolo

Georgia Economou, Ph.D.

Sophia Glyphis

Kathryn Johnson

Diane Tseckares

Sophia Vendelis

Joseph Wynans, Ph.D.

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Herman Bainter

Willa Banks

Marjorie Bleul

Sharon Britton

Mary Ellen Bur

Marjorie Byers

Virginia Campbell

Marion Carozza

Jane Champ-Payne

Jean Clinnin

Walter Dandy, Jr.

Rosalee Davison

Carol Durr

Mary Eyring

Berthe Ford

Mary Gray

Nancy Hall

Jane Hennegar

Sherri Hershfeld

Patricia Karey

June Lawry

Mary Alma Lears

Reva Lewie

Martha Lohmeyer

Benita Low

Marie-Claude McKie

Dorrie Mednick

Charlotte Miller

Carol Minkin

Barbara Olgeirson

Frona Ottenheimer

Adele-Ethel Reidy

Joanne Rosenthal

Marilyn Scher

Germaine Sharretts

Miriam Shear

Erma Sigler

Martha Sinis

Virginia Southard

Janet Steinberg

Anne Strickland

Freeda Thompson

Joan Urbas

Annelies Zachary

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Stacy Adamson

Vanja Anderson

Sara Axelrod

Stacie Blanke

Lauren Bradley

Katilyn Buckley

Flora Choi

Zoë Dolan

Rachel Dook

Carli Fleming

Alexandra Frazier

Rebecca Gasker

Nika Gorini

Lauren Hanna

Emily Holbrook

Kathryn Johnson

Alder Keene

Carly Kotwas

Jane Linville

Bridget Mohan

Linda Pacifici

Rebecca Pad

Elizabeth Burgess Rice

Gretchen Rudham

Elizabeth Schroeder

Sarah Schroeder

Margaret Szczerbicki

Maria Vizcaino

Taryn Williams

Joseph Wynans, Ph.D.

### Diversity in the Arts Interns

Christina Barrera

Kayleigh Bryant

Amber Steele

### Von Hess Foundation Graduate Studies Intern

Christine Carpenter

### Volunteers

#### *Conservation*

Rachel Dook

Ned Feltham

Stephanie Jewell

Kelly McCauley

Rebecca Meredith

Catherine Posthauer

Megan Sackett

Brooke Young

#### *Curatorial Affairs*

Nanci Feltham

Naomi Gassel

Lionel Katzoff

Joel Woodey

#### *Development*

Stephanie Danesie

Penelope L. Pine

#### *Education*

Joan Groves

#### *Marketing*

Karen Elizabeth Peltier

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Sylvia Himmelfarb

Mary Ann Johns

Janet Patacca

Sandra Schmidt

Pearl Walsh

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Alison Ercole

Shakiya Evans

Tracey Fann

Nanci Feltham

Millie Fisher

Bradley Frieze

Kelsey Frieze

Laurie Gill

Brigid Goody

Brigiette Gordon

Lindsay Harden

Stephanie Henson

Amy Hollomon

Danielle Horetsky

Mark Humphrey

Sakina Humsy

Helen Hurst

Regina Isaksson

Bhairavi Jeganathan

Stuart Kaufman, Jr.

Dante Kelly

Faryal Khalid

Ryan King

Jane Kramer

Elizabeth Kristoffersen

Kelly Lane

Antoinette J. LaReau-  
Rohde

Rachel Layton

Tashika Lee

Matthew Legg

Donald Grant Lewis

Ann Lilly

Yasmeen Long

Gerard Marconi

Frances Mason

Rhonda McClure

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Melanie Mervin

Erika Kim Milenkovic

Margaret Mitchell

Elizabeth Montante

Richard Mullen

Marlyn Norton

Otibho Oboh

Karen Peltier

Karol Pesar

Elizabeth Piper

Haley E. Plack

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Nisha Reuben

Nicole Rodriguez

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Joyce Spittel

Caroline Stauss

Kierra Stover

Marcia Strok

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Tiffany Testa

Doris Toles

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Lahari Vanga

Claud Vandernotte

Elda Varela-Acevedo

Quierra Wells

Emily White

Sarah White

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Mark Winchester

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Christen Chiosi

Tyler Crowe

Amanda Czyn

Rui Fu

Laura Humber

Adrian Kuntze

Kiki Martire

Thomas Maseda

Rebecca Oh

Kenna O'Rourke

Malcolm Peacock

Danielle Rives

Chen Sheng

Dominick Tardongno

Brian Tich

Garland Young





# STAFF

## STAFF

### **AS OF JUNE 30, 2010**

#### **Director's Office**

Gary Vikan  
Director

Kate Markert  
Associate Director,  
External Affairs

Nancy E. Zinn  
Associate Director,  
Collections & Exhibitions

Cynthia Roberts  
Executive Assistant

Mae Kocis  
Secretary to the Board

#### **Conservation & Technical Research**

Terry Drayman-Weisser  
The Dorothy Wagner Wallis  
Director of Conservation &  
Technical Research

Abigail Quandt  
Head of Conservation,  
Books & Paper

Elissa O'Loughlin  
Senior Conservator,  
Books & Paper

Margaret Craft  
Senior Conservator, Objects

Julie Lauffenburger  
Senior Conservator, Objects

Eric Gordon  
Head of Conservation,  
Paintings

Karen French  
Senior Conservator, Paintings

Gillian Quinn  
Associate Conservator,  
Paintings & Exhibitions

Carmen Albendea  
Andrew W. Mellon Fellow in  
Paintings Conservation

Glenn Gates  
Conservation Scientist

Linda Owen  
Conservator for Digitization

Kirsten MacKenzie  
Conservation Division  
Coordinator

#### **Curatorial Affairs**

Gary Vikan,  
Chief Curator

Regine Schulz,  
Director, International Cu-  
ratorial Relations; Curator of  
Ancient Art

Martina Bagnoli  
Robert and Nancy Hall Asso-  
ciate Curator of Medieval Art

Amy Landau  
Assistant Curator,  
Manuscripts & Rare Books

Robert Mintz  
Associate Curator, Asian Art

William Noel  
Curator, Manuscripts &  
Rare Books

Joaneath Spicer  
James A. Murnaghan  
Curator of Renaissance  
and Baroque Art

Alicia Weisberg-Roberts  
Assistant Curator, Eigh-  
teenth- and Nineteenth-  
Century Art

Kathryn Gerry  
Andrew W. Mellon  
Curatorial Fellow

Riccardo Pizzinato  
Zanvyl Krieger Curatorial  
Fellow

Christianne Henry  
Head of the Library

Charles Dibble  
Editor & Manager of  
Curatorial Publications

Jennifer Corr  
Publications Coordinator

Diane Bockrath  
Digitization Specialist

Ariel Tabritha  
Digitization Specialist

Elizabeth Flood  
Curatorial Administrative  
Assistant

#### **Development**

Joy Heyrman,  
Director of Development

Sarah Walton  
Manager, Foundation &  
Government Relations

Julia Keller  
Manager, Individual Giving

Robert Zimmerman  
Manager, Rental Sales

Lauren Sampson  
Development Officer, Annual  
Giving & Online Campaigns

DeLisa Swiger-Walmsley  
Development Assistant

#### **Education & Public Programs**

Jacqueline Copeland  
Director of Education &  
Public Programs

Kathleen Nusbaum  
Assistant Director of  
Education & Public Programs

Emily Blumenthal  
Manager, Family Programs

Lauren Roszak  
Education Coordinator,  
Children & Family Programs

Lisa Lewenz  
Manager, Adult Programs

Karl Jones  
Education Coordinator,  
Adult Programs

Amanda Kodeck  
Manager, School Programs

John Shields  
Manager, Docent & Internships

Molly Edgar  
Senior Lecturer

Lindsey Anderson  
Community Outreach  
Coordinator

Michelle Hagewood  
Senior Education Coordinator

Brittany Powell  
Senior Education Coordinator

Rebecca Sinel  
Senior Education Coordinator

#### **Exhibitions & Collections Management**

Nancy E. Zinn  
Associate Director,  
Collections and Exhibitions

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Chief Registrar

Barbara Fegley  
Associate Registrar

Betsy Dahl  
Associate Registrar,  
Collection Management

Danielle Bennett  
Assistant Registrar,  
Loans & Exhibitions

Michael McKee  
Senior Collections Technician

Jeffrey McGrath  
Collections Technician

Gill Furoy  
Collections Technician

Annie Lundsten  
Head of Exhibition  
Project Management

Susan Wallace  
Head of Exhibition  
Scheduling and Graphics

Laura Yoder  
Associate Exhibition Designer

Asa Osborne  
Production Manager &  
Design Coordinator

Frederick Nitsch  
Graphic Production Artist

Michael Bouyoucas  
Exhibitions Production  
Technician

Wayne Johnson  
Senior Cabinetmaker

## STAFF

Mark Kooi  
*Lighting Designer &  
Coordinator*

### Finance & Administration

Harold Stephens  
*Director, Finance &  
Administration*

### Facilities

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*Manager, Facilities*

Max Gasker  
*Head Engineer*

Robert Catlin  
*Senior Engineering Technician*

Robert Mason  
*Engineering Technician*

Joseph Moran  
*Engineering Assistant*

Walter Cain  
*Lead Maintenance Technician*

William Murray  
*Lead Maintenance Technician*

Alonzo Bacon  
*Maintenance Technician*

Leon Berry  
*Maintenance Technician*

Jemal Cherry  
*Maintenance Technician*

Edward Garey  
*Maintenance Technician*

Randolph Hammett  
*Maintenance Technician*

Thelma Mitchell  
*Maintenance Technician*

Donald Parker  
*Maintenance Technician*

Suzana Williams  
*Maintenance Technician*

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*Controller*

Mary Cromwell  
*Finance Coordinator*

Robin Bristow  
*Finance Assistant*

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Diane Van Pelt  
*Human Resources Coordinator*

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*Head of Security*

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*Assistant Manager,  
Safety & Security Services*

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*Security Supervisor*

Troy Rosebud  
*Assistant Security Supervisor*

Owen Stokes  
*Assistant Security Supervisor*

Samira Ware  
*Assistant Security Supervisor*

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*Monitor Room  
Security Officer*

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*Monitor Room  
Security Officer*

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*Security Officer*

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*Security Officer*

Dennis Cloutier  
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*Security Officer*

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*Security Officer*

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*Relief Security Officer*

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*Relief Security Officer*

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*Relief Security Officer*

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Social Media*

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*Manager, Public Relations*

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*Visitor Services Specialist*

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*Volunteer Coordinator*

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*Membership Database  
Specialist*

Alice McAuliffe  
*Manager, Retail Operations*

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Dianne Lowe  
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The Honorable James T. Smith, Jr.  
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Sharon Paul  
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# FINANCIAL STATEMENTS

## FINANCIAL STATEMENTS

### STATEMENTS OF ACTIVITIES

Year ended June 30, 2010 (with comparative totals for the year ended June 30, 2009)

	2010	2009
<b>REVENUES, GAINS AND OTHER SUPPORT</b>		
Investment income	1,506,262	3,042,113
Grant income		
Baltimore City	427,000	810,000
Other public grants	1,607,947	1,683,516
Private grants	3,627,015	2,324,813
Contributions	3,821,368	3,201,826
Change in value of annuity obligation and contribution	125,274	51,271
Realized gains (losses)	9,005,155	(14,399,893)
(Unrealized appreciation [depreciation])	-	-
Annual giving	1,755,237	1,724,689
Membership	260,210	351,409
Museum store	464,918	561,270
Employee benefit contributions	2,136,348	2,205,310
Admissions—special exhibits	-	-
Admissions—general	-	-
Exhibit rental	225,000	85,000
Deaccessions	-	-
Other income	1,124,894	1,431,616
<b>Total revenue, gains and other support</b>	<b>26,086,628</b>	<b>3,072,940</b>
<b>EXPENSES</b>		
Curatorial	1,769,436	1,786,842
Conservation	784,476	804,778
Exhibitions	1,665,908	1,718,022
Education and public programs	1,028,153	1,009,141
Development and membership	739,454	891,092
Marketing and communications	920,772	971,703
Management, building and security	8,206,492	8,475,384
Museum store	402,178	482,225
Accessions	1,568	80,499
<b>Total expenses</b>	<b>15,518,437</b>	<b>16,219,686</b>
<b>Change in net assets</b>	<b>10,568,191</b>	<b>(13,146,746)</b>
<b>Net assets at beginning of year</b>	<b>102,714,782</b>	<b>115,861,528</b>
<b>Net assets at end of year</b>	<b>113,282,973</b>	<b>102,714,782</b>

## FINANCIAL STATEMENTS

### STATEMENTS OF FINANCIAL POSITION

June 30, 2010 (with comparative totals for June 30, 2009)

	2010	2009
<b>ASSETS</b>		
Cash and cash equivalents	\$2,281,018	\$1,912,471
Accrued investment income	119,748	177,746
Grants and accounts receivable	537,951	563,908
Inventories, at lower of cost (first-in, first-out method) or market	340,255	351,442
Prepaid expenses	741,160	323,586
Investments, at fair value	80,455,085	67,804,490
Unconditional promises to give, net	369,913	729,896
Buildings and equipment, at cost, net	30,432,835	32,454,224
<b>Total assets</b>	<b>\$115,277,965</b>	<b>\$104,317,763</b>
<b>LIABILITIES AND NET ASSETS</b>		
Liabilities		
Accounts payable and accrued expenses	\$775,659	\$596,574
Note payable, bank		
Long-term debt	196,864	233,941
Deposits and memberships received in advance	999,191	752,913
Annuity obligation	23,278	19,553
<b>Total liabilities</b>	<b>1,994,992</b>	<b>1,602,981</b>
Net Assets		
Unrestricted		
Operating (deficit)	228,457	200,360
Board designated for long-term investment	17,022,336	14,519,829
Net investment in plant	28,235,971	30,220,283
Working capital reserve	2,000,000	2,000,000
Walters Art Gallery Endowment Foundation	2,395,147	2,207,127
	<b>49,881,911</b>	<b>49,147,599</b>
<b>Temporarily Restricted</b>	<b>17,928,505</b>	<b>11,264,491</b>
<b>Permanently Restricted</b>	<b>45,472,557</b>	<b>42,302,692</b>
<b>Total net assets</b>	<b>113,282,973</b>	<b>102,714,782</b>
<b>Total liabilities and net assets</b>	<b>\$115,277,965</b>	<b>\$104,317,763</b>

## PHOTO INFORMATION

**PAGE 2** Emile van Marcke de Lummen (French, 1827–1890), *The Approach of a Storm* (detail), ca. 1872. Oil on canvas. Acquired by William T. Walters, 1904. Walters Art Museum, bequest of Henry Walters, 1931 (37.77).

**PAGE 4** Sakamaki Kogyo (Japanese, 1869–1927), Scene from a Nō Play (detail), 1898. Woodblock print, on mulberry paper. Walters Art Museum, Gift of Mr. and Mrs. C. R. Snell, Jr., 1989 (95.239).

**PAGE 10** *Heroes*, exhibition installation, Walters Art Museum.

**PAGE 12** Herman Maril (American, 1906–1986), *Self-Portrait*, 1929. Oil on canvas. Collection of David Maril

**PAGE 14** Corinthian helmet, ca. 700–500 BCE. Bronze. Walters Art Museum, museum purchase with funds provided by the S. & A.P. Fund, 1946 (54.2304).

**PAGE 16** Namikawa Yasuyuki, *Vase decorated with scene of pines in the clouds*. Cloisonné enamel with forged silver wire over copper. The Stephen W. Fisher Collection.

**PAGE 18 (L)** CT scan of mummy and painted cartonnage of an unknown woman (Western Thebes, ca. 850–750 BC). Walters Art Museum (79.1). Courtesy Department of Diagnostic Radiology of the University of Maryland School of Medicine

**PAGE 18 (M)** *The Tower of Tribulation and Crucifixion* (fol. 76v). Bellemare Group (?), *Book of Hours for the Use of Rome*, ca. 1524. Ink, paint, and gold on parchment. Walters Art Museum, bequest of Henry Walters, 1931 (W.451).

**PAGE 18 (R)** *Illuminated Bible* (fol. 352r), French (Paris), 1225–75. Ink, paint, and gold on parchment. Walters Art Museum, bequest of Henry Walters, 1931 (W.48)

**PAGE 19 (L)** Nativity (fol. 1r, detail) from the Cornaro Missal (Italy, ca. 1503). Parchment with ink, paint and gold. Private collection.

**PAGE 19 (M)** Sharaf al-Din Muhammad al-Busiri, *Poem in Honor of the Prophet Muhammad*, 17th century AD. Ink, paint and gold on paper. Walters Art Museum, bequest of Henry Walters, 1931 (W.582, fol. 5b)

**PAGE 19 (R)** Rembrandt Peale (American, 1778–1860), *Portrait of John Meer*, ca. 1795. Oil on canvas, Walters Art Museum, Gift of Jennifer H. Moon, in fond memory of David Painter Mohr, 2007 (37.2778)

**PAGE 20 (L)** Henry Somm (French, 1844–1907), *The Third-Class Carriage*, undated. Pen and ink on beige paper. Gift of the Joseph F. McCrindle Collection, 2009 (37.2799)

**PAGE 20 (M)** William Hackwood (English, 1757–1836), after Giovanni Battista Nini (Italian, 1717–1786), *Portrait medallion of Benjamin Franklin*, ca. 1779. Black basalt Walters Art Museum, Gift of Messrs. M. W. and E. F. Furman, 1974 (48.2386).

**PAGE 20 (R)** *Art on Purpose*. Photo Walters Education Division.

**PAGE 21 (L)** Amita Bhatt, *Desire*. *Desire*, 2009. Oil on canvas. Lent by Amita Bhatt.

**PAGE 21 (M)** Jean (Hans) Arp (German-French, 1886–1966). *The Woman of Delos* (La dame de Delos). Plaster, conceived in 1959. Photo Courtesy Adler & Conkright Fine Art, New York City

**PAGE 21 (R)** Bradley McCallum and Jacqueline Terry, *Bearing Witness*. Installation at the Walters Art Museum. Photo Susan Tobin

**PAGE 22** Mexican (Colima), *Seated Figure with Trophy Heads Holding a Bowl to His Mouth*, 1st century BC–3rd century AD, earthenware with traces of green pigment (2009.20.10). Gift of John Bourne, 2009

**PAGE 28** Yemeni, Thuma, AH 1267 / AD 1850–1851, silver with gilding and wood (51.1451). Gift of Mr. Benjamin Zucker and Mr. Derek Content in honor of Mrs. Barbara Zucker and Mrs. Amanda Content, 2010.

**PAGE 30** Photo by R. Lippenholz

**PAGE 52** Cambodian, *Eight-armed Avalokiteshvara*. Bronze, ca. 12th–13th century (Bâyon). Bequest of A.B. Griswold, 1992 (54.2726). Photo Susan Tobin



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