



**THE WALTERS ART MUSEUM
YEAR IN REVIEW**

JULY 1, 2013–JUNE 30, 2014



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LETTER FROM THE EXECUTIVE DIRECTOR

This annual report represents the first full year of my tenure as the Executive Director of this great Museum. What an incredible privilege it has been to be among you, a community of people who care deeply about the Walters and who ardently believe that art museums have a role in transforming society. Thank you for welcoming me so warmly to the Walters, to Baltimore, and to Maryland.

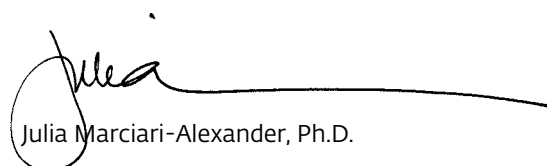
The Walters continues to strive for maximum return on its mission: to bring art and people together for enjoyment, discovery, and learning. This contemporary iteration of the museum's purpose deliberately reinforces the words of our founder, Henry Walters, who 83 years ago gave his art collections, two buildings, and a quarter of his fortune as a modest endowment to the City of Baltimore "for the benefit of the public." As I think you will see in this report, all our activities, from augmenting the collection to special exhibitions to the professional activities of our staff, demonstrate the commitment to this mission by making the wonderful treasures of the museum ever more accessible to as broad an audience possible.

We have expanded our collection significantly this year not only through the generosity of our donors but also through the largest acquisition by purchase in over a decade (p. 23). These collecting activities have greatly expanded the Walters' holdings, especially in the areas of East Asian and South Asian art. This year, we are particularly grateful for the tremendous series of ongoing gifts by John G. Bourne and the John G. Bourne Foundation (pp. 19–23) that allows the Walters to take a major step toward becoming one of the premier U.S. museums for the presentation and study of the Art of the Ancient Americas. All gifts of art have the greatest impact when the objects are made available to scholars and the public alike, and it is, therefore, wonderful to see the variety of programs that promote access of our collection: from the research forum on *Jade in the Americas*, to the school programs that welcomed more

than 69,000 students in the museum, to the increase in numbers of objects available to global audiences on our Works of Art website.

In this report you will notice the reorganization that I undertook in April 2014 in order to create cross-divisional alignment. The Museum is now arranged in three divisions: Art & Program; Museum Advancement; and Administration and Operations. Ultimately, each division will be headed by a Deputy Director, but in the latter months of FY 2014—as the search for the Deputy Director for Art & Program began—the Art & Program Division was led collaboratively by a Senior Program Team: Dr. Robert Mintz, Chief Curator and Mr. and Mrs. Thomas Quincy Scott Curator of Asian Art; Terry Drayman-Weisser, Dorothy Wagner Wallis Director of Conservation and Technical Research; and Jackie Copeland, Deputy Director, Audience Engagement. The members of this Senior Program Team, as well as the Deputy Director for Museum Advancement, Dr. Joy Heyrman, and our Chief Operating Officer, Kathleen Basham, have provided the in-depth reports of each division's activities during the year. This realignment, along with some staff-wide professional development training in the next year, aims to drive efficiency and effectiveness as each member of staff opens up his or her expertise to as many of our visitors as possible.

Finally, a special thanks is due to each and every volunteer, from our Board Chair and President to our interns. Volunteers provide the equivalent of over \$800,000 of work annually to the museum, and we literally would not be able to do the amazing things we do for our visitors without them. Thanks to all of you, loyal members, supporters, staff, and volunteers for making the Walters a wonderful place "to discover."



Julia Marciari-Alexander, Ph.D.



DEPUTY DIRECTORS' REPORTS

ART AND PROGRAM

CURATORIAL AFFAIRS, COLLECTIONS MANAGEMENT, AND EXHIBITIONS

As the year progressed, installations, exhibitions, and research into the works held in the Walters' collections emerged with an ever-expanding sense of vitality and potential for the future. Charged with bringing a new light and new vision to the galleries of art that are the foundation of the museum, the curatorial, collections management, and exhibition staffs brought their ideas together to mount three major temporary exhibitions (*Egypt's Mysterious Book of the Faiyum*, *Designed for Flowers*, and *The Janet & Walter Sondheim Artscape Prize 2014 Finalists Exhibition*), numerous smaller temporary installations, and rotations of objects. The complex process of accommodating the many art movements necessary to prepare for the reinstallation slated for the coming year on Level 4 of the Centre Street Building, and the subsequent years' reenvisioning of the galleries on the north side of the Palazzo Building, and within the Hackerman House.

The research focus of the year was largely centered on the collecting practices of William and Henry Walters. Their extraordinary lives were brought into sharper focus, and new discoveries emerged from archival papers related to their lives. The gradual formalization of the museum archives, beginning with the papers of the Walters family, has been moving apace throughout the year, assisted by a planning grant from the National Endowment for the Humanities. Fruits of these research efforts will manifest themselves in the *From Rye to Raphael: The Walters Story* installation opening in October 2014. While these new initiatives have blossomed, we continue in our multiyear effort to image and catalog digitally our valuable manuscript collections. This project, now in its sixth year, has resulted in many thousands of high-resolution images and robust information available on the web for anyone to use, to study, and to enjoy.

Additions to the collection were marked by the purchase at the end of 2013 of seven Japanese paintings, including masterworks by Sesson and Sotatsu, the most significant purchase in more than a decade. Gifts to the collection further strengthened the museum's holdings of ancient, medieval, and nineteenth-century art.

Through continued efforts to improve the housing of our art on display and to enhance the visitor experience in every gallery, our exhibitions and installation staff has worked tirelessly to improve the interior environments of the works of art and to improve the public areas of the museum.

Robert Mintz, Ph. D.
*Chief Curator and Mr. and Mrs. Thomas Quincy Scott
Curator of Asian Art*

CONSERVATION AND TECHNICAL RESEARCH

Activities of the Conservation and Technical Research Division throughout the past year focused on the treatment and technical study of the collections, making art accessible to the public and adding to the body of knowledge on the history of materials and technology. Major projects included preparations for exhibitions and installations, including *Egypt's Mysterious Book of the Faiyum* and *From Rye to Raphael: The Walters Story*, as well as treatment of twenty-five Flemish manuscripts for a major digitization initiative that will make these fragile works available on the Walters' website. Many works of art were examined and treated for loan to other institutions in the United States and abroad.

Also a focus this year was the stabilization and cleaning of Southeast Asian objects from the Doris Duke Collection. The Walters' significant holdings of magnificent Renaissance painted enamels were rehoused in custom-made, climate-controlled cabinets. Work

continued on Russian enamels from the Jean Riddell gift in preparation for inclusion on the Walters website and future exhibition. Treatment and in-depth technical study of a series of very large fifteenth-century Italian panel paintings continued; one conserved panel from the series has been installed in the Knight's Hall gallery. The Walters actively contributed to a Getty-initiated major international study of mummy portraits and also remains on the cutting edge of the study of works from the Ancient Americas, hosting experts for a research forum in December 2013 on jade in the Americas.

The conservation staff served close to six thousand visitors through its public access "Conservation Window." Major external collaborations, such as our continuing partnership in support of the Iraqi Institute for the Conservation of Antiquities and Heritage (IICAH) in Erbil, Iraqi Kurdistan, have brought international recognition to the Walters. Collaboration with the University of Maryland on a National Science Foundation grant project to develop protective coatings for cultural heritage objects has led to the museum's first patent application.

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

EDUCATION AND PUBLIC PROGRAMS

Forty-one percent of museum visitors participated in education programs in fiscal year 2014, demonstrating the important role that interpretive programs play in energizing our collections and in providing vehicles for making art relevant to our community. These programs range from lectures and concerts to summer camps for children and weekend drop-in activities for families.

Continuing our service to schools throughout the State of Maryland, we saw a 30 percent increase in K–12 students served through our school programs and a 12 percent increase in the number of K–12 students who participated in a studio experience as part of their tour. Out of 166,986 visitors to the Walters Art Museum last year, more than 69,000 children participated in our onsite education programs.

Our school outreach program, which sends Walters educators into classrooms and brings students to the museum, marked its twentieth anniversary, with an 11 percent increase over the prior year in the number of students served. Through our bus stipend program, generously funded by The Women's Committee of the

Walters Art Museum, SunTrust Bank, The Ausherman Family Foundation, The Concordia Foundation, and Miriam Lodge, K.S.B. Inc., we brought nearly 8,000 students from Title I schools to the museum. Last year, the Walters piloted a video-conferencing program that brings Walters curators, conservators, educators, and docents in dialogue with students from throughout the State of Maryland, with the potential of reaching more distant locales; these students will now be able to visit the Walters' collection without leaving their classrooms.

Our Sensory Mornings program for children with sensory processing disorders and their families was featured in the inaugural edition of the Association of Art Museum Directors' "Next Practice in Art Museum Education," a compilation of innovative museum programs that spark creativity and innovation. Participation in Sensory Mornings increased by 33 percent over the prior year.

Jacqueline T. Copeland
Deputy Director for Audience Engagement

MUSEUM ADVANCEMENT

The heading of this report says much about the activities of this division this year; as of January 1, development, marketing and communications, and visitor services are now organized into one of the three functional areas at the Walters. This combination, focused on the museum's many external relationships, aligns the work of talented staff and committed volunteers, all contributing to deeper engagement with the museum and to this year's significant fundraising results.

Individual giving, from membership to the Annual Giving circles, increased to \$2,230,000. We are truly grateful to the 4,500 people who show their support of the museum's mission and program through these sustaining contributions. Our William T. Walters Association, in its thirty-fifth year, and under the chairmanship of Adam Borden, took the message of the museum into the community with enthusiasm and persuasion. Their energy, connections, and commitments are crucial to this success.

The Development Committee, chaired by Christine Espenshade, advanced the museum on numerous fronts, building corporate relationships, supporting individual giving efforts, and, through the Government Relations Committee chaired by Meg Ferguson, ensuring that the museum's service to the City of Baltimore, Baltimore County, and throughout the State of Maryland is recognized and supported. The Walters Women's Committee, chaired by Yvonne Lenz, marked two major milestones, the group's fiftieth anniversary and the twenty-fifth year of their Art Blooms event. A black tie dinner gathered friends and celebrated a special anniversary appeal, which raised over \$50,000 to fund the purchase of a marvelous medieval jar for the Walters' collection.

The major fall exhibition, *Egypt's Mysterious Book of the Faiyum*, received lead sponsorship from the Women's Committee and major grants from the John J. Leidy, Selz, and Transamerica Foundations. Generous gifts from individuals, including Trustees Doug Hamilton and Rick Rockwell, completed the necessary funding. Television advertising and other promotion spread the word about

this new perspective on the museum's beloved and renowned Egyptian collection. *Designed for Flowers*, an exhibition of contemporary ceramics from the Betsy and Robert Feinberg Collection, received support from the E. Rhodes and Leona B. Carpenter Foundation, the museum's Friends of the Asian Collection, and the Edward Clark Wilson Fund for Asian Art, as well as gifts from the Bernard Family and Doug and Tsognie Hamilton. A multi-pronged advertising and promotional campaign drew attention to the Feinberg's wonderful promised gift and to the rich series of programs that complemented this beautiful exhibition.

Adding to the museum's endowment, through the *Sharing the Gift* campaign so ably chaired by Andie Laporte, and a strong Legacy Society, has been a major focus of the Walters for many years. In fiscal year 2014, endowment gifts from many generous individuals completed the funding of the key position of Manager of School Programs and a Challenge Grant from the National Endowment for the Humanities. That one third of our operating budget is supported by endowment income gives the Walters a strong foundation on which to build the rest of our contributed support.

Our annual Gala, co-chaired in this year by Calvin Baker and Lidia Paz-Baker and Cynthia Egan, celebrated the arrival of Executive Director Julia Marciari-Alexander with *Henry Walters' Dinner Party*. Nearly 450 guests enjoyed an elegant dinner in the galleries and 200 more guests joined in for dessert and dancing at the pARTy. The gala raised \$400,000 in support of the museum's education and community programs. The third year of generous funding from Constellation Energy has enabled us to continue to remain open until 9 p.m. on Thursday nights. Combined attendance at our two "Super Thursdays," on July 25, 2013 and April 3, 2014 (the latter coinciding with the twenty-fifth anniversary of Art Blooms) exceeded 2,000.

The Board of Trustees recognized the importance of the Walters Enthusiasts (WE) and appointed its Chair, Coleen Pleasant Kline, to a new ex-officio position. This

will ensure the free flow of ideas and the incorporation of the perspective of this group of young, committed enthusiasts into our program and plans.

Visitor Services benefited from the commitment of seventy extraordinary volunteers, who work with our staff to welcome and orient visitors and invite them to join in to support it. Visitors' comments speak often to the welcoming atmosphere at the museum, and we are truly grateful for those who volunteer their time to create that positive impression.

In addition to several features in the *New York Times*, *Washington Post*, and *Baltimore Sun*, the Walters participated in dozens of interviews on local radio and television stations. The museum has expanded its outreach to nearly two hundred community organizations and contacts, and hundreds of fliers were disseminated to targeted audiences throughout the area.

Our presence in social media grew considerably during the fiscal year: our email subscribers in 2014 neared 20,000 (17,029 in fiscal year 2013); Facebook fans rose from 9,933 in 2013 to 11,940 in 2014; while our roster of loyal Twitter followers grew by more than 7,000, bringing us close to 150,000 subscribers. Our website logged 783,830 unique visitors in fiscal year 2014.

Joy Heyrman, Ph.D.

Deputy Director for Museum Advancement

ADMINISTRATION AND OPERATIONS

We ended fiscal year 2014 with a budget surplus, which will support deferred maintenance in fiscal year 2015, and balanced the 2015 operating budget, while allocating funds for building improvements. At the end of fiscal year 2014, the endowment reached nearly \$117 million.

As part of our ambitious capital projects program, we embarked on a sustainability study that seeks to develop strategies for improvements in space use and allocation, natural and artificial lighting, and environmental management. We completed a fire detection upgrade in the Palazzo Building and carriage house; upgrades to the systems in the Centre Street building will be completed in fiscal year 2015.

Hackerman House—the museum’s exquisite mid-nineteenth-century building facing Mount Vernon Square—has housed our collection of Asian art for the last twenty-three years. In summer 2014, we began a three-year project to repair and update fire-safety and climate-control systems in the building. This \$5.5 million refurbishment, for which the State of Maryland and the City of Baltimore have provided lead funding, matched by private contributions, is the first of several planned enhancements to the Walters’ five-building campus. The storage of our extraordinary collection of period frames, until now housed on the top floor of the museum’s offices at 5 West Mount Vernon Place, was moved to a spacious, climate-controlled space in our 100 West Centre Street property, which will also serve as office space in 2015 for staff presently working in Hackerman House while we implement improvements to that building.

In Human Resources, we expanded our performance management program to include self-evaluation, and hired a new administrator for our flexible spending program, which allocates pre-tax funds to cover unreimbursed medical expenses, child care, and transportation.

In the area of technology, the Walters hosted its second annual *Art Bytes* hackathon, a program focused on developing technology that can enhance the museum experience. The museum’s application programming

interface, or API, introduced at the first *Art Bytes* event in 2012, was completed and unveiled in January 2013. The API allows developers and software programmers to query data from the museum, whose Internet repository contains more than 10,000 digital records of art and artifacts from the museum’s collection.

Kathleen Basham
Chief Operating Officer

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THE FAIYUM

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EXHIBITIONS

SPECIAL EXHIBITIONS

The Janet & Walter Sondheim Artscape Prize 2013 Finalists

June 29–August 11, 2013

Presented by the Walters and the Baltimore Office of Promotion & The Arts, this exhibition showed the work of the six finalists for the 2013 *Janet & Walter Sondheim Artscape Prize*. Artists competed for top honors and a \$25,000 fellowship in the Greater Baltimore area's most prestigious arts competition. The prize assists in furthering the career of a visual artist or visual artist collaborators living and working in this region. Held in conjunction with Artscape, America's largest free arts festival, the finalists and semifinalists exhibitions were presented in partnership with the Walters and the Maryland Institute College of Art. The competition winner, Gabriela Bulisova, was announced at an awards ceremony at the Walters on July 13, 2013.

This exhibition was generously supported by the Talkin Fund of the Columbia Foundation; Time Group Investments; Rachel and Joseph Rabinowitz; The Zamoiski, Barber, Segal Family Foundation; and the Greif Family Fund. The 2013 Janet & Walter Sondheim Artscape Prize was made possible through the generous support of the Abell Foundation, Alex. Brown & Sons Charitable Foundation, Charlesmead Foundation, Ellen Sondheim Dankert, France-Merrick Foundation, Hecht-Levi Foundation, Legg Mason, M&T Bank Foundation, Henry & Ruth Blaustein Rosenberg Foundation, John Sondheim, and Whiting-Turner Contracting.

Egypt's Mysterious Book of the Faiyum

October 6, 2013–January 5, 2014

The subject of this exhibition was the *Book of the Faiyum*, an exquisitely illustrated Greco-Roman period papyrus, that portrays Egypt's Faiyum region as a place of origins and center of ritual. For the first time in over 150 years, major sections of the book, owned by the Walters and

The Morgan Library & Museum and separated since the manuscript was divided and sold in the nineteenth century, were reunited. The use of complex imagery and varied writing conventions make the *Book of the Faiyum* a unique feat of Egyptian scribal practice. This exhibition not only explored the artistic beauty of the papyrus but also investigated the protected knowledge it conveyed to the ancient Egyptian priestly elite. Nearly one hundred other works, including statues, steles, reliefs, parts of coffins, papyri, and jewelry, illuminated the intriguing concepts and compelling narratives represented in this enigmatic text.

Egypt's Mysterious Book of the Faiyum was organized by the Walters Art Museum in partnership with the Roemer- und Pelizaeus-Museum, Hildesheim. The exhibition was generously supported by grants from The Selz Foundation, the Women's Committee of the Walters Art Museum, Transamerica, and the John J. Leidy Foundation; and by gifts from Frances and Rick Rockwell, Douglas and Tsognie Hamilton/Hamilton Associates, the Peter Bowe and Barbara Stewart Fund, Nancy and Henry Hopkins, Diana and Frederick Elghanayan, and an anonymous donor.

Designed for Flowers: Contemporary Japanese Ceramics

February 23–May 11, 2014

With dramatic designs both traditional and contemporary, the works of many of Japan's greatest living ceramic artists were celebrated by this exhibition. Responding to Japan's *ikebana* flower arranging traditions and to the distinctive design aspects of the Japanese interior, these ceramics reveal the beauty and power that has distinguished the contemporary ceramic artists of Japan. Composed almost exclusively of 61 vases drawn from the Betsy and Robert Feinberg Collection, the exhibition explored the ways in which the artists have challenged and come to understand the vessel as a support for flowers.

This exhibition celebrated the extraordinary gift to the Walters of contemporary Japanese ceramics from Betsy and Robert Feinberg. It was generously supported by The E. Rhodes and Leona B. Carpenter Foundation, the Friends of the Asian Collection of the Walters Art Museum, the Bernard Family, Mr. and Mrs. Douglas W. Hamilton, Jr., and The Edward Clark Wilson Fund for Asian Art.

The Janet & Walter Sondheim Artscape Prize 2014 Finalists

June 21–August 17, 2014

Presented by the Walters and the Baltimore Office of Promotion & The Arts, this exhibition showed the work of the finalists for the 2014 Janet & Walter Sondheim Artscape Prize. Artists competed for top honors and a \$25,000 fellowship in the Greater Baltimore area's most prestigious arts competition. The prize assists in furthering the career of a visual artist or visual artist collaborators living and working in this region. Held in conjunction with Artscape, America's largest free arts festival, the finalists and semifinalists exhibitions were presented in partnership with the Walters and the Maryland Institute College of Art.

The exhibition and opening event at the Walters Art Museum were generously supported by Cynthia Alderdice, The Beatty Development Group LLC, Lois B. Feinblatt, The Greif Family Fund, Vivienne and Thomas Haines, The Myerberg Foundation, Time Group Investments, Joseph and Rachel Rabinowitz, The M. Sigmund and Barbara K. Shapiro Philanthropic Fund, and two anonymous gifts. The 2014 Janet & Walter Sondheim Artscape Prize was made possible through the generous support of the Abell Foundation, Alex. Brown & Sons Charitable Foundation, Baltimore Festival of the Arts, Charlesmead Foundation, Ellen Sondheim Dankert, France-Merrick Foundation, Hecht-Levi Foundation, Legg Mason, M&T Charitable Foundation, Henry & Ruth Blaustein Rosenberg Foundation, John Sondheim, and The Whiting-Turner Contracting Company.

FOCUS EXHIBITIONS

Site Unseen: Gregory Vershbow

July 6–September 8, 2013

This exhibition of thirteen large-scale photographs by contemporary artist Gregory Vershbow explored the interactions of art objects within environments and circumstances ordinarily beyond public view. In storage facilities and conservation laboratories, and at monuments under restoration, Vershbow photographs art objects wrapped in plastic, protected by foam, nested in boxes, and set in surprising juxtapositions with other

objects from different eras. Vershbow's photographs picture the private lives of artifacts and invite imaginative considerations of the new possible meanings that objects may reveal when observed in unexpected settings. The exhibition featured photographs taken at the Walters as well as images from museums and monuments in the United States and abroad.

Living by the Book: Monks, Nuns, and Their Manuscripts

July 13–September 29, 2013

Today, medieval books are treated as works of art, untouchable treasures to be placed in special boxes and locked away in cabinets. Yet many were intended for regular use as vital components of everyday life for monks and nuns, and their way of life was, in turn, crucial for the creation and preservation of manuscripts. This exhibition of twenty manuscripts and three objects explored the life of the monastery as told through the variety of books that were created, used, cherished, glossed, worn down, and even palimpsested by those who lived there over the centuries.

Jacob Lawrence's Genesis Series

September 14, 2013–April 13, 2014

Jacob Lawrence's *Genesis Series* was generously on loan from the collection of Eddie C. Brown and C. Sylvia Brown, Baltimore, Maryland.

Each of the eight works that constitute the *Genesis* series (1990) by Jacob Lawrence (American, 1917–2000) describes a passage from the King James Version of the Bible. The series reflects Lawrence's youthful memories of passionate sermons about the Creation given by ministers at the Abyssinian Baptist Church in Harlem, where he was baptized in 1932. In the *Genesis* series, Lawrence combined his colorful, expressionistic flat figures with text: the figures reflect the energy of the power of God described in the passages of Genesis.

Bookbindings from the Gilded Age

October 26, 2013–May 18, 2014

During the late nineteenth and early twentieth centuries, fine bookbinding enjoyed a golden age of creativity and lavish decoration. These handmade, individual, and highly personal objects were made not only to protect the texts they contained but also to be admired and appreciated as portable decorative masterpieces in their own right. Some binders strove to execute traditional designs at the highest level of technical proficiency and artistic elegance, while others chose to break away and explore the new emerging styles influenced by the Arts

and Crafts, Art Nouveau, and Art Deco movements. An astonishing variety of techniques and materials was employed to showcase the bookbinder's craft, sometimes resulting in truly fantastical creations. This exhibition featured twenty-five rarely seen examples from the Walters' rare book collection and explored an extraordinarily vibrant and fascinating period in the history of bookbinding.

American Artists Abroad

April 19–June 22, 2014

This exhibition of seventeen drawings and paintings as well as two portrait busts showcased new discoveries made during the course of digitizing for the museum's website 605 nineteenth-century American paintings, drawings, and miniatures from the Walters' collection. This work was generously funded by a grant from the Institute of Museums and Library Services awarded in relation to the spring 2013 exhibition *New Eyes on America: The Genius of Richard Caton Woodville*. As drawings were unframed for photography, many previously unknown works were discovered and displayed for the first time, including several works by Alfred Jacob Miller, artist of the American West, whose work is a great strength of the Walters' drawing collection.

This exhibition was generously supported with a gift from Nanci and Ned Feltham.

Seeing Music in Medieval Manuscripts

June 28–October 12, 2014

Medieval painters often filled their manuscripts with scenes of everyday life that included charming illuminations of people and animals playing instruments and dancing. Many of these images, however, functioned as sophisticated symbols that conveyed a complex understanding of man's relationship with the order of the universe. Visitors to the exhibition explored how music was celebrated for its power not only to delight the senses and instruct the soul and mind but also to create a bridge between earth and heaven. Musical harmony and dissonance were thought to mirror the perfection of heaven as well as the disorder of evil. This exhibition, composed of fourteen manuscripts, two paintings, and five objects, explored music in its relationship with philosophy, religion, and the arts during the Middle Ages.

OFF-SITE EXHIBITIONS

New Eyes on America:

The Genius of Richard Caton Woodville

*The Mint Museum, Charlotte, North Carolina,
June 30–November 3, 2013*

Painter of iconic works of American genre, Richard Caton Woodville (1825–55) led a life of paradox. Born and raised in Baltimore, he produced most of his paintings in Düsseldorf, Germany, Paris, and London, where he died at the age of 30. Although he left behind fewer than twenty paintings, his images were widely known in the period because of their reproduction as premium prints distributed by the American Art-Union. Woodville's humorous characterizations of contemporary life, realistic depictions of period interiors, and use of narrative detail give viewers many points of access to his beautifully crafted works of art. Organized by the Walters, where it was on view from May to June 2013, and comprising fifty-two works, this first exhibition devoted to Woodville since 1967 assembled the Walters' rich holdings and several key loans to explore the formation, historical and social context, and reception of this engaging painter.

Threshold to the Sacred:

The Ark Door of Cairo's Ben Ezra Synagogue

*Yeshiva University Museum, New York City,
October 27, 2013–February 23, 2014*

Organized by the Walters in collaboration with Yeshiva University Museum, this exhibition focused on a work of exceptional historical importance jointly owned by the Walters and Yeshiva University Museum: an intricately decorated and inscribed wooden door panel from a Torah ark, a special cupboard that holds the sacred Jewish scripture. The panel is believed to have come from the famous Ben Ezra Synagogue of Old Cairo (Fustat), Egypt. Twenty other objects loaned by the Walters and the Jewish Museum, New York, helped relate the fascinating "object biography" of the WAM-Yeshiva ark door.

Lost and Found: The Secrets of Archimedes

*The Huntington Library, Art Collections, and
Botanical Gardens, San Marino, California,
March 15–June 22, 2014*

A final venue for the Walters' 2011 exhibition, this venue included twenty framed leaves of the Archimedes Palimpsest and nine additional objects from the Walters and was supplemented with additional objects by the hosting institution.

LENDERS TO WALTERS EXHIBITIONS

The Janet & Walter Sondheim Artscape Prize 2013 Finalists

Gabriela Bulisova
Larry Cook
Caitlin Cunningham
Nate Larson
Louie Palu
Dan Steinhilber

Egypt's Mysterious Book of the Faiyum

Ashmolean Museum of Art and Archaeology,
University of Oxford, Oxford, UK
Brooklyn Museum, Brooklyn, New York
Eton College, Myers Collection, Windsor, UK
The Johns Hopkins Archaeology Museum,
Baltimore, Maryland
Kelsey Museum of Archaeology, University of
Michigan, Ann Arbor, Michigan
Papyrology Collection, University of Michigan,
Ann Arbor, Michigan
The Metropolitan Museum of Art, New York,
New York
The Morgan Library & Museum, New York, New York
Roemer- und Pelizaeus Museum, Hildesheim,
Germany
University of Pennsylvania Museum of Archaeology
and Anthropology, Philadelphia, Pennsylvania

Designed for Flowers: Contemporary Japanese Ceramics

The Betsy and Robert Feinberg Collection

The Janet & Walter Sondheim Artscape Prize 2014 Finalists

Lauren Frances Adams
Neil Bauer
Shannon Collis
Marley Dawson
Neil Feather
Stewart Watson
Neil Tata

Site Unseen: Gregory Vershbow

Collection of the Artist

Jacob Lawrence's Genesis Series

Eddie C. Brown and C. Sylvia Brown, Baltimore,
Maryland

WALTERS LOANS TO EXHIBITIONS

Inventing the Modern World: Decorative Arts at the World's Fairs, 1851–1939

New Orleans Museum of Art, New Orleans, Louisiana
The Mint Museum, Charlotte, North Carolina

Valley of the Shadow

Washington County Museum of Fine Arts,
Hagerstown, Maryland

Sicily: Art and Invention between Greece and Rome

The J. Paul Getty Museum, Los Angeles, California
Cleveland Museum of Art, Cleveland, Ohio

Threshold to the Sacred: The Ark Door of Cairo's Ben Ezra Synagogue

Yeshiva University Museum, New York, New York

New Eyes on America: The Genius of Richard Caton Woodville

The Mint Museum, Charlotte, North Carolina

Martin Rico (1833–1908)

Meadows Museum, Dallas, Texas

Breath of Heaven, Breath of Earth: Ancient Near Eastern Art from American Collections

Hallie Ford Museum of Art, Salem, Oregon

Tibet and India: Buddhist Traditions and Transformations

The Metropolitan Museum of Art, New York,
New York

The Art of Empathy: The Cummer Mother of Sorrows in Context

The Cummer Museum of Art and Gardens,
Jacksonville, Florida

Beauty Revealed: Images of Women in Qing Dynasty Chinese Painting

Berkeley Art Museum and Pacific Film Archive,
Berkeley, California

Exuberance of Meaning: The Art Patronage of Catherine the Great

Georgia Museum of Art, Athens, Georgia
Hillwood Estate, Museum & Gardens, Washington, D.C.

Splendore a Venezia: Art and Music from the Renaissance to Baroque in the Serenissima

The Montreal Museum of Fine Arts, Montreal,
Canada
Portland Art Museum, Portland, Oregon

Delacroix and the Matter of Finish

Santa Barbara Museum of Art, Santa Barbara,
California
Birmingham Museum of Art, Birmingham, Alabama

Veronese: Magnificence in Renaissance Venice

The National Gallery, London, United Kingdom

***Court and Craft:
A Masterpiece from Northern Iraq***

The Courtauld Gallery, London, United Kingdom

***Pontorno and Rosso Fiorentino:
Diverging Paths of Mannerism***

Palazzo Strozzi, Florence, Italy

Yoga: The Art of Transformation

Arthur M. Sackler Gallery, Smithsonian Institution,
Washington, D.C.
Asian Art Museum, San Francisco, California
The Cleveland Museum of Art, Cleveland, Ohio

Poseidon and the Sea: Myth, Cult and Daily Life

Joslyn Art Museum, Omaha, Nebraska
Tampa Museum of Art, Tampa, Florida

Lost and Found: The Secrets of Archimedes

Huntington Library, Art Collection and Botanical
Gardens, San Marino, California

Degas/Cassatt

National Gallery of Art, Washington, D.C.

René Lalique: Enchanted by Glass

Corning Museum of Glass, Corning, New York

Gustave Doré (1832–1883): Master of Imagination

National Gallery of Canada, Ottawa, Ontario, Canada

La peinture Americaine: 1830–1900

Fondation de Hermitage, Lausanne, Switzerland



ACQUISITIONS

BEQUESTS

Bequest of Dr. George Krotkoff, 2014

- Joseph Phillipe Brocard, *Mosque Lamp*, 1867–84, enameled glass (47.742)
Iranian, *Tile with Image of a Man*, ca. 1650, ceramic with overglaze colors (48.2873)
Iranian, *Qur'an Manuscript*, 19th century, ink and gold on paper bound between leather and lacquer (w.932)

GIFTS

Anonymous gift in memory of Cleo Dibble, 2014

- Egyptian, *Pilgrim Flask of Saint Menas*, 6th century, unglazed buff clay (48.2874)
Egyptian, *Pilgrim Flask of Saint Menas*, 6th century, unglazed buff clay (48.2875)

Gift of Gordon J. Brodfuehrer, 2014

- Yamamura Shinya, *Plum Blossom-Shaped Kogo*, 2009, Mexican abalone shell and lacquer over Japanese cypress wood (67.676)

Gift of James Freeman, 2014

- Sakaki Hyakusen, *Drunken Li Bo*, 1750, ink on paper (2013.12.1)
Aoki Mokubei, *Wine Ewer*, ca. 1810, porcelain (49.2830)

Gift of John and Berthe Ford, 2013

- Tibetan, *Portrait of an Enlightened Teacher*, 13th century, copper alloy with silver and copper inlay (54.3088)
Tibetan, *Mahakala*, 17th–18th century, silver and gilded bronze (54.3089)
Tibetan, *Bodhisattva Maitreya, Buddha of the Future*, ca. 1500, brass with copper and silver inlay (54.3090)
Tibetan, *Protective Deity Kshetrपाला*, 15th century, gilded copper alloy (54.3091)

- Nepalese, *Buddha Ratnasambhava*, 10th–11th century, gilded copper alloy (54.3092)
Tibetan, *Buddha Vajrasatva*, 14th century, brass with paint (54.3093)
Tibetan, *An Unidentified Monk*, 15th century, wood with black and gold paint (61.360)
South Asian, *A Sexual Posture*, ca. 1725, pigments on paper (w.924)
South Asian, *Illustration to Poems by Shribhatta*, ca. 1800, pigments on paper (w.925)
South Asian, *The Great God Shiva Rules Heaven, the World, and the Underworld*, ca. 1825, pigments on paper (w.926)

Gift of John G. Bourne Foundation, 2013

- Costa Rican, *Serpent Effigy Mace Head*, n.d., green stone (2009.20.108)
Mexican, *Male Figure*, n.d., green stone (2009.20.114)
Costa Rican, *"Axe god" Pendant*, n.d., jadeite (?) (2009.20.118)
Aztec, *Mask*, 1400–1521, earthenware (2009.20.121)
Colima, *Female Figure*, 300 BC–AD 200, earthenware, incising (2009.20.122)
Guatemalan, *Mask with Pendant Beads*, AD 250–850, jadeite (2009.20.123.1–11)
Mexican, *Standing Figure*, n.d., jadeite (?) (2009.20.124)
Mexican, *Standing Figure*, n.d., jadeite (?) (2009.20.125)
Mexican, *Mask*, n.d., stone (2009.20.127)
Mexican, *Mask*, n.d., jadeite (?), red pigment (2009.20.129)
Mexican, *Pendant*, AD 250–850, jadeite (?) (2009.20.130)
Michoacan, *Tobacco Pipe*, 300 BC–AD 800, burnished earthenware (2009.20.131)
Jalisco, *Conjoined Man and Woman (Curing Ritual Narrative)*, 100 BC–AD 300, burnished earthenware (2009.20.149)
Maya, *Cylinder Vase*, AD 650–800, earthenware, slip paint (2009.20.177)

- Manteño, *Monkey-shaman (?) Effigy Figure*, AD 600–1500, partially burnished earthenware, post-fire paint (red) (2009.20.179)
- Jama-Coaque, *Female Effigy Figure*, 300 BC–AD 600, partially burnished earthenware, post-fire paint, with incising (2009.20.186)
- Mixteca-Puebla, “*Xantil*” *Incense Burner Effigy Lid*, AD 1200–1521, earthenware, post-fire paint (2009.20.188)
- Dominican, *Effigy “Collar”*, n.d., stone (2009.20.190)
- Mexican, *Rattlesnake Effigy*, n.d., stone (2009.20.191)
- Maya, *Incense Burner*, AD 350–500, earthenware, post-fire paint (2009.20.192)
- Zacatecas, *Musician-Singer*, AD 100–300, earthenware, slip paint (2009.20.194)
- Zacatecas, *Seated Female Figure*, AD 100–300, earthenware, slip paint (2009.20.195)
- Mexican, *Male Figure*, AD 600–900, earthenware, black paint (2009.20.198)
- Maya, *Hacha*, AD 250–850 (?), stone (2009.20.203)
- Panamanian, *Pedestal Bowl*, AD 800–1000, earthenware, white slip, black and red slip paint (2009.20.204)
- Costa Rican, *Captive Figure*, AD 900–1200, volcanic stone (2009.20.207)
- Costa Rican, *Tripod Dish*, AD 1–500, earthenware, slip paint, with incising (2009.20.208)
- Colombian, *Burial Urn*, AD 1000–1500, earthenware (2009.20.214)
- Colombian, *Head-shaped Lid of a Burial Urn*, AD 1000–1500, earthenware (2009.20.214A)
- Colombian, *Body of a Burial Urn*, AD 1000–1500, earthenware (2009.20.214B)
- Guatemalan, *Eccentric*, AD 250–850, flint (2009.20.235)
- Olmec, *Spherical Beads and Canine(?) Effigy Bead*, 1200–900 BC, jadeite (?) (2009.20.237)
- Guanacaste-Nicoya, *Tubular Pendant Bead*, AD 1–500 (?), jadeite (?) (2009.20.238)
- Peruvian, *Warrior Effigy*, n.d., wood, shell, copper alloy (2009.20.242)
- Panamanian, *Frog Effigy Pendant*, AD 700–1520, cast gold alloy (2009.20.250)
- Maya, *Tubular Bead*, AD 250–850, green stone (2009.20.258)
- Costa Rican, *Crocodile Effigy Pendant*, n.d., green stone (2009.20.273)
- Olmec, *Ritual Celt*, 1200–600 BC, green stone (2009.20.288)
- Guatemalan, *Mask*, AD 250–850 (?), jadeite (2009.20.298)
- Mexican, *Pectoral*, n.d., gold alloy (2009.20.301)
- Moche, *Earflares*, AD 400–600, gold alloy, turquoise, and stone inlay (2009.20.65)
- Peruvian, *Belt Rattle with Bells*, n.d., gold alloy, turquoise, and spondylus shell (2009.20.66)
- Peruvian, *Human Effigy Figure*, n.d., hammered gold alloy sheet (2009.20.73)
- Diquís, *Human Effigy Pendant*, AD 400–1500, cast gold alloy (2009.20.74)
- Colombian, *Female Effigy Figure*, n.d., gold (2009.20.87)

Gift of John G. Bourne, 2013

- Nariño, *Sun Disc with Circular Nose Ornament*, AD 600–1500, copper alloy (2009.20.100)
- Tembladera, *Manioc Effigy Bottle*, 600–200 BC, burnished earthenware (2009.20.101)
- Colima, *Double-chambered Tubular Duct Flute*, 300 BC–AD 200, earthenware (2009.20.102)
- Jalisco, *Seated Male (?) Figure*, 300 BC–AD 200, earthenware, slip paint, incising (2009.20.103)
- Jama-Coaque, *Seated Figure Holding a Box*, 300 BC–AD 600, earthenware, post-fire paint (2009.20.104)
- Nasca, *Canteen-shaped Bottle*, AD 600–800, earthenware, burnished slip paint (2009.20.105)
- Costa Rican, *Jaguar Effigy Mace Head*, n.d., green stone (2009.20.106)
- Colima, *Dwarf Effigy (Head Fragment)*, 100 BC–AD 300, earthenware, incising (2009.20.107)
- Nasca, *Stirrup-spout Bottle*, AD 200–500, earthenware, slip paint (2009.20.109)
- Nasca, *Dish with Bean Imagery*, AD 200–300, earthenware, burnished slip paint (2009.20.110)
- Colima, *Conch Shell Trumpet Effigy*, 300 BC–AD 200, earthenware, white slip or ground (2009.20.111)
- Nayarit, *Seated Figure with Dog*, 300 BC–AD 200, earthenware, slip paint (2009.20.112)
- Maya, *Seated Male Figure*, AD 550–850, earthenware, post-fire paint (2009.20.113)
- Moche, *Pregnant Woman Effigy Bottle*, AD 300–600, earthenware, slip paint (2009.20.115)
- Moche, *Pregnant Woman Effigy Bottle*, AD 100–600, earthenware, slip paint (2009.20.116)
- Chorrera, *Effigy Bowl*, 1200–300 BC, earthenware, burnished slip paint (2009.20.117)
- Mexican, *Effigy Celt*, n.d., jadeite (?) (2009.20.119)
- Chorrera, *Zoomorph Effigy*, 1200–300 BC (?), green stone (2009.20.120)
- Jama-Coaque, *Snuff Tray*, 300 BC–AD 600, earthenware (2009.20.126)
- Ecuadorian, *Human Figure Effigy*, n.d., stone (2009.20.128)

- Mexican, *Human Effigy Flute*, n.d., burnished earthenware (2009.20.132)
- Mexican, *Ballgame Performer*, 100 BC–AD 300, earthenware, slip paint in red, black, and white (2009.20.133)
- Mexican, *Ballgame Performer*, 100 BC–AD 300, earthenware, slip paint in red, black, and white (2009.20.134)
- Mexican, *Anthropomorphic Tubular Duct Flute*, AD 600–900, earthenware, traces of post-fire paint (2009.20.135)
- Colima, *Pregnant Female Figure*, 300 BC–AD 200, earthenware, incising (2009.20.136)
- Veracruz, *Zoomorphic Effigy Tubular Duct Flute*, AD 600–900, earthenware (2009.20.137)
- Colima, *Anthropomorphic Tubular Duct Flute*, 300 BC–AD 200, partially burnished earthenware, traces of post-fire paint (blue and white) (2009.20.138)
- Veracruz, *Man-Bird Effigy Ocarina*, AD 600–900, earthenware, black paint (2009.20.139)
- Tairona, *Ritual Object (Scepter?)*, AD 900–1600, jadeite (?) (2009.20.140)
- Tairona, *Ornament*, AD 900–1600, jadeite (?) (2009.20.141)
- Tairona, *Ritual Object (Scepter?)*, AD 900–1600, green stone (2009.20.142)
- Jalisco, *Seated Figure*, 300 BC–AD 200 (?), burnished earthenware (2009.20.143)
- Jalisco, *Seated Male Shaman Figure*, 300 BC–AD 200 (?), burnished earthenware (2009.20.144)
- Inca, *Shell Effigy Pectoral*, AD 1400–1534, earthenware (2009.20.145)
- Chupícuaro, *Tripod Dish*, 300 BC–AD 100, burnished earthenware (2009.20.146)
- Maya, *Bell Pendants*, AD 850–1521, copper alloy (2009.20.147.1)
- Maya, *Bell Pendants*, AD 850–1521, copper alloy (2009.20.147.2)
- Maya, *Bell Pendants*, AD 850–1521, copper alloy (2009.20.147.3)
- Jalisco, *Howling Dog Effigy*, 300 BC–AD 200, earthenware, white slip (2009.20.148)
- Carchí, *Spherical Vessel*, AD 750–1250, earthenware, slip paint, negative resist decoration (2009.20.150)
- Guanacaste-Nicoya, *Tripod Vessel*, AD 800–1200, earthenware, slip paint (2009.20.151)
- Chupícuaro, *Female Figure*, 300 BC–AD 100, earthenware, slip paint (2009.20.152)
- Chupícuaro, *Female (?) Figure*, 300 BC–AD 100, earthenware, slip paint (2009.20.153)
- Colima, *Seated Female (?) Figure*, 300 BC–AD 200, earthenware (2009.20.154)
- Mexican, *Seated Figure*, 300 BC–AD 200, earthenware (2009.20.155)
- Moche, *Warrior Effigy Bottle*, AD 300–600, burnished earthenware, shell inlay (2009.20.156)
- Mexican, *Effigy Celt*, n.d., stone (2009.20.157)
- Peruvian, *Chirimoya (?) Effigy Bottle*, 600–200 BC, earthenware with incising (2009.20.158)
- Mexican, *Effigy Celt*, n.d., stone (2009.20.159)
- Mexican, *Temple Model*, 300 BC–AD 500 (?), stone (2009.20.160)
- Nayarit, *Figure of Authority*, 300 BC–AD 200, earthenware, slip paint (2009.20.161)
- Huastec, *Female Ballplayer Figurine*, 800–1300, earthenware, bituminous black paint (2009.20.162)
- Nayarit, *Seated Male Figure*, 300 BC–AD 200 (?), earthenware, slip paint, with incising (2009.20.163)
- Colima, *Figure Carrying Jars Effigy*, 200 BC–AD 300, burnished earthenware (2009.20.164)
- Huastec, *Female Ballplayer Figurine*, AD 300–800, earthenware (2009.20.165)
- Colima, *Seated Male Effigy Vessel*, 200 BC–AD 300, burnished earthenware (2009.20.166)
- Colima, *Seated Shaman (?) Effigy Vessel*, 200 BC–AD 300, earthenware, burnished slip (2009.20.167)
- Nayarit, *Seated Woman*, 300 BC–AD 200, earthenware, slip paint, negative-resist painting, with incising (2009.20.168)
- Chupícuaro, *Footed Dish*, 300 BC–AD 100, earthenware, slip paint (2009.20.169)
- Costa Rican, *Metate*, AD 900–1500, stone (2009.20.170)
- Costa Rican, *Effigy Metate (Grinding Stone)*, AD 700–1550, volcanic stone (2009.20.171)
- Jalisco, *Ballgame (?) Performer*, 300 BC–AD 200, earthenware, traces of black paint (2009.20.172)
- Colima, *Female Figurine*, 300 BC–AD 200, earthenware (2009.20.173)
- Colima, *Female Figurine*, 300 BC–AD 200, earthenware, slip paint (2009.20.174)
- Jalisco, *Ballgame (?) Performer*, 300 BC–AD 200, earthenware, traces of black paint (2009.20.175)
- Colima, *Dog Effigy Vessel*, 300 BC–AD 200, burnished earthenware (2009.20.176)
- Colima, *Dog Effigy Vessel*, 100 BC–AD 300, burnished earthenware (2009.20.178)
- Jalisco, *Woman with Vessel*, 300 BC–AD 100, burnished earthenware (2009.20.180)
- Colima, *Seated Female Effigy Vessel with Tall Spout*, 200 BC–AD 300, burnished earthenware (2009.20.181)
- Ecuadorian, *Head*, 300 BC–AD 600, earthenware, emerald (2009.20.182)

- Mexican, *Head from Female Figure*, 1200–900 BC, burnished earthenware, slip paint (2009.20.183)
- Mexican, *Head from Ritual Performer Figure*, AD 600–800, earthenware (2009.20.184)
- Olmec, *Head from a Figure*, 1200–900 BC, earthenware (2009.20.185)
- Colima, *Seated Male Effigy Vessel*, AD 100–900, earthenware, burnished slip (2009.20.187)
- Guanacaste-Nicoya, *Tripod Vessel*, AD 300–500, earthenware, burnished slip paint, with incising (2009.20.189)
- Maya, *Slit Drum*, AD 1350–1521, wood (possibly sapote) (2009.20.193)
- Maya, *Miniature Stela*, 810, limestone (2009.20.196)
- Moche, *Ornament*, 100 BC–AD 600, gold alloy (2009.20.71)
- Panamanian, *Human Effigy Pendant*, n.d., cast gold alloy (2009.20.72)
- Quimbaya, *Tubular Bead Necklace and Emerald Pendant*, 100 BC–AD 1000, gold alloy, emerald (2009.20.75)
- Tolima, *Rock Crystal Beads and Gold Pendants Necklace*, AD 900–1600, gold, rock crystal (2009.20.76)
- Coclé, *Frog Effigy Pendant*, AD 700–1500, gold alloy (2009.20.77)
- Colombian, *Frog Effigy Pendant*, AD 900–1550, gold (2009.20.78)
- Peruvian, *Adornment*, n.d., gilded brass (2009.20.79)
- Peruvian, *Adornment*, n.d., gilded brass (2009.20.80)
- Coclé, *Shamanic Effigy Pendant*, AD 700–1520, cast gold alloy (2009.20.81)
- Panamanian, *Avian Pendant*, n.d., gold alloy (2009.20.82)
- Panamanian, *Shaman Effigy Pendant*, AD 900–1600, cast gold alloy (2009.20.83)
- Panamanian, *Crocodile Effigy Lime Dipper*, n.d., gold alloy (2009.20.84)
- Peruvian, *Necklace*, n.d., gold alloy (2009.20.85)
- Panamanian, *Necklace with Shamanic Effigy Pendant*, AD 700–1520, cast gold alloy (2009.20.86)
- Coclé, *Tubular Bead Necklace*, AD 700–1550, gold alloy (2009.20.88.1)
- Coclé, *Tubular Bead Necklace*, AD 700–1550, gold alloy (2009.20.88.2A–B)
- Peruvian, *Beaker with Human Face*, n.d., silver alloy (2009.20.89)
- Nasca, *Libation Vessel (Qero)*, AD 550–650, earthenware, burnished slip paint (2009.20.90)
- Peruvian, *Drinking Vessel (Qero)*, AD 500–800, earthenware, burnished slip paint (2009.20.91)
- Costa Rican, *Human Effigy Ocarina*, AD 200–500, earthenware, slip paint (2009.20.92)
- Zapotec, *Tripod Vessel*, AD 300–700, earthenware (2009.20.93)
- Diquís, *Tripod Vessel*, AD 1000–1500, earthenware (2009.20.94)
- Colima, *Turkey Effigy Ocarina*, 300 BC–AD 200, earthenware (2009.20.95)
- Tembladera, *Stirrup-spout Bottle*, 600–200 BC, burnished earthenware (2009.20.96)
- Wari, *Trophy-Head Effigy Vessel*, AD 500–800, earthenware, burnished slip paint (2009.20.97)
- Mexican, *Tripod Vessel*, n.d., earthenware, red pigment (2009.20.98)
- Mexican, *Tripod Vessel*, n.d., earthenware, red pigment (2009.20.99)

Gift of John G. Bourne, 2014

- Mixteca-Puebla, *Xochipili (?) Effigy*, AD 1200–1521, earthenware, paint (2009.20.197)
- Aztec, *Maize Deity*, AD 1400–1521, volcanic stone, traces of red pigment (2009.20.199)
- Mexican, *Xiuhtecutli (?) Effigy Incense Burner*, n.d., stone, traces of red pigment (2009.20.200)
- Aztec, *Tlaloc Sculpture*, AD 1400–1521, volcanic stone, traces of white stucco and red, blue, and green pigments (2009.20.201)
- Panamanian, *Pedestal Dish*, AD 600–800, earthenware, slip paint (2009.20.205)
- Chupícuaro, *Bowl*, 300 BC–AD 100, earthenware, slip paint in red, white and black (2009.20.209)
- Costa Rican, *Tripod Vessel*, AD 300–700, earthenware, with burnishing at lip (2009.20.210)
- Veracruz, *Ritual Dancer Ocarina (Vessel Flute)*, AD 600–800, earthenware (2009.20.211)
- Colima, *Seated Figure*, 100 BC–AD 300, burnished earthenware (2009.20.212)
- Colima, *Squash-shaped Vessel*, 200 BC–AD 300, earthenware, burnished slip (2009.20.213)
- Colombian, *Burial Urn*, AD 1000–1600, earthenware, traces of white ground and yellow pigment (2009.20.215)
- Colombian, *Top of a Burial Urn*, AD 1000–1600, earthenware, traces of white ground and yellow pigment (2009.20.215A)
- Colombian, *Body of a Burial Urn*, AD 1000–1600, earthenware, traces of white ground and yellow pigment (2009.20.215B)
- Colima, *Ritual Performers Effigy Incense Burner*, AD 900–1200, earthenware, post-fire paint (yellow) (2009.20.217)
- Chancay, *Libation Vessel (Qero)*, AD 1000–1470, silver (2009.20.218)

Chancay, *Libation Vessel (Qero)*, AD 1000–1470, silver (2009.20.219)

Olmec, *Tripod Dish*, 900–600 BC, burnished earthenware (2009.20.220)

Maya, *Skull Effigy Pendant*, 300 BC–AD 100, burnished earthenware (2009.20.221)

Mexican, *Seated Male Figure with Incense Burner*, AD 600–900, earthenware (2009.20.222)

Guanacaste-Nicoya, *Human Face Pendant*, 500 BC–AD 500, green stone (2009.20.223)

Guatemalan, *Eccentric*, AD 250–850, flint (2009.20.224)

Mexican, *Female Performer Holding Drum and Striker or Rattle*, AD 100–1521, earthenware (paint) (2009.20.225)

Chupícuaro, *Female Figurine*, 300–100 BC, earthenware, post-fire paint (red) (2009.20.226)

Tairona, *Solar Effigy Ocarina*, AD 1000–1550, burnished earthenware, with incising (2009.20.227)

Olmec, *Ballplayer Figure*, 900–600 BC, jadeite (2009.20.228)

Mexican, *Pectoral (Ritual Object)*, n.d., jadeite (?) (2009.20.229)

Gift of Rachel Zucker in honor of Gary Vikan, 2013

German, *Pendant with a Prancing Horse*, 1600–1625, gold, enamel, diamonds, rubies, pearls (44.994)

Gift of Rev. R. K. Le Fleur, 2014

Ethiopian, *Leaf from a Hagiographical Manuscript*, ca. 16th century, ink and paint on parchment (w.927)

Ethiopian, *Leaf from a Hagiographical Manuscript*, ca. 16th century, ink and paint on parchment (w.928)

Ethiopian, *Leaf from a Hagiographical Manuscript*, ca. 16th century, ink and paint on parchment (w.929)

Ethiopian, *Prayer Scroll*, 19th century, ink and paint on parchment (w.930)

Ethiopian, *Manuscript of Hymns for the Funeral Ritual*, 19th century, ink on parchment bound between wood covered with leather (w.931)

Gift of Stephen W. Fisher in memory of Kenneth A. Willaman, 2013

Hattori Tadasaburo, *One of a Pair of Vases Decorated with Blue and White Ceramic Designs*, ca. 1900, cloisonné enamel with silver wire over metal (44.993.1)

Hattori Tadasaburo, *One of a Pair of Vases Decorated with Blue and White Ceramic Designs*, ca. 1900, cloisonné enamel with silver wire over metal (44.993.2)

Gift of Yoshie Shinomoto, 2013

Thai, *Tiered Stand for Buddha Images with a Painted Scene of the Culamani Chedi*, 2nd half 19th century, painted and gilded wood and glass (63.5)

MUSEUM PURCHASES

Museum purchase by exchange, 2013

Sesson Shukei, *Eight Views of Xiao and Xiang (Shosho Hakkei)*, 1504–1589, ink on paper (35.307)

Soga Shohaku, *Lan-Ting Pavilion*, ca. 1760, ink on paper (35.308)

Tawaraya Sotatsu, *Ise Monogatari Leaf*, ca. 1600, ink, pigments, and gold on paper (35.309)

Sakaki Hyakusen, *Landscape*, ca. 1750, ink on paper (35.310)

Ike Taiga, *Landscape*, ca. 1770–1779, pigments on paper (35.311)

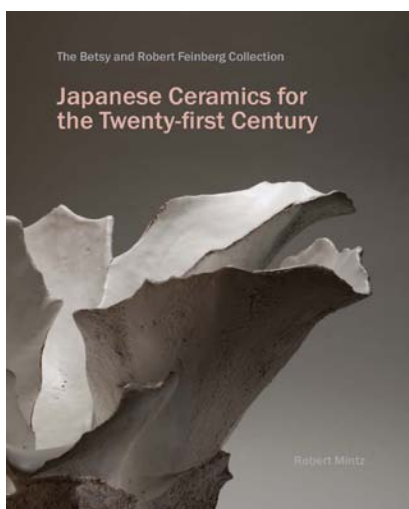
Tokuyama Gyokuran, *Landscape*, ca. 1770–1779, pigments on paper (35.312)

Aoki Mokubei, *Landscape*, ca. 1810, ink and pigments on paper (35.313)



STAFF RESEARCH

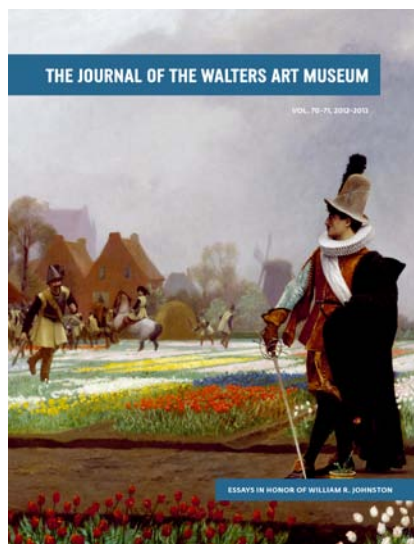
PUBLICATIONS



***The Betsy and Robert Feinberg Collection:
Japanese Ceramics for the Twenty-first Century***
Robert Mintz with contributions by Betsy Feinberg
and Joan B. Mirviss

Ceramics have played an important role in the artistic and daily life of Japan for thousands of years. The last century, however, has witnessed an extraordinary efflorescence in the art of Japanese ceramics, giving rise to exquisite and diverse works ranging from rough stoneware to delicate porcelain and from utilitarian objects to highly imaginative works that unite the arts of sculpture, painting, poetry, and philosophy.

This catalog presents one of the finest collections of these contemporary ceramics, brought together over the course of thirty years by Betsy and Robert Feinberg. More than 160 pieces by 100 artists showcase a stunning diversity of styles, unified by their engagement with Japan's long tradition of ceramic art.



Essays in Honor of William R. Johnston
(The Journal of the Walters Art Museum,
vol. 70–71, 2012–2013)

Edited by Robert Mintz

Seventeen essays by friends and colleagues of William R. Johnston, curator of eighteenth- and nineteenth-century art at the Walters for more than forty years, celebrate Johnston's remarkable exhibitions, acquisitions, and publications over the course of his career. Topics range from a fourteenth-century Crucifixion painting to late nineteenth-century paintings, enamels, jewelry, and glassware.

Publication of the Journal of the Walters Art Museum is made possible through the support of The Andrew W. Mellon Fund for Scholarly Research and Publications, the Sara Finnegan Lycett Publishing Endowment, and the Francis D. Murnaghan, Jr., Fund for Scholarly Publications.

STAFF RESEARCH AND PROFESSIONAL ACTIVITIES

Martina Bagnoli, Andrew W. Mellon Curator in Charge of Medieval Art and Manuscripts

Publications

"A Crucifixion by Naddo Ceccarelli." *Journal of the Walters Art Museum* 70–71 (2012–2013): 15–24

"Bentivoglio Bible." In *Sanctity Pictured: The Art of the Dominican and Franciscan Orders in Renaissance Italy*. Exh. cat., Nashville: Frist Center for the Visual Arts, edited by Trinita Kennedy, 104–5. New York: I. B. Tauris, 2014

"The Flowering." Review of *L'Apogée, 1190–1215, Corpus des Émaux Meridionaux*, vol. 2, edited by Élisabeth Antoine and Danielle Gaborit-Chopin (Paris 2011). *Art History* 37, no. 3 (2014): 566–68

Review of *A Wider Trecento: Studies in Thirteenth- and Fourteenth-Century European Art Presented to Julian Gardner*, edited by Louise Bourdua and Robert Gibbs (Leiden: Brill, 2012). *Speculum* 88, no. 3 (2013): 765–66

Invited Lectures

"Medieval Art at the Walters Art Museum: Past and Present." Eighty-ninth Annual Meeting of the Medieval Academy of America, Los Angeles, California, April 2014

"A Sense of Beauty: Medieval Art, the Five Senses, and the Art Museum." In *Knowing Bodies, Passionate Souls: Sense Perceptions in Byzantium: Byzantine Spring Symposium*, Dumbarton Oaks Research Library and Collection, Washington, D.C., April 2014

Professional Activities

Member, Board of Directors and Membership and Development Committee, International Center of Medieval Art

Reviewer for Search Committee, Max-Planck Institut, Biblioteca Hertziana, Rome

Kathleen Basham, Chief Operating Officer

Professional Activities

Board Treasurer, Greater Baltimore Cultural Alliance

Board Treasurer, Baltimore Clayworks

Danielle Bennett, Associate Registrar

Professional Activities

Member, ARCS (Association of Registrars and Collections Specialists) Education Committee

Pamela Betts, Associate Conservator, Paintings

Invited lectures

"From Rock to Canvas: An Italian Trecento Fresco Fragment in the Walters Art Museum." In special session, *Material Metamorphoses*, at the International Congress on Medieval Studies, Kalamazoo, Michigan. May 8–11, 2014

with Kristin deGhetaldi, Zachary Voras, Eric Gordon, Glenn Gates, Karen French, and Thomas P. Beebe, Jr. "A Closer Look at Early Italian Panel Paintings: Imaging Cross-sectional Paint Samples from the Walters Art Museum." Presentation at the RATS (Research and Technical Studies) working group of the Forty-second Annual Meeting of the American Institute of Conservation, San Francisco, California, May 2014

Johanna Biehler, Head of Graphic Design

Teaching

Instructor, Flex Design Workshop, Maryland Institute Collection of the Arts, Baltimore, Maryland, spring 2014

Kate Blanch, Administrator of Museum Databases

Professional Activities

Peer reviewer for the Institute for Museum and Library Services' Museums for America grants, March 2014

Diane Bockrath, Archivist/Librarian

Invited Lectures

with Ariel Tabritha. "Visibility for Special Collections: An Audience of Two Billion." Digital Maryland 2014 Conference, Enoch Pratt Free Library, Baltimore, Maryland, March 7, 2014

Professional Activities

Voting member, Washington Art Library Resources Committee

Ashley Boycher, Associate Exhibition Designer

Teaching

Exhibition Design Studio III, Corcoran College of Art + Design, Washington, D.C., fall 2013

Exhibit Design Studio Elective, Towson University, Towson, Maryland, spring 2014

Jo Briggs, Assistant Curator of 18th- and 19th-Century Art

Publications

"Ballads and Balloon Ascents: Reconnecting the Popular and the Didactic in 1851." *Victorian Studies* [Special Issue: Papers and Responses from the Tenth Annual Conference of the North American Victorian Studies Association] 55, no. 2 (Winter 2013): 253–66

"The Making of a Pre-Raphaelite Icon: G.C. Williamson and Walters 38.419." *Journal of the Walters Art Museum* 70–71 (2012–2013): 79–88

Review of Janice Carlisle, "Picturing Reform in Victorian Britain." *Victorian Studies* 56, no. 4 (Summer 2014): 699–700

Invited Lectures

"The Daguerreotyped Crowd: The Photograph as Evidence and Metaphor in 1848." Eleventh Annual Conference of the North American Victorian Studies Association, Pasadena, California, October 23–27, 2013

Participant in Colloquy, "Stepping Outside the Artist's Studio: Landscape and the Oil Sketch, ca. 1780–1830." Center for Advanced Study in the Visual Arts, National Gallery of Art, Washington, D.C., May 12–13, 2014

Jacqueline T. Copeland, Deputy Director for Audience Engagement

Invited Lectures

"Not Your Grandmother's Art History." Maryland Institute College of Art, Baltimore, Maryland, June 2014

Teaching

"The Harlem Renaissance: A Modernist Collaboration of Literature, Art, Music, Film and Dance." Towson University, Towson, Maryland, fall 2013 and spring 2014

Professional Activities

Member (by appointment), Fine Arts Advisory Panel, State of Maryland, Department of Education

Member, Board of Trustees, Arts Every Day

Member, Board of Observers, Muhlenberg College, Allentown, Pennsylvania

Member, Higher Education in Art Task Force

Member of the Advisory Panel, National Postal Museum, Washington, D.C.

Meg Craft, Head of Objects Conservation

Publications

with Glenn Gates. "The Tiffany Iris Analyzed." *Journal of the Walters Art Museum* 70–71 (2012–2013): 128–32

Invited lectures

Salts in Ceramics. Winterthur/University of Delaware Conservation Program, November 12, 2013

Teaching

Filling and Inpainting Ceramics. Conservation Program, New York University, Institute of Fine Arts, October 2013

with Terry Drayman-Weisser. *Introductory Metals Block*. Winterthur/University of Delaware Conservation Training Program, 2014

with John Kovasckitz. *Inpainting Ceramics*. Winterthur/University of Delaware Conservation Training Program, February–April 2014

with Joelle Wickens and Michael Henry. *General Survey Practices*. Winterthur/University of Delaware Conservation Training Program, May 14–15, 2014

Terry Drayman-Weisser, Dorothy Wagner Wallis Director of Conservation and Technical Research

Publications

with Jennifer Mass. "A Preliminary Technical Study of White-Ground Enamelware from Velikii Ustiug." *Journal of the Walters Art Museum* 70–71 (2012–2013): 121–26

with Glenn Gates and Susan La Niece. "A Shrine Reunited? The Collaborative, Scientific Study of Two Reliquary Panels from the Walters Art Museum and the British Museum." In *Matter of Faith: An Interdisciplinary Study of Relics and Relic Veneration in the Medieval Period* (British Museum Research Publications 195), edited by James Robinson and Lloyd de Beer, with Anna Harnden, 116–25. London: British Museum Press, 2014

with Amy Marquardt, Eric M. Breitung, Glenn Gates, Gary W. Rubloff, and R.J. Phaneuf, "Characterization of Atomic Layer Deposited Films as Diffusion Barriers for Silver Art Objects." *Electro-Chemical Society Transactions* 58 (2013): 277–86

Teaching

Metals Class. Conservation Center, School of Fine Arts, New York University, 2014

Ivory Class. Winterthur/University of Delaware Conservation Training Program, 2014

with Meg Craft. *Introductory Metals Block*. Winterthur/University of Delaware Conservation Training Program, 2014

Patent Application

Protective Coatings for Cultural Heritage Objects (National Science Foundation-funded research).

Professional Activities

Academic Affairs Committee, Winterthur Museum, Winterthur, Delaware

Board of International Council of Museums, United States

Collections and Program Committee, Hillwood Estate, Museum, and Gardens, Washington, D.C.

Museum Committee of the Maryland Historical Society, Baltimore, Maryland

Karen French, Senior Conservator, Paintings

Invited Lectures

"An Historical Overview of Panel Paintings and Their Structural Treatments at the Walters Art Museum." Joint Paintings Specialty Group and Wooden Artifacts Group, 42nd American Institute for Conservation Annual Meeting, San Francisco, California, May 2014

with Pamela Betts, Kristin deGhetaldi, Zachary Voras, Eric Gordon, Glenn Gates, and Thomas P. Beebe, Jr. "A Closer Look at Early Italian Panel Paintings: Imaging Cross-sectional Paint Samples from the Walters Art Museum." Presentation at the RATS (Research and Technical Studies) working group of the Forty-second Annual Meeting of the American Institute of Conservation, San Francisco, California, May 2014

Training

FAIC Individual Professional Development Scholarship, Advanced Structural Panel Training, Metropolitan Museum of Art, New York

Glenn Gates, Conservation Scientist

Publications

"Discovering the Material Secrets of Art: Tools of Cultural Heritage Science." *American Ceramic Society Bulletin* 93, no. 7 (2014): 20–27

with Meg Craft. "The Tiffany Iris Analyzed." *Journal of the Walters Art Museum* 70–71 (2012–2013): 128–32

with Terry Drayman-Weisser and Susan La Niece. "A Shrine Reunited? The Collaborative, Scientific Study of Two Reliquary Panels from the Walters Art Museum and the British Museum." In *Matter of Faith: An Interdisciplinary Study of Relics and Relic Veneration in the Medieval Period* (British Museum Research Publications 195), edited by James Robinson and Lloyd de Beer, with Anna Harnden, 116–25. London: British Museum Press, 2014

with Amy Marquardt, Eric M. Breitung, Terry Drayman-Weisser, Gary W. Rubloff, and R.J. Phaneuf, "Characterization of Atomic Layer Deposited Films as Diffusion Barriers for Silver Art Objects." *Electro-Chemical Society Transactions* 58 (2013): 277–86

Invited Lectures

Poster presentation at *Material Science and Technology* 13. Montreal, October 2013

Co-organizer, "Using X-Rays to Analyze Cultural Heritage." Stanford Synchrotron Radiation Lightsource, Palo Alto, California, October 2013

Invited participant. *A New Model for Scientific Research on Cultural Heritage: Joint U.S.-Netherlands Workshop on Integrated Collaborative Research on Technical Art History, Conservation, and Scientific Research*. Metropolitan Museum of Art, New York, April 2014

Invited participant. *International Congress on the Application of Raman Spectroscopy in Art and Archeology*, Ljubljana, Slovenia, September 2014

Professional Activities

Vice chair, Art, Archaeology, and Conservation Science Division, American Ceramic Society

Eric Gordon, Head of Paintings Conservation

Publications

"Restoring Balance: Reintegrating a Damaged Sky in Alfred Sisley's *La Terrasse de Saint-Germain*." *Journal of the Walters Art Museum* 70–71 (2012–2013): 126–28

Invited Lectures

"The Enigmatic View of an Ideal City: A Renaissance Panel Reveals Its Secrets." *Painting Techniques, History, Materials and Studio Practice*, The Rijksmuseum, Amsterdam, The Netherlands, September 18–20, 2013

with Pamela Betts, Kristin deGhetaldi, Zachary Voras, Glenn Gates, Karen French, and Thomas P. Beebe, Jr. "A Closer Look at Early Italian Panel Paintings: Imaging Cross-sectional Paint Samples from the Walters Art Museum." Presentation at the RATS (Research and

Technical Studies) working group of the Forty-second Annual Meeting of the American Institute of Conservation, San Francisco, California, May 2014

Lynley Herbert, Robert and Nancy Hall Assistant Curator of Rare Books and Manuscripts

Publications

"Le toucher de l'Évêque: Tracer les actes de dévotion dans les Évangiles de Sainte-Croix de Poitiers." *Cahiers de civilisation médiévale* 55 (2013): 541–57

Invited Lectures

"Bare Skin: Blank Parchment as Conveyer of Meaning in Medieval Manuscripts." Forty-ninth International Congress on Medieval Studies, Kalamazoo, Michigan, May 2014

Joy Heyrman, Deputy Director, Museum Advancement

Professional Activities

Board member, Mount Vernon Place Conservancy

Dylan Kinnett, Manager, Web and Social Media

Professional Activities

Leader, roundtable discussion on nonprofit communications, Great Baltimore Technology Council Think-a-Thon, May 2014

Amanda Kodeck, Assistant Director of Education and Public Programs

Professional Activities

Board member, Museum Education, Maryland Art Education Association

Amy Landau, Associate Curator of Islamic Art and Manuscripts

Publications

"Babur and His Retinue" (catalog entry). In *Yoga: The Art of Transformation*, edited by Debra Diamond and Molly Emma Aitken, 180–83. Washington, D.C.: Arthur M. Sackler Gallery, Smithsonian Institution, 2013

"Ceramics." In *A Legacy of Armenian Treasures: Testimony to a People*, edited by Edmond Y. Azadian and Sylvie Merian, 69–93. Bloomington: Indiana University Press, 2013

"Reconfiguring the Northern European Print to Depict Sacred History at the Persian Court." In *Mediating Netherlandish Art and Material Culture in Asia*, edited by Michael North, 66–82. Amsterdam University Press, 2014

"Visibly Foreign, Visibly Female: The Eroticization of *Zan-i Farangi* in Seventeenth-Century Iranian Painting." In *Eros and Sexuality in Islamic Art*, edited by Francesca Leoni and Mika Natif, 99–130. Burlington: Ashgate, 2013

with Theo Maarten van Lint. "Armenian Merchant Patronage of New Julfa's Sacred Spaces." In *Sacred Precinct: The Religious Architecture of Non-Muslim Communities across the Islamic World*, edited by Mohammad Gharipour, 308–33. Leiden and Boston: Brill, 2014

with Theo Maarten Van Lint. "Sacred and Religious Objects." In *A Legacy of Armenian Treasures: Testimony to a People*, edited by Edmond Y. Azadian and Sylvie Merian, 235–89. Bloomington: Indiana University Press, 2013

Invited Lectures

"Safavid Views of Christian Images: An Initial Look at the Written and Visual Record." In *Text, Image, Form: Intersections of Literary Representation and Material Culture in Persianate Contexts*. Program in Middle Eastern Studies, Wellesley College, Wellesley, Massachusetts, February 24, 2014

Panel participant. "Illustrating the Persian Book." In *Illustrating the Persian Book: The Happy Marriage of Literary and Visual Narrative*. Roshan Institute for Persian Studies and Library of Congress, Washington, D.C., March 27, 2014

Julie Lauffenburger, Assistant Director of Conservation and Technical Research and William B. Ziff, Jr., Conservator of Objects

Publications

"When Due Diligence Isn't Enough: Case Materials Revisited." E-publication of poster delivered at the Forty-second Annual Meeting of the American Institute for Conservation and Technical Research, San Francisco, California, 2013

Conferences

Convenor, Second Annual Walters Research Forum on the Ancient Americas: *Jade in the Americas: History, Sources, and Techniques*, December 12, 2013

Professional Activities

Associate Editor, *Journal of the American Institute for Conservation of Artistic and Historical Artifacts*

Alumni Board, Art Conservation Program, State University of New York at Buffalo

Ashley Mancinelli, Manager of Gift Planning and Major Gifts

Professional Activities

Board member, Chesapeake Planned Giving Council

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Professional Activities

Board of Directors, Greater Baltimore Cultural Alliance

Councilor, Maryland Council for the Arts

Alice McAuliffe, Manager, Retail Operations

Professional Activities

Museum Store Association, National Local Chapters Task Force

Robert Mintz, Chief Curator and Mr. and Mrs. Thomas Quincy Scott Curator of Asian Art

Publications

Japanese Ceramics for the Twenty-First Century: The Betsy and Robert Feinberg Collection. Baltimore: Walters Art Museum, 2013

Volume editor. *Journal of the Walters Art Museum* 70–71 (2012–2013): *Essays in Honor of William R. Johnston*

Invited Lectures

"Kyoto, Japan's Imperial City." Four-part lecture with Dr. Julie Oakes, Smithsonian Resident Associates, Washington D.C., 2013

Professional Activities

Royal Asiatic Society: China in Shanghai Journal Advisory Committee

Ariel O'Connor, Assistant Conservator, Objects

Publications

with Larry Becker and Donna Strahan. "Technical Observations on Casting Technology in First-Millennium Cambodia, Thailand, and Vietnam." In John Guy, ed., *Lost Kingdoms: Hindu-Buddhist Sculpture of Early Southeast Asia*, 267–70. New Haven: Yale University Press, 2014

Invited Lectures

"Casting and Inlay Technology in Ancient Chinese Ceremonial Weapons." Harvard Art Museums 2014 Baird Fellowship Lecture Series (May 2014)

"A Technical Study of Ancient Chinese Jades from the Harvard Art Museums: Project Methodology, Discoveries and Problems. Second Annual Walters Research Forum on the Ancient Americas: *Jade in the Americas: History, Sources, and Techniques*, December 12, 2013

Elissa O'Loughlin, Senior Conservator, Books and Paper

Publications

"Our Mr. Anderson." *Journal of the Walters Art Museum* 70–71 (2012–2013): 137–42

Brittany Powell, Senior Education Coordinator

Invited Lectures

Panel on careers in museums and art history-related fields, Maryland Institute College of Art, Baltimore, Maryland, 2014

Professional Activities

Executive Board, Maryland Art Education Association

Abigail Quandt, Head of Book and Paper Conservation

Publications

With Guadalupe Piñar, Katja Sterflinger, Jörg Ettenauer, and Flavia Pinzari, "A Combined Approach to Assess the Microbial Contamination of the Archimedes Palimpsest," *Microbial Ecology* 68, no. 2 (2014)

Invited Lectures

with Flavia Pinzari and Piero Colaizzi. "Microscopical Findings and Archeological Hypothesis on the *Codex Purpureus Rossanensis*." In *Codex Purpureus Rossanensis: Storia, diagnostica e conservazione*. Rome, Accademia Nazionale dei Lincei, Palazzo Corsini, April 28–29, 2014

"Fire, Fungus, and Forgeries: Conservation of the Archimedes Palimpsest." Conference on the opening of the exhibition *Lost and Found: The Secrets of Archimedes*, Huntington Library, Art Collection, and Botanical Gardens, San Marino, California, May 2014

Rebecca Sinel, Manager, Family and Community Programs

Professional Activities

Peer reviewer for the IMLS Museums for America grants, March 2014

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

Publications

"What's behind the Mona Lisa (in the Walters Art Museum)?" *Journal of the Walters Art Museum* 70–71 (2012–2013): 39–42

Review of Natasha T. Seaman, *The Religious Paintings of Hendrick Ter Brugghen: Reinventing Christian Painting after the Reformation in Utrecht* (Burlington, VT: Ashgate, 2012), in *Renaissance Quarterly* 66, no. 3 (fall 2013): 991–93

Invited lectures

"Michelangelo and His Black African Models: Testing Convention." University of Maryland Baltimore County, Medieval and Early Modern Studies Colloquium, February 19, 2014

"Expanding the Reach of the Walters' Seventeenth-Century Chamber of Wonders." Museology program, Istituto Lorenzo de Medici, Florence, March 2014

"The Personification of Africa in Cesare Ripa's *Iconologia* (1603)." Paper presented at a Session on Personification at the annual meeting of the Renaissance Society of America, New York, N.Y., March 2014

"Visiting the Walters' Chamber of Wonders Online." Codart (Curators of Dutch and Flemish Art), Amsterdam, March 2014

"Context Is Everything." Paper presented at the annual meeting of the Historians of Netherlandish Art, Boston, Massachusetts, May 2014

Teaching

Seminar on curatorial decisionmaking. Museology program (MA), Istituto Lorenzo de Medici, Florence, March 2014

Professional Activities

Advisory board, Historians of Netherlandish Art

Ariel Tabritha, *Digitization Specialist*

Invited lecture

with Diane Bockrath. "Visibility for Special Collections: An Audience of Two Billion." Digital Maryland 2014 Conference, Enoch Pratt Free Library, March 7, 2014

Tony Venne, *Graphic Designer*

Invited lecture

Panelist, "Possible Paths." Digital Harbor Foundation, Baltimore, Maryland, November 2013

Teaching

Typography I, Maryland Institute Collection of Art, Baltimore, Maryland, Fall 2013

Introduction to Graphic Design, Maryland Institute Collection of Art, Baltimore, Maryland, Spring 2014

Professional Activities

Advisor, Curatorial Practice Practicum Advisory Committee, Maryland Institute Collection of Art, Baltimore, Maryland, 2013–2014

Guest trustee, Awesome Foundation, August 2013

Advisor, ICA Baltimore, 2014



EXIT

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

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.

The Andrew W. Mellon Curatorial Chair for Medieval Art

This fund was established in 2007 with gifts from generous individuals given to meet a challenge from the Andrew W. Mellon Foundation.

The David Hirschhorn Community Outreach Coordinator Fund

The David and Barbara B. Hirschhorn Foundation established the museum's first endowed education position in 2007, the David Hirschhorn Community Outreach Coordinator, to honor the memory of the former Walters' Trustee David Hirschhorn and promote the Walters' program for learning and cultural development.

Exhibition Endowment Fund in Honor of Gary Vikan

Gary Vikan served as the Walters Art Museum's Director from 1994 to 2013. The achievements of his tenure will be honored in perpetuity with this fund, given by his many friends and admirers and matching a leadership grant from the Andrew W. Mellon Foundation. It supports "scholarly activities, research and publications related to special exhibitions."

The Herbert A. Silverman Fund for Asian Art

Herbert Silverman served as a docent at the Walters for twelve years and took a particular interest in Asian Art. He established this fund during his lifetime and by bequest to support the acquisition, preservation, interpretation, display and enhancement of the Asian Art Collection of the Walters Art Museum.

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

In 1989, the trustees of the Jacob and Hilda Blaustein Foundation and 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.

James A. Murnaghan Curatorial Chair in Renaissance and Baroque Art

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

The Laura F. Delano Fund

Miss Delano, niece of Henry Walters, served as trustee of the Walters for 28 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.

The Loretta Lee Ver Valen Fund

This fund was established in 2001 with a bequest from the estate of 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 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 Pearlman Memorial Fund, with income unrestricted.

The Robert and Nancy Hall Assistant Curatorship

Museum patrons Robert and Nancy Hall established this endowed mid-level curatorial position in response to a challenge from the Andrew W. Mellon Foundation.

The Ruth T. Rauch Early Childhood Program Education Fund

This fund was established in 2012 with gifts from Lynn and Phil Rauch and the Rauch Foundation in memory of Mr. Rauch's mother, Ruth T. Rauch. Income from this endowed fund will support early childhood programs, providing a foundation for success in school and a framework for learning through 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 the position of Curator of Asian Art.

The Hilde Voss Eliasberg Endowment for Exhibitions

This fund was established in 2014 with gifts from the Eliasberg Family Foundation in honor of Hilde Voss Eliasberg. Income from this endowed fund will support exhibitions at the Walters.



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-John Keats



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Adele Kass, *Representative for Baltimore County*
The Honorable Ken Ulman
Diana Ulman, *Representative for Howard County*
Adam Borden, *Chair, William T. Walters Association*
Rebecca Lawson, *Chair, Docents*
Yvonne E. Lenz, *Chair, Women's Committee*
Tom Noonan, *Visit Baltimore*

TRUSTEES EMERITI

Robert S. Feinberg
Samuel K. Himmelrich, Sr.
Cynthia R. Mead
William L. Paternotte
Adena W. Testa
Jay M. Wilson

DIRECTOR'S ADVISORY COUNCIL

Eddie C. Brown
Constance R. Caplan
Philip D. English
Laura L. Freedlander
Sir Paul Ruddock
The Honorable Paul Sarbanes
Benjamin B. Zucker



FINANCIAL STATEMENTS

June 30, 2014 (with comparative totals for June 30, 2013)

STATEMENTS OF FINANCIAL POSITION

Assets

	2014	2013
Cash and Cash Equivalents	\$ 1,326,434	\$ 304,979
Accrued Investment Income	92,523	139,938
Grants and Accounts Receivable	476,857	799,301
Inventories	314,249	352,330
Prepaid Expenses	2,000	97,063
Investments	127,215,675	112,158,221
Unconditional Promises to Give, Net	2,015,487	2,395,125
Buildings and Equipment, Net	24,453,455	24,960,616
	<hr/>	<hr/>
Total assets	\$ 155,896,680	\$ 141,180,573

Liabilities and Net Assets

Liabilities

Accounts payable and accrued expenses	\$ 669,661	\$ 686,675
Loan payable	20,170	61,129
Deposits and memberships received in advance	262,264	389,022
Annuity obligations	15,010	15,010
	<hr/>	<hr/>
Total liabilities	967,105	1,151,836

Commitments and Contingencies

Net Assets

Unrestricted		
Operating	901,941	254,629
Board designated for long-term investment	27,497,425	23,551,405
Net investment in plant	24,433,285	24,899,487
Walters Art Gallery Foundation	2,695,541	2,515,651
	<hr/>	<hr/>
	55,528,192	51,221,172
Temporarily restricted	29,805,720	25,350,998
Permanently restricted	69,595,663	63,456,567
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Total net assets	154,929,575	140,028,737

Total liabilities and net assets	\$ 155,896,680	\$ 141,180,573
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STATEMENT OF ACTIVITIES

Revenue, Gains and Other Support

	2014	2013
Investment income	\$ 2,091,751	\$ 1,761,369
Grant income		
Public grants	2,228,888	1,798,971
Private grants	1,188,748	834,855
Contributions	2,762,314	4,864,087
Change in value of annuity obligation and contribution	-	2,665
Realized and unrealized gains (losses) on investments	16,991,234	10,541,722
Annual giving	1,987,730	1,956,771
Membership	222,345	232,456
Museum store	413,561	393,758
Employee benefit contributions	2,155,264	2,177,873
Exhibit rental	19,348	64,878
Other income	653,409	2,454,942
Satisfaction of program restrictions and release of investment income	-	-
Satisfaction of acquisition restrictions	-	-
Total revenue, gains and other support	30,714,592	27,084,347

Expenses

Curatorial	974,160	1,403,562
Conservation	1,157,690	1,081,726
Exhibitions	1,586,320	1,909,322
Education and public programs	931,720	1,150,393
Development and membership	1,348,507	1,216,548
Marketing	933,968	823,419
Building	4,119,096	4,566,753
Management	2,782,884	2,922,483
Museum Store	403,617	365,670
Accessions	1,575,792	472,163
Total expenses	15,813,754	15,912,039
Change in net assets before transfers	14,900,838	11,172,308
Transfer, plant reserve	-	-
Change in net assets	14,900,838	11,172,308

Net Assets

Beginning of year	140,028,737	128,856,429
End of year	\$ 154,929,575	\$ 140,028,737

Cover: Charles Meunier (binder), *Livre de Prières. Tissé d'après les enluminures des manuscrits du XVe au XVIe siècle*, 1886, gift of Ms. Jane Ridder, 1974 (92.123), from *Bookbindings from the Gilded Age*

Page 2: Miyashita Zenji, *Noboro ki* [Rising Air], ca. 2005, loan from The Betsy and Robert Feinberg Collection (FF05.04) to *Designed for Flowers: Contemporary Japanese Ceramics*. Photography by John Dean Photographer

Page 4: John La Farge, *Avenue to the Temple of Iyeyasa, Nikko. Mid-day Sun*, detail, 1886, acquired by Henry Walters, 1907 (37.917), from *American Artists Abroad*

Page 6: Super Thursday 2013. Photography by Umbrella Syndicate

Page 12: lobby entrance to *Egypt's Mysterious Book of the Faiyum*

Page 18: Tawaraya Sotatsu, *Ise Monogatari Leaf*, ca. 1600, museum purchase by exchange, 2013 (35.309)

Page 24: Katie Posthauer, Conservation Technician, IMLS, Objects. Photography Lindsey Hite

Page 32: Gala 2013. Photography by Glenwood Jackson

Page 56: Egyptian, *Horus, Amun, Sakhmet and Ptah*, ca. 664–525 BCE, acquired by Henry Walters, ca. 1909 (54.399), from *Egypt's Mysterious Book of the Faiyum*

Page 62: Robert Mintz, Chief Curator and Mr. and Mrs. Thomas Quincy Scott Curator of Asian Art, lecture for *Designed for Flowers: Contemporary Japanese Ceramics*. Photography by Rachel Lea

Page 66: Diquís, *Human Effigy Pendant*, AD 400–1500, gift of John G. Bourne Foundation, 2013 (2009.20.74)

Page 68: Egyptian, *The Book of the Faiyum*, detail, 1st century BC–2nd century AD, museum purchase, 1949, and gift of The Morgan Library & Museum, 2012 (w.738)