



ANNUAL REPORT

THE
WALTERS
ART
MUSEUM

FISCAL YEAR 2025

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COVER: Frog Pendant, Panama, 800-1521. Acquired by Henry Walters, 1911.

FROM THE EXECUTIVE DIRECTOR

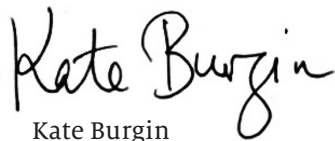
This fiscal year at the Walters Art Museum was one of change and new momentum. The milestones laid out across these pages remind us that this work of serving Baltimore and Maryland would not be possible without the guidance and support of the museum's Board of Trustees, the generosity of our donors, and the dedication of our staff and volunteers.

Fiscal Year 2025 marked the opening of a major, museum-wide project: *Latin American Art / Arte Latinoamericano*. This permanent installation is now the largest display in the Baltimore region of art and objects from this geographical area. On the installation's opening day, thousands of visitors of all ages attended engaging artist- and curator-led tours in the galleries; played games and shared a meal together in the Sculpture Court; enjoyed educator-led artmaking activities; and supported local artisans by shopping at our makers' market. Long before this celebratory moment, though, this project began with the idea to forefront the museum's exceptional permanent collection of works from South, Central, and North America, as well as the Caribbean. Baltimore is home to an increasing number of Latino/a/e residents—our city's Latino population increased 77% between 2010 and 2020—and this display aims to celebrate the varied and thriving living cultures across this region and continue fostering connections with the local Latino community and beyond. In order to best bring these galleries to life, we sought out guidance from this community, convening a group of advisors to ensure that this presentation was not just about Latin America but also informed by those with deep roots there. This work was made possible without essential support from The Terra Foundation for American Art and the Institute for Museum and Library Services, as well as many additional generous individual donors. You can learn more about *Latin American Art / Arte Latinoamericano* on page 6.

The Walters made impactful additions of artworks to many of its permanent collection this year. For our collection of rare books and manuscripts, the museum purchased several works from the mid-1800s created for readers with visual impairments, expanding the collection's representation of accessibility and providing new opportunities to interpret this history for our visitors. We also acquired an illuminated manuscript of French noëls in honor of William Noel, the museum's late former curator of rare books and

manuscripts who was essential in the digitization of works from this collection area. To our 18th- and 19th-century collection, we added a graphite drawing by Jean-Léon Gérôme, adding to an already strong collection of Gérôme's work. The opening of *Latin American Art / Arte Latinoamericano* provided the opportunity for the museum to add works by several living Latin American and Latino artists to our collection, including a clay sculpture by Kukuli Velarde; two works—one in concrete and one in resin—by Ana de Orbegoso; and a tin-glazed earthenware vessel by Pierre Valls. Finally, the museum welcomed 36 of works from Deborah and Philip English's collection of majolica into our collection. These acquisitions are part of an ongoing promised gift from the visionary Baltimore collectors established in 2021. The English Majolica Collection is one of the largest, most comprehensive, and most significant collections of English and Continental-European Majolica given to any U.S. institution.

This fiscal year marked my first as the Andrea B. and John H. Laporte Director and CEO. It is an honor and privilege to lead this museum, which holds such significance to the people of Baltimore and of Maryland. I look forward to stewarding this great institution for our visitors of today and of tomorrow for years to come.

A handwritten signature in black ink that reads "Kate Burgin". The signature is fluid and cursive, with the first letters of each name being capitalized and prominent.

Kate Burgin

Andrea B. and John H. Laporte Director and CEO

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LATIN AMERICAN ART / ARTE LATINOAMERICANO

AT THE WALTERS



| ABOVE |
Frog Pendant, Panama,
800–1521. Acquired by
Henry Walters, 1911.

LOCATED JUST OFF THE MUSEUM’S iconic Sculpture Court, the North Court galleries in the Palazzo building recently received their first major updates in 40 years. This was done to make way for *Latin American Art / Arte Latinoamericano*, the first permanent installation dedicated to this area of the Walters collection. The walls have been painted in vibrant colors, the beauty of the original terrazzo flooring has been revealed, and 182 Latin American art objects have been carefully placed in custom-designed cases.

Beginning May 17, 2025, visitors were finally welcomed to experience this installation that presents art objects from across 4,000 years and 40 cultures from South, Central, and North America and the Caribbean.

“The museum’s founders began acquiring art from ancient American cultures as early as 1897, decades before the Walters opened as a public institution in 1934. There has never been a permanent home in the museum to display these important objects until now,” said Kate Burgin, Andrea B. and John H. Laporte Director and CEO. “Presenting this exhibition is a way for us to honor the historic and ongoing impact of Latin American artists and offers an opportunity for our growing number of Latino/a/e neighbors to see themselves and their cultures celebrated here at the Walters.”

The artworks on view in *Latin American Art / Arte Latinoamericano* were drawn from the Walters’ extensive permanent collection of Latin American art and are accompanied by a handful of loans and several newly acquired contemporary works. The majority of the exhibition’s artworks are made from or inspired by materials that

| RIGHT |
Post with a Carved Face,
Ica-Chincha culture,
Peru, 1000–1470.
Anonymous gift, 2009.

**“LOVED THE LATIN AMERICAN
EXHIBIT! SO GLAD TO SEE THAT
COLLECTION GET ATTENTION
AND RECOGNITION, AND IT WAS
OBVIOUSLY DONE WITH A LOT
OF CARE AND RESPECT.”**

—MUSEUM VISITOR

are found in the natural world, including copper, clay, feathers, gold, jade, shell, stone, wood, and wool. While specific beliefs and expressions differ between Latin American cultures, these materials were considered by their Indigenous makers to be animated by a life force that unites communities and their artistic practices across time and space.

“The core theme of this exhibition is rooted in the belief that a range of natural beings, such as animals, plants, and even places and minerals, possess the enduring power of life,” said Ellen Hoobler, William B. Ziff, Jr., Curator of Art of the Americas, who co-curated the installation alongside Patricia Lagarde, Wieler-Mellon Postdoctoral Curatorial Fellow, Art of the Americas. “Many works on view in *Latin American Art / Arte Latinoamericano* were made from or decorated with materials imbued with this inherent spirit, manifested through the qualities of those materials like richly saturated colors or shimmering surfaces.”

Across the Americas, an artwork’s materials often hold deep meaning that refer to the subject the artwork represents, as well as the region’s cultural values. For example, in ancient Mesoamerica, a cultural region spanning modern-day Mexico and parts of Central America, red pigments such as cinnabar and cochineal were used to decorate sacred and ritual objects and spaces. These red hues symbolized blood and life more broadly and were often sprinkled in tombs or used to adorn funerary objects to imbue them with a life-giving essence activated by their materials and decoration.

The installation is arranged by both theme and geographic origin. Items from the Andes, Mesoamerica, Central America, and the Caribbean are grouped, while thematic cases explore various material uses, connections between cultures and the land on which they live, the Colonial period, rituals, ancestors, food and drink, glyphic texts, and more. Objects included in the exhibition demonstrate manifestations of the belief in that interconnected spirit, including textile pieces that reflect motifs from the natural



| BELOW |
Kukuli Velarde,
Wak'a del Agua, 2022–2023.
Museum purchase, 2024.





| TOP LEFT |
Jessy DeSantis, *Cintli, Corn, Maíz*, 2020. Museum purchase, 2023.



| TOP RIGHT |
Burial Urn, K'iché (Maya) culture, Guatemala, 600–850. Gift of John Bourne, 2009.

| BELOW |
Ballgame Performer, Mexico, 100 BCE–300 CE. Gift of John G. Bourne, 2013.



world, ceramic effigy vessels shaped to look like animals, and gold and jade figural pendants.

New acquisitions and loans by 10 contemporary Latin American and Latino/a/e artists complement the ancient and historic pieces on display and exemplify a continuation of belief in an inherent life force. Artist Ana de Orbegoso's sculptures *Neo-Huaco Resin* (2023) and *Neo-Huaco Concrete* (2023) adapt an ancient Peruvian art form using modern materials. *Cintli, Corn, Maíz* (2020) by Baltimore artist Jessy DeSantis depicts a multicolored corn cob with husks that transform into the long tail feathers of a quetzal bird, important symbols drawn from the artist's Central American heritage. And award-winning contemporary artist Kukuli Velarde's ceramic sculpture *Wak'a del Agua* (2022–23) references five periods in Peruvian history and prehistory, intersecting with several historic objects in the installation.

The exhibition includes special features that are meant to draw the visitor in and reinforce the central theme. The introductory panels for the exhibition and each gallery are presented in both English and Spanish. Reading nooks encourage children and young adults to dive further into Latin American culture through myths and stories across time. A scent station in the Mesoamerican gallery allows visitors to get a whiff of copal resin, a natural substance important to the ancient Maya. This aromatic tree resin was often burned as incense by those making offerings to their ancestors. Visitors can also get a feel for ancient glyph text at a touch station. Two symbols

“DISFRUTE MUCHO ESTE GRAN MUSEO!”

—MUSEUM VISITOR

for “chocolate” found on a lidded Mayan vessel in the museum’s collection used for serving chocolate have been re-created through 3D printing. Attendees can see the original carvings and then feel the copies for themselves.

Video stations allow visitors to explore several living Latin American traditions in depth, learning from community members who are preserving them. Among the presenters, Baltimore artist Melissa Foss shares her practice of traditional flute making and playing; social media influencer K’ancha discusses Quechua language and cultural preservation; and chocolatier Jinji Fraser and award-winning chef Carlos Raba talk about chocolate and corn, respectively, and their place in Latin American food culture.

A cross-departmental team at the Walters established community advisory and focus groups that strengthened visitor outcomes and centered community, Latino, and Indigenous perspectives. The 12-member Latin American Art Community Advisory Group consisted of mostly first- and second-generation Latino immigrants who identify as artists, teachers, designers, activists, community organizers, and musicians. This group provided guidance on the language used to frame works on view, gallery interactives, and the important relationship between contemporary and ancient works, among other topics.

Meanwhile, two focus groups conducted in Spanish allowed Latinos of various ages from the region to share their perspectives on Spanish-language materials, museum programming, and accessibility needs.

Latin American Art / Arte Latinoamericano is a celebration of thousands of years artistry, history, and culture. These engaging galleries are a place for all ages to enjoy, discover, and learn through the power of art and will be utilized by everyday visitors, K–12 tour groups, public program attendees, generous donors, and more members of the Walters community for years to come.

To learn more about Latin American Art / Arte Latinoamericano, visit thewalters.org/exhibitions.



LATIN AMERICAN ART / ARTE LATINOAMERICANO BY THE NUMBERS

182

OBJECTS ON VIEW

40

CULTURES REPRESENTED

4,000

YEARS OF HISTORY EXPLORED

1,035

VISITORS IN ATTENDANCE
ON OPENING DAY

~7,700

VISITORS TO THE EXHIBITION IN FY25

EXHIBITIONS & INSTALLATIONS

Art and Process: Drawings, Paintings, and Sculptures from the 19th-Century Collection

October 24, 2024–March 9, 2025

The typical experience for a museum visitor involves a lot of close looking, but no amount of observation can quite reveal to a viewer how an artist arrived at their final composition. So, what becomes of the numerous sketches a painter creates before they touch oils? Or the meticulous measurements a sculptor makes before a bronze is cast? The Walters Art Museum's extensive collection of 19th-century works on paper offers insight into painters' and sculptors' artistic practice. Drawings and sketches often record the choices made by an artist, however, preparatory studies often don't survive, and those that do are rarely exhibited due to their light sensitivity.

In *Art and Process: Drawings, Paintings, and Sculptures from the 19th-Century Collection*, visitors experienced 60 works from the museum's permanent collection, including 30 works on paper (pastel, graphite, charcoal, and watercolor) and 23 oil paintings, as well as works in bronze, porcelain, and terracotta. These works have the power to remind us that when we view an artwork in a museum, what we're really seeing is the endpoint in a dynamic process that may have been long, and involved many twists and turns.

Art and Process also afforded visitors the opportunity to experience new acquisitions that have never

been on view at the Walters, including *Two Students in the Life Room of the Heatherley School of Fine Art* by Nellie Joshua (1877–1960).

This exhibition was generously supported by Michael and Barbara Young, Dr. Lee McCormick Edwards Charitable Foundation, and Supporters of the Walters Art Museum.

If Books Could Kill

December 18, 2024–August 3, 2025

The rich, jewel-like colors of manuscript illuminations can be dazzling—and dangerous. For centuries, highly toxic materials such as lead, arsenic, and mercury were used by scribes, artists, and bookbinders to create handmade books and to illuminate their pages. *If Books Could Kill* shed light on the hidden dangers of manuscripts within the Walters' collection and revealed the delicate science behind recognizing those toxic materials and handling them safely today.

The exhibition showcased how the toxic materials used to paint manuscript illuminations spanned cultures, geographies, and time periods. Vermillion—derived from mercury-rich cinnabar—produced a brilliant red pigment used to illuminate an Armenian gospel book in 1455. Arsenic-based orpiment provided pops of yellow for a Thai treatise on elephants in 1824. And lead gave the pages of a 1906 French missal a creamy white hue. But these beautiful colors, along with the dangerous materials used on book bindings to protect them from bookworms, came with a price—one often paid by the books' creators and users, who were unknowingly exposed to these toxic substances.

This unique manuscript exhibition presented 24 rarely displayed examples of toxic books and materials from around the globe while delving into the human stories behind the manuscripts. It also explored the scientific processes used by the Walters' Conservation Scientist to test the books and the methods used by the Walters' Head of Books and Paper Conservation to safely handle and preserve these beautiful but dangerous treasures.

This installation was generously funded by Supporters of the Walters Art Museum.

We Were Treated Like Numbers Rather Than Stars by Stephanie Mercedes

March 6, 2025–February 28, 2027

Stephanie Mercedes' *We Were Treated Like Numbers Rather Than Stars* is made of hundreds of .50 BMG bullet casings and 25 mm shells. The casings and shells were used in the U.S. Army's heavy machine guns and war tanks and were annealed and hammered by the artist into soundless bells.

The large-scale metalwork sculpture commissioned by the Walters Art Museum and suspended in the atrium of its Centre Street building is the first artwork visitors encounter upon entering the museum and the first art object to be installed in the space. As viewers move through the installation, different spiral forms come in and out of focus—as viewers' perspectives shift, so does their experience of the work.

Today, the pervasive reality of gun violence forces us to confront daily war at home. The installation reflects on the spiral-like nature of trauma, grief, and emancipation. Mercedes' work explores themes of transformation and hope, evoking the artist's interest in transforming objects or materials with negative associations into something positive.

The artist did not invent the method of transforming bullet casings into art. Trench art—the

practice of soldiers creating works of art from spent bullet casings while in the trenches—is a longstanding tradition in metalworking. Mercedes tapped into that tradition while creating this piece.

This installation was generously supported by the Estate of Toney Hopkins.

Abracadabra (Abuelita's Bowl) and Ya Habibti, Ta'ala by Jackie Milad

March 27, 2025–September 27, 2026

Abracadabra (Abuelita's Bowl) and *Ya Habibti, Ta'ala* by Jackie Milad are the first ever contemporary interventions in the Walters' Ancient Egyptian galleries. Milad has created two large-scale mixed-media collages that are on view alongside the row of royal heads in the Egyptian Royal Power gallery. Those looking closely at the collage will see drawings of objects in the room—King Amasis, King Amenhotep II, and a seated cat—next to actual ancient sculptures of the Egyptian rulers in the museum's collection. By collaging pops of neon paint, sketches printed on chiffon, and clippings of her past works, the Egyptian- and Honduran-American artist explores her identity and creates the cross-cultural connections she wishes to see between her heritage and historic objects on display in museums.

This installation was generously supported by The Boshell Foundation / Betsey and David Todd.

The 2024 Janet & Walter Sondheim Art Prize Finalists Exhibition

July 17, 2024–September 08, 2024

Each year, the Janet & Walter Sondheim Art Prize awards a \$30,000 fellowship to assist in furthering the career of a visual artist or visual artist collaborators living and working in the greater Baltimore region. The 2024 exhibition—the 19th edition of the Sondheim Art Prize—displayed the work of three finalists: Hellen Ascoli, Amy Boone-McCreesh, and

Sam Mack. A winner was selected for the prize, one of the region's most prestigious honors, by a panel of jurors—Noel W. Anderson, Connie H. Choi, Aaron Levi Garvey— and announced during an award ceremony at the museum, with the award going to Sam Mack.

The prize is named in honor of Janet & Walter Sondheim, both of whom were instrumental in furthering arts and culture in Baltimore City. Janet Sondheim danced with the pioneering Denishawn Dancers, a legendary dance troupe founded by Ruth St. Denis and Ted Shawn. Walter Sondheim, Jr. was one of Baltimore's most important civic leaders for over 50 years. He was deeply involved in the development of Charles Center and the Inner Harbor and continued to be civically active until his death in 2007, serving as the senior advisor to the Greater Baltimore Committee.

The 2024 Janet & Walter Sondheim Art Prize Finalists Exhibition was produced by Baltimore Office of Promotion & The Arts and presented by M&T Bank with the generous support of Maryland State Arts Council.

The exhibition at the Walters Art Museum was made possible through the combined generosity of individual donors, foundations, corporations, and grants from the City of Baltimore, Maryland State Arts Council, Citizens of Baltimore County, and Howard County Government and Howard County Arts Council.

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ceremony at the museum, with the award going to Amanda Leigh Burnham.

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Latin American Art / Arte Latinoamericano

May 17, 2025–Ongoing

Latin American Art / Arte Latinoamericano presents more than 200 artworks from the museum's expansive collection of art from South, Central, and North America and the Caribbean in one contiguous space for the first time in the museum's history. Encompassing works from 40 cultures, spanning more than four millennia, the beautifully reimagined North Court galleries—renovated for the first time in 40 years for this permanent exhibition—create a space for visitors to engage with the collection through bilingual materials.

The exhibition presents objects by geographic area and theme, diving deep into location, materials, and the natural world of the Americas. Visitors will

encounter examples of ancient ceramic, earthenware, gold, paint, shell, silver, stone, textiles, and more. Collection highlights include dozens of gold and jade ornaments from Colombia and Central America; a large-scale Mexica (Aztec) statue of Macuilxochitl, patron god of music, dance, and gamblers; a colonial-era painting of Saint Rose of Lima; two Maya ceramic burial urns, colored with the special Maya blue colorant; and elaborately modeled Andean drinking vessels and ceramics ritually sprinkled with the red pigment cinnabar.

Latin American Art / Arte Latinoamericano is an exceptional opportunity to see exciting recent acquisitions of contemporary art for the first time. Several acquisitions by living artists were made specifically for the exhibition, and include works by Jessy DeSantis, Melissa Foss, Eugenio Merino, Ana de Orbegoso, Uriarte Talavera, Pierre Valls, and Kukuli Velarde. These acquisitions, as well as loans by local artists Edgar Reyes and René Treviño explore key ideas such as migration, identity, and gender expression, and express visual and thematic resonances with art from the ancient Americas.

Video and audio interactives with contributions by community members and sensory stations with 3D-printed Maya glyphs and copal incense will also be featured.

Major support of this installation and select accompanying programs was provided by The John G. Bourne Fund for The Exhibition of the Arts of the Ancient Americas.

This installation and select accompanying programs were also generously supported by Matt Polk and Amy Gould, The Terra Foundation for American Art, The Hilde Voss Eliasberg Fund for Exhibitions, the Estate of Rosalee and Richard Davison, contributors to the Gary Vikan Exhibition Endowment Fund, Judy and Scott Phares, The Walters Women's Committee Legacy Endowment and Supporters of the Walters Art Museum. With additional support from The Francis D. Murnaghan, Jr. Fund for Scholarly Publications and the Sara Finnegan Lycett Publishing Endowment.

This installation and select accompanying programs were made possible in part by a major grant from the Institute of Museum and Library Services (MA-255902-OMS-24). The views, findings, conclusions, or recommendations expressed in this installation do not necessarily represent those of the Institute of Museum and Library Services or other funders.

PNC Bank was the presenting sponsor for Latin American Art / Arte Latinoamericano.

ACQUISITIONS

GIFTS

Gift of Amy Cole Griffin-Witt, 2024

Hugo Lonitz & Co, Flower Stand (Blumenhalter), shape no. 1457a, 1875–1900, Lead-glazed earthenware (majolica), brass (48.2902)

Hugo Lonitz & Co, Part of Flower Stand (Blumenhalter), shape no. 1457a, 1875–1900, Lead-glazed earthenware (majolica) (48.2902A)

Hugo Lonitz & Co, Part of Flower Stand (Blumenhalter), shape no. 1457a, 1875–1900, Lead-glazed earthenware (majolica) (48.2902B)

Hugo Lonitz & Co, Part of Flower Stand (Blumenhalter), shape no. 1457a, 1875–1900, Lead-glazed earthenware (majolica) (48.2902C)

Hugo Lonitz & Co, Part of Flower Stand (Blumenhalter), shape no. 1457a, 1875–1900, Lead-glazed earthenware (majolica) (48.2902D)

Gift of Brandon Eilertson, 2024

Egyptian, Staff, 2046–1793 BCE, wood (61.362)

Gift of Curtis Decker, 2024

Shipibo-Conibo, Mahuetá (Fermenting vessel), late 20th century, Ceramic vessel, slip, pigments (48.2904)

Gift of Deborah and Philip English, 2024

Smoking Stand, ca. 1890–1915, lead-glazed earthenware (majolica) (48.2905)

Josiah Wedgwood and Sons, "Limoges" Salt, pattern number M526, design registered: 1864; this example made: 1866, lead-glazed earthenware (majolica) (48.2906)

Minton Ceramics Manufactory, Nut Tray, shape number 1522, designed registered: 1869; example made: 1870, lead-glazed earthenware (majolica) (48.2907)

Griffen, Smith & Hill (ca. 1879–1890), "Rustic" Jug, shape no. E2, 1879–90, lead-glazed earthenware (majolica) (48.2908)

Shorter & Boulton, Jug with Bird and Nest Motif, ca. 1880–1890, lead-glazed earthenware (majolica) (48.2909)

Copeland & Garrett, Hot Water Pot, ca. 1833–1847, lead-glazed earthenware (48.2910)

Sarreguemines Pottery Factory, Jester Jug (Cruche Tête de fou), shape no. 652, ca. 1875–1890, lead-glazed earthenware (majolica) (48.2911)

Josiah Wedgwood and Sons, Partridge Pie, pattern no. M2681, design registered 1868, this example made ca. 1878–1885, leadglazed earthenware (majolica) (48.2912)

Josiah Wedgwood and Sons, Teapot and Stand, teapot: 1865; stand: 1860, lead-glazed earthenware (majolica) (48.2913)

Thomas-Victor Sergent, Washerwoman Match Holder, 1875–1895, lead-glazed earthenware (majolica) (48.2914)

Minton Ceramics Manufactory, Jug, shape no. 1420, designed ca. 1868, this example made 1868, lead-glazed earthenware (majolica) (48.2915)

B. Bloch, Tabletop mirror with box, 1900–1915, lead-glazed earthenware (majolica), mirror glass (48.2916)

Otto Jarl, Figural Group of Four Mallard Ducks, ca. 1912, lead-glazed earthenware (majolica) (48.2917)

Albert-Ernest Carrier-Belleuse, Sea Horse with Shell, figure shape number 326, designed ca. 1855, this example made 1877, lead-glazed earthenware (majolica) (48.2918)

Minton Ceramics Manufactory, Veralum Jug with faux malachite glaze, shape no. 596, ca. 1855, lead-glazed earthenware (majolica) (48.2919)

Minton Ceramics Manufactory, Jug, shape no. 586, designed registered 1865, this example made 1865, lead-glazed earthenware(majolica) (48.2920)

Joseph Holdcroft, Jug, ca. 1877, lead-glazed earthenware (majolica) (48.2921)

- School of Paris, Dish, ca. 1870–1895, lead-glazed earthenware (majolica) (48.2922)
- Worcester Porcelain Company, Egg and Mice, shape no. 313, ca. 1873, lead-glazed earthenware (majolica) (48.2923)
- Minton Ceramics Manufactory, Star of Bethlehem, 1864, lead-glazed earthenware (majolica) (48.2924)
- Minton Ceramics Manufactory, One of a Pair of Vases depicting Justice, Theology, Poetry, and Philosophy, ca. 1862, lead-glazed earthenware (majolica) painted in enamels (48.2925)
- Minton Ceramics Manufactory, One of a Pair of Vases depicting Justice, Theology, Poetry, and Philosophy, ca. 1862, lead-glazed earthenware (majolica) painted in enamels (48.2926)
- Worcester Porcelain Company, Mars vase, ca. 1871, lead-glazed earthenware (majolica) painted in enamels (48.2927)
- Minton Ceramics Manufactory, “Shell Nautilus” centerpiece, agateware shell and foot, designed ca. 1862, this example made 1865, lead-glazed earthenware (majolica) (48.2928)
- George Jones, Fern stand, ca. 1875, base: lead-glazed earthenware (majolica); cover: glass (replacement) (48.2929)
- Minton Ceramics Manufactory, Monkey garden seat, 1867, lead-glazed earthenware (majolica) (48.2930)
- Minton Ceramics Manufactory, Peacock, shape no. 2045, designed ca. 1875; this example made 1876, lead-glazed earthenware (majolica) (48.2931)
- Minton Ceramics Manufactory, Stork vase, 1902, lead-glazed earthenware (majolica) (48.2932)
- Minton Ceramics Manufactory, Neoclassical Jardinière, 1872, lead-glazed earthenware (majolica) (48.2933)
- Minton Ceramics Manufactory, Jardiniere with snake handles, ca. 1854, lead-glazed earthenware (majolica) (48.2934)
- Minton Ceramics Manufactory, Prometheus Vase, designed ca. 1867; this example made 1873, lead-glazed earthenware (majolica) (48.2935)
- Minton Ceramics Manufactory, Jardiniere with dragon motif, this example made 1864, lead-glazed earthenware (majolica) (48.2936)
- Josiah Wedgwood and Sons, Swan Vase, designed ca. 1875, this example made 1887, lead-glazed earthenware (majolica), metal (steel?) turning mechanism (48.2937)
- T. C. Brown-Westhead and Moore, Eagle spill vase, lead-glazed earthenware (majolica) (48.2938)
- Joseph Holdcroft, Spill vase in the form of a stump with bird perched on one twig, lead-glazed earthenware (majolica) (48.2939)
- Minton Ceramics Manufactory, Ewer, shape no. 1693, ca. 1870, lead-glazed earthenware (majolica) (48.2940)
- Gift of John and Berthe Ford, given in honor of Kate Burgin, Executive Director and CEO, 2024
- Chinese, Vajrakila with Consort, 15th century, embroidered silk (2024.30.1)
- Tibetan, Book Cover with the Seven Jewels, 1150–1250, wood with pigments and gilding (2024.30.2)
- Tibetan, Cover of a Bon Book, 14th century, wood with pigments (2024.30.3)
- Nepalese, Hindu Goddesses, ca. 1800, tempera on cloth (2024.30.4)
- Gift of Mimi Wolford in honor of Jean and Richard Wolford, 2024**
- Ethiopian, Lidded Basket with Straps (Gufta Mutai), before 1962, Plant fibers, leather, and cowrie shells (69.21)
- Ethiopian, Messob, before 1962, Plant fibers (69.22)
- Ethiopian, Basket, before 1962, Plant fibers (69.23)
- Gift of Thomas Goldbaum, M.D. and Frances Wetzel, 2024
- Summer Waterfall, 2022, stone (41.337)
- Summer Waterfall, 2023, wood (41.337.REL.1)
- Gift of Howard Van Styn, 2025**
- Skinner and Co., A catalogue of the Portland Museum lately the property of the Duchess Dowager of Portland, deceased: which will be sold by auction, by Mr. Skinner and Co. on Monday the 24th of April, 1786, and the thirty-seven following days, with: A catalogue of a very valuable collection of cameos, intaglios, and precious

stones, and other curiosities; being part of a late much celebrated cabinet, many out of the Arundel collection; which will be sold by auction, by Mr. Skinner and Co. on Thursday the 8th of June 1786., 1786, Printed ink on laid paper (92.1392)

MUSEUM PURCHASES

Museum Purchase, 2024

Kukuli Velarde, Wak'a del Agua, 2022–2023, clay, underglaze, casein and enamel paint (48.2903)

Tsedaye Makonnen, Sacred :: የየየየ :: Yetekedse, 2025, mirrored acrylic, acrylic, paint, fiberboard, steel, LED bulbs, wiring, hardware (28.35.1)

Tsedaye Makonnen, Sacred :: የየየየ :: Yetekedse, 2025, mirrored acrylic, acrylic, paint, fiberboard, steel, LED bulbs, wiring, hardware (28.35.2)

Jean-Léon Gérôme, Fatme, 1855, graphite on paper (37.2954)

Eugene Warburg, Uncle Tiff, 1856–1857, porcelain (parian ware) (48.2901)

Dish with Design of Rock, Bamboo, and Pine, 1655–1670, Porcelain with overglaze enamels (49.2836)

Richard Baxter, A Call to the Unconverted [in Samuel Gridley Howe's Boston Line Type], Embossed paper (92.1381)

Rediscovered Leaf from the Butler Book of Hours, 1340–1350, Ink, paint, and gold on parchment (W.105.REL.2)

Rediscovered Leaf from the Butler Book of Hours, 1340–1350, Ink, paint, and gold on parchment (W.105.REL.3)

Rediscovered Leaf from the Butler Book of Hours, 1340–1350, Ink, paint, and gold on parchment (W.105.REL.4)

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Rediscovered Leaf from the Butler Book of Hours, 1340–1350, Ink, paint, and gold on parchment

(W.105.REL.7)

Rediscovered Leaf from the Butler Book of Hours, 1340–1350, Ink, paint, and gold on parchment (W.105.REL.8)

Rediscovered Leaf from the Butler Book of Hours, 1340–1350, Ink, paint, and gold on parchment (W.105.REL.9)

William Moon, Light for the Blind, 1852, Printed, ink on paper, with 6 embossed pages (92.1382)

William Moon, The 14th Chapter of St. John's Gospel, stereotyped and embossed, ca. 1852, Printed title page with ink on paper, 20 embossed pages (92.1383)

William Moon, John Chapter 1 embossed in German, ca. 1853, Printed, ink on paper, with 8 embossed pages (92.1384)

William Moon, The Lord's Prayer and extract from John's Gospel embossed in French, ca. 1852, Handwritten notes in ink on paper, with 3 embossed pages (92.1385)

William Moon, Three duplicate single leaves of the Lord's Prayer embossed in English, ca. 1852, 3 embossed paper pages (92.1386)

William Moon, Blind Readers and their Books (Moon's fifth annual report for Moon's Fund for Embossing Books for the Blind), 1853, Printed, ink on paper (92.1387)

William Moon, Blind Readers and their Books (Moon's sixth annual report for Moon's Fund for Embossing Books for the Blind), 1854, Printed, ink on paper (92.1388)

William Moon, Moon's improved System of Reading for the use of the Blind (leaflet), ca. 1852, Printed, ink on paper, with 1 embossed page (92.1389)

William Moon, Moon's simplified Alphabet for the Blind (single leaf), ca. 1852, Printed, ink on paper, with single embossed page (92.1390)

James Frere, Reading for the Blind (pamphlet), ca. 1841, Printed, ink on paper (92.1391)

Rediscovered Leaf from the Butler Book of Hours, 1340–1350, Ink, paint, and gold on parchment (W.105.REL.1)

Museum purchase with funds provided by the John

G. Bourne Fund for Arts of the Americas, 2024
Ana de Orbegoso, Neo-Huaco Resin, 2023, resin
(29.10)
Ana de Orbegoso, Neo-Huaco Concrete, 2023,
concrete, dye (29.11)
Pierre Valls, Days against genetically-modified corn,
2023, Tin-glazed earthenware (48.2900)

Museum Purchase, 2025

Armenian, Prayer Scroll, 1710, tempera and ink on
paper (W.967)
Museum purchase with funds provided by William A.
Bradford, 2025
Charles Ricketts, Silence, 1905, Bronze, marble base
(27.610)
Museum purchase in memory of William Noel
(1965–2024), Curator of Rare Books and
Manuscripts (1997–2012), with funds from the
Alton Jones
Pierre Fleuri, Illuminated Manuscript of French
vernacular Noels, ca. 1600, ink and watercolor on
paper (W.966)
Museum purchase with funds provided by the W.
Alton Jones Foundation Acquisition Fund, 2024
Unknown, Hornbook, ca. 1675, oak (wood), horn,
leather, brass, ink, and paper (or parchment?)
(W.965)

Walters Bequest

Acquired by William T. or Henry Walters*

Sèvres Porcelain Manufactory, One of a Pair of
Potiche Vases (Vases forme Potiche), 1864–1865,
Porcelain, clear glaze, enamel and gilded
decoration; gilded-metal and wood stands
(48.2941)

Sèvres Porcelain Manufactory, One of a Pair of
Potiche Vases (Vases forme Potiche), 1868–1872,
Porcelain, clear glaze, enamel and gilded
decoration; gilded-metal and wood stands
(48.2942)

**These objects were owned by the Walters family and
previously classified as general museum property. After
recent research, the objects were accessioned into the
permanent collection in FY25 due to their significance.*

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The Walters Art Museum extends its sincerest thanks to the generous corporations, foundations, government agencies, and individual partners who supported the museum in Fiscal Year 2025. This support enables the Walters to showcase new exhibitions in our galleries, bring contemporary perspectives into our collection, and offer engaging programming to the public entirely for free.

The following list includes gifts and pledges toward: museum operations; exhibitions and installations; education, learning, and community engagement programs; special projects; fundraising events; and endowments. The donors included here supported the museum by giving \$500 or more, or gave material gifts to the museum's collections or archives, from July 1, 2024 to June 30, 2025. Deceased donors are indicated by an asterisk (*).

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T. Rowe Price Associates, Inc.
Venable Foundation
The Walters Women's Committee
Legacy Endowment
Thomas Wilson Foundation
The Gladys Winter Fund for Teacher Programs

The Deborah and Philip English Curator of Decorative Arts, Design, and Material Culture

Mr. and Mrs. Philip D. English

Hyman Fellowship Endowment

The Sigmund M. Hyman Foundation, Inc. (Bequest)

Internships

Nanci and Ned Feltham
Ms. Emily C. Schuman
Sheila Mosmiller Vidmar

Smith Endowment for Rare Books and Manuscripts

Estate of Carolyn Lee Smith

Technology and Website

Bloomberg Philanthropies

Mary Baily Wieler

Technology, Scholarly and Digital Publications

Ms. Ruth Brinton and Mr. Malcolm D. Perkins, Jr.

Mr. Stanley Mazaroff

Mr. George A. Murnaghan / Francis D. Murnaghan, Jr.

Fund for Scholarly Publications

Women's Committee Legacy Endowment

Dr. and Mrs. Aristides C. Alevizatos

Michael and Carolyn Meredith

Lee Schwark

Judy Van Dyke / Van Dyke Family Foundation

Exhibitions

Art and Process: Drawings, Paintings, and Sculptures from the 19th-Century Collection

Dr. Lee McCormick Edwards Charitable Foundation

Michael and Barbara Young

Ethiopia at the Crossroads

The National Endowment for the Humanities

Latin American Art / Arte Latinoamericano

The Georgia and Michael de Havenon Fund

Institute of Museum and Library Services

Dr. Sandra R. Leichtman

Judy and Scott Phares

PNC Bank

Matthew Polk and Amy Gould

Terra Foundation for American Art

Stephanie Mercedes Contemporary Installation

Estate of Toney Hopkins

Jackie Milad Contemporary Installation

Betsey and David Todd / The Boshell Foundation

Recognition Gifts

Honor Gifts

In Honor of Julia M. Alexander, Ph.D.

Dr. Kristin Johnston

In Honor of artists everywhere

Angus and Lydia Everton

In Honor of Mary Baily Wieler

Mrs. Joan P. Baily

In Honor of Caroline Cochran

Ann and David Riley

In Honor of Eleanor S. Darcy

Dr. and Mrs. Cornelius P. Darcy

In Honor of Carol Doctrow, Docent Emeriti

Carol and Jerry Doctrow

In Honor of Elke Durden

Dr. Claire Seiler

In Honor of Jenn Harr

Anonymous

In Honor of Zemi Herring

Anonymous

In Honor of Cindy A. Kronman

Anonymous

In Honor of Patricia A. Lagarde

Mrs. Claudia Hazelwood

In Honor of Rachel Newell

Ms. Megan Flores

*In Honor of the Rare Books and Manuscripts
Department*

Elizabeth J. Moodey

In Honor of Oresti Sini

Alexandra Antonopoul

In Honor of Jan Thorman

Ann and David Riley

In Honor of Therese Ulmer

Katherine Alban O'Donovan

In Honor of Walters Art Museum Conservators

Ms. Susan E. Wallace

In Honor of Walters Art Museum Docents

Edward and Rebecca Lawson

Ann and David Riley

In Honor of Walters Art Museum Volunteers

Anonymous

In Honor of Don and Jeriann Wilson

Elizabeth O. Knupp

In Honor of Jean and Richard Wolford

Mimi Wolford

In Honor of Katarina Ziegler

Mr. and Mrs. William J. Bishop

Memorial Gifts

In Memory of Michael J. Abromaitis

Dr. Carol A. Abromaitis

In Memory of Julia Alexander

John Scalzi

In Memory Of Nancy Belcher

David Belcher

In Memory of Herbert Belgrad

Lee Schwark

In Memory of Norma R. Blumberg

Ms. Helen Blumberg and Mr. Robert Burke

In Memory of Dr. Eugene D. Byrd Jr., DDS

Jared M. Kinyua

In Memory of Barbara C. Calvert

Roger L. Calvert

In Memory of Anita Carrico

Mr. John P. Carrico, Jr.

Ms. Susan L. Miltenberger

Barbara Brizdle Schoenberg

In Memory of Gloria Clark

Brigadier General Edward R. Clark

In Memory of Jane Coker Kirbo

Anonymous

In Memory of Betty Cooke

Anonymous

In Memory of Mary Creaghan

Mr. Robert E. Galiszewski

In Memory of Dr. Carol Dover

Dr. Philip Dove

In Memory of Carol and "Dup" Dupkin

Carol Macht

In Memory of Maria R. Gamper

Dick Gamper

In Memory of John Gilmore Ford

Anonymous

Penny Bank

Ellen and Ed Bernard

Winnie and Neal Borden

Eva and Warren Brill

Dr. Sandra R. Leichtman

Katherine Murphy

Mrs. Heidi Niblack

Dr. Joanna Pecore

Ellis J. Rosenblatt

Lee Schwark

Jan C. Thorman and Michael C. Halbig

Judy Van Dyke

Nathalie Willyard Hardie

In Memory of Werner Gruhl

Andrea Morris Gruhl

In Memory of James Hall

Ms. Deborah Brown

In Memory of Shirley Hampton Hunt

Claudia B. Bismark and Wade B. Wilson

In Memory of Joseph F. Heaps

Mrs. Annette Duffy Heaps

In Memory of Lucy Howard

Jim Hart

In Memory of Joan Kolker

Mr. Peter Lucas

In Memory of John Martin Marks
Andy Johnston

In Memory of Jean Mather
Lee Schwark

In Memory of Dean J. McCreight
Dr. Thomas D. McCreight

In Memory of Raoul Middleman
Roberta and Richard Hyman

In Memory of Barbara K. Miller
Martha Sinis

In Memory of Francis and Elizabeth Molnau
Anonymous

In Memory of Diana Edwards Murnaghan
Sheila Murnaghan and Hugh Gordon

In Memory of William Newhall
Robert McCrae

In Memory of William Noel
Ms. Terry S. Drayman-Weisser
Laura L. Freedlander
Janis Lacovara and Anthony Pinto
Elizabeth and Edward Tomlinson
Mary Baily Wieler

In Memory of the Rev. Norman O. Payne
The Reverend Patricia J. Payne

In Memory of Connie Rourke
Joe Greaney

In Memory of Mrs. Laurette W. Scharper
Bob Scharper

In Memory of Dorothy M. Scott
John and Merry Highby

In Memory of Dr. Allen Silver
Carole Cassano Silver

In Memory of Stamatios Sinis
Anonymous

In Memory of Pastor Lowell Thompson
Marijim Thoene, D.M.A

In Memory of Jennie Walters Delano
Ms. Robin Lee Ridder

In Memory Of Anne S. Wilson
Elizabeth Nilson

Docents

For 50 years, Walters Art Museum docents shared their knowledge of the museum's collection with visitors through tours that encouraged curiosity and discussion about the art the museum stewards. With appreciation, we recognize docents who were active or emeritus between July 1, 2024 and June 30, 2025, the final year of the docent program.

Active Docents

Kiki Benson
Leslie Bethell
John Bosley
Caroline Cochran
Ilene Cohen
Sharon Edlow
Barbara Guarnieri
Larry Hughes
Frances Lewis
Jennifer Rankin
Jill Reynolds
Charles Springer
Jan Thorman
Terry Ulmer
Sheila Vidmar
Kathy Wales
Judy Weitzman
Ann Wolfe
Stella Wu

Docents Emeriti

David Albright
Julianne Alderman
Marian Altoz
Virginia Anderson-Stojanovic

Elizabeth Ayash
April Baer
Lenore Baier
Willa Banks
Joanne Belgrad
Jane Birch
Phyllis Boehk
Bill Bradford
Angela Breakey
Sharon Britton
Bonnie Brobst*
Michael Brush
Mary Ellen Bur*
Bonnie Busta
Marjorie Byers*
Jane Calegari
Joan Cannon
Marion Carozza
Dorothy Cherry
Jean Clinnin*
Elsa Collins
Rosalee Davison*
Carol Doctrow
Carol Durr
Rosemary Eck
Molly Edgar
Carrie Emerson
Betty Feinberg
Berthe Ford
John Ford*
Carol Gertsen
Judith Gluckman
Marsha Golob
Hannah Gould
Alejandro Guilarte
Pat Harcarik
Erin Hayden
Annette Heaps
Jane Hennegar
Sherri Hershfeld
Barry Hershfeld
Louise Higgins
Antonina Hoffer

Ann Hogg
Zelma Holzgang
William Holzgang
Lily Grace Hudson
Amy Huntoon
Pat Karey
Bonnie Kind
Kimberly Kline
Susan Knott
Christine Lambrou
Heather Landheim
Rebecca Lawson
Reva Lewie
Shelli Lubetkin
Sara Lycett*
Sally Majoros
Sarah Majoros
Tom May
Pam Mazerski
Marie-Claude McKie
Joan McPartlin
Carole McShane
Charlotte Miller
Linda Miller
Howard Miller
Francine Mittelman
Andrew Nichols
Loxley Nichols
Susan Niemeyer
Susan Noonan*
Joyce Noyes
Frona Cohen Ottenheimer
Pat Paquin
Jane Champe Payne
John Payne
Jan Perdue
Anne Piersanti*
Betsy Piper
Harold Piper
Barbara Pour
Virginia Probasco
Laura Provan
Serena Reeder

Joanne Rosenthal
Victoire Sanborn
Carol Schimpff
Sandra Schmidt
Susan Schuster
Lee Schwark
Betty H. Schweitzer
Aaron Seiden*
Germaine Sharretts*
Erma Sigler
Barbara Simmons
Martha Sinis
Jaqueline Slavney*
Nancy Snyder
Jane Swann
Freedra Thompson
Joan Urbas*
Theresa Varipatis
Francoise Von Mayer
Gale Walker
Suzanne Waller
Pat Wenck
Louise White
Richard Wilschke
Robert Lee Wilson
Annelies Zachary
Elaine Zieve

Statements of Financial Position

Trustees of the Walters Art Gallery

June 30, 2025 and 2024

*For a copy of the complete audited financial statement report including notes, please contact
the Walters Art Museum finance team at 410-547-9000, ext. 601.*

ASSETS

	<u>2025</u>	<u>2024</u>
ASSETS		
Cash and Cash Equivalents	\$ 4,716,546	\$ 4,730,428
Accrued Investment Income	255,678	251,000
Grants and Other Receivables	240,978	943,337
Inventory and Other Assets	251,152	303,879
Investments (Notes 2 and 3)	200,766,685	193,087,816
Unconditional Promises to Give, Net (Note 5)	330,038	465,174
Property and Equipment, Net (Note 6)	25,232,963	25,487,276
Right-of-Use Assets – Operating Leases, Net (Note 7)	863,752	766,327
	<u>2025</u>	<u>2024</u>
Total Assets	<u>\$ 232,657,792</u>	<u>\$ 226,035,237</u>

LIABILITIES AND NET ASSETS

LIABILITIES		
Accounts Payable and Accrued Expenses	\$ 1,829,252	\$ 1,145,641
Annuity Obligations	118,845	255,345
Operating Lease Liabilities (Note 7)	863,752	766,327
	<u>2025</u>	<u>2024</u>
Total Liabilities	<u>2,811,849</u>	<u>2,167,313</u>
NET ASSETS		
Without Donor Restrictions (Note 9)	64,325,439	65,136,277
With Donor Restrictions (Note 10)	165,520,504	158,731,647
	<u>2025</u>	<u>2024</u>
Total Net Assets	<u>229,845,943</u>	<u>223,867,924</u>
	<u>2025</u>	<u>2024</u>
Total Liabilities and Net Assets	<u>\$ 232,657,792</u>	<u>\$ 226,035,237</u>

Statements of Activities

Trustees of the Walters Art Gallery
For the Year Ended June 30, 2025

	Without Donor Restrictions	With Donor Restrictions	Total
SUPPORT AND REVENUE			
Change in Value of Annuity Obligations and Contributions	\$ 136,499	\$ 43,889	\$ 180,388
Contributions, Memberships, and Other Grants	2,546,145	1,364,853	3,910,998
Employee Benefit Contributions (Note 13)	2,022,336	-	2,022,336
Exhibit Rental and Other Income	92,947	-	92,947
Public Grants	1,823,251	-	1,823,251
Retail Operations, Net	184,427	-	184,427
Satisfaction of Program Restrictions and Release of Investment Income (Note 11)	8,358,978	(8,358,978)	-
Satisfaction of Acquisition Restrictions (Note 11)	403,237	(403,237)	-
Satisfaction of Capital Restrictions (Note 11)	1,008,187	(1,008,187)	-
Total Support and Revenue	16,576,007	(8,361,660)	8,214,347
EXPENSES			
Program	13,952,615	-	13,952,615
Management and General	5,081,659	-	5,081,659
Fundraising	846,459	-	846,459
Total Expenses	19,880,733	-	19,880,733
Change in Net Assets From Operations	(3,304,726)	(8,361,660)	(11,666,386)
NON-OPERATING ACTIVITIES			
Investment Income, Net (Note 3)	2,493,888	15,150,517	17,644,405
Change in Net Assets	(810,838)	6,788,857	5,978,019
NET ASSETS – BEGINNING OF YEAR	65,136,277	158,731,647	223,867,924
NET ASSETS – END OF YEAR	\$ 64,325,439	\$ 165,520,504	\$ 229,845,943

Statements of Activities

Trustees of the Walters Art Gallery
For the Year Ended June 30, 2024

	Without Donor Restrictions	With Donor Restrictions	Total
SUPPORT AND REVENUE			
Change in Value of Annuity Obligations and Contributions	\$ (6,786)	\$ 9,700	\$ 2,914
Contributions, Memberships, and Other Grants	3,707,043	671,857	4,378,900
Employee Benefit Contributions (Note 13)	2,007,088	-	2,007,088
Exhibit Rental and Other Income	94,034	-	94,034
Public Grants	2,485,346	-	2,485,346
Retail Operations, Net	222,037	-	222,037
Satisfaction of Program Restrictions and Release of Investment Income (Note 11)	7,612,645	(7,612,645)	-
Satisfaction of Acquisition Restrictions (Note 11)	243,082	(243,082)	-
Satisfaction of Capital Restrictions (Note 11)	77,538	(77,538)	-
Total Support and Revenue	16,442,027	(7,251,708)	9,190,319
EXPENSES			
Program	14,140,505	-	14,140,505
Management and General	3,902,894	-	3,902,894
Fundraising	755,623	-	755,623
Total Expenses	18,799,022	-	18,799,022
Change in Net Assets From Operations	(2,356,995)	(7,251,708)	(9,608,703)
NON-OPERATING ACTIVITIES			
Investment Income, Net (Note 3)	2,594,522	17,140,666	19,735,188
Change in Net Assets	237,527	9,888,958	10,126,485
NET ASSETS – BEGINNING OF YEAR	64,898,750	148,842,689	213,741,439
NET ASSETS – END OF YEAR	\$ 65,136,277	\$ 158,731,647	\$ 223,867,924