



**THE WALTERS
ART MUSEUM
YEAR IN REVIEW
2012-2013**

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LETTER FROM THE EXECUTIVE DIRECTOR

In his letter for last year's Annual Report, Dr. Gary Vikan wrote that his "successor will inherit a superb collection, a wonderful staff, and a meaningful mission." He could not have been more right! Not only did I have the privilege to take the helm of this amazing museum on April 1, 2013, but it has been a true honor to succeed Gary. In his nearly three decades of work for the Walters, Dr. Vikan and his steadfast vision drove the Walters to become a beacon of art historical scholarship, an exemplar of museum conservation practice and training, a leader in museum education, and one of the world's most accessible art museums. During his tenure, not only did the Walters eliminate admission charges to the permanent collection, but it also committed to extending that accessibility online, in high-quality digital format, and free for non-commercial use. These are just a few of the initiatives that Gary Vikan implemented during his tenure here at the Walters, and it is only appropriate to take this opportunity to thank him, on behalf of all of us who love and appreciate the museum, for all that he has done here and for the museum community at large. As my own tenure officially began only in the last quarter of the fiscal year, I have asked the Deputy Directors to create summaries of their divisions' activities, which they ably guided in what was a year of transition. The expertise, commitment,

and dedication that each member of staff and every volunteer brings to the Walters each day are reflected in the reports in the pages that follow. I want to thank each and every one of you, as visitors to the museum, supporters of our mission, and advocates for the essential role that this museum plays in the life of Baltimore and the world of museums. Without you, the gift that Henry Walters gave to Baltimore in 1931 "for the benefit of the public" would not be accessible to any. Thank you for making it possible to approach our 80th year of being open to the public as a museum with strength, and here's to taking the Walters, together, into its next phase!

Julia Marciari-Alexander, Ph.D.
Executive Director



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DEPUTY DIRECTORS' REPORTS

CURATORIAL, EXHIBITIONS, & COLLECTIONS MANAGEMENT

In the fall of 2012, The Walters continued its commitment to the presentation of thought-provoking exhibition projects with *Revealing the African Presence in Renaissance Europe*.

This ambitious international loan exhibition introduced visitors to the diverse roles played by Africans throughout European society during the Renaissance, paying particular attention to the character of individuals as revealed through their portraits. The exhibition received high critical praise on an international scale, and the accompanying publication—sold out after three printings—has become an important reference text. After closing at the Walters, the exhibition travelled to the Princeton University Art Museum, where it was seen by more than 20,000 people.

In March, we opened *New Eyes on America: The Genius of Richard Caton Woodville*, an unprecedented celebration of the complete oeuvre of the Baltimore-born genre painter Richard Caton Woodville (1825–1855). The installation included all of the known works painted by Woodville, and resulted in the discovery of one additional portrait, previously unknown to scholars. Through generous support from the Wyeth Foundation, our conservators, in collaboration with the Scientific

Research and Analysis Laboratory at the Winterthur Museum, were able to conduct a thorough technical examination of Woodville's paintings, the results of which were featured both in the installation proper and in the accompanying catalogue. Following its presentation in Baltimore, the exhibition continued its tour to the Mint Museum of Art in Charlotte, North Carolina.

As the fiscal year was coming to a close, the Walters hosted for the first time *The Janet & Walter Sondheim Artscape Prize 2013 Finalists Exhibition*. Presented jointly by the Walters and the Baltimore Office of Promotion & The Arts, this exhibition featured the work of six finalists competing for the Janet & Walter Sondheim Artscape Prize, the region's most prestigious competition for contemporary artists.

In addition to these large-scale projects, objects from the Walters collection were also enjoyed in several "Focus Shows" and temporary installations. Of particular note is *Threshold to the Sacred: The Ark Door of Cairo's Ben Ezra Synagogue*, which told the story and presented a technical study of a rare carved wooden door panel owned jointly by the Walters and Yeshiva University Museum in New York.

A highlight of this year's art acquisitions was the purchase of the large-scale landscape painting *River Scene* (1868)

by Robert Seldon Duncanson, one of the premier landscape artists of the nineteenth century. This important addition to the Walters collection was made possible with funds generously provided by the Eddie C. and C. Sylvia Brown Challenge Grant, and matching funds, for the acquisition of African American Art.

Nancy E. Zinn, Ph.D.

Deputy Director, Curatorial, Exhibitions, and Conservation

AUDIENCE ENGAGEMENT

Audience Engagement addresses the ways in which we engage a wide variety of audiences in the art, programs, events and activities of the Walters Art Museum. The Division of Audience Engagement thinks holistically about managing the total visitor experience, from the development of innovative programming to understanding the visitor: from when and how to communicate with the visitor, to the moment a visitor makes a decision to attend, to the experience during the event, to the days, months and years after the event.

Nearly half of all visitors to the Walters participated in a variety of education programs at the museum in FY 2013. The 41,538 teachers and students who participated in all school programs include a 7 percent increase in studio experiences and a 20 percent increase in the school outreach experience compared with FY 2012. Funded by the Maryland Humanities Council, *African Presence: Student Response* (September 15, 2012–February 3, 2013) was a small exhibition of artwork created by Maryland middle school students in response to the special exhibition *Revealing the African Presence in Renaissance*

Europe. The exhibition was viewed by 953 K–12 students and 9,000 general visitors.

Since going free in 2006, the Walters has sustained our attendance by families who participate in a wide range of family-focused programs including Drop-In Art Activities in the Family Art Center, which enjoyed an increase of 7 percent over last year, to Family Festivals, which saw a 49 percent increase in attendance over last year. In FY 2013, 43,645 people participated in family programs and activities, a significant increase over last year. The Walters has distinguished itself in the development of quality early childhood learning programs, a major focus of education efforts throughout the nation, and was cited in publications by the U.S. Institute for Museums and Library Services and the Maryland State Department of Education. The Walters' offerings of sensory mornings for children in the autism spectrum and their parents continue to achieve recognition and appreciation from parents and caregivers. Community Outreach successfully worked with a number of organizations and served nearly 5,000 people.

The Division of Marketing and Communication launched a three-year project, *Off the Wall*, aimed at getting more people in the community to enjoy and interact with art in the Walters collection. The project began with the reproduction of twenty-five classic paintings from the collection, and these were installed in buildings, streets, and outdoor spaces throughout Baltimore City and Baltimore County. The project has met with great success and has been the focus of social media and pictures posted on Flickr.

Beginning October 4, 2012, with generous support from Constellation Energy, the

Walters opened its doors every Thursday evening from 5 to 9 p.m., offering nighttime access to the permanent collection, free entry to special exhibitions, shopping at the Museum Store, and food and beverages at Café Q. Known as Constellation Thursday Nights, the extended hours were designed to improve museum access and diversify the Walters' audience, with a special focus on young professionals, many of whom live and work in the Mount Vernon neighborhood.

In 2013, as in past years, the Walters was awarded prizes by the American Alliance of Museums in several categories in this year's Museum Publications Design Competition.

The Walters Art Museum would not be able to accomplish its mission to bring art and people together without incredible staff and the commitment of dedicated volunteers including those in Visitor Services, who contributed 6,669 hours of volunteer hours (a monetary value of \$153,720), and Walters docents, who contributed 17,755 volunteer hours (a monetary value of \$409,075), touring students and adults through the collections and special exhibitions.

Jacqueline Copeland

Deputy Director for Audience Engagement

DEVELOPMENT

This year saw important development activity on numerous fronts. The museum celebrated Gary Vikan's long and distinguished tenure as Director at our annual gala on October 13, 2012. At 550 for dinner and 220 for the pARTy, attendance broke all records, and a total of \$405,000 was raised for the museum's educational and community programs. Board President Douglas Hamilton announced

that evening that the Andrew W. Mellon Foundation would consider a \$1.5 million challenge grant to endow scholarly exhibition activity in Gary's honor. By March of 2013, Gary's many friends and admirers (see p. 56) had stepped forward generously, matching the Mellon gift dollar for dollar. The \$3 million fund provides a lasting reminder of the many important exhibitions organized under Gary's leadership and ensures support for such scholarly endeavors into the future.

Individual giving, from membership to the Annual Giving Circles, grew to \$2,191,057. We are truly grateful to the 4,478 people who show their support of the museum's mission and program through these sustaining contributions. The hard work of the William T. Walters Association, chaired by Adam Borden, was essential to that success. Their persuasion, hospitality, and enthusiasm for the collections, people, and programs that make up the museum ensure this success.

The Development Committee, chaired by Trustee Christine Espenshade, undertook several key initiatives. Members of a corporate task force chaired by Michael Glick embarked on a research project, meeting with corporate representatives from donor and nondonor companies to discern interests, identify contacts, and spread the word about the museum's education initiatives in particular. The Government Relations Committee, chaired by Meg Ferguson, worked with staff to advocate with the museum's many friends in the legislature for a \$2.5 million capital appropriation in Governor Martin O'Malley's budget to address pressing issues in the physical plant and the visitor experience. Bond funds recommended by Mayor Stephanie Rawlings-Blake and enthusiastically

approved by Baltimore City voters will be an important source of support as well. The Walters Enthusiasts, chaired by Colleen Pleasant Kline, is a growing group of young advocates, who focus on building the group of young friends and supporters of the museum. Their programs, ranging from casual meet-ups during Thursday evening hours, to a special gathering with the Young Members of the Centre Club, to work on the Gala pARTy, add fun and excitement to our schedule.

The Walters Women's Committee, chaired by Anne Nelson Apgar, held two ambitious and successful fundraisers: the Jewelry Fair (November 2–4, 2012) and Art Blooms (April 5–7, 2013). Both events swell museum attendance and raise significant funds. This year, Women's Committee sponsorship went to the exhibition *New Eyes on America: The Genius of Richard Caton Woodville* and provided \$30,000 in funding for school buses to bring children to the Walters from Title 1 schools. The activities of members of the Women's Committee go far beyond those two events and include arranging the beautiful floral display in the Centre Street lobby, decorating the entire museum for the holidays, and participating on numerous committees.

Our two major special exhibitions, *African Presence* and *New Eyes on America*, were supported generously through grants, sponsorships and gifts from individuals. This year's roll-out of consistent Thursday evening hours is made possible through the generosity of Constellation Energy.

Joy Heyrman, Ph.D.

Deputy Director for Development

ADMINISTRATION & OPERATIONS

Over the last fiscal year, the division has largely focused on three key areas: finance, human resources, and capital improvements.

The museum ended the 2013 fiscal year (July 1, 2012–June 30, 2013) with a small budget surplus, and staff presented to the Board of Trustees a balanced budget for FY 2014. At the end of FY 2013, the endowment reached nearly \$100 million.

In an attempt to align staff performance with strategic goals, we launched a new performance management program in fall 2012 that included the development of Results-Oriented Job Descriptions and individual performance goals known as "SMART" goals (Specific, Measurable, Achievable, Relevant, and Timely).

As part of an industry and best-practices approach, we implemented a Paid Time Off (PTO) program in June 2013. Under this program, all leave benefits (personal, sick, and vacation) are bundled for the employee to use as the need or desire arises, and we adjusted the rate at which leave is accrued, now providing that information on the biweekly paychecks. As a result of the PTO program, we have reduced paperwork and improved accounting discrepancies; we expect to have long-term cost benefits.

In FY 2013, we completed a six-month evaluation of our capital program, which led to the launch of three capital projects currently in progress: a campus-wide fire detection upgrade; improvements to address fire code issues and the relocation of frame storage to our 100 West Centre Street property; and the design phase for the installation of a fire-suppression system in Hackerman House.

Technology sits within the administrative function of the museum and its chief technology officer. The Walters Art Museum hosted Art Bytes, Baltimore's first art museum hackathon on July 27–29, 2012. The multi-day event brought the technology and creative communities together to build programs and applications to address specific challenges faced by museums. Participants divided into seven teams and developed smart phone– and tablet-based prototypes. Using a wide range of technologies, including three-dimensional scanning and printing, augmented reality, and geo-locating navigational tools, the prototypes sought to provide deeper context for the artwork by building links to additional curatorial, conservation and historical information from sources both within and outside of the museum.

Kathleen Basham
Chief Operating Officer



EXHIBITIONS

SPECIAL EXHIBITIONS

Public Property

June 17–August 19, 2012

This participatory exhibition was created collectively by the public. From December 2011 through March 2012, a series of public choices were made, from deciding the exhibition title and theme to selecting artworks. First, we asked the public to browse the collection and tell us which artworks they would collect and tag them with key words. We found some popular themes from among the choices. We held a vote to determine which would become this exhibition's theme, and "Creatures" was selected. Using an online voting tool, the public selected the works of art to include in the exhibition, including the twenty-three paintings that were displayed. While on view, visitors continued to contribute to, and change, the exhibition.

Revealing the African Presence in Renaissance Europe

October 14, 2012–January 21, 2013

This unprecedented international loan exhibition explored the world of Renaissance art in Europe to bring to life the hidden African presence in its midst. During the first half of the 1500s, Africa became a focus of European attention as it had not been since the time of the Roman Empire. The first half of the exhibition of seventy-three works

explored the historical circumstances as well as the conventions of exoticism that constituted the prism of "Africa" through which the people were inevitably perceived. In the second half, attention shifted to individuals, focusing on portraits. These often very sensitive images emphasize the role of art in bringing people from the past to life.

Revealing the African Presence in Renaissance Europe was supported by funding from the Richard C. von Hess Foundation, the National Endowment for the Arts, the National Endowment for the Humanities, the Maryland Humanities Council, the Bernard Family, Andie and Jack Laporte, Christie's, Kathryn Coke Rienhoff, Lynn and Philip Rauch, Cynthia Alderdice, Joel M. Goldfrank, CANUSA Corporation Charitable Fund, Constance R. Caplan, Stanley Mazaroff and Nancy Dorman, the V.A. Reid Charitable Fund, Harbor Bank of Maryland, the Flamer Family Fund and other generous donors. The publication was generously supported by the Robert H. and Clarice Smith Publication Fund. This exhibition was supported by an indemnity from the Federal Council on the Arts and the Humanities.

New Eyes on America: The Genius of Richard Caton Woodville

March 10–June 2, 2013

Painter of iconic works of American genre, Richard Caton Woodville (1825–1855)

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. In this first exhibition devoted to Woodville since 1967, the Walters' rich holdings and several key loans were assembled to explore the formation, historical and social context, and reception of this engaging painter.

New Eyes on America: The Genius of Richard Caton Woodville was generously sponsored by the Women's Committee of the Walters Art Museum and Wilmington Trust, with grant funds from the U.S. Institute of Museum and Library Services, the Wyeth Foundation for American Art, the Bernard Family, Charlesmead Foundation, Frederick and Mary Louise Preis, and other generous individuals.

The Janet and Walter Sondheim Artscape Prize 2013 Finalists

June 29–August 11, 2013

Presented by the Walters and the Baltimore Office of Promotion and The Arts, this exhibition showed the work of the six finalists for the 2013 *Janet and Walter Sondheim Artscape Prize*. Artists competed for top honors. The \$25,000 prize in the Greater Baltimore area's most prestigious arts competition 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.

The exhibition and opening event at the Walters Art Museum were generously supported by Cynthia Alderdice, 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.

FOCUS EXHIBITIONS

Hashiguchi Goyo's Beautiful Women

May 18–August 12, 2012

Through a handful of images, Hashiguchi Goyo, the last of Japan's *ukiyo-e* printmakers, captured the spirit and the dynamic visual character of the pre–World War I era. Between 1918 and his death in 1920, Goyo oversaw the production of just thirteen prints. Of these, eight were images of beautiful women. To this small group of images, his brother and nephew added a few posthumous works based on completed designs. The twelve prints and two drawings in this exhibition constitute first editions of all of Goyo's prints of beautiful women and reveal the elegant design sense of this important twentieth-century Japanese artist.

Paradise Imagined: The Garden in the Islamic and Christian World

June 30–September 23, 2012

Gardens have long functioned as spaces of invention and mythmaking. This exhibition of twenty-seven artworks

focused on the transmission and assimilation of garden imagery between the Islamic world and western Europe. Drawing on imagery found in illustrated manuscripts from the Walters' collection, this show explored gardens as an expression of love, power, philosophy, poetry, and art evoked through word and image on the illuminated page.

The Two Planets: Araya Rasdjarmrearnsook

August 11–November 18, 2012

In *The Two Planets (Dow Song Duang)*, a work of contemporary video art by Araya Rasdjarmrearnsook, the inhabitants of small villages in Thailand discuss several classic European paintings. The work explores how people perceive and understand works of art based on their experiences, backgrounds, and cultures. *This project was made possible by Tyler Rollins Fine Art, New York.*

African Presence: Student Response

September 15, 2012–February 3, 2013

The Walters worked with five schools from Baltimore City, Baltimore County, and Anne Arundel County to create a focus show related to the special exhibition *Revealing the African Presence in Renaissance Europe* (on view October 14, 2012–January 21, 2013). An educator visited each school to discuss the themes of the exhibition. The students created their own artworks, including a mural, triptych, book, paintings, and drawings, in response to paintings in the exhibition.

This project was made possible by a grant from the Maryland Humanities Council, through support from the National Endowment for the Humanities.

Diadem and Dagger: Jewish Silversmiths of Yemen

October 27, 2012–January 21, 2013

This focus show highlighted 28 objects of Yemeni-Jewish silverwork, which are a joint gift to the Walters and the Israel Museum, Jerusalem, by Mr. Derek Content and Mr. Benjamin Zucker in honor of Mrs. Amanda Content and Mrs. Barbara Zucker from the Zucker Family Trust collection. The rare pieces, dating to the seventeenth through nineteenth centuries, are inscribed in Hebrew and Arabic and reference the Muslim ruler and Jewish craftsman. From the inception of Islam in the 7th century, Jewish and Muslim communities co-existed in Yemen, although few Jews live there today. Yemeni-Jewish craftsmen produced beautiful silver pieces characterized by elaborate granulation and filigree decoration for Muslim and Jew alike. Through the lens of superb Jewish craftsmanship, this exhibition explored the significant role of the Jew as silversmith in the Arab world.

The Walters wishes to extend its deepest appreciation to Mr. Derek Content and Mr. Benjamin Zucker for the joint gift of most of the works on display here to the Walters and to the Israel Museum, Jerusalem, in honor of Mrs. Amanda Content and Mrs. Barbara. We also thank Rosalee C. Davison for the loan of items from her collection. This exhibition is supported by The Irving Kohn Foundation and Nancy Kohn Rabin in memory of Josephine Kohn, The Richard S. and Rosalee C. Davison Foundation, The Joseph and Harvey Meyerhoff Family Charitable Funds, The Himmelrich Family Fund, The ASSOCIATED: Jewish Community Federation of Baltimore, Gloria and Joseph Askin, Sara and Nelson Fishman, Clara and Michael J. Klein, Phyllis and Harvey Meyerhoff, The Morton B. and

Tamara S. Plant Family Foundation, Inc., Rona and Arthur Rosenbaum, Laura and Barrett Freedlander, Jane and Michael Glick, Paula and Roy Hoffberger, Elaine and Philip Zieve, and other generous donors.

Threshold to the Sacred: The Ark Door of Cairo's Ben Ezra Synagogue
March 2–May 26, 2013

This exhibition focused on a work of exceptional historical importance jointly owned by the Walters and the 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—the site of the great nineteenth-century discovery of the Cairo Geniza, a treasure trove of documents on medieval Jewish life around the Mediterranean. This exhibition presented Geniza documents, photographs of the Ben Ezra Synagogue, and works of Jewish and Muslim artisans, together with conservation-science research, to relate the fascinating “object biography” of the WAM-Yeshiva ark door.

Threshold to the Sacred: The Ark Door of Cairo's Ben Ezra Synagogue was organized by the Walters in collaboration with Yeshiva University Museum, New York, where it is on view from October 27, 2013 to February 23, 2014. At the Walters this exhibition was supported by The Irving Kohn Foundation and Nancy Kohn Rabin in memory of Josephine Kohn, The Richard S. and Rosalee C. Davison Foundation, The Joseph and Harvey Meyerhoff Family Charitable Funds, The Himmelrich Family Fund, The ASSOCIATED: Jewish Community Federation of Baltimore, Gloria and Joseph Askin, Sara and Nelson Fishman, Clara and Michael J. Klein, Phyllis

and Harvey Meyerhoff, The Morton B. and Tamara S. Plant Family Foundation, Inc., Rona and Arthur Rosenbaum, Laura and Barrett Freedlander, Jane and Michael Glick, Paula and Roy Hoffberger, Elaine and Philip Zieve, and other generous donors.

The curator wishes to thank Vivian Mann, Jerry Schwarzbard, and Jay Rovner, all of the Jewish Theological Seminary of America, as well as Mme Lambert of the Centre Canadien d'Architecture for their generous assistance.

New Eyes on America: Student Response

March 16–June 9, 2013

Students from five area high schools reflected on the nineteenth-century works and responded through their modern-day lens in a variety of media.

This project was made possible by a grant from the U.S. Institute of Museum and Library Services.

OFF-SITE EXHIBITIONS

Der Archimedes-Code. Auf den Spuren eines Genies (The Archimedes codex: In the footsteps of a genius)

Roemer- und Pelizaeus-Museum Hildesheim, Germany

June 4–September 9, 2012

A smaller version of the Walters' exhibition *Lost and Found: The Secrets of Archimedes* was supplemented with additional objects and didactic information by the hosting institution.

Exploring Art of the Ancient Americas: The John Bourne Collection

Albuquerque Museum of Art and History, New Mexico

June 10–August 26, 2012

*The Frist Center for the Visual
Arts, Nashville, Tennessee
March 3–June 23, 2013*

Organized by the Walters, this exhibition presented 124 pre-Columbian works from the collection of ancient Mesoamerican, Central American, and Andean South American art (spanning 1200 BCE to 1530 CE) assembled by John G. Bourne beginning in 1940. Displayed geographically and culturally, the exhibition featured artworks as illustrations of their societies' most fundamental principles: the feminine origins of royal power in ancient Mexico, the shamanic foundation of Central American chiefs, and the cosmic principles embodied by gold and silver in Peru. Other artworks, from elaborate musical instruments to portrayals of dancers, explored the importance of performance to politics and religion throughout the ancient Americas.

*Revealing the African Presence
in Renaissance Europe
Princeton University Art Museum, New Jersey
February 16–June 9, 2013*

Organized by the Walters, this unprecedented international loan exhibition explored the world of Renaissance art in Europe to bring to life the hidden African presence in its midst. During the first half of the 1500s, Africa became a focus of European attention as it had not been since the time of the Roman Empire. The first half of the exhibition of 66 works explored the historical circumstances as well as the conventions of exoticism that constituted the prism of "Africa" through which the people were inevitably perceived. In the second half, attention shifted to individuals, focusing on portraits. These often very sensitive

images bring home the role of art in bringing people from the past to life.

LOANS TO THE MUSEUM

The Two Planets: Araya Rasdjarmrearnsook
Tyler Rollins Fine Art, New York

*Revealing the African Presence
in Renaissance Europe*

Albertina, Vienna, Austria
Art market
The Baltimore Museum of Art,
Baltimore, Maryland
The Berardo Collection, Lisbon, Portugal
Matthew Brudniak, Washington, D.C.
Gabinetto Disegni e Stampe
degli Uffizi, Florence, Italy
Galleria degli Uffizi, Florence, Italy
Kunsthistorisches Museum,
Vienna, Austria
Manchester City Galleries,
Manchester, England
The Metropolitan Museum of Art,
New York, New York
The Morgan Library and Museum,
New York, New York
The Minneapolis Institute of Art,
Minneapolis, Minnesota
Museo Nacional del Prado, Madrid, Spain
National Gallery of Art, Washington, D.C.
North Carolina Museum of Art,
Raleigh, North Carolina
The George Peabody Library, The
Sheridan Libraries, The Johns Hopkins
University, Baltimore, Maryland
Philadelphia Museum of Art,
Philadelphia, Pennsylvania
Pinacoteca di Brera, Milan, Italy
Princeton University Art Museum,
Princeton, New Jersey
Princeton University Library,
Princeton, New Jersey, Rare
Books and Special Collections
Private collection, Antwerp, Belgium
Private collection, London, England

Private collection (courtesy of
Jean-Luc Baroni LTD)
Private collection (courtesy of the
Metropolitan Museum of Art, New York)
Collection of Marei von Saher, the
heir of Jacques Goudstikker,
New York, New York
William H. Scheide Library,
Princeton, New Jersey
The Robert H. Smith Collection
Tomasso Brothers, Leeds, England
University of California, Berkeley Art
Museum and Pacific Film Archive

***Diadem and Dagger: Jewish
Silversmiths of Yemen***

Israel Museum, Jerusalem, joint
owner Yemeni silver
Collection of Rosalie Davison

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

Yeshiva University Museum, New York,
New York, joint owner of the Ark Door
The Jewish Museum, New York, New York
Library of the Jewish Theological Seminary
of America, New York, New York

***New Eyes on America: The Genius
of Richard Caton Woodville***

The Baltimore Museum of Art,
Baltimore, Maryland
Elizabeth Caton Woodville Callender
Collection of Stiles Tuttle Colwill
Corcoran Gallery of Art, Washington, D.C.
Crystal Bridges Museum of American
Art, Bentonville, Arkansas
Detroit Institute of Arts, Detroit, Michigan
The Milton S. Eisenhower Library,
Special Collections, The Sheridan
Libraries, The Johns Hopkins
University, Baltimore, Maryland
Godel and Co. Fine Art, Inc., New York
Maryland Historical Society,
Baltimore, Maryland

Libby and Tim Naylor
Collection of the New York
Historical Society, New York
New York Public Library, New York
George Peabody Library, The Sheridan
Libraries, The Johns Hopkins
University, Baltimore, Maryland
Private collections (3)

Sondheim Artscape Prize 2013 Finalists

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

LOANS FROM THE MUSEUM

***All Things Round: Galaxies,
Eyeballs, and Karma***

American Visionary Art Museum,
Baltimore, Maryland

***Antico: The Golden Age of
Renaissance Bronzes***

The Frick Collection, New York, New York

Howard Pyle Retrospective

Norman Rockwell Museum,
Stockbridge, Massachusetts

Henry O. Tanner: Modern Spirit

Cincinnati Art Museum, Cincinnati, Ohio
Museum of Fine Arts, Houston, Texas

***Exploring Wonder: The John Bourne
Collection of Ancient American Art***

The Albuquerque Museum of Art and
History, Albuquerque, New Mexico
The Frist Center for the Visual
Arts, Nashville, Tennessee

***Beauty and Belief: Crossing
Bridges with the Arts of Islam***

Brigham Young University

Museum of Art, Provo, Utah
Indianapolis Museum of Art,
Indianapolis, Indiana

Chefs d'oeuvre des derniers pharaons
Musée Jacquemart-André, Paris, France

Il mito della Città Ideale
Galleria Nazionale delle
Marche, Urbino, Italy

Illuminated: The Art of Sacred Books
Rubin Museum of Art,
New York, New York

***Gold, Jasper and Cornelian:
J.C. Neuber at the Saxon Court***
The Frick Collection, New York, New York

***Inventing the Modern World: Decorative
Arts at the World's Fairs, 1851–1939***
Carnegie Museum of Art,
Pittsburgh, Pennsylvania
The Nelson-Atkins Museum of Art,
Kansas City, Missouri
New Orleans Museum of Art,
New Orleans, Louisiana

***Archimedes: Verschollene
Schriften eines Genies***
Roemer-und Pelizaeus Museum,
Hildesheim, Germany

Late Raphael
Musée du Louvre, Paris, France
Museo Nacional del Prado, Madrid, Spain

Valley of the Shadow
Washington County Museum of Fine Arts,
Hagerstown, Maryland

***Revealing the African Presence
in Renaissance Europe***
Princeton University Art Museum,
Princeton, New Jersey

***Sicily: Art and Invention
between Greece and Rome***
The J. Paul Getty Museum,
Los Angeles, California

***New Eyes on America: The Genius
of Richard Caton Woodville***
The Mint Museum,
Charlotte, North Carolina

Bohèmes
Fundación Mapfre, Madrid Spain
Galeries Nationales du Grand
Palais, Paris, France

Pre-Raphaelites: Victorian Avant-Garde
National Gallery of Art, Washington, D.C.

Martin Rico (1833–1908)
Museo Nacional del Prado, Madrid, Spain
Meadows Museum, Dallas, Texas

Place of Provenance
Rubin Museum of Art,
New York, New York

The Road to van Eyck
Museum Boijmans Van Beuningen,
Rotterdam, the Netherlands

Fabergé: Designing Luxury
Detroit Institute of Arts, Detroit, Michigan

***Exchange loan for Revealing the African
Presence in Renaissance Europe***
Morgan Library and Museum,
New York, New York

Florence at the Dawn of the Renaissance
The J. Paul Getty Museum,
Los Angeles, California



1840.

ACQUISITIONS

BEQUESTS

Bequest of Dr. James R. Duke, 2012

- French, *Clock with Rectangular Base in the Form of a Fountain*, ca. 1820, ormolu, enamel on copper (2012.21.1)
- French, *Ormolu Clock in the Form of an Egyptian Pylon*, ca. 1810–1820, ormolu, enamel on copper (2012.21.2)
- French, *Cartel Clock*, ca. 1750, ormolu, porcelain (2012.21.3)

Bequest of Miss Dorothy McIlvain Scott, 2012

- Josiah Wedgwood and Sons, *Medallion of John Wesley*, ca. 1780–1805, blue-and-white jasperware (48.2872)
- Chinese, *Four-Panel Folding Screen Depicting a Tea Ceremony*, 1681, wood, lacquer, pigment, clay ground (67.675)

GIFTS

Gift of Ann McNeal, 2012

- Thai, *Palm Leaf Manuscript*, late 19th century, ink on palm leaf (2012.16.1)

Gift of Brenda Marie Johnson in Honor of Aung Sansookyi, 2012

- Burmese, *Buddhist Sutra*, early 20th century, ink on palm leaves with gold edges between lacquered wooden boards, woven textile band (2012.11.1)

Gift of Dr. Gary Vikan, 2012

- Byzantine, *Ring with Incised Bezel with Mary at the Sepulchre*, 6th–7th century, copper alloy (54.3086)

Gift of Jean and Sidney Silber, 2012

- Qian Weicheng, *Album of Calligraphies and Paintings*, ca. 1750, ink and pigments on silk and paper with gold-leaf accents (35.306)
- Peruvian, *Andean Textile Fragment*, 16th century, camelid wool (83.769)

Gift of John and Berthe Ford, 2012

- Gandharan, *Preaching Buddha*, 3rd century, schist (25.266)
- Gandharan, *A Meditating Bodhisattva*, 2nd–3rd century, schist (25.267)
- Tibetan, *Eleven-Headed Avalokiteshvara*, ca. 1800, bronze and silver gilt, with polychrome and semiprecious stones (54.3087)

Gift of Lilian M. C. Randall in Memory of Richard H. Randall, Jr., 2012

- Monodon Monocerus (Narwhal) Tusk / 'Unicorn Horn'*, 20th century, ivory (71.1222)

Gift of Lilian M.C. Randall, 2012

- French, *Leaf from a Pocket Bible*, ca. 1250, ink on calfskin parchment (2012.22.1)

Gift of The Morgan Library and Museum, 2012

Egyptian, *Bookroll 2, Section J (610631)*:
Fragment from the Morgan Library and Museum's "Amherst Egyptian Papyrus VIII" Identified as Belonging to the Walters Art Museum's "Book of the Faiyum" (W.738.2B.1), 1st century BCE–2nd century CE, ink on papyrus (W.738.2B.2)

Egyptian, *Bookroll 2, Section J (610631)*:
Fragment from the Morgan Library and Museum's "Amherst Egyptian Papyrus VIII" Identified as Belonging to the Walters Art Museum's "Book of the Faiyum" (W.738.2B.1), 1st century BCE–2nd century CE, ink on papyrus (W.738.2B.3)

LIBRARY / ARCHIVES

Gift of Joani Frankel, 2012

American, *Table Napkin from Henry Walters' Yacht Narada*, late 19th early 20th century, linen damask (A.37)

Gift of Kevin "Kal" Kallaugher, 2013

Kevin Kallaugher, *Scribe Writing a Manuscript*, ca. 2000, ink and gouache (?) on paper (A.39.1)

Kevin Kallaugher, *Scribe or Monk on the Run with Manuscript Pages*, ca. 2000, ink and gouache (?) on paper (A.39.2)

Kevin Kallaugher, *Scribe or Monk Binding a Manuscript*, ca. 2000, ink and gouache (?) on paper (A.39.3)

PURCHASES

Museum purchase with funds provided by the Eddie C. and C. Sylvia Brown Challenge Grant, and matching funds, for the acquisition of African American Art, 2012

Robert Seldon Duncanson, *River Scene*, 1868, oil on canvas (37.2933)

Museum purchase with funds provided through the bequest of Laura Delano Eastman by exchange, 2012

Henry Ossawa Tanner, *Lion Drinking*, ca. 1897, oil on board (37.2932)

Museum purchase with funds provided through the gifts of Mrs. Thomas Allen, Mrs. Ludlow Baldwin, Mrs. Joseph Bryan, and an anonymous donor as well as through the bequest of A. B. Griswold by exchange, 2012

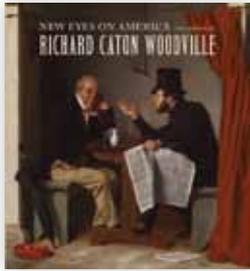
Paul Gavarni, *Self-Portrait Holding a Cigarette*, 1842, lithograph printed on chine appliqué (93.167)

Museum Purchase, 2013

Japanese, *Rokkakudo Ikenobo Narabini Montei Rikka Suna No Mono Zu and Ikenobo Rikka Hyakubin ZuKo*, 1673, woodblock prints with hand-applied vegetable and mineral colors bound between silk-covered boards (97.3)



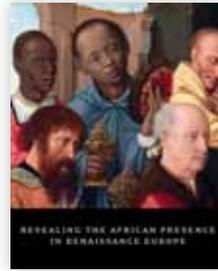
PUBLICATIONS



New Eyes on America: The Genius of Richard Caton Woodville

*Edited by Joy Peterson Heyrman, with contributions by Marie-Stéphanie Delamaire, Eric Gordon, Seth Rockman, and Jochen Wierich
Distributed by Yale University Press*

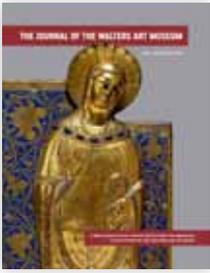
The most comprehensive work on Woodville to date, *New Eyes on America* reproduces all of the artist's known works. Five essays explore Woodville's artistic genius, his Baltimore upbringing, his education at the Düsseldorf Academy, his place in the international art world, and his technique, which was acclaimed for its attention to detail and color. The themes that Woodville represents, including the generational divide that informed so many pressing issues of the time, offer a unique perspective on both America and Europe during the decades preceding the Civil War and capture a period of rapid social, political, and technological transformation. The catalogue accompanied an exhibition that opened at the Walters in March 2013 and traveled to The Mint Museum, Charlotte, North Carolina.



Revealing the African Presence in Renaissance Europe

Edited by Joaneath Spicer, with contributions by Kate Lowe, Natalie Zemon Davis, and Ben Vinson III

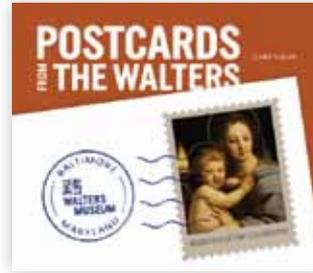
Revealing the African Presence in Renaissance Europe explores the roles of Africans and their descendants in Renaissance Europe as revealed in compelling paintings, drawings, sculpture, and printed books of the period. The essays, supplemented by an illustrated checklist of the exhibition, consider the lives of African slaves and people of African descent in Renaissance Europe; European perceptions of blackness as reflected in the visual arts; Leo Africanus's account of culture, religion and politics in northern Africa; the contributions to Renaissance society by free (or freed) men and women of African descent; and visual representations of African ambassadors and rulers. Accompanying an exhibition that opened at the Walters in October 2012 and traveled to the Princeton University Art Museum, the publication (generously supported by the Robert H. and Clarice Smith Publication Fund) exhausted three printings. *Revealing the African Presence in Renaissance Europe* is now posted for free download at thewalters.org/exhibitions/african-presence/.



A New Look at Old Things: Revisiting the Medieval Collections of the Walters Art Museum (Journal of the Walters Art Museum, vol. 68–69).

Edited by Kathryn Gerry (Mellon Fellow in the Department of Medieval Art, 2009–2011) and Richard Leson (Zanvyl Krieger Predoctoral Fellow in the Department of Manuscripts and Rare Books, 2003–2006), *A New Look at Old Things* brings together eleven essays by emerging scholars on objects from one of the nation's finest collections of medieval art and manuscripts. Topics include medieval ivories, manuscripts, enamels, panel paintings, and liturgical objects.

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.



Postcards from the Walters
Gary Vikan

Adapted from radio broadcasts by Gary Vikan, Director of the Walters from 1993 to 2013, *Postcards from the Walters* offers vivid glimpses into the daily life of the museum. Drawing on archival sources, conservation studies, and art historical research, these twenty-nine short essays offer behind-the-scenes perspectives on the collections and their history, noteworthy exhibitions, and the individuals who have made the Walters an internationally acclaimed and cherished cultural institution.



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In Honor of Gary Vikan

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Mrs. Rosalie J. Johnson / The Ro and
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Hamilton Associates
Mr. and Mrs. John H. Laporte
Mr. Semmes G. Walsh

Exhibition Endowment Fund in honor of Gary Vikan

The Andrew W. Mellon
Foundation Leadership challenge gift
matched by the following individuals:

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Dr. and Mrs. William R. Brody
Mr. and Mrs. Michael de Havenon
Ms. Cynthia L. Egan
Deborah and Philip English
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Transamerica Foundation
Dr. and Mrs. Daniel Weiss
Mr. and Mrs. Jay M. Wilson

NAMED ENDOWMENT FUNDS

The following named 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' programs 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 Jacob and Hilda Blaustein Endowment Fund and the Louis and Henrietta Blaustein Endowment Fund

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

James A. Murnaghan Curatorial Chair in Renaissance and Baroque Art

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

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 a 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 Perlman 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 Endowment 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 of the position of Curator of Asian Art.

W. Alton Jones Acquisition Fund

In 1983, the W. Alton Jones Foundation made a major gift to the Walters to establish an acquisition endowment. The income from this fund is to be used to support the acquisition of works of art.



QR Code
K&N

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Von Hess Foundation Graduate Studies Intern

Breanna Wucinich

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FINANCIAL STATEMENTS

STATEMENTS OF FINANCIAL POSITION

June 30, 2013 (with comparative totals for June 30, 2012)

	2013	2012
ASSETS		
Cash and cash equivalents	304,979	1,117,474
Accrued investment income	139,938	95,679
Grants and accounts receivable	799,301	830,182
Inventories, at lower of cost (first-in, first-out method) or market	352,330	339,163
Prepaid expenses	97,063	296,315
Investments, at fair value	112,158,221	98,712,833
Unconditional promises to give, net	2,395,125	2,462,655
Buildings and equipment, at cost, net	24,960,616	26,265,144
Total assets	141,180,573	130,119,445
LIABILITIES AND NET ASSETS		
Liabilities		
Accounts payable and accrued expenses	686,675	642,422
Loans payable	61,129	100,880
Deposits and memberships received in advance	389,022	502,039
Annuity obligation	15,010	17,675
Total liabilities	1,151,836	1,263,016
Net Assets		
Unrestricted ⁹²⁶		
Operating (deficit)	254,629	248,926
Board designated for long-term investment	23,551,405	21,251,096
Net investment in plant	22,899,487	24,164,264
Working capital reserve	2,000,000	2,000,000
Walters Art Gallery Endowment Foundation	2,515,651	2,461,248
	51,221,172	50,125,534
Temporarily Restricted	25,350,998	21,772,082
Permanently Restricted	63,456,567	56,958,813
Total net assets	140,028,737	128,856,429
Total liabilities and net assets	141,180,573	130,119,445

STATEMENTS OF ACTIVITIES

Year ended June 30, 2013 (with comparative totals for the year ended June 30, 2012)

	2013	2012
REVENUES, GAINS AND OTHER SUPPORT		
Investment income	1,761,369	2,129,852
Grant income		
Public grants	1,798,971	1,827,890
Private grants	1,393,379	1,523,083
Contributions	4,305,563	5,960,620
Change in value of annuity obligation and contribution	2,665	202,561
Realized gains (losses)	10,541,722	(2,102,064)
Annual giving	1,956,771	1,924,127
Membership	232,456	247,790
Museum store	393,758	442,607
Employee benefit contributions	2,177,873	2,125,395
Exhibit rental	64,878	68,621
Other income	2,454,942	768,465
Total revenue, gains and other support	27,084,347	15,118,947
EXPENSES		
Curatorial	1,403,562	1,366,173
Conservation	1,081,762	1,043,078
Exhibitions	1,909,322	1,914,049
Education and public programs	1,150,393	1,113,501
Development and membership	1,216,548	1,060,227
Marketing and communications	823,419	485,205
Management, building and security	7,489,236	7,544,807
Museum store	365,670	376,230
Accessions	472,163	424,921
Total expenses	15,912,039	15,328,191
Change in net assets	11,172,308	(209,244)
Net assets at beginning of year	128,856,429	129,065,673
Net assets at end of year	140,028,737	128,856,429

Cover: Girolamo da Santacroce, *Adoration of the Kings*, detail, ca. 1525–1530, Acquired by Henry Walters with the Massarenti Collection, 1902 (37.261)

Page 6: Robert Seldon Duncanson, *River Scene*, detail, 1868, Museum purchase with funds provided by the Eddie C. and C. Sylvia Brown Challenge Grant, and matching funds, for the acquisition of African American Art, 2012 (37.2933)

Page 8: Hashiguchi Goyo, *Woman Combing Her Hair*, 1920, Gift from the Erna and Charles Bertram Hoffberger Collection, 2011 (95.880)

Page 14: Richard Caton Woodville, *Self-Portrait with Flowered Wallpaper*, 1848–1850 (?), Gift of Mr. and Mrs. Kurt Versen, 1989 (37.2644)

Page 22: Paul Gavarni, *Self-Portrait Holding a Cigarette*, 1842, Museum purchase with funds provided through the gifts of Mrs. Thomas Allen, Mrs. Ludlow Baldwin, Mrs. Joseph Bryan, and an anonymous donor as well as through the bequest of A. B. Griswold by exchange, 2012 (93.167)

Page 26: Antoine-Louis Barye, *Greyhound*, detail, modeled: 1868; posthumously cast: post-1875, Acquired by William T. Walters, 1889–1890 (27.475). Photography by Lindsey Hite

Page 30: Video still from Araya Rasdjarmrearnsook, *The Two Planets*, 2008. Photo courtesy the artist

Page 62: Off the Wall open-air exhibition outside the pagoda at Patterson Park, Baltimore, featuring reproduction of Pierre Puvis de Chavannes, *Hope*, 1872, Acquired by Henry Walters, 1902 (37.156)

Page 70: Photo Walters staff

Page 76: Photography by Lindsey Hite

Page 80: Photography by Lindsey Hite