



YEAR IN REVIEW FY2007

# THE WALTERS ART MUSEUM ANNUAL REPORT



# YEAR IN NUMBERS 2007

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# Letter from the Director



Looking back on a year at the Walters, more events stand out that can fit in a letter. Here are just a few of the many accomplishments that filled FY2007.

## FREE ADMISSION

October 1, 2006 marked an important milestone in the history of the Walters. On that day, the Walters Art Museum, in partnership with the Baltimore Museum of Art, eliminated its general admission fee. The permanent collections of our two great museums were once again available to all visitors free of charge, as they both had been until a generation ago. We were able to take this dramatic step thanks to generous support from Baltimore City and Baltimore County, which, like the two museums, are acting in partnership in service to our region. The effect of this major step will be greater service to our regional community, in fulfillment of our mission “to bring art and people together for enjoyment, discovery, and learning.” Henry Walters would certainly have endorsed this return to free access as fully consistent with the gift of his collection to Baltimore “for the benefit of the public.”

As the Walters ended its fiscal year, on June 30, we could look back on nine months of free admission—and marvel. At the end of June,

Walters visitorship was up more than 40% year-to-date since going free. Moreover, African-American participation at the museum had tripled, and we were welcoming nearly four times as many children. This means, of course, that we have truly become a family destination, and we are much closer to reflecting the demographic reality of our region.

## MAJOR EXHIBITIONS

### *Courbet and the Modern Landscape*

Curator Eik Kahng privileged the physical and emotional potential of Courbet’s viscerally powerful landscapes over the art history lesson they could convey, and did convey at the other two venues on the tour—the Getty and the Houston Museum of Fine Arts—where the installations of *Courbet and the Modern Landscape* were at once elegant and traditional.

Kahng concluded that since Courbet seemed to have an interest in “painting sound,” it was not only legitimate, but in fact potentially enhancing, aesthetically, to present his paintings to Walters audiences with accompanying music. Four pieces, inspired by the seasonal installation scheme, were commissioned from composers at our neighboring institution, the Peabody Conservatory.

But the curator did not stop there. She reasoned that since the seasonal landscapes partook in seasonal changes in light quality, and since there were also moment-to-moment fluctuations as clouds rolled by, a lighting consultant should and did differentially light each season, and made the light intensity in each subtly rise and fall. Finally, the wall colors were anything but typical Walters elegance. Rather, they boldly complemented the psychological mood of each season, as another way to intensify and prolong the visitors' experience. Add to this the absence of labels, and you arrive at a show that is anything but typically Walters. As you might guess, the reaction of our visitors was every bit as varied and intense as that of the critics. "I wish you had let these

gorgeous paintings speak for themselves," said one, whereas another, more to my liking, said, "Beautiful exhibit! This isn't the staid, dull Walters anymore."

Go to our online presentation for a full rundown on the exhibition: what it looked like, what it sounded like, and what people said. Take a look at the seven-minute video wherein those of us most directly involved in the show lay out our motivations and intentions. And finally, to discover what really happened, read the summative visitor research compiled by Randi Korn and Associates.

We think our experiment was a success. But you may disagree—whether you saw the show or not. Let me know, because more such innovation is in the Walters' future.

### ***Untamed: The Art of Antoine-Louis Barye***

Over these four decades, associate director Bill Johnston has worked for three directors and nearly a dozen board presidents; he witnessed the passing of the last of the legendary cast of curators hired in the 1930s, and he has seen his curatorial division grow to nearly three times its original size. In the early days of Bill's curatorial time here, there was no such thing as museum "marketing" and "development," and the Walters Store was Mrs. Poe and a single display cabinet in the Sculpture Court. The Walters was a much quieter place—as I recall from my first visit, nearly 35 years ago.

I have known Bill for a bit more than 20 of his 40 Walters years, not just as an able colleague but as a good friend. Though in this, I am hardly alone; Bill has a knack for making and keeping friends. And as much as the world



around him has changed, the best of what is Bill has remained remarkably constant. He is a phenomenal storyteller, a legendary practical joker, an elegant writer, a generous collaborator, a gifted connoisseur—and, like some of the great artists he’s studied over the years, Bill gets better with age. *Untamed: The Art of Antoine-Louis Barye* was not only a celebration of the greatest French animal sculptor of the 19th century, and of the father and son Walters, but also of Bill’s contributions to this museum over the last four decades.

### ***Gee’s Bend: The Architecture of the Quilt***

When I was an undergraduate and took art history for the first time, I could not figure out how it could happen that Renaissance Florence could count among its ca. 200,000 inhabitants, at the same time, Leonardo and Michelangelo (among others of nearly equal artistic stature). On my first visit, in the summer of 1967, I imagined the two passing one another on the same street—or maybe, crossing over to the other side to avoid direct contact.

So much talent, in so small a space. Which brings me to Gee’s Bend.

After ten weeks of living with these quilts in our galleries, I came to fully endorse *The New York Times* senior art critic Michael Kimmelman’s gushing review of the show’s first incarnation at the Whitney in 2002, wherein he described Gee’s Bend quilts as “...some of the most miraculous works of modern art that America has produced.”

What I simply cannot figure out is how so much creative talent could come out of such a tiny and remote place—and how it could be



that so many women, over several generations, shared, and still share, in that extraordinary talent.

Attendance was great, enthusiasm unbounded; our visitors were profoundly moved by what they saw, and they let us know with heartfelt sincerity in the comment book at the end of the show.

### ***Technology***

Our dramatically transformed website, which is the public face of a thorough upgrade in technology at the Walters was spearheaded by board member Roger Novak. Like our permanent collection, our cyber address is free to all, and “for the benefit of the public.

Gary Vikan,

Director

# Exhibitions

## ***Mightier Than the Sword: The Satirical Pen of KAL***

**June 18–September 3, 2006**

KAL, who is the editorial cartoonist of *The Economist* news magazine of London, is known the world over. In this exhibition, the Walters celebrated the 17 years during which he was also editorial cartoonist of *The Baltimore Sun*. One of the greatest practitioners of the craft of cartooning, KAL is also one of the world's most incisive and influential political commentators. This show of 189 works included the cartoons and caricatures for which KAL is known as well as lesser-known works of sculpture and film. It featured his celebrated cartoons of political satire and covered the broad range of social issues to which he is committed. There was a large educational component to the show, in which visitors could see how KAL composes his characters and in which visitors could do the same.

Walters, the exhibition of 37 paintings was presented in an original manner, incorporating music and lighting effects to stress the unique, auditory quality of Courbet's landscapes, which can be understood as attempts to paint sound. Through a special collaboration with the Peabody Institute of the Johns Hopkins University, original music composed by Peabody composition students was played at an ambient level in the exhibition. There were four sections corresponding to the seasons with four different scores, each of which had been inspired by the paintings themselves. There was also a lighting effect in the galleries, simulating the changing intensity and color of natural light from dawn to dusk. The exhibition was supported by an indemnity from the Federal Council on the Arts and Humanities. The Walters venue was presented by The Women's Committee of the Walters Art Museum with additional support provided by Mr. and Mrs. Austin H. George.

## ***Courbet and the Modern Landscape***

**October 15, 2006–January 7, 2007**

Organized by The J. Paul Getty Museum, this was the first international loan exhibition to focus exclusively on the landscape paintings of Gustave Courbet (1819–77). Courbet's landscape paintings of the 1860s defined the essential artistic issues that would concern the next generation of avant-garde painters, who would be called the impressionists, changing the course of painting for the next 100 years. At the

## ***Untamed: The Art of Antoine-Louis Barye***

**February 11–May 6, 2007**

This exhibition, organized by the Walters, showcased 159 works of Antoine-Louis Barye (1795–1875), the foremost animalier sculptor of the 19th century. Unlike



other projects of this nature, the exhibition included not only his sculptures, but also paintings in oils and watercolors as well as sketches. The works were drawn primarily from the Walters' holdings, which are generally regarded as the most extensive in existence, and were supplemented by a few loans from the Baltimore Museum of Art. The exhibition was presented by Ferris, Baker Watts, Inc. and The Milton M. Frank and Thomas B. Sprague Foundation, Inc., with lead support from an anonymous donor and Jane and Worth Daniels. Contributing sponsors are Mary B. Hyman and Sara Finnegan Lycett. Additional support provided by Sebbie and Marinos Svolos and Sotheby's.

### ***Gee's Bend: The Architecture of the Quilt***

**June 15–August 26, 2007**

Organized by the MFA Houston, the exhibition celebrated quilts made by African American women who lived in the isolated community of Gee's Bend, Alabama. These quilts, whose patterns—often based on architectural elements—have been handed down through generations, exhibit a unique, bold improvisational style reminiscent of minimalist 20th-century art. Their brilliant design has elevated the quilt to fine art. Forty-five quilts were displayed. The Walters venue was presented by The Women's Committee of the Walters Art Museum with additional support provided by William R. & Wendy H. Brody, Vernon A. Reid, James H. DeGraffenreidt, Jr. and Mychelle Y. Farmer, M.D., Wendy Myerberg Jachman, Jennifer Myerberg and the William L. & Victorine Q. Adams Foundation.



### **MANUSCRIPT FOCUS EXHIBITIONS**

#### ***Interpretation by Design: Contemporary Bookbindings by Stanley M. Sherman***

**April 15–July 16, 2006**

Stanley Sherman is a bookbinder living and working in Washington, D.C. He trained as an architect, and many of the bindings that he designs are for books on the history of town planning and architecture, but he also designs bindings for books on museums, painters, and manuscript illumination. Using a wide range of materials, Sherman creates bindings that provide a portal to the subject matter inside, seducing the reader with beautiful interpretations of their contents. Twenty-nine of his bindings were displayed.

### **Schatzkammer: Henry Walters' German Manuscripts**

**July 22–October 29, 2006**

In his pursuit of a rich collection of illuminated manuscripts, Henry Walters amassed a small but high quality group of medieval books from the German-speaking lands that comprise present-day Germany and Austria. These Gospel books, liturgical manuscripts, prayer books, and theological texts received the most luxurious decoration of all book types in Germany, reflecting the concept of the *Schatzkammer*, or treasury, where the costliest books were often kept in the Middle Ages. This exhibition introduced the visitor to 24 German manuscripts and leaves from the 9th through the 16th century, many of which had rarely been on display, and never before shown as a group.

### **“For This Is My Body”: The Medieval Missal**

**November 4, 2006–January 28, 2007**

In this exhibition, the Walters displayed its superb collection of illuminated medieval missals, liturgical manuscripts, and printed books for the celebration of the Catholic Mass together for the first time. The exhibition investigated the changing iconography of the missal in the Middle Ages, with a particular emphasis on illustrations for the text of the Canon of the Mass; these included pictures of the Crucifixion and the celebration of the Eucharist that illustrate the core of Catholic doctrine. The exhibition was timed to coincide with the celebrations marking the reopening of Baltimore's historic Basilica of the National Shrine of the Assumption of the Virgin Mary

in November 2006. The exhibition included 16 manuscripts, 3 printed books, one painting, and a display of altar furnishings.

### **Speaking the Word of God: Illuminated Korans from the Walters Art Museum**

**February 3–April 29, 2007**

The Koran is considered by Muslims to be an exact record of the words that God spoke to the prophet Muhammad (ca. 570–632). This is why it can only be written in Arabic. In Islamic culture, the creation of a finely written copy of the Koran was considered the highest form of religious devotion. Showcasing a stunning array of manuscripts from the collection of the Walters and including one loan from The Metropolitan Museum of Art, New York, this exhibition presented 21 Korans from different regions of the Muslim world, highlighting the richness and variety of Islamic culture.



## ANCIENT FOCUS EXHIBITIONS

### ***Things with Wings: Mythological Figures in Ancient Greek Art***

**October 12, 2005–November 26, 2006**

This small exhibition of 31 objects, including bronze and marble statuettes, vases, and gems, explored the various winged gods and hybrid creatures in ancient Greek art. The Greeks conceived of messenger gods like Hermes and Iris as winged, so they could go anywhere and swiftly deliver their messages to gods and mortals alike. In the medieval world, angels became the winged intermediaries between God and humans. Personifications of abstract concepts, such as Love (Eros), Victory (Nike), Sleep (Hypnos), and Death (Thanatos), could also appear as winged humans. The wings of monsters like griffins, sirens, and sphinxes enhanced their terrifying appearance but also protected the beings they guarded.

### ***Daily Magic in Ancient Egypt***

**December 2, 2006–November 25, 2007**

Magic was an important part of the religions of the ancient world, and amulets played an important role. Their images and symbols were believed to possess great power. Amulets protected one and could guarantee health, well-being, luck, and even immortality. They were also used in rituals. Some of these objects were available to everyone, while others were restricted to the elite or to special groups of initiated men or women. This exhibition displayed 46 Egyptian amulets, scarabs, figurines, and ritual objects.

## 19TH-CENTURY FOCUS EXHIBITIONS

### ***Alfred Jacob Miller and the Western Indians***

**June 24–September 10, 2006**

In 1837, Baltimore painter Alfred Jacob Miller (1810–74) was hired by Captain William Drummond Stewart, an eccentric Scottish adventurer, to journey to the annual fur-traders' rendezvous in the Green River Valley (in what is now western Wyoming) and to document the trip in paintings. Organized by the American Fur Company, the rendezvous provided mountain men and American Indians with an opportunity to come together to exchange their furs for supplies that would last them over the next winter. Represented at this gathering were Sioux, Bannock, Mandan, Crow, Snake, Pend Oreilles, Nez Percé, Cheyenne, and Delaware Indians. Miller supported himself for the rest of his career painting oils and watercolors based on his "trail" sketches, 200 of which were commissioned by William T. Walters in 1858. Twenty of these paintings were on view in this focus show.

### ***Courbet / Not Courbet***

**September 16, 2006–March 11, 2007**

The important exhibition *Courbet and the Modern Landscape*, on view during much of this focus show, presented the opportunity to explore unresolved questions of attribution surrounding the late landscapes of Gustave Courbet (1819–77). Due to massive debts, Courbet churned out endless variations on some of his most popular landscape subjects in an effort to raise cash quickly. He worked from

his studio in Switzerland, where he had been forced into exile, often employing assistants to hasten rapid production and subsequent sale. Drawing from local and New York collections, this focus show included a group of 11 late landscapes and a related print. Several of these are firmly rejected as being by Courbet by specialists, while others are questioned but still attributed to the artist in scholarly literature. Courbet's complex technique, which involved the use of the palette knife, sponges, and even fingers, was discussed in an effort to distinguish between the master's touch and that of his followers and forgers.

### ***Portrait Medallions of David d'Angers***

**December 9, 2006–June 22, 2008**

David d'Angers (French, 1788–1856) was one of the most influential portrait sculptors in France during the first half of the 19th century. Seven of the Walters' 57 bronze portrait medallions by the artist are on view.

### ***Floral Still Lifes from the Collection of Robert and Jane Meyerhoff***

**March 29–June 10, 2007**

The Meyerhoffs are famous for having amassed one of the most prized collections of 20th- and 21st-century modern masters. Less well known are the delicate floral still lifes collected by Mrs. Meyerhoff for her own private delectation. As a tribute to Mrs. Meyerhoff, whose 2004 passing is still mourned, the Walters was proud to display this group of minor masterpieces by seminal artists of the 19th and 20th centuries. The selection of 21 watercolors, pastels, and drawings included

works by Delacroix, Cézanne, Klee, Matisse, Magritte, Mondrian, Warhol, and Dali, among others. This group of paintings functions as a mini meditation on this sub-genre of still-life painting, as well as summarizing rapidly the history of early Modernism from Impressionism through Surrealism and beyond.



### **OTHER FOCUS EXHIBITIONS**

#### ***Byzantine Art from the Dumbarton Oaks Collection***

**April 27, 2005–November 4, 2007**

Dumbarton Oaks closed for renovation at the end of 2004. Its Byzantine collection (4th–15th centuries) ranks among the most significant in the world. The collection also includes several pieces of western medieval art and examples of Greek and Roman art. For approximately two-and-a-half years, while the galleries at Dumbarton Oaks were closed, 17 of these objects—including ivory caskets and devotional panels, a relief statue, and a magnificent icon of St. Peter—were on view in the Walters' medieval galleries. The temporary installation of Dumbarton Oaks' objects at the Walters offered a rare opportunity to see these great collections side-by-side.

### ***Ottoman Embroideries and Other Ornament***

**May 5–September 9, 2007**

The Walters has a fine but little-known collection of 18th- and 19th-century embroidered textiles from Greece, Asia Minor, Armenia, Algeria, and other regions of the former Ottoman Empire. A selection of 13 of these works and 12 other objects were shown that display many of the typical ornamental motifs of Ottoman decorative art. The Ottoman Empire was home to several large ethnic and religious communities. They shared a sophisticated “language” of ornament, which each of them modified and adapted to its needs and values. Many of the works had not been exhibited in the past three decades, and some had never previously been on display.

### ***Linda Day Clark: The Gee’s Bend Photographs***

**June 13–September 2, 2007**

Since 2002, Linda Day Clark has visited Gee’s Bend, Alabama, six times, thoroughly familiarizing herself with its people and the environment. While doing so, she has befriended the quilters who have achieved national prominence for their community. Combining an intimate knowledge of her subjects with an acute observation of detail, Ms. Day Clark’s photographs convey penetrating insights into the lives of the Gee’s Bend quilters and their unique artistic traditions. In a selection of 25 prints, she captured the vibrant colors and bold patterns found in the local architecture as well as the intense hues of the landscape that are reflected in the quilts.

### **PORTRAIT MINIATURE EXHIBITION**

#### ***The Miniatures of William J. Baer***

**July 1–December 3, 2006**

Baer (1860–1941) was a leading exponent of the idealized image in America at the end of the 19th century. Until 1892, he specialized in portraits and scenes of daily life; for the remainder of his career, he devoted himself to miniatures. This small focus installation highlighted six of his works, including two of his best-known “idealized” subjects and three miniatures of members of the Walters family.

### **OFF-SITE EXHIBITIONS**

#### ***The Essence of Line: French Drawings from Ingres to Degas***

**Tacoma Art Museum, Washington,  
June 9–September 17, 2006**

A collaborative project of the Walters and The Baltimore Museum of Art (BMA), this exhibition displayed 106 French works on paper from the collections of the Walters, the BMA, and the Peabody Art Collection: Maryland State Archives. The works demonstrate the remarkable range that distinguishes French art of the period: neoclassical landscapes through symbolist fantasies; sketches through highly finished narrative scenes; poignant views of peasant life through bawdy caricatures and social satire. There is a catalogue and a searchable on-line catalogue of the over 700 French works on paper in the collections of the three institutions.

***Angels of Light: Ethiopian Art from the Walters Art Museum***

**Smith College Art Museum,  
Northampton, Massachusetts,  
September 29–December 31, 2006;  
Museum of Biblical Art, New York,  
New York, March 23–May 20, 2007**

Acquired largely since 1993, the Walters' collection of Ethiopian icons, manuscripts, and bronze processional crosses is today one of the largest, and finest, collections outside of Ethiopia itself. This exhibition featured 42 highlights (icons, manuscripts, bronze processional crosses, etc.) from the Walters' permanent collection, including recent acquisitions. The 2001 publication, *Ethiopian Art*, serves as a companion volume to the exhibition. A previous venue was the Birmingham Museum of Art, February 5–April 23, 2006.



***Bedazzled: 5,000 Years of Jewelry***

**The Frist Center for the Visual Arts,  
Nashville, Tennessee, September 16,  
2006–January 14, 2007**

**John and Mable Ringling Museum of  
Art, Sarasota, Florida, February  
3–May 27, 2007**

This touring exhibition showcased a selection of 150 pieces of jewelry from the collections of the Walters and of Benjamin Zucker with a sub-theme that focused on “the ring.”

***Untamed: The Art of Antoine-Louis Barye***

**The Philbrook Museum of Art, Tulsa,  
Oklahoma, June 10–September 2, 2007**

This exhibition, organized by the Walters, showcased 135 works of Antoine-Louis Barye (1795–1875), the foremost animalier sculptor of the 19th century. Unlike other projects of this nature, the exhibition included not only his sculptures, but also paintings in oils and watercolors as well as sketches. The works were drawn exclusively from the Walters' holdings, which are generally regarded as the most extensive in existence.



# Acquisitions

## GIFTS

### **Gift from Doris Duke Foundation, 2006**

Chinese, *Seated Guanyin or Kuan-yin (Bodhisattva of Great Compassion)*, 15-16th century, dry lacquer and gilt (25.256)

### **Gift of Mr. Charles C. Fairall, 2006**

Metallic Art Co. (New York), "*Medallion for Meritorious Achievement*" Awarded by The Advertising Club, Baltimore, 1931, bronze (A.7)

### **Gift of Stephen W. Fisher, given in memory of Kenneth A. Willaman, 2006**

Hayashi Tanigoro, Japanese, *Vase with Four Pigeons in Weeping Cherry Tree on Deep Grey Ground*, cloisonné enamel, silver wire, gilded brass fittings, gilding (44.707)

### **Gift of John and Berthe Ford, 2006**

Nepal, *Bhairava with Goddess*, 17th-18th century, gilt copper alloy, lapis lazuli, opal, coral, and turquoise (54.3024)

Pakistan or India? (Kashmir or Swat Valley), *A Buddha*, ca. 600, bronze (54.3025)

India (Himachal Pradesh), *Bodhisattva Avalokitesvara*, 10th century, bronze, silver inlay (54.3026)

India (Kashmir), *Bodhisattva*, 10th-11th century, brass (54.3027)

### **Gift of Mrs. Diana D. Gardner, 2006**

*Photograph of William T. Walters*, black and white photograph (A.8)

*Photograph of William T. Walters*, black and white photograph (A.9)

*Photograph of Henry Walters*, black and white photograph (A.10)

### **Gift of Angelika and Bruce Livie, 2006**

Italian (Venice), *Frame*, 18th century, gilded wood (66.397.2)

### **Gift of Arthur W. Machen, Jr., 2006**

Aldus Manutius (printer), *Geographical Compendium containing De situ orbis by Pomponius Mela*, 1518, ink and paint on paper or vellum with a 19th-century vellum binding with gauffered edges and gold tooled spine, inscribed: Solinus. (92.114)

### **Gift of Bernadette McMenamin and Michelle Whelan in memory of Louise L. Meyers, 2006**

Alfred Jacob Miller (American), *Scene of Trappers and Indians*, oil on canvas (37.2772)

### **Gift of Liz and Peter Moser, 2006**

Swiss, *Ladies Hunting Case Watch*, early 19th century, gold and enamel with rubies (58.286)

Mathey Peytieu (jeweler), Swiss, *Ladies Hunting Case Watch*, goldcase with translucent enamel over guilloché surface (58.287)

Swiss, "*Chevalier et Cachet*" *Watch*, early 19th century, gold and enamel set with pearls (58.288)

Swiss, *Case Watch with Outer and Inner Pair of Enamels*, ca. 1820-1830, gold and enamel (58.289)

**Gift of Mr. and Mrs. James M. Myers, 2005**

Georges Inness, *Visionary Landscape*, 1867-1880, oil on canvas (37.2775)

**Gift of Joseph G. Reinis, 2006**

Pierre-Jean David d'Angers, *Portrait Medallion of French Revolutionary Georges Couthon* (1755-1794), bronze (59.796)

Pierre-Jean David d'Angers, *Portrait Medallion of Archeologist and Writer, Prosper Mérimée*, bronze (59.797)

**Gift of Dr. and Mrs. Gerhard Schmeisser, 2006**

Alfred Jacob Miller (American), *Portrait of Colonel Alexander Smith* (1790-1858), oil on canvas (37.2773)

Alfred Jacob Miller (American), *Portrait of Lydia Lloyd Murray, Wife of Colonel Alexander Smith* (1800-?), oil on canvas (37.2774)

*Account Book of Colonel Alexander Smith Containing Record of Purchase for Alfred Jacob Miller Portraits* (W.919)

**Gift of the Shepherd Gallery, New York, in honor of William R. Johnston, 2007**

Antoine-Louis Barye (French, 1796-1875), *Sheet with Notes and Sketches*, graphite on heavy-weight off-white laid paper (37.2776)

**PURCHASES****Museum purchase, Adams Manuscript Fund, 2006**

Fust and Schoffer (printer), German (Mainz), *Single Leaf from a Bible*, 1462, ink on paper (91.1275)

Caxton (printer), *Single Leaf from Cato's Disticha de moribus*, 1483, ink on paper (91.1276)

German (Mainz), *Single Leaf from Brunner's, 'Grammatica rhythmica'*, ca. 1470-1473, ink on paper (91.1277)

Johann Gutenberg? (printer), German (Mainz), *Single Leaf from Catholicon*, 1460, vellum (91.1278)

Stuchs (printer), German (Nuremburg), *Single Leaf from a Missal*, ca. 1490, vellum bifolium (2006.12.4)

**LOANS FROM THE MUSEUM****Angels of Light: Ethiopian Art from the Walters Art Museum**

Smith College Art Museum, Northampton, Massachusetts

Museum of Biblical Art, New York, New York

**Bedazzled: 5,000 Years of Jewelry**

The Frist Center for the Visual Arts, Nashville, Tennessee

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

**Untamed: The Art of Antoine-Louis Barye**

The Philbrook Museum of Art, Tulsa, Oklahoma

**The Holy Roman Empire of the German Nation: From Otto the Great to the Close of the Middle Ages**

Kulturhistorisches Museum Magdeburg, Magdeburg, Germany

***Set in Stone: The Face in Medieval Sculpture***

The Metropolitan Museum of Art, New York,  
New York

***Ancient Art of the Cyclades***

Katonah Museum of Art, Katonah, New York

***Best in Show: The Dog in Art from the Renaissance to Today***

Museum of Fine Arts, Houston, Texas

***Moments of Vision: Venice and the Islamic World***

L'institut du Monde Arabe, Paris, France  
The Metropolitan Museum of Art, New York,  
New York

***At Home in Renaissance Italy***

Victoria and Albert Museum, London,  
England

***Van Gogh's Sheaves of Wheat***

Dallas Museum of Art, Dallas, Texas

***A View Towards Paris***

Baltimore Museum of Art, Baltimore,  
Maryland

***Goddess: Divine Energy***

Art Gallery of New South Wales, Sydney,  
Australia

***In the Beginning: Bibles Before the Year 1000***

Smithsonian Institution, Freer Gallery of Art  
and Arthur B. Sackler Gallery, Washington,  
D.C.

***Kléopatra und die Caesaren***

Bucerius Kunstforum, Hamburg, Germany

***At Freedom's Door***

Maryland Historical Society, Baltimore,  
Maryland

***Princes, Palaces and Passions: From A Maharana's Kingdom***

Asian Art Museum, San Francisco, California

***Italian Women Artists from Renaissance to Baroque: Commerce, Court and Convent***

National Museum of Women in the Arts,  
Washington, D.C.

***Howard Pyle and the American Renaissance***

Brandywine River Museum, Chadds Ford,  
Pennsylvania

***Nobiltà Di Piero***

National Museum of Medieval and Modern  
Art, Arezzo, Italy

***Asher B. Durand and the American Landscape***

Brooklyn Museum, Brooklyn, New York

***Camille Pissaro: The Evolution of an Impressionist***

Baltimore Museum of Art, Baltimore, Maryland  
Milwaukee Museum of Art, Milwaukee,  
Wisconsin

***Encompassing the Globe: Portugal and the World in the 16th and 17th Centuries***

Smithsonian Institution, Freer Gallery of Art and Arthur B. Sackler Gallery, Washington, D.C.

***Claude Monet (1840-1926): A Tribute to Daniel Wildenstein and Katia Granoff***

Wildenstein & Co. New York, New York

***Duncanson-Sonntag Exchange loan***

Springfield Museum of Art, Springfield, Ohio

**LOANS TO THE MUSEUM**

***Courbet and the Modern Landscape***

Musées Royaux des Beaux-Arts de Belgique, Brussels, Belgium

Musée des Beaux-arts de Montréal, Montreal, Canada

Walker Art Gallery, Liverpool, England

The National Gallery, London, England

Musée Max Claudet, Salins-les Bains, France

Wallraf-Richartz-Museum, Cologne, Germany

Hamburger Kunsthalle, Hamburg, Germany

Staatsgalerie, Stuttgart, Germany

Von der Heydt-Museum, Wuppertal, Germany

Van Gogh Museum, Amsterdam, Netherlands

National Gallery of Scotland, Edinburgh, Scotland

Musée Jenisch, Vevey, Switzerland

Private Collection

National Gallery of Art, Washington, DC

Honolulu Academy of Art, Honolulu, Hawaii

Art Institute of Chicago, Chicago, Illinois

Baltimore Museum of Art, Baltimore, Maryland

Museum of Fine Arts, Boston, Massachusetts

The Saint Louis Art Museum, Saint Louis, Missouri

Private Collection, New York



Brooklyn Museum, Brooklyn, New York  
Private Collection

The Metropolitan Museum of Art, New York,  
New York

Salander-O'Reilly Galleries, New York, New York

Wildenstein & Co, New York, New York

Cincinnati Art Museum, Cincinnati, Ohio

Columbus Museum of Art, Columbus, Ohio

Toledo Museum of Art, Toledo, Ohio

Philadelphia Museum of Art, Philadelphia,  
Pennsylvania

Kimbell Art Museum, Fort Worth, Texas

Museum of Fine Arts, Houston, Texas

The J. Paul Getty Museum at the Getty  
Center, Los Angeles, California

### ***Courbet/Not Courbet***

Baltimore Museum of Art, Baltimore,  
Maryland



The Rothschild Art Foundation, Baltimore,  
Maryland

Private Collection

Philadelphia Museum of Art, Philadelphia,  
Pennsylvania

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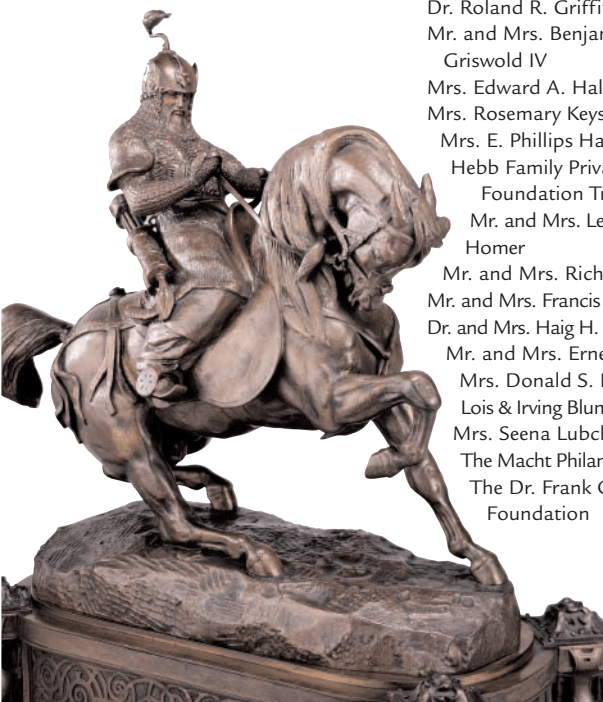
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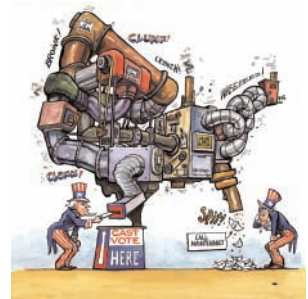
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**Newly Created Endowments**

*Ruth Rosenberg Marder Education Fund*  
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**NAMED ENDOWMENT FUNDS**

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

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

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

***The Laura F. Delano Fund***

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

***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 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.

***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.

***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 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.

***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.

### ***The Loretta Lee Ver Valen Fund***

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

### ***The Jay M. Wilson Endowment Fund***

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

*While every effort has been made to list donors accurately, should you notice an error, please accept our apologies. Please notify us at 410-547-9000, ext. 295, with the correction.*

## **MAJOR GIFTS FROM THE ANDREW W. MELLON FOUNDATION**

The Andrew W. Mellon Foundation provides important support of art museums throughout the United States. Over the years, it has bolstered conservation, scholarly research and publications, curatorial staff, and training with the following gifts to the Walters Art Museum:

### ***The Mellon Conservation Fellowship Fund***

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

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

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

### ***The Andrew W. Mellon Foundation Curatorship for Ancient Art***

The position of curator of ancient art is named in honor of The Andrew W. Mellon Foundation, which, through a challenge grant awarded in 1996, helped to endow two senior curatorial positions.

### ***The Andrew W. Mellon Foundation Endowment for Mid-Level Curatorship***

In 2004, the Walters completed the matching requirements to receive an endowment from the Andrew W. Mellon Foundation restricted to the support salaries, research, and travel costs for two mid-level curatorial positions. These are not affiliated with specific collection areas, but can be employed where the museum has greatest need.



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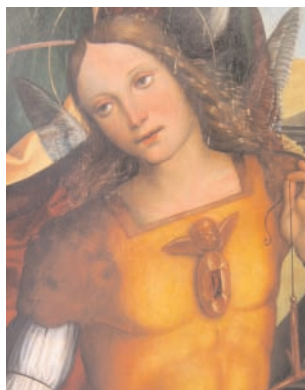
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## THE WALTERS ART MUSEUM

## STATEMENTS OF FINANCIAL POSITION

June 30, 2007 (With Comparative Totals for June 30, 2006)

	2007	2006
<b>ASSETS</b>		
Cash and cash equivalent	\$ 795,379	\$ 344,937
Accrued investment income	366,311	305,771
Grants and accounts receivable	230,485	291,055
Inventories, at lower of cost (first-in, first-out method) or market	313,419	309,273
Prepaid expenses	610,379	364,213
Investments, at fair value	90,213,172	79,592,824
Unconditional promises to give, net	2,082,188	2,605,173
Buildings and equipment, at cost, net	35,365,567	36,866,328
<b>Total assets</b>	<b>129,976,900</b>	<b>120,679,574</b>
<b>LIABILITIES AND NET ASSETS</b>		
Liabilities		
Accounts payable and accrued expenses	\$ 691,050	\$ 555,533
Note payable, bank	15,000	100,000
Long-term debt		
Deposits and memberships received in advance	941,627	552,569
Annuity obligation	59,277	70,430
<b>Total liabilities</b>	<b>1,706,954</b>	<b>1,278,532</b>
Net Assets		
Unrestricted		
Operating (deficit)	\$ 56,690	\$ (79,909)
Board designated for long-term investment	19,967,096	16,670,084
Net investment in plant	35,350,567	36,766,328
Working capitol reserve	2,000,000	2,000,000
Walters Art Gallery Endowment Foundation	2,836,705	3,369,351
	60,211,058	58,725,854
Temporarily Restricted	16,051,323	12,958,258
Permanently Restricted	52,007,565	47,716,930
<b>Total net assets</b>	<b>128,269,946</b>	<b>119,401,042</b>
<b>Total liabilities and net assets</b>	<b>\$ 129,976,900</b>	<b>\$ 120,679,574</b>

## THE WALTERS ART MUSEUM

## STATEMENTS OF ACTIVITIES

Year Ended June 30, 2007 (With Comparative Totals for the year ended June 30, 2006)

	2007	2006
Revenues, gains and other support		
Investment income	\$ 2,834,088	\$ 2,376,341
Grant income		
Baltimore City	864,489	664,489
Other public grants	1,692,847	1,472,507
Private grants	2,127,567	1,966,806
Contributions	1,965,259	4,740,222
Change in value of annuity obligation and contributions	11,153	210,571
Realized gains (losses)	9,706,234	2,396,431
Annual giving	1,483,420	1,413,138
Membership	406,059	510,797
Museum Store	637,526	529,523
Employee benefit contributions	1,973,531	1,845,239
Admissions-special exhibits	320	126,373
Admission-general	50,819	117,214
Exhibit Rentals	155,000	101,224
Deaccessions		
Other income	667,206	782,930
<b>Total revenue, gains and other support</b>	<b>24,575,518</b>	<b>19,253,805</b>
Expenses		
Curatorial	\$ 2,330,136	\$ 2,085,980
Conservation	835,202	755,210
Exhibitions	1,152,834	1,392,610
Education and public programs	897,942	813,676
Development and membership	978,738	1,121,625
Marketing and communications	2,043,817	1,784,551
Management, building and security	6,918,423	6,048,402
Museum store	520,921	455,125
Accessions	28,601	7,253
<b>Total expenses</b>	<b>15,706,614</b>	<b>14,464,432</b>
<b>Change in net assets</b>	<b>8,868,904</b>	<b>4,789,373</b>
Net assets at beginning of year	119,401,042	114,611,669
Net assets at end of year	\$ 128,269,946	\$ 119,401,042

# List of Artworks

## Cover

Jean-Léon Gérôme, *The Duel After the Masquerade*, 1857-1859, oil on canvas

Pietro di Francesco Orioli, *Supplicia*, ca. 1493, oil on pane lacquered

Anonymous (Chinese), *Buddha*, ca. 590, wood with painted lacquer

## Page 3

Photo of Gary Vikan by Michael Smith

## Page 4

Antoine-Louis Barye, *Lion and Serpent*, ca. 1840s, watercolor on paper

## Page 5

Irene Williams, *Blocks and Strips*, 2003, polyester double-knit (EX.2006.GB.60)

## Page 6

Antoine-Louis Barye, *Tiger Hunt*, 1834-36, bronze, lost-wax cast; brown varnish patina over a metallic flake or powdered surface, with details highlighted by leaf gilding

## Page 7

Mary Lee Bendolph, *Blocks, strips, strings, and half squares*, 2005, cotton (EX.2006.GB.26)

## Page 8

The Zweder Masters and the Master of Catherine of Cleves, *The Missal of Eberhard von Greiffenklau*, Netherlandish (Utrecht), ca. 1430-35, parchment with ink, paint, and gold leaf

## Page 10

Andy Warhol, *Hand with Flowers*, 1956, offset lithograph and watercolor on paper. Robert and Jane Meyerhoff Collection, Phoenix, Maryland

## Page 11

Linda Day Clark, *Mary Lee Bendolph, quilter*. Gee's Bend Series

## Page 12

Follower of Fre Seyon, *Diptych with Virgin and Child flanked by archangels, apostles, and Saint George* (detail), late 15th century, tempera on paint

## Page 17 (L to R)

Gustave Courbet, *The Forest in Winter*, 1860, oil on canvas Cincinnati Art Museum, John J. Emery Fund 1913.12; Gustave Courbet, *Seacoast (Marine)*, 1865, oil on canvas, Cologne, Wallraf-Richartz-Museum

## Page 18

Cherubino Pata, *Sous-bois—La*

*Fogotière*, 1883, oil on canvas, Private collection

## Page 21

Gustave Courbet, *The Gust of Wind (Le Coup de Vent)*, ca. 1865, oil on canvas, Museum of Fine Arts, Houston, Gift of Caroline Wiess Law

## Page 22

Antoine-Louis Barye, *Tartar Warrior Checking His Horse*, modeled ca. 1845, bronze, warm brown patina

## Page 23

Magdalene Wilson, *"Broken Star" variation*, 1925, cotton, wool and silk (EX.2006.GB.17)

## Page 24

Koran: *Illuminated Folio with Sura (Chapter) 2*, 15th century, tempera and gold on paper

## Page 25

Gustave Courbet, *The Waterspout (La Trombe)*, 1866, oil on canvas gypsum board, Philadelphia Museum of Art, John G. Johnson Collection, 1917

## Page 26

*Gospel Book with Dedication*, German (Reichenau), ca. 1075 parchment with ink, paint, and gold

**Page 27**

Antoine-Louis Barye, *Walking Lion; Striding Lion (Racing Trophy)*, 1865, silver

**Page 28**

Qunnie Pettway, "Bricklayer" variation, 1975, corduroy (EX.2006.GB.29)

**Page 29**

Kevin "KAL" Kallaughner, *The Making of a President*, gouache, india ink, *The Economist*, November 18, 2000

**Page 30**

Antoine-Louis Barye, *Standing Bear*, first cast ca. 1857, bronze, foundry model; golden yellow-brown bronze

**Page 31**

Gustave Courbet, *Sunset, Vevey, Switzerland*, 1874, oil on canvas, Cincinnati Art Museum, Gift of George Hoadly, 1887.5

**Page 32**

Henry Ossawa Tanner, *Bust of Benjamin Tucker Tanner*, 1894, patinated plaster, 28.33, museum purchase, with funds provided by the Eddie and Sylvia Brown Challenge Grant for the Acquisition of African American Art and the estate of Anna Fehl, 2004

**Page 33**

Piet Mondrian, *Dahlias*, 1920, Robert and Jane Meyerhoff Collection, Phoenix, Maryland

**Page 34**

Paul Klee, *Orchard (Obstgarten)*, 1925, oil on paper. Robert and Jane Meyerhoff Collection, Phoenix, Maryland

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Antoine-Louis Barye, *Seated Lion No. 1*, cast ca. 1847, bronze, warm red-brown patina