

ANNUAL REPORT

| THE WALTERS |
ART MUSEUM |

FISCAL YEAR 2020



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COVER: Antonio McAfee, *The Ruler and Unmaking and Making* (installation view), 2019
from *Time and Place*, July 31, 2019–March 01, 2020
Support for this exhibition has been generously provided by Neil and Sayra Meyerhoff.

From The Executive Director

At the Walters Art Museum, fiscal year 2020 was one of extraordinary accomplishments and growth. Through the strong guidance of our Board of Trustees and the dedicated work of our staff and volunteers, our world-renowned collection of art and history served as the launch pad for community events, collaborations with local artists, and exciting exhibitions that brought thousands of visitors to the museum from around the country.

Our exhibition *Designing the New: Charles Rennie Mackintosh and the Glasgow Style*, a collaboration between the Walters, the Glasgow Museums, and the American Federation of Arts, was the first of its kind in the United States to highlight the architect and designer's innovative work, along with the circle of artists and craftspeople with whom he collaborated. *The St. Francis Missal* became the first dedicated exhibition in over 40 years of the legendary Medieval manuscript, marking the culmination of a multi-year, once-in-a-lifetime conservation project to restore this beloved work and believed relic of touch of St. Francis of Assis. We continued our commitment to the Baltimore arts community in our exhibition *Time and Place*, which showcased local artists Jay Gould and Antonio McAfee in an installation at Hackerman House at 1 West Mount Vernon Place. The exhibition placed these artists' photography in conversation with works from the Walters to examine issues of class and labor.

The museum made exceptional acquisitions, including the book *Historia de Gentibus Septentrionalibus* and the oil painting *Young Men Smoking in an Inn*, adding to our world-class collections of rare books and 15th-century art.

When the COVID-19 Pandemic forced the museum to shut its doors in March 2020, we met the unique challenges presented to us by shifting to a virtual format and expanding our digital resources to include weekly virtual art-making and digital versions of popular programs such as artist and curator talks. And our school programs continued to provide meaningful connections with art to thousands of children, innovating new ways for students to engage with the collections from home.

We anticipate continuing many of the initiatives we began into our next fiscal year and remain steadfast in our commitment to furthering the mission of the Walters—to bring art and people together for learning and enjoyment.

A handwritten signature in black ink, appearing to read 'Julia', with a long horizontal line extending to the right.

Julia Marciari-Alexander, Ph.D.
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Exhibitions & Installations

Time and Place

July 31, 2019–March 01, 2020

An installation of contemporary art at 1 West Mount Vernon Place, also known as Hackerman House, used portraiture to engage with the history and functions of the house.

Artists Antonio McAfee and Jay Gould utilized photography to examine issues of class and labor, collapsing the distance between past and present. McAfee used photographs from W.E.B. DuBois's "Exhibit of American Negroes" (1900), as well as other images of Black life, to create composite, ethereal figures, while Gould's portraits of contemporary Baltimoreans evoked historic 19th-century photography. Additional works from the Walters' collections were also displayed in the house.

Time and Place was organized by the Walters Art Museum. Support for this exhibition was generously provided by Neil and Sayra Meyerhoff.

Designing the New: Charles Rennie Mackintosh and the Glasgow Style

October 06, 2019–January 05, 2020

Designing the New: Charles Rennie Mackintosh and the Glasgow Style was the first US exhibition in a generation to highlight the architect and designer's innovative work, and explore the larger circle of artists and craftspeople with whom he collaborated.

Featuring a variety of media including furniture, posters, textiles, architectural drawings, books, and ceramics, *Designing the New: Charles Rennie Mackintosh and the Glasgow Style* celebrated the 150th anniversary of Mackintosh's birth. The exhibition highlighted the process of making, the international influences and impact of the Glasgow Style, and the Glasgow School of Art's support and encouragement of women artists. Approximately 165 works, drawn from the best of Glasgow Museums' internationally renowned civic collections, alongside key pieces from the Hunterian, University of Glasgow, the Glasgow School of Art, and important loans from private collections were on display.

Spanning Mackintosh's lifetime (1868–1928), the exhibition presented his work in the context of his key predecessors, contemporaries, and the international influences from which they drew inspiration, including Japanese tsubas, Islamic tiles, and extraordinary bookbindings. Visitors explored some of these inspirations in the Walters collection. The exhibition also established a link between Glasgow and Baltimore as industrial cities that produced rich artistic traditions and cultures as they grew.

Designing the New: Charles Rennie Mackintosh and the Glasgow Style was a touring exhibition co-organized by Glasgow Museums and the American Federation of Arts. The exhibition comprised works from the collections of Glasgow City Council (Museums and Collections), with loans from Scottish collections and private lenders. Support for the U.S. national tour is provided by the Dr. Lee MacCormick Edwards Charitable Foundation.

The Walters Art Museum's presentation was made possible by generous support from the Women's Committee of the Walters Art Museum and The St. Andrew's Society of Baltimore.

From Mucha To Morris: Books of the Art Nouveau *October 02, 2019–April 19, 2020*

In complement to *Designing the New*, the display on the fourth floor of the Centre St. building presented *From Mucha to Morris: Books of the Art Nouveau*, a selection of 12 Art Nouveau books by William Morris, Alphonse Mucha, and others. These stunning books exemplified the romance and whimsy of the era, with pages inhabited by undulated vines, gardens of abstract flowers, and elegant maidens in billowing gowns. In the 1890s, the height of the Art Nouveau movement, Henry Walters began building his book collection in earnest. While he is best known today for collecting medieval manuscripts, Henry Walters had a taste for equally magnificent printed books and frequently sought out collectible editions with extra illustrations and exceptional touches by the artists who designed them. Among those collectible editions was a unique edition of *Ilsée, Princesse de Tripoli*, featuring original watercolor illustrations from Mucha, and a one-of-a-kind binding commissioned by Henry Walters. A first edition of William Morris' *Kelmscott Chaucer*, as well as works by renowned illustrators Aubrey Beardsley and Walter Crane, was also displayed in the rotation. In the years since his death, the Walters collection of Art Nouveau books has continued to grow, most notably through a generous gift from local collector and philanthropist Hugo Dalsheimer, several of whose books were on display.

From Mucha to Morris drew from the Walters own collection of rare books and manuscripts, which spans more than 1,000 years and contains over 900 manuscripts, 1,300 of the earliest printed books, and 2,000 rare later editions from across the globe.

This exhibition was generously supported by Walters Art Museum members and contributors to the annual fund.

Excursions through the Collection: Portraiture, Adornment, and the Natural World

November 17, 2019–Ongoing

Excursions through the Collection: Portraiture, Adornment, and the Natural World brings together 35 masterpieces from across the Walters' collections that express interest in three themes: portraiture, adornment, and the natural world.

Dating from the second century BCE to the early 20th century and representing cultures throughout the world, the works includes a wide range of materials, from sandstone and gemstones to ivory and parchment.

These themes and more are featured in a new guide to art at the Walters—also named *Excursions through the Collection*—that was published in Spring 2020. The first of its kind in over 20 years, the guide highlights over 150 of the museum's star objects.

This installation is generously supported by the Richard C. von Hess Foundation.

The St. Francis Missal *February 01, 2020–January 31, 2021*

The St. Francis Missal—a legendary 12th-century manuscript and relic of touch of St. Francis of Assisi—had its first dedicated exhibition at the Walters Art Museum in 40 years.

The St. Francis Missal was an intimate exhibition featuring approximately 17 objects, including manuscripts, paintings, ivories, ceramics, and documentation of the Missal's recent two-year conservation funded by the Mellon Foundation.

In 1208, St. Francis of Assisi and two followers were debating what God's plan for them might be. Unable to agree, they sought answers at the church of San Nicolò in Assisi, where Francis often attended. They opened the Missal, which sat on the altar, three times at random and in every case, the text on the page urged renouncing earthly goods. This pivotal moment laid the foundation for the Franciscan order. Due to this possible contact with the saint, the book now known as the St. Francis Missal is considered by Franciscans worldwide to be a relic of touch, and many make pilgrimages to Baltimore to see it.

Decades of use took a toll on the book's fragile binding, and in 2017, the Walters conservation staff began a two-year restoration project. The Missal has since been repaired and stabilized, and has been digitized for the Walters' manuscript website, Ex Libris.

The exhibition drew upon the Walters' world-renowned rare books and manuscripts collection, which spans more than 1000 years and contains over 900 manuscripts, 1300 of the earliest printed books, and 2000 rare later editions from across the globe.

The St. Francis Missal was generously supported by Mary and Scott Wieler / The Wieler Family Foundation, Mary Catherine Bunting, Ellen and Ed Bernard, The Marion I. & Henry J. Knott Foundation, the Archdiocese of Baltimore, Lewis Contractors, Ted and Mary Jo Wiese, Joanne and Mark A. Fitz-Patrick, and Robert and Mimie Helm Family Charitable Trust. Conservation funded by the Andrew W. Mellon Foundation.

Acquisitions

GIFTS

Gift of Betsy and Robert Feinberg, 2019

Sugiura Yasuyoshi, *Blossoming Peony*, 2004, ceramic with polychrome glaze (49.2834)

Gift of Dr. Edward T. Wilson, 2019

Albert-Ernest Carrier-Belleuse, *Hebe and the Eagle of Jupiter*, after 1858, silver-plated bronze (54.3123)
Jean-Léon Gérôme, *Frederick the Great*, 1890s, gilded bronze and ivory (54.3124)

Gift of John and Berthe Ford, 2019

Tibetan, *Protector Deity Palden Lhamo with Entourage*, late 17th century, paint and gold on cotton (35.327)
Tibetan, *Mandala of Chakrasamvara*, ca. 1400, paint on cotton (35.328)
Tibetan, *Six-Armed Mahakala with Retinue and Monastic Lineage*, 15th century, opaque watercolor and gold on cotton (35.329)

Gift of John C. Morfit III, 2020

Yeong Doo Hwang, *Prunus Blossoms*, 1955, ink on paper, wooden frame (35.330)

Gift of Mr. & Mrs. John P. Pflieger, 2019

Adriaen van Stalbeem, *The Rest on the Flight to Egypt*, 1605–1620, oil on copper (37.2942)

Gift of Mr. Stiles Tuttle Colwill in honor of William R. Johnston, 2020

Carl Ferdinand Sohn, *Portrait of Mary Buckler Woodville in Historical Costume*, ca. 1847, oil on canvas (37.2943)

Gift of Pope and Joan Atkins, 2019

Inca, *Pitcher with Handle and Geometric Decoration*, ca. 1400–1600 CE, ceramic (2019.9.1)
Manteño, *Flat Stamp with Bird or Monster Design*, ca. 700–1100 CE, ceramic (2019.9.16)
Manteño, *Flat Stamp with Geometric Design*, ca. 700–1100 CE, ceramic (2019.9.17)
Manteño, *Flat Stamp with Jaguar Design*, ca. 700–1100 CE, ceramic (2019.9.18)
Inca, *Kero Cup*, ca. 1300–1600 CE, ceramic (2019.9.2)
Manteño, *Needle*, ca. 700–1100 CE, bone (2019.9.25)
Inca, *Tupu Pin*, ca. 1400–1600 CE, copper or copper alloy (2019.9.3)
Manteño, *Animal Figurine*, ca. 700–1100 CE, ceramic (2019.9.32)
Manteño, *Group of Spindle Whorls*, ca. 700–1100 CE, ceramic (2019.9.33)
Inca, *Tupu Pin*, ca. 1400–1600 CE, copper or copper alloy (2019.9.4)
Inca, *Tupu Pin*, ca. 1400–1600 CE, copper or copper alloy (2019.9.5)
Inca, *Tupu Pin*, ca. 1400–1600 CE, copper or copper alloy (2019.9.6)
Inca, *Tupu Pin*, ca. 1400–1600 CE, copper or copper alloy (2019.9.7)
Valdivia, *Pumice Tablet*, ca. 1900–1500 BCE, pumice (2019.9.8)

Gift of Roberto Lugo and Wexler Gallery, 2020

Roberto Lugo, *Kick In The Doorway*, 2018, terracotta, china paint, luster (2020.3.1)

Gift of the descendants of

Sara Delano Redmond, 2019

William Jacob Baer, *Portrait of Sara Delano Redmond* (?), 1896, watercolor on ivory (38.667)

Paul-Adolphe Rajon, *Print of William T. Walters*, late 19th century, ink on paper (93.172)

Paul-Adolphe Rajon, *Print of William T. Walters*, late 19th century, ink on paper (93.173)

Museum Purchase

Museum purchase with contributions in memory of

Susan Becker, 2020

Olaus Magnus, *Historia de Gentibus Septentrionalibus*, 1555, ink on paper bound in leather (92.1351)

Museum purchase, 2019

Adriaen van Ostade, *Young Men Smoking in an Inn*, 1630s, oil on panel (37.2941)

Luis Antonio Oviedo y Herrera, *Vida de Sta. Rosa de Santa Maria, Natural de Lima, y Patrona del Peru, Poema Heroyco*, 1711, ink on paper bound in parchment (92.1350)

French, *Four Sacramentary Leaves for the Use of Reims Cathedral*, 3rd quarter 12th century, ink and paint on parchment (W.944)

Donors

The Walters Art Museum extends its sincerest thanks to the generous donors who provided support to the museum in FY2020. The support and partnership of our donors enables the Walters Art Museum to provide meaningful experiences and free admission for all.

These individuals, foundations, corporations, and government agencies supported the museum at a level of \$500 and above from July 1, 2019, to June 30, 2020. The following list includes combined gifts and pledges for museum operations, exhibitions, education programs, special projects, the gala, and endowments. Deceased donors are indicated by (*).

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Statements of Financial Position

Trustees of the Walters Art Gallery

June 30, 2020 and 2019

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

ASSETS		
Assets	2020	2019
Cash and Cash Equivalents	\$579,008	\$290,820
Accrued Investment Income	146,215	152,362
Grants and Other Receivables	702,280	669,879
Inventory and Other Assets	228,522	275,439
Investments	160,841,726	156,935,747
Unconditional Promises to Give, Net	563,387	1,799,176
Property and Equipment, Net	29,250,312	29,396,564
Total Assets	\$192,311,450	\$189,519,987

LIABILITIES AND NET ASSETS		
Liabilities		
Accounts Payable and Accrued Expenses	\$876,391	\$624,610
Note Payable	1,589,000	
Deferred Revenue	471,292	432,450
Annuity Obligations	328,477	334,608
Total Liabilities	3,265,160	1,391,668

Net Assets		
Without Donor Restrictions	61,279,296	63,811,336
With Donor Restrictions	127,766,994	124,316,983

Total Net Assets **189,046,290** **188,128,319**

Total Liabilities and Net Assets **\$192,311,450** **\$189,519,987**

Statements of Activities

Trustees of the Walters Art Gallery
For the Year Ended June 30, 2019

	Without Donor Restrictions	With Donor Restrictions	Total
SUPPORT AND REVENUE			
Investment Income, Net (Note 3)	\$ 1,750,587	\$ 7,626,056	\$ 9,376,643
Public Grants	1,677,702	-	1,677,702
Contributions, Memberships and Other Grants	2,932,026	508,705	3,440,731
Change in Value of Annuity Obligation and Contribution	5,402	(6,029)	(627)
Retail Operations	358,150	-	358,150
Employee Benefit Contributions (Note 12)	1,624,443	-	1,624,443
Exhibit Rental and Other Income	183,693	-	183,693
Satisfaction of Program Restrictions and Release of Investment Income (Note 10)	5,129,093	(5,129,093)	-
Satisfaction of Acquisition Restrictions (Note 10)	538,150	(538,150)	-
Satisfaction of Capital Restrictions (Note 10)	831,368	(831,368)	-
	<u>15,030,614</u>	<u>1,630,121</u>	<u>16,660,735</u>
EXPENSES			
Curatorial	1,263,527	-	1,263,527
Collections Management	1,081,774	-	1,081,774
Conservation	919,989	-	919,989
Education and Public Programs	927,019	-	927,019
Development	972,773	-	972,773
Marketing and Communications	775,384	-	775,384
Building Operations	6,435,816	-	6,435,816
Administration	2,205,938	-	2,205,938
Visitor Services	224,437	-	224,437
Retail Operations	528,476	-	528,476
Accessions	538,150	-	538,150
	<u>15,873,283</u>	<u>-</u>	<u>15,873,283</u>
Change in Net Assets	(842,669)	1,630,121	787,452
NET ASSETS - BEGINNING OF YEAR	<u>64,654,005</u>	<u>122,686,862</u>	<u>187,340,867</u>
NET ASSETS - END OF YEAR	<u>\$ 63,811,336</u>	<u>\$ 124,316,983</u>	<u>\$ 188,128,319</u>

Statements of Activities

Trustees of the Walters Art Gallery
For the Year Ended June 30, 2020

	Without Donor Restrictions	With Donor Restrictions	Total
SUPPORT AND REVENUE			
Investment Income, Net (Note 3)	\$ 440,170	\$ 8,027,372	\$ 8,467,542
Public Grants	1,877,885	-	1,877,885
Contributions, Memberships and Other Grants	2,932,715	1,859,648	4,792,363
Change in Value of Annuity Obligation and Contribution	6,132	(22,557)	(16,425)
Retail Operations	332,041	-	332,041
Employee Benefit Contributions (Note 12)	1,660,341	-	1,660,341
Exhibit Rental and Other Income	118,593	-	118,593
Satisfaction of Program Restrictions and Release of Investment Income (Note 10)	5,892,816	(5,892,816)	-
Satisfaction of Acquisition Restrictions (Note 10)	178,586	(178,586)	-
Satisfaction of Capital Restrictions (Note 10)	343,050	(343,050)	-
	<u>13,782,329</u>	<u>3,450,011</u>	<u>17,232,340</u>
EXPENSES			
Curatorial	1,198,628	-	1,198,628
Collections Management	1,674,763	-	1,674,763
Conservation	968,574	-	968,574
Education and Public Programs	901,250	-	901,250
Development	1,033,716	-	1,033,716
Marketing and Communications	772,986	-	772,986
Building Operations	6,637,023	-	6,637,023
Administration	2,174,348	-	2,174,348
Visitor Services	252,629	-	252,629
Retail Operations	507,781	-	507,781
Accessions	192,671	-	192,671
	<u>16,314,369</u>	<u>-</u>	<u>16,314,369</u>
Total Expenses	16,314,369	-	16,314,369
Change in Net Assets	(2,532,040)	3,450,011	917,971
NET ASSETS - BEGINNING OF YEAR	<u>63,811,336</u>	<u>124,316,983</u>	<u>188,128,319</u>
NET ASSETS - END OF YEAR	<u>\$ 61,279,296</u>	<u>\$ 127,766,994</u>	<u>\$ 189,046,290</u>