

ANNUAL REPORT

THE WALTERS
ART MUSEUM

FISCAL YEAR 2024



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COVER: Folding Processional Icon in the Shape of a Fan (detail), Ethiopia, Lake Tana (Dabra Tana Qirqos), late 15th century. Museum purchase with funds provided by the W. Alton Jones Foundation Acquisition Fund, 1996.

From the Executive Director

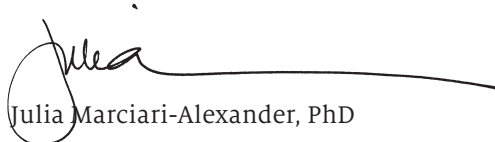
The Walters Art Museum is a special place. Our exhibitions are outstanding, our programs and events are intriguing and diverse, and the community we serve is nothing short of exceptional. This year at the Walters has been expansive in many ways. We have broadened our collection and pioneered new territory with groundbreaking exhibitions—all with the steadfast support of our dedicated Board of Trustees, our generous donors, and our knowledgeable staff and volunteers.

For these and many other reasons, it is bittersweet to pen my final letter for the Walters' Annual Report. In September 2024, I will step down as the Andrea B. and John H. Laporte Director of the Walters. For more than a decade, I have had the honor of working here alongside a tremendously talented group of people who ensure that the work of the Walters doesn't just get done, but that it gets done well. Our work in FY24 (July 1, 2023, to June 30, 2024) is no exception.

This year, we presented *Ethiopia at the Crossroads*, the first major art exhibition in America to examine an array of Ethiopian cultural and artistic traditions from their origins to the present day. We also mounted *Reflect and Remix: Art Inspiring Artists*, an innovative exhibition that highlighted the visual and material resonances between groupings of artworks, creating dialogues between artists separated by time. This exhibition provided the opportunity to view several of our major acquisitions by purchase made recently. *Saint Amelie* (2014), a rare stained-glass work by internationally acclaimed artist Kehinde Wiley; *Reflections of Sybby Grant* (2018), a ceramic work by celebrated Baltimore artist Herb Massie; and *Cintli, Corn, Maíz* (2020), an acrylic-on-canvas painting by local Latin American artist Jessy DeSantis. All respond to historical works of art that are at the core of the Walters collection and expand the narratives that the museum presents in its galleries.

As part of our commitment to accessibility, we became a KultureCity Certified Sensory Inclusive Institution this year. We also launched our first paid internship program, welcoming a cohort of five interns who worked in departments across the museum. We are deeply thankful for the grants and donations that made our work possible this year. In particular, we received an implementation grant from the National Endowment for the Humanities and many individual donations for *Ethiopia at the Crossroads* that supported the creation of this outstanding exhibition.

This great institution holds many of my most treasured memories, and I am profoundly grateful to have played a small part in shepherding this wonderful museum and its collection during my tenure.



Julia Marciari-Alexander, PhD

Andrea B. and John H. Laporte Director

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Exhibitions & Installations

The Janet & Walter Sondheim Art Prize Finalists Exhibition

July 19–September 3, 2023

The 18th-Annual Janet & Walter Sondheim Art Prize, which awards a \$30,000 fellowship to assist in furthering the career of a visual artist or visual artist collaborators living and working in the greater Baltimore region, opens in July with a finalists' exhibition at the Walters Art Museum.

The three finalists selected for this year's competition are Kyrae Dawaun, Nekisha Durrett, and Abigail Lucien. Their work will be on view from July 19 through September 3. The winner of the 2023 Sondheim Art Prize, chosen by this year's jurors, will be announced during a special reception and award ceremony at the museum. Baltimore Office of Promotion and the Arts (BOPA) will also award two residencies to finalists not selected for the Sondheim Art Prize: a six-week, fully funded residency at Civitella Ranieri in the Umbria region of Italy and a six-month residency at the Bromo Seltzer Arts Tower in Baltimore.

Jurors for the 2023 competition are Kelly Baum, John and Mary Pappajohn Director of the Des Moines Art Center; Devin N. Morris, Brooklyn-based artist; and Ingrid Schaffner, Curator at Chinati Foundation in Marfa, Texas.

The Sondheim exhibition brings together artists from disciplines including painting, photography, sculpture, animation, and fiber craft. Named in honor of the philanthropists and civic leaders Janet

and Walter Sondheim, the Sondheim exhibition is co-organized by BOPA, which serves as the city's arts council, events producer, and film office, in addition to organizing free city-wide events.

Civitella Ranieri is a residency program for international writers, composers, and visual artists. Since 1995, Civitella has hosted more than 1,000 fellows and director's guests and enables its fellows to pursue their work and to exchange ideas in a unique and inspiring setting.

The Bromo Seltzer Arts Tower has been transformed into studio spaces for visual and literary artists. Located at 21 S. Eutaw Street in the heart of the Bromo Arts and Entertainment District, the 15-story city landmark is the ideal location for artists to explore their practice.

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

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

Ethiopia at the Crossroads

December 3, 2023–March 3, 2024

Ethiopia at the Crossroads is the first major art exhibition in America to examine an array of Ethiopian cultural and artistic traditions from their origins to the present day and to chart the ways in which engaging with surrounding cultures manifested in Ethiopian artistic practices. Featuring more than 220 objects drawn from the Walters' world-renowned

collection of Ethiopian art and augmented with loans from American, European, and Ethiopian lenders, the exhibition spans 1,750 years of Ethiopia's proud artistic, cultural, and religious history.

Seated in the Horn of Africa between Europe and the Middle East, Ethiopia is an intersection of diverse climates, religions, and cultures. Home to over 80 different ethnicities and religious groups, a large portion of the historic artistic production in Ethiopia supported one of the three Abrahamic faiths (Judaism, Christianity, and Islam), all of which have early roots in Ethiopia. As one of the oldest Christian kingdoms, Ethiopian artists produced icons, wall paintings, crosses of various scales, and illuminated manuscripts to support this religious tradition and its liturgy.

Ethiopia at the Crossroads examines Ethiopian art as representative of the nation's notable history, including its status as an early adopter of Christianity and the only African nation that was never colonized, and demonstrates the enormous cultural significance of this often-overlooked hub through the themes of cross-cultural exchange and the human role in the creation and movement of art objects. In particular, the exhibition traces the creation and movement of art objects, styles, and materials into and out of Ethiopia, whether across the Red Sea, the Arabian Sea, the Mediterranean Sea, and the Indian Ocean, or within the African continent, especially up the Nile River.

Visitors will see painted Christian icons, church wall paintings, healing scrolls, bronze processional crosses, colorful basketry, ancient stone and 20th-century wood sculpture, contemporary artworks, and more. Some of the earliest surviving illuminated manuscripts from Ethiopia are on view along with secular objects produced and utilized by Ethiopians, including coins minted by generations of Aksumite rulers and textiles used for manuscript bindings and garments.

Works by contemporary Ethiopian artists—such as *Wax and Gold X* (2014) by Wosene Worke Kosrof, a painting utilizing graphic, abstracted forms of Amharic script, the Semitic language widely spoken in Ethiopia and descended from Gəʿəz, an ancient written system indigenous to Africa, and *All in One* (2016) by Aida Muluneh, featuring a woman wearing body paint inspired by traditions of African body art and a composition reminiscent of Ethiopian church paintings of the Virgin Mary—are juxtaposed with the historic works to help visitors comprehend and connect with the multiplicity of cultures and histories presented.

Tsedaye Makonnen, guest curator of contemporary art for the exhibition and an Ethiopian American multidisciplinary artist in her own right, will share in-gallery insights about the tangible effect the historic artworks have on these artists, who frequently incorporate their themes, motifs, and stylistic features in varying degrees.

This exhibition is co-organized by the Walters Art Museum, Peabody Essex Museum, and the Toledo Museum of Art. The exhibition will travel to the Peabody Essex Museum April 13–July 7, 2024, and to the Toledo Museum of Art August 17–November 10, 2024.

Ethiopia at the Crossroads has been made possible in part by two major grants from the National Endowment for the Humanities: Democracy demands wisdom, and by a grant from the Institute of Museum and Library Services (MA-253352-OMS-23).

This project is also supported by the Richard C. von Hess Foundation, the PNC Foundation, The Hilde Voss Eliasberg Fund for Exhibitions, contributors to the Gary Vikan Exhibition Endowment Fund, The Walters Women's Committee Legacy Endowment, Nanci and Ned Feltham, The International Center of Medieval Art and the Samuel H. Kress Foundation, and other generous supporters. With additional support from The Francis D. Murnaghan, Jr. Fund for Scholarly Publications and the Sara Finnegan Lycett Publishing Endowment.

Any views, findings, conclusions, or recommendations expressed in this exhibition do not necessarily represent those of the National Endowment for the Humanities, the Institute of Museum and Library Services, or other funders.

Stitched Memories: Celebrating Elizabeth Talford Scott

February 7–May 12, 2024

Stitched Memories: Celebrating Elizabeth Talford Scott invites visitors to experience the artworks of Elizabeth Talford Scott (1916–2011). A Baltimore quilt artist, Talford Scott used quilts and other textiles to tell stories and to preserve memories.

Twenty-five years ago, the Maryland Institute College of Art's (MICA) inaugural Exhibition Development Seminar (EDS) organized a landmark retrospective of Elizabeth Talford Scott's vibrant mixed-media fiber works. Now, EDS students, guided by MICA instructor Deyane Moses, have organized the Elizabeth Talford Scott Community Celebration, which brings together five museums and four universities across Baltimore City that have a significant history with the artist and/or EDS for a reunion of Talford Scott's work. The installation at the Walters is part of the larger *No Stone Left Unturned: The Elizabeth Talford Scott Initiative*.

Curated by Kendra Brewer and Sasha Kramer with aid from Dany Chan, Associate Curator of Asian Art at the Walters, *Stitched Memories: Celebrating Elizabeth Talford Scott* reveals how materials keep memories alive in an intimate multi-sensory exhibition that aims to expand the recognition of Talford Scott's art.

Visitors will see the works *Chinese Pillow* (1987) and *Cloud Collar Fantasy* (ca. 1980s) by Elizabeth Talford Scott in conversation with *Woman's Ceremonial Collar* (ca. 19th century) from the Walters collection of Asian art. This installation provides visitors a unique opportunity to experience these works in conversation with Chinese textiles similar to those the artist used to create her pillows.

A sensory interactive featuring materials made by Sarah Zenobia Barnes, Studio Manager and MICA instructor, is also included in the exhibition to provide visitors with a tactile experience of Talford Scott's work.

Stitched Memories: Celebrating Elizabeth Talford Scott is made possible thanks to Robert E. Meyerhoff and Rheda Becker.

Major support for *No Stone Unturned: The Elizabeth Talford Scott Initiative* provided by the Bunting Family Foundation and Friends of EDS. Community Day is supported by Lorraine Whittlesey & Markell Whittlesey. Printed and digital materials are supported by the William G. Baker, Jr. Memorial Fund. The Closing Reception is supported by Carol and Jerry Doctrow. In-kind support is provided by the Estate of Elizabeth Talford Scott at Goya Contemporary Gallery.

New on the Bookshelf: The Creative Power of Women

December 13, 2023–June 16, 2024

Celebrating the creative power and the sweeping impact women have made in the book arts at all levels, this intimate display showcases recently acquired works that were printed, illuminated, commissioned, designed, or written by women.

Featuring ten new additions to the Walters' Rare Books and Manuscripts collection, the installation reveals how creating with ink, paint, paper, and parchment can be an empowering and, at times, a rebellious act. This installation is the second in a two-part series introducing the museum's new permanent manuscripts gallery.

Standout objects on view include three books printed by the Calderón-Benavides family: *Oracion panegyrica* (1683), *Exaltacion Magnifica de la Betlem-ítica* (1697), and *Distribucion de las Obras Ordinaria, y extraordinarias del dia* (1712). A family tree detailing seven generations of the Calderón-Benavides family printers is included in the installation's didactics, detailing the many women who ran the press across nearly 200 years. This tree presents a visual guide to the collected works from the family and sets the stage for the installation to tell the story of "widow printers," a term used for women who took on their husband's printing presses after they died.

Visitors will encounter themes of women's creativity, entrepreneurship, and the roles that writing and the book arts have played in women's lives. The stories in the installation also demonstrate how

bookmaking and writing could be deceptively rebellious acts. Clothilde Coulaux, the scribe and artist of the Clothilde Missal, was a young woman living in German-occupied France. On its surface, the Clothilde Missal is a beautiful and humorous book, but closer examination shows that Clothilde used her book to privately resist the German occupation, choosing to write in French as opposed to German, and including the figure of Joan of Arc, a symbol of French rebellion.

Other stories include Frances Macdonald's binding design, which features a sensual depiction of the Virgin Mary as a challenge to how 19th-century society viewed women; and a letter written by Sybby Grant, the enslaved cook of Dr. John Hanson Thomas of 1 West Mount Vernon Place, also known as Hackerman House, whose letter was considered rebellious for the mere acts of reading and writing, which were illegal for most enslaved people.

New on the Bookshelf: Expanded Narratives, presented June through December 2023, was the first installation in the installation series and began the work of introducing more than two dozen fascinating rare books and manuscripts that have been added to the Walters permanent collection in recent years, many of which have never been on view.

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

Reflect & Remix: Art Inspiring Artists

May 4–September 8, 2024

In 1934, the Walters Art Museum opened its doors to the public with a foundational collection of 22,000 objects. Over 90 years, the Walters has continued to acquire new art while revisiting the works in the historic collection with fresh eyes. Now, the museum's distinctive collection has grown to more than 36,000 works spanning seven millennia of history from locations and cultures around the world.

Reflect & Remix: Art Inspiring Artists explores the visual and material resonances between works of art separated by time in the Walters collection. Artworks are arranged to present an active conversation between the works about their subjects, materials, and the artists who created them. Featuring more than 60 objects from each of the museum's collection areas, the exhibition includes recent acquisitions as well as many historic pieces which have previously not been on view. Visitors will see glass, enamel, mosaics, ceramics, paintings, manuscripts, printed works, calligraphy, metalwork, and sculptures in stone and bronze presented in a way that encourages viewers to explore the links between artworks.

Some objects speak to the expansion of earlier techniques and materials to create something new. Other works speak to the artistic process, demonstrating that some artists found inspiration in historic art and created something new through their imagination and ingenuity.

Works by contemporary artists will also be on view, including Kehinde Wiley, Herb Massie, Jessy DeSantis, and Roberto Lugo. These artists draw upon their heritage and artistic lineage to create artworks that both resonate with the past while reflecting their own present moment.

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

Healing the Body, Healing the Soul: Methods of Therapy in Medieval Europe

June 20–December 15, 2024

Health, wellness, and healing are universal issues that have preoccupied people since the beginning of human memory. Medieval Europeans held the belief that the body and soul were connected and impossible to separate. Maintaining bodily and spiritual health was considered a constant but necessary challenge, and people of this time period dedicated

significant effort and time to finding remedies for bodily and spiritual ailments. Many of these practices are reflected in the art and books of the time.

On view June 20, *Healing the Body, Healing the Soul: Methods of Therapy in Medieval Europe* explores the intimate link between body and soul as envisioned during the medieval period and demonstrates how works of art contributed to medieval European understandings of wellness and even aided in therapeutic practices.

Divided into three sections which address physical healing, spiritual healing, and the interlinked nature of physical and spiritual health, works in the exhibition examine medical theories, medicine in practice, saints and health, pilgrimage, and spiritual exercise. Featuring 23 works, visitors will see rare books and manuscripts from the Walters library along with medieval objects. To provide a contemporary perspective, the exhibition also includes a photograph by blind artist Pete Eckert from his Bone Light series. According to the artist, who creates light photography of his skeleton, the loss of his sight produced a phantom sense of light coming from his bones which he captures in illuminated portraits. The work speaks to the current lived experiences of people with disabilities and creates a link to understand how disability was understood during the medieval period in the context of body and spirit.

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

Objects of Curiosity: What Will We Discover?

Ongoing (opened September 20, 2023)

Objects of Curiosity: What Will We Discover? presents objects from the Walters' historic collection that members of the curatorial and conservation staff have unanswered questions about. The second phase of the exhibition, on view from February 3, answers questions posed about objects in the first phase of the installation, which has been on view since September 2023.

Phase two features 18 additional art objects, many of which have never been on view. In this phase, visitors will experience works that have inspired curiosity in staff members, such as fragments of an Egyptian glass shrine, monumental vases, a bust of a Napoleonic military figure, and more. Visitors will also be able to view the Walters' copy of the *Mona Lisa*. Works are grouped by question: What is it? Why does it look like this? Is it authentic? and Where does it belong?

Phase one of *Objects of Curiosity: What Will We Discover?* opened with 11 works, including *Standing Warrior Holding a Sword* (12th century), *Table with Enthroned Prince and Courtiers* (12th–13th century), and *Mirror with Female Figure and Engraved Scene* (late 4th–early 3rd century BCE).

These standout works will be on display alongside curatorial and conservation curiosities and insights about the works presented in both phases. Through interactives in Studio 1 West and the galleries, visitors can also explore the research process, share their thoughts, and submit their own curiosities.

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

Selections from the North American Collection: People and Places

Ongoing (opened January 13, 2024)

Selections from the North American Collection: People and Places examines the ways that 19th-century North American artists drew inspiration from a variety of places and cultures at home and abroad, whether the Hudson Valley, Japan, or an ancient town outside of Rome.

Visitors will experience 16 works featuring paintings, sculptures, ceramics, and silver. On view is a marble bust by Edmonia Lewis (1844–1907), an African American and Native American (Ojibwa) sculptor, and a 19th-century portrait by Joshua Johnson (1763–1824), a Baltimore-based Black American artist. Other works have ties to Baltimore, including

a recently acquired mid-1880s vase by D.F. Haynes and Company, a ceramics factory formerly located in Locust Point, that showcases a gold and silver raised decoration influenced by Japanese art.

Several objects have never been on view to the public in the museum's 90-year history, providing visitors the opportunity to be among the first to experience them. *The Arch of Nero* (1871) by Sanford Robinson Gifford, which depicts a ruined aqueduct near Tivoli, Italy, makes its debut after a complex treatment in the Walters' Conservation Lab in 2022; and in their inaugural display, three silver vessels by Tiffany & Co. showcase the influence of Asian and Islamic art on the firm's designers.

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

Acquisitions

GIFTS

Bequest of Lionel Katzoff, 2023

Author: Hirano Genryō; Artist: Utagawa Kuniyoshi, *An Illustrated History of Japan (Kokoku kaibyaku yuraiki) or Chronicles of the Foundations of Japan (Dai nihonkoku kaibyaku yuraiki)*, 4 volumes, 1858, woodblock printed, ink on paper (92.1362.1-4)

Author/Compiler: Taki Motonori; Publisher: Igakkan, *Emergency Remedies for the Benefit of the Public (Kokei saikyuhō)*, 3 volumes, 1790, woodblock printed, ink on paper (92.1363.1-3)

Artists: Kawanabe Gyōsai, Fujisawa Bainan, Sakaki Kōson; Publisher and translator: Watanabe On, *Tsuzoku Issopu monogatari (Aesop's Fables)*, 6 volumes, 1875, woodblock printed, ink on paper (92.1364.1-6)

Author: Urabe Kenkō; Artist: Unknown, *Essays in Idleness (Tsureszuregusa)*, 2 volumes, 1672, woodblock printed, ink on paper (92.1365.1-2)

Artist: Kitao Masayoshi, *Illustrations of Marine Life (Gyokai ryakugashiki)*, 1802, woodblock printed, ink and colors on paper (92.1366)

Artist: Asai Chū; Author: Ikebe Tōen, *Fifty Modern Genre Scenes Compared in Verses (Tōsei fūzoku gojūban uta awase)*, 2 volumes, 1907, woodblock printed, ink and color on paper (92.1367.1-2)

Artist: Katsushika Hokusai; Publisher: Suharaya Mohē, *Picture Book of New Patterns for Various Trades (Shoshoku ehon Katsushika shin hinagata)*, 1836, woodblock printed, ink on paper (92.1368)

Artist: Ōta Saburō; Publisher: Seibidō, *Illustrated Ballad of Asagiri ("Morning Mist")*, 2 volumes and box, 1912, Woodblock printed and lithography?; ink and color on paper (92.1369.1-2, 92.1369.REL.1)

Artists: Kubo Shunman, Tsutsumi Tōrin II, Ōoka Unpo; Publisher: Tsutaya Jūzaburō, *A Hundred Twitterings (Momo Saezuri)*, 1796, woodblock printed, ink and color on paper (92.1370)

Artist: Nishikawa Sukenobu; Publisher: Unsōdō, *Picture Book of the Pines or Picture Book of Evergreens (Ehon Tokiwa gusa)*, 3 volumes bound into one, 1731, woodblock printed, ink on paper (92.1371)

Artist: Ise Monsui; Publisher: Kawase Shoten, *Illustrations of Kyogen Performances (Kyōgen Ga)*, 1919, folding album, woodblock printed, ink and color on paper, textile covers (92.1372)

Artist: Sukemichi Kobayashi, Editor: Masanori Yamawaki; Publisher: Kōbujuku zōhan, *Two Hundred Illustrations of Military Arms (Buki nihyakuzu)*, 1848, woodblock printed; ink and colors on paper (92.1373)

Artist: Katsukawa Shunshō; Publisher: Kariganeya Ginosuke, *Eastern Brocade of One Hundred Poems by One Hundred Poets (Nishiki hyakunin issu azuma ori)*, 1775, woodblock printed, ink and color on paper (92.1374)

Artist: Akatsuki no Kanenari; Publisher: Kawachiya Heishichi, *Stories with the Poems of Hyakunin Isshu Taken as the Titles (Ogura hyakushu ruidai banashi)*, 1823, woodblock printed, ink on paper (92.1375)

Compiler: Rai Kyōhei; Publisher: Shunsōdōgagan, *Travel Album of Kyoto and Nara (Jūjun kagetsujō)*, 3 volumes and a case, 1883, folding album; woodblock printed, ink on paper (92.1376.1-3, 92.1376.REL.1)

Artist: Utagawa Sadahide, *Biographies of One Hundred Famous Heroes (Eimei hyakuyūden)*, 3 volumes, woodblock printed, ink and color on paper (92.1377.1-3)

Artist: Kurata Tōgaku; Editor: Tagawa Harumichi,
Pictures of the Appearance of Foreigners (Gaiban yōbōzuga), 2 volumes, 1854/1855, ink on paper (92.1378.1–2)

Artist: Yamaguchi Soken; Publishers: Kawachiya Kihe, Noda Denbe, Hishiya Magobe, *People of Yamato (Yamato jinbutsu gafu)*, 3 volumes, 1799/1800, woodblock printed, ink on paper (92.1379.1–3)

Kawanabe Gyōsai; *Gyōsai's Treatise on Painting (Gyōsai gadan)*, 4 volumes and a case, 1887, woodblock printed; ink and color on paper (92.1380.1–4)

An Illustrated Manuscript *Biechtspiegel*, or “Confessional Mirror,” for the Use of a Deaf Female Student, Flanders, ca. 1803, watercolor and ink on paper (W.963)

Museum Purchase, 2024

Léon Bonvin, *Study of a Woman*, ca. 1850–1855, charcoal on paper (37.2952)

Léon Bonvin, *Ham on a Table*, ca. 1850–1855, charcoal on paper (37.2953)

Gift in memory of Mary “Polly” Nooter Roberts, 2023

Yelimane Fall, *wāw (و)*, 2003, acrylic paint on canvas (36.20)

Gift of Sheila Murnaghan and Hugh Gordon, in memory of Diana Edwards Murnaghan, 2024

Rembrandt van Rijn, *Old Man with a Beard*, ca. 1635 etching (93.175)

Rembrandt van Rijn, *Self Portrait of Rembrandt with Saskia*, 1636, etching (93.176)

Robert Vorsterman after Anthony van Dyck, *Joos de Momper*, ca. 1645, engraving (93.177)

MUSEUM PURCHASES Museum Purchase, 2023

Okajima Tesshū, *Hydrangea and Turkeys*, 1920s, oversized two-panel folding screen; ink, mineral colors, gofun (powdered calcified shell), and gold wash on paper (35.337)

Jessy DeSantis, *Cintli, Corn, Maíz*, 2020, acrylic on canvas (37.2951)

Printer: Juan de Ribera; Author: Raimundo Lumbier, *Noticia de las sesenta, y cinco proposiciones nuevamente condenadas por N. SS. P. Inocencio XI. mediante su decreto de 2. de mayo de año 1679. [...] y de nvevo corrdenada, y en muchas partes nuevamente añadida. Septima impression, añadidas las quarenta y cinco proposiciones de N. SS. P. Alexandro VII [...]*, 1684, ink on laid paper bound in contemporary vellum (92.1361)

Donors

The Walters Art Museum extends its sincerest thanks to the generous corporations, foundations, government agencies, and individuals who supported the museum in our 2024 fiscal year. The support and partnership of our donors enable the Walters Art Museum to provide meaningful experiences and free admission for all.

These donors supported the museum at a level of \$500 and above from July 1, 2023, to June 30, 2024. The following list includes gifts and pledges toward museum operations, exhibitions and installations, education, learning, and community engagement programs, special projects, fundraising events, and endowments. Deceased donors are indicated by an asterisk (*).

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Dr. and Mrs. Allan Rubin
Ms. Brooke Russell
Thomas and Lynn Russo
Ms. Diane L. Ryan
Mahaliyadara Kenya Sabrina
Mr. Devyn Samios-Uy
Mr. and Mrs. David M. Sanborn
Robert W. Schaefer and Elaine L. Schaefer
Dr. George R. Schmidt
Mr. Douglas Schubert
Mrs. Susan Schuster
Alan R. Schwartz & Carla Wolf Rosenthal
Ms. Joyce J. Scott
Francis C. Scudellari
Mr. Robert T. Sears
Elizabeth Serlemitsos
The Honorable Stephen and Dr. Elizabeth Sfekas
Michele Shelton
Catherine Sheppard and Jerry Cooke
Yoshinobu and Kathleen Shiota
Ms. Sydni Ann Shollenberger
Mr. and Mrs. Abraham Shwartz
Mr. and Mrs. Steven Sibel
Elizabeth Simpson
Randy Skiles
Mr. Richard Smith
Mrs. Jane C. Sneeringer
Mrs. Lee Soeburn
Ms. Jenny Sorel
Ms. Jennifer St. Germain
Steven R. Stegner
Ms. Margaret Jane Steinhagen
Anne L. Stone
Holiday Storck
Ms. Constance Stromberg
Jess Strott
Ms. Frey Su
Phyllis Sunshine and Thomas Rhoades
Carolyn and Stephen Sutton
Dr. and Mrs. Alan Tapper
Mr. and Mrs. Daniel T. Taylor
Didrik O. Thede and Dianne E. Davis

Mrs. Suzanna C. Thieblot
Marijim Thoene, DMA
Dr. Patricia A. Thomas and Dr. Christopher T. Bever
Mr. Kenneth Thompson
Benjamin Tilghman
Mr. and Mrs. Stuart Tobin
Mr. Matthew Treskon and Ms. Teal Anderson
Charles and Claudia Vieth
Deborah and John Viles
David W. and Christine Morgan Wallace
Mr. and Mrs. Dale A. Waters, Jr.
Ms. Cheryl A. Weckesser
Mrs. Ruth Wiebelhaus
Hoel Wiesner
Mr. Matthew J. Wilch
Ms. Takhirah Williams
Vinnie Williams
Mr. Adarin Williamson
Ray A. Williamson and Carol L. Carnett
John Wilson
Dr. Kami Windsor
Kylene Woods
Lucinda and Robert Wright
Deborah and David Yaffe
Norca Yarborough
Mr. Hong Yee
Ms. Stacey York
Katarina and Carl Ziegler
Mr. Luke Zeigler
Mr. and Mrs. Paul C. Zugates

Recognition Gifts

Honor Gifts

In Honor of Patrick Coggins

Tasha and Scott Museles

In Honor of Sharon Edlow

Dr. and Mrs. Robert S. Weinberg

In Honor of Meg Ferguson

Reverend Sharon Smith

In Honor of Jenn Harr
Mr. and Mrs. A. Stanley Brager, Jr.

In Honor of Julia M. Alexander's
10th Anniversary as Executive Director
Mr.* and Mrs. James A. Ulmer III

In Honor of Dr. Lillian M. C. Randall
Professor and Mrs. Orest Ranum

In Honor of the Rare Books and Manuscripts Department
Elizabeth J. Moodey

In Honor of Lynn Homeier Rauch
Mrs. Lon W. Homeier

In Honor of Dr. Neal Solomon
Lee Schwark

In Honor of Lowell Thompson
Marijim Thoene, DMA

In Honor of Therese Ulmer
Katherine Alban O'Donovan

In Honor of Therese Ulmer's
Forty-Five Years as a Walters Docent
Mr.* and Mrs. James A. Ulmer III

In Honor of Sheila Vidmar
Notre Dame of Maryland University

In Honor of Hiram Woodward
Anonymous

In Honor of Katarina Ziegler
Mr. and Mrs. William J. Bishop

Memorial Gifts

In Memory of Ron Allen
Jan Allen

In Memory of Dr. Diane M. Becker
Dr. Lewis C. Becker

In Memory of Mike Bowler
Mrs. Margaret F. Bowler

In Memory of The Rev. Pope F. Brock, Jr.
Anonymous

In Memory of Barbara C. Calvert
Roger L. Calvert

In Memory of Thomas Cripps
Lynn A. Cripps

In Memory of Jennie Walters Delano
Ms. Robin Lee Ridder

In Memory of Mary Lou Fenton
Laura and Matthew Hollister Fenton

In Memory of Rachel Layton, Walters Volunteer
Beatrice Yoffe

In Memory of Toshiko Nishi Meador
Ms. Beth R. Horton

In Memory of James Nickerson
Patricia A. Nickerson

In Memory of Susan Noonan
Benjamin B. Smith and Nancy S. Smith

In Memory of Sara Delano Redmond and
Cynthia Redmond Mead
Toney Hopkins*

In Memory of Dr. Allen Silver
Carole Cassano Silver

In Memory of Stamatios Sinis
Mrs. Martha Sinis

In Memory of Dr. Sidney Snyder
Mrs. Marcia J. Snyder

In Memory of Thomas P. Thornton

Ms. Hanne Schulten

In Memory of Edy Trout

Anonymous

Docents

Walters Art Museum Docents volunteer their time and expertise to facilitate tours for visitors of all ages. In addition to leading tours, Docents take part in on-going training on educational pedagogy and art history. We recognize docents who were active or emeritus between July 1, 2023, and June 30, 2024.

Kiki Benson

Leslie Bethell

John Bosley

Caroline Cochran

Ilene Cohen

Sharon Edlow

Barbara Guarnieri

Larry Hughes

Frances Lewis

Jennifer Rankin

Jill Reynolds

Charles Springer

Jan Thorman

Terry Ulmer

Sheila Vidmar

Kathy Wales

Judy Weitzman

Ann Wolfe

Stella Wu

Docents Emeriti

David Albright

Julianne Alderman

Marian Altoz

Virginia Anderson-Stojanovic

Elizabeth Ayash

April Baer

Lenore Baier

Willa Banks

Joanne Belgrad

Jane Birch

Phyllis Boehk

Bill Bradford

Angela Breakey

Sharon Britton

Bonnie Brobst*

Michael Brush

Mary Ellen Bur*

Bonnie Busta

Marjorie Byers*

Jane Calejari

Joan Cannon

Marion Carozza

Dorothy Cherry

Jean Clinnin*

Elsa Collins

Rosalee Davison*

Carol Doctrow

Carol Durr

Rosemary Eck

Molly Edgar

Carrie Emerson

Betty Feinberg

Berthe Ford

John Ford*

Carol Gertsen

Judith Gluckman

Marsha Golob

Hannah Gould

Alejandro Guilarte

Pat Harcarik

Erin Hayden

Annette Heaps

Jane Hennegar

Sherri Hershfeld

Barry Hershfeld

Louise Higgins

Antonina Hoffer

Ann Hogg

Zelma Holzgang

William Holzgang

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

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

Statements of Financial Position

Trustees of the Walters Art Gallery

June 30, 2024 and 2023

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

ASSETS

	<u>2024</u>	<u>2023</u>
ASSETS		
Cash and Cash Equivalents	\$ 4,730,428	\$ 3,525,350
Accrued Investment Income	251,000	253,702
Grants and Other Receivables	943,337	928,224
Inventory and Other Assets	303,879	259,720
Investments (Notes 2 and 3)	193,087,816	184,278,476
Unconditional Promises to Give, Net (Note 5)	465,174	608,673
Property and Equipment, Net (Note 6)	25,487,276	26,172,668
Right-of-Use Assets – Operating Leases, Net (Note 7)	766,327	377,749
	<u>\$ 226,035,237</u>	<u>\$ 216,404,562</u>
Total Assets		

LIABILITIES AND NET ASSETS

LIABILITIES

Accounts Payable and Accrued Expenses	\$ 880,641	\$ 1,062,914
Deferred Revenue	265,000	973,901
Annuity Obligations	255,345	248,559
Operating Lease Liabilities (Note 7)	766,327	377,749
	<u>2,167,313</u>	<u>2,663,123</u>
Total Liabilities		

NET ASSETS

Without Donor Restrictions (Note 9)	65,136,277	64,898,750
With Donor Restrictions (Note 10)	158,731,647	148,842,689
	<u>223,867,924</u>	<u>213,741,439</u>
Total Net Assets		
Total Liabilities and Net Assets	<u>\$ 226,035,237</u>	<u>\$ 216,404,562</u>

Statements of Activities

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

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

Statements of Activities

Trustees of the Walters Art Gallery
For the Year Ended June 30, 2023

	Without Donor Restrictions	With Donor Restrictions	Total
SUPPORT AND REVENUE			
Change in Value of Annuity Obligations and Contributions	\$ 17,904	\$ (33,516)	\$ (15,612)
Contributions, Memberships, and Other Grants	2,790,503	1,539,388	4,329,891
Employee Benefit Contributions (Note 13)	1,955,291	-	1,955,291
Exhibit Rental and Other Income	53,275	-	53,275
Public Grants	2,790,543	525,000	3,315,543
Retail Operations	263,001	-	263,001
Satisfaction of Program Restrictions and Release of Investment Income (Note 11)	7,791,455	(7,791,455)	-
Satisfaction of Acquisition Restrictions (Note 11)	489,914	(489,914)	-
Satisfaction of Capital Restrictions (Note 11)	71,936	(71,936)	-
Total Support and Revenue	16,223,822	(6,322,433)	9,901,389
EXPENSES			
Program	13,610,718	-	13,610,718
Management and General	3,927,647	-	3,927,647
Fundraising	802,090	-	802,090
Total Expenses	18,340,455	-	18,340,455
Change in Net Assets from Operations	(2,116,633)	(6,322,433)	(8,439,066)
NON-OPERATING ACTIVITIES			
Investment Income, Net (Note 3)	1,046,744	11,853,804	12,900,548
Total Non-Operating Activities	1,046,744	11,853,804	12,900,548
Change in Net Assets	(1,069,889)	5,531,371	4,461,482
NET ASSETS – BEGINNING OF YEAR	65,968,639	143,311,318	209,279,957
NET ASSETS – END OF YEAR	\$ 64,898,750	\$ 148,842,689	\$ 213,741,439