BIRMINGHAM MUSEUM OF ART

Annual Report 2010-11

Birmingham Museum of Art — 2000 Rev. Abraham Woods, Jr. Blvd., Birmingham, AL 35203

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Mission

To provide an unparalleled cultural and educational experience to a diverse community by collecting, presenting, interpreting and preserving works of art of the highest quality.

Cover Photo: The American Planning Association named the BMA's Red Mountain Garden Club Memorial Garden and Charles W. Ireland Sculpture Gardens one of their 2010 Top Ten Great Places in America: Public Spaces.

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The Year in Review

This year we celebrate our 60th anniversary and our over-arching goals are to increase awareness of the Museum throughout the community and to increase accessibility to what we offer – locally, nationally, and internationally. We began our anniversary year with the publication of our beautiful new *Guide to the Collection*, which offers a history of the Museum and highlights over 250 works of art from our outstanding collection. The book was designed truly as a handbook, to be carried comfortably into the galleries to enrich one's experience with the works of art. The celebration will continue with exhibitions, programs, and new gallery interpretations over the next year and conclude in the spring of 2012 with an exhibition that looks forward to the continued growth of the Museum and the collection. The exhibition will feature gifts given and promised in honor of our anniversary.

We were delighted to have *Who Shot Rock and Roll: A Photographic History, 1955-Present,* organized by the Brooklyn Museum of Art, as the kickoff exhibition for our anniversary and for our message and mission. We hoped it would help introduce a broad and diverse audience and attract visitors who have not been to the Museum previously, while still connecting to our core audience. While it absolutely has popular appeal, the quality of the photographs and the talents of the photographers are superb. The images captured by the photographers both documented and created the rock and roll revolution, and their images communicate the social and cultural transformations spawned by rock over the last 60 years. We were thrilled with the response, the opening night attracted over 1,200 people, the Museum's website traffic doubled compared to our most recent ticketed exhibition, and the sophisticated and inventive advertising campaign designed by our Communications Department has created a buzz all over town.

This year we organized a group of task forces composed of Museum staff members and their purpose drawn from our strategic plan. Their focus centers around building audience, enhancing the visitor experience, and increasing financial stability. Recommendations from these groups are leading to many changes and improvements of the physical plant and research into who is visiting our Museum and who is not and why. The Museum has become a lab in many ways, experimenting with new programs, gallery interpretations, and testing ideas, all to help increase time and enjoyment with the works of art.

We inaugurated a number of programs to help draw audience: Bart's Art Cart for children and families every weekend, Art Breaks every Tuesday at noon, staying open until 9pm the first Thursday of every month, longer hours for Oscar's Café, cell phone tours, slow looking tours, yoga in the galleries, to mention but a few new offerings. We slightly expanded our footprint by adding a lovely terrace off of our café, creating a new outdoor area for dining and events. The Spencer Terrace is named in honor of our longtime friend, benefactor, and former Board chair, William M. Spencer III, who died last year. Friends and family generously supported this memorial to a beloved member of our community.

The Web Team undertook a major redesign of our website, which created a much more robust online presence and visits to the site have quadrupled. We have also introduced e-publications, making our exhibitions and research more available to a broad public. Museum interns working in the library are enhancing content about pieces in our collection on Wikipedia. They are adding to existing entries, creating new entries for artists, and adding images and links to our collection. All of which strengthens awareness of our collection.

This year's Museum dinner and ball celebrated our 60 years and Chairs Emily and Bill Bowron worked with enormous drive, creativity, and passion to make the event not only gorgeous, but the most financially successful in our history. All of us at the Museum are deeply grateful for their commitment to this institution and their love for their community.

The Museum received several important grants this year from the Kress Foundation, the Luce Foundation, and the National Endowment for the Humanities, all of which are extremely meaningful and essential to the Museum. Particularly

thrilling to announce is our receipt of a grant from the Mellon Foundation, one of the most prestigious grants an arts institution can receive. Our grant allows for the Museum to host two post-doctoral fellows, two years each, to work with our collection of African American art. The Museum has focused on this aspect of our collection for several years and this grant will allow us to take a leadership role in not only the research and presentation in this area, but a leadership role in training the next generation of museum leaders.

Like so many businesses and organizations, we responded to the economic downturn by deleting positions and implementing a hiring freeze. However, we are now at the point where we can begin to increase our capacity. I am pleased to say we are adding two other positions this year which we know will continue to increase our professionalism and quality of the Museum experience. Our newly-created position of Exhibition Officer will streamline the organization of our exhibitions internally and allow us to promote our exhibitions for travel in a more effective and consistent manner. Our new Associate Curator for Gallery Interpretation and Docent Services will bring new ideas and methods for visitor engagement.

Finally, let me close by recognizing Tom Hamby, who will end six years of service as the Museum's Board chair this September. Tom has been an outstanding leader and the Museum has benefited so very much from his guidance and involvement. In addition, he has become a great friend of mine who I can call on for advice and insight and who always makes time to understand a problem or circumstance, and offers clear and sound counsel with candor and humor. We will miss his deft leadership and care for the Museum and the staff.

Gail C. Andrews
The R. Hugh Daniel Director

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Collections Handbook

As 2011 began, in the midst of the new and exciting things happening throughout Birmingham, the Museum embarked on the celebration of its 60th anniversary. Opening in five galleries in City Hall on April 8, 1951, the Museum has been an anchor, catalyst, and destination for 60 years, serving the community with exhibitions, educational programs, and above all, the outstanding collection. Now numbering over 24,000 works of art, many of which are internationally significant, the Museum's collection is a treasure for our community and one we should enjoy, promote, and take tremendous pride in.

To honor this anniversary year, the Museum kicked off its celebration with the publication of a new handbook of the Museum collection. The last guide to the collection was published in conjunction with the opening of the 1993 building expansion. At the time, the collection numbered 14,000 objects with 130 selected for the handbook. With the addition of approximately 10,000 objects and the growth of the curatorial department, the time was ripe for a new *Guide to the Collection*. The new book contains over 250 works of art, handsomely illustrated and designed to fit comfortably in your hands and be used and perused while you wander through the galleries.

Director Gail Andrews hosted members of the Museum's Circle Levels at her home on January 6, 2011, for an advance unveiling of the Museum's *Guide to the Collection*. Guests enjoyed an evening of camaraderie, food, drink, and exclusive insight from the Museum's six curators on specific works featured in the *Guide*. The *Guide* is available in the Museum Store, on the web site, and at Amazon.com.

Exhibitions

African Artistry in Iron and Clay
Opened March 28, 2010
African cultures value iron and clay for their practical uses: tools, weapons, currency, and vessels; but, more importantly, also for their spiritual potency. In many parts of Africa, blacksmiths are born to their occupational specialty and marry women from other blacksmith families. Men smelt and forge iron while women specialize in ceramics, creating vessels for daily use and ritual objects. They closely guard their special occupational knowledge and many myths and legends recount the stories of blacksmiths and potters who transform materials by fire.
This installation explores iron and clay as created for rites of passage, healing rituals, divination, governance, religious practice, and conflict mediation.

Two Landscapes: Different Points of View
June 6 - September 19, 2010
The Two Landscapes exhibition took two 18th-century landscape paintings from the permanent collection – one Japanese and one Italian – and compared and contrasted them. Who were the artists? What were the backgrounds? What materials did they use? How did they interpret landscape subjects? Visitors were invited to ponder these and more questions as they contemplated the two paintings to formulate their own point of view.

Pattern, Costume, and Ornament in African and African-American Art
June 6 - September 12, 2010
The art and objects gathered for this exhibition were united by the visual pleasures derived from their patterns, costume, and ornamentation, as well as by the often deeper meanings within them. Drawn from the Museum's permanent

collection and from local private collections, the assembled works included a traditional quilt, Haitian flag, and examples of contemporary painting, sculpture, and photography. Though working in diverse media, styles, and techniques, artists such as Carrie Mae Weems, Nick Cave, Jeff Donaldson, and Odili Donald Odita found inspiration and meaning in repetitive eye-catching arrangements and attention to detail and embellishment.

Fashioning Kimono: Art Deco and Modernism in Japan
July 31 - October 10, 2010
Fashioning Kimono presented the innovative fashion results of the incredible industrial and social changes Japan experienced in the late-19th through the early-20th centuries. Included were a wide variety of kimonos, from the 1890s to the 1950s, from hand-woven simple everyday kimono to elaborately embroidered Kimono for special occasions. Many were enlivened by Art Deco patterns that heralded the emergence of Japan's "New Women," who for the first time entered the work force and challenged the traditional view of women in Japanese society. Included were 97 Kimono from the Montgomery Collection in Lugano, Switzerland, and 50 framed archival photographs from the Hukusai Research Centre in Milan, Italy, that showed how Kimono like these expressed the tastes and interests of almost three generations of men, women, and children who wore them.

The Year of Photography at the Birmingham Museum of Art
September 2010 - September 2011
To herald in the opening of Who Shot Rock & Roll, the BMA introduced a series of exhibitions and lectures that featured photography. These included the exhibits *Warhol Portrait Studies, In Friendship: Gifts from David and Natalie Sperling, Darkroom: Photography and New Media in South Africa*, and *In Focus: Photography by Birmingham City School Students*, plus lectures on "Neil Printz's Andy Warhol Paints a Portrait" and The John Morton Lecture in Photography with Carlin Wing. The Year of Photography culminated in the opening of *Who Shot Rock and Roll: A Photographic History, 1955 to the Present*.

Warhol Portrait Studies
September - October 2010
This exhibit focused on Andy Warhol's process for creating his famous portrait paintings through a group of Polaroid studies and large-scale paintings of Birmingham art philanthropists Charles and Caroline Ireland.

***A Masterpiece in Our Midst: Duncanson's* A Dream of Italy**
October 1 - November 21, 2010
The BMA purchased A Dream of Italy (1865), a major painting by Robert S. Duncanson (1821-1872), one of the most significant African American artists of the 19th century. This intimate exhibition provided an in-depth examination of this masterpiece, as well as a discussion of Duncanson's life, work, and discourse with other artists of his day. An additional loan for the exhibition was generously provided by the High Museum of Art in Atlanta, Georgia.

In Friendship: Gifts from David and Natalie Sperling
November 7, 2010 - February 6, 2011
In 1988, Birmingham couple David and Natalie Sperling made a gift to the BMA of a classic black and white photograph by the French master Jacques-Henri Lartigue. Three years later, the couple initiated the tradition of making gifts of art to the Museum in honor of their friends. The Sperlings' gifts to the BMA now number more than 20 works that range from classic European black and white photography to contemporary photographs, prints, drawings, and sculpture. This exhibition brought these works together as an occasion to celebrate the Sperlings' generosity and dedication to both their friends and the Museum.

Spiral: Perspectives on an African-American Art Collective

December 5, 2010 - April 17, 2011

In the early 1960s in New York, the artist Romare Bearden invited a group of African American artists to meet and discuss their roles as black artists during the charged years of the Civil Rights Movement. The group formed a collective called Spiral, a name inspired by the Archimedean spiral which moves outward embracing all directions, yet constantly upward. Members included Bearden, Hale Woodruff, Norman Lewis, Richard Mayhew, Charles Alston, Reginald Gammon, and Emma Amos, among others. The artists met regularly to discuss aesthetics, black identity in a mostly white art world, and the matter of responsibility to the community versus artistic freedom. While almost all of the artists had begun their careers with figural work, many were interested in exploring abstraction while continuing to address issues of race and the urgent social concerns of the day. This exhibition featured works drawn from private collectors, galleries, museums, and the BMA permanent collection.

Darkroom: Photography and New Media in South Africa

January 30 - April 17, 2011

This groundbreaking exhibition presented the work of 18 photographers and new media artists who lived and worked in South Africa during Apartheid. They documented photography's role in the country's complex transformation. Darkroom's eight sections highlighted the ways that these artists have addressed South African culture from various perspectives, and their increased presence in the global art world since 1994. It examined the use of analog and digital media, still and moving pictures, and two- and three-dimensional formats to express relationships between mid-20th century approaches and more recent ones, and differing concerns among artists of successive generations. The works range from documentary to experimental. Darkroom was organized by the Virginia Museum of Fine Arts.

A Stitch in Time: Southern Quilts in the African-American Tradition

May 15 - September 2011

The art of quilting enjoys a long and rich heritage within African American communities, particularly in the Deep South. Drawing from the Museum's permanent collection of American quilts—among the largest in the country—this exhibition explored the African American quilting tradition from vibrant patterns to whimsical pictorials. Among the featured quilts were masterworks by Nora Ezell, Yvonne Wells, Chris Clark, and the Freedom Quilting Bee.

Faces of India: Sculpture from the Collection of the Callahan Family

June 12 - October 2, 2011

The BMA proudly presented the first showing of Indian sculpture from the collection of the Callahan family. Over 20 sculptures in stone and bronze depicted a variety of Hindu and Buddhist deities that date from the second through the 18th centuries, including a rare third century image of Hariti, the Buddhist protector of children, and an elegant 16th-century image of The Dancing Shiva (Shiva Nataraja). The Callahan family collection showed the great diversity of Indian iconography and the brilliance of Indian craftsmen.

Who Shot Rock and Roll: A Photographic History, 1955 to the Present

June 24 - September 18, 2011

Conceived by the likes of Elvis and the Beatles, evolving into the sounds of Madonna and Tupac, the phenomenon that is rock and roll indelibly transformed music and society. Catalysts to this sensational revolution, photographers captured and documented these changes. Through many rare and never-before-exhibited photographs, Who Shot Rock and Roll honored and celebrated the artists who gave rock and roll its visual identity. This exhibition explored the creative and collaborative role of photographers throughout the history of rock and roll and featured nearly 200 works, from iconic album covers to behind-the-scenes snapshots of rock, pop, and hip-hop legends. This exhibition was organized by the Brooklyn Museum.

Student Exhibitions

Reflections of Me: The Museum and The Horizons School
June 6 - October 3, 2010
The students at The Horizons School used the varied collections as inspiration for thinking about themselves, then created works of art based on those thoughts. Working with BMA Artist-in-Residence Toby Richards, the students explored the Museum's world in order to discover themselves. These works reflected both the BMA tagline and The Horizons School's mission of preparing young adults for an independent life by allowing the students to explore ideas of self in the non-threatening environment of the Museum's galleries and studios.

An Art Odyssey: 2010 Summer Art Camp
Junior and Senior Studio Spotlight
August 8, 2010 - December 5, 2010
Over the summer, the Junior and Senior Studio participants explored the colorful and exiting world of modern and contemporary art by visiting the galleries and discovering new ways to connect with art. Students experimented with a variety of techniques originated by famous 19th-, 20th-, and 21st-century artists who championed innovative ways to look at everyday objects. In this Spotlight exhibition, visitors saw how these teen artists turned their imaginative thoughts into expressive works of contemporary art.

Heart Gallery of Alabama
September 12 - November 14, 2010
The *Heart Gallery of Alabama* was a striking exhibit of 25 portraits of children in the Alabama foster care system who need permanent families. Professional photographers collaborated with the children to create images that captured the unique spirit of each child. The portraits and their accompanying audio interviews were displayed in a variety of venues across the state to let viewers learn more about kids in Alabama who were still waiting for their "forever family."

Vestavia Hills City Schools Exhibition
November 21, 2010 - February 20, 2011
This exhibition highlighted the artistic achievements of students from the Vestavia Hills City School System.

Chinese New Year Exhibition: The Year of the Rabbit
December 19, 2010 - February 21, 2011
The most important of the traditional Chinese holidays, Chinese New Year, celebrates forgiveness of all grudges and wishes peace and happiness for everyone. This exhibition commemorated that holiday.

18th Annual Youth Art Month Exhibition
March 6 - May 8, 2011
During *Youth Art Month*, visitors discovered the masterpieces created by the youth of Alabama, and saw firsthand how the visual arts can impact change in our communities and young citizens. Each March, the BMA and art educators throughout Alabama celebrate the creativity and talent of our state's youth in this exhibition. The purpose of National Youth Art Month is to emphasize the value of art education for all students and to encourage support for quality art education programs. Supporting these young artists is one way to help keep Alabama arts education a priority.

In Focus: Photography by Birmingham City School Students
June 12 - July 25, 2011
The Education Department brought cameras, photography instruction, and a passion for photography out into the community. Staff and the Photography Guild support group members teamed up with the Norwood cohort of the Gifted and Talented Education Program (G.A.T.E.) of the Birmingham City Schools for this initiative. The G.A.T.E. students, in grades three through five, used the Museum's cameras to explore their world in new and exciting ways and their inspiring images put in focus what is important to these young, aspiring artists.

Collection Support Groups

Asian Art Society
Book Read
The Asian Art Society hosts lunch and book read sessions throughout the year. In August, to coincide with the exhibition Fashioning Kimono, members enjoyed *Geisha* by Liza Dalby, who also spoke at the Museum for the Hiden Lecture. Then in January, Society members discussed *The Last Chinese Chef* by Nicole Mones, which detailed the author's connection with China's last emperor as well as Chinese cuisine.

Exhibition Previews
Asian Art Society members joined Annie van Assche (Curator) for a private preview of the exhibition *Fashioning Kimono: Art Deco and Modernism in Japan*. They also joined the Indian Cultural Society for a private preview of the exhibition *The Faces of India: Sculpture from the Callahan Family Collection*.

Events
In November, Asian Art Society members enjoyed a private tour of the Toshinan Tea House at the Birmingham Botanical Gardens. Stan and Yin Ingram hosted a "Year of the Tiger Lunar New Year Party" for the Society and friends in February. Members also gathered for a Lunch and Learn session at the Museum to discuss "Art of the Scholar's Studio" in May.

Trips
The Orient Expressed at the Mississippi Museum of Art, Jackson, MS (with the Friends of American Art)

Collectors Circle for Contemporary Art
Collectors Circle 20th Annual Dinner and Lecture: *Andy Warhol Paints a Portrait* by Neil Printz (Oct)
Andy Warhol was fascinated by the beauty, power, and mystery of the human face, which appears in his drawings of the 1950s, his Pop Art paintings and films of the 1960s, and in hundreds of commissioned portraits that he executed during the 1970s and 1980s. Neil Printz, Editor of the Andy Warhol catalogue raisonné, presented selections from Warhol's 40-year love affair with the human face, focusing on the portraits of Birmingham's Charles and Caroline Ireland, painted in 1979 when Warhol's portrait practice was flourishing and he was at the height of his creative powers. Both Ireland portraits were on view in the Museum's contemporary galleries.
Over 90 members and friends attended the 20th Annual dinner, which celebrated the memory of founding member Toni Tully. Members voted to contribute funds toward the acquisition of a major new painting by Kerry James Marshall.

Trips
The Armory Show, New York

European Art Society

Lunch and Learn

Chief Curator Jeannine O'Grody shared the Five Year Plan for the European Art Department. Attendees learned about the collection's growth over the last five years and plans for the future.

Trips

The Birth of Impressionism: Masterpieces from the Musée d'Orsay at The Frist Center for the Visual Arts, Nashville, TN

Friends of American Art

Friends of American Art Third Annual Dinner

Members were treated to a festive evening that celebrated the restoration of Frederic Remington's *The Wounded Bunkie*, the most important sculpture in the Museum's American collection. Jennifer Greenhill, Assistant Professor of Art History at the University of Illinois, presented the keynote talk entitled "Laughing (with a Straight Face) on the Frontier," addressing the subject of humor in the art of the American West. Members also voted on the acquisition of a work for the permanent collection.

The annual Friends dinner promoted the Museum's permanent collection of American art by making an acquisition with funds donated by society members through their dues. From three possible acquisitions, members voted to acquire the painting *From Studio Window, Isola de Capri, October Evening* (1901) by Charles Caryl Coleman. To the surprise and delight of the Museum, two society members, Bill Mason and Bob Scharfenstein, purchased a second painting, *Self Portrait* (1859) by William James Hinchey, in honor of curator Graham Boettcher.

Reception and Preview of *Murals, Murals on the Wall, 1929-1939: Our Story Through Art in Public Places*

Members enjoyed a sneak preview and reception that marked the opening of this important community exhibition at the Birmingham Public Library, featuring significant murals in the Birmingham area. The exhibition was sponsored by the Birmingham Historical Society, Birmingham Public Library, and the Alabama Cooperative Extension System.

Trips:

The Booth Western Art Museum in Cartersville, Georgia, and The Hunter Museum of American Art in Chattanooga, TN

American Auction Week, New York City

Indian Cultural Society

The Indian Cultural Society hosts a variety of events at the Museum. In September Society members welcomed Pandit Vishwa Mohan Bhatt and Pandit Subhen Chatterjee for a concert, and later welcomed The Calcutta Quartet in May. They also host an annual meeting in May, Gandhi Jayanti celebration in October, and the annual Holi celebration and Family Day in March.

Events

On April 15, the Indian Cultural Society welcomed Dr. Padma Kaimal to a private pre-lecture dinner with Society members. Dr. Padma Kaimal was the Museum's guest for the annual Callahan Lecture.

Photography Guild

Third Annual Acquisition Voting Event

Every year the Photography Guild hosts their acquisition event. Members vote for one of three proposed selections to be purchased for the Museum's permanent collection. Although only Photography Guild members can vote, this event is open to all Museum patrons to attend.

Exhibition Tour
Photography Guild members enjoyed a private walk-through of the *Darkroom* exhibition by Hugh Kaul Curator of Modern and Contemporary Art Ron Platt.

Sankofa Society: Friends of African American Art

Sankofa Lectures
Dr. Johnnetta Betsch Cole, Director of the Smithsonian National Museum of African Art and former President of Spelman College, gave a talk at the Museum on August 19, 2010. Sankofa Society members joined Dr. Cole and Museum Director Gail Andrews for a luncheon following the lecture. Dr. Cole was appointed Director in March 2009. She is also the board chair of the Johnnetta B. Cole Globla Diversity and Inclusion Institute, founded at Bennett College for Women in Greensboro, NC, where she served as president from 2002-2007. Previously, Dr. Cole was president of Spelman College in Atlanta from 1987-1997. An anthropologist by training, she has done research in Africa, the Caribbean, and the US, is the author of numerous scholarly publications, and has lectured nationally and internationally.
Emma Amos, renowned artist and educator, looked at her own work and the work of artists she grew up with and respected, including those in the Spiral collective, and offered her insights on art today.

Sankofa Soirée 2010 Celebrates *Spiral*
The Museum's Sankofa Society hosted its second annual Soirée. The theme of the Soirée was *Spiral: Moving Outward and Constantly Upward*. The evening began with music by the Neo Jazz Collective, cocktails, and a preview of three potential Museum acquisitions to be purchased with Sankofa Society dues. Sankofa members voted to acquire a work from the Spiral collective for the Museum's collection in memory of the late Paul R. Jones, a Bessemer native and significant collector of African American art. Two special guests were honored at the Soirée: Emma Amos, a nationally renowned artist based in New York, and Ella Byrd McCain, a Birmingham educator, librarian, and longtime advocate of African and African Diaspora arts at the BMA. All guests enjoyed a buffet dinner at Oscar's, catered by A Social Affair. Dance music was provided by Just a Few Cats. Soirée chairs were Karla Fields and Margaret D. Jones.

Exhibition Preview
Sankofa Society members were the first to view the exhibition *Spiral: Perspectives on an African-American Art Collective* at a sneak preview reception with a tour led by Emily Hanna, PhD, Curator of the Arts of Africa and the Americas.

Between the Lines

The BMA launched a new book program in May. Every month, Museum Librarian Tatum Preston recommends a book related to the Museum's collection or exhibitions. Short videos discussing each month's selection are posted on the Museum's web site. The first two books featured in the program were *An Object of Beauty* by Steve Martin and, in conjunction with the *Who Shot Rock & Roll* exhibition, *Just Kids* by Patti Smith.

Student Fellowship

Art and Academics Collide: BMA/UAB Fellowship

For the first time, the BMA and UAB are offering a one-year, paid fellowship to a qualified art history graduate student. The new program will prepare the student for a career in the museum profession. It was first offered this fall for the academic year 2010-11 and will provide the student with the opportunity to acquire hands-on curatorial experience in a museum setting.

This year's recipient, Nicole Jordan, offers insight into what she has been working on at the Museum. "I am co-curating an exhibition of Danish ceramics that will open in the fall of 2011." The project involved a lot of research, writing, and working closely with different departments at the Museum. "Another project involves working on an exhibit of Honoré Daumier's social and political cartoons that will also open in the fall of next year."

"This type of fellowship is quite rare in the United States," says Chief Curator Jeannine O'Grody. "Opportunities for short-term, unpaid internships are plentiful, but a structured, year-long fellowship, as well as the fact that it was developed in close partnership with the university, is not common." Together with Dr. Katherine McIver, Director of the Art History graduate studies program at UAB, O'Grody drew up the plan for a fellowship. "Most students want to work in a museum environment," says McIver. O'Grody understands how important a fellowship can be coming from a fellowship at the Cleveland Museum of Art herself. She also views this partnership with UAB as an opportunity for the university and the Museum to take responsibility for training the next generation of museum professionals.

Acquisitions

African Art

Necklaces (2), Africa, trade beads, glass and metal, Collection of the Art Fund, Inc. at the Birmingham Museum of Art; Gift of Betty Brower AFI265.-266.2010

Three hats (Kufi), African, Nigeria, town of Ogbomosho, probably Yoruba people, 1967, velvet and gold embroidery thread, Collection of the Art Fund, Inc. at the Birmingham Museum of Art; Gift of Polly Clarke in memory of James A. Clarke AFI427.-429.2010

Basket with cover, African, Nigeria, town of Ogbomosho, Yoruba people, 1950, grass fibers, cowrie shells, and yarn, Collection of the Art Fund, Inc. at the Birmingham Museum of Art; Gift of Polly Clarke in memory of James A. Clarke AFI430.2010a-b

American Art

Political jar, John Frederick Lehman, Rock Mills, Alabama (about 1825-1883), alkaline-glazed stoneware, with relief portraits of Washington and Jefferson, Museum purchase with funds provided by the Frank and Nelle Newton Acquisition Fund 2010.110

Work on paper, Louis Kurz, Jevne & Almini, Crosby's Opera House, 1866, tinted lithograph, Museum purchase 2010.111

Painting, Charles Caryl Coleman, United States (1840-1928), From Studio Window, Isola di Capir, October Evening, 1901, oil on panel, Museum purchase with funds provided by the Friends of American Art 2010.113

Painting, William Louis Sonntag, Sr., United States (1822-1900), A View on Darby Creek, 1880s, oil on canvas, Museum purchase with funds provided by the Harold and Regina Simon Fund 2010.119

Work on paper, William Zorach (1887-1966), Wall of Cliffs – Yosemite, 1920, graphite on paper, Museum purchase with funds provided by David and Natalie Sperling in honor of their friends: Mr. and Mrs. Stanley Erdreich, Dr. and Mrs. Robert Walton, Mr. and Mrs. Edgar Marx, Mrs. Becky Woodall, Ms. Anne Silberman, Dr. and Mrs. Emmett O. Templeton, Ms Carole Simpson, Dr. and Mrs. Jimmie Harvey, Jr., Mr. and Mrs. Harold Apolinsky, Dr. and Mrs. Robert T. Russell, Dr. and Mrs. Jim Lasker, Dr. and Mrs. Jerry Chandler, Dr. and Mrs. Walter Little, Mr. and Mrs. Steve Dorsky, and Mrs. Robert Loeb 2010.120

Painting, John Gadsby Chapman, United States (1801-1889), Grape Harvest, 1873, oil on board, Collection of the Art Fund, Inc. at the Birmingham Museum of Art; Gift of Dr. Bill Mason and Mr. Bob Scharfenstein in honor of Dr. Graham C. Boettcher AFI270.2010

Work on paper, William Morris Hunt, United States (1824-1879), Portrait of Mrs. Royal Hunt, 1865, charcoal on paper, Collection of the Art Fund, Inc. at the Birmingham Museum of Art; Gift of Mr. and Mrs. Elton B. Stephens, Jr. AFI273.2010

Painting, Severin Roesen, United States (1815/1816-1872), Still Life, about 1865, oil on canvas, Collection of the Art Fund, Inc. at the Birmingham Museum of Art; Gift of Mary and Victor Hanson III AFI278.2010

Painting, Willard Metcalf, United States (1859-1925), Pont Royal, 1913, oil on canvas, Collection of the Art Fund, Inc. at the Birmingham Museum of Art; Gift of Mr. and Mrs. Donald L. Cook AFI288.2010

Work on paper, William J. Hinchey, United States, born Ireland (1829-1893), Self-Portrait, 1859, pastel on paper, Collection of the Art Fund, Inc. at the Birmingham Museum of Art; Gift of Dr. Bill Mason and Mr. Bob Scharfenstein in honor of Dr. Graham C. Boettcher AFI290.2010

Works on paper (2), John LaFarge, United States (1835-1910), Panel with Female Figure, Classic Busts, Floral Motifs & Corinthian Columns and Panel with Classical Fountain, Shields, and Busts (Studies for Stained-Glass Doors for Cornelius Vanderbilt II House, New York), 1880, graphite on light green paper with gold-leaf border, Collection of the Art Fund, Inc. at the Birmingham Museum of Art; Gift of Mary K. and John F. McGuigan, Jr. in honor of the 60th anniversary of the Birmingham Museum of Art AFI293.-294.2010

Work on paper, Louis Lang, United States, born Germany (1814-1893), Drawing after Titian, about 1843, graphite on paper, Collection of the Art Fund, Inc. at the Birmingham Museum of Art; Gift of Mary K. and John T. McGuigan, Jr. in honor of the 60th anniversary of the Birmingham Museum of Art AFI295.2010

Work on paper, Elizabeth O'Neill Verner, United States (1883-1979), Ravenel Doorway, Charleston, etching, Collection of the Art Fund, Inc. at the Birmingham Museum of Art; Gift of Dr. Virginia Van Der Veer Hamilton AFI447.2010

Work on paper, Elizabeth O'Neill Verner, United States (1883-1979), On South Bottom, Charleston, etching, Collection of the Art Fund, Inc. at the Birmingham Museum of Art; Gift of Dr. Virginia Van Der Veer Hamilton AFI448.2010

Work on paper, Elizabeth O'Neill Verner, United States (1883-1979), Cat-fish Row, Charleston, etching, Collection of the Art Fund, Inc. at the Birmingham Museum of Art; Gift of Dr. Virginia Van Der Veer Hamilton AFI449.2010

American Decorative Art

Planter, Tuskegee Institute Pottery, United States, Alabama (est. 1937), glazed ceramic, Museum purchase with funds provided by Guy R. Kreusch? 2011.2

Plate representing the Southern Colonial States, from the Our America series, 1940, designed by Rockwell Kent, United States (1882-1971) and Gale Turnbull, United States (1889-1962), manufactured by Vernon Kilns, United States, Vernon, California (1931-1987), earthenware with transfer-printed design, Museum purchase with funds provided by Questroyal Gallery in honor of Dr. Graham C. Boettcher 2011.3

Vase (Model #E572), so-called "Rocket Vase", early 1960s, Anchor Hocking Glass, Lancaster, Ohio (est. 1905), pressed "Forest Green" glass, Collection of the Art Fund, Inc. at the Birmingham Museum of Art; Gift of Dr. Graham C. Boettcher in memory of Jack Bulow AFI33.2010

Sewing table, late 19th century, United States, Eastlake-style, mahogany, oak and pine, Collection of the Art Fund, Inc. at the Birmingham Museum of Art; Gift of Emily Bourne Grigsby AFI274.2010

Tea set (teapot with cover, sugar with cover, and creamer), about 1905, hand-painted by Isabel Hunt Bourne, United States (1885-1935), Deco-Nouveau transitional style, hard-paste porcelain, Collection of the Art Fund, Inc. at the Birmingham Museum of Art; Gift of Emily Bourne Grigsby AFI276.2010.1a-b-.3

Work on paper, Frank Hartley Anderson, United States (1891-1947; active Birmingham, Alabama 1909-1938), 1607-1783, about 1934, woodcut print, Collection of the Art Fund, Inc. at the Birmingham Museum of Art; Gift of Patrick Cather AFI285.2010

Clothing and accessories, United States, early 20th century, dress w/ mutton chop sleeves, seal-skin muff, boy's outfit, purse, miscellaneous objects, and documentary photographs, Collection of the Art Fund, Inc. at the Birmingham Museum of Art; Gift of Margaret B. W. Tent AFI431.-442.2010

Satsuma box with cover, 1929, Lucy W. Du Bose, United States (born about 1900), Five Points Studio, Birmingham, Alabama, glazed earthenware with enamels, Collection of the Art Fund, Inc. at the Birmingham Museum of Art; Gift of John F. McCabe AFI446.2010a-b

"Academy" frame for painting, United States, about 1860-1870, wood, gesso, and gilding, Collection of the Art Fund, Inc. at the Birmingham Museum of Art; Gift of Joe P. and Christine W. Wilson AFI9.2011

Pillbox, Tiffany & Company, United States, New York (est. 1837), 18 carat green, rose, and white gold, platinum, and diamonds, Collection of the Art Fund, Inc. at the Birmingham Museum of Art; Gift of David B. Hezlep AFI356.2010

Vanity Case, Tiffany & Company, United States, New York (est. 1837), 14 carat yellow gold with blue enamel, platinum, and diamonds, Collection of the Art Fund, Inc. at the Birmingham Museum of Art; Gift of David B. Hezlep AFI357.2010

Chinese Art

Plate (Arms of De Chambon de Velaux), China, Qing dynasty (1644-1912), Kangxi period (1662-1722), about 1720, porcelain with overglaze enamels and gilding, Imari ware (Export ware), Museum purchase with funds provided by the Buddy Taub Foundation, Dennis A. Roach and Jill Roach Directors 2010.97

Soup plate (Arms of Berewout of Amsterdam Impaling Du Peyrou), China, Qing dynasty (1644-1912), Yongzheng period (1723-1735), about 1730, porcelain with overglaze enamels and gilding (Export ware), Museum purchase with funds provided by the Buddy Taub Foundation, Dennis A. Roach and Jill Roach Directors 2010.98

Plate (Arms of Ridge Quartering Ayles of Brabant), China, Qing dynasty (1644-1912), Qianlong period (1736-1795), about 1737, porcelain with overglaze enamels and gilding (Export ware), Museum purchase with funds provided by the Buddy Taub Foundation, Dennis A. Roach and Jill Roach Directors 2010.99

Plate (Arms of Ridge Quartering Ayles of Brabant), China, Qing dynasty (1644-1912), Qianlong period (1736-1795), about 1737, porcelain with overglaze enamels and gilding (Export ware), Museum purchase with funds provided by the Buddy Taub Foundation, Dennis A. Roach and Jill Roach Directors 2010.100

Soup plate (Arms copying the bookplate of Gourlay of Kincraig in Fifeshire), China, Qing dynasty (1644-1912), Qianlong period (1736-1795), about 1755, porcelain with overglaze enamels (Export ware), Museum purchase with funds provided by the Buddy Taub Foundation, Dennis A. Roach and Jill Roach Directors 2010.101

Soup plate (Arms of Garfoote of Hyde in Essex and Farnham in Suffolk), China, Qing dynasty (1644-1912), Qianlong period (1736-1795), about 1765, porcelain with overglaze enamels (Export ware), Museum purchase with funds provided by the Buddy Taub Foundation, Dennis A. Roach and Jill Roach Directors 2010.102

Saucer dish (Crest of Carroll), Qing dynasty (1644-1912), China, Qianlong period (1736-1795), about 1795, porcelain with overglaze enamels (Export ware), Museum purchase with funds provided by the Buddy Taub Foundation, Dennis A. Roach and Jill Roach Directors 2010.103

Saucer dish (Arms of Schank), China, Qing dynasty (1644-1912), Qianlong period (1736-1795), about 1785, porcelain with overglaze enamels (Export ware), Museum purchase with funds provided by the Buddy Taub Foundation, Dennis A. Roach and Jill Roach Directors 2010.104

Teapot with cover, China, Qing dynasty (1644-1912), Kangxi period (1662-1722), about 1700, porcelain with underglaze blue and silver spout (Export ware), Museum purchase with funds provided by the Buddy Taub Foundation, Dennis A. Roach and Jill Roach Directors 2010.105a-b

Dish, China, Qing dynasty (1644-1912), Kangxi period (1662-1722), about 1695, porcelain with underglaze blue (Export ware), Museum purchase with funds provided by the Buddy Taub Foundation, Dennis A. Roach and Jill Roach Directors 2010.106

Incense burner, China, Ming dynasty (1369-1644), Zhengde period (1506-1521), bronze with Islamic script, Gift of Todd Robins 2011.11

Incense burner, China, Ming dynasty (1369-1644), about 1500, bronze, Gift of Todd Robins 2011.12

Incense burner, China, Qing dynasty (1644-1912), Qianlong period (1736-1795), porcelain with overglaze enamels, Gift of Todd Robins 2011.13

Horse, China, Tang dynasty (618-906), about 800, unglazed earthenware, Partial gift of Mr. and Mrs. James E. Breece III and Museum purchase with funds provided by Todd Robins 2011.16

Pair of Quilin figures, China, Qing dynasty (1644-1912, about 1700, jade, Collection of the Art Fund, Inc. at the Birmingham Museum of Art; Bequest of William M. Spencer III AFI195.2010.1-.2

Vase, China, Ming dynasty (1368-1644), Wanli period (1573-1619), porcelain with underglaze blue and overglaze enamels, Wu Ts'ai ware, Collection of the Art Fund, Inc. at the Birmingham Museum of Art; Bequest of William M. Spencer III AFI196.2010

Bowl, China, Song dynasty (960-1279), 12th century, glazed stoneware, Henan ware, Collection of the Art Fund, Inc. at the Birmingham Museum of Art; Bequest of William M. Spencer III AFI197.2010

Wine jar (Hu), China, Zhou dynasty (1027-221 BC), Warring States period (475-221 BC), about 300 BC, bronze, Collection of the Art Fund, Inc. at the Birmingham Museum of Art; Bequest of William M. Spencer III AFI198.2010

Jar, China, Tang dynasty (618-906), about 800, glazed stoneware, Collection of the Art Fund, Inc. at the Birmingham Museum of Art; Bequest of William M. Spencer III AFI200.2010

Snuff Bottle with Stopper, China, Qing dynasty (1644-1912), about 1750, jade, Collection of the Art Fund, Inc. at the Birmingham Museum of Art; Bequest of William M. Spencer III AFI219.2010a-b

Snuff Bottle with Stopper, China, stone, Collection of the Art Fund, Inc. at the Birmingham Museum of Art; Bequest of William M. Spencer III AFI220.2010a-b

Box with Cover, China, Qing dynasty (1644-1912), about 1750, red lacquer, Collection of the Art Fund, Inc. at the Birmingham Museum of Art; Bequest of William M. Spencer III AFI221.2010a-b

Box with Cover, China, Qing dynasty (1644-1912), about 1750, red lacquer, Collection of the Art Fund, Inc. at the Birmingham Museum of Art; Bequest of William M. Spencer III AFI222.2010a-b

Tray, China, Qing dynasty (1644-1912), about 1750, red lacquer, Collection of the Art Fund, Inc. at the Birmingham Museum of Art; Bequest of William M. Spencer III AFI223.2010

Seated figure, China, jade, Collection of the Art Fund, Inc. at the Birmingham Museum of Art; Bequest of William M. Spencer III AFI224.2010

Bird with lotus, China, Qing dynasty (1644-1912), about 1775, jade, Collection of the Art Fund, Inc. at the Birmingham Museum of Art; Bequest of William M. Spencer III AFI225.2010

Squirrel and grapes, China, Qing dynasty (1644-1912), about 1750, jade, Collection of the Art Fund, Inc. at the Birmingham Museum of Art; Bequest of William M. Spencer III AFI226.2010

Immortals in boat, China, Qing dynasty (1644-1912), about 1750, jade, Collection of the Art Fund, Inc. at the Birmingham Museum of Art; Bequest of William M. Spencer III AFI227.2010

Qilin, China, Qing dynasty (1644-1912), about 1750, jade, Collection of the Art Fund, Inc. at the Birmingham Museum of Art; Bequest of William M. Spencer III AFI228.2010

Fu dog, China, Qing dynasty (1644-1912), about 1750, jade, Collection of the Art Fund, Inc. at the Birmingham Museum of Art; Bequest of William M. Spencer III AFI229.2010

Phoenix, China, Qing dynasty (1644-1912), about 1750, jade, Collection of the Art Fund, Inc. at the Birmingham Museum of Art; Bequest of William M. Spencer III AFI230.2010

Butterfly plaque, China, Qing dynasty (1644-1912), about 1775, jade, Collection of the Art Fund, Inc. at the Birmingham Museum of Art; Bequest of William M. Spencer III AFI231.2010

Swan, China, Qing dynasty (1644-1912), about 1750, jade, Collection of the Art Fund, Inc. at the Birmingham Museum of Art; Bequest of William M. Spencer III AFI232.2010

Plaque with disk, China, Qing dynasty (1644-1912), about 1775, jade, Collection of the Art Fund, Inc. at the Birmingham Museum of Art; Bequest of William M. Spencer III AFI233.2010

Brush Washer, China, Zuande period (1426-1435), ceramic with oxblood glaze, Collection of the Art Fund, Inc. at the Birmingham Museum of Art; Bequest of William M. Spencer III AFI234.2010

Bowl, about 1920, China, eggshell porcelain with overglaze enamel, Famille verte ware, Collection of the Art Fund, Inc. at the Birmingham Museum of Art; Bequest of William M. Spencer III AFI235.2010

Bowl, about 1920, China, eggshell porcelain with overglaze enamel, Famille verte ware, Collection of the Art Fund, Inc. at the Birmingham Museum of Art; Bequest of William M. Spencer III AFI236.2010

Horse with Female Rider, China, Tang dynasty (618-906), glazed earthenware, Collection of the Art Fund, Inc. at the Birmingham Museum of Art; Bequest of William M. Spencer III AFI237.2010

Paintings, Chinese export, The Hongs at Canton, and The Dutch Folly Fort on the Pearl River, Canton, Qing dynasty (1644-1912), About 1780, oil on silk, Collection of the Art Fund, Inc. at the Birmingham Museum of Art; Gift of Mary and Victor Hanson III AFI279.-280.2010

Wedding skirt, China, Qing dynasty (1644-1912), About 1900, silk and cotton, Collection of the Art Fund, Inc. at the Birmingham Museum of Art; Gift of Jackie Mazzara AFI291.2010

Jacket, China, Qing dynasty (1644-1912), About 1900, silk and cotton, Collection of the Art Fund, Inc. at the Birmingham Museum of Art; Gift of Jackie Mazzara AFI292.2010

Jar with cover, China, Song dynasty (960-1279), stoneware, Collection of the Art Fund, Inc. at the Birmingham Museum of Art; partial gift of Mr. and Mrs. James E. Breece III; purchase with funds provided by the Estate of William M. Spencer III AFI25.2011a-b

Jar, China, Jin dynasty (1115-1234), glazed stoneware, Collection of the Art Fund, Inc. at the Birmingham Museum of Art; partial gift of Mr. and Mrs. James E. Breece III; purchase with funds provided by the Estate of William M. Spencer III AFI26.2011

Mythical beast, China, Qi dynasty, earthenware and pigment, Collection of the Art Fund, Inc. at the Birmingham Museum of Art; partial gift of Mr. and Mrs. James E. Breece III; purchase with funds provided by the Estate of William M. Spencer III AFI27.2011

European Art

Illustration, Allart van Everdingen, Dutch, (1621 - 1675), *Mountainous River Landscape with Travellers*, oil on canvas, Museum purchase with funds provided by the European Art Society 2011.4

Work on paper, Pierre Drevet, France (1663-1738), *Portrait of Hyacinthe Rigaud*, 1721, engraving, Museum purchase with funds provided by Patty McDonald 2011.5

Painting, Joseph Seboth, Austria (1814-1883), *Still Life*, mid-19th century, oil on canvas, Collection of the Art Fund, Inc. at the Birmingham Museum of Art; Bequest of William M. Spencer III AFI240.2010

Painting, unknown French artist, *St. Peter's Denial of Christ*, mid-18th century, oil on canvas, Collection of the Art Fund, Inc. at the Birmingham Museum of Art; Bequest of William M. Spencer III AFI241.2010

Illustration, Francis Wheatley, England (1747-1801), *A Fair on the Outskirts of Dublin*, 1782, pen and ink and watercolor on laid paper, Collection of the Art Fund, Inc. at the Birmingham Museum of Art; Purchase with funds provided by Marguerite Turner Short and the Art Fund, Inc. AFI23.2011

European Decorative Art

Large plate, "Julius Caesar Offering Food and Wine to the Roman People", Workshop of Antonio Patanazzi, Italy (active in Urbino from about 1570; took over the Fontana workshop in Urbino during the 1580s), 1589-1590, tin-glazed earthenware (majolica), Museum purchase with funds provided by a bequest from Nina Miglionico in memory of her father and mother, Joseph Marion and Marianna Miglionico. 2010.77

Plate, "Winged Genius on Horseback", Malvica factory, Italy, Palermo, (operated second half 18th century-early 19th century), about 1800-1820, earthenware (creamware) with enamel decoration and gilding, Museum purchase 2010.78

Statuette, Arthur Wellesley, 1st Duke of Wellington, Prince of Waterloo (1769-1852), British Field Marshal, 1839-1840, modeled by Johann Carl Wilhelm Kratzenberg, Germany (active in Berlin 1824-1839), for Siméon Pierre Devaranne, Germany (1789-1859; private foundry operated about 1828-1859), Berlin, Germany, retailed by A. Mullar & Co., Edinburgh, Scotland, cast iron, Museum purchase 2010.109

Snuff box (Tabatière en cage), Pierre-Henri Strum (born Geneva 1785 – died Paris 1869), Paris, France, about 1809-1819 (box) – 1822 (enameled plaque), eighteen carat gold with chased and engine-turned decoration, enamel and metal, with leather case, Collection of the Art Fund, Inc. at the Birmingham Museum of Art; Bequest of William M. Spencer III AFI239.2010.1-.2

Jar with cover, Bente Hansen, Denmark (born 1943), stoneware, Collection of the Art Fund, Inc. at the Birmingham Museum of Art; Gift of Dr. and Mrs. Frederick Baekeland AFI256.2010a-b

Vase, Malene Müllertz, Denmark (born 1940), stoneware, Collection of the Art Fund, Inc. at the Birmingham Museum of Art; Gift of Dr. and Mrs. Frederick Baekeland AFI257.2010

Bowl, Mette Augustinus Poulsen, Denmark (born 1945), stoneware, Collection of the Art Fund, Inc. at the Birmingham Museum of Art; Gift of Dr. and Mrs. Frederick Baekeland AFI258.2010

Footed bowl, Inger Thing, Denmark (born 1924), earthenware, Collection of the Art Fund, Inc. at the Birmingham Museum of Art; Gift of Dr. and Mrs. Frederick Baekeland AFI259.2010

Tea bowl, Hans Vangso, Denmark (born 1950), stoneware, Collection of the Art Fund, Inc. at the Birmingham Museum of Art; Gift of Dr. and Mrs. Frederick Baekeland AFI260.2010

Dish, Mary Rogers, England (born 1929), porcelain, Collection of the Art Fund, Inc. at the Birmingham Museum of Art; Gift of Dr. and Mrs. Frederick Baekeland AFI261.2010

Footed bowl, Ursula Morley Price, England (born 1936), porcelain, Collection of the Art Fund, Inc. at the Birmingham Museum of Art; Gift of Dr. and Mrs. Frederick Baekeland AFI262.2010

Vase, Otto Meier, Germany (1903-96), stoneware, Collection of the Art Fund, Inc. at the Birmingham Museum of Art; Gift of Dr. and Mrs. Frederick Baekeland AFI263.2010

Vase, Otto Meier, Germany (1903-96), porcelain, Collection of the Art Fund, Inc. at the Birmingham Museum of Art; Gift of Dr. and Mrs. Frederick Baekeland AFI264.2010

Portrait Medallion of King Louis XVIII of France, modeled in the Wedgwood style by Jean-Nicolas-Alexandre Brachard, France (1775-about 1830; active 1784-1827), for the Royal Porcelain Manufactory Sèvres, France (est. 1756), 1815-1820, hard-paste porcelain, with gilt-brass mount and ebonized wood frame, Collection of the Art Fund, Inc. at the Birmingham Museum of Art; Gift of Richard Baron Cohen AFI267.2010

Vase, about 1905, manufactured by Tressemann & Vogt, Limoges, France (1880-1907), hand-painted by Isabel Hunt Bourne, United States (1885-1935), hard-paste porcelain, Collection of the Art Fund, Inc. at the Birmingham Museum of Art; Gift of Emily Bourne Grigsby AFI275.2010

Tankard, about 1905, manufactured by Tressemann & Vogt, Limoges, France (1880-1907), hand-painted by Isabel Hunt Bourne, United States (1885-1935), hard-paste porcelain, Collection of the Art Fund, Inc. at the Birmingham Museum of Art; Gift of Emily Bourne Grigsby AFI277.2010

Footed bowl, Georg Hetting, Denmark (born 1920), 1952/57, stoneware, Collection of the Art Fund, Inc. at the Birmingham Museum of Art; Gift of Mr. William F. Hull AFI296.2010

Small vase, Richard Manz, Germany, active in Denmark (1933-99), stoneware, Collection of the Art Fund, Inc. at the Birmingham Museum of Art; Gift of Mr. William F. Hull AFI297.2010

Bowl, Lise Ehrenreich, Denmark (born 1953), 1983, stoneware, Collection of the Art Fund, Inc. at the Birmingham Museum of Art; Gift of Mr. William F. Hull AFI298.2010

Bowl, Lisbeth Munch-Petersen, Denmark (born 1909), 1940, earthenware, Collection of the Art Fund, Inc. at the Birmingham Museum of Art; Gift of Mr. William F. Hull AFI299.2010

Dish, Edith Sonne Bruun, Denmark (1910-83), 1973/75, stoneware, Collection of the Art Fund, Inc. at the Birmingham Museum of Art; Gift of Mr. William F. Hull AFI300.2010

Vase, Eigil Hinrichsen, Denmark (born 1921), about 1955, stoneware Collection of the Art Fund, Inc. at the Birmingham Museum of Art; Gift of Mr. William F. Hull AFI301.2010

Teapot with cover, Kirsten Sloth, Denmark (born 1938), 1986, earthenware, Collection of the Art Fund, Inc. at the Birmingham Museum of Art; Collection of the Art Fund, Inc. at the Birmingham Museum of Art; Gift of Mr. William F. Hull AFI302.2010a-b

Bowl, Axel Salto, Denmark (1889-1961), about 1940, stoneware, Collection of the Art Fund, Inc. at the Birmingham Museum of Art; Gift of Mr. William F. Hull AFI303.2010

Pair of bowls, Royal Copenhagen, Denmark, porcelain, Collection of the Art Fund, Inc. at the Birmingham Museum of Art; Gift of Mr. William F. Hull AFI304.2010.1-.2

Covered jar, Richard Batterham, England (born 1936), stoneware, Collection of the Art Fund, Inc. at the Birmingham Museum of Art; Gift of Mr. William F. Hull AFI305.2010a-b

Vase/tall jar, Mette Poulsen, Denmark (born 1945), 1998, earthenware, Collection of the Art Fund, Inc. at the Birmingham Museum of Art; Gift of Mr. William R. Hull AFI306.2010

Footed bowl, Ulla Hansen (Danish, b. 1944), about 1995, earthenware, Collection of the Art Fund, Inc. at the Birmingham Museum of Art; Gift of Mr. William F. Hull AFI307.2010

Bowl, Ulla Hansen, Denmark (born 1953), 2000, earthenware, Collection of the Art Fund, Inc. at the Birmingham Museum of Art; Gift of Mr. William F. Hull AFI308.2010

Bowl, Anne Lise Bruun Petersen, Denmark (born 1931), about 1980, stoneware (Raku), Collection of the Art Fund, Inc. at the Birmingham Museum of Art; Gift of Mr. William F. Hull AFI309.2010

Bowl, Dorthe Møller, Denmark (born 1932), about 1985, earthenware, Collection of the Art Fund, Inc. at the Birmingham Museum of Art; Gift of Mr. William F. Hull AFI310.2010

Vase, Marion Gaunce, England (born 1945), 1981, porcelain, Collection of the Art Fund, Inc. at the Birmingham Museum of Art; Gift of Mr. William F. Hull AFI311.2010

Deep plate, Gerd Bøgelund, Denmark (1923-1987), 1973-1979, stoneware, Collection of the Art Fund, Inc. at the Birmingham Museum of Art; Gift of Mr. William F. Hull AFI312.2010

Deep Vase, maker unidentified, Denmark, stoneware, Collection of the Art Fund, Inc. at the Birmingham Museum of Art; Gift of William F. Hull AFI313.2010

Charger, Jan de Rooden, Netherlands (born 1931), 1978, stoneware, Collection of the Art Fund, Inc. at the Birmingham Museum of Art; Gift of Mr. William F. Hull AFI315.2010

Bowl, Anne Lise Bruun Pedersen, Denmark (1931-2004), 1980, stoneware, Collection of the Art Fund, Inc. at the Birmingham Museum of Art; Gift of Mr. William F. Hull AFI316.2010

Footed bowl, Annikki Hovisaari, Finland (1918-76), about 1960, stoneware, Collection of the Art Fund, Inc. at the Birmingham Museum of Art; Gift of Mr. William F. Hull AFI317.2010

Vase, 1960, unidentified maker, Sweden, stoneware, Collection of the Art Fund, Inc. at the Birmingham Museum of Art; Gift of Mr. William F. Hull AFI318.2010

Vase, Pierre Culot, Belgium (born 1938), 1984, stoneware, Collection of the Art Fund, Inc. at the Birmingham Museum of Art; Gift of Mr. William F. Hull AFI319.2010

Bowl, Arne Bang, Denmark (1901-83), about 1935, stoneware, Collection of the Art Fund, Inc. at the Birmingham Museum of Art; Gift of Mr. William F. Hull AFI321.2010

Footed bowl, Finn Hald, Norway (born 1929), 1950/58, stoneware, Collection of the Art Fund, Inc. at the Birmingham Museum of Art; Gift of Mr. William F. Hull AFI322.2010

Bowl, Bertil Vallien, Sweden (born 1938), for Kosta Boda, glass, Collection of the Art Fund, Inc. at the Birmingham Museum of Art; Gift of Mr. William F. Hull AFI323.2010

Covered box, Malene Müllertz, Denmark (born 1949), 2004, stoneware, Collection of the Art Fund, Inc. at the Birmingham Museum of Art; Gift of Mr. William F. Hull AFI324.2010a-b

Dish, Erik Reiff, Denmark (born 1923), 1980/84, porcelain, Collection of the Art Fund, Inc. at the Birmingham Museum of Art; Gift of Mr. William F. Hull AFI327.2010

Bowl, Hans Henrik Hansen, Denmark (1896-1965), for Royal Copenhagen, porcelain, Collection of the Art Fund, Inc. at the Birmingham Museum of Art; Gift of Mr. William F. Hull AFI329.2010

Flared bowl, unidentified maker, England, stoneware, Collection of the Art Fund, Inc. at the Birmingham Museum of Art; Gift of Mr. William F. Hull AFI331.2010

Vase, Mette Poulsen, Denmark (born 1945), 2007, earthenware, Collection of the Art Fund, Inc. at the Birmingham Museum of Art; Gift of Mr. William F. Hull AFI333.2010

Bowl, Valdemar Pedersen, Denmark (1906-81), stoneware, Collection of the Art Fund, Inc. at the Birmingham Museum of Art; Gift of Mr. William F. Hull AFI334.2010

Bowl, Jens Hostrup, Denmark, 1997, stoneware (Raku), Collection of the Art Fund, Inc. at the Birmingham Museum of Art; Gift of Mr. William F. Hull AFI337.2010

Pair of covered jars, Arno Malinowski, Denmark (1899-1976), for Royal Copenhagen, ca. 1925), porcelain, Collection of the Art Fund, Inc. at the Birmingham Museum of Art; Gift of Mr. William F. Hull AFI338.2010.1a-b-.2a-b

Covered jar, Bode Willumsen, Denmark (1895-1987) and Hans Henrik Hansen, Denmark (1894-1965), 1932/38, stoneware, Collection of the Art Fund, Inc. at the Birmingham Museum of Art; Gift of Mr. William F. Hull AFI339.2010a-b

Bowl, Claus Jørgensen, Denmark (born 1956), 1996, stoneware, Collection of the Art Fund, Inc. at the Birmingham Museum of Art; Gift of Mr. William F. Hull AFI340.2010

Dish, Arne Bang, Denmark (1901-83), 1933/40, stoneware, Collection of the Art Fund, Inc. at the Birmingham Museum of Art; Gift of Mr. William F. Hull AFI341.2010

Covered jar, Thyge Thomasen, Denmark (born 1957), 1999, stoneware (Raku), Collection of the Art Fund, Inc. at the Birmingham Museum of Art; Gift of Mr. William F. Hull AFI342.2010a-b

Bowl, Dorthe Møller, Denmark (born 1932), 1985, earthenware, Collection of the Art Fund, Inc. at the Birmingham Museum of Art; Gift of Mr. William F. Hull AFI343.2010

Bowl, Clara Andersen, Denmark (born 1944), 1986, earthenware, Collection of the Art Fund, Inc. at the Birmingham Museum of Art; Gift of Mr. William F. Hull AFI344.2010

Bowl, Arne Bang, Denmark (1901-83), about 1935, stoneware, Collection of the Art Fund, Inc. at the Birmingham Museum of Art; Gift of Mr. William F. Hull AFI345.2010

Vase, Johannes Jais Nielsen, Denmark (1885-1961), about 1940, stoneware, Collection of the Art Fund, Inc. at the Birmingham Museum of Art; Gift of Mr. William F. Hull AFI346.2010

Vase, Erik Reiff, Denmark (born 1923), 1985, stoneware, Collection of the Art Fund, Inc. at the Birmingham Museum of Art; Gift of Mr. William F. Hull AFI347.2010

Vase/jar, Edith Sonne Bruun, Denmark (1910-1993), 1988, stoneware, Collection of the Art Fund, Inc. at the Birmingham Museum of Art; Gift of Mr. William F. Hull AFI348.2010

Vase, Lis Ehrenreich, Denmark (born 1953), 2007, stoneware, Collection of the Art Fund, Inc. at the Birmingham Museum of Art; Gift of Mr. William F. Hull AFI349.2010

Cigarette Box, Smith & Smith, scrimshaw by Harald Herglotz, sterling silver and ivory, Collection of the Art Fund, Inc. at the Birmingham Museum of Art; Gift of David B. Hezlep AFI350.2010

Box, England or Flanders, sterling silver and enamel, Collection of the Art Fund, Inc. at the Birmingham Museum of Art; Gift of David B. Hezlep AFI351.2010

Cigarette Case, Cartier, Inc., 14 carat yellow and rose gold and sterling silver, Collection of the Art Fund, Inc. at the Birmingham Museum of Art; Gift of David B. Hezlep AFI352.2010

Card Case, Austria, sterling vermeil, rubies, emeralds, sapphires and seed pearls, Collection of the Art Fund, Inc. at the Birmingham Museum of Art; Gift of David B. Hezlep AFI353.2010

Card Case, ivory and gold, Collection of the Art Fund, Inc. at the Birmingham Museum of Art; Gift of David B. Hezlep AFI354.2010

Box with Cover, tortoise shell, ivory scrimshaw, mosaic, and gold, Collection of the Art Fund, Inc. at the Birmingham Museum of Art; Gift of David B. Hezlep AFI355.2010a-b

Mesh Evening Bag, first half of 20th century, 14 carat yellow gold, garnets and diamond, Collection of the Art Fund, Inc. at the Birmingham Museum of Art; Gift of David B. Hezlep AFI358.2010

Japanese Art

Hand warmer (Teaburi), Japan, Edo period (1615-1868), about 1800, bronze and wood, Gift of Todd Robins 2011.14

Sword (Katana) with Sheath, Japan, Edo period (1615-1868), 17th century, steel, sharkskin, silk, and metals, Collection of the Art Fund, Inc. at the Birmingham Museum of Art; Bequest of William M. Spencer III AFI31.2010a-b

Inro and Ojime, Japan, wood, lacquer, and silk, Collection of the Art Fund, Inc. at the Birmingham Museum of Art; Bequest of William M. Spencer III AFI201.2010

Mask (Netsuke), Japan, Showa period (1926-1989), about 1950, ivory, Collection of the Art Fund, Inc. at the Birmingham Museum of Art; Bequest of William M. Spencer III AFI202.2010

Mask (Netsuke), Japan, Showa period (1926-1989), about 1950, ivory, Collection of the Art Fund, Inc. at the Birmingham Museum of Art; Bequest of William M. Spencer III AFI203.2010

Hotei (Netsuke), Japan, Showa period (1926-1989), about 1950, ivory, Collection of the Art Fund, Inc. at the Birmingham Museum of Art; Bequest of William M. Spencer III AFI204.2010

Peasant farmer (Netsuke), Japan, Showa period (1926-1989), about 1950, ivory, Collection of the Art Fund, Inc. at the Birmingham Museum of Art; Bequest of William M. Spencer III AFI205.2010

Samurai (Netsuke), Japan, Showa period (1926-1989), about 1950, ivory, Collection of the Art Fund, Inc. at the Birmingham Museum of Art; Bequest of William M. Spencer III AFI206.2010

Woman (Netsuke), Japan, Showa period (1926-1989), about 1950, ivory, Collection of the Art Fund, Inc. at the Birmingham Museum of Art; Bequest of William M. Spencer III AFI207.2010

Ebisu, god of wealth (Netsuke), Japan, Showa period (1926-1989), about 1950, ivory, Collection of the Art Fund, Inc. at the Birmingham Museum of Art; Bequest of William M. Spencer III AFI208.2010

Man on roof (Netsuke), Japan, Showa period (1926-1989), about 1950, ivory or bone, Collection of the Art Fund, Inc. at the Birmingham Museum of Art; Bequest of William M. Spencer III AFI209.2010

Two Fishermen with Jar (Netsuke), Japan, Showa period (1926-1989), about 1950, ivory, Collection of the Art Fund, Inc. at the Birmingham Museum of Art; Bequest of William M. Spencer III AFI210.2010

Ashinagatenaga (Netsuke), Japan, Showa period (1926-1989), about 1950, ivory or bone, Collection of the Art Fund, Inc. at the Birmingham Museum of Art; Bequest of William M. Spencer III AFI211.2010

Acrobat (Netsuke), Japan, Showa period (1926-1989), about 1950, ivory, Collection of the Art Fund, Inc. at the Birmingham Museum of Art; Bequest of William M. Spencer III AFI212.2010

Ebisu and Hotei (Netsuke), Japan, Showa period (1926-1989), about 1950, ivory, Collection of the Art Fund, Inc. at the Birmingham Museum of Art; Bequest of William M. Spencer III AFI213.2010

Momotaro and his parents (Netsuke), Japan, Showa period (1926-1989), about 1950, ivory, Collection of the Art Fund, Inc. at the Birmingham Museum of Art; Bequest of William M. Spencer III AFI214.2010 *$2,500.

Old man, woman, and Tengu (Netsuke), Japan, Showa period (1926-1989), about 1950, ivory, Collection of the Art Fund, Inc. at the Birmingham Museum of Art; Bequest of William M. Spencer III AFI215.2010

Man, woman, and child (Netsuke), Japan, Showa period (1926-1989), about 1950, ivory, Collection of the Art Fund, Inc. at the Birmingham Museum of Art; Bequest of William M. Spencer III AFI216.2010

Oni, rat, snake, fish, and monkey (Okimono), Japan, Meiji period (1868-1912), ivory, Collection of the Art Fund, Inc. at the Birmingham Museum of Art; Bequest of William M. Spencer III AFI217.2010

Kennon (Okimono), Japan, Meiji period (1868-1912), ivory, Collection of the Art Fund, Inc. at the Birmingham Museum of Art; Bequest of William M. Spencer III AFI218.2010

Works on paper, Kamisaka Sekka, Japan (1866-1942), Meiji period (1868-1912), 1909-1910, Momoyogusa (A World of Things), volumes 1 and 2, ink and color on paper, woodblock prints, Collection of the Art Fund, Inc. at the Birmingham Museum of Art; Bequest of William M. Spencer III AFI238.2010.1-.43

Works on paper (3), Tōkō Shinoda, Japan (born 1913), Homage, Shady Map, and Fire, 1994-2007, lithographs, Collection of the Art Fund, Inc. at the Birmingham Museum of Art; Gift of Guy R. Kreusch AFI282.-284.2010

Small bowl, Makato Yabe (American, born Japan, 1947-2005), stoneware, Collection of the Art Fund, Inc. at the Birmingham Museum of Art; Gift of Mr. William F. Hull AFI325.2010

Garments and accessories, Japan, Showa period (1926-1989), about 1930, textiles, wood and metal, Collection of the Art Fund, Inc. at the Birmingham Museum of Art; Gift of Paul and Carolynn Mohney AFI359.-425.2010

Books (5 volumes), Taki Katei, Japan (1830-1901), Meiji period (1868-1912), Tanjo Ippan Roan (Models for Painting), Tokyo, 1894, woodblock prints, Collection of the Art Fund, Inc. at the Birmingham Museum of Art; Purchase with funds provided by an anonymous friend AFI443.2010.1-.5

Book, unidentified artist, Japan, Meiji period (1868-1912), Kusaki Kacho Zufu (Pictures of Grass, Trees, Birds, and Flowers), about 1870, woodblock prints, Collection of the Art Fund, Inc. at the Birmingham Museum of Art; Purchase with funds provided by an anonymous friend AFI444.2010

Book, Kameda Bōsai, Japan (1752-1826), Edo period (1615-1868), 1816, Kyōchūzan (Mountains of the Heart), 1816, publisher: Izumiya Shōjirō II, woodblock cutter: Asakura Hachiemon, woodblock prints, Collection of the Art Fund, Inc. at the Birmingham Museum of Art; Purchase with funds provided by an anonymous friend AFI445.2010

Work on paper, Kawase Hasui, Japan (1883-1957), Snow on Zozoji Temple, Shiba, 1925, woodblock print, Collection of the Art Fund, Inc. at the Birmingham Museum of Art; Gift of Dr. Virginia Van Der Veer Hamilton AFI450.2010

Work on paper, Shiro Kasamatsu, Japan (1898-1991), Spring Evening on the Ginza, 1934, woodblock print, Collection of the Art Fund, Inc. at the Birmingham Museum of Art; Gift of Dr. Virginia Van Der Veer Hamilton AFI451.2010

Work on paper, Kawase Hasui, Japan (1883-1957), Sakurada Gate, 1928, woodblock print, Collection of the Art Fund, Inc. at the Birmingham Museum of Art; Gift of Dr. Virginia Van Der Veer Hamilton AFI452.2010

Work on paper, Kawase Hasui, Japan (1883-1957), Morning at Inubo, 1931, Collection of the Art Fund, Inc. at the Birmingham Museum of Art; Gift of Dr. Virginia Van Der Veer Hamilton AFI453.2010

Works on paper, Kamisaka Sekka (1866-1942), Japanese, Meiji period (1868-1912), A White Egret (Shirasagi), 2003, publisher: Unsōdō, ink and color on paper, woodblock prints, printed from the original woodblocks in 2003, showing the various stages of the woodblocks used to create the finished print, corresponds to AFI 238.2010.21 from the Momoyogusa, Collection of the Art Fund, Inc. at the Birmingham Museum of Art; Gift of Unsōdō AFI1.2011.1-.10

Works on paper, Kamisaka Sekka (1866-1942), Japanese, Meiji period (1868-1912), Fields in Spring (Harunotamo), 2003, publisher: Unsōdō, ink and color on paper, woodblock prints, printed from the original woodblocks for this print in 2003, showing the various stages of the woodblocks used to create the finished print, corresponds to 1998.2.6 from the Momoyogusa. Collection of the Art Fund, Inc. at the Birmingham Museum of Art; Gift of Unsōdō AFI2.2011.1-.9

Hanging scroll, Kamisaka Sekka, Japan (1866-1942), Showa period (1926-1989), 1930s, Wish Jewel (Hoju), ink on paper, Collection of the Art Fund, Inc. at the Birmingham Museum of Art; Purchase with funds provided by the Estate of William M. Spencer III AFI22.2011

Modern and Contemporary Art

Photograph, Jonathan Hicks, United States, Alabama, Clowning in a Necktie Noose @ Google Inc. (After Longo), 2009, archival ink pigment print on paper, Museum purchase with funds provided by the Photography Guild 2010.75

Photograph, Jonathan Hicks, United States, Alabama, Clowning in a Necktie Noose @ Google Inc. (After Longo), 2009, archival ink pigment print on paper, Museum purchase with funds provided by the Photography Guild 2010.76

Painting, Charles Alston, United States, (1907 - 1977), Cry Beloved Country, 1972, oil on canvas, Museum purchase with funds provided by the Sankofa Society 2010.79

Sculpture, Nick Cave, United States, (born 1959), Soundsuit, 2009, fabric, with appliquéd crochet and buttons, knitted yarn, metal armature, Museum purchase with funds provided by the Collectors Circle for Contemporary Art 2010.80

Work on paper, Lynd Ward, United States (1905-1985), *Undercliff*, 1945, wood engraving, Gift of Charles F. and Martha T. Douds in memory of Charles' parents, Chuck and Ella Douds, personal friends of Lynd Ward and Warren Mack 2010.81

Work on paper, Lynd Ward, United States (1905-1985), *Janus*, 1955, wood engraving, Gift of Charles F. and Martha T. Douds in memory of Charles' parents, Chuck and Ella Douds, personal friends of Lynd Ward and Warren Mack 2010.82

Cards (9), designed and produced by Lynd Ward, United States (1905-1985), wood engravings, Gift of Charles F. and Martha T. Douds in memory of Charles' parents, Chuck and Ella Douds, personal friends of Lynd Ward and Warren Mack 2010.83-.91

Work on paper, Warren Mack, United States (1896-1952), *Nittany Wheatfields*, about 1948, wood engraving, Gift of Charles F. and Martha T. Douds in memory of Charles' parents, Chuck and Ella Douds, personal friends of Lynd Ward and Warren Mack 2010.92

Plates (4), depicting Paul Bunyan, Davy Crockett, Pecos Bill, and Bowleg Bill, designed by Lynd Ward, United States (1905-1985), manufactured by Pickard China, United States, Chicago and Antioch, Illinois (1895-present), bone china with transfer decoration, Gift of Charles F. and Martha T. Douds in memory of Charles' parents, Chuck and Ella Douds, personal friends of Lynd Ward and Warren Mack 2010.93.1-.4

Photograph, Peter Hujar, United States (1934-1987), Lola Pashalinski, 1975, gelatin silver print, Museum purchase with funds provided by Mr. and Mrs. Stanley Erdreich, Dr. and Mrs. Robert Walton, Mr. and Mrs. Edgar Marx, Mrs. Becky Woodall, Ms. Anne Silberman, Dr. and Mrs. Emmett O. Templeton, Ms. Carole Simpson, Dr. and Mrs. Jimmie Harvey Jr., Mr. and Mrs. Harold Apolinsky, Dr. and Mrs. Robert T. Russell, Dr. and Mrs. Jim Lasker, Dr. and Mrs. Jerry Chandler, Dr. and Mrs. Walter Little, Mr. and Mrs. Steve Dorsky, and Mrs. Robert Loeb in honor of their friends David and Natalie Sperling 2010.94

Sculpture, Barry Woods Johnston, United States, The Fall, 1971, bronze, Anonymous gift 2010.107

Painting, Maurice Golubov, United States, born Russia (1925-1980), Untitled A-42, 1968, oil on linen, Gift of an anonymous donor 2010.112

Painting, Dale Kennington, United States, Alabama, Exit, 2003, oil on canvas, Museum purchase with funds provided by Dr. Bill Mason and Mr. Bob Scharfenstein 2010.117

Photograph, Sonja Rieger, Alabama (born 1953), Anthony St. James, 2010, archival pigment print on rag paper, Museum purchase 2010.118

Photograph, Charles Moore, United States (1931-2010), Arrest of Martin Luther King, Jr., 1958, gelatin silver print, Museum purchase 2010.122

Photograph, Moneta Sleet, Jr., United States (1926-1996), Coretta Scott King and daughter Beatrice at funeral of Martin Luther King, Jr., 1969, gelatin silver print, Museum purchase 2010.123

Work on paper, Wadsworth A. Jarrel, Sr., United States (born 1929), Revolutionary, 1972, color screen print on wove paper, Museum purchase with funds provided by First Congregational Church - United Church of Christ, Birmingham, Carla and Cleo Thomas, W. Ann Reynolds, Humana, Inc., Odessa Woolfolk, Houston and Betty Brown, Bob and Margaret Jones, Madelyn Coar, Joyce Ware Lane, Adrienne Lee, Renée Kemp Rotan, and general acquisition funds 2011.1

Polaroids (4), Andy Warhol, United States (1928-1987), Studies of Charles and Caroline Ireland, 1979, Polacolor Type 108 prints, Museum purchase 2011.6-.9

Collection of 59 vintage Civil Rights photographs from AL and the surrounding region, 1960s, Museum to pay $5,000., balance of value above that to be considered a gift from Jo C. Tartt Jr. 587.2010– 643.2011

Painting, Theodoros Stamos, United States (1922-1997), Sentinel, 1961, acrylic and oil on canvas, Collection of the Art Fund, Inc. at the Birmingham Museum of Art; Gift of John and Nancy Poynor AFI37.2010

Work on paper, Werner Drewes, United States, (1899 - 1985), Untitled, woodcut print, Collection of the Art Fund, Inc. at the Birmingham Museum of Art; Gift of Gerda Carmichael AFI268.2010

Sculpture Alfred Leslie, United States (born 1928), Happy Birthday Robert Motherwell, 1961 or 1962, wood, paint, glass, artificial flowers, aluminum foil, paper and candles, Collection of the Art Fund, Inc. at the Birmingham Museum of Art; Gift of the artist AFI269.2010

Photographs (2), Jonathan Hicks, United States (born 1986), Clowning in a Necktie Noose, 2010, archival ink pigment prints on paper, Collection of the Art Fund, Inc. at the Birmingham Museum of Art; Gift of Jack Drake AFI271.-272.2010

Portfolio of ten prints, 10 X 10: Ten Women, Ten Prints, 1994-1995, Juana Alicia, Kim Anno, M. Claudia Bernardi, Mildred Howard, Hung Liu, Yolanda M. Lopez, Ruth Mortan, Mary Lovelace O'Neal, Faith Ringgold, and Carrie Mae Weems, Collection of the Art Fund, Inc. at the Birmingham Museum of Art; Gift of Scott and Susie Robertson AFI281.2010.1-.10

Covered jar, Ron Hand, United States (born 1945), about 1970, porcelain, Collection of the Art Fund, Inc. at the Birmingham Museum of Art; Gift of Mr. William F. Hull AFI314.2010a-b

Pitcher, Franz Wildenstein, United States, born Germany (1905-80), about 1955, stoneware, Collection of the Art Fund, Inc. at the Birmingham Museum of Art; Gift of Mr. William F. Hull AFI320.2010

Beaker vase, Ron Hand, United States (born 1945), 2005, stoneware, Collection of the Art Fund, Inc. at the Birmingham Museum of Art; Gift of Mr. William F. Hull AFI326.2010

Tea bowl, Ron Hand, United States (born 1945), stoneware, Collection of the Art Fund, Inc. at the Birmingham Museum of Art; Gift of Mr. William F. Hull AFI328.2010

Footed bowl, Ron Hand, United States (born 1945), stoneware, Collection of the Art Fund, Inc. at the Birmingham Museum of Art; Gift of Mr. William F. Hull AFI330.2010

Bowl, Walter King, United States, 1959/60, earthenware, Collection of the Art Fund, Inc. at the Birmingham Museum of Art; Gift of Mr. William F. Hull AFI332.2010

Sculptural vessel, Paul Gaudy, United States, stoneware, Collection of the Art Fund, Inc. at the Birmingham Museum of Art; Gift of Mr. William F. Hull AFI335.2010

Covered floor vase, Fred Bauer, United States, 1964, stoneware, Collection of the Art Fund, Inc. at the Birmingham Museum of Art; Gift of Mr. William F. Hull AFI336.2010a-b

Works on paper (6), Clinton Hill, United States (1922-2003), gouaches and woodcut prints, Collection of the Art Fund, Inc. at the Birmingham Museum of Art; Gift of the Clinton Hill/Allen Tran Foundation AFI3.-8.2011

Photograph, Erwin Wurm, Austria (born 1954), Indoor Sculpture #6, 1999, chromogenic print, Collection of the Art Fund, Inc. at the Birmingham Museum of Art; Gift of an anonymous donor AFI10.2011

Sculpture, Katrin Sigurdardottir, Iceland (born 1967), 2nd Floor (784 Columbus Avenue), 2003, modeling wood, wire mesh, and paint, Collection of the Art Fund, Inc. at the Birmingham Museum of Art; Gift of an anonymous donor AFI11.2011

Sculpture, William Anastasi, United States (born 1933), Sink, 1963/2005, hot-rolled steel plate, Collection of the Art Fund, Inc. at the Birmingham Museum of Art; Gift of an anonymous donor AFI12.2011

Mixed media, Benny Andrews, United States (1930-2006), Doublescape, 2001, from the cigar box project, Collection of the Art Fund, Inc. at the Birmingham Museum of Art; Gift of an anonymous donor AFI13.2011

Sculpture, Lysbeth (Betty) Hawkins Kent, United States, Birmingham, Alabama (1931 - 2009), Untitled, mixed media, Collection of the Art Fund, Inc. at the Birmingham Museum of Art; Gift of the family of the artist AFI32.2010

Celebratory Robe for a Dissident Artist, Antoinette "Toni" Tully, United States, Alabama (1939-2010), about 2005, mixed media including organza, silk and canvas, Collection of the Art Fund, Inc. at the Birmingham Museum of Art; Gift of the Tully family AFI36.2010

Painting, Thornton Dial, United States (born 1928), Nobody Know What Go On Behind the Jungle, 1989, paint and mixed media on board, Collection of the Art Fund, Inc. at the Birmingham Museum of Art; Gift of Doug McCraw AFI213.2009

Native American Art

Reproduction Southeastern Native American Style Bandolier Bag, Damien Jay McGirt, Creek people, and Seminole Tribe of Oklahoma, glass beads, red wool broadcloth, calico, silk, and cloisonné beads, Museum purchase 2011.10

Other Asian Art

Cylinder Seal, possibly Sumeria, stone, Collection of the Art Fund, Inc. at the Birmingham Museum of Art; Bequest of William M. Spencer III AFI199.2010

Head of an attendant of Buddha, 3rd century, Gandhara, Pakistan or Afghanistan (1st century BC-11th century), clay with stucco and pigment, Collection of the Art Fund, Inc. at the Birmingham Museum of Art; Gift of Carlton Rochell AFI426.2010

Pre-Columbian Art

Necklace, Greater Nicoya, Costa Rica, Period IV (1000 BC-AD 500), Period V (500-1000), 300 - 800, stone, Collection of the Art Fund, Inc. at the Birmingham Museum of Art; Bequest of William M. Spencer III AFI242.2010

Necklace, Greater Nicoya, Costa Rica, Period IV (1000 BC-AD 500), Period V (500-1000), 300 - 800, Collection of the Art Fund, Inc. at the Birmingham Museum of Art; Bequest of William M. Spencer III AFI243.2010

Pendant, Costa Rica, stone, Collection of the Art Fund, Inc. at the Birmingham Museum of Art; Bequest of William M. Spencer III AFI244.2010

Pendant, Costa Rica, stone, Collection of the Art Fund, Inc. at the Birmingham Museum of Art; Bequest of William M. Spencer III AFI245.2010

Necklace, Guanacaste zone, Costa Rica, Period IV (1000 BC - AD 500), 500 BC - AD 500, jadeite and stone, Collection of the Art Fund, Inc. at the Birmingham Museum of Art; Bequest of William M. Spencer III AFI246.2010

Bird alter-ego split celt pendant, Greater Nicoya, Costa Rica, Period IV (1000 BC-AD 500), Period V (500-1000), 300 - 800, jadeite, Collection of the Art Fund, Inc. at the Birmingham Museum of Art; Bequest of William M. Spencer III AFI247.2010

Pendant, Greater Nicoya, Costa Rica, Period IV (1000 BC-AD 500), Period V (500-1000), 300 - 800, stone, Collection of the Art Fund, Inc. at the Birmingham Museum of Art; Bequest of William M. Spencer III AFI248.2010

Pendant, Greater Nicoya, Costa Rica, Period IV (1000 BC-AD 500), Period V (500-1000), 300 – 800, stone, Collection of the Art Fund, Inc. at the Birmingham Museum of Art; Bequest of William M. Spencer III AFI249.2010

Pendant, Greater Nicoya, Costa Rica, Period IV (1000 BC-AD 500), Period V (500-1000), 300 – 800, stone, Collection of the Art Fund, Inc. at the Birmingham Museum of Art; Bequest of William M. Spencer III AFI250.2010

Pendant with human/animal features, Atlantic Watershed, Costa Rica, Period IV (1000 BC-AD 500), 300 - 500, stone, Collection of the Art Fund, Inc. at the Birmingham Museum of Art; Bequest of William M. Spencer III AFI251.2010

Pendant of bird head, Greater Nicoya, Costa Rica, Period IV (1000 BC-AD 500), Period V (500-1000), 300 - 800, stone, Collection of the Art Fund, Inc. at the Birmingham Museum of Art; Bequest of William M. Spencer III AFI252.2010

Spiral-beaked bird pendant, Atlantic Watershed, Costa Rica, Period V (500-1000), 500 - 800, stone, Collection of the Art Fund, Inc. at the Birmingham Museum of Art; Bequest of William M. Spencer III AFI253.2010

Zoomorphic pendant, Atlantic Watershed, Costa Rica, Period V (500-1000), 500 – 800, stone, Collection of the Art Fund, Inc. at the Birmingham Museum of Art; Bequest of William M. Spencer III AFI254.2010

Animal pendant, Atlantic Watershed, Costa Rica, Period V (500-1000), 500 - 800, stone, Collection of the Art Fund, Inc. at the Birmingham Museum of Art; Bequest of William M. Spencer III AFI255.2010

Anthropomorphic effigy vessel, Guanacaste-Nicoya zone, Costa Rica, Period IV (1000 BC - AD 500), 200 - 500, earthenware and slip, Collection of the Art Fund, Inc. at the Birmingham Museum of Art; Gift of Dr. and Mrs. Edwin Bowman in honor of the BMA 60th anniversary AFI14.2011

Effigy jar, Guanacaste-Nicoya zone, Costa Rica, Late Period IV (1000 BC - AD 500), Tola Trichrome 200 – 500, earthenware and slip, Collection of the Art Fund, Inc. at the Birmingham Museum of Art; Gift of Dr. and Mrs. Edwin Bowman in honor of the BMA 60th anniversary AFI15.2011

Tripod vessel, Guanacaste-Nicoya zone, Costa Rica, Period VI (1000 - 1550), earthenware and slip, Collection of the Art Fund, Inc. at the Birmingham Museum of Art; Gift of Dr. and Mrs. Edwin Bowman in honor of the BMA 60th anniversary AFI16.2011

Woman reclining on a ceremonial jaguar effigy metate, Atlantic Watershed, Costa Rica, Transition between Period IV (1000 BC - AD 500) and Period V (500 - 1000), 300 –700, volcanic stone, Collection of the Art Fund, Inc. at the Birmingham Museum of Art; Gift of Dr. and Mrs. Edwin Bowman in honor of the BMA 60th anniversary AFI17.2011

Disk, Costa Rica, green stone, Collection of the Art Fund, Inc. at the Birmingham Museum of Art; Gift of Dr. and Mrs. Edwin Bowman in honor of the BMA 60th anniversary AFI18.2011

Animal effigy bowl, Guanacaste-Nicoya zone, Costa Rica, Period V (500 - 1000), La Selva A or B Phase, 500 – 1000, earthenware and slip, Collection of the Art Fund, Inc. at the Birmingham Museum of Art; Gift of Dr. and Mrs. Edwin Bowman in honor of the BMA 60th anniversary AFI19.2011

Tripod bowl, Guanacaste-Nicoya zone, Costa Rica, Late Period VI (1200-1550), Castillo/Engraved (1200-1550), earthenware and slip, Collection of the Art Fund, Inc. at the Birmingham Museum of Art; Gift of Dr. and Mrs. Edwin Bowman in honor of the BMA 60th anniversary AFI20.2011

Whistle (ocarina), Greater Nicoya, Costa Rica, Period IV (300 BC - AD 500), 300 BC - AD 500, earthenware and slip, Collection of the Art Fund, Inc. at the Birmingham Museum of Art; Gift of Dr. and Mrs. Edwin Bowman in honor of the BMA 60th anniversary AFI21.2011

Vietnamese Art

Bowl, Vietnam, Tran dynasty (1225-1400), 13th-14th century, glazed stoneware, Museum purchase 2010.95

Vessels (157 total), Vietnam, glazed stoneware, Collection of the Art Fund, Inc. at the Birmingham Museum of Art; Bequest of William M. Spencer III AFI38.2010a-b through AFI194.2010

Jar, Vietnam, Le dynasty (1428-1527), 15th-16th century, glazed stoneware with underglaze blue and overglaze enamel decoration, Collection of the Art Fund, Inc. at the Birmingham Museum of Art; Purchase with provided by the Estate of Mr. William M. Spencer III AFI289.2010

Wedgwood

Compote, about 1922, designed by Paul Follot, France, (1877-1941), modeled by A. H. "Bert" Bentley, England, (1878-1937), manufactured by Wedgwood, England (est. 1759), black basalt (stoneware), Pomona ware, Gift of the The Wedgwood-250 Exhibition USA, Lord Wedgwood and Adele I. Barnett, Co-Chairs 2010.71

Vase, about 1935, designed by Erling B. "Eric" Olsen, Norway, (born 1903), manufactured by Wedgwood, England (est. 1759), earthenware (creamware) with matte green glaze, Museum purchase with funds provided by the Estate of Patricia Kaye Parker, by exchange 2010.72

Charger, 1858, painted by George Eyre, England, (1816/18 - 1887), manufactured by Wedgwood, England (est. 1759), lead-glazed earthenware (creamware) with enamel decoration, Museum purchase 2010.73

Vase, 1966, designed by Walter Robert Minkin, England (born 1928), manufactured by Wedgwood, England (est. 1759), stoneware (black basalt) with gilt, Museum purchase 2010.114

Coffee pot with cups and saucers (4 sets), designed in 1960s by Walter Robert Minkin, England (born 1928), manufactured by Wedgwood, England (est. 1759), earthenware (creamware) with Ravenstone glaze, Museum purchase 2010.115a-b and 2010.116.1-.4.1-.2

Pair of Vases, about 1875, painted by John Holloway, England (active 1870-1890), manufactured by Wedgwood, England (est. 1759), lead-glazed earthenware (pearlware), with enamel decoration and gilding 2010.96.1-.2

Vase Commemorating Lord Nelson, 1905, portrait medallion after a model (1798) by John de Vaere, England, born France (active 1785-1810, manufactured by Wedgwood, England (est. 1759), stoneware (jasperware), Museum purchase with funds provided by Jane Leininger, by exchange, and a partial gift of Scott Keuler 2010.108

Cup and saucer, 2005, Wedgwood, England (est. 1759), butterfly pattern from The Harlequin Collection, bone china with enamel decoration, Collection of the Art Fund, Inc. at the Birmingham Museum of Art; Gift of Dr. Anne Forschler-Tarrasch in honor of Lord Piers Wedgwood AFI34.2010.1-.2

Plate Blank, 1939, manufactured by Wedgwood, England (est. 1759, exclusively for Barker Bros. of Los Angeles, "California Republic" pattern, lead-glazed earthenware (creamware), Collection of the Art Fund, Inc. at the Birmingham Museum of Art; Gift of Dr. Anne Forschler-Tarrasch AFI35.2010

Cup, early 20th century, Wedgwood, bone china and enamels, Collection of the Art Fund, Inc. at the Birmingham Museum of Art; Gift of Dr. Graham C. Boettcher in honor of John and Cynthia Lancaster AFI286.2010

Commemorative Plate Depicting the 1893 Administration Building at the World's Columbian Exposition, Wedgwood, England, (est. 1759), bone china with transfer decoration, Collection of the Art Fund, Inc. at the Birmingham Museum of Art; Gift of Dr. Graham C. Boettcher in honor of John and Cynthia Lancaster AFI287.2010

Sculpture, The Eisenhower Bust, designed by Eric Owen, England (1903-1974), manufactured by Wedgwood, England (est. 1759), stoneware (black basalt) and gilt, Collection of the Art Fund, Inc. at the Birmingham Museum of Art; Gift of Bryan Underwood AFI24.2011

Education & Public Programs

The Education Department continued to positively change lives through the creative process by providing quality programming and experiences for visitors of all ages. The 2010-11 year focused on expanding and deepening these opportunities, specifically for the youth and family audiences, with creative new offerings. In addition to connecting with families, we also generated new avenues for teachers to incorporate the Museum and the arts into their curricula. By connecting with families, teachers, and students, the Museum is not only a significant partner in education, but also a provider of critical 21st Century skills to the community's youth.

New Programming to Engage Families

The Museum continued efforts to create a more family-friendly environment and become a choice destination for visitors with children.

- In September 2010, the Museum launched a new drop-in program for families visiting the Museum on weekends. Bart's Art Cart enables visitors to create a work of art inspired by a piece in the Museum's collection. Mini tours conducted by the Museum's Teen Volunteers allowed visitors to learn about the original work of art and make connections between their creations and the collection. Bart's Art Cart served 1,127 visitors and operated each Saturday and Sunday for a total of 83 happenings in its inaugural year.
- Family Days continued to draw large crowds. The four Family Days included Totally Tannabata in August, Bart's Spooktacular in October, Chinese New Year: The Year of the Rabbit in January, and Bart's Asian Adventure: A Day of Color in March. These events brought in more than 3,400 visitors.
- For the first time, the Museum planned a full complement of programming during the Spring Break week. During their stay-cations, attendees made art projects, took mini-tours, watched fun films, and participated in story time in the galleries. This week alone saw an influx of more than 2,000 family visitors.
- M Studio for Kids! offered budding artists the chance to work with professional artists and educators via new art classes designed just for kids. Six Saturday morning classes were held during the school year.

- Bart's Birthday Bash was the theme for six weeks of summer camp, where young campers celebrated the Museum's collection in honor of our 60th anniversary.
- The Museum's Hess Education Gallery was closed on January 1, 2011, in preparation for an invigorating new installation. Somerset design group of Huntsville was selected to bring the new gallery space to life. Plans include dynamic and engaging learning stations that are inspired by and reflect the breadth and diversity of the Museum's collection. The architecture in the gallery will be open, bright, and dynamic. Plus, the entire gallery will be modular, so things can be changed on a small or large scale to keep it feeling fresh and relevant.

Launch of New Teen Program

The Museum launched a new program for teens in 2010. Teen BMA was designed to more strategically connect with our younger audience, provide training and opportunities for teens to learn about careers in museums and the arts, and to increase our volunteer corps.

The inaugural group of 24 teens from 11 area schools met bi-weekly with Museum educators, artists, and community leaders to learn about the Museum and its collection. Training sessions included interacting with and engaging visitors as they enter the Museum and helping them explore the works of art in the galleries.

These dynamic young volunteers helped the Museum increase its commitment to families by manning Bart's Art Cart activities every weekend. Teen BMA members developed and hosted a fun evening event for teens. On January 29, approximately 150 teens from all over the city participated in "Saturday Night Lights," an evening of art, music, scavenger hunts, food, and more!

Museum Awarded NEH Picturing America Grant

The BMA was one of eight national institutions awarded the 2011 National Endowment for the Humanities (NEH) Picturing America School Collaboration Projects grant. This is the final year of grant awards for the Picturing America project, and the Museum is honored to be part of this exclusive initiative.

The $75,000 grant will support the development of a two-day teacher workshop, *Field to Factory: The Changing Face of the American Landscape*. Scheduled for the summer of 2012, the workshop will closely explore the United States' gradual shift from an agrarian to industrial society, and how that change is reflected in American art.

The BMA is fortunate to have a key masterpiece from its permanent collection—Albert Bierstadt's *Looking Down Yosemite Valley, California* (1865)—chosen for inclusion in the Picturing America program. An in-depth exploration of this painting will provide a framework for our discussion of concepts of the American wilderness and the frontier and America's transition from an agricultural to an industrial society.

Museum Helps Teachers Integrate the Arts

The Museum hosted a week-long teacher institute in collaboration with the Birmingham City Schools and the Cultural Alliance of Greater Birmingham. The institute was designed to ignite and jumpstart the creative energy around the City's newest educational initiative, Straight A's. The Birmingham City Schools and the Cultural Alliance of Greater Birmingham are partners in the program that was awarded $1.16 million from the U.S. Department of Education Office of Innovation and Improvement.

Straight A's aims to fully integrate the arts, including visual arts, dance, theatre and music, into the classrooms and teaching practice of fourth-grade teachers in nine Birmingham City Schools. The program will explore the impact of arts-integration academic partnerships between classroom teachers and teaching artists on fourth grade literacy and mathematics skills over a three-year period.

The Museum was delighted to be the host site for this innovative workshop, so that teachers could experience first hand the power of the visual arts. Thirty-four teachers, 19 artists, and a handful of Birmingham City Schools' administrators participated in the Institute. The Museum will continue to partner with these nine schools and their surrounding communities in the coming academic year, in addition to continuing to host this institute in the future.

Museum Responds to Tornado Relief Efforts

The Museum is committed to being an active civic partner in our community, and to appropriately respond to issues that affect our City. During the months of June and July, the Museum partnered with the Rotary Club Foundation and Birmingham City Schools to provide art activities at a day camp for children that were affected by the tornado that devastated Pratt City on April 27, 2011. The camp was held at South Hampton Elementary School, June 6 - July 15. Over 200 campers aged 5-13 participated in Camp South Hampton.

Each camper came to the Museum for a special tour designed to explore how artists over time have used a variety of artistic media and techniques to respond to the world around them and to convey emotion and feelings. Campers were encouraged to share personal responses to the works of art they saw, and older campers produced written poetic responses.

After their tours through the museum, three weeks of art instruction was provided at the camp. Different styles, techniques, and media were presented to them, and they were encouraged to experiment with these new processes to express their experiences of and feelings about the tornado. The campers developed a theme for their artistic journey, *Winds of Change: Rising Above the Tornado through Art*, to help them continue painting and creating.

Museum Artist-in-Residence, Toby Richards reflects on the experience, "In spite of the devastation, this was such a rewarding project. It is still painful for me to realize that there are children in our community who have never picked up a paintbrush, who don't know how to use scissors, or who have never even mixed paint by the age of eight years old. But through the Museum's mission and its effort to make a difference in our schools and community, this project allowed me the opportunity to reach out to over 200 children and share with them that art matters."

Looking Forward

The next year will see several major educational initiatives come to fruition. The new hands-on, interactive Hess Education and Sonat Family galleries will open Spring 2012 for visitors of all ages to enjoy. The Museum is currently developing curriculum-based programming to connect with third-grade teachers and students in the nine Straight A's schools, and plans are underway to fully engage the communities surrounding these schools. We will implement the NEH-funded workshop *Field to Factory: The Changing Face of the American Landscape* in June. And we continue to develop new and innovative ways to make the Museum relevant to our entire community.

Education By the Numbers…2010-2011

Docent Tours

- 827 Tours
- 7,986 Students
- 2,091 Adults

Teacher Workshops

- 17 Workshops
- 203 Teacher Attendants
- 100 Schools

Ambassadors

- 14 Presentations
- 350 Program Attendees

Outreach

- 68 Programs
- 16,860 Individuals Served

Start with Art

- 42 Pre-visits
- 158 Tours
- 1,978 Students
- 85 Adults

Public Family Programs

- 46 Programs
- 4,241 Attendants

Public Adult Programs

- 72 Programs
- 5,662 Attendants

Public Programs Total

- 118 Programs
- 9,903 Attendants

Events

Donor Dinner

On Wednesday, July 28, 2010, the Museum gave thanks to some of its most loyal donors with a special appreciation dinner. Our 164 guests gathered for cocktails, dinner, and an engaging behind-the-scenes tour of *Fashioning Kimono: Art Deco and Modernism in Japan*, before the show opened to the public on July 31. Curator of Asian Art Donald Wood, PhD, gave an overview of the exhibition before guests toured the beautiful collection of nearly 100 dazzling kimono and photographs. At dinner, Director Gail Andrews reported on exciting projects occurring at the Museum and new initiatives starting in the upcoming year thanks to the generous support of Museum donors. The dinner honors Benefactor, Curators' Circle, and Director's Circle members, Wells Society members, and donors contributing $2,500 or more during the year.

Hiden Lecture

The Geisha Influence on Kimono Fashion, Liza Dalby, PhD

To the outside world, geisha loom large as cultural icons of Japan. Yet the foreign image of geisha completely misses one of their most important contributions within Japan – that of fashion arbiter in the world of kimono. Historically, geisha were the ones to develop the understated aesthetic called iki, which became a hallmark of Japanese taste. Especially through the 19th and early 20th centuries, when kimono was still the most common mode of dress found in Japan, geisha formed the vanguard of what defined fashion, setting trends that filtered into the respectable mainstream of ordinary women. At present, though kimono's presence in everyday life has dwindled, geisha still maintain a strong hold on the parameters of the oxymoron that is contemporary-traditional dress.

Liza Dalby is an American anthropologist and novelist specializing in Japanese culture. In 1975, Dalby traveled to Japan on a Fulbright scholarship to research geisha for her dissertation. Her book, *Geisha* (filmed as American Geisha), is based on her experiences with the geisha community in Kyoto's Pontochō. Her work in the geisha community led her to serve as a consultant for Arthur Golden's 2005 film *Memoirs of a Geisha*, starring Zhang Ziyi.

The Hiden Lecture Series was begun in 1987 to honor Robert Graves Hiden, a Birmingham native and internationally known interior designer who was also a gifted artist, photographer, and amateur architect. This series is dedicated to educating and stimulating discussion in the fine and decorative arts.

25th Annual Chenoweth Memorial Lecture

Filling the Gap: A Community Museum's Role in Providing Arts Education

The Louvre, the first public art museum, opened its doors to the citizenry of France in the aftermath of the 1789 revolution. In the following century, other public collections were founded all over Europe. The same was true in America, when the National Gallery of Art opened its doors to the public on March 17, 1941. Now, art museums grapple on a broader scale with the intellectual and aesthetic needs of the communities they serve.

No one speaks more knowledgeably on how museum education has evolved than Lynn Russell, head of the Education Department at the National Gallery of Art. Ms. Russell has nearly 40 years' experience in the field of museum education, and she oversees all aspects of one of the nation's largest and most well-respected art museum education departments. In this talk, Ms. Russell explored how museums have shifted their priorities to better serve their communities.

The Chenoweth Lectures are endowed by Dr. Arthur I. Chenoweth as a memorial to his brother and parents. The purpose of the lectures is to encourage international understanding through the presentation of a variety of subjects by specialists in their fields.

The John Morton Lecture in Photography

Carlin Wing is an interdisciplinary artist who has created photography, video, installation, performance, writing, and lectures in national and international contexts. Her ongoing project, *Hitting Walls*, brings together photography, anthropology, and athletics to address colonial histories, globalization, and the potential for individual bodies to assert agency within over-determined structures. Her recent projects include *Ceilings Where I Sleep*, a solo photography exhibition at Anthony Greaney, Boston; *Bizarre Animals*, an evening of art interventions at Harvard's Peabody Museum of Natural History; and *Hitting Walls X* and *Hitting Walls XIV*. Wing received her BA in Visual and Environmental Studies and Social Anthropology from Harvard University and her MFA in Photography and Media from California Institute of the Arts, and she is currently a doctoral student in Media, Culture, and Communication at New York University.

Since 2008, the John Morton Lecture in Photography has presented photographers on the cutting edge of art and culture. Sponsored by Birmingham philanthropist and collector John Morton, the lecture is always free and open to the public.

Annual Rushton Concert

The Museum was pleased to host the 2010 Rushton Concert with Maestro Justin Brown. The program included works by Bach, Beethoven, and Janacek.

Established as one of Britain's leading conductors, Justin Brown has been Music Director of the Alabama Symphony Orchestra since 2006, and General Music Director of the Badisches Staatstheater, Karlsruhe, since 2008. Following studies at Cambridge University and subsequently at Tanglewood with Seiji Ozawa and Leonard Bernstein, he made his conducting debut with the celebrated British stage premiere of Bernstein's *Mass*. In Glasgow he founded the St. Bride's Chamber Orchestra. Justin Brown is a keen interpreter of contemporary scores, and in recent seasons has conducted major works by distinguished composers, including Elliott Carter, George Crumb, Peter Lieberson, and Poul Ruders.

This concert is funded by Mr. and Mrs. William J. Rushton III.

Members' Shopping Day

Every year the Museum opens exclusively for members one Monday in December for the annual holiday shopping spree. On December 6, 2010, guests were able to get a jump on their holiday gift purchases and enjoy a festive day at the Museum with their fellow members.

Local vendors sold handmade and one-of-a-kind items. Museum members received special holiday discounts in the Museum Store and Oscar's at the Museum. Oscar's opened especially for Members' Shopping Day and served seasonal dishes.

Love, Lust, and Libations!

The Junior Patrons of the BMA hosted a Valentine's affair – Love, Lust, and Libations! – on February 10, 2011. Valentine's revelers enjoyed an evening of amorous art and delicious debauchery throughout the Museum's galleries. Guests sipped pink champagne and enjoyed love-themed hors d'oeuvres such as "Lustful" Fried Turkey with Orange Scented Cocktail Rolls and Smoked Mayo, catered by A Social Affair. A scavenger hunt of the Museum's most heart-pounding artwork topped off the evening.

The 12th Annual Eivor and Alston Callahan Lecture

What is Art, Through the Eyes of a Collector, Dealer, and Connoisseur, Subhash Kapoor

Drawing from his lifetime of experience in the art world, Subhash Kapoor explored art as a source of pleasure and beauty, as well as an investment. Using examples from his area of expertise, the art and antiquities of South and Southeast Asia, Kapoor discussed the nuances of these seemingly unrelated, but very much inter-connected, aspects of art and the art world.

Born to a family of famous art dealers from India, Kapoor grew up surrounded by great art and continues the family passion. He owns and runs one of the premier galleries of Indian and Southeast Asian art in the United States, Art of the Past on Madison Avenue in New York City. He has placed important works of art in collections of Asian art in internationally recognized museums all over the world, including the Birmingham Museum of Art. He has curated numerous exhibitions, written and published extensively, and serves as an advisor to many important collectors. Kapoor is also a generous patron of the arts.

The annual lecture is supported by the Eivor and Alston Callahan Fund.

Museum Ball

This year the Diamond Anniversary Ball provided an opportunity to look back at all the Museum has accomplished for our community over the decades, and consider the incredible potential and possibilities for the future of this institution. Chairs of the event were Mr. and Mrs. William A. Bowron, Jr. and Men's Committee Chair Mr. Bayard S. Tynes. The Ball also paid tribute to Mr. and Mrs. William C. Hulsey, whose service and support have made – and will continue to make – the fulfillment of our mission possible.

The black-tie gala included cocktails, a culinary dinner experience by Chris and Idie Hastings of Hot and Hot Fish Club, and big band music and dancing by Party on the Moon. Jill Sampson of Weddings by Jill created an atmosphere of elegance with decadent fabrics and sparkling crystal chandeliers. The evening raised $330,000 in support of education and outreach efforts. A portion of the proceeds were also given to aid communities in the Birmingham area that suffered from tornado damage. This is the highest amount raised by any Museum Ball in its 55-year history.

Art on the Rocks 2011

Art on the Rocks is a monthly after-hours event held at the Museum on select Friday evenings from 5-10pm. This event is widely popular attracting up to 1,500 guests per event. The Museum provides an intriguing mix of activities including live musical entertainment, a scavenger hunt that leads visitors through the galleries, hands-on art activities, hors d' oeuvres, and a cash bar.

***Who Shot Rock & Roll* Members' Opening**

Museum members and guests came out in droves to the *Who Shot Rock & Roll* VIP Premiere Party on June 23, 2011. The exciting exhibition opened in style with 1,200 guests enjoying the evening's festivities.

The opening began in the Museum's Steiner Auditorium, which hosted a packed house for an engaging lecture by *Who Shot Rock & Roll* exhibition curator, Gail Buckland. Guests enjoyed Buckland's lecture and often broke out into applause as she recounted the private moments and intimate scenarios that it took for the photographers in the show to capture the true essence of rock & roll and its superstars.

Following the lecture, guests filed into the Jemison Gallery to get a first look at the exhibition. A Social Affair provided guests with delicious Rock & Roll themed food including Janis Joplin's pimento cheese sandwiches and Wilson Pickett's smoked pork sliders. Guests danced late into the evening to Night Shift featuring Ryan Kinder, who played an array of music inspired by the photographs in the exhibition. Gail Buckland signed copies of the exhibition catalog and mingled with guests throughout the evening.

BMA Speaks!

This quarterly event, hosted by HBO Def-Poetry Jam artist Sharrif Simmons, features powerful performances by local spoken word artists. In February, participants selected artworks from the *Darkroom* exhibition for inspiration.

Travel

In September, European Art Society and upper level members joined Director Gail Andrews and Chief Curator Jeannine O'Grody on an eight-day trip to Spain. With stops in Bilbao, Segovia, Madrid, and Toledo, the group visited outstanding private collections, including that of BBVA-Compass Bank; artists' studios; and museums such as the Guggenheim Bilbao, Prado, Thyssen-Bornemisza, and Reina Sofia. During the evenings, discussions of the day's highlights occurred while sampling tapas and txaktoli (a white wine from the Basque region).

Development & Membership

As a museum that prides itself on being free to the public, membership support and annual gifts are vital to continuing to provide the exciting exhibitions, educational activities, and social events for which the Museum is known. The Museum wishes to thank those who have contributed in the past year to further our educational and curatorial mission.

Corporate Partners

Through the Corporate Partners Program, local businesses can have an even greater impact on the culture of our city and the region. In addition, it allows the Museum to provide corporate members with greater hospitality and networking opportunities, plus additional access for employees and executives. As the Museum strives to build sustainable sources of operating funds, we rely on our Corporate Partners to take a leadership role in that support. This program is one of the major annual requests to our community and enables our staff to plan, forecast, and build an overall stronger organization—making us more accountable to you and our community.

Your support reflects a commitment to help us contribute to the quality of life for your employees and thousands of your neighbors. And we thank you!

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Endowment

Endowed support is critical to providing the financial stability necessary to ensure that we are able to host programs and exhibitions that engage, entertain, and enlighten visitors of all ages and backgrounds. Your support helps us fulfill our mission and continue to be an essential resource for our community.

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The Wells Society

The BMA extends sincere thanks to members of the Wells Society, who have included the Museum in their estate plans. Wells Society members help to ensure that the Museum will continue to collect, preserve, and exhibit works of art and provide educational programs and services to future generations.

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Annual Fund - *Gifts totaling $500 and above*

Thank you to everyone who made a gift to the 2010 Annual Fund. This year's campaign was a great success with nearly $70,000 raised. These funds have a direct and immediate impact, providing essential support for exhibitions, programs, and collections care, and ensuring the Museum remains a place of exploration and discovery for everyone in our community.
For your generous contributions and support of the arts, we sincerely thank you!

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Foundation Support

Grants from foundations support a wide variety of initiatives at the BMA, including exhibitions, renovations, conservation, and programming, to name a few. Foundation support is integral to the Museum's operations.

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Government Support

The support of government is vital to arts education, including the operation of the Museum. The following organizations, departments, and municipalities provide much-needed financial support to the BMA's initiatives.

Alabama Department of Archives and History
Alabama State Council on the Arts
Birmingham Racing Commission
City of Birmingham
City of Hoover
City of Mountain Brook
City of Vestavia Hills

Acquisitions Support

In addition to their educational responsibilities, museums exist as repositories to safeguard the world's treasures for future generations. By providing acquisitions support, the following make it possible for the BMA to collect both masterpieces and emerging artists' works for generations of Alabamians to enjoy.

AT&T Birmingham
Mr. and Mrs. Harold I. Apolinsky
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Ms. Odessa Woolfolk
Estate of Mr. Charles E. Young

Education and Program Support

The BMA's education programs are extremely important in the current educational climate. Arts programs are often the first budget cuts made by school systems, leaving museums and other arts organizations to fill in the educational gaps. Thank you for making it possible for the BMA to "fill in the gaps" in central Alabama.

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Dr. and Mrs. Marshall M. Urist
Wells Fargo Foundation
Ms. Patricia White

Exhibition Support

Both traveling, temporary, and permanent exhibitions are what make up the majority of museum programming, and the BMA is no exception. Support from Foundations and Individuals make it possible for the Museum staff to bring exciting exhibitions from throughout the world to the people of Birmingham and the Southeast. We appreciate the support we receive for the many exhibitions the BMA hosts annually.

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General Operating Support

One of the most important types of support for arts organizations is for general operating. This support assists the Museum with the everyday expenses of doing business, plus helps with all other types of programming the public has come to expect from the BMA.

Dr. and Mrs. Alton W. Baker
The Margaret A. Cargill Foundation
Council for Independent Colleges
Mrs. William M. Spencer III
Stephens Foundation

Membership

Where would the BMA be without the generous support of our members? The Museum has thousands of members and many of them have chosen to provide additional support through our upper level membership programs. We thank you for supporting us with your membership.

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The Birmingham Museum of Art continues to present balanced operating results for fiscal years ending June 30, 2009 and 2010. Like many museums and nonprofit organizations in this volatile economy, the museum has increased its focus on budgeting and financial controls to assure its commitment to operating within its means. Through the continued support of the City of Birmingham and the generosity of the Museum's Corporate Partners, Trustees, and donors, the Birmingham Museum of Art delivers on its mission while being a good steward of its funds.

The Museum would not exist without the hard work and dedication of the staff.

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Amy Templeton, Deputy Director
Melissa Schoel, Executive Assistant

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Johnny McIntosh, Chief Financial Officer
Ernest Hudson, Senior Accountant
Jennifer Powell, Accounting Assistant

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Mallory Gibson, Development Officer – Membership
Andi Nicholson, Development Events Manager
Kristi Taft, Development Officer – Grants
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Information Technology
Nathan Poe, Network Administrator

Museum Store
Kristie Tumm Allen, Store Buyer / Manager

Special Events
Brynne MacCann, Development, Corporate, & Special Events

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Graham Boettcher, Curator of American Art
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Financial Report

The Birmingham Museum of Art continues to present what are basically balanced operating results for fiscal years ending June 30, 2010 and 2011. Like many museums and nonprofit organizations in this volatile economy, the museum as increased it's focus on budgeting and financial controls to assure its commitment to operating within its means. Through the continued support of the City of Birmingham and the generosity of the museum's Corporate Partners, Museum Trustees and donors, the Birmingham Museum of Art delivers on its mission while being a good steward of its funds.

The condensed statement of activities is derived from the financial statements of the Birmingham Museum of Art, which have been audited by Borland Benefield, Certified Public Accountants. The statement of activities does not include the values of the endowment and acquisition trusts. A complete set of the museum's audited financial statements is available on request.

BIRMINGHAM MUSEUM OF ART
Statement of Activities For the Year Ended
June 30, 2011

Revenues	**2011**	%	**2010**	%
Support				
City of Birmingham	$3,032,794	40%	$3,569,147	43%
Individual & Corporate Support	2,764,897	36%	2,445,681	29%
Grants	306,328	4%	292,279	4%
In-kind Donations	127,000	2%	274,038	3%
Net Investment Income	183,896	2%	228,810	3%
Membership	568,463	7%	695,162	8%
Museum Store Sales	302,708	4%	325,056	4%
Exhibition and Program Income	65,335	1%	250,748	3%
Facility Rental Income	168,915	2%	214,273	3%
Other Income	84,435	1%	47,794	1%
Total Revenues	7,604,771	100%	8,342,988	100%
Expenses				
Program Services				
Education	560,122	7%	487,842	6%
Exhibitions	649,141	9%	964,851	12%
Collection	868,542	11%	804,568	10%
Special Events	755,062	10%	664,198	8%
Members	337,545	4%	303,211	4%
Museum Store and Library	345,095	5%	306,850	4%
Support Services				
Fundraising	378,288	5%	570,494	7%
Management and General	1,365,909	18%	1,308,021	16%
Museum Security	1,335,437	18%	1,596,687	19%
Building Maintenance & Utilities	1,012,936	13%	1,182,077	14%
Total Expenses	7,608,077	100%	8,188,799	100%

Net Contribution(Deficit) from Operations	(3,306)		154,189	
Contribution to Endowment Trust &	1,010,615		1,701,443	
Art Fund Inc.(includes Investment Income)				
Unrealized Investment Gain (Loss)	2,820,439		1,621,564	
Collection Purchases (not capitalized)	(1,328,373)		(1,732,745)	
Change in Net Assets	2,499,375		1,744,451	
Net Assets, Beginning of Year	28,069,060		26,324,609	
Net Assets, End of Year	$30,568,435		$28,069,060	