BIRMINGHAM MUSEUM OF ART

Annual Report 2009-10

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: Exterior view of the Birmingham Museum of Art

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The Year in Review

Our Museum, like other institutions and individuals, is working to understand the changes in the world since the economic downturn and how we craft our responses to this new environment. We believe art museums are uniquely suited to help individuals think creatively and see the world from a new perspective. Through studio classes, gallery conversations, exhibitions, lectures, music, and poetry, the Museum provided an enticing variety of programs for the public this past year.

We are fortunate to have an excellent collection and created several fine exhibitions from these holdings during the year. The new gift of the Vogel collection, *Fifty Works for Fifty States*, was among the highlights. With the generosity of Birmingham supporters, we were able to host the impressive exhibition *Life, Liberty, and the Pursuit of Happiness: American Art from the Yale University Art Gallery*. This remarkable exhibition of over 230 objects including paintings, decorative arts, and works on paper, offered an evocative and compelling portrait of America and its history.

Our internal focus continues to be on the goals and objectives from our strategic plan – with a particular emphasis on the visitor experience and financial stability. To this end, we opened a new café, Oscar's, with a complete redesign and new branding managed by A Social Affair. Oscar's offers a fresh and inviting destination for the public. We have introduced new tours focusing on extended looking and writing about art and installed stations with lightweight stools which can be taken from gallery to gallery to further extend thoughtful looking. Our focus on object-based learning led to being asked to initiate a new program for the Center for Independent Colleges, funded by the Kress Foundation, which brought college faculty from across the nation for a week-long course based on our collection of early Italian paintings. Information for our public has been growing through the use of social media and an ever-expanding web site. We are grateful to the many donors that helped our collection grow through a number of notable acquisitions across all departments. The most significant was a planned gift left by lawyer and former City Council member Nina Miglionico, which allowed the purchase of a Renaissance marble relief carved by Florentine sculptor Mino da Fiesole. Longtime benefactor and former Board Chair, William M. Spencer III passed away in Spring 2010. We mourn his loss and remember with deep gratitude his many gifts to our collection and aspirations for our building program. He, too, established a planned gift that continues to enrich our collection.

We implemented a new development strategy and have expanded giving opportunities for individuals and corporations. This, along with our growing Endowment, has fostered a more stable and predictable budgeting process. Our vision for the Museum is to be an active and lively place for people to be engaged in looking, making, and talking about art. The Museum is so fortunate to have extraordinarily talented staff and volunteers and we thank them for their dedication. They are committed to expanding even more opportunities for our community with our outstanding collection, changing exhibitions, and programs. Most of all, we want to extend our deep appreciation to our friends whose generous support enables us to fulfill our mission.

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Exhibitions

Folk Art from the Permanent Collection
February 1, 2009-May 2010

Throughout 2009, the Museum dedicated a gallery to folk art – a term used to encompass works that have been sometimes labeled outsider, naïve, primitive, visionary and self-taught. Some of these artists work in art forms, such as quilting, that have been passed down through generations; while others, like Rev. Benjamin Franklin Perkins, focused their inventive energies on their everyday environments. All of the artists included are American, many African-American, and most are from the Southeast.

These artists have various motivations and inspirations, including religious beliefs, the desire to chronicle family history or daily observations, or the impulse to bring forth imagery suggested to them in natural forms or objects. All of their objects demonstrate how creativity and artistic talent have no set path and know no bounds.

Objects that were on display were from the Museum's permanent collection, augmented by an occasional private collection loan. The gallery underwent three rotations over the course of the year.

Katsinas by Wilson Tawaquaptewa from the Dick Jemison Collection
August 9, 2009-August 8, 2010
Katsinas, courtesy of Dick Jemison

This yearlong installation in the Native American gallery featured katsina figures and musical instruments made by Wilson Tawaquaptewa, a Native American of the Hopi Pueblo. Katsinas (masks and figures) are a central feature of Hopi spiritual life and serve to connect the living population to spirits that govern life, growth, and harmony. Tawaquaptewa, born in 1873, was a political and religious leader who governed at a time of intense conflict within the Hopi community, with the "Friendlies" advocating for cooperation with the U.S. government, and the "Hostiles" insisting on tradition and resistance. Sometime in the first decades of the 20th century, after a period of political imprisonment, Tawaquaptewa began producing katsina figures and other traditional Hopi objects to sell to tourists who flocked to the Southwest upon the completion of the trans-continental railway. He altered traditional patterns and designations, rendering the objects art rather than sacred, thereby protecting Hopi tradition while acknowledging the inevitability of westward U.S. expansion.

Dick Jemision is an artist who divides his time between Birmingham and the American Southwest. His interests include the art of African, Oceanic, and Native American cultures, and his own paintings and sculptures evoke elemental forms and experiences.

Life, Liberty, and the Pursuit of Happiness: American Art from the Yale University Art Gallery
October 4, 2009-January 10, 2010

History like you've never seen it before! *Life, Liberty, and the Pursuit of Happiness* offered an unprecedented opportunity to experience American history through more than 230 masterpieces from one of the finest, and oldest, collections of American art in the world. From the arrival of the first European settlers to the Gilded Age, this major exhibition told America's story through paintings, prints, drawings, photographs, furniture, silver, and ceramics from Yale University's renowned collection. These treasures will never again travel as a group. This was a once-in-a-lifetime chance to celebrate our nation's heritage through three centuries of American masterpieces.

Lift Every Voice: African-American Art from the Permanent Collection

August 30, 2009-January 3, 2010.

The Museum's Bohorfoush Gallery became dedicated to showcasing African-American art in the fall of 2009. Works from the Museum's permanent collection by Benny Andrews, Jacob Lawrence, Gordon Parks, Radcliffe Bailey, and Kenny James Marshall, among other artists, were on display through January 3, 2010.

The first exhibition in the gallery presented paintings, prints, sculpture, and photographs spanning a period of 140 years, from the mid-19th-century to the present. Although the works in the exhibition were diverse in media and subject matter, all reflected aspects of African-American experience and identity.

To Make a Picture: The Photography of P.H. Polk from the Paul R. Jones Collection

January 24, 2010-May 23,2010

This second installation in the African-American art gallery explored various aspects of Prentice Herman (P.H.) Polk's work. Polk (1898-1984), a Bessemer, Alabama native, became one of the most important photographers of the 20th century through his role as the official photographer of the Tuskegee Institute (now Tuskegee University) from 1939-1984. Polk became the leading chronicler of campus life, capturing scenes of social, historical, and artistic significance and recording for posterity images of George Washington Carter, the Tuskegee Airmen, Eleanor Roosevelt, Joe Louis, Paul Robeson, and many other prominent individuals.

This exhibit was guest curated by Amalia K. Amaki, PhD, Professor of Art History, University of Alabama, and Curator of the Paul R. Jones Collection.

Pattern, Costume, and Ornament in African and African-American Art

June 6, 2010-August 29, 2010

The third installation focused on how African-American artists incorporate designs and decorative elements into their work for a variety of reasons. This exhibition included photographs, works on paper, sculpture and quilts from the Museum's permanent collection.

Among the works on view were: Nick Cave *Soundsuit*; a beaded and sequined Haitian flag; Africobra founder Jeff Donaldson's family portrait (a recent addition to the Museum's collection acquired with Sankofa Society funds); a pair of abstract paper constructions by Sam Gilliam; Odili Donald Odita's abstract canvas, *Gravity's Rainbow*; Fred Wilson's photographs of antique dolls from his series, *Old Salem: A Family of Strangers*; and Gee's Bend quilt maker Lucy Mingo's *Pine Burr Quilt*. Several of these artists made their Museum debut in this exhibition.

A Passion Shared: Works from the Dorothy and Herbert Vogel Collection

March 14, 2010-June 6, 2010

Beginning in the 1960s, New York couple Dorothy and Herbert Vogel spent 45 years collecting contemporary art: paintings, sculpture, and works in other media. Over that time, their collection grew to nearly 5,000 works and reflected the Vogel's close relationships with the artists whose work they acquired. In 1992, the Vogels pledged more than 2,000 works to the National Gallery of Art in Washington, DC. Staff at the National Gallery then worked with them to make plans for the further dissemination of their collection. In 2008, the *Fifty Works for Fifty States* initiative was announced, giving 50 works of art to one institution in each of the 50 states. The Birmingham Museum of Art received the gift for Alabama, owing to its "importance as an educational and cultural institution in our region." The exhibition featured all 50 of the donated works by an international roster of well- and lesser- known artists. This was a great opportunity to see the work of a number of contemporary artists whose work had never before been exhibited in the Southeast.

Amy Pleasant: *Suspended*
November 2009-September 2010

Suspended was a commissioned wall drawing by local Birmingham artist Amy Pleasant. The drawing wrapped the four walls of the Museum's Sculpture Pit. Pleasant executed a "cloudscape" with black exterior paint on the structure's walls, creating an outdoor gallery space. She first explored this motif in drawings of clouds she made while in flight.

Pleasant also created several sculptural works on the floor of the space that extended the cloudscape beyond the walls and added a three-dimensional component. While the project drew upon Pleasant's interest in formal issues, like line and perspective, her cloudscape could also be interpreted as a spiritual passage into her higher consciousness.

African Artistry in Iron and Clay
Opened March 28, 2010

African cultures value iron and clay for their practical use: tools, weapons, currency and vessels, but, more importantly, also for their spiritual potency. This installation explored iron and clay as created for rites of passage, healing rituals, divination, governance, religious practice and conflict mediation.

In many parts of Africa, blacksmiths are born to their occupational specialty and marry women from other blacksmith families. The men smelt and forge iron while the 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 these blacksmiths and potters who transformed materials by fire.

Two Landscapes
June 6, 2010-September 19, 2010

Artists looking at similar subjects come up with surprisingly different points of view. Landscape paintings especially demonstrate this fact. This concept was explored through the exhibition *Two Landscapes: Different Points of View*. The exhibit took two 18th-century landscape paintings from the Museum's permanent collection, one Japanese and one Italian, and compared and contrasted them. The show encouraged patrons to ponder the objects and ask questions such as who were the artists? What were their backgrounds? What materials did they use? How did they interpret landscape subjects?

Acquisitions

Museum Acquisitions

Works on paper (10), Elton John Aids Foundation Photography Portfolio I, Nan Goldin, Katy Grannan, Damien Hirst, Sally Mann, Richard Misrach, Shirin Neshat, Thomas Struth, Sam Taylor-Wood, Juergen Teller and Ruud van Empel, photographs, Museum purchase, 2009.9.1-.10

Work on paper, Mount Vesuvius at Midnight, 1869, after the original painting by Albert Bierstadt, J. Jehenne, lithographer, France (active 1869-1878), Etienne Isidore Hangard-Mauge, printer, France (active 1849-1875), chromolithograph, Museum purchase, 2009.10

Work on paper, Jeff Donaldson, United States (1932-2004), Iminence, 1976, mixed media on corrugated board, Museum purchase in memory of Lillie Mae Harris Fincher with funds provided by the Sankofa Society, 2009.11

Sculpture, Auguste Rodin, France (1840-1917), Monumental Head of St. John the Baptist, modeled about 1878, cast in 1987, bronze, Gift of the Iris & B. Gerald Cantor Foundation, 2009.12

Bell, Tibet, late 19th century-early 20th century, bronze, gift of Leone Risman in memory of George Risman M.D., 2009.13

Painting, India, Radha and Krishna Dressed in Each Other's Clothes (Lilahava), about 1830, gouache on paper, Gift of Leone B. Risman memory of George Risman, M.D., 2009.14

Head of a Horse, China, Han dynasty (206 BC-AD 220), painted earthenware, Gift of the estate of Louise Lipscomb Nealy, 2009.15

Porringer, about 1710, John Coney, United States, Boston (1655-1722), silver, Museum purchase with funds provided by the Friends of American Art, 2009.16

Works on paper (7), William Henry Stevens, United States (1881-1949), landscapes and abstracts, pastel on paper, Gift of the Janet Stevens McDowell Revocable Trust, 2009.17-.23

Group of vessels (31 total), various AL makers, glazed stoneware, Museum purchase, 2009.24-.54a-b

Rug, 21st century, Tabriz, Iran, silk, Gift of David Green, Atlanta, 2009.55

Work on paper, Hamanishi Katsunori, Japan (born 1949), Crevice – Work No. 4, 1988, mezzotint, Gift of Guy R. Kreusch, 2009.56

Rug, Hereke, Turkey, Late Ottoman Empire (1299-1923), after 1843, silk, Gift of Emily Bourne Grigsby, 2009.57

Jar, Kinkozan V, Japan, (1867 – 1927), Meiji period (1868-1912), about 1880, glazed stoneware with enamel and gilt decoration, Gift of Emily Bourne Grigsby, 2009.58

Work on paper, Pat Snow, Alabama, The El, 2008, graphite and ink on paper, Museum purchase, 2009.59

Hanging scroll, Deiryû Kutsu, Japan (1895-1954), Calligraphy poem: "Shôjin sennen sui" (The pine trees are green for a thousand years), ink on paper, Museum purchase with funds provided by Helen Hudgens, 2009.60

Hanging scroll, Ôbaku Daiyû, 46th Abbot of Manpukuji, Japan (1848-1929), Calligraphy poem: "Kô getsu shô ka shô ju gin" (The moon shines on the inlet, the wind sings in the pines), ink on paper, Museum purchase with funds provided by Helen Hudgens, 2009.61

Corn Set, designed by Russel Wright, United States (1904-1976), manufactured by Chase Brass & Copper Company, United States, Waterbury, Connecticut, chrome and cobalt blue glass, Museum purchase with funds provided by Guy R. Kreusch, 2009.62.1-.4

Installation piece, Amanda Ross-Ho, United States (born 1975), Latticework 2 with Peripheral Disclosure, mixed media, Museum purchase with funds provided by Mr. and Mrs. T. Alan Ritchie, Jr.2009.63

Work on paper and sculpture, Amanda Ross-Ho, United States (born 1975), Composite, lightjet print face mounted on acrylic and hand-made wood camera, Museum purchase with funds provided by James and Elizabeth Outland, 2009.64a-b

Sculpture, Charlie Lucas, United States (born 1951), Fuel Dog, found metal objects, Museum purchase in honor of Portia Stallworth in recognition of 30 years of service to the Birmingham Museum of Art and the City of Birmingham, 2009.65

Sculpture, Charlie Lucas, United States (born 1951), Wild Mustang, found metal objects, Museum purchase, 2009.66

Sculpture, Circle of Danese Cattaneo, Italy (1509-1573), Bust of Doge Leonardo Loredan, mid-sixteenth century, terracotta with traces of gilding, Museum purchase with funds provided by the Beaux Arts Krewe, 2010.1

Two Bear Jugs with Covers, Staffordshire or Nottinghamshire, England, about 1740, salt glazed stoneware, Museum purchase, 2010.3a-b-.4a-b

Sculpture, Mino da Fiesole, Italy (1429-1484), Profile of a Gentlewoman, about 1455-1460, marble, Museum purchase with funds provided by a bequest from Nina Miglionico in memory of her father and mother, Joseph Marion and Marianna Miglionico, 2010.5

Cigarette box with cover, patented 1935, designed by Edward C. Sloan, United States (1894-1987), manufactured by General Electric Plastics Department, "Textolite" plastic and chrome-plated steel, Museum purchase with funds provided by Guy R. Kreusch, 2010.6a-b

Art Deco round box with cover, about 1935, marked GIM (General Industrial Manufacturing), Bakelite, Museum purchase with funds provided by Guy R. Kreusch, 2010.7a-b

Photograph, Abelardo Morell, United States (born Cuba 1948), Camera Obscura Image of El Vedado, Habana, Looking Northwest, Cuba, 2002, gelatin silver print, Museum purchase with funds provided by the Photography Guild, 2010.8

Figures (71), China, early 20th century, glazed stoneware, Shiwan ware, Gift of the Green family of Oregon and Atlanta, 2010.9-.70

Work on paper, Scott Stephens, Alabama (born 1954), Understory, 2008, cyanotype from hand-drawn Mylar, Museum purchase, 2010.74

AFI Acquisitions

Teapot, Jacob Hurd, United States, Boston (1702-1758), about 1745, silver and fruitwood, Collection of the Art Fund, Inc. at the Birmingham Museum of Art; Purchase with funds provided by the National Multiple Sclerosis Society, Alabama-Mississippi Chapter, and the Art Fund, Inc., in honor of Mr. Thomas N. Carruthers, Jr., the 2008 Legacy of Leadership Recipient, AFI9.2009

Painting, Robert S. Duncanson, African-American, Hudson River School (1821-1872), A Dream of Italy, 1865, oil on canvas, Collection of the Art Fund, Inc. at the Birmingham Museum of Art, AFI10.2009

Painting, Dick Jemison, United States, (born 1942), Blue Wall #3, 1978, mixed media on canvas, Collection of the Art Fund, Inc. at the Birmingham Museum of Art; Gift of Marvin Yeomans Whiting, AFI11.2009

Paintings (2), Dick Jemison, United States, (born 1942), Untitled, 1977, mixed media on canvas, Collection of the Art Fund, Inc. at the Birmingham Museum of Art; Gift of Marvin Yeomans Whiting, AFI12.-13.2009

Oval Dish, Pickard China Company, United States, Chicago and Antioch, Illinois (1894-present), Aura Argenta Linear pattern, hard-paste porcelain, Collection of the Art Fund, Inc. at the Birmingham Museum of Art; Gift in memory of M. G. and Mrs. T. C. Thorson, AFI14.2009

Fan, United States, early 20th century, faux tortoise shell (celluloid) blades, peacock feather, and silk ribbon, Collection of the Art Fund, Inc. at the Birmingham Museum of Art, Gift of Waid and Barbara Shelton, AFI15.2009

"American Modern" dinnerware, designed by Russel Wright, manufactured by Steubenville Pottery Company 1939-1959, glazed ceramic, includes in seafoam: cup and saucer and dinner plate; and in granite gray: dinner plate, Collection of the Art Fund, Inc. at the Birmingham Museum of Art; Anonymous gift, AFI16.-18.2009

Vodoun flag or banner, Clotaire Bazile, Haiti (born 1946), 20th century, satin, sequins and glass beads, Collection of the Art Fund, Inc. at the Birmingham Museum of Art, Gift of Marguerite Turner Short, AFI19.2009

Sculpture, Wedgwood, England, after a model by John Cheere, England (17090-1787), Bust of William Shakespeare, 1775-1890, stoneware (black basalt), Collection of the Art Fund, Inc. at the Birmingham Museum of Art; Gift of Betty and Leo Bashinsky, AFI20.2009

Pair of vases, China, Qing dynasty (1644-1912), about 1800, glazed porcelain, Collection of the Art Fund, Inc. at the Birmingham Museum of Art; Gift of Betty and Leo Bashinsky, AFI21.2009.1-.2

Plate, Fukagawa Bidosan, Japan, Meiji period (1868-1912), late 19th century, glazed porcelain with red overglaze and gilding, Kutani ware, Collection of the Art Fund, Inc. at the Birmingham Museum of Art; Gift of Betty and Leo Bashinsky, AFI22.2009

Hanging scroll, Ekkei Shuken, also called Mitsurin, Japan, (1817 - 1884), Kanjin and Zitoku, Edo period (1615-1868), ink and color on paper, Collection of the Art Fund, Inc. at the Birmingham Museum of Art; Gift of Dr. and Mrs. Frederick Baekeland in honor of Donald A. Wood, AFI23.2009

Man's hat, manufactured by Dunlap & Co., New York, distributed by M. J. Steinberg Hat & Fur Co., United States, St. Louis, beaver, leather and grosgrain ribbon, Collection of the Art Fund, Inc. at the Birmingham Museum of Art, Gift of Judith Hayes Hand, AFI24.2009

Man's bathing suit, The Athalete, Lorenz Knitting Mills, Chicago, United States, 100% virgin wool, Collection of the Art Fund, Inc. at the Birmingham Museum of Art, Gift of Judith Hayes Hand, AFI25.2009

Work on paper, William Henry Stevens, United States (1881-1949), Untitled, watercolor, Collection of the Art Fund, Inc. at the Birmingham Museum of Art; Gift of Andrew Glasgow, AFI26.2009

Handscroll, Huang Shen, China (1687-1786), 108 Heroes of Water Margin, 1747, ink and color on silk, Collection of the Art Fund, Inc. at the Birmingham Museum of Art, Gift of Tamara Bruton Clark in honor of Alexandra Nicole and Cooper Elise Jacob, AFI27.2009

Handscroll, Qingming Shangho Tu, after Zhang Zeduan, China, (1085 - 1145), Along the River During the Qingming Festival, also known as Going Upriver on the Qingming Festival, or Spring Festival on the River, or Peace Reigns Over the River, or A City of Cathay, possibly 19th century copy of the famous 12th century original, ink on silk, Collection of the Art Fund, Inc. at the Birmingham Museum of Art; Gift of Tamara Bruton Clark in honor of Alexandra Nicole and Cooper Elise Jacob, AFI28.2009

Charger, China, Kangxi mark, probably 19th century, glazed stoneware, Collection of the Art Fund, Inc. at the Birmingham Museum of Art, Gift of Dr. Deborah M. Chargois, AFI29.2009

Bowl, China, Xuande mark, 15th century, glazed stoneware, Collection of the Art Fund, Inc. at the Birmingham Museum of Art, Gift of Dr. Deborah M. Chargois, AFI30.2009

Rhinoceros, possibly Han dynasty, jade, Collection of the Art Fund, Inc. at the Birmingham Museum of Art, Gift of Dr. Deborah M. Chargois, AFI31.2009

Conceptual installation, William Anastasi, United States (born 1933), twelve ounces of tap water on a floor, 1966, edition of 3, Artist's Edition, "dimensions vary", Collection of the Art Fund, Inc. at the Birmingham Museum of Art, Anonymous gift, AFI32.2009

Painting, Stefan Kürten, Germany, School, 2002, oil on canvas, Collection of the Art Fund, Inc. at the Birmingham Museum of Art, Anonymous gift, AFI33.2009

Toby jug, 1933, modeled by Robert Georges Eberhard, United States (born Switzerland 1884-1965), manufactured by Wedgwood, commissioned by The Yale Publishing Company, after a 1717 portrait of Elihu Yale by Enoch Zeeman in the collection of Yale University, creamware, Collection of the Art Fund, Inc. at the Birmingham Museum of Art; Gift of Dr. Graham C. Boettcher in honor of Dr. Anne Forschler-Tarrasch on the occasion of the 250th anniversary of Wedgwood, AFI34.2009

The Wedgwood Museum Mug, special commemorative issue of 2008 to celebrate the opening of the new Wedgwood Museum, Wedgwood, England, bone china, Collection of the Art Fund, Inc. at the Birmingham Museum of Art; Gift of Dr. Anne Forschler-Tarrasch, AFI35.2009

Commemorative Josiah Wedgwood Portrait Medallion, 2009, white on Saxon Blue jasper, with script banners "250 Years of Innovation & Artistry, 1759-2009, Wedgwood Anniversary Celebration 2009", for DAR Wedgwood-250 Exhibition USA, Washington, DC, Collection of the Art Fund, Inc. at the Birmingham Museum of Art; Gift of Dr. Anne Forschler-Tarrasch, AFI36.2009

Wedding Box, Xiaoshan Family, China, Qing dynasty (1644-1912), Paktong (Tutenag, crude or alloyed zinc, a silver-white Chinese alloy, jade, agate, and brass, Collection of the Art Fund, Inc. at the Birmingham Museum of Art; Gift of Bayard Shields Tynes and Carolyn Dickinson Tynes, AFI37.2009.1a-b-.5.1-.4

Bowl with cover, about 1550, China, Ming dynasty (1368-1644), glazed stoneware, Celadon or Lungchuan ware, Collection of the Art Fund, Inc. at the Birmingham Museum of Art; Gift of Bayard Shields Tynes and Carolyn Dickinson Tynes, AFI38.2009a-b

Thunderbird mask, Tony Gulbrandsen, Tsimshian people, Northwest coast region, (born 1962), red cedar, cedar stripped bark and paint, Collection of the Art Fund, Inc. at the Birmingham Museum of Art; Gift of the Estates of Travis Plunkett and Dr. Jeane Crowder, dedicated in their memory, AFI39.2009

Sculpture, William Christenberry, Sr., Alabama (1912-2001), Church, 1988, wood, paint and glass, Collection of the Art Fund, Inc. at the Birmingham Museum of Art; Gift of Susie and Scott Robertson, AFI40.2009

Work on paper (diptych), Sam Gilliam, United States (born 1933), Untitled, mixed media on paper, Collection of the Art Fund, Inc. at the Birmingham Museum of Art; Gift of Susie and Scott Robertson, AFI41.2009a-b

Photograph, Josef Breitenbach, Germany (1896-1984), Landscape, England, gelatin silver print, Collection of the Art Fund, Inc. at the Birmingham Museum of Art, Purchase with funds provided by Dr. and Mrs. David Sperling in honor of their friends Dr. and Mrs. Jim Lasker, Dr. and Mrs. Jerry Chandler, Mrs. Robert Loeb, Dr. and Mrs. Walter Little, Dr. and Mrs. Robert Russell, Mr. and Mrs. Edgar Marx, Dr. and Mrs. Robert Walton, Mr. and Mrs. Harold Apolinsky, Dr. and Mrs. Jimmie Harvey Jr., Dr. and Mrs. Emmett O. Templeton, Ms. Anne Silverman, Mr. and Mrs. Stanley Erdreich, Mrs. Becky Woodall, Ms. Carole Simpson, Mr. and Mrs. Steve Dorsky, AFI42.2009

Photograph, Josef Breitenbach, Germany (1896-1984), Nude, Nudist Camp, New Jersey, gelatin silver print, Collection of the Art Fund, Inc. at the Birmingham Museum of Art, Purchase with funds provided by Dr. and Mrs. David Sperling in honor of their friends: Dr. and Mrs. Jim Lasker, Dr. and Mrs. Jerry Chandler, Mrs. Robert Loeb, Dr. and Mrs. Walter Little, Dr. and Mrs. Robert Russell, Mr. and Mrs. Edgar Marx, Dr. and Mrs. Robert Walton, Mr. and Mrs. Harold Apolinsky, Dr. and Mrs. Jimmie Harvey Jr., Dr. and Mrs. Emmett O. Templeton, Ms. Anne Silverman, Mr. and Mrs. Stanley Erdreich, Mrs. Becky Woodall, Ms. Carole Simpson, Mr. and Mrs. Steve Dorsky..., AFI43.2009

Work on paper, George Braque, France (1882-1963), Untitled, lithograph, edition 57/70, Collection of the Art Fund, Inc. at the Birmingham Museum of Art, Gift of Chuck Pensinger, AFI44.2009

Painting, Sharon Loudon, United States, Untitled, from The Bridge series, 2008, watercolor and acrylic on wood panel, Collection of the Art Fund, Inc. at the Birmingham Museum of Art, Gift of the artist, AFI45.2009

Work on paper, Clayton Colvin, Alabama (born 1976), Untitled, 2009, mixed media on paper, Collection of the Art Fund, Inc. at the Birmingham Museum of Art, Gift of the artist in memory of Gerald DeWitt Colvin Sr. and Sara Serena Boykin Colvin, AFI46.2009

Photograph, Marion Post Wolcott, United States (1910-1990), Coal Miner's Children on Bed, Charleston, West Virginia, 1938, gelatin silver print, Collection of the Art Fund, Inc. at the Birmingham Museum of Art, Gift of Robin Moore, AFI47.2009

First Day's Vase Copy, 2009, part of the Distinguished House of Wedgwood series, Wedgwood, jasperware with gilding, Collection of the Art Fund, Inc. at the Birmingham Museum of Art; Gift of Waterford Wedgwood Royal Doulton on behalf of Lord Piers Wedgwood, AFI48.2009a-b

Work on paper, Ingrid Calame, United States (born 1965), #85 Working Drawing, 2001, colored pencil on trace mylar, Collection of the Art Fund, Inc. at the Birmingham Museum of Art; Gift of Kelly and Scott Miller, AFI49.2009

Photographs (5), William Christenberry, United States (born 1936)

Union Gasoline Station, near Greensboro, Alabama, 1972
J. F. Suttle, Co. Store, Suttle, Alabama, 1973
Country Store with Gasoline Pumps, Emelle, Alabama, 1974
Colburn Grocery, Uniontown, Alabama, 1977
Cannon's Grocery, near Greensboro, Alabama, 1972

incorporated color coupler prints, C-prints, Collection of the Art Fund, Inc. at the Birmingham Museum of Art; Gift of Kelly and Scott Miller, AFI50.2009-AFI54.2009

Video, Emily Jacir, Crossing Surda (a record of going to and from work), 2002-2003, 2 channels: 130 minute DVD and 30 minute DVD, Collection of the Art Fund, Inc. at the Birmingham Museum of Art; Gift of Kelly and Scott Miller, AFI55.2009a-c

Sculpture, Folkert De Jong, Doppel Decker Boots, 2007, Styrofoam, polyurethane foam, liquid plastic, various adhesives, Collection of the Art Fund, Inc. at the Birmingham Museum of Art; Gift of Kelly and Scott Miller, AFI56.2009

Video and work on paper, Oliver Michaels, Train, 2004, mixed media, Collection of the Art Fund, Inc. at the Birmingham Museum of Art; Gift of Kelly and Scott Miller, AFI57.2009a-b

Work on paper, Brad Kahlhamer, United States (born 1956), Cold and Windy Sunset, 2000, watercolor, Collection of the Art Fund, Inc. at the Birmingham Museum of Art; Gift of Kelly and Scott Miller, AFI58.2009

"American Modern" Dinnerware, designed by Russel Wright, United States (1904-1976), manufactured 1939-1959 by Steubenville Pottery Company, Steubenville, Ohio (1879-1959), including in seafoam: celery dish, vegetable dish, sugar with cover, creamer, salt and pepper; and in granite gray: soup bowls, bread plates, cups and saucers, Collection of the Art Fund, Inc. at the Birmingham Museum of Art; Gift of Haydn Myer Trechsel in memory of Martha Myer, AFI59.-AFI69.2009.1-.2

Group VII (43 quilts), plus 2 quilts, one quilt top, 25 quilt squares, 1 photograph, and miscellaneous support materials, Collection of the Art Fund, Inc. at the Birmingham Museum of Art; Gift of Helen and Robert Cargo, AFI70.2009-AFI177.2009.1-.68

World War I Commemorative Vase, 1916, Royal Porcelain Manufactory Meissen, Meissen (Saxony), Germany (est. 1710), hard-paste porcelain with underglaze blue enamel decoration, Collection of the Art Fund, Inc. at the Birmingham Museum of Art; Gift of Alex Nuckols, AFI178.2009

British War Relief Society Commemorative Beaker, about 1941, Copeland Spode, Stoke-on-Trent (Staffordshire), England, lead-glazed earthenware (creamware) with transferprinted enamel decoration, Collection of the Art Fund, Inc. at the Birmingham Museum of Art; Gift of Alex Nuckols, AFI179.2009

U.S.S. Indiana Plaque, about 1893, glazed earthenware, Collection of the Art Fund, Inc. at the Birmingham Museum of Art; Gift of Alex Nuckols, AFI180.2009

Vessels (32 total), various Alabama makers, glazed stoneware, Collection of the Art Fund, Inc. at the Birmingham Museum of Art, Gift of the Weissman-Sellers Family in honor of Nancy Stone, AFI181.2009-AFI212.2009

Wedgwood objects (46 total), from Max and Gloria Buten, Collection of the Art Fund, Inc. at the Birmingham Museum of Art; The Buten Wedgwood Collection, gift through the Wedgwood Society of New York, AFI300.-335.2009

Wedgwood objects (39 total), from Iris Buten Newman, Collection of the Art Fund, Inc. at the Birmingham Museum of Art; The Buten Wedgwood Collection, gift through the Wedgwood Society of New York, AFI336.-373.2009

Plaque, Workshop of Giuseppe Mazza, Italy (1653-1741), Saint Anthony of Padua, Saint Lawrence, and Saint Peter Adoring the Christ Child, about 1700, high-relief terracotta oval wall hanging, Collection of the Art Fund, Inc. at the Birmingham Museum of Art, Purchase with funds provided by Lisa Harper DeVivo and Michael J. DeVivo, AFI1.2010

Vase, Designed by Hilkka-Liisa Ahola, Finland, (born 1920), Manufactured by Arabia Pottery, Helsinki, Finland, (established 1873), about 1970, stoneware with enamel decoration, Collection of the Art Fund, Inc. at the Birmingham Museum of Art; Gift of Dr. Graham C. Boettcher, AFI2.2010

Sculpture, Raoul Hague, United States, born Turkey (1904 - 1993), Untitled, wood, Collection of the Art Fund, Inc. at the Birmingham Museum of Art; Gift of Michael Straus, AFI3.2010

Sculpture, Jessica Stockholder, United States, (born 1959), Untitled, 1991, mixed media, Collection of the Art Fund, Inc. at the Birmingham Museum of Art; Gift of Michael Straus, AFI4.2010

Vessels and sculptures (21 objects total), Staffordshire, England, glazed ceramic, Collection of the Art Fund, Inc. at the Birmingham Museum of Art; Gift of Bayard Shield Tynes and Carolyn Dickinson Tynes, AFI6.-26.2010

Mount Vernon Commemorative Plate, Wedgwood, England (est. 1759), commissioned by the DAR in honor of Washington's 200th birthday celebration in 1932, lead-glazed earthenware (creamware) with transfer decoration, Collection of the Art Fund, Inc. at the Birmingham Museum of Art; Gift of Professor James K. and Peggy F. Baird in honor of the staff and volunteers who made the "Life, Liberty, and the Pursuit of Happiness" exhibition possible, AFI27.2010

Coverlet, about 1897, made by Della Endsley James, United States, Alabama, (1878-1976), wool, cotton, and dyes, was in Made in Alabama: A State Legacy, Collection of the Art Fund, Inc. at the Birmingham Museum of Art; Gift of Della Lytle, AFI28.2010

Hanging scroll, Japan, Meiji period (1868-1912), about 1870, Daikoku Shaving Fukurokuji, ink and color on paper, Collection of the Art Fund, Inc. at the Birmingham Museum of Art; Anonymous gift in honor of Marion and Ray Wood, AFI29.2010

Sculpture, India, Venugopola, about 1850, bronze, Collection of the Art Fund, Inc. at the Birmingham Museum of Art; Gift of Emily Bourne Grigsby, AFI30.2010

Education & Public Programs

Beginning in 2009, the Education Department embarked on a strategic planning process to identify and work toward fulfilling our primary purpose, goals, and mission. Through collaborative departmental dialogue and brainstorming, they determined that the core purpose of the Education Department at the Birmingham Museum of Art is to positively change lives through the creative process. All Museum programs – for families and adults, school tours and teacher enrichment offerings, studio classes and art camps, and outreach into the community – are based on engaging people with art and activating their creative thinking skills.

Several new initiatives stand out as highlights for the 2009-2010 fiscal year:

Focus on Families

- Bart the Art Bat – Developed family mascot for the Museum to serve as a visual reminder that the Museum is family friendly
- Hosted three great Family Day Events: Bart the Art Bat's Spooktacular Family Day; Wired Up: Folk Art with Bart; Bart's Asian Adventure: A Day of Color!
- Partnered with family oriented community events – Party with a Purpose; Fiesta; Chinese New Year; Fishing Rodeo
- Initiated Bart's Books – monthly storytelling program for children aged 4-7
- Scavenger hunts available year-round for visitors
- Enhanced hands-on activities for families throughout the Museum. The Stairwell Gallery featured the Landscape Lounge and Portraits and Personas installations with drawing opportunities and activities. Bart's American Art Gallery featured colonial costumes, portrait drawing, and currency stations during the Life, Liberty, and the Pursuit of Happiness exhibition.

New Tours to Engage Students

- A Picture is Worth A Thousand Words: Creative Writing Tour – a new tour that encourages close looking and creative thought. Students explore the details of a work of art and use descriptive language and response to construct a poetic response to the work. This tour connects with the language arts curriculum and encourages the development of 21st Century skills of creativity, collaboration, critical thinking, and confidence. The inaugural tour on February 3, 2010 attracted over 300 middle school students to the Museum.
- After spending close to 20 minutes investigating and looking closely at a work of their choice, students created inspired and inspiring poetry.

  Old as the solar system
  Fragile like glass
  Hollow as a hungry stomach
  Calm as a sleeping dog
  Old as the solar system

  Inspired by the Moon Jar, Korea, Joseon period (1392-1910)
  Sixth grade student from Thompson Sixth Grade Center

- Thinking Through Art and Stories in Art – two new tours that utilize the Visual Thinking Strategies approach. These thought-provoking tours enhance students' observation and descriptive language skills. Students will be actively engaged as they practice careful observation, ask questions, and discuss and respond to three works of art. Through careful use of questions and discussion, docents help students to develop important critical thinking skills and to forge personal connections with art.

Encouraging Visitors to Contemplate

- The Museum installed two new and innovative interpretive stations: "Meditation Station" in the Japanese Gallery and "Contemplation Station" on the second floor outside of the Dutch Gallery. There are stools to enable visitors the opportunity to sit and explore a work of art. There are prompts to encourage meditation and contemplation in the galleries. So have a seat and spend some time with a favorite work.

Sponsoring Students to See American Art

- 217 teachers attended one of the five teacher in-services held in relation to the exhibition
- 5,574 students in grades K-12 attended the exhibition with the Museum providing scholarship funds to cover tickets and/or bus fees for 1,198 of those students.
- Scholarship funds raised: $6,480
- Students were able to experience both docent-led tours, as well as one of three scavenger hunts that related to themes found in the Alabama Course of Studies for Social Studies in the elementary, middle and high school levels.

Innovative Approach to Art Camp and Studio Classes

- Connected all kid and adult classes to the original works of art in the Museum collection
- Classes encouraged close looking and exploration of original works for inspiration
- Registration for all classes and camp now available through the Museum's website

- Introduced new children's art classes with professional artist instructors, including Amy Pleasant
- Focus on modern and contemporary art for Summer Art Camp
- 266 children attended Summer Art Camp

Looking Forward

We look ahead to another great year, including new projects and goals to make the art come alive and the Museum even more accessible for our visitors and the community. A new teen program involving more than 30 young students from across the Birmingham Metro Area began in August. Plans are underway to redesign and expand our hands-on family gallery, currently located on the second floor of the Museum in the Hess Gallery. New Family Programs, including Bart's Art Cart, premier this fall. And we continue to enhance and expand our reach into the schools and the community.

Education By the Numbers…

Docent Tours
- 1,430 Tours
- 12,015 Students
- 2,310 Adults

Student Exhibitions
- 3 Exhibitions
- 69 Students
- 50 Teachers
- 71 Schools

Teacher Workshops
- 8 Workshops
- 65 Teachers
- 43 Schools

Ambassadors
- 49 Presentations
- 1634 Program Attendees

Outreach
- 71 Programs
- 29,042 Individuals Served

Start with Art
- 34 Pre-visits
- 156 Tours
- 1,647 Students
- 123 Adults
- 59 Teachers

Public Programs
- 55 Programs
- 6,613 Attendants

Events

Art on the Rocks 2010

Art on the Rocks is our Summer after-hours event held at the Museum on select Friday evenings from 5-10pm. Widely popular, AoTR attracts 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. Each event is themed around an exhibition or something in the Museum's collection.

- Friday, June 4- Herbert and Dorothy Vogel Collection: The kick-off for the Museum's 2010 season attracted 1,241 participants, and 118 households signed up for new memberships throughout the evening. The Museum welcomed Erin McCarley to the stage.
- Friday, July 16- Crowds searched the Museum for works that were associated with clouds, drawing from the evening's exhibition and theme, Amy Pleasant's Suspended. Guests enjoyed the great live musical performance from LA-based Dawes. The Museum welcomed 88 new members and 1,481 guests.
- Friday, August 13- *Fashioning Kimono* was the theme for the third Art on the Rocks. Guests enjoyed Asian Stir Fry stations and were able to create their own Kimono origami bookmark. Musical act Jessica Lea Mayfield concluded the evening with over 1, 100 guests enjoying the show.
- Friday, September 10 – Costume, Pattern and Ornament: The final event of the 2010 season was all about the exhibit Costume Pattern and Ornament. Over 900 guests created jewelry inspired by the Museum's Nick Cave *Soundsuit*. Guests enjoyed the sounds of the musical act for the evening, Company of Thieves.

Museum Ball

The 54th annual Museum Ball was held on May 1, 2010, and paid tribute to the Museum's three Chairmen Emeriti – Margaret Gresham Livingston, Thomas N. Carruthers, Jr., and the late William M. Spencer III. The black tie gala included cocktails, a culinary dining experience by Frank and Pardis Stitt, and guests danced to the tunes of the Malemen Band. Mandy Majerik of Hothouse Designs created an atmosphere of simple elegance. The evening raised $299,501 in support of education programs and outreach efforts. This is the third highest net for this event.

***LLPH* Members' Opening:**

The Members Board of the Birmingham Museum of Art planned and hosted a weekend opening celebration of *Life, Liberty, and the Pursuit of Happiness* beginning Friday, October 2, through Saturday, October 3. The celebration began with a tour for major exhibition sponsors and Friends of Liberty led by Graham C. Boettcher, PhD, William Cary Hulsey Curator of American Art. A cocktail reception followed in the Museum's lobby. Museum Board Chairman, Tom Hamby, recognized sponsors and generous supporters of the exhibition.

The R. Hugh Daniel Director, Gail Andrews, acknowledged the five years of preparation by Museum staff and reflected on the meaning of art in our lives. She called on David McCullough's foreword to the exhibition catalog, which describes what "pursuit of happiness" meant to our founding fathers: education and the opportunity for education, and the enlargement of the human experience through the life of the mind and spirit.

Jock Reynolds, Director of the Yale University Art Gallery, spoke highly of the installation and of Boettcher's scholarly interpretation of the works, as well as the Museum's dedication to arts and education.

Museum members also enjoyed first looks at the exhibition on Saturday, October 3, with the galleries open only to members and a cocktail reception in the evening. American-themed hors d'oeuvres and live music from the Pineapple Skinners set the tone both evenings. Birmingham was chosen as one of only three museums to host the renowned collection, traveling for the first time.

Junior Patrons:

The Junior Patrons of the Birmingham Museum of Art had a spectacular year with many engaging and exciting events. The Junior Patrons consist of more than 850 individuals with a vested interest in art. In addition to being a part of all Member events, the Junior Patrons hosted a range of separate, exclusive events throughout the year. Some of them included: A trip to Morgan Creek Vineyard to enjoy an art show, wine, and festive fireworks; a private tour of Bare Hands Gallery; and a private curator-led tour of A Passion Shared: Gifts from the Herb and Dorothy Vogel Collection exhibition with a reception following in the Museum's Sculpture Garden.

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 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.

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Financial Report

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 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 upon request.

BIRMINGHAM MUSEUM OF ART
Statement of Activities For the Year Ended June 30, 2010

Revenues	2010	%	2009	%
Support				
City of Birmingham	$3,569,147	44%	$3,624,246	44%
Individual & Corporate Support	2,445,681	30%	1,989,072	24%
Grants	292,279	4%	192,455	2%
Net Investment Income	228,810	3%	720,689	9%
Membership	695,162	9%	703,502	9%
Museum Store Sales	325,056	4%	399,866	5%
Exhibition and Program Income	250,748	3%	311,614	4%
Facility Rental Income	214,273	3%	210,545	3%
Other Income	47,794	1%	41,356	1%
Total Revenues	8,068,950	100%	8,193,345	100%
Expenses				
Program Services				
Education	399,755	5%	547,915	6%
Exhibitions	829,784	10%	1,129,826	13%
Collection	873,136	11%	1,015,638	12%
Special Events	390,160	5%	506,864	6%
Members	303,211	4%	276,190	3%
Museum Store and Library	306,850	4%	374,077	4%
Support Services				
Fundraising	570,494	7%	468,238	5%
Management and General	1,718,931	22%	1,630,866	19%
Museum Security	1,149,465	15%	1,111,382	13%
Building Maintenance & Utilities	1,372,975	17%	1,457,403	17%
Total Expenses	7,914,761	100%	8,518,399	100%

Net Contribution from Operations	154,189	(325,054)
Contribution to Endowment Trust & Art Fund Inc.	1,701,443	1,564,367
Unrealized Investment Gain (Loss)	1,621,564	(3,962,010)
Collection Purchases (not capitalized)	(1,732,745)	(1,066,028)
Change in Net Assets	1,744,451	(3,788,725)
Net Assets, Beginning of Year	26,324,609	30,113,334
Net Assets, End of Year	$28,069,060	$26,324,609

2009-10 By the Numbers…

Cost of admission = 0

Facebook fans = 6,854

Feature exhibitions = 10

Tours given = 1,430

Average monthly attendance = 9,631

Highest attendance in one month = 14,477

Gallons of paint used for exhibitions = 1,100

Twitter followers = 1,750

Students who toured = 12,015

Endowment value on June 30, 2010 = $14,534,752

Books added to our library collection = 1,606

Total number of accessioned objects = 461

Objects in the collection = 24,000+

Average website visitors per month = 13,000

Recipients of museum's biweekly e-newsletter = 20,000+

Number of households with membership = 5,090

Volunteer Hours = 8,696

Docent Hours = 12,523

Adult public programs offered = 39

Outreach programs offered = 70

School tours given = 778

Art on the Rocks season attendance = 5,075

K-12 schools served = 200

Colleges/Universities served = 22

Summer Art Camp students = 266

The Back Story

How does a library's collection grow? In the case of the Museum's Clarence B. Hanson, Jr. Library, through the generosity of the community

The Museum has been fortunate to acquire two new collections recently, in large part due to the commitment and thoughtfulness of Museum donors. Both of these collections support study and research on the Museum's art objects.

Thanks to the generosity of the European Art Society and the help of private individuals, the Museum acquired the Artemis Library, the former library of Artemis Fine Arts in London. This collection of 2,700 books and 3,100 sales catalogs is dedicated to prints and drawings. It has been gathered and expanded since the 1970s, particularly by former head of Sotheby's prints department Adrian Eeles, who joined Artemis in the early 1980s, and includes parts of the libraries of Colnaghi and Knoedler, well-known print dealers.

The Artemis Library is a fundamental resource for anyone interested in the study of prints and drawings - Museum curators, students, scholars, private collectors, and print dealers – and is full of catalogues raisonnés, museum and gallery exhibition catalogs from around the world, and documentation about European printmaking and its history from the 15th through 20th centuries. The Artemis Library also includes auction catalogues for prints and drawings from around 1925 to the present with a number dating back to the 1890s, many meticulously hand annotated with condition notes, sale prices, and, occasionally, buyers' names.

According to Jeannine O'Grody, Deputy Director and Chief Curator, "This purchase underscores our commitment to scholarly excellence. The remarkable depth of the Artemis Library makes the Museum the destination for prints and drawings research in the Southeast. We are incredibly thankful to the European Art Society and our private donors for their help in acquiring this Library."

The Robert Kaufmann Library consists of approximately 2,000 volumes, including books on art history, Victoriana, and food culture and history, bequeathed to the Museum by the late Robert Kaufmann. A Birmingham native who held a BA from Birmingham-Southern College and a master's degree in library science from Columbia University, Kaufmann amassed his collection while working as a librarian at the Metropolitan Museum of Art, the Cooper-Hewitt Museum of the Smithsonian Institution, and the Yale Art & Architecture Library.

"We are so grateful for the support shown the Hanson Library," says Tatum Preston, Museum Librarian. "It is truly exciting to watch the Library grow, especially when that growth is supported by the community."

The Library is one of the most comprehensive art research libraries in the southeastern U.S., and is integral to our mission of interpreting our permanent collection of 24,000 works of art. It is located on the first floor of the Museum, near the curatorial offices, and its catalog can be accessed online at bma.kohalibrary.com. Please contact Tatum Preston, Librarian, if you are interested in making a gift or bequeathing your books or archive to the Museum, tpreston@artsbma.org or 205.254.2982.