



A Sense of Place

Annual Report 2015-2016



TUCSON MUSEUM of ART
AND HISTORIC BLOCK

Established in 1924, the Tucson Museum of Art and Historic Block (TMA) is the region's oldest and largest visual arts institution. The Museum cares for more than 8,500 objects in its permanent collection, as well as five historic properties on its four-acre campus. With a mission of *Connecting Art to Life*, the Museum presents a wide range of exhibition and education opportunities focusing on the primary collection areas of Modern and Contemporary Art, Art of the American West, Latin American Art, and Asian Art.

TMA is an important resource for the Southern Arizona community, not only because of its exhibitions of locally- and nationally-significant art works, but also because of its educational programs, which involve over 100 schools and organizations throughout the region. Through its variety of programs, and with the assistance of nearly 3,000 members and five support organizations representing some 600 volunteers, TMA is able to connect art to life by offering cultural links relevant to a community that is rich in history and tradition, but also always changing.

TMA is a 501(c)(3) private, non-profit organization dedicated to the educational, aesthetic, and cultural promotion of the arts.

Comprehensive Report of Activities July 1, 2015–June 30, 2016

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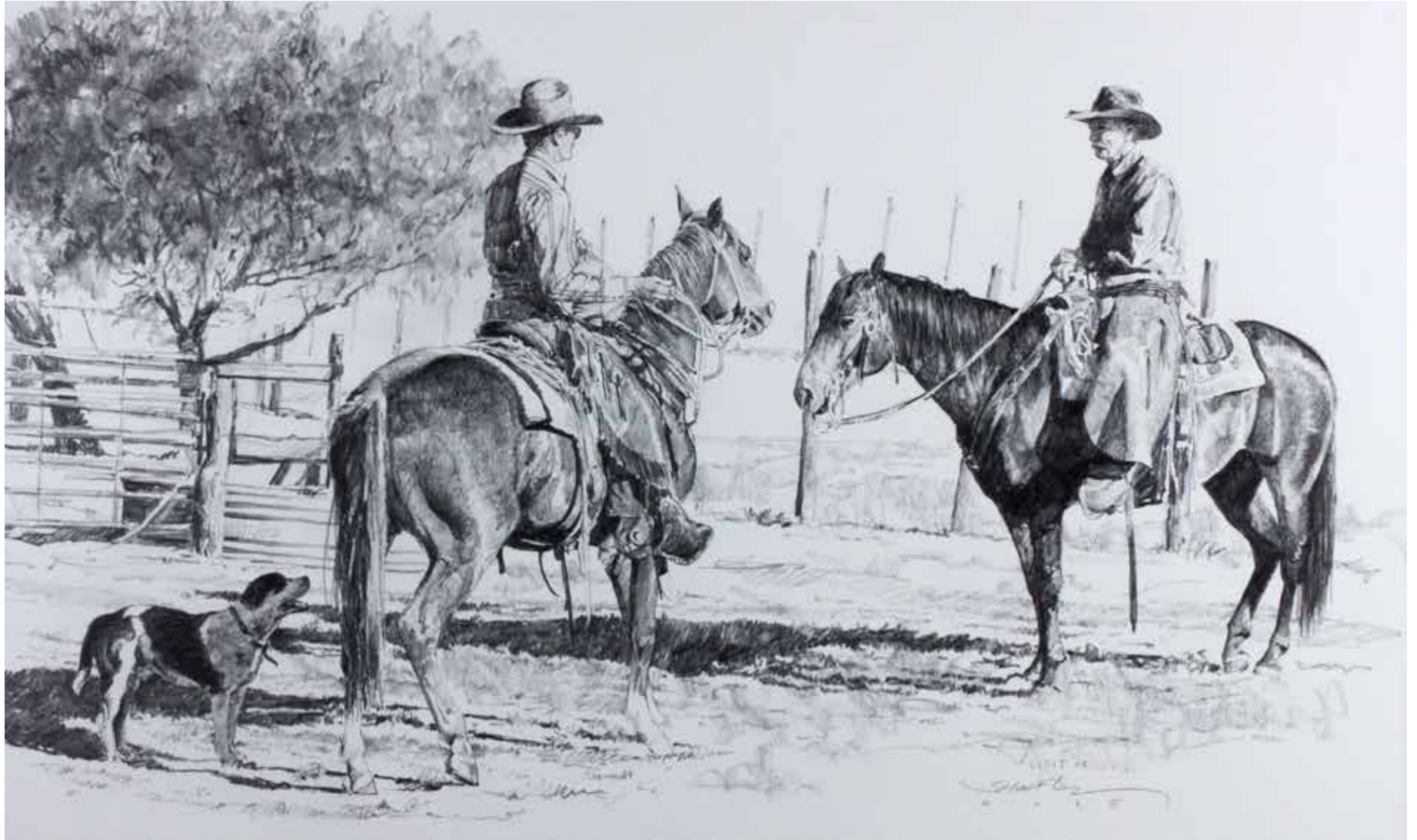
Mission Statement

The Tucson Museum of Art and Historic Block connects art to life, inspiring discovery, creativity, and cultural understanding through meaningful, engaging experiences.

To achieve its mission, the Tucson Museum of Art and Historic Block preserves and interprets its collections of the Art of Americas, Art of the American West, Asian Art, and Modern and Contemporary Art; cares for and interprets five significant El Presidio historic properties; and produces related exhibitions, education programs, and publications which expand understanding and appreciation of these unique community resources.



Picture This!



A THANK YOU TO DR. ROBERT KNIGHT



The Tucson Museum of Art and Historic Block is greatly indebted to Dr. Robert Knight for his ten years of service as CEO and Executive Director of the TMA. Dr. Knight, who retired earlier this spring, rejuvenated the Museum with his passion and enthusiasm for the collection, exhibitions, and programs. During his tenure, Knight led the Museum from regional to national acclaim by focusing on a balance of popular traveling exhibitions and those drawn from the Museum's permanent collection. Under his leadership, the Museum presented more than fifty exhibitions including the Brooklyn Museum's *Who Shot Rock and Roll: A Photographic History 1955-Present*, *Ansel Adams: A Legacy*, *Han and Beyond: The Renaissance of China from the James Conley Collection*, and *Deborah Butterfield: Sculptures*.

Dr. Knight championed original scholarship and curatorial excellence through such exhibitions as *Trouble in Paradise: Examining Discourse Between Nature and Society*, *A Place of Refuge: Maynard Dixon's Arizona*, and *Western Heroes of Pulp Fiction: Dime Novel to Pop Culture*. One of his most important accomplishments was to bring in the exhibition *The Figure Examined: Masterworks from the Kasser Mochary Art Foundation*, which greatly increased the Museum's attendance and visibility. In addition, Dr. Knight doubled the Museum's endowment, expanded its café, and opened the Palice Gallery dedicated to Latin American art. He initiated a popular Bonham's Appraisal Day, Art on Tap celebration, and re-organized the Museum's annual fundraiser to create CRUSH Party and CRUSH Gala.

Dr. Knight has a particular passion for art education and always supported the TMA's various museum school initiatives, including the Museum School for the Visual Arts and the nationally acclaimed Museum as Sanctuary program. His accomplishments serve as a solid foundation for continued excellence at the Tucson Museum of Art and Historic Block.



BY THE NUMBERS

Exhibitions

12

K-12 Schools Served

85

Volunteer Docents

170

Free In-School Classroom Presentations

431

Artists Represented in Collection

4,400

Works of Art in Collection

9,105

K-12 Art Impressions

12,398

Gallery Admissions

52,636

Visitors Participating in Public Programs

372,578

Digital Impressions

1,650,025

FY 2016 COLLABORATIONS

Alzheimer's Association, Desert Southwest Chapter
Amphi School District
Ballet Rincon
Casa de los Ninos
The CENTER
Children's Museum Tucson
City High School
CommunityShare
CRiA (Collaborative Action in Research)
Davis Bilingual Magnet School
The Hopi Foundation's Owl & Panther Project
Imago Dei Middle School
International Rescue Committee
Loft Cinema
Mansfeld Middle School
Mexicayotl Academy
Museum of Contemporary Art Tucson
Navy SEAL Foundation
Pima County Public Libraries
Poetry Center, The University of Arizona
Sonoran Glass School
Southern Arizona AIDS Foundation
Southern Arizona VA Health Care System
Sunnyside Unified School District
The Southwestern Blind Rehabilitation Center
Tu Nidito
Tucson Unified School District
The University of Arizona School of Fine Art
The University of Arizona School of Dance
The University of Arizona Museum of Art
Vail Unified School District





“Thank you for all you do to bring arts to the Tucson community and for making the exhibits accessible for all.”

— Linda Cato, Educator

TMALEARN! A COMMUNITY RESOURCE

TMA Learn, the Museum's education and outreach department, provides people of all ages innovative ways to see, create, and learn about art. Throughout the year TMA offered K-12 classroom and gallery art enrichment, family activities, and free programming for children and adults both on the Museum's campus and elsewhere in the community. In addition to regular programming, TMA sponsored two special community-based programs—*Museum as Sanctuary: Perspectives of Resilience* and *Mapping Q*.

CONTEMPORARY CONVERSATIONS

For the first time in the Museum's galleries, Wild West artwork from comic books, pulp fiction and dime novels, magazines, and books came together in *Western Heroes of Pulp Fiction: Dime Novel to Pulp Culture*. *Western Heroes of Pulp Fiction* explored how forms of visual art create fictional, often sensational, versions of people, places, and historical events of the West through the lens of pop culture.

Curators worked with the Education Department to experiment with new ways of engaging audiences. "Community Voices" labels invited individuals from diverse backgrounds to share written opinions, stories, and personal experiences in response to select works of art. These labels frequently addressed the lack of socio-cultural diversity and sexism often seen in traditional representations of the Wild West. Visitors were also encouraged to use the art as inspiration for their own dime novel covers and comic strips in activity stations within the galleries. Both of these projects were well-received and enhanced museum visitors' experiences.

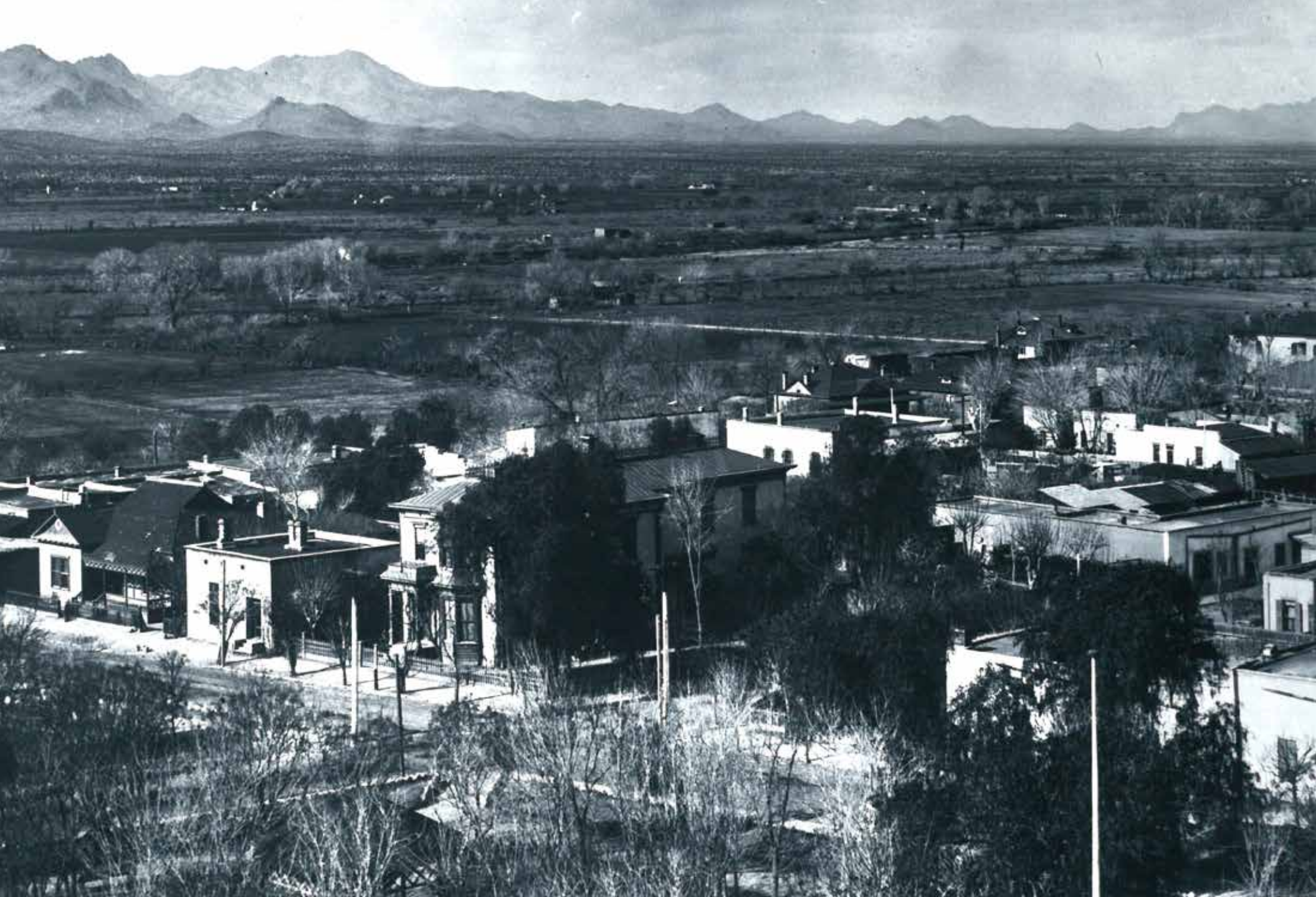
Western Heroes of Pulp Fiction also featured community programming such as a print workshop, game night, and the panel discussion, *From Print to Pop Culture*, where featured artist Maura Allen, game

designer Shane Hensley, author Jeff Mariotte, and Glasser Curator of the American West Christine Brindza discussed their inspirations and practice.

There is no denying Tucson's connection to the iconic Wild West, but reality is much more complex. Given its history and proximity to the U.S.-Mexico border, Tucson offers a distinctive blend of Native American, Spanish, Mexican, and Anglo heritages, and this mix of traditions provides the Museum many opportunities to explore cultural similarities, differences, and stereotypes. *Western Heroes of Pulp Fiction* addressed socio-cultural and political issues such as racism and violence. At times, the powerful works of art may have seemed to perpetuate stereotypes of Western Art and life of the American West; but from another perspective, the artworks presented historical issues in a contemporary context, provoking thoughtful community discourse.

Aaron Riley, *High Noon Saloon*,
2014, archival inkjet print, ©Pinnacle
Entertainment Group of Chandler, AZ





OUR HISTORIC BLOCK: ESTABLISHING A FUND TO PRESERVE HISTORY

In November of 1973, the City of Tucson and the then Tucson Art Center, entered into a 99-year lease agreement for the preservation and stewardship of the Historic Block which includes La Casa Cordova, Edward Nye Fish House, Romero House, Stevens/Duffield House, and the J. Knox Corbett House.

These five buildings survived Tucson's 1960's urban-renewal period when many buildings were demolished, erasing remnants of the City's history. Anchors of the historic Presidio District, they have witnessed an ever-changing community. Growing alongside the Museum, the buildings have housed the likes of TMA's Art School, James Beard award-winning chef Janos Wilder's first restaurant in Tucson, John K. Goodman Pavilion of Western Art, and Café a la C'Art, ranked one of the top museum restaurants in the United States by Food & Wine Magazine.

Over the years, the Museum and City have spent thousands of dollars caring for the five properties, and due to their age and construction type, many are in need of frequent repairs and renovation. In spring of 2016, the Museum established the TMA Historic Block Restoration Fund to help support the ongoing maintenance of these five historic properties. Committed to preserving the physical structures, the Museum also collects and interprets the stories that tell the history of our Sonoran Desert life.

If interested in supporting the TMA Historic Block Restoration Fund, please contact the Museum at (520) 616-2694

Hank Tusinski, *Banda Calaca*, 2015,
mixed media, installation (detail).
Image courtesy of the Artist.



EXHIBITIONS



Lynn Taber, *Take by Storm*, 1987, Alkyd and 23k burnished gold leaf on Masonite. Collection of the Tucson Museum of Art. Virginia Johnson Fund. RIGHT: Ai Weiwei, *Circle of Animals/Zodiac Heads: Gold*, 2010, bronze with gold, patina (installation detail). Courtesy of Heather James Fine Art.

ART IN THE GALLERIES

The diverse and lively exhibitions presented throughout the 2015–2016 season reflected the Museum’s mission of *Connecting Art to Life*. TMA exhibitions and programs are conceived and executed with three main objectives in mind: mission relevance, artistic excellence, and accessibility.

The curatorial staff organizes exhibitions and programs that both satisfy the desires of patrons and expand their artistic visions with innovative displays and interpretive experiences. The Museum’s leadership team maintains associations with national organizations including the American Alliance of Museum, the Association of Art Museum Directors, and the Association of Art Museum Curators, and participates in various professional conferences and development opportunities. This is done in an effort to stay current and informed on national standards and scholarship in the field, and to ensure artistic excellence in the exhibitions on display.





David Emitt Adams, *Getting Along*, 2014,
tintype on found object from the Sonoran Desert.
Image courtesy of the Artist.

REGIONAL CONFLUENCE

“We are so grateful to the Tucson Museum of Art with their fabulous education programs that have introduced our children to local artists, nurtured their own inner artists, and developed their appreciation of art!”

— Jen Roth Gordon, Parent

First organized in 1948, the *Arizona Biennial* is a juried exhibition featuring some of the most interesting new artwork being created in Arizona. It is the oldest running juried exhibition featuring exclusively Arizona artists. This year's selections were chosen by guest juror Irene Hofmann, Director and Chief Curator of SITE Santa Fe, New Mexico.

More than 1,490 works were submitted to *Arizona Biennial 2015* and 50 pieces were selected from 33 artists from throughout the state working in a range of mediums including painting, sculpture, works on paper, photography, video, and installation art.

According to Dr. Julie Sasse, Chief Curator, Curator of Modern, Contemporary Art, and Latin American Art, “*Arizona Biennial 2015* represented ambitious and thought-provoking ideas as well as works that captivate the senses and address the specific qualities of place and culture that make this state so unique.”

The Education Department hosted the popular family program, *Picture This! Art for Families*, with a focus on the *Arizona Biennial 2015* exhibition. Visitors had the opportunity to learn about contemporary art through

the eyes of Arizona artists and, after viewing the exhibit, craft their own contemporary creation. Other programs, such as *Platica*, featured informal conversations between various *Arizona Biennial 2015* artists.

The *Arizona Biennial* is an important exhibition at the Tucson Museum of Art because, in an increasingly competitive art environment, it provides a rare opportunity for artists of Arizona to showcase their talent and artistic merit, on par with the most progressive art created throughout the United States.

***Arizona Biennial 2015* artists:**

David Emmitt Adams, Elizabeth Burden, Carlton Bradford, Curt Brill, John H. Clarke, Jeffrey J. DaCosta, Jeff Dodson, Abigail Felber, Denis Gillingwater, Jennifer Holt, Alan Bur Johnson, Daniel Johnson, Carolina Maki Kitagawa, Carolyn Lavender, Ellen McMahon and Beth Weinstein, Brooke Molla, Katherine Monaghan, Anthony Pessler, Emmett Potter, Rembrandt Quiballo, Robert Renfrow, Prima Sakuntabhai, Patricia Sannit, Steven R. Schaeffer, Mike Stack, Lauren Strohacker and Kendra Sollars, Novie Trump, Zachary Valent, Kathleen Velo, Grant Wiggins, and Angie Zielinski.



EXHIBITIONS OF NOTE 2015–2016

La Vida Fantástica: Selections from the Latin American Folk Art Collection
August 1, 2014–July 24, 2016

Of Earth and Sand: Ceramics and Glass Works
April 24, 2015–July 24, 2016

Arizona Biennial 2015
July 25, 2015–October 11, 2015

Museum as Sanctuary: Perspectives of Resilience
July 17, 2015–January 3, 2016

Banda Calaca: Installation by Hank Tusinski
September 26, 2015–January 3, 2016

Shen Wei in Black, White, and Gray
October 10, 2015–December 6, 2015

Western Heroes of Pulp Fiction: Dime Novel to Pop Culture
October 24, 2015–February 14, 2016

String Theory: Contemporary Art and the Fiber Legacy
December 19, 2015–July 24, 2016

Big Skies / Hidden Stories: Ellen Wagner Pastels
January 16, 2016–July 24, 2016

Ai Weiwei's Circle of Animals / Zodiac Heads
February 13, 2016–June 26, 2016

Waterflow: Under the Colorado River / Photograms by Kathleen Velo
January 23, 2016–July 24, 2016

Into the Night: Contemporary Art and the Nocturne Tradition
February 27, 2016–July 10, 2016



Peter de Lory, *Arid Desert Tree, Fire, and Rain*
 from the series "Short Stories, The West," 1990,
 gelatin silver print, 3/20. Gift of Dan Leach.

ACQUISITIONS



“Tucson Museum of Art brings significant support to artists living in the region. In 2002 I was fortunate to have an exhibition at the Museum with the generous support of the Stonewall Foundation. The show brought opportunities and solidity to my career in a way I never could have imagined. I visit the Museum several times a year and I am always surprised and delighted by the exhibitions, the vision and dedication of curation. The Arizona Biennial is a must-see as well, and a wonderful way to view many artists working in our community and the state of Arizona.”

— Mayme Kratz, Artist

ACQUISITIONS

Art of the American West

Gift of Richard Duenes

Doris Jose, Tohono O'odham: *Man in the Maze*, ca. 1997, *Star Within a Star Design Basket*, 1997, bear grass, white yucca, devil's claw; Almarie Masayestewa, Hopi, *Turtle Wicker Plaque*, late 20th–early 21st Century, siwi (dune broom for the warp), siváapi (rabbitbrush for the weft, black dyed mooho (yucca), vegetable dye; Hopi, *Kachina Design Wicker Plaque*, late 20th–21st Century, siwi (dune broom), siváapi (rabbitbrush), black dyed mooho (yucca), vegetable dye; Hopi, *Female Mudhead Holding Rattle Basketry Plaque*, late 20th–early 21st Century, dyed, bleached and natural yucca over bundle of grass foundation; Hopi, *Turtle Basketry Plaque*, late 20th–early 21st Century, dyed, bleached and natural yucca over bundle of grass foundation; Mae Black, Navajo, *Eagle Coil Tray*, three leaf sumac or yucca and willow; Sally Black, Navajo, *Eagle Motif Coil Tray*, three leaf sumac or yucca and willow; Mae Black, Navajo, *Pictorial Coil Tray*, three leaf sumac or yucca and willow

Gift of Dr. Norma F. Kafer and James H. Gordon

Navajo, *Teec-Nos Pas Textile*, ca. 1930s, wool, natural, aniline, and DuPont chromium dye

Mike and Susie Kennedy Family Trust

Marjorie Reed, *Military Assist at Fort Tejon*, ca. 1957, pen and ink; *The Telegraph Installation*, ca. 1957, pen and ink; *All Out to Cross a Slough*, ca. 1957, pen and ink; *Reeds Station*, ca. 1957, pen and ink; *Untitled*, ca. 1957, pen and ink; *Untitled*, ca. 1957, pen and ink

Gift of Jackie Manning

Tom Hill, *Jalapeno Man, Mexico*, 1987, oil on canvas

Gift of Linda D. Taplick and James W. Miller

Oscar E. Berninghaus, *Haying Time in Taos (Alfalfa Time/Mountains in Taos)*, ca. 1917–1930, oil on board

Gift of the Artist and The Western Art Patrons

Robert “Shoofly” Shufelt, *Visit'n*, 2015, graphite on paper

Modern and Contemporary Art

Gift of Joyce Anicker

Mark Di Suvero, *Abstract Composition*, 1976, color screenprint, 36/75

Gift of American Academy and Institute of Arts

Steve DiBenedetto, *Rotorvision*, 2010–2014, oil on linen

Gift of Jeffery Beach

Mary Beach, *Untitled*, 1962, ink and watercolor

Gift of Carlos Carulo

Carlos Carulo, *Untitled*, 2013, mixed media on paper mounted on canvas

Gift of Bob Carlson

Bob Carlson, *12 Apostles of the Modern Mind*, 2007, blown glass, enamel

Gift of Dr. and Mrs. Eugene R. Casagrande

Dan Christensen, *Hyde Park III*, 1980, serigraph, edition of 175

Gift of Doris Gerganhoff

Roberto Sebastian Matta, *Untitled*, ca. 1970, color etching and aquatint on wove paper with deckled edges, 9/10; Robert Kingston, *Night in Baghdad*, 1992, oil on canvas

Gift of Pamela and Roger Harlan

Augusto Perez: *Sculptor Contemplating His Work*, 1964, bronze; *The Mirror, Specchio No. 2*, 1964, bronze

Gift of Cheonae Kim

Cheonae Kim, *10 Days*, 1997–2000, graphite on paper, 10 framed works

Gift of Alice and Jerry Kruse

Patrick Mehaffy, *Flight to Oblivion*, 2011, mixed media wood, cloth, acrylic medium, and dirt on canvas

Gift of Dan Leach

Mark Pomilio, *Chicken or the Egg*, 2009, oil on canvas;

Vincent Desiderio, *Nike*, 2000, oil on paper; Chris Rush, *Red Turban*, 2007, conte crayon on water color paper; Adrienne Wortzel, *Celestial Funnel*, 1985, oil on canvas; DeAnn Melton, *Tucson from Mt. Lemmon Highway*, 1990, oil on canvas; Mary Neumuth Mito, *Avenging Angel*, 2002, lithograph 1/20; Rossitza Todorova, *Green Rays*, 2012, lithography, gouache, graphite on paper mounted on panel; Mike Stack, *Lacerate*, 2003, oil on canvas; Jeanette Pasin Sloan, *Binary II*, 2002, etching and aquatint on Rives BFK white paper; William Wood, *Untitled*, 1996–1997, oil on prepared paper; Paul Strand, *Virgin, San Filipe, Oaxaca*, 1933, photogravure (from the Mexico portfolio, 1967); Luis Jimenez, *Bale con la Talaca*, 1984, lithograph 80/100; Michael O'Neill, *Bourée White Alligator (Alligator Mississippiensis)*, 2001, platinum print; Peter de Lory, *Arid Desert Tree, Fire, and Rain* from the series *Short Stories, The West*, 1990, gelatin silver print 3/20; Gilbert Fastenaekens, *Paris, France*, from the series *Nocturn*, 1983, silverprint

Gift of Kay Richards

Elsa Flores, *Untitled (Knife Through The Heart)*, 1988, monoprint; Elsa Flores, *Annunciation*, 1988, monoprint; Frank Romero, *Closing of Whittier Blvd*, 1984, color screenprint, 64/99; Carlos Almaraz, *Struggle of Mankind*, 1989, serigraph, 48/80

In Memory of Joseph Schumalski

William Clutz, *Birthday Garden*, ca. 1969, acrylic on canvas

Anonymous Donor in Memory of Micki Stolker

Diane Burko, *Canyon Wall Triptych*, 1978, Prismacolor pencil drawing on Arches watercolor paper

Gift of Stephen Strom

Karen M. Strom, *Alcazar Tile Study 2, Alhambra Tile Study 3, Alhambra Tile Study 6, Alhambra Tile Study 12*, 2012–2013, archival digital prints

Gift of Adrian M. Turner

Marie Lund, *Stills*, 2014, found curtain with wood stretchers

Gift of Matthias Zimmermann

Matthias Zimmermann, *The Levelmixer 1*, 2014 and *Volume Space 4*, 2015, new media laser print on aluminum Dibond with acrylic

Latin American Art

Gift of Will and Pat Daniel

Mexican Folk Art: Metepec, *Mermaid with Crown Playing Guitar*, 1955, clay, white paint; Alfonso Soteno, *Peasant Life Tree of Life*, 1967, natural red clay; Mónico Soteno, *Tree of Life Candelabra with the Virgin of Guadalupe*, 1967, clay, stain, paint; Metepec, *Church with Holy Family at Steps*, 1965, painted clay; Sr. Escarcega, *Sun Face Sculpture*, 1970, painted clay; Lerma, *Horseman of the Revolution*, 1983, tulle reed; Chihuahua, *Dolls*, 1979, natural red pine bark; Chihuahua, *Matachines (Sword Dancer) Figure*, 1981, natural red pine bark; Chihuahua, *Pig Figurine*, 1981, natural red pine bark; Gorky Gonzales, *Majolica Vessel with Outdoor Scenes*, 1972, polychrome clay; J. Carman Ramirez, *Tortilla Molds*, 1972, mesquite, iron hook, leather; San Miguel de Allende *Lantern*, 1972, glass tin; Guerrero, *Female Figurine Carrying Basket*, 1965, clay, stain; Guerrero, *Tall Cylindrical Female Figure with Bird*, 1973, clay, stain; Guerrero, *Lion Bank*, 1975, clay, stain; Guerrero, *Turkey Bank*, ca. 1974, clay, stain; Olinalá, *Lacquered Gourd Bowls*, 1968; Sabrina Acevedo de Jimenez, Olinalá, *Tray*, 1976, wood, lacquer; Candelario Medrano, *Lion Nagual Figure*, 1970, painted clay; Ramona Zalzedo, *Huichol Yarn Painting*, 1967, yarn, wax on wood panel; Solis Brothers, *Polychrome Bandstand*, 1967, painted clay; Solis Brothers, *Boat with Soldier Figurines*, ca. 1967, painted clay; Panduro Sisters, *Bajaro Bird Nahual*, 1967, painted/glazed clay; Tonalá *Cat Figurine*, 1969, painted clay; Tlaquepaque, *Toy Swings*, 1967, painted clay; Tonalá, *Female Figure Water Jug with Hat*, 1967, clay, slip; Tonalá, *Vessel with Three Legs*, 1967, clay, slip; Tonalá, *Petatilo Pitcher*, 1967, clay, slip, glaze; Tlaquepaque *Acrobat Toys*, 1969, natural and painted clay; Candelario Medrano, *Rabbit Figure*, ca. 1977, painted clay; Huichol Bowl, 1978, gourd, glass beads



wax, Candelario Medrano, *Horse Bank*, ca. 1977, painted clay; José Bernabe Campechano, *Petatillo Pottery with Floral Animal Motif*, 1977, clay, slip, glaze; Huichol Prayer Sticks, 1978, wood, cane, yarn feathers; Huichol Eye of God in Crown, 1979, wood, yarn, beeswax; Calendario Medrano, *Double Decker Bus*, ca. 1982, clay, paint; Huichol Prayer Sticks, 1983, cane, string; Lake Patzcuaro Oval Platter with Aviary Motif, 1967, glazed clay; Lake Patzcuaro Oval Platter with Fish Motif, 1967, glazed clay; Lake Patzcuaro Oval Platter with Fishing Scene, 1967, glazed clay; Workshop of Heron Martinez, *Polychrome Bowl*, 1968, clay, slip, paint; Tzintzuntzan, *Straw Musicians*, 1975, tulle reed, straw; Patamban, *Pineapple Shaped Beverage Jar*, ca. 1973, clay green lead glaze; Ocumicho, *Figure of an Orange and Black Bird (Lady Bird)*, 1975, painted clay; Ocumicho, *Seated Pink Figure with Headdress*, 1970, painted clay; Pátzcuaro Lacquer Tray Black with Floral and Fish Motifs, 1967,

wood, lacquer; Ocumicho, *Male Figure on a Horse*, 1975, clay, paint; Ocumicho, *Squirrel Figurine*, 1975, painted clay; Tzintzuntzan, *Angel Musicians*, 1973, tulle reed, straw; Tzintzuntzan, *Fish (3)*, 1975, tulle redd, straw; Tzintzuntzan, *Male Figure with Walking Stick*, 1967, tulle reed, straw; Tzintzuntzan, *Various Figures (16)–Humans, Animals, Birds*, 1972, tulle reed, straw; Tzintzuntzan, *Cowboy with Gun and Holster*, 1973, tulle reed, straw; Tzintzuntzan, *Figure Holding Books*, 1973, tulle reed, straw; Tzintzuntzan, *(3) Female Figures Carrying Fish, Basket, Jug*, 1973, tulle reed, straw; Tzintzuntzan, *Crucifix*, 1970, woven straw or reed, wood; Tzintzuntzan, *Train on Tracks*, 1967, woven straw; Tzintzuntzan, *Our Lady of Solitude*, 1967, woven straw; Tzintzuntzan, *Necklace with Pendant Fish*, 1970, woven straw; Ocumicho, *Figure of a Devil*, 1977, painted clay; Ocumicho, *Figure of a Devil Riding Horse*, 1977, painted clay; Tzintzuntzan, *Lidded Basket*, 1977, woven reeds;

Capula Ware Water Jug and Cups, 1977, glazed clay; Ocumicho, Francisco Candelario de Elias, *Figure of a Mermaid Holding Fish*, 1982, clay, paint, glaze; Michoacán, *Lidded Jar with Carved Leaves*, 1973, clay, glaze; possibly Bolivian, *Nativity Scene*, 1978, clay, green lead glaze; Candelario Medrano, *Toy Train*, 1980, painted clay; Huichol Yarn Painting: *Men Making Offering to the Sun and the Earth*, 1982, yarn, Masonite, beeswax; Huichol Yarn Painting with *Deer Head, Prayer Sticks and Peyote*, 1977, yarn, Masonite, beeswax; Huichol Man's Ceremonial Hat, 1977, straw, cloth, yarn; Huichol Beaded Gourd Bowls, ca. 1977, gourd, beads, beeswax; Patambam, *Artichoke Shaped Vessel*, 1977, ceramic, green lead glaze; Patambam, *Vessel covered with Flowers*, 1982, ceramic, green lead glaze; Huichol Prayer Wands (Muwieri), 1977, wood, feathers, yarn; Teodora Blanco, *Embroidered Doll (Muncas Bordads) Figurine*, 1970, clay, stain; Oaxaca, *Seated Deer Figure*, 1975, natural clay with red glaze; Oaxaca, *Peacock Figure with Incised Motifs*, 1975, black ware clay; Aguilar Family, *Female Figure*, 1972, painted clay; Aguilar Family, *Guitar Player*, 1970, painted clay; Oaxaca, *Swan Vessel*, 1969, clay, green lead glaze; Oaxaca, *Mouse Motif Pitcher*, ca. 1968, clay, green lead glaze; Oaxaca, *Incised Compote with Floral and Aviary Motif*, 1965, black ware clay; Oaxaca, *Clown with Dog Pitcher*, 1968, black ware clay; Oaxaca, *Possum Figure*, 1970, clay, red slip; Oaxaca, *Speckled Giraffe Figure*, 1975, clay, red slip; Doña Rosa, *Ashtray*, 1970, black ware clay; Faustina Avelino Blanco, *Relish Dish with Goat Playing Trumpet*, 1975, clay, green lead glaze; Doña Rosa, *Flute*, 1967, black ware clay; Doña Rosa, *Lion Figure*, 1975, black ware clay; Oaxaca, *Coyote Figure*, ca. 1972, black ware clay; Doña Rosa, *Vessel Strainer*, 1972, black ware clay; Doña Rosa, *Vase*, 1972, black ware clay; Oaxaca, *Birdcage*, 1972, cane; Oaxaca, *Turtle Whistle*, 1972, black ware clay; Oaxaca, *Long Neck Crane Figure*, 1975, black ware clay; Doña Rosa, *Male Figure*, 1977, black ware clay; Oaxaca, *Birdcage*, 1972, cane; Irene Aguilar, *Marriage Celebration Figurines (18)*, 1980, painted clay; Oaxaca, *Nesting Boxes (4)*, 1980, tin, paint; Oaxaca, *Lidded Jar*, 1980, clay, green lead glaze; Aguilar Family, *Nacimiento Figurines*, 1982, painted clay; Oaxaca, *Crane Figure*, ca. 1982, gourd, wood, paint; Castillo Family, *Tree of Life Candelabra with Blue Jay*, ca. 1973, clay, paint

metal; Puebla, *Tree Of Life Candelabra with Standing Dog*, ca. 1970, clay, paint; Heron Martinez, *Tree of Life Candelabra with Noah's Tree Trunk*, ca. 1973, clay, metal; Heron Martinez, *Fish/Goat/Bird Planter*, ca. 1970, clay, metal; Puebla, *Stacked Figurine: Animal Acrobats*, 1964, painted clay; Heron Martinez, *Female Figure with Braids Candle Holder*, ca. 1963, clay, black slip; Puebla, *Giraffe Bank with Elaborate Neck Piece*, 1974, clay, slip; Arnulfo Juarez Saloma, *Traditional Dancers (4)*, 1972, wood, feathers, cloth, clay, beads; Heron Martinez, *Royal Coach and Team*, 1969, clay, slip, wire; Puebla, *Whale Vessel*, 1968, brown burnished clay; Aurelio Flores, *Tree of Life Candelabra with Musicians*, 1983, clay, paint, wire; Heron Martinez, *Long neck Jar with Monkey Design Motif*, 1984, clay, stain; Kori Souko Espinoza, *Miniature Musician, Market, and Vendor Figurine Sets*, 1984, clay, dough, papier-mâché, paint, varnish

Gift of Barbara Falk

Jiménez (Qispe) Family; *Holy Week Celebration (Semana Santa Celebration) Retablo*, ca. 1990, wood, paint, potato, and gypsum powder

Gift of Agnes Griffen

Jiménez (Qispe) Family, *Adam and Eve Retablo*, ca. 1978, wood, potato plaster, paint; Jesus Urbano Cárdenas, *Adam and Eve Retablo*; wood, potato plaster, paint; Javier Gonzales, *Day of the Dead Adam and Eve Retablo*, paint, carved maquey wood, wood box frame; Edilberto, Eleudora, and Mabilon Jimenez, *Adam and Eve Sculpture*, wood, potato plaster, paint; Cesar Cuyo, *Tigua Ecuadorn Adam and Eve*, paint on vellum; Irene Aguilar, *Eve*, ca. 1996, clay, paint

Transferred from the Napa Valley Museum, Gift of Mr. and Mrs. Charles George Dondero

Mexican, Mission Bell, 1820–1850, bronze

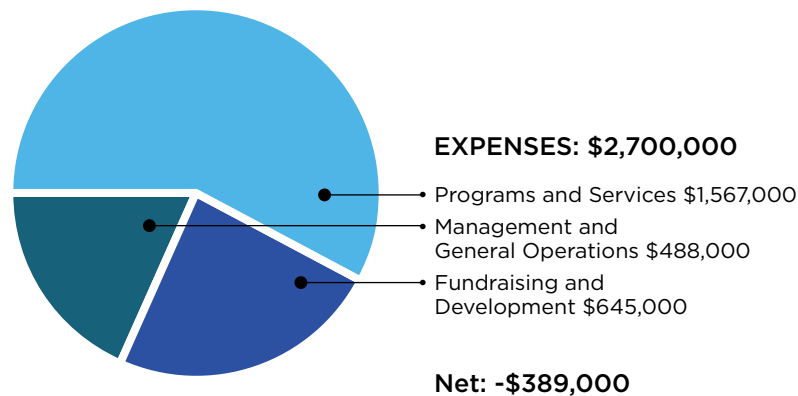
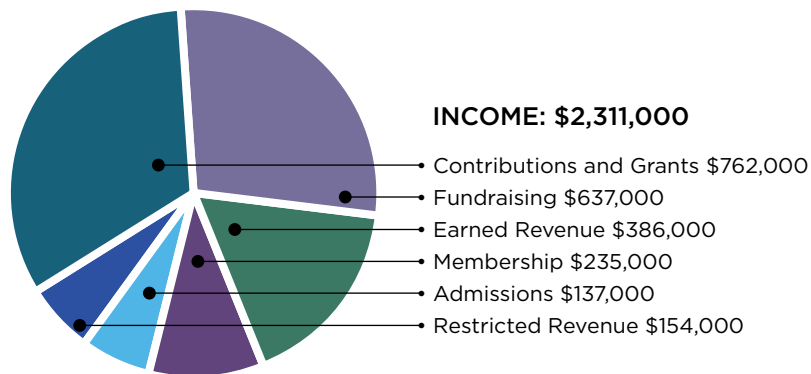
Gift of Jim and Allie Wittenberg

Enrique Pedregon, *Mata Ortiz Jar with Sgraffito and Macaw Designs*, 2001, polychrome on black ware; Sabino Villalba, *Mata Ortiz Jar With Rabbit Motif*, 2001, red on black ware

LEFT: Mark Di Suvero, *Abstract Composition*, c. 1970s, color screenprint, 36/75 Collection of the Tucson Museum of Art. RIGHT: Oscar E. Berninghaus, *Haying Time in Taos (Alfalfa Time/Mountains in Taos)*, circa 1917-1930, oil on board. Collection of the Tucson Museum of Art







FINANCIAL SUMMARY

The Museum ended fiscal year 2016 with an overall deficit of \$389 thousand, on par with its deficit of \$373 thousand in fiscal year 2015. Earned revenues for those years were encouraging, and the generous Connie Hillman Family Foundation matching grant was a great help in fiscal year 2016, but overall fundraising declined and did not keep up with expenses. Though the Museum spent more on development and program services in fiscal year 2016, it has been reducing management and general costs to achieve an overall reduction in expenses.

The Museum's new Chief Executive Officer, Jeremy Mikolajczak, came on board in April 2016, and he is energizing staff, the board, and patrons with a fresh operating model and an exciting vision for the Museum that will increase its relevance to the community and revenues over time. Changes being planned or put into effect in the shorter term include greater emphasis on the strengths of the permanent collection, reconfiguration of exhibition spaces, new retail strategies, conservation measures such as re-lamping the galleries with LEDs and creating a new xeriscape in place of its water fountain, increased efficiencies in staffing and fundraising, and greater collaboration with Tucson's other important cultural institutions. Most important, the Museum will fully utilize its historic properties and public spaces to develop new revenue opportunities.

DONATIONS FROM JULY 1, 2015–JUNE 30, 2016

\$100,000.00 +

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Dated May 16, 1996
Tucson Museum of Art League

\$50,000 to \$99,999

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SUPPORT ORGANIZATIONS

The Tucson Museum of Art has five distinct Support Organizations.

Contemporary Art Society

Established in 1999, the Contemporary Art Society fosters a greater community awareness of the role contemporary art plays in the region's cultural identity.

Docent Council

Derived from the Latin word docere, the word “docent” means “to teach.” Docents bring art and art-related experiences to school children, museum visitors, and the local community through a wide selection of tours and enrichment programs.

Latin American Art Patrons

Latin American Art Patrons is dedicated to the support and expansion of the Museum's Latin American Art exhibits, publications, and educational presentations. It provides acquisition funds to expand the permanent collection which encompasses the pre-Columbian, Spanish Colonial, and contemporary periods, as well as a strong representation of folk and indigenous art.

Tucson Museum of Art League

The Tucson Museum of Art League is a vibrant group sharing a passionate interest in the arts, and supporting the Museum through a variety of events and fundraising activities in support of the Museum.

Western Art Patrons

Founded in 2007, the Western Art Patrons support the acquisition, conservation, and exhibition programs of the Western Art curatorial department – encompassing historical and contemporary western expressions, as well as the important aesthetic contributions of our Native American cultures.

“Having been involved in the arts in Massachusetts, we gravitated immediately to TMA upon our relocation to Tucson in 2010. We found a welcoming arts community at TMA, with myriad opportunities for involvement. In the short time we’ve been here, we’ve become active on the Docent Council, the TMA board, and the Western Art Patrons. The museum has become a springboard to social connections and art-related activities with like-minded individuals from throughout the city.”

—Art & Peggy Hittner

Thorsten Brinkmann, *The Great Cape Rinderhorn*, 2016
Commission, Rice University Art Gallery
Photo: Nash Baker © nashbaker.com



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Chief Executive Officer

Jeremy Mikolajczak

“I like seeing some the same things and some of the different things. I like seeing the Museum change and the pretty art.”

—Abigail (age 10), Summer Arts youth





LET'S EXPLORE: SHAPING A VISION FOR THE 21ST CENTURY

My first day at the Tucson Museum of Art and Historic Block was Monday, March 28, 2016. Roughly six months into the job, there is not a day that goes by that I don't feel the same anxious anticipation and wonder as on that first day. It is an honor to serve as the Chief Executive Officer and leader of an institution that can impact a diverse cross section of residents that call our slice of the Sonoran Desert home.

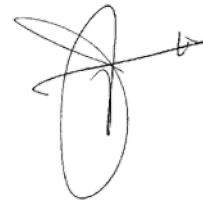
As we look to the future, the dedicated Museum Staff and I are committed to developing engaging exhibitions, presenting impactful community programs, and strengthening the long-term fiscal health of one of Tucson's oldest cultural institutions. With the support of the Board of Trustees, the Museum is focusing on promoting the core of the Museum's evolutionary vision of Discover. Experience. Connect. Leading this transformation is a new campaign *TMA/100: A vision for the 21st century*, set to launch in 2017.

Museums across the country are defining new ways to attract new audiences and multi-generational museum patrons. The Tucson Museum of Art and Historic Block is at the forefront of this effort by establishing a network of community partnerships that complement our programmatic offerings while staying true to our mission of *Connecting Art to Life*. Through programs like *Second SundAZE*, bilingual labels throughout the museum, and *Network Connections*, our

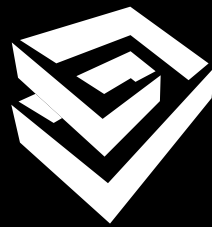
recently funded program supported by the Institute of Museum and Library Services, TMA is striving to make our Museum an inclusive and welcoming environment for all.

In closing, I would like to thank the Board and staff of the Museum for their guidance of the institution prior to my arrival. Most important, I want to especially thank the members, many donors, and community as a whole, for the warm welcome to Tucson and their steadfast support of this institution. It takes a village to build an organization of this size and reputation, and the Tucson Museum of Art and Historic Block would not be where it is today without you. I look forward to building our future together!

With best regards,

A handwritten signature in black ink, consisting of a large, stylized 'J' and 'M' followed by a horizontal line and a small arrow pointing to the right.

Jeremy M. Mikolajczak
Chief Executive Officer



tucsonmuseumofart.org