

# ANNUAL REPORT 2019/20





## ENRIQUE MARTÍNEZ CELAYA

(born 1964, Cuba, raised in Spain and Puerto Rico)

Many significant works of art acquired by the Tucson Museum of Art are the result of years of dedicated research and fundraising by museum's support groups. In 2019, the Contemporary Art Society narrowed down an extensive search to eight artists that represented the museum's commitment to diversity and equity, including African American, Native American, Middle Eastern, Latinx, and Mexican-Japanese artists. The final selection resulted in the acquisition of *The Fight for Air*, 2012, a large bronze sculpture by noted Cuban-born artist Enrique Martínez Celaya. Celaya is an artist, author, and former scientist whose paintings, sculptures, drawings, and photographs examine the divide between experience and representation. Blending reality, fantasy, and memory, his elegant and thought-provoking works are rooted in philosophy and literature with a focus on nature and the dynamics of human will. His works have been collected and shown in museums around the world and he has held several distinguished teaching positions at universities throughout the nation.

—Dr. Julie Sasse, Chief Curator

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Enrique Martínez Celaya, *The Fight for Air*, 2012, bronze, 2/5, 61 x 31 x 58 in.  
Gift of the Contemporary Art Society. 2019.29

Dear Museum Community,

2020 has taught us that we are resilient. Though what seems like a distant memory, the 2019–2020 season featured a dynamic roster of exhibitions, public programs, educational opportunities, and ways of serving our communities. From the fantastic start of our exhibition season with *The Western Sublime: Majestic Landscapes of the American West* to the opening of the Alice Chaiten Baker Center for Art Education, our ability to advance our mission and engage audiences in new and exciting ways could never have been more vital. Even with TMA's closure on March 17, resulting in remote staffing and transition to an all-virtual platform, the Tucson Museum of Art and Historic Block continued to build for a better tomorrow.

This year's Annual Report is dedicated with gratitude to TMA staff, board, support organizations, donors, members, volunteers, and community partners. The following pages highlight the museum's fantastic accomplishments and spotlight six significant acquisitions that define our future.

In addition to the completion of the Alice Chaiten Baker Center for Art Education and continued construction of The Kasser Family Wing of Latin American Art, TMA Chief Curator Dr. Julie Sasse celebrated twenty years at the museum and presented one of her most ambitious and personal projects to date with the exhibition *Southwest Rising: Contemporary Art and the Legacy of Elaine Horwitch* and accompanying book. Plus, the Institute of Museum and Library Services awarded TMA the largest federal grant in its history, solidifying TMA as a museum thought leader. The project will develop an adaptable framework and toolkit to support museums in becoming responsive and welcoming spaces through community-based approaches to curation, interpretation, and programming.

Attesting to the hard work of staff and strong board leadership and guidance, the museum published, approved, and put into action two critical institution-wide governance documents: the 2020–2023 Strategic Plan and the Inclusion, Diversity, Equity,

and Access (IDEA) Plan. These plans will shape and guide our institution's future as to how we operate, what we collect, the types of exhibitions and programs we invest in, and the museum's long-term financial sustainability.

Listed in this report are the many donors who supported us through the past year. I significantly recognize the extraordinary gifts from Alice and Paul Baker, Joyce Broan, Mary Jo Brown, Jon and Linda Ender, Jim and Louise Glasser, Frank and Jean Hamilton, I. Michael and Beth Kasser, Steven and Doris Ratoff, the Stonewall Foundation, as well as our support organizations. We are deeply grateful for your generosity.

Lastly, I give special thanks to the out-going Board of Trustees President, Frank Hamilton, for his leadership during a time of growth and transition. His commitment to the museum saw us through the construction projects, a new strategic plan, and the pandemic response. He has our sincere admiration and appreciation.

Thank you to all who have supported us through these challenging times. We are deeply grateful for your belief in TMA and its essential role in the lives of Southern Arizonans.

Jeremy Mikolajczak  
Jon and Linda Ender Director and CEO



## MISSION

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

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## VISION

The Tucson Museum of Art and Historic Block, a regional museum and center for artistic inquiry and appreciation, seeks to inspire dynamic human experiences, create a passion for the visual arts and celebrate Southern Arizona's rich and diverse culture.

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## VALUES

Guiding our actions, decisions, and impacts are eight core values. These values drive the mission and vision and serve as the bedrock of our work at TMA.

Core values represent the lens through which all decisions and activities are viewed and considered. The Tucson Museum of Art is committed to the following core values.

- Affirm the importance and primacy of the art and artists that are the bedrock of its mission and that provide the inspiration for rewarding community relationships.
- Hold in public trust significant works representing the core collecting areas of Latin American Art, Art of the American West and Modern and Contemporary Art.
- Provide quality arts education for people of all ages, abilities, and backgrounds.
- Serve as Tucson and Southern Arizona's preeminent center for vital, transformative visual art and cultural experiences.
- Ensure that a culture of inclusion, diversity, equity, and access is represented in the museum's collection, exhibitions, and educational programs and among members of the board, staff and all volunteer groups.
- Serve as an incubator of ideas that link the museum's broad, diverse collection and its historical resources with the life of the community.
- Serve as a cultural cornerstone for economic development.
- Foster a culture of financial and structural sustainability to ensure the museum's viability for future generations.

# STRATEGIC PLAN

Approved by the Board of Trustees on December 16, 2019, TMA's Strategic Plan 2020–2023 is the road map for the critical years leading to the museum's 2024 centennial celebration. From its humble beginnings as an association of arts supporters in the early 1920s to its establishment as a museum in the 1970s, Tucson Museum of Art has embraced growth and development. And our trajectory is clear. Now is the time to step boldly into the museum's next chapter.

Tens of thousands of lives have been enriched by the museum's permanent collection of over 12,000 objects, its award-winning outreach program serving Tucson's refugee community, one of the longest running statewide biennial exhibitions, and lifelong learning programs such as TMA Learn! Docents. Many recent developments, including the construction of the Kasser Family Wing of Latin American Art, the renovation of the Alice Chaiten Baker Center for Art Education and grants from the

Institute of Museum and Library Services to expand our IDEA-based community programs (Inclusion, Diversity, Equity and Access), have positioned TMA as a place for social, civic and artistic interaction, creating a positive economic impact.

The plan is the result of more than a year of research and discussion among members of the museum's board of trustees, staff, stakeholders, and partners. Over the next three years, TMA will focus on a series of four strategic priorities that will shape the museum's vision for an organization that dreams beyond its centennial celebration. Pragmatic and efficient, TMA's Strategic Plan 2020–2023 prioritizes its goals and objectives and reinforces the mission, vision and core values that drive the museum.

*To read the full TMA Strategic Plan 2020–2023, please visit the museum website.*



Kasser Family Wing of Latin American Art. Image by Tim Fuller. 2020



# IDEA PLAN



Approved by the board of trustees on July 20, 2020, the purpose of the Inclusion, Diversity, Equity and Access (IDEA) Plan is to position the Tucson Museum of Art and Historic Block (TMA) as a responsive, community-centered institution that represents, activates, and advocates for its communities. TMA connects art to life through meaningful and engaging experiences that inspire discovery, spark creativity, and promote cultural understanding. To support and engage audiences under this mission the museum is committed to developing quality exhibitions, expanding

and diversifying its collection and presenting relevant and innovative programs. As a collecting institution, TMA believes that the artworks in its care are dynamic; they evolve as histories are re-examined and varying perspectives are taken into consideration—broadening how the institution preserves, exhibits, and interprets these works.

*To read TMA's IDEA Plan: A Commitment to Inclusion, Diversity, Equity and Access, please visit the museum website.*



### CARA ROMERO, *EVOLVERS*

Cara Romero's *Evolvers* is a significant addition to the museum's Contemporary Indigenous Arts collection, with funds for purchase provided by Anne and Roger Looyenga. Romero's photographic work addresses Indigenous social issues and reflects the human condition. This photograph appeared in *The Western Sublime: Majestic Landscapes of the American West*, representing a contemporary Indigenous view of the landscape. Romero's work intertwines fine art and documentary-style photography. Her images are often playful social commentary combining iconography and tradition.

—Christine Brindza, Senior Curator  
James and Louise Glasser Curator of Art of the American West

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Cara Romero (Chemehuevi), *Evolvers*, 2018, archival pigment print on Platine Fibre photography paper, 19 x 62 in. Museum purchase. Funds provided by Anne and Roger Looyenga. 2020.1

# 19/20 EXHIBITION SEASON

The 2019–2020 season was diverse and robust, with several new collections presented in solo and group exhibitions, drawn from our permanent collection and special loans. The museum acquired a major gift of works by celebrated photographer Ralph Gibson, several of which were showcased by Dr. Julie Sasse in the Kenneth J. and Judith H. Riskind/Patricia Carr Morgan and Peter F. Salomon Gallery. A recent gift of Oaxacan folk art from the Shepard Barbash and Vicki Ragan collection was highlighted in the Stonewall Gallery, curated by Dr. Kristopher Driggers. Christine Brindza opened *I'm Every Woman: Representations of Women on Paper* in the Jon and Linda Ender Gallery and one of the most important exhibitions of the season was *The Western Sublime: Majestic Landscapes of the American West*, curated by Christine Brindza, which featured works that interpret, reinvent, and transform the idea of the sublime, an aesthetic ideal with an emotional or spiritual charge that instills awe or inspires fear. Jeremy Mikolajczak organized a lively exhibition of paintings and sculptures by Chicago-Tucson artist Harry Brorby, and resulted in two new works for TMA's collection. In late February, the museum presented *Southwest Rising: Contemporary Art and the Legacy of Elaine Horwitch*, organized by Dr. Julie Sasse. This exhibition highlighted not only one of the top art dealers in the Southwest during the 1970s and 1980s, but celebrated some of the most influential artists of the region during that time.

In addition to these special exhibitions, Dwayne Manuel (On'k Akimel O'odham / Salt River-Maricopa Indian Community)

created *Landslice*, a large-scale mural that fills the main lobby of the museum, curated by Dr. Marianna Pegno. In this installation, Manuel honors three mountains sacred to O'odham *himdak* (culture/way of life): Baboquivari, Catalina, and Quinlan; each are mentioned in oral stories and are pillars of O'odham history. The museum also presented *The Place Where Clouds Are Formed*, an installation using the poetry of Ofelia Zepeda (Tohono O'odham) with Gareth Smit's photography that investigates the intersection of religion, migration, and community in the Sonoran Desert—the original territories of the Tohono O'odham, in particular. This project, curated at TMA by Dr. Marianna Pegno and Christine Brindza, also included creative explorations by activist Amber Ortega (Tohono O'odham/Hia-Ced O'odham) and potter Reuben Naranjo (Tohono O'odham). This installation is part of a larger project that involved community exhibitions at the Tohono O'odham Community College and Museo Quitovac and critical texts by Martin Zicari.

The permanent collections galleries also featured a variety of important works. The Frank and Jean Hamilton Gallery featured selections from the museum's permanent collection of Art of the American West, the Robert and Sandra Maxfield Gallery featured works by artists from the Southwest, and the Mary Jo Brown Gallery featured an ongoing display of 19th and 20th century European art from the Kasser Mochary Art Foundation.



Installation view of *Southwest Rising: Contemporary Art and the Legacy of Elaine Horwitch*. 2020



***Dwayne Manuel: Landslide***

August 5, 2019–May 30, 2021

Margaret E. Mooney Hall

Curated by Dr. Marianna Pegno, Curator of Community Engagement

***I'm Every Woman: Representations of Women on Paper***

September 10, 2019–July 19, 2020

Jon and Linda Ender Gallery

Curated by Christine Brindza, Senior Curator, Glasser Curator of Art of the American West

***Ralph Gibson: Photographs***

September 3, 2019–July 19, 2020

Kenneth J. and Judith H. Riskind/ Patricia Carr Morgan and Peter F. Salomon Gallery

Curated by Dr. Julie Sasse, Chief Curator

***Oaxacan Folk Art from the Shepard Barbash and Vicki Ragan Collection***

October 3, 2019–February 14, 2021

The Stonewall Foundation Gallery

Curated by Dr. Kristopher Driggers, Schmidt Curator of Latin American Art

***The Western Sublime: Majestic Landscapes of the American West***

October 19, 2017–February 9, 2020

James and Louise Glasser Galleries

Curated by Christine Brindza, Senior Curator, Glasser Curator of Art of the American West

***Harry Brorby: The strength of a cold line***

October 19, 2019–February 9, 2020

Lois C. Green Gallery

Curated by Jeremy Mikolajczak, Jon and Linda Ender Director and CEO

***Avoiding the collapse into a series of major -isms. Selections of European art at TMA***

February 6, 2020–August 1, 2021

Palice Gallery of European Art

Curated by Jeremy Mikolajczak, Jon and Linda Ender Director and CEO

***The Place Where Clouds Are Formed***

February 9, 2020–February 14, 2021

Bernard and Jeanette Schmidt Gallery

Curated by Dr. Marianna Pegno, Curator of Community Engagement, and Christine Brindza, Senior Curator, Glasser Curator of Art of the American West

***Southwest Rising: Contemporary Art and the Legacy of Elaine Horwitch***

February 29, 2020–September 20, 2020

James and Louise Glasser Galleries and Lois C. Green Gallery

Curated by Dr. Julie Sasse, Chief Curator

*The 2019/2020 Exhibition Season at the Tucson Museum of Art was generously sponsored by Joyce Broan, Connie Hillman Family Foundation, Jon and Linda Ender, James J. and Louise R. Glasser, AC Hotel Tucson, and the Tucson Museum of Art League.*

# MUSEUM COLLECTION: BUILDING FOR A BETTER TOMORROW

The permanent collection of the Tucson Museum of Art and Historic Block represents the core of the institution and its legacy for the future. It forms the foundation for the museum's exhibition and interpretation programs, dedicated to the noteworthy art of Arizona, the Southwest, and communities beyond, while making connections to national and international art movements.



## IN MEMORY OF JOAN JACOBSON



TMA Trustee Emeritus Joan Jacobson died on June 12, 2020, at the age of 93, following a brief illness. She was born on July 19, 1926, in Jackson, Michigan and raised a family in Evanston, Illinois. Joan moved to Tucson in the 1970s. Here, she melded her passions for art, weaving, and textiles at the Tucson Museum of Art. Over the years, she donated many of her prized textiles to the museum and consulted with the curatorial department. Joan was dynamic, generous, and always brought a wry sense of humor to her causes and projects. She served on the Board of Trustees for many years, chaired the Collections Committee, and volunteered as a docent and educator. Joan founded the Tucson Handweavers and Spinners Guild and was a member of the Advisory Council for the Textile Museum in Washington DC. She will be greatly missed.



In 2020, the museum received a gift of four Colonial paintings on canvas from conservator and art historian Gloria Giffords, a donation that represents major growth for the Latin American collection. Likely created in the first half of the eighteenth century, the largest painting in the group depicts the *Madre Dolorosa*, the sorrowful Virgin Mary shown in a state of mourning. A close look at the image reveals the commitments of the unknown artist who created this work. The Virgin is rendered sensitively, her face expressively conveying her anguish, while descriptive details enrich the painting throughout—for example, the special attention given to gems that embellish the angel's boot. Before exhibition in the Kasser Family Wing, each painting from the Giffords' gift is undergoing extensive conservation, including cleaning, relining, pigment stabilization, and inpainting, treatments that will ensure that the paintings remain stable and can be displayed to best effect for generations to come. This work has been generously funded through a gift by Stevie Mack and Mike Grassinger, with further commitments by the Latin American Art Patrons to see the project of conserving these important works to fruition.

—Dr. Kristopher Driggers, Assistant Curator  
Schmidt Curator of Latin American Art

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*Sorrowful Mother (Madre Dolorosa)*, Mexico, 18th Century, oil on canvas. Gift of Gloria Giffords. 2020.5.1

# TMALearn!

TMALearn!, the museum's education department, focuses on enriching the lives of individuals of all ages through a variety of programs and educational experiences. This year was transformative for the department due to the renovation, and reopening, of the Alice Chaiten Baker Center for Art Education. The remodel improved the museum's offerings by having four new classrooms designed to better serve the museum's audiences. These new classrooms benefit K-12 programming including field trips, afterschool programs and school partnerships. TMALearn! also uses these classrooms for one of its longest running programs, Summer Art Camp. This summer, the museum celebrated its 60th year of the program. Even with all the restrictions due to COVID-19, the program still saw 187 students.

TMALearn! started its second year of the Teen Council with 13 new members. This group of young people became familiar

with the museum by getting to know staff, meeting artists featured in the museum galleries, volunteering at TMA events, and writing their own wall label featured in the European gallery. They also started a new program to help bring more teen audiences to the museum: Teen Council Open Studios. The idea was to host a welcoming space for teens to come to the museum, create art, and hang out with like-minded peers. Unfortunately, due to COVID-19 restrictions, the council was only able to host one session with 11 youth participants.

Second SundAZe Family Day, sponsored by the Stonewall Foundation, had its third successful season seeing a growth in attendance with an average of over 500 people each month. New partnerships helped expand the museum's offerings, providing families the opportunity to see the latest exhibitions, create art at various art-making stations, and enjoy performances and gallery activities.

## **TMALearn! FY20 by Numbers** (through March 17, 2020):

K-12 Field Trips:	47 schools visited the museum, 25 field trips canceled due to COVID-19
K-12 Art Impressions:	4,792 impressions
Summer Camp Attendance:	187 students
Volunteer Docents:	164
Free In-School Classroom:	366 presentations, 3,139 students, 8,646 exposures
TMALearn! Docent Art Talks:	50 sessions, 3,542 participants

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## **TMALearn! FY20 Partners**

Arizona Opera  
Ballet Folklorico Tapatio  
Ballet Rincon  
Blue Star Families  
Desert Southwest Chapter of the Alzheimer's Association  
Davis Elementary School  
Davis Monthan Air Force Base  
Diaper Bank of Southern Arizona  
Imago Dei Middle School  
Jovert Steel Band from Tucson High School

Los Changuitos Feos de Tucson  
Odaiko Sonora  
Pio Decimo  
The Alumni Choir of UA Symphonic Choir  
The Fox Theater  
The Mini Time Machine Museum of Miniatures  
The University of Arizona Fred Fox School of Music  
Tucson High School Choir  
Tu Nidito  
Wa:k Tab Basket Dancers



# TMALearn! DOCENTS

The TMALearn! Docent Council plays a vital role in TMA's educational offerings by providing and leading art education programs on the TMA campus and throughout the community. Docents made a significant impact last year, providing 8,646 art exposures to schools with the Free In-School program, served 370 youth at Tu Nidito and Pio Decimo by leading monthly art-making activities, designing and presenting Art Talks for 3,542 participants, and helping with the museum's outreach program. Docents help touring students and adults by staffing the museum's visitor service desk. They also conduct research

and work together to create study guides to support docents for their continuing education and this year graduated ten new docents into the docent council. This year, two docents and TMA's Curator of Education were asked to present at the DC National Docent Symposium in Washington, DC, about how TMA docents developed touring techniques and sensitivities when *30 Americans* opened at the museum in 2018. The museum docents along with TMA staff created a new program called Senior Outreach to bring TMA permanent collection art and conversation to seniors who are unable to get to the museum.



Wa:k Tab Basket Dancers performing in conjunction with the opening of *The Place Where Clouds Are Formed* during February 2020 Second SundAze



Second SundAze participants



## IN MEMORY OF LINDA RYAN

It is with sorrow that the Docent Council notes the passing of Linda Ryan, Class of 2020. Linda had just graduated from a year of docent training when she succumbed to the coronavirus. She will be missed by her loving classmates and mentors, who are confident she would have made an excellent museum educator.





ABOVE: November 2019 Participants during Free First Thursday. Photos by Ray Cleveland  
BELOW: Leadership Circle in Stonewall Foundation Community Room, February 2019

# COMMUNITY ENGAGEMENT

For Community Engagement the 2019–2020 season was a year of developing, cultivating, and sustaining relationships affirming a commitment to building an equitable and inclusive TMA. Some of this year's highlights were launching a land acknowledgment statement with the guidance and support of local tribal representatives; working with Tohono O'odham schools and committees both in Sells and San Xavier districts; regularly attending Four Southern Tribes meetings; creating an advisory committee to prepare for the Kasser Family Wing of Latin American Art; implementing an ad-hoc TMA Board of Trustee Community Initiatives committee; and developing an institution-wide IDEA plan with the Community Initiatives committee. Additionally, Community Engagement continued

to activate TMA's campus in innovative ways including an installation, dance, poetry readings, artmaking, musical performances, conversations, and even a graffiti workshop!

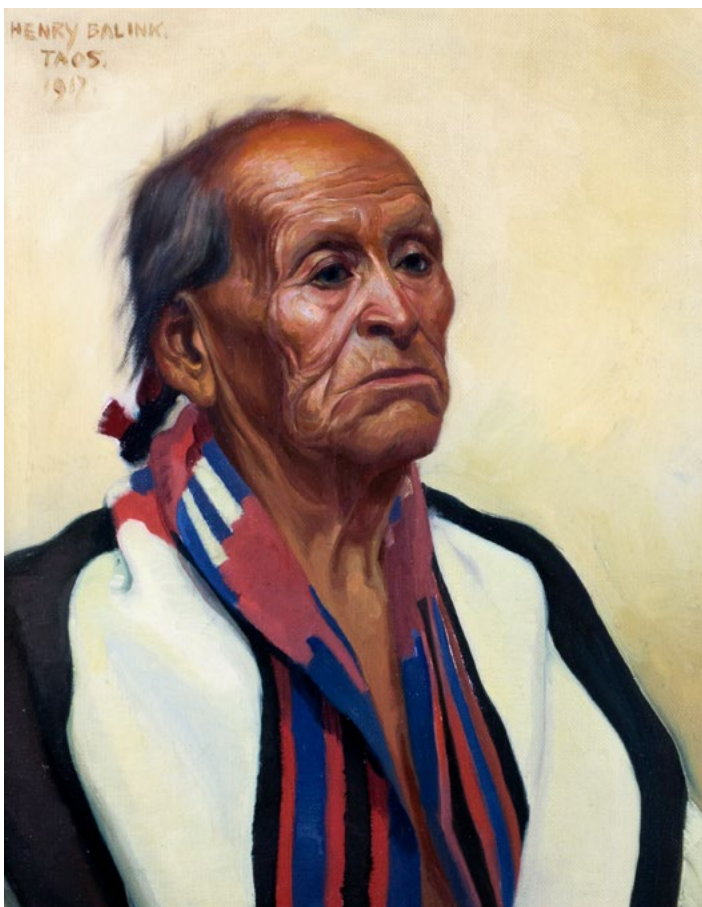
This work was bolstered by the receipt of a National Leadership Grant from the Institute of Museum and Library Services as well as two exhibitions rooted in O'odham culture and history: *Landslice* and *The Place Where Clouds Are Formed*. The National Leadership Grant also enables TMA to contract with Patricia Lannes (diversity + inclusion) and Cecilia Garibay (evaluation), who are leaders in the museum field working to build more equitable and culturally responsive institutions.

## Community Engagement by Numbers (through March 17, 2020):

Programs and Partnerships:	3,304 participants
Multi-visit School Partnerships:	135 students
Leadership Circle Lectures:	236 attendees
Exhibition Related Programing: Talks, Lectures and Tours:	1,127 attendees

## Community Engagement FY20 Partners

AJ Odneal	La Syrena Barrio Books
Allonna Dee	Laila Halaby
Amor Delux	Literacy Connects
Annual Spanish Language and Cultural Workshop	Loki Moon
Anton Shekerdziev	Marana High School
Baboquivari High School	Martin Zicari
Backup Brass Band	Neoglyphix
Ballet Folklorico de Arizona	Ofelia Zepeda
Bianca DiFonsi	Owl & Panther
Big Brothers Big Sisters	Pueblo High School
DJ Quiahuitl	Reuben Naranjo
Dwayne Manuel	Rogue Tucson Art
Eduardo Costa	Southern Arizona Psychological Association
Gareth Smit	Southern Arizona Senior Pride
Ha:sañ College Prep	Tohono O'odham Cultural Center and Museum
HOCO FEST (Hotel Congress)	Tucson LGBT Chamber of Commerce
International Rescue Committee	UA Spanish Class
Jillian Bessett	Venus Moon Starr
Khalid El Boujami	Wa:K Tab Basket Dancers



Henry C. Balink (1914–1963), *Man in Chief Blanket Taos (Takeequalia of Taos)*, 1917, oil on canvas, 20 x 16 in., Gift from the Howard and Marilyn Steele Collection, 2020.15.1

## HENRY C. BALINK PAINTINGS DONATED BY HOWARD AND MARILYN STEELE

Howard and Marilyn Steele, longtime supporters of the Tucson Museum of Art and the Western Art Patrons, donated a substantial collection of paintings by Holland-born and Santa Fe-based artist, Henry C. Balink (1914–1963). With this recent gift, the museum becomes one of the largest repositories of Balink works in the country and likely the world.

Throughout his career, Balink traveled throughout the West and painted representatives from 63 Indigenous tribes. Balink concentrated on capturing the unique features of each person he painted. One of the new acquisitions, *Man in Chief Blanket Taos* (Takeequalia of Taos), dated 1917, is a significant portrait which reflects a transitional period in Balink's career. After graduating from the Royal Academy in Holland in 1914, the artist and his wife immigrated to the U.S. and they lived in New York and then Chicago. In 1917, Balink made his first trip to the Southwest. This is among the first portraits he painted when he visited Taos, New Mexico.

—Christine Brindza, Senior Curator,  
James and Louise Glasser Curator of Art of the American West



# THE ALICE CHAITEN BAKER CENTER FOR ART EDUCATION

After 30 years in its present location, TMA's education center was completely renovated in 2019 thanks to a gift from Alice and Paul Baker, long-time museum benefactors. In addition to supporting renovation work, the gift established a fund for long-term financial sustainability for art education.

On January 12, 2020, a grand opening and ribbon cutting ceremony took place to honor this historic gift. To recognize Alice's long-term commitment to TMA as a Trustee and supporter, the facility was renamed the Alice Chaiten Baker Center for Art Education. Additionally, the museum was deeply grateful for the naming of the following spaces throughout the

building: Stonewall Foundation Community Room, James H. & Frances R. Allen Library, Anne E. & Jeffrey W. Gartner Lobby, The Kimball Conference Room, Michael S. Bylsma Executive Suite, Bob & Marilyn Joyce Conference Room, Stuart J. Meinke Classroom, and Dr. Sheldon Trubatch Classroom.

The Alice Chaiten Baker Center for Art Education renovation project was designed by TMA trustee emeritus, architect Richard "Andy" Anderson, FAIA, and Advantech Facilities Design Inc. The project was completed by Kittle Design and Construction.



Hallway view of Alice Chaiten Baker Center for Art Education



Jeremy Mikolajczak and Alice Baker ribbon cutting during the inauguration of the Alice Chaiten Baker Center for Art Education January 12, 2020

# KASSER FAMILY WING OF LATIN AMERICAN ART

After two years of planning and construction, the Tucson Museum of Art and Historic Block (TMA) unveiled the new Kasser Family Wing of Latin American Art. The 6,000 square-foot wing is the first expansion of the museum since the building was built in 1975. Dedicated to the art of the Ancient Americas, Colonial art, and Modern and Contemporary Latin American art, the building is named in honor of long-time arts supporter and Tucson business leader I. Michael Kasser and his wife, Beth. In addition to a financial gift supporting the construction, works from the Kasser family's extensive Latin American art collection, which features over 250 works of art from the Ancient Americas, are on long-term loan to the museum.

Designed by TMA Trustee Emeritus and noted Tucson-based architect Richard "Andy" Anderson, the Kasser Family Wing was built with the support of Advantech Facilities Design Inc., and construction by Kittle Design and Construction. The new space features an open floor plan, five natural light-filled galleries, a linkage between Margaret E. Mooney Hall and John K. Goodman Pavilion, and a renovated outdoor plaza and sculpture garden. As part of a \$5.5 million museum-wide initiative, the wing completes a four-year capital investment project focused on the museum campus that includes the recently completed Alice Chaiten Baker Center for Art Education and the renovation of the main museum galleries in 2017.

The Kasser Family Wing reinforces the Tucson Museum of Art's commitment to art of Latin America and its relationship to

the American Southwest, a focus of the museum since its early collecting in the 1950s. Curated by Dr. Kristopher Driggers, Assistant Curator, Bernard and Jeanette Schmidt Curator of Latin American Art, the wing offers a new perspective on art produced by peoples and cultures of the continent from ancient civilizations to today. Three of the five galleries feature art from antiquity. They highlight Ancient American works from the museum's permanent collection alongside long-term loans from the Kasser and Paul L. and Alice C. Baker collections. These ancient objects are organized in galleries dedicated to Mesoamerican art, art from West Mexico and the intermediate zone, and Andean art, and explore themes of writing, visual narrative, costume, and portraiture.

An essential feature of the new wing is an annually rotating gallery dedicated to Modern and Contemporary Latin American art. The inaugural exhibition, curated by Dr. Julie Sasse, Chief Curator, features highlights from TMA's collection and select loans, including works by artists such as Olga de Amaral, Carlos Betancourt, Fernando Botero, and Tomás Saraceno. It also includes the debut of new acquisitions by Enrique Martínez Celaya, Monica Aissa Martinez, Patrick Martinez and Pedro Tagliafico. Additionally, the wing includes a gallery dedicated to Colonial art with works from Latin America and the Southwestern United States created from the seventeenth through the nineteenth centuries.



*TMA gratefully acknowledges the Kasser Family Wing Community Advisory Committee: Patricia Zoi Barceló-Sanders, Ana Cornide, Guadalupe Cruikshank, Norah Dabdoub, Patrisia Gonzales, Erica Franco, Lupita Sanchez, Alejandro Macias, Bardo Padilla, and Zach Yentzer.*





TMA's recent acquisitions include over 70 works of folk art from Ayacucho, one of Peru's most active regions for the creation of folk art. Collected by Bill and Cheryl Green beginning in the 1980s, their gift to the collection includes large ceramic churches of a type that decorate the roofs of houses in the highland town of Quinoa, painted retablos populated with figures carefully modeled in potato dough, and painted panels that depict life in the town of Sarhua. While many of these works address the local religious and social customs of peoples in the Peruvian highlands, others engage in political messaging, denouncing the violence inflicted on local communities by the terrorist organization Shining Path. As such, the addition of these works to the museum's Folk Art collection allows us to explore how artists represent tradition as well as approach the effects of violence upon their societies.

—Dr. Kristopher Driggers, Assistant Curator  
Schmidt Curator of Latin American Art

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Retablo: *Sendero Luminoso (Shining Path)*, Ayacucho, Peru, 1990s, wood, pigment. Gift of Bill and Cheryl Green. 2019.16.72



Participants during Crush Party 2019

# MEMBERS AND OUR COMMUNITY

Membership to Tucson Museum of Art and Historic Block is a commitment to Tucson's arts and cultural history. Members' support sustains the museum as one of Arizona's most accessible, diverse, and innovative arts organizations. Members are important to help TMA extend the mission by providing world-class exhibitions, educational experiences, public programs, and community partnerships.

## Membership by Numbers (households)

Ambassador Circle	34
Director Circle	67
President	24
Patron	67
Sustaining	387
Dual/Family	1338
Individual	726
<b>TOTAL</b>	<b>2643</b>

## Support Organizations by Numbers (households)

Contemporary Art Society	228
Latin American Art Patrons	63
TMA Learn! Docents	164
Tucson Museum of Art League	116
Western Art Patrons	88
<b>TOTAL</b>	<b>630</b>

## Admissions (July 1, 2019 through March 15, 2020)

Exhibition Openings/VIP	594
Annual Meeting	61
First Thursday	3,086
General	8,995
Senior	6,080
Member	2,563
College Student	1,280
Child 12 and under	1,139
Veteran/Military	766
Youth	366
Second SundAZE	4,640
Holiday Market	8,357
Spring Market	2,289
<b>TOTAL</b>	<b>40,216</b>

## Fundraising Events for 2019–2020 Season

TMA League Treasure House	October 25–27, 2019
Crush Party	November 1, 2019
Holiday Artisan Market	November 22–24, 2019
TMA League Dinners	January–March 2020; Remainder canceled due to COVID-19
Spring Artisan Market	March 13–15, 2020
TMA Gala	Canceled due to COVID-19



# GIVING

The impact of art is often perceived as subtle, private, and personal, but as illustrated on the preceding pages, TMA has demonstrated many ways it can be collectively experienced. The power of art lies in its capacity to promote social and economic wellbeing, build community, advance education and lifelong learning and provide a uniquely individual experience. TMA promotes and supports access to meaningful art engagement opportunities for all and it is only with the commitment and generosity of many that this year has been such a success. Thank you to the many visitors, members, donors, volunteers, trustees, and staff who made it all possible.

Launched in 2017, TMA/100: A vision for the 21st century campaign reached completion this year and raised over \$6 million. This campaign led to an expansion of the existing main museum building, renovation of the education center, administration offices, existing galleries, public gardens, named galleries and endowed staff positions. Donors to this special campaign believe that local communities deserve access to exceptional exhibitions and education programs, and share our passion for art, culture, and history of Tucson and Southern Arizona.

## Recognizing the 2019–2020 Contributions of the Following Naming Gifts

Jon and Linda Ender – Jon and Linda Ender Director and CEO  
Stonewall Foundation – Stonewall Foundation Community Room  
James H. and Frances R. Allen – James H. and Frances R. Allen Research Library  
Jeffrey W. and Anne E. Gartner – Jeffrey W. and Anne E. Gartner Lobby  
Katharine and Dan Kimball – The Kimball Conference Room  
Dr. Sheldon Trubatch – Dr. Sheldon Trubatch Classroom  
Stuart J. Meinke – Stuart J. Meinke Classroom  
Michael S. Bylsma – Michael S. Bylsma Executive Suite  
Bob and Marilyn Joyce – The Bob and Marilyn Joyce Conference Room



Violet, Mike, Beth, and Mikey Kasser at the Kasser Wing Opening, 2020



Alice and Paul Baker in the Alice Chaiten Baker Center for Art Education, 2020

## Thank You to Our Donors

The Tucson Museum of Art and Historic Block recognizes and thanks to all our donors, foundations, and granting organizations who made contributions during the Fiscal Year 2020.

### **\$1,000,000+**

Alice and Paul Baker

### **\$300,000 to \$999,999**

Jon and Linda Ender

I. Michael and Beth Kasser

Anonymous

### **\$100,000 to \$300,000**

Joyce G. Broan

Mary Jo Brown

James J. and Louise R. Glasser

Franklin W. and Jean Hamilton

Institute of Museum and Library Services

Stonewall Foundation

Western Art Patrons

Anonymous

### **\$50,000 to \$99,999**

Richard and Linda Anderson

Contemporary Art Society

Steven and Doris Ratoff

Patricia Carr Morgan and Peter F. Salomon

Anne Y. Snodgrass

Elizabeth T. Tolbert

Tucson Museum of Art League

### **\$25,000 to \$49,999**

Arizona Commission on the Arts

Flinn Foundation

Kit and Dan Kimball

Anne E. and Edward W. Lyman

### **\$10,000 to \$24,999**

Amy J. Adams

James H. and Frances R. Allen

Jeanne Pickering and Mike Andrew

Michael Bylsma and Mark Flynn

Jerry E. Freund

Connie Hillman Family Foundation

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James Huntington Foundation

Alan Willenbrock and Dr. Peggy Jones

Marilyn and Clayton R. Joyce

Kautz Family Foundation

Latin American Art Patrons

Roger and Ann Looyenga

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Mary Mochary

Dr. Sheldon L. Trubatch and Katharina Phillips

Kenneth and Judith Riskind

Stocker Foundation

Ralph Tingle

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Anonymous

### **\$5,000 to \$9,999**

Larry and Florence Adamson

Arizona

Arts Foundation for Tucson and Southern Arizona

Bank of America

Robin Black

Lori and John Carroll

The Honorable Jean S. Cooper

Jeffrey W. and Anne E. Gartner

Sheryl and Robert Greenburg

Lenore Hanauer Foundation

Long Realty Cares Foundation

David C. and Lura M. Lovell Foundation

Sandra C. Maxfield/Frances Chapin Foundation

of the United Way of Tucson and Southern Arizona

Stevie Mack and Michael Grassinger

Rio Nuevo District

Sarah B. Smallhouse

Ralph L. Smith Foundation-Smith Shares

Nancy K. Strauss

Drs. Mark and Kathleen Sublette

Emily Glasser and William Sussman

William and Roberta Witchger

### **\$2,500 to \$4,999**

Alexander Sisters Philanthropy

Frank E. and Betsy E. Babb

Banner Health

Constance G. and Harrington G. Bischof

Barbara and Denis Brady

Cox Communications

Julie Frankston

Susan Mansfield and Tony Garcia

Ed and Cristine Hansen

Susan S. Hilkemeyer

John and Helen Murphey Foundation

Pamela J. Parry

Suzanne and Ron Scharf

Bill Schenck

*To view the full list of donors, including our Legacy Society members, please visit the museum website.*





There are few artists whose work directly draws upon and encapsulates the realities of our world in real-time. Los Angeles-based artist Patrick Martinez (b. 1980, Pasadena, CA) is one of them. Growing up in the San Gabriel Valley, a suburban LA neighborhood, his wide-ranging artistic practice colorfully scrutinizes otherwise everyday signifiers of suburban and urban life. All while invoking empathy, humanity, and communication in a time that demands accountability, transparency, and connection.

Acquired for the museum collection and included in a forthcoming solo exhibition by the artist scheduled for fall 2021, *Paradise Lost* is a reminder of the fading American promise. The work embodies the civic and cultural loss of familiarity for communities of color in the urban landscape and speaks to gentrification's challenges. Thanks to the Glasser Family's generosity in honor of Jim's 80th Birthday, TMA was fortunate to add *Paradise Lost* from this influential artist and rising voice on the American art scene, to its collection.

—Jeremy Mikolajczak, Jon and Linda Ender Director and CEO

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Patrick Martinez, *Paradise Lost*, 2019. Stucco, neon, mean streak, ceramic, acrylic paint, spray paint, latex house paint, found banner tarp, ceramic tile, family archive photo collage, window security bars, and led signs on panel, 60 x 120 x 6 inches. Collection of the Tucson Museum of Art. Purchased with funds provided by Louise Glasser and the Glasser Family Children in honor of James Glasser's 80th Birthday. Image courtesy of the artist.

# AMBASSADOR CIRCLE LIFETIME ACHIEVEMENT AWARD

The Ambassador Circle Lifetime Achievement Awardees exemplify a long and impactful career in artistic excellence, exemplary philanthropic leadership, dedication to arts education, and support of TMA. A panel composed of museum staff and the Leadership Circle Committee representatives present nominations and select awardees. The distinguished honor is awarded every year at the museum's Annual Ambassador Circle Dinner, and recipients are presented with a plaque and lifetime membership to the Tucson Museum of Art and Historic Block.

## **James J. and Louise R. Glasser** *2020 Lifetime Achievement Award Recipients*



James J. and Louise R. Glasser

Jim and Louise Glasser have a long history of civic philanthropy in Tucson, where they have been actively involved with the Tucson Museum of Art, Tucson Symphony Orchestra, University of Arizona, Sonoran Institute, Women's Foundation of Southern Arizona, and the Community Foundation for Southern Arizona. They genuinely care about Tucson's non-profit organizations and celebrate the successes of all.

True philanthropists, Jim and Louise give their time and treasure with full and selfless hearts, inspiring those around them to embrace charitable giving. Their lead gift to renovate TMA galleries led the way for others and resulted in \$1.6 million in naming gifts. When it was decided that the gala was too large an event for TMA staff to run, Jim and Louise stepped up to chair the gala. They took pride and pleasure in every detail and ensured its success and continued chairing the gala for four years.

As volunteers, members and benefactors, Jim and Louise generously support and actively work to ensure that TMA is here to serve our region now and for generations to come.

# FINANCIALS

## STATEMENT OF ACTIVITIES

### Support and Revenue

Gifts and Grants	\$1,811,984
Fundraising Events (Net)	\$181,162
Membership	\$272,678
Admissions	\$100,016
Program Income	\$64,003
Rental Income (Net)	\$117,528
Retail Income (Net)	\$(2,920)
Investment Income	\$75,178
Restricted Income	\$2,623,692
<b>Total Support and Revenue</b>	<b>\$5,243,321</b>

### Expense

Program Services	\$2,184,408
Fundraising	\$574,412
Management & General	\$359,704
<b>Total Expense</b>	<b>\$3,118,523</b>
<b>Change in Net Assets</b>	<b>\$2,124,798</b>

## FINANCIAL POSITION

### Assets

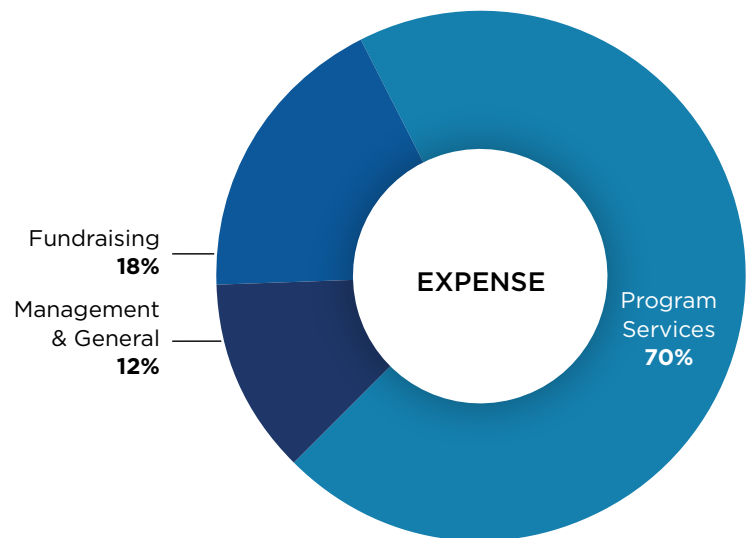
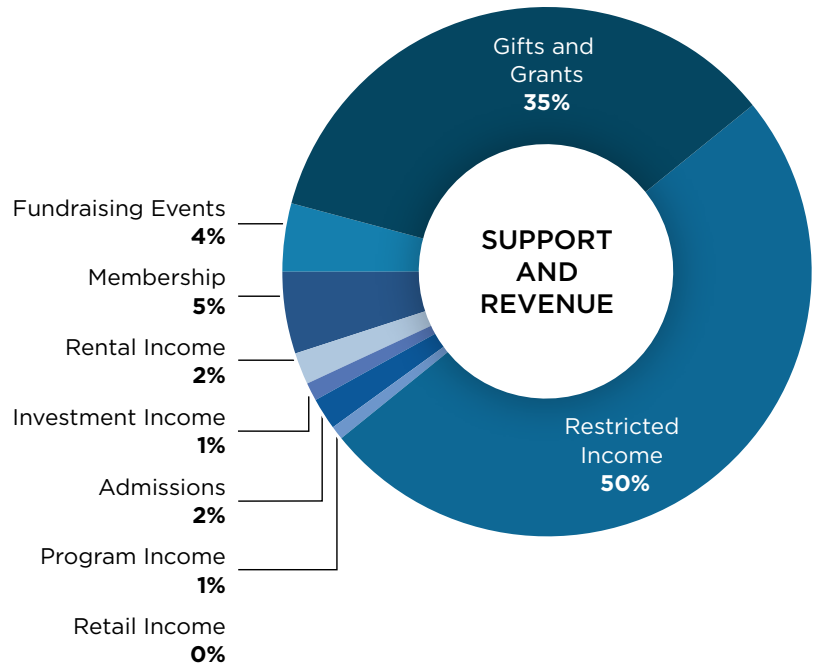
Current Assets	\$3,304,167
Fixed Assets	\$7,898,897
<b>Total Assets</b>	<b>\$11,203,064</b>

<b>Liabilities</b>	<b>\$1,239,329</b>
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### Net Assets

Permanently Restricted	\$3,513,725
Temporarily Restricted	\$1,260,259
Unrestricted	\$5,189,751
<b>Total Net Assets</b>	<b>\$9,963,735</b>

<b>Total Assets &amp; Liabilities</b>	<b>\$11,203,064</b>
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### IN MEMORY OF JEAN HAMILTON

Jean Turner Hamilton passed away on August 13, 2020 at Tucson Medical Center with her husband of 55 years, Frank Hamilton, and family by her side. Jean loved to travel, visiting 61 countries in her lifetime, and was a passionate patron of the arts, especially Western art. TMA's Art of the American West gallery is named for Jean and Frank. She will be remembered as a loving, thoughtful, and devoted wife, mother, and grandmother who enjoyed spending time with her family and friends. She will be missed.

## BOARD OF TRUSTEES

Frank Hamilton, President  
Michael Bylsma, Immediate Past President  
Mary Jo Brown, Vice President  
Steven B. Ratoff, Treasurer  
Joyce Broan, Secretary

Amy J. Adams  
Larry Adamson  
Lori Carroll  
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The Honorable Jean Cooper  
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I. Michael Kasser  
Kit Kimball  
Anne Lyman  
Sandra Maxfield  
Jeremy Mikolajczak  
Patricia Carr Morgan  
Anne Y. Snodgrass  
Sheldon Trubatch  
Jane Wienke  
John-Peter Wilhite

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Julie Frankston, Docent Council, President  
Stevie Mack, Latin American Art Patrons, President  
Linda Ender, Western Art Patrons, President  
John McNulty, Tucson Museum of Art League, President

## STAFF

### Executive

Jeremy Mikolajczak, Jon and Linda Ender Director and CEO  
Cami Cotton, Chief of Staff  
Debra Zeller, Special Projects Assistant

### Curatorial Department

Dr. Julie Sasse, Chief Curator  
Rachel Adler, Collection Manager/Registrar  
Andrea Bennett, TMA Learn! Administrative Assistant and Museum Tour Coordinator (through March 2020)  
Christine Brindza, Senior Curator, Glasser Curator of Art of the American West  
Denisse Brito, Assistant Curator of Community Engagement  
Dr. Kristopher Driggers, Assistant Curator, Schmidt Curator of Latin American Art  
Katie Jones-Weinert, Assistant Registrar  
Dr. Marianna Pegno, Curator of Community Engagement  
Morgan Wells, Curator of Education

### External Affairs

Andrea Dillenburg, Chief Development Officer  
Jordan Bohannon, Digital Media Manager (through March 2020)  
Lisa Jensen, Membership Manager  
Leah Majalca, Events Manager (through March 2020)  
Dr. Anne Thwaites, Director of Marketing and Communications  
Nancy Weant, Grants Manager

### Finance & Operations

Christopher Gordon, Chief Financial Officer  
Andra Allen, Director of Accounting and HR  
Dave Hopkins, Jr., Chief of Buildings, Grounds & Security (through March 2020)  
Mike Plum, Building & Security Assistant

### SECURITY

Russell Bos, Security Supervisor  
Delmar Bambrough  
Rodney Belknap  
Megan Bos  
Nicholas Castor  
Douglas Cruz  
Kevin Gimlin  
Cordelia McKenna  
Percivale Porter  
Colleen Winger

### VISITOR SERVICES

Justin Germain, Admissions & Retail Manager  
Jennifer Hopkins  
Leah Majalca  
Erin McCarty  
Isai Pacheco  
Johanna Sawyer (through March 2020)  
Alina Andrade (through March 2020)





Tucson Museum of Art and Historic Block Annual Report  
July 1, 2019–June 30, 2020

Tucson Museum of Art and Historic Block  
140 N. Main Avenue · Tucson, AZ 85701-8218  
520-624-2333  
[TucsonMuseumofArt.org](http://TucsonMuseumofArt.org)

TMA is a 501(c)(3) private, nonprofit organization.

*As an institution built upon the original territories of the O'odham, the Tucson Museum of Art and Historic Block acknowledges the Indigenous Sonoran Desert communities, past and present, who have stewarded this region throughout generations.*