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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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*
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.

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.
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 TMALearn! 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.
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
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.
Dwayne Manuel: Landslice  
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 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

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

**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
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.

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
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 Programming: Talks, Lectures and Tours: | 1,127 attendees |

### Community Engagement FY20 Partners

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

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)

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Support Organizations by Numbers (households)

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<td>TMALearn! Docents</td>
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<td>Tucson Museum of Art League</td>
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<td>Western Art Patrons</td>
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Admissions (July 1, 2019 through March 15, 2020)

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Fundraising Events for 2019–2020 Season

<table>
<thead>
<tr>
<th>Event Name</th>
<th>Date</th>
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<tr>
<td>TMA League Treasure House</td>
<td>October 25–27, 2019</td>
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<tr>
<td>Crush Party</td>
<td>November 1, 2019</td>
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<tr>
<td>Holiday Artisan Market</td>
<td>November 22–24, 2019</td>
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<tr>
<td>TMA League Dinners</td>
<td>January–March 2020; Remainder canceled due to COVID-19</td>
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<tr>
<td>Spring Artisan Market</td>
<td>March 13–15, 2020</td>
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<tr>
<td>TMA Gala</td>
<td>Canceled due to COVID-19</td>
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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
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
Arnold Horwitch Family Charitable Foundation

$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
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Sheryl and Robert Greenburg
Lenore Hanauer Foundation
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of the United Way of Tucson and Southern Arizona
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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
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John and Helen Murphey Foundation
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Suzanne and Ron Scharf
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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

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.
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

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.
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.
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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.