



Information

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

July 1, 2020-June 30, 2021

Tucson Museum of Art and Historic Block

140 N. Main Ave., Tucson, AZ 85701

Phone: 520-624-2333 TucsonMuseumofArt.org

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.

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.

Core 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.

Land Acknowledgment

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.





Opening Letter

Dear Museum Community,

If there is any lesson learned from the 2020–2021 season at the Tucson Museum of Art, we will "Rise Above" all challenges. From a tumultuous and uncertain start to the year due to the initial impacts of COVID-19 and opening the new Kasser Family Wing of Latin American Art amidst a global pandemic, the past year sure had its ups and downs. It was challenging to operate a museum with a reduced workforce, address public health and safety, and pivot a robust roster of events and educational programs to a completely virtual format. In hindsight, and over a year into the "new normal," TMA is stronger than ever. The museum is on a path to sustainability and has a greater awareness of its purpose and impact, and our vision for the future could not be more precise.

It was exhilarating to open the Kasser Family Wing of Latin American Art on July 30, 2020. After two years of construction and countless hours of planning, stress, and anticipation, the day finally arrived when we could welcome guests into what can be described as a new chapter for the museum. None of this would have been possible without the Kasser Family and the donors who supported TMA throughout this project. Because of you, generations of museumgoers will have the opportunity to experience over 3,000 years of Latin American Art.

This year's Annual Report is dedicated with gratitude to the TMA Board of Trustees and the many donors, including our support organizations, who supported the Board Match Campaign. Raising over \$600,000 to assist staff and museum operations throughout the closure, their support, along with their increased involvement and a revised business plan, was instrumental in ending our year on a positive note.

In addition to a very successful individual fundraising year, TMA had an exemplary year in grant awards. In November, TMA was awarded \$100,000 from the Art Museum Futures Fund of the Andrew W. Mellon Foundation, the first Mellon Foundation grant awarded to TMA in its 97-year history. Additional notable grants include awards from The Stonewall Foundation in support of

Second SundAZe, the Flinn Foundation in support of operations recovery, and the Lovell Foundation supporting the museum's Inclusion, Diversity, Equity, and Access Implementation Plan.

The following pages highlight TMA's fantastic accomplishments, including the ongoing work by the incredible staff. The museum would not have had the success and ability to pivot to COVID-19 protocols and procedures, produce and organize impactful exhibitions and programs, as well as a complete shift to an all-virtual platform, including our annual gala, without the dedicated individuals who assisted in compiling this report. Through their hard work and commitment, from guest services to the executive team, TMA continues to impact and engage audiences.

In addition to the many public-facing aspects, much work was done behind the scenes to serve our audiences better. This work included addressing priorities outlined in our Strategic Plan, processing exciting acquisitions outlined in this report, and completing a new Collecting Plan for our permanent collection. Looking ahead, we cannot wait to share these exciting developments and the launch of our Centennial Celebration and Fundraising Campaign.

As with all annual reports, enclosed are lists of the many donors who supported us through the past year through financial support or donation of works of art. Thank you for making an impact. We are deeply grateful for your belief in TMA and its essential role in the lives of Southern Arizonans.

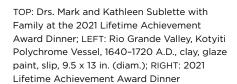
Jeremy Mikolajczak Jon and Linda Ender Director and CEO

Mary Jo Brown TMA Board of Trustees President

TMA Lifetime Achievement Award

The TMA Lifetime Achievement Award is a component of TMA's Leadership Circle, the museum's foremost philanthropic membership group. The TMA Lifetime Achievement Award, first presented in 2017, celebrates the career of an artist, patron, or community member, who, among other distinctions, has demonstrated a particular commitment to the advancement of the Tucson Museum of Art and Historic Block and Southern Arizona Arts community.

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







2021 TMA Lifetime Achievement Award Recipients DRS. MARK AND KATHLEEN SUBLETTE

Drs. Kathleen and Mark Sublette have a long history of civic philanthropy in Tucson and museums throughout the country. Since 1992, their gallery, Mark Sublette Medicine Man Gallery, has established itself as one of the preeminent art galleries in the American West that specializes in historic and contemporary Western and Indigenous art, textiles, and jewelry. The gallery is also home to the Maynard Dixon Museum which houses more than 150 original works of art by the famed American artist Maynard Dixon.

The Sublettes and their Foundation have gifted the Tucson Museum of Art with important historic Indigenous pottery and textiles, work by Tucson artist Maynard Dixon, and have supported exhibitions featuring art of the American West. They have enjoyed advancing the careers of many artists, including Glenn Dean, Shonto Begay, Deborah Copenhaver-Fellows, Fred Fellows, Gregory Kondos, Ed Mell, Billy Schenck, and Dennis Ziemienski, among many others.

At TMA, Mark and Kathleen are active members of the Western Art Patrons, Contemporary Art Society, and the Leadership Circle. In December 2020, the Sublette Family Foundation gifted 59 pieces of Southwest Indigenous pottery to TMA's permanent collection. As model civic philanthropists, Mark and Kathleen generously give their time, open their gallery for museum functions, and support organizations through the underwriting of exhibitions and events.

In December 2020, the Sublette Family Foundation gifted 59 pieces of Southwest Indigenous pottery to TMA's permanent collection. The works date from 1400 to 1700 and derive mostly from the Rio Grande region of the American Southwest. The collection enhances TMA's commitment to collecting Indigenous arts, and selections from the collection debuted when the reinstalled Indigenous Arts Gallery opened on March 11, 2021.





20/21 Exhibition Season

The 2020–2021 season became a beacon in the storm that was COVID-19, with stimulating exhibitions and open galleries to welcome visitors in a safe environment. Both solo and group exhibitions were presented that showed the breadth of the collection, works by nationally acclaimed artists, and the quality and diversity of artists from Arizona and the region. On July 30, Dr. Kristopher Driggers debuted Art of the Ancient Americas from the Kasser, Baker, and TMA Collections in the much-anticipated opening of the Kasser Family Wing of Latin American Art, while Jeremy Mikolajczak and Dr. Julie Sasse opened Selections from the TMA Contemporary Latin American Art Collection in its contemporary gallery. During that same time, Dr. Driggers and Christine Brindza also launched Tense and Release from the permanent collection in the Goodman Pavilion, and shortly after, Brindza opened For the Birds: Avian Works on Paper in the Jon and Linda Ender Gallery, and Dr. Sasse debuted a new collection of photographs in Mirle E. Freel Jr., featured in the Kenneth J. and Judith H. Riskin/Patricia Carr Morgan and Peter F. Salomon Gallery and new selections of modern art in the Anne E. Snodgrass Gallery.

Sasse's Southwest Rising, Mikolajczak's European Art from the Permanent Collection, and Dr. Marianna Pegno and Brindza's The Place Where Clouds Are Formed, which all closed on March 17, 2020, due to COVID closings, reopened as well. Now into the season's stride, Arizona Biennial 2020 continued to impress, opening on October 1 in the upper galleries, with diverse and interesting selections from guest juror Joe Baker. In January,

new selections from the permanent collection were installed in the Joyce Broan/Contemporary Art Society Gallery and in Seasons of the American West in the Count Ferdinand von Galen Gallery. The Wyeths: Three Generations | Works from the Bank of America Collection, organized by Brindza, opened on January 21, 2021, a highly popular exhibition with the community and press alike. In February, Pegno presented Call + Response: High School Students Responding to the Works of Patrick Martinez in the Community Gallery.

In March of 2021, Driggers installed selections of the museum's collection of Latin American folk art in the Bernard and Jeanette Schmidt Gallery, including retablos, textiles, and painted panels from the Ayacucho region of Peru, donated by Bill and Cheryl Green. Also debuting in March, Brindza and Pegno presented the much-anticipated IMLS-supported exhibition of Indigenous art in the Indigenous Arts Gallery using works from the collection and special loans curated by members from Indigenous communities. The season wrapped up on a high note with the publicly acclaimed 4X4: Willie J. Bonner, Nazafarin Lotfi, Alejandro Macias, and Anh-Thuy Nguyen, four solo exhibitions of works by Tucson artists combined into one show, chosen by Sasse, Mikolajczak, Driggers, and Pegno respectively. Several galleries maintained ongoing displays, some with special changes, including Art of the American Southwest in the Sandra and Robert Maxfield Gallery, LANDSLICE by Dwayne Manuel in the lobby, and Selections from the Kasser Mochary Art Foundation in the Mary Jo Brown Gallery.



LEFT: Installation view of 4X4: Willie J. Bonner, Nazafarin Lotfi, Alejandro Macias, and Anh-Thuy Nguyen; ABOVE: Installation view of The Wyeths: Three Generations | Works from the Bank of America Collection

20/21 EXHIBITIONS

The Place Where Clouds Are Formed

February 9, 2020-March 17, 2020; Reopened July 30, 2020-February 14, 2021 Bernard and Jeanette Schmidt Gallery Curated by Christine Brindza, Senior Curator, Glasser Curator of Art of the American West, and Dr. Marianna Pegno, Curator of Community Engagement

Southwest Rising: Contemporary Art and the Legacy of Elaine Horwitch

February 29, 2020- March 17, 2020; Reopened July 30, 2020-September 20, 2020 James J. and Louise R. Glasser Galleries, Earl Kai Chann Gallery, and Lois C. Green Gallery Curated by Dr. Julie Sasse, Chief Curator

Selections from the TMA Contemporary Latin American Art Collection

July 30, 2020–September 26, 2021 Kasser Family Wing of Latin American Art Curated by Jeremy Mikolajczak, Jon and Linda Ender Director and CEO, and Dr. Julie Sasse, Chief Curator

Modern Art from the Permanent Collection

July 30, 2020-August 29, 2021 Anne E. Snodgrass Gallery Curated by Dr. Julie Sasse, Chief Curator

Art of the Ancient Americas from the Kasser, Baker, and TMA Collections

July 30, 2020-ongoing Kasser Family Wing of Latin American Art Curated by Dr. Kristopher Driggers, Schmidt Curator of Latin American Art

Tense and Release

July 30, 2020–August 1, 2021 John K. "Jack" Goodman Pavilion Curated by Christine Brindza, Senior Curator, Glasser Curator of Art of the American West, and Dr. Kristopher Driggers, Schmidt Curator of Latin American Art

For the Birds: Avian Works on Paper

August 2, 2020–August 1, 2021 Jon and Linda Ender Gallery Curated by Christine Brindza, Senior Curator, Glasser Curator of Art of the American West

Mirle E. Freel, Jr.

August 2, 2020-August 29, 2021 Kenneth J. and Judith H. Riskin/ Patricia Carr Morgan and Peter F. Salomon Gallery Curated by Dr. Julie Sasse, Chief Curator

Arizona Biennial 2020

October 1, 2020–January 10, 2021 James J. and Louise R. Glasser Galleries, Earl Kai Chann Gallery, and Lois C. Green Gallery

Organized by Dr. Julie Sasse, Chief Curator; Guest Juror, Joe Baker

Seasons of the American West

January 21, 2021-ongoing Count Ferdinand von Galen Gallery Curated by Christine Brindza, Senior Curator, Glasser Curator of Art of the American West

The Wyeths: Three Generations | Works from the Bank of America Collection

January 21, 2021–May 9, 2021

James J. and Louise R. Glasser Galleries, Earl Kai Chann Gallery, and Lois C. Green Gallery

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

Call + Response: High School Students Responding to the Works of Patrick Martinez

February 11, 2021-April 4, 2021 Community Gallery Curated by Dr. Marianna Pegno, Curator of Community Engagement

Indigenous Arts

March 11, 2021-ongoing

Indigenous Arts Gallery
Organized by Christine Brindza, Senior Curator, Glasser Curator
of Art of the American West and Dr. Marianna Pegno, Curator of
Community Engagement. Curated by Julia Arriola, Monica Buckle,
Martina Dawley, Colleen Lucero, Reuben Naranjo, and David Tenario

Latin American Folk Art from the Permanent Collection

March 11, 2021-ongoing
Bernard and Jeannette Schmidt Gallery
Dr. Kristopher Driggers, Schmidt Curator of Latin American Art

4x4: Willie J. Bonner, Nazafarin Lotfi, Alejandro Macias, and Anh-Thuy Nguyen,

May 20, 2021-September 26, 2021

James J. and Louise R. Glasser Galleries, Earl Kai Chann Gallery, and Lois C. Green Gallery

Curated by Dr. Julie Sasse, Dr. Marianna Pegno, Jeremy Mikolajczak, and Dr. Kristopher Driggers



Installation view of Arizona Biennial 2020. Artwork: Mary Meyer, Biophilia (Seeds), 2019

ONGOING PERMAMENT COLLECTION GALLERIES

Selections from the Kasser Mochary Art Foundation

Mary Jo Brown Gallery

Art of the American West

Frank and Jean Hamilton Gallery

Mexican Masks from the Permanent Collection

Burt and Brenda Lazar Gallery

Art of the American Southwest

Sandra and Robert Maxfield Gallery

European Art from the Permanent Collection

Palice Gallery of European Art

The 2020-2021 Exhibition Season at TMA was presented by James and Louise Glasser.

With support from the following season sponsors: Fran and Jim Allen, Alice and Paul Baker, Mary Jo Brown, Connie Hillman Family Foundation, I. Michael and Beth Kasser, Anne and Ed Lyman, Jeanne Pickering and Mike Andrew, Tucson Museum of Art League, Contemporary Art Society, Latin American Art Patrons and Western Art Patrons.

TMA Contemporary Photography Fund

In June 2021, four longtime donors—Patricia Carr Morgan and Peter F. Salomon, Kenneth J. and Judith H. Riskind—established a dedicated Contemporary Photography Fund to continue TMA's focus on acquisition, research, operational support, and exhibition of this medium.

This new public fund has two strategic objectives: build a collection of world-class, regionally significant contemporary photography and represent the works of diverse communities, cultures, identities, and perspectives incorporating new technologies and formats.

The Contemporary Photography Fund will focus on photography created from the 1970s forward. There are currently 512 photographic works by 80 artists in TMA's permanent collection. Since 1952, TMA has hosted more than 20 dedicated photography exhibitions. As a result of acquisition endowments and fundraising, the museum's Contemporary Art collection has expanded to nearly 1,500 works including paintings, sculpture, photography, and video.



The first acquisition made through TMA's new Contemporary Photography Fund is a work by internationally acclaimed multi-media artist Alia Ali. *Interstellar*, from the FLUX series (2019–2021), will be on view starting in October 2021. A forthcoming project with the artist is slated for fall of 2022.

RIGHT: Alia Ali, Interstellar, from the "FLUX Series," 2021, pigment print on photo rag 310 gsm. with UV protective laminate mounted on aluminum dibond in wooden frame upholstered with wax print, edition 2 of 5 + 1AP + 1 EP, $49 \times 35 \times 3$ in. Collection of the Tucson Museum of Art. Museum Purchase. Funds provided by TMA Contemporary Photography Fund. 2021.15; ABOVE: Artist Alia Ali



In Memoriam PETER F. SALOMON

Tucson Museum of Art lost a longtime supporter and friend with the passing of Dr. Peter F. Salomon. Salomon was a born and raised New Yorker who relocated to Tucson in 1972. He was the head of pathology at El Dorado Hospital in Tucson until his retirement. He was smart and witty, and an avid tennis player, hiker, birder and fly-fisherman.

Philanthropy was a big part of Salomon's life. He cared deeply about Tucson and supported multiple local charities, primarily in science, the arts and humanities, and underserved communities. TMA was a frequent recipient of his generosity. With his wife, the photographer Patricia Carr Morgan (a TMA Trustee), he supported the naming of a gallery for the exhibition of photographic works from the permanent collection. In 2020 the couple named the Patricia Morgan & Peter Salomon Sculpture Garden at TMA.





Vanessa German, We Hold These Truths To Be Self-Evident, 2020, mixed-media assemblage, 25 × 17 × 4 in.; Willie J. Bonner, AMERICA, 2008, acrylic on canvas, 73 x 75 in.; Harry Brorby, The Cornfield, 1951, etching and engraving on paper, 24 x 18.5 in.; Paul Pletka, Takes Back Twice, 1979, acrylic on linen, 50 x 62 in.; Shawn Huckins, The Last Exit (Valley of the Yosemite, Erasure No. 27), 2018, acrylic on canvas, 36 x 52 in.; Shonto Begay, Above Parched Ground, c. 2019, acrylic on canvas, 48 x 30 in.; Howard Post, Late Ride, c. 1990, oil on canvas, 37 x 73 in.; Harrison Preston, Across Traditions: Quail Storage Jar, 2021, Yucca, Devil's Claw, Beargass, Micaceous Clay, 11 x 11 in. (diam.)

Acquisitions

The permanent collection of the Tucson Museum of Art and Historic Block and new acquisitions listed below represents the inner core of the museum and its legacy for the future. Through its collection and campus TMA provides a space for communities of Southern Arizona to learn about the past while exploring possibilities for the future, and everything in between.

Anonymous Gift

Angea Family, Tohono O'odham, Friendship Bowl, clay, slip decoration, 6 x 5 in.

Gift from the collection of John McNulty and Jeffery Brown

Olivier Mosset, *Untitled*, 1998, photograph, AP, 14.5 x 10 in.

Gift from the Doris and Steven Ratoff Collection

Viola Frey, Standing Woman, 1993, ceramic, 94 x 30 x 24 in.

Gift from the Mary and Hal Douthit Collection

Laura Hernández, Black Eve, 1996, Mixed media on canvas, 80 x 64 in.

Francisco Toledo, Chilam Balam, 1975, Portfolio of seven (7) prints (etching, aquatint and drypoint), 43/50, 23 x 31 in.

Francisco Toledo, Femme au Lapin, 1969, Lithograph, 28/100, 19.5 x 25.5 in.

Francisco Toledo, La Douche, 1969, Lithograph, AP, 22 x 14.75 in.

Francisco Toledo, Les Animaux, 1969, Lithograph, AP, 25.75 x 19.625 in.

Francisco Toledo, Lapin Mauve, Lithograph, 17/45, 19.75 x 25.75 in.

Francisco Toledo, *Pareja*, 1971, Lithograph, 16/50, 18.75 x 24.75 in.

Francisco Toledo, *Tortue*, 1971, Lithograph, 5/50, 19.75 x 25.75 in.

Francisco Toledo, Femme et Taureau, 1969, Lithograph, 28/45, 25.5 x 19.5 in.

Francisco Toledo, Le Crocodile, 1969, Lithograph, HC, 25.5 x 19.5 in.

Francisco Toledo, La Gallina, 1969, Lithograph, 16/45, 13.5 x 14.25 in. / 19.5 x 19.5 in. (framed)

Francisco Toledo, Biche et oiseau, 1969, Lithograph, 28/45, 20.25 x 23.25 in.

Francisco Toledo, *Horse and Wasps*, Lithograph, 7/50, 8.75×11 in.

Francisco Toledo, Mujer y Burro, 1971, Etching, 6/50, 11 x 9 in.

Francisco Toledo, Man with Dog, ca. 1973, Etching, aquatint, 17/50, 17.75 x 22 in.

Francisco Toledo, Women and Donkeys, Etching, 8/50, 17.75 x 22 in.

Francisco Toledo, Mujer de Juchitán, 1985, Etching, drypoint, woodcut, 18/75, 26.5 x 19.25 in. (framed)

Francisco Toledo, Two Blue Figures, Watercolor, 7.5 x 10 in. / 15.5 x 11.25 in. (framed)

Francisco Toledo, Objetos varios, Watercolor, 5.75 x 6.5 in. / 11 x 11.5 in. (framed)

Francisco Toledo, *El Desayuno*, 1968, Watercolor, 25.5 x 32.5 in. (framed)

Francisco Toledo, La Ley del Embudo, Watercolor, 26.5 x 32.5 in. (framed)

Francisco Toledo, Figure with Rabbits, Etching, P8, 11 x 13.75 in. (framed)

Gift from the Mike and Susie Kennedy Family Trust

Greg Briggs, Against the Wind, 1985, bronze, 5/10, 27 x 18 x 13 in.

Gift of Alison Carrillo

Eduardo Carrillo, Sacrifice of the Head and Heart, 1977, Politec on canvas, 168 x 132 in.

Gift of Amy Adams

Joseph, Count of Nogent (artist) and J.J. Ducel Fils (foundry), Title Unknown (The Lady), ca. 1850, cast iron, 46 x 36 x 25 in. Carlos Merida, "Popul-Vuh" Portfolio, 1943, Ten (10) color lithographs, 17 x 12.75 in. each

Gift of Amy Smith

Ralph Gibson, Eighteen (18) photographs from the "Nature/Object" series, pigment prints, edition of 25, 17 x 22 in. each

Gift of David Berg

Guatemala, Huipil, cotton, dyes, 54 x 82 in. Gift of David Berg.

Guatemala, Huipil, cotton, dyes, 15 x 16 in. Gift of David Berg.

Guatemala, Saint Clara, c. 17th or 18th century, wood, pigment, glass eyes, $23 \times 6 \times 4$ in.

Gift of David Berg in memory of Margarita Berg

Almícar Salomon Zorrilla, Flute Player, 1975, oil on canvas, 34.25 x 23 in. / 43.25 x 32 in. (framed)

Gift of David Maxim

David Maxim, 2006-49 from the "Tornados II" series, 2006, graphite, pastel, charcoal, 19.75 x 25.5 in. David Maxim, 2007-118 from the "Tornados II" series, 2007, graphite, pastel, charcoal, 19.75 x 25.5 in.

Gift of Deb Lewis

Rose Cabat, Glazed Dish, ceramic, glaze, 2 x 4.75 in.

Rose Cabat, Feelie, ceramic, glaze, 5.5 x 4.5 in.

Rose Cabat, Feelie, ceramic, glaze, 4.5 x 3.5 in.

Rose Cabat, Feelie, ceramic, glaze, 3.75 x 1.75 in.

Rose Cabat, Feelie, ceramic, glaze, 3.75 x 2.5 in.

Rose Cabat, Feelie, ceramic, glaze, 2.75 x 2.25 in.

Gift of Dr. Ronald and Mrs. Katherine Margolis

Roberto Bañuelos, Mata Ortiz, Vessel with Lizard, 7.5 x 8.5 in.

Ismael Loya, Mata Ortiz, Mexico, Olla, 9 x 12 in.

Ruben Lozano Lucero, Mata Ortiz, Mexico, Blackware Vessel, 14 x 13 in.

Jose Martinez, Mata Ortiz, Mexico, Blackware Vessel, 12 x 8 in.

Luis Martinez, Mata Ortiz, Mexico, Blackware Vessel, 10.5 x 7 in.

Hector Ortega, Mata Ortiz, Mexico, Blackware Vessel, 10 x 6.5 in.

Hector Ortega, Mata Ortiz, Mexico, Blackware Vessel, 12 x 9 in.

Hector Ortega, Mata Ortiz, Mexico, Blackware Vessel, 12 x 11 in.

Chela Ortiz, Mata Ortiz, Mexico, Owl Effigy Vessel, 7 x 6 in.

Efren Betencourt Perez, Mata Ortiz, Mexico, Corrugated Blackware Vessel, 8.5 x 8.5 in.

Minilya Quezada, Mata Ortiz, Mexico, Vessel, 8 x 7 in.

Samuel L. Quezada, Mata Ortiz, Mexico, Blackware Vessel, 11 x 9 in.

Samuel L. Quezada, Mata Ortiz, Mexico, Blackware Vessel, 11 x 9 in.

Reynaldo Quezada, Mata Ortiz, Mexico, Blackware Vessel, 10 x 6.5 in.

Reynaldo Quezada, Mata Ortiz, Mexico, Blackware Vessel, 7 x 9 in.

Rosa Quezada, Mata Ortiz, Mexico, Female Effigy Vessel, 8 x 6 in.

Beto Tena, Mata Ortiz, Mexico, Blackware Vessel, 12 x 9 in.

Carlos Villalba, Mata Ortiz, Mexico, Figure Effigy Vessel with Beard, 9.5 x 5.5 in.

Carlos Villalba, Mata Ortiz, Mexico, Red / Black Square Vessel with Rabbit Motif, $4 \times 4.5 \times 4.5$ in.

Carlos Villalba, Mata Ortiz, Mexico, Red / Black Vessel with Rabbit Motif, 9.5 x 5.5 in.

Lourdes Villalba, Mata Ortiz, Mexico, Figure Effigy Vessel with Cigarette, 9.5 x 5.5 in.

Lourdes Villalba, Mata Ortiz, Mexico, Figure Effigy Vessel with Rabbit Design, $5.5 \times 6 \times 9$ in.

Sabino Villalba, Mata Ortiz, Mexico, Racoon Effigy Vessel, 12 x 8 in.

Sabino Villalba, Mata Ortiz, Mexico, Ram Effigy Vessel, 12 x 8 in.

Sabino Villalba, Mata Ortiz, Mexico, Figure Effigy Vessel with Geometric Design, 9 x 7 in.

Sabino Villalba, Mata Ortiz, Mexico, Figure Effigy Vessel with Bird, $9.5 \times 7 \times 8$ in.

Lucie Zete, Mata Ortiz, Mexico, Blackware Vessel with Slip Design, 13 x 13 in.

Lucie Zete, Mata Ortiz, Mexico, Blackware Vessel with Slip Design, 13 x 14 in.

Mexico, Ceramic Pumpkin, 10 x 12 in.

Mexico, Ceramic Pumpkin, 8 x 8 in.

Gift of Geralyn and Stephen Britko

Dick Mason, Two Red Collars, 1990, lithograph, 32.5 x 24 in.

Gift of Gregory Fratt

Dorothy Fratt, Veronica's Veil, 1977, lithograph, 13/35, 30 x 22 in.

Dorothy Fratt, Road to the Mountain, 1977, lithograph, 31/50, 30 x 22 in.

Dorothy Fratt, Dance, 1983, serigraph, ed. XVIII, 26.25 x 22 in.

Gift of Guthrie Alberts

Hutton Webster Jr., Los Remedios, 1941, etching and aquatint, 6 x 8 in. (image)

Gift of Jed Paradies

Mexico, Our Lady of Guadalupe, oil on tin, 23 x 17 in. (framed)

Mexico, San Francisco de Paula, oil on tin, 25.5 x 19.5 in. (framed)

Delfino Garcia, Taxco, Guerrero, Two Seated Figures, watercolor, 25.75×31.75 in. (framed)

Ángel Bracho (printed by Taller de Gráfica Popular), *La Espiga*, linocut, 27.5 x 22.25 in. (framed)

Adolfo Mexiac, Libertad de Expresión, linocut, 25.75 x 21.25 in. (framed)

Unknown Artist, Untitled (Women and Children), lithograph, 18.5 x 20.5 in. (framed)

William Spratling, Untitled (Agave Field), lithograph, 20.5 x 17 in. (framed)

Mexico, Virgin and Child, oil on tin, 16.25 x 12.25 in. (framed)

Mexico, San Francisco de Paula, oil on tin, 18 x 14 in. (framed)

Unknown Artist, Untitled (Marketplace), graphite, 16.5 x 19.25 in. (framed)

Leopoldo Mendez, Rattlesnake, Plate 1 from "Mendez: 25 Prints," 1945, wood engraving, 15.75 x 13.5 in. (framed)

Leopoldo Mendez, *Accidente*, linocut, 13 x 10.25 in. (framed)

Leopoldo Mendez, Title Unknown, linocut, 13 x 11 in. (framed)

Mexico, Saint Joseph, late 19th century, oil on tin, 13.5 x 10.5 in. (framed)

Gift of Julie Sasse

Suzanne Klotz, The Beauty Queen, 1981, mixed media17 x 13 x 4.5 in.

Gift of Katie and Michael Brorby

Harry Brorby, Blue Fish Market, 1960, oil on canvas, 41 x 59 in.

Harry Brorby, El Dia de los Muertos, 1953, color intaglio, 27.5 x 34 in.

Harry Brorby, The Cornfield, 1951, etching and engraving on paper, 24 x 18.5 in.

Harry Brorby, The Diver, 1960, oil on canvas, 55 x 80 in.

Gift of Ken Ratner in loving memory of his mother, Dorothy Ratner Scherzer

Ken Ratner, Ramshackle Houses, Tijuana, Mexico, 2017, gelatin silver print, 8 x 12 in.

Gift of Linda Caplan

Mexico, 20th century, Calavera Tree of Life, painted earthenware, 23.5 x 24.5 x 6 in.

Mexico, 20th century, Farmhands Picking Fruit, painted earthenware, 20 x 20 x 8 in.

Mexico, 20th century, Army Tank, painted earthenware, 22 x 17 x 9 in.

Mexico, 20th century, Man on Horse, painted earthenware, horsehair, $15 \times 10 \times 5$ in.

Mexico, 20th century, Tableau of Last Supper, painted earthenware, 11 x 13.5 x 7 in.

Gift of Loren and Rowena L. Hardinger

Dorthea Rockburne, Mozart and Mozart Upside Down and Backward, 1993, silkscreen, AP 13/19, 36.5 x 45.5 in.

Gift of Martin C. Macaulay

Maya, Late Classic, 550-950, Polychrome Bowl with Hunting Scene, clay, pigment, 2.75 x 13 in.

Maya, Late Classic, 550-950, Polychrome Tripod Bowl with Deer, clay, pigment, 3 x 11 in.

Guatemalan Maya, Classic, 600-900, Cylinder Vase, clay, pigment, 6 x 4 in.

Gift of Nancy Benkof and Paul Pletka

Paul Pletka, Takes Back Twice, 1979, acrylic on linen, 50 x 62 in.

Gift of Nancy Skreko

Nita Sunderland, Sculpture Study I, 1965, ink and brush, 9.5 x 19 in.

Gift of Paul and Alice Baker

Moche, Early, Stirrup Spout Vessel of Man Holding tubular implement, 7 x 7 x 2.25 in.

Moche, Early, Stirrup Spout Vessel of Kneeling Warrior, 8 x 4.5 x 6 in.

Moche, Early, Stirrup Spout Vessel of Llama with pack and notched ear, 7.5 x 9.5 x 6 in.

Moche, Early, Stirrup Spout Vessel of Condor, $7 \times 5 \times 8$ in.

Moche, Early, Stirrup Spout Vessel of Seated Male Preparing Coca, 7.75 x 7.75 in.

Moche, Early, Stirrup Spout Vessel of Reclining Jaguar, 7 x 7.75 in.

Moche, Early, Stirrup Spout Vessel of Reclining Llama, 6.75 x 8.25 in.

Moche, Early, Stirrup Spout Vessel of Prone Warrior with Shield, 7.75 x 7.5 in.

Moche, IV, Duck Stirrup Spout Vessel, 7 x 4.5 x 8 in.

Moche, Late, Portrait Head Stirrup Vessel, 11 x 7 x 10 in.

Moche, Late, Stirrup Spout Fineline Vessel with Men in Fox Masks, 9.75 x 5 in.

Moche, Late, Stirrup Spout Vessel with Marine Hunters, 11.5 x 6.5 in.

Moche, Late, Vase with Four Jaguar Heads, 4.5 x 7.5 in.

Moche, Middle, Stirrup Spout Vessel of Toad, 7.5 x 7.25 in.

Moche, Middle, Stirrup Spout Snake Vessel, 8 x 8.5 in.

Moche, Middle, Stirrup Vessel of Kneeling Weaver, 10 x 5 x 6.75 in.

Moche, V, Spout Vessel of Crouching Dignitary, 13.5 x 9 x 7 in.

Moche, V, Effigy Vessel with Feline or Primate attributes, 18.5 x 10 in.

Moche, V, Portrait Spout Vessel, 7.5 x 8.5 x 7 in.

Moche, V, Large Portrait Head Vessel, 11.5 x 10 x 7 in.

Moche, V, Human Form Spout Vessel, 14.5 x 7.5 x 7.5 in.

Moche, V, Conch-form Spout Vessel, 9 x 8 x 12.5 in.

Moche, V, Jaguar Flare Spout Vessel, 14.75 x 8.75 x 7.75 in.

Moche, V, Jaguar Flare Spout Vessel, 8 x 6.25 x 4.25 in.

Moche, V, Spout Vessel with Ai Apaec Figure, 9.5 x 6.5 x 7 in.

Moche, V, Fineline Stirrup Spout Vessel with Hunters and Deer, 12 x 5.75 in.

Moche, Yucca-form Stirrup Spout Vessel, 5.5 x 5.25 x 7 in.

Moche, Spouted Vessel of Squatting Male, 15.5 x 7.25 x 9.25 in.

Moche, Hand Effigy, 9.5 x 4.5 x 3.5 in.

Moche, Stirrup Spout Joined Couple Vessel, 7.5 x 6 x 6.5 in.

Moche, Stirrup Spout Muscovy Duck Vessel, 7.5 x 3.75 x 6 in.

Moche, Stirrup Spout Vessel of Owl Priestess, 8.75 x 6 x 8 in.

Moche, Fox Warrior Stirrup Spout Vessel, 11.75 x 7 x 9 in.

Moche, Stirrup Spout Vessel of Shaman, 8 x 4.5 x 7.5 in.

Moche, Stirrup Spout Portrait Vessel, 11 x 7 x 6 in.

Moche, House-form Stirrup Spout Vessel, 8 x 4.5 x 6 in.

Moche, Stirrup Spout Vessel of Warrior in Cave, 10 x 5 x 4.5 in.

Moche, Stirrup Spout Vessel with Male Captive Figure, 8.75 x 5.5 x 6 in.

Moche, Copper Blade with Bird Motif, 8.75 x 1.5 in.

Moche, Copper Chisel, 5.75 x 1 x 1 in.

Moche, Copper Tumi, 6.5 x 1 x .5 in.

Moche, Human Mask, 11 x 11 x 5.75 in.

Moche, Fineline Stirrup Spout Vessel with Textile Motif, 12.25 x 6.5 x 5.5 in.

Moche, Fineline Stirrup Spout Vessel with Deer and Warrior, 11.5 x 5.25 in.

Moche, Fineline Stirrup Spout Vessel with Bean Motif, 11.75 x 5.25 in.

Moche, Fineline Stirrup Spout Vessel of Warrior and Deer, 11.75 x 5.5 in.

Moche, Step Scroll Stirrup Spout Vessel, 9.5 x 9 x 3.5 in.

Gift of Patricia Carr Morgan

Alex Turner, 29 Humans (Smugglers) and 12 Horses, 1-Week Interval, Patagonia Mountains, AZ, 2019, archival inkjet print, edition of 5 with 1 A.P., 36 x 36 in.

Gift of Reuben Naranjo

Raul Tapia, Deer Dancer, mixed media, 8 x 6 in.

Raul Tapia, Pascola Dancer, mixed media, 8 x 6 in.

Gift of Susan F. Berger

Mark Klett, Saguaro with Child, Goldwater Bombing Range, 2016, color photograph, 32 x 24 in.

Gift of Steve Piepmeier

Barbara Van Cleve, *Ground Blizzard*, 1981, silver gelatin print, 12×18.5 in.

Paul Pletka, Iris Flower for Dicky Pfaelzer after Mel died, ca. 1988-1989, oil on board, 16.5 x 13.5 in.

Tom Palmore, Lizard on Sofa Arm, ca. 1979-1981, lithograph, A/P, 11.5 x 12.5 in.

Melissa Zink, Dark Days, 1983, Oil on board, 11 x 16 in.

Unknown Artist, Mexico, Retablo with Frame: Holy Family, ca. mid-19th century, Oil on tin, 16×11.5 in.

Unknown Artist, Mexico, Retablo: Trinity, ca. late 19th century, Oil on tin, 13.5 x 10 in.

Gift of Tina Huerta

Paul Reed, Zig-field, 1970, silkscreen, AP, 19/28, 20.25 x 35.25 in. (framed)

Paul Reed, 5-14-75 / 3, 1975, pastel, 17.25 x 22.25 in. (framed)

Paul Reed, Untitled, c. 1970s, pastel, 22.25 x 17.25 in. (framed)

Gift of William J. and Wendy W. Fishkind

Michael Singer, Ritual Series: Cloud Hands, 1983, granite, $48 \times 70 \times 20$ in.

Michael Singer, Ritual Series: Lily Pond 7/75 & First Gate 4/79, 1980, Artist's Book of ten color dye transfer photographs, edition of 32, 16.75 x 16.75 each

Michael Singer, Ritual Series: Outdoor Installations, 1975-1983, Twelve off-set lithographs, 20 x 16 in. each.

Gift of the Artist

Dwayne Manuel, Berdina, 2016, mixed media on canvas, 48 x 48 in.

Nicholas Bernard, Raku Vessel, 1986, Raku, 8.5 x 10 in.

Steven J. Yazzie, Mountain Song, 2015, video, 11:12 minutes

Enrique Martínez Celaya, "Study for The Fight for Air", 2012, graphite, colored pencil, and acrylic, 10 x 7.25 in.

Julia Arriola, We Need to Give a Damn: She Lived, She Inspired, 2020, Wood, ribbon, black twine, tacks, copper, brass, aluminum, quills, crow beads, feathers, installation, dimensions variable

Matt Magee, Information Science, 2017, oil on panel, 48 x 30 in.

William Castellana, Winston examining Tutankhamun's sarcophagus, 2020, archival pigment print, 3/50, 13x19 in.

William Castellana, Harvey the alchemist, 2020, archival pigment print, 6/50, 13x19 in.

William Castellana, Professor Weston giving lesson on reptiles, 2020, archival pigment print, 1/50, 13x19 in.

William Castellana, Alfred and Winston playing chess, 2020, archival pigment print, 5/50, 13x19 in.

William Castellana, Winston doing thought experiments, 2020, archival pigment print, 3/50, 13x19 in.

William Castellana, Dempsey painting the Mona Lisa, 2020, archival pigment print, 6/50, 13x19 in.

William Castellana, Alfred and Winston discussing Leonardo da Vinci's flying devices, 2020, archival pigment print, 1/50, 13x19 in.

William Castellana, Winston playing the Cello, 2020, archival pigment print, 4/50, 13x19 in.

William Castellana, *Professor Weston explaining the Copernicus Model: A Sun-Centered Solar System*, 2020, archival pigment print, 2/50, 13x19 in.

Douglas D. Prince, Brian in the Arno, 1997, gelatin silver prints, 11 x 14 in.

Douglas D. Prince, Capitol, Sheep, and Mountain, 1993, gelatin silver prints, 8 x 10 in.

Douglas D. Prince, Case with Cow, 1982, gelatin silver prints, 11 x 14 in.

Papay Solomon, Ahmaud Arbery, 2020, graphite, white charcoal and acrylic on gray toned paper, 7 x 10 in.

Brian Blount, Twin Canyon Ghost, 1985, pastel on torn paper, 32.25 x 41.25 in. (framed)

Jack Balas, La Pared, Nogales (The Wall), (No Podemos Decir Esto), 2020, oil, enamel and ink on canvas, 60 x 65 in.

Fred Borcherdt, Relic Marker, c. 2002, Mesquite wood, aluminum, 15 x 26 x 22 in.

Gift of the Estate of Jack Tworkov

Jack Tworkov, Study for "Still Life with Indian Vase," c. 1948, graphite, 7.875 x 12 in.

Gift of the Estate of Janice Whipple

Dale Chihuly, Dakota Macchia, 2008, handblown glass, 8.5 x 9 in. (diam.)

Gift of the Estate of John L. and Nancy S. Huerta

Paul Reed, #17 I, 1965, oil on canvas, 72 x 56 in.

Gift of the Estate of Norman M. Applebaum

Ben Goo, Maquette and Untitled Sculpture, 20th century, steel, pine, 9 x 23 x 18.5 in. / 19 x 37 x 46 in.

Ben Goo, Untitled, 20th century, wood, 9.5 x 22 in.

Ben Goo, *Torodial Elements*, 20th century, pine, 42 x 17 x 21.5 in.

Ben Goo, Untitled (7 Wooden Elements), 20th century, wood, 18.5 x 13.5 x 32 in.

Gift of the Estates of June Caldwell & Keith Martin, and of the Family of Jay & Diana Caldwell

Fremont Ellis, Aspens in the Valle Grande, 1942, oil on canvas, 29 x 35.5 in.

Tom Hill, Old Adobe, Truchas, 1973, watercolor, 14.75 x 21.75 in.

Tom Hill, Buildings at Fort Lowell, 1967, watercolor, 21 x 28.75 in.

John Moyers, $Pecos\ Sunrise$, 1994, oil on canvas, 12 x 12 in.

Gift of the Grimes Revocable Trust

Luis Ortiz, Mata Ortiz, Mexico, Vessel, clay, slip decoration, 9.5 x 9.5

Elizabeth Medina, Zia Pueblo, Vessel, clay, slip decoration, 10 x 9 in.

R. Huna, Acoma Pueblo, Vessel, clay, slip decoration, 6 x 8 in.

Grace Chino, Acoma Pueblo, Vessel, clay, slip decoration, 8 x 7 in.

J.V., Acoma Pueblo, Vessel, clay, slip decoration, 3 x 4 in.

Nancy Youngblood, Santa Clara Pueblo, Vessel, blackware, 2 x 2 in.

Olivia Dominguez Renteria, Mata Ortiz, Mexico, Vessel, blackware, 4 x 6 in.

Jeannette Sahy, Hopi, Bowl with Bird Motif, clay, slip decoration, 2.5 \times 6 in.

Coil vessel with diamond pattern, grass, yucca, 5.5 x 8.5 in.

Woven Plaque with Bird Motif, grass, yucca, .5 x 7.75 in.

Woven Plaque with Horse Motif, grass, yucca, 1.75 x 8 in.

Woven Plaque with Centipede Motif, grass, yucca, 1.75 \times 8.5 in.

Woven Plaque with Rabbit Motif, grass, yucca, 2 x 9 x 9.5 in.

Woven Plaque, grass, yucca, 2.75 x 10.25 in.

Woven Plaque with Checked Motif, grass, yucca, 2 x 9.5 in.

Woven Plaque with Arrowhead Motif, grass, yucca, 2 x 10.5 in.

Woven Plaque with Zig Zag Motif, grass, yucca, 3×12 in.

Woven Plaque with Horse Motif and Grain Pattern, grass, yucca, 3.25 x 12.25 in.

Sadie Cleveland, Hopi, Woven Plaque with Eagle Motif, grass, yucca, 2 x 15 in.

Woven Plaque with Stair-Step Motif, grass, yucca, 3 x 20.25 in.

Woven Basket with Diamond Motif and Checked Band, grass, yucca, 2.75 x 4.25 in.

Hupa Woven Basket with Zig Zag Motif, grass, yucca, 9.5 x 9.5 in.

Tressa Martin, Hopi, Coil Vessel with Mudhead Faces, grass, yucca, 8 x 8 in.

ML Kooyahoema, Pot Carrier Man Kachina, ""Sivu-i-quil Taka"", wood, pigment, 15 x 5.5 x 5 in.

Preston Youvella, Hopi, Longhair Kachina, "Angak-China", wood, pigment, 11.5 x 6 x 5 in.

Silas Roy Sr., Hopi, Owl Kachina, wood, pigment, yarn, 9 x 3 x 4 in.

Lyle Lomayma, Hopi, Fancy Mudhead Kachina, "Toson Koyemsi", wood, pigment, yarn, 17 x 6 x 4 in.

Jose Luis Santiago Soriano, Oaxaca, Mexico, Racoon, wood, pigment, 9 x 5 x 18 in.

Edgar Sumatzkuku, Hopi, 20th century, "Angak-China" Longhair Kachinas, pencil and ink, 27 x 20 in. (framed)

Mary N. Nocki, Yei-Be-Chai textile, 1992, wool, dyes, 29.25 x 41 in.

Marjorie Spencer, Wide Ruins textile, 1997, vegetal dyes, 46.75×30 in.

Storm Pattern pictorial textile, late 20th-early 21st century, wool, vegetal dyes, 59.5 x 36 in.

(possibly) Fannie Yazzie or Rita Charley, Two Grey Hills textile, 1991, wool, vegetal dyes, 49.5 x 39.75 in.

Mochi with crosses textile, late 20th- early 21st century, wool, dyes, 47.25 x 43.5 in.

Rita Charley, Keam's Canyon, AZ, Two Grey Hills textile, 1988, vegetal dyes, 83 x 59 in.

Klagetoh textile, ca. 1930s, wool, dyes, 88 x 62 in.

Gift of the Paula J. Treder Trust

Lee Hall, Ocracoke Storm, portfolio of seven (7) drawings, 1960, ink, 6.75 x 12 each.

Lee Hall, Summer Celebration for Paula 6 / Maine Island Morning, 1994, mixed media collage, 20 x 15 in.

Lee Hall, Summer Celebration for Paula 7 / Maine Island Morning, 1994, mixed media collage, 20 x 15 in."

Gift of the Posada Art Foundation on behalf of A. James Nikas Jr.

JG Posada (attributed) and Manuel Manilla, *Levantaos de sus fossa, Calaveras (La Calavera de Don Juan Tenorio)*, blue newsprint, composite zinc etchings and lead engravings, 15.75 x 11.75 in.

Manuel Manilla (attributed), Senora su Conejito..., yellow newsprint, lead engraving, 11.75 x 7.75 in.

Gift of the Sublette Family Foundation for the Arts

Ancestral Hopi, Matsaki Black-on-red Olla, ca. 1450-1650, clay, glaze paint, slip

Rio Grande Valley / Zia, Kotyiti Black-on-red Glaze Bowl, ca. 1640-1690, clay, glaze paint, slip

Rio Grande Valley, Kotyiti Polychrome Bowl, ca. 1680, clay, glaze paint, slip

Rio Grande Valley, Sankawi Black-on-cream Bowl, ca. 1450-1550, clay, glaze paint, slip

Rio Grande Valley, Bandelier (Biscuit B) Black-on-white Bowl, ca. 1475-1550, clay, glaze paint, slip

Rio Grande Valley, Abiquiu (Biscuit A) Black-on-white Bowl, ca. 1450-1500, clay, glaze paint, slip

Rio Grande Valley, Kotyiti Polychrome Bowl, ca. 1680, clay, glaze paint, slip

Rio Grande Valley, Sankawi Black-on-cream Bowl, ca. 1450-1550, clay, glaze paint, slip

Rio Grande Valley, Sankawi Black-on-cream Vessel, ca. 1450, clay, glaze paint, slip

Rio Grande Valley, San Lazaro Polychrome Vessel, ca. 1450-1600, clay, glaze paint, slip

Rio Grande Valley, Kotyiti Black-on-red Vessel, ca. 1650-1700, clay, glaze paint, slip

Rio Grande Valley, Kotyiti Polychrome Vessel, ca. 1650-1700, clay, glaze paint, slip

Rio Grande Valley, Kotyiti Polychrome Vessel, ca. 1650-1700, clay, glaze paint, slip

Rio Grande Valley, Bandelier (Biscuit B) Black-on-white Vessel, ca. 1445-1550, clay, glaze paint, slip

Rio Grande Valley, Bandelier (Biscuit B) Black-on-white Vessel, ca. 1550-1575, clay, glaze paint, slip

Rio Grande Valley, Kotyiti Polychrome Vessel, ca. 1680, clay, glaze paint, slip

Ancestral Hopi / Early Zuni-Acoma, Hawikuh Polychrome Bowl, ca. 1650-1700, clay, glaze paint, slip

Diné (Navajo), Gobernador Polychrome Bowl, ca. 1650-1750, clay, glaze paint, slip

Ancestral Hopi / Early Zuni-Acoma, Hawikuh Polychrome Bowl, ca. 1650-1700, clay, glaze paint, slip

Ancestral Hopi / Early Zuni-Acoma, Hawikuh Polychrome Bowl, ca. 1650-1690, clay, glaze paint, slip

Rio Grande Valley, Aqua Fria Black-on-red Vessel, ca. 1450-1550 clay, glaze paint, slip

Rio Grande Valley, San Lazaro Polychrome Bowl / Ladle, ca. 1600-1680, clay, glaze paint, slip

Rio Grande Valley, La Cienega Polychrome Vessel, ca. 1425-1475, clay, glaze paint, slip

Rio Grande Valley, Rio Grande Glaze Polychrome Vessel, ca. 1600-1700, clay, glaze paint, slip

Rio Grande Valley, Rio Grande Glaze Polychrome Vessel, ca. 1550-1650, clay, glaze paint, slip

Rio Grande Valley, Polychrome Jeddito Style Utilitarian Olla, ca. 1475-1550, clay, glaze paint, slip

San Diego Canyon Polychrome Vessel, ca. 1650-1700, clay, glaze paint, slip

San Diego Canyon Polychrome Vessel, ca. 1650-1680, clay, glaze paint, slip

Diné (Navajo), Gobernador Polychrome Vessel (Payupki Variety), ca. 1650-1750, clay, glaze paint, slip

Diné (Navajo), Gobernador Polychrome Vessel (Tewa Variety), ca. 1650-1750, clay, glaze paint, slip

Diné (Navajo), Gobernador Polychrome Vessel (Payupki Variety), ca. 1650-1700, clay, glaze paint, slip

Diné (Navajo), Gobernador Black-on-red Vessel (Payupki Variety), ca. 1650-1700, clay, glaze paint, slip

Ancestral Hopi, Matsaki Polychrome Vessel, ca. 1600-1700, clay, glaze paint, slip

Ancestral Hopi, Hawikuh Polychrome Vessel, ca. 1650-1680, clay, glaze paint, slip

Ancestral Hopi, Matsaki Polychrome Vessel, ca. 1600-1700, clay, glaze paint, slip

Rio Grande Valley, San Lazaro Polychrome Vessel, ca. 1600-1680, clay, glaze paint, slip

Ancestral Hopi, Matsaki, Polychrome Bowl, ca. 1450-1650, clay, glaze paint, slip

Rio Grande Valley, San Lazaro Polychrome Vessel, ca. 1450-1600, clay, glaze paint, slip

Ancestral Hopi, Matsaki Polychrome Bowl, ca. 1450-1650, clay, glaze paint, slip

Rio Grande Valley, Kotyiti Polychrome Bowl, ca. 1650-1700, clay, glaze paint, slip

Ancestral Hopi, Matsaki Kachina Polychrome Bowl, ca. 1450-1650, clay, glaze paint, slip

Rio Grande Valley, Kotyiti Black-on-red Bowl, ca. 1680, clay, glaze paint, slip

Ancestral Hopi, Hawikuh Sholder Bowl with Spout, ca. 1450-1650, clay, glaze paint, slip

Ancestral Hopi, Hawikuh Polychrome Bowl, ca. 1650-1700, clay, glaze paint, slip

Ancestral Hopi, Hawikuh Glaze Polychrome Bowl, ca. 1650-1700, clay, glaze paint, slip

Ancestral Hopi, Kechipawan Polychrome Bowl, ca. 1350-1450, clay, glaze paint, slip

Ancestral Hopi, Hawikuh Polychrome Bowl, ca. 1650-1700, clay, glaze paint, slip

Ancestral Hopi, Hawikuh Glaze Polychrome Bowl, ca. 1650-1700, clay, glaze paint, slip

Rio Grande Valley / Tewa, Sankawi Black-on-cream Vessel, ca. 1450-1550, clay, glaze paint, slip

Zuni, Ancestral Zuni Polychrome Bowl, ca. 1650-1720, clay, glaze paint, slip

Rio Grande Valley / Pajarito Plateau, Pajarito Black-on-red Vessel, ca. 1475-1550, clay, glaze paint, slip

Ancestral Hopi, Hawikuh Polychrome Bowl, ca. 1650-1700, clay, glaze paint, slip

Ancestral Hopi, Kechipawan Polychrome Vessel, ca. 1475-1500, clay, glaze paint, slip

Ancestral Hopi, Hawikuh Polychrome Bowl, ca. 1650-1700, clay, glaze paint, slip

Rio Grande Valley, Rio Grande Glaze Jar with Birds, ca. 1650, clay, glaze paint, slip

Ancestral Hopi, Hawikuh Polychrome Bowl, ca. 1650-1700, clay, glaze paint, slip

Rio Grande Valley, Rio Grande Vessel, ca. 1600, clay, glaze paint, slip

Ancestral Hopi, Matsaki Polychrome Bowl, ca. 1600-1700, clay, glaze paint, slip

Ancestral Hopi, Hawikuh Polychrome Bowl (Puname Type), ca. 1450-1650, clay, glaze paint, slip

Gift of the Artist and Museum Purchase. Funds provided by Anonymous.

Willie J. Bonner, AMERICA, 2008, acrylic on canvas, 73 x 75 in.

Museum Purchase. Funds provided by Jane E. Leonard.

Vanessa German, We Hold These Truths To Be Self-Evident, 2020, mixed-media assemblage, 25 × 17 × 4 in.

Museum Purchase. Funds provided by Jeremy Mikolajczak and Ana Tello.

Harrison Preston, Across Traditions: Quail Storage Jar, 2021, Yucca, Devil's Claw, Beargass, Micaceous Clay, 11 x 11 in. (diam.)

Museum Purchase. Funds provided by Jerry Freund.

Shonto Begay, Above Parched Ground, c. 2019, acrylic on canvas, 48 x 30 in.

Museum Purchase. Funds provided by Kit Kimball.

Shawn Huckins, The Last Exit (Valley of the Yosemite, Erasure No. 27), 2018, acrylic on canvas, 36 x 52 in.

Museum Purchase. Funds provided by Louise Glasser.

Howard Post, Late Ride, c. 1990, oil on canvas, 37 x 73 in.

Museum Purchase. Funds provided by the Contemporary Art Society and the Virginia Johnson Fund.

Brad Kahlhamer, Fort Gotham Girls and Boys Club, 2014, acrylic on canvas, 108 x 144 in. (framed)

Museum Purchase. Funds provided by TMA Contemporary Photography Fund.

Alia Ali, *Interstellar*, FLUX Series, 2021, pigment print on photo rag 310 gsm. with UV protective laminate mounted on aluminum dibond in wooden frame upholstered with wax print, edition 2 of 5 + 1AP + 1 EP, 49 x 35 in. (framed)

TMALearn!

TMALearn! pivoted programing this year to focus on a digital reach as well as through in-person after school programs and camps. This year, the museum's education department started a new program called Create: After School @ TMA to serve students in-person while many schools were online throughout the year. The afternoon program took place Monday through Friday offering weekly, semester-long, drop-in options. Children were able to explore materials, receive art instruction, and make gallery visits. To support communities in need, scholarships were made available by Beth Kasser and Dr. Sheldon Trubatch and Katharina Phillips.

TMALearn! also added holiday camps over the week of Christmas and New Year's to provide more programs to working parents. The museum will offer these programs again.

The education department held a sold-out Summer Camp. TMALearn! opened eight weeks with limited capacity and safety procedures that included mandatory masks and extra sanitizing. The museum saw 400 students during this camp where they were able to learn about a variety of different art forms, visit the museum galleries, and make friends.

Second SundAZe, the museum's free family day that is funded by the Stonewall Foundation, offered both virtual and in-person opportunities. Programming was completely virtual this year, while visitors could still see the museum galleries for free from 2–5pm. Every month, TMALearn! would introduce different themes with videos that featured art on display, story time, artmaking activities, and special partnerships.

All Docent programs and events went digital this year as well. TMALearn! Docents focused their efforts on Art Talks lectures that happened both for community partners and for the museum public. More than 5,000 computers connected to these virtual Zoom-delivered programs throughout the year.

The museum was able to complete the classroom naming campaign with the support of Michelle and Ben Day underwriting the last two classrooms in the Alice Chaiten Baker Center for Art Education.



Community Partners

Ballet Tucson

Danswest Dance Studio

OLLI (Osher School of Lifelong Learning

at the University of Arizona)

Alzheimer's Association Desert Southwest Chapter

Sun City

Country Club of La Cholla

Hacienda at the Canyon

Tubac Arts Center

Handmaker: Assisted Living Tucson

TMALearn! Programs by Numbers

TMA Docents Virtual Art Talks	1,040
Virtual Art Talks	4,131
hosted by Offsite Community Venues	
Virtual Art Talks views on YouTube	476
K-12 Education Virtual Field Trip Attendance	1,142
Virtual Art of Memory	120

Virtual Second SundAZe: Family Day @ TMA
Presented by the Stonewall Foundation
25 unique videos with total digital engagement of 2,389

*In-Person Programs by Numbers

Second SundAZe: Family Day @ TMA	229
(January through June 2021)	
Create: After School @ TMA	100
Davis After School Program: 24 students for 10 sessions	
Summer Camp	400
Holiday Camp	12

*Limited admission opportunities and class size to comply with TMA's COVID-19 protocols and all federal and state safety guidelines.

LEFT: Installation view 4x4: Willie J. Bonner, Nazafarin Lotfi, Alejandro Macias, and Anh-Thuy Nguyen; ABOVE: Gallery visit by Summer Camp students in the Burt and Brenda Lazar Gallery; RIGHT: Summer Camp student making art







Engagement

Under "normal" conditions TMA would see over 29,500 visitors to campus (admissions), provide over 50 local schools with learning opportunities, and have over 8,500 attendees for public and community programs. Instead, to rise to meet the needs of the community during the pandemic, TMA developed over 70 structured virtual engagement opportunities ranging from lectures to virtual tours to community programs with over 7,890

computer attendees logging on for these experiences and over 70 videos produced offering curator talks, art-making lessons, virtual tours, community partner spotlights, artist talks, and panel discussions shared via YouTube and Instagram with over 20,400 views. Additionally, TMA saw over 19,700 visitors to campus (admissions)—even despite reduced operating hours and attendance limited for safety.

Partners/Artists/ Collaborators/Speakers

Hawkinsdance

Bank of America

Owl & Panther

Southern Arizona Psychological Association

Tucson LGBT Chamber of Commerce

Papay Solomon

Kazuma Sambe

Sam Fresquez

Julia Arriola

Perla Segovia

Rigo Flores

Kareem-Anthony Ferreira

AZ Unseen Unheard

Blax Friday

Lizz Denneau

Lutheran Social Services

Cholla High School

Marana High School

Anh-Thuy Nguyen

Arizona Friends of Chamber Music

#ThisisTucson

Trayce Peterson

Adela Licona

Emily Earl

Erin Joyce

Joe Baker

Miki Garcia

Dr. Roxana Samaniego

Génesis Cubillas

Ashley La Russa

Elizabeth McClean

Liz Pocock

Community Engagement by Numbers

(all programming conducted via Zoom)

Lectures: 1.046

TMA offered 14 artist talks, curator spotlights, and panel discussions all via zoom to extend the reach of its exhibitions and permanent collection.

Community Partnerships: 296

In addition to virtual programs with Museum as Sanctuary, TMA worked with the Southern Arizona Psychological Association to launch Mental Health Minutes, participated as a speaker at an LGBT Chamber breakfast, and partnered with #ThisisTucson for a unique holiday experience to ensure it remained active in Southern Arizona's local communities.

Mental Health Minutes included three videos with a total digital engagement of 450, shared via TMA's YouTube channel and TMa-list digital newsletter, and explored the intersection of creativity and mental health.

To sustain Museum as Sanctuary this year, TMA staff developed art kits and virtual programs. Kits were distributed to partners, including Owl & Panther and Lutheran Social Services, while virtual programs were offered to Owl & Panther families as an opportunity to connect, explore art, and sustain engagement despite COVID-19 limitations.

IDEA Plan in Context

In July 2020, TMA officially launched its IDEA Plan formalizing over 20 years of a commitment to inclusion, diversity, equity, and access. For the 2020–2021 season, we are fortunate to have received support from Bank of America, the Lovell Foundation, Mellon Foundation and the Institute of Museum and Library Services for these efforts.

Driving TMA's commitment to IDEA are four principles:

- 1. We stand for **RELEVANCY**
- 2. We stand for **COMMUNITY**
- 3. We stand for **RESPECT**
- 4. We stand for MULTIVOCALITY

A major focus has been the development of metrics and action items and holistically integrating IDEA across departments and functions—both internally and externally—while also supporting programs, exhibitions, and initiatives that really put IDEA into action. Some highlights of this past year include:

- In December 2020 TMA and Bank of America hosted a virtual panel discussion to explore the importance of IDEA, moderated by Dr. Roxana Samaniego and featuring panelists Génesis Cubillas, Ashley La Russa, Elizabeth McClean and Liz Pocock.
- Jeremy Mikolajczak and Marianna Pegno authored "A
 Road Map for Equity" for the January/February 2021 issue
 of *Museum* magazine to share lessons learned about
 implementing an IDEA plan with a broad network of
 museums affiliated with the American Alliance of Museums.
- Piloting a new training module for TMALearn! Docents that integrates relevancy, community, respect and multivocality within approaches to touring and gallery-based instruction. This new approach foregrounds relationship building, culturally-responsive curriculum and inquiry-based learning.



Expanding Narratives: Community-Based Curation And Indigenous Arts

Between September–December 2020, more than 55 hours of focused conversations with six Indigenous community consultants/community curators resulted in collaboratively determining themes, selecting artworks, and rethinking approaches to interpretation and display for the exhibition of Indigenous Arts. However, planning for the exhibition began in November 2019 and is rooted in the belief that conversations are crucial to understanding the works in the museum's care and consultation and collaboration with source communities builds a more complete understanding of these artworks.

Lessons learned:

- · Community-based curation is a living thing.
- · It is rooted in mutual respect.
- It constantly evolves as more ideas, understandings, and references are taken into consideration.
- It broadens approaches to interpretation, collections, display, and research, ultimately offering insights we might have overlooked or contexts we did not know.
- It often brings up more questions than answers—and necessitates that we understand that some answers are not ours to know or share.

This project was made possible in part by the Institute of Museum and Library Services (MG-50-19-0044-19).

Collaborators include:

San Xavier District Culture

& Natural Resources Committee
The Hopi Cultural Preservation Office

Harrison Preston

Ofelia Zepeda

Reuben Naranjo

Monica Buckle

Colleen Lucero

David Tenario

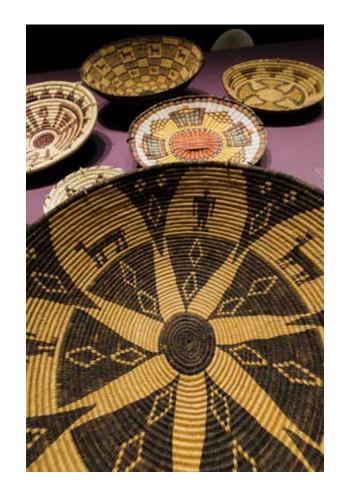
Dwayne Manuel

Dr. Hannah McElgunn

The Amerind Foundation

Patricia Lannes

Cecilia Garibay



LEFT: Installation view 4x4: Willie J. Bonner, Nazafarin Lotfi, Alejandro Macias, and Anh-Thuy Nguyen; RIGHT: Detail of basket installation in Indigenous Arts Gallery

Membership

Membership by Numbers (households)

Ambassador Circle	43
Director Circle	67
President	22
Patron	86
Sustaining	433
Dual/Family	1308
Individual	672
TOTAL	2631

Support Organizations by Numbers (households)

TOTAL	568
Western Art Patrons	80
Tucson Museum of Art League	96
TMALearn! Docents	147
Latin American Art Patrons	48
Contemporary Art Society	197

Leadership Circle

Since its founding, TMA's Leadership Circle members, Ambassador and Director membership levels, have served as an essential group of donors at the museum. Even with the temporary pause in large, in-person events and limitations of virtual formats, the 20/21 Leadership Circle season was jampacked with events. Not only did members have an exclusive opportunity to experience a behind-the-scenes look at TMA's extensive collection with a "mystery date" curator, but enjoyed an evening with the granddaughter of the great American artist, Andrew Wyeth (presented in partnership with Bank of America). Additional events included a conversation with the now former Phoenix Art Museum's Sybil Harrington Director and CEO, Timothy Rodgers, as well as a lively conversation with Los Angeles gallerist, Charlie James, on collecting contemporary art and the status of the gallery world.



CREATE student visit in Schmidt Gallery of Latin American Folk Art

Visitor Services + Museum Store

After a 4-month closure, TMA welcomed back visitors in July 2020 with enhanced safety precautions including timed tickets, limited capacity, and multiple daily cleanings. The necessary pivot encouraged a safe, comfortable experience for museum guests, and it showed as people became more apt to venturing out again. Led by Justin Germain, TMA staff adapted to the pandemic responses and provided high-level customer service to ensure all felt welcome and enjoyed the new TMA experience.

Daily attendance throughout the Fall was around 50 people per day, but as 2021 began and more people started travelling and going out, daily attendance increased to 100–150 in April, May, and even June! Paying visitors made up a large percentage of guests, which increased our per guest admission average from \$3 in 2020 to over \$6 per visitor in the first half of 2021. Year-over-year admissions were lower, but the admission revenue increased by over \$24,000! TMA brought back versions of Free First Thursday and Second SundAZe with a limited number of free admissions during 2–5pm ticket windows on those days, each averaging 38 visitors taking advantage of the promotions each month. Approximately 30 visitors used the Bank of America Museums On Us promotion each month to visit TMA as well.

The Museum Store also made the most out of the circumstances TMA faced in FY2021. An expanded online store produced increased sales while attendance was still lower than normal, and people were looking for those unique holiday gifts. With increased attendance came increased sales, and the new store location doubled the number of visiting guests who made purchases. Overall, The Museum Store saw an increase of \$25,000 in sales over FY2020. The Museum Store also began introducing new artists, scouted during the pandemic closure, such as jeweler Celeste Mills, the first female Yaqui silversmith, and Shachi Kale, an Iranian-born refugee. While focused on increased diversity and working with more local artists, who were all hit very hard by the pandemic, The Museum Store presented a socially distanced, masked version of the Spring Artisans Market over two weekends in April. The event featured over 80 artists spread out around the TMA campus, and while the crowds may not have been the same as prior events, the artists were happy to be selling, and the shoppers were happy to be buying! The year was truly a testament to survival—that of the Museum, the local artists it supports, and the staff who make this a great place as we all worked together as a community.

Admissions and Attendance

- Reduced Museum Hours of Operation: Thursday–Sunday, 10 a.m.-5 p.m.
- Limited to 33% capacity to accommodate physical distancing
- · 3 admissions windows: 10 a.m., Noon, 2 p.m.

Admissions (July 30, 2020-June 30, 2021)

TOTAL	19,740
Second SundAZe (January-June 2021)	229
Youth	302
Veteran/Military	1055
Child 12 and under	650
College Student	1465
Member	4870
Senior	5105
General	5301
Free First Thursday (January-June 2021)	227
Exhibition Openings/VIP	536

SPRING ARTISANS MARKET April 15-18 and April 22-25, 2021

The Tucson Museum of Art Annual Spring Artisans Market returned for two weekends with more than 80 artists and artisans with crafts, original artwork, pottery, glass, jewelry, textiles, and gift items in an outdoor street fair setting. Organized by TMA's Museum Store, the event is an annual fundraiser for Tucson's oldest visual arts institution. Presented by Renewal of Arizona and Splendido.



Artisan Market vendor

Giving

Board of Trustees Match Campaign

In July, the Tucson Museum of Art's Board of Trustees announced a Matching Gift Campaign to support the museum through the early parts of the pandemic. The TMA Board of Trustees generously matched all gifts 1:1 up to \$300,000, achieving their goal and raising over \$600,000. The previous five months had been challenging for TMA, as for most arts organizations. All earned revenue stopped on March 17, 2020. The museum's café and store had been closed, TMA canceled its Gala, events, and rentals, and Summer Art Camp operated at 33% capacity. The revenue loss was significant. TMA was running on limited income generated by individual/private donations and funds received from the CARES Act to assist with payroll and utilities through July. The museum had furloughed staff and cut every possible expense while serving members and the public through digital offerings.

Recognizing the 2020-2021 Contributions of the Following Naming Gifts

Michelle and Ben Day Classrooms

Connie Hillman Family Foundation Stage

Patricia Morgan and Peter Salomon Sculpture Garden

TMA Contemporary Photography Fund



Thank You to Our Donors

The Tucson Museum of Art and Historic Block recognizes and thanks the following donors who made contributions during fiscal year 2021. These gifts provide vital support for the museum's education and outreach efforts, feature exhibitions, and the continuing care, presentation, and interpretation of the collection.

\$100,000+

Alice and Paul Baker Mary Jo Brown Jon and Linda Ender

Connie Hillman Family Foundation

James and Louise Glasser Andrew W. Mellon Foundation

Patricia Carr Morgan and Peter F. Salomon

\$50,000 to \$99,999

James H and Frances R. Allen Ben and Michelle Day I. Michael and Beth Kasser The Stonewall Foundation

\$25,000 to \$49,999

Richard "Andy" and Linda Anderson Lori and John Carroll

Jeanne Pickering and Mike Andrew

\$10,000 to \$24,999

Larry and Florence Adamson

Anonymous

Arizona Commission on the Arts

Bank of America

Michael Bylsma and Mark Flynn

David C. and Lura M. Lovell Foundation

Bob and Carol Dorsey Ronald and Jacquelyn Feller

Flinn Foundation Jeff and Anne Gartner Ms. Rose L. Hamill Franklin W. Hamilton

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Kit and Dan Kimball

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Peggy Rawls

Kenneth and Judith Riskind Suzanne and Ron Scharf

Thomas R. Brown Foundations

Dr. Sheldon L. Trubatch and Ms. Katharina Phillips

Jane and Bob Wienke

Alan Willenbrock and Dr. Peggy Jones

\$5,000 to \$9,999

Anonymous
Norman Balmer
Bonnie Bradford
Linda Caplan
Jerry E. Freund
Scott and Anne Jones
Lenore Hanauer Foundation
Roger and Ann Looyenga
Anne and Ed Lyman

Susan Mansfield and Tony Garcia

Sandra Maxfield, Frances Chapin Foundation

Philanthropic Fund of United Way

Stuart J. Meinke

Ralph L. Smith Foundation-Smith Shares

Drs. Herschel and Jill Rosenzweig

Anne Y. Snodgrass Nancy K. Strauss

\$2,500 to \$4,999

Betsy and Frank Babb Joyce G. Broan

Jane and Richard Campbell The Honorable Jean S. Cooper

Cox Communications
Julie Frankston

Denise Grusin and James Wezelman

Millie J. Heine

Susan Hilkemeyer, the Schmidt and Barton

Family Fund

In memory of Margaret C. (Peggy) Schmidt

JoAnne and Robert Hungate

John and Helen Murphey Foundation

Courtney Johnson
Ed and Nancy Landes
Long Realty Cares Foundation

Vicki Markizon and Andy Sepko

Frances W. Moore Susan and Jeffrey Rein Ronald and Karen Schutz

James Tharp and James Lindheim

\$1,000 to \$2,499

George and Velta Anast

Anonymous

Benevity Community Impact Fund

Amy Charles and Steven McMillan

Frank and Janice Cicero

Downtown Development Corporation

Downtown Tucson Partnership

Shirley A. Estes Cynthia Frank Gwen and John Gildea Eileen Graydon Pam H. Grissom Donna Haggarty Ed and Cristine Hansen

Alan Hershowitz Arthur and Margaret Hittner

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Donna and Ira Leavitt
Elaine Litvack and Bill Bieber
John McNulty and Jeffery Brown
Patricia Meyers and William Hannum
Jeremy Mikolajczak and Ana Tello

Jim and Donna Sue Moody Crystal and William Moore

Pamela Parry

Cookie and David Pashkow Paul and Marianne Pellegrino Tom Riley and Sylvia Pozarnsky

Renewal Arizona Margaret Rosenquist Drs. Adib and Vivi Sabbagh Seymour and Marcia Sabesin Linda and Reid Schindler Splendido at Rancho Vistoso

Stocker Foundation Craig and Marcia Stuart Jessie and Gary Van Ness

Viola Steinfeld O'Neil First Family Fund

The Walton Hamra Fund of Vanguard Chariable Edward and Peg Weiser John-Peter Wilhite

For a listing of all contributions made in Fiscal Year 2021, including gifts of art please visit: tucsonmuseumofart.org.

^{*} FY July 1, 2020–June 30, 2021

Events

Fundraising Events for 2020-2021 Season

TMA League Treasure House: Canceled due to COVID-19

Crush Party: Canceled due to COVID-19

Holiday Artisan Market: Canceled due to COVID-19 TMA League Dinners: Canceled due to COVID-19

Spring Artisan Market: April 15-18 and April 22-25, 2021

TMA Gala 2021

TMA's first virtual gala was held on March 20, 2021! Participants enjoyed an amazing TMA Gala from home celebrating the new Kasser Family Wing of Latin American Art with a Premium and Silent auction, a virtual hour-long program highlighting art, music, dance, and culture from throughout Latin America and the Sonoran Desert region, and a delectable dinner* (prepared to heat and serve) from Café A la C'art with wine pairing.

The virtual hour-long TMA Gala program included performances and segments by La Estrella, Orkesta Mendoza, Ballet Folklorico de Arizona, Las Trillizas y Dulce, Tradiciones, Perla Segovia, Ruben Urrea Moreno, DJ Humblelianess, Karlito Miller Espinosa, Fred Astaire Dance Studio, and Danza Azteca Calpulli Tonantzin, and appearances by City of Tucson Mayor Regina Romero and Rafael Barceló Durazo, Consul of Mexico in Tucson. After the Gala, TMA released the 11 videos produced by Samsara Studio—which have a total digital engagement of over 10,000 views.

TMA Gala is the museum's signature fundraising event with the 2021 Gala raising over \$200,000 to support educational initiatives and community outreach.





Remembering DOUGLAS CRUZ

Thousands of visitors to TMA were recipients of the warm smiles, kind words, and persistent good humor of Douglas Cruz. Doug was a security guard at TMA for four years. His passing on September 7, 2021 leaves a hole in our staff that will be difficult to fill.

Doug wore many hats before coming to TMA. He was a cartoonist, auto mechanic, Air Force Sergeant, husband and father, pastor and Bishop, author, and school bus driver. After retirement he moved his family to Tucson in 2017, joining TMA's security team soon after. Colleagues never entered the museum galleries without looking for Doug to exchange greetings, smiles and an update on how the day was going.

TMA staff are proud to have called Doug a colleague and friend. An exterior bench will be placed on the TMA campus in his memory.

LEFT: Filming during TMA's Virtual Gala on March 20, 2021; RIGHT: Artisan Market vendor



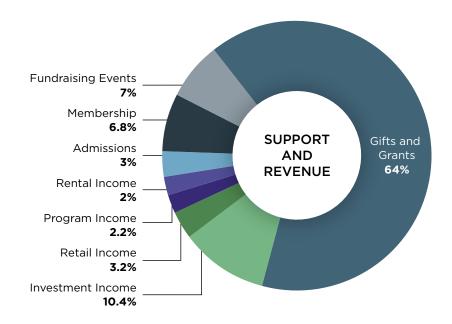
Financials

STATEMENT OF ACTIVITIES

Support and	l Revenue
-------------	-----------

Program Services Fundraising Management & General	\$1,721,466 \$358,679 \$814,850
•	
Program Services	\$1,721,466
Expense	
Total Support and Revenue	\$4,060,805
Investment Income	\$420,831
Retail Income	\$130,517
Rental Income	\$89,414
Program Income	\$87,355
Admissions	\$122,428
Membership	\$275,022
Fundraising Events	\$283,563
	\$2,031,073
Gifts and Grants	\$2,651,675

\$ \$1,165,810

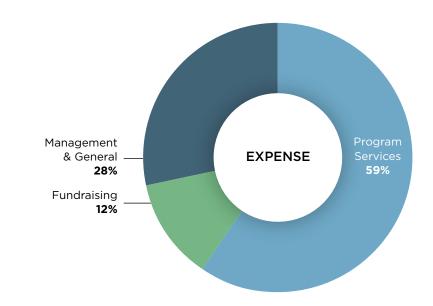


FINANCIAL POSITION

Change in Net Assets

Assets

, 100000	
Current Assets	\$3,637,010
Fixed Assets	\$7,917,374
Total Assets	\$11,554,384
Liabilities	\$543,228
Net Assets	
Perpetual in Nature	\$3,513,725
Purpose Restricted	\$792,895
Unrestricted	\$6,704,536
Total Net Assets	\$11,011,155
Total Assets & Liabilities	\$11,554,384



Board of Trustees

Mary Jo Brown – President Marilyn Joyce – Vice President Joyce Broan – Secretary Steven B. Ratoff – Treasurer Frank Hamilton –Past President

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The Honorable Jean Cooper

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Julia White

Jane Wienke

John-Peter Wilhite

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Andy Anderson Alice Baker James Glasser I. Michael Kasser Dr. John Schaefer

Ex-Officio Members

Linda Ender – Western Art Patrons President Julie Frankston – Docent Council President Stevie Mack – Latin American Art Patrons President John G. McNulty – TMA League President Katharina Phillips – Contemporary Art Society President

Staff

Executive

Jeremy Mikolajczak, Jon and Linda Ender Director and CEO Cami Cotton, Chief of Staff

Curatorial Department

Dr. Julie Sasse, Chief Curator

Rachel Adler, Collection Manager/Registrar

Christine Brindza, Senior Curator, Glasser Curator of Art of the American West Denisse Brito, Assistant Curator of Community Engagement (through March 2020) Dr. Kristopher Driggers, Assistant Curator, Schmidt Curator of Latin American Art Dr. Marianna Pegno, Curator of Community Engagement

Morgan Wells, Curator of Education

External Affairs

Andrea Dillenburg, Chief Development Officer Claudia Barraza, Digital Media Manager Lisa Jensen, Membership Manager Dr. Anne Thwaits, Director of Marketing and Communications Nancy Weant, Grants Manager

Finance & Operations

Christopher Gordon, Chief Financial Officer Andra Allen, Director of Accounting and HR Mike Plum, Building & Security Assistant

Security

Russell Bos, Security Supervisor
Delmar Bambrough
Jennifer Hopkins
Rodney Belknap
Megan Bos
Nicholas Castor
Douglas Cruz
Kevin Gimlin
Percivale Porter

Visitor Services

Colleen Winger

Justin Germain, Admissions & Retail Manager Jennifer Hopkins Leah Majalca Erin McCarty Isai Pacheco

In Memoriam

Douglas Cruz



Tucson Museum of Art and Historic Block Annual Report July 1, 2020–June 30, 2021

> Tucson Museum of Art and Historic Block 140 N. Main Avenue · Tucson, AZ 85701-8218 520-624-2333 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.

Tucson Museum of Art and Historic Block, Inc. Financial Statements

For the Year Ended June 30, 2021

Tucson Museum of Art and Historic Block, Inc.

Financial Statements Year Ended June 30, 2021

TUCSON MUSEUM OF ART AND HISTORIC BLOCK, INC. YEAR ENDED JUNE 30, 2021 TABLE OF CONTENTS

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INDEPENDENT AUDITOR'S REPORT

The Board of Trustees
Tucson Museum of Art and Historic Block, Inc.

Report on Audit of Financial Statements

Opinion

We have audited the accompanying financial statements of Tucson Museum of Art and Historic Block, Inc. (Museum) which comprise the statement of financial position as of June 30, 2021, and the related statements of activities, functional expenses, and cash flows for the year then ended, and the related notes to the financial statements.

In our opinion, the financial statements referred to above present fairly, in all material respects, the financial position of Tucson Museum of Art and Historic Block, Inc. as of June 30, 2021, and the changes in its net assets and its cash flows for the year then ended in accordance with accounting principles generally accepted in the United States of America.

Basis for Opinion

We conducted our audit in accordance with auditing standards generally accepted in the United States of America and the standards applicable to financial audits. Our responsibilities under those standards are further described in the *Auditor's Responsibilities for the Audit of the Financial Statements* section of our report. We are required to be independent of Tucson Museum of Art and Historic Block, Inc. and to meet our other ethical responsibilities in accordance with the relevant ethical requirements relating to our audit. We believe that the audit evidence we have obtained is sufficient and appropriate to provide a basis for our audit opinion.

Responsibilities of Management for the Financial Statements

Management is responsible for the preparation and fair presentation of the financial statements in accordance with accounting principles generally accepted in the United States of America, and for the design, implementation, and maintenance of internal control relevant to the preparation and fair presentation of financial statements that are free from material misstatement, whether due to fraud or error.

In preparing the financial statements, management is required to evaluate whether there are conditions or events, considered in the aggregate, that raise substantial doubt about Museum's ability to continue as a going concern within one year after the date that the financial statements are available to be issued.

Auditor's Responsibilities for the Audit of the Financial Statements

Our objectives are to obtain reasonable assurance about whether the financial statements as a whole are free from material misstatement, whether due to fraud or error, and to issue an auditor's report that includes our opinion. Reasonable assurance is a high level of assurance but is not absolute assurance and therefore is not a guarantee that an audit conducted in accordance with generally accepted auditing standards will always detect a material misstatement when it exists. The risk of not detecting a material misstatement resulting from fraud is higher than for one resulting from error, as fraud may involve collusion, forgery, intentional omissions, misrepresentations, or the override of internal control. Misstatements, including omissions, are considered material if there is a substantial likelihood that, individually or in the aggregate, they would influence the judgment made by a reasonable user based on the financial statements.

In performing an audit in accordance with generally accepted auditing standards, we:

- Exercise professional judgment and maintain professional skepticism throughout the audit.
- Identify and assess the risks of material misstatement of the financial statements, whether
 due to fraud or error, and design and perform audit procedures responsive to those risks.
 Such procedures include examining, on a test basis, evidence regarding the amounts
 and disclosures in the financial statements.
- Obtain an understanding of internal control relevant to the audit in order to design audit
 procedures that are appropriate in the circumstances, but not for the purpose of expressing
 an opinion on the effectiveness of Museum's internal control. Accordingly, no such opinion
 is expressed.
- Evaluate the appropriateness of accounting policies used and the reasonableness of significant accounting estimates made by management, as well as evaluate the overall presentation of the financial statements.
- Conclude whether, in our judgment, there are conditions or events, considered in the aggregate, that raise substantial doubt about Museum's ability to continue as a going concern for a reasonable period of time.

We are required to communicate with those charged with governance regarding, among other matters, the planned scope and timing of the audit, significant audit findings, and certain internal control related matters that we identified during the audit.

Heinfeld, Meech & Co., P.C.

Heinfeld Meeth & Co. PC

Tucson, Arizona March 30, 2022

TUCSON MUSEUM OF ART AND HISTORIC BLOCK, INC. STATEMENT OF FINANCIAL POSITION JUNE 30, 2021

Assets		
Cash and cash equivalents	\$	46,425
Cash and cash equivalents - with donor restrictions		1,218,599
Accounts receivable		146,371
Pledges receivable		58,084
Pledges receivable - with donor restrictions		83,368
Investments - with donor restrictions		1,991,646
Inventory		30,832
Prepaid expenses		83,370
Property and equipment, net		7,902,874
Intangible assets, net		14,500
Collections (Note 1)		-
Total assets	\$	11,576,069
	Ť =	
Liabilities		
Accounts payable	\$	100,215
Accrued payroll		80,862
Contract liabilities		372,691
Total liabilities	-	553,768
	-	<u> </u>
Net assets		
Without donor restrictions:		
Undesignated		6,715,358
With donor restrictions:		700.075
Purpose restricted		793,218
Perpetual in nature	_	3,513,725
Total net assets with donor restrictions		4,306,943
Total net assets		11,022,301
i otal liet doocto	-	11,022,001
Total liabilities and net assets	\$_	11,576,069

TUCSON MUSEUM OF ART AND HISTORIC BLOCK, INC. STATEMENT OF ACTIVITIES FOR THE YEAR ENDED JUNE 30, 2021

		Without Donor		With Donor		
Revenue, support, and gains:		Restrictions		Restrictions		Total
Admissions	\$	122,676	\$		\$ _	122,676
Contributions and bequests		1,895,608		32,500		1,928,108
Exhibition revenues		157,651				157,651
Fundraising revenues		283,563				283,563
Grant revenues		221,000				221,000
Membership dues		275,022				275,022
Retail operations revenues		130,517				130,517
Other income		16,538				16,538
Rental income		89,361				89,361
Support organization income		47,071				47,071
Tuition		66,474				66,474
PPP loan forgiveness		344,916				344,916
Net investment income				421,550		421,550
Net assets released from restrictions	_	803,628	_	(803,628)	_	
Total revenue, support, and gains	_	4,454,025		(349,578)		4,104,447
Expenses: Program services						
Curatorial and exhibitions		1,129,297				1,129,297
Education		420,401				420,401
Museum shop		177,385				177,385
Support organizations		17,250				17,250
Total program expenses	-	1,744,333	_			1,744,333
	-					
Supporting services						
Management and general Fundraising		826,168				826,168
Special events		52,328				52,328
Direct		304,663	_			304,663
Total fundraising	-	356,991	_		_	356,991
Total supporting services	-	1,183,159	_		_	1,183,159
Total expenses		2,927,492				2,927,492
Change in net assets		1,526,533		(349,578)		1,176,955
Net assets, beginning of year	-	5,188,825		4,656,521	_	9,845,346
Net assets, end of year	\$	6,715,358	\$_	4,306,943	\$_	11,022,301

TUCSON MUSEUM OF ART AND HISTORIC BLOCK, INC. STATEMENT OF FUNCTIONAL EXPENSES FOR THE YEAR ENDED JUNE 30, 2021

			ı	Program Services			Supporting	g Services	
	С	uratorial and		•	Support	Total Program	Management		
		Exhibitions	Education	Museum Shop	Organizations	Services	and General	Fundraising	Total
Salaries and benefits	\$	522,745	220,043	73,128	1,693	817,609	361,281	257,861	\$ 1,436,751
Catering								15,752	15,752
Information technology			390			390	60,255		60,645
Lectures, performers, and honoraium		14,825	17,698			32,523		12,105	44,628
Transportation/moving		12,522	58	11		12,591	81	915	13,587
Other purchased/contracted services		84,210	20,098	3,506		107,814	54,442	15,101	177,357
Equipment repair and maintenance		36,736	15,620	2,670		55,026	20,228	2,490	77,744
Building repair and maintenance		1,478	703	129		2,310	973		3,283
Utilities		84,643	40,244	7,366		132,253	75,113		207,366
Insurance		55,577	9,554	3,352		68,483	20,302		88,785
Advertising and publicity		37,132	7,058	2,142		46,332		11,996	58,328
Art acquisition		61,890				61,890			61,890
Printing		19,974	59	54		20,087	983	14,202	35,272
Rental equipment		2,722	1,234	226		4,182	15,081	4,428	23,691
Software		1,015	810			1,825	41,334	995	44,154
Travel		1,178				1,178	2,804	2,157	6,139
Other general expenses		21,382	3,070			24,452	18,863	5,675	48,990
Special events								2,295	2,295
Supplies		13,403	8,618	1,689		23,710	13,556	10,518	47,784
Museum shop				69,468		69,468			69,468
Bank/credit card charges		50	111	240		401	33,112	501	34,014
Miscellaneous expenses		4,345	2,066	47	15,557	22,015	4,437		26,452
Depreciation and amortization		153,470	72,967	13,357		239,794	103,323		343,117
Total expenses	\$	1,129,297 \$	420,401	\$ 177,385	17,250	1,744,333	\$ 826,168	\$ 356,991	\$ 2,927,492

TUCSON MUSEUM OF ART AND HISTORIC BLOCK, INC. STATEMENT OF CASH FLOWS FOR THE YEAR ENDED JUNE 30, 2021

Cash flows from operating activities: Change in net assets	\$	1,176,955
Adjustments to reconcile change in net assets to net cash provided by (used for) operating activities:		
Depreciation		343,117
Net (gain) loss on investments		(349,695)
Non-cash contributions received		(590,447)
PPP loan forgiveness		(341,900)
Changes in assets and liabilities:		,
Accounts receivable		83,179
Pledges receivable		482,733
Inventory		7,866
Prepaid expenses		(33,404)
Accounts payable		(639,685)
Accrued payroll		11,034
Contract liabilities	_	148,755
Net cash provided by (used for) operating activities	_	298,508
Cash flows from investing activities:		
Purchases of capital assets		(250,945)
Proceeds from sale of investments		585,157
Purchases of investments		(160,880)
Dividends and interest	_	71,857
Net cash provided by (used for) investing activities	_	245,189
Net increase (decrease) in cash, cash equivalents, and restricted cash		543,697
Cash, cash equivalents, and restricted cash, beginning of year	_	721,327
Cash, cash equivalents, and restricted cash, end of year	\$_	1,265,024
Reconciliation to Statement of Financial Position:		
Cash and cash equivalents	\$	46,425
Cash and cash equivalents - with donor restrictions	,	1,218,599
Total cash, cash equivalents, and restricted cash	\$	1,265,024

NOTE 1 - SUMMARY OF SIGNIFICANT ACCOUNTING POLICIES

Nature of Activities

Tucson Museum of Art and Historic Block, Inc. (Museum) was incorporated in Arizona in November 1936 as a nonprofit organization. The Museum is located in Tucson, Arizona. The Museum connects art to life, inspiring discovery, creativity, and cultural understanding through meaningful, engaging experiences. These financial statements also include the activities of the Tucson Museum of Art League, Contemporary Art Society, Latin American Art Patrons, and Western Art Patrons, which are unincorporated support organizations to the Museum. The purpose of these organizations is to promote and provide support for the Museum's art collections and related activities.

Basis of Accounting

The financial statements of the Museum have been prepared on the accrual basis of accounting and accordingly reflect all significant receivables, payables, and other liabilities.

Basis of Presentation

The financial statements of the Museum have been prepared in conformity with accounting principles generally accepted in the United States of America as applied to not-for-profit entities. The Financial Accounting Standards Board (FASB) is the accepted standard-setting body for establishing not-for-profit accounting and financial reporting principles. The Museum is required to report information regarding its financial position and activities according to two classes based on the existence or absence of donor-imposed restrictions. Accordingly, net assets of the Museum and changes therein are classified as follows:

Net assets without donor restrictions – Net assets that are not subject to donor-imposed stipulations.

Net assets with donor restrictions – Net assets subject to donor-imposed stipulations. Some donor restrictions are temporary in nature; those restrictions will be met either by actions of the Museum and/or the passage of time. Other donor restrictions are perpetual in nature, where by the donor has stipulated the funds must be maintained in perpetuity.

Contributions that are restricted by the donor are reported as increases in net assets without donor restrictions if the restrictions expire (that is, when a stipulated time restriction ends or purpose restriction is accomplished) in the reporting period in which the revenue is recognized. All other donor-restricted contributions are reported as increases in net assets with donor restrictions, depending on the nature of the restrictions. When a restriction expires, net assets with donor restrictions are reclassified to net assets without donor restrictions and reported in the Statement of Activities as net assets released from restrictions.

Use of Estimates

In preparing financial statements in conformity with accounting principles generally accepted in the United States of America, management is required to make estimates and assumptions. Those estimates and assumptions affect the reported amounts of assets and liabilities, the disclosure of contingent assets and liabilities, and the reported revenues and expenses. Actual results could differ from those estimates.

NOTE 1 - SUMMARY OF SIGNIFICANT ACCOUNTING POLICIES

Cash and Cash Equivalents

For purposes of the Statement of Cash Flows, the Museum considers all highly liquid investments with an initial maturity of one year or less to be cash equivalents. The Museum places its cash and cash equivalents with various credit institutions.

Investments

The Museum reports investments at fair value. Net investment income return is reported in the Statement of Activities and consists of interest and dividend income, realized and unrealized capital gains and losses, less investment expense. Net investment income restricted by donors are reported as increases in net assets without donor restrictions if the restrictions are met (either a stipulated time period ends or a purpose restriction is accomplished) in the reporting period in which the income and gains are recognized.

Concentrations of Credit and Market Risk

Financial instruments that potentially expose the Museum to concentrations of credit and market risk consist primarily of cash equivalents and investments. The Museum maintains its cash and cash equivalents in bank deposit accounts, which, for short periods of time, may exceed federally insured limits. At year end, the carrying amount of the Museum's deposits was \$1,265,024 and the bank balance was \$1,284,947. At year end, \$668,143 of the Museum's deposits were uninsured and uncollateralized. To minimize risk, cash accounts are maintained at high-quality financial institutions and credit exposure is limited to any one institution. The Museum's investments do not represent significant concentrations of market risk inasmuch as the Museum's investment portfolio is adequately diversified among issuers.

Revenue Recognition

Contributions and bequests. Contributions represent nonexchange transactions and the Museum recognizes contributions when cash, securities or other assets; an unconditional promise to give; or a notification of a beneficial interest is received. Conditional promises to give - that is, those with a measurable performance or other barrier and a right of return - are not recognized until the conditions on which they depend have been met. The Museum did not have any conditional promises to give at June 30, 2021.

Grants. The Museum conducts several programs that are funded by local organizations, foundations and other businesses. The vast majority of the grants are awarded in a fixed amount. Grants determined to be contributions are recognized as revenue when an unconditional grant award is received, or when the conditions of a conditional contribution have been met.

Exhibition revenues. Exhibition underwriting revenues are recognized when the designated exhibitions or collections are put on display and the contribution has been received.

Memberships and Admissions. The Museum recognizes revenue from ticket sales at the time of admission. The Museum recognizes revenue from membership dues using the output method over the membership period, which is generally one year. Revenues are recognized ratably on a monthly basis as services are simultaneously received and consumed by the members. Due to the nature and timing of the performance obligations, substantially all contract liabilities of each year is recognized in the following year.

NOTE 1 - SUMMARY OF SIGNIFICANT ACCOUNTING POLICIES

Fundraising. Fundraising revenue include sponsorship of events, event sales, and auctions. Fundraising transactions often include both exchange and contribution components. Event sales that result in substantially commensurate value for the participant are considered exchange transactions and recognized at a point in time, when the event takes place. Amounts in excess of commensurate value are recognized as conditional contributions when the relevant barriers are met, generally coinciding with when the event takes place.

Retail Operations. Revenues derived from Museum shop and bar sales are recognized as goods are delivered to the buyer.

Rental Income. The Museum recognizes monthly rent revenue from subleased buildings in accordance with rental agreement and as performance obligations are met. Facility rentals are recognized when the performance obligation of providing space for the event is satisfied. Amounts collected in advance for facilities rentals are reflected in the statement of financial position as contract liabilities.

Support Organization Income. The Museum has four supporting organizations which generate operating and fundraising income based on their various activities. Revenue is recognized after activities and events occur.

Pledges Receivable

Unconditional promises to give that are expected to be collected in less than one year are reported at net realizable value. Unconditional promises to give that are expected to be collected in periods greater than one year are recorded at net present value of expected cash flows. As the difference between the present value and net present value is insignificant, promises to give that are collectible over future periods will be reported at present value. Management does not believe an allowance for uncollectible amounts is necessary based on historical experience with donors, and accordingly has made no allowance for doubtful accounts.

Accounts Receivable

Accounts receivable are stated at the amount management expects to collect from outstanding balances. Management provides for probable uncollectible amounts through a provision for bad debt expense and an adjustment to a valuation allowance based on its assessment of the current status of individual accounts. Balances that are still outstanding after management has used reasonable collection efforts are written off through a charge to the valuation allowance and a credit to accounts receivable. Accounts receivable are considered by management to be collectible in full and, accordingly, an allowance for doubtful accounts is not considered necessary.

<u>Inventories</u>

Museum shop inventories are stated at the lower of cost or net realizable value. Cost is determined by the first-in, first-out method. When evidence exists that the net realizable value of inventory is lower than its cost, the difference is recognized as a loss in the statement of activities in the period in which it occurs.

NOTE 1 - SUMMARY OF SIGNIFICANT ACCOUNTING POLICIES

Property and Equipment

Acquisitions of property and equipment with a cost in excess of \$500 are capitalized. All expenses for repairs, maintenance, renewals, and betterments that materially prolong the useful lives of assets are capitalized. In addition, all expenses for computers and related software and infrastructure are always capitalized. Property and equipment are carried at cost or, if donated, at the approximate fair market value at the date of donation. Depreciation is computed using the straight-line method over the estimated useful lives of the respective assets, ranging from five to 50 years. Depreciation expense for the current fiscal year was \$343,117.

The Museum reviews long-lived assets for impairment whenever events or changes in circumstances indicate that the carrying amount of an asset may not be recoverable. Recoverability of assets to be held and used is measured by a comparison of the carrying amount of an asset to future net cash flows expected to be generated by the asset. If such assets are considered to be impaired, the impairment to be recognized is measured by the amount by which the carrying amount of the assets exceeds the fair value of the assets. Assets to be disposed of are reported at the lower of the carrying amount or fair value less costs to sell. Management does not believe impairment indicators are present.

The City of Tucson owns the land and permanent structures on which the Museum is located. The Museum has a lease with the City of Tucson, which entitles the Museum to exclusive right and use of the land and to operate the properties as a museum. The lease expires in September 2072. As a matter of policy, the fair value of the leased premises has not been reported in the financial statements of the Museum.

Collections

The collections, which were acquired through purchases and contributions since the Museum's inception, are not recognized as assets on the statement of financial position. Contributed collection items and reference books are not reflected in the financial statements. During the year, the Museum received \$917,800 of contributed art (unaudited) not recorded in the statement of financial position, in accordance with its policy. Proceeds from deaccessions or insurance recoveries, if any, are reflected as increases in the appropriate net asset classes.

Collections include: 1) Latin American Art; 2) Art of the American West; 3) Modern and Contemporary Art; 4) Indigenous Arts; 5) European Art; 6) Asian Art; and 5) Historical Properties.

The Collections Committee of the Board formally approves acquisitions for the collection. Deaccessions and the loan of objects into and from the collections are approved by the Board's Collections Committee with notice to, and in accordance with criteria established by, the Board. Accepted items are accessioned and cared for in accordance with a written "Collection Management Policy" following generally accepted museum procedures. Funds realized through the sale of any deaccessioned art are only used to replenish the collections.

NOTE 1 - SUMMARY OF SIGNIFICANT ACCOUNTING POLICIES

Beneficial Interest in Assets Held by Community Foundation

The Museum has established an endowment fund that is perpetual in nature with the Arizona Community Foundation (ACF) and named the Museum as the beneficiary. The Museum granted variance power to ACF, which allows ACF to modify any condition or restriction on its distributions for any specified charitable purpose or to any specified organization if in the sole judgment of ACF's Board of Directors, such restriction or condition becomes unnecessary, incapable of fulfillment, or inconsistent with the charitable needs of the community. The fund is held and invested by ACF for the Museum's benefit and is reported at fair value in the statements of financial position, with distributions and changes in fair value recognized in the statements of activities.

Contract Liabilities

The Museum recognizes contract liabilities for membership dues in the applicable annual membership period, tuition receipts in the applicable annual tuition period, and facility rentals when events occur.

Compensated Absences

Employees are entitled to personal time off (PTO), depending on job classification, length of service, and other factors. It is the Museum's policy to recognize the cost of compensated absence when leave is earned by employees.

Donated Services and In-Kind Contributions

Donations of property and equipment are recorded as contributions at fair value at the date of donation. Such donations are reported as increases in net assets without donor restrictions unless the donor has restricted the donated asset to a specific purpose. Assets donated with explicit restrictions regarding their use and contributions of cash that must be used to acquire property and equipment are reported as increases in net assets with donor restrictions. Absent donor stipulations regarding how long those donated assets must be maintained, the Museum reports expirations of donor restrictions when the donated or acquired assets are placed in service. The Museum reclassifies net assets with donor restrictions to net assets without restrictions at that time.

Donated services are recognized as contributions if the services (a) create or enhance nonfinancial assets or (b) require specialized skills, are performed by people with those skills, and would otherwise be purchased by the Museum. Volunteers contribute significant amounts of time to the Museum's program services, administration, and fundraising activities; however the financial statements do not reflect the value of these contributed services because they do not meet recognition criteria prescribed in generally accepted accounting principles.

The Museum received no donated materials, services, and equipment for the year ended June 30, 2021.

NOTE 1 - SUMMARY OF SIGNIFICANT ACCOUNTING POLICIES

Functional Allocation of Expenses

The costs of providing various programs and other activities have been summarized on a functional basis in the Statement of Activities and in the Statement of Functional Expenses. Accordingly, certain costs have been allocated among the programs and supporting services benefited. Such allocations are determined by management on an equitable basis.

The expenses that are allocated include the following:

Expense	Method of Allocation	
Salaries and benefits	Time and effort	
Information technology	Time and effort	
Transportation/moving	Direct usage	
Other purchased/contracted services	Direct usage	
Equipment repair and maintenance	Time and effort	
Utilities	Square footage	
Insurance	Square footage	
Advertising and publicity	Direct usage	
Rental equipment	Direct usage	
Travel	Direct usage	
Miscellaneous expenses	Direct usage	
Depreciation and amortization	Square footage	

Advertising

The Museum uses advertising to promote its programs among the audiences it serves. The production costs of advertising are expensed as incurred. During the current fiscal year, advertising costs totaled \$58,328.

Income Tax Status

The Museum is exempt from federal income tax under Section 501(c)(3) of the Internal Revenue Code and similar State of Arizona tax provisions. However, income from certain activities not directly related to the Museum's tax-exempt purpose is subject to taxation as unrelated business income. The Museum's Form 990, Return of Organization Exempt from Income Taxes and Form 990T, Exempt Organization Business Income Tax Return, are generally subject to examination by the Internal Revenue Service for three years after the date filed. There are no current or pending IRS examinations.

The Museum has adopted the provisions of the FASB standard on Accounting for Uncertainty in Income Taxes (ASC 740-10-25). Management has evaluated the tax positions taken or expected to be taken, if any, on its exempt organization filings, and the likelihood that upon examination those positions would be sustained. Based on the results of this evaluation, management believes there are no uncertain tax positions.

NOTE 1 - SUMMARY OF SIGNIFICANT ACCOUNTING POLICIES

Recent Accounting Pronouncements Issued Not Yet Effective

In February 2016, the FASB issued ASU Update 2016-02, *Leases (Topic 842)*. The ASU will require entities to recognize assets and liabilities for both capital and operating leases with lease terms of more than 12 months on the statement of financial position. This ASU is effective for fiscal years beginning after December 15, 2020. The Museum is currently evaluating the effect that this pronouncement will have on its consolidated financial statements and related disclosures.

Date of Management's Review

In preparing these financial statements, the Museum has evaluated events and transactions for potential recognition or disclosure through March 30, 2022, which is the date the financial statements were available to be issued.

NOTE 2 – LIQUIDITY AND AVAILABILITY

The following represents the Museum's financial assets at fiscal year end:

Financial assets at year end: Cash and cash equivalents	\$ 46,425
Cash and cash equivalents - with donor restrictions	1,218,599
Accounts receivable	146,371
Pledges receivable	58,084
Pledges receivable – with donor restrictions	83,368
Investments – with donor restrictions	1,991,646
Total financial assets	3,544,493
Less amounts not available to be used within one year: Net assets with donor restrictions Less: Net assets with purpose restrictions to be met in	4,306,943
less than a year	(793,218)
Financial assets available to meet general expenditures over the next twelve months	\$ 30,768

The Museum regularly monitors liquidity required to meet its operating needs and other contractual commitments, while also striving to maximize the investment of its available funds. The Museum does not have a formal policy or goal regarding operating reserves. However, as part of its liquidity plan, the Museum's investment policy requires a minimum of two percent of the endowment assets to be maintained in cash or cash equivalents, including money market funds and short-term U.S. Treasury bills. At June 30, 2021, the Museum had borrowed \$303,480 against net assets with donor restrictions (perpetual in nature) to cover operating cash flows and capital improvements.

NOTE 3 - INVESTMENTS AND FAIR VALUE MEASUREMENTS

Fair value is defined as the price that the Museum would receive to sell an asset or pay to transfer a liability in an orderly transaction between market participants at the measurement date.

Accounting standards establish a three-tier fair value hierarchy that prioritizes the inputs to valuation techniques. Inputs refer broadly to the assumptions that market participants use to make valuation decisions, including assumptions about risk. Observable inputs are those that reflect the assumptions that market participants would use in pricing the asset and are based on market data obtained from independent sources. Unobservable inputs reflect the Museum's assumptions about the inputs market participants would use in pricing the asset or liability developed based on the best information available in the circumstances. The three-tier hierarchy of inputs is summarized in the three broad levels listed below:

Level 1: Quoted prices in active markets for identical investments.

Level 2: Quoted prices for similar assets or liabilities in active markets, quoted prices for identical or similar assets or liabilities in inactive markets, inputs other than quoted prices that are observable for the asset or liability.

Level 3: Unobservable inputs for the asset or liability.

The level of fair value hierarchy within which a fair value measurement in its entirety falls is based on the lowest level input that is significant to the fair value measurement in its entirety.

Fair Values Measured on Recurring Basis

Fair values of assets measured on a recurring basis at year end are as follows:

	Hierarchy Level	Fair Value
Investments		
Equities	Level 1	\$ 5,522
Mutual funds - publicly traded	Level 1	1,908,956
Direct stock ownership	Level 1	59,958
Community Foundation of Southern		
AZ investment pool	Level 3	17,210
Total assets		\$ 1,991,646

The following methods and assumptions were used to estimate the fair value for each class of financial instrument measured at fair value.

Investments – Fair values for Level 1 investments are determined by reference to quoted market prices and other relevant information generated by market transactions. Investment pools classified in Level 3 are valued at the beneficial interest in assets held at the fair value of the Museum's share of the investment pool as of the measurement date. The investment pool is based on quoted net asset values of underlying investments held by the investment pool adjusted by an asset charge. The underlying investments held in the investment pool are composed primarily of equity securities.

NOTE 3 – INVESTMENTS AND FAIR VALUE MEASUREMENTS

The Museum recognizes transfers into and out of levels within the fair value hierarchy at the end of the reporting period. There were no transfers between levels during the current fiscal year.

Assets measured at fair value on a recurring basis using significant unobservable inputs (Level 3 inputs) are as follows:

	Asse	ts Held by	
	Community		
	Fo	undation	
Beginning of year	\$	14,902	
Investment return, net		2,308	
End of year	\$	17,210	

NOTE 4 – PLEDGES RECEIVABLE

Unconditional pledges receivable consist of the following:

Amounts due in:	
Less than one year	\$ 66,418
More than one year	 75,034
Total	\$ 141,452

NOTE 5 - REVENUE FROM CONTRACTS WITH CUSTOMERS

Changes in contract liabilities for the fiscal year are as follows:

	Contract _iabilities
Beginning of year	\$ 223,936
Revenue recognized that was included in contract	
liabilities at the beginning of the year	(223,936)
Increase in contract liabilities due to cash received	
during the period	372,691
End of year	\$ 372,691

NOTE 6 – PROPERTY AND EQUIPMENT

Property and equipment consist of the following.

Buildings	\$ 5,981,833
Courtyard and plaza	404,951
Furniture and equipment	1,437,436
Leasehold improvements	7,027,133
Total property and equipment	14,851,353
Less: Accumulated depreciation and amortization	(6,948,479)
Net property and equipment	\$ 7,902,874

NOTE 7 – INTANGIBLE ASSETS

Intangible assets consist of the following.

Intangibles, not being amortized	\$ 14,000
Intangibles, being amortized	11,500
Less: Accumulated amortization	(11,000)
Net intangible assets	\$ 14,500

NOTE 8 – ENDOWMENTS

The Museum's endowment consists of two individual funds established for a variety of purposes. Its endowment includes donor-restricted funds for income and collection purposes. As required by generally accepted accounting principles (GAAP), net assets associated with endowment funds are classified and reported based on the existence or absence of donor-imposed restrictions.

Interpretation of Relevant Law and Spending Policy

The Museum's Investment and Spending Policy, approved by the Board of Trustees, is consistent with the Arizona' version of the Uniform Prudent Management of Institutional Funds Act (UPMIFA). Arizona's law, the Management of Charitable Funds Act, (MCFA) provides that, unless otherwise stated in the gift instrument, the assets in an endowment fund are donor-restricted assets until appropriated for expenditure. Pursuant to the MCFA and subject to the specific terms of the gift agreement, the Museum may spend or accumulate so much of the fund assets as it deems prudent for the uses, benefits, purposes and duration for which the fund was established. As a result of this interpretation, the Museum maintains such gifts as restricted assets. Also, consistent with the MCFA, the Museum exercises good faith and prudence when determining whether to appropriate for expenditure or accumulate endowment fund assets.

NOTE 8 – ENDOWMENTS

MCFA provides that to limit the authority to appropriate these assets for expenditure, the gift instrument must specifically state the restriction. Terms in a gift instrument directing that only income and interest may be spent or that the original principal amount must be preserved intact, for example, create an endowment of permanent duration (unless otherwise provided) but do not otherwise limit the Museum's authority to spend the assets. The Museum complies with the specific restrictions, if any, in written gift agreements.

For accounting purposes, endowment gifts are recorded at their original amount. Assets restricted by the donor in the gift instrument to be held in perpetuity are retained at their original amount and the amount of any accumulations, if required by the gift instrument, are added.

Investment and Spending Policy

In accordance with UPMIFA and the MCFA, the Museum considers the following factors in making a determination to appropriate or accumulate donor-restricted endowment funds:

- 1. The duration and preservation of the endowment fund.
- 2. The purposes of the donor-restricted endowment fund.
- 3. General economic conditions.
- 4. The possible effect of inflation and deflation.
- 5. The expected return from income and appreciation of investments.
- 6. Other resources available to the Museum.
- 7. The Museum's investment and spending policy.

In accordance with the prudential factors in UPMIFA and the MCFA, the policy provides that distributions from endowment funds may be taken quarterly or annually and generally shall not exceed an annual amount of 5 percent of the trailing 12 quarters weighted average market value of the fund. In establishing this policy, the Museum considered the long-term expected return on investment assets, the nature, duration, and preservation of the fund, other resources, and the possible effects of inflation or deflation, and other factors listed above.

Capital spending funded through pledges to be paid in subsequent years and an unexpected significant plant expenditure affected spending levels in the current year. Future capital improvements will be funded through an increase in liabilities. Payments of the naming pledges, additional naming gifts, and a structural change in revenues and expense will be made to realize operational surpluses in subsequent fiscal years.

Investment Return Objectives, Risk Parameters and Strategies

The Museum's investment and spending policy is intended to provide a predictable stream of funding to the Museum while maintaining the purchasing power of endowment assets over the long-term. Accordingly, the investment process seeks to achieve an after-cost total real rate of return, including investment income as well as capital appreciation, which exceeds the annual distribution with acceptable levels of risk. Endowment assets are invested in a well-diversified asset mix, which includes equity and debt securities, that is intended to result in a consistent inflation-protected rate of return that has sufficient liquidity to make an annual distribution of five percent, while growing the funds if possible.

NOTE 8 – ENDOWMENTS

Therefore, the Museum expects its endowment assets, over time, to produce an average rate of return of approximately six percent annually. Actual returns in any given year may vary from this amount. Investment risk is measured in terms of the total endowment fund; investment assets and allocation between asset classes and strategies are managed to not expose the fund to unacceptable levels of risk.

Mith Donor

Changes in Endowment Net Assets as of year end:

	WILLI DOLLOL
	Restriction
Endowment net assets, beginning of year	\$ 3,873,472
Investment return, net	421,550
Amounts appropriated for expenditure	(299,031)
Endowment net assets, end of year	\$ 3,995,991

Funds with Deficiencies

From time to time, certain donor-restricted endowment funds may have fair values less than the aggregate of the original gift amounts or the amounts required to be maintained by donors or by law (underwater endowments). As noted above, UPMIFA and the MCFA, the Museum's investment and spending policy permits spending from underwater endowments. As of June 30, 2021, there were no deficiencies of this nature.

Endowment Net Asset Composition by Type of Fund as of year end:

	-	Vith Donor Restriction
Original donor-restricted gift amount and amounts required to be maintained in perpetuity by donor Accumulated investment gains	\$	3,513,725 482,266
Total funds	\$	3,995,991

NOTE 9 - PAYCHECK PROTECTION PROGRAM (PPP) LOAN

The Museum received approval for a Payroll Protection Program (PPP) loan under the CARES Act on April 14, 2020. The loan is fully forgiven if the funds are used for payroll costs, interest on mortgages, rent, and utilities within 24 weeks of loan approval (at least 60% of the forgiven amount must be used for payroll). Forgiveness is based on the Museum maintaining or quickly rehiring employees and maintaining salary levels. Recipients must also comply with certain Small Business Administration (SBA) requirements and make certain certifications.

NOTE 9 - PAYCHECK PROTECTION PROGRAM (PPP) LOAN

The Museum received forgiveness from the lender and SBA for the full amount of the PPP loan in March 2021, therefore the loan is considered a cost-reimbursement grant from the Federal government for which revenue is recognized when qualifying expenses are incurred. The Museum recognized \$344,916 of revenue, including interest accrued of \$3,016, for the PPP loan forgiveness during the year.

The Museum must retain all records relating the PPP loan, including documentation necessary to support the loan forgiveness application and documentation supporting material compliance with program requirements. The Museum must retain all documentation for six years after the loan is forgiven. The loan forgiveness is subject to audit and adjustment by the SBA. Any ineligible loan amounts may result in the SBA requiring the Museum repay the loan forgiven in part, or in whole.

NOTE 10 - NET ASSETS

Net assets released from donor restrictions are as follows:

Satisfaction of purpose restrictions:	
Contemporary Photography Fund	\$ 7,490
Other	97,107
Naming Opportunities	400,000
Endowments	299,031
Total	\$ 803,628

NOTE 10 - NET ASSETS

Net assets with donor restrictions were as follows:

Collections \$ 39,276 Docent Activities 1,314 Contemporary Photography Fund 17,510 Other 252,852 Specific purpose total 310,952 Endowments, subject to appropriation: 271,786 Art and Care of Collections 271,786 Arts & Crafts Awards 11,514 Collections 77,459 Curator: Latin American Art 121,507 Endowments, subject to appropriation total 482,266 Endowments, perpetual in nature: 641,803 Acquisition of Art 641,803 Acquisition of Masks and Weaving 50,337 Art Award 10,000 Casa Cordova 50,000 Craft Award 2,000 Education 1,122,773 General Operations 250,865 Latin American Curator 872,989 Scholarships 3,075 Western Art Curator 509,883 Endowments, perpetual in nature total 3,513,725 Total 4,306,943	Specific Purpose:		
Contemporary Photography Fund Other Specific purpose total Endowments, subject to appropriation: Art and Care of Collections Arts & Crafts Awards Collections Curator: Latin American Art Endowments, subject to appropriation total Endowments, subject to appropriation total Endowments, perpetual in nature: Acquisition of Art Acquisition of Masks and Weaving Art Award Casa Cordova Craft Award Casa Cordova Craft Award Endound Education Casa Cordova Coasa Cordova Co	Collections	\$	39,276
Other 252,852 Specific purpose total 310,952 Endowments, subject to appropriation: 271,786 Art and Care of Collections 271,786 Arts & Crafts Awards 11,514 Collections 77,459 Curator: Latin American Art 121,507 Endowments, subject to appropriation total 482,266 Endowments, perpetual in nature: 641,803 Acquisition of Art 641,803 Acquisition of Masks and Weaving 50,337 Art Award 10,000 Casa Cordova 50,000 Craft Award 2,000 Education 1,122,773 General Operations 250,865 Latin American Curator 872,989 Scholarships 3,075 Western Art Curator 509,883 Endowments, perpetual in nature total 3,513,725	Docent Activities		1,314
Specific purpose total Endowments, subject to appropriation: Art and Care of Collections Arts & Crafts Awards Collections Curator: Latin American Art Endowments, subject to appropriation total Endowments, perpetual in nature: Acquisition of Art Acquisition of Masks and Weaving Art Award Casa Cordova Craft Award Education Education Education Education Education Education Education Education Education Scholarships Scholarships Western Art Curator Endowments, perpetual in nature total S10,952 271,786	Contemporary Photography Fund		17,510
Endowments, subject to appropriation: Art and Care of Collections Arts & Crafts Awards Collections Curator: Latin American Art Endowments, subject to appropriation total Endowments, perpetual in nature: Acquisition of Art Acquisition of Masks and Weaving Art Award Casa Cordova Craft Award Education Craft Award Education Education Education Education Education Ceneral Operations Latin American Curator Scholarships Western Art Curator Endowments, perpetual in nature total 271,786 271,786 11,514 121,507 482,266 641,803 641,803 50,337 Art Award 10,000 250,337 Art Award 2,000 Education 1,122,773 General Operations 250,865 Latin American Curator 872,989 Scholarships 3,075 Western Art Curator Endowments, perpetual in nature total 3,513,725	Other		252,852
Art and Care of Collections 271,786 Arts & Crafts Awards 11,514 Collections 77,459 Curator: Latin American Art 121,507 Endowments, subject to appropriation total 482,266 Endowments, perpetual in nature: 641,803 Acquisition of Art 641,803 Acquisition of Masks and Weaving 50,337 Art Award 10,000 Casa Cordova 50,000 Craft Award 2,000 Education 1,122,773 General Operations 250,865 Latin American Curator 872,989 Scholarships 3,075 Western Art Curator 509,883 Endowments, perpetual in nature total 3,513,725	Specific purpose total		310,952
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Collections 77,459 Curator: Latin American Art 121,507 Endowments, subject to appropriation total 482,266 Endowments, perpetual in nature: 641,803 Acquisition of Art 641,803 Acquisition of Masks and Weaving 50,337 Art Award 10,000 Casa Cordova 50,000 Craft Award 2,000 Education 1,122,773 General Operations 250,865 Latin American Curator 872,989 Scholarships 3,075 Western Art Curator 509,883 Endowments, perpetual in nature total 3,513,725			271,786
Curator: Latin American Art 121,507 Endowments, subject to appropriation total 482,266 Endowments, perpetual in nature: 641,803 Acquisition of Art 641,803 Acquisition of Masks and Weaving 50,337 Art Award 10,000 Casa Cordova 50,000 Craft Award 2,000 Education 1,122,773 General Operations 250,865 Latin American Curator 872,989 Scholarships 3,075 Western Art Curator 509,883 Endowments, perpetual in nature total 3,513,725	Arts & Crafts Awards		11,514
Endowments, subject to appropriation total 482,266 Endowments, perpetual in nature: 641,803 Acquisition of Art 641,803 Acquisition of Masks and Weaving 50,337 Art Award 10,000 Casa Cordova 50,000 Craft Award 2,000 Education 1,122,773 General Operations 250,865 Latin American Curator 872,989 Scholarships 3,075 Western Art Curator 509,883 Endowments, perpetual in nature total 3,513,725	Collections		77,459
Endowments, perpetual in nature: 641,803 Acquisition of Art 641,803 Acquisition of Masks and Weaving 50,337 Art Award 10,000 Casa Cordova 50,000 Craft Award 2,000 Education 1,122,773 General Operations 250,865 Latin American Curator 872,989 Scholarships 3,075 Western Art Curator 509,883 Endowments, perpetual in nature total 3,513,725	Curator: Latin American Art		121,507
Acquisition of Art 641,803 Acquisition of Masks and Weaving 50,337 Art Award 10,000 Casa Cordova 50,000 Craft Award 2,000 Education 1,122,773 General Operations 250,865 Latin American Curator 872,989 Scholarships 3,075 Western Art Curator 509,883 Endowments, perpetual in nature total 3,513,725	Endowments, subject to appropriation total		482,266
Acquisition of Masks and Weaving 50,337 Art Award 10,000 Casa Cordova 50,000 Craft Award 2,000 Education 1,122,773 General Operations 250,865 Latin American Curator 872,989 Scholarships 3,075 Western Art Curator 509,883 Endowments, perpetual in nature total 3,513,725	Endowments, perpetual in nature:		
Art Award 10,000 Casa Cordova 50,000 Craft Award 2,000 Education 1,122,773 General Operations 250,865 Latin American Curator 872,989 Scholarships 3,075 Western Art Curator 509,883 Endowments, perpetual in nature total 3,513,725	Acquisition of Art		641,803
Casa Cordova 50,000 Craft Award 2,000 Education 1,122,773 General Operations 250,865 Latin American Curator 872,989 Scholarships 3,075 Western Art Curator 509,883 Endowments, perpetual in nature total 3,513,725	Acquisition of Masks and Weaving		50,337
Craft Award 2,000 Education 1,122,773 General Operations 250,865 Latin American Curator 872,989 Scholarships 3,075 Western Art Curator 509,883 Endowments, perpetual in nature total 3,513,725	Art Award		10,000
Education1,122,773General Operations250,865Latin American Curator872,989Scholarships3,075Western Art Curator509,883Endowments, perpetual in nature total3,513,725	Casa Cordova		50,000
General Operations250,865Latin American Curator872,989Scholarships3,075Western Art Curator509,883Endowments, perpetual in nature total3,513,725	Craft Award		2,000
Latin American Curator872,989Scholarships3,075Western Art Curator509,883Endowments, perpetual in nature total3,513,725	Education		1,122,773
Scholarships3,075Western Art Curator509,883Endowments, perpetual in nature total3,513,725	General Operations		250,865
Western Art Curator 509,883 Endowments, perpetual in nature total 3,513,725	Latin American Curator		872,989
Endowments, perpetual in nature total 3,513,725	Scholarships		,
	Western Art Curator		509,883
Total <u>\$ 4,306,943</u>	Endowments, perpetual in nature total		
	Total	\$ 4	4,306,943

NOTE 11 - OPERATING LEASE COMMITMENTS

The Museum leases land from the City of Tucson for \$1 a year under an operating lease through 2072 and an education center from the City of Tucson for \$1 a year under an operating lease that expires in 2073.

The Museum leases office equipment, equipment maintenance, and professional services under noncancelable operating leases with terms of one to six years. Total rent expense incurred under operating leases totaled \$29,633 during the fiscal year.

The future minimum rental payments under the leases are as follows:

Year Ending June 30:	
2022	\$ 27,936
2023	22,799
2024	14,651
2025	14,651
2026	13,581
2027	 906
Total minimum payments required	\$ 94,524

NOTE 12 - RENTAL INCOME

The Museum subleases one of its buildings to a restaurant under a lease through January 31, 2022. The lease provides for rent based upon a percentage of gross sales. Contingent rental revenue earned for the year was \$59,236.

The Museum subleases another building under an operating lease. The lease requires monthly payments of \$1,500 through June 2022. Rental income for the year was \$10,500. Future minimum rental income under the lease is \$18,000 per year.

The Museum also subleases office space under an operating lease. The lease requires monthly payments of \$2,250 through March 2022. Rental income for the year was \$6,750. Future minimum rental income under the lease is \$20,250 per year.

NOTE 13 – EMPLOYEE BENEFIT PLANS

The Museum has a defined contribution plan covering all employees with at least one year of service who agree to make contributions to the plan. The Museum contributes up to three percent of gross salaries to the plan for qualified employees. Employees may make contributions to the plan up to the maximum amount allowed by the Internal Revenue Code if they wish. Plan expenses were \$21,113 for the fiscal year.

NOTE 14 – RELATED PARTY TRANSACTIONS

During the year, the Museum received approximately \$1.4 million in contributions and pledges from members of its Board of Trustees. The Museum received no in-kind contributions from members of the Board of Trustees during the year.

NOTE 15 – COMMITMENTS AND CONTINGENCIES

The Museum is subject to certain loss contingencies, such as litigation, arising in the normal conduct of its activities. In the opinion of management, the liability, if any, for such contingencies will not have a material effect on the Museum's financial position.