

TUCSON MUSEUM OF ART

Annual Report 2021/22



TUCSON MUSEUM *of* ART
AND HISTORIC BLOCK

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.



Olivier Mosset *Ice // Sculpture*. Image by Julius Schlosburg.



Visitors explore Olivier Mosset exhibition during First Thursday. Image by Julius Schlosburg;
Opening of Brad Kahlhamer: 11:59 to Tucson. Image by Willo + Simon.

LETTER FROM THE BOARD PRESIDENT AND CEO

Dear Museum Community,

As we reflect on the 2021-2022 season, the year proved to be a moment of creativity in transition. Highlighting the museum's role as a community resource, it was a year filled with inclusive collection exhibitions, thoughtful feature exhibitions, and the enthusiastic return of in-person programs. This positions TMA as an institution that is a must-see for out-of-town guests visiting southern Arizona and, more significantly, makes Tucson a better place to live.

We are continually inspired by our donors, members, partners, and staff who have risen to the exceptional challenges of exemplifying a commitment to the museum's mission, core values, and local communities. This year we were fortunate to provide studio experiences with artists and re-engage lifelong learning opportunities as well as community partnerships. When Arizonians work together, we can make a difference.

It was a banner year for significant acquisitions and the realization of promised gifts. TMA's collection reflected new energies dedicated to becoming more nuanced and relevant on a regional, national, and global scale. With a focus on care of collections through community-based approaches to research and conservation efforts, TMA deepened its commitment to the region and strengthened long-term, sustainable partnerships.

The end of the year also gave our museum the opportunity to thank Jeremy Mikolajczak, our former Jon and Linda Ender Director and CEO, as he moved north to take on a new role at the Phoenix Art Museum. During his tenure at TMA, he positioned the museum to chart a course of sustainability as we embark on the search for a new Director and CEO.

We invite you to learn about our commitment to connecting art to life through the exhibitions, programming, and events featured in this year's annual report. Thank you for inspiring us and for being an important part of the Tucson Museum of Art and Historic Block.



Christopher Gordon
Interim Director and CEO/CFO/COO



Mary Jo Brown
TMA Board of Trustees President

A RESOLUTION OF THANKS AND APPRECIATION

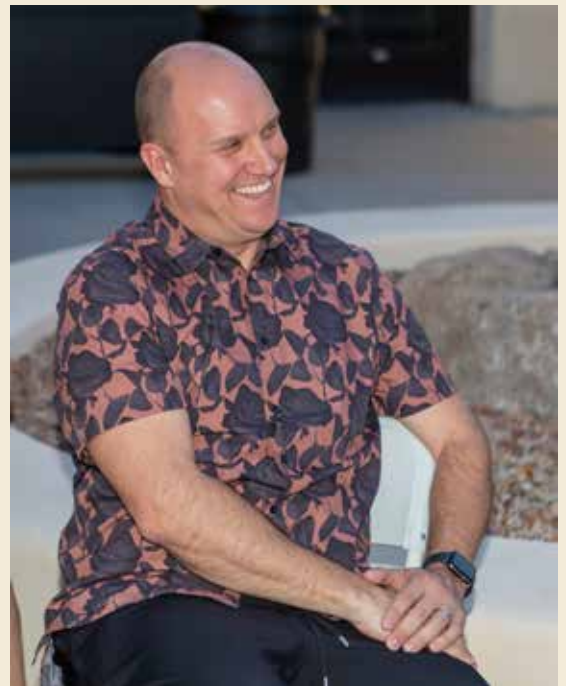
Whereas, Jeremy Mikolajczak served with great distinction as the Director and Chief Executive Officer of the Tucson Museum of Art for six years; and

Whereas, Jeremy Mikolajczak has made the Tucson Museum of Art incomparably better during his service, including through:

- The renovation of the Alice Chaiten Baker Center for Arts Education;
- The addition of the Kasser Family Wing of Latin American Art;
- The promotion and enhancement of the museum experience;
- The advancement of diversity through curatorial efforts and community engagement; and
- The expansion of the museum's collection to reflect our multi-cultural heritage; and
- The many other improvements and modernizations to the museum's operations large and small that make it a success.

Now, therefore, be it resolved, that the Board of Trustees of the Tucson Museum of Art expresses its deep gratitude to Jeremy Mikolajczak for his long and distinguished service as the Jon and Linda Ender Director and Chief Executive Officer of the Tucson Museum of Art and for his significant and lasting contributions to the Museum and in support of its mission, and it wishes him continued great success.

Adopted this 18th day of April 2022 by the Board of Trustees.



Jeremy's going away party with staff and board members.
Image by Willo + Simon.

2021-2022 IN NUMBERS

ADMISSIONS NUMBERS

Total Gallery Admission – 27,570

- Members – 3,262
- Free Admission Programs – 4,077
- First Thursday – 2,301
- Second Sunday – 3,063
- Paid Admission – 14,867

Retail

In the Museum Store, retail gross sales increased by 44% in comparison to the prior year.

- 3 feature Exhibitions
- 299 partners, artists, and vendors involved in TMA programs
- 888 Participants in Adult Programs
- 980 New works accessioned into the permanent collection
- 1,427 participants in on-campus public programs
- 2,183 Members
- 3,093 participants in offsite programs
- 5,724 Participants in PreK-12 Programs
- 10,533 Total number of works in the collection (as of June 30, 2022)
- 27,570 gallery admission (see below for further breakdown)
- 34,359 social media followers (Instagram, Facebook, and Twitter)
- 48,113 visitors to TMA's campus



Installation view of *Francisco Toledo: Paper Fables*. Image by Willo + Simon.

EXHIBITION SEASON

The 2021–2022 season featured shows by emerging and nationally acclaimed artists as well as thoughtful permanent collections exhibitions that underscored the museum's commitment to collecting and curatorial excellence.

The season kicked off in August with an eye to art and ecology in *Noble, Proud, Wise, Lordly: Art of the Jaguar*, created in partnership with the Northern Jaguar Project. *Still Here: Still-Life Imagery in the Permanent Collection* considered examples from across the museum's collecting areas, while *Place, Time, and Identity: Asian Art from the Permanent Collection* explored relevant themes in our Asian holdings. A chapter of TMA history was the subject of *A Look Back: Works from the Women Artists and the West Show and Sale at the Tucson Museum of Art*, and the practices of four noted photographers were explored in *Diagonal Camera: Photographic Perspectives from Mid-Century Mexico*.

The season's first feature exhibition debuted in October with *Olivier Mosset*, a retrospective of large-scale monochrome paintings by the internationally renowned Swiss artist, who has lived in Tucson since the 1990s. November brought the opening of *Patrick Martinez*:

Look What You Created, featuring outstanding mixed media works that examine social justice issues by the California rising art star. Both exhibitions featured full-color catalogs. Mosset's catalog was authored by Dr. Julie Sasse, while Martinez's catalog brought together essays by Hunter Braithwaite, Dr. Kristopher Driggers, and Dr. Marianna Pegno with Ukiah Hoy, Elizabeth Denneau, and Carlissa Parra.

In March, the museum opened another important feature exhibition, *Brad Kahlhamer: 11:59 to Tucson*, a retrospective of mixed media works by acclaimed Indigenous artist Brad Kahlhamer, who was born in our city in 1956. This exhibition also included a catalog by Dr. Julie Sasse with poetry by Natalie Diaz (Akimel O'otham and Mojave). May brought the opening of *Francisco Toledo: Paper Fables*, with recent donations to the collection placed in conversation with sonnets by Tucson-based poet Raquel Gutierrez. Whether organized from national loans or composed from TMA's exceptional collections holdings, each of these exhibitions involved rigorous scholarship, an investment in the museum's collections, and a fervent desire to connect with Tucson audiences.



Installation view of *Brad Kahlhamer: 11:59 to Tucson*.

FEATURE EXHIBITIONS

Olivier Mosset

October 14, 2021–February 27, 2022

Curated by Dr. Julie Sasse, Chief Curator

Patrick Martinez: Look What You Created

November 4, 2021–April 24, 2022

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

Brad Kahlhamer: 11:59 to Tucson

March 17–September 25, 2022

Curated by Dr. Julie Sasse, Chief Curator

PERMANENT COLLECTION EXHIBITIONS

Noble, Proud, Wise, Lordly: Art of the Jaguar

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

Still Here: Still Life Imagery in the Permanent Collection

Curated by Christine Brindza, Senior Curator, Glasser Curator of Art of the American West and Dr. Kristopher Driggers, Assistant Curator, Schmidt Curator of Latin American Art

Place, Time, and Identity: Asian Art from the Permanent Collection

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

A Look Back: Works from the Women Artists and the West Show and Sale at the Tucson Museum of Art

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

Diagonal Camera: Photographic Perspectives from Mid-Century Mexico

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

Francisco Toledo: Paper Fables

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

PERMANENT COLLECTION GALLERIES

Art of the American Southwest

Sandra and Robert Maxfield Gallery

Art of the American West

Frank and Jean Hamilton Gallery

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

Kasser Family Wing of Latin American Art

European Art from the Permanent Collection

Palice Gallery of European Art

Indigenous Arts from the Permanent Collection

Indigenous Arts Gallery

Mexican Masks from the Permanent Collection

Burt and Brenda Lazar Gallery

Selections from the Kasser Mochary Art Foundation

Mary Jo Brown Gallery

EDUCATION

The 2021–2022 programs highlighted the popularity of TMA's youth-based programs with record-breaking attendance and activated studio spaces five days a week. The year started off in July with a sold-out summer camp where students explored the museum's galleries and created their own masterpieces. As in-person school programs returned in August, TMA welcomed back long-term partners Imago Dei Middle School and Davis Bilingual Elementary for afterschool and enrichment programs. In-person field trips resumed (after a pandemic pause) and the after-school program Create continued.

In October 2021, in-person Second SundAZE: family day @ TMA began again. While attendance was initially slow, numbers have grown and art-making stations have proven wildly popular. The program helps families create art, explore the galleries, hear story times, and experience performances.

The Education Department has re-engaged lifelong learning opportunities with a variety of docent and adult programs. Art of Memory, a partnership between TMA and the Alzheimer's Association since 2007, returned in January 2022. Docent Art Talks, the museum's popular art history lecture series, were delivered by Zoom and, subsequently, in person. A new Docent cohort is now in formation: training since mid-January, these docents will graduate in December 2022 and will start facilitating tours and other TMA programs.

EDUCATION FIGURES AT A GLANCE

Second SundAZE: 2,863

K-12 and Youth Programs

- Davis Bilingual Elementary After School: 1836
- Imago Dei Middle School: 408
- Create After School : 52
- PreK-12 Tours: 3,428
- Art Camps: 468

Adult Programs

- Art Talks at TMA: 407
- Community Art Talks: 3,093
- College & Adult Tours: 748
- Art of Memory: 140



Art of Memory gallery activity.



Holiday Camp.

ENGAGEMENT



Patrick Martinez in the galleries. Image by Julius Schlosburg.



First Thursday art-making activity. Image by Julius Schlosburg.

ENGAGEMENT FIGURES AT A GLANCE

- First Thursday: 2,166
- Lectures and Exhibition-Related Programs: 306
- Partnerships and Programs: 246

The question that drove programming for the 2021-2022 season was: What opportunities can be provided to offer innovative engagement with TMA's collection and exhibitions? This question was addressed through a variety of programs including community residencies with artists Patrick Martinez and Brad Kahlhamer; the return of in-person First Thursday activities featuring creative partnerships, live music, art-making with Ami Dalal, and gallery exploration with Laila Halaby; the installation of an ice sculpture by Olivier Mosset in TMA's courtyard; professional development for art teachers; a concert by Kahlhamer at Hotel Congress; and lectures featuring artists, curators, and more.

Museum as Sanctuary returned to TMA's campus with a combination of gallery activities and studio exploration with long-term partner Owl & Panther. In these sessions, refugee youth explored ideas of place and identity while experimenting with a variety of media. Continuing the commitment to offer art-making experiences to communities, staff led a series of experimental storytelling workshops during the summer at several Pima County Public Libraries.

Engagement continued community-based work on several grant-funded projects. Efforts were focused on incorporating Indigenous knowledge to better understand our collecting, offering fresh perspectives on the Southwest region, and building connections between local communities, regional contemporary artists, and TMA's permanent collection.

2021-2022 PARTNERS

Arizona Opera
Gabriel Ayala
Ballet Rincon
Botana Remix
Monica Buckle
Margo Burwell
Cholla High School
Cinema Tucson
Consulate of Mexico in
Tucson
Fiona Fenix Davis
Davis Bilingual Elementary
DeGrazia Elementary School
Natalie Diaz
DJ Dirty Verbs
DJ Herm
Dos Sueños
Sara Ellitsgaard
Francisco Toledo
Foundation
Erica Franco
Cecilia Garibay
Raquel Gutiérrez

HumbleLianess
Ignite Sign Art Museum
Imago Dei Middle School
Instituto de Artes Gráficas de Oaxaca
Instituto Nacional de Antropología
e Historia (INAH), Mexico
Paul Ivey
Jewish Community Center
Patricia Lannes
Adela C. Licona
Nazafarin Lotfi
Colleen Lucero
Alejandro Macias
Marana High School
Patrick Martinez
Kirk McKoy
MizSkoden
Saretta Morgan
Olivier Mosset
Reuben Naranjo
Anh-Thuy Nguyen
AJ Odneal
Owl & Panther

Tohono Restoration
Trayce N. Peterson
Pima Community College
Agustin Cruz Prudencio
RogueTucsonArt
Romero's Sonoran Hot dogs
Safos Dance Company
Jennifer Saraceno
School for Advanced Research
Sienna Collective, University of Arizona
Social Venture Partners
Papay Solomon
Studio Rick Joy
David Tenario
The Alzheimer's Association
the Desert Southwest Chapter
Tucson Unified School District
Art Department
Tucson Urban League
Eugenia Vargas Pereira
Alice Vath
Stacie Widdifield



Students explore the Kasser Family Wing of Latin American Art with Patrick Martinez. Image by Julius Schlosburg.



ACQUISITION SPOTLIGHT

Art of the Ancient Americas

Maya Culture, Mexico, 550–950, *Cylinder Vessel*, clay, slip. Collection of the Tucson Museum of Art. Gift of I. Michael and Beth Kasser. 2021.30.16

Two artists appear in a scene on this drinking cup from the Classic Maya tradition, a gift to the museum's collection of Art of the Ancient Americas. On one side of the cup, a sculptor in a large headdress carves a face mask with a chisel. With his eyes cast downward, the sculptor appears engrossed in his work; the mask rests easily in the hand, as if it were an extension of the sculptor's body. Meanwhile, the other side of the cup shows us a painter, who holds a large paint pot filled with dark ink. Both scenes speak to the importance of art in Maya thought. With significant gifts of ancient American art to the collection this year—from the collections of I. Michael and Beth Kasser and Paul L. and Alice C. Baker—TMA visitors will be able to ponder and appreciate the meaning of ancient American arts in engagements of their own.



ACQUISITION SPOTLIGHT

Indigenous Arts

Diné, *Biil* (*Two-piece Dress*), ca. 1900, wool. Collection of the Tucson Museum of Art. Gift from the Donald L. Graf and Julia B. Graf Revocable Living Trust. 2021.32.52

This textile is an exceptional example a customary form of a woven dress for Diné women called a *biil* (pronounced “beel”). Made of two identical hand-spun wool panels produced on a vertical loom, this garment has openings for the neck and arms and typically includes one or two designed bands. In the past, women in Diné communities were often the weavers, a practice taught in many traditions as a gift from Spider Woman. They used natural dyes and techniques passed on through generations. At present, all genders are invited to learn and create textiles. In this piece, the red dye was likely made from cochineal, derived from insects that reside in the Southwest and Mexico. Part of the gift of Diné textiles from the Graf Trust, this weaving expands TMA’s holdings of this type that are often on view and rotated in the Indigenous Arts gallery.

MARKETING SPOTLIGHTS

MARKETING AT A GLANCE

Google Review – 4.7 stars

Yelp Review – 4 stars

Tucson Weekly: The Best of Tucson 2021 –
Voted as Best Art Museum

Number of Social Media Followers

- Instagram: 17,551
- Facebook: 13,113
- Twitter: 3,695

The Tucson Museum of Art is a community resource and a must-see museum for out-of-town guests visiting Southern Arizona. TMA's exhibitions received several media spotlights. Notable press mentions included a call out for *Francisco Toledo: Paper Fables* in *The New York Times* in the special sections on Museums, an article in *Forbes Magazine* on the work of Brad Kahlhamer and his feature exhibition *Brad Kahlhamer: 11:59 to Tucson*, and reviews of *Patrick Martinez: Look What You Created* in *Hypebeast* and *Olivier Mosset* in *Whitehot Magazine*. The museum also appeared in three features on Tucson in *The Washington Post*, *Condé Nast Traveler* and *BuzzFeed*.

VISITOR FEEDBACK

(GOOGLE AND YELP REVIEWS)

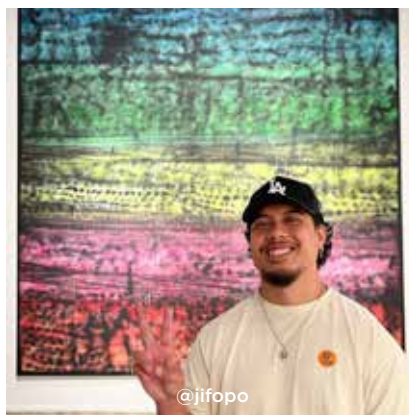
One of this city's most dazzling attributes is its support of artistic expression, and the Tucson Museum of Art is a tiny but resourceful powerhouse in expanding access to creative content. —*Van D.*

The layout of the museum and the art itself was all phenomenal! Plenty of places to sit and view the pieces, taking in all the whole experience. —*Alexandrea H.*

Love this museum! I only got to explore a small portion during my visit, but the Mesoamerican exhibit was amazing and it was also great to see the more contemporary art. —*LeAnte F.*

Amazing experience, way bigger than it looks like from the outside. If you're interested in art in Tucson, this museum is a must visit, was there for 3 hours and still hadn't explored every exhibit. Definitely coming back. —*Rafael R.*

This is one of the most beautiful museums I've ever been to! It was nice seeing pieces I've never seen before from cultures and history I never knew about! —*MaShia S.*



THIS PAGE:

Harrison Begay, *Fawn Under a Rainbow*, watercolor. Gift of James T. Bialac

Tom Hill, *High Water*, oil on Masonite. Gift of John and Pat Meurant

Amado M. Peña Jr., *Muchos*, 1998, oil and pencil collage. Gift of John and Pat Meurant

Garo Antreasian, *Shield*, 1965, lithograph, 102/210. Gift from the Donald L. Graf and Julia B. Graf Revocable Living Trust

Guillermo Olquin, *Untitled*, 2010, oil on canvas. Gift of A.V. Shirk





Anonymous Gift

Two-hundred and one (201) photographs by Joel Meyerowitz

Commissioned by the Tucson Museum of Art / Gift of the Artist

Olivier Mosset, *Untitled*, 2021 relief print on Rives BFK 250gsm rag paper, AI

Gift from the Donald L. Graf and Julia B. Graf Revocable Living Trust

Garo Antreasian, *Shield*, lithograph, 102/210

Thomas Hart Benton, *Old Man Reading*, lithograph

Ruth Bernard, *Nude-Horizontal*, photograph

Emil Bisttram, *The Nest*, watercolor

Emil Bisttram, *Rain Over Taos*, watercolor

Louis Catusco, *Paradox #1*, oil-liquitex on Masonite

Louis Catusco, *Pomp and Circumstance*, acrylic on Masonite

Louis Catusco, *Mixed Media*, mixed media

Louis Catusco, *Ecce Homo*, oil and acrylic on Masonite

Louis Catusco, *Ink Drawing No. 3*, ink

Andrew Dasburg, *Llano, Quemado*, ink

Douglas Denniston, *Bicycle Rider*, watercolor and paper

Douglas Denniston, *Oysters*, watercolor and paper

Douglas Denniston, *Three Figures*, woodcut, 2/13

Douglas Denniston, *Trojan Women*, woodcut, 12/16

Albrecht Durer, *The Cook and His Wife*, engraving

Johnny Friedlaender, *Oiseaux*, etching, XIX/XX

S.W. Hayter, *Deuz Formes*, print, XXXVIII/CX

Robert Indiana, *The Mother of Us All*, lithograph

Gene Kloss, *Pueblo Firelight Dance*, drypoint/aquatint, ed. of 50

Janet Lippincott, *Man on the Beach*, ink and watercolor

Janet Lippincott, *Untitled*, ink and watercolor

Beatrice Mandelman, *Taos, November 10*, collage

Beatrice Mandelman, *Taos, November 9*, collage

Beatrice Mandelman, *Untitled*, oil on canvas

Poko Petek, *Untitled*, conté

Poko Petek, *Untitled*, conté

Robert Rauschenberg, *Earth Day, 22 April*, print

Louis Ribak, *Market Women*, ink

Louis Ribak, *Vendor*, ink

Louis Ribak, *White Canyon Series III*, oil on Masonite

Louis Ribak, *EcceHomo*, oil on canvas

Louis Ribak, *Aegean Series No. XII*, oil on Masonite

Louis Ribak, *Study for Nocturne*, oil on Masonite

Louis Ribak, *Untitled*, ink

Rouault, Georges, *Nous Sommes Fous* from the "Miserere Series," print

Rouault, Georges, *Title Unknown*, woodcut, 30/160

Percy Sandy, *The Little Muddy Heads Fighting for a Ride*, oil on paper

Oli Sihvonen, *Matrix-Red-White*, oil on Masonite

Oli Sihvonen, *Winter*, oil on Masonite

Oli Sihvonen, *Horizon, New Mexico*, oil on Masonite

Oli Sihvonen, *Rising*, ink

Oli Sihvonen, *Quartet*, oil on Masonite

Earl Stroh, *Fountain of Dragons*, etching/drypoint, CA

Earl Stroh, *Honfleur*, etching/drypoint, 71/75

Grant Wood, *Shrine Quartet*, print

Grant Wood, *Midnight Alarm*, lithograph

Beatien Yazz, *Untitled*, crayon and ink

Beatien Yazz, *Untitled*, ink

Beatien Yazz, *Untitled*, painting

Diné, *Coal Mine Mesa Textile*, wool, dyes

Diné, *Biil (Two-piece Dress)*, ca. 1900, wool, dyes
 Dorothy Dugi, *Coal Mine Mesa Textile*, wool, dyes
 Marie Ashley, *Wide Ruins Textile*, wool, dyes
 Diné, *Coal Mine Mesa Textile*, ca. 1940, wool, dyes
 Fannie Tsosie, Ganado, *Mohair Rug*, wool, dyes
 Ruth Johnson, *Storm Pattern Textile*, 1968, wool, natural dyes
 Mary Lou Tsosie, *Navajo Pictorial Textile*, 1968, wool, dyes
 Diné, *Germantown Saddle Blanket*, 1959, wool, dyes
 Ruth Tsosie, *Wide Ruins Textile*, wool, vegetal dyes
 Mary Owens, *Pine Springs Textile*, 1965, wool, vegetal dyes with blue aniline
 Daisy Barton, *Yei Textile*, wool, dyes
 Lydia Peshlaikai, *Crystal Textile*, wool, vegetal dyes
 Diné, *Pendleton Textile*, 1959, wool, dyes
 Nettie Nez, *Coal Mine Mesa Textile*, ca. 1965, wool, dyes
 Diné, *Shoulder Blanket*, ca. 1880, native wool and mohair
 Mary Leonard, *Four Corners Pictorial Textile*, wool, dyes
 Diné Textile, ca. 1900, wool, dyes
 Diné, *Storm Pattern Textile*, ca 1915, wool, dyes

Gift from the Estate of Marilyn Dunnigan

Joris Hoefnagel, artist / Frans Hogenberg, engraver, *City of Vienna* from “Civitates Orbis Terrarum” by Georg Braun and Frans Hogenberg, France, 1572-1617, hand-colored copper engraving
 Charles Bird King (after), *TAH-COL-O-QUOIT (Rising Cloud), a Sauk warrior*, ca. 1842, hand-colored lithograph on paper
 Enrico Baj, *John Desborough*, 1968, color etching and collage on brocade with original medal, 2/30

Gift from the Estate of Samuel W. Dougan

Lakota, Northern Plains, *Beaded Adult Footwear with Geometric Design*, ca. 1900, deer hide, glass beads
 Lakota, Northern Plains, *Beaded Leggings with Geometric Design*, ca. 1890, deer hide, glass beads
 Lakota, Northern Plains, *Beaded Cradle Bonnet with Geometric Design*, ca. 1890, deer hide, cotton material, glass beads
 Mary Okheena, *Musk-ox Waiting for the Tide to Cross Water*, 1986, stencil print, 17/50
 Luke Anguhadluq, *Innakatsik, Anguhadluq, Kavik*, 1981, linocut and stencil print on kozo paper, 28/50
 Kenojuak Ashevak, *LEVILVILAA*, 1994, stencil print
 Jessie (Una) Oonark, *Hunting with Bow and Spear*, 1975, silkscreen on BFK Rives white paper, 48/49

Gift from the Jim and Jeanne Pieper Collection

Thirteen (13) sculptures of Saint Simon / Maximon from Guatemala

Gift of Alejandro Macias

Alejandro Macias, *Nopal en la frente (con Dos Equis Ambar)*, 2021, oil and acrylic on linen

Gift of Anna and Antonio Valverde

Tony DeLap, *Untitled*, 1995, colored pencil, gouache, and graphite collage on paper

Gift of Anthony Luzi

Nathan Redwood, *Construction Time Again*, 2009, acrylic on canvas

Gift of A.V. Shirk

Edith Hamlin, *Ascending Clouds*, 1940 oil on canvas
 Guillermo Olguin, *Untitled*, 2010 oil on canvas
 Guillermo Olguin, *El Regreso de la Fiesta (The Return from the Party)*, 2013 bronze, edition of 11
 Eleven (11) Zuni and Isleta fetishes

Gift of Barbara Ronstadt Stites

Bargueño Writing Desk, Yucatan, Mexico, 19th century, wood

Gift of Betsy and Frank Babb

Five (5) textile works from Guatemala

Gift of Cheryl and Bill Green

Gloria Amasifuen, *Shipibo Vessel*, ca. late 1990s, glazed earthenware

Gift of Claire and Craig Hamilton

Dale Chihuly, *Golden Opal and Charcoal Chandelier*, 2012, blown glass

Gift of Dan Leach, in honor of John McNulty

Olivier Mosset, *Untitled 7*, 1989, serigraph on Arches vellum paper

Gift of Dorsky Gallery Curatorial Programs

Richard Hunt, *Wing Form Construction*, 1983, cast and welded bronze

Gift of Gladys K. and Jerry Lujan

Twins Seven Seven, *Shango, God of Thunder*, ca. 1970s, oil on wood

Gift of Gloria Giffords

Carlos Bueno, *Untitled*, 1990, pen and ink

Gift of Glory Tacheenie-Campoy

Six (6) Print Portfolios: *Dog Head Stew: The Second Course*, 2015; *Home: Contemporary Indigenous Artists Responding*, 2016; *Indigenous Mapping: Collecting Truths*, 2017; *Transferring Thoughts: Prints by Indigenous Artists*, 2016; *Environments—Here and There*, 2013; *Passport Required*, 2009

Gift of I. Michael and Beth Kasser

Fifty-seven (57) works from the Ancient Americas

Gift of James T. Bialac

Four hundred seventy-one (471) works of Contemporary Indigenous Art

Gift of Jean and Jordan Nerenberg

Nayarit Culture - Ixtlán del Rio Style, Mexico, 100 B.C.–200 A.D. *Standing Figure*, earthenware

Nayarit Culture, Mexico, 100 B.C.–250 A.D. *Kneeling Figure*, earthenware

Nayarit Culture - San Sebastian Style, Mexico, 100 B.C.–250 A.D. *Seated Warrior*, earthenware

Colima Culture, Mexico, 100 B.C.–250 A.D. *Seated Figure*, earthenware

Colima Culture, Mexico, 100 B.C.–250 A.D. *Seated Figure*, earthenware

Gift of John and Pat Meurant

Harley Brown, *Brass and His Mom*, pastel

Ted DeGrazia, *Each Alone*, 1961, oil on canvas

Hal Empie, *Visitando Mi Tio*, oil on Masonite

Tom Hill, *High Water*, oil on Masonite

Oreland Joe, *Indian Mother and Child*, 1993, limestone

Cindy Long, *Growing Up Cowgirl*, graphite

Amado M. Peña Jr., *Muchos*, 1998, oil and pencil collage

Robert Redbird, *Kiowa Water Bearer*, mixed media

Hans Ressdorf, *High Court*, oil on canvas

Gift of Jon Gothold and the Kohler Foundation, Inc.

Janice Lowry, *Untitled* from the Constellation Series, 2004, collage on paper

Janice Lowry, *Serpent Holder* from the Constellation Series, 2004, collage on paper

Janice Lowry, *Lyra* from the Constellation Series, 2004, collage on paper

Janice Lowry, *Untitled* from the Constellation Series, 2004, collage on paper

Janice Lowry, *Cabinet Card Series: Johnson*, 2003, mixed media collage

Janice Lowry, *The Femur*, oil on board

Janice Lowry, *Right Clavicle*, oil on board

Janice Lowry, *The Stomach*, oil on board

Janice Lowry, *Mucosa*, oil on board

Janice Lowry, *Lymphatic*, oil board

Janice Lowry, *Colon*, oil board

Janice Lowry, *October*, 2004, collage on paper

Janice Lowry, *Katrina*, 2006, mixed media assemblage

Janice Lowry, *The Conversation*, 1987, mixed media assemblage

Janice Lowry, *Taking Time*, 2000, mixed media assemblage

Gift of Julie and David Moos

Fabian Marcaccio, *Untitled*, 1995, mixed media on canvas

Gift of Larry and Florence Adamson

Harry Jackson, *John Wayne (First Unfinished)*, 1981, bronze

Gift of Marcia Sabesin

Patrick Morrissey, *Untitled*, blown glass, steel

Gift of Martha Macks-Kahn

Louise Fishman, *Friend & Dear Friend*, 2005, oil on canvas

Louise Bourgeois, *Champfleurette*, *The White Cat*, 1994, drypoint, etching, aquatint, 2/2

Kiki Smith, *Etc., Etc.*, 1999, lithograph in 6 colors and Intaglio in 2 colors with applique on Sekishu Torinoko Gampi, Masa, and Hahnemühle Copperplate paper, ed. of 48

Gift of Moira and Charles Geoffrion in memory of Victoria Sublette

Mario Martinez, *Portrait*, 1999, monoprint

Gift of Ms. Dominique Lévy

Urs Fischer, *4:15pm & 4:15pm*, 2009, cast aluminum, epoxy primer, polyester filler, one component acrylic putty

Adam Helms, *Untitled Diptych*, 2007, ink on mylar

Gift of Noé Badillo

John "Henry" Troup, *Untitled* from the portfolio "Wind, Water, and Sand", ca. 1970s, gelatin silver print

Gift of Nicodim Gallery and Anonymous Donor

Larry Madrigal, *Dream of Impending Storm*, 2019, oil on canvas

Gift of Paul and Alice Baker

Eighty-one (81) works from the Ancient Americas

Gift of Sheldon L. Trubatch and Katharina Phillips

José Luis Cuevas, *Auguste Bolte*, cut steel

Sebastián, *Old God*, painted steel

Nicho with Saint, 20th century, wood, paint, stain

Nicho with Saint, 20th century, wood, paint, stain

Gift of Susan and Stuart Rosen

Carmelia Martinez Alvarez, *Dragon Fishboat*, clay, pigment

Carmelia Martinez Alvarez, *Ship*, clay, pigment

Carmelia Martinez Alvarez, *Fortune Teller*, clay, pigment

Adrian Gonzalez, *Skeleton Tree of Life/Candelabra*, clay

Gift of Stephanie Nelson

Willie J. Bonner, *Strange Fruit*, mixed media collage

Gift of The Garment District Alliance, NYC

Del Geist and Patricia Leighton, *Strata Seven*, 2014, roughhewn slate slab & stainless steel base

Del Geist and Patricia Leighton, *Strata Ten*, 2014, roughhewn slate slab & stainless steel base

Gift of the Tucson Museum of Art League

Thomas Moran, *Looking Over the Sand Dunes-East Hampton*, 1880, etching

Gift of Victor Edwin Campbell

Anne Austin Pearce, *Slip: Loosened #3*, 2003, ink and acrylic on paper

Museum Purchase. Funds provided by Jane E. Leonard

Angela Ellsworth, *Seer Bonnet XXIV (Sister Sarah) and Seer Bonnet XXV (Sister Maria)*, 2016, 33,407 pearl corsage pins, fabric, steel

Museum Purchase. Funds provided by Robert and Sheryl Greenberg

Merryn Omotayo Alaka and Sam Fresquez, *Bundles Bundles II*, 2021, Kanekalon hair and braid clamps, foam

Nazafarin Lotfi, *All Things That Grow*, 2021, archival pigment print on Hahnemühle Photo Rag Paper, edition of 3

Laura Spalding Best, *The Bountiful Mirage*, 2018, oil on found objects

Katherine Monaghan, *Fe2 O3 Lace #3*, 2020, iron oxide and acrylic on paper

Museum Purchase. Funds provided by Stevie Mack and Mike Grassinger and the Virginia Johnson Fund

Fray Miguel Herrera, *Annunciation*, 1756, oil on canvas



ACQUISITION SPOTLIGHT

Contemporary Art

Richard Hunt, *Wing Form Construction*, 1983, cast and welded bronze. Collection of the Tucson Museum of Art. Gift of Dorsky Gallery Curatorial Programs. 2022.2

During the 2022 season, works by more than 22 contemporary artists were brought into the collection. Contemporary art is defined at the museum as works created after 1970 in all media by artists from around the world. Donations and purchases include sculptures, paintings, glass works, photography, and works on paper created by 13 men and nine women. Works were acquired by noted Swiss-born Tucson artist Olivier Mosset, Black artists Willie Bonner and Richard Hunt, German sculptor Urs Fischer, and noted 20th century artists Louise Fishman, Louise Bourgeois, and Kiki Smith. Emerging Arizona artists Laura Spaulding Best, Katherine Monaghan, and Nazafarin Lotfi, along with the team of Sam Fresquez and Merryn Omotayo Alaka, reveal the growing focus on women and artists of color. The most expansive collection brought into the collection is a gift of more than 200 photographs by acclaimed photographer Joel Meyerowitz, spanning decades of production.

COLLECTIONS CARE

CONSERVATION ACTIVITIES

In 2021, conservators Matilde Rubio and Tim Lewis completed work on an eighteenth-century painting of the Madre Dolorosa (or Sorrowful Mother) from the museum's collection of Colonial Latin American art. Over time, the painting's canvas had become unstable, and the image of the Virgin, lamenting in pain and surrounded by angels, became difficult to see because of dirt and damage. To remedy these issues, Rubio and Lewis re-lined the painting with a new canvas, cleaned the work, and did inpainting treatment in areas of loss. This work was made possible with the support of Stevie Mack and Mike Grassinger.



Matilde Rubio discusses the next steps in the conservation process with TMA staff in the Tohono Restoration studio.

COLLECTIONS RESEARCH:

Stories from Clay

Ancestral Hopi, Homolovi, *Utilitarian Jeddito Olla*, 1100, painted earthenware. Collection of the Tucson Museum of Art. Museum Purchase. Virginia Johnson Fund. 1994.25

In late 2021, TMA was awarded funding from the National Endowment for the Arts (NEH) to support *Stories from Clay*, a collections research project that seeks to examine, catalogue, and provide context to TMA's permanent collection of historical Indigenous art pottery. This one-year project uses digital communication strategies and community-based approaches while incorporating academic research and Indigenous methodologies to expand collections records and interpretation to reflect multiple perspectives and expertise. Research centers on 84 ceramic vessels created before 1900 with cultural origins in what is now the Southwestern United States. By working with communities directly; listening, learning, and noting responses to each piece; and taking potential care, storage, and display recommendations, TMA recognizes the importance of stewarding the collection in partnership with Indigenous communities.



Collections Fellow Gabriella Moreno prepares a large Pueblo storage jar to be photographed. Due to the delicate nature of the pottery and to avoid potential slippage, the vessels were carefully handled with clean, gloveless hands.



Ancestral Hopi, Homolovi, *Utilitarian Jeddito Olla*, 1100, painted earthen-ware. Collection of the Tucson Museum of Art. Museum Purchase. Virginia Johnson Fund. 1994.25

IDEA PLAN IN CONTEXT

BEHIND THE SCENES: OPERATIONS

This year, TMA focused on internal capacities related to our IDEA plan, which included working with consultants Trayce Peterson and Adela Licona for stakeholder conversations. These sessions revealed a need to model and concretize what TMA's IDEA principles look like in practice. Thus far, TMA Docents have received trainings in responsive facilitation strategies for tours that honor and amplify multiple perspectives. Other trainings will be developed in the future related to relevancy, community, respect, and multivocality.

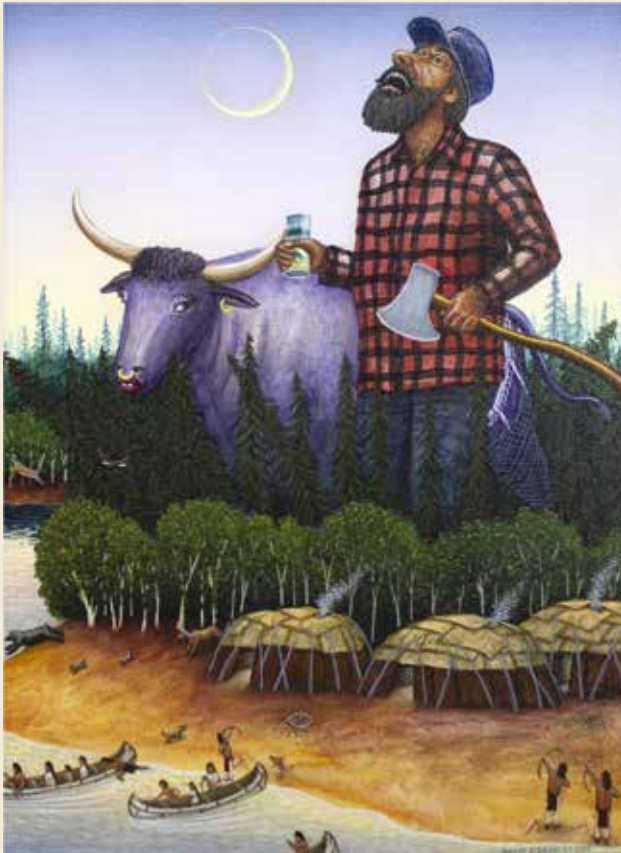
PUBLIC FACING: EXHIBITIONS

In September 2021 a special project applied these principles to collections-based exhibition development. The Art of the American West collection has provided a great platform for staff to pilot a project to re-examine the West in local and national contexts by beginning to illuminate whose stories might have been previously overlooked.

The result, *People of the West: A Rethinking of 'Westerners'* seeks to expand representation of people living, working, and thriving in this region. Special thanks to Anh-Thuy Nguyen and Papay Solomon for helping TMA conceptualize this project and challenging staff to consider what makes a 21st century vision of a Westerner.



People of the West: A Rethinking of 'Westerners' exhibition installation.



ACQUISITION SPOTLIGHT

Contemporary Indigenous Arts

David Bradley (b. 1954), Chippewa, *Another Minnesota Folk Legend*, 1987, oil on canvas. Collection of the Tucson Museum of Art. Gift of James T. Bialac

With a momentous gift from James T. Bialac, TMA's collection gains broader representation of Indigenous artists from across the Southwest and other regions of the United States. One example of work from this donation is David Bradley's *Another Minnesota Folk Legend* depicting folk hero Paul Bunyan. Bradley is a member of the Chippewa Tribe in Minnesota, who grew up in Minneapolis and on the White Earth Ojibwa Reservation. As he began a career as an artist, he realized that there was an exploitation of Native artists as well as non-Natives pretending to be Native. He became an activist who helped found the Native American Artists Association and was involved in getting the Indian Arts and Crafts Act passed into federal law. Bradley's work often incorporates known art historical references, historical characters, and pop cultural references.



ACQUISITION SPOTLIGHT

Art of the American West

Thomas Moran, *Looking Over the Sand Dunes—East Hampton*, 1880, etching. Collection of the Tucson Museum of Art. Gift of the Tucson Museum of Art League. 2021.52

Now part of the Art of the American West collection, this Thomas Moran etching from 1880 was acquired with the aid of the Tucson Museum of Art League through the Treasure House—highlighting the unexpected ways the collection can be enhanced.

Thomas Moran, an artist known for his landscapes of the American West, created paintings, sketches, and etchings of the sights he visited across the U.S. and abroad. He accompanied the U.S. Geographical and Geological Survey to Yellowstone in 1871, and his paintings helped convince Congress to designate the area as the first national park. In 1873, he joined another Survey and explored the north rim of the Grand Canyon of the Colorado River.

An expert printer, Moran produced many etchings during his career, especially between 1878 and 1888.

MEMBERSHIP

MEMBERSHIP BY THE NUMBERS

(June 2022)

Ambassador	42
Director	60
Business Supporter	2
President	24
Patron	83
Sustaining	337
Dual/Family	1,013
Individual	622
Households	2,183

Membership at TMA includes benefits such as receiving invitations to exhibitions and members-only events and an opportunity to join one of our support organizations. Contemporary Art Society, Latin American Art Patrons, and Western Art Patrons all support TMA by engaging members' specific art interests with activities and providing funds for exhibitions and art acquisitions. TMA League is a vibrant group of people who share a passionate interest in the arts, are dedicated to raising funds for the Museum, and enjoy the camaraderie of other like-minded individuals.

SUPPORT ORGANIZATION MEMBERSHIPS

(June 2022)

LAAP	54
CAS	197
Docents	129
League	101
WAP	84
Total	565



TMA Gala 2022. Image by Willo + Simon.

LEADERSHIP CIRCLE

As Tucson Museum of Art's foremost philanthropic member group, Director and Ambassador level members advance the museum and its mission with their support.

This year's activities included:

- Special presentations by our curators of exciting artworks drawn from the holdings in our storied vault.
- A lecture by internationally recognized Tucson-based architect Rick Joy of Studio Rick Joy.
- A dialogue between Patrick Martinez and Jeremy Mikolajczak to offer insights into Patrick's work as a visual artist in Los Angeles.
- A lecture, *Images of Chaos*, by two-time Pulitzer Prize winner Kirk McKoy on his work covering the Los Angeles riots in 1992.
- A lecture by photographer and performance artist Eugenia Vargas Pereira, whose work can be seen across Europe, the United States, and Latin America.



Leadership Circle Lecture in conjunction with the *Patrick Martinez: Look What You Created* exhibition. Image by Julius Schlosburg.



ACQUISITION SPOTLIGHT

Colonial Latin American Art

Fray Miguel Herrera, *Annunciation to Saints Anne and Joachim*, 1756, oil on canvas. Collection of the Tucson Museum of Art. Museum Purchase. Funds provided by Stevie Mack and Mike Grassinger and the Virginia Johnson Fund. 2021.56

TMA's Colonial Latin American art collection meaningfully expanded with the acquisition of a painting by the friar Miguel Herrera created in Mexico in 1756. Dramatic in style, with an angel that erupts into the painted space, Herrera's work reflects Baroque tastes in New Spain.

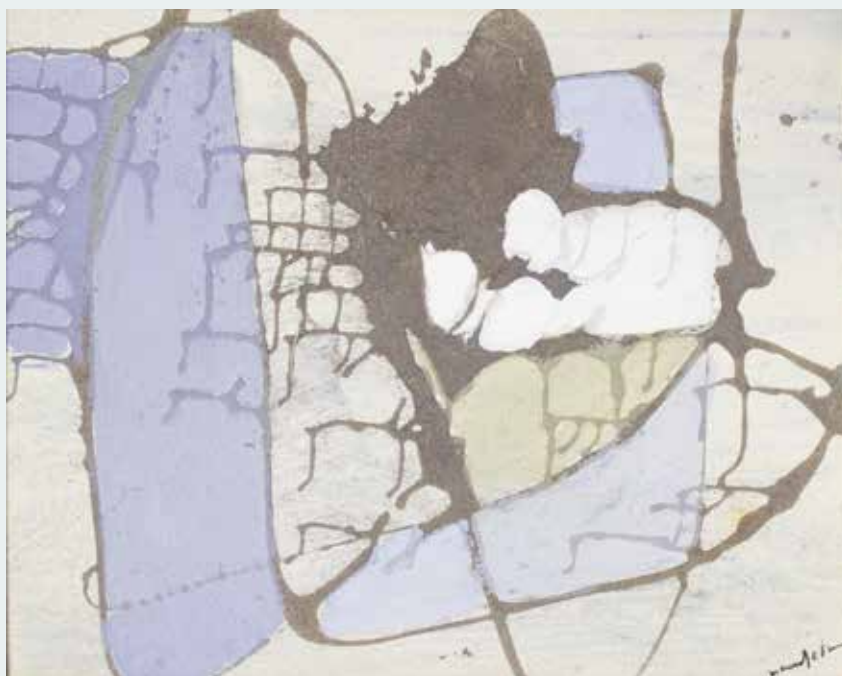
Signed and dated, it is one of only a few works in the colonial art collection tied to a specific artist and context. We know that Herrera was born in the Canary Islands, leaving for Mexico with the Augustinian order in 1719. The artist's story is thus part of a broader story of people, materials, and ideas circulating in the colonial Americas. We are fortunate to have this important acquisition for the museum, made possible with the support of Stevie Mack and Mike Grassinger and the Virginia Johnson Fund.

COLLECTION SPOTLIGHT

Modern Art

Beatrice Mandelman, *Untitled*, c. 1960, oil on canvas. Collection of the Tucson Museum of Art. Gift from the Donald L. Graf and Julia B. Graf Revocable Living Trust. 2021.32.25

Additions to the Modern Art Collection came from a generous gift of more than 28 works dating from 1952 until 1968 created by New Mexico Moderns from Donald L. and Julia B. Graf. Included in this gift are works by Andrew Dasburg, Emil Bisttram, Louis Ribak, Janet Lippencott, Beatrice Mandelman, and Oli Sihvonen. Their paintings and works on paper exemplify a shift from nostalgic, realistic representations of the land and Indigenous peoples to assert abstraction and experimentation as valid forms of expression. Andrew Dasburg, a leading East coast cubist artist, arrived in Taos in 1930, followed by Emil Bisttram, who founded the Taos School of Art in 1932. Other artists interested in abstraction soon followed, including Louis Ribak and Beatrice Mandelman, who founded the Taos Valley Art School, in 1947. These new additions have expanded the scope of the museum's modern art collection to include significant artist's works from New Mexico.



EVENTS/ARTISANS MARKET

TMA League Treasure House Estate Sale

October 22-24, 2021

After two years without a Treasure House sale, the TMA league had accumulated a lot of inventory that they were ready to sell. This year, the sale was held in a space generously donated by Larsen Baker. The work of the League brought in over \$56,000.

TMA Howl at the Museum

October 28, 2021

Howl at that Museum was a sold-out event that included local restaurants and wineries bringing bites and drinks for attendees to taste. Guests dressed up in costume and participated in the first-ever costume contest. Whiskey Del Bac held their Showdown where four bartenders competed for the top prize by guests enjoying their drinks and voting on their favorite. Entertainment included the band Los Esplifs, DJ Herm on vinyl, and performances by Drag Queens Diva, Apple, and Venus. Howl at the Museum brought in \$18,300 for the museum.



Howl at the Museum. Image by Julius Schlosburg.



Dancers from Barbea Williams Performing Company at TMA Gala. Image by Willo + Simon.

TMA Gala 2022

March 19, 2023

In March, TMA Gala: Moderns at the Museum featured performances by the University of Arizona Jazz Ensemble and the Barbea Williams Performing Company. Dinner was catered by TMA's award-winning Café a la C'Art. The evening was held outside and included the unveiling of the Bonnie L. Bradford Courtyard on the TMA Plaza of the Pioneers. Highlights of the evening included a silent auction, a live auction, and a great surprise from our outgoing CEO delivering his favorite food, the Café's French fries, to each guest's table. The event brought in over \$270,000 to support the museum.

Artisans Markets

Fall: November 18-20, 2021; Spring: March 3-6, 2022

The Fall & Spring Artisans Markets returned to a sense of normalcy this year with over 100 vendors in each. The market once again extended into the El Presidio neighborhood on Meyer Avenue and Telles Street around Old Town Artisans and activated the Bonnie L. Bradford Courtyard. The artists and makers were excited to return to a full show and filled as much of the available space as possible, making the events vibrant and energetic! For the first time, TMA offered single-day spots so that more artists could participate without committing to a full 3-day show. Attendance was outstanding, returning to near pre-pandemic levels with approximately 6,000 visitors over the three days of each event.

LIFETIME ACHIEVEMENT AWARD

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 awardees exemplify a long and impactful career in artistic excellence, exemplary philanthropic leadership, dedication to arts education, and support for and promotion of the museum. In a show of appreciation, a dinner is hosted in the awardee's honor and recipients are presented with a plaque and lifetime membership.

JOYCE BROAN **2022 TMA LIFETIME ACHIEVEMENT AWARD RECIPIENT**

The 2022 Lifetime Achievement Awardee Joyce Broan was born in Milwaukee, Wisconsin, and graduated from Kemper Hall, a boarding school run by Episcopal nuns. She attended Lawrence University, The Ohio State University, and the University of Wisconsin Milwaukee, where she graduated with a Bachelor of Arts.

Joyce has been a member of the Board of Trustees at Tucson Museum of Art for 19 years and currently serves as Secretary. She is an active member of all TMA support organizations and generously supports annual exhibition underwriting. In 2017, Joyce provided the lead funding for naming the Contemporary Arts Society/Joyce G. Broan Gallery of Contemporary Art.

Joyce's volunteer life has included service in Milwaukee with the Milwaukee Repertory Theatre, the United Performing Arts Fund, the Florentine Opera, Present Music, Milwaukee Chamber Theatre, Greater Milwaukee Council of Arts for Children, and the Milwaukee Junior League. Joyce is also an honorary member of the Advisory Board at the University of Arizona School of Art.

In her early career, besides being an elementary teacher at Milwaukee Country Day School, Joyce worked as a sales manager at the Hyatt Regency Milwaukee. While there, she received an award for Outstanding and Dedicated Service.

Joyce is the proud parent of three children and three grandchildren. She is known for her continuous happy attitude and laughs like no other. Joyce enjoys the companionship of her dog Chico, volunteering, traveling, and attending cultural events.



Joyce Broan for Lifetime Achievement Award. Image by Willo + Simon.

GIVING

This year, donor's generously supported TMA's Annual Fund with the Fall Appeal, *Excitement Meets Inspiration!*, and the Spring Appeal, *Collectively Steadfast!*, providing much-needed operating funds.

2020–2021 Contribution of Naming Gift: Bonnie L. Bradford Courtyard



Bonnie L. Bradford Courtyard.
Image by Willo + Simon.

Grants (listing and project)

TMA had a healthy year of grant funding to support exhibitions and programs. Grants included:

- IMLS National Leadership Grant, Expanding Narratives (continuation)
- National Endowment of the Arts, General Operating Support Waiver
- National Endowment of the Humanities, Stories from Clay
- Long Realty Cares Foundation, Visual Literacy
- Rio Nuevo, Artisans Market
- National Endowment of the Arts, Centering Relevance: Bringing Regional, 21st Century Significance to Exhibitions and Collections through Contemporary Artist Activations
- Arizona Commission on the Arts, Organization Relief Grant
- Arizona Humanities, Enduring Legacies
- The Stocker Foundation, Visual Literacy

THANK YOU TO OUR DONORS

The Tucson Museum of Art and Historic Block recognizes and thanks the following donors who made contributions during the fiscal year 2022. These gifts provide vital support for the museum's education and outreach efforts, exhibitions, and the continuing care, presentation, and interpretation of the collection.

\$100,000+

Alice and Paul Baker
Jon and Linda Ender
Beth and I. Michael Kasser
Peter Salomon Estate

\$50,000-\$99,999

Anonymous
Mary Jo Brown

\$25,000-\$49,999

Frances R. and James H. Allen
Mike Andrew and Jeanne Pickering
Arizona Commission on the Arts
Bonnie Bradford
James and Louise Glasser
Franklin W. Hamilton
National Endowment for the Arts
The Stonewall Foundation Fund held
at the Community Foundation
of Southern Arizona

\$10,000-\$24,999

Joyce G. Broan
Norman Balmer
Linda Caplan
Connie Hillman Family Foundation
John Cook and Jane Leonard
Donald Ray Trust
Anne and Jeff Gartner
Robert Greenberg
James Huntington Foundation
Peggy Jones and Alan Willenbrock
Clayton R. and Marilyn Joyce
Dan and Kit Kimball
Anne and Ed Lyman
Sandra C. Maxfield/
Frances Chapin Foundation
Ralph L. Smith Foundation-Smith Shares
Bob and Jane Wienke

\$5,000-\$9,999

Florence and Larry Adamson
Betsy and Frank Babb

Bank of America
Connie and Harrington Bischof
Michael Bylsma and Mark Flynn
Suzi Calhoun and Janey Katz/
National Philanthropic Trust
Patricia Carr Morgan
Jean S. Cooper
Cox Communications
Abir and Chris Davis
Kathy and Michael Gagnon/Michael and
Bridget Gagnon Family Charitable Fund
Tony Garcia and Susan Mansfield
Michael Grassinger and Stevie Mack
Denise Grusin and James Wezelman
Cristine and Ed Hansen
Lenore Hanauer Foundation
Long Realty Cares Foundation
Stuart J. Meinke
Loyal Moore
Katharina Phillips and Sheldon Trubatch
Doris and Steven Ratoff
Rio Nuevo District
Herschel and Jill Rosenzweig/
Jewish Community Foundation
of Southern Arizona
Ron and Suzanne Scharf
Stocker Foundation

\$2,500-\$4,999

Amy Adams
John and Lori Carroll
Karen Hively
JoAnne and Robert Hungate
Helen and Robert Jennette
John and Helen Murphey Foundation
George and Jo Elyn Nyman
Susan Schmidt Hilkemeyer
University of Arizona Foundation

\$1,000-\$2,499

James Randle Adair
Robert Alpaugh and Rob Waters
George and Velta Anast
Deborah W. Apling

Barbara and Lee Beach
Jim and Judy Betty
Carolyn Brown and Tim Wernette
Amy Charles/Jewish Community
Foundation of Southern Arizona
Frank and Janice Cicero
Ana I. Cornide
Barbara and William Dantzler
Darryl and Mary Ann Dobras
Anna Don/Anna Don Belton
Charitable Fund
Julie Frankston
Pam Grissom
Donna Haggarty
Eric and Shelly Hawkins
Bonnie and John Hoos
Kitay Family Foundation
Kittle Construction and Design
Ed and Nancy Landes
Landtamers, LLC
Gabriela Laz
Bettina Lyons/Viola Steinfeld O'Neil
First Family Fund held at
the Community Foundation
of Southern Arizona
Dede McKnight
Elyce and Mark Metzner
Jeremy Mikolajczak and Ana Tello
Jim Moody and Donna Sue
Cookie and David Pashkow
Renewal Arizona
David Romero
Rachel and Stephen Sattinger
Splendido at Rancho Vistoso
Nancy K. Strauss
Tucson Thrift Shop
Tucson Urban League
Adelaide and Robert Valentine
Vantage West Credit Union
John-Peter Wilhite



Students from Cholla High School explore the Kasser Family Wing of Latin American Art with Patrick Martinez. Image by Julius Schlosburg; Participant at First Thursday. Image by Willo + Simon; Davis Bilingual Elementary After School.

FINANCIALS

STATEMENT OF ACTIVITIES

Support and Revenue

Gifts and Grants	\$1,897,711
Fundraising Events	\$442,676
Membership	\$270,454
Admissions	\$157,033
Program Income	\$211,621
Rental Income	\$196,273
Retail Income	\$204,958
Investment Income	(\$293,590)
Released from Restriction	\$94,797

Total Support and Revenue **\$3,181,934**

Expense

Program Services	\$2,190,963
Fundraising	\$439,992
Management & General	\$1,060,648

Total Expense **\$3,691,603**

Change in Net Assets **\$(509,669)**

Net Assets, Beginning \$11,022,302

Net Assets, Ending **\$10,512,633**

FINANCIAL POSITION

Assets

Current Assets	\$3,474,878
Fixed Assets	\$7,491,495

Total Assets **\$10,966,373**

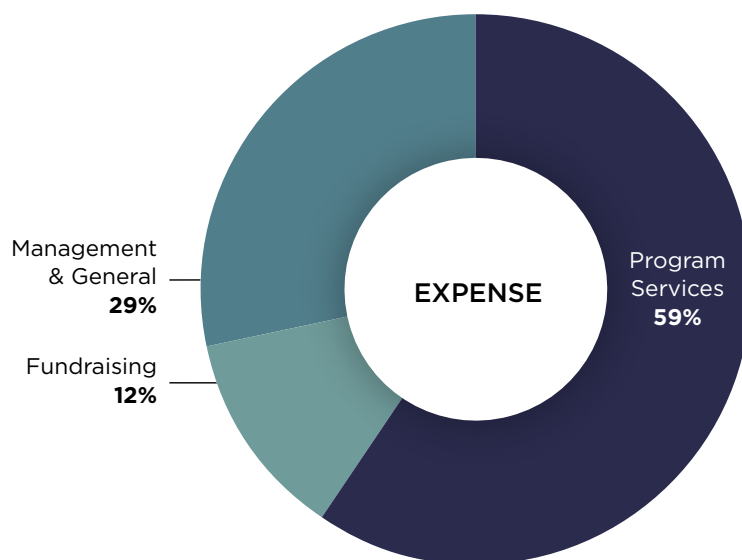
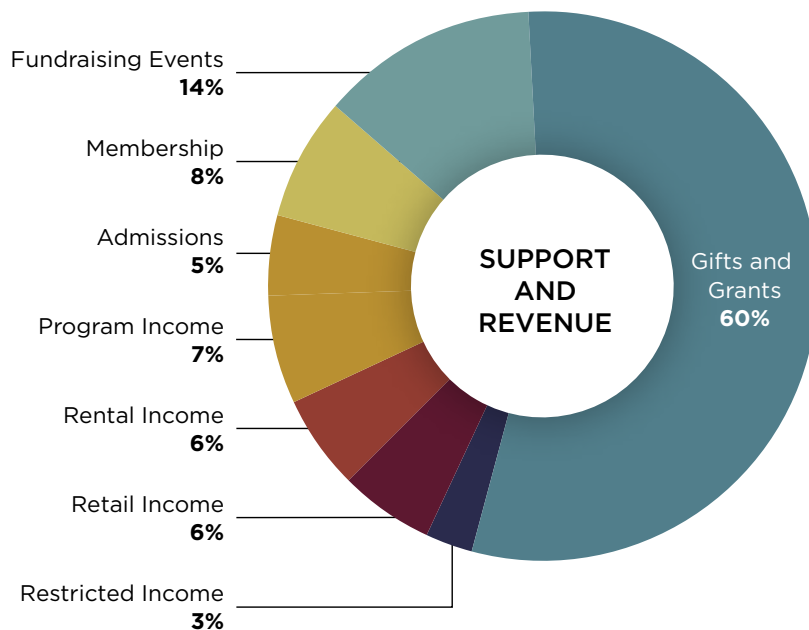
Liabilities **\$453,740**

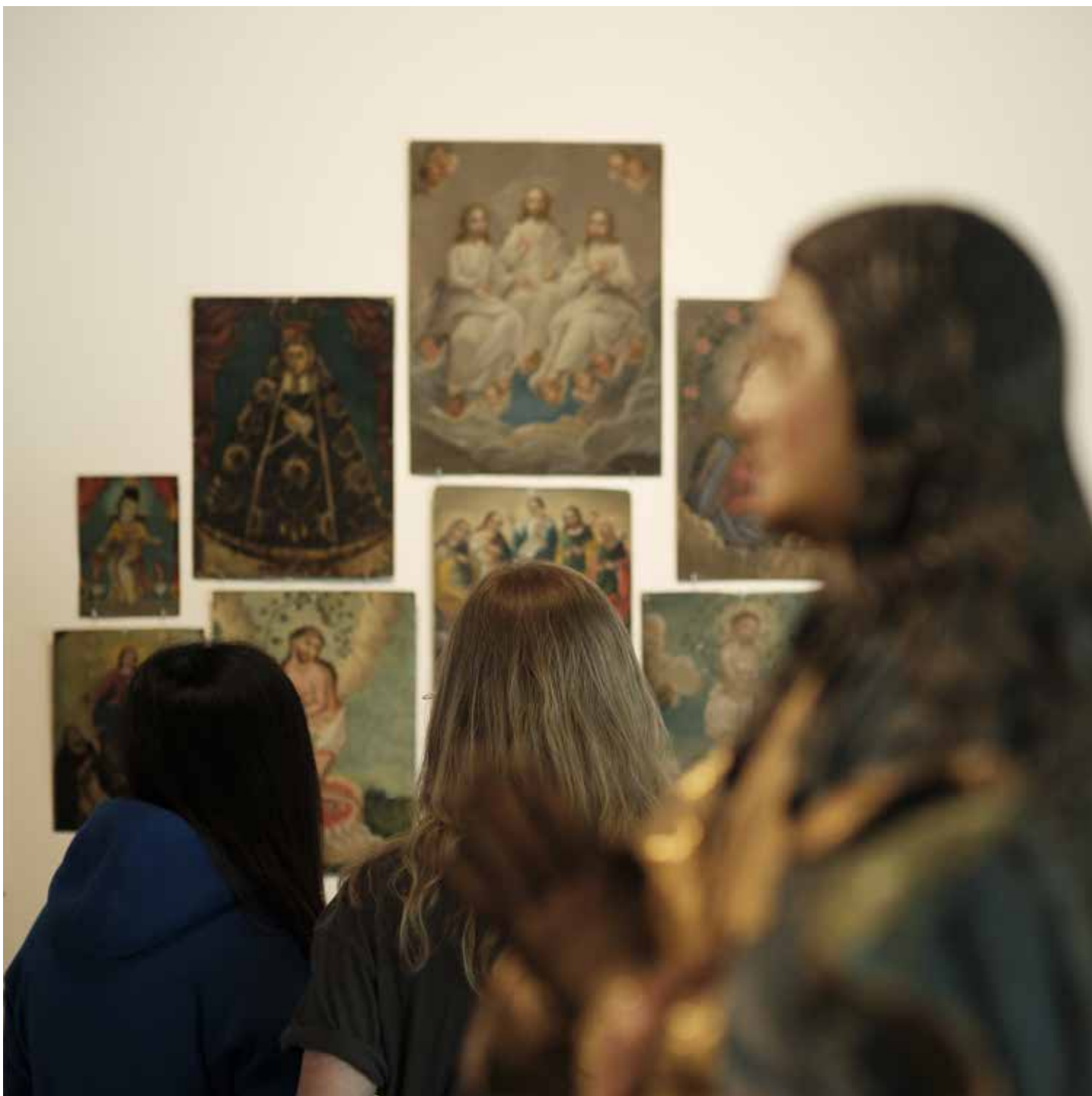
Net Assets

Perpetual in nature	\$3,548,792
Purpose restricted	\$552,111
Unrestricted	\$6,411,730

Total Net Assets **\$10,512,633**

Total Assets & Liabilities **\$10,966,373**





Students explore the Kasser Family Wing of Latin American Art. Image by Julius Schlosburg.

BOARD OF TRUSTEES

Mary Jo Brown, President
Marilyn Joyce, Vice President
Joyce Broan, Secretary
Steve Ratoff, Treasure
Frank Hamilton, Past President

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Michael Bylsma
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Denise Grusin
Eric Hawkins
Kit Kimball
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Jane Wienke
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Julie Frankston, Docents President
Stevie Mack, Latin American Art Patrons President
John G. McNulty, TMA League President
Jeanne Pickering, Contemporary Art Society President

STAFF

Executive

Jeremy Mikolajczak, Jon and Linda Ender Director and CEO (through March 2022)
Tess Brewer, Administrative Assistant

Curatorial, Collections, and Programs

Julie Sasse, Chief Curator
Christine Brindza, Senior Curator, Glasser Curator of Art of the American West
Kristopher Driggers, Assistant Curator, Schmidt Curator of Latin American Art
Rachel Adler, Collections Manager and Registrar
Morgan Wells, Director of Education
Marianna Pegno, Director of Engagement and Inclusion
Cenorina Ramirez, Assistant Curator of Engagement
Gabriella Moreno, Collections Fellow, Special Projects

External Affairs

Cami Cotton, Director of Development
Iesha Doane, Marketing and Communications Manager
Isaí Pacheco, Membership and Development Associate
Nancy Weant, Grants Manager (through March 2022)

Finance and Operations

Christopher Gordon, Chief Financial Officer/Chief Operating Officer;
Interim Director and Chief Executive Officer (as of April 2022)
Emily Niedhammer, Accounting and Human Resources Manager
Mike Plum, Building & Security Assistant
Andra Allen, Director of Accounting and Human Resources (through March 2022)

Security

Russell Bos, Security Supervisor
Stefan Baker-Horton
Noe Badillo
Rodney Belknap
Johnny Bolin
Megan Bos
Delmar Carroll Bambrough
Nicholas Castor
Kevin Gimlin
Percivale Porter
Colleen Winger
Douglas Cruz (through September 2021)
Stanley Derisse (through October 2021)
Sean Mayes (through January 2022)

Visitor Services

Justin Germain, Admissions & Retail Manager
Britten Traughber, Assistant Sales Manager/Events Specialist
Amanda Campo
Vic Hollins
Taylor Marshall
Lauren Paun
Jenna DuPlessis (through September 2021)
Jennifer Hopkins (through September 2021)
Leah Majalca (through September 2021)
Sofia Moraga (through December 2021)
Delaney Thomas (through May 2022)



Tucson Museum of Art and Historic Block Annual Report
July 1, 2021–June 30, 2022

Tucson Museum of Art and Historic Block
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520-624-2333
TucsonMuseumofArt.org

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