

ANNUAL REPORT 2022/23





Earl Kai Chen Gallery

Frank and Jean Hamilton G

Mary Jo Bro

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.

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.



Letter from the Board President

During FY23 (July 1, 2022 to June 30, 2023), the Tucson Museum of Art (TMA) demonstrated its commitment to excellence and mission with a range of accomplishments. TMA increased fundraising and membership levels and featured an inspired and dynamic slate of exhibitions, artist forums, educational programs, and community events. With solid support from our Trustees, members, donors, volunteers and staff, TMA emerged at the end of the fiscal year an even stronger institution—one of great resilience, relevance, and forward momentum.

TMA's continuing focus on programmatic excellence and a commitment to community relevance explains why the museum consistently ranks as the "Best Art Museum" in Tucson among readers of the *Tucson Weekly*. These objectives have guided the museum and enriched our local cultural landscape for almost a century. And, they have helped TMA thrive despite an ever-changing environment that grows ever more challenging for all arts organizations.

The year saw the successful completion of the search for a new Jon and Linda Ender Director and CEO undertaken by a search committee of the Board of Trustees, under the leadership of Immediate Past President Mary Jo Brown. The CEO search was a tremendous success and we are very lucky to have hired Norah Diedrich for the position, which she assumed in January!

Our exhibitions this year were innovative, ambitious, and very successful—and helped spark conversations about art and renewed interest in the museum. Our permanent collection expanded through generous donations that have broadened the scope and diversified the types of art that we exhibit.

In addition, we continued to focus on deepening our impact in the community. Family-oriented programs, community events, live performances, lectures, and docent art talks all have contributed to strengthening the museum's connections to the community. Programs like summer camp were sold out; collaborations included our programs with the Alzheimer's Association Desert Southwest Chapter and Owl & Panther, and our community relevance programs funded by NEH and NEA grants.

I am pleased to report that the museum ended the fiscal year on a sound financial footing, with a net budget surplus. We exceeded underwriting and annual fund goals, and net proceeds from our annual Gala greatly exceeded expectations for the second year in a row.

Being a steward for a large campus that includes five properties that are listed on the National Register of Historic Places requires constant attention. Regrettably,

a fire broke out at the historic Corbett House on April 19th and there was damage to the roof and to some interior spaces. The Tucson Fire Department extinguished the fire, and the contents of the house, including arts and crafts pottery and furniture, were secured by TMA staff. The planning and regulatory permitting process for the repairs and other improvements will occur during this fiscal year, followed by the construction.

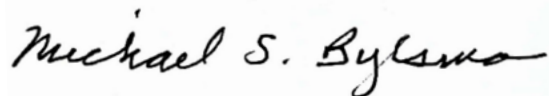
Our governance continues to be strong, with an engaged and dedicated Board of Trustees that never fails to support and promote the museum. Over the past year, the Board continued to focus on fiscal soundness, development, and membership growth. I am very proud of all of the accomplishments by the Board this year. On a sad note, we mourned the deaths of two longstanding and valued Trustees this year—James (Jim) Glasser and Frank Hamilton. Their absence continues to be felt by all of us.

We are also in the enviable position of having a first-rate and hard-working professional staff, with great knowledge and respect for the institution and its collection, that infuse our programming with a spirit of innovation and creativity. I want to particularly commend the staff, under the capable leadership of CFO/COO Christopher Gordon, for their exceptionally helpful and cooperative assistance to the Board during the period between CEOs.

The coming fiscal year will be one of great significance for the museum, as is explained in more detail in the accompanying letter from our Director and CEO, Norah Diedrich. Among other things, it will be the beginning of the celebration of TMA's founding—100 years ago!

Going forward, we have much to do—and much to look forward to! In the report that follows, we highlight the installations, programming, and initiatives from FY23 that underline TMA's continued success in "Connecting Art to Life." With all of the accomplishments during FY23, the Tucson Museum of Art is well-positioned to continue to thrive and be the "best" for generations to come.

On behalf of the Board of Trustees, I thank you all.



Michael S. Bylsma
President of the Board of Trustees

Letter from the CEO

Looking forward...

Our museum has realized significant accomplishments over the past year, some of which TMA's Board President, Michael Bylsma, has highlighted in his message while others are mentioned throughout this annual report. Clearly, our many achievements would not have been possible were it not for the generous support of our trustees, donors, staff, support groups, docents, artists, educators, visitors, and an engaged community of program partners. Thank You!

We are fortunate to begin our new fiscal year from a place of strength. And I am very grateful to have the opportunity to help lead this historic museum into its second century of service.

Over the course of the next year, our regular schedule of exceptional arts programming, from exhibitions incorporating community curation to cutting-edge contemporary works as well as the public programs activating the art on view, will also include updating our strategic plan, completing documents for reaccreditation by the American Alliance of Museums, addressing renovation needs of our historic buildings, and celebrating our Centennial.

Plans are underway to celebrate TMA's first 100 years with well-deserved fanfare. From our Gala on March 16, 2024 to special Centennial in-home gatherings to a

community Block Party in fall of 2024, we plan to engage and thank our ever-expanding community of supporters. This will also be a time to strengthen our historic museum's financial position, helping to ensure TMA's continued presence and ability serve future generations.

These ongoing and new initiatives will offer us a unique opportunity to look at where we have been, where we are today, and what we want to set our sights on for the future.

Bold, inspirational visions are rarely created in a vacuum. So, our planning for TMA's next chapter will be an "inside-out / outside-in" process with several opportunities for a diversity of constituents to provide us with valuable insight.

I look forward to working together as we envision and build the foundation for the Tucson Museum of Art and Historic Block's future.



Norah Diedrich

Norah Diedrich

Jon and Linda Ender Director and CEO



Installation view of *Arizona Biennial 2023*



Acoma Pueblo, *Storage Jar*, ca. 1890-1900, clay. Collection of the Tucson Museum of Art.
Gift of Frederick R. Pleasants. 1973.36

Stories from Clay

This year, TMA concluded a National Endowment for the Humanities-funded collections research project called *Stories from Clay*, focused on incorporating community voices, narratives, and stories into the interpretation and display for the museum's collection of historic Indigenous pottery. Funding enabled the museum to activate relevancy, community, respect, and multivocality, principles of its Inclusion, Diversity, Equity, and Access (IDEA) Plan in relation to collections care.

RESPECT: Through this process, qualifiable areas of change have been identified in TMA's soon-to-be-revised Collections Management Policy. Edits to this document will enable TMA to ensure access is provided to source communities (from whom materials in the museum's collection were originated) interested in reviewing and engaging with TMA's collection as well as clarify requirements for provenance documentation.

“These are our people—we should be able to learn from them.” —*Kyle Kootswatewa, Hopi potter and collaborator on Stories from Clay*

RELEVANCY: This project solidified TMA's sense of responsibility as stewards of historic art. *Stories from Clay* supported TMA in building and sustaining relationships with regional nonprofits as well as Indigenous scholars and artists. These relationships and resulting conversations ensured that TMA's collections are contextualized and interpreted in ways that are relevant and reflective of the diverse communities that are represented as makers of these vessels.

MULTIVOCALITY: There has been an increase in the representation of multivocal collections research and exhibition development. TMA has opened itself to broaden its understanding of expertise beyond staff to include Indigenous community leaders, Hopi potters, a Tohono O'odham potter, and community partners.

“Encourage the Indigenous communities to sit and visit to ask those questions, to learn about pottery and themselves. These communities are the experts and leave them to do this so their values and culture can carry on... Museums and institutions must continue to invest in the communities they serve just as much as their collections.” —*Colleen Lucero, Hopi museum consultant and collaborator on Stories from Clay and Indigenous Arts*

COMMUNITY: This project has taught staff to be patient with community-led research and be more comfortable working within a timeline that is adaptable to communities rather than enforcing museum-driven schedules. Additionally, the work resulting from this grant has shed new light on the need to adjust traditional academic and museum approaches to more equitable platforms for working with communities.

Exhibition Season

The 2022–2023 season featured a thoughtful mix of exhibitions that highlighted the artistic and cultural strengths of Southern Arizona and TMA’s growing collection of art. Through such exhibitions, TMA continues its commitment to diversity and inclusion to re-contextualize what we collect, promote, and exhibit.

Monica Aissa Martinez: Nothing in Stasis kicked off the season. Martinez uses line, shape, space, and color to represent the complex connections between body, mind, and spirit. The fall feature exhibition, *More Than: Expanding Artist Identities from the American West*, featured art that reveals how artists embrace various parts of themselves and incorporate these identities into their works of art. *Arizona Biennial 2023* celebrated some of the most innovative and diverse artists in the state, selected by Taína Caragol, Curator of Painting and Sculpture and Latino Art and History, from the National Portrait Gallery in Washington, D.C.

Four exhibitions from the permanent collection debuted new acquisitions: *Enduring Legacies: The James T. Bialac Indigenous Art Collection*; *New Mexico Moderns: Selections from the Donald L. and Julia B. Graf Collection*; *Frances Murray and Harold Jones: Simpatico*; and *Francisco Toledo: Paper Fables*, featuring recent gifts from Mary and Hal Douthit.

Also from the TMA collection, *Popol Vuh and the Maya Art of Storytelling* placed Guatemalan artist Carlos Mérida’s lithographs in context with contemporary artist Justin Favela. *The Sacred and the Profane* presented secular and religious works from the European art collection, and *The Story of a Painting* provided an in-depth look at José Gil de Castro’s *Carlota Caspe y Rodríguez*. A special section within the Frank and Jean Hamilton Gallery was dedicated to *People of the West: A Rethinking of Westerners*, which expanded the understanding of who and what it means to be from the West.



Installation view of *Monica Aissa Martinez: Nothing in Stasis*; OPPOSITE: Installation view of *Popol Vuh and the Maya Art of Storytelling*



FEATURE EXHIBITIONS

More Than: Expanding Artist Identities from the American West

October 15, 2022–March 19, 2023

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

Monica Aissa Martinez: Nothing in Stasis

September 1, 2022–April 23, 2023

Curated by Dr. Julie Sasse, Chief Curator

Arizona Biennial 2023

April 1, 2023–October 1, 2023

Juried by Taína Caragol, Curator of Painting, Sculpture, and Latinx Art and History, National Portrait Gallery, Washington D.C.



Installation view of *Indigenous Arts*

PERMANENT COLLECTION EXHIBITIONS

Enduring Legacies: The James T. Bialac Indigenous Art Collection

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

Community Curators: David Tenario, Tohono O'odham, Natural Resources Department Assistant Supervisor, San Xavier District, Tohono O'odham Nation; Monica Buckle, Cherokee, curator and scholar, Executive Director/Assistant Curator of Fine Art, Verde Valley Archaeology Center, Camp Verde, Arizona; Julia Arriola, Mescalero/Mayo, artist and retired curator, Arizona Historical Society

Frances Murray and Harold Jones: Simpatico

Curated by Dr. Julie Sasse, Chief Curator

José Luis Cuevas: Unpardonable Sin

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

New Mexico Moderns: Selections from the Donald L. and Julia B. Graf Collection

Curated by Dr. Julie Sasse, Chief Curator

Popol Vuh and the Maya Art of Storytelling

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

The Story of a Painting: José Gil de Castro's Carlota Caspe y Rodríguez

Curated by Dr. Kristopher Driggers, Associate 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 and Colonial Latin American Art

Kasser Family Wing of Latin American Art

European Art

Palice Gallery

Indigenous Arts

Indigenous Arts Gallery

Mexican Masks

Burt and Brenda Lazar Gallery

Modern Art

Anne Y. Snodgrass Gallery

Selections from the Kasser Mochary Art Foundation

Mary Jo Brown Gallery

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

John K. Goodman Pavilion



Installation view of *Mexican Masks*

Exhibition Spotlight

More Than: Expanding Artist Identities from the American West

October 15, 2022–March 19, 2023

More Than: Expanding Artist Identities from the American West presented an opportunity for TMA to shift practice and reframe approaches to interpreting, contextualizing, and understanding Art of the American West. This was done to unpack the question: how do artists living in, and inspired by the American West, destabilize dominant narratives and identities of the region while examining their multilayered perspectives of the world? Funded in part by the Terra Foundation for American Art, the exhibition included TMA's collection and select loans and centered on artists who are women, people of color, and persons of intersectional backgrounds, creating opportunities for dialogue about disparities of representation.

Collaborative and multivocal exhibition components involved the sharing of curatorial vision between staff, artists, and community members. Living artists and curatorial staff generated “creative pairings” that juxtaposed contemporary and historical artworks. The museum collaborated with 2019 Tucson Poet Laureate TC Tolbert to author poetry in artistic conversation. Exhibition labels included artist quotes with audio components. TMA continued its popular Community Voice labels program featuring texts written by members of the community. The accompanying catalogue echoed these components, as well as a robust public schedule that featured a panel discussion, poetry experience, and a femme-centered marketplace.

Speaking to the creative pairings, *More Than's* post-exhibit survey noted the impact of this curatorial approach where visitors reflected:

- “I enjoyed the way it was hung that encouraged comparative analysis.”
- “...loved the way the artists’ dual cultures were expressed so differently.”
- “Having items or paintings from the past that the artists used as an inspiration for their art was very interesting and meaningful. And to have those items or paintings in this show was great.”

Exhibition Catalogue

Accompanying the *More Than: Expanding Artist Identities from the American West* exhibition, a published catalogue featured poetry by TC Tolbert, essays by Christine Brindza, artist information including artist statements and biographies, and images of works included in the show. This catalogue expanded upon themes explored in the exhibition, concentrating on topics about artist identity and intersectionality as well as providing a platform for extended statements of living artists who participated. This catalogue, and others produced by TMA, serve to extend the life and concepts of an exhibition long after its closing, presenting a record and legacy of artistic discovery and scholarship.

from the American West

En esta sección, se exploran los roles de los artistas en el desarrollo del oeste estadounidense. Se analizan las obras de los artistas que, a través de sus pinturas, grabados y fotografías, capturaron la esencia del oeste y contribuyeron a la formación de la identidad cultural de la región.

Los artistas no solo retrataron el paisaje y la vida cotidiana, sino que también participaron en la construcción de la narrativa del oeste. Sus obras reflejan la complejidad de esta región y su evolución a lo largo del tiempo.

Esta sección ofrece una oportunidad única para explorar la rica historia del arte del oeste estadounidense y su impacto en la cultura popular.

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MORE THAN Expanding Artist Identities from the American West



Installation view of *More Than: Expanding Artist Identities from the American West*

Arizona Biennial 2023

April 1, 2023–October 1, 2023

(James and Louise Glasser and Chann Galleries)

First organized in 1948, the *Arizona Biennial* is a popular juried exhibition that showcases some of the most innovative and diverse works recently created in Arizona. Museum visitors were exposed to works by established artists with statewide, national, and international reputations. For emerging artists, this exhibition provided an opportunity to exhibit their art in a museum setting or to introduce their work to the public. This year's juror was Taína Caragol, the curator of painting, sculpture, and Latinx art and history at the National Portrait

Gallery. Caragol identified the Southwest landscape, U.S./ Mexico border issues, loss of life from COVID-19, and political polarization as important themes that emerged from the entries. Represented media included painting, photography, sculpture, video, and works on paper. On the evening of the jurying, a lively panel discussion with Caragol and Arizona curators Julio César Morales and Lydia see addressed current issues and imperatives faced by curators of contemporary art.



Installation views of *Arizona Biennial 2023*



Popol Vuh and the Maya Art of Storytelling

May 4, 2023–October 20, 2024

This exhibition focused attention on the Popol Vuh, a sacred K'iche Maya story about the origins of the world and events that took place before the first sunrise. In the words of community members, it still has much to teach us today about relationships and survival. Stories related to the Popol Vuh have inspired countless artists across time, including Guatemalan modern artist Carlos Mérida. His *Estampas del Popol Vuh* (1943) portfolio, a work in TMA's permanent collection, appears in the exhibition, along with a monumental mural by Guatemalan Mexican American artist Justin Favela commissioned for this project in dialogue with Mérida's creations. Works of Classic Maya art from the first millennium A.D. further illuminate the tradition of narrativity in Maya traditions.

For this exhibition, TMA staff dialogued over six months with three generations of a family of Guatemalan heritage in Tucson to discuss the many meanings of the

Popol Vuh. Their ideas appear as a video included in the exhibition, emphasizing the importance of the Popol Vuh as heritage today.

Reflecting on her connection with TMA, one longtime collaborator shared:

“My evolving relationship with TMA started over 10 years ago, as a refugee from Guatemala, and my collaboration morphed from being a participant of Owl & Panther to having the privilege of working on projects with TMA. This work has always been very close to my homeland and every time I feel the joy of being transported back in time to see the majestic volcanos, the rivers, the colors of the eternal spring, the legends, and my Mayan Ancestry.”

—*Patricia (Patty) Barceló, collaborator on Popol Vuh and the Maya Art of Storytelling*



Installation views of *Popol Vuh and the Maya Art of Storytelling*





Close-up view of museum galleries

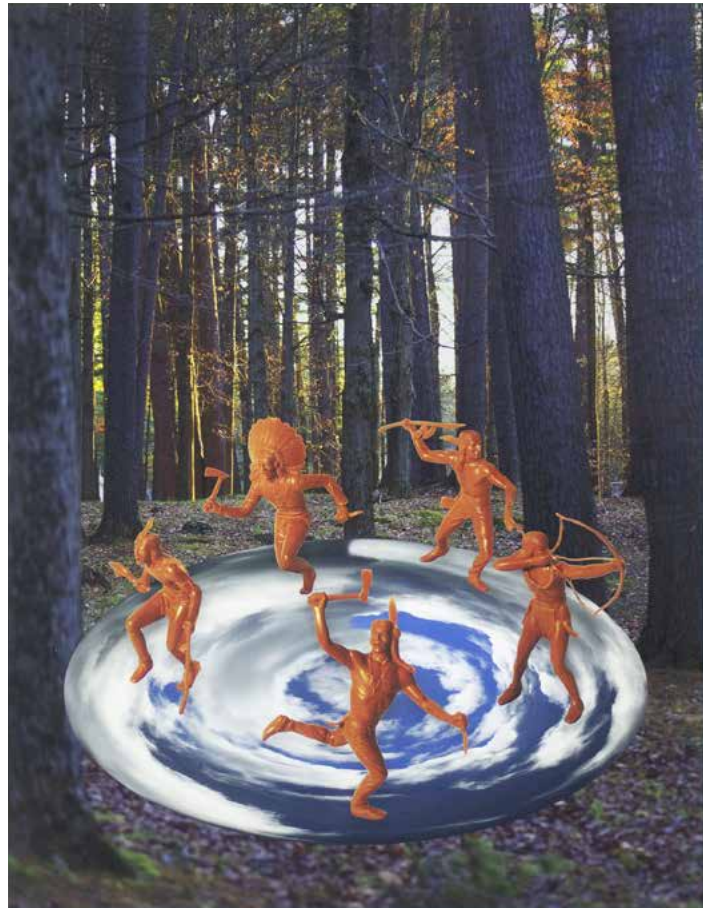
Contemporary Art

Shelley Niro, *Toys Are Not Us: Then Everyone Got Mad*, 2017, archival pigment print, 1/5.

Museum Purchase. Funds provided by the Tucson Museum of Art Contemporary Art Society. 2023.9.4

Shelley Niro is a renowned filmmaker and photographer who uses humor and storytelling to challenge dominant perceptions of Indigenous people. A member of the Turtle Clan, Six Nations Reserve, Bay of Quinte Mohawk, in Canada, she exposes colonial power dynamics. Niro holds a degree from Ontario College of Art and a Master of Fine Art from the University of Western Ontario. She has exhibited across Canada and the United States, and her work is in the collections of museums in both countries. Her award-winning films have been screened in festivals worldwide, and she presented her work at the 2003 Venice Biennale.

This photograph is one of a series of five images using a child's cast plastic toy of a stereotypical image of an Indigenous warrior to suggest that such child's play is at the expense of Indigenous culture and the truth about colonialization.

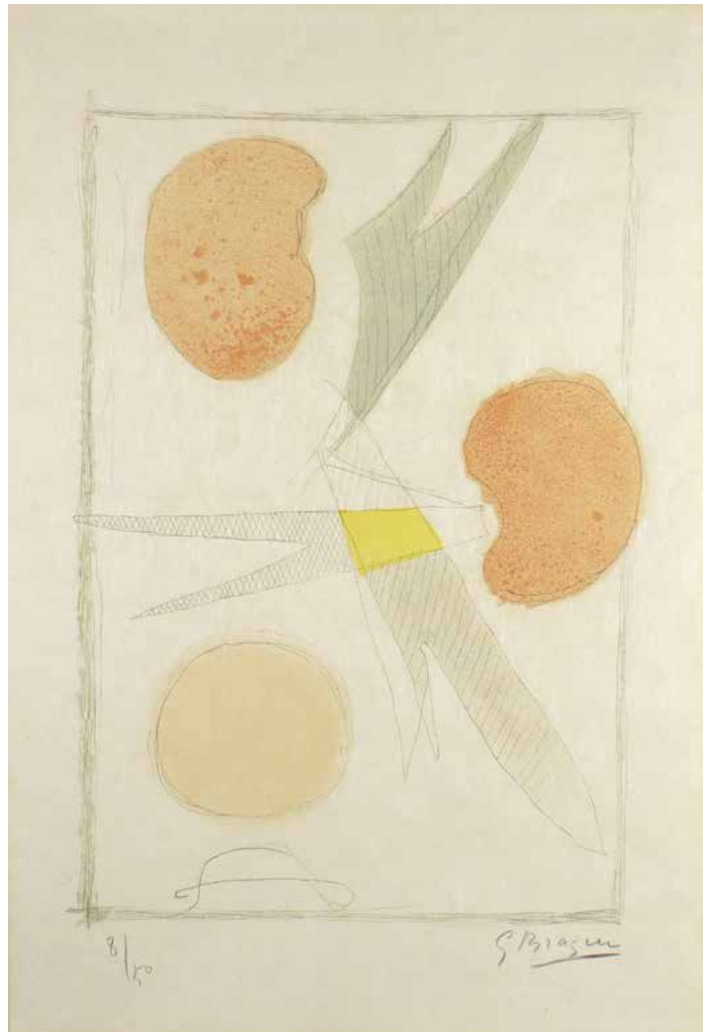


Modern Art

Georges Braque, *Untitled (Pg. 112)* from “*La Liberté des Mers*,” 1959, stone lithograph, 8/50.

Gift of the Gerald B. and Helen G. Hirsch Revocable Trust. 2022.11.6

This lithograph is one of seven from the “*La Liberté des Mers*” series, created within a few years at the end of his life, when he was unable to paint. Born in Argenteuil-sur-Seine, France, he studied at the École des Beaux-Arts from 1897 to 1899. Braque’s early work was Impressionist in style until he shifted to Fauvism around 1904. Braque worked with Pablo Picasso beginning in 1909 to develop Cubism, which he pursued until the 1930s. Later, he turned to mythological subjects followed by realistic subject matter, including landscapes, interior scenes, and still lifes. This series was created for an exhibition with French poet Pierre Reverdy at Galerie Maeght, Braque’s third such project illustrating Reverdy’s texts, which were inspired by Surrealism and Cubism. In it, he references botanical forms and relies on abstraction to create a sense of floating, as if on the sea.



Art of the American

Ivan B. McClellan, *Pony Express Riders, Okmulgee, Oklahoma*, 2015, archival inkjet print.
Museum Purchase. Funds provided by the Tucson Museum of Art Western Art Patrons. 2023.3

“I was born and raised in Kansas City and Charles Perry [filmmaker] invited me to come to a Black rodeo in Oklahoma. I showed up at the rodeo arena and was stunned to see thousands of Black cowboys. There were young men with braids, gold chains, and Jordans (Nike sneakers) riding horses. I saw women bedazzled from head-to-toe racing quarter horses at 40 miles per hour. It changed my definition of home from a place of pain and poverty to a place of pride, grit, and independence... I do this work not only to disrupt perceptions but to celebrate this newly found part of my identity.”

—*Ivan McClellan*

This photograph, included in the *More Than* exhibition, presents an often-overlooked perspective of the American West. McClellan photographically documented the lives of Black men and women in rodeo and ranch life across the U.S. This photograph depicts Pony Express competitors at the Roy LeBlanc Invitational. At the conclusion of the exhibition, the Western Art Patrons of the Tucson Museum of Art purchased the piece for the permanent collection.



Ancient American Art

Ica artist(s), *Staff (?)*, South Coast of Perú, 1000–1400 A.D., wood, pigment, feather remnants.
Gift of I. Michael and Beth Kasser, 2022.27.1

TMA's collection of art of the ancient Americas has grown with the acquisition of a wood object from the Ica culture, which developed on the southern coast of Perú between the 11th and 15th centuries A.D. The work, thought to be a staff, is embellished with a finial in the form of a bearded man holding two cups, recalling the Andean tradition of sharing paired vessels during drinking ceremonies. A thick layer of red covers parts of the work; on its reverse, painting appears to suggest the textile garments worn by the figure. He also once wore a cap of feathers, now largely lost, though still suggested by materials on the finial's top.

Generously donated to TMA from the collection of I. Michael and Beth Kasser, the work was previously exhibited at the Museum of Primitive Art in the exhibition *Art of Empire: The Inca of Peru*, which displayed important Andean objects in New York between 1963–64. Six decades later, the work remains an important part of the history of representing Andean antiquity in the U.S., a role it continues to play as part of the TMA collection.



Contemporary Indigenous Art

Tony Abeyta, *Underworlderness*, 2005, charcoal and inkwash on paper.
Gift of Dan Leach. 2022.29

As an artist who often creates abstract imagery related to Diné (Navajo) culture, Tony Abeyta references the spiritual world in *Underworlderness*. A member of an artistic family, Abeyta's works have appeared in museum exhibitions and collections throughout the world. His unique approach blends aspects of his ancestral heritage and modernistic styles, reflecting the duality of traditionalism and contemporary vision.

Upon first glance, this drawing may seem familiar: it was featured in *An Eclectic Eye: Selections from the Dan Leach Collection* in 2007–2008 and was most recently on view in the Indigenous Arts gallery on loan. This work of art greatly enhances the holdings of TMA's contemporary Indigenous arts collection, further amplifying regional representation as well as demonstrating the museum's commitment to expanding its holdings of Indigenous arts and its vast interpretations.



Indigenous Arts

Linda Guzman, *Storage Basket*, ca. 1980, yucca and devil's claw.
Gift of Joan Frisbie. 2022.25.1

Tohono O'odham, *Utilitarian Bowl*, early 20th century, willow.
Gift from Linda and Peter Friedman. 2022.5.7

As part of a long-term plan to expand the holdings of Indigenous art to include regional representations from the past and present, TMA acquired an array of baskets from Indigenous makers across Arizona. Eighteen examples of Hopi, Tohono O'odham, White Mountain Apache, and Yavapai baskets created throughout the 20th century showcase examples of forms, designs, and materials from each community. From a Tohono O'odham utilitarian bowl from the early 1900s to a White Mountain Apache storage basket from the 1980s, these pieces help fill existing gaps in the collection and bridge future dialogues with the communities from which they originated. Holdings of this type are often on view and rotated in the Indigenous Arts gallery.



Contemporary Latin American Art

Guadalupe Hernandez, *La Pesquería (Fuschia)*, 2021, cut paper.
Gift of Turnkey Metal Buildings LLC. 2022.28

TMA recently acquired *La Pesquería (Fuschia)* by Houston-based artist Guadalupe Hernandez (b. 1993), who creates cut paper works inspired by the Mexican folk tradition of *papel picado*. As an artist who was born in San Miguel de Allende, Mexico, many of his works draw upon memories and personal experiences.

Describing the image of the work now at TMA, Hernandez shared,

“I created *La Pesquería (Fuschia)*, a meticulously hand-cut artwork that portrays two fish vendors whom I encountered while visiting family in Mexico. This couple ran a fish stand in Mercado San Juan, a market renowned for its fresh seafood and meats in Mexico City.”

Hernandez often photographs his subjects to initially capture their images, later translating them to heavy paper using blades and chisels. With these techniques, Hernandez examines his cultural identity and explores images and motifs of Mexican heritage. As a work that underscores connections between contemporary practices and traditional techniques, this piece bridges areas of the TMA collection and creates opportunities for future reflection and dialogue with visitors.



Public Programs Overview

Each year TMA plans a robust season of public programs ranging from lectures to tours to experience-based programming that coincides with pay-what-you-wish admissions hours.

Lectures this year included talks by artists, curators, collaborators, and more. In conjunction with *More Than: Expanding Artist Identities from the American West*, poet TC Tolbert curated the program *More Than: Words*, featuring poets Diana Marie Delgado, Mo LaFlo, and Aura Valdes. This event drew a crowd that celebrated these artists' blending of the personal and creative to consider identity, personal histories, and expansive practice. The Stonewall Community Room was at standing room only for the artist talk by Justin Favela in conjunction with *Popol Vuh and the Maya*

Art of Storytelling, another testament to the value of relevant and innovative public programming that centers community and artist voices.

In addition to specialized lectures, the museum offers a discussion-based gallery tour program which aims to make meaningful connections between art and the public.

- Docent-led tours of current exhibitions and collections are available for students and adults. With student tours, the museum experience promotes self-expression and individual perspectives through observation, analysis, and evaluation.
- Curator tours, held in conjunction with feature exhibitions, provided insights to the curatorial process and artworks on view.



First Thursday

First Thursday, in continuing to extend the way we engage with the permanent collection and exhibitions, included performances by local musicians, partnerships with community organizations, conversations about death and dying, a tattoo artist creating flash design inspired by the permanent collection, and a rotating roster of emerging and established food vendors, just to name a few.

“It’s always great being able to expand my customer base and reach a new audience. I feel that the event really helped me meet and sell to people who haven’t heard of my business or products.” —*Cals Bake Shop*

This year featured new partners in an effort to expand the offerings in the popular family day program, *Second SunAZe*. This year, the Education Department added collaborations with Sonoran Glass School to celebrate the installation of Dale Chihuly’s *Golden Opal and Charcoal Chandelier* and Yoga Oasis, which led monthly family yoga classes.

“Each month I have witnessed the community interest and engagement with family yoga grow. There have been giggles, pose requests, student demonstrations of skill and parents who join in to aid the uncertain child... I always look forward to my time with TMA staff and community!”

—*Lynette Maya, Yoga Oasis*



Second SunAZe

Lectures

**In Conversation: Monica Aissa Martinez
with Dr. Julie Sasse**

Thursday, September 1, 2022

Featuring artist Monica Aissa Martinez

**Leadership Circle Lecture Series —
Exploring Identities and Creative Practices in
*More Than: Expanding Artist Identities from the
American West***

Saturday, October 15, 2022

Featuring artists Steffi Faircloth, Sarah Sense,
and Ezra Tucker

The Critical Eye: Curators in Conversation

Thursday, November 3, 2022

Featuring curators Taína Caragol (Curator of
painting, sculpture, and Latinx art and history,
National Portrait Gallery), Julio César Morales
(former Senior Curator, ASU Art Museum and current
co-chief curator and executive director of MOCA
Tucson), and Lydia See (Gallery Director and Joseph
F. Gross Endowed Curator, School of Art UArizona)

Curator Spotlight: Latin American Art

Friday, December 9, 2022

More Than: Words

Thursday, January 5, 2023

Curated by TC Tolbert featuring Diana Marie
Delgado, Mo LaFlo, and Aura Valdes

Curator Spotlight: Art of the American West

Friday, January 13, 2023

Curator Spotlight: Modern and Contemporary Art

Friday, January 27, 2023

***Enduring Legacies* Panel Discussion**

Thursday, February 2, 2023

Featuring humanities scholars and collaborating
community curators Monica Buckle, Julia Arriola,
and David Tenario

Leadership Circle Lecture Series —

**Victoria Lyall: Voicing History:
Curating in Community Today**

Thursday, February 9, 2023

Presented by Victoria Lyall (the Frederick and
Jan Mayer Curator of the Ancient Americas at the
Denver Art Museum)

Arizona Biennial 2023: Artists Spotlight

Thursday, April 6, 2023

Featuring artists Jacqueline Arias and Saskia Jordá

Artist Talk: Justin Favela

Thursday, May 4, 2023

Arizona Biennial 2023: Artists Spotlight

Thursday, June 1, 2023

Featuring Matt Magee and Alejandra Platt-Torres



Artist Talk: Justin Favela

Community Engagement



Art-making table participants at First Thursday

Community Engagement deepened its impact through partnerships and collaborations to amplify the connections between TMA’s collections and exhibitions and Southern Arizona’s communities. Some instances include:

- This year *Museum as Sanctuary*, which includes partnerships with Hamrah Arts Club, Owl & Panther, and the International Rescue Committee in Tucson, focused on the importance of storytelling. Participants discovered inspiration from artworks on view in the galleries and found creative opportunities to tell their own stories through art-making.
- For medical students at UA College of Medicine and the Andrew Weil Center for Integrative Medicine, the exhibition *Monica Aissa Martinez: Nothing in Stasis* offered insights into the artist’s observation skills and creative practice, suggesting new ways to approach care.
- Collaborations with Mujeres Market, Nalgona Positivity Pride, and poet TC Tolbert, in conjunction with the *More Than: Expanding Artist Identities from*

the American West exhibition, highlighted TMA as an inclusive, activated, and open space for communities—extending the exhibition’s goals of destabilizing Eurocentric, masculine, heteronormative, and stereotyped myths surrounding the “West” through a femme-centered market, programming, and poetry.

Innovative interpretative strategies offered new ways to experience TMA’s exhibitions, where QR codes helped us access new content while community authored labels and video interpretation highlighted how multiple voices and expertise can contribute to new understanding of artworks. *Monica Aissa Martinez: Nothing in Stasis* featured quotes from the artist to offer insights into works on view with a QR code linking to her blog post to learn more. *More Than: Expanding Artist Identities from the American West* included community and artist authored-labels, some with audio recordings to hear directly from the artist. A video in *Popol Vuh and the Maya Art of Storytelling* highlights the relationship between a local Guatemalan family and the Popol Vuh story.

Community-Based Curation

In working to deepen TMA’s approach to partnership and collaboration the museum has been working to test, refine, and implement a practice of community curation and community-based collections care. The guiding question for these efforts is: How do, or can, museums reflect and integrate local communities within the museum?

This work has been supported by four key multi-year grants, which began in 2019 with the award of funds from the Institute for Museum and Library Services followed by funding from the National Endowment for the Arts, the National Endowment for Humanities, and AZ Humanities. These projects have supported the implementation of community-based curatorial practices, culturally responsive approaches to gallery-based learning, culturally relevant collections care, and innovative programming.

Through conversations with partners, collaborators, local organizations, cultural workers, and scholars as well as semi-structured focus groups, TMA has developed exhibitions that center knowledge and expertise beyond that of traditional art history. Exhibitions that have been informed by this practice that have opened this year include:

- *Enduring Legacies: The James T. Bialac Indigenous Art Collection*
- *Popol Vuh and the Maya Art of Storytelling*
- *“People of the West: A Rethinking of “Westerners”*
- *Stories from Clay: Community Conversations of TMA’s Historical Indigenous Pottery Collection*

Additionally, TMA began conversations with seven community curators to develop a new exhibition, *Southwest Art: Contemporary Conversations*, to open in fall 2023. Artist and educator Lizz Denneau, a collaborator on *People of the West: A Rethinking of “Westerners”* and the forthcoming *Southwest Art* reflects on the importance of broadening the idea of the Southwest and in particular, the familiar iconography of the region:

“When I think of landmarks—at least here in Tucson—I am thinking about those desert bodegas in my hood—not thinking about Picacho Peak or the mission—it’s more of those communal spaces that feel like landmarks to me.”



Installation view of *Enduring Legacies: The James T. Bialac Indigenous Art Collection*

Education

TMA's Education department enjoyed a year of growth in programs, partnerships, and staff.

- The museum continued its partnership with the Southwestern Blind Rehabilitation Center (SWBRC). Veterans affiliated with the SWBRC visited the museum quarterly for “touch tours,” visual description tours, and opportunities to practice new skills including the use of assistive devices.
- The Art of Memory, a partnership with the Alzheimer's Association Desert Southwest Chapter, offered gallery conversations and art-making experiences for individuals with early to mid-stages of dementia and their caregivers.
- This year marked the 63rd year of summer camp; notably, it brought the highest number of students in a single summer to the museum since the program began. 460 participants attended the camp over eight weeks of art instruction.
- The Education Department continued to engage K–12 audiences through partnership and school tours. TMA's partnerships with Imago Dei Middle School and Davis Bilingual Elementary, offering after school and enrichment programs, saw an increase in student attendance. 2,283 students visited the museum this year for field trips, marking a return to pre-COVID-19 numbers.
- Collaborating with the museum docents, the Education Department piloted a new in-school program called Visual Literacy, directed toward students in grades 1–6. The program follows the State of Arizona Art Standards, teaching students to look, observe, describe, analyze, and interpret art.
- The Education Department staff grew over the past year, as TMA added a second full-time position with the hire of Nicholas Castor as Education Coordinator. A graduate of the former Museum School for the Visual Arts High School, Castor brings a unique perspective given his history with TMA's educational initiatives.

“My children have always had a great experience at TMA art camp. They look forward to going every time and we always experience a fun, inviting, creative, and supportive atmosphere. The program runs very smoothly and the teachers strike a great balance between providing structure and giving the kids space to be creative.” —*Sumayya Granger*

Docents

A new class of docents graduated in 2022 to represent the museum in a knowledgeable and positive manner. The Docent Training program prepares docents to support and implement the museum's strategic objectives by elevating visitor experiences and fostering a welcoming, hospitable environment, providing barrier-free access, and cultivating underserved and diverse audiences.

Docents at TMA continued to serve as ambassadors for the museum and often conducted several duties, including touring exhibitions for visitors; researching, creating, and presenting Art Talks about a wide variety of artists and artworks; and bringing art to K–12 schools. This year, there were 131 Docent Art Talks and a total of 4,205 attendees. The group reached audiences throughout the region, from Oro Valley, Green Valley to Tubac, and beyond.



Art of Memory, a partnership with the Alzheimer's Association Desert Southwest Chapter

Partners in Art and Culture

This list is a collection of over 200 organizations, artists, small businesses, and collaborators whom TMA worked with during the 2022–2023 season to extend its exhibition and collections through programs and partnerships. The bolded names are artists included in TMA’s feature exhibitions who collaborated on programming and interpretation.

1220 Bakery
AC Hotel Tucson Downtown/Loveblock
Adela Artisan
Al Gusto Coffee Company
Marla Allison
Alzheimer’s Association Desert Southwest Chapter
Andrew Weil Center for Integrative Medicine
Aprender y Jugar
Evelyn Arenas
Jacqueline Arias
Arizona Opera
Arizona Women’s Chorus
Arizona-Sonora Desert Museum
Julia Arriola
Awkward Mami Art
Gabriel Ayala
Angela Babby
Baked
Ballet Rincon
Nico Barberan
Lorenzo Barceló Jr.
Lorenzo Barceló Sr.
Patricia (Patty) Barceló
BASIS Oro Valley Primary
Bear Essential News
Birds and Arrows
Jorge Blanco Santander
Borderlinks
Bowie Schools
Broadway Tucson
Monica Buckle
BWS Architects
ByBlackByDesign
Café à La C’Art
Cals Bake Shop
Selena Camacho
Canyon Del Oro High School
Taína Caragol
Carden of Tucson
Cara Carrillo
CAZO
Centennial Elementary School
Center for Academic Success
Homero Cerón
Nanibah Chacon
Michael Chiago, Sr.
Children’s Museum Tucson
Cholla High School
Cinema Tucson
Cirque Roots
City High School
Civano School
Anne Coe
Colearn Academy
Commoner and Co
Cosmic Hour
Cute and Classy Krispies
Ami Dalal
Daliah de la Nuit
Davis Bilingual Magnet Elementary
Davis Monthan School Age Program
Diana Delgado
Dementia Friendly Tucson
Lizz Denneau
Diversified Print Solutions
DJ Audrey Pekala
DJ Collective Traviesas
DJ Halsero
DJ humblelianness
DJ J-ME LEE
Downtown Tucson Partnership
Doxy Divine
Drachman Montessori K-8 Magnet School
DRE’S Seafood and BBQ

Drexel SUN School
Ducky's Pineapple Banana Bread
Khalid El Boujami
El Charro Café
El Presidio Neighborhood Association
Emily Gray Junior High School
Empire High School
Karlito Espinosa Miller
Steffi Faircloth
Fatboys Sandos
Justin Favela
Anita Fields
Flor de Nopal
Flora's Market Run
Flowers and Bullets
Flowing Wells High School
Brahim Fribgane
Fruchthendler Elementary School
Galería Mitotera
Juan Carlos García
Cecilia Garibay
Lex Gjurasic
Emiliano Gonzales
Amilcar Guevara
Laila Halaby
Hamrah Arts Club
Heal-Thy Sol
Robert Henshaw
Hermosa Montessori Charter School
High Ridge Band
Frank Buffalo Hyde
Imago Dei Middle School
Innovation Academy
International Rescue Committee
Jjivisha Holistic
Saskia Jordá
Kayla Ballesteros Art

Kent Monkman Studio
Yowshien Kuo
La Bella Luna Boutique
La Bikini Bruja
La Estrella Bakery
La Jefa Paint
Patricia Lannes
Larsen Baker
Las Nachas Nachos
Laura Jean
Liberty Elementary School
Locale Neighborhood Italian Restaurant
Loly's Totas and Hot Dogs
Lower Arizona Jewelry
Matt Magee
Monica Aissa Martinez
César A. Martínez
Marwa Alfandi Syrian Sweets and Food
Matt Finish
Ivan B. McClellan
Mi Casita Press
Mica Mountain High School
Mo La Flo
Moonflower Wraps
Julio César Morales
Gabriella Moreno
MotoSonora Brewery
Mountain View High School
Mujeres Market
Myers/Ganoung Elementary School
Nalgona Positivity Pride
Nyx Healing Hands
OaxaRico
Owl & Panther
Patagonia Middle School
Patronato San Xavier
Paulo Freire Freedom School

Cristina Perez
Pima Community College / Translation and Intepretation
Pima County Public Library
Pistor Middle School
Alejandra Platt-Torres
Portal Cocktails
Howard Post
Prep and Pastry
Pueblos del Maiz/ Tucson City of Gastronomy
PureLotus Scents
Raizes 420
Ramirez Auction Service Inc
Renewal by Anderson
REZ Urban Eatery
Robert Vint and Associate Architects
Roskruge Bilingual Magnet K-8
Nelda Liliana Ruiz Calles
Kate Russell
Yesika Salgado
Salpointe High School
San Miguel High School
M. Jenea Sanchez
Sandra Sánchez
Sand Reckoner Vineyards
Roseta Santiago
lydia see
Señorita Mad
Sarah Sense
David Benjamin Sherry
Rose B. Simpson
Mian Situ
Smells Like Dessert Candles
Sonoran Glass School
Sopitas
Southern Arizona Psychological Association
Southwest Contemporary
Splendido at Rancho Vistoso
Sugar Momma Treats
Summit View
Sweet Rolls and More

Tanque Verde Elementary School
David Tenario
The Gregory School
#ThisisTucson
Tilted Halo Vegan Desserts
TC Tolbert
Top Coat Resin Creations
Tradiciones
Ezra Tucker
Tucson Amateur Astronomy Association
Tucson Coffee Cricket
Tucson High Magnet School
Tucson Lifestyle
Tucson Local Media
Tucson Tea Company
Tucson Unified School District, African
American Student Services
UA School of Medicine
Ube Bae Desserts
University of Arizona Department of Art History
Ruben Urrea Moreno
VA Hospital
Vail Micro School
Aura Valdez
Bobb Vann
Alice Vath
Visit Tucson
Rietta Wagoner
Monica Wapaha
Daniela Werneck
West Boutique AZ
Whiskey del Bac
Dyani White Hawk
Willo Art Photography
YellowBird Farm
Debra Yepa-Pappan
Yoga Oasis
Yolia Botánica
Ni Zhu



Fundraising Events

Howl at the Museum

October 28, 2022

Howl at the Museum, TMA's annual Halloween party, consisted of guests enjoying a fantastic night of dancing, connecting, and viewing art in the galleries. They nibbled on the food bites from area restaurants and bars and participated in the various samples of beer and wine, along with the whiskey and cocktails of the Del Bac Showdown competition! The display of imaginative costumes was surprising and festive adding to the artful nature of the event. This year's entertainment featured the band Birds and Arrows, DJ humblelianness, and burlesque performances.

TMA League Treasure House Estate Sale

November 4-6, 2022

TMA League members held a successful estate sale in a space generously donated by Larsen Baker filled with donated furniture, fine art, china, crystal, antiques, jewelry, and collectibles. The TMA members-only night was held on Friday, with Saturday and Sunday being open to the public. The League's 1st Annual Estate Sale Treasure House was held in May 1990. The Treasure House Estate Sale has grown into the largest of the League's fundraising efforts, now in its third decade of generating funds to benefit the museum.

Artisans Market

Fall: November 18-20, 2022

Spring: March 3-5, 2023

Each Artisans Market features more than 100 unique and local artists and artisans selling crafts, original artwork, pottery, glass, jewelry, textiles, and gift items in an outdoor street fair setting. The Fall and Spring Artisans Markets this year continued to increase access to vendors. The offering of single-day tables provided opportunities for those who are unable to commit to a 3-day event—a feature that is becoming increasingly popular. A total of 227 artists/vendors participated in the two markets attracting nearly 16,000 visitors.

TMA Gala

March 18, 2023

This year's gala theme was *On the Western Horizon*, celebrating the art of the American West and its past, present, and future. It was again a sold-out event. Honorary Gala Chairs were Anne and Jeffrey Gartner who are dedicated museum supporters and active members of the Western Art Patrons. During the social hour, guests enjoyed music by Laura Jean, and the dinner and auction featured the High Ridge Band. A delicious dinner was catered by TMA's award-winning Café a la C'Art, served outside in the Bonnie L. Bradford Courtyard. Highlights included a live auction and a successful Fund-A-Need paddle raise along with a large online auction that began days before the Gala and concluded that evening.

TMA's fundraising events combined income increased by 3% from last fiscal year.

TOP: TMA Gala; BOTTOM: Howl at the Museum



Shop, Dine, Gather

Museum Store

The Museum Store created custom merchandise for the exhibition *Monica Aissa Martinez: Nothing in Stasis*, including magnets, puzzles, prints, shirts, and postcards which sold out during the run of the show. Our top sellers remained socks and greeting cards. Twenty-seven artists/vendors were added to the Museum Store, including Agave Pantry (Tucson), Original Goods (Tucson), Mendez Rugs (Prescott), and Acoma Pueblo Pottery (New Mexico).

Café a la C'Art

Located in the historic Stevens House on the grounds of the Tucson Museum of Art, Café a la C'Art has been recognized as one of the best museum restaurants in the US by *Food & Wine* magazine. This year Café a la C'Art explored new ways to activate TMA's Bonnie L. Bradford Courtyard by offering Zumba, a cardio and Latin-inspired dance fitness class organized by Sisco Razcon. Continuing to expand beyond their extensive menu and decadent desserts, the Café hosted Topsy Teas, a unique spin on a Sunday afternoon high tea, for Christmas and Valentine's Day. In addition to these exciting events, Café a la C'Art also created a special menu for TMA's Gala and continues a robust catering service: Carte Blanche.

Facility Rentals

TMA has a unique campus that provides the perfect backdrop for all kinds of special events, workshops, and weddings. The Margaret E. Mooney Hall, the Patricia Morgan & Peter Salomon Sculpture Garden, Palice Terrace, and the Bonnie L. Bradford Courtyard were offered as event spaces this year, as well as the Kimball Conference Room and the Stonewall Community Room for small groups looking to host board meetings, workshops, or other convenings. In 2023, the Kasser Family Wing was added into all package rentals so those attending events can experience the museum and what is on view in the galleries. TMA has hosted many fundraisers, corporate dinners, weddings, and other events, marking a successful year.

The Museum Store, Café a la C'Art, and Facility Rentals combined income increased by 15% from the 2021–2022 year.

TOP: Zumba at the museum.

BOTTOM: *Monica Aissa Martinez: Nothing in Stasis* Tucson map T-shirt at the Museum Store.



Buildings and Grounds

Historic Properties Update

In Fall 2022, TMA engaged two architectural firms, BWS Architects and Robert Vint & Associates Architects, to conduct a comprehensive survey of the museum's historic properties. These well-regarded firms evaluated restoration needs and considered the feasibility of further activating these properties in the future.

Plans shifted, however, on the morning of April 19, 2023, when a fire originating in a dumpster adjacent to the J. Knox Corbett House rapidly spread to the historic 1907 property. Thanks to Tucson Fire Department's fast response, the fire was extinguished within approximately 45 minutes. Fire damage was isolated to the top floor of the house, with water and smoke damage affecting a large portion of the property. Coordinating with art and property insurance companies, TMA staff have begun the process of restoration. This work will take time and the museum is dedicated to assuring that the public will once again have access to the building once the work is completed.



J. Knox Corbett House

Marketing

TMA's feature and collection exhibitions received several media mentions. Notable press coverage included *More Than: Expanding Artist Identities from the American West* exhibition in *Western Art Collector Magazine*, *American Alliance of Museums Magazine*, and *Tucson Weekly*. The prominent *Arizona Biennial 2023* was featured in *Southwest Art Magazine*, *Southwest Contemporary Magazine*, and "Spotlight on the Arts" with Tom McNamara from Arizona Public Media (AZPM). *Enduring Legacies: The James T. Bialac Indigenous Art Collection* appeared in *Western Art Collector*, *Native American Art Magazine*, and *Tucson Weekly*.

Marketing at a Glance

Google Reviews—4.7 stars

Yelp Reviews—4 stars

Tucson Weekly—The Best of Tucson 2022: TMA Voted as Best Art Museum

26,991 subscribers to TMA's e-news

38,604 social media followers

Visitor Feedback (Google and Yelp Reviews)

- "One of the greatest museums in the country. Wonderful architecture, incredible collection and extremely well curated! Never disappointed. Strongly recommend buying a membership if you live in Tucson or visit often." —*Demi Beshara*
- "High quality museum located in the presidio district, one of the oldest parts of Tucson. Building has a small footprint, but is constructed like New York's Guggenheim, in a descending spiral that provides lots of exhibitions. Several temporary exhibitions of contemporary art each year, but the jewel is the permanent collection, mainly of Meso-American art & art of Latin/South America—ancient statues, ceramics, baskets, textiles. Definitely worth visiting." —*Philip Hartigan*
- "Love this museum top to bottom. Visit every time I am in Tucson. Versatile and diverse exhibits. Various locations within the museum... all spectacular exhibits representing various artists and mediums. Gift shop is super too... just saying!" —*Wendee Theilemann*
- "Surprisingly broad collection, with both local and far-reaching pieces, a beautiful little museum. Don't visit Tucson without going." —*Michael O.*
- "A great sized art museum for a city of the size of Tucson, with a collection including a variety of contemporary pieces—and some staples of art history. Frequently changing exhibits will provide enough something new for each visit. Extremely friendly staff and volunteers. The historic downtown block is, also, worth taking the time to tour." —*Sam Raubalammi*



Membership

Membership at the Tucson Museum of Art and Historic Block reflects a commitment to Southern Arizona's art and cultural history by supporting world-class exhibitions, educational programming, and celebrations of culture.

Membership at TMA also includes an opportunity to join one of four support organizations. Contemporary Art Society, Latin American Art Patrons, and Western Art Patrons all support TMA by engaging members' specific art interests with wide-ranging activities, while providing funds for exhibitions and art acquisitions. The TMA League is a dynamic group of people who share a passionate interest in the arts and are dedicated to raising funds for the museum.

Memberships (as of June 30, 2023)

Leadership Circle

Ambassador	35
Director	74
Business Supporter	3

General Membership

President	20
Patron	83
Sustaining	378
Dual/Family	1,051
Individual	686
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Households	2,330 (3,974 Total Members)

Support Organization Memberships (as of June 30, 2023)

LAAP	69 (98 Members)
CAS	180 (291 Members)
Docents	118
League	89
WAP	75 (132 Members)
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Total	531 (728 Total Members)

Leadership Circle

The Leadership Circle is Tucson Museum of Art's highest member and foremost philanthropic group that is dedicated to advancing the museum and its mission.

This year's activities included two lectures: Exploring Identities and Creative Practices in *More Than: Expanding Artists Identities from the American West* and a lecture by Victoria Lyall, the Frederick and Jan Mayer Curator of the Ancient Americas at the Denver Art Museum. Additionally, two original *Mysteries from the Vault* programs featured a special presentation of exciting artworks from TMA's distinguished collection selected by TMA's knowledgeable curators. The event was an opportunity to explore works of art up close, ask questions, and enjoy some nibbles and a glass of bubbly to top off the special experience.

Support Organizations

TMA's **Contemporary Art Society's** (CAS) season offered an inspiring and educational schedule of events, including a visit to the Amerind Museum, several exclusive visits to artists' studios, and events at the homes of two Tucson collectors. Additionally, CAS supported four contemporary art exhibitions at TMA, including the *Arizona Biennial 2023*—submissions selected by Taína Caragol, curator of painting, sculpture, and Latinx art and history at the National Portrait Gallery. Established 75 years ago, the Biennial celebrates contemporary Arizona artists and is the perfect stage for our museum to showcase Arizona's artistic trends to a National and International audience. We said farewell to three dedicated CAS Directors in June—Moirá Geoffrion, Robyn Kessler, and Glory Tacheenie-Campoy, and thank them for their time and commitment. We thank CAS President, Jeanne Pickering, and all CAS members for their generosity.

Programs for the **Latin American Art Patrons** (LAAP) focused on the Mexican heritage of the Southwest this year. In February, LAAP made its first international trip in nearly a decade, learning firsthand about the artistic heritage of the widely renowned town of Mata Ortiz, Chihuahua, Mexico. There, members met ceramic artists and visited archaeological sites that testify to the region's past. Proceeds from the trip support TMA's Latin American art program. Closer to home, the group celebrated the unveiling of a newly conserved Colonial Mexican painting in the TMA collection, connected with photographers from the state of Sonora, visited Chicano art spaces and exhibitions south of downtown, and—as always—celebrated with great Latin American food and drink. The year closed with a curator tour of TMA's exhibition *Popol Vuh and the Maya Art of Storytelling*, for which the group provided sponsorship support. We thank LAAP President Sue Nieland, and LAAP members for their support.

The **Western Art Patrons** (WAP) engaged in a variety of programming, including multi-day trips, day trips, artist talks, and museum and gallery visits throughout the year.

The season began with a trip to Denver, Colorado, where an enthusiastic group traversed the mile-high city visiting premier collections, artist studios, and museums. The kick-off event in November featured a private tour of *More Than: Expanding Artist Identities from the American West*, an exhibition they sponsored, with TMA curator Christine Brindza. WAP held its holiday party in December and started 2023 with a bus trip to Scottsdale and Chandler to see *Western Spirit: Scottsdale's Museum of the West* and the Eddie Basha Collection. The 10th annual Cowboy Cantina Speaker Series in February featured artist Glenn Dean. Spring was full, with an outing at the University of Arizona Museum of Art to see portions of their Western Art collection and a preview of *Tales of the West* at Settler's West Gallery. The year culminated in April with the Annual Meeting, featuring the Patania family of jewelry designers. We thank WAP President, Judy Betty, and all WAP members for their enthusiasm and support.

The **TMA League** had a successful year in raising funds via its Treasure House Estate Sale and Dinner a l'Art. Five dinners were offered as part of Dinner a l'Art, including a dinner at Bear Mountain Lodge in Silver City hosted by John McNulty and Jeff Brown, an offering at The Blenman Inn, a special evening at the home of League member Susan Hayes featuring artist Jim Waid, a Western BBQ at the home of trustee Kit and Dan Kimball, and a springtime feast at the home of League member Alba Rojas-Sukkar. Events throughout the year included a meeting at the home/studio of artist Tim Diggles, a presentation by artist Barbara Kemp Cowlin, and a tour through the sculpture garden at the Tucson Jewish Community Center. League members also enjoyed the company of friends at various Happy Hour gatherings at Reforma, Vero Amore, Contigo Latin Kitchen, Firebirds, Commoner & Co, Three Canyon Beer and Wine Garden, and the home of Ann and Dave Locey. A League Holiday Luncheon was held at Westward Look. We thank TMA League President, Eric Soulsby for his leadership and all League members for their ongoing support.

Acquisitions

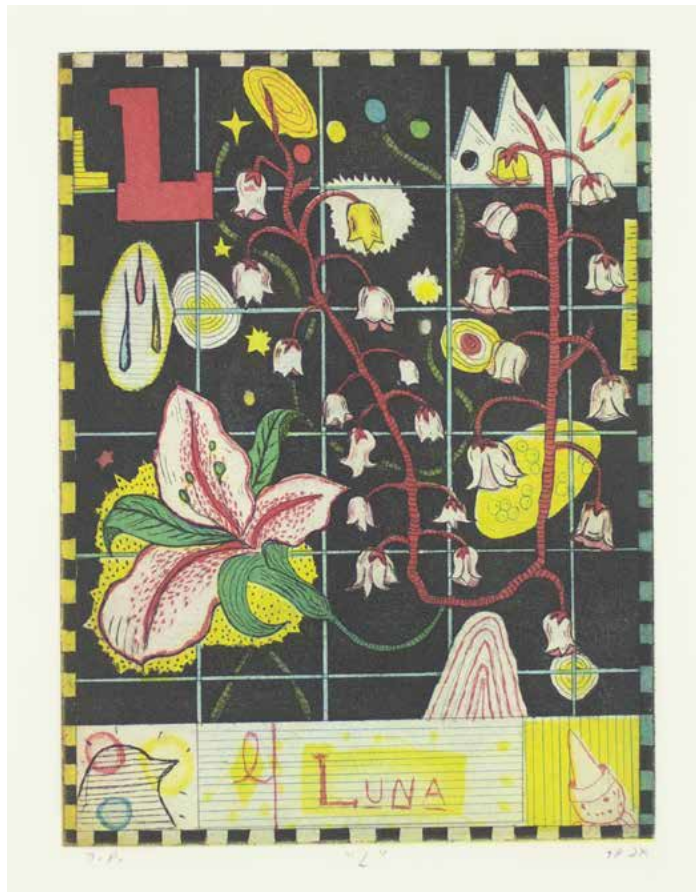
Every year, TMA collects artworks that are relevant to Southern Arizona communities and beyond. Expanding the collection of approximately 12,000 artworks, the museum's acquisitions bring new energy to our core collecting areas and make it possible for us to tell more nuanced stories about art and culture. In 2021 TMA adopted a revised Collecting Plan (2021–2026) informed by conversations with community members connected to the areas that make up the collection. This Collecting Plan guides our acquisitions, helping ensure that the works we steward will remain activated through exhibitions and programs that are meaningful to our communities.

Anonymous Gift

Joe Goode, *Tornadoes Portfolio*, 1991, ten (10) etchings, edition of 30, 26 x 19.5 in. each

Tony Fitzpatrick, *Bug Circus (Caterpillar)*, 2000, color etching on paper, AP/45, 11.875 x 11.875 in.

Tony Fitzpatrick, *Bug Circus (Jewel Bug)*, 2000, color etching on paper, AP/45, 11.875 x 11.875 in.



Tony Fitzpatrick, *L*, 2000, Color etching on paper, TP/50. Anonymous Gift. 2022.10.2

Tony Fitzpatrick, *Bug Circus (Lopea)*, 2000, color etching on paper, AP/45, 11.875 x 11.875 in.

Tony Fitzpatrick, *Flowers of Chance*, 1995, etching on paper, BCP VII, 19.75 x 16.75 in.

Tony Fitzpatrick, *Hydra Flower*, 1995, etching on paper, BCP VII, 19.75 x 16.75 in.

Tony Fitzpatrick, *L*, 2000, color etching on paper, TP/50, 17.375 x 14.875 in.

Tony Fitzpatrick, *Passage Flowers*, 1997, etching on paper, 29/45, 19.75 x 16.75 in.

Tony Fitzpatrick, *Trinity Flower*, 1997, etching on paper, 29/45, 19.75 x 16.75 in.

Anonymous Gift in honor of the Tucson Museum of Art Board of Trustees and Major Donors

Patrick Martinez, *Look (After Kirk McCoy)*, 2020, neon on Plexiglas, 19.5 x 24 x 2.75 in.

Gift of Dan Leach

Tony Abeyta, *Underworlderness*, 2005, charcoal and ink wash on paper, 65 x 55 in.

Gift of Eleanor and Donald Jeck

Cusco, Perú, *Tapestry-Woven Hanging*, early 2000s, dyed camelid fibers, 86 x 51 in.

Gift of Erasmo León

Jesús Treviño, *Valley Defense*, 2022, oil on canvas, 60 x 48 in.

Gift of Frances Murray Jones

Frances Murray, *Bath/Ball (Japan)*, 1988, gelatin silver print, 16 x 20 in.



Jesús Treviño, *Valley Defense*, 2022, oil on canvas. Gift of Erasmo León. 2022.26

Gift of I. Michael and Beth Kasser

Staff with Human Finial, Ica Culture, Peru, wood, pigment, 17.5 x 1.5 in.

Figural Marker, Chimú Culture, Peru, wood, shell, pigment, stone, 21.5 x 7.5 in.

Faceneck Vessel with Deity and Jaguar Motifs, Wari Culture, Peru or Bolivia, clay, pigment, 7 x 5 in.

Urpu (storage vessel), Inka Culture, ceramic, 14.25 x 10 x 12 in.

Textile Fragment of Warriors with Trophy Heads, Paracas Culture, wool, cotton, 8.5 x 2.5 in.

Gift of Joan Frisbie

Jessie Garcia, *Heartline Deer Design Canteen*, clay, slip, leather, 7 x 7.5 x 5 in.

Linda Guzman, *Storage Basket*, ca. 1980s, yucca and devil's claw, 18 x 16 in. (diam.)

Hopi coiled pictorial basket, mid-20th century, yucca, devil's claw, 5 x 7.25 in. (diam.)

Hopi plaited sifter basket, ca. 1990, yucca, wire, 3.5 x 16.25 in.

Hopi wicker plaque with katsina design, late 20th century, 14 x 1 in.

Hopi wicker plaque with katsina design, late 20th century, 13.25 x 1 in.

Hopi wicker plaque with geometric design, 20th century, 14.5 x 1 in.

Coolidge Roy, Jr., *Polik-mana Butterfly Maiden Katsina*, ca. 1982, wood, pigment, feathers, yarn, 18 x 9 x 6 in.

Gift of Julia Arriola

Julia Arriola, *Remember Missing and Murdered Indigenous Women and Girls*, 2022, 1796 print map of the Americas, colored pencil, 15 x 20 in.

Gift of Kate and Hank Timmerman

Chris Jagmin, *I VOW*, 2020, Micron pen on paper, 29 x 42 in.

Gift of Kathleen Collins

Zinacantan, Chiapas, Mexico, *Wedding Huipil*, ca. 1960s, cotton, chicken feathers, 39 x 37 in.

Gift of Linda and Peter Friedman

Irene Antone, *Lidded Basket with Star and Step Design*, ca. 1960, bear grass, yucca, devil's claw, 7 x 9.5 in.

Tohono O'odham, *Basket with Coyote Tracks Design*, ca. 1940s, bear grass, yucca, devil's claw, 5.5 x 8.25 in.

Tohono O'odham, *Basket with Double Zigzag Design*, late 20th century, bear grass, yucca, devil's claw, 7.5 x 12 in.

Tohono O'odham, *Basket with Lizard Design*, late 20th century, bear grass, yucca, devil's claw, 7 x 9.75 in.

Tohono O'odham, *Basket with Man in the Maze Design*, late 20th century, bear grass, banana yucca, devil's claw, 2.75 x 13.75 in.

Tohono O'odham, *Basket with Squash Blossom Design*, 20th century, bear grass, yucca, devil's claw, 14 x 2 in.

Tohono O'odham, *Basket with Star or Flower Design*, late 20th century, bear grass, yucca, devil's claw, 1.25 x 8 in.

Tohono O'odham, *Basket with Step Design*, late 20th century, bear grass, yucca, devil's claw, 3.5 x 10 in

Tohono O'odham, *Lidded Basket with Geometric/Step Design*, late 20th century, bear grass, yucca, devil's claw, 6 x 7.5 in.

Tohono O'odham, *Side-handled Basket with Turkey Design*, late 20th century, bear grass, yucca, devil's claw, 4.5 x 13.25 in.

Tohono O'odham, *Utilitarian Basket*, early 20th century, willow, 5 x 16 in.

Yavapai, *Basket with Flower and Dog Designs*, late 20th century, willow, cottonwood, devil's claw, yucca, 3 x 13 in.

Gift of Linda Caplan

Four (4) Tecuanimeh dance costumes, States of Puebla, Guerrero, or Morelos, Mexico, late 20th century, painted cloth, wood, pigment

Gift of Margaret and Hudson Holland

Alfred Lambourne, *The Convento Ruins, Tucson, Arizona*, 1880, oil on canvas, 9 x 17 in.



Alfred Lambourne, *The Convento Ruins, Tucson, Arizona*, 1880, oil on canvas. Gift of Margaret and Hudson Holland. 2022.16

Gift of Margaret Reeves, Andrew Hamilton, and Frank Hamilton, Jr. in memory of Frank and Jean Hamilton

Maria Shirley Brown, *Yei Pictorial Rug*, Germantown revival, wool, 49.5 x 75 in.

Michael B. Coleman, *An Old Traveler*, ND, bronze, 12/30, 14.5 x 7 x 20 in.

John Coleman, *Two Ravens*, 2014, bronze, 19/20, 29 x 20 x 15 in.

Edward S. Curtis, *The Pima Woman*, photogravure from original 1927 photograph, published by John Andrew & Son. 18 x 13 in.

Edward S. Curtis, *The Potter*, photogravure from original 1906 photograph, published by Suffolk Eng. Co. Boston. 15.25 x 11.25 in.

John Fawcett, *Blessing the Young Pony*, 2013, watercolor, 20 x 25 in.

Grant Speed, *Kicking 'em Off the Rimrocks*, 1993, bronze, 13/30, 32.5 x 26 x 15.5 in.

Gift of Maribel Alvarez

Judi Werthein, *Brinco*, 2005, mixed media sneakers with shoebox

Gift of Mike and Susie Kennedy

Marjorie Reed, *Untitled (Butterfield Stage)*, oil on canvas, 37.5 x 47 in. (framed)

Gift of Nancy Albertson

Alexander Calder, *United Nations 30th Anniversary*, 1975, color lithograph, AP, edition of 1500, 11 x 8.5 in.

Alexander Calder, *Pyramids and Slate*, 1970, color lithograph, EA, edition of 100, 16 x 12 in.

Tom Philabaum, [Title Unknown] from the "Precarious Rock Series," 2007–2018, glass, 16 x 25 x 15 in.

Gift of Norman and Nancy Karp

Gerry Peirce, "Drawings of Mexico" Portfolio, 1968, ten (10) lithographs, 14 x 17 in. each



Marjorie Reed, *Title Unknown (Butterfield Stagecoach)*, oil on canvas. Gift from Mike and Susie Kennedy, 2022.6

Gift of Patricia Deeney Burns

Kiki Smith, *Sueno*, 1992, lithograph, 17/33, 41.75 x 77.5 in.

Elizabeth Murray, *Good Bye Girls*, 1996, mezzotint and monotype, 15/20, 28.5 x 26.5 in.

Gift of Paul Gold and Greer Warren

Joe Baker, *Bo's Morning and the Old Dog*, ND, color lithograph, 9/37, 32 x 25.75 in.

Andy Burgess, *Kauffman House*, 2017, pen and ink, 3.75 x 5.5 in.

Andy Burgess, *Arthur T. Brown House*, 2017, pen and ink, 3.75 x 5.5 in.

Gift of Rachel Pitt Rubenstein

Lynn Schroeder, *A Bitter Mouth Trap*, 1985, etching, 15 x 19 in.

Sheila Pitt, *A New Venus*, 2014, archival pigment print, 18.75 x 14.5 in.

James G. Davis, *Green Tie*, 1979, monotype, 28.25 x 20 in.

Gift of the Gerald B. and Helen G. Hirsch Revocable Trust

Georges Braque, Seven (7) prints from the "La liberté des mers" Series, 1960, stone lithographs, 8/50, 22 x 15 in. each

Gift of the Institute for Studies on Latin American Art (ISLAA), New York

Oscar Bony, *Adriana y Ricardo*, 1976 (2021), analog printing from original negative, 2/5, 6 x 4.25 in.

Liliana Porter, *Carlos IV*, 1962, etching on paper, 2/10, 27.5 x 13.75 in.

Magali Lara, *Vicios y virtudes (Vices and Virtues)*, 1997, oil and pen on linen, 15.75 x 15.75 in.

Gift of the Phoenix Institute of Contemporary Art (phICA)

Phoenix Institute of Contemporary Art (phICA) Trajectory Print Portfolio, twelve (12) relief prints featuring artists Darrin Armijo-Wardle, Brian Boner, Bill Dambrova, Rigo Flores, Hector Fernando Garcia, Shachi Kale, Mary Meyer, Ann Morton, Christy Puetz, Angelo "Vo Vera" Sapienza, Papay Solomon, and Chris Vena, edition of 50, 14 x 11 in. each

Gift of the Tucson Museum of Art League

Worthington Whittredge, artist / R. Hinshelwood, engraver, *The Rocky Mountains*, ca. 1871, engraving, 9.75 x 13 in.

Charles Hamilton Smith (after), *North American, Sewessissing Chief of the Eowah Indians*, ca. 1835, copperplate engraving, hand-colored, 8.5 x 5.25 in.

Charles Bird King (after), *Kee-She-Wa, A Fox Warrior*, 1843, hand-colored lithograph, 18.75 x 12.75 in.

Charles Bird King (after), *Not-Chi-Mi-Ne, An Ioway Chief*, ca. 1838, hand-colored lithograph, 19 x 13.5 in.

Charles Bird King (after), *Mon-Chonsia, A Kansas Chief*, 1842, hand-colored lithograph, 10.75 x 6.75 in.

Gift of Turnkey Metal Buildings LLC

Guadalupe Hernandez, *La Pesquería (Fuschia)*, 2021, cut paper, 25 x 31 in.

Museum Purchase. Funds provided by Christopher Davis

Gifford Ewing, *Grasslands South East Wyoming*, limited edition archival silver print, 30 x 40 in.



Benjamin Timpson, *Rita Smith*, 2021, pigment inkjet print, 7/15. Museum Purchase. Funds provided by James and Louise Glasser in Honor of Jeremy Mikolajczak. 2022.23

Museum Purchase. Funds provided by James and Louise Glasser in Honor of Jeremy Mikolajczak

Benjamin Timpson, *Rita Smith*, 2021, pigment inkjet print, 7/15, 70.5 x 46 in.

Museum Purchase. Funds provided by Jane E. Leonard

Tina Mion, *The Last Water*, 2022, oil on linen, 56 x 48 in.

Museum Purchase. Funds provided by Jed Paradies

Gabriel Figueroa, *Procesión* from “Rio Escondido,” 1947, 1991 (printed 2022), platinum/palladium print from film stills, edition of 5, 11 x 14 in.

Gabriel Figueroa, *Jinete* from “Pueblerina,” 1949, 1991 (printed 2022), platinum/palladium print from film stills, edition of 5, 11 x 14 in.

Gabriel Figueroa, Still from “La Rebelión de los Colgados,” 1954, 1991 (printed 2022), platinum/palladium print from film stills, edition of 5, 11 x 14 in.

Museum Purchase. Funds provided by Joyce Broan
Sophia Mayorga, *Don't You Feel Like Crying*, 2023, mixed media

Museum Purchase. Funds provided by Robert and Sheryl Greenberg in memory of Susan Gregerman
Liz Cohen, *Lowrider Builder and Child*, 2012, c-print, edition 5/5 + 2AP, 50 x 60.25 in.

Museum Purchase. Funds provided by the National Endowment for the Arts and Tucson Museum of Art
Marla Allison, *From the Earth*, 2022, acrylic on canvas, 48 x 36 in.

Museum Purchase. Funds provided by the Tucson Museum of Art Contemporary Art Society
Shelley Niro, *Toys Are Not Us: The Showoff*, 2017, archival pigment print, ed. 5, 24 x 19 in.

Shelley Niro, *Toys Are Not Us: Mr. Ambidextrous*, 2017, archival pigment print, ed. 5, 24 x 19 in.

Shelley Niro, *Toys Are Not Us: The Dimpled One*, 2017, archival pigment print, ed. 5, 24 x 19 in.

Shelley Niro, *Toys Are Not Us: Then Everyone Got Mad*, 2017, archival pigment print, ed. 5, 24 x 19 in.

Shelley Niro, *Toys Are Not Us: Day at the Beach*, 2017, archival pigment print, ed. 5, 24 x 30 in.

Claire Campbell Park, *After the Fire: Prickly Pear*, 2006, handwoven linen, 67 x 30 in.

Museum Purchase. Funds provided by the Tucson Museum of Art Western Art Patrons

Ivan B. McClellan, *Pony Express Riders, Okmulgee, Oklahoma*, 2015, archival inkjet print, 40 x 60 in.



Oscar Bony, *Adriana y Ricardo*, 1976 (2021), analog printing from original negative, 2/5. Gift from the Institute for Studies on Latin American Art (ISLAA), New York. 2022.24.1



Tina Mion, *The Last Water*, 2022, oil on linen. Museum Purchase. Funds provided by Jane E. Leonard. 2022.30



Marie Shirley Brown, *Yei Pictorial Rug*, ca. 1980s, wool. Gift of Margaret Reeves, Andrew Hamilton, and Frank Hamilton, Jr. in memory of Frank and Jean Hamilton. 2023.2.1



John Coleman, *Two Ravens*, 2014, bronze, 19/20. Gift of Margaret Reeves, Andrew Hamilton, and Frank Hamilton, Jr. in memory of Frank and Jean Hamilton. 2023.2.6

Collections Care

In May of 2023, TMA's Margaret E. Mooney Hall was enlivened with the installation of a glass chandelier by noted artist Dale Chihuly. Donated to the museum two years ago by collectors Claire and Craig Hamilton, the chandelier was carefully taken down from its previous home and brought to the museum in December of 2021.

Over the course of nearly a year and a half, the Collections team—Preparator Dave Brown and Collections Manager/Registrar Rachel Adler—worked with Curatorial, Facilities, and Operations staff to plan the logistics of installation. Guided by Mitchell Burdett at Denny Park Fine Arts, and with the assistance of Architect Andy Anderson, Structural

Engineer Ron Schneider, and Tom Kittle at Kittle Design and Construction, TMA created an installation plan, prepared the site, and fabricated a hanging structure. The work culminated with the chandelier's installation, executed by Mitchell and colleague Wilbur of Denny Park over three full days.

Each of the artwork's 341 individual glass elements were unpacked and cleaned and hung from a steel armature. The chandelier is now a permanent fixture in Margaret E. Mooney Hall where visitors will be able to enjoy it for years to come.

About the Artist

Dale Chihuly (b. 1941, Tacoma, WA)
Golden Opal and Charcoal Chandelier, 2012
Blown glass, 2021.35
Gift of Claire and Craig Hamilton

Dale Chihuly is known for colorful glass vessels, chandeliers, and outdoor installations, often placed in botanical settings. Chihuly enrolled in the glass program at the University of Wisconsin in 1965 and later studied at the Rhode Island School of Design. In 1968, after receiving a Fulbright Fellowship, he worked at the Venini glass factory in Venice, where he became exposed to the team approach to blowing glass, his method today. In 1971, Chihuly co-founded the Pilchuck Glass School in Washington State. His chandeliers, composed of hundreds of individually hand-blown elements installed as one large sculptural work, were first created in 1992 for a solo exhibition at the Seattle Art Museum.



Installation view of Dale Chihuly's *Golden Opal and Charcoal Chandelier*.

TMA 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 the 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. 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.

The 2022–2023 Lifetime Achievement Award was given to two Tucson philanthropist couples who have not only enriched and supported the TMA but have extended their giving throughout the entire Southern Arizona arts community and beyond.

Alice and Paul Baker share a passion for the arts that set them on their course to make a difference, dream big, and inspire others to do the same. In their service to the community, they have embraced the Jewish teaching in the spirit of 'Tikkun Olam,' or repairing the world.

For the past 37 years, the Bakers have supported TMA's art education programs and in 2019 funded the renovated Alice Chaiten Baker Center for Art Education. The building completed includes four classrooms, a state-of-the-art auditorium, a research library, conference rooms, new exterior finishes, and administrative offices. The joyful leadership of the Bakers can be experienced throughout the arts community in Tucson.

Beth and Mike Kasser are devoted patrons of the arts in Southern Arizona. The Kassers have donated to numerous charities and arts organizations throughout Arizona.

In 2020, the museum unveiled the new Kasser Family Wing of Latin American Art. The 6,000-square-foot wing opened to the public and the space was the first expansion of the museum since the building was built in 1975. The family chose to share their collection with the community by donating to the expansion of TMA, and contributing to the museum's collection of art of the ancient Americas.

TOP: Alice and Paul Baker
BOTTOM: Beth and Mike Kasser





Connie Hillman Family Foundation Stage

Sadly, TMA lost valued members of its community this past year who were essential to the advancement of the museum.

Frank Hamilton passed away after a short illness on October 11, 2022. He had a successful career in market research, mergers, and acquisitions. His true passion outside work was travel, visiting over 61 countries with his wife, Jean; competing with his friends on the golf course and tennis court; collecting western art; and horseback riding. Frank volunteered countless hours to TMA and served on the Board of Trustees until his passing. He had been President of the Board of Trustees, was a founding member of TMA's Western Art Patrons, and he and his wife, Jean, named the Frank and Jean Hamilton Gallery which displays art of the American West.

James J. (Jim) Glasser, chairman emeritus of Chicago-based GATX, died March 14, 2023. He and his wife of nearly 59 years, Louise, made transformative gifts to TMA over the years, including major support for TMA's building expansions, endowing the Glasser Curator of Art of the American West position, naming the James J. and Louise R. Glasser Galleries, and donating funds for significant works of art. Jim and Louise received TMA's Lifetime Achievement Award in 2020. In addition to being an emeritus member of the Board of Trustees at TMA, Glasser was a director of TMA's Contemporary Art Society and was a founder of TMA's Western Art Patrons.

Ava Jessica Brook passed away unexpectedly on March 21, 2023. An avid and talented ballet dancer in her youth, she graduated from the University of Buffalo with a BA in theatre. Ava had been married for over 50 years to her husband, Robert Brook. Ava's passions were always in the arts and when the time came that she could devote herself fully to service, she became a self-described "professional volunteer." She served for over 20 years as a docent at TMA. She loved touring museum guests and assisting in the training of docents.

Clayton Robert (Bob) Joyce, passed away July 31, 2023, after his struggle with Alzheimer's disease. He is survived by his wife and best friend of 47 years, Marilyn S. Joyce. Bob had three children, four grandchildren, and four great-grandchildren. Bob earned his degree in Architecture at the University of Washington and served in the Army in Japan. In 1998, Bob and Marilyn moved to Tucson where he established Clayton R. Joyce Architects, designing custom luxury homes and the Center for Neurosciences. He also served as an adjunct professor of architecture at the University of Arizona School of Architecture.

Giving

TMA donors generously supported the Fall Annual Appeal, These are Our Moments, and the Spring Annual Appeal, Tucson Museum of Art Makes a World of Difference. These donations provide operating funds for the museum. Gifts and grants exceeded our expectations and increased our sustainability.

Tucson Museum of Art gratefully acknowledges the following individuals, businesses, and foundations for their generous support between July 1, 2022–June 30, 2023.

Grant funding is included in the accompanying list and is noted by an asterisk, in parenthesis is the start and end date of the project.

\$100,000+

Alice and Paul Baker
Jon and Linda Ender
Institute of Museum and Library Services* (2019–2023)
Marilyn Dunnigan Estate
National Endowment for the Humanities* (2021–2023)

\$50,000–\$99,999

Fran and Jim Allen
Bonnie Bradford
Flinn Foundation* (2022–2024)
Beth and I. Michael Kasser
Stonewall Foundation Fund held at the Community
Foundation for Southern Arizona
Terra Foundation for American Art* (2022)

\$25,000–\$49,999

Mike Andrew and Jeanne Pickering
Arizona Commission on the Arts* (2022–2023)
Mary Jo Brown
Carl & Marilyn Thoma Foundation* (2023)
Downtown Development Corporation of Tucson
James and Louise Glasser
Peggy Jones and Alan Willenbrock
National Endowment for the Arts* (2021–2023)

\$10,000–\$24,999

Bank of America
Joyce G. Broan
Linda Caplan

John Cook and Jane Leonard
Anne and Jeff Gartner
Sheryl Greenberg
James Huntington Foundation
Anne and R. Scott Jones
Clayton R. and Marilyn Joyce
Anne and Ed Lyman
Ralph L. Smith Foundation
Sarah B. Smallhouse Advised Fund held at the
Community Foundation for Southern Arizona
Roberta and William Witchger

\$5,000–\$9,999

Florence and Larry Adamson
Norman Balmer
Michael Bylsma and Mark Flynn
Patricia Carr Morgan
John and Lori Carroll
Jean S. Cooper
Abir and Christopher Davis
Jerry E. Freund
Bridget and Michael Gagnon/The Michael and Bridget
Gagnon Family Charitable Fund
Tony Garcia and Susan Mansfield
Peggy Goulding/Oak Tree Fund at The Chicago
Community Foundation
Denise Grusin and James Wezelman
Dan and Kit Kimball
Heidi and Josh King
Sandra C. Maxfield/Frances Chapin Foundation

Stuart J. Meinke
O’Rielly Motor Company
Jed Paradies/Jed C. Paradies Philanthropic Fund of the
Atlanta Jewish Foundation
Doris and Steven Ratoff
Rio Nuevo District
Doug and Kathi Sanders
Ron and Suzanne Scharf
Stocker Foundation* (2022–2023)
Bonnie Wehle
Alex and Margaret Weidner
Bob and Jane Wienke

\$2,500–\$4,999

Amy Adams
Betsy and Frank Babb
Connie and Harrington Bischof
Alfred Chandler and Susan Esco Chandler
Deanna Evenchik
JoAnne and Robert Hungate
Long Realty Cares, Grant
John and Helen Murphey Foundation
Lenore Hanauer Foundation
Long Realty Cares Foundation* (2022–2023)
Renewal by Andersen
David and Kelly Snyder
John and Kim Zevalkink

\$1,000–\$2,499

Armory Park Inn
Jim and Judy Betty
Sharon Bigot
Blue Cross Blue Shield of Arizona, Inc. Fund held at the
Arizona Community Foundation
Frank and Janice Cicero
Michael and Suzanne Dana
Judith Dare
Alan and Tatianna Davis
Thomas E. II and Barbara C. Donnelley
Bridget and Donald Fawcett
Lisa Frank

Julie Frankston
R. Paul Garner and Margaret Houghton
Karen Gray-Krehbiel
Pam H. Grissom
Donna Haggarty
Millie J. Heine
Bonnie and John Hoos
Mindi Horwitch
Helen and Robert Jennette
Tom Kittle and Susan Petrus
Edward and Nancy Landes
Landtamers, LLC
Jack and Robin Lavin
Charles and Marcia Lavine
Long Realty Company
Ann and Roger Looyenga
Bettina O. Lyons/Viola Steinfeld O’Neil First Family
Fund held at the Community Foundation for
Southern Arizona
Cornelia and Stuart MacKay
Vicki Markizon and Andy Sepko
Christine McDonough and James Strickland
Dede McKnight
Donna Sue and Jim Moody
Maurice and Sue Nieland
George and Jo Elyn Nyman
Peter F. Salomon Fund held at the Community
Foundation for Southern Arizona
Sylvia Pozarnsky and Tom Riley
RBC Wealth Management
Rodney and Suzanne Rupp
Adib and Vivi Sabbagh
Jeannette Segel
Anne Y. Snodgrass
Splendido at Rancho Vistoso
The Stocker Foundation
Louis and Marjorie Susman
Elle and Gary Taft
Christopher and Tracy Turner
Gary and Jessie Van Ness
John-Peter Wilhite

The Year in Numbers

71,540 visitors to TMA's campus

38,604 social media followers (Facebook and Instagram)

34,347 gallery attendance (see breakdown provided)

26,991 subscribers to TMA's e-news

10,786 total number of works in the collection (as of June 30, 2023)

7,398 students served by K-12 programs

3,696 participants in TMA's Community Art Talks

1,583 Participants in on-campus public programs

1,108 adult tour participants

138 artworks from 88 lenders (including museums, galleries, artists, and private collectors) were loaned to TMA for exhibitions.

130 new works accessioned into the permanent collection

71 artworks were loaned from TMA's permanent collection to five institutions

3,974 members

Gallery Attendance Breakdown

Paid Admissions: 20,106

Free Admissions Programs: 5,628

Second SundAZe: 4,145

First Thursday: 3,254

Openings: 1,214

STATEMENT OF ACTIVITIES

Support and Revenue

Gifts and Grants	\$ 1,486,722
Fundraising Events	\$376,734
Membership	\$280,093
Admissions	\$161,928
Program Income	\$272,351
Rental Income (Net)	\$224,859
Retail Income (Net)	\$9,577
Investment Income	\$240,417
Restricted Income	\$222,861

Total Support and Revenue \$3,275,592

Expense

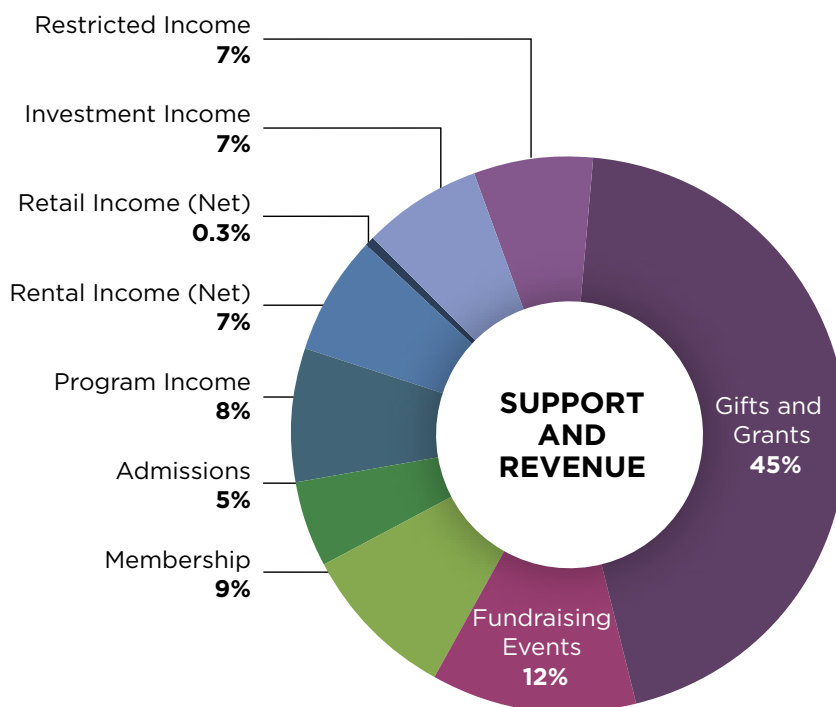
Program Services	\$2,415,959
Fundraising	\$379,670
Management & General	\$675,349

Total Expense \$3,470,978

Change in Net Assets \$(195,386)

Net Assets, Beginning \$10,444,784

Net Assets, Ending \$10,249,398



FINANCIAL POSITION

Assets

Current Assets	\$3,675,704
Fixed Assets	\$ 7,128,111

Total Assets \$10,803,815

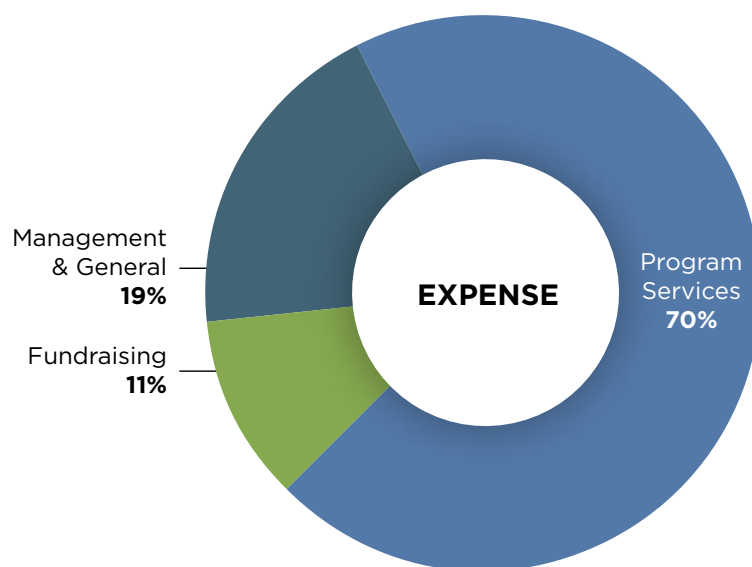
Liabilities \$554,417

Net Assets

Perpetual in nature	\$3,548,792
Purpose restricted	\$535,672
Unrestricted	\$6,164,934

Total Net Assets \$10,249,398

Total Assets & Liabilities \$10,803,815



Board of Trustees

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

Larry Adamson
Linda Caplan
Lori Carroll
The Honorable Jean Cooper
Dr. Ana Cornide
Anna Marie Cuevas-Blue
Chris Davis
Amy Draper
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Mike Gagnon
Jeffrey Gartner
Denise Grusin
Eric Hawkins
Kit Kimball
Josh King
Anne Lyman
Sandra Maxfield
Patricia Carr Morgan
Keneshia Raymond
Korey Schultz
Meg Weidner
Jane Wienke
John-Peter Wilhite

Trustee Emeriti

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

Ex-Officio Members

Judy Betty – Western Arts Patron (WAP) President
Sue Nieland – Latin American Art Patrons (LAAP) President
Jeanne Pickering – Contemporary Art Society (CAS) President
Eric P. Soulsby – TMA League President
Virginia Yrun – Docent Council President

Executive

Norah Diedrich, Jon and Linda Ender Director and CEO (as of January 2023)

Tess Brewer, Administrative Assistant

Debra Zeller, Centennial Support Liaison

Curatorial, Collections, and Programs

Julie Sasse, Chief Curator

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

Kristopher Driggers, Associate Curator, Schmidt Curator of Latin American Art

Rachel Adler, Collections Manager and Registrar

Dave Brown, Preparator

Morgan Wells, Director of Education

Nick Castor, Education Coordinator

Marianna Pegno, Director of Engagement and Inclusion

Cenorina Ramirez, Assistant Curator of Engagement

Gabriella Moreno, Collections Fellow, Special Projects (through March 2023)

Development

Cami Cotton, Director of Development

Isaí Pacheco, Membership and Development Associate

Sofia Gerhart, Grants Manager and Development Associate

Marketing

Iesha Doane, Marketing and Communications Manager

Finance and Operations

Christopher Gordon, Chief Financial Officer/Chief Operating Officer; Interim Director and Chief Executive Officer (through December 2022)

Emily Niedhammer, Accounting and Human Resources Manager

John Wallace, Facilities Manager

Mike Plum, Building & Security Assistant

Security

Russell Bos, Security Supervisor

Stefan Baker-Horton

Rodney Belknap

Judith Beltran

Johnny Bolin

Megan Bos

Delmar Carroll Bambrough

Kevin Gimlin

Julia Glew

Percivale Porter

Colleen Winger

Visitor Services

Justin Germain, Director of Visitor Services

Taylor Marshall, Admissions and Retail Supervisor

Abbey Haji-Sheikh, Event Sales Coordinator (as of February 2023)

Britten Traughber, Assistant Sales Manager/Events Specialist (through December 2022)

Amanda Campo

Marley Decker

Sarabeth Fera

Erin Kelly

Analee Oropeza

Lauren Paun

Erin Stofft



Tucson Museum of Art and Historic Block Annual Report
July 1, 2022–June 30, 2023

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.