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COVER: Rashid Johnson, *Broken Men*, 2019, 27 color silk screen with mylar collage, AP 4, edition of 51 + 15 Aps, Museum Purchase. Funds provided by CAS

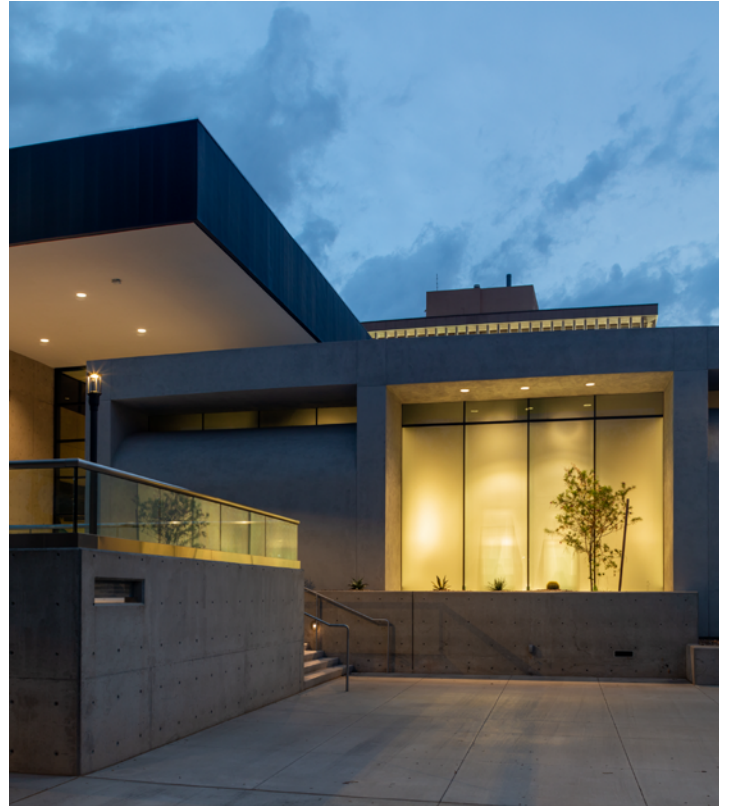
Tucson Museum of Art and Historic Block

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.



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

The Tucson Museum of Art and Historic Block is an ever-evolving treasure that enriches not only Tucson, but the entire Southwest! The celebration of our Centennial Year (1924-2024) has been an opportunity to reflect on our past and envision our future!

To understand what TMA means in this community, you may wish to read the beautifully documented history, *Tucson Museum of Art: A Centennial History 1924-2024*, by Julie Sasse, PhD. A brief excerpt sets the stage:

Now, celebrating one hundred years, TMA reflects on its genesis and how the institution fits within the rich history of Tucson, Arizona. TMA's story involves Wild West proportions, with Indigenous, Spanish, Mexican and Anglo influences, and urban renewal. It also includes dedicated artists and philanthropists ... who sought to create an environment of learning and culture in a once-dusty outpost, now a thriving city.

From the early years, the museum has mounted quality exhibitions, initially on loan from major museums around the country, sponsored lectures, and promoted arts education for children. In our 2023-2024 fiscal year, our tradition of excellent exhibitions continued, and our Education and Community Engagement programs served more people than ever through our lectures, First Thursday and Second SundAZE pay-what-you-wish programs, and docent-led Public Tours. Additionally, our work with associations serving veterans who are visually impaired, immigrants and refugees, individuals with Dementia and their caregivers, and our Gold Star Museum membership, which provides free admission to those who have served in our military, provide the benefits of arts engagement to a broader community.

All of this is possible because of the support of our Board of Trustees and generosity of our donors, especially: the generous funding from Mr. and Mrs. William A. Small, Jr., founders of the Stonewall Foundation, a fund of the Community Foundation of Southern Arizona toward La Casa Cordova and Second SundAZE; a significant gift to TMA's endowment from James J. Glasser; a generous two-year pledge toward restoration of the J. Knox Corbett House from Vicki Markizon and Andy Sepko; and an operating grant from the Flinn Foundation.

On behalf of all of us, I would like to give special thanks and acknowledgment to Dr. Julie Sasse, Chief Curator, and Curator of Modern and Contemporary Art for her 24 years of staging outstanding and thought-provoking exhibits, for maintaining and expanding the *Arizona Biennial*, and for her role with the Contemporary Art Society. I would also like to thank our talented, committed, and hard-working staff for all their support. Thank you.

TMA is part of the cultural heritage of our city, and it is exciting to be a part of building on that heritage as we enter our new century!

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



Marilyn Joyce

President of the Board of Trustees
2024-2025

Letter From the CEO

Dear Friends of TMA,

This was a milestone year as we celebrated the Tucson Museum of Art and Historic Block's first century of service through exceptional exhibitions, art education, community outreach, historic preservation, and much more — too much, in fact, to include in my message, so I hope you will read through the entire report.

A few highlights include our spring feature show, *Time Travelers: Foundations, Transformations, and Expansions at the Centennial*, which was a collaborative curatorial effort, presenting artworks collected over the past century, reconsidering their complex relationships to the past, present, and future. *CUMBI: Textiles, Society, and Memory* in Andean South America offered a rare look at ancient Andean textiles. Additionally, our extensive collection galleries were refreshed with new acquisitions and other significant artworks from our growing collection of nearly 11,000 objects.

We provided art experiences for over 7,000 youth through our summer art camp program, community partnerships, K-12 field trips, and quarterly mini camps held during TUSD professional development days. The number of museum visitors increased thanks to our decision to reopen the museum on Wednesdays, which was a temporary closure resulting from the COVID-19 pandemic.

Innovative work in the emergent area of community curation, involving art of the Southwest, resulted in the publication of *Community-Based Curation: A Toolkit for Expanding Narratives and Changing Practices*, which was supported by a grant from the Institute of Museum and Library Services.

Perhaps one of the most noteworthy accomplishments was the stabilization of La Casa Cordova. The exterior of this adobe building, which is on the National Register of Historic Places, was meticulously repaired — leading the way for a public reopening in November 2024. This project was awarded a distinguished preservation award from the Tucson-Pima County Historical Commission.

I'm exceedingly grateful to everyone who helped make this past year a success, from our Board of Trustees, Affinity Groups, docents, and donors to our staff, teachers, community partners, and volunteers. Our mission to connect art to life through meaningful and engaging experiences that inspire discovery, spark creativity, and promote cultural understanding plays an increasingly important role in maintaining a vibrant, connected, and dynamic city in which to live and work.



Norah Diedrich

Jon and Linda Ender Director and CEO



Panel discussion during a First Thursday
public event, Expanding Narratives.
Photo by Julius Schlosburg

IDEA Plan in Context

At TMA, IDEA is guided by four principles—relevancy, community, respect, and multivocality—which are reflected within the museum's operations and activities. These principles are at the core of TMA's community-based curatorial efforts, a process that is rooted in mutual respect. This approach has highlighted how TMA can become a more relevant, and impactful, museum by exploring the connections—or overlaps—between community and collections and how multiple voices can inform exhibition development. TMA believes that the artworks in its care are dynamic: they evolve as histories are re-examined and varying perspectives are taken into consideration. Working intentionally with communities ensures that we meet our goals, share collections, and re-examine strategies for preserving, exhibiting, and interpreting the works of art in our care.

"Interweaving my perspective onto gallery walls gave me a sense of ownership that wasn't necessarily there before."

-Elizabeth Denneau, artist, educator, and community curator

In 2024, TMA launched a field-wide resource *Community-Based Curation: A Toolkit for Expanding Narratives and Changing Practices*, that shares insights and approaches to community curation in art museums, a method for collaborating with communities in the exhibition process. This collaboratively authored publication defines community-based curation, outlines strategies for effectively engaging communities, and provides insights and reflections on TMA's experiences ranging from engaging community members in curatorial practice to creating institutional infrastructure to support building capacity as a responsive institution.

"We see it as our responsibility to ensure that the rich diversity in Tucson's history and the continued diversity in its modern communities are honored and fully represented."

-Kit Kimball, TMA trustee and docent

Exhibitions & Acquisitions



Guests view works of art on display during *Time Travelers: Foundations, Transformations, and Expansions* at the Centennial. Photos by Willoart

Exhibition Season

The 2023-2024 season considered art, culture, history, and heritage and its cross sections within a regional and global scale. From the feature exhibitions to the collection galleries, TMA reflected its dedication to centering audiences and engaging in critical conversations to recontextualize what is collected and exhibited.

Among the feature exhibitions of the season, *CUMBI: Textiles, Society, and Memory in Andean South America*, honored the technical mastery of Andean artists and the role of cloth in shaping cultures. In spring, TMA's curatorial staff collaborated on *Time Travelers: Foundations, Transformations, and Expansions at the Centennial*, an exhibition celebrating the museum's centennial.

Exhibitions within the collection galleries contained *Double Vision: Original Prints from the Permanent Collection*, which paired duplicate, yet distinctive prints for deeper examination, and *Contemporary Photography* that conveyed bold imagery with messages about the Missing and Murdered Indigenous Women and Children movement, popular culture, materialism, and environmental change.

A Tucson High School class collaborated with TMA staff to produce the second iteration of the *People of the West: A Rethinking of Westerners*, expanding understandings of who and what it means to be from the West. The four-year project *Expanding Narratives*, which implemented methods of community-based curatorial practices throughout TMA's galleries, culminated with the opening of *Southwest Art: Contemporary Conversations*. With seven community curators and an array of collaborators and stakeholders, TMA's collection was examined through a lens that considered missing stories, multi-sensory interpretation, and discussion about collecting practices in the future.

2023-2024 Exhibitions



FEATURE EXHIBITIONS

CUMBI: Textiles, Society and Memory in Andean South America

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

October 14, 2023–February 25, 2024

Time Travelers: Foundations, Transformations, and Expansions at the Centennial

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

March 17, 2024–October 6, 2024

ABOVE: Education coordinator, Nicholas Caster views art on display *CUMBI: Textiles, Society and Memory in Andean South America*. Photo by Julius Schlosburg

SPECIAL EXHIBITIONS

Centennial Timeline

Margaret E. Mooney Hall

Contemporary Art

Lois C. Green Gallery

Contemporary Photography

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

Double Vision: Original Prints from the Permanent Collection

Jon and Linda Ender Gallery

People of the West: A Rethinking of “Westerners”

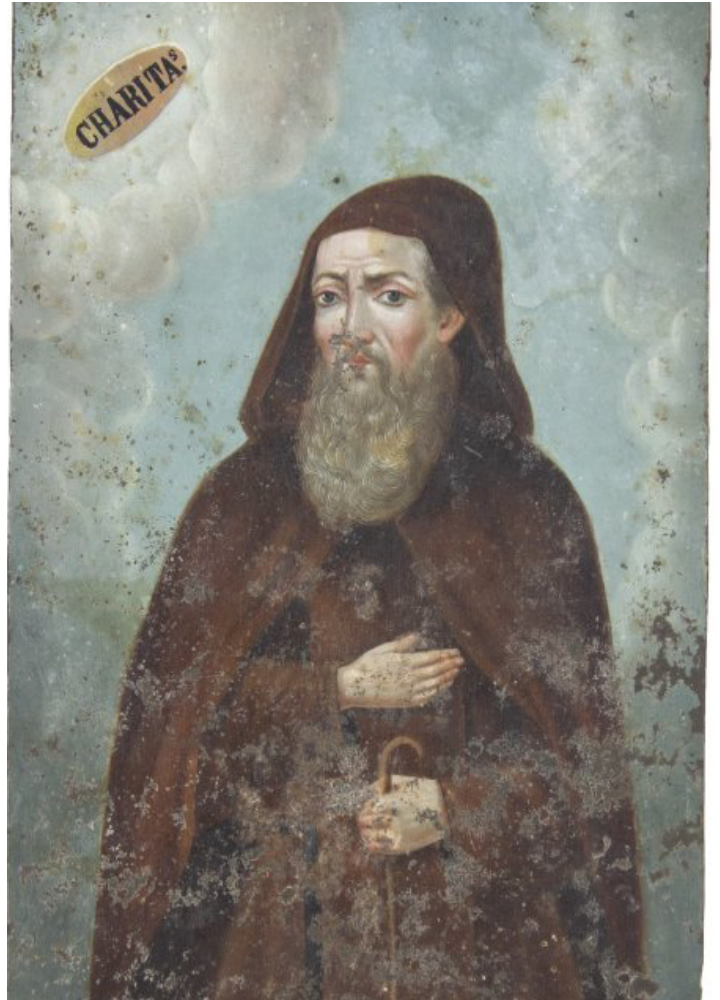
Frank and Jean Hamilton Gallery

Southwest Art: Contemporary Conversations

Sandra and Robert Maxfield Gallery

Stories from Clay: Community Conversations of TMA’s Historical Indigenous Pottery Collection

Anne Y. Snodgrass Gallery



ABOVE: Unknown Artist, *San Francisco de Paula*, oil on tin.
Gift of Susanne K. Frantz

LEFT: Darren Vigil Gray, *Diablo Canyon #15*, 1998, acrylic on canvas. Gift from the collection of William P. Healey





ONGOING COLLECTION-BASED EXHIBITIONS

Contemporary Art

Contemporary Art Society/Joyce Broan Gallery of Contemporary Art and Kaye Cauthorn/Berger Hanft Gallery

Indigenous Arts

Indigenous Arts Gallery

Latin American Folk Art

Bernard and Jeanette Schmidt Gallery

Modern Art

Palice Gallery

Mexican Masks

Burt and Brenda Lazar Gallery

Selections from the Kasser Mochary Art Foundation

Mary Jo Brown Gallery

ABOVE: TMA'S *Time Travelers: Foundations, Transformations, and Expansions at the Centennial* installation.

Exhibition Spotlight

Time Travelers: Foundations, Transformations, and Expansions at the Centennial

Time Travelers: Foundations, Transformations, and Expansions at the Centennial presented a reconsideration of works in the collection from the perspective of time—not just from the present, but the past and future. This approach was complex, as it considered the meanings and use of an object by the maker and to whom it belonged over time. It contended with the role that a work of art may have had in presenting new ways of thinking or expression, as well as its significance to the museum's collection. The curators' decisions were further guided by the intention of selecting works that would successfully celebrate and honor the art, artists, collectors, donors, staff, and audiences of TMA.

The exhibition contained many of TMA's favorites, and their stories, including the Mexican Veracruz Culture *Stela*, ca. 100 BCE-250 CE, Richard Chamberlain's *Three Legs of Man III*, 1986, and a *Diné Third Phase Chief Blanket*, ca. 1860-1880. With a display that intermixed media, cultural works, and contemporary and ancient examples to generate dialogue, the exhibition also highlighted new methods for collecting and research. These approaches incorporated community knowledge and inclusive strategies to bridge gaps in collections representation.



Guests viewing *Time Travelers: Foundations, Transformations, and Expansions at the Centennial*.
Photo by Willo Art

Acquisition Spotlight



LEFT: Danny Lyon, *(Truck in the Desert) Near Yuma, Arizona, 1962* (printed 1981), gelatin silver print. Collection of the Tucson Museum of Art. Gift of Douglas Nielsen in honor of the TMA Centennial.

MODERN AND CONTEMPORARY ART

A self-taught photographer, Danny Lyon won a photo contest with his image, *(Truck in the Desert) Near Yuma, Arizona* within three years of picking up a camera. The composition attracted the attention of a photography curator at the Art Institute of Chicago, Hugh Edwards, leading to mentorship for Lyon early in his practice.

Lyon found that he could advocate for social change in his images by immersing himself in the cultures he would document. He produced series of work such as “The Movement” (1964) featuring protests for civil rights, “The Bikeriders” (1968) which derived from traveling with members of the Chicago Outlaw Motorcycle Club, and “Conversations with the Dead” (1971) revealing life in the Texas penitentiary system.

Acquisitions & Statistics

New acquisitions bring a wealth of nuanced ideas and perspectives to TMA, expanding the realm of possibilities for future exhibitions and interpretation. Thoughtful collecting strategies, guided by the museum’s Collecting Plan and upheld by procedures outlined in the newly revised Collections Management Policy, ensure that artworks are stewarded with best practices that consider cultural origins and preservation standards. Curatorial and Collections staff work behind-the-scenes to acquire, research, catalogue, store, and display works of art that follow the museum’s mission and continue to build relevancy toward its position in Southern Arizona and beyond. Several additions to the collection tie to the centennial anniversary, relate to targeted growth in specific genres, or amplify the museum’s commitment to its audiences.



LIST OF ACQUISITIONS

ANONYMOUS GIFT

Andy Burgess, *La Cucina / El Camino*, 2015 (diptych), collage with vintage matchbooks and gouache on clay board, 5 x 14.125 in.

Josh Goldberg, *Traveling to Myself (Lech Lecha)*, acrylic on canvas, 72 x 72 in.

Dustin Leavitt, *Bertillogage Series No. 8*, mixed media with toner and graphite on paper, 22 x 22 in.

Benjamin Levy, *The Animal Lover*, 1991, oil on canvas, 62 x 44 in.

Bruce McGrew, *Untitled*, oil on canvas, 59 x 47 in.

Scott Moore, *For the Birds*, watercolor, 33.25 x 41 in.

Scott Moore, *Untitled*, graphite on paper, 20.25 x 26.5 in.

Carrie Seid, *Serif*, 2013, aluminum, silk, mylar, acrylic, 24 x 24 x 4 in.

Carrie Seid, *Mother*, 2013, aluminum, silk, mylar, acrylic, 24 x 24 x 4 in.

Doug Shelton, *Untitled*, oil on canvas, 28.5 x 22.75 in. (framed)

GIFT FROM THE COLLECTION OF WILLIAM P. HEALEY

Harrison Begay, *Yei Fox Dancer*, ca. 1980s, casein on board, 12.75 x 9.5 in.

Archie Blackowl, *Untitled*, tempera on board, 12.75 x 9.75 in.

Acee Blue Eagle, *Traditional Dancer*, ca. 1950, casein on board, 17.5 x 14 in.

Adee Dodge, *Tiger and Eight Wheeled Legion*, 1977, tempera on paper, 18.75 x 13.75 in.

Carl N. Gorman, *Untitled*, ca. 1960s, gouache/watercolor on board, 20 x 15 in.



Darren Vigil Gray, *Diablo Canyon #15*, 1998, acrylic on canvas, 32 x 30 in.

Patrick Suazo Hinds, *Tesuque Deer Dancer #3*, 1971, pastel on paper, 8.5 x 6.25 in.

Robert Montoya, *Untitled*, 1989, watercolor on paper, 9.5 x 7.5 in.

Diane O'Leary, *Untitled*, 1972, casein on paper, 28.5 x 18.5 in.

Tyler Polelonema, *Untitled*, 1973, casein on paper, 18.75 x 11.75 in.

J. D. Roybal, *Untitled*, 1976, lithograph, 10.5 x 14.6 in.

Virginia Stroud, *Untitled*, 1983, acrylic on canvas, 24 x 36 in.

Thomas Tapia, *Untitled*, 2019, casein on board, 13.5 x 10.5 in.

Thomas Tapia, *Untitled*, 2019, casein on board, 13.5 x 10.5 in.

Otis F. Thomas, *Untitled*, ca. 1970s, tempera on paper, 18.25 x 13.5 in.

Otis F. Thomas, *Untitled*, ca. 1970s, tempera on paper, 18.5 x 14 in.

Otis F. Thomas, *Sipikne Zuni Warrior*, ca. 1970s, tempera on paper, 19 x 14 in.

Jerome Tiger, *Women Work, Men Play*, 1961, tempera on paper, 13 x 8.5 in.

Thomas Vigil, *Untitled*, ca. 1920s, watercolor on paper, 8.75 x 11 in.

Albert Yazzie, *Untitled*, ca. 1980s, sand painting on board, 11.5 x 11.5 in.

GIFT OF CHARLES AND MOIRA GEOFFRION IN HONOR OF BOB JOYCE

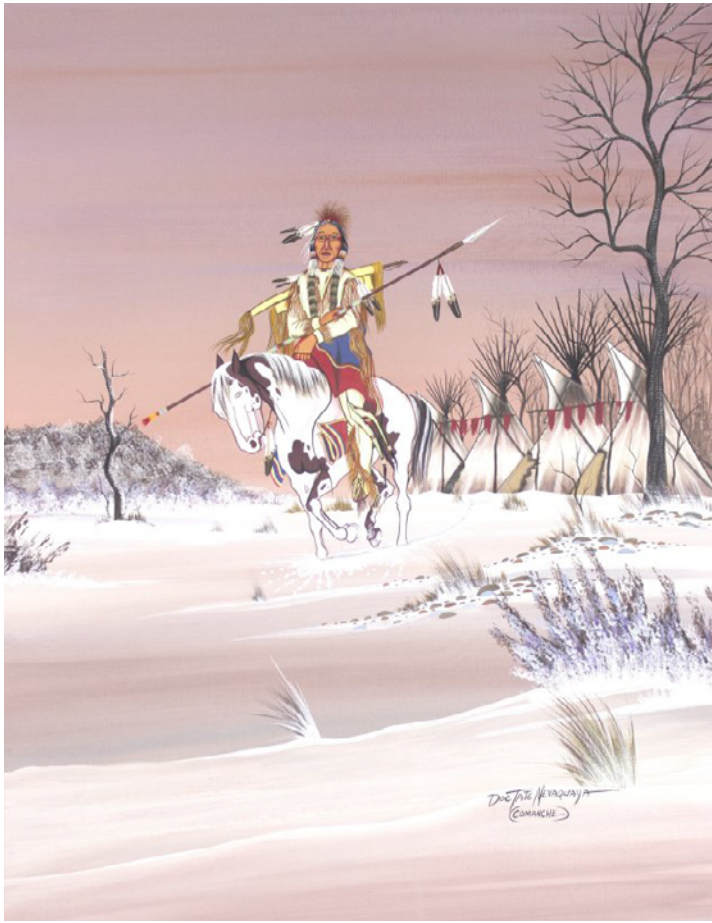
Moirra Geoffrion, *Sunrise - Sunset*, 2023, oil on board, 25 x 37 in.

GIFT OF DAN LEACH

Eugène Atget, *Interior of Monsieur R., Dramatic Artist, Rue Vavin*, 1910, albumen silver print, 9.25 x 6.75 in.

Denise Colomb, *Alberto Giacometti, 1954*, 1954, gelatin silver print, 25.25 x 19.75 in. (framed)

ABOVE: Costa Rica, *Jaguar Metate*, 100-500, volcanic stone. Gift of Jim and Judy Brown



Denise Colomb, *Femme Surprise, Antilles, 1948*, 1948, gelatin silver print, 25.25 x 19.75 in. (framed)

Gilbert Fastenaekens, *Conling, France, 1984*, gelatin silver print, 66/700, 18 x 15 in. (framed)

Gilbert Fastenaekens, *Oberhausen, 1982*, gelatin silver print, 66/700, 18 x 15 in. (framed)

Pierre Humbert, *Les Travers, 1984*, ink and mixed media on rice paper, 24 x 30 in.

Merlin James, *French Window, 1986*, acrylic and mixed media on canvas, 24 x 36 in.

GIFT OF DOUGLAS NIELSEN

Danny Lyon, *(Truck in the Desert) Near Yuma, Arizona, 1962*, (printed 1981), gelatin silver print, 13.375 x 18.375 in.

GIFT OF HOLLY ROBERTS

Holly Roberts, *Breathing, 1997*, photographic mixed media, 22 x 14 in.

Holly Roberts, *Girl Sitting (after Whistler), 2018*, photographic mixed media, 12.25 x 12 in.

GIFT OF HON. MORRIS K. "MO" AND NORMA G. UDALL

Isadora Antone, *Man in the Maze plaque, mid to late 20th century*, Devil's claw, yucca, 12 in. (diam.)

Solomon McCombs, *Eagle Dance, ca. 1984*, etching, 13/50, 12 x 14 in. (framed)

Joyce Lee "Doc" Tate Nevaquaya, *Indian Brave on Horseback, ca. 1985*, gouache, 33 x 27 in. (framed)

Okhay Owingeh, *Bowl, mid-20th century*, clay, slips, 4 x 8 (diam.)

Tohono O'odham, *Geometric Basket, mid to late 20th century*, Devil's claw, willow, 3.5 in x 13 in (diam.)

Tohono O'odham, *Geometric Plaque, mid to late 20th century*, Devil's claw, yucca, 1 x 9.5 in (diam..)

Tohono O'odham, *Five-petaled motif Plaque, mid to late 20th century*, Devil's claw, yucca, 2 x 7.25 in (diam.)

Tohono O'odham, *Lidded Storage Basket, mid to late 20th century*, Devil's claw, yucca, 10 x 9.75 in. (diam.)

Tohono O'odham, *Checkerboard Plaque, mid to late 20th century*, Devil's claw, yucca, 2 x 9 in. (diam.)

Tohono O'odham, *Geometric Basket, mid to late 20th century*, Devil's claw, yucca, 2.25 x 8.75 in. (diam.)

GIFT OF JIM AND JUDY BROWN

Carchi Culture, *Urn, 1000-1500*, clay pigment, 29.5 x 11.5 in. (diam.)

Chancay Culture, *Female "Cuchimilco" Figure, 1100-1400*, clay, pigment, 24.25 x 12.5 x 4.25 in.

Classic Veracruz Culture, *Male Figure with Headdress, 100-800*, clay, bitumen, 6.25 x 3.375 x 2.25 in.

Costa Rica, *Jaguar Metate, 100-500*, volcanic stone, 4.5 x 16 x 7 in.

Jalisco Culture, *Female Figure, 100 BCE-300 CE*, clay, pigment, 15.25 x 8.25 x 6.5 in.

Charles Bird King (after), *Kish-Ke-Kosh, Fox Brave, hand-colored lithograph from "History of the Indian Tribes of North America," 1836-1844*, 30.75 x 25.25 in. (framed)

LEFT: Joyce Lee "Doc" Tate Nevaquaya, *Indian Brave on Horseback, ca. 1985*, gouache. Gift of Hon. Morris K. "Mo" and Norma G. Udall

Charles Bird King (after), *Pow-A-Sheek, Fox Chief*, hand-colored lithograph from *History of the Indian Tribes of North America*, 1836-1844, 28.625 x 23.125 in. (framed)

Charles Bird King (after), *Ne-O-Mon-Ne, an Ioway Chief*, hand-colored lithograph from "History of the Indian Tribes of North America," 1836-1844, 30 x 26 in. (framed)

Charles Bird King (after), *Tah-Ro-Hon, an Ioway Warrior*, hand-colored lithograph from "History of the Indian Tribes of North America," 1836-1844, 28.5 x 23 in. (framed)

Charles Bird King (after), *Amiskweew, Menominee Warrior*, hand-colored lithograph from "History of the Indian Tribes of North America," 1836-1844 22.75 x 19.5 in. (framed)

Charles Bird King (after), *Wa-Bain-See, Pottawatomie Chief*, hand-colored lithograph from "History of the Indian Tribes of North America," 1836-1844 24 x 20.625 in. (framed)

Charles Bird King (after), *Ap-Pa-Noo-Se*, hand-colored lithograph, hand-colored lithograph from "History of the Indian Tribes of North America," 1836-1844 27 x 21.75 in. (framed)

Charles Bird King (after), *Tai-O-Mah, A Muskquaquee Brave*, hand-colored lithograph from "History of the Indian Tribes of North America," 1836-1844 28.125 x 22.5 in. (framed)

Charles Bird King (after), *A Winnebago*, hand-colored lithograph from "History of the Indian Tribes of North America," 1836-1844, 25.325 x 19.325 in (framed)

Nayarit Culture, *Seated Figure*, 100 BCE-300 CE, clay, 15.5 x 8.25 x 8 in.

David Alfaro Siqueiros, *Child Mother (Niña madre)*, 1946,

lithograph, E/E, 44.5 x 36.25 x 1.5 in. (framed)

Rufino Tamayo, *Mujer en Lila*, 1969, lithograph, 11/25, 34.5 x 28.325 x 1.25 in (framed)

West Mexican seated figure (female), clay, pigment, 10.25 x 8.5 x 5.5 in.

West Mexican seated figure (male), clay, pigment, 10.75 x 6.5 x 4 in.

GIFT OF JIM THARP AND JIM LINDHEIM

Tony Abeyta, *Night Congregation*, 1995, monoprint, 42 x 56.5 in.

Bolivia, *Woman's Mantle (Illiclla)*, 19th/early 20th century, wool, dyes, 32 x 36 in.

GIFT OF LINDA AND PETER FRIEDMAN

Grace Chino, *Black-on-white Vessel*, late 20th century, clay, slips, 9 x 9.5 in. (diam.)

Hopi, *Tutsaya (sifter basket) with Diam.ond Design*, 20th century, yucca, red dye, 2 x 19.5 in. (diam.)

Hopi, *Plaque with Star Motif*, late 20th century, rabbit brush, yucca, 1.5 x 11.25 in. (diam.)

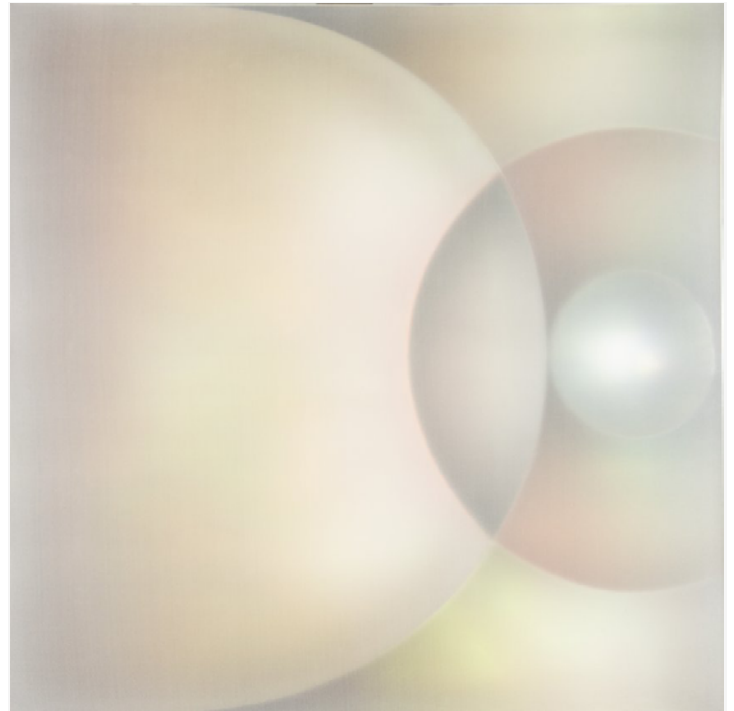
Kaa Ooa Dinn Naa (Myron Sarracino), *Black-on-red Vessel*, early 21st century, clay, slips, 8.5 x 9.5 in. (diam.)

Sratyu'we (Gladys Paquin), *Polychrome Vessel*, late 20th, early 21st Century, clay, slips, 9 x 9 in. (diam.)

Tohono O'odham, *Wire basket with handle*, late 20th century, 10 x 8.5 in. (diam.)

Tohono O'odham, *Basket with Step Motif*, late 20th century, yucca, bear grass, and devil's claw, 3 x 7 in. (diam.)

Tohono O'odham, *Zig Zag Basket*, late 20th century, yucca, bear grass, and devil's claw, 3.25 x 7.5 in. (diam.)



ABOVE: Carrie Seid, *Mother*, 2013, aluminum, silk, mylar, acrylic. Anonymous Gift

GIFT OF PACHAMAMA GALLERY

Unidentified Aymara artist(s), Sica Sica, La Paz, Bolivia, *Ponchito*, 19th century, camelid hair, 48 x 42.5 in.

Unidentified artist(s), Caiza, Potosí, Bolivia, *Jesuit Poncho*, pre-1800, camelid hair, 57.5 x 41.5 in.

GIFT OF PAUL GOLD AND GREER WARREN

Steven Meckler, *Kabuki Cowboy*, 1988, inkjet print on satin luster paper, 38 x 33 in.

GIFT OF RICA AND HARVEY SPIVACK

Richard Greeves, *Toussaint Charbonneau Family*, 2008, bronze, ed. of 30, 37 x 15 x 13 in.

GIFT OF ROY KURTZ

China, *Bowl with Painted Fish*, 20th century, eggshell porcelain, 4 x 9.75 in. (diam.)

GIFT OF SASHA DANIELA BURGER

Workshop of Jean Leclerc IV, *Saint Apollonius (Plate 8 of the "Solitudo sive Vitae Patrum Eremicolarum")*, early 17th century, engraving, 8 x 10.5 in.

GIFT OF SHELDON L. TRUBATCH AND KATHARINA PHILLIPS

Jenny Day, *Time is Nested and Layered*, 2013, acrylic on canvas, 55 x 84 in.

GIFT OF STEVE PIEPMEIER

Seferina Ortiz, *Bear Storyteller*, ca. 1994, clay, pigment, 9 x 6 x 7 in.

GIFT OF SUSAN AND DAN PARKER

Alan Bur Johnson, *Core 2, 2011*, 601 photographic transparencies, metal frames, dissection pins, 64 x 82.5 x 2 in.

Mayme Kratz, *Untitled (Column Commission)*, 2012, resin, barrel cactus, steel, 76 x 14 x 14 in.

GIFT OF SUSANNE K. FRANTZ

Paul Strand, *Cristo with Thorns - Huexotia, from the "Photographs of Mexico" Portfolio*, 1967, printed by Da Capo Press, New York, photogravure, edition of 1000, 10 x 8 in. (plate) / 18 x 15.25 in. (framed)

Paul Strand, *Calvario - Patzcuaro, from the "Photographs of Mexico" Portfolio*, 1967, printed by Da Capo Press, New York, photogravure, edition of 1000, 10 x 8 in. (plate) / 18 x 15.25 in. (framed)

Paul Strand, *Near Saltillo, from the "Photographs of Mexico" Portfolio*, 1967, printed by Da Capo Press, New York, photogravure, edition of 1000, 10 x 8 in. (plate) / 18 x 15.25 in. (framed)

Paul Strand, *Church - Coapiaxtla, from the "Photographs of Mexico" Portfolio*, 1967, printed by Da Capo Press, New York, photogravure, edition of 1000, 10 x 8 in. (plate) / 18 x 15.25 in. (framed)

Unknown Artist, *Angel Retablo*, oil on tin, 19.5 x 12.5 in.

Unknown Artist, *Cameo of Jesus Christ with Bleeding Heart*, oil on tin, velvet, 4.25 x 3.25 in.

Unknown Artist, *La Segrada Familia*, oil on tin, 10 x 7 in.

Unknown Artist, *Nuestra Señora de la Concepcion*, oil on tin, 10 x 7 in.

Unknown Artist, *Nuestra Señora de la Cueva Santa*, oil on tin, 10 x 7 in.

Unknown Artist, *Saint Joseph with Christ Child*, oil on tin, 13.75 x 9.75 in.

Unknown Artist, *San Antonio de Padua and Christ Child*, oil on tin, 12 x 8 in.

Unknown Artist, *San Francisco de Paula*, oil on tin, 10.25 x 6.75 in.

GIFT OF TUBAC CENTER OF THE ARTS

Jiro Okura, *Untitled 2*, 1991, Sumi ink on handmade paper, 24.75 x 36.75 in.

GIFT OF TUULA AND BERT STEVES

Tom Collateta, Sr., *Kokopelli Mana Katsina*, ca. 1977, wood, paint, cloth, yarn, beads, feathers, 17.5 x 8 x 6 in.

Helen Gachupin, *Bowl with bird and stepped motif*, ca. 1971, clay, slips



Myron Gaseoma, *Hishab Mormon Tea (Ephedra) Katsina*, ca. 1978, wood, paint, yarn, turquoise, feathers, metal, shell, 14 x 7 x 5.5 in.

Klamath River Tribes, *(Hupa) hat form basket*, early 20th century, spruce or hazel, beargrass, maidenhair, woodwardia, alder

Alma Lawrence, *Bowl*, ca. 1971, clay, slips

Maria Martinez and Popovi Da, *Black on Black vessel with feather motif*, ca.1958, 6.5 x 7.5 in. (diam.)

Maria Martinez and Santana Martinez, *Black on Black vessel with stylized avanyu motif*, ca.1956, 3.5 x 4.5 in. (diam.)

Maria Martinez and Santana Martinez, *Black on Black vessel with stylized motif*, ca. 1956, 3 x 3.5 in. (diam.)

Elva Tewaguna Nampeyo, *Bowl*, ca. 1971, clay, slips

Paiute, *Willow and glass beaded basket*, ca. 1920, willow, glass beads

ABOVE: Seferina Ortiz, *Bear Storyteller*, ca. 1994, clay, pigment. Gift of Steve Piepmeier

Unknown Artist(s), *Q'ero, Cuzco, Peru, Poncho*, 20th century, camelid fibers, 69 x 42 in.

Unknown Artist(s), *Riobamba, Ecuador, Poncho*, 20th century, wool, 51 x 44 in.

GIFT OF VERONICA M. FERNANDEZ

Niño Grande (Matías Paradela), *Cándido López*, 2023, oil on linen, 60 x 38 in.

César Rangel Ramos, *Pagus*, 2024, Albigraphy (pigment produced by sandpaper friction and cactus sap on plexiglass plate), 43.5 x 32.5 in.

**MUSEUM PURCHASE.
FUNDS PROVIDED BY
CONTEMPORARY ART
SOCIETY**

Rashid Johnson, *Broken Men*, 2019, 27 color silk screen with mylar collage, AP 4, edition of 51 + 15 Aps, 55 x 42 in.

**MUSEUM PURCHASE.
FUNDS PROVIDED BY JANE
E. LEONARD**

Porfirio Gutiérrez, *Untitled*, from the "Transmigration Series," 2022, wool, natural dyes (Cochineal), 72 x 47.25 in.

**MUSEUM PURCHASE.
FUNDS PROVIDED BY LATIN
AMERICAN ART PATRONS**

Maté cup with Bombilla (Drinking straw), Audiencia de Charcas (Bolivia), late 18th century, cast, hammered and chased silver; chased gold, 6 x 3.5 in. (diam.)

**MUSEUM PURCHASE.
FUNDS PROVIDED BY LATIN
AMERICAN ART PATRONS,
SUE AND MAURICE
NIELAND, AND DAVID AND
JULIA ANDRES**

Narsiso Martinez, *Unnumbered Portraits 3*, 2022, linocut prints on found produce boxes, 21.5 x 38 in. (framed)



LEFT: Hopi, *Tutsaya (sifter basket) with Diamond Design*, 20th century, yucca, red dye.
Gift of Linda and Peter Friedman

**MUSEUM PURCHASE.
FUNDS PROVIDED BY
STEVIE MACK AND MIKE
GRASSINGER**

Agustin Cruz Prudencio and Carmen Sosa Ojeda, *Sirena Angel*, 2023, copal wood, acrylic, 24.5 x 20 x 27 in.

**MUSEUM PURCHASE.
FUNDS PROVIDED BY
SUE ERICKSON NIELAND
IN MEMORY OF HELEN
ERICKSON**

José de Páez, *Friar Medallion with the Birth of Christ with Angels and Shepherds, Bethlehemite*, mid-18th century, oil on copper, 4.75 x 3.75 in.

**MUSEUM PURCHASE.
FUNDS PROVIDED BY
SUSAN STONE HAYES**

Chris Pappan, *War Dance VII*, 2023, pencil/graphite, gouache, ink, map collage and embroidery floss on US Cavalry recruitment ledger paper, 15.5 x 10.25 in.

**MUSEUM PURCHASE.
FUNDS PROVIDED BY
WESTERN ART PATRONS**

Cara Romero, *Last Indian Market*, 2014, archival photograph on Legacy Platine paper, PP 2/2, 36 x 119 in.

RIGHT: Steven Meckler, *Kabuki Cowboy*, 1988, inkjet print on satin luster paper.
Gift of Paul Gold and Greer Warren



Collections Care

Collections and registration staff have made great strides in organizing, maintaining, and conserving artworks to keep them safe, accessible, and in good/stable condition. For the centennial celebration, TMA conserved its first officially accessioned work into the collection: Henri de Toulouse-Lautrec, *Le Revue Blanche*, 1895. Gifted by Frederick R. Pleasants, an early supporter of TMA, the poster—which depicts Misia Natanson, one of Toulouse-Lautrec’s celebrated muses—required a face-lift due to yellowing of paper, creases, and dulling of color. Sent to a paper conservator in Chicago, the studio performed a series of treatments over two months, including cleaning the surface, removing linen backing and adhesive residue, and rinsing, flattening, and deacidifying the paper. Upon its return to TMA, it was reframed and matted. The piece was included as a focal work in the *Time Travelers* exhibition.



Henri de Toulouse-Lautrec,
La Revue Blanche, 1895, color
lithograph on paper, Collection of
the Tucson Museum of Art. Gift of
Frederick R. Pleasants.

Archive & Library

The TMA library, a community resource for 50 years, includes non-circulating books dedicated to the visual arts, searchable through the online Pima County Public Library. The museum's library is overseen by the Education Department and staffed with volunteers who are retired librarians. The museum's fascinating library collection is well maintained and thoughtfully developed based on scholarship and research needs.

In the months leading to the TMA Centennial, staff and volunteers combed through a more hidden portion of museum holdings: its institutional archives. This massive effort informed the direction of the centennial publication, timeline display in Mooney Hall, and parts were integrated into the *Time Travelers* exhibition didactics. Chief Curator, Dr. Julie Sasse, author of *Tucson Museum of Art: A Centennial History 1924-2024* worked with staff and volunteers, especially Deb Zeller and John McNulty, to research and interpret newspaper clippings, photographs, exhibition materials, oral stories, and a wide array of other ephemera, to compose the extensive publication. In doing so, this project enhanced TMA's archive which will continue to build in years to come.



Acquisition Spotlight



LEFT: Rashid Johnson, *Broken Men*, 2019, 27 color silk screen with mylar collage, AP 4, edition of 51 + 15 Aps, Museum Purchase. Funds provided by the Contemporary Art Society.

MODERN AND CONTEMPORARY ART

Rashid Johnson's *Broken Men*, our 2023-2024 Annual Report cover image, is part of a series of mixed-media mosaic works that evolved out of the artist's "Anxious Men" and "Anxious Audiences" series (2015–18). This work references an anonymous figure while simultaneously, and poignantly, commenting on the human condition. By shaping fragmented shards into a colorful mosaic composition, he makes the experience of anxiety and brokenness a dynamic reality, as well as reveal possibility for re-assembly, healing, and renewal.

Johnson's works transcend artistic disciplines and are often conceptual, reflecting his experiences, identity, and African American history, using different media, tools, and found objects. In 2025, the Guggenheim, New York will mount a solo exhibition of Johnson's work titled *Rashid Johnson: A Poem for Deep Thinkers*.



TOP LEFT: Doug Shelton, *Untitled*, oil on canvas. Anonymous Gift

BOTTOM LEFT: Jerome Tiger, *Women Work, Men Play*, 1961, tempera on paper. Gift from the collection of William P. Healey

RIGHT: Myron Gaseoma, *Hishab Mormon Tea (Ephedra) Katsina*, ca. 1978, wood, paint, yarn, turquoise, feathers, metal, shell. Gift of Tuula and Bert Steves

Notable Loans

OUTGOING LOANS OF ARTWORK

TMA has an active loan program where works from the collection may travel to other museums across the country, abiding by standards in the shipping, crating, display, security, and environmental conditions for each object in its care. Loaning art promotes the breadth of the museum's holdings in other locations and emphasizes its importance in broader discourse related to art history and contemporary conversations. Some significant loans of note include the conclusion of the traveling exhibition, *Southwest Rising: Contemporary Art and the Legacy of Elaine Horwitch*, where 45 pieces from the TMA collection traveled the country; Luis Alfonso Jiménez Jr., *End of the Trail with Electric Sunset* was displayed at the Denver Art Museum in *Desert Rider: Dreaming in Motion*; and Joyce J. Scott's *Shhhhh!*, included in *Joyce J. Scott: Walk a Mile in my Dreams* at the Baltimore Museum of Art.

OUTGOING LOANS OF ARTWORK

Verde Valley Archaeology Center & Museum - Camp Verde, AZ

Paul Dyck Retrospective
March 5, 2022 – ongoing

Paul Dyck, *Shoshoni Sundance*, 1970
Paul Dyck, *Tipi Horses*, 1963

Desert Caballeros Western Museum - Wickenburg, AZ

Artesanía del Pueblo: Mexican Folk Art
October 29, 2022 – April 28, 2024

Twenty-one (21) works of Mexican Folk Art

New Mexico Museum of Art - Santa Fe, NM

Out West: Gay and Lesbian Artists in the Southwest 1900-1969
November 11, 2023 – September 2, 2024

Three (3) ceramic works by Maurice Grossman

University of Arizona Museum of Art - Tucson, AZ

Pulse: Weavings and Paintings by Marlowe Katoney
October 14, 2023 – March 23, 2024

Marlowe Katoney, *Garden Ornaments*, 2019

Briscoe Western Art Museum - San Antonio, TX

Southwest Rising: Contemporary Art and the Legacy of Elaine Horwitch
May 25, 2023 – September 4, 2023

Forty-five (45) contemporary works. Artists include Tom Palmore, Billy Schenck, Fritz Scholder, Anne Coe, Marilyn Levine, Bob Wade, Howard Post, David P. Bradley, Lynn Taber, and Larry Rivers, among others.

Denver Art Museum - Denver, CO

Desert Rider: Dreaming in Motion
July 9, 2023 – September 24, 2023

Second venue for *Desert Rider*. Previously on view at the Phoenix Art Museum in 2022.

Luis Alfonso Jiménez Jr., *End of the Trail with Electric Sunset*, 1971
Carlotta Boettcher, *13 Moons Doubled*, 1992

Baltimore Museum of Art - Baltimore, MD

Seattle Art Museum - Seattle, WA

Joyce J. Scott: Walk a Mile in my Dreams
February 2024 – March 2025

Joyce J. Scott, *Shhhhh!*, 2012



TOP LEFT: Diane O'Leary, *Untitled*, 1972, casein on paper. Gift from the collection of William P. Healey

BOTTOM LEFT: Agustin Cruz Prudencio and Carmen Sosa Ojeda, *Sirena Angel*, 2023, copal wood, acrylic. Museum Purchase. Funds provided by Stevie Mack and Mike Grassinger

TOP RIGHT: Sratyu'we (Gladys Paquin), *Polychrome Vessel*, late 20th/early 21st Century, clay, slips. Gift of Linda and Peter Friedman

BOTTOM RIGHT: Andy Burgess, *La Cucina / El Camino*, 2015, (diptych), collage with vintage matchbooks and gouache on clay board. Anonymous Gift

Centennial

Throughout our 2023-2024 season the Tucson Museum of Art and Historic Block celebrated a century of arts experiences, community connections, and commitment to preserving history. As part of the centennial celebration, TMA staff interviewed a diverse group of 17 stakeholders about their relationship to the museum and where its greatest impact has been made. To share these personal connections, experiences, and memories of TMA, a series of videos were created by Logan Havens as a digital time capsule honoring the first 100 years of the museum.

We value the experiences of our constituents and are grateful for their involvement. This collective input and insight into our museum's operations will help shape the next century of service to Tucson and beyond.

SPECIAL THANKS TO OUR INTERVIEWEES FOR THEIR TIME AND INSIGHTS:

Andy Anderson (Architect / TMA Trustee Emeritus)

Alice Baker (TMA Trustee Emerita / Donor / Former Student at the Museum School)

Delmar Carroll Bambrough (Security Guard, 27-year tenure)

Nick Castor (Education Coordinator / MSVA graduate)

Rebekah Chapman (Latin American Art Patrons Member)

Elizabeth Denneau (Artist / Educator / TMA Partner)

Norah Diedrich (TMA Jon and Linda Ender Director & CEO)

Linda Friedman (TMA Docent)

Louise Glasser (Western Art Patrons Member / TMA Trustee)

Abby Hungwe (Owl & Panther / TMA Partner)

Marilyn Joyce (Contemporary Art Society Member / TMA Trustee)

Bettina Lyons (Former Curator of TMA Historic Block)

John McNulty (Former TMA employee / TMA League Member / Volunteer)

Stuart Meinke (TMA League Member)

Tom Philabaum and Jim Waid (Artists / TMA Lifetime Achievement Award Recipients)

Cameron Taylor (Imago Dei Middle School / TMA Partner)

Debra Zeller (TMA Special Projects: Centennial / Lead Historical Researcher)

What keeps you connected to TMA?

“

**Every
community
needs**

*strong cultural entities
which enriches your life
so thoroughly.”*

- LOUISE GLASSER
TMA TRUSTEE

“

**I feel like I'm
one of the
owners**

*of the museum, like
anybody else in town.
You know, it's a
community museum.”*

-JIM WAID, ARTIST
TMA LIFETIME
ACHIEVEMENT AWARD
RECIPIENT

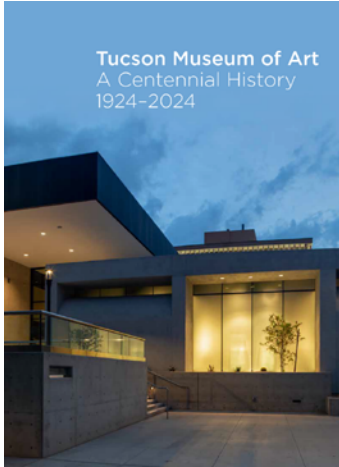
“

**...it's really
a lifetime of
enrichment**

*and being on the Board
with wonderful people.
Watching this museum
grow is, well, there's
just nothing that can
make me happier. So,
it's all about a lot of joy
in my life”.*

- ALICE BAKER TMA
TRUSTEE EMERITA
DONOR / FORMER
STUDENT AT THE
MUSEUM SCHOOL

Publication Spotlight



Tucson Museum of Art: A Centennial History 1924-2024

Published by Tucson Museum of Art and Historic Block

Printed by Arizona Lithographers, Tucson, AZ

Author: Julie Sasse, Ph.D.

2024

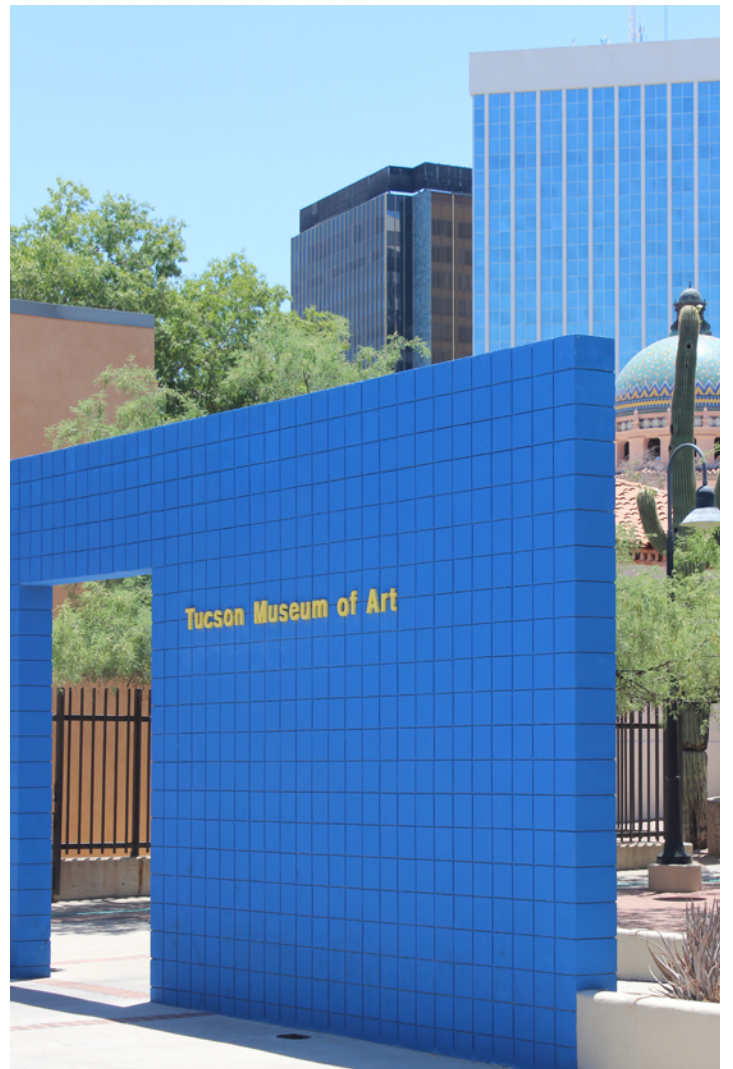
ISBN 978-0-911611-49-6

Soft-cover

224 pages

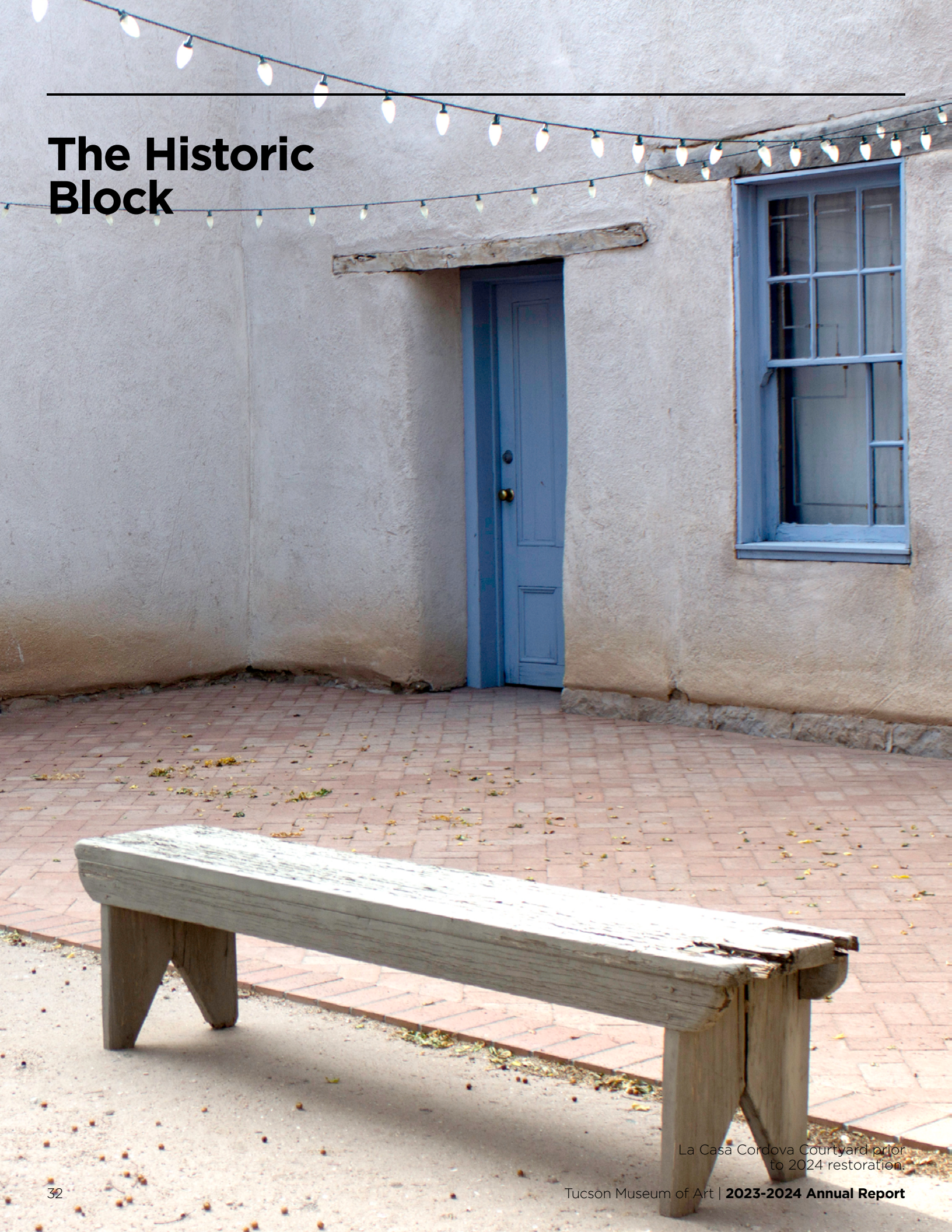
Dr. Julie Sasse received a 2024 Tucson-Pima County Historical Preservation Award for *Tucson Museum of Art: A Centennial History 1924-2024*, an extensive volume that documents the origins of the museum and its development as a major art institution in the city and county.

This beautiful book featuring historical photos and fascinating facts presents a rich narrative of the history of TMA and the visual arts in general in the city and the county, including the histories of the people connected to the historic properties in its charge. The 100-year history of the TMA is a story of resilient, impassioned art enthusiasts, artists, and community partners who shared a deep and abiding appreciation of art and art education, considering them to be indispensable components of vibrant and inviting places to live and work. *Tucson Museum of Art: A Centennial History 1924-2024* is a comprehensive recounting of TMA's first one hundred years, detailing key moments in Tucson's history that ultimately led to the formation of the Tucson Museum of Art and Historic Block.



Photographs from *Tucson Museum of Art: A Centennial History 1924-2024*

The Historic Block



La Casa Cordova Courtyard prior to 2024 restoration.

Buildings and Grounds

HISTORIC PROPERTIES UPDATE

TMA's stabilization and preservation of La Casa Cordova began in early 2024 thanks to generous funding from Mr. and Mrs. William A. Small, Jr., founders of The Stonewall Foundation, a fund of The Community Foundation for Southern Arizona. This project received additional funding in TMA's 2023-2024 fiscal year through a grant from the Johanna Favrot Fund for Historic Preservation of the National Trust for Historic Preservation. Vint & Associates Architects and Means Design and Building began work on the adobe exterior in early January 2024 and various archive research efforts were conducted to expand the interpretative exhibition within the property. The historic property will reopen in time for TMA's Centennial Block Party on Sunday, November 10, 2024. We can't think of a more exciting way to celebrate the 100th Birthday of the Tucson Museum of Art and Historic Block!

TMA is in the process of reviewing final drawings for the eventual preservation and renovation of the Mission Revival style J. Knox Corbett House after an April 2023 fire, which originated in an outdoor recycle dumpster. BWS Architects, collaborating with TMA staff, have been hard at work preparing for construction—ensuring the house is even more accessible to the public as well as making the unique home available for events; both museum-related events and public gatherings of all kinds.

In Spring 2024 the Fish House / John K. Goodman Pavilion was adapted to house The Museum Store with an expanded footprint for jewelry as well as dedicated space for the Creative Space, Community Gallery, and History Room.

Within the two rooms of the Creative Space, the museum's interactive and family-friendly gallery, visitors can find hands-on experiences based on TMA's collections and temporary exhibitions as well as a reading area where guests have a place to take a break. The Community Gallery is a rotating exhibition space that features artworks from community and youth programs at the museum as well as select artist activations. These exhibitions will rotate periodically throughout the year and will have a wide range of topics highlighted. The History Room is an interpretive space that shares information about the structures that make up the museum's Historic Block and the people who inhabited them. The buildings that comprise TMA's Historic Block were saved from urban renewal in the 1960s and 1970s, and were placed under the museum's care, which continues today.

Thank you to Scott & Anne Jones and the James C. Stewart Charitable Foundation for their generous gifts to the TMA Creative Space program.



Programs & Partnerships

A student enjoys the Marita Larkin Patio during the museum's summer camp program.

Education

TMA's education department had another successful and creative year. The museum's summer camp program experienced record breaking attendance with **472 students over eight weeks**. The education department also started a single-day mini camp coinciding with Tucson Unified School District Professional Development days—four sessions were held with 217 students attending.

K-12 Field Trips were offered throughout the year, which gave schools the opportunity to introduce their students to the museum. Through this program, students are provided an enriching in-gallery experience led by a museum docent along with the option of a hands-on activity facilitated by one of the museum's art educators. Visual Literacy, the museum's K-12 outreach program, brings art presentations to the classroom prior to a museum field trip. After an in-depth review of this program's targeted outcomes during the pilot phase, it was officially rolled out to the public during the 2024 school year and involved **559 excited students**.

"The art projects they do are fun and the teachers are always really encouraging and entertaining. Many of my students have never been to a museum before and the experience they get touring the museum gives them exposure to seeing professional artwork in person for the first time. In addition, I feel this field trip helps reinforce what we are teaching in the classroom."

**- Kimberly Mulligan, 3rd Grade Teacher
at Fruchthendler Elementary**

The museum continued long-term partnerships with Imago Dei Middle School—a tuition free private school—and Davis Bilingual Elementary School. Both school programs feature hands-on art projects enhanced by museum gallery visits. Other long-term partnerships include the Art of Memory program with the Alzheimer's Desert Southwest Chapter and the VA's Blind Rehabilitation program. These community art education programs have also increased in attendance as well as number of sessions.

TMA Summer Camp

 **RECORD
BREAKING**

472 students

8 weeks

Single-day Mini Camp

Coinciding with Tucson Unified School District Professional Development days.

4 sessions

217 students attended

Visual Literacy

Museum's K-12 outreach program, brings art presentations to the classroom prior to a museum field trip.

2024 official public roll out

559 excited students

SOUTHWEST CONTEMPORARY CONVER

The Southwest United States is a diverse region where multiple histories, heritages, and cultures intersect. Perspectives, TMA engaged in a collaborative exploration of Southwest art guided by representatives from the

This exhibition explores Southwest art through four concepts: **identities, perspectives, land, and materials**. Each concept is explored through a series of artworks that speak to the experiences of various communities across time and place. Many artists consider distinctive Southwest communities and traditions, concerns about urban and rural living, subverting stereotypes and dominant narratives, borders and migration, uses of space, processes, and multigenerational and emotional experiences.

Though multiple perspectives are on display, there is still more work to be done. Communities have revealed to include more works that speak authentically to the experiences of women, people of color, LGBTQ+, and are raised in depictions of the region. As the museum continues to engage with the audience it serves, its present with relevance to its communities.

We would like to thank our collaborators: Maria Allison, Liza Dizon, Gabriela Moreno, Nikita Liliana Ruiz, and Ruben Uribe Moreno for their guidance and contributions to this exhibition.

A special thanks to those who participated in focus groups and conversations including Cecilia Garibay, Kristi Southern Art, Patricia Lamm, Howard Post, Lauren Topp (Southwest Contemporary), Kertta Waggoner, the Feng-Feng Yeh, and Carmelita Chief, Dolores Jimenez, and Alexandra Santorum Longoria as co-leads of the First Community Engagement Core at the Southwest Health Equity Research Collaborative, Northern Arizona University, and representatives from the community initiatives committee.

This project was made possible in part by the Institute of Museum and Library Services (IMLS) grant (MG-50-19) and the conclusions or recommendations expressed in this exhibition do not necessarily represent those of the Library Services.

El sustrato de los Estados Unidos es una región diversa donde se crean múltiples historias, herencias y culturas. Estas perspectivas, TMA participó en una exploración colaborativa del arte del sustrato guiada por representantes de las comunidades. Seleccionaron obras de arte de la colección que abordan las complejidades de la región y las comunidades.

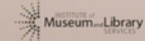
Esta exhibición explora el arte del sustrato a través de cuatro conceptos: **identidades, perspectivas, tierra y materiales**. Cada concepto se explora a través de una serie de obras de arte que hablan de las experiencias de diversas comunidades a lo largo del tiempo y el lugar. Muchos artistas consideran comunidades y tradiciones distintivas del sustrato, preocupaciones sobre la vida urbana y rural, estereotipos y narrativas dominantes, fronteras y migración, usos de diversos materiales y procesos artísticos, y experiencias multigeneracionales y emocionales.

Aunque se muestran múltiples perspectivas, todavía queda trabajo por hacer. Las comunidades han revelado la necesidad de incluir más obras que hablen auténticamente de las experiencias de mujeres, personas de color, LGBTQ+, y que se elevan en representaciones de la región. A medida que el museo continúa su compromiso con la audiencia que sirve, su presentación del arte del sustrato se expandirá y será relevante para sus comunidades.

Nos gustaría agradecer a nuestros colaboradores: María Allison, Liza Dizon, Gabriela Moreno, Nikita Liliana Ruiz y Rubén Uribe Moreno por su orientación y contribuciones a esta exhibición.

Un agradecimiento especial a quienes participaron en grupos focales y conversaciones, incluyendo Cecilia Garibay, Kristi Southern Art, Patricia Lamm, Howard Post, Lauren Topp (Southwest Contemporary), Kertta Waggoner, el Feng-Feng Yeh, y Carmelita Chief, Dolores Jimenez, y Alexandra Santorum Longoria como co-líderes del núcleo de participación comunitaria en el Southwest Health Equity Research Collaborative, la Universidad del Norte de Arizona, y representantes del comité de iniciativas comunitarias.

Este proyecto fue posible en parte gracias al Instituto de Museos y Bibliotecas (IMLS) a través de la subvención (MG-50-19) y las conclusiones o recomendaciones expresadas en esta exhibición no necesariamente representan a los Servicios de Bibliotecas.



Southwest Art: Contemporary Conversations during First Thursday, October 2023.
Photo by Julius Schlosburg.

Community Engagement

EXPANDING REACH AND BUILDING CONNECTIONS

TMA recently completed a four-year project that was supported by the Institute of Museum and Library Services that advanced the museum's strategies for community engagement through an initiative entitled *Expanding Narratives* to build a replicable framework for community-based curation. The final two components of this multi-year effort were the exhibition *Southwest Art: Contemporary Conversations* (opened in October 2023) and the publication *Community-Based Curation: A Toolkit for Expanding Narratives and Changing Practices* (launched in April 2024).

Supporting TMA's bilingual efforts in spring 2024 the Engagement Department worked with Pima Community College's Translation & Interpretation program to host a student in support of their capstone project. The students worked with museum staff to translate 15,000 words in support of completing a certificate program proving to be a unique opportunity to supporting a translation student to learn specialized language for museums and art.

Deepening our understanding of how audiences and communities experience TMA is an essential part of positioning the museum as a community resource and listening institution. Throughout the 2023- 2024 season staff hosted a series of convening with stakeholders as an opportunity to reflect on the museum's 100-year history and begin to vision for its future.

Additional conversations with communities were held in support of upcoming exhibitions where focus groups enabled staff to build a collective understanding of ideas and themes that might guide exhibition frameworks as well as review a very preliminary object list of potential artworks.



TOP: Live performance at First Thursday Public Event.

MIDDLE: A visitor at the TMA enjoys a piece of work on display during *CUMBI: Textiles, Society and Memory in Andean South America*.

BOTTOM: Paper weaving workshop with participants from the Desert Southwest Chapter - Alzheimer's Association and artist Miguel Arzabe.
Photo by Willo Art.

Public Programs

From lectures and tours to workshops, pay-what-you-wish admission, and outreach efforts TMA offers a variety of ways to explore, engage, and experience art, history, culture, and community.

During the 2023 – 2024 season, public programs were planned in support of TMA's feature exhibitions *CUMBI: Textiles, Society, and Memory in Andean South America* and *Time Travelers: Foundations, Transformations, and Expansions at the Centennial*. Activities included curator tours, public workshops, artist talks, and panel discussions as well as activations, pop-ups, and performances presented during the museum's monthly pay-what-you-wish programs First Thursday and Second SundAZe.

During First Thursday, museum visitors experienced curated evenings that complemented and enhanced exhibitions and permanent collection galleries including live music, rotating food vendors, art-making and gallery experiences, and community partners. Each month, Second SundAZe provided hands-on art-making activities as well as partners providing performances and interactive projects.

Additionally, daily public tours were re-introduced on Thursdays and Saturdays twice a day at 10:30 a.m. and 1:30 p.m. These docent-led tours saw 688 museum visitors and focused on highlights of the museum's collection.

Engagement, Education, and Membership departments teamed up during the 2023 – 2024 season to boost TMA's presence in the community. Together these departments attended 12 outreach events and made over 1,500 connections at events hosted by the Arizona Insect Festival, Tucson Meet Yourself, the Children's Museum, Flowers and Bullets, Catalina Foothills School District, Greater Tucson Leadership, This is Tucson, and the Mexican American Heritage and History Museum.

LECTURES AND DOCENT ART TALKS

ARIZONA BIENNIAL 2023: ARTIST SPOTLIGHT

Thursday September 7, 2023

Featuring Safwat Saleem and Lydia see

DOCENT ART TALK: THE HORSE, OF COURSE:

Equine Art

Sunday, September 10, 2023

Presented by Charles Tampio

EXPANDING NARRATIVES: BUILDING CONNECTIONS AND ENGAGING COMMUNITIES

Thursday, October 5, 2023

Featuring Lizz Denneau (artist-educator), Gabriella Moreno (scholar and art historian), and Patricia Lannes (museum consultant)

DOCENT ART TALK: MAURICE SENDAK'S INNER CHILD: WHERE WILD THINGS HAPPEN

Sunday, October 8, 2023

Presented by Alinda and Harry Hakanson

DOCENT ART TALK: REVOLUTIONS PER MINUTE: A NEW SPIN ON ART & MUSIC FROM THE 1960S AND 70S

Sunday, November 12, 2023

Presented by Jaye-Lynn Trapp

THE ROYAL INCA TUNIC: A BIOGRAPHY OF AN ANDEAN MASTERPIECE

Wednesday, November 15, 2023

Presented by Dr. Andrew Hamilton, Associate Curator, Arts of the Americas, The Art Institute of Chicago

WEAVING MEMORY PANEL DISCUSSION

Thursday, December 7, 2023

Featuring CUMBI artist Perla Segovia, performance artist Erika Marquez, and Dr. Kristopher Driggers

DOCENT ART TALK: NAMINGA, NAMINGA, NAMINGA: THREE ARTISTS YOU MIGHT NOT KNOW BUT SHOULD!

Sunday, December 10, 2023

Presented by Linda Friedman

CURATOR SPOTLIGHT: MEMORY, NOSTALGIA, AND REFLECTION IN ART OF THE AMERICAN WEST

Friday, December 15, 2023

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

DOCENT ART TALK: ART AND HEALING: A CROSS-CULTURAL PERSPECTIVE

Sunday, January 14, 2024

Presented by Keith White

CURATOR SPOTLIGHT: IT'S ABOUT TIME

Friday, January 19, 2024

Presented by Dr. Julie Sasse, Chief Curator, Curator of Modern and Contemporary Art

ARTIST TALK WITH MIGUEL ARZABE

Wednesday, January 24, 2024

DOCENT ART TALK: WHY WARHOL?

Sunday, February 11, 2024

Presented by Sherman Bodnar



Arizona Biennial 2023 artists Safwat Saleem and Lydia See

CARE-TAKING: PRESERVING COLLECTIONS AND COMMUNITIES

Thursday, February 1, 2024

Featuring Rachel Adler (collections manager / registrar), Amber Doe (artist), Alexandra E. Samarron Longorio (assistant professor of practice, nutritional science and wellness), and Feng-Feng Yeh (founder, Chinese Chorizo Project)

CURATOR SPOTLIGHT: TIME, IDENTITY, AND FATE IN MESOAMERICAN ART

Friday, February 23, 2024

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

DOCENT ART TALK: BOUGUEREAU FROM PARIS TO TUCSON

Sunday, March 10, 2024

Presented by Kem Blanchard

DOCENT ART TALK: TOULOUSE-LAUTREC: MONTMARTRE'S PREMIER ARTIST-OBSERVER OF BELLE-EPOQUE

Sunday, April 14, 2024

Presented by Harry Hakanson

ARTIST TALK: LIZ COHEN

Wednesday, April 17

DOCENT ART TALK: BEYOND THE TRADITIONAL: CONTEMPORARY NATIVE AMERICAN ART

Sunday, May 12, 2024

Presented by Judith Tracy

Acquisition Spotlight



ART OF THE AMERICAN WEST AND INDIGENOUS ARTS

Cara Romero has gained a worldwide reputation for her images related to contemporary Indigenous life. She says of her work: “As an Indigenous photographer, I embrace photography as my tool to resist Eurocentric narratives and as a means for opening audiences’ perspectives to the fascinating diversity of living Indigenous peoples. My approach fuses time-honored and culturally specific symbols with 21st-century ideas.”

In the style of Leonardo DaVinci’s *The Last Supper*, Romero recreates the scene with Native artists and intellectuals from the Santa Fe area. She explains that the photo is “A pastiche of Indigenous celebrities immersed in what is referred to in Italian Renaissance painting as a silent conversation, one where the narrative is best described in gestures and expression... The photo’s central figure is of ‘Buffalo Man,’ a performance art character. There is a remarkable story to each person depicted, as they are each an authentic character, many of whom have been friends for over 25 years.”

ABOVE: Cara Romero, *Last Indian Market*, 2014, archival photograph on Legacy Platine paper, PP 2/2, Museum Purchase. Funds provided by Western Art Patrons.

Partnerships

EXPANDING REACH AND BUILDING CONNECTIONS

The Tucson Museum of Art and Historic Block partners with local organizations, small businesses, and creatives for collaborative arts programming to expand its reach and support communities. These partnerships build sustaining relationships that extend beyond a single visit to the museum and embody a wide range of activities.

Many partnerships involve workshops that combine art-making and gallery exploration to foster confidence, creativity, and self-expression as well as support life and interpersonal skills. Programs such as Museum as Sanctuary—in partnership with Hamrah Arts, International Rescue Committee, and Owl & Panther—and the Art of Memory—organized with the Alzheimer’s Association Desert Southwest Chapter—are multi-visit partnerships that encourage participants to connect, share, and create through open-ended instruction and conversation.

“My hopes for TMA are that it becomes more of a home to anybody and everybody in Tucson...at Owl & Panther we feel like this is a home for us and I want the rest of the community to feel that way too.”

- Abby Hungwe, Managing Director of Owl & Panther

Pop-ups with artists, performers, creatives, small businesses, and non-profits enhance the museum’s role as a community anchor while offering innovative ways to activate the galleries and engage new audiences. Activities during First Thursday and Second SundAZe include opportunities to connect with communities, spotlight various organizations, and think creatively about how audiences engage with the visual arts through interdisciplinary people-centered experiences.

Partners in Art & Culture

71 non-profits, organizations, and small businesses

47 schools

24 artists and creatives

16 musicians

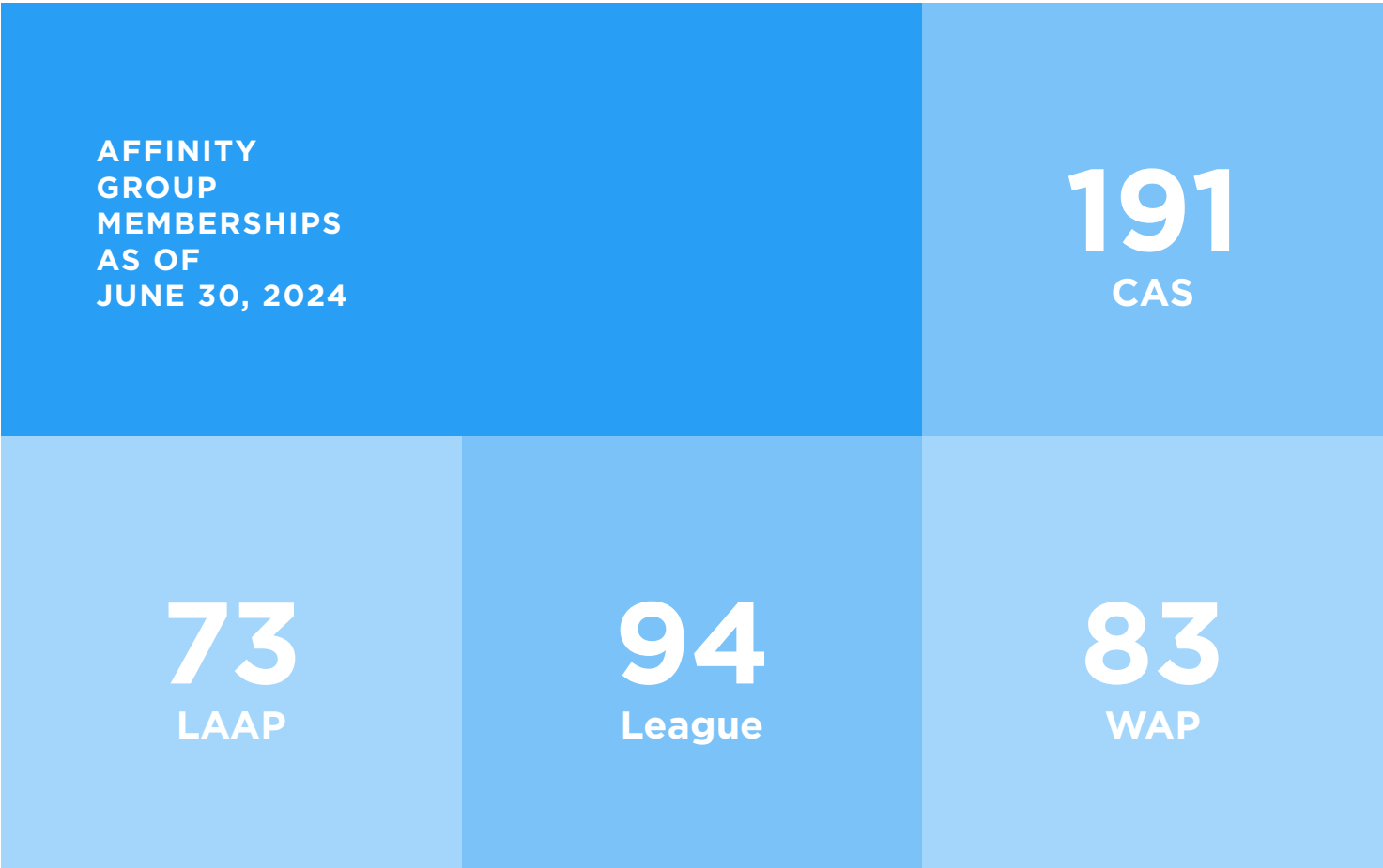


First Thursday at TMA.
Photos by Julius Schlosburg

Membership

Membership to TMA reflects a commitment to Southern Arizona’s art and cultural history by supporting world-class exhibitions, educational programming, and community engagement.

As a member of the museum, individuals also have the opportunity to join one of four affinity groups. The Contemporary Art Society, Latin American Art Patrons, and Western Art Patrons support the museum by engaging members’ specific art interests with wide-ranging activities, while also 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 to support the museum’s general operations.



MUSEUM
MEMBERSHIPS
AS OF
JUNE 30, 2024

2,337
Household

1,050
Dual/Family

717
Individual

48
Ambassador

364
Sustaining

54
Director

21
President

1
Business Supporter

82
Patron

3,957
Total Members

LEADERSHIP CIRCLE

The Leadership Circle represents TMA's foremost philanthropic membership group, including Ambassador and Director levels, dedicated to advancing the museum and its mission. Members enjoy exclusive programming, invitations to meet prominent guests, and access to the museum. The Leadership Circle members gathered for a Special Preview of TMA's Centennial Year at Kingan Gardens; An Evening of Andean Culture in the Galleries; and An Evening of Southwest Culture and History. Attendees enjoyed drinks and hors d'oeuvres while learning more about TMA's unique history and collections.

Special guest Steven Zick, Senior Vice President/Chicago Office of Christie's presented a fascinating lecture "From Rockefeller to Rothschild: Great Stories from Great Estates." He shared insights on some of Christie's most prominent auctions, including the private collection of Peggy and David Rockefeller and the Collection of Yves Saint Laurent et Pierre.

The Ambassador level members also have the opportunity to join exclusive art and cultural travel experiences. Last year, members enjoyed an unforgettable trip to the Netherlands and Belgium. The itinerary, organized by Art Horizons International, included private tours of classics such as the Rijksmuseum, Rembrandthuis, and Van Gogh Museum, as well as contemporary galleries and cutting-edge design studios. Of course, a trip to the Netherlands would not have been complete without a cruise on the canals and a meal at a Michelin Star restaurant, or two.



Special Preview of TMA's
Centennial Year at Kingan Gardens.
Photo by Kathleen Dreier

Affinity Groups

CONTEMPORARY ART SOCIETY

TMA's Contemporary Art Society (CAS) season offered an inspiring array of noteworthy art experiences that ranged from behind the scenes to over the border.

Special tours included visits to: Tucson's Process Museum where we viewed the work of David Andres; the homes and studios of Albert Kogel, Carrie Seid, Jim and Paul Waid, and Patricia Carr Morgan; and Tucson's Blue Lotus Artists Collective. Travel to Nogales, AZ, included an opportunity to view the paintings of Paula Wittner and eclectic work of Juan Pablo Chipe. Artist Carlos Ibarra spoke about his latest outdoor mural project entitled "Nogales" and how he approaches the daunting work on an 18 ft. x 36 ft. painting.

Trips to Phoenix/Scottsdale and Mexico City sold out. The first of the two Mexico City groups attended ZonaMaco, Latin America's largest contemporary art fair, and both groups enjoyed visits to studios, galleries, and private collections, as well as lavish dining—AND raised funds to support acquisitions and exhibition underwriting.

We also bid farewell to TMA's longtime curator of Modern & Contemporary Art, Julie Sasse. Dr. Sasse retired from her Chief Curator position after serving the museum for 23 years and has been given the title of TMA Curator Emerita. We thank Julie, the CAS Board and volunteers, and program participants who helped make the 25th CAS season a success.

WESTERN ART PATRONS

This year, the Western Art Patrons' (WAP) programming consisted of a multi-day trip, artist and curator talks, a home tour, and museum, gallery, and artist studio visits. A trip to New Mexico started off the season, where the group explored Taos and Santa Fe, which led to the purchase of a photograph by Cara Romero, *Last Indian Market*, 2014, for TMA's centennial. November had two special events: the kick-off event with Maura Allen, Western painter and photographer, along with a social at Settlers West and Sanders Galleries. After celebrating the 2023 season with a holiday party in December, WAP began 2024 with a trip to Phoenix to visit the Heard Museum and Cattle Track Arts to see Scott Baxter's photography studio. WAP held its long-standing Cowboy Cantina Speaker Series event in February, with featured artist Roseta Santiago. The spring brought WAP new insights to Native jewelry, as the group was treated to an up close and personal presentation of examples by Eric Kaldahl of the Amerind Museum. The season culminated with the WAP Annual meeting in April, with landscape artist Steven Datz as guest speaker. WAP is proud to be one of the supporters of the *Time Travelers* exhibition. We thank Judy Betty for her time as WAP President, and all WAP members for their continual support.

LATIN AMERICAN ART PATRONS

This was a year of change and innovation for TMA's Latin American Art Patrons (LAAP). A focus on textiles was in response to the exhibition entitled *CUMBI: Textiles, Society and Memory in Andean South America*. LAAP sponsored this exceptional installation which was accompanied by a scholarly catalogue.

The Peruvian/Andean textile theme continued with a tour of Cecilia Vicuña: Sonoran Quipu with MOCA curator Laura Copelin. Other educational engagements included a talk by Brazilian artist Marcos Serafin and a visit to Millville Studios of Latin glass artist Sara Hubbs.

The opportunity to join curated excursions is one of the special draws of membership. A trip to historic San Antonio included visits to artist studios, museums, and galleries.

Other highlights include LAAP's participation as a vendor in TMA's fall Artisans' Market and providing funds for the acquisition of a Viceregal gold and silver maté cup, and towards the purchase of Ghost Portrait Series (Lemons) by Narsiso Martinez for the permanent collection. We are grateful for the dedication and generosity of LAAP members who volunteer their time and talent throughout the season.

Dr. Kristopher Driggers, who had been with TMA for over six years, recently accepted the position of Associate Curator of Latin American Art at the San Antonio Museum of Art. We will miss him and wish him well.

TMA LEAGUE

The TMA League had a successful year in raising funds resulting in \$80,000 for TMA. The Treasure House Estate Sale was held at a venue made available by Larsen Baker, LLC with roughly two-thirds of the League members and many of their "friends" attending. Seven dinners were offered as part of Dinner à l'Art at Bear Mountain Lodge in Silver City, NM hosted by John McNulty and Jeff Brown, at Charro Steak & Del Rey hosted by Alba Rojas-Sukkar, and at La Chaïteria featuring James Beard nominated chef Wendy Garcia hosted by Cookie and David Pashkow, as well as a Mayan-inspired meal hosted by Susan Hayes, a Dutch-Indonesian experience hosted by Elizabeth Good and Stuart Meinke, a Parisian-themed dinner hosted by Sheila Henry, and a dinner featuring chef Donna Nordin hosted by Martha Ann Jones.

Events this year included a kick-off at TMA featuring a curator-led tour by Julie Sasse; a reception at The Southern Arizona Arts Guild (SAAG) Gallery; a "Holiday Party" at the Ventana Canyon Lodge; a wine tasting at Total Wine & More; a presentation by Jerry Freund at the Mark Sublette Medicine Man Gallery; a curator-led tour at TMA by Christine Brindza; a tour at the Yume Japanese Gardens of Tucson; and the League Annual Meeting breakfast at TMA with presentations about murals in Tucson by photographer BG Boyd and artist Ignacio Garcia. Happy Hour events were held at Firebirds Wood Fired Grill – following the Foothills Art District First Thursday Art-walk – and at Reforma.

Fundraising Events

ARTISANS MARKETS

Fall: November 17-19, 2023

Spring: March 1-3, 2024

The TMA Artisans Markets continued to be a fan favorite this year attracting approximately 9,000 visitors to the TMA campus in the Fall and Spring. Booths for both events were sold out and the footprint was completely full, with a total of 338 vendor spaces—180 in the Fall and 158 in the Spring—displaying fine art, craft, gifts, and tasty treats!

LEFT: Vendor at the Artisans Market

RIGHT: Howl at the Museum 2024.

Photos by Julius Schlosburg



HOWL AT THE MUSEUM

Friday, October 27, 2023, 6-10 p.m.

The 3rd annual Howl at the Museum was an indoor/outdoor event in support of TMA's extensive arts programming and community engagement activities. Howl presented a lively and engaging evening including art viewing, music, interactive performances, drinks, light bites, and revelries, along with Whiskey Del Bac's Showdown, a cocktail competition premiering creations by Tucson's best bartenders. The evening had a full house in creative and clever costumes enjoyed an artist installation by Red Violet Art, music by Los Esplifs, performances by Cirque Roots, sounds by DJ humblelianness, and a costume contest.





TMA CENTENNIAL GALA

March 16, 2024

Over 300 guests enjoyed a wonderful evening in support of the Tucson Museum of Art and Historic Block. The TMA Gala celebrated the first artwork to enter the museum's collection: *La Revue Blanche*, by the French artist Henri de Toulouse-Lautrec – a gift of Frederick R. Pleasants. As a highlight of the evening, attendees received the first look at the featured Centennial Exhibition—*Time Travelers: Foundations, Transformations, and Expansions at the Centennial*. TMA's Board of Trustees and Gala co-chairs, Marilyn Joyce, Denise Grusin, and John McNulty created a magical and fun-filled event. During the social hour, guests enjoyed a silent auction en plein air, cocktails and mingling. Dinner by award-winning Café a la C'Art / Carte Blanche Catering was served in the Bonnie L. Bradford Courtyard as well as a live auction and a highly successful Fund-A-Need paddle raise inspired by moving remarks from TMA Education team member Nick Castor, rounded out the evening. We thank TMA's Board of Trustees; Gala co-chairs, Marilyn Joyce, Denise Grusin, and John McNulty.

TMA's various fundraising events raised critical operations support and TMA is grateful to all those who made each event a success! These events combined income contributed over \$457K to operations.

TMA LEAGUE TREASURE HOUSE ESTATE SALE

November 3-5, 2023

TMA League members did it again! After months of effort and planning, their hard work and dedication delivered another successful estate sale that surpassed previous sales records. A space in the El Rancho Center, generously donated by Larsen Baker, LLC was filled with fantastic furniture, fine art, china, crystal, antiques, jewelry and collectibles. TMA members enjoyed first access on the evening of Friday, with Saturday and Sunday open to the public. The League has been holding the Treasure House Estate Sale for 33 years, and each year, important funds are raised to support TMA's mission. Thank you again, TMA League, and those who generously donated beautiful objects, for your dedication and tireless support!



ABOVE: Treasure House Estate Sale 2024.

RIGHT: TMA's Centennial Gala 2024.

Photo by Willo Art

Shop, Dine, Host

SHOP

TMA's front of house staff who greet you at our museum, store, and education center entrances, have developed over the past year into a team of dedicated and engaged ambassadors for our museum and its mission. With changes to the Goodman Pavilion in the Spring and Summer of 2024, the Museum Store expanded, creating a new jewelry room and sculpture focused room, enhancing the display of items and providing room to add more artists work to the Store. Notably the Museum Store added amazing, fused glass by Laurie Shock, candles from local maker Arya Tara, and fabulous ceramics from Elliot Ramo.

DINE

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. Café a la C'Art continued Zumba in TMA's Bonnie L. Bradford Courtyard, expanded the extensive menu and decadent desserts, and featured the delicious Mother's Day brunch. In addition to these exciting events, Café a la C'Art once again created a special menu for TMA's Gala. If you're looking for a robust caterer for your upcoming event, Carte Blanche Catering is a must.

HOST

This year TMA hosted many memorable rental events, including special ceremonies of seven couples who 'tied the knot!' Noteworthy private events that were held in the Bonnie L. Bradford Courtyard and Margaret E. Mooney Hall included: Imago Dei Middle School Graduation, Tucson Lifestyle Gala, Ameriprise Client Luncheon, Business Group on Health Mixer, Community Food Bank Gala, Calvin University Reunion, Thrivent Client Event, M3 Engineering Holiday Party, Southwest Investments Client Appreciation, Realtors Charitable Foundation Fundraiser, Salpointe Gala, and Salpointe 50 Year Reunion. Additionally, many groups rented meeting space in the Alice Chaiten Baker Center for Art Education, including Borderlens, & Gallery, Tucson Meet Yourself, Office of General Council, Tucson Unified School District, University of Arizona Writing Department, and University of Arizona Mexican-American Studies.



Acquisition Spotlight



LEFT: *Maté Cup with Bombilla (Drinking straw), Audiencia de Charcas (Bolivia), late 18th Century, cast, hammered, and chased silver; chased gold. Museum purchase. Funds provided by Latin American Art Patrons.*

LATIN AMERICAN ART

When the TMA collection began growing in the late 1960s, Colonial Latin American art as one of the core collecting areas in which the museum would specialize. Two works of Colonial Latin American art were acquired in honor of the Centennial including a fine silver and gold maté drinking cup and bombilla (drinking straw) with Neoclassical design, dating to the late 18th century. This cup was likely commissioned by a member of the wealthy class, and its ornate design is in a gourd-like shape used to hold maté, an important beverage indigenous to South America. These cups often served as family heirlooms as well as marked one's status in society. A symbol of colonialism, the Spanish acquired a taste for the drink after arriving in South America. They introduced more elaborate decorations and production of the vessels in metal instead of traditional consumption from gourds and vegetal stalks. Those that survive today are examples of commerce, social practice, and the long-standing history of this beverage.

Marketing & Communications

At the start of the 2023-24 season, TMA's feature and collection exhibitions received several media mentions. Notable press coverage included *Arizona Biennial 2023* in *Hyperallergic*. The museum's Centennial exhibition *Time Travelers: Foundations, Transformations, and Expansions at the Centennial* was featured in *Southwest Contemporary* Magazine, *Arizona Arts*, and *Tucson Weekly*. In addition, the museum's centennial received notice in *Condé Nast Traveler*, *KGUN 9*, *KOVA*, and *This is Tucson*. The team from Arizona Public Media (AZPM) interviewed several of the curators about the works on view in the museum's galleries in the episodes, *Southwest Art Unveiled*, *CUMBI: Textiles, Society, and Memory*, and *Contemporary Photography Conversations* in their "Arizona Illustrated Arts/Culture Stories" series.

MARKETING AT A GLANCE AS OF JULY 24, 2024

GOOGLE REVIEWS



YELP! REVIEWS



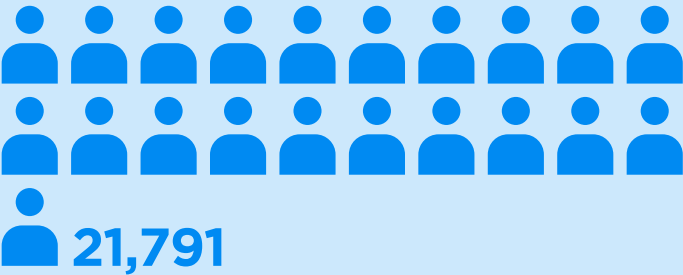
TRIP ADVISOR REVIEWS



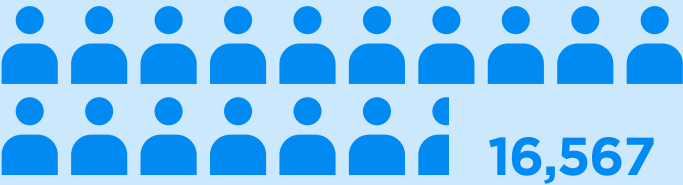
TUCSON WEEKLY REVIEWS

The Best of Tucson 2023: TMA Voted as Best Art Museum

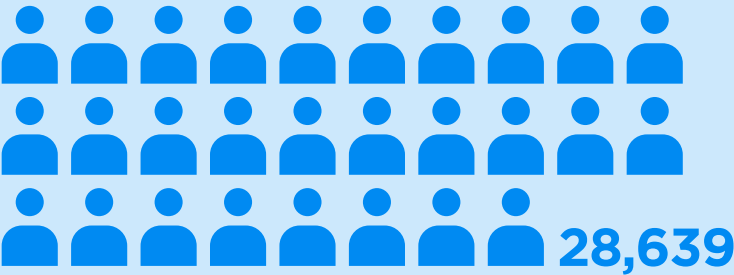
INSTAGRAM FOLLOWERS



FACEBOOK FOLLOWERS



E-NEWS SUBSCRIBERS



“

What a wonderful museum.

There's always new art and First Thursdays are so fun with pay as you want. Tonight they had Herculean chicken and Okashi pop up shops. It was a popular event."

- NANCY F

“

This is a must visit museum.

The art and sculptures ranging from Navajo art to contemporary artists captivate you as you spend hours going from one room to another. Before or after spending some great hours at the museum you must visit the museum cafe."

- NILOUFERD / ELLAEENAH

“

I can certainly say that this is not a boring museum.

My wife and I enjoyed this museum. I can certainly say that this is not a boring museum. There is something here for everyone. You will find Native American baskets, pottery, and woven articles. Moving to more recent times, you will find photos and modern pieces of art, and some sculptures. The entire museum is completely designed for accessibility- no stairs necessary, you navigate between levels using wide cement ramps."

- ROBERT ALLEGGERALLEGGER

Information collected from Google and Yelp! Reviews

Donor Support

Individuals, museum members, foundations, corporations, and organizations, including our Affinity Groups, were instrumental in helping TMA continue to serve its community as an inspiring place that connects art to life. Their generosity supported the presentation of world-class exhibitions, the creation of community engagement and educational programming, and the care and stewardship of nearly 11,000 artworks that we hold in the public trust. Additionally, those who graciously contributed to the ongoing preservation of our historically-significant buildings have been essential to fulfilling the museum's mission.

We are grateful for these vital financial resources and are proud to recognize our 2023-2024 fiscal year contributors.

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

\$1,000-\$4,999

George and Velta Anast
David and Julia Andres
Armory Park Inn
Marianne Ayres
Betsy and Frank Babb
David Bartlett and Janice Wezelman
James and Judy Betty
Sharon Bigot
Julia Bradbury and Richard Ruden
Joyce G. Broan
Jan Buckingham and Lauren Ronald
Susan Call
Amy Charles and Steven McMillan
Janice P. Cicero
Melvin C. Cohen
Jean S. Cooper
Mike and Suzanne Dana
Darryl and Mary Ann Dobras
Katherine Gatch Law and Hugh Law
Michael Grassinger and Stevie Mack
Barb Hadley and Phil Shanley
Donna Haggarty
Harry and Alinda Hakanson
Susan Stone Hayes
Susan and Stan Hilkemeyer
Margaret Houghton and R. Paul Garner
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John and Helen Murphey Foundation
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Dan Leach
Lenore Hanauer Foundation
Lesley Lurie
Bettina O. Lyons/Viola Steinfeld
O'Neil First Family Fund held at The
Community Foundation for
Southern Arizona
Dede McKnight
Linda and Michael Menard
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Kristy Montano
Donna Sue and Jim Moody
Crystal and William Moore
Allan Norville
Cookie and David Pashkow
Marianne and Paul Pellegrino
Karen Peterson-Schutz and
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Pima Federal Credit Union
Jeffrey and Susan Rein
Renewal by Andersen
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Glenn Sears Jr. and Judith Wright
Jeannette Segel
Judy Sisson
Southwest Strings
Stocker Foundation
Kathleen and Mark Sublette
William Susman
Gary and Jessie Van Ness
Jane Vinson
John-Peter Wilhite
Zia Enterprises, Inc.

\$5,000-\$9,999

Florence and Larry Adamson
 Anonymous Fund held at The
 Community Foundation for
 Southern Arizona
 Bank of America
 Mary Jo Brown
 Barry and Dora Bursey
 Michael Bylsma and Mark Flynn
 Linda Caplan
 Patricia Carr Morgan
 John and Lori Carroll
 Connie Hillman Family Foundation
 Anna Cuevas-Blue
 Bridget and Michael Gagnon/The
 Michael and Bridget Gagnon
 Family Charitable Fund
 Tony Garcia and Susan Mansfield
 Denise Grusin and James Wezelman
 Anne and R. Scott Jones
 Peggy Jones and Alan Willenbrock
 Heidi and Joshua King
 Ed and Nancy Landes
 Long Realty Cares Foundation*
 Sandra C. Maxfield/Frances Chapin
 Foundation
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 National Endowment for the Arts**
 National Trust for Historic Preservation*
 O'Rielly Motor Company
 Charles Putney
 Southwest Gas Corporation
 Katherine and Paul Snyder
 Roberta and William Witchger

\$10,000-\$24,999

Fran and Jim Allen
 Shirley Chann
 John Cook and Jane Leonard
 Abir and Christopher Davis
 Amy and Robert Draper
 Anne and Jeffrey Gartner
 Louise Glasser
 Peggy Goulding/Oak Tree Fund at The
 Chicago Community Foundation
 Grainger Foundation
 HS Lopez Family Foundation
 George Hyde/Hyde Foundation
 Kautz Family Foundation
 James C. Stewart Charitable
 Foundation
 James Huntington Foundation
 Marilyn Joyce
 Ann and Roger Looyenga
 Anne and Ed Lyman
 Steven Ratoff
 David and Kelly Snyder
 Bob and Jane Wienke
 John and Kim Zevalkink

\$25,000-\$49,999

Mike Andrew and Jeanne Pickering
 Anonymous
 Arizona Commission on the Arts*
 Flinn Foundation*
 Maurice and Sue Nieland

\$50,000-\$99,999

Alice and Paul Baker
 Bonnie Bradford
 Institute of Museum and Library
 Services***
 Beth and I. Michael and Kasser
 Dan and Kit Kimball
 Vicki Markizon and Andy Sepko

\$100,000-\$249,999

Jon and Linda Ender

\$250,000-\$499,999

Stonewall Foundation Fund held at The
 Community Foundation for
 Southern Arizona

\$500,000+

James Glasser
 \$1,001,000.00

* (2023-2024)

** (2021-2023)

*** (2019-2023)

TMA Lifetime Achievement Award

The museum recognized John-Peter Wilhite as the recipient of the 2024 TMA Lifetime Achievement Award. Established in 2017, this award celebrates those whose careers have demonstrated unwavering commitment to the advancement of the museum. John-Peter Wilhite exemplifies this dedication through his contributions to artistic excellence, philanthropic leadership, and the promotion of arts education.

Enriched by experiences gained in Indianapolis, New York City, San Francisco, and Austin, John-Peter has made a significant impact on the arts through his roles as an artist, educator, and advocate, helping shape our community's cultural landscape. Having lived in Tucson for decades, he considers this vibrant city his home. He holds a BFA in Fashion and Art from Pratt Institute and an MA in Communication Studies from Texas State University, blending creativity and communication expertise in his work.

A respected leader in the nonprofit sector, John-Peter has dedicated over 30 years to advancing community-focused initiatives, including founding two thriving nonprofits. His leadership extends across both staff and board roles, with notable contributions at Sonoran Glass School, YWCA Tucson, and Social Venture Partners Tucson. In 2023, he joined the University of Arizona's Housing & Residential Life as the Director of Inclusion, Diversity, Equity & Access (IDEA).

John-Peter's commitment to TMA is profound. He served as a TMA board trustee, chaired the museum's community initiatives committee, and was a key stakeholder in developing the museum's 2020-2024 Strategic Plan and IDEA Plan. His contributions continue to leave an indelible mark on TMA and Tucson's cultural fabric.



John-Peter Wilhite and Marilyn Joyce at TMA's
Lifetime Achievement Award reception.
Photo by Willo Art.

Trustees & Staff

BOARD OF TRUSTEES

Michael Bylsma, President
Josh King, Vice President
Denise Grusin, Secretary
Mike Gagnon, Treasurer
Mary Jo Brown, Past President

Larry Adamson
Joyce Broan
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Josh King
Sandra Maxfield
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Patricia Carr Morgan
Keneshia Raymond
Kelly Snyder
Meg Weidner
Thomas Thaller

TRUSTEE EMERITI

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Alice Baker
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(WAP) President
Sue Nieland – Latin American Art
Patrons (LAAP) President
Virginia Yrun – Docent Council
President
Eric P. Soulsby – TMA League President
David Wohl – Contemporary Art
Society (CAS) President

STAFF LIST FY 2023 – 2024

EXECUTIVE

Debra Zeller, Centennial Support Liaison (through January 2024)
Norah Diedrich, Jon and Linda Ender Director and CEO
Sarabeth Fera, Executive Assistant (as of June 2024)

CURATORIAL, COLLECTIONS, AND PROGRAMS

Cenorina Ramirez, Assistant Curator of Engagement
Christine Brindza, Senior Curator, Glasser Curator of Art of the American West
Dave Brown, Preparator
Julie Sasse, Chief Curator (through April 2024)
Kristopher Driggers, Associate Curator, Schmidt Curator of Latin American Art (through May 2024)
Marianna Pegno, Director of Engagement and Inclusion
Morgan Wells, Director of Education
Nick Castor, Education Coordinator
Rachel Adler, Collections Manager and Registrar

MUSEUM EDUCATORS

Amanda Lipp, Educator
Ami Dalal, Community Engagement Educator
Benjamin Otto, Camp Administrative Support
Emily Earl, Educator (through February 2024)
Erin Mueller, Camp Educator
Hanan Khatoun, Camp Educator
Hannah Goude, Educator
Laila Halaby, Community Engagement Educator
Madeline Greene, Educator
Michelle Myrose, Educator
Rachel Cain, Camp Administrative Support
Sydney Yount, Educator (through June 2024)

DEVELOPMENT

Cami Cotton, Director of Development (through December 2023)
Isai Pacheco, Membership and Development Associate
Meg Hagyard, Director of Advancement & Strategic Initiatives (as of April 2024)
Sofia Gerhart, Grants Manager and Development Associate (through January 2024)

MARKETING

Ilesha Doane, Marketing and Communications Manager

FINANCE AND OPERATIONS

Christopher Gordon, Chief Financial/ Operating Officer
Emily Niedhammer, Accounting and Human Resources Manager
John Wallace, Facilities Manager
Mike Plum, Buildings & Grounds Assistant

SECURITY

Colleen Winger
Dave Hopkins
Delmar Carrol Bambrough (through April 2024 — 27 years with TMA!)
Gabriel Johnson
John Bolin
Judith Beltran
Judith Dunk
Julia Glew (through June 2024)
Kevin Gimlin
Marla Allen (through November 2023)
Megan Bos
Percivale Porter
Russell Bos, Head of Security
Rodney Belknap
Trent Pechon

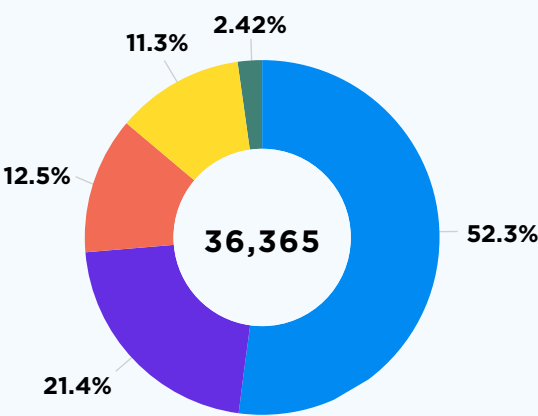
VISITOR SERVICES

Abbey Haji-Sheikh, Event Sales Coordinator
Amanda Campo (through September 2023)
Amanda Gonzales
Analee Oropeza
Aylya Almeida
Erin Stofft, Visitor Services Supervisor (as of June 2024)
Justin Germain, Director of Visitor Services
Kaleigh Brown
Lydia Thompson
Marley Decker (through November 2023)
Michael Maerker, Bartender
Paola Pino-Aguirre
Taylor Marshall, Admissions and Retail Supervisor (through March 2024)
Wei Wei

The Numbers

GALLERY ATTENDANCE

52.3%	Paid Admissions	17,783
21.4%	Free Admissions Programs	7,270
12.5%	Second Sundaze	4,263
11.3%	First Thursday	3,842
2.42%	Openings	824



TMA First Thursday.
Photo by Corbin Rouette.



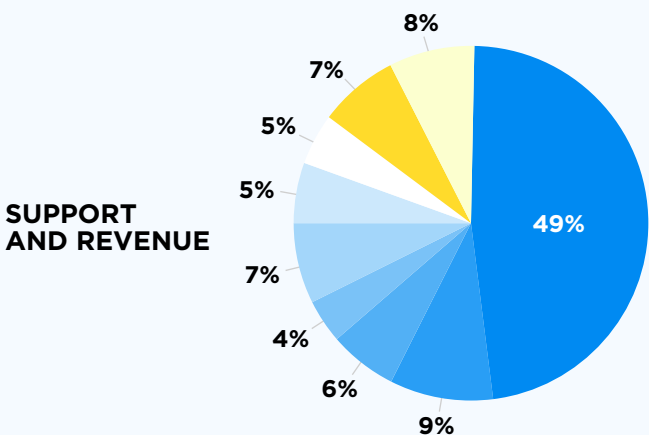
Financial Report

Statement of Activities

SUPPORT AND REVENUE

49%	Gifts and Grants	\$2,417,293
9%	Fundraising Events (Net)	\$379,130
6%	Membership	\$294,396
4%	Admissions	\$213,346
7%	Program Income	\$363,590
5%	Rental Income	\$263,301
5%	Retail Income	\$241,131
7%	Investment Income	\$353,996
8%	Restricted Income	\$376,963

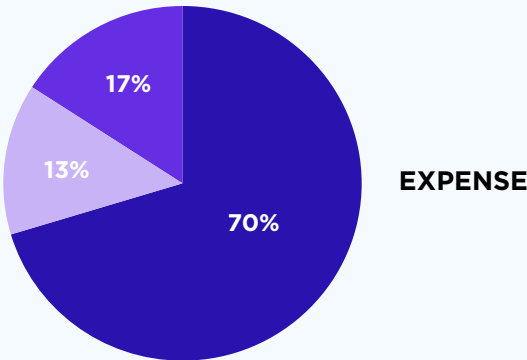
Total Support & Revenue **\$4,903,147**



EXPENSE

70%	Program Services	\$3,000,049
13%	Fundraising	\$548,890
17%	Management & General	\$716,940

Total Expense **\$4,265,879**



Financial Position

ASSETS

Current Assets	\$5,351,855
Fixed Assets	\$6,317,790

Total Assets **\$11,669,645**

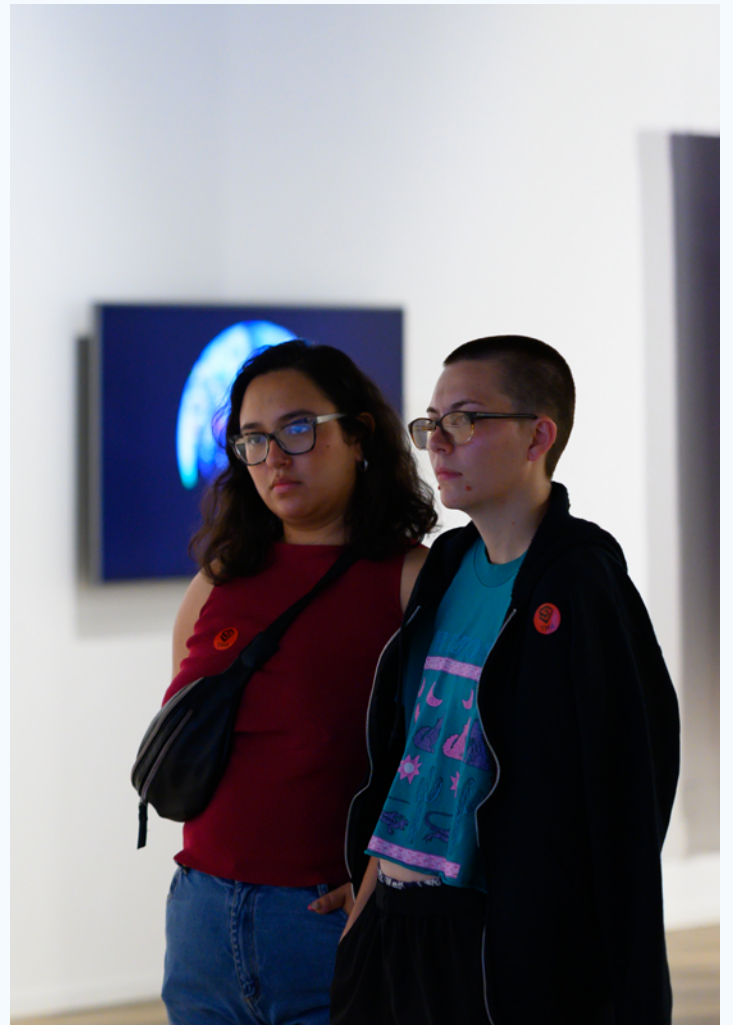
Liabilities **\$598,276**

NET ASSETS

Perpetual in nature	\$3,548,792
Purpose restricted	\$479,806
Unrestricted	\$7,042,772

Total Net Assets **\$11,071,369**

Total Assets & Liabilities **\$11,669,645**



TOP: First Thursday at TMA. Photos by Julius Schlosburg.

LEFT: Freddie Jay performs at First Thursday.
Photos by Corbin Rouette.

RIGHT: *CUMBI: Textiles, Society, and Memory in Andean South America* exhibition opening. Photo by Julius Schlosburg.





Mural by Justin Favela included in the Popol Vuh and the Maya Art of Storytelling exhibition.

