

**TUCSON MUSEUM of ART**  
AND HISTORIC BLOCK

**2013-2014  
ANNUAL REPORT**

The Tucson Museum of Art and Historic Block is a 501(c)(3) nonprofit organization dedicated to the aesthetic, scholarly, and educational promotion of the arts in Southern Arizona. The Museum cares for five historic properties and a permanent collection of more than 8,500 works of art. TMA's nationally-recognized programming offers the region world-class exhibitions, an expansive Education Center, family and community arts and cultural program opportunities, and a stellar visual arts research library and archive.

The Tucson Museum of Art's role in the community is not to simply display fine works of art, but to celebrate the connections between art and the real lives of our citizenry, prompting discovery, creativity, and cultural understanding through meaningful aesthetic experiences. To realize the full potential of our mission, we strive for programming that goes beyond that of a more traditional museum. TMA is a vibrant community hub, an interactive center for arts scholarship, and an oasis from which to explore the rich cultural heritage of Arizona and the world beyond. Through broad outreach to youth and children from all socioeconomic strata, underserved and disadvantaged populations, and other individuals traditionally lacking exposure to the arts, TMA stands as one of Arizona's most accessible, diverse, and innovative arts organization.

July 1, 2013 - June 30, 2014

Tucson Museum of Art and Historic Block  
140 N Main Avenue  
Tucson, Arizona 85701-8218  
Telephone 520-624-2333  
Facsimile 520-624-7202  
[www.TucsonMuseumofArt.org](http://www.TucsonMuseumofArt.org)

#### Museum Hours

Tuesday, Wednesday, Friday, Saturday 10 AM to 5 PM  
Thursday 10 AM - 8 PM  
Sunday Noon - 5 PM  
Closed major holidays.  
Extended hours for special exhibitions.

#### Museum Admission

\$10 adults; \$8 senior citizens (65+); \$5 college students (with ID);  
Members, children ages 18 and under, and active military or veterans  
with I.D. are free. Group rates available. First Sundays of the Month are  
half price. First Thursdays of the month are free 5 PM to 8 PM.  
Additional charge for some special exhibitions.

**COVER:** Sarah, as part of the Hopi Foundation's Owl & Panther Project and the Tucson Museum of Art's exhibition *Museum as Sanctuary: Giving Voice to Tucson's Refugees*.

**BACK COVER:** Rose Cabat, *Feelies*, ca 1970-1990, ceramics.

On the occasion of the 90th anniversary year of the Tucson Museum of Art (TMA) and its Annual Meeting of the Members, we rally to celebrate not only the past year's accomplishments, but the countless art exhibitions, educational programs, special events, activities, and good friends that have shaped our Museum's past nine decades of community service. And as we reflect, we do so while reaffirming a commitment to offering widely diverse audiences access to our extensive art collections, temporary thematic exhibitions, and rich educational experiences—thereby fulfilling the Museum's mission of

**CONNECTING ART TO LIFE.**



## **BOARD OF TRUSTEES FY2014**

### **OFFICERS**

Merlin Cohen – President

Michael Hanson – Vice President and Treasurer

Amy Adams – Secretary

### **TRUSTEES**

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Andy Anderson – Emeritus

Raul Aguirre

Joyce Anicker – Emeritus

Alice Baker – Emeritus

Joyce Broan

Mary Jo Brown

Michael Bylsma

Linda Caplan

Jean Cooper

Barbara Fortino

James Glasser

John K. Goodman

Art Hittner

Joan Jacobson

Mike Jette

I. Michael Kasser

Lee Karpiscak

Fran Kniaz

Steve Leal

Anne Lyman

Luis Ochoa

Steven B. Ratoff

Jim Rowley

Dr. John Schaefer – Emeritus

Tamara A. Shadbolt

Anne Y. Snodgrass

Humberto N. Stevens

Judy Tracy

Susan Warmack

Jack Westenberg

Marsha Wetmore

At the Annual Meeting of the Members, we recognize and sincerely thank outstanding Trustees whose terms have expired. This year we have four retiring Trustees; Art Hittner, Jim Rowley, Tamara Shadbolt, and Jack Westenberg. Each gave enormous amounts of time, creative talent, and personal treasure to our Museum, and their dedicated participation will be sorely missed. Additionally, a special note of appreciation and thanks is extended to Trustee Susan Warmack, who resigned from the board earlier this year due to her relocation to Texas. While these good people will no longer be working with us on a day-to-day basis, they will always be a part of our Museum family and, by extension, an extraordinary group of alumni TMA Trustees. As outlined in the Museum's bylaws, at the Annual Meeting of the Members a slate of Board of Trustees nominations for Fiscal Year 2015 is presented and voted upon by the members present. The Trustees standing for election this year are: Amy Adams (second term), Mike Jette (second term), and Mary Jo Brown (first term). At the same meeting our new Fiscal Year 2015 Officers of the Board of Trustees are announced and they are as follows: President, Michael Hanson; Vice President, Michael Bylsma; and Secretary, Amy Adams. The Immediate Past-President is Merlin Cohen.

### **CHIEF EXECUTIVE OFFICER**

Robert E. Knight

### **CHIEF OPERATING OFFICER**

Alan Hershowitz

## SUPPORT

The Tucson Museum of Art has five Support Organizations, with a combined membership of more than 600 volunteers. The president of each organization sits on the Board of Trustees in an ex-officio capacity with full voting rights. This year's leadership team includes:

### **CONTEMPORARY ART SOCIETY**

Established in 1999, the Contemporary Art Society (CAS) is a support organization for Modern and Contemporary Art at the Tucson Museum of Art. President, **Lee Karpiscak**

### **DOCENT COUNCIL**

Docents bring art education to school-children, museum visitors, and the local community through many different programs. President, **Judy Tracy**

### **LATIN AMERICAN ART PATRONS**

Latin American Art Patrons (LAAP) is dedicated to the support and expansion of the Museum's Latin American Art programming of exhibits, publications, and educational presentations. Co-Presidents, **Linda Caplan & Fran Kniaz**

### **TUCSON MUSEUM OF ART LEAGUE**

The League is a diverse group of Museum members passionate in their support of the arts and dedicated to raising funds that provide operating income for the Tucson Museum of Art. President, **Rose Ann Casagrande**

### **WESTERN ART PATRONS**

Founded in 2007, the Western Art Patrons (WAP) support the acquisition, conservation, and exhibition programs of the Western Art curatorial department. President, **Marsha Wetmore**

## START: WHAT'S NEXT

With the financial aid of the Arizona Commission on the Arts, the Museum piloted a new ad-hoc organization known as **START**, an inclusive group of diverse young adult members of the Tucson Museum of Art—artists, students, professionals, actors, musicians, dancers, young family members, etc.—united by a passion for the arts and a goal to demonstrate that art is a universal language. Its members suggest and facilitate collaborative educational, social, and cultural programs and events where participants discover unique intersections between art and TMA. This project was designed to engage a demographic that has been statistically lacking in the museum field as a whole (ages 18-45) by providing innovative, self-prescribed programs that will genuinely and effectively allow these young people to connect with our institution in a meaningful way.

We believe this innovative strategy is successful because: It is empowering.

**START** avoids the pitfalls of similar museum programs by having its events and activities created by the very people who participate in them.

It is unusual. **START** upsets the traditional dynamic of museum and patron that have proven to be ineffective in engaging a younger demographic, creating interest, excitement, and a new perspective from the community. This project presents art to a group that is missing from the museum field in ways that are fresh and relevant to them and the culture of their generation.

It is affordable. Perceived financial concerns are at the heart of this demographic barrier. Many potential attendees feel uncomfortable in a traditionally wealthy environment, and assume they cannot afford admission and/or membership fees. **START** offers a specialized annual membership level \$25, in an attempt to remove this barrier.

It is sincere. **START** takes into account recent social research and statistical analysis, yet was born of the genuine desire of our young Museum staff to expand the audience of TMA, ensuring its health and vibrancy for future generations.

**START** intends to enhance the institution in new ways by showing that the Museum can truly connect art to every life, and that it can be used in non-traditional ways while still achieving its mission. **START** began as an attempt to interact with local artists in a new way, however market and focus group research illustrated that this group was ingrained into broader demographics that were similarly missing in the galleries—and that to engage that group would take similar “change” tactics. We believe this type of risk taking in our programming is essential to the future of our organization.



## FINANCIAL CONDITION

Despite experiencing capital erosion due to the economic downturn, and the suspension of all municipal financial support, the Tucson Museum of Art has steadily and consistently rebounded. In early 2013, TMA held a \$670,000 deficit in unrestricted net assets. At the start of Fiscal Year 2014, \$350,000 in private donations was received from a number of Trustees in a targeted effort to reduce the deficit, and a \$250,000 supplemental line of credit was established. The “green shoots” that our auditor saw at the end of Fiscal Year 2013 have since grown and are beginning to bear fruit.

As of the end of Fiscal Year 2014, TMA has reduced its deficit in unrestricted net assets by more than \$240,000 and ended the year with an operations surplus of nearly \$190,000. Excellent investment results contributed \$209,000 to the bottom line, and \$194,000 of these earnings was released to cover expenses. Every measure of financial position on the Museum’s balance sheet has improved, and the year ended with an asset gain of nearly \$355,000.

Under the direction of our Chief Operating Officer, Alan Hershowitz, TMA has shifted its budgetary focus from expenses to revenues, and this strategy has begun to pay off with an impressive 39% gain in revenue contributed for operations. The Museum is now able to address long-neglected capital improvements, and its goal is to achieve sustainable surpluses that will become the basis of an internal working capital fund.

As a steward of not only public funds, but cultural and architectural properties belonging to the people of Arizona, TMA is devoted to a strongly reinforced system of external accountability and full disclosure. The Museum remains committed to complete transparency, and as such are listed on Guidestar and Charity Navigator with 990 forms, which are made available for public viewing. TMA is also listed on informal social media sites such as Yelp, Facebook, Trip Advisor, and Foursquare to curry unedited, unaltered critique, approval ratings, and feedback for evaluation and use by the public. Every year the Museum’s Annual Report, including a complete independent audit, is made available on its website.

**TUCSON MUSEUM OF ART AND HISTORIC BLOCK, INC.**  
**DRAFT STATEMENTS OF FINANCIAL POSITION**  
**JUNE 30, 2014 AND 2013**

**ASSETS**

	2014	2013
Current Assets:		
Cash and Cash Equivalents	\$ 194,738	\$ 182,788
Certificates of Deposit	12,326	12,318
Receivables	62,331	2,042
Museum Shop Inventory	13,452	13,452
Prepaid Expenses	15,382	8,749
Other Assets	9,501	9,501
Total Current Assets	307,728	228,850
Assets Whose Use Is Restricted:		
Cash and Cash Equivalents	1,193,816	1,069,212
Endowment Receivable	63,215	63,291
Bequest Receivable	753,000	753,000
Investments	1,405,168	1,198,545
Total Restricted Assets	3,415,199	3,084,048
Property and Equipment, Net	3,669,102	3,724,505
	\$ 7,392,028	\$ 7,037,403

**LIABILITIES AND NET ASSETS**

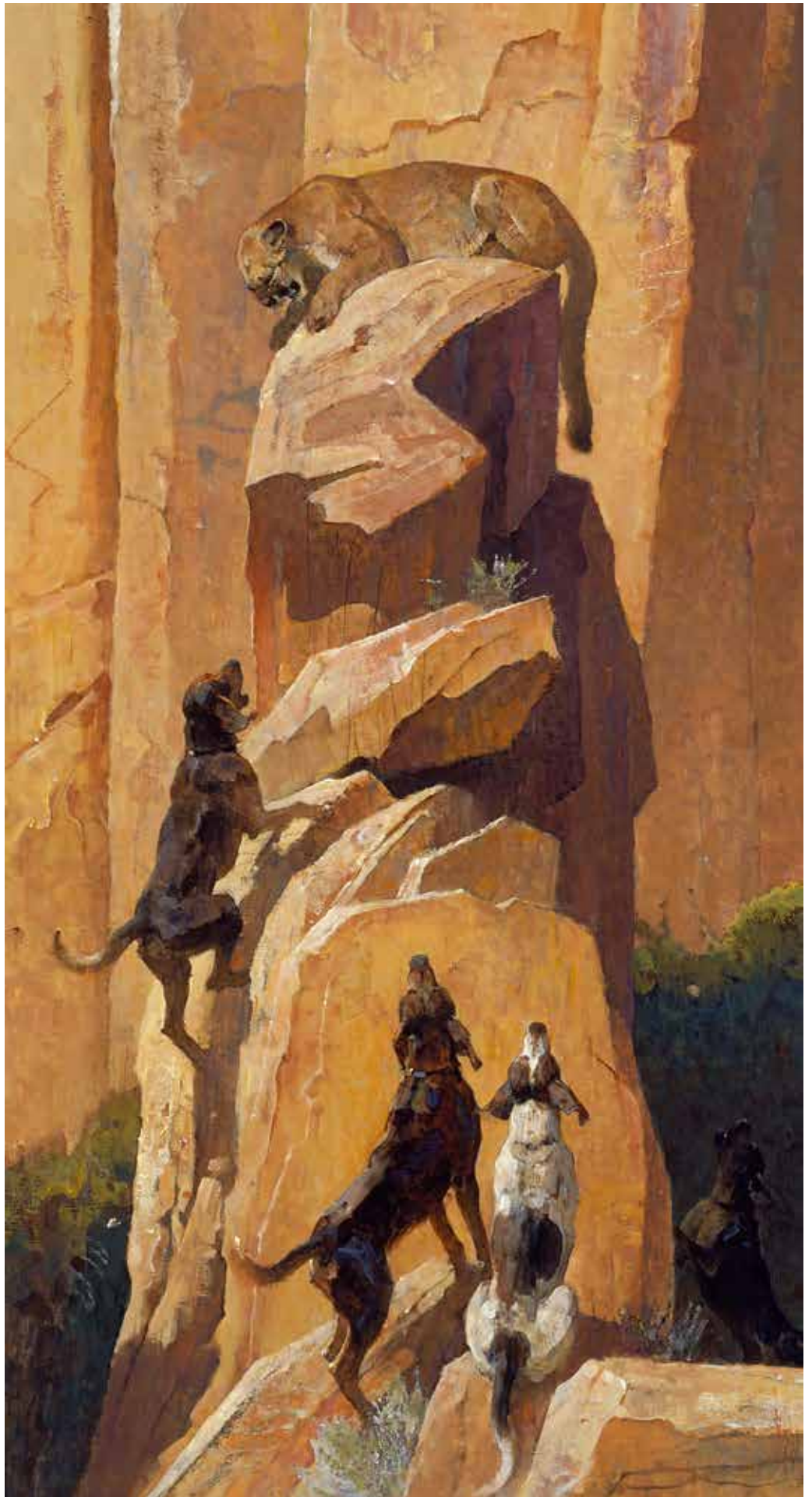
Current Liabilities:		
Accounts Payable	\$ 54,392	\$ 45,946
Accrued Expenses	42,871	29,655
Deferred Revenues	170,600	140,978
Line of Credit	100,000	-
Total Current Liabilities	367,863	216,579
Net Assets:		
Unrestricted:		
Undesignated	(426,544)	(669,807)
Invested in Property and Equipment	3,669,102	3,724,505
	3,242,558	3,054,698
Temporarily Restricted	1,205,558	1,190,442
Permanently Restricted	2,576,049	2,575,684
	7,024,165	6,820,824
	\$ 7,392,028	\$ 7,037,403



**TUCSON MUSEUM OF ART AND HISTORIC BLOCK, INC.**  
**DRAFT STATEMENT OF ACTIVITIES**  
**YEAR ENDED JUNE 30, 2014**

	Unrestricted	Temporarily Restricted	Permanently Restricted	Total
Revenues and Other Support				
Admissions	\$ 87,215	\$ -	\$ -	\$ 87,215
Contributions and Bequests	500,993	2,288	364	503,645
Donated Materials, Services and Equipment	-	-	-	-
Exhibition Revenues	254,727	-	-	254,727
Fundraising Revenues	1,137,796	-	-	1,137,796
Grant Revenues	267,175	-	-	267,175
Membership Dues	188,189	-	-	188,189
Museum Store Revenues	195,496	-	-	195,496
Other	17,970	-	-	17,970
Rental Income	200,052	-	-	200,052
Support Organization Income	230,190	-	-	230,190
Tuition	54,187	-	-	54,187
	<u>3,133,988</u>	<u>2,288</u>	<u>364</u>	<u>3,136,640</u>
Net Assets Released From Restrictions	196,254	(196,254)	-	-
	<u>3,330,243</u>	<u>(193,966)</u>	<u>364</u>	<u>3,136,640</u>
Operating Expenses:				
Administration	453,645	-	-	453,645
Curatorial and Exhibitions	390,271	-	-	390,271
Depreciation and Amortization	208,408	-	-	208,408
Education	117,008	-	-	117,008
Fundraising Expenses	638,169	-	-	638,169
Marketing and Development	284,207	-	-	284,207
Museum Shop Expenses	213,498	-	-	213,498
Operations	650,536	-	-	650,536
Support Organization Expenses	143,005	-	-	143,005
	<u>3,098,747</u>	<u>-</u>	<u>-</u>	<u>3,098,747</u>
Increase (Decrease) in Net Assets Before Non-Operating Income	231,495	(193,966)	364	37,893
Non-Operating Income:				
Collection Items Purchased	(43,815)	-	-	(43,815)
Net Investment Income	-	209,083	-	209,083
	<u>(43,815)</u>	<u>209,083</u>	<u>-</u>	<u>165,268</u>
Increase (Decrease) in Net Assets	187,680	15,116	364	203,161
Net Assets, Beginning	\$ 3,054,878	\$ 1,190,442	\$ 2,575,685	\$ 6,821,004
Net Assets, Ending	<u>\$ 3,242,558</u>	<u>\$ 1,205,558</u>	<u>\$ 2,576,049</u>	<u>\$ 7,024,165</u>

## EXHIBITIONS



Bob Kuhn, *Reverberations*, c. 1991,  
acrylic on board, 40 x 22 in. JKM Collection,  
National Museum of Wildlife Art

## EXHIBITIONS

### ***Flight***

July 3, 2013 - September 15, 2013

### ***The Museum as Sanctuary: Giving Voice to Tucson's Refugees***

*(Owl and Panther Project)*

July 3, 2013 - September 15, 2013

### ***Arizona Biennial 2013***

July 20, 2013 - September 29, 2013

### ***A Show of Hands***

September 21, 2013 - February 9, 2014

### ***Common Elegance: The Still Life Paintings of William Shepherd***

October 11, 2013 - January 12, 2014

### ***Bob Kuhn: Drawing on Instinct***

October 12, 2013 - February 16, 2014

### ***Rock/Paper/Scissors***

October 12, 2013 - January 12, 2014

### ***Trails to Rails: John Mix Stanley and the Pacific Railroad Survey of the 1850s***

February 1, 2014 - July 6, 2014

### ***Rose Cabat at 100: A Retrospective Exhibition of Ceramics***

February 1, 2014 - July 6, 2014

### ***Miradas: Ancient Roots in Modern Mexican Art, Works from the Bank of America Collection***

February 29 - July 27, 2014

### ***The Circle Game***

February 22 - July 6, 2014

### ***The Duane Bryers Studio***

November 8, 2013 (ongoing)

### ***Han and Beyond - The Renaissance of China: The James Conley Collection***

January 24, 2009 - June 15, 2014

### ***Welcome to the American West***

(Ongoing)

### ***The Palace Gallery of Latin American Art***

(Ongoing)

## EXHIBITIONS

The expansive range of TMA exhibitions and permanent collections are designed to authentically respond to our complex patronages' diverse needs and desires. Supported by a broadly scoped permanent collection, the Museum's exhibitions this year included: locally sourced (*Rose Cabat at 100*), internationally scoped (*Han and Beyond: The Renaissance of China*), socially important (*Museum as Sanctuary*), culturally relevant (*Miradas*), and community responsive (*Arizona Biennial 2013*). TMA's exhibitions and programs deepen and broaden the relationship with the many communities it serves, including the nurturing, promotion, and support of local artists.

TMA exhibitions and programs are conceived and executed with three main objectives in mind: mission relevance, artistic excellence, and accessibility. Curatorial staff strive to solicit diverse ideas and create experiences that not only display art, but provide numerous opportunities to make it relevant and understandable to patrons. The Museum's leadership team maintains national associations with organizations like the American Alliance of Museums and the Association of Art Museum Directors, as well as participation in various professional conferences and development opportunities. This is done in an effort to stay current and informed on national standards and scholarship in the field, and to ensure artistic excellence in the exhibitions on display. Incorporating evaluation and feedback from key community members, TMA harnesses these resources in order to make systematic change to its activities and increase public impact. Much of the Museum's evaluative and measurable criteria are specifically related to community patronage and use, as well as proactive community engagement analysis.

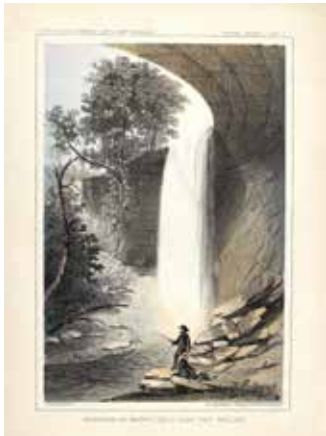
TMA continues to measure its commitment to accessibility through extensive outreach, including comment cards, curatorial and administrative evaluation, staff assessment, and general support organization and user feedback. These qualitative evaluations are a priceless asset when determining whether past programs and ideas have genuinely met the specific needs of TMA's constituencies, and whether audiences felt welcome, heard, and valued in the exhibition or program they attended. Following the close of every exhibition, TMA staff engage in a formal assessment phase, wherein all qualitative and quantitative data and feedback culled from the community and key figures during the course of the exhibition is gathered, analyzed, and discussed in various focus groups. During these review meetings, staff are invited to offer their experiences and opinions in answering questions like: Were the program goals and objectives well defined and feasible? Was the Museum reasonable in assuming its target population? Did it succeed in delivering well planned and sufficient services to them? Was attendance at the exhibition and programs as projected? If not, what were the reasons?

In summer 2013, the Museum successfully presented the exhibition *Museum as Sanctuary*. Displaying artwork created by refugee participants enrolled in the program of the same name, this exhibit was an extraordinary experiment with user-created content. It was a rare exhibition comprised entirely of art that was made by individuals who do not identify themselves as professional artists in any capacity. The show explored highly relevant and difficult questions of identity, home, ancestry, and place - themes exceptionally emotional and pertinent to Southern Arizona with its rapidly expanding immigrant populations.

The result was a compelling exhibition of local, regional, and national significance, and one of the Museum's most meaningful and mission-relevant shows in its history. The exhibition received unprecedented response from media, and was featured internationally on both *BBC* and *BBC America*.

The response to this show, and the exposure for the refugee group it represented, renewed not only our passion for the scope of art but the outcomes which inform program design, execution, and evaluation. TMA differs from peers in its accessibility, as well as its deep commitment to and solicitation of community opinions and participation. This masterfully executed exhibition is a prime example of how the public and their unique lives intersect with the Museum and the art it contains in new and meaningful ways.

## EXHIBITIONS



**FROM TOP:** An-Thuy Nguyen, *Rice*, screen capture from video; Fred Borchardt, *Artifact #6*, 1979, stone, steel, wood. Purchase Award, Arizona Biennial 1980; John Mix Stanley, printed by Sarony, Major and Knapp (New York), *Minnehaha or Brown's Falls Near Fort Snelling*, ca.1855 USPRR Exp. & Surveys - 47th & 49th Parallels, hand-colored lithograph Bequest of Owen Williams; Bill Shepherd, *Shadow Flight*, 2011-2012, oil on panel. Collection of the Artist; Remojadas Culture, 900 - 1100 Mexico, State of Veracruz Female Figure clay, asphaltum. Gift of Frederick R. Pleasants; Valerie Hammond, *Traces I*, 2007, pigment, thread, wax paper. Courtesy of Lisa Setter Gallery, Scottsdale; Bob Kuhn, *Black Rhino - African Suite*, 1999, acrylic on board, JKM Collection, National Museum of Wildlife Art; Rose Cabat, *Feelies*, ca 1970-1990, ceramics; Paul Reed, *Untitled #4-C*, 2001; Judithe Hernandez, *Mano Colorado, Manos de Sangrea, Mano de Opression (Red Hand, Bloody Hand, Hand of Oppression)*, pastel on paper, 2008; *Painted and gilt-lacquered plaster head of Guanyin*, Chinese, Ming Dynasty (1368 - 1644) James Conly Collection; Duane Bryers, *Self Portrait*, 1939, oil on canvas board. Collection of the Bryers Family.

## EDUCATION

The Tucson Museum of Art has long-standing relationships with local schools under an umbrella of K-12 Supplementary Outreach Programs. These relationships consist of unique partnerships that ensure low-income and urban Tucson schools, whose art programs have been damaged or cut due to financial and/or practical support, have alternate means of providing students with education in the fine arts that goes far beyond the standard field trips offered by most museums. Working with Davis Elementary, Imago Dei Middle, and City High Schools, our education department offers subsidized courses with highly qualified educators both on and off campus; summer art camp tuition scholarships; at-risk student outreach; and mentorship/internship programs for high school students.

It is indeed a very rare program (and education staff) that will commit to opening a museum to the community in such a way, providing not only field trips but standard-based art classes and certified educators at minimal or no cost to in-need schools. There is a genuine need for such supplementary educational opportunities in Tucson, and TMA has carefully tailored these partnerships to fill a niche in ways few others can. This program is successful because it is the only one of its kind in Tucson that offers unique responsiveness, cost free activities, and a high degree of dynamic interaction with school-age youth and their instructors. And perhaps most importantly, it is successful because it means so much to the students. The staff involved in these partnerships, and art itself, provides deep emotional and mental support for at-risk youth. The need to emphasize the vibrancy and necessity of the arts is pivotal in the development of children, and this program assures such opportunities without discrimination.

This partnership is mutually beneficial for the Museum, the schools, and most importantly the students. Too often students from low-income schools who profit the most from these art experiences are deprived of them. TMA's innovative program ensures that all deserving students are given the opportunity to take advantage of the myriad benefits of the arts, and may do so free of cost, time, or cultural limitations. School staff and administrators can thus ensure that their students are able to participate in a truly holistic education, while devoting their time and energies toward core curriculum concerns and student success and retention. Additionally, these programs not only connect local youth with art, but their families as well. Children are given bilingual admission passes for later use that are good for two children accompanied by two adults, and they are made aware of other programmatic opportunities such as Picture This! Art for Families.

The Museum's educational and outreach programs provide more than 2,000 hours of free or low-cost art workshops, lectures, and tours for area schools both on-site and at the Museum. It cultivates partnerships and collaborations with more than 80 educational institutions, hospital-bound critically and/or terminally ill children, arts and civic organizations, businesses, and foundations to achieve this end. On average, the Museum is working with middle, low, and no-income schools and individuals more than four hours per day.



## COLLECTIONS

The Tucson Museum of Art and Historic Block is a recipient of a 2013 Institute of Museum and Library Services Museums for America Collections Stewardship grant in the amount of \$149,712. The curatorial staff is currently involved in the first phase of a three-year collections storage improvement project, "Designing Space Within." Marilen Pool, Sonoran Art Conservation Services, is the conservation consultant for this project. With her guidance, the staff will reorganize select collections storage areas into a new and more compact footprint; complete a condition assessment, photography, and bar-coding of 2,836 objects; and install a Spacesaver high-density mobile storage system for two- and three-dimensional objects. The project will make the collection more accessible to the curatorial staff, researchers, and patrons via images on the museum's networked database, existing virtual online exhibits, and within the storage vault. The Institute of Museum and Library Services is the primary source of federal support for the nation's 123,000 libraries and 17,500 museums. Their mission is to inspire libraries and Museums to advance innovation, lifelong learning, and cultural and civic engagement. Their grantmaking, policy development, and research help libraries and museums deliver valuable services that make it possible for communities and individuals to thrive.

With the support of the Arizona Humanities Council, The Tucson Museum of Art also released a Pre-Columbian Catalog online with essays and photographs of some of the highlights of the Museum's collection.



## A GIFT FROM JAMES AND LOUISE GLASSER

The Tucson Museum of Art is honored and fortunate to work with and benefit from the immense generosity of a couple with vibrant passion for art. Jim and Louise Glasser, avid supporters of TMA as well as essential fundraisers and community advocates, recently celebrated milestone events in their life and commemorated the occasions with a special gift of art to the Museum collection. With deep passion, the Glasser's carefully selected works of art that were both significant to them and were actively sought by the Museum. The donation includes works of art by Harley Brown, George Molnar, Howard Post, and Robert "Shoofly" Shufelt; all artists whose pieces may be found in major museums and private collections across the country.

Harley Brown, master of pastel drawing, depicted *Crow Elder*, an expressive portrait of a Crow Indian with feather headdress. TMA has highlighted works of this artist in the exhibitions *The Tucson 7* in 1997 and *The Tucson Seven Rides Again* in 2005.

*Yates*, a simplistic yet powerful title that George Molnar assigned to his painting, depicts a genuine third generation cowboy, Yates Dixon. His image portrays what the artist calls, a "soulful presence" found in a present-day cowboy or rancher, not one of myth. Howard Post's painting, *Three Crossing*, is a pastoral scene inspired by life in the West. The artist, considered a modern-day impressionist, conveys strong shadows, bold colors, and imaginative settings.

Robert "Shoofly" Shufelt articulated his admiration for the working cowboy and their often difficult lifestyle in his pencil drawing, *The Allure of Ranching Ain't All Thrills and Scenic Beauty*. Shoofly strives to tell the cowboy story. In addition to these gifts, the Glasser's have volunteered for crucial roles in planning and chairing the CRUSH Gala, and are enthusiastic members of the Contemporary Art Society (CAS) and Western Art Patrons (WAP). Jim Glasser is a member of the Board of Trustees, the Board of Directors for CAS, the Board of Directors for WAP, and is the Chairman of the Museum's Collections Committee.



**CLOCKWISE FROM LEFT:** Harley Brown, *Crow Elder*, 2014, pastel; George Molnar, *Yates*, 2014, oil on canvas; Robert "Shoofly" Shufelt, *The Allure of Ranching Ain't All Thrills and Scenic Beauty*, 2014, graphite; Howard Post, *Three Crossing*, oil on canvas



## ACQUISITIONS

### ART OF THE AMERICAN WEST

#### Gift of W.E. Bigglestone

Jim Vogel, *Glory Bound / Woody Guthrie*, oil on panel

Tim Nicola, *Woman With Shawl*, alabaster

#### Gift of the Edward J. Glannon Family

Edward John Glannon, *Desert, One Dead Tree*, 1977, watercolor

#### Gift of James and Louise Glasser

Harley Brown, *Crow Elder*, pastel

Howard Post, *Three Crossing*, oil on canvas

Robert "Shoofly" Shufelt, *The Allure of Ranching Ain't All Thrills and Scenic Beauty*, 2014, graphite

George Molnar, *Yates*, 2014, oil on canvas

#### Gift of Robin and Mel Ritter

28 Hopi Katsinas, 20th Century, mixed media

#### Gift from the Bernard and Jeanette Schmidt Estate, 2012

Will James, *A Few Shots Thru a Wild Oak Clearing*, 1950, graphite on paper

Frank O. King, *Untitled (Stagecoach)*, pen and ink

Lon Megargee, *Wild Horse Race*, nd. block-print

Reinhold H. or R. H. Palenske, *Making a Home*, c. 1945-1954, drypoint

Leon Rene Pescheret, *Palo Verde Arizona*, circa 1960, etching and color aquatint

#### Gift of William Shepherd

William Shepherd, *Ojo Caliente*, 2006, oil, on panel

#### Gift of Rica and Harvey Spivack

Craig Tennant, *The Visionary*, 1999, oil on canvas

#### In Memory of Wendy Lyn Tornabene

James Coleman, *Under the Hopi Moon*, 1989, oil on canvas

#### In Memory of Frank Tornabene

Frederick Hambly, *El Fuente*, 1988, graphite

### Obtained through the generosity of: Western Art Patrons, Medicine Man Gallery, and P. A. Nisbet

Peter Allen Nisbet, *Sovereign Sky*, 2012, oil on linen

### LATIN AMERICAN ART

#### Gift of Phillip and Jeannine James, Ph.D.

Chimú, North Coast Peru, 1100-1450

Tunic Fragment/Red Brocade with a Stylized Floating Weft Bird Motif, camelid fibers, cotton, natural dye

Chimú, North Coast Peru, 1100-1450

Textile Fragment /Brown Plain Weave with Supplemental Gold and Red Floating Weft Motif  
cotton with camelid brocade design

Chimú, North Coast Peru, 1100-1450

Four Tapestry Fragments, camelid fibers, cotton, natural dye  
Late Intermediate Period, 1000-1400, South Coast Peru, four Stripped Textile Fragments, cotton, natural dye

#### Gift of Ira Levy, East Blue Hill Main

David Kraisler, *The Arch*, 1977, bronze, edition 1/1

#### Gift from the Bernard and Jeanette Schmidt Estate, 2012

Phillip F. Bragar, *Volando*, c. 1960, woodcut

Phillip F. Bragar, *La Procesión*, 1961, woodcut

George Elbert Burr, *First Snow*, c. 1925, etching

George Elbert Burr, *March Snow*, c. 1925, etching

Vicente Gandía, *Untitled*, etching and aquatint, 2/25

Whitford Carter, *Clara de Luna*, 1969, etching, 33/50

Margot van Voorhies Carr, Bracelet: Los Castillo Dragons Design #291, 1942-1948, sterling

José Guadalupe Posada, *La Catrina*, engraving

Rufino Tamayo, *Apocalypse de Saint-Jean*, 1959, lithograph

Juan Ramon Velasquez, *Untitled*, nd. oil on canvas

Juan Ramon Velasquez, *Untitled*, 1969, mixed media on paper

Alfredo Zalce, *Untitled (Children with Piñata)*, 1949, etching

Alfredo Zalce, *Mercado*, 1967, woodcut, 16/60

## ACQUISITIONS

### MODERN AND CONTEMPORARY ART

#### Anonymous

Nick Georgiou, *Green Reindeer*, 2010, hand-stitched newsprint, wood

Mayme Kratz, *Knots*, #253, #276, #282, 2012, resin, grass, and paper on panel  
Larry Gipe, *Rosemont Copper Girl*, 2011, oil on panel

#### Gift in memory of Margarita Berg

Arnold Belkin, *Eclipse*, 1968, oil on canvas

#### Gift of Adam Lopez Falk

Jeff Falk, *New Streamlined Nothing*, 2013, mixed media collage

#### Museum Purchase; Funds provided by Robert Greenberg

Aaron Thomas Roth, *Surfacing*, 2013, heat transfer collage melted on watercolor paper, oil paint

#### Gift of Michael Haykin

Michael Haykin, *Giant's Kimono: A Thousand Raindrops*, 2012, oil on canvas

#### Gift of Dan Leach

Charles Bayly, *Untitled*, 1994, charcoal and conte crayon  
Carlos Betancourt, *Re-Collections VIII*, 2009 (grey), Lambda print, laminated  
Christopher Burkett, *Clearwater River Ripples, Idaho 1994*, 2004, Cibachrome print #11  
Craig Cully, *Uncle #3*, 2004, oil on canvas over panel  
Claudio Dicochea, *de Libertad y el Generalísimo, un Eco*, 2010, mixed media on wood  
Grant Hayunga, *Spirit Beggar*, 1991, mixed media on paper  
Tom Lieber, *Untitled*, 1997, monoprint

#### Gift from the Bernard and Jeanette Schmidt Estate, 2012

Dorothy Johnson Bergamo, *Untitled*, 1965, ink on paper, 1965  
Ben Goo, *Untitled (head/bust)*, 1963, bronze  
Ynez Johnston, *Crossing the Dateline*, Etching, A/P  
Alfred E A Montgomery, *Untitled (Farm Yard Scene with Sheep)*, oil on canvas  
Frank Patania Sr., *Concho Belt* circa 1950, sterling silver, leather  
Woodward Payne, *The Grove*, watercolor, 20.5 x 29.25  
Andrew Rush, *Birth of Venus (Homage to M)*, 1963, Etching, 5/50  
Chuzo Tamotzu, *Untitled (urban street scene with figures)*, ink and watercolor

#### Gift of Mr. and Mrs. Kelley Rollings

Misch Kohn, *Patriarch*, 1962, etching  
Albert Kogel, *Untitled*, mixed media on paper  
Emilio Ortiz, *13 Rue Michel le Comte*, etching

#### Gift of Susan S. Small

Frank Owen, *Western Approach*, 1986, oil on canvas,  
Richard Hogan, *Pyromaniac*, 1986, oil and charcoal on canvas  
Alan Davie, *Bird Magic No. 10*, 1982, oil on canvas

#### Gift from the Charles and Virginia Sonett Collection

Alfred Quiroz, *Aztec TV*, 2004, wood, paint, metal springs

#### Gift of the Andy Warhol Foundation for the Visual Arts, Inc.

Andy Warhol, *Little Red Book*, 1972



Mayme Kratz, *Knot #253*, 2012, resin, grass, and paper on panel, Anonymous Gift. 2013.11.2

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### ADULT PROGRAMS

Private Tours	615
Public Tours	1,417
College/University Tours	133
Lectures, Tours, and Panel Discussions	275
Movie Nights	6
START Programs	550
Other Education Events	47

### COMMUNITY OUTREACH

Docent Art Talks	3,500
In-School Program	11,346

### RESEARCH LIBRARY

Total Number of Visitors	1,235
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### FAMILY AND YOUTH PROGRAMS

Picture This! Art for Families	459
Summer Art Camp	267
After-School/Enrichment Program	3,178
School Tours	2,520
Museum as Sanctuary Program	480
Dia de los Muertos	678

### ACCESSIBLE PROGRAMS

Memories in the Making	400
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### DOCENT TRAINING

Docent Training	9
Prospective Docent Coffee	17

### MUSEUM ADMISSION

Members	2,430
Adult	4,570
Senior	4,199
Students	1,031
Youth (18 and under)	1,151
Active Military	388
Guest Passes	816
Promotions	1,441
Free First Sunday	5,581

### OTHER ATTENDANCE OF INTEREST

All Volunteers
Opening Receptions
Artisans Markets Attendance
Website, YouTube, and Facebook visits
Support Organization Program Attendance
Organization Travel and Trips
Cafe a la C'Art Patrons
Store Visitors
Special Events
Annual Meeting
Volunteer Appreciation
Director's Circle Events
Treasure House
CRUSH pARTy
CRUSH Gala
Other Fundraising Events
Outside Rentals

**Estimated total live attendance: 120,450**

**Digital Reach: 306,000**

## **IN CLOSING**

Today, with nearly a century of shared history with the city and region, TMA takes great care to ensure its programs and services continue to reflect, interact, and respond to the entirety of southern Arizona's diverse culture and unique personality. As always, we hope you as members understand and fully appreciate how critical your financial support is to the Museum's efforts to provide quality events and programs for our community. On behalf of the Board of Trustees and staff of the Tucson Museum of Art, we thank you again for your patronage and dedication to the arts and cultural life of our southern Arizona.



Attributed to Herón Martínez, Mexican, 1918-1990, *Tree of Life (Árbol de vida)*, burnished earthenware, wire. Gift of Berta and Adolph Wright.



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