The Montclair Art Museum, together with its Vance Wall Art Education Center, engages our diverse community through distinctive exhibitions, educational programs, and collections of American and Native American art. Our mission is to inspire and engage people of all ages in their experience with art, including the rich inter-cultural and global connections throughout American history, and the continuing relevance of art to contemporary life.

After 100 years of service, MAM is recognized as the leading American art museum and community art school in Northern New Jersey. As an organization, we value: artistic inspiration, diversity of voices, individual and group creativity, and the importance of all arts to a civil, inclusive, and forward-thinking society. We respect and welcome individual differences and strive to maintain an environment that fosters productivity, creativity, and individual satisfaction by celebrating the diversity of race, gender, nationality, age, religion, sexual orientation, and physical abilities. During our second century, we will invigorate our collections and curatorial presentations; expand our educational services and audience; support artists, their work and connections; pursue productive institutional partnerships; and embrace new media and technology. We will also secure MAM’s financial stability and preserve its facilities and other assets in a prudent and sustainable way.

All Museum programs are made possible, in part, by the New Jersey State Council on the Arts, a Partner Agency of the National Endowment for the Arts, and by funds from the National Endowment for the Arts, Carol and Terry Wall/The Vance Wall Foundation, the Geraldine R. Dodge Foundation, and Museum members.
president and director’s message

When we reflect upon another year of compelling art exhibitions, dynamic studio art classes, and engaging educational programs at Montclair Art Museum, “Community” stands out as a common theme. This year’s engaging exhibitions drew large crowds and served as the inspiration for many meaningful programs, events, and classes.

Not only is community engagement central to our mission, but continued community support is instrumental to all that we have accomplished. Fiscal year 2019 was an extraordinary year for MAM, both artistically and financially. We are proud to present this year’s Annual Report on the Museum’s creative and fiscal progress.

September opened with an exhibition of the work of contemporary American artist Kara Walker, whose images confront challenging issues of race, gender, sexuality of oppression and domination, and violence in American history and contemporary culture. We are very proud of how MAM thoughtfully used this exhibition, together with its complementary permanent collection exhibition entitled Constructing Identity in America (1766-2017), to foster dialogue around the persistent legacy of racial discord in America and the powerful place of art and media in our contemporary lives. Our staff created a full agenda of community engagement around the Walker and Constructing Identity exhibitions, including conversations with community stakeholders and partnering with Montclair State University to present a free event entitled Social Justice through Art and Media—truly a highlight of the year.

New Directions in Fiber Art, the New Jersey Arts Annual exhibition that highlights our state’s talented visual artists, was another great success. This juried show, sponsored by the New Jersey State Council on the Arts, consisted of works created in an array of traditional and contemporary fibrous materials and methods. Trumpeting the event with a MAM-generated community Yarn Bombing, the Museum moved beyond our gallery walls to partner with regional yarn lovers and create the most vibrant corner in Montclair! New Directions in Fiber Art was one of our most well attended openings in years.

MAM also continued to focus on issues that are important to us as an organization. We hosted the 2nd Annual Crosscurrents Lecture, a biennial series that offers a cross-cultural dialogue with Contemporary Native American artists whose works are testaments to the living relevance of Native art and culture. In addition, the Museum raised funds for the Artist in Residency Program which brings established artists of all cultural and creative backgrounds to MAM to showcase major projects of ambitious scale in the Laurie Art Staircase gallery, while engaging our diverse community through personalized artist-led programming.

The year closed with a celebration of art and community at The Art Party! Our annual fundraisers bring together artists, members, philanthropists, community leaders, and friends of MAM to provide critical support for our acclaimed exhibitions and award-winning educational programs. Plus, they give us an opportunity to join together in celebration!

Like all non-profits, the Museum relies heavily on the generosity of both institutional and private donors, including over 2,000 beloved members, to continue its mission to inspire and engage people of all ages in their experience with art. We are happy to report that support for our museum remains strong and passionate. You clearly value the arts, and we thrive on your support.

More than ever, MAM is grateful for the passion of our trustees, staff, volunteers, artists, foundations, corporations, and private donors, who together make MAM an indispensable part of our community.

Thanks to you, Montclair Means Art!

Frank J. Walter III
President

Lora S. Urbanelli
Director
# MAM by the numbers

<table>
<thead>
<tr>
<th>Category</th>
<th>Data</th>
</tr>
</thead>
<tbody>
<tr>
<td>Onsite visitors</td>
<td>70,597</td>
</tr>
<tr>
<td>Guided tours reached</td>
<td>220</td>
</tr>
<tr>
<td>Visitor during 8 Free First</td>
<td>5,130</td>
</tr>
<tr>
<td>Thursday Nights evenings when MAM offers</td>
<td></td>
</tr>
<tr>
<td>late hours and dynamic programming</td>
<td></td>
</tr>
<tr>
<td>Community exhibitions</td>
<td>10</td>
</tr>
<tr>
<td>Featuring work from the Yard School of Art</td>
<td></td>
</tr>
<tr>
<td>and art education partnerships with local</td>
<td></td>
</tr>
<tr>
<td>schools</td>
<td></td>
</tr>
<tr>
<td>Students in the Yard School of Art attending</td>
<td>2,604</td>
</tr>
<tr>
<td>280 studio art courses, camps, and workshops</td>
<td></td>
</tr>
<tr>
<td>Art Birthday Parties with</td>
<td>25</td>
</tr>
<tr>
<td>310 attendees</td>
<td></td>
</tr>
<tr>
<td>Member households, including</td>
<td>2,392</td>
</tr>
<tr>
<td>constituents from 12 states</td>
<td></td>
</tr>
<tr>
<td>Public programs including</td>
<td>91</td>
</tr>
<tr>
<td>Lectures by visiting scholars and artists,</td>
<td></td>
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<tr>
<td>Educator workshops, dance</td>
<td></td>
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<tr>
<td>performances, film screenings, panel</td>
<td></td>
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<tr>
<td>discussions, trips and tours, and a thriving</td>
<td></td>
</tr>
<tr>
<td>creative aging program</td>
<td></td>
</tr>
<tr>
<td>Need-based scholarships to Yard School of Art</td>
<td>37</td>
</tr>
<tr>
<td>for area children</td>
<td></td>
</tr>
<tr>
<td>Homeschool Days</td>
<td>38</td>
</tr>
<tr>
<td>Social media impressions</td>
<td>3,673,523</td>
</tr>
</tbody>
</table>

*as of 6/31/2019
awards and accomplishments

EDUCATION

• The Vance Wall Art Education Center continues our vision to fully refine and deepen partnerships creating national models for art education. The Center encompasses all our educational efforts, including the Yard School of Art, and engages with over 65 schools in 30 school districts, 4 institutions of higher learning, and 30 community and business organizations.

• MAM is proud to be a family-friendly institution. CREATEabilities, Family Days, Homeschool Days, and SummerART are just a few of MAM’s programs that continue to provide excellent art opportunities to the youngest members of our community.

• MAM’s Art Truck, our mobile open studio, served over 42 visits, 4,118 visitors, and 20 towns. It helps to raise awareness of the importance of art-making and creative endeavors as integral to lifelong wellbeing.

• More than 2,604 students of all ages took one or more of 164 classes, 58 camp classes, and 58 workshops in The Yard School of Art. MAM awarded 37 scholarships to families in need. The Yard School’s Ceramics Studio remains the only resource of its kind at a Museum in NJ, and our Digital Media Lab has proven to be highly successful at attracting new students. For the fifth year in a row, the Yard School of Art was voted #1 in the 2019 JerseyArts.com People’s Choice Awards for Favorite Visual Arts Camp! In addition, the Yard School was also voted Favorite Adult Art Class.

• The Scholastic Art Awards attracted 3,796 submissions, nearly triple the 1,500 submissions MAM received when we began this national partnership in 2009. An impressive 1037 of our students were awarded the NJ Regional Gold Key, Silver Key or Honorable Mention Awards.

COMMUNITY

• MAM’s Creative Aging program is going strong in its 6th year, focusing on four initiatives for senior citizens in an effort to increase service, including seasonal partnership programs through Montclair Institute for Lifelong Learning.

• MAM’s Free First Thursday Nights includes free admission, dynamic programming with community partners, live music, tours, and a full-service bar. 5,130 visitors attended over eight nights throughout the year, with an average number of monthly attendances of 641 visitors.

• Over 220 guided tours took place this year serving 7,321 students and adults, with over 20% of school tours reaching underserved communities.

• This year, MAM was honored to be chosen as one of 10 national museum partners for the Association of Art Museum Directors (AAMD) pilot internship program. The program targets undergraduate students from underrepresented backgrounds and is designed to address the imbalance of diversity in the museum field.

• MAM proudly launched a new membership program in 2019 with prices that are now aligned with the industry standard and which offers members more benefits, events, and experiences to deepen their connection to the art. New benefits include early hours access to the Museum, priority check-in at select events, and discounts at an expansive list of local restaurants.

EXHIBITIONS

• Kara Walker: Virginia’s Lynch Mob and Other Works
• Constructing Identity in America (1766–2017)
• Ben Jones: Envision Empower Embrace
• New Directions in Fiber Art
• Undaunted Spirit: Art of Native North America

Our fall and spring exhibitions, including MAM’s permanent collection drew large crowds, garnered media attention, engaged our community, and fostered dialogue around important social issues.
Kara Walker: Virginia’s Lynch Mob and Other Works

Kara Walker is a leading contemporary artist best known for her innovative use of the silhouette form. Walker explores issues of race, gender, sexuality, and violence in American history and contemporary culture in all of her works. Virginia’s Lynch Mob, the centerpiece of the show, is a nearly 40-feet-long cut paper work that uses her iconic silhouette form to depict a lynching about to happen. This artwork invokes the brutal racial violence of American history to reckon with its ugly truths. It was displayed on a curved wall in the gallery, enhancing the immersive experience of the life-size figures and referencing 19th century panoramic paintings.
Ben Jones: 
Envision Empower Embrace

Ben Jones’s mural *Envision Empower Embrace* made an impactful impression installed in the Laurie Art Stairway. The artwork is based on selected imagery from his paintings which address events related to social justice, climate change, and environmental disasters. The central image of a fish, which floats over the surface of the mural, is derived from a painting of 2010 with the same title. Viewers were invited to contemplate the mural by occupying the chair that was pictured to the right of the large central fish, as if to imaginatively complete the mural.

New Directions in Fiber Art

This juried show, sponsored by the New Jersey State Council on the Arts, consisted of works created in an array of traditional and contemporary fibrous materials and methods. This show was part of the New Jersey Arts Annual exhibition that highlights our state’s talented visual artists. As humanity relies increasingly upon technology, there is a growing appreciation of the personal, sensuous delivery of mood and content through the familiar components of fiber. Putting forth the discoveries of their world and times, these artists engaged the expressive potential of ancient methods with contemporary voices.
exhibitions

**Constructing Identity in America (1766–2017)**

This permanent collection show of more than 80 paintings, sculptures, and works on paper addresses a variety of characteristics that contribute to one’s sense of self: civic, cultural, artistic, religious, professional, and sociopolitical identities; sense of place and personal space; and non-conformity. Portraits range from Charles Willson Peale’s *Portrait of George Washington* (1783) and John Singer Sargent’s *Ernest-Ange Duez* (1884) to Alice Neel’s *Isabel Bishop* (1974) and Catherine Opie’s *Jo* (1993). This exhibition goes far beyond portraits to explore a sense of self. Additional works address the impact of geography upon identity, as well as defining moments of social activism.

**Undaunted Spirit: Art of Native North America**

The present exhibition in the Rand Gallery, *Undaunted Spirit: Native Art of North America*, traces the evolution of Native art by revealing human stories that tell of the great resiliency of Native American artists and how they maintained their artistic traditions while adapting to ever-changing conditions. Much of the artwork in this exhibition captures the undaunted spirit of artists who endured dire consequences of European colonialism. Despite loss of lands, forced religious conversion, and the introduction of foreign diseases for which they had no immunity, Native Americans have survived and continue to create exceptional works of art.

*Nick Cave (b. 1959), Soundsuit, 2015. Mixed media including beaded and sequined garments, fabric, hair, and found objects. 112 1/8 x 49 x 50 in. Museum purchase; Acquisition Fund 2015.13

*Woman’s Dress, ca. 1880–1900, Great Plains, Lakota (Sioux). Hide, glass beads. Gift of Mrs. Henry Lang in memory of her mother, Mrs. Jasper R. Rand. 1931.485*
Fright Night returned to MAM on Saturday, October 27 with delicious concoctions, ghoulish treats, dancing, and more! Guests were treated to a spooky Photo Booth, silent auction, and an energetic dance performance by the Performance Workshop Ensemble from the Sharron Miller Academy of Performing Arts. Guest artists Willie Cole, Jose Camacho, Tom Nussbaum, and Philemona Williamson awarded prizes to 4 lucky winners with outrageous costumes.

MAM launched a new free event called **Social Justice through Art and Media**, a partnership between Montclair Art Museum, Montclair State University, and The Marshall Project. The program explored the intersection of social justice, race, media, and art with a distinguished panel: Soledad O’Brien (Hearst Television, HBO Real Sports), Joy Reid (MSNBC), Kai Wright (WNYC), and moderator James E. Johnson (Brennan Center for Justice). MAM Trustees hosted a cocktail reception before the inaugural event on Monday, November 12 at MSU.

MAM friends and supporters attended the annual **Director’s Cocktail Party** on Wednesday, January 9 in the home of MAM Trustee Andrew Lacey and Wendy Lacey. Leadership spoke about our commitment to fostering community access and engagement throughout the year of exhibitions and educational programs. The evening featured special remarks by guest artist and curator Alice Momm about the transformative power of the arts she has witnessed in her work. On Thursday, March 7, **MAM After Hours: Art Meets Jazz** wowed the audience with a performance unlike any other. Featuring jazz innovator, trombonist, and seashellist Steve Turre, the set included an introduction featuring Newark’s first lady of jazz, Dorthaan Kirk. It was a spirited evening and remarkable debut performance at MAM by one of the world’s preeminent jazz innovators.

MAM donors enjoyed an intimate dinner on Thursday, April 11 with nationally recognized artist Hank Willis Thomas and photographic historian Deborah Willis prior to their mother/son public lecture, **Art as Social Justice, MAM’s 4th Annual Gaelen Family Artist Lecture**. The Lecture brings important artists of our time to MAM for an evening presentation and discussion of their work. Hank Willis Thomas and Deborah Willis shared the stage for a stimulating conversation about American identity, history, social justice and popular culture.

A private cocktail reception welcomed MAM friends on Thursday, March 21 to meet artists Michael Namingha and Mario Martinez, followed by the public lecture and signature event **Native American Art: Crossing Boundaries, MAM’s 2nd Biennial Crosscurrents Lecture**. Elizabeth W. Hutchinson moderated a discussion on the artists’ own practices and the blurred lines between contemporary Native American art and traditional practices.
MAM celebrated art and community at our spring benefit events *The Art Party!* Co-chaired by Margo Walter and Patti Elliott, the events brought together artists, philanthropists, community leaders, and friends of MAM and provided critical support to MAM’s acclaimed exhibitions and award-winning educational programs.

**The Art Party Luncheon** on Thursday, May 16 honored Partners for Health Foundation and was co-chaired by Susann Connors and Janice Linaugh. Rather than the usual décor, the Luncheon featured centerpieces of non-perishable goods, fresh produce, and a cereal wall, all of which was donated to two local food pantries: Human Needs Food Pantry and Toni’s Kitchen.

The celebration continued at **The Art Party Evening** on Saturday, May 18 with a memorable Fund-a-Need, Live and Silent Auctions. This year’s evening affair was co-chaired by Linny Andlinger and Pamela Bryan and honored Christopher Daggett, nonprofit leader and former President and CEO of the Geraldine R. Dodge Foundation; Lyn Reiter, arts patron; and Saya Woolfalk, artist.
Constructing Identity in America (1766–2017)

“There are a multitude of truly exceptional works in the Constructing Identity in America (1766–2017) exhibition, from a portrait by John Singer Sargent to a triptych by Carrie Mae Weems, from Martha Rosler to Tonita Peña. Although Stavitsky’s chosen art works are primarily figurative, their meanings go beyond traditional depictions of likeness. The figures and faces in these works are emblems of societal concerns and metaphors for human experience and collective memory. Soundsuit is a suit for everyman.”  ~ Forbes

Kara Walker: Virginia’s Lynch Mob and Other Works

“Virginia’s Lynch Mob, which is a new acquisition by the Montclair Museum, is the centerpiece of this modest-sized but powerful show, and it is representative of the artist at her best.”  ~ NJ Arts

“The show doesn’t pull its punches, presenting Walker’s ‘double-voiced’ racial and sexual stereotypes engaged in absurd and startling forms of cruelty, self-inflicted and otherwise.”  ~ Hyperallergic

New Directions in Fiber Art

“Inside, the collection of contemporary fiber art pieces is fresh, provocative and engaging—each piece beckoning a closer look. The curated collection is pure New Jersey.”  ~ Baristanet

“A virtual rainbow of knits, crochets and other wonders of weaving adorn the trees on the Montclair Art Museum (MAM) grounds. The various styles and designs, from images of nature to experimentation with color, are all a celebration of fiber art.”  ~ NJ Monthly

Ben Jones: Envision Empower Embrace

“When you first see Ben Jones’ large installation, Envision Empower Embrace, at the Montclair Art Museum’s Laurie Arts Stairway, you see blue, a feeling of water, with words, and lots of discrete images floating. Gradually you realize you recognize some faces: there’s Nina Simone. Donald Trump, upside down. Trayvon Martin. Maybe you recognize the Shango symbol, Yin and Yang, the symbol for Exxon and BP. You read the words Thank you.”  ~ Montclair Local

The Montclair Art Museum receives extensive press attention and coverage for its renowned exhibitions in local, national, and industry publications.
### MUSEUM PURCHASES

<table>
<thead>
<tr>
<th>No.</th>
<th>Date</th>
<th>Museum Purchase</th>
<th>Fund</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>2018.14</td>
<td>Museum purchase; Acquisition Fund</td>
<td>35 x 44 ¼ in.</td>
<td>Inkjet print, Ed. 5/6</td>
</tr>
<tr>
<td>2</td>
<td>2018.13</td>
<td>Museum purchase; Acquisition Fund</td>
<td>41 x 14 1/5 in.</td>
<td>Acrylic felt over skinning board, nickel and brass, artificial sinew, assorted metal tacks (bronze, zinc, glass beads, assorted beads, with wax print fabric</td>
</tr>
<tr>
<td>3</td>
<td>2019.7</td>
<td>Museum purchase; Acquisition Fund</td>
<td>44 x 30 ½ in.</td>
<td>Bite aquatint, drypoint on Somerset softground etching, aquatint, spit-bite aquatint, hardground and, La Historia Me Absolvera</td>
</tr>
<tr>
<td>4</td>
<td>2018.10</td>
<td>Endowment Fund</td>
<td>9 ¼ x 3 ½ in.</td>
<td>Clay, slip, pigment, ca. 1900</td>
</tr>
<tr>
<td>5</td>
<td>2019.6</td>
<td>Museum purchase; Acquisition Fund</td>
<td>54 x 36 in.</td>
<td>Archival pigment print hand-woven cotton fabric, Archival pigment print with wax print fabric, Archival pigment print with wax print fabric</td>
</tr>
<tr>
<td>6</td>
<td>2019.4.1</td>
<td>Hunter Endowment Fund</td>
<td>13 x 19 in.</td>
<td>Black and white photograph, 1980, Jersey City, NJ, Girl Sleeping Outdoors</td>
</tr>
<tr>
<td>7</td>
<td>2019.4.2</td>
<td>Hunter Endowment Fund</td>
<td>13 x 19 in.</td>
<td>Black and white photograph, 1980, Jersey City, NJ, Man with Dog on Car, Jersey City, NJ</td>
</tr>
<tr>
<td>8</td>
<td>2019.4.3</td>
<td>Hunter Endowment Fund</td>
<td>13 x 19 in.</td>
<td>Black and white photograph, 1980, Jersey City, NJ, Children Playing on Pier, Jersey City, NJ</td>
</tr>
<tr>
<td>9</td>
<td>2019.4.4</td>
<td>Hunter Endowment Fund</td>
<td>13 x 19 in.</td>
<td>Black and white photograph, 1980, Jersey City, NJ, Crabbing</td>
</tr>
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<td>10</td>
<td>2019.4.5</td>
<td>Hunter Endowment Fund</td>
<td>13 x 19 in.</td>
<td>Black and white photograph, 1980, Jersey City, NJ, Man Playing on Conga, Jersey City, NJ</td>
</tr>
<tr>
<td>11</td>
<td>2019.4.6</td>
<td>Hunter Endowment Fund</td>
<td>13 x 19 in.</td>
<td>Black and white photograph, 1980, Jersey City, NJ, Crabbing, Jersey City, NJ</td>
</tr>
<tr>
<td>12</td>
<td>2019.4.7</td>
<td>Hunter Endowment Fund</td>
<td>13 x 19 in.</td>
<td>Black and white photograph, 1980, Jersey City, NJ, Baby and Dog in Stroller, Jersey City, NJ</td>
</tr>
<tr>
<td>15</td>
<td>2019.4.10</td>
<td>Hunter Endowment Fund</td>
<td>13 x 19 in.</td>
<td>Black and white photograph, 2018, Jersey City, NJ, Children Playing by Open Fire Hydrant, Jersey City, NJ</td>
</tr>
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<td>16</td>
<td>2019.4.11</td>
<td>Hunter Endowment Fund</td>
<td>13 x 19 in.</td>
<td>Black and white photograph, 1980, Jersey City, NJ, Celebrating Girl's Birthday, Jersey City, NJ</td>
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### GIFTS

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<tr>
<th>No.</th>
<th>Date</th>
<th>Fund</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>2019.3</td>
<td>34 x 34 in.</td>
<td>Platine Fiber Rag, Ed. 5/10, Archival pigment print on Canson Platine Fiber Rag, Ed. 7/15, Archival pigment print on Canson Platine Fiber Rag, Ed. 5/6</td>
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<tr>
<td>2</td>
<td>2018.11</td>
<td>Museum purchase; Acquisition Fund</td>
<td>46 ½ x 36 ½ in.</td>
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<tr>
<td>3</td>
<td>2019.3</td>
<td>96 x 12 x 12 in.</td>
<td>Beeswax, steel and glass, 1986, Duchess of Windsor, Garnet Puett (b. 1959)</td>
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<tr>
<td>4</td>
<td>2019.8</td>
<td>19 x 13 in.</td>
<td>Glass, 1986, Navajo Blanket Soft Cylinder, Dale Chihuly (b. 1941)</td>
</tr>
</tbody>
</table>

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**Montclair Art Museum Annual Report**

Walton Ford (b. 1960), La Historia Me Absolvera, 1999, Six color hardground and softground etching, aquatint, spit-bite aquatint, drypoint on Somerset Satin paper, Ed. AP 1/12, 44 x 30 1/2 in.

Jeffery Gibson (b. 1972), Land, Spirit, Power, 2017, Glass beads, assorted beads, assorted metal tacks (bronze, zinc, nickel and brass), artificial sinew, acrylic felt over skinning board, 41 x 54 ½ in.

Deana Lawson (b. 1979), Wanda and Daughters, 2009, Clay, slip, pigment, 35 x 44 ½ in.

Virgil Ortiz (b. 1969), Southwest, Cochiti Pueblo, Kade, Cacique of the Horseman Tribe, 2017, Cochiti red clay, white clay slip, red clay slip, black (wild spinach) paint.
OPERATING INCOME
Total $4,570,366

Donations, Non-Government Grants, and Investment $1,983,148

Government Grants $328,772

OPERATING EXPENSES
Total $4,570,366

Fundraising $985,190

Administration $538,408

Programs $3,046,768

Endowment $12.4 million

Endowment $12.4 million

Gift of Hallie Monroe
Norman Lewis (1909-1979)
Intermittent Light, 1952
Oil on canvas
9 x 36 ½ in.
2018.9

Gifts of the Jennifer W. Reeves Trust
Jennifer Reeves (1963-2014)
Border Crossing, 2007
Gouache, ink pen, archival ink jet on paper
20 x 29 ½ in.
2019.2.1

Jennifer Reeves (1963-2014)
End of the Wall, 2012
Gouache, pencil, wire, on hard molding paste on paper
11 ½ x 16 in.
2019.2.2

Jennifer Reeves (1963-2014)
Beneficial Wilderness, 2005
Gouache, acrylic on paper
11 x 14 in.
2019.2.3

Gifts of John F. and Kimberly C. Zwetchkenbaum
Salvatore Mancini (b. 1947)
Cook’s Peak, New Mexico, 1986
Silver gelatin print
20 x 24 in.
2018.16.1

Salvatore Mancini (b. 1947)
Dancing with the Circles, Canyon del Muerto, Arizona, 1986
Silver gelatin print
20 x 24 in.
2018.16.2

Salvatore Mancini (b. 1947)
Jaguar, Three Rivers, New Mexico, 1988
Color photograph
20 x 24 in.
2018.16.6

Salvatore Mancini (b. 1947)
Petroglyph, Bishop, California, 1990
Silver gelatin print
20 x 24 in.
2018.16.7

Salvatore Mancini (b. 1947)
Fort Hancock, Texas, 1992
Silver gelatin print
20 x 24 in.
2018.16.8

Salvatore Mancini (b. 1947)
Little Petroglyph, Canyon, ca. 1994
Silver gelatin print
20 x 24 in.
2018.16.9

Salvatore Mancini (b. 1947)
Shielded Warriors, Galisteo, New Mexico, 1986
Silver gelatin print
20 x 24 in.
2018.16.3

Salvatore Mancini (b. 1947)
Iwanus, Abo, New Mexico, 1987
Silver gelatin print
20 x 24 in.
2018.16.4

Salvatore Mancini (b. 1947)
Lightning Petroglyph, Petrified Forest, Arizona, 1987
Silver gelatin print
24 x 20 in.
2018.16.5

Salvatore Mancini (b. 1947)
Rain God, Mt. Alamo, New Mexico, 2018
Color photograph
24 x 20 in.
2018.16.12

Salvatore Mancini (b. 1947)
Petrified Forest, Arizona, 2010
Silver gelatin print
24 x 20 in.
2018.16.10

Salvatore Mancini (b. 1947)
Gillespie Dam, #3, Arizona, 2010
Silver gelatin print
24 x 20 in.
2018.16.11

Salvatore Mancini (b. 1947)
Iwanyus, Abo, New Mexico, 1987
Silver gelatin print
20 x 24 in.
2018.16.4

Salvatore Mancini (b. 1947)
Jaguar, Three Rivers, New Mexico, 1988
Color photograph
20 x 24 in.
2018.16.6

Salvatore Mancini (b. 1947)
Petroglyph, Bishop, California, 1990
Silver gelatin print
20 x 24 in.
2018.16.7

Salvatore Mancini (b. 1947)
Fort Hancock, Texas, 1992
Silver gelatin print
20 x 24 in.
2018.16.8

Salvatore Mancini (b. 1947)
Little Petroglyph, Canyon, ca. 1994
Silver gelatin print
20 x 24 in.
2018.16.9
contributions: individual giving

$100,000 and above
Carol and Terry Wall*
The Vance Wall Foundation

$50,000 to $99,999
Rose L. Cal
Audrey Gaalen
Christine James
Adrian A. Shelby and
Edward Bindel**
Margo and Frank Walter
Judy and Josh Weston

$20,000 to $49,999
Cynthia Corhan-Altkin
and Murray Altkin
Lisa and Joseph Amato
Linny and Rick Andlinger
Michael A. Backer
Bob and Bobbie Constable
Moli and John Dowd
Patti and Jimmy Elliott
Leslie and John Ford
Lisa and Joseph Amato
and Murray Aitken
Cynthia Corhan-Aitken

$10,000 to $19,999
Colleen and Philip Hempleman
Jeanine Downie, MD and
Paula Del Nunzio and Paul Balser
Kimberly Chainey
Pamela Bryan
Mustafa Abadan

$5,000 to $9,999
Angela Beekers-Uberoi
and Hank Uberoi
Bernard S. Berkowitz
Brenda Bingham
Monica and Carlos Camin
Susann and James Conners
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Front Cover: Kara Walker (b. 1969), Emancipation Approximation (Scene #18) from the set of twenty-six screenprints The Emancipation Approximation, 1999-2000. Screenprint. 44 x 33 15/16 in. Courtesy of Wolf Knapp and Meg Malloy

Back Cover: Helen R. Kaar (b. 1946), Eternity is in Love with the Productions of Time, 2016. Quilted cotton and wool. 73 x 49 in. Collection of the artist