



# annual report

JULY 1, 2020-JUNE 30, 2021

MAM



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# our mission

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.

# vision, values, and diversity

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.



Federico Uribe (b. 1962), *Pantera Negra*, 2017. Bullet shells. Museum Purchase 2020.4





## president and director's message



The start of fiscal year 2021 was an uncertain and isolating time. The continued closure due to the COVID-19 pandemic brought many challenges, but perhaps the most difficult was starting the year without our members, students, and visitors physically in our galleries and studios. Our grounds, usually filled with hundreds of campers throughout the summer, were empty.

But we stayed connected by building on the important work done by the staff, board, and volunteers after the start of the pandemic to transform ourselves into a virtual museum. MAM deftly pivoted—moving our programs online and creating many new opportunities to engage through our classes, camp, MAM Conversations, virtual school, and public tours. Thousands of people responded and participated in these engaging programs. Throughout the year, we also reached out to our community, lending our Art Truck to Toni's Kitchen to get food to those in need. We thanked our frontline hospital and police workers with PPE donations and gifts of puzzles and memberships. And we started offering free admission to those dealing with financial difficulties due to unemployment during an uncertain time.

While we are proud of these accomplishments, nothing compares to meaningful in-person engagement. Implementing timed ticketing and appropriate COVID protocols, MAM was one of the first museums in the area to safely reopen in September 2020. From that point through the end of the fiscal year, the Museum's main focus was on reconnection.

Our galleries re-opened with a continuation of the popular exhibitions cut short due to the closure: *Virgil Ortiz: Odyssey of the Venutian Soldiers*, *Federico Uribe: Animalia*, *Uncaged: Animals in the Collection*, and *Personal Landscapes*. Together, these shows continued to be exemplars of MAM's approach to exhibitions—engaging our visitors through a diverse presentation of established and emerging artists, showing the range and depth of our permanent collection, and engaging artists in our community.

The winter season opened with the thought-provoking photography exhibition *Fragile Freedoms: Maggie Meiners Revisits Rockwell*. With stunningly vivid detail, Meiners reimagined the iconic work of early to mid-century painter and illustrator



# president and director's message

Norman Rockwell through the lens of modern America to address contemporary issues including racism, sexuality, gender roles, and the impact of technology. In our current environment of social and political unrest, a global pandemic, and renewed activism, the exhibition was particularly relevant. Inspired by the work, we hosted a Town Hall that brought together a panel of local leaders and organizations that examined disparities in our community and explored what we could do to take action. Through that meaningful public program, we made new connections that will strengthen the work we do in the future.

*New York to New Mexico: New Acquisitions* also opened in February 2021 highlighting new acquisitions of American and Native American art that entered the collection since 2017.

In the fall of 2020, we began to offer in person Yard School classes again, starting with the Ceramics Studio with appropriate safety measures and putting in place plexiglass enclosures for use of the potters' wheels. In winter, we also began a limited number of studio classes in Leir Hall to provide for those who were ready to attend in-person classes with appropriate social distancing.

With thoughtful and creative thinking, we redesigned our fundraising events to allow for opportunities to gather together while keeping safety in mind. Picnics on the Grounds in September and MAM Mania in June offered opportunities to connect in fun and engaging ways while raising essential funds for the Museum.

We also reconnected to the Museum's founding collection of Native American Art. Thanks to a generous grant from The Henry Luce Foundation, Laura J. Allen was hired as Curator of Native American Art and began work on a project to develop new strategies for the presentation of Native Art in the Rand Gallery and throughout the Museum in collaboration with Indigenous communities.

MAM continued to support and expand the principles of DEAI (diversity, equity, accessibility, inclusion, and social justice). A committee of trustees, management and staff, strategic partners, and community members was established to conduct a DEAI review and assessment of the organization and create a prioritized list of findings and suggested short and long-term action items for consideration.

Marking the transition that took place over the course of this fiscal year, in-person SummerART camp began at the end of June. While enrollment was limited by safety constraints, we were thrilled to once again, end one fiscal year and begin a new one with children and teens actively engaging with art on our grounds.

This Annual Report is dedicated to the incomparable MAM team—staff, trustees, volunteers, teachers, and supporters—and presents the Museum's progress concerning fiscal, programmatic, and operating matters. For decades, MAM has worked to broaden its foundational multi-cultural art collections; allow art and artists to challenge, inspire and educate; both serve and give voice to underrepresented communities and disadvantaged individuals, and open the Museum's programs and facilities to all.

Our Museum is blessed with an exceptional team: 100 dedicated staff associates and instructors, 45 incomparable trustees, an extraordinary keystone benefactor in the Vance Wall Foundation, wise and courageous officers, an art-loving, progressive community, and over 2,000 beloved volunteers and members.

**Like many nonprofits, MAM depends on the sustained generosity of both institutional and private donors. Your support has been indispensable in allowing MAM to continue its second-century mission of inspiring and engaging people of all ages, backgrounds and abilities in their experience with art.**

Thanks to all of you, now and forever, ***Montclair Means Art!***



**Frank J. Walter III**  
*President*



**Ira Wagner**  
*Executive Director*

# board of trustees

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Amy Putman

Sengal M.G. Selassie

Tessie Thomas

Douglas W. Turnbull

*Chairmen Emeriti*

Robert S. Constable

Adrian A. Shelby

William H. Turner III

# MAM by the numbers

12,099  
total live attendance

94,954  
virtual attendees to MAM's  
new Virtual MAM  
programming

6  
Homeschool Days

2,001  
member households,  
including constituents  
from 21 states

4  
initiatives for senior citizens  
are going strong in the 8th  
year of MAM's Creative Aging  
program increasing services  
with customized programs  
and access

56  
public programs including  
lectures by visiting scholars and  
artists, educator workshops,  
dance performances, film  
screenings, panel discussions,  
trips and tours, and a thriving  
creative aging program

139,088  
unique web visitors

12,000  
American and Native American  
works of art in the Museum's  
permanent collection

3,106  
submissions to the Scholastics  
Art Awards, more than  
double what MAM received  
when we began this national  
partnership in 2009, and  
909 of our students were  
awarded the NJ Regional Gold  
Key, Silver Key, or Honorable  
Mention Awards

1  
Family Day

250  
guided tours reached 2,897-  
with over 20% of school  
tours reaching underserved  
communities

6  
special exhibitions

1,149  
students in the Yard School  
of Art attending 104 studio  
art courses, camps, and  
workshops

28  
need-based scholarships to  
Yard School of Art classes  
for area children

6  
MAM Art Truck visits  
serving art to over  
530 visitors



# programs and accomplishments

## DEVELOPMENT

- MAM was awarded a grant from the Helen Frankenthaler Foundation as part of its **Frankenthaler Climate Initiative**. The program is the first of its kind, supporting energy efficiency and clean energy projects for the visual arts in the U.S. The Frankenthaler Climate Initiative was conceived to move art museums toward net zero and to help U.S. art institutions join the climate fray.
- As part of MAM's highest-ever one-time foundation grant awarded last year, a \$320,000 grant from the **Henry Luce Foundation** to support our Native American Art Collection, the Museum hired Laura J. Allen as Curator of Native American Art. The grant will further support a project to develop new strategies for the presentation of MAM's collection of the Native Art of North America in our Rand Gallery and throughout the Museum. With key goals to engage current, innovative ideas about Indigenous communities with art museum collections and exhibitions, this project seeks to indigenize the curatorial process, making decisions collaboratively from the start.
- **JAM at MAM** - Jersey Artist Marketplace at Montclair Art Museum was created to help our artist community, local agencies that serve human needs, and MAM. The online art sale provided an opportunity to access extraordinary works by artists across the state and show provide support to local artists, Toni's Kitchen, and the Museum, all from the comfort of home.



Curator of Native American Art, Laura J. Allen



Art from JAM at MAM: Lisa G. Westheimer, *Large Amber Reef Bowl*, 2016

## EDUCATION

- Now in its sixth year, the **Vance Wall Art Education Center** encompasses all our educational efforts, including the Yard School of Art, and engages with over 20 schools in 7 school districts, 2 institutions of higher learning, 2 senior centers, and 8 community and business organizations.
- MAM's 8th year of the **Art Truck**, a mobile open studio housed in a retrofitted ice cream truck that serves free art projects and lessons to MAM's community, served over 530 visitors during 6 visits in Montclair. It also helps to raise awareness of the importance of art-making and creative endeavors as integral to wellbeing.
- This year MAM continued to provide our family audiences opportunities for **creativity and community engagement**. The Museum resumed in-person classes, workshops, camps, tours and events with health and safety measures in place to keep everyone safe. At MAM, families enjoyed social interaction and artistic self-expression inspired by our exhibitions, through programs such as our Sunday Studio, SummerART camp, and after-school Yard School of Art classes.
- The **Scholastic Art Awards** attracted 3,106 submissions, more than double the 1,500 submissions MAM received when we began this national partnership in 2009. In FY21, 909 Gold Key, Silver Key, or Honorable Mention Awards were granted in the Northern NJ Region. An artwork by every Scholastic winner was featured in a virtual gallery on MAM's website. MAM hosted a virtual ceremony for all the winners, which included a welcome by Executive Director of the Alliance for Young Artists and Writers, Christopher Wisniewski, and a congratulatory video by artist Woolpunk. This year marked MAM's 12th as region affiliate for the Scholastic Art Awards.





# programs and accomplishments

## EXHIBITIONS

- **Fragile Freedoms: Maggie Meiners Revisits Rockwell** examined, recreated, and reinterpreted Norman Rockwell’s iconic images of mid-century America. With stunningly vivid detail, Meiners’ carefully constructed photographs turned nostalgia on its head and reworked Rockwell’s familiar imagery to address contemporary issues including racism, sexuality, gender roles, and the impact of technology.
- **New York to New Mexico: New Acquisitions** highlighted new acquisitions of American and Native American art entered into the collection since 2017. “Virtual Art in Bloom” featured floral designers, who were encouraged to create unique, harmonious, and thought-provoking designs to complement their assigned work of art.
- MAM’s acclaimed exhibition, **Federico Uribe: Animalia**, was nominated for a CODAAward for Commissioned Art Matters. The internationally acclaimed CODAAwards celebrate the projects that most successfully integrate commissioned art into interior, architectural, or public spaces.

## COMMUNITY

- In March 2021, **Ira Wagner** was appointed Executive Director of the Montclair Art Museum. Upon long-time director Lora Urbanelli’s retirement in June 2020, Ira Wagner had served as the interim Executive Director, pending the arrival of a successor. After the pandemic forced closures in March of 2020, Wagner helped guide the staff through the challenges, making him a suitable choice for the permanent post. The new appointment made him the 10th director since the Museum’s founding in 1914.



Executive Director, Ira Wagner

- MAM’s **African American Cultural Committee** continued to offer programs throughout the year through Zoom and streaming on Facebook Live. These programs included MAM Conversations with AACC: Art, Family and Legacy, 14th Annual Film Forum: *Colored Frames*, and The Bibliophiles Presents–A Call to Justice, Action, and Mercy based on the book *Just Mercy* by Brian Stevenson.
- In 2020, MAM established a **Diversity, Equity, Accessibility and Inclusion (DEAI) Committee** of community members, staff, and trustees, headed by MAM Board Vice Presidents Sharon Taylor and Michael Heningburg, Jr., to solidify our commitment to equity within all areas of the Museum and its programming. The committee and working sub-groups convened throughout the year to gather feedback, identify common themes, including strengths and opportunity areas, and make recommendations to Board of Trustees, for their consideration.
- Community leaders came together to lead an action-oriented informative panel and breakout discussions with the public titled, **Fragile Freedoms Town Hall: Disparities in the Community**. Speakers represented organizations including Toni’s Kitchen, Mental Health Association of Essex and Morris Counties, and Montclair Fund for Educational Excellence, moderated by James Johnson with guest speaker U.S. Representative Mikie Sherrill. This program took place via Zoom and streamed on Facebook Live.
- MAM’s **Creative Aging** program is going strong in its 8th year, focusing on 4 initiatives for senior citizens in an effort to increase service with customized programs and access to the Museum’s arts activities for this community.



**FRAGILE FREEDOMS TOWN HALL:**



## Disparities in the Community



## *Fragile Freedoms: Maggie Meiners Revisits Rockwell*



This exhibition, featuring eighteen photographs by **Maggie Meiners** from her *Revisiting Rockwell* series, reinterprets and updates Norman Rockwell's nostalgic, iconic images of mid-century American life. Based in Winnetka, Illinois, Meiners was inspired by a visit in 2010 with her family to the Norman Rockwell Museum in Stockbridge, Massachusetts. There she noticed that Rockwell's engaging paintings "were really sparking conversations among visitors." Meiners decided to recreate some of Rockwell's classic paintings with the hope that "these images will be a platform for people to use for discussion, to expand dialogue while connecting people on all levels."

Maggie Meiners (b. 1972), *Dream Act*, 2015. Archival pigment print. Courtesy of the artist

## *New York to New Mexico: New Acquisitions*



Spanning the early 20th century to the present, this exhibition highlights new acquisitions of American and Native American art entered into the collection and includes New York-based Alfred Stieglitz's *The Steerage* (1907/1915), Norman Lewis's lyrical, untitled Abstract Expressionist painting (1951), and Native photographer Cara Romero's *Water Memory* (2015). Photographs of ancient petroglyphs in New Mexico by Salvatore Mancini are complemented by Alaska Native artist Sonya Kelliher-Combs's shadow boxes containing a moose jaw and polar bear fur. Other works focus on social issues and concerns, such as Jersey City-based artist Woolpunk's digital and fiber artwork *Blue Carts & Barbed Wired* (2018).

Woolpunk (b. 1971), *Blue Carts & Barbed Wired*, 2018. Digital image on vinyl banner with needlework. 2019.9



## *Federico Uribe: Animalia*



**Federico Uribe** is a visionary artist who creates haunting mixed-media paintings and sculptures as complex as his own upbringing in his native Colombia, where civil war and political instability have long been part of daily life. *Animalia* has attracted thousands of visitors to view Uribe's brightly-colored environments and life-sized animal sculptures. *Plastic Coral Reef*, composed of hundreds of pieces of plastic waste to raise awareness of the effects of pollution on marine ecosystems worldwide, stands out as an installation that appeals to visitors of all ages.

Federico Uribe (b. 1962), *Federico Uribe: Animalia* exhibition segment

## *Uncaged: Animals in the Collection*



Drawing from the Museum's extensive American and Native American collections, this exhibition, with more than 89 paintings, photographs, sculptures, and a treasure trove of curiosities, explores the variety of ways artists engage with animal imagery in their work. The exhibition coincides with *Federico Uribe: Animalia*, furthering the animal theme and bringing the galleries roaring to life.

*Uncaged: Animals in the Collection* exhibition segment



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



*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, often oppressive, 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.

Teri Greeves (b. 1970), *Gourd Dance: Fully Beaded Tennis Shoes*, 2003. Men's size 10 high-top tennis shoes, size 13 glass beads, silver lined seed beads, bugle beads. Each: 6 x 12 x 4 in. Museum purchase; Rand Forum Fund. 2003.22a-b

## *Virgil Ortiz: Odyssey of the Venutian Soldiers*



Inspired by the 1680 Pueblo Revolt around Santa Fe, New Mexico, renowned artist **Virgil Ortiz** creates artwork that makes past and future come alive. Combining his life-long passion for science fiction with work that still honors the Pueblo people's traditional creative techniques, Ortiz's pottery and glass figurines become integral players in his futuristic stories. A monumental lightbox in Laurie Art Stairway features the leaders of the 2180 revolt looking for survivors and striving to continue the Pueblo way of life after a nuclear apocalypse.

Virgil Ortiz (b. 1969), *Virgil Ortiz: Odyssey of the Venutian Soldiers* exhibition segment



## Personal Landscapes



Since its founding over 100 years ago, the Museum has been inspired and nourished by the artists in its community. MAM continued that tradition by featuring recent work by artists from Essex County in this exhibition. The rich diversity of media and quality of work represented is a testament to the talent and creativity of our local artists. Whether a representation of physical space, or a map of the complex inner workings of the mind, these artists have interpreted their own personal landscapes in a variety of ways.

Personal Landscapes exhibition segment

## Virtual Art in Bloom



*Art in Bloom* is a biennial exhibition that brings spring to life at MAM. With each celebration of *Art in Bloom*, we welcome regional Garden Clubs and individual designers to present ambitious floral designs inspired by the art in MAM's galleries. Despite the postponement of this past spring's festivities, MAM was thrilled to bring the *Art in Bloom* floral exhibition to you virtually. Challenged to work at home, the floral designers have created ambitious and imaginative designs in response to MAM's exhibitions.

Selection from *Art in Bloom* virtual exhibition





Over two weekends in the fall of 2020, MAM welcomed guests for an **old-fashioned picnic** on MAM's beautiful grounds. Everyone gathered safely for a festive reception on the lawn and a highlights tour of Federico Uribe's *Animalia*. Specialty cocktails were enjoyed at the light of dusk and a fabulous dinner was prepared by the infamous Laurence Craig, all with our beloved Museum façade as the backdrop.

At a time when most other fundraisers were still virtual, MAM's dedicated staff and ingenious event committee created a marvelous in-person spring fundraiser. Held over two evenings in June, **MAM Mania** featured the Beatles Tribute Band, "The Cast" of Beatlemania, and lots of dancing under the stars. Guests were invited to dress in their favorite 60s or hippie-inspired attire and a groovy time was had by all! Thanks to the generous support of event hosts, sponsors, and guests, critical funds were raised to support MAM's programs and mission.

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

### *Federico Uribe: Animalia*

"Uribe's sculptures prompt a kind of double recognition. First, you'll see the animal and be amazed at the likeness. After that, you'll see what the sculpture is made of, and you'll be amazed at the artist's ability to breathe life into ordinary cast-off objects. Only after the initial enchantment wears off — which may take a while — is it likely that you'll engage with the implications of the art. The result is the best kind of topical show: one that gently reminds us of our obligations to our non-human neighbors, while reusing materials that would otherwise pollute our air, our water and our collective psyche."

**NJ Arts**

"Federico Uribe: Animalia at MAM is a mind blowing experience! Using commonplace objects—coloured pencils, recycled plastics and bullet shells, this show feels more like a journey, conveying the artist's conviction that destruction and death can be turned into peace and beauty."

**Imlay Gallery**

### *New York to New Mexico: New Acquisitions*

"The exhibit also includes early 20th century works by pioneering modernists A.B. Frost, Jr. and Morton Livingston Schamberg. Photographs of ancient petroglyphs in New Mexico by Salvatore Mancini are complemented by Alaska Native artist Sonya Kelliher-Combs' shadow boxes containing a moose jaw and polar bear fur. Other works focus on social issues and concerns, such as Kyle Meyer's mixed media portrait of a gay man in Swaziland."

**DiscoverJersey Arts**

### *Fragile Freedoms: Maggie Meiners Revisits Rockwell*

"In "Revisiting Rockwell," Meiners takes us to see America with a different set of eyes, where what were once viewed as "normal" subjects are replaced by diverse characters from different backgrounds. Meiners challenges us to ask harsh questions about what we take for granted as standard, conventional or traditional."

**Montclair Local**

"At its best, Meiners' project also captures the feeling of precariousness that Rockwell often radiates: the destabilization of a changing country, and ordinary people hanging on tight as the winds shift around them. The faces of color in her version of "Freedom of Worship" are animated with a desperate hope in the American promise of coexistence and equality under the law."

**NJ Arts**





Anna Mary Robertson (Grandma)  
Moses (1860-1961)  
*Callers*, 1959  
Oil on board  
16 x 24 in.  
Gift of the William Lightfoot Schultz  
Foundation  
1970.17

As part of *Celebrating the 160th Anniversary of Her Birth Grandma Moses: A Retrospective Exhibition* at Abeno Harukas Art Museum (April 17-June 27, 2021), Nagoya City Art Museum (July 10-September 5, 2021), Shizuoka City Museum of Art: (September 14-November 7, 2021), Setagaya Art Museum (November 20, 2021-February 27, 2022), Higashi-hiroshima City Museum of Art (April 1-May 22, 2022)



William Merritt Chase (1849-1916)  
*A Tambourine Player; Mrs. Chase as a Spanish Dancer*, 1886  
Oil on canvas  
65 x 30 in. (165.1 x 76.2 cm.)  
Museum purchase; Acquisition Fund  
1962.16

As part of *Americans in Spain: Painting and Travel, 1820-1920* at Chrysler Museum of Art (February 12-May 16, 2021) and Milwaukee Art Museum (June 11-October 3, 2021)



Virgil Ortiz (b. 1969)  
*Tahu, Blind Archer 1680*, 2016  
Corning glass and ceramic finial/  
stopper  
28 x 12 x 12 in.  
Museum Purchase  
2020.4

As part of *Clearly Indigenous: Native Visions Reimagined in Glass* at Museum of Indians Arts and Culture (April 18, 2021-June 19, 2022)

**Gift of Virginia Demoreuille in memory of Henry M. Reed**



Arthur Burdett Frost, Jr. (1887-1917)  
*Two Women in a French Garden*, ca. 1908-09  
Oil on canvas  
25 ½ x 20 ½ in.

**Gift of Kasia Bogdanowicz**



Morton Livingston Schamberg (1881-1918)  
*Dutchman with Pipe on Pier*, 1903  
Charcoal and pastel on paper  
18 ½ x 11 ½ in.  
2020.9

**Gift of Jennifer Ley and Kit Skarstrom**



Ashley Browning (b. 1992) and Michele Tapia-Browning (b. 1960)  
Santa Clara Pueblo  
*NDN-opoly*, 2019  
Commissioned limited edition game, total of 3, each version is unique  
2020.10

**Gift of Doug and Carol Ewertsen**



George Inness (1825-1994)  
*Twilight*, 1875  
Oil on canvas  
19.8 x 29.7 in.  
2020.11

**Gift of Edward and Mary Downe**



Walter Murch (1907-1967)  
*Red Cabbage*, 1956  
Oil on canvas panel/board  
18 ¾ x 15 ¼ in.

**Gift of Ann and Mel Schaffer**



Suzanne McClelland (b. 1959)  
*They*, 1992  
Acrylic, clay, charcoal, gesso  
72 x 72 in.

**Gift of Garth Greenan**



Howardena Pindell (b. 1943)  
*Untitled #34*, 2004  
Mixed media on board  
13 x 16 ½ x ½ in.

**Gift of Maggie Meiners**



Maggie Meiners (b. 1972)  
*Dream Act*, 2015  
Archival pigment print  
Ed. 9 + 2 AP  
41 x 53 ½ in.



# museum purchases

MAM actively acquires works of art by both well-known and emerging artists that fill significant gaps, strengthening and complementing our existing collections. The last 20 years, MAM has focused especially on building its collection of women and artists of color, aiming for a breadth and depth that furthers the Museum's educational mission.



Vanessa German (b. 1976)  
*Untitled*, 2020  
Mixed media assemblage  
66 x 36 x 16 in.  
Museum Purchase  
2020.3



Virgil Ortiz (b. 1969)  
*Tahu, Blind Archer 1680*, 2016  
Corning glass and ceramic finial/  
stopper  
28 x 12 x 12 in.  
Museum Purchase  
2020.4



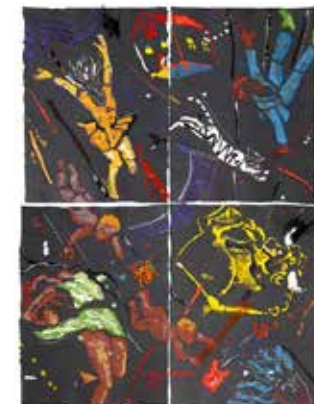
Federico Uribe (b. 1962)  
*Pantera Negra*, 2017  
Bullet shells  
36 1/5 x 72 1/2 x 12 in.  
Museum Purchase  
2020.4



Sanford Biggers (b. 1970)  
*BAM (Seated Warrior Queen)*, 2017  
Unique in a series of three Bronzes  
with silver nitrate patina  
HD video, 42 seconds  
20 x 5 x 6 in.  
Museum Purchase



Todd Gray (b. 1954)  
*Euclidean Gris Gris (Tropic of Entropy)*, 2019  
Four archival prints in artist's frames  
and found frames, UV laminate  
72 x 87 x 3 in.  
Museum Purchase  
2020.7, a,b,c,d



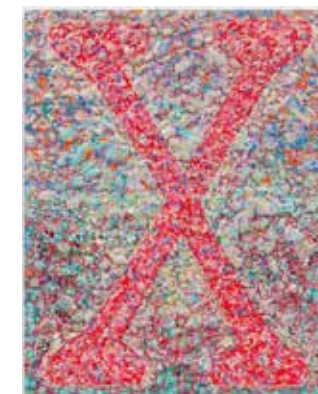
Emma Amos (1937-2020)  
*The Sky is Falling*, 1988  
Handmade paper, fabric, pencil, and  
crayon on 4 sheets  
Museum Purchase  
2021.1



Martin Puryear (b. 1941)  
*Black Cart*, 2008  
Etching with chine colléEd. 47/50  
Museum Purchase  
2021.2



Ayana V. Jackson (b. 1977)  
*The rupture was the story*, 2019  
Archival pigment print on German  
etching paper  
Edition of 8 plus 3 artist's proofs, #4/8  
Museum Purchase  
2021.3



Vaughn Spann (b. 1992)  
*Zeitgeist*, 2020  
Mixed media, plymer paint on  
wood panel  
60 x 48 x 4 in.  
Museum Purchase  
2021.4



Nadia Myre (b. 1974)  
Alonguin, Kitigan, Zibi Anishinabeg  
First Nation  
*Untitled (Tobacco Barrel)*, 2018  
Ceramic, stainless steel wire  
38 x 41 x 6 in.  
2021.6



LaToya Ruby Frazier (b. 1982)  
*Momme Portrait Series (Floral Comforter)*, 2008  
Gelatin silver print  
20 x 24 in. Edition of 8 + 2 AP  
Museum Purchase  
2021.7



Louis Draper (1935-2002)  
*Romon Esquila, Bronx Division of Youth*, c. 1975-76  
Gelatin silver print mounted  
on board  
10 x 10 in.  
Museum Purchase  
2021.8



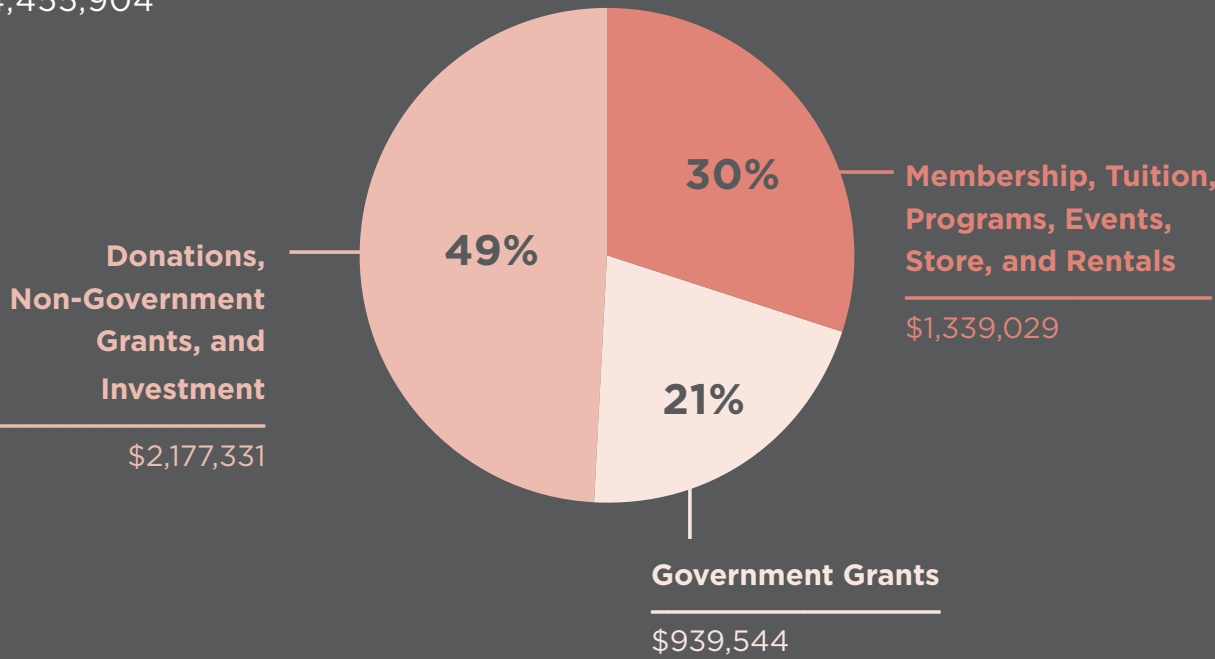
Adger Cowans (b. 1936)  
*Venus Contemplating Her Shadow*,  
c. 1980  
Gelatin silver print  
9 1/4 x 13 3/8 in.  
Museum Purchase  
2021.9



# statement of finances

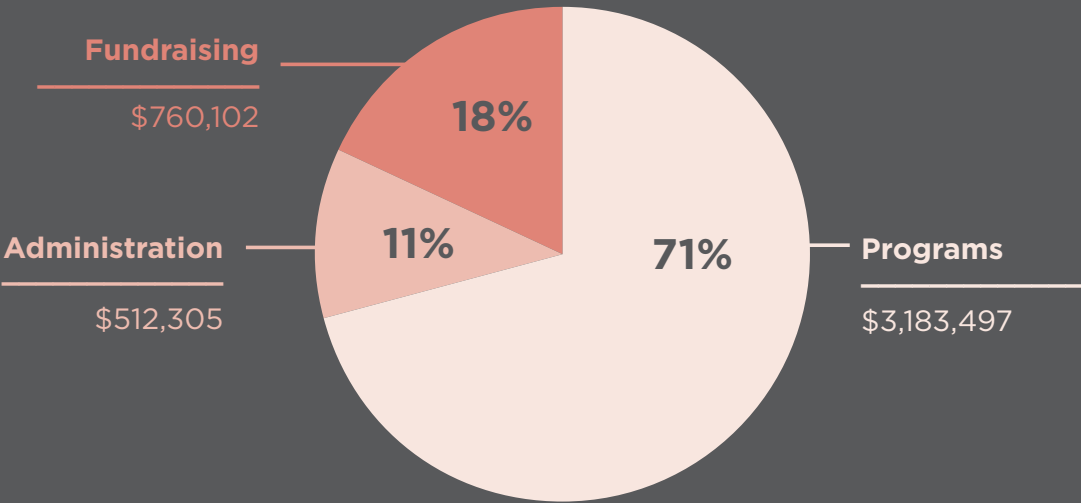
## OPERATING INCOME

Total \$4,455,904



## OPERATING EXPENSES

Total \$4,455,904



Endowment \$14.0 million

# contributions: *institutional giving*

## \$100,000 and above

Carol and Terry Wall/ The Vance Wall Foundation  
Henry Luce Foundation  
New Jersey State Council on the Arts

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The Geraldine R. Dodge Foundation  
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The One Group Compass  
The Philip Riskin Charitable Foundation  
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Compass Realty  
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Lincoln of Wayne



contributions: *individual giving*

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<i>In honor of Kristine Bowen</i> Carol McLean
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<i>In honor of Francesca Grosso</i> Gina Doane
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<i>In honor of Jim Leitner</i> Maureen Raff
<i>In memory of Dave Mengden</i> Karen Mengden
<i>In memory of Sally Murphy</i> Valerie Horowitz
<i>In honor of Lyn Reiter</i> Lyn Rosensweig and Bruce Schnelwar
<i>In memory of Gloria Robin</i> Edward Robin
<i>In honor of Cheryl and Marc Slutzky</i> Marian Rothenberg
<i>In memory of Nancy Thomas</i> Karen Mosher

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Doris and Irwin Honigfeld
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**Shirley Carey**  
Visitor Services Associate



**Timothy Ditzig**  
Visitor Services Associate

**Jean-Marie Emilien**  
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**David Gawenus**  
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**Gerard Lardieri**  
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**Karla Navarro**  
Housekeeper

**Celene Ryan**  
Assistant Director, Community and Access Programs

**Elizabeth Seaton**  
Museum Educator

**Matilda Williams**  
Visitor Services Associate



instructors & educators Vance Wall Art Education Center



- |                      |                   |
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| Raul Barcelona       | Chevon Hopkins    |
| Janice Belove        | Nanci Iovino      |
| Janet Boltax         | Miriam Jacobs     |
| Grace Brown          | Steve Jaskowak    |
| Sarah Canfield       | Lauren Kaiser     |
| Gwen Charles         | Peg Kenselaar     |
| Jörg Colberg         | Caitlin Kohl      |
| Deb Comeau           | Jessica Martel    |
| Lisa Conrad          | Mansa Mussa       |
| Karen DeLuca         | Anna Muniz        |
| Cory Dzenko          | Michelle Piano    |
| Nadia Estela         | Catherine Pezo    |
| Dan Fenelon          | Kevin Pyle        |
| Jessica Fiore        | Jennifer Rittner  |
| John Fotiadis        | Liz Seaton        |
| Gary Godbee          | Niki Siebert      |
| Judy Gould           | Noaa Stoler       |
| Morgan Gualtieri     | Julian Tejera     |
| Deborah Guzmán Meyer | Malik Whitaker    |
| Louise Hafesh        | Aggie Wszolkowska |
| Marion Held          |                   |

volunteers, interns, & summerart team



- |                         |                       |                       |
|-------------------------|-----------------------|-----------------------|
| Susan Brady Abadan      | Angela Beekers-Uberoi | Sophie Bugat          |
| Valerie J. Ablaza, MD   | Salma Benchekroun     | Rose Cali             |
| Slyvie Adams            | Heather Benjamin      | Dylan Campanero       |
| Lisa Amato              | Susan V. Bershad, MD  | Casey Carpenter       |
| Adunni Anderson         | Arlyne Berzak         | Heather Carter        |
| Linder K. Andlinger     | James Blake           | Jennifer Chen         |
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| Denise Baime            | Lonnie Brandon        | Deborah Collins       |
| Michael Barbee          | Nikki Brandon         | Marc Collins          |
| Frank Barnes            | TR Branski            | Susann Connors        |
| MaryAnn Baskinger       | Amelia Brubaker       | Janice Cooley         |
| Adara Baye              | Anna Brubaker         | Cynthia Corhan-Aitken |
| Charles Becker          | Ava Buccino           | Jayson Council        |



volunteers, interns, & summer**art** team

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Marissa Crespo	Madigan Gyves	Arnold Korotkin
Wanda Croudy	Shunzyu Haigler	Meliz Kurtulus
Brock Danner	Joyce Harley	Andrew Lacey
Tatiana Daradar	Liza Helwig	Wendy Lacey
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Caroline Dial	Ramona Hilgenkamp	Keats Lee
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Candace Dobro	Betty Holloway	Susan Lettieri
Teddi Dolph	Charlie Hymowitz	Asher Levy
Eileen Dormer	Philann Idrovo	Shirley Lewis
Claudia Douris	Lisa Indovino	Jennifer Ley
John M. Dowd	Joe Iovino	Janice Linaugh
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Barbara Gelb	Charisse Jones	Cassandra Martin
Marguerite Giustina	Cheryl Jones	Sydney Martin-Grimes
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All MAM 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 Carol and Terry Wall/The Vance Wall Foundation, the Geraldine R. Dodge Foundation, and Museum members.

Cara Romero (b. 1977), *Water Memory*, 2015. Archival Print. 30" X 30". © Cara Romero