

Berenice Abbott, *Janet Flanner*, 1927. Photographic print, 9 1/2 x 7 3/8 inches. Prints and Photographs Division, Library of Congress, Washington, D.C. © Berenice Abbott/Commerce Graphics, New York.



ANNUALREPORT

Fiscal Year 2012 July 1, 2011–June 30, 2012

TACOMA **ART** MUSEUM

YEAR IN REVIEW

Tacoma Art Museum is dedicated to exhibiting and collecting Northwest art, with the mission of connecting people through art. The museum's permanent collection includes the premier collection of Dale Chihuly's glass artwork on permanent public display.

Tacoma Art Museum opened its current facility on May 3, 2003, when it moved from a former bank building that was built in 1920. Nearly twice the size of its previous building, Tacoma Art Museum's new \$22-million Antoine Predock-designed structure provides the space to exhibit more of the permanent collection. In designing the building, Predock drew inspiration from the region's light, its relationship to the water, the neighborhood's industrial history and character, Mount Rainier, the Thea Foss Waterway, and the surrounding structures in what is now known as the Museum District.

For the 2011–2012 fiscal year, Tacoma Art Museum furthered its mission to explore Northwest identity and self-awareness with the summer exhibitions of *Dale Chihuly's Northwest*, Chihuly's spectacular work seen in juxtaposition to uniquely Northwest things that inspire him, and *Collecting for the Future: The Safeco Gift and New Acquisitions*, which added more than 104 regional works of art to the museum's collection.



The museum celebrated Northwest artists both past and present with *A Turbulent Lens: The Photographic Art of Virna Haffer*, which was awarded for its excellence and for bringing an almost-forgotten artist back into the public theater, and *The Eloquent Silver Curve: The Jewelry of Flora Book*, which celebrated the life-long work of an important member of the Northwest and national jewelry scene.

Fall exhibitions began with a showcase of some of the finest Mexican folk art with *Folk Treasures of Mexico: The Nelson A. Rockefeller Collection from the San Antonio Museum of Art*. We were proud to offer many fun opportunities for the community to engage with the works, including our *¿Dónde está Leroy?* Facebook contest. We also shared works from our extensive print collection in *At Home Across America: Scenes from the 1930s to 1950s in Prints*.

YEAR IN REVIEW

The winter season included a showcase of the very best of today's Northwest artists in *The 10th Northwest Biennial*, with Jeremy Mangan's *Trojan Horse* winning the People's Choice Award. This exhibition further explored vital questions of who we are as residents of the Pacific Northwest, broadening the geographical definition of the "Northwest" by including artists working in British Columbia.

Last, but certainly not least, the 2011–2012 fiscal year brought the critically acclaimed and thought-provoking *HIDE/SEEK: Difference and Desire in American Portraiture*, which began with the largest member opening to date. *HIDE/SEEK* was a ground-breaking exhibition that was embraced by the people of Tacoma and neighboring communities. We were proud to share such an important moment in art history with the Pacific Northwest.

ADDITIONS TO THE COLLECTION

Tacoma Art Museum expanded its collection by 447 works in fiscal year 2011–2012, which included paintings, glass, photographs, jewelry, works on paper, and even video. Of those newly acquired works, 434 were generous gifts to the museum by 14 unique donors.

The museum also acquired works of Virna Haffer from The Randall Family Collection as well as from the artist's



Matt McCormick, from the video *The Great Northwest* (detail), 2011–12. Single-channel video, color photographs, and ephemera, 70 minutes, dimensions variable. Courtesy of the artist. Artwork supported by funding from Regional Arts & Culture Council and the Oregon Media Arts Fellowship.

family, including her portrait of her young son in *His First Growth*.

Through the generosity of Dale and Susan Russell Hall, the museum also added Michael Brophy's *Sound* to its collection.

Remarkable local artist Bo Bartlett remembered his friend and Tacoma Playhouse Artistic and Managing Director Marcus Walker by donating his thought-provoking *Brooklyn Crucifixion* to the museum. Bartlett created the work to honor Walker and his production of *My Name is Asher Lev*.

The Marioni Family Gift

One of the more notable additions to the museum was the 400-piece Paul Marioni Collection, which includes Paul Marioni's glass and enamel *Two Masks: Courage and Anonymity*, Dante

YEAR IN REVIEW

Marioni's tall, structural *Gum Tree Leaf*, and hundreds of works by influential glass artists that tell the story of Studio Glass art in America.

Collect 21 Selects New Artwork

Collect 21 NW, a Tacoma Art Museum group that focuses on collecting art and artists originating from the Northwest, gifted *The Great Northwest* by Matt McCormick, one of the artists included in *The 10th Northwest Biennial*. The mesmerizing single-channel video linked with color photographs and ephemera was on view in the exhibition and was a crowd favorite.

COMMUNITY

This year, the museum partnered with local organizations to expand our reach and engage a larger community. The Mentor Me program, which serves youth and their adult mentors, continued with a deeper relationship with Big Brothers Big Sisters featuring monthly activities. Young people and their caregivers from Youth For Christ Foster Care had the museum and education staff to themselves for an entire evening to engage in gallery visits, art-making, and received generous takeaway gifts including art supplies, *Leroy* plush toys, and more, all free of charge.

In partnership with Lincoln High School and Metro Parks, Tacoma Art Museum hosted weekly art clubs at Lincoln Center, engaging anywhere from 20 to 45 youth in studio art.



The museum also hosted free quarterly community festivals which were filled with unique hands-on art-making projects, as well as dancing, music, and performances by local artists.

At this year's third annual Northwest Native Community Celebration, we installed three canoes from local tribes, featured more than a dozen vendors, and welcomed 1,124 people to our second-largest festival of the year.

Also, during this year's *Día de los Muertos* community festival we had an

YEAR IN REVIEW



attendance of 3,110 people, displayed 17 community altars, and featured two tapete artists in an expanded, “dueling tapetes” installation.

EDUCATION

Tacoma Art Museum opened its doors to some 5,000 students who took school tours this year, both in the museum and in new outreach programs in the community.

The new outreach programs included an expansion of our partnership with the nearby Tacoma School of the Arts (SOTA) into a semester-long high school class co-taught by museum and school staff, called The Business of Art. This class is now a graduation

requirement for SOTA students and as far as we know, we are the only museum in the nation offering a public school class taught by and at a museum.

Students learned about careers in the arts and were trained in museum education. They represented Tacoma Art Museum in outreach programs at more than 25 elementary classrooms, serving over 600 students (Kindergarten through fifth grade) with lessons about developmentally appropriate concepts of identity inspired by pieces in *HIDE/SEEK: Difference and Desire in American Portraiture*.

EXHIBITIONS



Dale Chihuly's Northwest

May 21–October 2, 2011

Tacoma Art Museum organized this exhibition of works by Dale Chihuly, one of America's foremost artists and the most influential in developing glass as an important artistic medium. The installation contained a survey of the artist's glass from early baskets to recent works from the *Silver Series* and the rarely exhibited *Pilchuck Stumps*. About 50 Native American

baskets from the Washington State History Museum collection were shown with Chihuly's artwork for the first time. The exhibition is accompanied by a new, fully illustrated, 120-page publication titled *Dale Chihuly: Celebration*.

Photo by Scott Leen. Exhibition generously supported by Arts Fund, Tacoma Arts Commission, Washington State Arts Commission and Union Bank.



A Turbulent Lens: The Photographic Art of Virna Haffer

July 2–November 6, 2011

This exhibition of work by Virna Haffer, one of the most inventive Northwest artists of her time, was organized by Tacoma Art Museum. She was an internationally recognized and respected Tacoma photographer who slipped from both regional and national art history books. The museum's curatorial team searched through more than 30,000 of Virna

Haffer's photographic negatives, prints, and woodblocks at the Washington State Historical Society and Tacoma Public Library's Special Collections to create this exhibition and its accompanying catalogue.

Virna Haffer, *Abstract #2* (detail), circa 1960s. Photogram.
Collection of the Washington State Historical Society, gift of the estate of Virna Haffer.

EXHIBITIONS



Collecting for the Future: The Safeco Gift and New Acquisitions

June 25, 2011–January 8, 2012

This exhibition was organized by Tacoma Art Museum to feature the generous gift from Safeco Insurance and the Washington Arts Consortium, as well as many of the museum's new acquisitions. The exhibition showcased paintings, video, conceptual art, glass, studio art jewelry, photography, ceramics, fiber arts, works on paper, and sculpture.

It revealed some of the exciting directions that the museum's collection is growing and offered a behind-the-scenes glimpse into progress toward Tacoma Art Museum's goal of building the premier collection of Northwest art.

Walter Isaacs, *Horses in Paddock* (detail), 1945. Oil on board, 27 5/8 x 31 5/8 inches. Tacoma Art Museum, Gift of Safeco Insurance, a member of the Liberty Mutual Group, and Washington Art Consortium, 2010.6.52.

EXHIBITIONS



The Eloquent Silver Curve: The Jewelry of Flora Book

July 30, 2011–February 5, 2012

This exhibition of jewelry by Flora Book, was organized to showcase the artist's ability to combine her passion for elegant jewelry with her love of silver and life-long study of textiles. Unlike many other Northwest jewelry artists who favor narrative content and use found objects, Book has focused almost exclusively on the expressive possibilities offered by meticulous strands of slender silver

beads. This exhibition showcased much of Book's work from the past decade, showcasing her range and signature style.

Flora Book, *Jayne's Veil* (detail), 1996. Silver beads and nylon monofilament 12 × 26 × 12 inches. Collection of the artist. Photo by Roger Schreiber. Support for this exhibition was generously provided by **ArtsFund** and the **Guendolen Carkeek Plestcheeff Fund for the Decorative and Design Arts**.

EXHIBITIONS



Folk Treasures of Mexico: The Nelson A. Rockefeller Collection from the San Antonio Museum of Art

October 29, 2011–February 19, 2012

The exhibition of the Nelson A. Rockefeller Collection, considered the finest collection of Mexican folk art in the United States, was organized by Tacoma Art Museum. The exhibition offered the diverse communities of the Puget Sound a rare chance to both marvel at and learn about the cultural heritage of the people of Mexico through artisans, cultural

objects, and practices. The exhibition was comprised of approximately 80 works of Mexican folk art in all media from 12 different states.

Michoacan, *Chest* (detail), 19th century. Lacquered wood, 16 ¼ × 29 ¾ × 16 ½ inches. San Antonio Museum of Art, The Nelson A. Rockefeller Mexican Folk Art Collection. This exhibition was made possible through the support provided by **The Boeing Company** and **KeyBank Foundation**.

EXHIBITIONS



At Home Across America: Scenes from the 1920s to 1950s in Prints

November 19, 2011–February 26, 2012

This exhibition of prints by American artists from the 1920s to the 1950s was organized by Tacoma Art Museum to highlight how the arts of this period reveal a nation struggling to redefine itself while feeling intense nostalgia for how life used to be. This exhibition was the last in an extended series celebrating the museum's permanent collection during its

75th Anniversary year. It utilized the museum's collection of almost 400 American prints, assembled by museum patron Carolyn Schneider and purchased for the museum by Colonel and Mrs. A.H. Hooker in 1970.

Georges Schreiber, *Spring Storm*, 1930. Lithograph, 12 ½ × 15 ¾ inches. Tacoma Art Museum, Carolyn Schneider Collection, Gift of Colonel and Mrs. A. H. Hooker.

EXHIBITIONS



The 10th Northwest Biennial

January 21–May 20, 2012

In honor of Tacoma Art Museum's 75th Anniversary and to commemorate the milestone of two decades of biennial exhibitions, *The 10th Northwest Biennial* examined the vital questions of who we are as residents of the Pacific Northwest, what we look like, and what our aspirations for our communities are. *The Biennial* sought artworks that addressed the critical issues that underpin the larger issues of identity and community including the fluidity of regional

identity in an age of global capitalism, increased urban migration, and the virtual diffusion of a discernible regional style. The exhibition included the work of 30 different Northwest artists working in a variety of media.

Jeremy Mangan, *Trojan Horse* (detail), 2010. Oil and acrylic on canvas, 96 × 104 inches, diptych. Courtesy of Linda Hodges Gallery, Seattle, and the artist. This exhibition was made possible through generous support provided by the **Paul G. Allen Family Foundation, Russell Investments, Washington State Arts Commission, and the National Endowment for the Arts.**

EXHIBITIONS



HIDE/SEEK: Difference and Desire in American Portraiture

March 17–June 10, 2012

This exhibition was organized by Tacoma Art Museum, originally emerging from the meticulous scholarship of its co-curators, Dr. Jonathan D. Katz and David C. Ward. *HIDE/SEEK* traced the evolution of sexual identities through a diverse range of artworks including paintings, sculptures, watercolors, prints, photographs, and video. The exhibition offered an unprecedented survey of nearly 150 years of American art and

included works by masters such as Thomas Eakins, John Singer Sargent, Georgia O’Keeffe, Andy Warhol, Jasper Johns, and more.

Peter Hujar, *Susan Sontag* (detail), 1975. Gelatin silver print, 14 ⁵/₈ x 14 ¹³/₁₆ inches. National Portrait Gallery, Smithsonian Institution © The Peter Hujar Archive LLC, courtesy Matthew Marks Gallery, New York. Made possible locally by the **Andy Warhol Foundation for the Visual Arts**, **The Calamus Foundation**, **Propel Insurance**, **The Robert Mapplethorpe Foundation**, the **Emily Hall Tremain Foundation**, the **Wyman Foundation**, and **JB Harter Charitable Trust**.

TREASURER'S LETTER

Tacoma Art Museum's financial results were mixed for fiscal year ending on June 30, 2012. The museum benefited from increased operating and campaign contributions made by individuals, corporations, foundations, government agencies, and members totaling \$3,302,653 in contributed income. This compares favorably to the previous year's contributed income which totaled \$2,622,980. This charitable giving speaks to the incredible generosity of those who understand the importance of our core mission, connecting people through art. Because of such strong support the museum enriches the lives of many—be they regular visitors, young school children, regional artists, devoted teachers, noted scholars, family members, or active teens.

The museum experienced negative investment returns (net of operating draws) resulting in an investment decrease for fiscal 2012 of \$265,132 compared to a \$3,692,019 gain the previous year. This negatively impacted the financial

results creating a modest decrease in net assets of \$734,144. The independent audit firm of Brantley Janson Yost & Ellison, which issued the museum's audit, reported no findings resulting from the examination of the financial results or in other words a "clean audit report."

Excluding investment/financing activities and restricted contributions, Tacoma Art Museum reported balanced operating results. The Board of Trustees, with their strong fiduciary oversight, and the leadership and dedication of museum staff deserve recognition for their hard work during these challenging times.

We are most grateful to you, our dedicated members and supporters, for providing the critical support that enables the museum to fulfill its mission of connecting people through art.

Ryan Backlund, Treasurer, Board of Trustees

INCOME

Contributed Income

| | |
|-------------------------------------|--------------------|
| Operating and Campaign Gifts | \$2,298,664 |
| Corporate Support | \$410,218 |
| Foundation Support | \$ 410,205 |
| Government Grants & Revenue | \$ 8,500 |
| Membership | \$ 175,066 |
| Sub-Total Contributed Income | \$3,302,653 |

Earned Income

| | |
|--------------------------------|--------------------|
| Endowment & Investment Income | (\$265,132) |
| Admission & Tours | \$211,094 |
| Store | \$168,630 |
| Other* | \$691,521 |
| Sub-Total Earned Income | \$806,113 |
| TOTAL INCOME | \$4,108,766 |

EXPENSES

Expenses by Program

| | |
|-------------------------|--------------------|
| Exhibitions & Education | \$2,397,659 |
| Supporting Services | \$385,356 |
| Membership | \$159,205 |
| Fundraising | \$593,681 |
| Other** | \$1,307,009 |
| TOTAL EXPENSES | \$4,842,910 |

* Other earned income is from after-hours events, parking, educational programs, special events, and other income sources.

** Other expenses include those related to investments, financing, depreciation, the Museum Store, facilities, after-hours events, the Gala, and other expenses.

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*This is a list of full and part-time employees who worked at Tacoma Art Museum between July 1, 2011 and June 30, 2011.

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