



# *Annual Report*

JULY 1, 2018–JUNE 30, 2019

**Toledo**  
**Museum**  
**of**  
**Art**



*“The Toledo Museum of Art  
is one of the best treasures  
we have in our community!”*

—Cassandra B.



*Walk through the Toledo Museum of Art's galleries or across the campus and you cannot help but feel it—a positive energy sparked by new possibilities that is fueled by multisensory exhibitions, inventive programs, new acquisitions, and TMA's most important assets, its staff and volunteers.*

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Of course, the most surprising thing that occurred at TMA was the departure of Brian P. Kennedy, the Museum's executive director since 2010. He made a lasting, meaningful difference during his nine years at TMA and he will be missed. With Brian's departure, I accepted the role of interim director while the search for the next Edward Drummond and Florence Scott Libbey director proceeds.

As part of our efforts to ensure TMA remains relevant and sustainable for generations to come, the Master Site Plan was finalized. We look forward to working with the new director to identify the next steps in carrying out this vision for the future.

A range of exhibitions that highlighted both the collection and TMA's ongoing focus on providing multisensory experiences for its visitors were on view this year. Museum staff and volunteers collaborated with artist Rebecca Louise Law to transform Canaday Gallery into an immersive exhibition featuring fresh and dried garlands of flowers while a commemoration of the 200th anniversary of the Libbey Glass Company and its excellence in glassmaking was on view in the Glass Pavilion. The Museum also debuted three recently renovated spaces through special exhibitions that explored themes of family and nature along with recent acquisitions of Native American art.

Through endowments and the generosity of donors, TMA continues to diversify its world-renowned collection with thoughtful acquisitions of works of art, including *The Fairies' Favourite* by John Anster Fitzgerald (1819–1908), *Topsy and the Golden Fleece* by Alison Saar (born 1956), and *Blackware Jar* by Maria Martinez (1887–1980), among others.

Meanwhile, the campus was invigorated with programs that engaged the community in unique and innovative ways, like the annual summer Block Party and the Great Art Escape, held each December. The Museum also relaunched its affinity group, Circle, with the mission of engaging new audiences through inclusive and innovative programming at the intersection of art and wellness.

As you browse this report, you will see just how the Museum continues to fulfill its purpose of art education while providing leadership in expanding the vibrant arts community that exists in northwest Ohio.

Throughout the report, you will also find comments from Museum visitors posted to online review sites during the year. The support of the public—and members such as yourself—is further evidence that the Museum is on the right path towards relevancy and sustainability.

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—John Stanley, Interim Director  
of the Toledo Museum of Art

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## FISCAL YEAR 2019

*July 1, 2018–June 30, 2019*

383,685

Museum visits

395

School tours offered

33,000

Family Center visits

17,711

Students and teachers  
on school tours

1,348

Visitors on public tours

707

Public glassblowing  
demonstrations

3

GAPP artists/residencies

3

Master Glass Classes

195

Art classes offered

2,015

Students attending  
art classes

623

Art scholarships awarded



Artist Leo Tecosky was one of  
three artists to participate in  
the GAPP program this year.

23

Loans to other  
institutions

60

Works added to  
the collection

433

Volumes added  
to the library

168

Public programs

28,857

Visitors participating in  
public programs

1

## **BUILDING A VIBRANT ARTS COMMUNITY**

Broadening and continuing  
to create a more vibrant arts  
community in Toledo

**PAGES 6–9**

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## **EXHIBITIONS & ACQUISITIONS**

Reviewing the year's  
exhibitions, installations,  
and acquisitions

**PAGES 10–23**

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## **SPEAKING VISUAL IN AN IMAGE SATURATED WORLD**

Showcasing how the Museum  
is continuing to confirm  
and embed its reputation  
for visual literacy

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## **MOVING AHEAD WITH THE MASTER SITE PLAN**

Building on the momentum  
surrounding the  
announcement of the  
Master Site Plan

**PAGES 28–31**

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## **STAYING RELEVANT AND SUSTAINABLE**

Making operational,  
programming, and services  
improvements to better  
the visitor experience

**PAGES 32–36**

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## **IMPACT & DONORS**

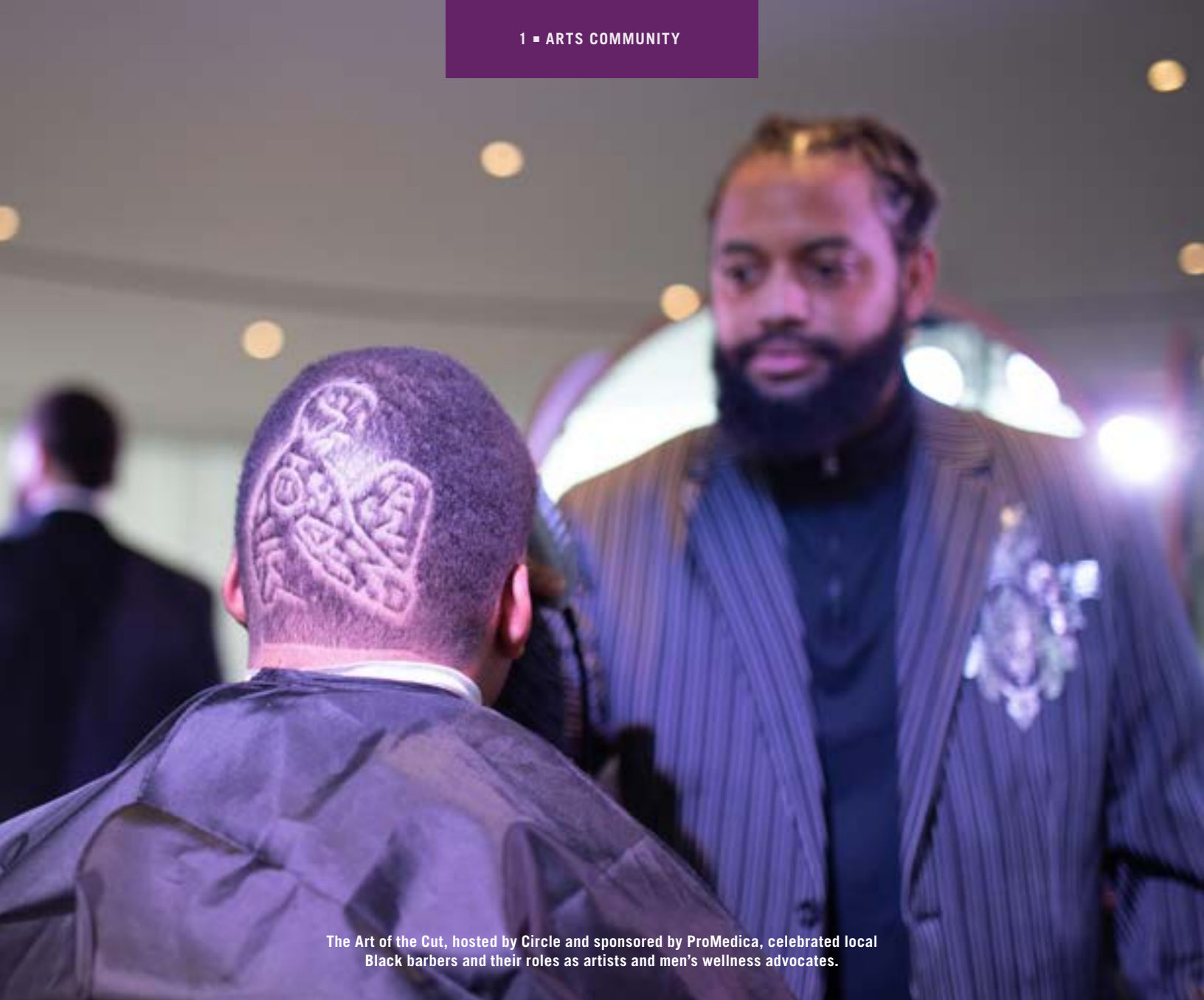
Honoring those whose  
gifts of time, treasure,  
and talent makes  
TMA's work possible

**PAGES 37–55**

# *1*

## *Arts Community*





The Art of the Cut, hosted by Circle and sponsored by ProMedica, celebrated local Black barbers and their roles as artists and men's wellness advocates.

## Contributing to Toledo's Vibrant Arts Community

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*The Toledo Museum of Art's exhibitions and programs serve as the cornerstone of a vibrant arts community in northwest Ohio. TMA treasures its role as an arts leader and continues to provide wide-ranging exhibitions and public programs while partnering with outside organizations to strengthen the region's art community.*

Legendary composer and pianist Harold Budd participated in a distinctive artist residency at the Museum, featuring a once-in-a-lifetime performance in the Peristyle.



TMA's collaborations with other cultural leaders and community partners have contributed to a growing slate of arts programming on the Museum's campus.

Circle, TMA's infinity group dedicated to inclusive and innovative programming that engages new audiences, filled the GlasSalon to capacity with two unparalleled events: (Re)New Year's Days, a one-of-a-kind experience inspired by art, yoga, movement, and meditation, and Art of the Cut, a celebration of Black barbers and their roles as artists and men's wellness advocates that was sponsored by ProMedica.

The foundation of the Museum is its collection, exhibitions and programming, and this year saw all three come together to meet the needs of the 21st-century audience, who is demanding museums be more accessible and engaging. This strategic approach includes working with artists and using the permanent collection—one of the Museum's greatest assets—to create multisensory installations.

While the early 20th-century saw the founding of a number of art museums throughout the United States, a particularly special variety was born in the Midwest. Today, these museums are characterized by their collections of exceptional quality and a commitment to being free to the public. The Toledo Museum of Art epitomizes this institutional type.



TOP

**TMA presented a free family concert from the Spoleto Festival USA, one of America's major performing arts festivals. The event was hosted by TMA Board Chair Cynthia Thompson and Ronald Thompson.**

ABOVE

**Artist Katherine Gray gave a free glassblowing demonstration and artist talk as part of the opening events for her exhibition *Katherine Gray: (Being) in a Hotshop*.**



While TMA seeks to honor the history of what it has been, it also seeks new ways of thinking about exhibitions and new approaches to interpretation, presentation, and display that meet the needs of the 21st-century audience.

In this spirit, the Museum has worked over the past several years to cultivate a creative program that utilizes its own collection as the launching pad for an invigorated and revitalized exhibition schedule. This approach was exemplified this past year by several exhibitions, including *Celebrating Libbey Glass, 1818–2018*, *Frans Hals Portraits: A Family Reunion*, *Sights and Sounds: Art, Nature and the Senses* and *Expanded Views: Native American Art in Focus*. Leveraging the combined talents and perspectives of Museum staff, the strength of the permanent collection, and recently remodeled gallery spaces, TMA has been able to activate the Museum's holdings in a smart, low-cost way that allows it to accomplish specific goals, both programmatic and financial.

This year, the Museum hosted a diverse group of visual and performing artists, further enriching Toledo's arts community. TMA welcomed both genre-defying artist Harold Budd and musical innovator Rafiq Bhatia to the Peristyle stage. Artist Rebecca Louise Law returned to the Museum at the close of *Community*, her largest site-specific installation of dried and fresh plant materials to date, to participate in the Guest Artist Pavilion Project (GAPP) residency where, with the assistance of the Glass Studio staff, she experimented with the floral fragments from her installations and glass. TMA and the Toledo Symphony Orchestra once again partnered on a summer music marathon, this time in celebration of the music of Fanny and Felix Mendelssohn. ■



Rebecca Louise Law was one of three artists to participate in the Guest Artist Pavilion Project (GAPP) residency during the year.



TMA and the Toledo Symphony Orchestra continued their summer music marathon collaboration with a celebration of the music of Fanny and Felix Mendelssohn. Image courtesy of the Toledo Symphony Orchestra.



The TMA Block Party returned to campus, with the Museum celebrating the start of summer with nearly 10,000 of its neighbors.

2

*Exhibitions &  
Acquisitions*

# Exhibitions

In addition to Wilson's leather-bound books, visitors could also view two prints by John James Audubon (pictured below) from the Toledo Museum of Art collection.



The fourth in the Museum's biennial exhibitions focused on bird-themed art, *Before Audubon* coincided with the regional birding festival the Biggest Week in American birding, which brings tens of thousands of birders to the shores of Lake Erie to observe the spring migration of songbirds.

## BEFORE AUDUBON: ALEXANDER WILSON'S BIRDS OF THE UNITED STATES

April 21 – July 22, 2018

In 1808, Scottish-born poet and amateur naturalist Alexander Wilson (1766–1813) began publishing *American Ornithology; or The Natural History of the Birds of the United States*. Wilson's impressive achievement inspired John James Audubon to publish his much better-known *Birds of America* (1827–38). Though Wilson had no background as an artist, he taught himself drawing and illustrated his nine volumes of careful observations of the birds of the northeastern U.S. with 76 hand-colored, engraved, and etched plates of 314 species—26 of which he was the first to describe. This exhibition was the first time that the Toledo Museum of Art's first edition of Wilson's pioneering, multi-volume publication had been exhibited at the Museum.

*Before Audubon: Alexander Wilson's Birds of the United States* was supported in part by 2018 Exhibition Program Sponsor ProMedica.

The installation of *Two Me* coincided with the annual Sculpture X symposium, a Midwest arts conference, that was co-hosted by Bowling Green State University, the University of Toledo, Contemporary Art Toledo, Owens Community College, and the Museum.



Conceptual in nature, *Two Me* was designed to activate TMA's campus by bringing new and engaging contemporary art to the city of Toledo.

## MEL CHIN: TWO ME

Sept. 22 – Nov. 11, 2018

A noted conceptual artist, Mel Chin's *Two Me* invited the public to elevate and pose as living monuments. *Two Me* is a conceptual, interactive artwork, encouraging visitors to engage in a performance by ascending the fully accessible ramps to one of two identical seven-foot-tall pedestals inscribed with the word "Me." Individually, each visitor attains monumental status when reaching the top. Together, across both platforms, visitors create a "We," as in "We the People." Chin's work balances the longing for individualism and the foundational spirit of coexistence embedded within American culture.

*Two Me* was presented by ProMedica with additional support from The Joseph and Judith Conda, and Susan L. Conda, Accessibility Fund and the Ohio Arts Council.

*"Amazing experience every time we go."*

—Melissa S.





*Celebrating Libbey Glass, 1818-2018* paid homage to 200 years of glassblowing excellence of Libbey Inc. and explored the evolution of design at the company from 1818 to today.



## CELEBRATING LIBBEY GLASS, 1818-2018

May 4 – Nov. 25, 2018

To commemorate the 200th anniversary of the Libbey Glass Company and its tradition of excellence in glassmaking, TMA organized this major exhibition of glass that shares the story of American ingenuity in glassmaking. *Celebrating Libbey Glass* presented more than 175 outstanding examples of glass from the Museum's renowned collection as well as objects and materials from the Libbey Inc. archives, including pressed glass tableware, Amberina art glass, Libbey's world-renowned "brilliant" cut glass (including TMA's glorious Libbey Punch Bowl), mid-century modern barware and examples of more recent "premium give-away" glasses.

*Celebrating Libbey Glass, 1818-2018* was supported in part by Libbey Inc. and the Ohio Arts Council.

TOP

TMA has more than 600 objects by Libbey in its permanent collection. It is because of the strength of this collection and archive material that this exhibition was possible.

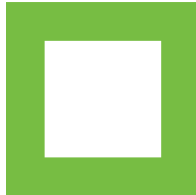
ABOVE

Showcased in *Celebrating Libbey Glass* was a stunning array of glass objects that exemplified excellence in age-old handcrafting practices of blowing and cutting glass.

*"Have loved visiting here since childhood."*

—Patricia P.

Henri Rousseau (French 1844–1910),  
*The Snake Charmer (La Charmeuse de  
Serpents)*. Oil on canvas, 1907. Paris,  
Musée d'Orsay, legacy of Jacques  
Doucet, 1936



## THE SNAKE CHARMER AND THE FRENCH AVANT-GARDE

Sept. 25 – Dec. 31, 2018

Regarded as one of Henri Rousseau's most significant works, *The Snake Charmer* demonstrates why this self-taught artist was so highly admired during his lifetime by the pioneers of 20th-century painting, including Pablo Picasso, Robert Delaunay, and Vasily Kandinsky. This visionary artist was known especially for his depictions of dreamlike jungles filled with plant and animal life. These highly detailed, imaginary scenes were informed not by any firsthand experiences of exotic locations, but by the artist's frequent visits to the Paris zoo and botanical gardens and from illustrated magazines.



Visitors to *Frans Hals Portraits: A Family Reunion* were greeted by an enormous photo collage comprised of images submitted by the Toledo community in response to the question, "How do you define family?"

## FRANS HALS PORTRAITS: A FAMILY REUNION

Oct. 13, 2018 – Jan. 6, 2019

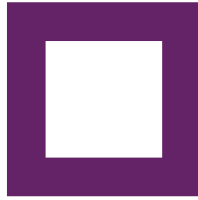
The first exhibition devoted to the family portraiture of Frans Hals (1582/83–1666), *Frans Hals Portraits: A Family Reunion* was prompted by the Museum's acquisition in 2011 of *Van Campen Family Portrait in a Landscape* as well as the conservation of Brussels' *Three Children of the Van Campen Family*. These two works originally formed one composition, separated for unknown reasons likely in the late 18th century or early 19th century. The exhibition reunited the sections of the Toledo/Brussels painting along with a third fragment from a private collection and were shown with the three other family portraits painted by the artist. The exhibition debuted at TMA then traveled to both the Royal Museums of Fine Arts of Belgium and the Fondation Custodia in Paris, France.

*Frans Hals Portraits: A Family Reunion* was supported in part by Taylor Cadillac, KeyBank, Mosser Construction, and the Ohio Arts Council with additional support from 2018 Exhibition Program Sponsor ProMedica.



The three known fragments of the Van Campen family portrait by Dutch Golden Master Frans Hals were reunited for the first time in nearly 200 years.





## REBECCA LOUISE LAW: COMMUNITY

June 16, 2018 – Jan. 13, 2019

British artist Rebecca Louise Law designed and created a site-specific installation—her largest to date—using both dried and fresh plant materials to form an immersive visitor experience that explored the relationship between humanity and nature. She sourced thousands of plants and flowers locally for the project and with assistance from community members to assemble garlands of plant materials, created an experience that thematically and literally represented northwest Ohio. A proponent of sustainability, Law also repurposed flowers that were previously used in her other installations from around the world.

*Rebecca Louise Law: Community* was supported in part by Taylor Cadillac, the Ohio Arts Council and the TMA Ambassadors with additional support from 2018 Exhibition Program Sponsor ProMedica.

Over half a million plant and flower elements—a combination of materials sourced locally and 10 years of Law's past installations—were on view in *Community*.



Artist Rebecca Louise Law stands amidst *Community* in Canaday Gallery. *Community* was Law's largest installation to date, containing an estimated 520,000 individual dried and live flower and plant elements and nearly half a million feet of copper wire.

## SIGHTS & SOUNDS: ART, NATURE, AND THE SENSES

July 21, 2018 — Feb. 24, 2019

A multisensory art installation of video, new media and works on paper by artists from around the world launched this renovated gallery dedicated to contemporary art at the Toledo Museum of Art. *Sights & Sounds: Art, Nature, and the Senses* presented modern and contemporary works of art in a variety of media that explored and related to the natural world. Many of the works were recent acquisitions installed for the first time, while others from TMA's acclaimed collection had only been shown occasionally.

*Sights & Sounds: Art, Nature, and the Senses* was supported in part by the Ohio Arts Council and 2018 Exhibition Program Sponsor ProMedica.



On loan to the Museum for *Expanded Views* was *Tiichum* (pictured here) by James Lavadour, a self-taught artist who lives and works on the Umatilla Reservation in northeastern Oregon.



The diversity of artists and works of art represented in *Sights & Sounds* illustrated TMA's dedication to seeking out the most innovative and exceptional modern and contemporary works in a wide range of media.

## EXPANDED VIEWS: NATIVE AMERICAN ART IN FOCUS

Oct. 25, 2018 – April 28, 2019

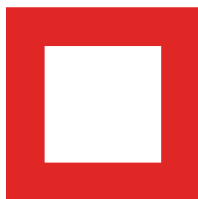
Over the past several years the Museum has been working to build up its collection of Native American works of art, both historical and contemporary. *Expanded Views: Native American Art in Focus* featured new acquisitions in this area, and presented a large scale work by the artist James Lavadour, on loan for this exhibition. Works as diverse as a traditional Acoma Manta and Cherokee tipi cover were shown together with contemporary works by Lavadour and artists Wendy Red Star and Marie Watt. Additionally, a select number of paintings from the Museum's established American paintings collection were shown as part of the installation.

*"Outstanding cultural resource."*

—Druh K.



Steve Reich's score of the same name is set to an archival film montage in Beatriz Caravaggio's large-scale video installation *Different Trains*.



## DIFFERENT TRAINS

Feb. 9 – May 5, 2019

A large-scale video installation that spans more than 20 feet and is 29 minutes in duration, *Different Trains* features a 1988 musical score by Steve Reich set to an archival film montage that lends new depths and insights to the original musical composition. Steve Reich's 1988 score for string quartet and recorded voice is a beautiful and emotionally charged rumination on the train journeys of his youth and of the horrific deportation trains of the Holocaust. Created by Caravaggio in 2016, the video stands as important reminder of one of the greatest tragedies in human history.

*This presentation of Different Trains was supported in part by the Stacey and Harley Kripke Philanthropic Fund, the Jewish Federation of Greater Toledo, the Ruth Fajerman Markowicz Holocaust Resource Center, the Donald L. Solomon Supporting Organization, as well as Linda and Joel Beren, Andrea and Gary Delman, Lynn and Frank Jacobs, Dr. Robert and Beverly Karp, Arleen and Jon Levine, Dr. Allen and Hindea Markowicz, Gail and Jay Mirrow, H. Zachary Ottenstein, Sandy Soifer and Paul Goldner, Julie and Fred Treuhaft, and Mark, Gretchen, Sam and Kelly Zyndorf in loving memory of Henry and Helen Zyndorf, with additional support from an anonymous donor and the H.L. Thompson, Jr. Family Fund.*

A *Rainbow Like You* was one of several works on view in *(Being) In a Hotshop* by Katherine Gray that asked the viewer to have a sensory experience with glassblowing.



## KATHERINE GRAY: (BEING) IN A HOTSHOP

Feb. 9 – May 12, 2019

In this solo exhibition of her work, Katherine Gray presented glassmaking as something that is experiential rather than strictly visual. *(Being) in a Hotshop* immersed the audience in the sights, sounds, and smells of the glassmaking studio. Using primarily glass (and cleverly defining the material with itself), visitors were invited to experience glassmaking through multiple senses. With Gray's immersive and sensory installation of the hotshop experience, visitors were able to grasp a greater understanding of the process of glassblowing.

*Katherine Gray: (Being) in a Hotshop was sponsored in part by O-I and the Ohio Arts Council with additional support from 2019 Exhibition Program Sponsor ProMedica.*

*"Excellent museum."*

—Mohammed A.

# Acquisitions

*July 1, 2018–June 30, 2019*

**Lee Mullican** (American, 1919–1998), *Untitled*. Oil on canvas, 1971. Museum Art Fund, 2018.28

**Arthur Strasser** (Austrian, 1854–1927), *Portrait of a Man*. Terracotta with a dark brown patination, 1880. Purchased with funds from the Libbey Endowment, Gift of Edward Drummond Libbey, 2018.29.

**Dirck Hals** (Dutch, 1591–1656), *Merry Company on a Terrace*. Oil on panel, 1623. Gift of The Georgia Welles Apollo Society, 2018.30

**Debora Moore** (American, born 1960), *Kikko Bamboo (Bamboo with white orchids)*. Blown and hot-worked glass with hot-applied glass powders, acid-etched, 2010. Gift of Ellen and Bill Hamilton, 2018.34

**Elizabeth Murray** (American, 1940–2007), *Preparatory Drawing for 'Stay Awake.'* Pencil and pen on Notebook paper, 1989. Gift of Murray-Holman Marital Trust, 2018.39

**Elizabeth Murray** (American, 1940–2007), *Preparatory Drawing for 'Stay Awake.'* Pencil and pen on Notebook paper, 1989. Gift of Murray-Holman Marital Trust, 2018.40

**Marie Watt** (American, born 1967), *Companion Species Repose*. Solid crystal on western walnut, 2017. Purchased with funds given by Dr. Loren Lipson, 2018.41



**Monir Farmanfarmaian** (Iranian, 1924–2019), *Untitled*. Felt tipped marker on paper, 2014. Orion Fund, 2018.27



**John Anster Fitzgerald** (British, 1823–1906), *The Fairies' Favourite*. Watercolour and body colour heightened with white, about 1860–1865. Gift of The Georgia Welles Apollo Society, 2018.32

**Marie Watt** (American, born 1967), *Ledge: Predator and Prey*. Reclaimed wool blanket, satin binding, thread and embroidery floss, 2015. Purchased with funds given by Dr. Loren Lipson, 2018.42

**Vicente López y Portaña** (Spanish, 1772–1850), *Virgin of the Immaculate Conception*. Oil on canvas; original gild wood frame, around 1795–1800. Prudence and Edward Lamb Fund, 2018.43

**Ansel Easton Adams** (American, 1902–1984), *Frozen Lake and Cliffs, Sierra Nevada, California*. Gelatin silver print, 1932; printed about 1960–1969. Gift of Margaret and Howard Bond, 2018.44

**Ansel Easton Adams** (American, 1902–1984), *Teklanika River, Mount McKinley National Park, Alaska (Portfolio IV: What Majestic World)*. Gelatin silver print, 1947; printed 1963. Gift of Margaret and Howard Bond, 2018.45

**Ansel Easton Adams** (American, 1902–1984), *Aspens, Northern New Mexico (Portfolio VII)*. Gelatin silver print, 1958; printed 1976. Gift of Margaret and Howard Bond, 2018.46

**Ruth Bernhard** (American, 1905–2006), *Teapot*. Gelatin silver print, 1976. Gift of Margaret and Howard Bond, 2018.47

**Robert Doisneau** (French, 1912–1994), *Un Regard Oblique*. Gelatin silver print, 1948; printed 1981. Gift of Margaret and Howard Bond, 2018.48

**Michael Kenna** (British, born 1953), *Tuileries Gardens, Paris*. Gelatin silver print, 1987. Gift of Margaret and Howard Bond, 2018.49



**Andreas Frosch** (German, active about 1517–1520), *The Risen Christ*. Limewood with polychromy, about 1520. Purchased with funds from the Libbey Endowment, Gift of Edward Drummond Libbey, 2018.33



**Alison Saar** (American, born 1956), *Topsy and the Golden Fleece*. Wood, tar, steel, ceiling tin, wire, acrylic paint, and gold leaf, 2017. Purchased with funds from the Florence Scott Libbey Bequest in Memory of her Father, Maurice A. Scott, 2018.37



**Maria Martinez** (Native American, San Ildefonso Pueblo, 1887–1980), *Blackware Jar*. Polished blackware pottery with matte paint, about 1926–1943. Purchased with funds from the Libbey Endowment, Gift of Edward Drummond Libbey, 2019.1

**William Lemke** (American), *Sand Dune*. Gelatin silver print, 1978. Gift of Margaret and Howard Bond, 2018.50

**Howard Bond** (American, born 1931), *Procession*. Gelatin silver print, 1967. Gift of Margaret and Howard Bond, 2018.51

**Brett Weston** (American, 1911–1993), *Rock Wall*. Gelatin silver print, 1971. Gift of Howard and Margaret Bond, 2018.52

**Eduardo Portillo** (Venezuelan, born 1966) and **Mariá Eugenia Dávila** (Venezuelan, born 1966), *New Nebula*. Silk, alpaca, moriche palm fiber dyed with Indigo, rumex spp., onion, eucalyptus, acid dyes, copper, and metallic yarns, 2017. Mrs. C. Lockhart McKelvy Fund, 2018.53

**April Gornik** (American, born 1953), *Inlet*. Four-color lithograph, 2003. Gift of Marilyn F. Symmes, 2018.54

**Alison Elizabeth Taylor** (American, born 1973), *Schilderachtig*. Screenprint, digital print, collage, and laser-cut wood veneer, 2013. Published by Lower East Side Printshop, printed by Master Printer Erik Hougan with Keigo Takahashi. Gift of Marilyn F. Symmes, 2018.55

**Hiroshi Yoshida** (Japanese, 1876–1950), *Kajiyashiki*. Color woodblock print, 1929. William J. Hitchcock Fund in memory of Grace J. Hitchcock, 2018.56

**Wesaam Al-Badry** (Iraqi-American, born 1984), *Gucci #VII*. Archival pigment print, 2018. Frederick B. and Kate L. Shoemaker Fund, 2018.57

**Aïda Muluneh** (Ethiopian, born 1974), *Compromise*. Archival digital print, 2017. Frederick B. and Kate L. Shoemaker Fund, 2018.58



**Helen Levitt** (American, 1913–2009), *New York City (Spider Girl)*. Chromogenic color print, 1980. Purchased with funds from the Frederick B. and Kate L. Shoemaker Fund, the Carl B. Spitzer Fund, and the Louise and Stanley Levison Fund, 2018.31



**John Frederick Peto** (American, 1854–1907), *Market Basket, Hat, and Umbrella*. Oil on canvas, 1900. A gift to the Museum in honor of Susan Palmer by her husband Thomas, daughter Emily and her family, 2018.35



**René Jules Lalique** (French, 1860–1945), *Source de la Fontaine, Melite*. Mold-pressed glass, 1924. Gift of John and Maria Shugars in memory of Christine Dittmer, 2018.61



**Gerald Gulotta** (American, 1921–2018), *Production Prototype for Libbey Ware*. Glass-ceramic material, 1963. Gift of Gerald Gulotta, 2018.59

**Jean Prouve** (French, 1901–1984), *Trapèze Table - Table de Conférence*. Enameled steel and laminated wood, designed around 1955–1956. Gift of Sara Jane DeHoff, Ashley Kasperzak and Brennan Kasperzak, 2018.60

**Bill Owens** (American, born 1938), *This is our second Fourth of July Block party. This year thirty-three families came for beer, barbequed chicken, corn on the cob, potato salad, green salad, macaroni salad and watermelon. After eating and drinking we staged our parade and fireworks*. Gelatin silver print, 1972; book released, 1973. Frederick B. and Kate L. Shoemaker Fund, 2018.62

**Edward Burtynsky** (Canadian, born 1955), *Oxford Tire Pile #8*. Chromogenic print, 1999. Purchased with funds given in memory of Larry Thompson by his children and grandchildren and Gift of Joseph Hearst, by exchange, 2018.63

**James Nares** (English, 1953), *Street*. HD video with music by Thurston Moore, 2011. Museum Purchase, by exchange and Purchased with funds from the Florence Scott Libbey Bequest in Memory of her Father, Maurice A. Scott, 2019.4

**Robert The** (American, born 1961), *Norton Holiday Project (This is the End)*. Mixed media book, 2018. Gift of Brian P. Kennedy in honor of the Norton Family, 2019.5

**Joe Fig** (American, born 1968), *Ross Bleckner 2007*. Mixed media, 2007. Gift of the Artist and Cristin Tierney Gallery, NY, 2019.6



**Joyce Scott** (American, born 1948), *Nuanced Veil*. Seed beads, wire, and thread, around 2008–2017. Purchased with funds from the Florence Scott Libbey Bequest in Memory of her Father, Maurice A. Scott, by exchange, 2018.36.



**Agus Suwage** (Indonesian, born 1959), *Keberangkatan*. Thirty leather head sculptures, light wood box, motor, and charcoal on canvas, 1998. Purchased with funds from the Libbey Endowment, Gift of Edward Drummond Libbey, 2018.38A-00



**Stine Bidstrup** (Danish, born 1982), *Object No. 23 from the Architectural Glass Fantasies series*. Mold blown glass with digitally enhanced graal technique, 2018. Purchased with funds given by Edith Rathbun, 2018.65

**Libbey Glass Company**, an operating division of Owens-Illinois (American, 1935–1993), **Freda Diamond** (designer; American, 1905–1998), *Beverage tumblers with Golden Foliage Pattern; Caddy*. Colorless glass, machine mold-blown with enamel, about 1960s. Gift of Diane C. Wright, 2019.7A-I

**Libbey Glass Company**, an operating division of Owens-Illinois (American, 1935–1993), *Snow White and the Seven Dwarfs (Premium Giveaway)*. Colorless glass, machine mold-blown, about 1937–1938. Gift of Diane C. Wright, 2019.8A-H

**Werner Pfeiffer** (American, born 1937), *Seasons Greeting Card*. Mixed media collage on paper, 2018. Gift of Werner Pfeiffer, 2019.9

**Japanese**, *Five-Case Inro and Ojime*. Ivory, gold lacquer with taka-maki-e and mother of pearl, mid-19th century. Gift of Richard R. Silverman, 2019.10A-G

**Philippe Halsman** (American, 1906–1979), *J. Robert Oppenheimer*. Gelatin silver print, 1958. Gift of Mr. and Mrs. Spencer D. Stone, 2019.11

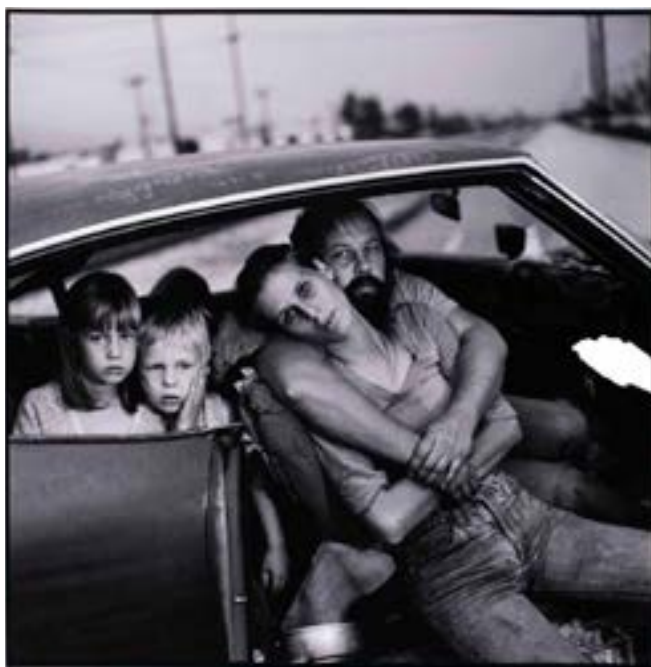
**Diane Arbus** (American, 1923–1971), *Young Boy with a Button and Flag in a Pro-War Parade, NYC*. Vintage gelatin silver print, 1967. Gift of Mr. and Mrs. Spencer D. Stone, 2019.12

**Donis Dayán Llago** (Cuban, born 1985), *White House*. Acrylic on canvas, 2017. Gift of Sara Jane DeHoff and Ashley Kasperzak, 2019.14

**Judy Hill** (American, born 1953), *Lace Dress*. Cire-perdue cast glass and raku-fired ceramic, 20th century. In honor of Thelma Hewitt Smith and Fred A. Smith and their family, 2019.15



**Amber Cowan** (American, born 1981), *Grotto of the Chocolate Nymph*. Flameworked American pressed glass and mixed media, 2018. Purchased with funds from the Jamar Art Fund of Marvin and Lenore Kobacker, 2018.64



**Mary Ellen Mark** (American, 1940–2015), *The Damm Family, Los Angeles*. Gelatin silver print, 1987. Gift of Harold Boeschstein, by exchange, 2019.2

**Judy Hill** (American, born 1953), *Sour Grapes*. Cire-perdue cast glass and raku-fired ceramic, 20th century. In honor of Thelma Hewitt Smith and Fred A. Smith and their family, 2019.16

**Sherry Markovitz** (American, born 1947), *Breasted Buddha*. Glass beads, papier-mache, and mixed media, about 2002–2003. In honor of Thelma Hewitt Smith and Fred A. Smith and their family, 2019.17

**Mathurin Jacques Brisson** (author; French, 1723–1806) and **François-Nicolas Martinet** (artist; French, 1731–about 1804), *Ornithologie, ou Méthode contenant la division des oiseaux en Ordres, Sections, Genres, Espèces & leurs Variétés. À laquelle on a joint une description exacte de chaque Espèce, les différentes Nations, et les Noms vulgaires*. Six bound volumes with letterpress and hand-colored engravings. Mrs. George W. Stevens Fund, 2019.18A-F

**Jan Bogaerts** (Dutch, 1878–1961), *Still Life with Azaleas*. Oil on canvas, 1912. Purchased with funds from the Libbey Endowment, Gift of Edward Drummond Libbey and Gift of William E. Levis, by exchange, 2019.19

**Viola Frey** (American, 1933–2004), *Man and World*. Ceramic, 2003. Gift of The Georgia Welles Apollo Society, 2019.20

**Théodore Géricault** (French, 1791–1824), *Boy Giving Oats to an Unhitched Horse*. Oil on canvas, 1823. The 2019 TMA Board of Directors recognizes this work in honor of Director Brian Kennedy and his efforts to both develop strengths and expand directions in the permanent collection. Purchased with funds from the Libbey Endowment, Gift of Edward Drummond Libbey and Purchased with funds from the Florence Scott Libbey Bequest in Memory of her Father, Maurice A. Scott, 2019.21



**Wendy Red Star** (American, Crow, born 1981), *Four Seasons*. Archival pigment print on Sunset fiber rag, 2006. Gift of Dr. Loren G. Lipson, 2019.13A-D




**Larry Poons** (American, born 1937), *Tantrum II*. Acrylic on canvas, 1979. Purchased with funds from the Jamar Art Fund of Marvin and Lenore Kobacker and Gift of Dr. and Mrs. Joseph A. Gosman, by exchange, 2019.3

3

# *Visual Literacy*



A photograph of an older man with glasses, wearing a dark suit, a light blue shirt, and a red and white striped tie. He is standing in a museum gallery, looking at a large painting on the wall. The painting depicts a landscape with a blue sky, green hills, and a yellow field. Several other framed paintings are visible on the wall in the background.

The Museum, in partnership with the Area Office on Aging and several area centers that serve those age 60 and older, is teaching visual literacy while sharing more about TMA with seniors.

## Embedding the Museum's Visual Literacy Reputation

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*Learning to read, understand and write visual language is an ability that helps all aspects of life. The visually literate person uses sensory skills for critical thinking and by better interpreting the world around them, allows for a more productive and engaged life.*

BELOW

Students from the University of Toledo analyze *The Crowning of Saint Catherine* by Peter Paul Rubens (Flemish, 1577–1640) in the Great Gallery.



This year the Toledo Museum of Art and the University of Toledo (UT) strengthened its partnership to advance visual literacy education. The initiative was announced in October 2018 and provides new opportunities for UT students across all majors to master the ability to “speak visual” through targeted curriculum modules incorporated into their existing course offerings. This visual literacy initiative was made possible by the generosity of Judith Herb, a longtime supporter of both institutions.

The collaboration leverages TMA’s strengths teaching visual literacy to students from kindergarten through high school as well as professionals in the industrial and manufacturing fields via the Center of Visual Expertise (COVE) and the capabilities with the University’s Center for the Visual Arts, its Jesup Scott Honors College in interdisciplinary learning, and UT Libraries in supporting information literacy.

Also this year, Museum staff hosted a continuing education conference focused on visual literacy. *Drawn to Learn: Visual Strategies for Student Success* was a unique, one-day conference for K-12 teachers that offered tools and strategies for incorporating visuals into the classroom. Through TMA’s ongoing visual literacy outreach to teachers, area educators have learned that incorporating visuals in the classroom is a great way to improve student outcomes.

ABOVE

Area educators listen as Associate Director of Education Kate Blake leads a session during a teacher professional development workshop.



Edward Drummond and Florence Scott Libbey Director Brian Kennedy gives opening remarks to attendees of the Drawn to Learn conference in the Little Theater.





Opening the conference was Wendi Pillars, a University of Toledo graduate and author of *Visual Notetaking for Educators*. The conference also featured a keynote from cartoonist and comic theorist Scott McCloud, who demonstrated why every visual choice we make matters in today's fast-moving cascade of images and ideas. The Museum partnered with the University of Findlay's Mazza Museum and the Educational Service Center of Lake Erie West to host the conference.



Born from the core competency of TMA's visual literacy education, COVE continued to grow this year, offering online and in-person visual literacy training to improve occupational safety in industrial settings. These include both hazard identification and incident investigations. ■

*"The Toledo Museum of Art is absolutely fantastic, especially for kids on a rainy day."*

—Emily C.

As part of the Museum's Juneteenth activities, KeyBank Fellow Asmaa Walton facilitated visual literacy exercises with TMA visitors and select works of art, such as *Saint Francis of Paola* by artist Kehinde Wiley. TMA Teen Leaders organized a screening of *Black is the Color*, a film by Jacques Goldstein, followed by a panel discussion.

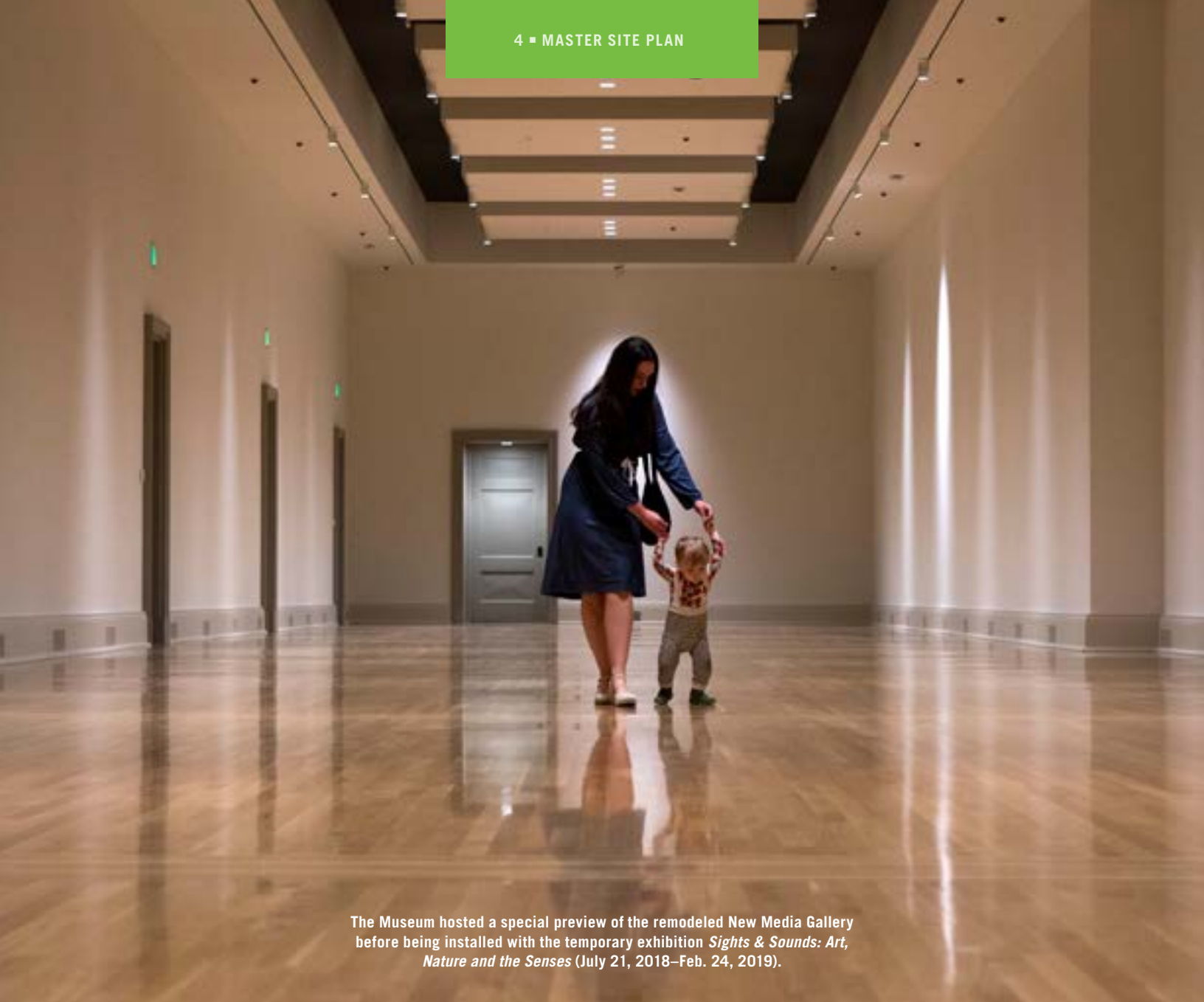


Throughout the year, the Center of Visual Expertise (COVE) held private sector workshops in various Museum galleries.



4

# *Master Site Plan*



The Museum hosted a special preview of the remodeled New Media Gallery before being installed with the temporary exhibition *Sights & Sounds: Art, Nature and the Senses* (July 21, 2018–Feb. 24, 2019).

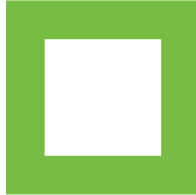
## Master Site Plan to Guide Museum's Future

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*The Toledo Museum of Art finalized its Master Site Plan this year, with a phased approach to ensure its future and role in the arts community for the next century and beyond.*



**BEFORE AND AFTER.** Snapshots of Levis Gallery during its remodel and at a special donor preview of the space before it was installed with the special exhibition *Frans Hals Portraits: A Family Reunion* (Oct. 13, 2018–Jan. 6, 2019).



Developed in collaboration with Beyer Blinder Belle Architects & Planners, an internationally renowned firm based in New York City, the Master Site Plan includes changes throughout the Museum's campus and to its Monroe Street entrance.

Since it was first built in 1912, the Museum's building and campus have continued to evolve to meet the needs of the institution and the community. The main building established a permanent home for the collection, while the west wing and the east wing, with the Peristyle, added a performance space while putting hundreds of Toledoans to work during the Great Depression.

The Center for Visual Arts as well as the Glass Pavilion continued TMA's growth and evolution as a world-class facility with space to both display and create works of art.

The master planning process, first started in 2016, will serve as a road map for Museum leadership to follow as TMA approaches its 120th anniversary.

*"One of the most impressive museums I have ever seen."*

—Leo F.





**John Stanley was appointed director of special projects and tasked with overseeing the Master Site Plan from design through construction. Stanley began his career at TMA in 1979, eventually serving as the Museum's chief operating officer from 1987 to 1995 before joining the staffs of the Museum of Fine Arts, Boston and the Whitney Museum of American Art.**

While the plan is expected to take two decades to complete, the steps began this year with the approval of an enabling project, the removal of the Glass Crafts Building, which will allow for the future construction of an Art Support Building.

The Art Support Building will provide space for art conservation, workshops and consolidated art storage, allowing for that space in the main Museum building to be reconfigured.

To lead the Master Site Plan efforts, John Stanley was hired as director of special projects. Beginning July 1, 2019, he also assumed the role of interim director with the departure of Brian P. Kennedy.

The next steps include the development of designs for the Art Support Building as well as identifying funding for its construction. These items are expected to take place in the next few years. ■



**Two Little Free Libraries were installed in the Georgia and David K. Welles Sculpture Garden to further develop an inclusive, accessible, and multisensory campus. The project was funded by the Museum Library League.**

5

*Revenue  
Generation*





With the TMA Ambassadors help, a memorable holiday shopping event was held at the Museum in support of the Museum Store and Collector's Corner.

## Continuous Improvement Focus, Community Partnerships Result in Early Success

*The newly created Revenue Generation team brings a consolidated focus on designing experiences, classes, events, menus, venues, and retail prospects that better address the needs of the Museum's current and future visitors across a more diverse portfolio of offerings.*



As part of the continuous improvement process, the Museum Café held a menu tasting event to test out new entrees and side dishes before debuting a new seasonal menu.



This unification of departments is also yielding better financial and operational results as a more integrated approach to sales, service, and marketing comes together.

As part of a continuous improvement focus for the year, numerous process and policy changes were implemented within the departments. The Revenue Generation team also took the lead on activities and processes that span multiple Museum teams. For instance, through rigorous planning that spanned over 3 months, TMA achieved step change improvements in every facet of the annual Block Party event. Attendance increased by 40% to over 10,000 people, gross revenue was tripled, and expenses were cut by 25%.



Artist Amber Cowen was one of over a dozen nationally and internationally-renowned artists who taught week-long master classes in glass at the Museum. The series debuted in May 2018 and continued through the spring and in to the summer months.

*“Definitely GO to the Museum Cafe!  
The food is amazing!”*

—Carrie N.

Additionally, detailed cost analyses were completed in multiple areas and moderate rate increases were implemented in others, such as parking and Peristyle rental fees. These conservative increments helped to keep up with the increasing costs to operate Museum assets and facilitate events while maintaining consistent quality and utilization.

Departments not only collaborated more effectively across the Museum, but also led the way to collaborations with area organizations with great success.

TMA's long-standing partnerships with the Toledo Symphony and the University of Toledo continued to grow and deepen and new community collaborations began with Destination Toledo, the Toledo Lucas County Public Library, and Metroparks Toledo. Through these strategic collaborations, the Museum continues to discover new ways to provide visitors to the Toledo region innovative arts and culture experiences.■

Studio art classes continue to provide a source of revenue for the Museum, with a catalog of class offerings that spans various media and skill levels.



*“Wonderful collection and the best docents and kid programs anywhere.”*

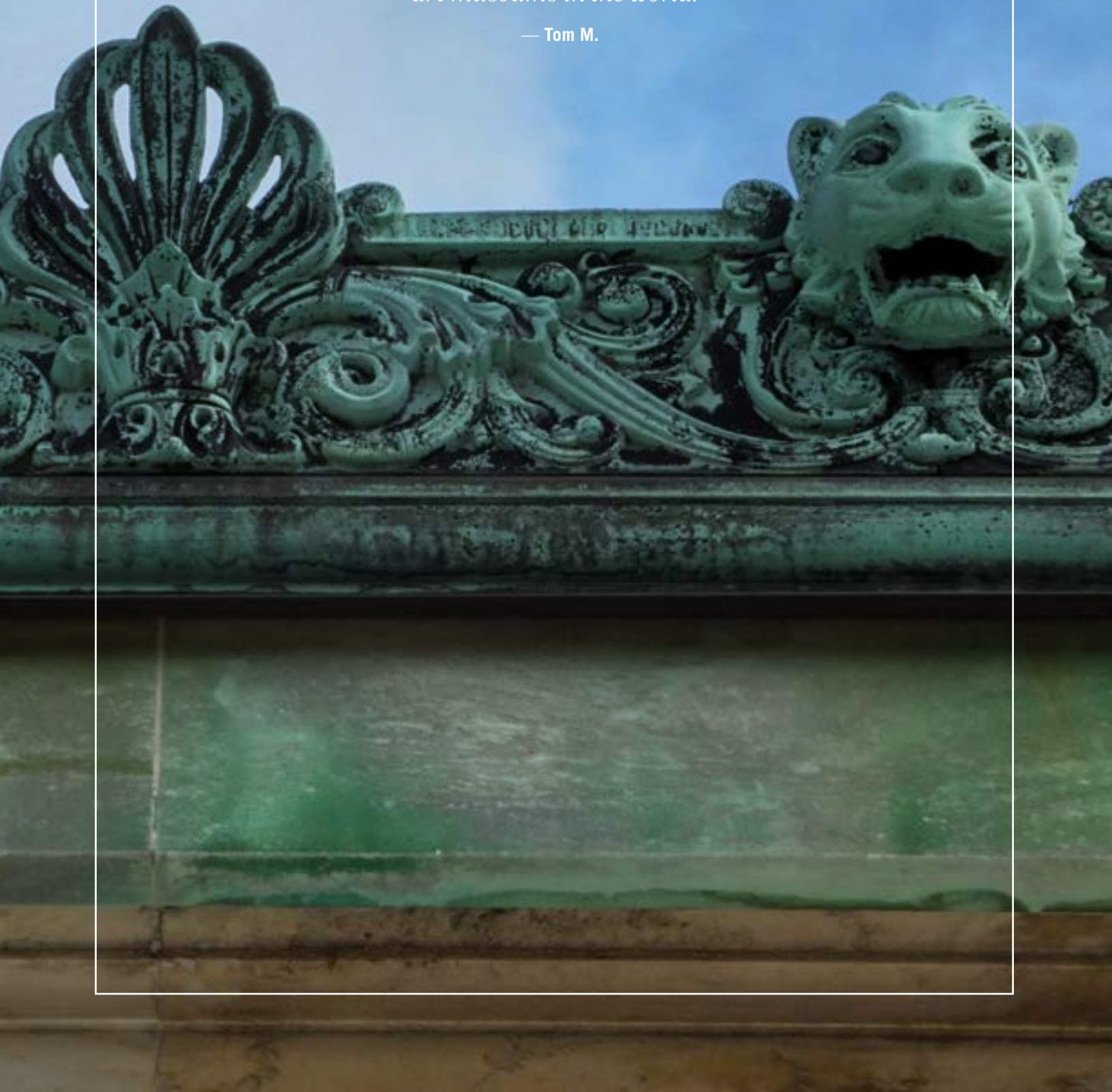
—James B.





*"This place is among the finest  
art museums in the world."*

— Tom M.





6

# *Impact & Donors*

# Featured Faces

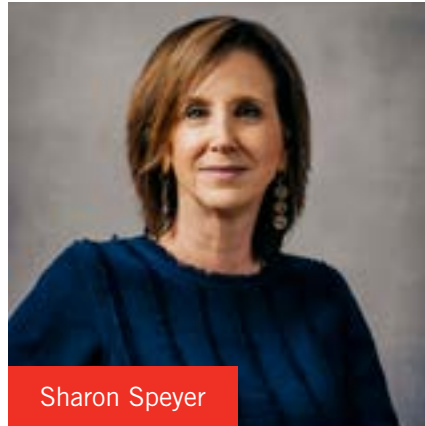
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Asmaa Walton



Sharon Speyer

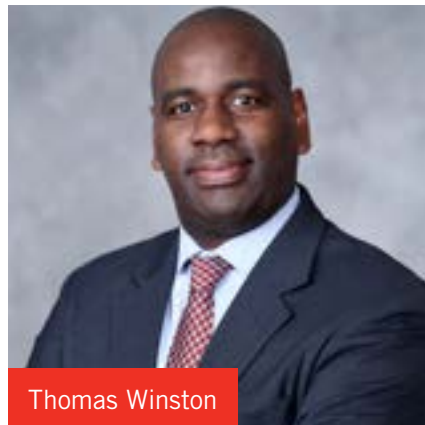


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*With Sincere Gratitude To Our Members*

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Corporate sponsorship provides vital support for the Toledo Museum of Art and TMA is fortunate to receive regular backing from local businesses like BP-Husky Refining, LLC. In addition to being a Business Council member, BP has supported the Museum's Art After School program and was a presenting sponsor of the special exhibition *Manet: Portraying Life*. BP America most recently presented the exhibition *Life Is a Highway: Art and American Car Culture*.



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## CARL AND ANNE HIRSCH

TMA is fortunate to have several fellowship programs for museum professionals who are early in their careers, including the Hirsch Curatorial Fellowship in Glass, which is generously supported by Carl and Anne Hirsch. The Hirsches' support extends further, with the couple having been President's Council members since 1982 and participating in the Georgia Welles Apollo Society, the Museum's art acquisition group.



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Toledo and the Museum owe much to the glass industry that is still a part of the city's (and the Museum's) identity to this day. Not only is Owens-Illinois a Business Council member, the company extends its support further by consistently matching gifts to the Museum made by O-I employees. This year, O-I came on board as a corporate sponsor of the exhibition *Katherine Gray: (Being) in a Hotshop*.





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The Museum benefits not only from monetary support but also gifts of time. Susan Palmer's commitment to the Museum encapsulates this, having served TMA as a Master Docent, a Sustaining TMA Ambassador, and a current board member. Susan was also a Museum staff member, having worked in both the Education and Development departments, and she and her husband, Tom, are Georgia Welles Apollo Society members. In celebration of her commitment to TMA, Tom and their daughter Emily Janz gifted *Market Basket, Hat, and Umbrella*, an oil painting by American artist John Frederick Peto (1854-1907) to the Museum in 2018.



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The Museum's success has been made possible through the involvement of many dedicated individuals, including Stephen and Julie Taylor. With their strong support of family friendly events like The Great Art Escape and TMA's exhibition program, the Taylors have helped introduce the Museum to new audiences and fostered a love of art in TMA's youngest visitors. Stephen and Julie have also left a lasting legacy at the Museum through their involvement with The Georgia Welles Apollo Society and Stephen's service as a TMA board member.



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TMA supporters can leave a lasting legacy with planned charitable bequests. Libbey Circle is the Museum's legacy society and one of its members, John Libbe, left a transformative gift that will positively impact the Museum in perpetuity. John had been a Museum member since 1967 and before he passed away in early 2019, he committed to leave a portion of his estate to the Museum to establish an endowment fund to support exhibitions and related programs.





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## MARGARET MARTENS

Support for the Toledo Museum of Art can come from unexpected places. Margaret Martens was born in 1923, grew up in Toledo, and graduated from Libbey High School. A widow when she passed away in April 2018, she left a major gift through her estate to TMA, making an immense impact on the Museum. TMA is grateful for legacy gifts like this thoughtful contribution from Margaret and her family.



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The Great Performances series at TMA invites musical artists across genres to perform throughout the Museum. Inspired by her love of music, long-time supporter Ann Hartmann worked with the TMA Development department to identify and ask others with a similar appreciation of music to support this long-standing program. With her help, the Great Performances series is now supported by the Dorothy MacKenzie Price Fund, the Victoria Majure Souder Program Fund, Hartmann & Associates, Joseph and Judith Conda, Shaun Coughlan, Carlos A. de Carvalho, Geraldine Mowery, Nancy K. Phlegar, and an anonymous donor.



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**DIFFERENT TRAINS SPONSORS**

A hauntingly beautiful work of art that combines music and video, *Different Trains* is a both historically important and aesthetically impressive. Having this monumental film montage available to the public provided the Museum an opportunity to engage new support. With assistance from Hindea Markowicz and the Jewish Federation of Greater Toledo, the Museum was able to find broad support for this presentation of *Different Trains*. For a full list of sponsors, please turn to page 17.





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## MELISSA GLEESPAN

Ask the majority of current Museum members what their earliest memories of TMA are and you are likely to hear stories of visiting the Museum as child, with memories of seeing the mummies for the first time, taking an art class, or walking by the Museum's grand marble columns. Melissa Gleespan has a similar story and despite no longer living in Toledo, recently became a member and increased her support, becoming a Director's Circle: Diamond member, due to a sense of duty to the institution and its mission.



# Gifts of Time

**FISCAL YEAR JULY 1, 2018–JUNE 30, 2019**

*With Sincere Gratitude To Our Volunteers*

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## SHUMAKER, LOOP & KENDRICK

The Museum is fortunate to have the support of Shumaker, Loop & Kendrick, LLC (SLK). The full-service law firm has been a Business Council member since the 1990s, having increased its support over the decades. In addition to providing corporate sponsorship of the special exhibition *Fired Up: Contemporary Glass by Women Artists*, SLK is also lending its support to the upcoming installation *Yayoi Kusama: Fireflies on the Water*.





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## PROMEDICA

The Toledo Museum of Art's robust and diverse exhibition program is made possible by the generous support of ProMedica. The health-care system has also been a vital partner in revitalizing downtown Toledo. Not only has ProMedica enthusiastically backed the relaunch of Circle, the Museum's affinity group dedicated to inclusive and innovative programming that engages new audiences, its CEO, Randy Oostra, has served on the TMA Board of Directors and is tapped to be its next chairman.



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## OHIO ARTS COUNCIL

The Ohio Arts Council is a state agency that funds and supports quality arts experiences to strengthen Ohio communities culturally, educationally, and economically. TMA has benefitted from the Ohio Arts Council's sustainability grant program, having received grants between \$75,000 to \$275,000 over the past few years. Thanks to the Ohio Arts Council's generosity, these funds have been used by the Museum to help underwrite its exhibitions and public programs.



# Financial Summary

**FISCAL YEAR 2018-2019**  
*July 1, 2018–June 30, 2019*

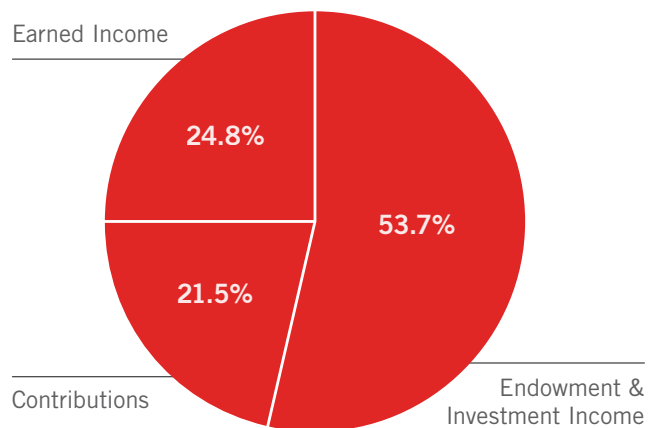
Pooled Investments	\$ 174,429,700
Charitable Trusts	\$72,513,844
<b>Total</b>	<b>\$246,943,544</b>

Revenue	\$16,242,135
Expenses	\$16,519,241
<b>Operating Surplus (Loss)</b>	<b>(\$277,106)</b>

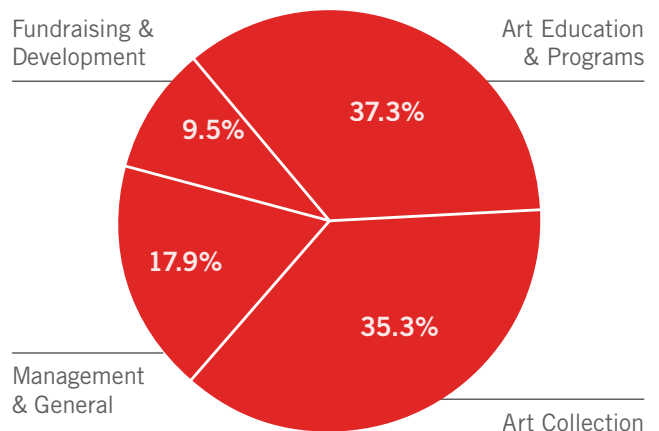
Endowment and Investment Income	\$8,714,231
Contributions	\$3,498,550
Earned Income	\$4,029,353
<b>Total Revenue &amp; Support</b>	<b>\$ 16,242,134</b>

Art Collection	\$ 5,838,760
Art Education & Programs	\$ 6,159,996
Management & General	\$ 2,955,477
Fundraising & Development	\$1,565,008
<b>Total Expenses</b>	<b>\$16,519,241</b>

## TOTAL REVENUE & SUPPORT



## TOTAL EXPENSES







*"One of the coolest spots in town."*

— Tom H.

