

# Annual Report

FOR THE FISCAL YEAR ENDING JUNE 30, 2017

Fine Arts  
Museums of  
San Francisco

de Young  
Legion of Honor

# Fine Arts Museums of San Francisco

## de Young Legion of Honor



The Fine Arts Museums of San Francisco had a significant year, the first under the new leadership of director and CEO Max Hollein. As the largest public arts institution in Northern California, the Museums pursue the mission of serving a broad and diverse constituency with exhibitions and programs that inform, educate, inspire, and entertain. This cannot be done without the support of members, donors, corporate and foundation partners, trustees, city leaders, and the community at large.

The projects outlined in this report reflect the progress of the Museums' staff in achieving key long-term aspirations of the institution as defined by its leadership. Among these goals is cementing the reputation of the de Young and Legion of Honor as internationally recognized museums and major cultural centers of the western United States. The two museums have rich histories and dedicated followers, yet there is still room to expand their reach and relevance.

### de Young

Golden Gate Park  
50 Hagiwara Tea Garden Drive  
San Francisco, CA 94118-4502  
deyoungmuseum.org

### Legion of Honor

Lincoln Park  
100 34th Avenue  
San Francisco, CA 94121-1677  
legionofhonor.org

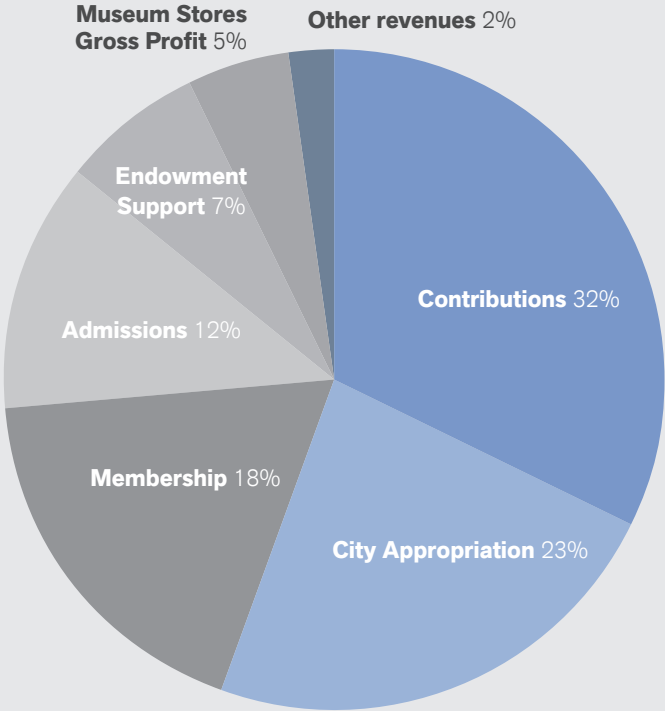
Another aim is to strengthen the permanent collection and to draw from this rich resource to bring extraordinary exhibitions to the public. This was a year exuberant with presentations large and small—from *Rodin Centenary* and *The Summer of Love Experience* to *On the Grid* and *Frank Stella's Prints*—that drew heavily from the treasures within the Museums' own holdings. Going forward, the institution will hone its ability to utilize its own curatorial experts in building and deploying the collection in meaningful ways.

Recent visitors may have noticed some changes within the buildings themselves. To make the museums more welcoming and stimulating, spaces such as Wilsey Court at the de Young and the Court of Honor at the Legion of Honor have been activated with new installations and artistic interventions that play off the museums' sites, contents, and histories. This project will continue to grow and introduce surprises around every corner. Adding to opportunities for audience engagement is an array of bold educational and public programs that reflect the diverse interests of a broad audience. Lastly, the Museums wish to extend their role as an arbiter of culture beyond the buildings' walls, a goal served by an enhanced digital strategy, among other initiatives.

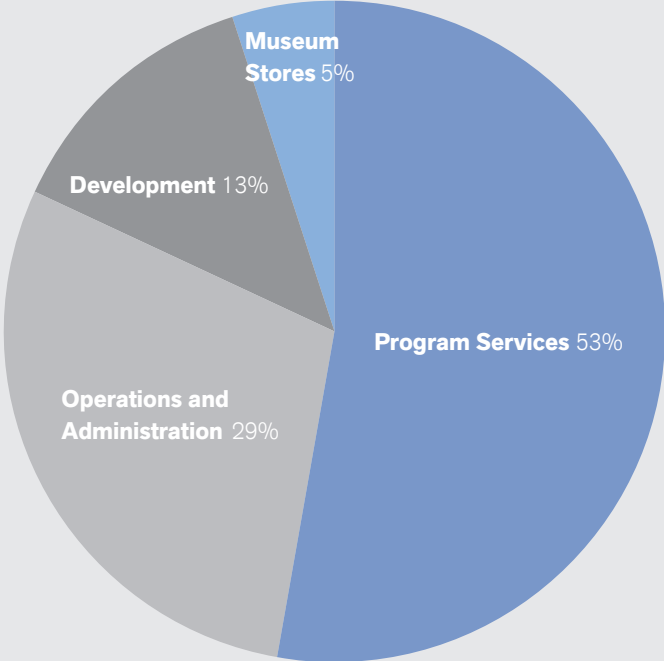
These goals are ambitious but achievable with continued support. The first important step has been to strengthen the Museums' financial and foundational strength, an effort outlined on the following page. The sections that follow highlight noteworthy achievements and describe how staff and leadership will propel the progress of these aims forward in the months and years to come—with gratitude for the public's continued confidence in the Fine Arts Museums and for the members' and donors' important roles in helping to make it all possible.

**Cover:** This newly acquired quilt was on view in *Revelations: Art From the African American South* (see page 5): Gearldine Westbrook, "Housetop" *Variation* (detail), 1982. Cotton corduroy and cotton plain weave; pieced, 94 x 78 in. FAMSf, Museum purchase, and gift of the Souls Grown Deep Foundation from the William S. Arnett Collection, 2017.1.54. © 2017 Estate of Gearldine Westbrook / Artists Rights Society (ARS), New York.  
**Interior images:** Photographs by Henrik Kam, © FAMSf; Drew Altizer Photography; and © FAMSf

# Building a Strong Foundation: FY17 Financials



**FAMSF Operating Fund Revenues**  
**Total Operating Revenue and Support \$60.4M**



**FAMSF Operating Fund Expenses**  
**Total Expenses \$60M**

The Fine Arts Museums closed the fiscal year with a small budget surplus, securing the stability of the institution and creating a solid foundation for an ambitious plan of exhibitions, initiatives, and programs to come. A strong exhibition schedule—including two presentations that drew in excess of 200,000 visitors each—attracted generous donor support and brought in considerable revenue through ticket and museum-store sales. These exhibitions also helped drive a robust membership year, making this year the best in the Museums’ history for membership revenue. In addition to generating broad audience interest, the Museums achieved financial stability through a number of cost-cutting measures and institutional efficiencies that maintained or expanded services without exceeding the budget.



# Generating Excitement: Exhibitions



“An impeccable selection . . . attests to [Monet’s] faultless eye for tone and matchless ability to suggest light and atmosphere.”

—*The Wall Street Journal*



- Number of press features around the world for *The Summer of Love*: **1,800**
- Schoolchildren attending Monet Mondays: **3,279**

“*The Summer of Love Experience* pulses with the energy of a youth-fueled happening from the moment we walk into the first gallery.” —*San Francisco Chronicle*

The Museums presented twenty-eight exhibitions in 2016–2017. Some drew record audiences and cemented the international profile of the Museums; all contributed to establishing the world-class curatorial expertise of the Museums’ staff and showcasing the rich variety of the permanent collections. The wide range of exhibitions reflects the encyclopedic nature of the Museums in presenting Western art from the ancient (*The Future of the Past: Mummies and Medicine*) to the contemporary (*Ed Ruscha and the Great American West*). Smaller installations of books, works on paper, and textiles allowed the public to see parts of the collection that cannot be on permanent view. Catalogues produced by the Museums, including the definitive modern volume to accompany *The Brothers Le Nain*, fostered scholarship while new initiatives in print and digital media made the narratives and themes of the exhibitions accessible to all. The following are two exhibition highlights of the year.

At the de Young, *The Summer of Love Experience: Art, Fashion, and Rock & Roll* was reconceived from what was originally intended as a smaller-scale exhibition of rock posters and fashions into an expansive presentation with light shows, photographs, films, and ephemera. Broadening the scope of this exhibition allowed it to more fully celebrate the cultural achievements of the Bay Area while drawing on the treasures within the Museums’ holdings, which constituted the majority of the works on view. More than 265,000 visitors came to Golden Gate Park, the birthplace of the 1967 Summer of Love, to witness its rebirth in the galleries—the largest attendance since the Mauritshuis lent Vermeer’s *Girl with a Pearl Earring* in 2013, and more than twice the originally projected audience. New partnerships with corporate and promotional partners such as Airbnb, Chariot, and the San Francisco Giants increased *The Summer of Love*’s visibility. Meanwhile, public programs enriched the visitor experience with drop-in art making every weekend.

At the Legion of Honor, *Monet: The Early Years* brought in 204,000 visitors who had the opportunity to examine the career of this prominent Impressionist before that movement had a name. Monet Mondays were reserved for schoolchildren, who came from 109 schools in 14 counties. They learned about the artist’s compositional innovations and practiced those concepts in their own plein-air paintings. With this exhibition the Museums also developed two new initiatives: the first, *Digital Stories*, provides an interactive online exploration of an exhibition’s themes and artworks for audiences anywhere in the world. Visitors have a chance for reading and discovery ahead of their museum trip, so they can focus on the objects themselves in the galleries. The second, the *Pictorial* book series, condenses an exhibition’s essential information into a small publication. It provides a complement to the scholarly catalogue at a more accessible price. These projects will continue to be created for every major exhibition.

# Creating Dialogues: Contemporary Art and Programming

This year the Museums launched a new program for contemporary art and programming, transforming the de Young and the Legion of Honor with a series of installations and interventions that create artistic dialogues with the spaces, histories, and collections of the museums. A performance series featuring artists such as Carsten Nicolai (who creates music under the name Alva Noto) further activates these spaces. From the transformation of the de Young's Wilsey Court by Leonardo Drew to the visual conversation between French sculptor Auguste Rodin, who died a century ago, and the living Swiss sculptor Urs Fischer, these installations reconfigure how the museums are experienced. This program continues: at the Legion, established artists such as Sarah Lucas engage with the museum's classical art-historical canon. At the de Young, emerging artists including DIS enhance the museum's global perspective with a special focus on diversity and technology.

“The thinking behind the new installation [*Urs Fischer: The Public & the Private*] . . . is clear: to reinvigorate the museum's permanent collection with a shot of youthful energy.” —*San Francisco Magazine*



## Transforming the Museums: Acquisitions



The Museums' important acquisitions of art not only fill gaps in the collection but also allow for the display of key works that enhance the experience of special exhibitions. In rare circumstances, an acquisition completely transforms the institution and allows it to present aspects of art history that were not previously possible through the holdings alone. Such is the case with the sixty-two works by twenty-two artists acquired by purchase and gift from the Souls Grown Deep Foundation, which were put on view in the exhibition *Revelations: Art from the African American South*. These works expand the representation of artists who reflect the historical diversity and complexity of American culture. This groundbreaking exhibition was accompanied by a panel discussion including actors Danny Glover and Delroy Lindo and an opening-night celebration with performances by the artist and musician Lonnie Holley, who is represented in this collection.

# Expanding Reach: Digital Initiatives

The Museums aim to take full advantage of digital media to expand their reach to national and international audiences and to provide greater access to and interpretation of the collections and exhibitions. In January, the institution launched refreshed websites that included new visual styling and better compatibility with mobile devices. As a result, a larger number of people visited the Museums online and spent more time there—the results were a 43 percent increase in user sessions and a 7 percent increase in average session duration. Starting in February, in advance of *Monet: The Early Years* at the Legion of Honor, the Museums launched Digital Stories, a series of interactive web modules, enhanced with audio and video, designed to broaden the experience and impact of the special exhibitions. Digital Stories provide art-historical, biographical, and social context for an exhibition to study in advance of a museum visit. They also allow online browsers who are unable to come to the museum to learn about the current presentations.



- Total page views for websites: **12 million**
- Total individual users for websites: **4.6 million**
- Page views for Digital Stories in first eight months: **140,000**

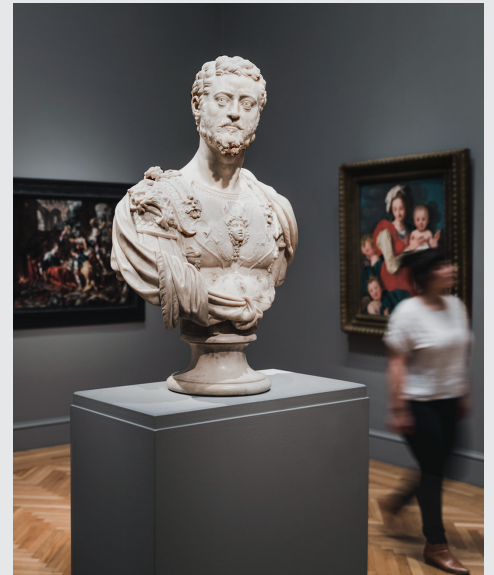


“Your children’s programs make art more dynamic and approachable.”  
—parent of eight-year-old participant in Saturday art making

## Sparking Inspiration: Education and Public Programs

One of the Museums’ key initiatives has been to create new approaches to interpreting the collections and exhibitions for diverse audiences. Everyone should feel welcome and comfortable at the museums, so the institution has introduced a variety of ways for people to access and digest information: in the galleries, with community representatives and revamped exhibition didactics; through print media, with the Pictorial Series publications; and online, with Digital Stories. These innovative programs meet the Museums’ expanded vision and reach. They allow access with fewer geographical and financial barriers. And they position the Museums as a leader in digital learning. With the exhibition *Revelations: Art from the African American South*, education staff experimented with offering community voices in the galleries, offering diverse interpretations of the works in this vital collection of art and facilitating conversations among visitors.

# Looking Ahead



The months and years ahead promise to be incredibly rewarding times for visitors and friends of the Fine Arts Museums, with many recent initiatives reaching full flower and other surprises yet to come. Following late 2017's popular presentations on Gustav Klimt and the ancient art of Teotihuacan, an exhibition schedule has been firming up through 2020 that draws primarily on the expertise and collection strengths of the Museums. Monographs feature artists ranging from old masters such as Peter Paul Rubens to the Impressionists James Tissot and Claude Monet (this time a look at the late years) and beyond. Thematic exhibitions examine, for example, the influence of medieval and early Renaissance artists on the Pre-Raphaelite school;

the spiritual journey of Paul Gauguin; and global fashions among contemporary Muslims. These exhibitions and many more are expected to bring in diverse new audiences and boost the Museums' international profile.

The slate of contemporary-art interventions and performances continues, including site-specific installations by DIS and Richard Jackson at the de Young and artistic dialogues between Julian Schnabel and, later, Pipilotti Rist with the collections and spaces of the Legion of Honor. Simultaneously, the artists-in-residence program is being revamped with a new series of public-engagement artists—taking them to all areas of the de Young, where they can create an even greater impact and conversation with museum

audiences and artworks. This new program kicks off with artists Ana Prvački and Tony Disenza, who will transform the museum's spaces in new and exciting ways.

This initiative opens up the education gallery to new opportunities. The Museums are looking forward to transforming this space into an art and cognition gallery for children ages 3–8 and their caregivers. This gallery will provide keys to understanding the unique role that visual art plays in the effort to fortify children's natural curiosity. It will feature interactive stations where kids will have opportunities for full-body engagement, touch, and imaginative play. Continued member, donor, and community support makes all this possible. Thank you—and stay tuned!

# Thank You to Our Donors

## Annual Giving Circles

Contact: Emily Christian,  
Director of Individual Giving  
415-750-3555  
echristian@famsf.org

The Fine Arts Museums of San Francisco gratefully acknowledge each individual and organization who generously supported exhibitions, education programs, and annual operations between July 1, 2016, and June 30, 2017.

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“Rodin, Muslim Style, and Hippie Chic: In only a few months, [the Museums' leadership] has rebooted the San Francisco's de Young and Legion of Honor.” — *The Art Newspaper*

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Contact: Development  
 415-750-3663  
 aperez@famsf.org

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