

PRESSKIT/ 2021

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Since 1959, Phoenix Art Museum has provided millions of guests with access to world-class art and experiences in an effort to ignite imaginations, create meaningful connections, and serve as a brave space for all people who wish to experience the transformative power of art.

Located in Phoenix's Central Corridor, the Museum is a vibrant destination for the visual arts and the leading art museum in the southwestern United States. Each year, more than 350,000 guests engage with critically acclaimed national and international exhibitions and the Museum's collection of more than 20,000 works of American and Western American, Asian, European, Latin American, modern, and contemporary art and fashion design. The Museum also presents live performances, films, and educational programs designed for visitors of all ages, along with vibrant photography exhibitions made possible through the Museum's landmark partnership with the Center for Creative Photography, University of Arizona.

The figures and statistics presented in this document reflect the Museum's fiscal year 2021 (FY21), which covered the period July 1, 2020 through June 30, 2021. The marked decrease in attendance and admission is due largely to the Museum's extended closure, which began on March 16, 2020 and ended on October 14, 2020, in response to the COVID-19 pandemic.

For a complete list of current and upcoming exhibitions, visit phxart.org/art/exhibitions/. Please note that all exhibition dates are subject to change, and updates to our exhibition schedule will be communicated on phxart.org and through the Museum's social-media channels.

**FOR MORE INFORMATION,
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P H O E N I X
A R T M U S E U M
@ A G G L A N C E

LOCATION / 1625 North Central Avenue
Phoenix, AZ 85004-1685

YEAR OPENED / 1959

SQUARE FOOTAGE / 285,000 square feet

HOURS / Monday | Closed
Tuesday | Closed
Wednesday | 10 AM – 7 PM
Thursday – Sunday | 10 AM – 5 PM
For holiday hours, visit phxart.org.

ADMISSION /

Museum Members	Free
Military Access Program*	Free
Adults	\$18 – \$23
Seniors (Ages 65 and older)	\$15 – \$20
Students (with ID)	\$13 – \$18
Children (Ages 6–17)	\$9 – \$14
Children (Ages 5 and younger)	Free

Pricing flexes based on gallery closures and special exhibitions on view. All exhibitions and installations are included with general admission. The Museum offers voluntary-donation admission for all visitors on Wednesday evenings from 3 – 7 PM** and the First Friday of every month from 3 – 7 PM. Some specially ticketed exhibitions may incur additional admission fees. See phxart.org/visit/tickets for current pricing.

*The Military Access Program at Phoenix Art Museum (MAP@PAM) is made possible through the generosity of Dr. Hong and Doris Ong, Nancy Hanley Eriksson, and Shamrock Foods Foundation.

**Pay-What-You-Wish Wednesdays are made possible by SRP, Wells Fargo, and the Angela and Leonard Singer Endowment for Performing Arts, with additional support from the Museum’s Circles of Support and Museum Members.

THE PHX ART COLLECTION

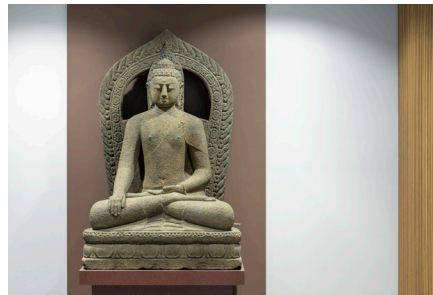
The extensive collection of Phoenix Art Museum includes more than 20,000 works of American, Asian, Western American, European, Latin American, modern, and contemporary art and fashion design. Since 2006, the Museum has enjoyed a highly innovative and collaborative partnership with the Center for Creative Photography in Tucson, enabling the Museum to exhibit some of the world's finest photography. Also on display are the Thorne Miniature Rooms of historic interiors, as well as a collection of works by renowned Arizona artist Philip C. Curtis, who served as director of Phoenix Federal Art Center, the earliest iteration of Phoenix Art Museum. Further details on each collection area follow.

ASIAN ART

The Museum's oldest artworks can be found in the Asian art collection, which includes works from many eras and countries such as India, Pakistan, Iran, Nepal, Tibet, China, Korea, Japan, Vietnam, Thailand, Burma, and Java. Chinese art is a particular strength of the collection, with archaeological objects and burial artifacts, works that trace the evolution of Chinese ceramics, jade carvings from the Neolithic era to the 19th century, bronze objects and cloisonné enamel, and paintings from the 14th to the 20th centuries.

From Japan, the collection features prints, screens, and paintings, along with several sets of Japanese samurai armor and accessories. Contemporary works by Japanese ceramicists augment the more historical works.

The collection also features religious works of art from the Hindu and Buddhist traditions of several countries, including India, Thailand, Burma, and Java. Examples include gilded bronze sculptures, two complete shrines, and Sino-Tibetan Buddhist bronzes. Significant holdings of Sri Lankan Buddhist art distinguish the Museum's collection internationally.



AMERICAN AND WESTERN AMERICAN ART

The American art collection features works from the late 18th century to the mid-20th century. Notable collection strengths are works of American modernism, art of the American West, and prints.

Through the collection, the development of American artistic traditions can be traced, from portraiture of the late 18th century, to the rise in prominence of landscape painting in the 19th century, to the popularity of genre scenes, the academic figurative traditions, and large-scale society paintings. Artists represented include Winslow Homer, Sanford Robinson Gifford, Gilbert Stuart, John Singleton Copley, Fitz Henry Lane, George Inness, Eastman Johnson, William Merritt Chase, Robert Henri, and others.



The collection also features American art of the Southwest, including works representative of the Taos School from the first quarter of the 20th century, works of early Western modernism from New Mexico, and depictions of the present-day “New West.” A newly defined collection area emphasizes the cultural history of Arizona and the greater Southwest. Represented artists include Albert Bierstadt, Thomas Moran, Frederic Remington, Eanger Irving Couse, Walter Ufer, Ernest Martin Hennings, Maynard Dixon, Georgia O’Keeffe, Mary-Russell Ferrell Colton, Lew Davis, Philip Latimer Dike, Ed Mell, Paul Pletka, Howard Post, and Louisa McElwain.

FASHION DESIGN

Founded in 1966, the fashion-design collection features more than 8,000 objects that represent five centuries of fashionable dress and accessories for women, men, and children. Notable for its range and comprehensiveness, the collection features significant works from the late 17th century to the present by iconic fashion designers such as Alexander McQueen, Chanel, Christian Dior, Claire McCardell, Fortuny, Giorgio di Sant’ Angelo, Halston, Ralph Rucci, Iris van Herpen, Yohji Yamamoto, and Schiaparelli, among many others. Highlights include a collection of mid-century haute couture designs by Charles James, Balenciaga, Givenchy, and Madame Grès (collected by Ann Bonfoey Taylor) and an archive of works by avant-garde designers such as Azzedine Alaïa, Jean Paul Gaultier, Claude Montana, Thierry Mugler, and Issey Miyake, among many others. The Museum is also one of the nation’s leading institutions with holdings of designs by Geoffrey Beene. Phoenix Art Museum established its Geoffrey Beene Archive in 2020 following a significant gift of 350 custom-made Beene ensembles and accessories from Patsy Tarr, president of the 2wice Arts Foundation and the founder and publisher of 2wice magazines and books.



Both historical and contemporary works are considered for acquisition into the collection. Each work is judged on its merit as a work of art, including its design, its condition, how it enhances the view of defining moments in the history of fashion, and how it complements current holdings.

The Astaire Library within the Museum’s Lemon Art Research Library houses a collection of books and magazines relating to fashion, including extensive holdings of *Vogue*, *Harper’s Bazaar*, and *Godey’s Lady’s Book*.

LATIN AMERICAN ART

The Latin American art collection features more than 1,000 works from the mid-17th century to the present and spanning a considerable geographic range, from Mexico and the Caribbean to Central America and South America. Spanish Colonial artworks created in the territories of the Viceroyalties of New Spain and Peru, of which the earliest dates to 1665, include religious paintings, portraits, silverwork, furniture, and decorative arts. These historical objects are enriched by remarkable works by early- and mid-20th-century Mexican painters and printmakers, such as Frida Kahlo, Diego Rivera, José Guadalupe Posada, Alfredo Ramos Martínez, José Chávez Morado, Arnold Belkin, Carlos Orozco Romero, and Rufino Tamayo. The collection also includes works by artists of our time, such as Jesús Rafael Soto, Roberto Matta, José Bedia, Toirac, Jac Leirner, Rivane Neuenschwander, Liliana Porter, Miguel Angel Ríos, Nahum B. Zenil, Teresa Margolles, and Waltercio Caldas, all of whom provide a more contemporary perspective from diverse Latin American regions.



MODERN ART

The modern art collection includes works from the early to the mid-20th century and reflects the progressive art trends that began in Europe and quickly spread around the world. With approximately 2,400 paintings, sculptures, and works on paper, the collection features images by many of the modernist pioneers of both Europe and North America, illustrating the developments of Post Impressionism, Surrealism, Geometric Abstraction, Regionalism and the American Scene, and the early stages of Abstract Expressionism. Artists represented in the collection include Pablo Picasso, Jean Cocteau, Milton Avery, Stuart Davis, Hugo Robus, Florine Stettheimer, Marsden Hartley, Joseph Stella, Arthur Dove, Raymond Jonson, Oscar Bluemner, Georgia O'Keeffe, and more.



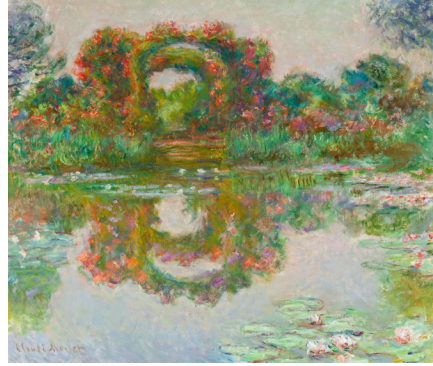
CONTEMPORARY ART

The contemporary art collection, representing art created after 1960, includes paintings, sculptures, videos, and digital and new media artworks by some of the most iconic artists of our time, including Olafur Eliasson, Anish Kapoor, Yayoi Kusama, Sol LeWitt, Maya Lin, Glenn Ligon, Josiah McElheny, Julian Opie, Cornelia Parker, and Kehinde Wiley, among many others. The contemporary collection strives to acquire important works that enhance both the depth and breadth of the Museum's collection while continuing to represent cultural and geographic diversity. Since 2016, the Museum has prioritized adding works to the contemporary art collection by artists of diverse backgrounds, including Black, Latinx, Indigenous, women, and LGBTQIA+ artists, among other artists historically excluded from museum collections.



EUROPEAN ART

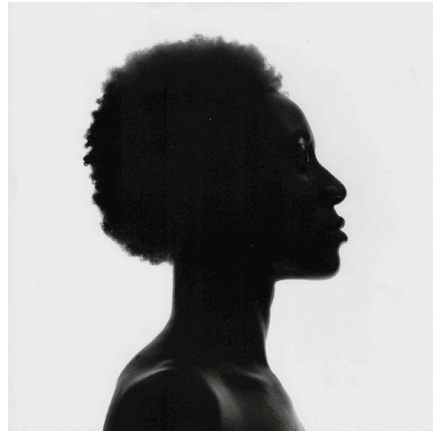
The European art collection includes more than 1,200 paintings, drawings, and sculptures, depicting all manner of subjects from religious iconography to scenes of pastoral life. The collection spans the 14th to the 19th centuries, exploring the characteristics of major styles from the Early Renaissance to Impressionism, as well as connections among artworks from diverse parts of the globe. Artists represented in the collection include Marco Palmezzano, Astorga Master, Giovanni Francesco Barbieri (Il Guercino), Abraham Janssens, François Boucher, George Romney, Jean-Baptiste Greuze and Jean-Antoine Houdon, Jean-Léon Gérôme, Auguste Rodin, Baron Antoine-Jean Gros, Ferdinand-Victor-Eugene Delacroix, Gustave Courbet, and Claude Monet.



PHOTOGRAPHY

In 2006, Phoenix Art Museum and the Center for Creative Photography (CCP) at the University of Arizona in Tucson inaugurated a highly innovative and unprecedented collaboration to bring vibrant photography exhibitions drawn from CCP's world-renowned collections to new and larger audiences.

The Center, which was established in 1975 following a meeting between then-University President John Schaefer and Ansel Adams, houses 270 archival collections, including those of Adams, Wynn Bullock, Harry Callahan, Aaron Siskind, Frederick Sommer, W. Eugene Smith, Lola Alvarez Bravo, Edward Weston, and Garry Winogrand. Altogether, there are more than eight million archival objects in CCP's collection, including negatives, work prints, contact sheets, albums, scrapbooks, correspondence, writings, audiovisual materials, and memorabilia. Additionally, the Center actively acquires individual photographs by modern and contemporary photographers, with more than 90,000 works by more than 2,200 photographers. A library of books, journals, and exhibition and auction catalogues, including many rare publications and an extensive oral history collection, complements the archival and fine print collections.



Each year, the Museum presents at least two exhibitions in its Doris and John Norton Gallery for the Center for Creative Photography featuring works drawn from CCP's collection and curated by Norton Family Assistant Curator of Photography Audrey Sands, PhD, creating a significant opportunity for Museum visitors to experience unparalleled excellence in the field of photography.

THORNE MINIATURE ROOMS

The Thorne Miniature Rooms represent a fascinating world in miniature, created at an exacting scale of one inch to one foot and either replicating actual rooms found in the United States and Europe or drawing inspiration from the architecture and interior design of their respective periods and countries.

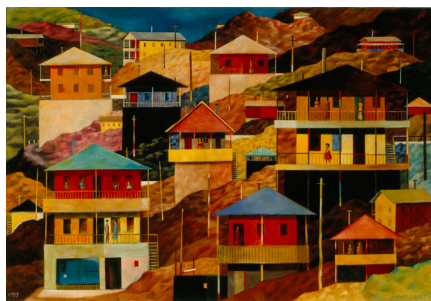
The miniscule works were conceived, designed, and in large part crafted by the Indiana-born heiress Narcissa Niblack Thorne, who began collecting miniature furniture and household accessories during her travels to England and Asia shortly after the turn of the 20th century. She commissioned interior scenes to contain her growing collection of miniature objects and even had tiny period-style rugs woven specifically for each space.



Thorne and the craftspeople with whom she worked completed nearly 100 rooms. The original 30 Thorne Miniature Rooms were displayed at the 1933 Chicago Century of Progress Exposition and gained national attention when featured in a 1940 *LIFE Magazine* article. In 1962, Thorne donated 16 of the original 30 rooms to Phoenix Art Museum, then celebrating its third anniversary, and in the 1970s, she donated an additional four. Today, the rooms are featured in a permanent gallery on the second floor of the Museum's North Wing. Other examples of the Thorne Rooms can be seen at the Art Institute of Chicago (68), the Knoxville Museum of Art (9), The Children's Museum of Indianapolis (1), and the Kaye Miniature Museum (1).

THE ART OF PHILIP C. CURTIS

In 1937, artist, cultural administrator, and arts advocate Philip C. Curtis was sent by the Works Progress Administration's Federal Art Project, created as part of President Franklin D. Roosevelt's New Deal, to establish Arizona's first art center—the Phoenix Federal Art Center—which in 1959 would become Phoenix Art Museum. As an artist, Curtis drew inspiration from the Arizona desert, and through the lens of magic realism, he created landscapes and figural compositions that often included Victorian-style subjects to complete his surrealist fantasies about human life and relationships. Rotating works by Curtis are on permanent display in The Ullman Center for the Art of Philip C. Curtis on the first floor of the Museum's North Wing. These works are integrated with others from a similar period and region to place them in an art-historical context.



ENGAGEMENT + EDUCATION

In FY21, Phoenix Art Museum welcomed approximately 100,000 visitors, added 118 works to the collection, and presented 30 exhibitions and special installations. The Museum's downturn in attendance was due to the institution's closure from March through October 2020 caused by the COVID-19 pandemic.

In addition to presenting world-class exhibitions highlighting various collection areas, the Museum serves as a valuable community resource and a center for enrichment and arts education for the state of Arizona. Education programs include Docent-led tours for visitors of all ages, lectures, festivals, an extensive and award-winning film program, cultural performances, programs for teens, school tours, and outreach programs at both schools and senior centers. Due to the COVID-19 pandemic, the Museum shifted its offerings in FY21 to present a mix of virtual and in-person on-site and off-site programs. Over the fiscal year, the Museum served more than 13,000 students, adults, teens, and educators through virtual classroom and senior-center visits, virtual artist lectures, virtual art-making workshops, films, and more. As the pandemic extends into FY22, the Museum continues to adapt its offerings based on COVID-19 rates in Arizona.

The Museum is also home to the Lemon Art Research Library, with more than 40,000 titles and extensive resources for research projects or personal interest. For the most up-to-date hours for the Lemon Art Research Library, visit phxart.org/visit/library.

In an effort to reduce economic barriers to the arts and arts education, the Museum offered five free-access days per month in FY21. Each month, the Museum opens to its community for First Friday. Through the support of community sponsors, the Museum offered in FY21 voluntary-donation admission from 3 – 7 pm with limited programming due to the COVID-19 pandemic, welcoming nearly 3,000 visitors on First Fridays.

Each Wednesday, the Museum remains open late for Pay-What-You-Wish-Wednesdays. Through the support of community sponsors, the Museum offered voluntary-donation admission from 3 – 7 pm, again with limited programming due to the pandemic. In FY21, more than 18,000 guests visited on Pay-What-You-Wish Wednesdays.

A B O U T U S

SPECIAL FEATURES

Encompassing more than one acre, the Museum's Dorrance Sculpture Garden is a spectacular urban oasis in the heart of Central Phoenix, complete with manicured lawns and 120 trees. It also features *Curves for E.S.* (2005), a stainless-steel and glass art installation by Dan Graham.

AMENITIES

Located inside of Phoenix Art Museum and overlooking the Dorrance Sculpture Garden, Palette, the Museum's full-service, on-site restaurant, features casual fare made from local organic produce. The Museum Store, named one of the best places to purchase a gift by *Phoenix New Times*, features books, cards, gifts, and jewelry. The Museum also offers facility rentals and meeting spaces for private events.

SUPPORT AND AFFILIATE GROUPS

As of 2018, three support and affiliate groups support the Museum through fundraising and volunteer efforts: Arizona Costume Institute, Friends of Contemporary Art, and Men's Arts Council. These groups contribute hundreds of volunteer hours each year and raise vital support for the Museum's general operations and art acquisitions. In FY21, due to the COVID-19 pandemic and restrictions on large fundraising events to help mitigate the spread of the virus, the Museum's support groups raised approximately 2% of the Museum's operating budget, down significantly from previous years.

FINANCIAL STABILITY

The Museum's operating budget was approximately \$8.4 million for the FY2021 fiscal year. Contributed revenue, in the form of individual gifts, fundraising events, and corporate, government, and foundation support, accounts for approximately 53% of the Museum's revenue. Income received from the Museum's endowment comprises 17% of the annual budget. Earned revenue, which includes Museum admissions, Membership programs, as well as funds generated by The Museum Store and facility rentals, accounts for the remaining 30%.

ABOUT US

H I S T O R Y

1915–16

Just three years after Arizona achieves statehood, early civic leaders form the Phoenix Women's Club. The group's art exhibition committee seeks to improve the quality of art offerings in the Arizona State Fair and pledges to purchase one work of art each year, the genesis of the Phoenix Municipal Collection that will one day serve as the foundation of the collection of Phoenix Art Museum.

1925

Community leaders who value the impact of the arts on their burgeoning, young community establish the Phoenix Fine Arts Association, composed of the Collectors Club, the Camera Club, the Fine Arts School, and the State Fair Exhibition Committee.

1926–30

The Phoenix Fine Arts Association begins to present annual exhibitions at the Arizona Museum.

1931–35

The Phoenix Fine Arts Association and the Phoenix Women's Club present exhibitions in a building located at 237 North Central.

1936

In response to the severe economic hardships caused by the Great Depression, President Roosevelt establishes the Works Progress Administration (WPA), including a program for the employment of artists, with funding for public art and the establishment of museums and galleries. Roosevelt appoints artist Philip C. Curtis director of Phoenix Federal Art Center. Artist Lew E. Davis serves as assistant director and teaches art classes.

1937

After a period of inactivity during the Depression, the Phoenix Fine Arts Association is reorganized as the Arizona Artists Guild, the Charcoal Club, and the Pictorialists, along with the Junior League as associate members. The groups meet at the Heard Museum.

In September, the WPA project in Arizona concludes. Those who spearheaded the program, namely Philip C. Curtis, Lew E. Davis, Jay Datus, and Reg Manning, continue to encourage the local fine art movement.

1940

The population of Phoenix is 65,400. The heirs of the late Adolphus Clay Bartlett donate 6.5 acres of land for the purpose of constructing a civic center at the northeast corner of Central Avenue and McDowell Road. The planned civic center will include an art museum, library, and theatre. The Civic Center Association is formed to raise funds for the complex and formulate building plans.

1942

With the United States' involvement in World War II, the Civic Center Association abandons building plans for the foreseeable future, as it partners with Arizona Artists Guild to collect paintings for nearby military installations, some of which are stored in the basement of the Heard Museum.

1945

Two rooms at the Heard Museum are used as exhibition space.

- 1946** Following the conclusion of the war, community leaders organize a fundraising drive to purchase the three remaining residential lots on Coronado Road, east of Central Avenue, and employ an architect for the resumed building project
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- 1948** A brick house at 45 East Coronado Road opens as the Civic Center House. Later known as the Art Center, it is utilized for cultural activities, exhibitions, and classes.
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- 1949** The Phoenix Fine Arts Association is incorporated and achieves tax-exempt status.
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- 1951** The Board of Trustees of the Phoenix Fine Arts Association is reorganized into a 12-member men's board. A women's board, the antecedent of the Phoenix Art Museum League, is formed to administer day-to-day operations.
- The Art Center names Dorothy Bergamo as its first professional director, hosts 12 exhibitions, and enrolls 140 art students.
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- 1953** The Art Center hosts a weekly television program featuring interviews with local artists, which continues for nearly three years.
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- 1953–54** The Art Center draws record crowds for two exhibitions of western paintings and the work of architect Frank Lloyd Wright.
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- 1954** The Art Center expands its programs to include tours, lectures, and art advisement for collectors.
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- 1954–55** The Phoenix Fine Arts Association assumes responsibility for the administration of the 19 East Coronado Gallery and presents two-week exhibitions featuring local artists.
- The Fine Arts School expands services and enrolls 326 students.
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- 1955** The Civic Center Association dissolves as the Phoenix Fine Arts Association assumes all planning and fundraising responsibilities for the planned Civic Center. The Association grows the permanent collection of paintings, prints, and books.
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- 1955–56** As the post-war population swells to a staggering 250,000, civic leaders determine that Phoenix needs a comprehensive art museum to provide greater access to fine art for its community.
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- 1957** Under the guidance of Forest Melick Hinkhouse, PhD, the first director of the Phoenix Arts Association, the collection increases, and Association activities expand to include exhibitions and gallery talks. The newly enlarged and reorganized women's administration board becomes known as the Phoenix Art Museum League. In honor of the 32nd anniversary of the Phoenix Fine Arts Association, supporters begin a \$1 million campaign under the direction of the Board of Trustees. The 19 East Coronado building is razed to make space for construction of the future museum.

- 1959** In January, construction begins on a three-story building designed by Michigan architect Alden B. Dow, a student of Frank Lloyd Wright.
- The Docent Committee of the Art Museum League is established. Hinkhouse, the newly appointed museum director, prepares volunteers to serve as lecturers, museum guides, and front-desk support.
- On November 18, 1959, Phoenix Art Museum opens with a range of exhibitions featuring late-14th century to contemporary artworks.
-
- 1961–62** Phoenix Art Museum announces construction plans for its east wing, designed by Alden B. Dow, which will provide additional space for exhibitions, classrooms, and offices. The expansion is financed through \$1.5 million in general obligation bonds approved for the expansion of Phoenix Art Museum and Phoenix Little Theatre; \$592,000 in bond funds; and \$300,000 in private donations.
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- 1962** The Friends of Art support group is established to grow and augment the collection, build an endowment, and increase public interest in the Museum.
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- 1962–63** As the city’s population grows to more than 513,000, the Art Center at 45 East Coronado is razed to make way for the new east wing, with a planned completion date of November 1965. More than 170,000 guests visit the Museum.
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- 1964** The Friends of Art provide funds for significant purchases of Asian and American art and facilitate a campaign for works of art by many national donors.
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- 1964–65** The Museum expands its collection with many significant works. Mr. and Mrs. Donald D. Harrington donate many important French Impressionist and Post-Impressionist works, including Claude Monet’s *Les Arceaux Fleuris, Giverny* (1913). Resources are provided for the purchase of Adélaïde Labille-Guiard’s *Madame Adelaide* (c. 1787).
- The Museum expands its presentation of Latin American art with the original exhibition *Contemporary Mexican Artists*, which travels to museums across the United States and Mexico.
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- 1965** On November 18, 1965, the Museum opens its new east wing with gala ceremonies attended by museum directors, art patrons, collectors, and writers from across the United States, Europe, and Latin America. Along with remodel work to the existing building, the expansion triples the Museum’s size to 75,000 square feet and includes the Western and Mexico galleries, the Sculpture Courtyard, the Louis XVI and Spanish Colonial galleries, and the Singer Auditorium. More than 180,000 guests visit the Museum.
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- 1966** Arizona Costume Institute, a Museum support group, is established to raise funds in support of the Museum’s burgeoning fashion design program and the collection of historically significant objects.
- Men’s Arts Council, a Museum support group, is established to raise funds for exhibitions and educational programs. Its initial support enables the Museum to begin to open on Wednesday evenings.
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- 1966–67** The Museum opens the Helen Wells Decorative Arts Gallery and a Museum gift shop.
- After guiding the Museum through nearly a decade of expansive growth, Hinkhouse retires as director of Phoenix Art Museum. R. Donne Puckle is appointed acting director.

- 1967–68** Hugh T. Broadley is appointed as director of Phoenix Art Museum.
The Museum begins to offer courses and seminars in art history in partnership with Arizona State University.
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- 1968** Western Art Associates, a Museum support group, is established to raise funds and grow the collection of Western American art.
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- 1969** The Museum relocates its library to a basement location near Singer Auditorium, enabling the Museum Store to double its size.
The Museum celebrates its 10th anniversary under the leadership of new museum director Goldthwaite Higginson Dorr III.
A new, full-color film showcasing Phoenix Art Museum and entitled *A Thousand Worlds to Discover* is created and shown on local television station KTAR.
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- 1970** Museum Docents donate 17,496 hours of service, the equivalent of eight full-time staff positions.
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- 1971** The Museum establishes the *Phoenix Biennial*, a juried, invitational exhibition featuring artists from Colorado, New Mexico, Utah, and Arizona.
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- 1972** The Museum, with the support of its Docents, establishes the Art All Around Us program, providing educational, art historical outreach to senior citizen centers across the city.
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- 1973** The Museum partners with Cowboy Artists of America to present the first of many annual exhibitions and sales of contemporary Western American art.
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- 1973–74** Robert H. Frankel serves as the Museum’s acting director.
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- 1974** Ronald Hickman is appointed Museum director.
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- 1974–75** The Museum receives a grant from the National Endowment for the Arts to establish a satellite campus in Sun City.
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- 1977–78** With the goal of increasing funding for arts and culture in Arizona, the Museum develops and hosts a statewide conference concerning business and corporate support for the arts.
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- 1979** The Museum celebrates its 20th anniversary with an exponential increase in Museum attendance, as well as the publication of an award-winning catalogue, *Beyond the Endless River*, authored by curator James K. Ballinger.
The Museum establishes Corporate Sundays, with free admission for employees of corporate organizations who have provided financial support for the Museum.
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- 1980–81** After several successful years of service to the far northwest senior community, the Sun City branch of Phoenix Art Museum closes in anticipation of the formation of an independent Sun City Art Museum.

- 1982** Contemporary Forum, a Museum support group, is established to sponsor exhibitions and seminars on modern and contemporary art and help the Museum with its contemporary art acquisitions.
- Phoenix Project*, an exhibition by artist Dale Eldred that involves several monumental outdoor pieces, is installed in the Museum and throughout Phoenix with the cooperation of many local businesses and individuals.
- James K. Ballinger is appointed Museum director.
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- 1982–83** The Museum embarks on its first membership drive, “The Dynamic Phoenix Art Museum,” and its membership households number 4,700.
- The Museum adds new curatorial positions, including curator of 20th-century art and curator of education.
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- 1983–84** The Museum remodels its entrance on Central Avenue, as well as Singer Auditorium.
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- 1984–85** The Board of Trustees commissions a feasibility and design-program study for the expansion and renovation of the facility.
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- 1985** Asian Arts Council, a Museum support group, is established to support the growth of the Asian art collection, exhibitions, and related educational programs.
- The Phoenix Art Museum League hosts the Triennial Conference for Volunteer Committees of Art Museums of Canada and the United States.
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- 1987–88** Based on the recommendations of the feasibility and design-program study, the Museum submits a bond project proposal to the City of Phoenix. The Museum is awarded a \$400,000 endowment challenge grant by the National Endowment for the Arts, with the Museum successfully meeting the three-to-one challenge. Positive publicity about the Museum’s achievements help spur a successful City of Phoenix bond election in 1988, resulting in \$20 million for the expansion.
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- 1990** Annual museum attendance reaches more than 210,000, with an additional 40,000 served through offsite outreach
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- 1993–96** As the population of the metro area reaches 2.5 million, the Museum embarks on the Endowment and Building campaign, including \$25 million for expansion and \$15 million for the Museum’s endowment.
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- 1994** Construction begins on the expansion and renovation of the Museum, spearheaded by architects Tod Williams / Billie Tsien & Associates, based in New York. The Museum remains open during the expansion, although its offices are temporarily relocated to Park Central Mall.
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- 1996** In September, the Museum celebrates the grand opening of the expanded and renovated building, which has doubled in size to more than 160,000 square feet and includes new galleries for the 13,000-object collection and international traveling exhibitions; additional art storage space; Whiteman Hall, a 300-seat public theater; the new Lemon Art Research Library; studio classroom facilities; the interactive ArtWorks Gallery for children; Art Museum Café; Singer Orientation Theater; and other visitor amenities. The new facilities are featured in numerous national and international architectural publications.

1997 More than 220,000 guests visit the Museum. The Museum entry plaza is renovated, adding a new water feature, trees, and enhanced seating areas.

The Museum hosts royal visits by both HRH Princess Anne and HRH Princess Alexandra during their visits to Arizona as part of the UK/AZ Festival.

1998 The Museum launches its new website, *phxart.org*, and introduces a new CD audio guide to its collection.

1998–99 Phoenix Art Museum presents its single most visited exhibition in its history, *Splendors of Ancient Egypt*, which draws crowds of more than 300,000 and expands the Museum's membership households to 14,000. The Museum also presents its original exhibition, *Copper as Canvas: Two Centuries of Masterpiece Paintings on Copper, 1575-1775*, the first major exhibition of its kind in the world.

1999 In August, the Museum receives a \$1 million endowment from the Marshall Fund of Arizona, a non-profit charitable foundation, which will enable the Museum to organize and present exhibitions each year featuring work by under-recognized living American artists in the Jonathan and Maxine Marshall Gallery of Contemporary Art.

The Museum celebrates its 40th anniversary with the opening of its second blockbuster exhibition in its history, *Monet at Giverny: Masterpieces from the Musée Marmottan*, which draws more than 300,000 visitors and expands Museum membership households to 27,000.

Latin American Art Alliance, a Museum support group, is established to build awareness of Latin American art and raise funds in support of related exhibitions and acquisitions.

2000 The Museum acquires a selection of Vietnamese blue and white porcelain pieces from the *Hoi An Hoard*. The 15th –16th century works had been recovered from a sunken ship that had rested off the Vietnamese coast for 500 years.

2001 In March, the City of Phoenix bond election sees the overwhelming passage of all 12 bond issues on the ballot. Proposition 6, the bond issue which includes funds for Phoenix Art Museum and many other cultural and educational institutions, passes with more than 70% of the vote. As a result, Phoenix Art Museum receives \$18.2 million to complete its master plan, which began as a result of the prior bond election in 1988.

The Ullman Gallery, featuring the art of Philip C. Curtis and made possible through a generous gift from Virginia Ullman, opens to the public on April 24.

During the run of the exhibition *Frida Kahlo, Diego Rivera and Twentieth-Century Mexican Art: The Jacques and Natasha Gelman Collection*, Phoenix Art Museum is chosen by the United States Postal Service as the location for the launch ceremonies for a new Frida Kahlo postage stamp.

For the first time, *Phoenix Triennial 2001*, July 28–September 23, features works from Mexico, as well as Arizona, California, New Mexico, and Texas.

For the first time in its history, the Museum creates Spanish-language audio tours to increase audience accessibility for family programs.

2002 The Museum's collection expands to a record 17,000 objects.

- 2004** The Museum embarks on Shaping the Future through Art, a \$15 million capital and endowment campaign designed to supplement the \$18.2 million voter-approved bond funds. The Museum receives a generous pacesetter gift from the Dorrance Family Foundation for the creation of the Dorrance Sculpture Garden, an outdoor sculpture courtyard not previously included in the master plan. The capital and endowment campaign fundraising goal is increased to \$23 million, bringing the total project goal to \$41.2 million, which includes \$10 million for the Museum's endowment.
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- 2005** The Museum is awarded the prestigious Kresge Foundation challenge grant for \$900,000.
- The highlights of the Museum's exhibition season are *In Monet's Light: Theodore Robinson at Giverny* and the critically acclaimed *Surrealism USA*, for which Phoenix Art Museum is the only other venue, in addition to the exhibition's organizing institution in New York, the National Academy Museum.
- The Museum begins construction on a building expansion as a result of the 2001 Phoenix bond election.
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- 2006** The Museum celebrates the completion and grand opening of its \$41.2 million expansion, which includes a dramatic new entrance featuring an entry plaza; dedicated arrival drive with increased visibility on Central Avenue; improved visitor parking; the 12,500-square-foot indoor/outdoor Greenbaum Lobby with a canopy and convenient drop-off area; enhanced amenities and a gathering space for special events; a new four-level gallery wing known as the Ellen and Howard C. Katz Wing for Modern Art, with more than 25,000 square feet of gallery space to house a growing collection of contemporary art and flexible exhibition space; an expanded Museum Store; and an approximately 40,000-square-foot Dorrance Sculpture Garden that serves as an urban oasis for visitors. The new gallery wing and lobby are designed by Tod Williams / Billie Tsien & Associates, New York; the sculpture courtyard is designed by the landscape architecture firm Reed Hilderbrand Associates of Watertown, Massachusetts; and the new entry plaza's natural spaces are designed by the firm of local landscape architect Christine Ten Eyck. The builder is Kitchell Contractors.
- Phoenix Art Museum and the Center for Creative Photography, located at the University of Arizona in Tucson, establish a partnership to provide access to the Center's comprehensive collections for Phoenix residents. The partnership includes three annual exhibitions of photographic works and a curatorial role, the Norton Family Assistant Curator of Photography, shared between the two institutions.
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- 2009** The Museum celebrates its 50th anniversary with a campaign for art known as 50 Works for 50 Years.
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- 2010** The Museum and the Center for Creative Photography present *Ansel Adams: Discoveries*, an expansive exhibition of works by the eponymous artist, whose collected works are held in the Center's collections. The exhibition features more than 120 works and archival documents from the artist's life.
- The Museum presents *Cézanne and American Modernism*, the largest presentation of works by the French Post-Impressionist in Arizona history. The exhibition is among the first to examine Cézanne's influence on American artists and is enriched by works by Marsden Hartley, Alfred Stieglitz, and Man Ray.
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- 2011** Fashion Design Curator Dennita Sewell curates *Giorgio Di Sant' Angelo*, the first major museum retrospective of the American designer. Featuring more than 40 ensembles, the exhibition illuminates the late designer's career from the 1960s until his death in 1989.

- 2013** Phoenix Art Museum presents the internationally acclaimed collection of Diane and Bruce Halle in *Order, Chaos, and the Space Between*, which includes the first installation at the Museum of Carlos Amoraes' immersive installation *Black Cloud*, featuring more than 30,000 black paper moths.
- Phoenix Art Museum is selected by artist Kehinde Wiley as the world-premiering institution for his Memling series. The works are a departure from the large-scale paintings that are the hallmarks of the artist's aesthetic. The new series features small, intimate portraits inspired by 15th-century Flemish master Hans Memling.
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- 2014** The Museum is selected as the only West Coast venue for *Hollywood Costume*, an exhibition of some of the most iconic costumes in film history, organized by the V&A in London in collaboration with legendary costume designer Deborah Landis (*Raiders of the Lost Ark, Coming to America*).
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- 2015** After more than 40 years of service to the Museum, James K. Ballinger retires. Amada Cruz is named the Sybil Harrington Director and CEO of the Museum.
- The Museum receives a \$2.5 million gift from Suzanne and Bud Selig to endow the position of Selig Family Chief Curator. Gilbert Vicario is appointed to the role.
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- 2015–19** Through the generosity of Diane and Bruce Halle, the Discount Tire Company generously provides funding for the Museum's Discount Tire Free Family Sundays, which provides a day of education programming and free admission for every visitor on the second Sunday of each month.
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- 2016** The Museum receives a \$2 million gift from the Dorrance Family Foundation, in honor of Arizona Costume Institute's 50th year, to endow the position of the Jacquie Dorrance Curator of Fashion Design, a position held by Dennita Sewell.
- The Museum hosts *Michelangelo: Sacred and Profane, Masterpiece Drawings from the Casa Buonarroti*, the first time works by the Renaissance master have ever been on view in Arizona's century-long history. The Museum also features the first of a new triennial exhibition, *Phoenix Rising: The Valley Collects*, which features some of the most important works in Arizona collections, including those by Degas, Monet, and Picasso, spanning 2,000 years of art history.
- The Museum presents *Kehinde Wiley: A New Republic*, a mid-career retrospective of the internationally acclaimed New York-based artist. The exhibition's opening night to the public, held on First Friday in October, draws more than 7,000 visitors in a single night, the largest First Friday attendance in the Museum's history.
- The Museum establishes the Military Access Program at Phoenix Art Museum, colloquially known as MAP@PAM, which provides free admission to all U.S. veterans and active-duty military service members and their families. The program is established through a generous gift from PetSmart and continued in 2018 by Arizona Public Services (APS).
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- 2017** Through a generous gift from Dr. Parvinderjit Singh Khanuja, the Museum names of a new gallery, formally known as the Dr. Darshan Singh and Ajit Kaur Khanuja and Mr. Jaswant Singh and Mohinder Kaur Sikh Art Gallery. The gallery is only the second exhibition space in the United States to focus exclusively on displaying Sikh art.
- Phoenix Art Museum receives grants totaling more than \$1 million from the Virginia C. Piper Charitable Trust and the Steele Foundation to support a comprehensive digital strategy development, including a new website to be launched in 2019 and other technology upgrades.

The Museum announces the establishment of the Dawn and David Lenhardt Contemporary Art Initiative, which seeks to elevate the Museum's commitment to contemporary art through multiple programs, namely the annual Lenhardt Lecture, the Lenhardt Emerging Artist Acquisition Fund, and a named gallery space, which will feature a rotating series of loans from the Lenhardt family's private collection. The Lenhardt Contemporary Art Initiative is the first of its kind in the Museum's nearly 60-year history and represents a significant commitment to the elevation of Phoenix as a promising cultural player on a national scale.

The Museum is named one of 20 museums throughout the United States to receive funding from the Diversifying Art Museum Leadership Initiative (DAMLI), a partnership between the Walton Family Foundation and the Ford Foundation to support efforts to diversify leadership staff in art museums. The funds awarded to Phoenix Art Museum will support the Museum's Teen Art Council initiative, paid internships for undergraduate and graduate students, and a curatorial fellowship focused on Latina/o art.

The Museum receives a major gift of more than 100 contemporary Latin American artworks from Nicholas Pardon, co-founder of the renowned SPACE Collection, the largest collection of post-1990s Latin American abstract art in the United States. The gift significantly increases the Museum's contemporary Latin American art holdings.

Samurai: Armor from the Ann and Gabriel Barbier Mueller Collection, with 140 objects from the world's largest collection of Samurai armor outside of Japan, draws approximately 50,000 visitors.

2018

The Museum announces a landmark gift from the Papp Family Foundation, including the naming of the Marilyn and L. Roy Papp Family Gallery, funding for the Museum's collection, and significant examples of Chinese ink painting on scrolls and fans.

The Museum welcomes living-legend Hank Aaron, joined by Commissioner Emeritus of Major League Baseball Bud Selig, and ESPN's Mike Wilbon, to the 2018 Luncheon of Legends, benefiting art and education at the Museum.

Phoenix Art Museum presents renowned artist Jim Hodges as the inaugural speaker for the annual Lenhardt Lecture, a key component of the Dawn and David Lenhardt Contemporary Art Initiative.

In October, the Museum dedicates the Dawn and David Lenhardt Gallery in the Ellen and Howard C. Katz Wing for Modern Art.

The Military Access Program at Phoenix Art Museum, known as MAP@PAM, is renewed through a generous gift of \$50,000 from Arizona Public Service (APS).

Phoenix Art Museum presents *In the Company of Women: Women Artists from the Collection*, the Museum's first exhibition of works created solely by women from the Museum's holdings. With nearly 50 20th- and 21st-century artworks, the exhibition inspires conversations about women artists, gender inequality, and revisionist art histories and draws more than 20,000 visitors in just eight weeks.

The Museum announces the renewal of a generous gift from Discount Tire Company to provide free general admission for all guests on the second Sunday of each month during Discount Tire Free Family Sundays.

Phoenix Art Museum and The Steele Foundation partner to present the PhxArt Open for Kids program, offering free admission for all youth 18 and younger from July 1 through September 30, 2018.

The Museum presents *Teotihuacan: City of Water, City of Fire*, the first major U.S. exhibition on Teotihuacan in more than 20 years. The exhibition features more than 200 artifacts and artworks from the UNESCO World Heritage site, many of which are on view in the United States for the first time, and draws more than 72,000 visitors. *Teotihuacan: City of Water, City of Fire* was organized by the de Young Museum, part of the Fine Arts Museums of San Francisco (FAMSF), and the Los Angeles County Museum of Art (LACMA) in collaboration with the Secretaría de Cultura through the Instituto Nacional de Antropología e Historia de México.

The Museum also presents its first virtual-reality exhibition, *Moonage Virtual Reality*, featuring works by video artist Travis Hutchison and immersing visitors in the art and fashion of Andy Warhol, David Bowie, and Kenny Scharf.

Shara Hughes is the inaugural speaker at the Museum's first annual Lenhardt Emerging Artist Lecture

On November 3, the Museum begins a year-long celebration of its 60th anniversary with The pARTy in the Garden gala and The afterpARTy, its late-night Museum-gala experience.

The Museum receives a \$100,000 grant from the prestigious Henry Luce Foundation for ongoing reinstallations of its American art collection, gallery enhancements, education and programming materials, and improved signage for the Museum's North Wing.

Phoenix Art Museum presents *Wondrous Worlds: Art and Islam through Time and Place*, organized by the Newark Museum. The exhibition of more than 100 artworks is the first exhibition on art and Islam at Phoenix Art Museum in more than two decades.

2019

The Museum receives a \$300,000 grant from the Ford Foundation to support the first traveling exhibition of works by contemporary artist and 2005 MacArthur Foundation Fellow Teresita Fernández. The exhibition will be co-organized with Pérez Art Museum Miami.

Phoenix Art Museum receives a \$50,000 grant from Thunderbirds Charities to expand programming for the Museum's Teen Art Council. The gift matches a portion of the 2017 Diversifying Art Museum Leadership Initiative grant funded by the Walton Family Foundation and the Ford Foundation.

Phoenix Art Museum presents renowned artist and fashion illustrator Cathy Graham at the ninth-annual Independent Woman Luncheon.

The Museum presents Daniel Joseph Martinez as the speaker for the second annual Lenhardt Lecture.

Phoenix Art Museum receives a \$100,000 grant from the Freeport-McMoRan Foundation to support the 2021 exhibition *Landscapes of Extraction: The Art of Mining in the American West*.

Amada Cruz concludes her service as the Museum's Sybil Harrington Director and CEO of Phoenix Art Museum to accept the position of the Illsley Ball Nordstrom Director and CEO of Seattle Art Museum. Mark Koenig, the Museum's Chief Financial Officer, is named interim director of Phoenix Art Museum.

The Board of Trustees appoints a committee to lead a national search for the Museum's next Sybil Harrington Director and CEO. The committee is led by Don Opatrny and Meredith von Arentschildt, joined by members of the Board of Trustees and community leaders.

Discount Tire renews its support of the Museum's Discount Tire Free Family Sunday program through December 2019. The program permanently sunsets in January 2020.

After nearly 20 years, Dennita Sewell concludes her service as the Museum's Jacquie Dorrance Curator of Fashion Design to oversee the development of a Bachelor of Arts program in fashion at the School of Art at the Herberger Institute for Design and the Arts at Arizona State University.

The Museum's Shawn and Joe Lampe Curator of Latin American Art, Vanessa Davidson, PhD, departs Phoenix Art Museum to assume the role of Curator of Latin American Art at the Blanton Museum of Art at The University of Texas at Austin.

Phoenix Art Museum and the Center for Creative Photography name Audrey Sands, PhD, as the new jointly appointed Norton Family Assistant Curator of Photography.

Phoenix Art Museum appoints Helen Jean as interim curator of fashion design.

Gilbert Vicario, the Selig Family Chief Curator, is appointed Deputy Director for Curatorial Affairs.

In celebration of its 60th anniversary, the Museum presents *PhxArt60: The Past Decade*, featuring artworks acquired by the Museum since its 50th anniversary. The exhibition demonstrates the Museum's firm commitment to diversity and features works from the departments of modern and contemporary art, Latin American art, American art, Asian art, and fashion design.

Phoenix Art Museum names Ellen Katz an honorary Trustee of its governing Board of Trustees in recognition of her longtime service to and support of the Museum. Along with a substantial gift in 2006 that resulted in the construction of the Museum's Ellen and Howard C. Katz Wing for Modern Art, Katz created and executed two of the most successful fundraisers in the Museum's history: The pARTy, the institution's annual fall gala, and the Independent Woman Luncheon, hosted each spring.

Ann Morton is named the 2019 Arlene and Morton Scult Artist Award recipient. Christina Gednalske, Danielle Hacche, Lena Klett, Nazafarin Lotfi, and Kimberly Lyle are named the recipients of the 2019 Friends of Contemporary Art Artists' Grants.

The Museum honors Ellen and Howard Katz, celebrates its 60th anniversary, and premieres *Legends of Speed*, its first exhibition exploring the artistry and design of race cars, at The pARTy in the Garden, the annual fall gala. *Legends of Speed* features more than 20 iconic race cars by Maserati, Mercedes-Benz, Alfa Romeo, Ford, and more driven by some of the greatest drivers in the history of racing, including A.J. Foyt, Dan Gurney, Hellé Nice, and Stirling Moss. Due to popular demand, the Museum extends the run of the landmark exhibition. The COVID-19 pandemic, however, necessitates the early closure of *Legends of Speed*, which draws more than 84,000 visitors over its five-month run, making it the Museum's most successful exhibition in a decade.

Renowned British artist Martin Creed performs his one-person show *Getting Changed* at Phoenix Art Museum.

Phoenix Art Museum presents contemporary artist Arcmanoro Niles as the speaker for the second annual Lenhardt Emerging Artist Lecture.

2020

Phoenix Art Museum launches Creative Saturdays: Free Under 18, featuring free admission for youth 17 and younger and intergenerational arts education programming on the last Saturday of each month.

The Museum launches new monthly Membership subscriptions to provide a flexible, affordable Membership option for its visitors and community.

The Museum accepts a significant gift of Geoffrey Beene fashion designs from Patsy Tarr, becoming one of the nation's leading institutions with holdings of Beene's designs and establishing the Geoffrey Beene Archive at Phoenix Art Museum.

Phoenix Art Museum appoints Helen Jean as the new Jacquie Dorrance Curator of Fashion Design. The Museum premieres *India: Fashion's Muse*, the first exhibition curated by Jean.

The Museum hosts the 10th-annual Independent Woman Luncheon. The event presents internationally acclaimed interior designer Martyn Lawrence Bullard and honors Ellen Katz, who founded the event in 2011.

Phoenix Art Museum relaunches its website, *phxart.org*, and becomes the first major U.S. art museum with a fully bilingual website in both English and Spanish. The redesign and launch of the Museum's website are made possible through the profound generosity of Virginia G. Piper Charitable Trust, with additional funding provided by The Steele Foundation.

On March 16, Phoenix Art Museum closes to the public in response to the COVID-19 pandemic, marking the institution's first closure in its 60-year history. The Museum shifts its focus to virtual resources and experiences to continue bringing art to its community as Arizona shelters in place. Events such as Senior Coffee Social, First Fridays, and The

Whole Story are also migrated to a virtual space.

In April, after an extensive national search, Phoenix Art Museum appoints Timothy R. Rodgers, PhD, as the new Sybil Harrington Director and CEO. Rodgers takes the helm of the Museum on July 1, 2020, in the midst of the COVID-19 pandemic.

In response to national dialogue concerning systemic racism, diversity, equity, accessibility, and inclusion, Phoenix Art Museum reaffirms its commitment to ensuring its collections, exhibitions, and administration reflect the diversity of the Valley community. The Board of Trustees establishes a Diversity, Equity, Accessibility, and Inclusion (DEAI) Committee to undertake a comprehensive study of the Museum's collections, exhibitions, hiring practices, and administrative structures to identify ways in which the institution can improve its DEAI efforts.

After completing one year as the Sybil Harrington Director and CEO, Timothy R. Rodgers concludes his service with the Museum upon accepting the position of the Nanette L. Laitman Director with the Museum of Arts and Design in New York City. The Museum's Board of Trustees appoints CFO Mark Koenig as the Interim Sybil Harrington Director and CEO of Phoenix Art Museum and begins a national director search in 2021.

IMAGE CREDITS

PAGES 1 AND 2: Photos by Bill Timmerman. PAGE 4: Unknown, *Seated Buddha Akshobhya*, 9th century. Andesite volcanic stone. Museum purchase with funds provided by Asian Arts Council and gift of Dr. Victoria Chan-Palay, New York. PAGE 5: Louisa McElwain, *Desert Rain God*, 2009. Oil on canvas. Museum purchase with funds provided by Betty Van Denburgh in honor of Western Art Associates; Installation view, *India: Fashion's Muse*, 2020. Courtesy of Phoenix Art Museum. PAGE 6: Unknown, *Portrait of Doña Maria Moreno y Buenaventura*, c. 1760. Oil on canvas. Gift of Mrs. Denison Kitchel; Joseph Stella, *Flowers, Italy*, 1931. Oil on canvas. Gift of Mr. and Mrs. Jonathan Marshall; Kehinde Wiley, *Marechal Floriano Peixoto (from The World Stage: Brazil Series)*, 2009. Oil on canvas. Museum purchase with funds provided by Contemporary Forum (ArtPick 2009) in honor of the Museum's 50th Anniversary. PAGE 7: Claude Monet, *Les arceaux fleuris, Giverny (Flowering Arches, Giverny)*, 1913. Oil on canvas. Gift of Mr. and Mrs. Donald D. Harrington; Erica Deeman, *Untitled 18*, 2013. Digital chromogenic print. Purchased with funds provided by Contemporary Forum; Narcissa Niblack Thorne, *French Louis XVI Dining Room, 1774-1793, 1932-1937*. Mixed media. Gift of Niblack Thorne. PAGE 8: Philip C. Curtis, *Mountain Village*, 1955. Oil on board. Bequest of Iris S. Darlington.

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