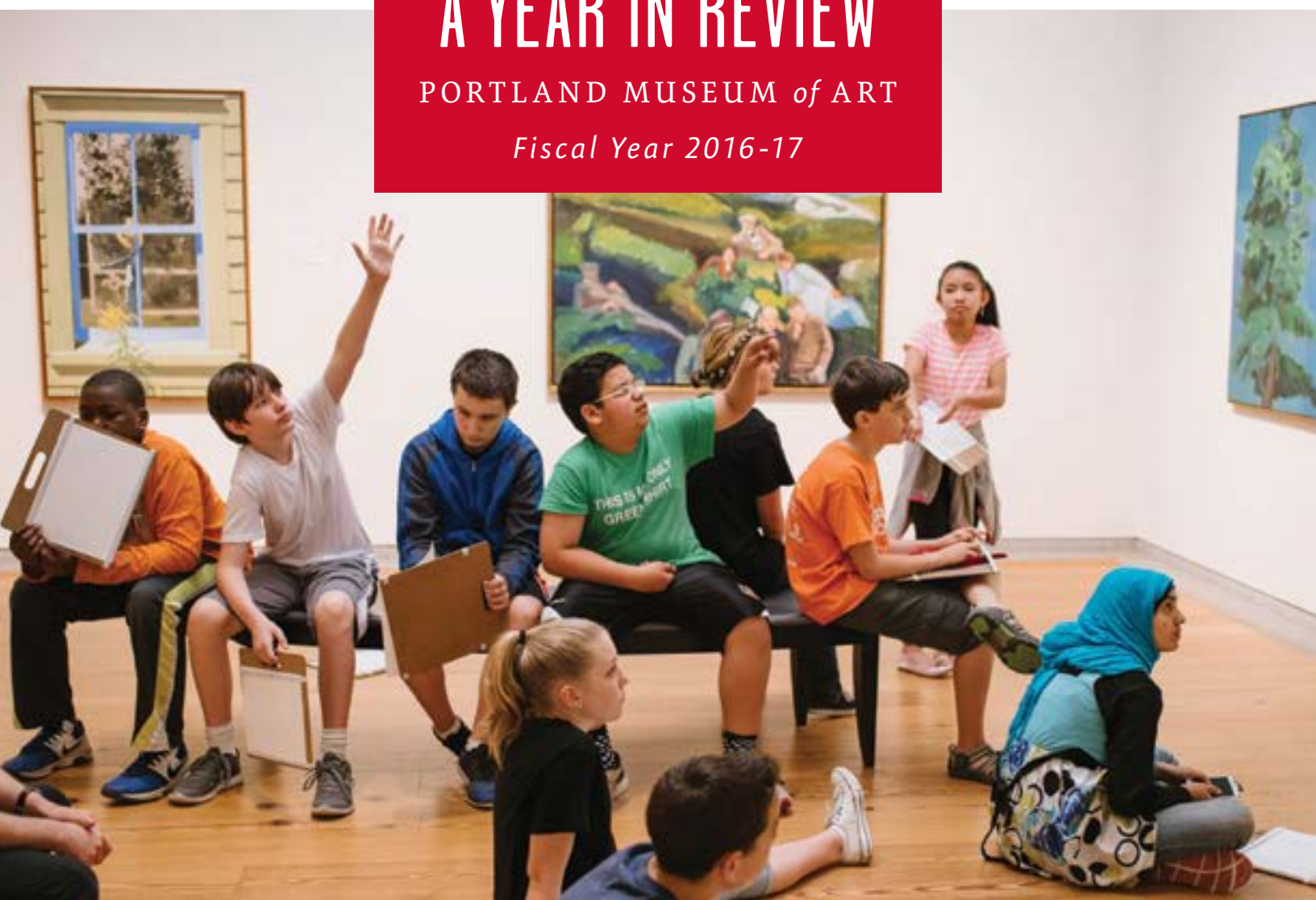




A YEAR IN REVIEW

PORTLAND MUSEUM of ART

Fiscal Year 2016-17



Dear Members,

For as long as I've been at the PMA, it's been the museum's goal to tell stories by as many people as possible, for as many people as possible. We knew we had several things working in our favor as we strived to achieve this—foremost among them, a membership base that is generous, enthusiastic, and willing to take a stand for the arts, and an art collection of unbelievable breadth and scope. We just needed to make this collection open to engagement and interpretation for a wider audience than ever before.

During the 2016-17 fiscal year, a year marked by the build-up to *Your Museum, Reimagined*, we made tremendous strides in reaching these goals and your partnership with the museum made us stronger. Thank you.

Building upon 2015's addition of the Peggy L. Osher Art Study and Collection Committee Conference Room, 2016 saw the unveiling of brand-new spaces that spoke to art lovers of all ages: the animal-themed installation *Modern Menagerie* and The Workshop, an interactive space that invites visitors to add their voices to the PMA. Additionally, we published our first-ever collection catalogue, *The Collection: Highlights from the Portland Museum of Art*, adding to the 2015 debut of the Collection Online with new ways to access the PMA collection from home.

In our galleries, the art was outstanding, from *Masterworks on Paper: Highlights from the Portland Museum of Art*, which showcased the wide range of rarely seen works in the PMA collection to the summer blockbuster *O'Keeffe, Stettheimer, Torr, Zorach: Women Modernists in New York*. The collection grew in surprising ways, adding a striking new sculpture by Lauren Fensterstock and filling in gaps in our narratives with work such as Sanford Gifford's *Study for the View from South Mountain in the Catskills*. The most prominent new work at the PMA is our fall 2016 acquisition of Tim Rollins and K.O.S.'s *A Midsummer Night's Dream*—commemorated with the exhibition *Unbound: Tim Rollins and K.O.S.* Because of this acquisition, whenever anyone enters the PMA, one of the first works they now see is a bold, colorful collaborative installation made by a diverse range of artists from Maine and New York.

Response to these exhibitions, acquisitions, and initiatives was truly inspiring. In addition to seeing many of you in our galleries this past year, I was heartened to see new faces in the museum—people from every segment of our diverse community as well as those from throughout the world, all coming together to find meaning and insights into our shared humanity through the power of art and expression.

It's your support that has opened the doors to the PMA for so many people. Thank you for the pride you show in your museum and your community, and for sharing in our firm belief in the power of art to transform lives.

Mark H.C. Bessire
Judy and Leonard Lauder Director
Portland Museum of Art

142,624
visitors came to
the museum
last year



2016 FEATURED EXHIBITIONS

SPRING

After closing our doors in January 2016, we reopened with all-new spaces stemming from the *Your Museum, Reimagined* project, including The Workshop and *Modern Menagerie*. Both spaces were immediate hits, and to further emphasize the strength of the PMA collection, we also released our first-ever collection catalogue and staged an exhibition of rarely seen works on paper called *Masterworks on Paper: Highlights from the Portland Museum of Art*. This show treated visitors to a wide range of work from Andy Warhol prints to Chuck Close photographs, and Yvonne Jacquette lithographs to watercolors by Andrew Wyeth and Edward Hopper—including Hopper's *Pemaquid Light*, one of the most-requested works in the PMA collection. In keeping with the goals of *Your Museum, Reimagined*, we also expanded the range of stories the PMA collection can tell with *Edward Curtis: Selections from the North American Indian*, an exhibition of photogravures from Curtis' early-20th-century photographic project documenting Native American tribes. To provide additional context to these controversial works, we invited prominent members of Native communities in Maine to offer their insights through audio tours and a sold-out panel discussion on May 6, 2016. The spring exhibition slate was rounded out with *Duncan Hewitt: Turning Strange*, a solo exhibition of works by the well-loved Maine sculptor and teacher.

SUMMER

In the summer, we offered a massive blockbuster exhibition with *O’Keeffe, Stettheimer, Torr, Zorach: Women Modernists in New York*. This exhibition framed pioneering artists Georgia O’Keeffe, Florine Stettheimer, Helen Torr, and Marguerite Zorach in parallel for the first time, providing new insights into the lives and work of familiar artists, and introducing unfamiliar artists to many new enthusiasts. In particular, Stettheimer has enjoyed a surge in popularity during this past year, thanks in part to this exhibition—members and visitors at the PMA were ahead of the curve in rediscovering and reassessing this fascinating artist. In addition to these four women, we also spent the summer exploring modernism through *Georges Braque: Surface and Space*, a focus installation of works on loan that offered a rare chance to spend time with the French master who co-developed Cubism along with Pablo Picasso. We also commemorated the 70th anniversary of the Skowhegan School of Painting and Sculpture with *Skowhegan at Seventy*, an exhibition highlighting the contributions of the Maine art residency program to the art world. Alumni from Skowhegan are found throughout the PMA collection, and this exhibition of work in a variety of media brought several extraordinary pieces and recent acquisitions to the fore.

FALL

In fall, the theme of stories and storytelling coalesced with a suite of exhibitions that married the visual arts with print and literature. *The Art Books of Henri Matisse*, provided by Bank of America’s Art in our Communities program, anchored this trio of shows, presenting the pioneering French artist’s work in the art-book medium through four of his books—including his seminal *Jazz*. These works showed off a variety of Matisse’s techniques, from manipulating white text on black pages (and vice versa) to making colorful cut-paper collages that he later used as stencils. On the third floor of the Charles Shipman Payson Building, *Rockwell Kent’s Moby-Dick* paired one of the most famous books ever written with one of Maine’s most iconic artists, displaying the PMA’s newly acquired 1930 Lakeside Press edition of *Moby-Dick* alongside thought-provoking work by modern and contemporary artists. The storytelling theme continued with *Unbound: Tim Rollins and K.O.S.*, which presented a strong sampling of the artist collective’s work using classical literature to address contemporary issues of race and identity. This exhibition coincided with the PMA’s acquisition and unveiling of *A Midsummer Night’s Dream*, a massive installation that fundamentally transformed the Selma Wolf Black Great Hall. Collectively, this installation and these exhibitions challenged the literary canon and championed freedom of expression at a crucial moment in history.



23 artworks traveled to the PMA from
8 institutions across the world.

PAGE 4-5, CLOCKWISE: Edward Hopper (United States, 1882-1967), *Pemaquid Light*, 1929, watercolor and graphite on paper, 14x20 inches. Anonymous gift, 1980.166; George Barque (France, 1882-1963), *Nature Morte aux Poires, Citrons et Amandes (Still Life with Pears, Lemons and Almonds)*, 1927, oil on canvas, 19 7/8 x 24 inches. Isabelle and Scott Black Collection, 3.1995.1; Duncan Hewitt (United States, born 1949), *Pops*, 2002, carved and painted wood with plastic bag, 7 x 6 x 1/2 inches. Courtesy of the artist; Florine Stettheimer (United States, 1871-1944), *Self-Portrait with Palette (Painter and Faun)*, circa 1915, oil on canvas, 60 x 71 7/8 inches. Art Properties, Avery Architectural & Fine Arts Library, Columbia University in the City of New York, Gift of the Estate of Ettie Stettheimer, 1967, (1967.17.11)
THIS PAGE, CLOCKWISE: Marguerite Thompson Zorach (United States, 1887-1968), *West 10th Street*, circa 1922, oil on canvas, 24 x 32 inches. Collection of Priscilla and John Richman; Tim Rollins (United States, born 1955) and K.O.S. (United States, established 1984), *Invisible Man (after Ralph Ellison)*, 2012, matte acrylic and book pages on canvas, 24 x 24 inches. Courtesy of Studio K.O.S. and Lehmann Maupin, New York and Hong Kong; Henri Matisse (France, 1869-1954), *Le cauchemar de l'elephant blanc (The Nightmare of the White Elephant)*, 1947, pochoir on Arches, 16 1/2 x 25 1/2 inches. Bank of America Collection. © 2016 Succession H. Matisse / Artist Rights Society (ARS), New York; From *Moby Dick* or, *The Whale* by Herman Melville. Lakeside Press, Chicago, 1930. Illustrated by Rockwell Kent. © 2005, The Plattsburgh State Art Museum

NEW ACQUISITIONS

In 2016-17, the PMA collection grew in several directions, increasing the scope of stories we can tell by adding to our diverse array of voices from different eras and backgrounds, expanding the range of media to include Native American basketry and other art forms, and filling in gaps in our collection of 19th-century paintings, etchings, and decorative arts.

The David E. Shaw and Family Sculpture Park in the Joan B. Burns Garden would not debut until July 2017, but crucial acquisitions in 2016—**Jonathan Borofsky's *Human Structures (24 Figures Connected)*** and **John Bisbee's *Hearsay***—allowed the PMA to prepare the space as a full, engaging outdoors gallery. Furthermore, the Selma Wolf Black Great Hall underwent a wonderful transformation thanks to new acquisitions both large-scale (**Tim Rollins and K.O.S.'s *A Midsummer Night's Dream***) and miniature (**Patrick Jacobs' *Fly Agaric Mushroom Cluster with Branch & Lichen***). Works by **Rose Marasco** and **Duncan Hewitt** stemmed from recent *Circa* exhibitions featuring the Maine artists, while **Clifford Ross' large-scale photograph *Hurricane LXVIII*** was purchased alongside the artist's appearance at the 2016 Photography Fund Lecture.

The PMA would like to thank all of the generous donors who helped expand the collection in such incredible fashion, and continue to do so year after year. See a full list of these individuals starting on page 18. We'd particularly like to extend our deep gratitude to the Friends of the Collection, who make so many of these acquisitions possible.



The PMA
collection grew by

88
objects in 2016.



TOP: Tim Rollins (United States, born 1955) and K.O.S. (United States, established 1984), *A Midsummer Night's Dream* (detail), 2016, ink on latex saturated cellulose, printed by Maharam, 159 3/4 x 416 5/8 inches. Museum purchase with support from the Maine Center for Creativity, 2016.7
BOTTOM, LEFT TO RIGHT: Jonathan Borofsky (United States, born 1942), *Human Structures (24 Figures Connected)*, 2007, catalyzed urethane paint on metal, 143 x 78 x 78 inches. Gift of Nina and Michael Zilkha, 2016.21a-x; Patrick Jacobs (United States, born 1971) *Fly Agaric Mushroom Cluster with Branch and Lichen*, 2016, styrene, acrylic, cast neoprene, paper, hair, polyurethane foam, ash, talc, starch, acrylic, vinyl film, copper, wood, steel, lighting, BK7 glass, 11 7/8 x 16 1/2 x 10 1/4 inches. Museum purchase with support from the Friends of the Collection, 2016.12; Rose Marasco (United States, born 1948), *Amity Cary No. 384 North Amity*, 1990, gelatin silver print mounted to aluminum, 10 1/2 x 13 inches. Museum purchase with support from the Photography Fund, the Friends of the Collection, and the Harold P. and Mildred A. Nelson Art Purchase Endowment Fund, 2016.20.4



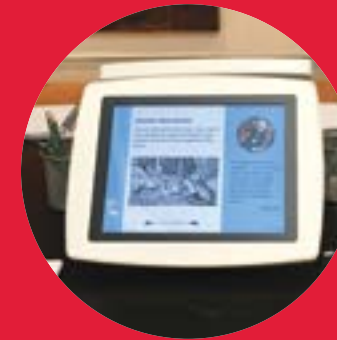
One of the byproducts of preparing for *Your Museum, Reimagined* is that the strength of the collection forced us to consider ways to move the entire museum forward. As we re-assessed the range of stories the collection can tell, it opened up new questions across all departments. Who are the audiences for these stories? How can we use new approaches and new technology to get these stories to these audiences? From fundraising to facilities, how much support do we need to grow these audiences?

In 2016, we looked at the institution holistically, and considered all of the ways we could be a stronger, more energetic, more connected, and more impactful museum. Thanks to an active Board of Trustees and ambitious staff members and volunteers, we made incredible strides across all facets of the organization.

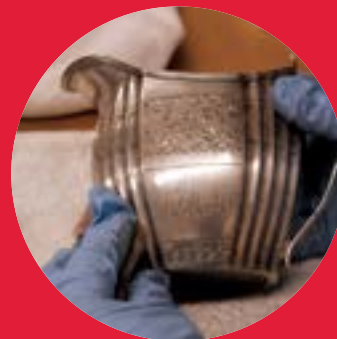
“If you think art is inaccessible, or museums are boring, then you haven’t been to the Portland Museum of Art in Maine.”
—NECN, April 14, 2016



We **strengthened our appeal to Portland youth**, increasing access to Portland High School students, offering teenagers our first Teen Night, reaching out with new engagement initiatives.



We created an **all-new membership program and updated our Leadership Circles** with more levels and benefits, including the launch of the new Contemporaries Council.



We **made our campus greener** by reducing energy consumption in our facilities through support from Grants to Green Maine and making our lawns pesticide free and more bee-friendly.



We opened The Workshop, a new interactive space, with the help of Lila Hunt Davies, The Roy A. Hunt Foundation, and Andy and Laura Lilienthal, given in honor of their children Levi and Rafe. In its first year, **The Workshop inspired work from more than 9,750 new audience voices.**



Judy and Leonard Lauder gave a \$5 million matching gift, **the largest such gift in the history of the museum**, endowing the PMA Director position as the Judy and Leonard Lauder Director of the PMA.

Together with The VIA Agency, we **developed a smartphone app** based on *Pokemon Go* that allowed users to search for works of art around Portland—the first art museum in the country to offer such an interactive outdoors experience.



With support from the National Endowment for the Arts and a grant from the Wyeth Foundation for American Art, we launched our **first-ever collection catalogue**, selling 694 copies in Fiscal Year 2016-17.



PMA FILMS

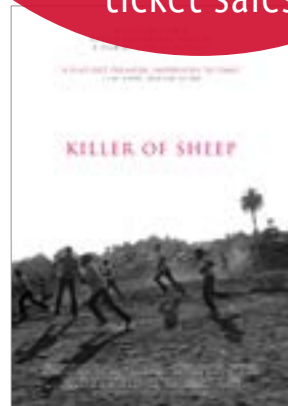
Since its launch in early 2016, PMA Films has enjoyed major success, with movies by local filmmakers such as Sean Mewshaw and Desiree Van Til's *Tumbledown* and Derek Kimball's *Neptune* **selling out screenings and generating significant buzz in the community**. We also hosted special events such as a 35 mm screening of the landmark 1977 film *Killer of Sheep* and a Vacation Family Day week offering *The Iron Giant* free for kids. Furthermore, we actively collaborated and co-presented programming with a broad cross-section of local organizations including Maine Jewish Film Festival, the Autism Society of Maine, Maine Behavior Healthcare, Friends of Congress Square Park, and more, **expanding the reach of PMA Films into the community and addressing the issues of today**.



8
Sold-out lectures and
PMA Film screenings

140
Volunteer readers at the
Moby-Dick marathon reading

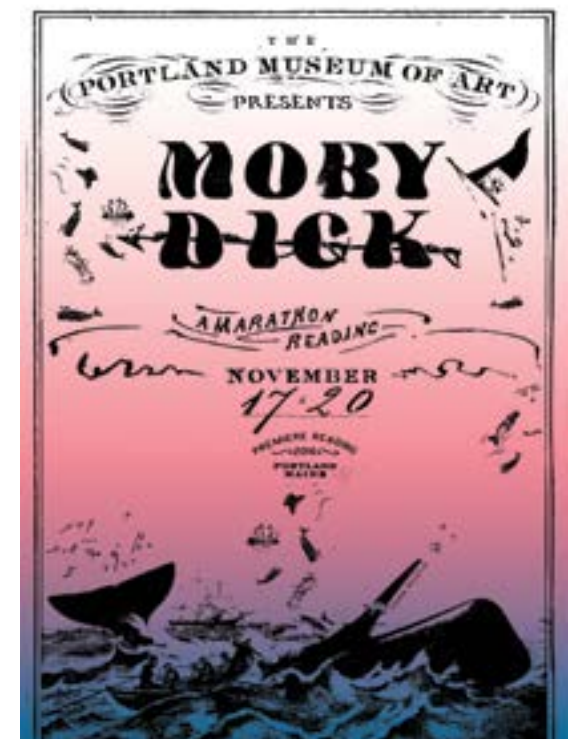
74%
Increase in PMA Film
ticket sales



PMA360 AND PROGRAMMING

In 2016, we made tremendous strides in **expanding the range of voices in the museum** and embracing the role as a brave space to champion freedom of expression. One of the most in-demand PMA events of the year was “Exploring the Legacy of Edward Curtis’ Photographs,” an interdisciplinary panel discussing how Curtis’ early-20th-century work shaped perceptions of Native American identity. The Portland Symphony Orchestra performed *A Midsummer Night’s Dream* with narration by artist Tim Rollins as part of our Leonard and Merle Nelson Social Justice Fund program. Artist David C. Driskell and lawyer Melvyn Zarr joined us for a conversation titled “Civil Rights Through Art and Law” co-hosted with Maine Humanities Council and the University of Maine School of Law. Local business leaders participated in “Innovators and Entrepreneurs: A Women in Business Forum.”

The community came together for our monthly PMA360 events, adding new voices and perspectives to the museum through everything from a **marathon reading of *Moby-Dick*** to the first-ever **Bike Night** to our continued partnership with **MOFGA** to an appearance by **Sluggo the Sea Dog**. Music performers included **sea shanties** with Emilia Dahlin, **jazz** with Erdasa, **DJ music** by mosart212, and the Boston Typewriter Orchestra—**filling the galleries and the Bernard Osher Foundation Auditorium with music**. Noontime talks attendance grew, and the new “Mindfulness in the Galleries” program took off.

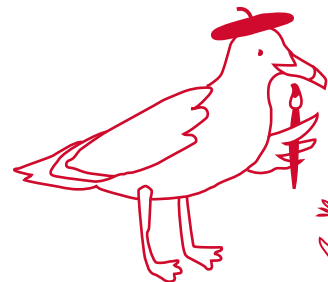


ALL AGES ACCESSIBILITY

One of the elements of the first phase of *Your Museum, Reimagined* was a deeper focus on access for all audiences, reinforcing the museum as a **welcoming place for visitors of all ages regardless of their background**, and instilling the importance of the arts to childhood development and a strong community. We reshaped the museum to accommodate these goals, creating new spaces such as **The Workshop** and **Modern Menagerie**. We commemorated the opening of these spaces and the first phase of *Your Museum, Reimagined* with a Community Open House that included an interactive theatre workshop inspired by the work of Dahlov Ipcar and presented by the Children's Museum & Theatre of Maine, as well as related animal mask-making.

Our Learning and Interpretation team and docents continued to evolve our institutional approach to education and Free School Tours through the widespread adoption of **Visual Thinking Strategies (VTS)**, which promotes art education through open conversation and interpretation. Using VTS, audiences actively engage with art, and come away with the understanding that their voices and perspectives have genuine value.

PMA Family Days continued its momentum in 2016; on one Saturday each month and select school vacation weeks, the PMA filled with families who spent quality time playing, making art, and discovering the museum together. We partnered with organizations such as **Maine Audubon** and **A Company of Girls** to offer collaborative educational experiences, and welcomed appearances from artists such as **Christopher Patch** and illustrator **Scott Nash** as well as a performance by the **Maine Youth Rock Orchestra**.



6,283
K-12 students from
109
schools

ENGAGEMENT

As we worked to complete *Your Museum, Reimagined*, adding multimedia stations, unveiling our first-ever collection catalogue, and bolstering our online presence, it became clear we needed to rethink how we communicated with our members and audiences. This conversation began with monthly emails, which needed to be more streamlined, simplified, and engaging—as well as targeted to specific audiences. We unveiled the new format in November 2016, and **immediately received more than double the number of click-throughs** from October's emails.

In November, we also relaunched our membership program, based on careful analysis of member feedback and retention rates, as well as data on who our members are and how they use their membership. The **new levels were immediately popular**, as many people found levels to better fit their lifestyle, upgrading their commitment and opting into family benefits. Members also began receiving new acknowledgement packages with improved membership cards—a longtime request from members.

Additionally, we looked at new audiences. The museum has historically focused on accommodating adult or children audiences, leaving out one crucial segment of the population: teenagers. In 2016, we **greatly expanded our teen outreach** with stronger commitment to our internship program, utilizing the Homer High School Fellows to create our first-ever Teen Night—all the while gathering input directly from teenagers on how to create a new Teen Council.

25%
increase in email
engagement



Art makes us us.
Come together at the PMA.

1. PMA360: Copper Beech Tree Lighting

2. Meditation in the galleries

3. School Vacation Family Days





Women of the Board rallied together to sponsor *Women Modernists*

100% participation by Director's Circle Steering Committee in support for YMR gallery installation



Director's Circle exceeded \$1.1 million in total support for operations



Margaret Jane Mussey Sweat Society launched



100 people average attendance for Director's Circle events



Launched Contemporaries Council, welcomed three new steering committee members



18% growth in number of Corporate Members



Launched Focused Endowment Initiative with Lauders' \$5 million match

CLOCKWISE: Marguerite Thompson Zorach (United States, 1887-1968), *Two Sisters—Marguerite and Her Sister Edith*, 1921, oil on canvas, 30 1/8 x 25 inches. Virginia Museum of Fine Arts, Richmond. J. Harwood & Louise B. Cochrane Fund for American Art © Virginia Museum of Fine Arts; Margaret Jane Mussey Sweat (United States 1823-1908), "Margaret Jane Mussey Sweat Photograph Album" (1870). Photograph Album. Book 1. dune.une.edu/mjms_photo/1; N.C. (Newell Convers) Wyeth (United States, 1882-1945), *Dark Harbor Fishermen* (detail), 1943, tempera on panel, 35 x 38 inches. Bequest of Elizabeth B. Noyce, 1996.38.63

BALANCE SHEETS, January 31, 2017 and 2016

	2017	2016
Assets		
Cash and cash equivalents	\$182,799	\$224,464
Accounts receivable	101,325	49,032
Inventory, at cost	180,143	149,994
Prepaid expenses	384,340	196,163
Contributions and bequests receivable, net	1,471,502	1,447,348
Beneficial interests in charitable gift annuities	4,548	440,190
Art collection	1	1
Land, buildings, and equipment, net	16,112,528	15,889,421
Preservation in progress	847,355	837,234
Land held for future use	3,016,815	3,016,815
Investments	31,933,216	24,744,613
Total assets	\$54,234,572	\$46,995,275
Liabilities and net assets		
Liabilities		
Accounts payable and accrued expenses	\$648,741	\$473,682
Lines of credit	509,000	566,000
Long-term note payable to bank	40,297	53,543
Total liabilities	\$1,198,038	\$1,093,225
Net assets		
Unrestricted	\$21,381,335	\$19,208,630
Temporarily restricted	1,746,437	3,000,682
Permanently restricted	29,908,762	23,692,738
Total net assets	\$53,036,534	\$45,902,050
Total liabilities and net assets	\$54,234,572	\$46,995,275

STATEMENTS OF ACTIVITIES, Years Ended January 31, 2017 and 2016

	2017	2016
Public support and revenues (losses)		
Contributions and grants		
Unrestricted	\$2,163,576	\$2,132,368
Temporarily restricted	1,040,760	3,006,822
Permanently restricted	6,216,024	84,438
Memberships	645,278	661,779
Admissions	522,371	535,260
Program revenues	163,463	189,861
PMA Store revenues	433,351	408,819
Return on investments	2,822,252	(1,435,611)
Total public support and revenues (losses)	\$14,007,075	\$4,793,476
Expenses		
Program		
Exhibitions and collections	\$3,407,596	\$3,315,626
Education	904,288	786,425
Collection items purchased	111,522	970,811
PMA Store	526,432	539,526
Management and general	561,922	521,035
Development and membership	1,360,831	1,212,271
Total expenses	\$6,872,591	\$7,345,694
Change in net assets	\$7,134,484	(\$2,552,218)
Net assets, beginning of year	45,902,050	48,454,268
Net assets, end of year	\$53,036,534	\$45,902,050

Audited financial statements are available upon request from the Business Office.

With deep gratitude, the Portland Museum of Art acknowledges the remarkable members, donors, foundations, businesses, Trustees, volunteers, and staff who make it possible for the museum to realize its mission each year. The following lists serve to recognize those who have supported the museum through contributions of \$250 or more between February 1, 2016 and January 31, 2017.

PMA 1882 CIRCLE

The 1882 Circle comprises the PMA's most generous benefactors who are regarded for their annual support of \$10,000 or more to the operating budget.

- | | | | |
|---|---|-------------------------------------|--------------------------------------|
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| Eileen Gillespie and Timothy Fahey | | David E. Shaw | |



Winslow Homer (United States, 1836-1910), *The Guide*, 1889, watercolor on ivory wove paper, 13 3/4 x 19 1/2 inches. Bequest of Charles Shipman Payson, 1988.55.8

All lists from February 1, 2016 - January 31, 2017

PMA Director's Circle



The Director's Circle is the highest level of membership at the PMA. These essential donors give \$1,500 or more in unrestricted support, for which they receive unique access and benefits in addition to our profound gratitude.

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Florine Stettheimer (United States, 1871-1944), *Picnic at Bedford Hills*, 1918, oil on canvas, 40 5/16 x 50 1/4 inches. Courtesy of the Pennsylvania Academy of the Fine Arts, Philadelphia. Gift of Ettie Stettheimer

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