

A YEAR IN REVIEW



PORTLAND MUSEUM of ART

FISCAL YEAR 2015-2016

A LETTER FROM MARK

Thank you.

Due to your commitment and support, in 2015 we made extraordinary strides in making the PMA collection available to everyone—no matter who you are, and where you are—and in more ways than ever. It is now possible to access the collection from your computer or tablet, plan a visit that engages you with the museum in new ways, and bring home a beautiful catalogue.

You can also spend meaningful personal time with any of the PMA's more than 18,000 works, thanks to the opening of the Peggy L. Osher Art Study and Collection Committee Conference Room. And the breadth of the work is more significant than ever, as we've made crucial acquisitions to expand the stories we can tell.

The possibilities for what you can experience at the PMA greatly expanded in 2015, and that meant there were more ways to use your membership than ever before. It's been a thrill to see members attending exhibitions such as *The Coast & the Sea: Marine and Maritime Art in America*; participating in *Me, Mona, and Mao: Art, Fame, and Visual Culture*; selling out members-only parties and special events; and engaging deeply with programming such as the 2015 Bernard Osher Lecture.

In the pages that follow, you'll learn more about everything the PMA accomplished in 2015 with your support. We're incredibly fortunate to have members this devoted, who care deeply about the direction of the museum, participate enthusiastically, and give generously. It's all because of you.



MARK H.C. BESSIRE
PMA Director

“Your commitment and support is the main reason why the PMA is now more accessible than ever. Thank you.”





THE COAST & THE SEA: MARINE AND MARITIME ART IN AMERICA

JANUARY 30, 2015 THROUGH APRIL 26, 2015

"With fifty-two paintings and ten maritime artifacts dating from the eighteenth through the early twentieth centuries, the exhibition illustrates the sublime drama of the oceanic environment; the importance of America's early naval battles; breathtaking vistas where water, land, and light meet; and depictions of the men and women who animated Northeastern port cities." • *Antiques and Fine Art Magazine*



YOUTH ART MONTH

FEBRUARY 28, 2015 THROUGH MARCH 29, 2015

"The students truly gain a new level of confidence that accelerates their passion in the art-making process." • Jodi Thomas, Art Teacher at Thornton Academy



ROSE MARASCO: INDEX

APRIL 24, 2015 THROUGH DECEMBER 6, 2015

"There's a cool grace to the surface of so many of these images. They speak, to use Marasco's vocal metaphor, in a precisely enunciated murmur. Is that a contradiction? Of course it is, but squaring circles — and circling squares — is what art can do." • *The Boston Globe*



DIRECTORS' CUT: SELECTIONS FROM THE MAINE ART MUSEUM TRAIL

MAY 21, 2015 THROUGH SEPTEMBER 20, 2015

"Only the Portland museum defied expectations—with two contemporary sculptures and a dozen recent photographs by Maine artists, not a single landscape or seascape among them." • *Wall Street Journal*



A MAGNIFICENT STILLNESS: AMERICAN ART FROM A PRIVATE COLLECTION

JUNE 26, 2015 THROUGH NOVEMBER 8, 2015

"Jack London describes silence—the shock after a deadly ship collision—as a "terrible quiet." Federico Garcia Lorca is sly: "the silence of an overturned locomotive." Rick Moody frightens with his 21st-century entry, the "reloading pause." In the lovely hush of Portland Museum of Art's exquisite *A Magnificent Stillness: American Art From a Private Collection*, the silence will knock you over. Fifteen paintings collected by Dr. Walter B. Goldfarb and his late wife, Marcia Finberg Goldfarb (1933–2013), bring the world to a crashing halt." • *The Portland Monthly*



YOU CAN'T GET THERE FROM HERE: THE 2015 PORTLAND MUSEUM OF ART BIENNIAL

OCTOBER 8, 2015 THROUGH JANUARY 3, 2016

"Often, group shows and biennials—even those with a single curator in charge—feel stitched together by a warring committee of good intentions. The Portland Museum of Art Biennial is a cut above. It's an excellent show." • *The Boston Globe*



THE GREAT N.C. WYETH CAPER: PAINTINGS BY AMERICA'S STORYTELLER

NOVEMBER 11, 2015 THROUGH FEBRUARY 28, 2016

"[The PMA is] turning a bold crime into a custom exhibit—now [the paintings] are proudly on display through the new year." • WGME, CBS



ME, MONA, AND MAO: ART, FAME, AND VISUAL CULTURE

NOVEMBER 19, 2015 THROUGH FEBRUARY 21, 2016

"This exhibition should spur participation, with visitors encouraged to make their own drawings of "Mona Lisa" and to talk about the art on camera so other visitors can hear what everyday folks think about it. More important, the idea is just to get people to talk and ask questions." • *The Portland Press Herald*

THE COAST & THE SEA: MARINE AND MARITIME ART IN AMERICA

The Coast & the Sea: Marine and Maritime Art in America showcased art and artifacts from between 1750s and 1904, connecting the art in the PMA's galleries to Portland's shipping-industry roots and coastal beauty. This exhibition was complemented by *A Magnificent Stillness: American Art from a Private Collection*, an exhibition of work from the collection of Dr. Walter Goldfarb, which also drew from art of the 19th century up through 1904. These exhibitions, highly popular with members, did much to highlight the role of art in the PMA's early years (the museum was founded in 1886) while also offering work that allowed visitors to realize Portland's maritime history.



DIRECTORS' CUT: SELECTIONS FROM THE MAINE ART MUSEUM TRAIL

In the summer, we focused on the present day, with *Directors' Cut: Selections from the Maine Art Museum Trail*. Through this exhibition, we highlighted work from the eight museums on the Maine Art Museum Trail in one of the biggest promotions for cultural tourism in Maine that has ever been held in the state. This exhibition broke revenue records as visitors flocked from around the world to appreciate Maine's artistic heritage and cultural institutions all under one roof. During this time we also hosted *Rose Marasco: index*, the first-ever retrospective of contemporary Maine photographer Rose Marasco, and the show was so beloved that we extended it well past its closing date.



YOU CAN'T GET THERE FROM HERE:
THE 2015 PORTLAND MUSEUM OF ART BIENNIAL

Finally, in the fall we looked to the future with *You Can't Get There From Here: The 2015 Portland Museum of Art Biennial*, an exhibition that looked at Maine's artistic legacies in the making. This exhibition took audiences from one of the earliest art forms in Maine—the Wabanaki tradition of basketmaking—up through multimedia work of today, all as created by some of our brightest contemporary artists. The show was a hit, up 4% in attendance from the 2013 Biennial, and the momentum carried us into 2016. In addition, *Me, Mona, and Mao* addressed contemporary concerns about art and celebrity, while *The Great N.C. Wyeth Caper* showcased works that became famous due to their recent theft from a private collection and recovery by the F.B.I.



The Coast & The Sea: Marine and Maritime Art in America

Foundation Sponsor:
Morton-Kelly Charitable Trust

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Directors' Cut: Selections from the Maine Art Museum Trail

Generously supported by Diana B. Bean, Linda L. Bean, and Isabelle and Scott Black. Funded in part by the Maine Humanities Council.

Corporate Sponsors:



Media Sponsors:



You Can't Get There From Here: The 2015 Portland Museum of Art Biennial

Generously supported by Roger and Jane Goodell.

Made possible by the William E. and Helen E. Thon Endowment Fund.

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Strengthening ties throughout the community.

In addition to these exhibitions and installations, we used programming as a way to look ahead. PMA Family Days, PMA Movies, and #ThirdThursPMA proved to be fertile ground for strengthening ties throughout the community—a critical part of *Your Museum, Reimagined*. The events helped us refine what our members and visitors want from PMA, inspiring us to launch reimagined programming in 2016. One event in 2015 very literally got the PMA and its audiences to think about such issues: the Bernard Osher Lecture Series with Malcolm Rogers, the former director of the Museum of Fine Arts, Boston, titled “The 21st Century Museum.”



NEW ACQUISITIONS

One of the major goals of the PMA is to build our institutional identity at a national level through an artistic vision that leverages our collection and cultural heritage. To this end, in 2015 the curatorial team identified key works that—with the help of generous donors and the Friends of the Collection—enhanced the narratives we are able to tell. New accessions in 2015 included Francesco Clemente’s *Seeds* (1991), Leonardo Drew’s *Number 139* (2010), Lauren Fensterstock’s *Grotto* (2014), Winslow Homer’s *An Open Window* (1872), Duane Michals’ *Empty New York* (circa 1964), Philip Pearlstein’s *Two Female Models Sitting with Legs Crossed and Kazak Rug* (2013), and Andrew Wyeth’s *River Cove* (1958).

The PMA extends a heartfelt **thank you** to the generous donors who made these unbelievable acquisitions possible.





“Comprising more than 8,000 member-households, the PMA maintains one of the highest rates of membership per capita in the country.”

OUR GENEROUS MEMBERS AND PARTNERS

The donors and members of the Portland Museum of Art were more generous than ever this past year, collectively giving more than \$5.5 million. The PMA benefited from their unrestricted support that was nearly 7% more than last year and accounted for 61% of the museum’s operating budget in 2015. That contribution is far above the national average—a testament to the depth and breadth of support that is the PMA community.

Comprising more than 8,000 member-households, the PMA maintains one of the highest rates of membership per capita in the country. More than 85% of those belong at the Household and Individual levels. Together, our members contributed nearly \$600,000 in unrestricted support. The Director’s Circle, made up of 345 households and led by a dedicated volunteer Steering Committee, gave more than \$1,000,000 for the first time since its

inception—and thereby underwrote an astounding 20% of the PMA’s annual operating budget. The Contemporaries continued to raise the bar for the PMA’s next generation of philanthropy and leadership. We partnered with 21 new Corporate members and received 21% more revenue than last year from the engagement of the business community.

Altogether, the PMA was overwhelmed by the generosity of our members and partners. This year’s exhibitions, educational and public programming, ambitious acquisitions, and daily operations were possible due directly to the loyal support in our community and broader museum family, and for that we are incredibly grateful.

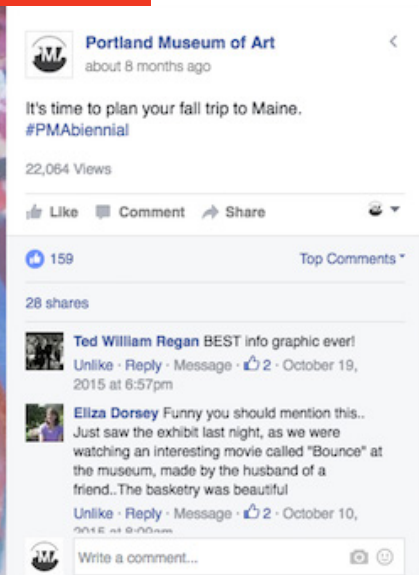
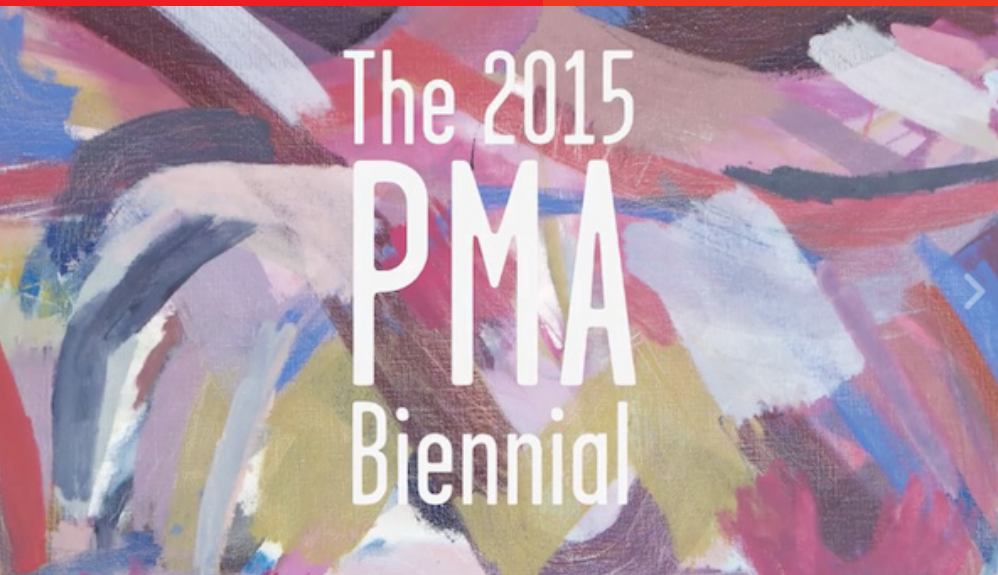
In 2015, the PMA improved the ways we reached audiences, reflecting our goals of building awareness of exhibitions, programs, and events, while raising our national profile. The museum achieved excellent results, with increased local and national media coverage, more diverse and deeply engaged online audiences, and improved strategies and initiatives to reach potential visitors and members.

Utilizing digital tools and platforms to a degree unprecedented in the museum's history, the PMA was able to drastically improve the sophistication, professionalism, and thus the effectiveness, of its marketing materials. Through deeper understanding of analytics, the museum positioned itself strongly for the years ahead, building awareness of its programs and promoting its exhibitions to the people and demographics that are most likely to respond. Furthermore, the PMA collaborated with and aligned its brand alongside some of the most prominent and tech-savvy media producers in the region, keeping itself front-in-mind in the public among institutions on the cutting edge of ideas, design, and information.

The foundation of these marketing efforts was built on short videos intended to pique the interest of potential visitors. The videos and multimedia content for *Directors' Cut: Selections from the Maine Art Museum Trail*, which highlighted the strength of Maine's art history and the role that visual arts play in the state's economy, were targeted specifically to out-of-state audiences with affinities to Maine's towns, cities, and communities. The marketing efforts for *You Can't Get There From Here: The 2015 PMA Biennial*, in contrast, were aimed at engaging the newest wave of Portland's entrepreneurs and the organizations powering the region's creative economy. Both initiatives proved successful, with *Directors' Cut* attracting more first-time and out-of-state visitors—contributing significantly to increased revenue during the summer—and the Biennial drawing more interest, creating more dialogue in the community, and leading to more visitors—up 4%—than the previous Biennial.

As these efforts proved their value for the museum, the PMA extended their use to create comprehensive and viable campaigns around programs, events—and, most important—*Your Museum, Reimagined*. Videos touting the multiyear effort as a whole, as well as detailing specific projects within it, helped spread the word, generate curiosity, engage new audiences, and position the museum as a leader in the region and the heart of Maine's cultural landscape.

ONLINE ENGAGEMENT



MORE THAN

8,000

MEMBER-HOUSEHOLDS

140,221

TOTAL ATTENDANCE

33,750

FREE FRIDAY VISITORS

9,208

STUDENTS PARTICIPATED IN
SCHOOL TOURS

61%

OF THE OPERATING BUDGET IS
SUPPORTED BY CONTRIBUTIONS

168,947

PEOPLE ENGAGED WITH
PMA'S PODCASTS AND VIDEOS

14%

MORE WEBSITE VISITS

\$1,423,667

RECEIVED FOR
YOUR MUSEUM, REIMAGINED

54,951

PEOPLE ATTENDED PMA PROGRAMS

1.9 MILLION

PEOPLE INTERACTED WITH
THE PMA DIGITALLY

16%

INCREASE IN CORPORATE MEMBERS

\$691,189

RECEIVED FOR 51 NEW ACQUISITIONS

Cover: Winslow Homer (United States, 1836-1910), *An Open Window*, 1872, oil on canvas, 18 x 14 inches. Partial gift in memory of our mother, Mary Trafton Simonds, who had roots in Maine, by her three devoted children, and Museum purchase with support from an anonymous donor, 2015.21. Pg 3, top to bottom: Maurice Frederick Hendrick De Hass (United States, born Belgium, 1832-1895), *Tropical Sunset at Sea*, circa 1862, oil on canvas, 24 x 34 inches. New York Historical Society, The Robert L. Stuart Collection, the gift of his widow Mrs. Mary Stuart, 5-109. Eowyn Michaels, *Rainbow Kitty*, marker, Grade 4, Canal School with Teacher Becky Knox. Rose Marasco (United States, born 1948), *Projections No. 5*, 2007, inkjet print, 43 1/2 x 34 1/2 inches. Courtesy of the artist. Andrew Wyeth (United States, 1917-2009), *Turkey Pond*, 1944, tempera on panel, 32 1/2 x 40 1/4 inches. Farnsworth Art Museum Collection, Gift of Mr. and Mrs. Andrew Wyeth in memory of Walter Anderson, 1995.2. John Frederick Peto (United States, 1854-1907). *Lincoln and Star of David*, 1904, oil on canvas, 20 x 14 inches. Collection of Walter B. and Marcia F. Goldfarb, 5.2010.2. Brett Bigbee (United States, born 1954), *Josie Over Time*, 2011-15, oil on linen, 13 3/8 x 12 1/8 inches. Private Collection, Bloomfield Hills, MI. Newell Convers Wyeth (United States, 1882-1945), *The Unwrit Dogma*, 1917, oil on canvas, 20 x 36 inches. Andy Warhol (United States, 1931-1987), *Mao*, 1972, silkscreen on paper, 35 15/16 x 35 15/16 inches. Museum purchase with matching funds from the National Endowment for the Arts and the Palmer Fund, 1975.392. Pg 4, top to bottom: Junius Brutus Stearns (United States, 1810-1885), *Fishing in a Catboat in Great South Bay*, 1871, oil on canvas, 29 x 39 1/4 inches. New York Historical Society, Gift of C. Otto von Kienbusch, 1964.21. George Bellows (United States, 1882-1925), *Iron Coast, Monhegan*, 1913, oil on board, 14 5/8 x 19 inches. Monhegan Museum of Art and History, Gift of Jaqueline Hudson. Pg 5: Sarah Sockbeson (Penobscot, born 1983), *Basket*, 2011, brown ash, sweetgrass, and antler, 4 x 3 1/2 inches. Hudson Museum, University of Maine, HM8622. © Sarah Sockbeson. Pg 6: Andrew Wyeth (United States, 1917-2009), *River Cove*, 1958, tempera on Masonite, 48 x 30 5/16 inches. Gift of David Rockefeller in honor of his son, Richard Rockefeller, 2015.6. Pg 14: Winslow Homer (United States, 1836-1910), *An Open Window*, 1872, oil on canvas, 18 x 14 inches. Partial gift in memory of our mother, Mary Trafton Simonds, who had roots in Maine, by her three devoted children, and Museum purchase with support from an anonymous donor, 2015.21. Pg 18: Duane Michals (United States, born 1932), *Empty New York*, circa 1964, gelatin silver print, 4 3/4 x 7 3/8 inches. Museum purchase with support from the Photography Fund, 2015.2.2. Pg 20: Albert-Ernest Carrier-Belleuse (France, 1824-1887), *L'enfant source*, terracotta, 10 1/16 x 12 3/8 x 5 7/8 inches. Museum purchase with support from the Freddy and Regina Homburger Endowment for Acquisitions, 2015.3. Lauren Fensterstock (United States, born 1975), *Grotto*, 2014, wood, wire, paper, glue, shells, and plastic, 68 x 38 x 16 inches. Museum purchase with support from Patricia and Cyrus Hagge and the Contemporary Art Fund, 2015.4. Pg 23: Philip Pearlstein (United States, born 1924), *Two Female Models Sitting with Legs Crossed and Kazak Rug*, 2013, oil on canvas, 84 x 60 inches. Museum purchase with support from the Freddy and Regina Homburger Endowment for Acquisitions, the Emily Eaton Moore and Family Fund for the Collection, the Peggy and Harold Osher Acquisition Fund, the Bernstein Acquisition Fund, and General Acquisitions, 2015.6. Back Cover: Winslow Homer (United States, 1836-1910), *An Open Window*, 1872, oil on canvas, 18 x 14 inches. Partial gift in memory of our mother, Mary Trafton Simonds, who had roots in Maine, by her three devoted children, and Museum purchase with support from an anonymous donor, 2015.21.

FINANCIALS

Balance Sheets, January 31, 2016 and 2015

	2016	2015
Assets		
Cash and cash equivalents	\$224,464	\$100,157
Accounts receivable	49,032	147,079
Inventory, at cost	149,994	182,554
Prepaid expenses	196,163	220,401
Contributions and bequests receivable, net	1,447,348	1,767,286
Beneficial interests in charitable gift annuities	440,190	440,190
Art collection	1	1
Land, buildings, and equipment, net	15,889,421	15,704,515
Preservation in progress	837,234	789,190
Land held for future use	3,016,815	3,016,815
Investments	24,744,613	27,629,060
Total assets	<u>\$46,995,275</u>	<u>\$49,997,248</u>
Liabilities and net assets		
Liabilities:		
Accounts payable and accrued expenses	\$473,682	\$624,698
Lines of credit	566,000	852,000
Long-term note payable to bank	53,543	66,282
Total liabilities	<u>\$1,093,225</u>	<u>\$1,542,980</u>
Net assets:		
Unrestricted	\$19,208,630	\$21,605,356
Temporarily restricted	3,000,682	3,240,612
Permanently restricted	23,692,738	23,608,300
Total net assets	<u>\$45,902,050</u>	<u>\$48,454,268</u>
Total liabilities and net assets	<u>\$46,995,275</u>	<u>\$49,997,248</u>

Statements of Activities, Years Ended January 31, 2016 and 2015

	2016	2015
Public support and revenues (losses)		
Contributions and grants		
Unrestricted	\$2,132,368	\$1,981,982
Temporarily restricted	2,216,562	2,884,843
Permanently restricted	84,438	154,220
Memberships	661,779	673,624
Admissions	535,260	513,633
Program revenues	189,861	188,479
PMA Store Revenues	408,819	425,171
Special events, net	-	53,157
Return on investments	(1,435,611)	1,622,552
Total public support and revenues (losses)	<u>\$4,793,476</u>	<u>\$8,497,661</u>
Expenses		
Program		
Exhibitions and collections	\$3,315,626	\$3,171,366
Education	786,425	839,571
Collection items purchased	970,811	496,500
PMA Store	539,526	522,755
Management and general	521,035	450,840
Development and membership	1,212,271	1,079,595
Total expenses	<u>\$7,345,694</u>	<u>\$6,560,627</u>
Change in net assets	<u>(\$2,552,218)</u>	<u>\$1,937,034</u>
Net assets, beginning of year	<u>48,454,268</u>	<u>46,517,234</u>
Net assets, end of year	<u>\$45,902,050</u>	<u>\$48,454,268</u>

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



With deep gratitude, the Portland Museum of Art recognizes the esteemed members, donors, foundations, businesses, Trustees, volunteers, and staff who enable the museum to fulfill its mission each year. The following lists serve to acknowledge those who have supported the museum through contributions of \$250 or more between February 1, 2015 and January 31, 2016.



1 8 8 2 C I R C L E
PORTLAND MUSEUM of ART

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

(\$10,000 AND ABOVE)

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PORTLAND MUSEUM of ART

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

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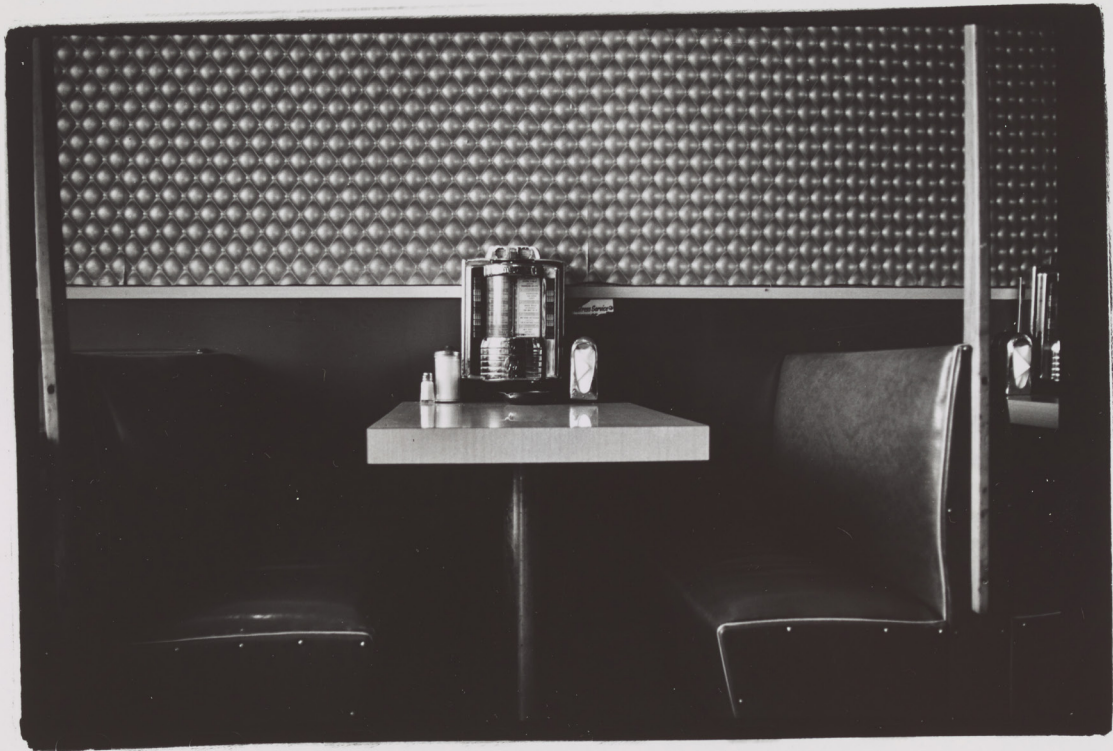
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