



# PMA IMPACT REPORT 2022-2023



PORTLAND MUSEUM *of* ART



Nearly a decade ago, the PMA prioritized Diversity, Equity, Accessibility, and Inclusion (DEAI) throughout our exhibitions, programs, events, and culture of philanthropy. In the years since, we have cultivated a broader, more detailed, and nuanced understanding of what these ideas mean, dedicating ourselves to the concepts of belonging, sustainability, our mission—*Art for All*—and values of courage, equity, service, sustainability, and trust.

Throughout 2022, the PMA took strategic action to deliver on the promise of Art for All, from multivocal exhibitions and collaborative programming to innovative environmental initiatives and a once-in-a-generation campus expansion project, *The PMA Blueprint*. The museum—led by a dedicated and passionate staff, Board, and leadership—ensured that the PMA’s values, vision, and mission were at the heart of everything it did, no matter the project, priority, or goal.

Looking back, 2022 will be seen as a tipping point in the museum’s 140-year history, when the PMA demonstrated the transformative impact that art can have across communities, economies, and regions.

## MILESTONES

**TOTAL ATTENDANCE 93,685**

### ATTENDANCE HIGHLIGHTS

Free Friday Attendance	13,339
Susie Konkel Pass Admission	7,767
School Tour Attendance	2,631
Free Days, Admissions Discounts, and Free Program Attendance	7,694
Digital Reach	10.5M



# PRESS HIGHLIGHTS

“[T]he Portland Museum [of Art] . . . is seeking to be responsive to its visitors, to draw them in with less formal spaces where art is being made on the premises.”

- **THE NEW YORK TIMES, *THE PMA BLUEPRINT***

“The themes of accessibility, equity, diversity, inclusion, and sustainability were central to the design brief, as the competition aimed to push designers to imagine a new type of museum, one that makes art accessible to all.”

- **ARCHDAILY, *THE PMA BLUEPRINT***

“As the cultural heritage sector continues to grapple with its relationship to diversity, equity and inclusion, some institutions are re-considering their social responsibility from the ground up. Enter Maine’s Portland Museum of Art (PMA), which launched an open call last June soliciting ‘paradigm-shifting’ designs from architecture firms all over the world.”

- **THE ART NEWSPAPER, *THE PMA BLUEPRINT***

“It’s one thing to look at pictures when they’re in front of you. It’s quite another to have them stay in your mind’s eye.”

- **THE BOSTON GLOBE, *PRESENCE: THE PHOTOGRAPHY COLLECTION OF JUDY GLICKMAN LAUDER***

“Katherine Bradford’s paintings are luscious and visually enthralling. Her superhero and swimmer paintings are some of her best-known series, and they demonstrate the breadth of her painterly talent that feels deeply personal while being engaged with the history of art.”

- **HYPERALLERGIC, *FLYING WOMAN: THE PAINTINGS OF KATHERINE BRADFORD***

“A preponderance of the artists here addressed the climate crisis and the relationship between humans and nature, often with overlapping concerns regarding the colonization of indigenous peoples and their land.”

- **ARTFORUM, *NORTH ATLANTIC TRIENNIAL: DOWN NORTH***

The New York Times



The Boston Globe

HYPERALLERGIC

ARTFORUM

  
THE ART NEWSPAPER



# The PMA Blueprint

## BUILDING A LANDMARK FOR THE FUTURE

In 2022 we launched *The Blueprint Project: Building a Landmark for the Future*. This groundbreaking initiative sought to fundamentally change how museums function, interact with their communities, and cultivate belonging. Through this paradigm shift, the PMA would be positioned as a leader of our region, a keystone for our communities, and a catalyst for our economy for generations to come.

At the beginning of the project, the museum identified themes and patterns in its 140-year history, determining that our impact is greatest when we open doors for audience engagement and identify opportunities to grow our collection and unify our campus. The result was an ambitious and visionary case for expansion and unification of the PMA's campus, primarily focused on the potential of a new museum wing at 142 Free Street.

This case for development was supported by years of open-ended community building and research, including campus planning, listening sessions, focus groups, strategic plan development, equity strategic action plan development, a feasibility study, and an economic impact study. Through this work, we came to understand what our communities want from museums and their arts institutions.

*"We are humbled to work with this visionary institution and create a new museum that truly embodies the mission of Art for All. Maine's natural beauty and welcoming community have been such an inspiration to the team, and we cannot wait to create a new museum that takes a giant step into the future and brings us all to a time and place that celebrates how art and the human spirit are intertwined,"*

—Chandra Robinson,  
Principal at LEVER Architecture.



Concept design of the PMA Campus Unification and Expansion from Congress Square (LEVER Architecture, Courtesy of Portland Museum of Art, Maine/ Dovetail Design Strategists). 2022

*The PMA Blueprint* launched in February 2022 and was immediately recognized as a game-changing initiative by community, business, and government leaders. Mark H.C. Bessire, the Judy and Leonard Lauder Director of the Portland Museum of Art, was asked to keynote the Maine Governor’s Conference on Tourism—the first time an arts institution was asked to lead the state’s leading economic event—and delivered a rousing call to prioritize arts and culture as the heart of Maine’s identity and tourism appeal.

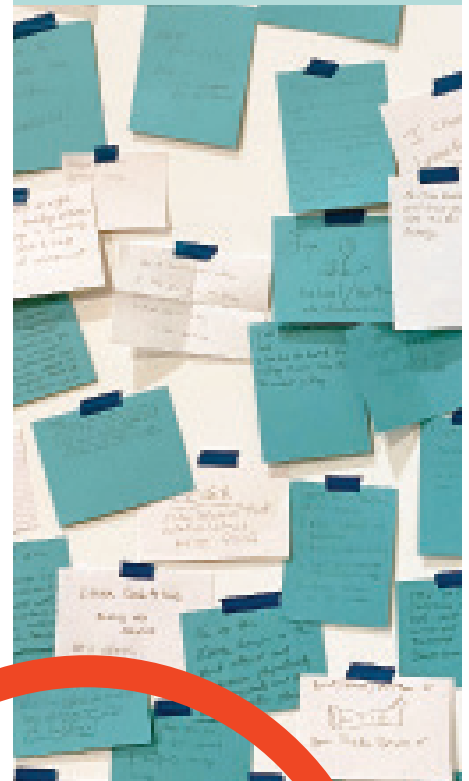
By summer, the PMA had put out a global open call for architects to assemble diverse teams of experts to imagine the future of 142 Free Street. The museum’s International Design Competition, in partnership with Dovetail Design Strategists, attracted submissions from 104 teams representing 20 countries, including Australia, Belgium, China, Denmark, Finland, Japan, Mexico, Spain, South Korea, United Arab Emirates, the United Kingdom, and more. In total, more than 250 firms participated as part of the 104 submitting teams, with 46 percent of all lead architecture firms founded or owned by people of color or women. DEI values were a hallmark for the vast majority of teams, championing LGBTQIA2S+, racial, and gender diversity within their Senior Leadership.

After a rigorous selection process, a diverse Jury of the region’s cultural, business, and architectural leaders selected Portland, Oregon’s LEVER Architecture to design the new PMA wing. LEVER stood out for numerous reasons, chief among them their commitment to sustainable design and building practices, and deeply rooted understanding of DEI. Their mission? To create a gathering space where the arts are at the center of the community, build a green and sustainable museum, and embrace the concept of belonging—the foundational pillars of *The PMA Blueprint*.

*“The incredible team led by LEVER Architecture demonstrated to us that the global paradigm shift in the evolution of art museums begins by looking internally at ourselves, our values, and our relationship to each other. We are looking forward to working with this team that mirrors our values.”*

—Kyo Bannai, Board of Trustees, Portland Museum of Art

Additionally, the Jury considered feedback from the public, who submitted more than 2,000 ideas, questions, and comments to the PMA during the concept gallery display November 18 through December 31.

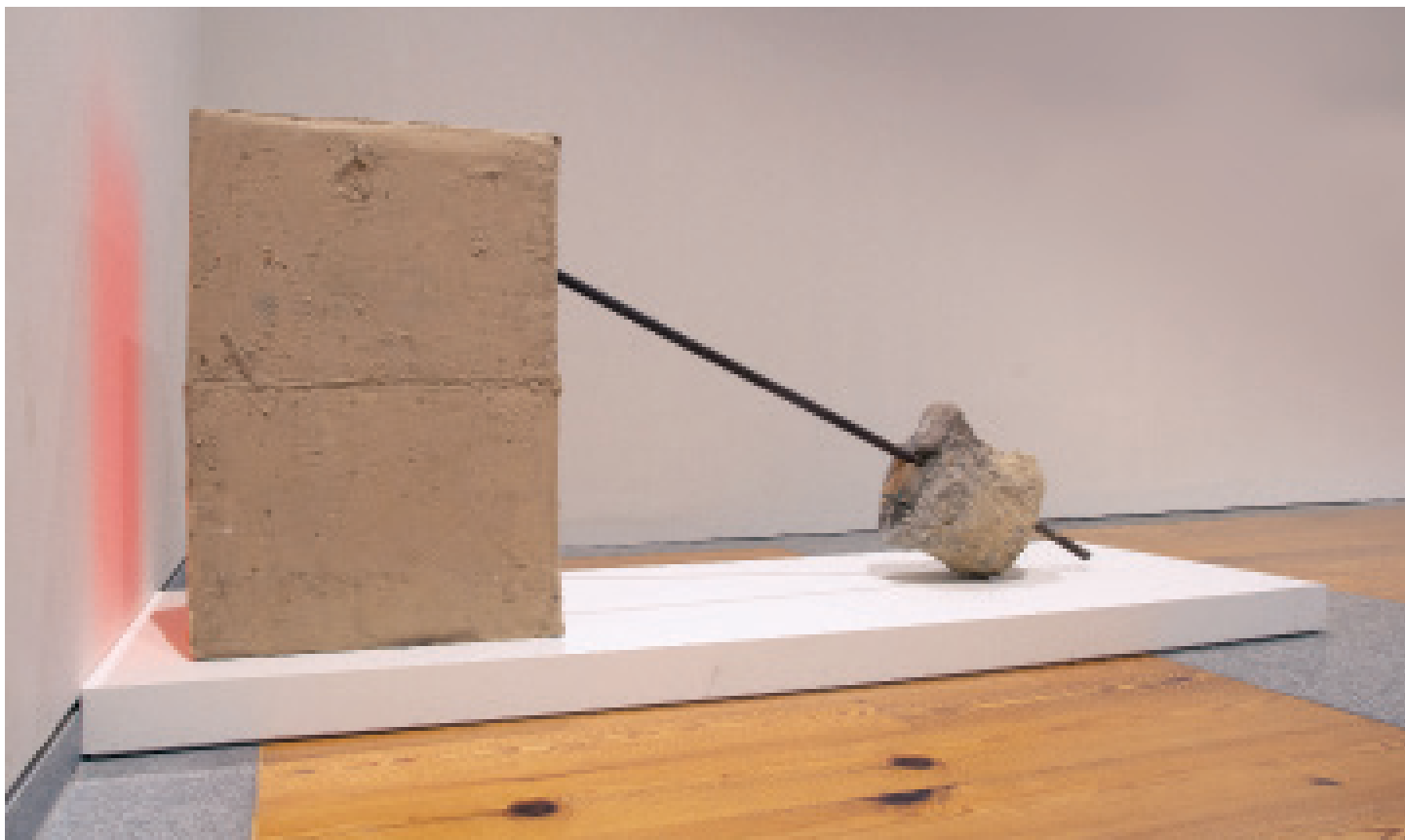


# ART + COLLECTIONS

The PMA Collection continued to grow and diversify in 2022. Significant gifts and strategic acquisitions ensured dynamic and inclusive narratives will be at the heart of the PMA's collection for years to come.

Judy Glickman Lauder's promised gift of nearly 700 photographs immediately transformed the PMA into a worldwide destination for photography. A defining collection of the art of photography, the Judy Glickman Lauder collection is anchored by works from some of the most beloved and influential photographers of the 20th century, including Berenice Abbott, Diane Arbus, Richard Avedon, Margaret Bourke-White, Danny Lyon, Sally Mann, Gordon Parks, and James Van Der Zee. The collection also includes photographs by critical contributors to the medium's history, such as Irving Bennett Ellis, Graciela Iturbide, Lotte Jacobi, Alma Lavenson, Ben Shahn, and Glickman Lauder, the collector herself.

The Alex Katz Foundation continued to generously provide the PMA with a collection of nationally and internationally renowned artworks. The foundation has contributed more than 45 artworks to the PMA collection since 2011, and 2022 saw the addition of incredible artworks by Rudy Burckhardt, Martha Diamond, Lois Dodd, Rackstraw Downes, Philip Guston, Thaddeus Mosley, Jan Müller, Fairfield Porter, Sigmar Polke, Robert Rauschenberg, and many more.



Robert Rauschenberg (United States, 1925–2008), *Untitled (Early Egyptian)*, 1973, sand on acrylic on cardboard with rebar and cement, 29 7/8 x 21 1/8 x 65 3/4 inches. Gift of the Alex Katz Foundation, 2022.27.6.  
© Robert Rauschenberg Foundation

The museum also acquired works by Julie Blackmon, Ashley Bryan, Winslow Homer, Käthe Kollwitz, Rodney Smith, Sarah Sockbeson, and more. And the PMA's Friends of the Collection program helped raise funds to purchase works by Carrie Mae Weems and LaToya Ruby Frazier.

In August the museum became a partner in the Art Bridges Collection Loan Partnership, an innovative art lending model that allows artworks from a diverse group of museums to travel the country. The museum received an array of American artworks from the Joslyn Art Museum in Omaha, Nebraska, deepening the conversation throughout the galleries around the complex history of American art.



### **INTERACTION OF COLOR: PRINTS FROM THE PMA COLLECTION**

February 19–May 22, 2022

*Interaction of Color* explored the endless possibilities of how color, pattern, and shape interact in these masterful prints accompanied by works by Helen Frankenthaler, Adolph Gottlieb, Ellsworth Kelly, and more.



### **NORTH ATLANTIC TRIENNIAL: DOWN NORTH**

February 18–June 5, 2022

Co-organized by the Portland Museum of Art, the Reykjavík Art Museum, Iceland, and the Bildmuseet, Sweden, the *North Atlantic Triennial* was the first exhibition devoted entirely to contemporary art of the North Atlantic region. Throughout the run of this exhibition, we partnered with Gulf of Maine Research Institute's Climate Center for a series of powerful conversations with artists featured in the exhibition.

### **THE DRAFTSMAN IN SOCIETY: GERMAN EXPRESSIONIST PRINTS**

May 28–December 11, 2022

Drawn from the extraordinary collection of German Expressionist prints in the Gift of David and Eva Bradford, *Draftsman* surveyed the visually stunning portraits made by German artists during a time of unrest.

*"The exhibition provided a valuable snapshot of artistic production in a region more frequently discussed in abstract terms."*

—Artforum

*North Atlantic Triennial Review*

### **FLYING WOMAN: THE PAINTINGS OF KATHERINE BRADFORD**

June 25–September 11, 2022

*Flying Woman*—the first solo museum survey of the artist's work—properly positioned Bradford as a key figure within the canon of American painting from the late 20th century. Bradford's ongoing commitment to abstraction, figuration, and color was on full display across figures who often defy society's expectations of women and all genders.



## SURREALIST PLAY GONE ASTRAY

July 1–October 23, 2022

The paintings, photographs, and drawings in *Surrealist Play* drew principally from the collection of Isabelle and Scott Black, and featuring Joan Miró, René Magritte, and others, represented a collective effort to free the mind and explore the possibilities of unconscious creation.

## PRESENCE: THE PHOTOGRAPHY COLLECTION OF JUDY GLICKMAN LAUDER

September 30, 2022–  
January 15, 2023

From the anonymous to the celebrity and from the everyday to era-defining events such as the Great Depression, the Holocaust, and the Civil Rights Movement, *Presence* captured the full spectrum of the human experience. With approximately 150 photographs by 70 artists, the exhibition was drawn entirely from the collection of Judy Glickman Lauder.

## KATHY BUTTERLY: OUT OF ONE, MANY / HEADSCAPES

November 4, 2022–March 5, 2023

The PMA presented two major bodies of work: *Out of one, many*, displaying Butterly's imaginative powers and technical brilliance applied to a single pint-glass form over many years, producing astonishing variations. *Headscapes* featured 10 new works created especially for the exhibition. Together, the works confirmed Butterly's singular aesthetic and technical mastery of the medium.

## FELIX GONZALEZ-TORRES

December 16, 2022–April 23, 2023

As one of Felix Gonzalez-Torres' (1957–1996) powerful candy-spill works, "*Untitled*" (L.A.) found beauty in the everyday by transforming a bounty of wrapped candies into a dazzling arrangement of color, form, and texture. By removing a piece of candy, the physical form of the sculpture was altered, 'activating' the work in a sensory and personal way.





# PROGRAMS + INITIATIVES

After the previous years of limited interaction due to the pandemic, the museum flourished in 2022 with programs and events that welcomed people back to the PMA and helped restore community. More than 27,000 visitors attended museum programming, including updated and new experiences such as the relaunch of the PMA Films program, and many first-time community free days welcoming neighbors and visitors.

In June, visitors attended for free to celebrate Pride and Juneteenth, which featured community quilt-making with local artisans Loquat. Later in the year, audiences came together for Indigenous People's Day, as Jason Brown, also known as Firefly, performed an invigorating and interactive musical piece.

The PMA's marquee annual programs continued to bring visionary cultural leaders, scholars, and thinkers from Maine and around the world to the museum and our communities. The Bernard Osher Lecture welcomed renowned artist Susan Meiselas; the Leonard and Merle Nelson Social Justice Lecture invited Steve Locke, Professor of Fine Arts at Pratt Institute; and the Barnet Scholars Weekend featured Rebecca VanDiver, Assistant Professor of African American Art at Vanderbilt University.

Beloved parties and special events also roared back to pre-pandemic levels, demonstrating our region's need for community-building opportunities to come together. Art In Bloom saw more than 4,100 visitors exploring floral installations throughout the museum's campus over five days, and the PMA Bash and Summer Party were sell-outs yet again.

Lastly, we brought art outside and into communities across Maine through an innovative partnership with L.L.Bean, the Maine Department of Agriculture, Conservation and Forestry's Bureau of Parks and Lands, and the Coastal Maine Botanical Gardens. More than two dozen reproductions from the PMA's collection were installed throughout Maine's state parks, beaches, trails, and open spaces, connecting the museum's collection to the region's adored natural landscapes.



PMA, Pride 2022



Art Outside and On the Trail, 2022



Juneteenth Quilt in collaboration with Loquat, 2022





# COMMUNITY ENGAGEMENT

For the last decade, and through the museum's *Art for All* mission, the PMA has repositioned itself to be more reflective of and responsive to the communities we serve and those we must serve better. We saw this commitment come together in 2022 through initiatives that engaged and activated diverse groups of people in new and groundbreaking ways.

The museum's commitment to young audiences was also clear through the reinvigorated PMA's Free School Tours program. At its pre-pandemic height in 2019, the museum served more school districts than the Brooklyn Museum and National Gallery of Art.\* The PMA continued to provide valuable educational opportunities to Maine's schoolchildren in 2022, safely welcoming nearly 3,000 students and educators back to the galleries.

In January, we partnered with Portland Public Schools for the launch of the Wabanaki Studies Curriculum with elementary educators, a project developed in collaboration with advisors from each of the Wabanaki tribal nations to debut the curriculum in fall 2023 for most PRE-K-12 grades. We also partnered with Portland High School on the student exhibition *Human IMPACT*, and hosted an Art Educator Day, consisting of a professional development course for Portland art educators. And Youth Art Month 2022 returned onsite after two virtual years, with submissions from 33 Maine cities.

The museum also led a 16-week-long interdisciplinary course in collaboration with medical professional Courtnei Jeffers. Exploring the potential impact and power of the arts and cultures in the healthcare sector, the program, *Art & Literature & Medicine*, utilized the PMA's collection as a tool for learning.

Lastly, in support of the PMA's sustainability values, the museum launched *The Tidal Shift Award*, the first-ever youth art prize for emerging young artists who are exploring innovative ideas around sustainability through their work. Aiming to leverage the power of socially aware artworks to inspire climate action, *The Tidal Shift Award* elevated teenagers and young adults across New England and attracted national attention for its innovative and unprecedented vision and approach. Made possible by King Philanthropies, the initiative quickly became one of the PMA's defining programs and would go on to significantly expand the following year.

\* According to the American Association of Museum Directors (AAMD) 2019 report

# BALANCE SHEETS

January 31, 2023\* and 2022

## ASSETS

	2023	2022
Cash and cash equivalents	\$8,818,408	\$4,438,373
Accounts receivable	1,382,953	1,383,996
Inventory, at cost	99,745	96,553
Prepaid expenses	343,356	296,961
Contributions and bequests receivable, net	9,186,083	2,742,226
Art collection	1	1
Land, buildings, and equipment, net	14,999,017	15,296,508
Canpus unification in progress	4,204,638	3,399,563
Land held for future use	3,016,815	3,016,815
Investments	46,914,293	50,272,876
<b>Total assets</b>	<b>\$88,965,309</b>	<b>\$80,943,872</b>

## LIABILITIES AND NET ASSETS

### Liabilities

Accounts payable and accrued expenses	\$1,561,154	\$1,245,870
<b>Total liabilities</b>	<b>\$1,561,154</b>	<b>\$1,245,870</b>

### Net assets:

Unrestricted	\$28,844,856	\$29,064,549
Temporarily restricted	13,823,624	6,035,618
Permanently restricted	44,735,675	44,597,835
<b>Total net assets</b>	<b>\$87,404,155</b>	<b>\$79,698,002</b>
<b>Total liabilities and net assets</b>	<b>\$88,965,309</b>	<b>\$80,943,872</b>





# STATEMENTS OF ACTIVITIES

Years Ended January 31, 2023\* and 2022

## PUBLIC SUPPORT AND REVENUES

2023

2022

Contributions and grants		
Without donor restrictions	\$2,688,204	\$2,744,081
With donor restrictions	17,510,312	5,695,933
Memberships	631,392	610,756
Admissions and program revenues	819,620	575,260
PMA Store revenues	357,602	402,601
Relief legislation funding	-	2,920,461
Return on investments	(3,404,673)	2,185,548
<b>Total public support and revenues</b>	<b>\$18,602,457</b>	<b>\$15,134,640</b>

## EXPENSES

Program		
Exhibits and collections	\$5,154,828	\$4,456,408
Education	1,724,364	1,232,957
Collection items purchased	215,458	103,365
PMA Store	458,343	433,016
Management and general	823,573	923,250
Development and membership	2,519,738	1,484,456
<b>Total expenses</b>	<b>\$10,896,304</b>	<b>\$8,633,452</b>
Change in net assets	\$7,706,153	\$6,501,188
Net assets, beginning of year	79,698,002	73,196,814
<b>Net assets, end of year</b>	<b>\$87,404,155</b>	<b>\$79,698,002</b>

*Audited financial statements are available upon request from the business office.*



PORTLAND MUSEUM of ART

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