

annual report

FOR THE FISCAL YEAR ENDING JUNE 30, 2019

**de Young **
\ Legion of Honor

fine arts museums
of san francisco



"An intimate setting to see some amazing art."





Dear Friends,

What a thrilling year we've shared! Your belief in the Museums as valuable community assets has allowed us to do great work, and I'm excited to share a few highlights of our achievements this year in the following report.

I am, and continue to be, deeply honored to have been appointed director and CEO of the Fine Arts Museums of San Francisco last year. As we enter a new fiscal year, we have much to be thankful for, including new initiatives that have come to fruition because of your valuable dedication. We couldn't have done it without you and, on behalf of the entire staff and board of trustees, thank you.

Year after year, we are privileged to host extraordinary exhibitions that bolster our reputation as a hub of inspiration and innovation. This year was no exception. At the de Young, both *Contemporary Muslim Fashions* and *Monet: The Late Years* had strong international resonance and received wide critical acclaim. The Legion of Honor showcased a number of stunning exhibitions—*Truth & Beauty: The Pre-Raphaelites and the Old Masters*; *Early Rubens*; and *East Meets West: Jewels of the Maharajas from The Al Thani Collection*, which brought masterpieces

from across the globe to our San Francisco art enthusiasts. Together, we are positioned to expand our reach even further this year. The free-of-charge de Youngsters Studio (now a year old!) continues to encourage children to engage with the visual arts by fostering their natural curiosity. Two of our newest initiatives, Free Saturdays and the Opportunities for All paid-internship program, will continue and expand this coming year in order to drive relevance among our diverse and changing communities.

Your support has made an incredible impact on every person we serve, and I am deeply grateful for your generosity, your trust, and, most important, your commitment to the Fine Arts Museums of San Francisco.

With sincere appreciation,

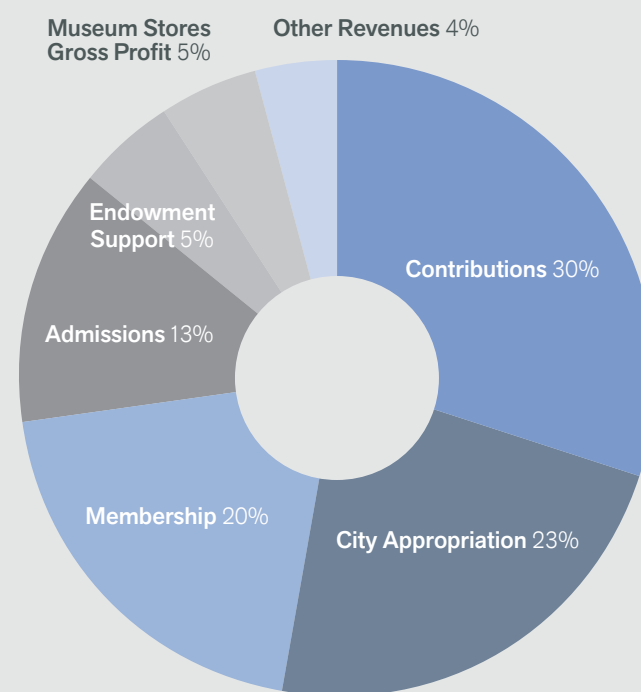
Thomas P. Campbell
Director and CEO

Above: At the *Early Rubens* Member Preview. Photograph by Gary Sexton

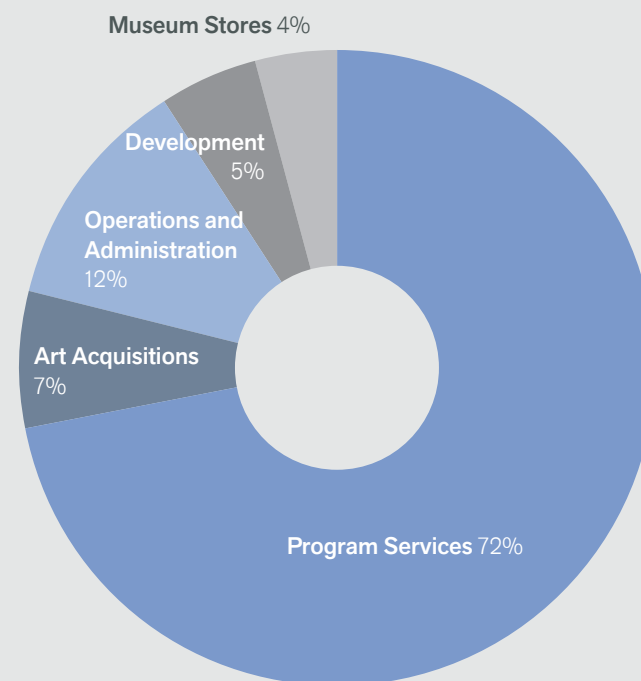
AT A GLANCE

1,413,817 TOTAL VISITORS	360 TOTAL VOLUNTEERS contributed 21,000 hours	14 SPECIAL EXHIBITIONS OPENED	24,485 students participating in free K-12 school programs	2,821 VISITORS SERVED THROUGH ACCESS PROGRAMMING
515 ACQUISITIONS (129,106 total objects)	2,764,186 UNIQUE WEB VISITORS	6 scholarly catalogues published	43,889 FAMILY PROGRAMMING PARTICIPANTS	272,176 children, youth, and adults participated in education and public programs
107,900 MEMBERS	225 TOTAL DOCENTS	1.4 MILLION SOCIAL MEDIA FOLLOWERS	522 TOTAL STAFF (COFAM/city staff)	

FY2019 Operating Support and Revenues: \$68.5 million



FY2019 Operating Expenses: \$67 million



This information is not audited. The audited combined financial statements for the Fine Arts Museums of San Francisco are available online and upon request.

Financial Results

The combined financial statements of the Fine Arts Museums of San Francisco include an annual appropriation from the City and County of San Francisco, as well as the activities of the supporting nonprofit organizations, the Corporation of the Fine Arts Museums and the Fine Arts Museums Foundation.

The Fine Arts Museums of San Francisco again achieved strong financial results, with a modest operating surplus in both FY2019 and FY2018, as shown in this summarized statement:

	FY2019	FY2018
Operating Support and Revenues:		
Contributions	\$20,597,000	\$21,048,000
City Appropriation	16,044,000	14,932,000
Membership	12,834,000	10,749,000
Admissions	9,024,000	8,137,000
Endowment Support	3,628,000	3,583,000
Museum Stores Gross Profit	3,589,000	3,055,000
Other Revenues	2,755,000	1,367,000
Total Support and Revenues	\$68,471,000	\$62,871,000
Operating Expenses:		
Program Services	\$47,604,000	\$43,034,000
Art Acquisitions	4,744,000	5,100,000
Operations and Administration	8,167,000	8,051,000
Development	3,535,000	3,621,000
Museum Stores	2,978,000	2,735,000
Total Expenses	\$67,028,000	\$62,541,000
Operating Surplus	\$1,443,000	\$330,000

The City appropriation provides critical funding for the care and maintenance of the de Young and Legion of Honor facilities and collections, including staffing, utilities, and building maintenance. The privately raised endowment, standing at \$138 million as of June 30, 2019, provides funding for restricted purposes, such as acquisitions, conservation, and exhibitions, as well as general operations. Admissions and other earned revenue provide 22% of total funding. We rely on the generous support of donors and members to provide the balance, with contributions and membership 50% of total funding.

This revenue and support funds a robust set of activities at both the de Young and the Legion of Honor, as well as online. Program services and acquisitions make up over 75% of total spending and include exhibitions, curatorial research, collections care and maintenance, conservation, publications, and education programs.

Looking forward for FY2020, the Fine Arts Museums of San Francisco's combined budgets include expenses of \$65 million and a slight surplus.

Year in Review

Here are just a few of the exhibition, conservation, and education highlights from the past fiscal year at the Fine Arts Museums of San Francisco.

CONTEMPORARY MUSLIM FASHIONS

In fall 2018, the Museums launched *Contemporary Muslim Fashions*, a groundbreaking exhibition that explored the diverse nature of Muslim dress codes worldwide. This dynamic presentation showcased the multiplicity of voices in the Muslim community, from style arbiters and bloggers to emerging designers, politicians, and athletes.

Presenting more than 80 impressive ensembles and photographs, this unprecedented exhibition was organized by an entirely female-led team: curator in charge Jill D'Alessandro and associate curator Laura L. Camerlengo of the Fine Arts Museums; consulting curator Reina Lewis, professor of cultural studies at London College of Fashion, University of the Arts London; and exhibition designers Gisue Hariri and Mojgan Hariri of Hariri & Hariri Architecture.

Contemporary Muslim Fashions allowed the Museums to connect with visitors in new and different ways. The Teen Advisory Board, comprising a passionate group of local high school students who see the de Young and Legion of Honor as places to unite and support one another on behalf of important social issues, wrote and produced *Beyond the Paint*, a podcast and audio tour that won the American Alliance of Museums' prestigious MUSE

"Ten years from now, we may look at *Contemporary Muslim Fashions* at the de Young museum as a turning point in American history, where mainstream America, despite an angry minority, embraced its 'others' at the highest institutions."
—*Hollywood Reporter*

award for best podcast. The podcast explored themes related to the exhibition, including how personal style can serve as a launchpad for larger conversations that draw attention to issues of sustainability as well as gender, racial, and religious inequalities.

The exhibition received critical acclaim from local, national, and international press outlets, garnering more than 3,000 pieces of press coverage from around the world! A comment piece that appeared in the *San Francisco Chronicle*, written by Hana Saddiqi, a Muslim teacher and writer, shared a personal record of taking her then-eleven-year-old daughter to the exhibition:

"My daughter, being mixed, is proud of her South Asian Muslim roots as well as her Mexican and European heritage. It's her awareness, however, that Muslims have been marginalized in the media that makes her embrace any positive portrayal. More than that, seeing an exhibit in which Muslim girls and women are representing themselves, through blogs, through music and through design, was uplifting."

Her account illustrates that the Museums are places where every work of art has the potential to unlock new insight and inspiration and ultimately impact people's lives.

Opposite: Fashion show marking the opening of *Contemporary Muslim Fashions*. Photograph by Drew Altizer

Right: Morris Louis, *No. 11*, 1961. Acrylic on canvas, 78 x 78 in. (198.1 x 198.1 cm). Fine Arts Museums of San Francisco, Museum purchase, Phyllis C. Wattis Fund for Major Accessions, 2014.11. © 2019 Maryland Institute College of Art (MICA), Rights Administered by Artist Rights Society (ARS), New York, All Rights Reserved



CONSERVATION OF MORRIS LOUIS'S NO. 11

Thanks to a generous grant from the Bank of America Conservation Project, Morris Louis's *No. 11* underwent a major conservation treatment last year. *No. 11* was acquired in 2014 and serves as the Museums' most significant example of American Color Field painting. Its conservation treatment had been a priority since its acquisition but presented a somewhat unusual conservation challenge. With the grant, this challenge was turned into an opportunity to connect and learn from expert colleagues in the field.

Upon examination, it was clear that the work suffered from overall staining and discoloration most likely due to conservation treatments done in the 1970s that had left detergents and stiffener on the canvases. The painting was brought to Landover, Maryland, where a wet cleaning and light-bleaching treatment was performed, requiring the painting to soak for several hours in the sun, allowing nature to take over and brighten the canvas, while the colors were protected from fading by the water itself. As paintings conservator Patricia O'Regan shared, the treatment was "not complicated, but terrifying," and required the collaboration and partnership of other conservators. Thankfully, the end result was elegant, simple, and successful.

DE YOUNGSTERS STUDIO

In an effort to better welcome families and our youngest visitors, the Museums opened the de Youngsters Studio in December 2018 as a creative new area that anyone can visit, free of charge. Thoughtfully designed by Yves Béhar and fuseproject, one of the world's leading industrial design and branding firms, with building partner Tellart and in consultation with the Center for Childhood Creativity (CCC) at the Bay Area Discovery Museum, the de Youngsters Studio has established itself as a welcoming, family-friendly, and barrier-free point of entry to the museum.

The de Youngsters Studio offers numerous creative activities that are tactile and presented at a child's eye level. Together with their caregivers, children can enjoy several art-related activities, many of which are technology-based. They can experiment with colored shapes on a light table, draw pictures using digitized textures on a large screen, and dance in front of a wall flashing with colorful lasers that mimic their dancing movements. As a free and permanent offering, the Studio provides many wonderful opportunities to engage in developmentally appropriate, immersive activity stations that intentionally cultivate the young and curious mind while encouraging lifelong learning through art.

"This is fantastic. A hands-on place in a hands-off space."



FREE SATURDAYS

Since its launch in April 2019, Free Saturdays have helped solidify the Museums' commitment to ensuring all of our Bay Area community feels welcome, connected, and inspired. The ultimate goal of Free Saturdays is to reduce barriers to participation and ensure that the Museums share the permanent collection with a more diverse audience and foster cross-cultural understanding and inclusiveness.

We are proud to say that this bold new initiative has been widely celebrated, and preliminary survey results show a 20 percent increase in first-time visitors in addition to significant increases in diversity and young families.

In an effort to further engage a broader audience, our printed welcome brochures were expanded so that they are now available in nine languages, and our audio tour offerings for the permanent collection are now available in five languages.

The Free Saturdays program has been a bold vehicle for attracting new visitors, inviting them to connect with art in a meaningful and personal way while enabling them to forge a significant and lasting relationship with the Museums.

Free Saturdays visitors can check out the permanent collection or take part in sundry programs at the de Young and Legion of Honor, all free of charge.

Opposite: At the de Youngsters Studio opening celebration. Photograph by by Agency Moanalani Jeffrey

Above: Free Saturdays at the Legion of Honor. Photograph by Gary Sexton



MONET MONDAYS

As the sequel to *Monet: The Early Years*—co-organized by the Fine Arts Museums of San Francisco and the Kimbell Art Museum and presented at the Legion of Honor in 2017—*Monet: The Late Years* emphasized Claude Monet's stylistic evolution into abstraction, reflecting a path toward modernism. This extraordinary exhibition welcomed 313,000 visitors to the de Young museum, with more than 25,000 visitors joining on the last weekend, making it the second-most highly attended exhibition the Museums have ever presented.

Throughout the run of the exhibition, the Museums hosted the incredibly popular “Monet Mondays,” a unique and special opportunity for schoolchildren to visit the exhibition, free of charge. Perhaps most important, these students were able to enjoy the paintings while the museum was closed to the public, allowing for freedom to explore the galleries in a more comfortable way, thereby encouraging new art experiences. Over the course of five Mondays, 2,884 K–12 students visited *Monet: The Late Years*, with an average of twenty classrooms visiting on each special day. Students from across the Bay Area enjoyed the exhibition in new ways, thanks to an interactive orientation table, a guided tour including a color exploration in the galleries without large public crowds, and a studio activity inspired by what they saw.

“Simply put, seeing Monet's paintings in person is exhilarating.”
—KQED

Below: Monet Mondays participants use paper cutouts to begin to understand Claude Monet's late-career foray into abstraction. Photograph by Joanna Garcia Cherán

OPPORTUNITIES FOR ALL

“It was invaluable to meet people from all of the departments. It opened my eyes to the different career paths within a museum.”

Thanks to the Museums' strong partnership with the City and County of San Francisco, we were fortunate enough to launch an important new initiative this year at the de Young and Legion of Honor: the Opportunities for All paid-internship program, which aims to diversify the future workforce by connecting youth to employment, training, and opportunity. Fifteen summer interns, ages 18–24, each partnered with a staff mentor and completed a major project while participating in professional development courses. We are proud to share that we retained 100 percent of our interns throughout the summer and received overwhelming positive feedback from both full-time staff and interns, with one student sharing:

“This internship has provided me with so many opportunities and projects that I can now confidently display on my résumé. I feel much more confident with my professional communication skills and with my writing abilities.”

Due to the success of the summer program, Mayor London Breed's office has funded another fifteen paid internships for the academic year.

Above: OFA intern Jenan Sarsour inspects the Legion's Corinthian capitals with Lucia Coronel, director of special and capital projects at the Fine Arts Museums. Photograph by Rudy Mojica



New Acquisitions

The Museums acquired 515 works of art in the past fiscal year. Among them are the objects featured here, one from each curatorial department at the Museums.



ACHENBACH FOUNDATION FOR GRAPHIC ARTS
Romare Bearden, *Carolina Interior*, 1970
 Collage of various papers, fabric, paint, ink and graphite on paperboard, 13 x 15 3/4 in. (33 x 40 cm). Museum purchase, Phyllis C. Wattis Fund for Major Acquisitions, 2019.48. © 2019 Romare Bearden Foundation / Licensed by VAGA at Artists Rights Society (ARS), NY

Romare Bearden's masterful collages are complex and multilayered, purposefully produced as vehicles for celebrating his African American heritage and culture. In *Carolina Interior*, Bearden fractured and layered images, improvising with materials and ideas in a way that has been described as more than a matter of technique; it came out of his life and culture—the improvisational nature of the jazz music he loved, patchwork quilts, and rooms wallpapered with old newspapers and magazine pages he recalled from childhood summers in North Carolina.



EUROPEAN DECORATIVE ARTS AND SCULPTURE
The Gymnich mirror, ca. 1740
 Germany, Cologne or Bonn. Wood, silver and gulf leaf, crushed glass, paint, mirror, 50 x 40 1/2 x 51 1/2 in. (127 x 102.9 x 14 cm). Museum purchase, gift of Dagmar Dolby in memory of her mother Elfriede Baumert

This mirror shows the most fanciful and flamboyant aspects of the Rococo style which dominated Europe in the mid-eighteenth century. The exuberant curling scrollwork, rushing waterfalls, batwings, and waving plant life carved into the frame are signature motifs of this style. The quacking duck at the apex comes from the coat of arms of the Von Gymnich family, whose castle was just outside Bonn, Germany.



ARTS OF AFRICA, OCEANIA, AND THE AMERICAS
Luba artist, *Figure*, 19th century
 Democratic Republic of Congo. Wood, metal, and fiber, 10 1/4 x 2 x 17 1/8 in. (26 x 5.1 x 4.8 cm). Gift of Richard Scheller, 2019.1. Photograph © Robert A. Kato

Distinguished by its finely detailed and elegant form, this is a uniquely elongated figure in the corpus of Luba sculpture. It embodies concepts of beauty, memory, power, and authority in Luba culture, where women served important roles as spirit mediums, emissaries, and advisers to Luba kings and chiefs through the twentieth century. With its adornments and body scarification, the figure presents the female body as a locus for Luba memory.

COSTUME AND TEXTILE ARTS
Linda Gravenites, *Handbag Made for Janis Joplin*, ca. 1967

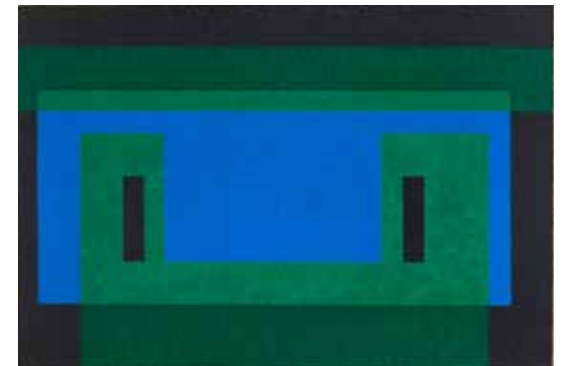


Goat skin with silk embroidery (chain stitch) and glass beads, 18 x 12 in. (45.7 x 30.5 cm). Museum purchase, Gift of the Volunteer Council, 2019.22
 During the 1960s and 1970s, the Bay Area arose as a center for independent designers, who created wildly individualistic forms of dress as a showcase for personal expression. Linda Gravenites began handcrafting garments during the height of the counterculture and would emerge as one of the preeminent Haight-Ashbury couturiers during that period. A true master of chain-stitch embroidery, Gravenites painstakingly crafted made-to-measure garments for her inner circle of friends. The mastery of Gravenites's craftsmanship is captured in this elaborately embroidered handbag—made for her roommate and legendary Bay Area musician, Janis Joplin—which stands as one of the iconic objects of the era.



CONTEMPORARY ART AND PROGRAMMING
Lisa Reihana, *in Pursuit of Venus [infected]*, 2015–2017

Multi-channel video, duration: 64 min. Foundation purchase, Phyllis C. Wattis Fund for Major Acquisitions, 2019.21
 Epic in scope (80 vignettes), scale (70 feet long), and duration (64 minutes), *in Pursuit of Venus [infected]* is a moving image interpretation of the nineteenth-century French scenic wallpaper *Les Sauvages de la Mer Pacifique (Native Peoples of the Pacific Ocean)* designed by Jean-Gabriel Charvet and featuring scenes of encounter between Captain James Cook, his crew, and Pacific Islanders. Challenging the wallpaper's imperialist point of view, the video recasts these moments of contact, connection, and conflict—or, according to Lisa Reihana, "originary infection"—from a Polynesian perspective, reclaiming history to offer a nuanced understanding of the complexity of cultural identity shaped by colonialism.



ANCIENT ART AND INTERPRETATION
Timurid panel in the shape of a mihrab, second half of 14th century

Carved and glazed terracotta, 21 7/8 x 15 3/4 x 1 15/16 in. (55.5 x 40 x 5 cm). Museum purchase, Vivian Grey Fund for Unrestricted Acquisitions, and Friends of Ian White Restricted Endowment Income Fund, 2018.61

This intricately carved and glazed architectural terracotta panel from the early Timurid period is in the form of a mihrab or niche. The Timurids were the final great dynasty to emerge from the Central Asian steppe, and their architecture represents the pinnacle of Islamic art in this region. The most striking characteristic of their architecture is the rich turquoise glaze used on panels and tiles and the large-scale geometric and floral patterns, as illustrated in this beautiful example.



EUROPEAN PAINTINGS
William Holman Hunt, *The Birthday*, 1868

Oil on canvas, 40 1/2 x 28 5/8 in. (102.9 x 72.7 cm). Museum purchase, Roscoe and Margaret Oakes Endowment Income Fund and Grover A. Magnin Endowment Bequest Income Fund, 2019.33

The Birthday is the first painting by a founding member of the Pre-Raphaelite Brotherhood to enter the Fine Arts Museums of San Francisco's collection. It is one of William Holman Hunt's most accomplished portraits and one of only about 100 major oil paintings made by the artist, who rarely accepted formal portrait commissions. *The Birthday* belongs to a group that the artist made of close family members between 1867 and 1868, and it depicts Edith Waugh, his second wife and the sister of his deceased first wife, Fanny. The painting was also a highlight of the 2018 exhibition *Truth & Beauty: The Pre-Raphaelites and the Old Masters*.



AMERICAN ART
Josef Albers, *Blue Front*, 1948–1955

Oil on Masonite, 23 3/4 x 34 1/2 in. (60.3 x 87.6 cm). Museum purchase, Vivian Grey Fund for Unrestricted Acquisitions, Friends of Ian White Unrestricted Endowment Income Fund, Dr. Leland A. & Gladys K. Barber Endowment Income Fund, Gifts for Acquisitions at the de Young Museum, the American Art Trust Fund, and the Harriet and Maurice Gregg Fund for American Abstract Art, 2018.52. © The Josef and Anni Albers Foundation / Artists Rights Society (ARS), New York, 2019

Josef Albers influenced a generation of artists who studied under him at the Bauhaus, Black Mountain College, and Yale University, and his experiments with color theory were widely disseminated through his book *Interaction of Color* (1963). Inspired by a 1935 trip to Mexico, *Blue Front* subtly evokes both ancient American and contemporary Mexican architecture with its geometric forms suggestive of windows or doors, and a variegated surface reminiscent of stucco walls.

THANK YOU.

The Fine Arts Museums of San Francisco gratefully acknowledge our generous donors, who provided crucial support for our exhibitions, programs, and collections at the de Young and Legion of Honor museums between July 1, 2018, and June 30, 2019.

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“I like the architecture, the exhibits, and the surrounding landscape. I came to the old de Young as a little kid; I appreciate much more now.”

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Opposite: A sweet send-off at the Legion. Photograph by Gary Sexton

P. 33 (Annual Report 2018–2019 front cover), clockwise from top left: Photographs by Joanna Garcia Cher an, Gary Sexton, Stephen Teixeira, Gary Sexton

P. 45: The Museums' education program Past and Present seeks to build museum literacy among sixth graders. Photograph by Gary Sexton

P. 47: Enjoying the floral creations at Bouquets to Art. Photograph by Gary Sexton

P. 48: All Bay Area residents may now visit the permanent collections of the de Young and Legion of Honor free of charge every Saturday. Photograph by Gary Sexton

P. 52 (Annual Report 2018–2019 back cover), clockwise from bottom right: Photographs by Devlin Shand for Drew Altizer Photography, Gary Sexton (4)





"I can view incredible art without flying to another part of the world."

