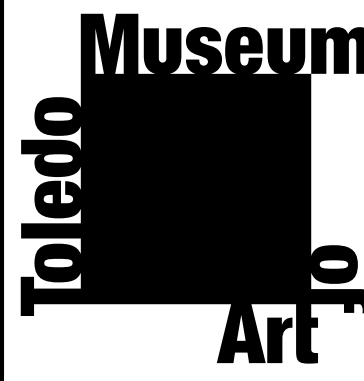
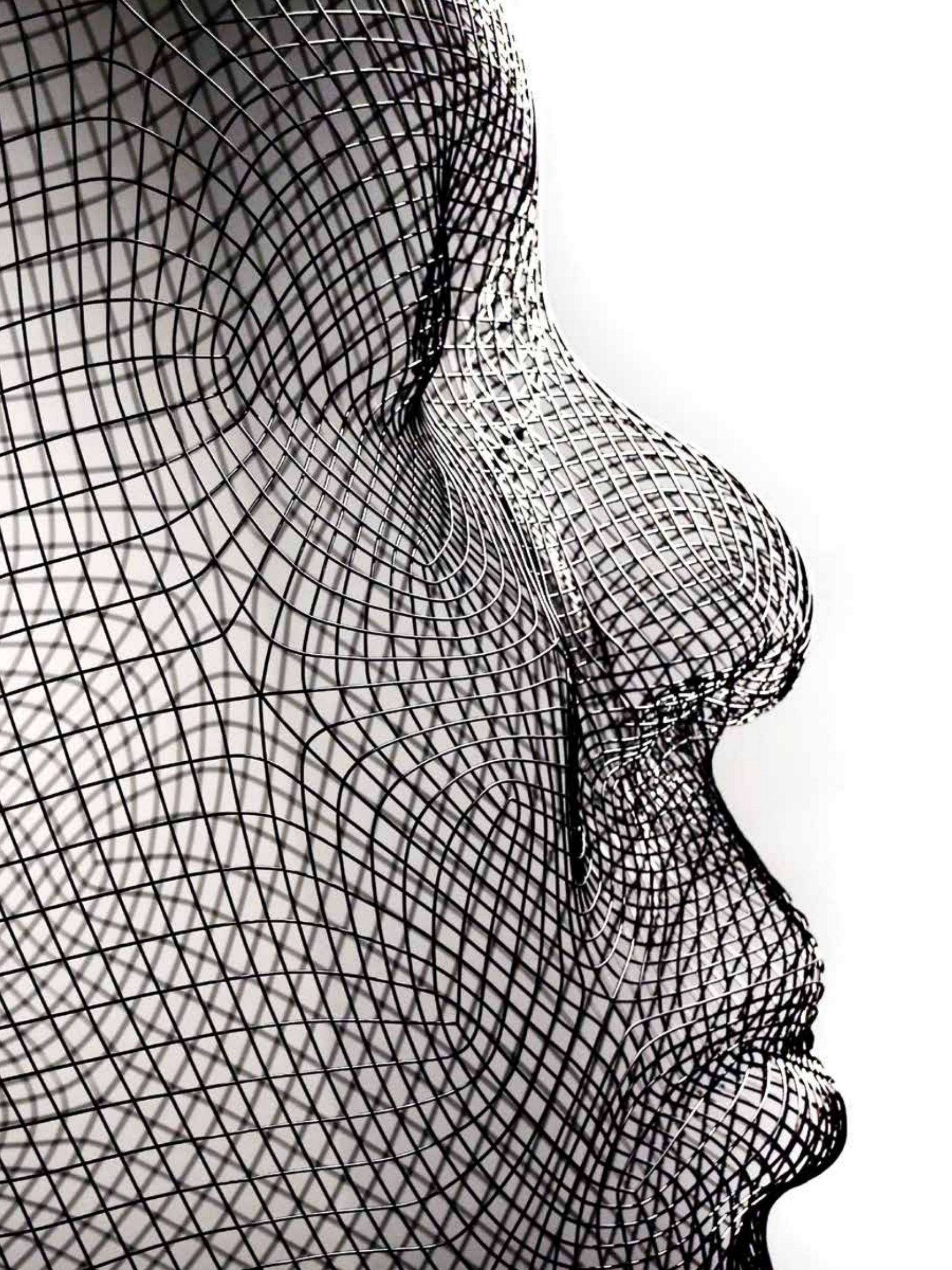


#TMA momentum





FROM THE DIRECTOR

Through 116 years of work and **commitment**, the Toledo Museum of Art has become a beacon of arts education and visual learning for residents in northwest Ohio and beyond. In 2017, this hard work was recognized when TMA was named Institution of the Year by the Ohio Museums Association.

Our continued efforts to promote visual literacy gave visitors from 8 months of age to 80-plus years the chance to not only look at the art in TMA's exhibitions, but to learn how to **interpret** it from the artists themselves. Jaume Plensa, Kehinde Wiley, Gabriel Dawe, and others delved into themes that reflect the Museum's diverse patrons and their lives. As **contemporary** artists, this cohort helped us look deeper into the "now." But we're also thinking about the future, asking our benefactors to continue the institution's **momentum** forward.

Which brings me to our silent campaign, Polishing the Gem. We have awaited eagerly the opportunity to announce this fundraising work, which sought to secure the Museum's financial **future** in the wake of the 2008 financial crisis. We called on our donors, sponsors, and volunteers—leaders and members at this great institution—and they answered the call with resounding support. We exceeded our initial goal of \$40 million, raising \$42.5 million thus far to replenish our endowment.

Since becoming director in 2010, I have been reminded again and again of the reason the Toledo Museum of Art is a **thriving** institution: its wonderful people. This acclaimed collection is here thanks to more than a century of community support. I am **grateful** and delighted by your **generosity**, but hardly surprised. I applaud you.

—**Brian Kennedy**
president, director, and CEO





Aerial view of the Museum campus in late summer 2013.

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In fiscal year 2017, an impressive group of living artists shared their paintings, sculptures, and installations.

ART
FOR
THE
HERE
AND
NOW

VIBRANT
ACTION

Programming that made us think and feel—this was the aim of dozens of lectures, music performances, and other events.



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3 THINK LIKE A FOUNDER

Laying the foundation for what's to come was the work of donors and staff over the years who made pivotal contributions to TMA's future.

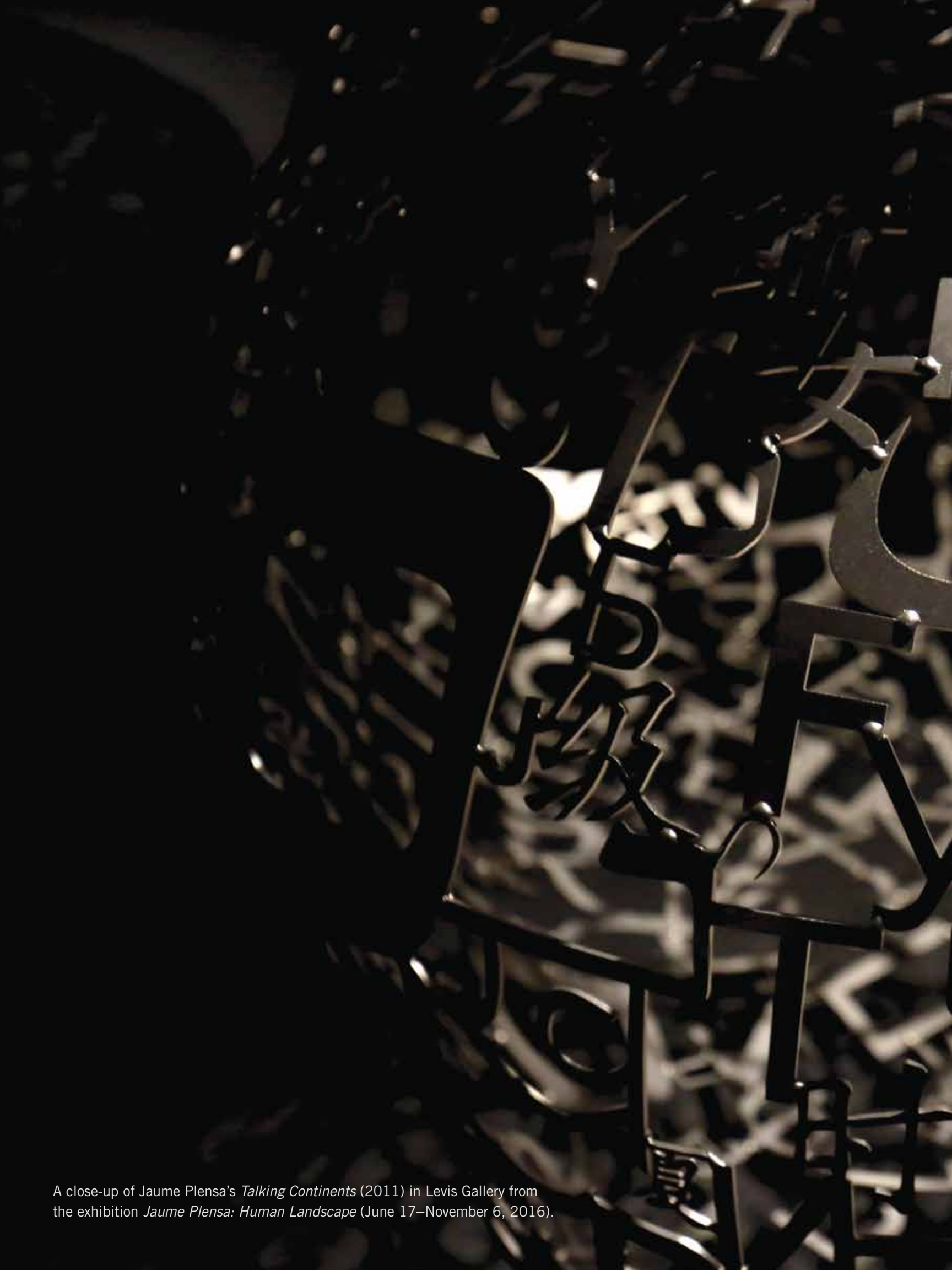
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NUMBERS AND DONORS

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The people who supported this incredible institution's work with their attendance and the Museum members who made it possible.



A close-up of Jaume Plensa's *Talking Continents* (2011) in Levis Gallery from the exhibition *Jaume Plensa: Human Landscape* (June 17–November 6, 2016).





**ART
FOR
THE
HERE
AND
NOW**

When artists create, they're often pointing the proverbial telescope—tilting the lens toward the world around them and, just as often, toward themselves.

Their **examination** becomes a bridge. We walk it on a path to our own **self-discovery**, to the identification of what delights us and what challenges us.

This year, we walked with Jaume Plensa as he told a poetic story about **connection** and solitude in *Human Landscape*. We stood beside Kehinde Wiley as he unapologetically laid bare a historical power dynamic in *A New Republic*. We looked up at Gabriel Dawe as he showed us the awe-inspiring capacity of **humble** strings in *Plexus no. 35*. And we came face-to-face with the dozens of advertising executives who built the relationship between television and politics in *I Approve This Message*.

Art for the here and now—art that became a mirror for this time, this place. Art that created a bridge to ourselves and to each other. That was the art we displayed, explored, pondered, and absorbed in fiscal year 2017.



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Jaume Plensa's *The Heart of Trees* (2007) was placed on the TMA campus between the Center for Visual Arts and Monroe Street during the exhibition *Jaume Plensa: Human Landscape* (June 17–Nov. 6, 2016).



Jaume Plensa: Human Landscape

Jaume Plensa's sculptures communicate even though their features are at rest. In the exhibition *Jaume Plensa: Human Landscape* (June 17–Nov. 6, 2016) the larger-than-life works implored us to pause and think about the human experience and our place in it.

Plensa, a Barcelona native who has criss-crossed the world installing his art in public spaces (including Chicago's Millennium Park), is a poetic dreamer. In *Human Landscape*, the celebrated artist's works covered quite a bit of ground—37 acres of it. The exhibit featured seven large outdoor sculptures, in addition to indoor installations, including a stainless steel curtain that visitors could touch and walk through in the Museum's Levis Galleries. Organized by the Cheekwood Botanical Garden & Museum of Art in Nashville, Tennessee, the traveling exhibition's final venue was the Toledo Museum of Art.

"Mainly art in public spaces should introduce beauty in the everyday life of the people," Plensa said. "Beauty as a bridge that connects community with everything around. Art in public spaces must be at the same time a question mark and a beacon."

Human Landscape was sponsored by 2017 Exhibition Sponsor ProMedica with additional support from the Ohio Arts Council.



Word Play

Jaume Plensa has an intense appreciation for language, so much so that his sculptures are often comprised of letters and words. Works like *Spiegel*, which joined the Museum's collection in 2012, connect alphabets from the native tongues of countries and cultures around the world. The works on view in *Human Landscape* explored more of Plensa's work with text, and interpreted how this worthy source of inspiration for visual symbolism connects (or doesn't) with one another.

IT'S TIME FOR A CH

LOOK AT OTHER DECADES



1980s

1970s

1960s



CHANGE ★ NOW MORE THAN EVER



In a pop-up theater, part of the *I Approve This Message: Decoding Political Ads* exhibition, visitors watched political advertisements focused on the theme “change.”



I Approve This Message: Decoding Political Ads

On view in Canaday Gallery July 14 through Election Day 2016, *I Approve This Message: Decoding Political Ads* was the first exhibition of its kind. By decoding the symbols and cues meant to influence viewers, the non-partisan show had an ambitious aim: to make us astute “readers” of political advertising. In the process, we saw that the imagery, script, and sounds in these ads play to our hearts more often than our heads.

“This immersive exhibition focused on how presidential ads are meant to make you feel,” said Adam Levine, co-curator of the exhibition and associate director of the Toledo Museum of Art. “The goal was to increase awareness of the mechanisms campaigns use to capture your vote by pulling on heartstrings. In the process, visitors hopefully became more critical consumers of political advertising.”

The 7,000-square-foot exhibition was divided into theaters displaying ads that focused on four emotions—fear, anger, pride, and hope—as well as how appeals have changed for different constituencies. The approximately 50 ads on view dated from 1952, when the first national presidential TV commercial was broadcast, up to 2012.

Honest Ads

New York City-based HonestAds, founded by Harriet Levin Balkind (pictured left), builds awareness about political advertising in innovative, compelling ways with organizations that care about political literacy and through its website HonestAds.org. HonestAds’ purpose is to decrease deception, increase critical thinking, and expand civility, thereby motivating more people to vote. As a nonpartisan nonprofit, HonestAds has no connection to political parties, candidates, PACs, super PACs or their sponsors. Balkind served as a guest co-curator for the *I Approve This Message* exhibition.

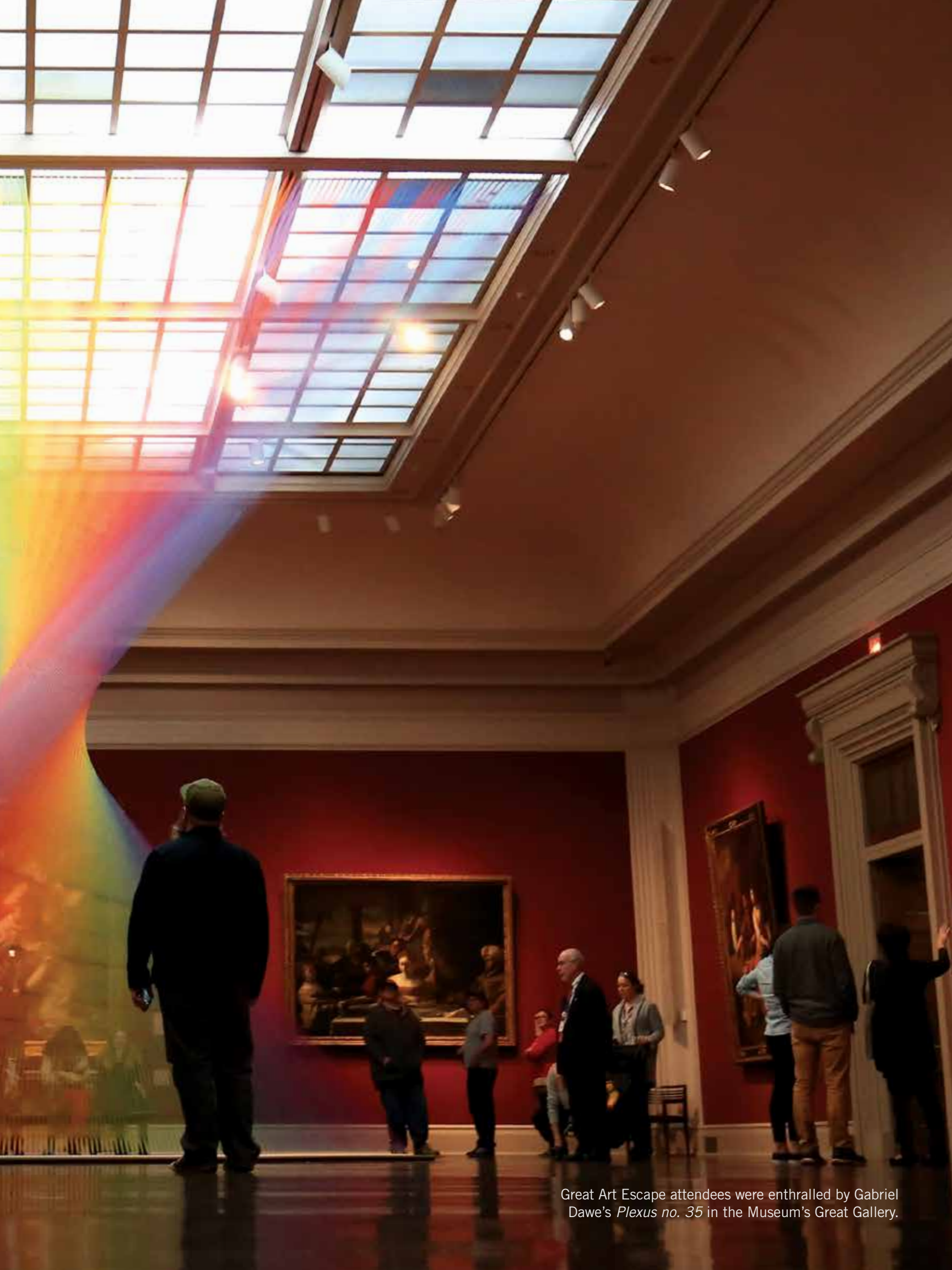
Among the classic commercials presented were the infamous Lyndon B. Johnson 1964 ad “Daisy Girl,” which begins gently with a little girl pulling petals from a flower and ends with nuclear annihilation, and the 1984 Ronald Reagan ad many call “Bear in the Woods,” which presented a powerful analogy to the threat of the U.S.S.R. during the Cold War.

I Approve This Message was presented by Taylor Cadillac, with additional support from Block Communications Inc. and 2016 Exhibition Program Sponsor ProMedica.

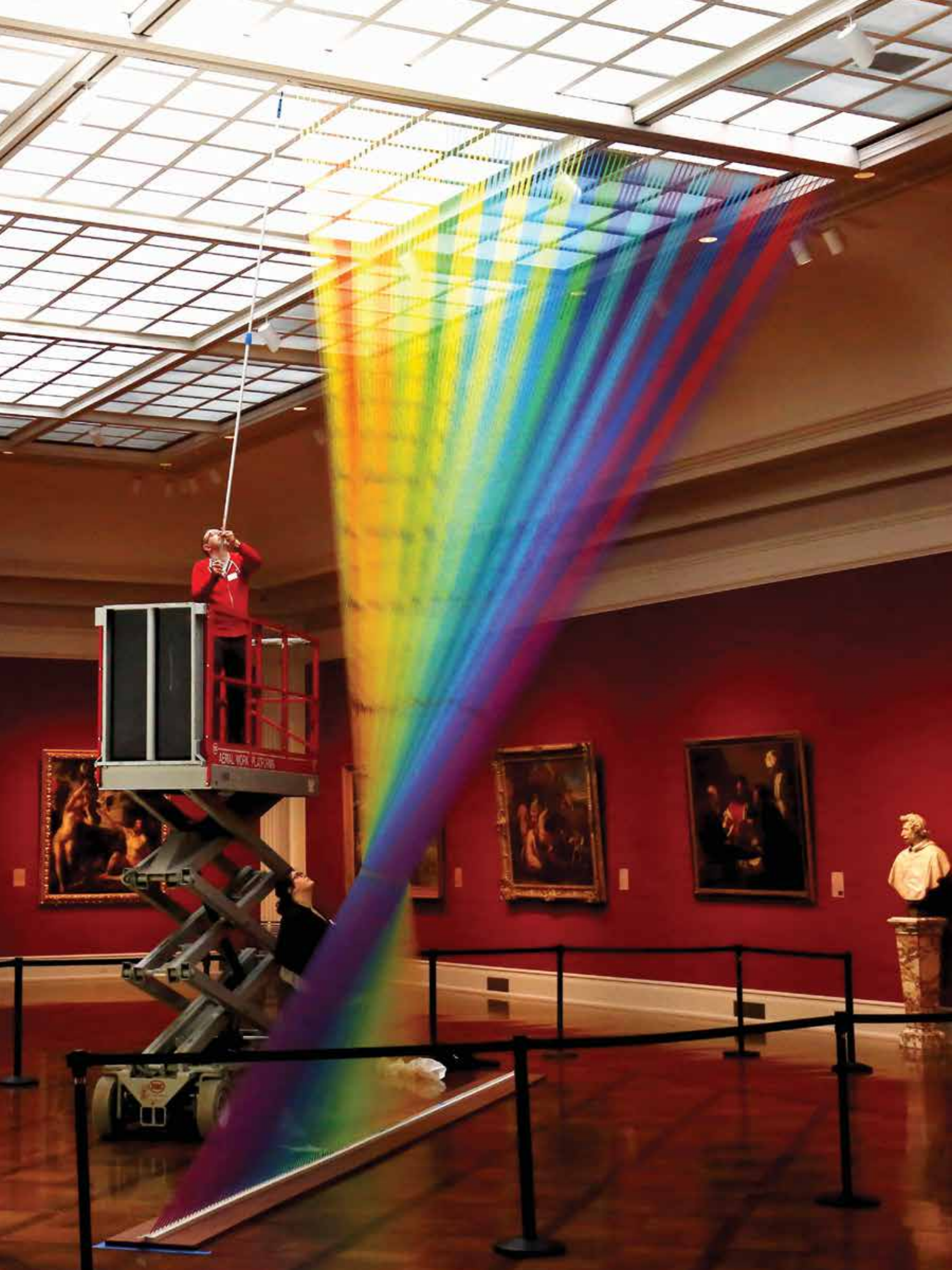


Associate Director Adam Levine, who co-curated the exhibition, was interviewed by various news outlets, including Slate.com, about the role visual literacy plays in helping us examine campaign commercials.





Great Art Escape attendees were enthralled by Gabriel Dawe's *Plexus no. 35* in the Museum's Great Gallery.



Gabriel Dawe: Plexus no. 35

In Gabriel Dawe's hands, humble strings became worldwide news. His *Plexus no. 35*, a textile rainbow, was photographic fodder in publications from *Bored Panda* to *The Daily Mail* when it debuted in the Great Gallery on Nov. 5, 2016. The artist spent several days creating it, allowing visitors to peer up at him as he worked from a construction lift. "The *Plexus* installations started as a big experiment," Dawe told Toledo.com. "Because of the material, there is a subtext of gender politics in them, albeit subtly."

Growing up in Mexico City, Dawe was fascinated with an activity that had been forbidden for boys: embroidery. As an adult, he relished the freedom in being able to work with needle and thread if he pleased. His challenge to strict boundaries associated with these types of hobbies evolved into his current work: indoor textile spectrums that make us rethink the way we see a space.

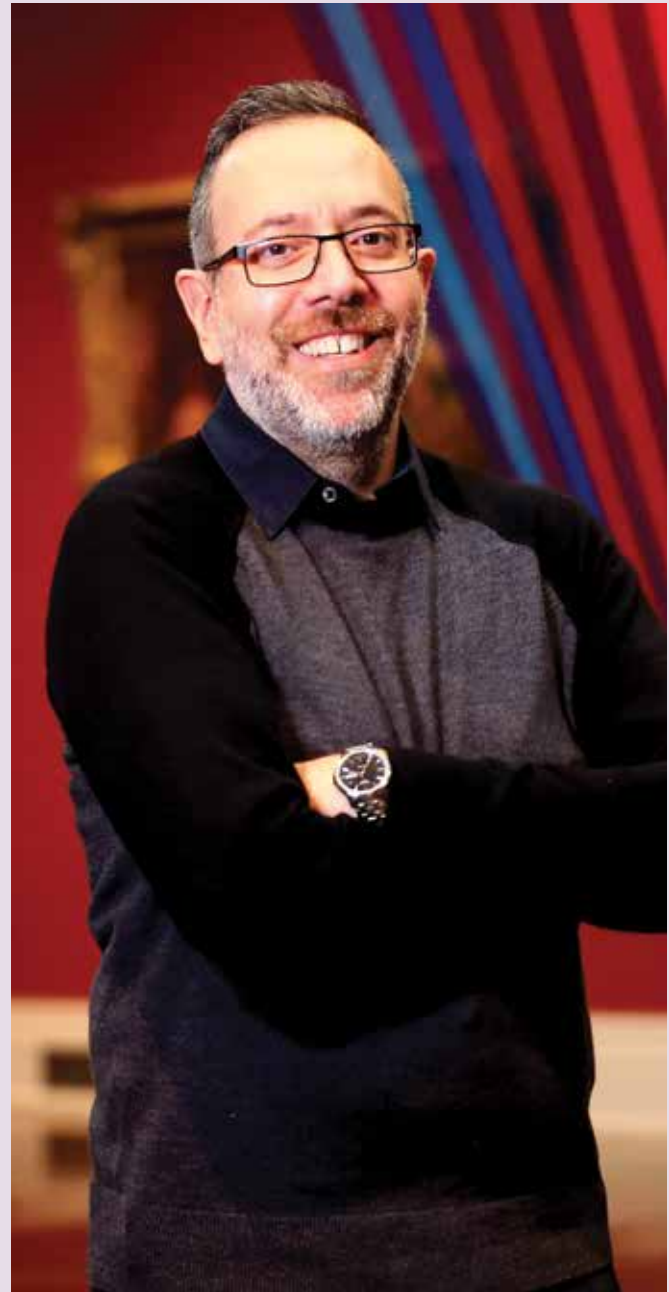
"Very early on, I realized that these architectural structures made out of sewing thread were very ethereal," Dawe said. "It was almost as if they were rays of colored light frozen in space."

Plexus no. 35 was sponsored in part by the TMA Ambassadors.

Global Attention

"The amazing installation was created by Mexican-born artist Gabriel Dawe, who has been tricking visitors into believing they are seeing the meteorological wonder of a rainbow indoors. Dawe's installation, *Plexus no. 35*, was created especially for the Great Gallery of the Toledo Museum of Art, Ohio."

—*Daily Mail*, Nov. 25, 2016



Artist Gabriel Dawe (pictured) spent days in the Museum's Great Gallery installing *Plexus no. 35* by hand while visitors watched from below.





Following Kehinde Wiley's sold-out Masters Series lecture, guests viewed the artist's larger-than-life portraits for the first time in the Museum.



Kehinde Wiley: A New Republic

In Kehinde Wiley's world, black men and women pose in their streetwear as they recreate Old Master portraits, taking on the demeanors and titles of the colonialists of the Old World and in the process, reframing the way audiences think about the absence of black and brown people from historical and cultural narratives.

The artist's great skill is not just in starting tough conversations, but in bringing joy to subjects that contain so much pain. "Art is about changing what we see in our everyday lives, and re-presenting it in such a way that it gives us hope," Wiley said.

In *Kehinde Wiley: A New Republic* (Feb. 10–May 14, 2017), hope came in the form of impressively large, vibrant paintings, sculptures, and stained glass—60 objects in all. They spanned the first 14 years of Wiley's career, from his earliest explorations of the male figure to his take on portraiture and his later forays into sculpture and religious icons.

"Wiley bridges the gap between traditional portraiture and our daily lives," said Brian Kennedy, the Museum's director, president and CEO. "In doing so, he raises questions about identity and how we perceive ourselves and others."

Kehinde Wiley: A New Republic was organized by Eugenie Tsai, the John and Barbara Vogelstein Curator of Contemporary Art, Brooklyn Museum. The Toledo showing of *A New Republic* was presented in part by Welltower, with additional support from 2017 Exhibition Program Sponsor ProMedica, Key Bank, and the Ohio Arts Council.



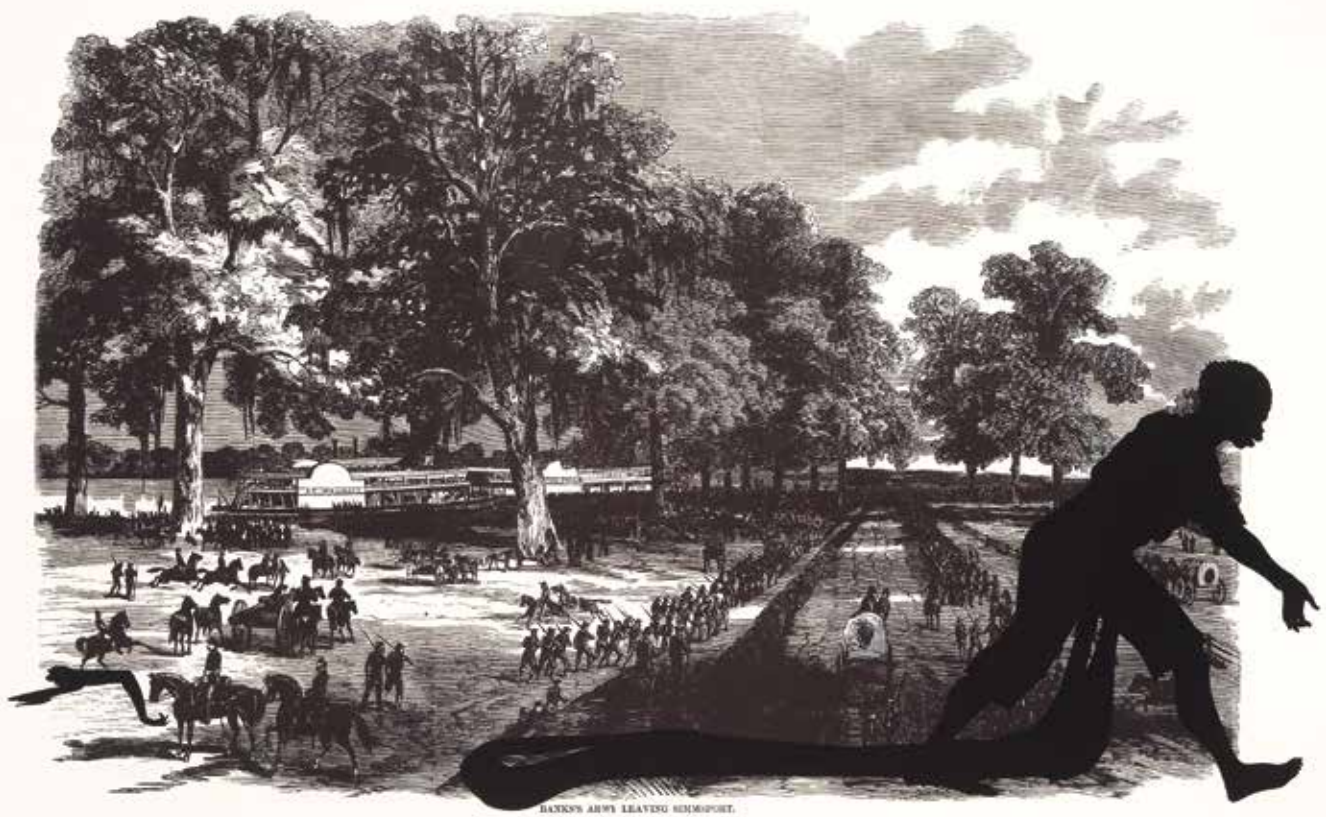
Translating for TV

Local creative agency Madhouse developed two television commercials that honored the exhibition's impressive scale and depth of subject matter. The powerful spots featured the voice of TMA member Rhonda Sewell, the Toledo-Lucas County Public Library's external and governmental affairs manager.





In 2016 Dan Dailey's *Orbit* became a permanent fixture in the Toledo Museum of Art's collection. Dailey traveled to Toledo to personally install the piece that formerly served as the backdrop of New York City's Rainbow Room nightclub.



Kara Walker

Kara Walker's portfolio of 15 prints *Harper's Pictorial History of the Civil War (Annotated)* marked the first time Walker superimposed her signature silhouettes—drawn from 19th-century cut-paper silhouette portraits and caricatures of African Americans in popular culture—onto a historical document. Her works often feature figures that approach a minstrel-like feeling in their subversion of stereotypes. The discomfort is intentional: Walker's aim is to provoke thought about black history and the ways in which it has been retold by those in power. Each three-foot by four-foot print began with an enlargement, using offset lithography, of a wood engraving from *Harper's Pictorial History of the Civil War* (1866). Walker's silhouette figures were rendered with solid black silkscreen and overlaid on that original imagery. The shadow figures disrupt Union and Confederate depictions, some contorted in anguish, others floating above the fray in a kind of satire. The provocation challenges us to reexamine Civil War history.

Kara Elizabeth Walker (American, born 1969), from the portfolio *Harper's Pictorial History of the Civil War (Annotated)*. *Banks's Army Leaving Simmsport* (top); *Pack-Mules in the Mountains* (bottom). Offset lithography and silkscreen, 2005. 39 x 53 in. and 53 x 30 in. Edition of 35. Purchased with funds from the Libbey Endowment, Gift of Edward Drummond Libbey, 2016.75i,j

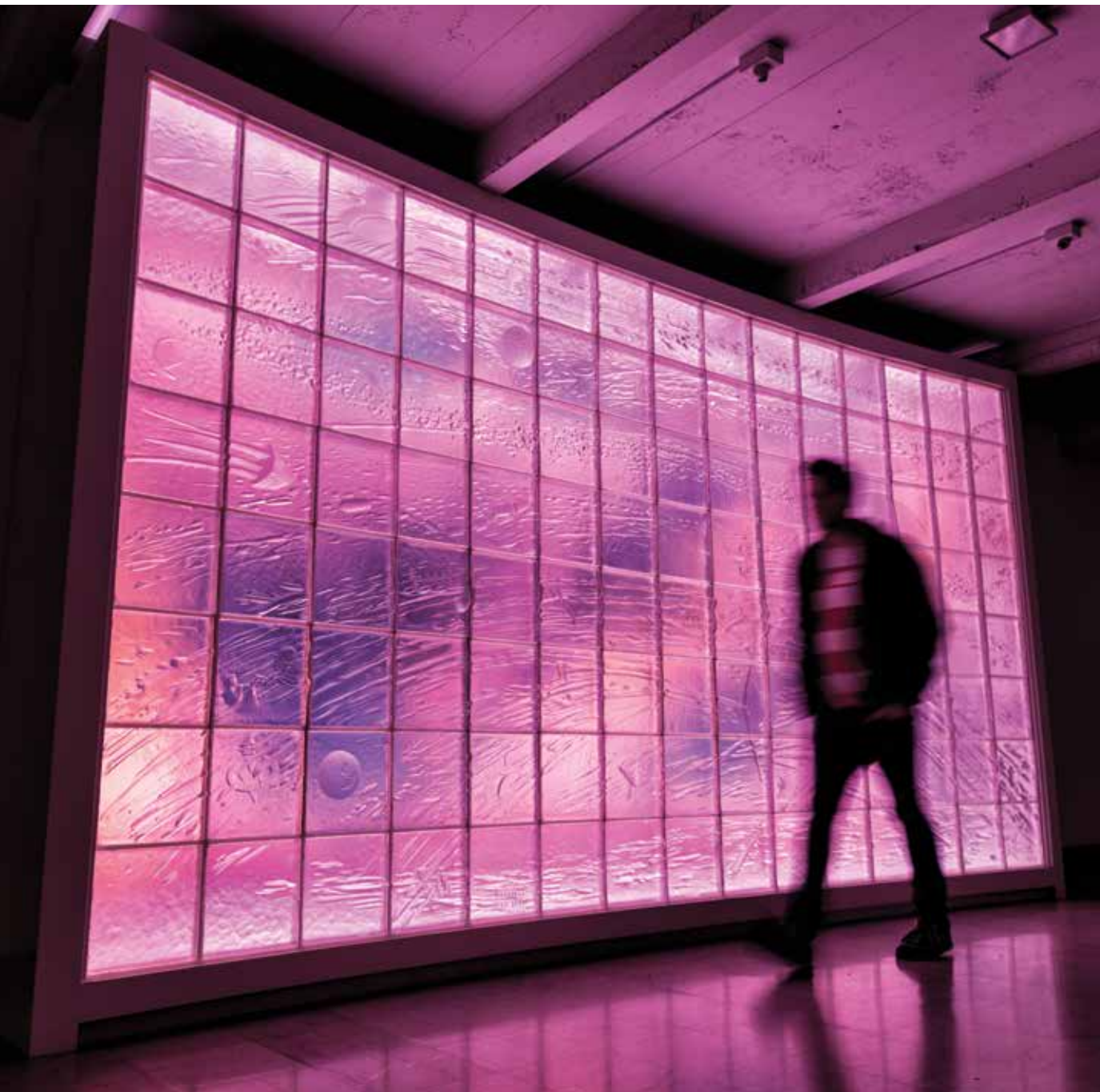




Alice Neel

Overlooked by the art establishment until the final decades of her long career, Alice Neel is now regarded as one of the great painters of the 20th century. Her work was not widely known until her third act when the feminist movement of the '60s and '70s helped breathe renewed interest into her art. *Nancy and the Rubber Plant*, finished during this time of critical acclaim, featured a frequent subject: Neel's daughter-in-law and studio assistant. The portrait's boldly-colored, realistic portrayal captures Neel's artwork at the height of her powers. Though it was painted in 1975, *Nancy and the Rubber Plant*, like many of Neel's portraits, could live comfortably in the 21st century, where her artistic influence continues to be felt.

Alice Neel (American, 1900–1984), *Nancy and the Rubber Plant*. Oil on canvas, 1975. 80 x 36 in. Purchased with funds from the Libbey Endowment, Gift of Edward Drummond Libbey, 2016.8



Dan Dailey

Commissioned in 1986 for the Rainbow Room nightclub on the 65th floor of Rockefeller Center in New York City, *Orbit's* first inspiration was that space's revolving dance floor and iconic history. In 2014, almost 30 years later, the 15-by 8-foot glass mural by Dan Dailey was removed from its location behind the bandstand when the Rainbow Room's owners had it dismantled as part of a major overhaul of the club's interior. It was saved and donated to its new home in Toledo, Ohio in 2015, thanks to the generosity of real estate firm Tishman Speyer. The glowing work of glass has a changing lighting scheme that radiates shades of amber, rose, violet, and blue. The muted, ethereal feeling the work evokes contrasts with the images from ancient mythology, art history, space exploration, and science fiction that are cast into the glass and serve as major inspirations to the artist.

Daniel Owen Dailey (American, born 1947), *Orbit*. Glass, sand-cast in iron form, sand-blasted, acid-polished; paint on theater cloth, stretched over board, 1987. H. 8 x L. 16 ft. Gift of Tishman Speyer Properties, 2015.35



Ancient Roman Art

Bust of a Flavian Matron (pictured right) depicts an older woman gazing off toward her right. The relatively advanced age of the woman is rare for this type of portrait, which can be dated on the basis of the hairstyle—ornate, corkscrew curls which were fashionable for women of the imperial court during the Flavian Dynasty (68–96 CE). The ability to render the elaborate coiffure in stone was enabled by the development of the running drill, a tool that allowed sculptors to create deep, precise holes with significantly less effort than before. The bust is therefore a marvel of technology and, in its subtle rendering of the woman’s highly individualized features, of Roman artistic virtuosity. It was given by The Georgia Welles Apollo Society. Member Dorothy MacKenzie Price generously donated funds for the purchase of *Season Sarcophagus*, another ancient Roman work (pictured above).

Ancient Roman, *Season Sarcophagus*. Marble, about 280–290 CE. H. 24 ½ x L. 84 ½ x D. 28 in. Purchased with funds given by Dorothy MacKenzie Price, 2016.70

Ancient Roman, *Bust of a Flavian Matron*. Marble, late 1st–early 2nd century CE. H. 20 in.. Gift of The Georgia Welles Apollo Society, 2016.19







Jaume Plensa

Paula's arrival and installation was a major occasion for the Museum. The massive sculpture—cast iron and measuring 276 11/16 inches high, 122 inches wide, and 40 inches deep—required the shut down of Monroe Street for the afternoon, a construction crane, and a team of art preparators. As soon as it was set on the terrace, it seemed it had always had a place near the facade's iconic columns. While it came to Toledo in June as part of the artist's one-man exhibition *Jaume Plensa: Human Landscape*, it stayed thanks to funds given in memory of Frank Snug by his family and funds from Margy and Scott Trumbull, Thomas and Betsy Brady, and the Libbey Endowment. It joined Plensa's other sculpture, *Spiegel*, as an iconic part of the campus. Although a portrait of a specific young girl, *Paula* explores the possibility of silence, beauty, and thought in every face.

Jaume Plensa (Spanish, born 1955), *Paula*. Cast iron, 2013. H. 276 11/16; W. 122; D. 40 in. Purchased with funds given in memory of Frank Snug by his family and funds from Margy and Scott Trumbull, Thomas and Betsy Brady, and the Libbey Endowment, Gift of Edward Drummond Libbey, 2017.11 © Jaume Plensa.





The Museum's annual Block Party, an anticipated event for all ages, saw record-breaking attendance in 2017 with 7,000-plus attendees.

BRAND
VIBRANT
ACTIVATION

We resolved in 2017 to have more **experiences**.

Experiences like Art in Food, that allowed us to take pleasure in our culinary mastery, magnificent architecture, and renowned collection. Experiences like Paul Durcan's **poetry** reading that provoked us to think in new ways and to view other **perspectives**. Experiences that were as brief as a minute at a red light, like the Monroe Street Mural Project, and experiences that stretched into 24 hours, like Bach Around the Clock.

The Museum aimed to provide **thoughtful**, vibrant programs to our thousands of visitors at little to no cost. Because experiences—the kind that form our point of view, delight our senses, **enrich** our surroundings—have the most power when they are **accessible** to us all.



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1. Fantastical tablescapes showed the ingenuity of florists, interior designers, and other local creatives as they interpreted the Museum's collection.
2. The gala Glass Alive! featured a boisterous fashion show of clothing made of glass—and a bevy of “model” Museum members and staff showing off their sense of humor.
3. Taste of the Arts: Dinner Under Glass offered a five-course gourmet dinner inspired by the glass collection.
4. Ambassadors and Art in Food co-chairs Colleen McGoldrick and Cindy Rimmelin pose in their *Art Fare* aprons.
5. Bill Yosses, a Toledo native and founder of Kitchen Garden Laboratory, served as the White House executive pastry chef under Presidents George W. Bush and Barack Obama; he was a featured speaker during Art in Food.

ART IN FOOD

The Ambassador endowment is now \$900,000-plus, and annually supports a variety of TMA programs.

—Cindy Rimmelin, Art in Food co-chair

Long before smart phone photos, there were still life paintings. Food's role as muse to artists and Instagram enthusiasts alike was celebrated Oct. 21–30, 2016 during Art in Food at the Toledo Museum of Art. Presented by the TMA Ambassadors, the late October festivities showcased local designers who created tablescapes inspired by works of art in the galleries. A black tie gala, bartender battle, gourmet dinner, chef lecture, and glass fashion show were among the many fundraising events, all part of an incredible 10-day bash that honored the Glass Pavilion's 10th anniversary.

This was one of many unique events the Ambassadors devised to raise money for the institution. “The Ambassadors, collectively and individually, have traditionally had an affinity for cooking and entertaining,” said Cindy Rimmelin, Art in Food's co-chair and a longtime TMA Ambassador. “In 2001 they published the award-winning *Art Fare* cookbook and invested the proceeds to propel a now \$900,000-plus endowment which annually supports a variety of TMA programs. Art in Food was a continuation of that.” Art In Food was sponsored in part by Taylor Cadillac and Rudolph Libbe.



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GAPP ARTISTS

Gender is one of the important elements in my work mostly because it is an important element of my life experience.

—Doreen Garner, GAPP artist, to *She/Folk.com*

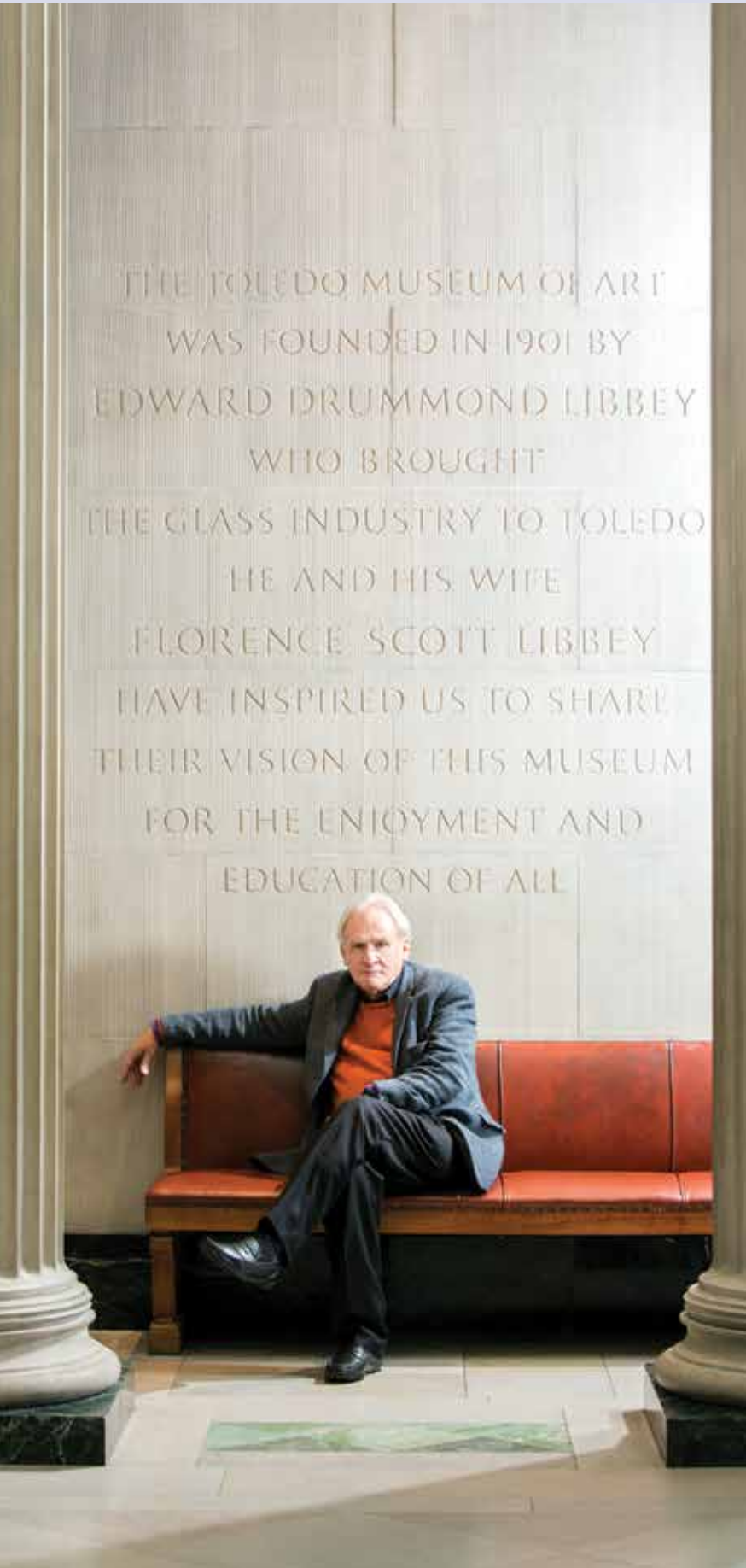
Rhode Island-based sculptor and performance artist Doreen Garner (pictured above) surveys sexuality, gender, and race in her beautifully grotesque work. As a Guest Artist Pavilion Project (GAPP) artist Oct. 12–19, 2016, Garner explored and discussed her work in glass inspired by her research on HeLa cells and Henrietta Lacks. “HeLa cells were taken in the 1950s from a tumor inside the cervix of Henrietta Lacks, an African American woman living in Baltimore,” Garner said. “They were used for medical advancement as the first and only immortal cell line without her knowledge.”

Garner’s examination of human exploitation in medical research was one of three topics of discussion for the 2016–2017 GAPP lectures at the Toledo Museum of Art,

which featured three contemporary artists from around the country. In August 2016, photographer Ben Schonberger (pictured above) discussed how artists can re-contextualize objects associated with violence through their work. In February 2017, artist Shari Mendelson shared how ancient Roman objects have inspired her technique.

Since 2007, GAPP, founded by TMA Board Vice Chair Sara Jane DeHoff, has given artists willing to explore the use of glass in their work access to resources so that they can experiment without restriction. The residency program features established and emerging artists who present free lectures and share their techniques and ideas with the local community of glassblowers and art enthusiasts.

1. Glass artist Doreen Garner posed in a 2014 performance piece.
2. Photographer Ben Schonberger discussed his art during his August 2016 GAPP artist residency.



PAUL DURCAN

His wit, humor and intelligence make him a magnetic character in the cultural life of Ireland.

—Brian Kennedy,
TMA president, director, and CEO

Poet Paul Durcan is celebrated as a national treasure in his native Ireland. The region's literary figures can often be found in the audience of his theatrical, dramatic readings—performed in his deep Irish brogue.

Durcan (pictured left) crossed the Atlantic three times researching, writing, and publishing works of ekphrastic poetry. He then connected with Toledo Museum of Art members and visitors during a Masters Series on Oct. 13, 2016, where he gave a free reading of the poetry he penned about works of art in the Museum's collection. Titled *Wild, Wild Erie*, the book was commissioned by the Museum's director Brian Kennedy, a fellow Irishman who asked whether Durcan would be willing to apply his heartfelt and poignant approach to verse in response to the TMA collection.

The book marked Durcan's first project with an American museum. He embarked on similar collaborations twice before, with the National Gallery of Ireland in 1991 (producing *Crazy About Women*) and the National Gallery, London in 1994 (resulting in *Give Me Your Hand*).

The publication of *Wild, Wild Erie* was sponsored in part by Mr. and Mrs. David K. Welles Jr. and the Stephen D. Taylor Family Foundation. Durcan's Masters Series was sponsored in part by the TMA Ambassadors.

Irish poet Paul Durcan shared poetry inspired by artwork in the Museum's collection.

MONROE STREET MURALS

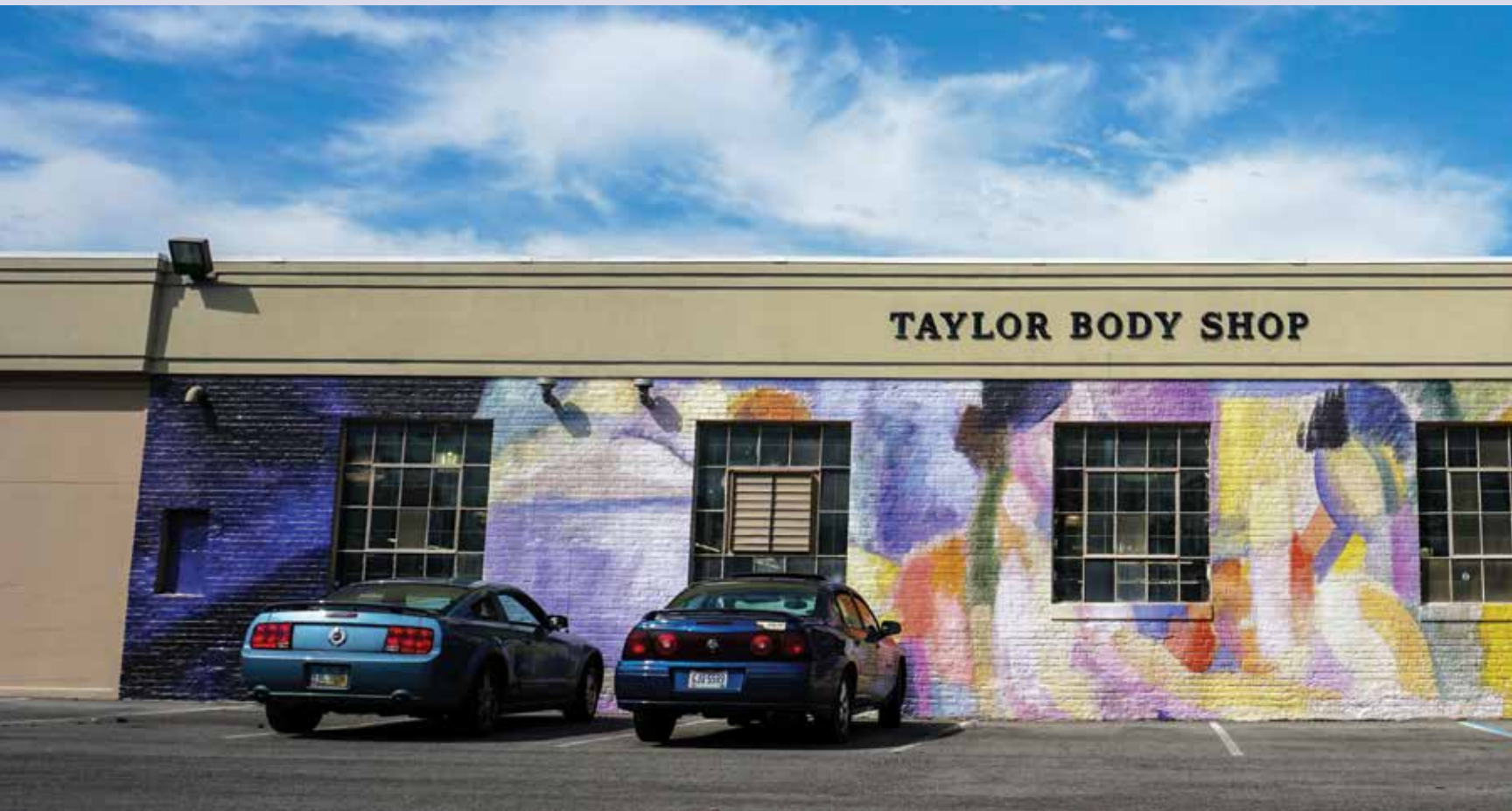
We want to make a connection from the Museum to the riverfront.

—Candice Harrison, director of communications

Recreations of fantastic works of art—from a Dutch masterwork to a Japanese woodblock print—found a home on Monroe Street urban walls as part of the second Museum mural project. The theme was Human Landscape, coinciding with the exhibition *Jaume Plensa: Human Landscape* and extending the Museum’s works into the wider community. “As part of a collaborative effort to revitalize the downtown districts, the Toledo Museum of Art

is installing murals along the Monroe Street corridor that speak to humans in landscape,” wrote the Toledo Blade’s Roberta Gedert in August 2016. “As many as 10 vinyl murals [are] installed on building facades on both sides of the Monroe corridor, from the Museum to Summit Street.” The project, sponsored by ProMedica, was a collaboration with Rachel Richardson of Art Corner Toledo, who managed the installation of the murals.

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2 - PROGRAMS



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1. A vinyl reprint of a detail of *La ville de Paris* (The City of Paris) by French artist Robert Delaunay (1885–1941) was installed on Taylor Body Shop. The painting was originally created around 1911.
2. Japanese artist Hiroshi Yoshida's (1876–1950) woodblock print *Carp in a Pond* (*Ike no koi*), originally created in 1926, installed on Fort Industry Square.
3. A detail of Italian artist Canaletto's (1697–1768) *View of the Riva degli Schiavoni, Venice*, originally painted in the late 1730s, installed on Italian restaurant M Osteria and Bar.

BACH AROUND THE CLOCK

Plensa is constantly probing the link between sculpture and music.

—Merwin Siu, artistic administrator,
Toledo Symphony Orchestra

Play music from one dawn to the next. It was a challenge that Scott Boberg, TMA manager of programs, posed to Merwin Siu (pictured bottom right), principle second violinist for the Toledo Symphony Orchestra (TSO), and the gifted musicians that joined him from the TSO and beyond. Together they performed for 24 hours, filling the Museum's galleries and campus with the music of Johann Sebastian Bach during Bach Around the Clock. This annual series between TMA and TSO was launched in August 2015 with a marathon performance of all 15 string quartets of Dmitri Shostakovich, and continued in August 2016 with a celebration of the music of American composer Lou Harrison. This year, the innovative program was also supported by ADJ•ective New Music, and began at dawn on Saturday, Aug. 13 and ended at dawn on Sunday, Aug. 14 outside of the Glass Pavilion.

1. Violinist Caroline Chin entertains guests in Gallery 35 during Bach Around The Clock.
2. Toledo Symphony Orchestra violinist and artistic administrator Merwin Siu poses in a sculpture by Jaume Plensa on the lawn of the TMA Glass Pavilion.



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GREAT ART ESCAPE

There is so much excitement in the Museum during that time of year; the energy of our visitors makes it a wonderful place to be.

—Scott Boberg, manager of programs and audience engagement

During the annual celebration known as The Great Art Escape, nearly every space in the Museum was activated by family and friends spending quality time. Visitors could be seen taking in live performances in the Peristyle, creating hands-on art projects in the Family Center, exploring the

Great Gallery in the dark during Flashlight Tours, and playing life-sized chess in the Glass Pavilion. This year the free event welcomed 4,000 people during the week between Christmas and New Year's Day. The Great Art Escape was sponsored in part by Taylor Cadillac.

1. Visitors play with the life-size chess set created by the Family Center.
2. A work of decorative art as well as a functioning musical instrument, the 18th-century Dutch cabinet organ comes to life every year during the Great Art Escape.
3. Local African drum group JP Dynasty was one of many performers to take the stage in the Peristyle theater.
4. Gabriel Dawe's *Plexus no. 35* installation served as inspiration for the Museum's Drawing in the Galleries sessions.



AMBASSADOR AND DOCENT MILESTONES

What the Docents and Ambassadors provide goes beyond just their time. They are devoted to this Museum in every sense.

—Brian Kennedy, TMA president, director, and CEO

The Museum's Docents and Ambassadors celebrated major anniversary milestones in 2017, honoring 130 years of service between the two groups. The Docents—as volunteer art educators—guide thousands of visitors on gallery experiences every year, teaching young and old about the Museum's vast collection. And the Ambassadors—a dedicated crew of community fundraisers and advocates—

have brought about Collector's Corner, worked to increase membership, provided sponsorship for the Masters Series, and masterminded events like Art in Bloom and Art in Food. Since their creation (the Docents in 1947 and the Ambassadors a decade later as the Museum Aides in 1957), these two organizations have played an important role in shaping TMA, contributing time and money to its success.

PERISTYLE CONCERTS



To me, the idea of regional talent is really important.

—Laith Al-Saadi, musician, to the *Toledo City Paper*

The Peristyle, one of the region's great concert halls, was host to two roof-rumbling guests this year: Laith Al-Saadi, whose blend of blues and classic rock won him a spot in the finale of NBC's singing competition *The Voice*, and Hypnotic Brass Ensemble, a seven-person jazz and hip-hop group that has played with the likes of Prince. Both brought down the house in a space that previously hosted legends from Duke Ellington to Louis Armstrong. (Hypnotic Brass Ensemble was sponsored in part by Toledo.com.)



Photo credit: Jayikemp

FILMS IN THE GREAT OUTDOORS

This year we pushed ourselves to be even more innovative with how we used the Museum's campus.

—Scott Boberg, manager of programs and audience engagement



Astonishingly photographed and featuring cascading scores by Philip Glass, Godfrey Reggio's films are experiences that transcend cinema. In *The Qatsi Trilogy*, the artist meditates on the havoc humankind's obsession with technological advancement has wreaked on the world. That trilogy of Reggio films, as well as *Anima Mundi* and *Visitors*, were shown at the Toledo Museum of Art as part of a free film series Aug. 4 and 5, 2016. The Glass Pavilion's outer wall served as the screen for some of these screenings, and the under-the-stars setting inspired the subsequent TMA program series Films in the Great Outdoors.



KEHINDE WILEY VISITS TMA

Kehinde coming to Toledo was so fantastic. He was engaged and attentive through every visitor interaction.

—Halona Norton-Westbrook, director of collections

Opening weekend for *Kehinde Wiley: A New Republic* drew visitors not only for the exceptional contemporary art, but for the artist himself, who kicked off his visit by giving a Masters Series lecture to a crowd of 1,700-plus guests in the Peristyle theater on Feb. 10, 2017. Wiley spent the rest of his time in Toledo interacting one-on-one with Museum visitors, signing autographs and

paying particular attention to the young high school students seeking his advice on how to pursue an art career. The highlight of the weekend was when the artist paused at the door of the Great Gallery during (Y)our Night, a party designed by area high school students, and broke out into dance (eliciting cheers from the impressed teens). The Masters Series was supported in part by the TMA Ambassadors.

1. More than 1,700 people listened attentively as artist Kehinde Wiley shared his life and inspiration during a Masters Series lecture.
2. TMA Teen Apprentices, a group of students from the Toledo School for the Arts, planned and promoted (Y)our Night, an evening devoted to teens, during the opening weekend of *A New Republic*.
3. Artist Kehinde Wiley and Director of Collections Halona Norton-Westbrook pause for Museum visitors seeking Wiley's autograph.

2 - PROGRAMS



1.



2.

3.





1.



2.

1. Party-goers gather on the lawn of the Glass Pavilion for food and drink.
2. Catching a better view of the Block Party's live performances.
3. A trapeze artist from Bird's Eye View Circus flies high above the crowd.
4. Toledo Mayor Paula Hicks-Hudson and TMA director Brian Kennedy kick off the festivities.
5. Visitors danced outside on the Monroe Street Terrace.
6. Children and adults alike enjoyed a performance by The Bubble Sharks.
7. TMA's Executive Chef Joe Felix prepares the celebration's eats at the grill.



3.



BLOCK PARTY

The community block party has become an annual tradition.

—Brian Kennedy, TMA president, director, and CEO

More than 7,000 visitors streamed into the Museum's 37-acre campus and the Monroe Street Corridor for the Community Block Party on July 8, 2017. The fourth annual event celebrated the summer season with an array of performers, from local circus and dance troupes to DJs and musicians. Food trucks and the Museum's own executive chef provided delicious edibles to party-goers. Guests lined up

inside to participate in the popular TMA-mazing Race, a campus-wide scavenger hunt, and gathered outside for the launch of Elements of Play, a collaboration of TMA's Teen Apprentices, the Arts Commission's YAAW Alumni, and facilitator Laura Amtower. This much-anticipated summer staple is always a highlight for Museum supporters and community members. The TMA Block Party was sponsored by ProMedica.







This year we celebrated an important anniversary: The architecturally-significant Glass Pavilion turned 10. In the decade since it was built, the SANAA-designed structure has earned accolades from the *New York Times*, *Travel + Leisure*, and many more.

Photo credit: floto + warner

A large, bold, red letter 'S' is centered on the page, serving as a background for the text. The 'S' is a solid color and has a thick stroke.

**THINK LIKE
A FOUNDER**

The **visionaries** are the ones that propel us forward. They look at what is and can imagine—and invest in—what’s to come. In 1901, Edward Drummond and Florence Scott Libbey had the foresight to see how a founding institution, one with no permanent collection and no permanent space, could become a **thriving** cultural center for the city when they helped launch the Toledo Museum of Art.

They were the original visionaries. But their **contributions** merely planted the seed for what was to come, setting the stage for the hundreds of people who would join them in building, **sustaining**, and polishing this gem for the next 116 years and beyond.

Now, the next **founders** assume the mantle; they are the leaders who will never see the full weight their work will carry in the Museum’s second and third centuries, but who nonetheless imagine it and work **tirelessly** towards it.



POLISHING THE GEM

Though Edward Drummond and Florence Scott Libbey were the first to majorly invest in the idea of a public arts institution for Toledo, the endowment that supports the Museum today is thanks in large part to the people who came after them. Community members have successfully passed on the duty of sustaining their Museum over the course of several generations.

This century-plus of fundraising work was deeply impacted by the financial crash of 2008. Though the Museum's sound financial management ensured the institution spent conservatively in the years after that economic turn, the endowment was still in need of repair. The board of directors tasked president, director, and CEO Brian Kennedy and his development team with raising \$40

million as part of a silent campaign called Polishing the Gem (PTG).

The result was a resounding show of support for the Toledo Museum of Art and its role. The goal was exceeded with a total of \$42.5 million raised to date. These gifts will contribute to expanding accessibility, recruiting talent, teaching visual literacy, and acquiring art, among other projects donors deem important.

"There was a real focus on people and investing in those that make our goals in the community a reality," said Todd Ahrens, the Museum's director of development. "The donors showed their commitment in a way that will be remembered and felt for decades to come."

CAMPAIGN LEADERSHIP



Deke Welles

Campaign Chair

By establishing an endowment for visual literacy, Deke and Hope Welles supported the Museum's pivotal research into the role art plays in teaching us to understand what we see.



Georgia Welles

Honorary Chair

Georgia Welles donated to an unrestricted fund, with some of the money earmarked for the much-needed renovation of the Levis Galleries.



Betsy Brady

Steering Committee Co-Chair

A creative leadership fund was established with Betsy and Tom Brady's donation, which will support initiatives that develop and pilot high-impact programs.



Jim Hoffman

Steering Committee Co-Chair

As district president of Key Bank, Jim Hoffman led the Museum's efforts to fund a diversity fellowship that will enable TMA to recruit from communities that are under-represented in the museum world.



Cynthia Thompson

Chair, Board of Directors

Cynthia and Ronald Thompson's donation established a fund that will support Museum interns, with a focus on high school students from Toledo Public Schools.



Sara Jane DeHoff

Steering Committee Member

Sara Jane DeHoff, a TMA Board Member since 1995, serves on several committees: Art, Leadership & Governance, Building & Grounds, and Education. Her donation demonstrates a dedication to visual literacy and arts education in Toledo.

POLISHING THE GEM

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MUSEUM PLACE

As part of its efforts to support good stewardship of community property, the Toledo Museum of Art acquired the Museum Place Residences in fiscal year 2017. The buildings are located in Toledo's Old West End Historic District, adjacent to the Museum's campus, and consist of five structures currently operating as residential apartment units.

The property was transferred from the City of Toledo to the Lucas County Land Bank and then to the Museum through a deed-in-lieu-of-foreclosure, with a transaction cost of \$10. TMA assumed the costs of improvements and maintenance and will now act as stewards of the property. The decision came after a \$25,200 Toledo-Lucas County Port Authority grant, which TMA used to conduct a nearly two-year assessment of the disposition of the Museum Place complex with close involvement from the Museum's board of directors.

“As a result of the exploration, the Museum determined that pursuing ownership of Museum Place, and considering redevelopment opportunities for the property over several years, will improve the neighborhood and quality of life for our neighbors,” said TMA director Brian Kennedy. “This decision keeps the property under local management and supports goals for the surrounding neighborhood and the greater Toledo area by encouraging economic development.” Already, the Museum has entered an agreement with Mercy Health System to rent apartments to 10 of their medical residents.

The current tenants of Museum Place Residences remain in their homes, and any redevelopment that occurs will respect the historic character of the Museum Place architecture and the neighborhood at large.



GENERATING REVENUE

From education to communications, the Museum's various teams pursued new methods for generating revenue and, in turn, sustaining its budget.



Visual Literacy Workshops

Owens Corning, ProMedica, and the Toledo Lucas-County Public Library are among the area organizations that have commissioned the Museum to provide its unique training in visual literacy, which helps employees improve outcomes across a broad spectrum, from safety to communication.

ArTMatters Advertising

The Museum's member magazine also happens to be the region's leading arts publication. Recently, supporters were given the opportunity to purchase advertising space in the magazine, helping offset the cost of publication.



Increased Parking Costs

After re-examining the costs of maintaining the Museum's parking structures, the board of directors and executive team raised the price of parking from \$5 to \$7.

More Donation Opportunities

Members and visitors were given more opportunities to offer their support of exhibitions and publications with the addition of more donor boxes throughout the Museum.





MASTER PLAN

What will the Toledo Museum of Art look like beyond 2020?

The board of directors and executive team, together with input from the entire staff, carefully considered the question of how TMA's campus could be improved. The Museum began its first century in a rented room in the Gardner Building downtown with little more than a mummified cat for a collection; deciding how it would plan for the future was the task of this group.

A few things were taken into consideration: the campus's growth over the previous decades and its role in the surrounding neighborhood; the needs of visitors that had yet to be fulfilled; and an overarching vision for the Museum experience. The idea that emerged was the

"museum in a park" concept, one that would enhance the architectural splendor by creating a multi-sensory parkland and environment on its campus.

Beyer Blinder Belle, a leading firm from New York City, was commissioned to create a master plan, and tasked with returning the entryway to the building's front facade and its glorious columns, as it was originally intended. The planning work started in fiscal year 2017, but will continue well into the next decade, as the Museum begins a capital campaign to fund the project and works with the board of directors to explore and decide on a final plan.





Close-up of one of the Toledo Museum of Art's 105-year-old Vermont marble Ionic columns.

NUMBERS AND DONORS

NUMBERS

Total Visitor Attendance FY 2017	423,145
Studio Art Scholarships Awarded	705
Art Classes Registrations	2034
Art Classes Offered	204
Revenue from Art Classes	\$296,681
Volunteer Hours Served by 33 Teen Class Assistants	750
Block Party Attendees	7,000
Great Art Escape Visitors	4,000
Countries Represented in <i>Kehinde Wiley's A New Republic</i>	11
<i>Kehinde Wiley: A New Republic</i> Attendance	69,376
Colors in Gabriel Dawe's <i>Plexus no. 35</i>	15
Gabriel Dawe: <i>Plexus no. 35</i> Attendance	72,730

Fiscal Year 2017

FINANCIAL SUMMARY

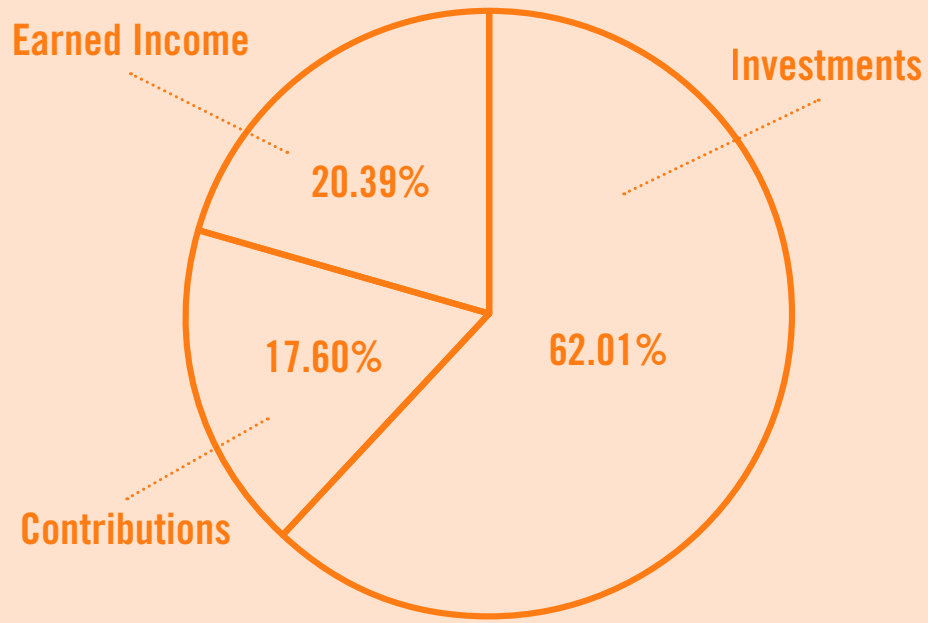
JULY 1, 2016–JUNE 30, 2017

Pooled Investments	\$ 166,260,355
Charitable Trusts	\$ 69,011,286
Total	\$ 235,271,641

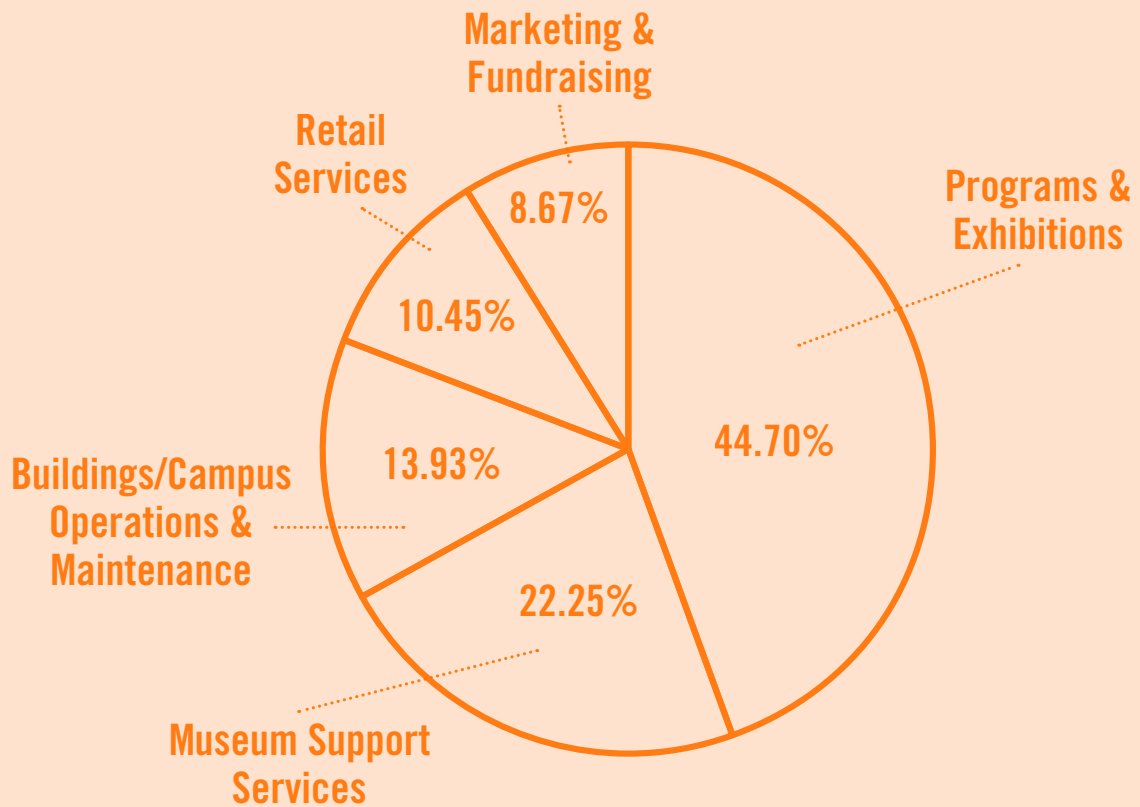
Revenue	\$16,495,772
Expenses	\$16,466,897
Operating Surplus (Deficit)	\$28,875

Investments	\$10,228,625
Contributions	\$ 2,903,961
Earned Income	\$ 3,363,186
Total Revenue & Support	\$16,495,772

Programs and Exhibitions	\$7,361,094
Museum Support Services	\$3,663,745
Building/Campus Operations	\$2,293,804
Retail Services	\$1,719,996
Marketing and Fundraising	\$1,428,258
Total Expenses	\$16,466,897



TOTAL REVENUE & SUPPORT



TOTAL EXPENSES

MAJOR DONORS

Fiscal Year July 1, 2016–June 30, 2017

WITH SINCERE GRATITUDE TO OUR MEMBERS

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ProMedica

As the 2016–2017 Exhibition Sponsor, ProMedica provided Museum members and guests an opportunity to experience world-class art inside and outside of our institution at no cost. ProMedica supported *Jaume Plensa: Human Landscape, I Approve This Message*, and *Kehinde Wiley: A New Republic*, and also financially supported TMA's annual Block Party and the Monroe Street Mural project.



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The walking path through the Welles Sculpture Garden in the Spring.

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