



MMFA

2022
ANNUAL REPORT

Top: Bayeté Ross Smith (American, born 1976), *Got the Power: Montgomery* (detail), 2022, boomboxes and cassettes on a steel frame, Lent by the artist

Opposite: Streamers welcome visitors to the Flimp Festival (2022).



Sustainability

The MMFA's Annual Report is printed on responsibly-sourced paper containing a minimum of 30% post-consumer fiber. The Museum prints locally—avoiding long haul transportation and reinvesting in the River Region community. If you do not plan on keeping your copy of the Annual Report, we ask that you please recycle it.



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FROM THE DIRECTOR AND BOARD PRESIDENT

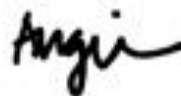
Each year, the annual report creates an opportunity for us all—staff, Board, membership, and the larger community—to reflect on the year just past and begin to think forward to the one to come. These opening words and the stories that follow are offered with the hope that they will shed some light on our intentions and impact. These intentions and much of this impact came under the leadership of Cathy Martin and her Board—officers and members. We thank them for the foundation they laid...we indeed stand on their shoulders!

This report's first feature, "What is a 'Museum'...", is the third in a series of articles we've reprinted in recent years' annual reports to give a sense of some facet of the professional backdrop against which we work. This year's piece, reprinted from the August 26, 2022 edition of the *The Washington Post*, speaks to the evolving role of museums, how we are moving from institutions primarily tasked to collect and conserve to ones that will most certainly continue to do that but now, with the participation of our communities, and in ways that are ever-more accessible, inclusive, diverse, and sustainable. At the MMFA, we have found the International Council of Museum's revised definition of a museum to be a more apt reflection of what we are...and also a clarion call to continue deepening our practice in these areas so critical to the highest and best delivery of our mission.

The features that follow the piece from the *Post* speak more directly to our work over the past year. In those pages, you'll learn about our continued social justice work fueled by our three-year Institute for Museum and Library Services Museums Empowered Federal grant. You'll also have an opportunity to reflect on the many wonderful ways we came together as a

museum community—including bidding adieu to the *Art Auction*, welcoming a new fundraiser—*Art and the Automobile*, and the much-anticipated reopening of ArtWorks! And, for those of you who like your lists and graphics there are the usual and customary round-ups of exhibitions and acquisitions, the charts telling the story of our fiscal management, so on and so forth.

So, just as we hope that each year's roster of exhibitions, programs, and events offers a little something for most everyone, we hope you'll find the same to be true for the various features and elements of this year's annual report. Please enjoy the look-back at FY2021-22's activities and accomplishments. And, as we embark on FY2022-23, know that we will continue the good work of the past, augmenting it always with new things to see and do at the Museum, each geared towards the many individual and overlapping circles that constitute our beloved community. We thank you for your part—your investment in all of that—past, present, and future.



Angie Dodson
Director



Laurie J. Weil, D.V.M.
Board President

Right: Former Board President Cathy Martin, Director Angie Dodson, and current Board President Laurie J. Weil, D.V.M.





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THE WASHINGTON POST

WHAT IS A ‘MUSEUM’? A REVISED DEFINITION LOOKS FORWARD, NOT BACK.

The International Council of Museums now describes museums as institutions that are — or should be — “accessible and inclusive” and foster “diversity and sustainability”

By Kelsey Ables

For the first time in 15 years, the International Council of Museums (ICOM), a nonprofit that makes recommendations and establishes standards around the world, has updated its definition of the word “museum.” Following a years-long debate over how ideological the definition should be, the final text includes new language about museums being ethical, diverse, accessible, inclusive and sustainable.

Approved by 92 percent of participants at ICOM’s general conference in Prague on Wednesday, the new definition describes a museum as “a not-for-profit, permanent institution in the service of society that researches, collects, conserves, interprets and exhibits tangible and intangible heritage.” The noteworthy changes come in the final two sentences, which read: “Open to the public, accessible and inclusive, museums foster diversity and sustainability. They operate and communicate ethically, professionally and with the participation of communities, offering varied experiences for education, enjoyment, reflection and knowledge sharing.”

In a statement, ICOM President Alberto Garlandini acknowledged that the definition was “not perfect,” but still called it “a great step forward.” The previous definition, which had been in place since 2007, was just one sentence long. Before 2007, the previous definition had not changed in 30 years.

The word “museum,” it’s worth noting, comes from the Greek for “seat of the Muses,” and refers to mythological figures associated with creative inspiration.

More aspirational than prescriptive, the updated language comes at a fraught time for museums, which are going through a sweeping cultural reckoning that has touched nearly every level of their operations, including decisions about funding and what is shown in their galleries. The new definition reflects this reckoning, but some critics say it doesn’t go far enough to acknowledge museums’ complicated histories of centering White, male and Western perspectives.

In recent years, the museum world has been plagued by accusations of “toxic philanthropy” for receiving money from such controversial patrons as the Sackler and Koch families. The Black Lives Matter protests of 2020 prompted renewed scrutiny of museums for their lack of diversity, both in museum staffs and in the objects in their collections. More recently, controversies about stolen artifacts have led some museums to return pillaged artifacts — such as the Smithsonian’s decision to return Benin Kingdom Court-style artworks to their homeland in Nigeria. Still, other works with complicated histories remain in some museum collections.

With these debates continuing to play out, the definition raises questions about how institutions will be held accountable. Similar to the United Nations, but for museums, ICOM can make recommendations, yet it lacks the authority to enforce compliance. And in the United States, where many museums are privately owned, its guidelines do not carry much weight.

In countries with mostly state-run museums, however, the definition can potentially have

significant sway with governments that decide which museums and projects are worthy of funding. “That was part of the push to make sure that they got it right,” said Laura Lott, president and CEO of the American Alliance of Museums. “It would have real implications on many museums if it inadvertently said the wrong thing about what museums are or pointed to a past of what museums were.”

Lott, who attended the conference in Prague, praised the ICOM’s wording. “It is a timely reflection of the reality that the roles of museums are varied and many are changing,” she said. “I also find just a lot of hope in the fact that dozens of nations representing thousands of museums came together and found a common definition.”

Lott points to the Oakland Museum of California for its “introspective work on itself and the community,” and the Phillips Collection in D.C., which hired one of the first diversity officers in the museum industry, as examples of museums that embody the principles outlined in the definition.

Others have noted that the definition — which makes strides in opening up a tradition-bound field to self-appraisal — can shape culture.

Kaywin Feldman, director of the National Gallery of Art, began her tenure in 2019 with a vision of reform and reinvention, and she applauded ICOM for its efforts.

“I appreciate the challenge they had in developing the new statement — a reflection of the breadth of institutions represented by ICOM,” Feldman said in a statement shared with *The Washington Post*. “It is a complicated time for museums, as audiences and communities expect greater relevance, accessibility and transparency from them. The definition is also aspirational, which gives me great hope for the field.”

The revised wording has been a long time coming. In 2019, ICOM proposed an even lengthier definition that referred to museums as “democratizing, inclusive and polyphonic spaces for critical dialogue about the pasts and the futures,” tasking museums to “safeguard diverse memories” and “contribute to human dignity and social justice, global equality and planetary wellbeing.” It was dismissed as a bloated manifesto that used trendy rhetoric and did not do enough to differentiate museums from other cultural institutions.

Some aren’t so happy with where ICOM has landed now, either. As Laura Raicovich, author of *Culture Strike: Art and Museums in an Age of Protest*, told *ARTnews*: “It would have been a far more important shift for ICOM to acknowledge that museums are not neutral, and never have been.”

ICOM, a membership-based organization headquartered in Paris, has about 40,000 members from 141 countries. Formed in the 1940s, ICOM describes itself as the only global organization in the museum field. It publishes research, hosts training sessions, issues codes of ethics and maintains a “Red Lists” database that flags cultural objects at risk of theft and trafficking, so police and customs officials can identify them.

Right: Photograph by art instructor Tiwon Siaway of youth art students inside of Ashley V. Blalock’s *The Yellow Wallpaper* (2021)





A CALL TO ACTION DIVERSITY, EQUITY, ACCESSIBILITY, AND INCLUSION

The Montgomery Museum of Fine Arts takes seriously the call to action set forth by our industry and, more importantly, our community to become a more welcoming institution. We embrace the challenge to self-reflect and reassess our mission, vision, and values compared to our institutional history and current practices. The Museum has initiated this three-year reflective process with the support of the Institution of Museum and Library Services (IMLS), Museums Empowered grant, with the goals of:

- increasing cultural awareness and empathy in staff, board members, and docents;
- creating training and engagement opportunities for emerging museum professionals;
- developing an industry guidebook that documents our process and highlights the necessity of this type of reflective work; and
- building more meaningful relationships between the MMFA and the underrepresented communities we serve.

CURRENT WORK

This year, the Museum made great strides in our DEAI (diversity, equity, accessibility, and inclusion) efforts, including our first public program; training at the board, staff, and docent levels; and

beginning the recruitment process for an IMLS Museums Empowered Fellow.

Public Program

On November 13, 2021, the MMFA hosted its first IMLS-funded public program, *Embracing Diversity*. This program, attended by twenty-one community members and led by curators Margaret Lynne Ausfeld and Jennifer Jankauskas, Ph.D., and director Angie Dodson, focused on the Museum's recent acquisitions and how these new works help us tell a broader American story.

Board Training

DEAI training for the Board began in late 2021, led by Christal Cherry of The Board Pro and Renee Rubin Ross of The Ross Collective. The first two sessions focused on interrupting bias and the dynamics of White Supremacy Culture. At the third session, Board members were divided into two race caucuses—one white and the other people of color—to talk openly about past experiences at the MMFA and how the Board can take action to build a more inclusive environment.

Staff

Meanwhile, staff began their training with Dina Bailey of Mountain Top Vision and discussed how DEAI is pertinent to individual roles and departments. The team also learned about allyship—supporting our LGBTQ+ community members—from the Equality Institute and how



microaggressions can compound on one another. DEAI Manager Cassandra Grimes completed her Diversity and Inclusion Certificate course, enabling her to lead the institution on this DEAI journey grounded in theoretical and practical knowledge.

Docent Training

Docents had two training sessions this year. The first focused on defining DEAI and its relevance to their role at the Museum, and the second was on setting strategic goals.

IMLS Fellow

As a part of the MMFA's commitment to mentoring the next generation of museum professionals, we created a fellowship program using IMLS grant funds. This program will consist of two year-long full-time positions. The fellows will spend their time immersed in DEAI work, developing experience and skills to be leaders in social justice while contributing to aspects that serve the broader Montgomery community.

During the second quarter, the curatorial and development departments worked together to create a job description for the first fellow position, and after an extensive search and interview process, Savannah Shaon was selected. Savannah, an art history major, will begin her

work in the next fiscal year to fill in the gaps in the MMFA's institutional history as it relates to diversity, equity, accessibility, and inclusion.

THE MUSEUM INDUSTRY

This year has also been a watershed year for DEAI work within the museum field. In August, the American Alliance of Museums (AAM), the top museum professional association in the United States, issued new guidance requiring salary transparency starting in November of 2022. This move comes after years of advocacy from museum professionals in an effort to encourage pay equity in the museum field. Furthermore, the International Council on Museums (ICOM), the international governing body of museums, approved a new museum definition—as reported on page 5 from *The Washington Post*.

The MMFA, like many museums across the globe, takes to heart the shifting tectonics of the perspective of what a museum is and can be. We look forward to seeing the change this new vision brings and will continue to work to align our current practice with the latest industry standards.

Above: Head of Curatorial Margaret Lynne Ausfeld presents on the Museum's recent acquisitions at the *Embracing Diversity* program.

Opposite: Attendees to the opening of *Lava Thomas: Homecoming* explore the galleries.



THOUSANDS OF REASONS TO CELEBRATE SUPPORTING THE WORK OF THE MUSEUM IN STYLE

We made the most of the year by celebrating in big and small ways.

- In the fall of 2021, we celebrated the past by honoring those who contributed to 30 years of *Art Auction* fundraisers. On this 15th biennial *Art Auction*, we playfully “bid farewell” to the biennial event—a great end to an era!
- With the arrival of spring, the John and Joyce Caddell Sculpture Garden provided the perfect backdrop for us to celebrate and thank our Director’s Circle members and Corporate Partners for their generosity, love, and commitment to the Montgomery Museum of Fine Arts at the annual Director’s Circle Dinner.
- Then, in early summer, we revved our engines and celebrated the allure of elegant and sporty automobiles at our second fundraiser and first “party with a purpose,” *Art and the Automobile*.
- Finally, members were invited to “dabble in travel” with the Museum as we explored the art of Alabama’s Black Belt region through a new and unique travel benefit.

These events allowed us to unite around a shared mission and values in support of the Montgomery Museum of Fine Arts. Throughout this report, you will find images of these beautiful gatherings.

ART AUCTION: BIDDING FAREWELL

Held on the evening of October 14, the *Art Auction Gala* was attended by approximately 200 guests. The playful and whimsical vision of Events Coordinator Aaron Ganey brought the event’s theme—“DRAMA behind the scenes of the opera house”—to life.

The work of many people behind the scenes helped to create an incredible evening—at a time when so many were looking for a reason to celebrate. A successful *Art Auction* begins with great auction items. Hats off to Phillip Rawlings and Winston Wilson Reese, *Art Auction* committee chairs, for bringing home unique and eclectic works of art from their travels across the Southeast. Meanwhile, the Corporate Partner Committee, chaired by Barrie Harmon III, managed a robust fundraising campaign recruiting new Corporate Partners and delivering nearly \$80,000 in sponsorship support. At night’s end, we had raised over \$120,000, placing this final *Art Auction* in the top five most financially successful auction events in the Museum’s history.

A big round of applause to the event’s sponsors—Laura and Barrie Harmon III; Medical Properties Trust; Morgan Stanley; Rheem Manufacturing; Merrill Lynch; ServisFirst Bank; Mr. and Mrs. Todd Strange; Ball, Ball, Matthews & Novak PA;

Barganier, Davis, Williams Architects Associated, AIA; Beasley Allen Law Firm; The Frazer Lanier Company; Jackson Hospital & Clinics; Mr. and Mrs. Rhon Jones; Jordan, Alice, and Gardner in memory of their father Jim Barganier; Rushton, Stakely, Johnston & Garrett PA; and Warren Averett.

DIRECTOR'S CIRCLE DINNER

On Monday, April 4, we were able to gather together and say thank you to Director's Circle members and Corporate Partners for their faithful and significant contributions to the Museum. In an email shared with attendees, Kecia Kelso, Development Officer, summed up the evening best, "From the gentle music and cocktails that welcomed everyone into the Caddell Sculpture Garden to the splendid flowers adorning the tables, the feel was warm and wonderful. The evening was full of friends—old and new—that made it seem like we had barely skipped a beat (much less two years). The food was elegant (kudos to Vintage Year) and the weather, well...let's just say we called in a few favors.

A heartfelt thank you to Gene and Ray Ingram and Margaret and Jimmy Lowder for hosting this special gathering, and a hearty thank you to Laura and Barrie Harmon III for the exceptional wine. A most sincere thank you, as well, to each and every one of you who loves and supports the MMFA. You all mean so very much to us; thank you for joining us and letting us show you some of that admiration and affection last night."

ART AND THE AUTOMOBILE

The year's second fundraiser, *Art and the Automobile* was hosted on the evening of Friday, May 13, and brought together more than 250 people. The event, held in the Caddell Sculpture Garden, featured vintage and state-of-the-art cars owned by local collectors and celebrated the decades-long passion of car enthusiasts, collectors, and design lovers.

The evening was a hit, with \$60,000 in sponsorship income, \$4,500 in ticket sales, and \$11,635 raised during the silent auction. After expenses, the proceeds totaled \$63,890, equal to one of the most profitable *Art Auctions* after adjusting for annual vs. bi-annual income.

A huge thanks to our sponsors—Lead sponsorship provided by Laura and Barrie Harmon III, with additional support from sponsors Baptist

Health, Merrill, PowerSouth, and ServisFirst, and co-sponsors Ball, Ball, Matthews & Novak, P.A., Beasley Allen Law Firm, Dixie Plumbing, Heating, and Air, Hans Heating and Air, Harmon Dennis Bradshaw, Jernigan and Jernigan, LLC, Raymond James, Rich's Car Wash, Rushton, Stakely, Johnston & Garrett, P.A., The Frazer Lanier Co., Troy Bank & Trust, and W.K. Upchurch Construction.

Additionally, we thank and applaud the following businesses and individuals for allowing us to showcase their magnificent cars and donating auction items—Alabama Power, Jud Blount (Vintage Hospitality Group), Pat and Pat Bundy, Richard Conniff, Suzanne and Steve Davidson, Darlene and David Herrick, Davena and Nick Jernigan (Jernigan and Jernigan, LLC), Jack Ingram Motors, Knox Kershaw, Gage and Mark LeQuire, Cindy and Gaeton Lorino, Greyson McGowin, Bill Mitchell, Ryan Prewitt, (Pêche Seafood Grill, New Orleans), Marcela and Brian Richardson, Pat Ryan (Sanctuary Cigars), Joanne and Hank Staley, and Bonnie and Bubba Waters.

EXPLORING THE ART OF THE BLACK BELT

Early in the fiscal year, a new membership travel benefit was launched. The goal was to provide stimulating discovery, culture, and fellowship for a community drawn together by their support for the Montgomery Museum of Fine Arts.

For the inaugural program, members were invited to join us on three excursions to discover the Alabama Black Belt region's unique and historic arts and artists. The outings were helmed by tour guide Kay Sasser Jacoby, who offered a fresh perspective as participants experienced art, architecture, culture, food, and history. Each trip was designed to tie into works in the Museum's permanent collection.

Participants traveled to Selma on December 7, Camden on March 3, and Greensboro on April 9. Thirty-three members took advantage of the new travel benefit, with several people attending multiple trips. Special thanks to our new Corporate Partner, Marion Community Bank, for sponsoring this year's travel series.

**"LIFE IS TOO SHORT NOT
TO CELEBRATE NICE MOMENTS!"**

JÜRGEN KLOPP, LIVERPOOL F.C. MANAGER

Opposite: Head of Development Tisha Rhodes greets co-hosts Gene and Ray Ingram at the Director's Circle Dinner.



BACK IN ACTION FAMILIES FLOCK BACK TO THE MMFA

The *Flimp Festival*—the Museum’s annual spring event dedicated to stirring the creative spirit in all of us—roared back to life this year, welcoming over 1,000 participants! The first 100 families received a colorful tote bag featuring an illustration of artists from the Museum’s permanent collection filled with at-home art-making materials. Throughout the day, visitors engaged in art-making activities, creating self-portraits, paper beads, fairy wands, and flower crowns while enjoying live music in the Caddell Sculpture Garden.

On May 7, 2022, in conjunction with *Flimp*, *ArtWorks*—an interactive gallery that complements the Museum’s permanent collection—reopened to great fanfare after an 18-month closure to protect visitors from potential exposure to COVID-19. The sound of young visitors exploring the *ArtWorks* Gallery brought the joy of discovery back into the Museum. In preparation for reopening, small cosmetic updates and improvements to technology were made to bring the space out of its hibernation. Fully open to the public, visitors enjoy family-friendly activities, which include a new ongoing series, *Open Studio*, a casual drop-in art-making program held in Studio 1 on Friday and Saturday of each week. Since its inception over the summer, *Open Studio* has had almost 600 participants.





CARING FOR ART... AND THOSE WHO COME TO EXPERIENCE IT

This past year, we continued to tweak our frontline practices to create the best possible experiences for our visitors. To this end, we established a new position in the learning and programs department designed to, in part, mature our emerging visitor services practice. An element of that shift has been introducing visitor services staff onto the floor of the Museum—they now welcome and provide “cultural concierge” services to Museum visitors both in the foyer and Sculpture Garden and facilitate learning in ArtWorks. With visitor services now minding the gates and galleries, the next step in this practice transformation is to redeploy security staff behind the scenes in ways that allow them to focus more on monitoring and management. Part and parcel of this transformation was reassessing our network of cameras and monitoring software and upgrading as appropriate.

We are currently experimenting with a new and intriguing object-specific, motion-detection technology—Art Sentry—that positions us to: prevent touches, operate a more effective and efficient security practice, collect and work from data insights, improve visitor experience, and promote equity. So, wins all around—for art conservation, security optimization, and visitor experience excellence!

As illustrated in the graphic above, Art Sentry is customized to create an invisible protection area around individual works of art. When visitors cross the protection zone, their action triggers an automated voice that simply and objectively reminds them to step back.

Studies have shown that this technology significantly improves art protection by reducing touches, which can lead to damage and costly remedies. Art Sentry’s capacity for statistical reporting will allow staff to track alert patterns and trends and to use that data to mitigate risk by modifying art placement and staff presence in the galleries. Additionally, study findings have revealed that Art Sentry improves the visitor experience by avoiding uncomfortable or embarrassing interactions between visitors and security personnel, including accusations of staff subjectivity, bias, and discrimination.

With a few months of Art Sentry experience under our belt, security, facility, and collections staff are now collaborating on expanding the system throughout our galleries. That planning, in tandem with the ongoing staff development, poises us to continue to deepen the alignment of our front- and back-of-house practices with the highest and best standards of practice for those sectors of our field, and, moreover, positions us to be a place of warmest welcome for all.

Above: John Kelly Fitzpatrick (American, 1888–1953), *Swing Low Sweet Chariot*, 1944, oil on canvas, Lent by Sigma Alpha Epsilon, Alabama Mu, University of Alabama, Tuscaloosa, L2002.4

Opposite: Families and children enjoy art and activities at the Flimp Festival (2022).



EXHIBITIONS + SPONSORS

CHANGING EXHIBITIONS

LESLEY DILL, WILDERNESS: LIGHT SIZZLES AROUND ME

October 9, 2021 through January 2, 2022

Organized by the Figge Art Museum, Davenport, Iowa.

This exhibition was made possible in part by Humanities Iowa and the National Endowment for the Humanities. Support for this exhibition was provided locally by lead sponsors Lamar Advertising and Judge Gene Reese and Mrs. Winston Wilson Reese and sponsors Laura and Barrie Harmon III, Gage and Mark LeQuire, The S Adam Schloss Foundation, and Mr. Will Hill Tankersley and Dr. Kristin Tankersley. Additional support was provided by co-sponsors AmeriFirst Bank; Balch & Bingham, LLP; Barganier Davis Williams Architects Associated, AIA; Dr. and Mrs. Sanders Benkwith; Harmon Dennis Bradshaw, Inc.; Jackson Hospital & Clinic; Morgan Stanley Wealth Management; Peggy and Maurice Mussafer; Carolyn and Dr. Alfred J. Newman, Jr.; and Valley Bank.

PIECES OF HISTORY: DECORATIVE ARTS OF THE GULF SOUTH

January 21 through April 10, 2022

Organized by The Historic New Orleans Collection, New Orleans, LA.

Support for this exhibition was provided by lead sponsor Alabama Power Foundation with additional support from sponsors Mr. Will Hill Tankersley and Dr. Kristin Tankersley and co-sponsors AmeriFirst Bank; Balch & Bingham, LLP; and Valley Bank.

WALK HUMBLY

January 21 through April 6, 2022

Support for this exhibition was provided by lead sponsor Alabama Power Foundation. Additional support was provided by sponsors Mr. Will Hill Tankersley and Dr. Kristin Tankersley and co-sponsors AmeriFirst Bank; Balch & Bingham, LLP; and Valley Bank.

LAVA THOMAS: HOMECOMING

April 29 through July 24, 2022

Organized by the Montgomery Museum of Fine Arts, Montgomery, Alabama, with guest curator Bridget R. Cooks, Associate Professor of African American Studies and Art History, University of California, Irvine.

Support for this exhibition was provided by lead foundation sponsors The Ford Foundation and Alabama Power Foundation. Additional support was provided by lead sponsors David and Pamela Hornik, Southern Poverty Law Center, Lamar, and The Reparations Project; sponsors Mr. Will Hill Tankersley and Dr. Kristin Tankersley; and co-sponsors AmeriFirst Bank; Ronnie and Gwen Anderson; ASE Credit Union; Balch & Bingham, LLP; Lori and LaBarron Boone; Judge (ret.) Delores R. Boyd; Mr. and Mrs. Marvin H. Campbell II; Dr. Myrtle E. Goore and Mr. Milton D. Davis; Ms. Camille Elebash-Hill and Mr. W. Inge Hill, Jr.; Mr. Octavius Jackson; Samuel and Cathy R. Martin; Mr. and Mrs. L. Daniel Morris, Jr.; Dr. and Mrs. Alfred J. Newman, Jr.; Mayor and Mrs. Steven L. Reed; River Bank & Trust; Dr. Patricia and Attorney Jeffrey Robinson; Toy and Stacia Robinson; Mr. Steve Russell; Dr. Nichole and Attorney Mr. Robert Thompson; Warren Averett, LLC; and Valley Bank.

All exhibitions organized by the Montgomery Museum of Fine Arts unless otherwise noted.

Above: Photograph of the 2021 installation of the exhibition *Lesley Dill, Wilderness: Light Sizzles Around Me* at the Montgomery Museum of Fine Arts, Montgomery, Alabama

Opposite: Photograph of the 2022 installation of the exhibition *Walk Humbly* at the Montgomery Museum of Fine Arts, Montgomery, Alabama

MASTERWORKS OF PHOTOGRAPHY FROM THE LAMAR DODD ART CENTER

April 29 through July 24, 2022

Organized by the Montgomery Museum of Fine Arts in partnership with the Lamar Dodd Art Center, LaGrange College, Georgia.

Support for this exhibition was provided by lead sponsor Lamar. Additional support was provided by sponsors Mr. Will Hill Tankersley and Dr. Kristin Tankersley and co-sponsors AmeriFirst Bank; Balch & Bingham, LLP; Mr. and Mrs. Marvin H. Campbell II; Ms. Camille Elebash-Hill and Mr. W. Inge Hill, Jr.; Mr. and Mrs. L. Daniel Morris, Jr.; Dr. and Mrs. Alfred J. Newman, Jr.; River Bank & Trust; Warren Averett, LLC, and Valley Bank.

THE CRUCIBLE PROJECT

June 10 through July 17, 2022

Support for this exhibition was provided in part by a grant from the Alabama State Council on the Arts with additional support provided by sponsors Linda and Todd Strange.

JARED RAGLAND: WHAT HAS BEEN WILL BE AGAIN

June 17 through September 11, 2022

This exhibition was made possible with the support of The Do Good Fund, the Magnum Foundation, and the Alabama State Council on the Arts. Support for this exhibition was provided by lead sponsor Lamar. Additional support was provided by sponsors Mr. Will Hill Tankersley and Dr. Kristin Tankersley and co-sponsors AmeriFirst Bank; Balch & Bingham, LLP; Mr. and Mrs. Marvin H. Campbell II; Captrust; Ms. Camille Elebash-Hill and Mr. W. Inge Hill, Jr.; Mr. and Mrs. L. Daniel Morris, Jr.; Dr. and Mrs. Alfred J. Newman, Jr.; River Bank & Trust; Warren Averett, LLC; and Valley Bank.

A SITE OF STRUGGLE: AMERICAN ART AGAINST ANTI-BLACK VIOLENCE

August 13 through November 6, 2022

Organized by the Mary and Leigh Block Museum of Art, Northwestern University, and curated by Janet Dees, Steven and Lisa Munster Tananbaum Curator of Modern and Contemporary Art at The Block Museum of Art, with the assistance of Alisa Swindell, former Curatorial Research Associate.

Lead support for the exhibition was generously provided by the Terra Foundation for American Art. Major support was provided by The Andy Warhol Foundation for the Visual Arts. The project was also supported in part by an award from the National Endowment for the Arts, the Bernstein Family Contemporary Art Fund, the Myers Foundations, the Block DEAI Fund, and the Block Board of Advisors. Generous support was contributed by William Spiegel and Lisa Kadin, the Alumnae of Northwestern University, the David C. and Sarajeun Ruttenberg Arts Foundation, the Elizabeth F. Cheney Foundation, and by Lynne Jacobs. The related publication was co-published by The Block Museum of Art and Princeton University Press and was supported by Furthermore: a program of the J.M. Kaplan Fund and the Sandra L. Riggs Publication Fund. Local support for this exhibition was provided by lead sponsor Lamar. Additional support was provided by sponsors Mr. Will Hill Tankersley and Dr. Kristin Tankersley and co-sponsors AmeriFirst Bank; Balch & Bingham, LLP; Mr. and Mrs. Marvin H. Campbell II; Captrust; Ms. Camille Elebash-Hill and Mr. W. Inge Hill, Jr.; Mr. and Mrs. L. Daniel Morris, Jr.; Dr. and Mrs. Alfred J. Newman, Jr.; River Bank & Trust; Warren Averett, LLC; and Valley Bank.



PERMANENT COLLECTION EXHIBITIONS

SERIAL (IMAGERY): NATURAL PHENOMENA

October 23 through December 26, 2021

Support for this exhibition was provided by lead sponsor Alabama Power Foundation with additional support from sponsors Mr. Will Hill Tankersley and Dr. Kristin Tankersley and co-sponsors AmeriFirst Bank; Balch & Bingham, LLP; and Valley Bank.

ART: INVENTION: WORKS BY SELF-TAUGHT ARTISTS FROM THE PERMANENT COLLECTION

November 6, 2021 through May 22, 2022

Support for this exhibition was provided by lead sponsor Alabama Power Foundation with additional support from sponsors Mr. Will Hill Tankersley and Dr. Kristin Tankersley and co-sponsors Balch & Bingham, LLP, and AmeriFirst Bank.

IN THE BLEAK MIDWINTER

December 10, 2021 through January 2, 2022

Support for this exhibition was provided by lead sponsor Alabama Power Foundation with additional support from sponsors Mr. Will Hill Tankersley and Dr. Kristin Tankersley and co-sponsors Balch & Bingham, LLP and AmeriFirst Bank.

PAIRS AND PARTNERS: THE ROAD LESS TRAVELED: JOURNEYS THROUGH ART

January 2 through March 20, 2022

Support for this exhibition was provided by sponsors Mr. Will Hill Tankersley and Dr. Kristin Tankersley with additional support from co-sponsors AmeriFirst Bank; Balch & Bingham, LLP; and Valley Bank.

SERIAL (IMAGERY): THE STORY OF CHRIST

March 25 through June 12, 2022

Support for this exhibition was provided by lead sponsor Lamar. Additional support was provided by sponsors Mr. Will Hill Tankersley and Dr. Kristin Tankersley and co-sponsors AmeriFirst Bank; Balch & Bingham, LLP; Mr. and Mrs. Marvin H. Campbell II; Ms. Camille Elebash-Hill and Mr. W. Inge Hill, Jr.; Mr. and Mrs. L. Daniel Morris, Jr.; Dr. and Mrs. Alfred J. Newman, Jr.; River Bank & Trust; Warren Averett, LLC; and Valley Bank.

NATURE: A SOCIAL HISTORY

April 29 through August 14, 2022

Support for this exhibition was provided in part by a grant from the Alabama State Council on the Arts.

IMAGINING THE SOUTH: PAINTINGS FROM THE PERMANENT COLLECTION

June 3 through August 28, 2022

Support for this exhibition was provided in part by a grant from the Alabama State Council on the Arts.

YVONNE WELLS

July 22 through October 16, 2022

Support for this exhibition was provided by lead sponsor Lamar. Additional support was provided by sponsors Mr. Will Hill Tankersley and Dr. Kristin Tankersley and co-sponsors AmeriFirst Bank; Balch & Bingham, LLP; Mr. and Mrs. Marvin H. Campbell II; Captrust; Ms. Camille Elebash-Hill and Mr. W. Inge Hill, Jr.; Mr. and Mrs. L. Daniel Morris, Jr.; Dr. and Mrs. Alfred J. Newman, Jr.; River Bank & Trust; Valley Bank; and Warren Averett, LLC.

RIVER LIFE: JAMES MCNEILL WHISTLER'S THAMES PRINTS

August 19 through October 30, 2022

Support for this exhibition was provided in part by the Alabama State Council on the Arts.

TRADITIONAL AFRICAN ART: ENGAGING THE SPIRITS

September 2 through November 27, 2022

Support for this exhibition was provided in part by a grant from the Alabama State Council on the Arts.

FROM THE VAULT: ARTISTS IN A SITE OF STRUGGLE

September 16 through December 11, 2022

Support for this exhibition was provided in part by the Alabama State Council on the Arts.

TEMPORARY GARDEN INSTALLATIONS

THE YELLOW WALLPAPER

November 19, 2021 through November 2023

Ashley V. Blalock (American, born 1978), *The Yellow Wallpaper*, 2021, crocheted nylon and wood pylons, Lent by the artist

Support for this exhibition was provided in part by the Alabama State Council on the Arts.

GOT THE POWER: MONTGOMERY

May 21, 2022 through May 2025

Bayeté Ross Smith (American, born 1976), *Got the Power: Montgomery*, 2022, boomboxes and cassettes on steel frame, Lent by the artist

Support for this installation is provided by lead sponsors Mr. and Mrs. Barrie H. Harmon III and sponsor Max Credit Union. Special thanks to our partners, 21 Dreams Arts & Culture; Farmers Insurance – Dwayne Farrior Agency; Alabama Power; Leadership Montgomery; and Montgomery PRIDE United for helping make this project possible.

All exhibitions organized by the Montgomery Museum of Fine Arts unless otherwise noted. All permanent collection based exhibitions were supported in part by a grant from the Alabama State Council on the Arts.

Opposite: Howardena Pindell (American, born 1943), *Four Little Girls*, 2020, mixed media on canvas, Courtesy the artist and Garth Greenan Gallery, New York



ARTWORKS GALLERY EXHIBITIONS

MIXED MEDIA: STUDENT ART COLLECTION CURATED BY BOOKER T. WASHINGTON HIGH SCHOOL STUDENTS
 October 2 through October 25, 2021

TURN OF PHRASE: WORDS AND IMAGES
 November 6, 2021 through January 2, 2022
 Inspired by *Lesley Dill, Wilderness: Light Sizzles Around Me*

HOME
 January 15 through February 27, 2022
 Inspired by *Pieces of History: Decorative Arts of the Gulf South*

WANDERLUST: SIGHTS YET SEEN
 March 5 through May 8, 2022
 Inspired by *Pairs and Partners: The Road Less Traveled*

MMFA STUDENT ART COLLECTION
 May 13 through June 26, 2022

POWER FOR CHANGE
 August 13 through November 6, 2022
 Inspired by *A Site of Struggle: American Art Against Anti-Black Violence*



ACQUISITIONS

Anne Goldthwaite
(American, 1869–1944)

Cotton Wagons in Court Square,
about 1920
Etching and drypoint on paper
Gift of James L. and Carol Fields Loeb,
2021.7

Mary Lynne Levy
(American, 1927–2021)

Fishing with Grandmother and Mrs. Craig (Hattie and 'Dele), about 1990
Acrylic on paper
Gift of H.F. "Jim" Levy and Mary Lynne Levy, 2021.8

Ronald Lockett
(American, 1965–1998)

Untitled, about 1991
Cloth, found wood, tin, metal wire, paint,
and nails on plywood
Montgomery Museum of Fine Arts
Association Purchase, 2021.9
Pictured bottom left



William Hogarth
(English, 1697–1764)

A Rake's Progress, Plates 1-8, 1735
From the series, *A Rake's Progress*
Etching and engraving on paper
Gift of Colonel and Mrs. Jeffrey Benton,
2021.10.1–8

David Bierk
(Canadian, born United States, 1944–
2002)

A Eulogy to Earth, Study, River Vista,
1999
Oil on canvas
Gift of H.F. "Jim" Levy and Mary Lynne Levy, 2021.11

Organized by accession number.

Hugh Oliver Williams
(American, 1928–2018)

Untitled

From the series, *Gospel Singers*
Latex on paper
Gift of Sharon Lemoine, 2021.12.1

Untitled

From the series, *Gospel Singers*
Latex on paper
Gift of Sharon Lemoine, 2021.12.2

Untitled

From the series, *Gospel Singers*
Latex on paper
Gift of Sharon Lemoine, 2021.12.3

Untitled

From the series, *Gospel Singers*
Latex on paper
Gift of Sharon Lemoine, 2021.12.4

Wire Drawing #16, 2008

Latex on paper
Gift of Sharon Lemoine, 2021.12.5

Wire Drawing #18, 2008

Latex on paper
Gift of Sharon Lemoine, 2021.12.6

Wire Drawing #21, 2008

Latex on paper
Gift of Sharon Lemoine, 2022.5.1

Wire Drawing #25, 2008

Latex on paper
Gift of Sharon Lemoine, 2022.5.2

Untitled

Latex on paper
Gift of Sharon Lemoine, 2022.5.3

Untitled

Latex on paper
Gift of Sharon Lemoine, 2022.5.4

Untitled

Latex on paper
Gift of Sharon Lemoine, 2022.5.5

Untitled

Latex on paper
Gift of Sharon Lemoine, 2022.5.6

Hans Sebald Beham
(German, 1500–1550)

Christ on the Globe, 1546

Engraving on paper
Gift of the Weil Print Endowment in
memory of Mr. and Mrs. Adolph Weil, Sr.,
2022.1.1

Ornament with Eagle and Two Genii,
1544

Engraving on paper
Gift of the Weil Print Endowment in
memory of Mr. and Mrs. Adolph Weil, Sr.,
2022.1.2

Nicolaes de Bruyn
(Flemish, 1571–1656)

Title Page, 1594

From the series, *Two Genii with Animals*
Engraving on paper
Gift of the Weil Print Endowment in
memory of Mr. and Mrs. Adolph Weil, Sr.,
2022.1.3.1

Two Genii with Two Dogs Fighting, 1594

From the series, *Two Genii with Animals*
Engraving on paper
Gift of the Weil Print Endowment in
memory of Mr. and Mrs. Adolph Weil, Sr.,
2022.1.3.2

**Two Genii Counting Money, One Genii
with Drum, and One Genii with Sword**,
1594

From the series, *Two Genii with Animals*
Engraving on paper
Gift of the Weil Print Endowment in
memory of Mr. and Mrs. Adolph Weil, Sr.,
2022.1.3.3

**Two Genii with a Skull and
Grasshoppers**, 1594

From the series, *Two Genii with Animals*
Engraving on paper
Gift of the Weil Print Endowment in
memory of Mr. and Mrs. Adolph Weil, Sr.,
2022.1.3.4

Georg Pencz
(German, about 1500–1550)

Medea and Jason, 1539

From the series, *The Greek Heroines*
Engraving on paper
Gift of the Weil Print Endowment in
memory of Mr. and Mrs. Adolph Weil, Sr.,
2022.1.4

Charles Shannon
(American, 1914–1996)

November, 1937

Oil on canvas
Gift of the Ida Belle Young Art
Acquisition Fund, 2022.2

Gordon Parks
(American, 1912–2006)

Untitled (Shady Grove, Alabama),
negative 1956, printed 2021

Digital inkjet print on paper
Montgomery Museum of Fine Arts
Association Purchase in honor of
Percy Bowman, Building Maintenance
Supervisor, Montgomery Museum of
Fine Arts, 1988–2021, 2022.3

Pictured top left

Edward Troye (American, born
Switzerland, 1808–1874)

**The Dawson Brothers: William A. Jr.
on Jack, John Holding the Bird Dog
Nimrod and the Coursing Dog Silky at
Carolina Hall, Mobile, Alabama**, 1850

Oil on canvas
Gift of the Ida Belle Young Art
Acquisition Fund, 2022.4

Lesley Dill
(American, born 1950)

I, John Brown, 2019

Paper collage, graphite, and ink on
Japanese paper
Gift of Penny and Kendal Weaver, 2022.6

Lin Emery
(American, 1926–2021)

Isadora Duncan, 2014

Brushed and polished aluminum, wood,
silk, and electric motor
Gift of the Estate of Lin Emery, 2022.7

DEACCESSIONED WORKS

William Glackens
(American, 1870–1938)

Flowers in a Goblet

Oil on canvas board
Montgomery Museum of Fine Arts
Association Purchase, Eloise Jackson
Memorial, 1978.1



BY THE NUMBERS

VISITORS

Total visitor attendance	34,974
Visitors to ArtWorks ¹	2,773
Annual events attendance	1,870
Highest daily attendance: Saturday, May 7, 2022 (Flimp Festival)	1,051
Highest non-event attendance: Saturday, July 16, 2022	481

PERSONNEL

City of Montgomery staff	32
MMFA Association staff	3
Docents	33
Returning docents	30
New docents	3
Volunteers	29
Interns	7
Volunteer and docent hours	989
Conference attendance by staff	6
Conference presentations by staff	1

COMMUNICATIONS

Total online page views	170,896
Unique online visitors	62,255
Social media network followers ²	13,381
Total email subscriber base	2,769

CURATORIAL

Works in the collection	4,261
Works conserved	3
Works part of outgoing loans/exhibitions	5
Works part of in-house exhibitions	195
Changing exhibitions	8
Collection based exhibitions	11
ArtWorks Gallery exhibitions	6
New acquisitions from funds	11
New acquisitions from bequests/donations	25
Total collections website page views	64,432
Total collections website users	9,020

DEVELOPMENT

Membership

Members	603
New members	66

Member Events

Dabble in Travel Series attendees	33
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Facility Rentals

Private events held indoors	54
Private events held in the Caddell Sculpture Garden	5
Wilson Auditorium performances	23

EDUCATION

ArtWorks Gallery

Student works exhibited	183
Schools represented	18

Programming

Youth and family program attendance	454
Teen program attendance	15
Muses teen council members	11
Adult program attendance	1,047
Adult virtual attendance	236
Offsite attendance ³	312

Tours

Montgomery Public School (MPS) students ⁴	2,148
Other Montgomery students ⁵	678
Non-local students	121
Adult group participants	388

Opposite: Photograph of children playing connect four at the Flimp Festival (2022)

¹ Partial year numbers, ArtWorks reopened on May 7, 2022.

² Includes Facebook, Twitter, and Instagram

³ Includes outreach, offsite ArtTalk, and film series at the Capri Theatre attendees.

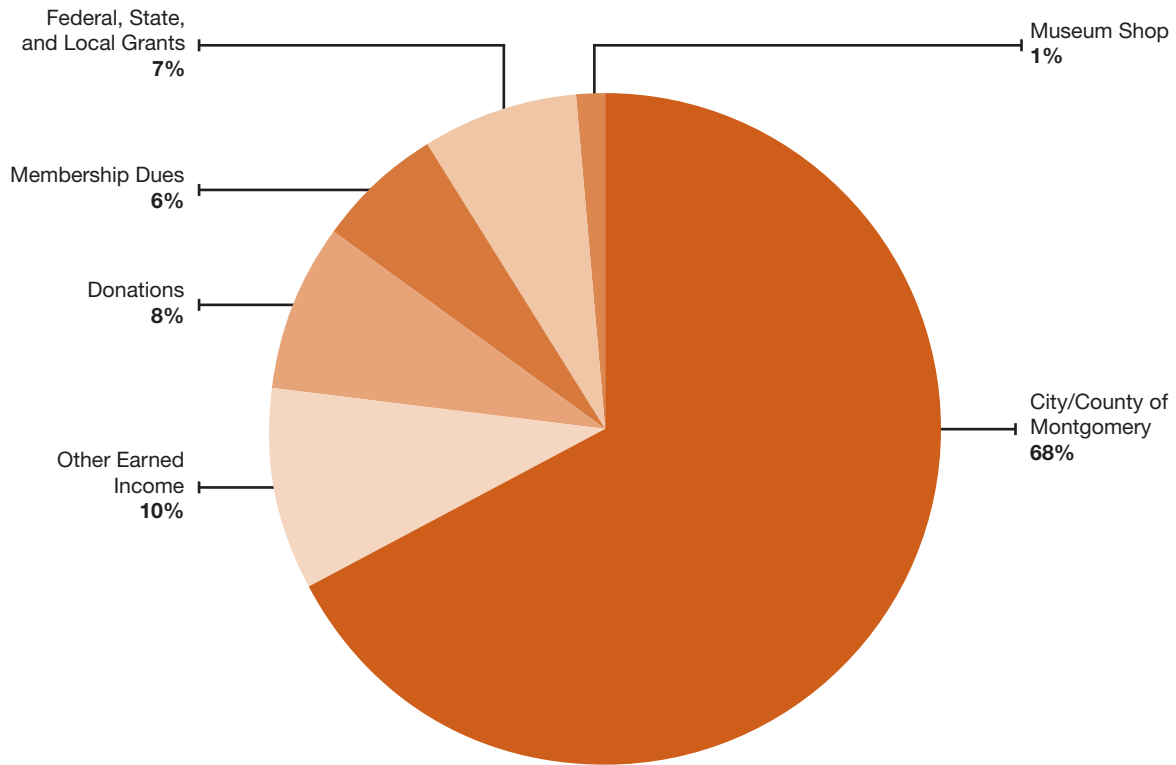
⁴ MMFA provides tours to all MPS kindergarten and 5th grade students system-wide. This number also includes tours for all other MPS students.

⁵ Includes homeschool and private school students.

FINANCIAL INFORMATION

(For the fiscal year beginning October 1, 2021 through September 30, 2022)

FY 2022 OPERATING REVENUE + SUPPORT



FY 2022 Revenue + Support

City/County of Montgomery	\$ 3,214,473
Other Earned Income	471,973
Donations	378,186
Membership Dues	299,775
Federal, State, and Local Grants	346,120
Museum Shop	65,239

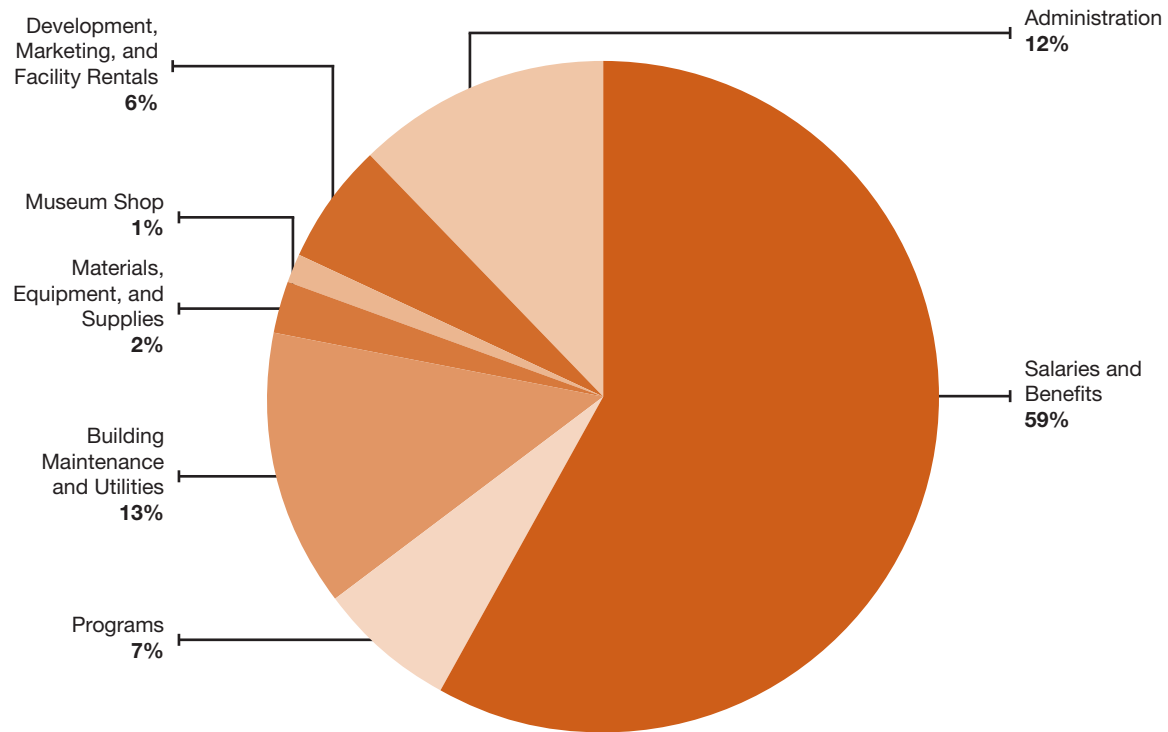
Total Operating Revenue \$ 4,775,766

FY 2022 Expenses

Salaries and Benefits	\$ 2,677,662
Programs	314,673
Building Maintenance and Utilities	612,033
Materials, Equipment, and Supplies	112,106
Museum Shop	59,458
Development, Marketing, and Facility Rentals	278,583
Administration	553,311

Total Operating Expenses \$ 4,607,826

FY 2022 OPERATING EXPENSES



Thank You

The Montgomery Museum of Fine Arts, a department of the city of Montgomery, is supported by funds from the city/county of Montgomery; the Montgomery Museum of Fine Arts Association; federal, state, and local grantors; membership fees; and private donations.

Programs are made possible, in part, by grants from the Alabama State Council on the Arts and the National Endowment for the Arts.

Note

Numbers are rounded to the nearest dollar or percentage point.

A final audited report of the year's financial statistics may be obtained upon request from the Museum's Finance Department.

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District 5
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District 8
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1942–1944
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1944–1953
Mary Houghton Smith*
1954–1956
Eleanor Houghton
McLemore*
1956–1961
Esther Reynolds Mahoney*
1961–1964
Foy Gilmore Goodwyn*
1964–1967
Frederick Gunster*
1967–1970
Douglas G. Jackson*
1970–1973
Virginia Loeb Weil*
1973–1976
Valerie Wilkerson
1976–1978
James L. Sabel*
1978–1980
Philip T. Murkett, Jr.
1980–1982
Elizabeth “Betty” Robison*
1982–1984

D. Phillips Carr*
1984–1985
James M. Scott
1985–1986
Laura C. Luckett
1986–1988
Peggy M. Mussafer
1988–1990
Caroline B. Novak
1990–1992
John Walter Stowers*
1992–1994
Winnie Stakely
1994–1996
Camille Elebash-Hill
1996–1998
Philip A. Sellers*
1998–2000
Carl Barker
2000–2002
Margaret Lowder
2002–2004
Laurie J. Weil, D.V.M.
2004–2006
Gordon Martin
2006–2008
Patricia Pinchback
2008–2010
Polly Hardegree
2010–2012
Barrie H. Harmon, III
2012–2014
Roger Spain
2014–2016
Leslie Sanders
2016–2018

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Assistant Curator of Education, Docent and Adult Programs
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Information as of September 30, 2022. Past Presidents may continue to serve on the Board of Trustees.

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Aiyana Hawkins

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Donovan Brock



Above: Preparators Christen Napp and Brad Echols work with artist Bayeté Ross Smith to construct *Got the Power: Montgomery* (2022) in the Caddell Sculpture Garden.

Special thanks to Regions and Poarch Band of Creek Indians for supporting the MMFA's internship program. Their support allows the Museum to offer paid internships to River Region students.

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Note: Donor recognition lists cover October 1, 2021 through September 30, 2022. We strive to present the highest degree of donor recognition accuracy while acknowledging human error.

Above: Dabble in Travel series attendees visited with artist Aaron Sanders Head and lunched in Greensboro followed by a stop in Newbern for a photo op.



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 Ms. Dawn M. Schloss
 Mr. and Mrs. James R. Seale
 Mr. James Sellars
 Ms. Jeanne Sellers
 Mr. and Mrs. Gregory Sellers
 Mr. and Mrs. Ned Sheffield
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Opposite, clockwise from top right:
Director's Circle Dinner ambiance was enjoyed by Barrie Harmon, Barbara Larson, and Richard Norris. Co-hosts for the evening, Margaret and Jimmy Lowder, joined by Josh and Katie Lowder and Sam and Emily Lowder Wooten.

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Opposite: Images from our spring fundraiser, *Art and the Automobile*, which took place in the John and Joyce Caddell Sculpture Garden.

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Below: Assistant Curator of Education Elisabeth Palmer talks with Muses members at the opening of *Lesley Dill, Wilderness: Light Sizzles Around Me*.





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