“The Toledo Museum of Art is one of the best treasures we have in our community!”

— Cassandra B.
Walk through the Toledo Museum of Art’s galleries or across the campus and you cannot help but feel it—a positive energy sparked by new possibilities that is fueled by multisensory exhibitions, inventive programs, new acquisitions, and TMA’s most important assets, its staff and volunteers.

Of course, the most surprising thing that occurred at TMA was the departure of Brian P. Kennedy, the Museum’s executive director since 2010. He made a lasting, meaningful difference during his nine years at TMA and he will be missed. With Brian’s departure, I accepted the role of interim director while the search for the next Edward Drummond and Florence Scott Libbey director proceeds.

As part of our efforts to ensure TMA remains relevant and sustainable for generations to come, the Master Site Plan was finalized. We look forward to working with the new director to identify the next steps in carrying out this vision for the future.

A range of exhibitions that highlighted both the collection and TMA’s ongoing focus on providing multisensory experiences for its visitors were on view this year. Museum staff and volunteers collaborated with artist Rebecca Louise Law to transform Canaday Gallery into an immersive exhibition featuring fresh and dried garlands of flowers while a commemoration of the 200th anniversary of the Libbey Glass Company and its excellence in glassmaking was on view in the Glass Pavilion. The Museum also debuted three recently renovated spaces through special exhibitions that explored themes of family and nature along with recent acquisitions of Native American art.

Through endowments and the generosity of donors, TMA continues to diversify its world-renowned collection with thoughtful acquisitions of works of art, including The Fairies’ Favourite by John Anster Fitzgerald (1819–1908), Topsy and the Golden Fleece by Alison Saar (born 1956), and Blackware Jar by Maria Martinez (1887–1980), among others.

Meanwhile, the campus was invigorated with programs that engaged the community in unique and innovative ways, like the annual summer Block Party and the Great Art Escape, held each December. The Museum also relaunched its affinity group, Circle, with the mission of engaging new audiences through inclusive and innovative programming at the intersection of art and wellness.

As you browse this report, you will see just how the Museum continues to fulfill its purpose of art education while providing leadership in expanding the vibrant arts community that exists in northwest Ohio.

Throughout the report, you will also find comments from Museum visitors posted to online review sites during the year. The support of the public—and members such as yourself—is further evidence that the Museum is on the right path towards relevancy and sustainability.

—John Stanley, Interim Director of the Toledo Museum of Art
FISCAL YEAR 2019
July 1, 2018–June 30, 2019

195
Art classes offered
2,015
Students attending art classes
623
Art scholarships awarded

383,685
Museum visits
395
School tours offered
17,711
Students and teachers on school tours
1,348
Visitors on public tours

1,348
Visitors on public tours
707
Public glassblowing demonstrations
3
GAPP artists/residencies
3
Master Glass Classes

23
Loans to other institutions
60
Works added to the collection
433
Volumes added to the library

33,000
Family Center visits
195
Art classes offered
33,000
Family Center visits
28,857
Visitors participating in public programs

Artist Leo Tocosky was one of three artists to participate in the GAPP program this year.
1 BUILDING A VIBRANT ARTS COMMUNITY
   Broadening and continuing to create a more vibrant arts community in Toledo
   PAGES 6–9

2 EXHIBITIONS & ACQUISITIONS
   Reviewing the year’s exhibitions, installations, and acquisitions
   PAGES 10–23

3 SPEAKING VISUAL IN AN IMAGE SATURATED WORLD
   Showcasing how the Museum is continuing to confirm and embed its reputation for visual literacy
   PAGES 24–27

4 MOVING AHEAD WITH THE MASTER SITE PLAN
   Building on the momentum surrounding the announcement of the Master Site Plan
   PAGES 28–31

5 STAYING RELEVANT AND SUSTAINABLE
   Making operational, programming, and services improvements to better the visitor experience
   PAGES 32–36

6 IMPACT & DONORS
   Honoring those whose gifts of time, treasure, and talent makes TMA’s work possible
   PAGES 37–55
1

Arts Community
Contributing to Toledo’s Vibrant Arts Community

The Toledo Museum of Art’s exhibitions and programs serve as the cornerstone of a vibrant arts community in northwest Ohio. TMA treasures its role as an arts leader and continues to provide wide-ranging exhibitions and public programs while partnering with outside organizations to strengthen the region’s art community.
Legendary composer and pianist Harold Budd participated in a distinctive artist residency at the Museum, featuring a once-in-a-lifetime performance in the Peristyle.

TMA’s collaborations with other cultural leaders and community partners have contributed to a growing slate of arts programming on the Museum’s campus.

Circle, TMA’s infinity group dedicated to inclusive and innovative programming that engages new audiences, filled the GlasSalon to capacity with two unparalleled events: (Re)New Year’s Days, a one-of-a-kind experience inspired by art, yoga, movement, and meditation, and Art of the Cut, a celebration of Black barbers and their roles as artists and men’s wellness advocates that was sponsored by ProMedica.

The foundation of the Museum is its collection, exhibitions and programming, and this year saw all three come together to meet the needs of the 21st-century audience, who is demanding museums be more accessible and engaging. This strategic approach includes working with artists and using the permanent collection—one of the Museum’s greatest assets—to create multisensory installations.

While the early 20th-century saw the founding of a number of art museums throughout the United States, a particularly special variety was born in the Midwest. Today, these museums are characterized by their collections of exceptional quality and a commitment to being free to the public. The Toledo Museum of Art epitomizes this institutional type.

TOP
TMA presented a free family concert from the Spoleto Festival USA, one of America’s major performing arts festivals. The event was hosted by TMA Board Chair Cynthia Thompson and Ronald Thompson.

ABOVE
Artist Katherine Gray gave a free glassblowing demonstration and artist talk as part of the opening events for her exhibition Katherine Gray: (Being) in a Hotshop.
While TMA seeks to honor the history of what it has been, it also seeks new ways of thinking about exhibitions and new approaches to interpretation, presentation, and display that meet the needs of the 21st-century audience.

In this spirit, the Museum has worked over the past several years to cultivate a creative program that utilizes its own collection as the launching pad for an invigorated and revitalized exhibition schedule. This approach was exemplified this past year by several exhibitions, including Celebrating Libbey Glass, 1818–2018, Frans Hals Portraits: A Family Reunion, Sights and Sounds: Art, Nature and the Senses and Expanded Views: Native American Art in Focus. Leveraging the combined talents and perspectives of Museum staff, the strength of the permanent collection, and recently remodeled gallery spaces, TMA has been able to activate the Museum’s holdings in a smart, low-cost way that allows it to accomplish specific goals, both programmatic and financial.

This year, the Museum hosted a diverse group of visual and performing artists, further enriching Toledo’s arts community. TMA welcomed both genre-defying artist Harold Budd and musical innovator Rafiq Bhatia to the Peristyle stage. Artist Rebecca Louise Law returned to the Museum at the close of Community, her largest site-specific installation of dried and fresh plant materials to date, to participate in the Guest Artist Pavilion Project (GAPP) residency where, with the assistance of the Glass Studio staff, she experimented with the floral fragments from her installations and glass. TMA and the Toledo Symphony Orchestra once again partnered on a summer music marathon, this time in celebration of the music of Fanny and Felix Mendelssohn.

The TMA Block Party returned to campus, with the Museum celebrating the start of summer with nearly 10,000 of its neighbors.

TMA and the Toledo Symphony Orchestra continued their summer music marathon collaboration with a celebration of the music of Fanny and Felix Mendelssohn. Image courtesy of the Toledo Symphony Orchestra.

Rebecca Louise Law was one of three artists to participate in the Guest Artist Pavilion Project (GAPP) residency during the year.

The TMA Block Party returned to campus, with the Museum celebrating the start of summer with nearly 10,000 of its neighbors.
2

Exhibitions & Acquisitions
Exhibitions

Before Audubon: Alexander Wilson's Birds of the United States
April 21 – July 22, 2018

In 1808, Scottish-born poet and amateur naturalist Alexander Wilson (1766–1813) began publishing American Ornithology; or The Natural History of the Birds of the United States. Wilson's impressive achievement inspired John James Audubon to publish his much better-known Birds of America (1827–38). Though Wilson had no background as an artist, he taught himself drawing and illustrated his nine volumes of careful observations of the birds of the northeastern U.S. with 76 hand-colored, engraved, and etched plates of 314 species—26 of which he was the first to describe. This exhibition was the first time that the Toledo Museum of Art's first edition of Wilson's pioneering, multi-volume publication had been exhibited at the Museum.

Before Audubon: Alexander Wilson’s Birds of the United States was supported in part by 2018 Exhibition Program Sponsor ProMedica.

The fourth in the Museum’s biennial exhibitions focused on bird-themed art, Before Audubon coincided with the regional birding festival the Biggest Week in American birding, which brings tens of thousands of birders to the shores of Lake Erie to observe the spring migration of songbirds.
The installation of *Two Me* coincided with the annual Sculpture X symposium, a Midwest arts conference, that was co-hosted by Bowling Green State University, the University of Toledo, Contemporary Art Toledo, Owens Community College, and the Museum.

**MEL CHIN: TWO ME**  
Sept. 22 – Nov. 11, 2018

A noted conceptual artist, Mel Chin’s *Two Me* invited the public to elevate and pose as living monuments. *Two Me* is a conceptual, interactive artwork, encouraging visitors to engage in a performance by ascending the fully accessible ramps to one of two identical seven-foot-tall pedestals inscribed with the word “Me.” Individually, each visitor attains monumental status when reaching the top. Together, across both platforms, visitors create a “We,” as in “We the People.” Chin’s work balances the longing for individualism and the foundational spirit of coexistence embedded within American culture.

*Two Me* was presented by ProMedica with additional support from The Joseph and Judith Conda, and Susan L. Conda, Accessibility Fund and the Ohio Arts Council.

“Amazing experience every time we go.”  
— Melissa S.
CELEBRATING LIBBEY GLASS, 1818-2018
May 4 – Nov. 25, 2018

To commemorate the 200th anniversary of the Libbey Glass Company and its tradition of excellence in glassmaking, TMA organized this major exhibition of glass that shares the story of American ingenuity in glassmaking. *Celebrating Libbey Glass* presented more than 175 outstanding examples of glass from the Museum’s renowned collection as well as objects and materials from the Libbey Inc. archives, including pressed glass tableware, Amberina art glass, Libbey’s world-renowned “brilliant” cut glass (including TMA’s glorious Libbey Punch Bowl), mid-century modern barware and examples of more recent “premium give-away” glasses.

*Celebrating Libbey Glass, 1818-2018* was supported in part by Libbey Inc. and the Ohio Arts Council.

“Have loved visiting here since childhood.”
— Patricia P.
Henri Rousseau (French 1844–1910), *The Snake Charmer (La Charmeuse de Serpents)*. Oil on canvas, 1907. Paris, Musée d’Orsay, legacy of Jacques Doucet, 1936

**THE SNAKE CHARMER AND THE FRENCH AVANT-GARDE**

Sept. 25 – Dec. 31, 2018

Regarded as one of Henri Rousseau’s most significant works, *The Snake Charmer* demonstrates why this self-taught artist was so highly admired during his lifetime by the pioneers of 20th-century painting, including Pablo Picasso, Robert Delaunay, and Vasily Kandinsky. This visionary artist was known especially for his depictions of dreamlike jungles filled with plant and animal life. These highly detailed, imaginary scenes were informed not by any firsthand experiences of exotic locations, but by the artist’s frequent visits to the Paris zoo and botanical gardens and from illustrated magazines.

**FRANS HALS PORTRAITS: A FAMILY REUNION**

Oct. 13, 2018 – Jan. 6, 2019

The first exhibition devoted to the family portraiture of Frans Hals (1582/83–1666), *Frans Hals Portraits: A Family Reunion* was prompted by the Museum’s acquisition in 2011 of *Van Campen Family Portrait in a Landscape* as well as the conservation of Brussels’ *Three Children of the Van Campen Family*. These two works originally formed one composition, separated for unknown reasons likely in the late 18th century or early 19th century. The exhibition reunited the sections of the Toledo/Brussels painting along with a third fragment from a private collection and were shown with the three other family portraits painted by the artist. The exhibition debuted at TMA then traveled to both the Royal Museums of Fine Arts of Belgium and the Fondation Custodia in Paris, France.

*Frans Hals Portraits: A Family Reunion* was supported in part by Taylor Cadillac, KeyBank, Mosser Construction, and the Ohio Arts Council with additional support from 2018 Exhibition Program Sponsor ProMedica.

Visitors to *Frans Hals Portraits: A Family Reunion* were greeted by an enormous photo collage comprised of images submitted by the Toledo community in response to the question, “How do you define family?”

The three known fragments of the Van Campen family portrait by Dutch Golden Master Frans Hals were reunited for the first time in nearly 200 years.
REBECCA LOUISE LAW: COMMUNITY
June 16, 2018 – Jan. 13, 2019

British artist Rebecca Louise Law designed and created a site-specific installation—her largest to date—using both dried and fresh plant materials to form an immersive visitor experience that explored the relationship between humanity and nature. She sourced thousands of plants and flowers locally for the project and with assistance from community members to assemble garlands of plant materials, created an experience that thematically and literally represented northwest Ohio. A proponent of sustainability, Law also repurposed flowers that were previously used in her other installations from around the world.

Rebecca Louise Law: Community was supported in part by Taylor Cadillac, the Ohio Arts Council and the TMA Ambassadors with additional support from 2018 Exhibition Program Sponsor ProMedica.

Over half a million plant and flower elements—a combination of materials sourced locally and 10 years of Law’s past installations—were on view in Community.
SIGHTS & SOUNDS: ART, NATURE, AND THE SENSES  
July 21, 2018 — Feb. 24, 2019

A multisensory art installation of video, new media and works on paper by artists from around the world launched this renovated gallery dedicated to contemporary art at the Toledo Museum of Art. Sights & Sounds: Art, Nature, and the Senses presented modern and contemporary works of art in a variety of media that explored and related to the natural world. Many of the works were recent acquisitions installed for the first time, while others from TMA’s acclaimed collection had only been shown occasionally.

Sights & Sounds: Art, Nature, and the Senses was supported in part by the Ohio Arts Council and 2018 Exhibition Program Sponsor ProMedica.

EXPANDED VIEWS: NATIVE AMERICAN ART IN FOCUS  
Oct. 25, 2018 – April 28, 2019

Over the past several years the Museum has been working to build up its collection of Native American works of art, both historical and contemporary. Expanded Views: Native American Art in Focus featured new acquisitions in this area, and presented a large scale work by the artist James Lavadour, on loan for this exhibition. Works as diverse as a traditional Acoma Manta and Cherokee tipi cover were shown together with contemporary works by Lavadour and artists Wendy Red Star and Marie Watt. Additionally, a select number of paintings from the Museum’s established American paintings collection were shown as part of the installation.

The diversity of artists and works of art represented in Sights & Sounds illustrated TMA’s dedication to seeking out the most innovative and exceptional modern and contemporary works in a wide range of media.

“Outstanding cultural resource.”  
—Druh K.
**DIFFERENT TRAINS**
Feb. 9 – May 5, 2019

A large-scale video installation that spans more than 20 feet and is 29 minutes in duration, *Different Trains* features a 1988 musical score by Steve Reich set to an archival film montage that lends new depths and insights to the original musical composition. Steve Reich’s 1988 score for string quartet and recorded voice is a beautiful and emotionally charged rumination on the train journeys of his youth and of the horrific deportation trains of the Holocaust. Created by Caravaggio in 2016, the video stands as important reminder of one of the greatest tragedies in human history.

*This presentation of Different Trains was supported in part by the Stacey and Harley Kripke Philanthropic Fund, the Jewish Federation of Greater Toledo, the Ruth Fajerman Markowicz Holocaust Resource Center, the Donald L. Solomon Supporting Organization, as well as Linda and Joel Beren, Andrea and Gary Delman, Lynn and Frank Jacobs, Dr. Robert and Beverly Karp, Arleen and Jon Levine, Dr. Allen and Hindea Markowicz, Gail and Jay Mirrow, H. Zachary Ottenstein, Sandy Soifer and Paul Goldner, Julie and Fred Treuhaft, and Mark, Gretchen, Sam and Kelly Zyndorf in loving memory of Henry and Helen Zyndorf, with additional support from an anonymous donor and the H.L. Thompson, Jr. Family Fund.*

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**KATHERINE GRAY: (BEING) IN A HOTSHOP**
Feb. 9 – May 12, 2019

In this solo exhibition of her work, Katherine Gray presented glassmaking as something that is experiential rather than strictly visual. *(Being) in a Hotshop* immersed the audience in the sights, sounds, and smells of the glassmaking studio. Using primarily glass (and cleverly defining the material with itself), visitors were invited to experience glassmaking through multiple senses. With Gray’s immersive and sensory installation of the hotshop experience, visitors were able to grasp a greater understanding of the process of glassblowing.

*Katherine Gray: (Being) in a Hotshop was sponsored in part by O-I and the Ohio Arts Council with additional support from 2019 Exhibition Program Sponsor ProMedica.*

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“Excellent museum.”
—Mohammed A.


Dirck Hals (Dutch, 1591–1656), *Merry Company on a Terrace*. Oil on panel, 1623. Gift of The Georgia Welles Apollo Society, 2018.30


Marie Watt (American, born 1967), *Companion Species Repose*. Solid crystal on western walnut, 2017. Purchased with funds given by Dr. Loren Lipson, 2018.41


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<td><strong>Vicente López y Portaña</strong> (Spanish, 1772–1850), <em>Virgin of the Immaculate Conception</em>. Oil on canvas; original gild wood frame, around 1795-1800. Prudence and Edward Lamb Fund, 2018.43</td>
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<td><strong>Andreas Frosch</strong> (German, active about 1517-1520), <em>The Risen Christ</em>. Limewood with polychromy, about 1520. Purchased with funds from the Libbey Endowment, Gift of Edward Drummond Libbey, 2018.33</td>
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Helen Levitt (American, 1913–2009), *New York City (Spider Girl)*. Chromogenic color print, 1980. Purchased with funds from the Frederick B. and Kate L. Shoemaker Fund, the Carl B. Spitzer Fund, and the Louise and Stanley Levison Fund, 2018.31

John Frederick Peto (American, 1854–1907), *Market Basket, Hat, and Umbrella*. Oil on canvas, 1900. A gift to the Museum in honor of Susan Palmer by her husband Thomas, daughter Emily and her family, 2018.35


Jean Prouve (French, 1901–1984), *Trapèze Table - Table de Conférence*. Enameled steel and laminated wood, designed around 1955-1956. Gift of Sara Jane DeHoff, Ashley Kasperzak and Brennan Kasperzak, 2018.60

Bill Owens (American, born 1938), *This is our second Fourth of July Block party*. This year thirty-three families came for beer, barbequed chicken, corn on the cob, potato salad, green salad, macaroni salad and watermelon. After eating and drinking we staged our parade and fireworks. Gelatin silver print, 1972; book released, 1973. Frederick B. and Kate L. Shoemaker Fund, 2018.62


James Nares (English, 1953), *Street*. HD video with music by Thurston Moore, 2011. Museum Purchase, by exchange and Purchased with funds from the Florence Scott Libbey Bequest in Memory of her Father, Maurice A. Scott, 2019.4


Stine Bidstrup (Danish, born 1982), *Object No. 23* from the *Architectural Glass Fantasies series*. Mold blown glass with digitally enhanced graal technique, 2018. Purchased with funds given by Edith Rathbun, 2018.65


**Mathurin Jacques Brisson** (author; French, 1723–1806) and **François-Nicolas Martinet** (artist; French, 1731–about 1804), *Ornithologie, ou Méthode contenant la division des oiseaux en Ordres, Sections, Genres, Espèces & leurs Variétés. À laquelle on a joint une description exacte de chaque Espèce; les différentes Nations, et les Noms vulgaires.* Six bound volumes with letterpress and hand-colored engravings. Mrs. George W. Stevens Fund, 2019.18A-F


**Théodore Géricault** (French, 1791–1824), *Boy Giving Oats to an Unhitched Horse*. Oil on canvas, 1823. The 2019 TMA Board of Directors recognizes this work in honor of Director Brian Kennedy and his efforts to both develop strengths and expand directions in the permanent collection. Purchased with funds from the Libbey Endowment, Gift of Edward Drummond Libbey and Purchased with funds from the Florence Scott Libbey Bequest in Memory of her Father, Maurice A. Scott, 2019.21


**Larry Poons** (American, born 1937), *Tantrum II*. Acrylic on canvas, 1979. Purchased with funds from the Jamar Art Fund of Marvin and Lenore Kobacker and Gift of Dr. and Mrs. Joseph A. Gosman, by exchange, 2019.3
3 Visual Literacy
The Museum, in partnership with the Area Office on Aging and several area centers that serve those age 60 and older, is teaching visual literacy while sharing more about TMA with seniors.

Embedding the Museum’s Visual Literacy Reputation

Learning to read, understand and write visual language is an ability that helps all aspects of life. The visually literate person uses sensory skills for critical thinking and by better interpreting the world around them, allows for a more productive and engaged life.
This year the Toledo Museum of Art and the University of Toledo (UT) strengthened its partnership to advance visual literacy education. The initiative was announced in October 2018 and provides new opportunities for UT students across all majors to master the ability to “speak visual” through targeted curriculum modules incorporated into their existing course offerings. This visual literacy initiative was made possible by the generosity of Judith Herb, a longtime supporter of both institutions.

The collaboration leverages TMA’s strengths teaching visual literacy to students from kindergarten through high school as well as professionals in the industrial and manufacturing fields via the Center of Visual Expertise (COVE) and the capabilities with the University’s Center for the Visual Arts, its Jesup Scott Honors College in interdisciplinary learning, and UT Libraries in supporting information literacy.

Also this year, Museum staff hosted a continuing education conference focused on visual literacy. *Drawn to Learn: Visual Strategies for Student Success* was a unique, one-day conference for K-12 teachers that offered tools and strategies for incorporating visuals into the classroom. Through TMA’s ongoing visual literacy outreach to teachers, area educators have learned that incorporating visuals in the classroom is a great way to improve student outcomes.
Throughout the year, the Center of Visual Expertise (COVE) held private sector workshops in various Museum galleries.

Opening the conference was Wendi Pillars, a University of Toledo graduate and author of *Visual Notetaking for Educators*. The conference also featured a keynote from cartoonist and comic theorist Scott McCloud, who demonstrated why every visual choice we make matters in today’s fast-moving cascade of images and ideas. The Museum partnered with the University of Findlay’s Mazza Museum and the Educational Service Center of Lake Erie West to host the conference.

Born from the core competency of TMA’s visual literacy education, COVE continued to grow this year, offering online and in-person visual literacy training to improve occupational safety in industrial settings. These include both hazard identification and incident investigations.

“As the Toledo Museum of Art is absolutely fantastic, especially for kids on a rainy day.”
—Emily C.
4

Master Site Plan
Master Site Plan to Guide Museum’s Future

The Toledo Museum of Art finalized its Master Site Plan this year, with a phased approach to ensure its future and role in the arts community for the next century and beyond.
Developed in collaboration with Beyer Blinder Belle Architects & Planners, an internationally renowned firm based in New York City, the Master Site Plan includes changes throughout the Museum’s campus and to its Monroe Street entrance.

Since it was first built in 1912, the Museum’s building and campus have continued to evolve to meet the needs of the institution and the community. The main building established a permanent home for the collection, while the west wing and the east wing, with the Peristyle, added a performance space while putting hundreds of Toledoans to work during the Great Depression.

The Center for Visual Arts as well as the Glass Pavilion continued TMA’s growth and evolution as a world-class facility with space to both display and create works of art.

The master planning process, first started in 2016, will serve as a road map for Museum leadership to follow as TMA approaches its 120th anniversary.

“One of the most impressive museums I have ever seen.”
—Leo F.
John Stanley was appointed director of special projects and tasked with overseeing the Master Site Plan from design through construction. Stanley began his career at TMA in 1979, eventually serving as the Museum’s chief operating officer from 1987 to 1995 before joining the staffs of the Museum of Fine Arts, Boston and the Whitney Museum of American Art.

While the plan is expected to take two decades to complete, the steps began this year with the approval of an enabling project, the removal of the Glass Crafts Building, which will allow for the future construction of an Art Support Building.

The Art Support Building will provide space for art conservation, workshops and consolidated art storage, allowing for that space in the main Museum building to be reconfigured.

To lead the Master Site Plan efforts, John Stanley was hired as director of special projects. Beginning July 1, 2019, he also assumed the role of interim director with the departure of Brian P. Kennedy.

The next steps include the development of designs for the Art Support Building as well as identifying funding for its construction. These items are expected to take place in the next few years.

Two Little Free Libraries were installed in the Georgia and David K. Welles Sculpture Garden to further develop an inclusive, accessible, and multisensory campus. The project was funded by the Museum Library League.
5

Revenue Generation
Continuous Improvement Focus, Community Partnerships Result in Early Success

The newly created Revenue Generation team brings a consolidated focus on designing experiences, classes, events, menus, venues, and retail prospects that better address the needs of the Museum’s current and future visitors across a more diverse portfolio of offerings.
As part of the continuous improvement process, the Museum Café held a menu tasting event to test out new entrees and side dishes before debuting a new seasonal menu.

Artist Amber Cowen was one of over a dozen nationally and internationally-renowned artists who taught week-long master classes in glass at the Museum. The series debuted in May 2018 and continued through the spring and into the summer months.

This unification of departments is also yielding better financial and operational results as a more integrated approach to sales, service, and marketing comes together.

As part of a continuous improvement focus for the year, numerous process and policy changes were implemented within the departments. The Revenue Generation team also took the lead on activities and processes that span multiple Museum teams. For instance, through rigorous planning that spanned over 3 months, TMA achieved step change improvements in every facet of the annual Block Party event. Attendance increased by 40% to over 10,000 people, gross revenue was tripled, and expenses were cut by 25%.

"Definitely GO to the Museum Café! The food is amazing!"
—Carrie N.
Additionally, detailed cost analyses were completed in multiple areas and moderate rate increases were implemented in others, such as parking and Peristyle rental fees. These conservative increments helped to keep up with the increasing costs to operate Museum assets and facilitate events while maintaining consistent quality and utilization.

Departments not only collaborated more effectively across the Museum, but also led the way to collaborations with area organizations with great success.

TMA’s long-standing partnerships with the Toledo Symphony and the University of Toledo continued to grow and deepen and new community collaborations began with Destination Toledo, the Toledo Lucas County Public Library, and Metroparks Toledo. Through these strategic collaborations, the Museum continues to discover new ways to provide visitors to the Toledo region innovative arts and culture experiences.

Studio art classes continue to provide a source of revenue for the Museum, with a catalog of class offerings that spans various media and skill levels.

“Wonderful collection and the best docents and kid programs anywhere.”
—James B.
“This place is among the finest art museums in the world.”
— Tom M.
6

Impact & Donors
Featured Faces

NEW BOARD MEMBERS

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Mr. Norman C. Nitschke
Mr. and Mrs. Thomas G. Pletz
Dr. and Mrs. R. Daniel Rigal
Mr. Marvin A. and Dr. Nancy C. Robon

*deceased
Beau Rochte  
Ms. Janet C. Rogolsky  
Ms. Nora S. Romanoff and  
Dr. Eli Abramson  
Claire and Fred Schaefer  
William and Carol Sluhan  
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CARL AND ANNE HIRSCH

TMA is fortunate to have several fellowship programs for museum professionals who are early in their careers, including the Hirsch Curatorial Fellowship in Glass, which is generously supported by Carl and Anne Hirsch. The Hirsches’ support extends further, with the couple having been President’s Council members since 1982 and participating in the Georgia Welles Apollo Society, the Museum’s art acquisition group.
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Toledo and the Museum owe much to the glass industry that is still a part of the city’s (and the Museum’s) identity to this day. Not only is Owens-Illinois a Business Council member, the company extends its support further by consistently matching gifts to the Museum made by O-I employees. This year, O-I came on board as a corporate sponsor of the exhibition Katherine Gray: (Being) in a Hotshop.
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The Museum benefits not only from monetary support but also gifts of time. Susan Palmer’s commitment to the Museum encapsulates this, having served TMA as a Master Docent, a Sustaining TMA Ambassador, and a current board member. Susan was also a Museum staff member, having worked in both the Education and Development departments, and she and her husband, Tom, are Georgia Welles Apollo Society members. In celebration of her commitment to TMA, Tom and their daughter Emily Janz gifted Market Basket, Hat, and Umbrella, an oil painting by American artist John Frederick Peto (1854-1907) to the Museum in 2018.

**TOM AND SUSAN PALMER**

The Museum benefits not only from monetary support but also gifts of time. Susan Palmer’s commitment to the Museum encapsulates this, having served TMA as a Master Docent, a Sustaining TMA Ambassador, and a current board member. Susan was also a Museum staff member, having worked in both the Education and Development departments, and she and her husband, Tom, are Georgia Welles Apollo Society members. In celebration of her commitment to TMA, Tom and their daughter Emily Janz gifted Market Basket, Hat, and Umbrella, an oil painting by American artist John Frederick Peto (1854-1907) to the Museum in 2018.

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The Museum’s success has been made possible through the involvement of many dedicated individuals, including Stephen and Julie Taylor. With their strong support of family friendly events like The Great Art Escape and TMA’s exhibition program, the Taylors have helped introduce the Museum to new audiences and fostered a love of art in TMA’s youngest visitors. Stephen and Julie have also left a lasting legacy at the Museum through their involvement with The Georgia Welles Apollo Society and Stephen’s service as a TMA board member.

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**JOHN FRANKLIN LIBBE**

TMA supporters can leave a lasting legacy with planned charitable bequests. Libbey Circle is the Museum’s legacy society and one of its members, John Libbe, left a transformative gift that will positively impact the Museum in perpetuity. John had been a Museum member since 1967 and before he passed away in early 2019, he committed to leave a portion of his estate to the Museum to establish an endowment fund to support exhibitions and related programs.
MARGARET MARTENS

Support for the Toledo Museum of Art can come from unexpected places. Margaret Martens was born in 1923, grew up in Toledo, and graduated from Libbey High School. A widow when she passed away in April 2018, she left a major gift through her estate to TMA, making an immense impact on the Museum. TMA is grateful for legacy gifts like this thoughtful contribution from Margaret and her family.
GREAT PERFORMANCES SPONSORS

The Great Performances series at TMA invites musical artists across genres to perform throughout the Museum. Inspired by her love of music, long-time supporter Ann Hartmann worked with the TMA Development department to identify and ask others with a similar appreciation of music to support this long-standing program. With her help, the Great Performances series is now supported by the Dorothy MacKenzie Price Fund, the Victoria Majure Souder Program Fund, Hartmann & Associates, Joseph and Judith Conda, Shaun Coughlan, Carlos A. de Carvalho, Geraldine Mowery, Nancy K. Phlegar, and an anonymous donor.

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Ms. Marilyn M. McAfee

GREAT PERFORMANCES SPONSORS

The Great Performances series at TMA invites musical artists across genres to perform throughout the Museum. Inspired by her love of music, long-time supporter Ann Hartmann worked with the TMA Development department to identify and ask others with a similar appreciation of music to support this long-standing program. With her help, the Great Performances series is now supported by the Dorothy MacKenzie Price Fund, the Victoria Majure Souder Program Fund, Hartmann & Associates, Joseph and Judith Conda, Shaun Coughlan, Carlos A. de Carvalho, Geraldine Mowery, Nancy K. Phlegar, and an anonymous donor.

*deceased
DIFFERENT TRAINS SPONSORS

A hauntingly beautiful work of art that combines music and video, Different Trains is a both historically important and aesthetically impressive. Having this monumental film montage available to the public provided the Museum an opportunity to engage new support. With assistance from Hindea Markowicz and the Jewish Federation of Greater Toledo, the Museum was able to find broad support for this presentation of Different Trains. For a full list of sponsors, please turn to page 17.
<table>
<thead>
<tr>
<th>Amount</th>
<th>Donors</th>
</tr>
</thead>
<tbody>
<tr>
<td>$25,000 - $49,999</td>
<td>Anne and Carl Hirsch, Nettie Poe Ketcham Trust, Estate of Joan Travis, Huntington Bank, KeyBank, Landman-Goldman Foundation, Mercy Health, Mr. and Mrs. George W. Ritter Trust, Owens-Illinois Inc, The France Stone Foundation, Toledo Museum of Art Ambassadors</td>
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<tr>
<td>$10,000 - $24,999</td>
<td>Elizabeth C. Heckert Charitable Endowment Fund, Fifth Third Bank, FirstEnergy Foundation/Toledo Edison, Mr. and Mrs. William R. Foster, Mrs. Ruth R. Hadley, HCR Manor Care, Mr. and Mrs. Harley J. Kripke, Dr. Loren G. Lipson, Northern Trust Charitable Giving Program, Mrs. Anne Palmer, Speyer Foundation, Alma F. and Benjamin C. Tancinco Trust, Toledo Community Foundation, Toledo Jewish Community Foundation, Walter H. Christen Charitable Trust, Yark Automotive Group Inc, Anonymous (1)</td>
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<td>Mrs. Georgia Blair, Carolyn and Herbert Metzger Foundation, Mr. and Mrs. Gary Delman, E.D. Libbey Endowment Trust, Elsie and Harry Baumker Charitable Foundation Inc, Frederick B. and Kate L. Shoemaker Trust, Mr. and Mrs. John R. Hadley, John and Virginia Hankison Foundation, John B. Hadley Trust, Judy McCracken, Mrs. Carolyn Metzger, Mosser Construction Inc, The Boeschenstein Family Foundation, Rose and Robert Wagner, Ruth Fajerman Markowicz Holocaust Resource Center, Webster Sturdivant Trust</td>
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<td>$2,500 - $4,999</td>
<td>Tom and Betsy Brady, Mr. and Mrs. John K. Clement, Jr, Bill and Pam Davis, Anthony and Gay Deiger, Dr. and Mrs. John J. Dooner, Jr, Dorothy Louise Kyler Foundation, Michael and Dorothy Harrington, Toledo Rotary Club Foundation Fund, Mr. and Mrs. David K. Welles Jr, Mark and Gretchen Zyndorf, Anonymous (1)</td>
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<tr>
<td>$1,000 - $2,499</td>
<td>Ashel &amp; Dorothy Bryan Fund, Mr. Samuel Bayer, John Bearss and Julia Tobias-Bearss, Joel S. and Linda K. Beren, Mr. and Mrs. David A. Bryan, Shaun and Michele Coughlan, Mrs. Jessalyn W. Dattilo, Dr. Carlos A. de Carvalho and Ms. Carol Greenberg, Diamond Tours, Inc, Sandra Drabik Collins, Dunbar Mechanical Inc, Ms. Julia Habrecht and Mr. Matthew Braun, Ms. Judith M. Hadley, Ann W. Hartmann</td>
</tr>
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<td>*deceased</td>
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**MELISSA GLEESPAN**

Ask the majority of current Museum members what their earliest memories of TMA are and you are likely to hear stories of visiting the Museum as child, with memories of seeing the mummies for the first time, taking an art class, or walking by the Museum’s grand marble columns. Melissa Gleespan has a similar story and despite no longer living in Toledo, recently became a member and increased her support, becoming a Director’s Circle: Diamond member, due to a sense of duty to the institution and its mission.
Gifts of Time

FISCAL YEAR JULY 1, 2018–JUNE 30, 2019
With Sincere Gratitude To Our Volunteers

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Susan Palmer

*deceased
The Museum is fortunate to have the support of Shumaker, Loop & Kendrick, LLC (SLK). The full-service law firm has been a Business Council member since the 1990s, having increased its support over the decades. In addition to providing corporate sponsorship of the special exhibition *Fired Up: Contemporary Glass by Women Artists*, SLK is also lending its support to the upcoming installation *Yayoi Kusama: Fireflies on the Water*.
The Toledo Museum of Art’s robust and diverse exhibition program is made possible by the generous support of ProMedica. The health-care system has also been a vital partner in revitalizing downtown Toledo. Not only has ProMedica enthusiastically backed the relaunch of Circle, the Museum’s affinity group dedicated to inclusive and innovative programming that engages new audiences, its CEO, Randy Oostra, has served on the TMA Board of Directors and is tapped to be its next chairman.

*deceased
OHIO ARTS COUNCIL

The Ohio Arts Council is a state agency that funds and supports quality arts experiences to strengthen Ohio communities culturally, educationally, and economically. TMA has benefitted from the Ohio Arts Council’s sustainability grant program, having received grants between $75,000 to $275,000 over the past few years. Thanks to the Ohio Arts Council’s generosity, these funds have been used by the Museum to help underwrite its exhibitions and public programs.
Financial Summary

FISCAL YEAR 2018-2019
July 1, 2018–June 30, 2019

Pooled Investments $174,429,700
Charitable Trusts $72,513,844
Total $246,943,544

Revenue $16,242,135
Expenses $16,519,241
Operating Surplus (Loss) ($277,106)

Endowment and Investment Income $8,714,231
Contributions $3,498,550
Earned Income $4,029,353
Total Revenue & Support $16,242,134

Art Collection $5,838,760
Art Education & Programs $6,159,996
Management & General $2,955,477
Fundraising & Development $1,565,008
Total Expenses $16,519,241
“One of the coolest spots in town.”

— Tom H.