



VOICES OF BELONGING
 Annual Report • Fiscal Year 2021

From the Director

ADAM M. LEVINE

Edward Drummond and Florence Scott
Libbey President, Director and CEO



At the heart of TMA lies the mission of bringing joy to people through sharing our world-class art collection.

In this pivotal year, we continued to recover from the extreme challenges of 2020 as we implemented our community-centered strategic plan.

TMA's staff worked diligently to reach out to our community, and the world, with messages of hope, inclusion and belonging. We learned much from the recent past - how important it is to listen and respond to the needs of our visitors, create a welcoming atmosphere that embraces all cultures, demonstrate true inclusion, and encourage the desire to return to our galleries.

As you look through the pages of this years' Annual Report and watch the associated videos, you will hear many "voices of belonging" across multiple generations and cultures as people tell their personal stories of connection to the Museum.

Your visits to TMA will offer exhibitions and events that illuminate the beauty of a more complete narrative of the history of art, made possible by the incredible generosity of our donors, docents, ambassadors, volunteers, and employees.

Our hope is that you will see and feel the results of our efforts every time you enter the Museum. We are truly dedicated to making our commitment to belonging and inclusion come to life in every gallery and gathering at TMA.

We are pleased to share a new format for our Annual Report, which includes a smaller environmental impact printed document and a multimedia website. In the printed book you will find an overview of key highlights from the past year. Throughout the book there will be QR code links and invitations to visit the associated website to view video interviews or get the complete listings of donors and sponsors. We believe this new approach will make the past year come alive in a beautiful, immersive manner.

Adam M. Levine

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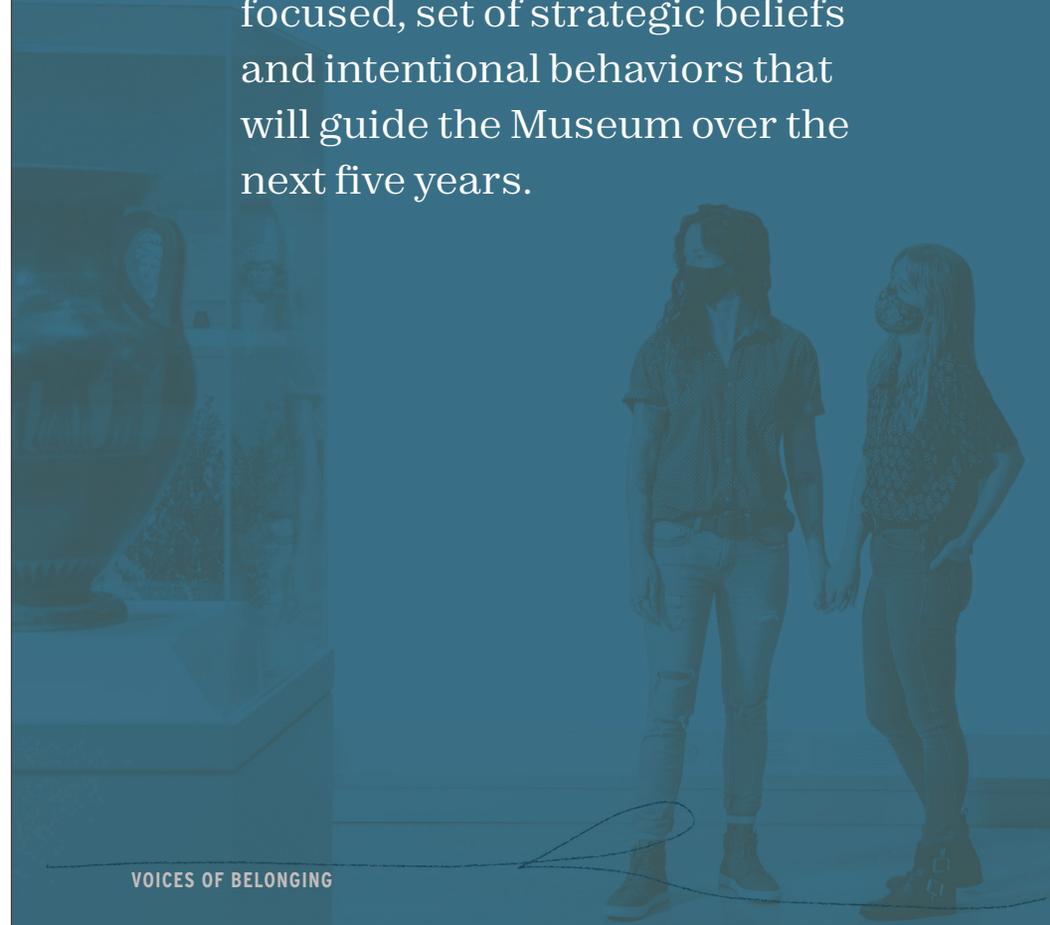
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Explore the expanded Annual Report online, including video features, financial highlights and donor support.

[ANNUALREPORT21.TOLEDOMUSEUM.ORG](https://annualreport21.toledomuseum.org)

A defining moment of this past year was the release of The Toledo Museum of Art's 2021-2026 Strategic Plan, which outlines an ambitious, yet focused, set of strategic beliefs and intentional behaviors that will guide the Museum over the next five years.



At the heart of the Strategic Plan is a vision to “become the model art museum in the United States for its commitment to quality and its culture of belonging.” This distinct intersection of quality and belonging guides us forward. It opens the door to new people and ideas, creating a museum experience that people want to return to again and again.

TMA has a deep, distinguished history of collecting and curating our world-class art holdings. Nevertheless, our commitment to quality continues to evolve to ensure our collection represents a truly global and inclusive art history.

But what does it mean to foster a culture of “belonging”?

But what does it mean to foster a culture of “belonging”? Throughout this Annual Report we’ll take a closer look at what this term means. We will also share conversations with diverse representatives of the TMA community, which collectively provide an overview of the last year at the Museum and a view into our future.

Inclusion as a Virtue

Our founding charter was born from a democratic and inclusive desire to be “for the benefit all the people of Toledo.” We believe our historic strengths can be expanded to dismantle barriers which divide and distance people. Today we continue to renew and evolve our founding commitments in order to make ongoing changes in policy, stance, and culture to





be more inclusive, more welcoming, and as a result, more capable of inviting a sense of belonging. Belonging is possible to the degree we uphold inclusion as a virtue and allow this virtue to continually drive change.

Belonging Takes Leadership

In order for TMA to stay true to our vision, we will need to intentionally design, implement, and nurture a culture of belonging amongst all our stakeholders:

museum staff, visitors, members, donors, and the community at large. This takes leadership. In the past year The Toledo Museum of Art welcomed Rhonda Sewell as our inaugural Director of Belonging & Community Engagement. Following a distinguished career at *The Toledo Blade* and The Toledo Lucas County Public Library, Rhonda has begun shaping the Museum's plans and programs that support diversity, inclusion, accessibility, and belonging.

Voices of Belonging

Ultimately, the true indicator of belonging will be human hearts and voices.

When more and more people feel the spirit of belonging at The Toledo Museum of Art and feel moved to share this with others, then even more people will feel invited to belong. It's a virtuous cycle. Over the coming years we will pay attention to what our community is doing and saying so we can keep an honest measure of how much impact we are creating, how much belonging is being felt. We need to keep listening, learning, and improving.

When more and more people feel the spirit of belonging at The Toledo Museum of Art and feel moved to share this with others, then even more people will feel invited to belong.

To initiate this new era at TMA, we're dedicating this Annual Report to voices of our community. In the following pages you'll meet a handful of TMA staff, visitors, donors, members, and community partners in written and video interviews. These voices of belonging will share what it's meant for them to be truly welcomed at The Toledo Museum of Art and how this experience continues to shape their lives. ■



"I love our museum and feel so grateful to have grown up going to it... not everyone is so lucky to have a free museum with extraordinary works of art."

 Deborah Carruth

196

ART CLASSES OFFERED

87

ART SCHOLARSHIPS OFFERED

669

STUDENTS ATTENDING
ART CLASSES

391

VOLUMES ADDED
TO THE LIBRARY

5

LOANS TO OTHER
INSTITUTIONS

12

WORKS ADDED
TO THE COLLECTION

36

SCHOOL TOURS OFFERED
27 docent-led & 9 self-guided

1,262

STUDENTS & TEACHERS
ON SCHOOL TOURS
759 docent led & 503 self-guided

114

PUBLIC GLASSBLOWING
DEMONSTRATIONS

3

MASTER GLASS
CLASSES

21

PUBLIC PROGRAMS

47

PUBLIC PROGRAM
TOURS

158

VISITORS PARTICIPATING
IN PUBLIC PROGRAMS

8,248

VISITORS ON PUBLIC
PROGRAM TOURS

4,361

FAMILY CENTER
VISITS

83,633

MUSEUM VISITS

All numbers affected by COVID-19.



John Legend

TMA CONCERT

TMA joined with valued partner organizations in Toledo to host multiplatinum artist John Legend, whose performance launched an exciting new series of high-profile and innovative concerts for the community at TMA.

The concert was part of the Museum's outreach initiative with community anchors

the *Art Tatum Zone*, *Frederick Douglass Community Association* and the *Mott Branch of the Toledo Lucas County Public Library*. Free tickets to the concert were distributed to children and families residing in the nearby Junction neighborhood. In collaboration with TMA's curators and Toledo Symphony musicians, Legend performed in the Great Gallery, pairing

songs from his catalog with geographically and chronologically diverse works of art from the Museum's celebrated collection.

More memorable community events, such as this, are being planned and will take place in the coming years. ■

VOICES OF BELONGING



“This past Saturday, Sage and I attended a photography workshop at @toledomuseum featuring local photographer, James Dickerson (@_dirtykics). Since Sage is a budding photographer, I thought this would be a great opportunity for her to draw some inspiration. And that she did.”

 @misslurveelocs



Meet Rodney Eason

“An invitation alone is not enough. You have to create a space where people not just come, but they feel that they are a part of something.”

Rodney joined the Board of Directors of The Toledo Museum of Art in 2020. A seasoned human resources leader at mid-sized corporations in the Toledo area, Rodney has helped shape employee cultures that not only invite belonging but inspire people to take an active role in ensuring that belonging is a living value within his organizations. His leadership experience provides an invaluable perspective to Board of Directors and the TMA community overall. ■

Watch the Video
annualreport21.toledomuseum.org

“There’s action in belonging. It’s when I bring you in and I actively help you to understand why you belong.”

RODNEY EASON





Cloister Gallery

REINSTALLATION

The Toledo Museum of Art's Cloister Gallery is home to one of the finest collections of medieval art in North America. The reinstallation of the Cloister Gallery underscores TMA's foundational educational mission by expanding the scope of the art on view to better reflect a more interconnected and global Middle Ages (about 500-1500 C.E.).

After a year-long conservation and renovation project, the Toledo Museum of Art's (TMA) Cloister Gallery presents a wider

range of the cultural heritage of the Middle Ages. In addition to a complete reinstallation of works on view, the project entailed the comprehensive cleaning of the gallery's three medieval arcades and Venetian wellhead, removing centuries of accumulated dirt; the conservation of three stained-glass windows and other works of art that have not been on view in the gallery for decades; and new casework, lighting and security.

The reinstalled Cloister Gallery explores themes such as religious plurality and devotion, the legacies of Rome, the role of women in the arts, and cultural interaction and exchange. Among the approximately 100 remarkable artworks featured in the space is

a diverse array of sacred and everyday objects from across the medieval world, including a gilded bronze standing Buddha from around 530; Late Antique blown glass vessels with Jewish symbols from Jerusalem; a mosque lamp from Mamluk Egypt; a 13th-century German reliquary embedded with a carved Carolingian rock crystal; frescoes of saints from 12th- and 13th-century Catalonia; ivory caskets with scenes from medieval romances; and a 14th-century Sultanate Mihrab from India. ■

The Cloister Gallery reinstallation was made possible by Dr. and Mrs. John J. Dooner, Jr., with additional support from Taylor Cadillac, Bob Griess and Min Zhing, the Rita Barbour Kern Foundation, and Mr. and Mrs. Michael J. Horvitz.

VOICES OF BELONGING

FEATURED WORKS OF ART

Left (A) Saint Catherine, about 1500-1525, H. 34 3/4 in. (88.3 cm); Base: W. 12 1/4 in. x Diam. about 8 in. (31.1 x 20.3 cm), Limestone, Probably Belgium, Southern Netherlands, Sculpture, Gift of Mrs. C. Lockhart McKelvy, 1947.17

Right (B) View of Cloister Installation Case, Bowls from Iran, China, Spain, and Iraq

Right (C) Mosque Lamp, about 1349-1355 (750-756 AH), 13 1/2 in. x 10 1/8 in. (34.3 x 25.7 cm), Gilded and Enamelled Glass, Probably Cairo, Egypt, Glass, Purchased with funds from the Libbey Endowment, Gift of Edward Drummond Libbey 1933.320

Doppelgänger

IN DECENTRALAND

A non-profit owned collectively by its users, Decentraland is a virtual world using the Ethereum blockchain, where visitors can attend events such as concerts or art exhibitions as avatars, interact and purchase digital real estate as NFTs (non-fungible tokens). This year, TMA provided visitors with a first taste of this work with the digital experience of the film *Doppelgänger*, which launched in Decentraland.

TMA's installation is the first North American museum presentation of *Doppelgänger*, which premiered at the Venice Biennale in 2019. Originally from Vancouver, British Columbia, Douglas' work has been exhibited at prominent venues worldwide. He will represent Canada at the 2022 Venice Biennale.

The film at the Toledo Museum of Art and metaverse experience of *Doppelgänger* is supported by season sponsor ProMedica with local support from presenting sponsors Susan and Tom Palmer and the Ohio Arts Council. ■



Meet Hedyeh Elahinia

“We need to feature new contemporary, diverse artists and that’s true, but not for the sake of doing it. Not for the sake of being diverse or being exhibitionist, but rather to try to recapture a little bit more fairness: that’s the heart of all good art.”

The Family Center was an early influence in Hedyeh's life. The invitation into curiosity and creativity that she experienced there has become a life-long relationship with TMA. While a medical student at the University of Toledo she was introduced to visual literacy as a way to increase her capacity for visual awareness in the medical field. Today's she's working with the Museum's curatorial staff to translate ancient Persian poetry for an upcoming exhibition. ■

Watch the Video
annualreport21.toledomuseum.org

“[TMA] is a place for everyone. I think it's trying its best to become that place for everyone. It's aspiring towards something.”

HEDYEH ELAHINIA



A Year of 'Firsts'

IN TMA STAFFING



RHONDA SEWELL



KATIE SHELLEY



GARY GONYA



ERIN CORRALES-DIAZ

Our focus on creating an authentic culture of belonging has caused us to establish new positions at TMA. Rhonda Sewell has been selected as our first Director of Belonging and Community Engagement. Known for her decades of leadership in our region, Rhonda brings a wealth of experience, knowledge, and enthusiasm to the Museum. We also welcomed Katie Shelley as our Manager of Access Initiatives at TMA, filling the new role established through TMA's

strategic partnership with the Ability Center of Greater Toledo and generously funded by Judith, Joseph, and Susan Conda.

Gary Gonya was chosen as our first Director of Brand Strategy. In this new role, Gary oversees marketing and public relations, visitor experience, special events, the Museum Café and the Museum Store. With more than 20 years of experience in brand strategy, advertising, design and

organizational culture leadership, Gary is working to shape and manage a memorable and inclusive brand experience for our diverse community of visitors.

Erin Corrales-Diaz is our new curator of American art, the first person to hold a curatorial role at TMA dedicated to this area. Erin stewards our renowned collection of art from the Americas and collaborates with the curatorial team on the reinstallation

of the Museum's galleries, with an aim to broaden art historical narratives for a more accessible and inclusive experience.

This year of "firsts" in staffing demonstrates the Museum's commitment to building the infrastructure required to advance our culture and to transition to a more active form of outreach. ■

BELOW

Marcel Breuer (American, 1902-1981), *Club Armchair* ("Wassily" Chair), design 1925; this version 1927/28, Bent nicked tubular steel, Eisengarn (iron cloth), 28 1/2 x 31 1/8 x 26 3/4 in., Toledo Museum of Art, Gift of Florence Scott Libbey, by exchange, and Museum Art Fund, 1993.59

**ABOVE**

Wassily Kandinsky (Russian, 1866-1944), *Small Worlds VII*, from *Small Worlds (Kleine Welten)*, 1922, lithograph in color, 10 11/16 x 9 1/8 in., Toledo Museum of Art, Frederick B. and Kate L. Shoemaker Fund, 1950.62

The Bauhaus Experiment: Art & Design from the Toledo Museum of Art

AUGUST 25, 2020 - FEBRUARY 7, 2021
WOLFE GALLERY MEZZANINE

Of world renown, the Bauhaus ("House of Building") is widely regarded as the most influential German art, design, and architecture school of the 20th century. In its brief but remarkable existence from its founding in 1919 to its forced closure by the Nazi regime in 1933, the Bauhaus's groundbreaking role in the development of Modernist art and architecture, contributions to art education, and innovative approach to the relationship between art, society, and technology reshaped the modern environment worldwide.

Through a selection of objects drawn from TMA's collection, *The Bauhaus Experiment* presents an introduction to the school's key ideas and methods and the significant late 19th-century and early 20th-century artistic movements that influenced it. Seeking to bring together two contradictory approaches to art and design—the reverence for hand craftsmanship and a revival of a pre-industrial craft guild system—with the goal to unite art with industrial design, it maintained an uneasy relationship with the machine and technology. Paradoxically this set of contradictory goals led to its most lasting achievement: a successful language of architecture and design liberated from its dependence on past historical styles. ■

The Bauhaus Experiment: Art & Design from the Toledo Museum of Art is sponsored by 2020 Exhibition Program Sponsors Taylor Cadillac and ProMedica, with additional support from the Ohio Arts Council.

The Path to Paradise: Judith Schaechter's Stained-Glass Art

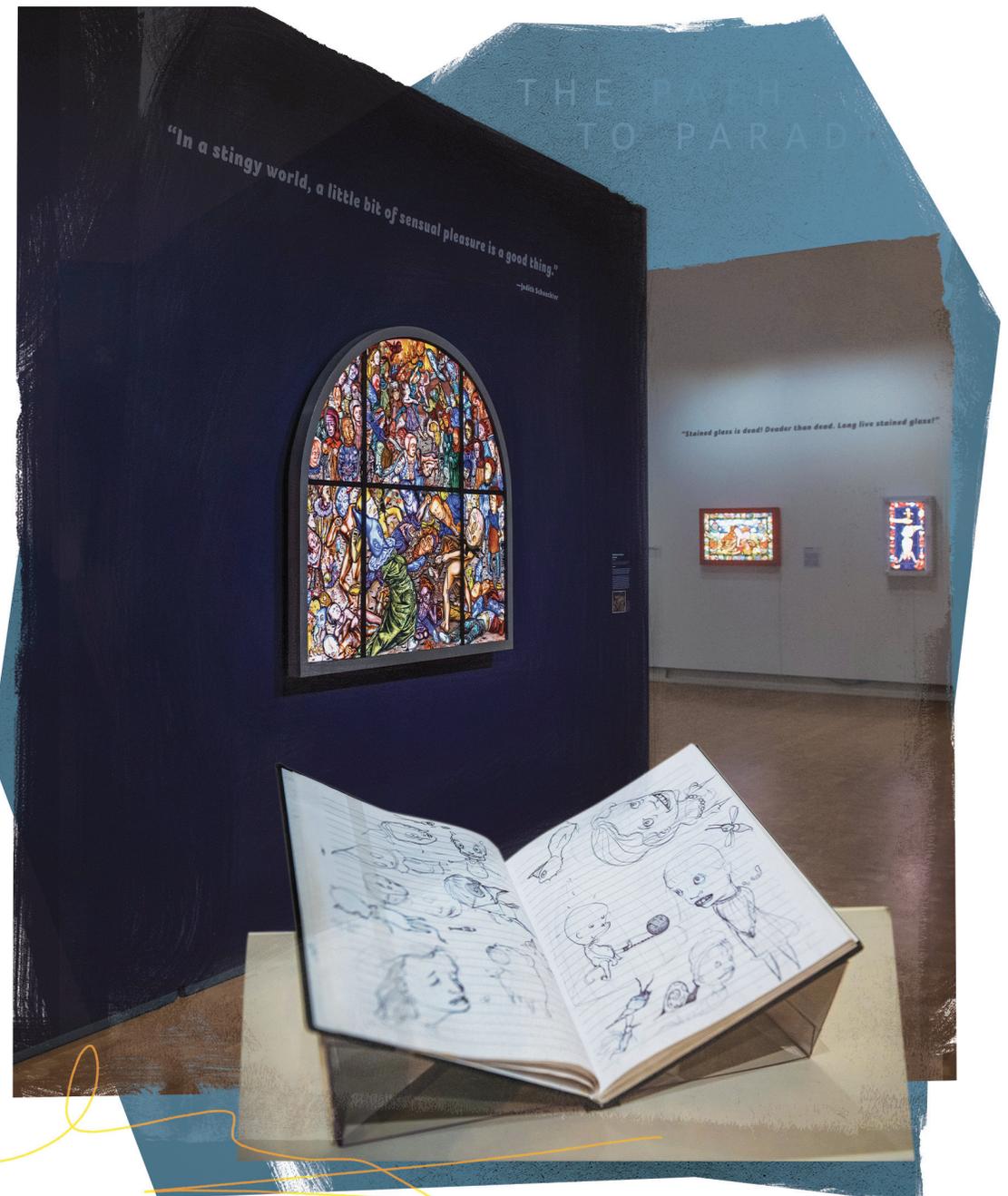
OCTOBER 3, 2020 - JANUARY 3, 2021
LEVIS GALLERY

Judith Schaechter (b. 1961) has explored and pushed the limits of the stained-glass medium for over 35 years with her striking stained-glass panels that fuse the medieval with the boldly contemporary. Her singular, subversive, and masterful approach has altered the landscape of contemporary American art. *The Path to Paradise* provides an in-depth scholarly assessment of the artist's critical contributions to the history and intersection of contemporary art, stained glass, and craft.

Schaechter's genius lies in her unorthodox application of the centuries-old craft tradition of stained glass, most often associated with the glowing saints and stories of Christianity. With a sharp wit and unyielding focus, Schaechter redefines the medium by sand-blasting, filing, engraving, and painting her unruly modern women onto multiple layers of colorful flash glass. She embraces the inherent contradictions of her work, gleefully melding the opposing currents of high and low, beauty and gore, sacred and profane, and transcendence and defeat. Dark narratives feature her favorite subjects, "sex and death, with romance and violence the obvious runners up."

The Path to Paradise, organized by the Memorial Art Gallery, University of Rochester, comprises approximately 45 stained-glass panels, 20 drawings, sketch-books, and glass-making materials from public and private collections. ■

The Path to Paradise: Judith Schaechter's Stained-Glass Art is sponsored by 2020 Exhibition Program Sponsor ProMedica with additional support from the Ohio Arts Council, the TMA Ambassadors, the Art Alliance for Contemporary Glass and Arthur Vining Foundation.



Luminous Visions: Phillip K. Smith III and Light Across the Collection

OCTOBER 17, 2020 - APRIL 5, 2021 | GALLERY 18

California-based artist Phillip K. Smith III creates light-based installations that explore the relationships between light, color, space, and form. His work *Flat Torus 4*, recently acquired by the Toledo Museum of Art, is one of a series of nine torus-shaped works in which the artist creates a digital display of colored light (a torus is a three-dimensional geometrical form shaped somewhat like a donut). Using computer software and LED lights on a translucent acrylic support, Smith choreographs the precise color, brightness, and pace of change seen within the work. He describes these color-shifting installations as highly specific three-dimensional canvases that he “paints” with light over time. The effect is a mesmerizing display of gradually transforming and undulating rings of colored light.

Smith’s work is readily situated among a new generation of artists who build upon the legacy of the renowned 20th-century Light and Space Movement, but it can also be placed amid a broader artistic exploration of light.

To mark the significant acquisition of *Flat Torus 4*, *Luminous Visions* considers it alongside objects from the Museum’s collection that span time, culture, and media and explore the theme of light from a wide range of perspectives. These include the importance of light in religious or spiritual practices; studies of optics and color theory; applications of translucent and reflective materials; “Luminist” approaches to light in American landscape painting; the absence of light; and photographic explorations of light and shadow. ■

Luminous Visions: Phillip K. Smith III and Light Across the Collection is sponsored by 2020 Exhibition Program Sponsors Taylor Cadillac and ProMedica with additional support from the Ohio Arts Council.

ABOVE

Phillip K. Smith III (American, Born 1972), *Flat Torus 4*, 2019, 70 x 70 x 3 1/2 in. (177.8 x 177.8 x 8.9 cm), Acrylic, plywood, LED lighting, electronic components, unique color program, Electronic Media, Purchased with funds given by Richard and Dolly Flasck and with funds from the Florence Scott Libbey Bequest in Memory of her Father, Maurice A. Scott, 2020.22



Meet Sam Melden

“The museum... it’s ours. It’s not any one person’s or one family’s. It’s actually all of ours.”

As a member of Toledo’s City Council, and a father of three children, Sam is an active visitor to the Museum’s exhibitions and events. With a young daughter who moves through the world on a wheelchair, he’s keenly attuned to what accessibility looks like and feels like when visiting public spaces. Sam has helped the Museum evolve its capacity to be more supportive of accessibility needs so more people can experience a sense of belonging as they visit or interact with The Toledo Museum of Art. ■

Watch the Video
annualreport21.toledomuseum.org

“I think belonging is when you’re allowed to show up relatively agenda free, and exactly as you are.”

SAM MELDEN

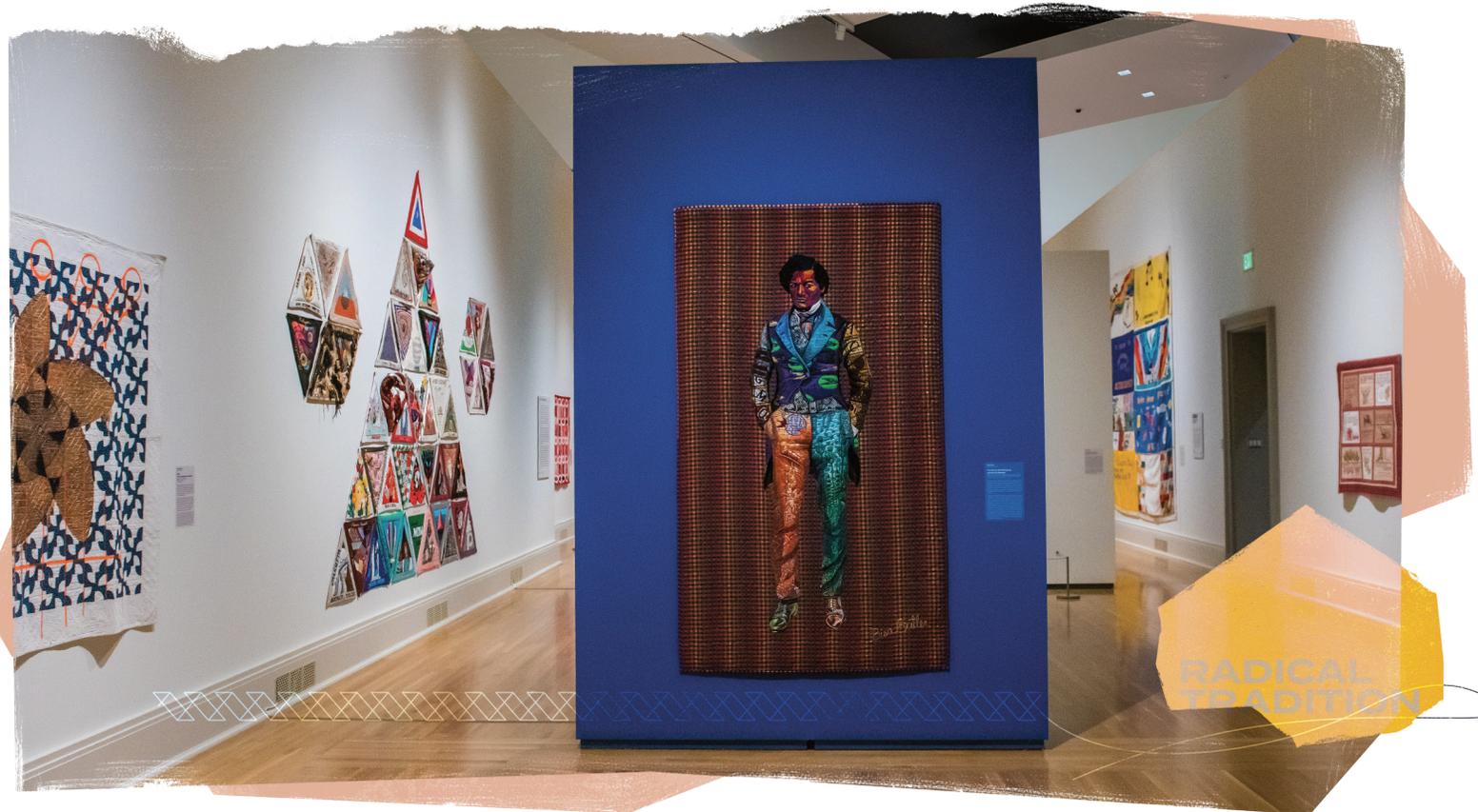


Radical Tradition: American Quilts and Social Change

NOVEMBER 21, 2020 -
FEBRUARY 14, 2021
NEW MEDIA GALLERY

American quilts have long been connected with notions of tradition, with patterns and techniques passed down in countless communities from one generation to the next. As a nostalgic symbol of the American past, quilting has often been viewed as an antidote to the social fragmentation of a rapidly modernizing society. *Radical Tradition: American Quilts and Social Change*, however, shows that quilts are not simply meant to be backward-looking, old-fashioned objects. Bringing historical and contemporary works together in critical dialogue, this exhibition considers how quilts have been used to voice opinions, raise awareness, and enact social reform from the mid-nineteenth century to the present.

Radical Tradition reveals the ways in which quilts disrupt and complicate our expectations of providing warmth and comfort to tell complex and often overlooked stories about the American experience. With works responding to abolition, women's suffrage, the Vietnam War and mass incarceration, quilting



has been deployed to confront histories of violence, oppression, and exclusion for nearly two centuries.

Featuring more than thirty quilts, both from the Toledo Museum of Art's own collection as well as private and public loans, *Radical Tradition* explores themes including military action and protest, gender equality, civil rights, the AIDS crisis, and environmental disaster.

While addressing these powerful social and political themes, this exhibition breaks the perceived barriers between what is considered "high" and "low" art by including

the works of both everyday quilters and professionals—hobbyists, DIY communities, and studio artists alike. With some quilts created by individuals and others based in communal practice, this exhibition offers unique opportunities for community engagement projects. Incorporating a wide range of media—from cotton and wool, to salvaged wood, paint, and celluloid film—the objects on view challenge traditional notions of what a quilt is and the form it can take. ■

Radical Tradition: American Quilts and Social Change is supported in part by 2020 Exhibition Program Sponsors Taylor Cadillac and ProMedica; Checker Distributors; and the Ohio Arts Council.

"Caught the last day of the exhibit 'Radical Tradition: American Quilts and Social Change.' So well done. The fabric of America embedded in each of the pieces. Timely, relevant, and thought-provoking. So much to learn. Kudos to the Toledo Museum of Art."

📷 @benjamin_mcmurray



Telling Stories: Resilience and Struggle in Contemporary Narrative Drawing

NOVEMBER 21, 2020 -
FEBRUARY 14, 2021
LEVIS AND NEW MEDIA GALLERY

The exhibition *Telling Stories: Resilience and Struggle in Contemporary Narrative Drawing* showcases the extraordinary vitality of contemporary drawing as an expressive medium as presented through the works of Amy Cutler, Robyn O’Neil, and Annie Pootoogook. Utilizing inventive mark-making systems and a singular approach to rendering space, these three, internationally recognized artists produce imaginative, open-ended narratives that chronicle the complexities of human relationships and their struggles within the natural environment. Though their stylistic approaches differ, the theme of human resilience intertwined with pressing societal and ecological concerns is a central focus for each artist. ■

Telling Stories: Resilience and Struggle in Contemporary Narrative Drawing is sponsored in part by 2020 Exhibition Program Sponsors Taylor Cadillac, and ProMedica, with additional support from the Ohio Arts Council.



Meet Rhonda Sewell

“I am so proud to work for an institution that really wants to normalize a sense of belonging. And that means all of us, because a lot of people immediately jump to race when we talk about nurturing a culture of belonging — it’s elderly, it’s veterans, it’s anyone who has traditionally been on the margins or ignored or forgotten about.”

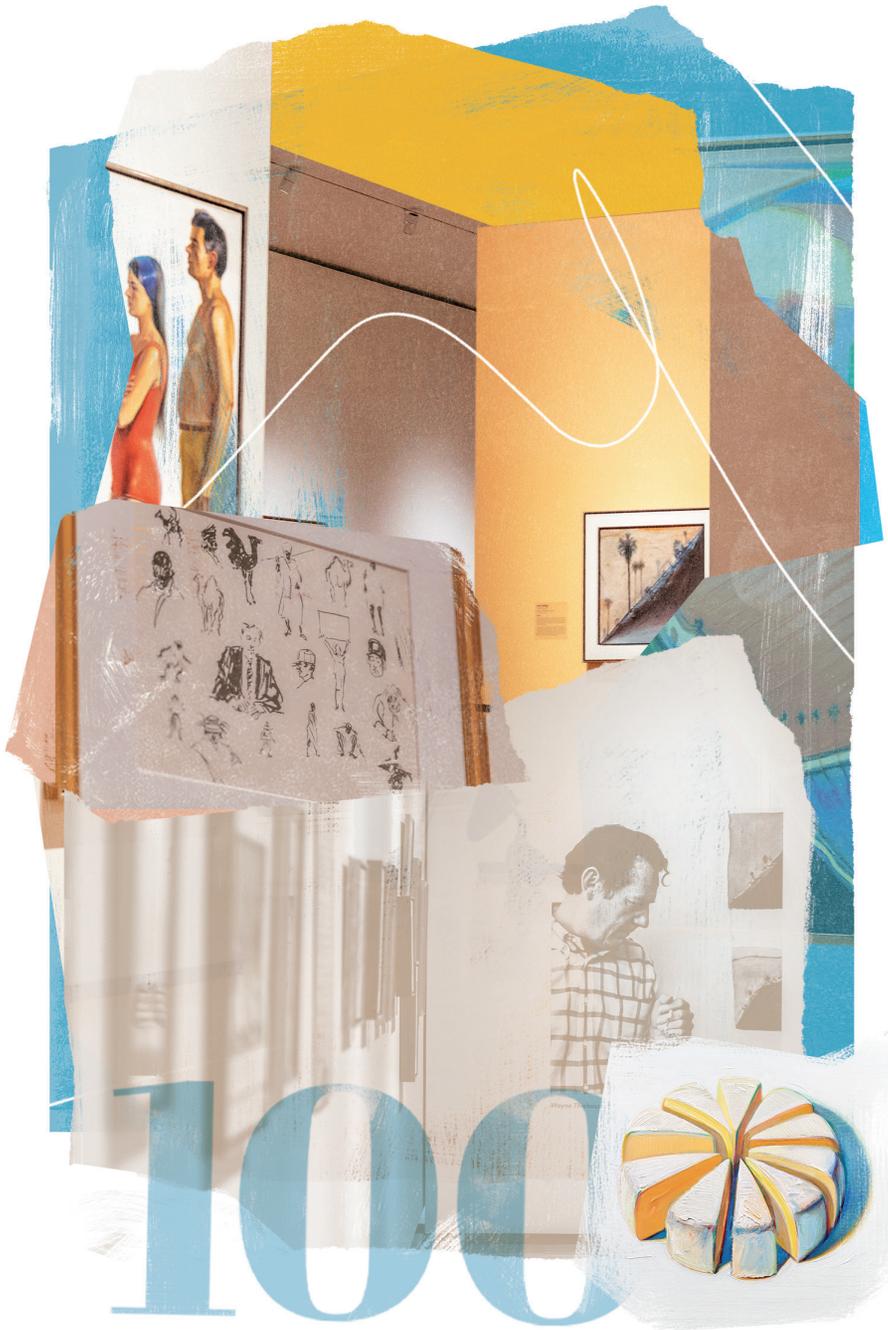
Rhonda spent her youth across the street from The Toledo Museum of Art. Her relationship to the Museum and to the art community in Toledo runs deep. Perhaps it was inevitable that she would become the inaugural Director of Belonging and Community Engagement at TMA. Among other duties, she leads the Museum’s DEAI+B plan (The Belonging Plan) to ensure that diversity, equity, access, inclusion, and belonging are woven into the culture and operations of the Toledo Museum of Art. ■

Watch the Video
annualreport21.toledomuseum.org

“The galleries have changed. The intent has changed. Now, people can see themselves represented. I think it does something to someone’s spirit to see your country or your heritage represented in an art museum.”

RHONDA SEWELL





Wayne Thiebaud 100: Paintings, Prints, and Drawings

FEBRUARY 6 - MAY 2, 2021 | LEVIS GALLERY

Wayne Thiebaud (American, 1920-2021) is a legendary figure in the world of Modern and Contemporary art, with a career that has spanned more than seven decades. Thiebaud is famous for his classic depictions drawn from everyday life—cakes, pies, lipsticks, life-size portraiture, and city landscapes are among the subjects that have dominated his practice. This exhibition, organized by the Crocker Art Museum in Thiebaud's hometown of Sacramento, California, draws from that museum's extensive archive of Thiebaud's art and highlights the range and breadth of the artist's unparalleled career. Thiebaud himself was actively engaged in the organization of this exhibition, which will be accompanied by a catalogue.

Marking the artist's 100th birthday, *Wayne Thiebaud 100: Paintings, Prints and Drawings* celebrates the breadth of Thiebaud's

accomplishments and career. Long affiliated with Pop art, the exhibition shows the expansive depth of his full body of work.

Thiebaud's bright palette, iconic consumerist imagery and graphic presentation were well suited to the Pop art moment that was starting to capture the nation's attention in the 1960s, and Thiebaud remains best known for his paintings of pies, cakes and other sugary treats. His style and use of paint seemed both remarkably lifelike and tantalizingly delicious.

In addition to painting, Thiebaud's work spans drawings, watercolors, and prints. He also beautifully renders people in figure studies and fully realized individuals on canvas, and over time, landscapes have appeared with increasing frequency in the artist's paintings and works on paper. ■

Wayne Thiebaud 100: Paintings, Prints and Drawings is organized by the Crocker Art Museum, Sacramento, California. The exhibition is sponsored locally in part by 2021 Exhibition Program Sponsors Taylor Cadillac and ProMedica with additional support from the Ohio Arts Council, the TMA Ambassadors and the Rita B. Kern Foundation.

The Art of Conservation

MARCH 10 - AUGUST 29, 2021 | CANADAY GALLERY

In *The Art of Conservation*, the conservators at the Toledo Museum of Art invited us to view the fascinating work they do to preserve artworks for future generations to enjoy. TMA conservators Suzanne Hargrove (Head of Conservation, Objects), Marissa Stevenson (Kress Fellow, Multi-Media Textiles), and Emily Cummins (Mellon Fellow, Objects) are responsible for the direct care of artworks with the use of technical research, scientific analysis, and fine hand skills. Their work involves detailed examination, analytical testing, the treatment of artwork, and much more. Their activities can include anything from repairing damaged textiles with thread smaller than a single human hair and recreating damaged gold surfaces, to reassembling ancient ceramics.



ABOVE

Conservator Emily Cummins takes care of artworks in the TMA collection.

see them working in a visible conservation lab in Canaday Gallery, where they treated works that have been affected by time, artist technique, human use, and previous repair. Visitors were given the opportunity to ask questions about current treatment projects, the field of conservation, and collections care. During the exhibition they conserved and repaired Marisol's multi-figure sculpture *The Party*, an ancient Greek ceramic piece, quilts by the African American quilting community of Gee's Bend, and many other artworks from the TMA collection. ■

The Art of Conservation is sponsored in part by 2021 Exhibition Program sponsors Taylor Cadillac and ProMedica, with additional support from the Ohio Arts Council and the Samuel H. Kress Foundation.

“Went to Toledo Museum of Art Thursday and had the most wonderful experience talking with conservators...”

 **Robin DeLamater**

Often conservators' work is done behind closed doors, hidden from public view as they treat artworks to ready them for display or loan. Visitors had the chance to



Chameleon Effects: Glass (Un)Defined

MARCH 27, 2021 - ONGOING | WOLFE GALLERY MEZZANINE

Chameleon Effects: Glass (Un)Defined brings together historical and contemporary works from the Toledo Museum of Art's collection to explore the spectrum of technical and formal possibilities of glass. One of the oldest human-made substances, glass is neither a true solid nor a liquid and belies conventional understandings of how materials work. For more than 4,000 years, artists have exploited the inherent mutability of glass, transforming the molten material into an impressive range of forms, colors, and textures, often blurring the lines between one medium and another. More recently, artists have turned to newer materials and techniques, such as plastic and photography, to engage with historic glass and draw connections with the past.

Looking at the relationship between glass, precious stones, metalwork, ceramics, photography, and performance, *Chameleon Effects* demonstrates the longstanding history of glass' interaction with other materials, while challenging traditional art historical categories of separate media and defined materials. ■

Chameleon Effects: Glass (Un)Defined is sponsored by 2021 Exhibition Program sponsors Taylor Cadillac and ProMedica, with additional support from the Ohio Arts Council.

ABOVE

Mieke Groot (Dutch, born 1949), *Vase*, 1997, hand-blown glass with enamel, H. 8 1/8 in.; Diam: 10 3/8 in., Toledo Museum of Art, Gift of Barry Friedman, Ltd., 2002.30

Rare and Wondrous: Birds in Art and Culture, 1620-1820

APRIL 24 - JULY 25, 2021 | GALLERY 18

Corresponding with an age of exploration, colonialism, and the rise of the great European trading companies—including the West African slave trade—intense interest in natural history and attempts to categorize it grew as specimens of plants, insects, shells, mammals, and birds were collected from around the world and brought back to Europe. Ornithology, the study of birds and their classification, made great strides in the 1700s with many lavishly illustrated studies of foreign species being published during the century. But naturalists were not the only ones fascinated by these exotic birds. Attracted by their abundance, variety, and often bright colors, monarchs and aristocrats collected them in cabinets of curiosities and menageries, artists painted them, moralizers found symbolic meaning in them, and women wore their feathers as accessories. This exhibition highlights images of exotic birds in European art primarily from the 17th and 18th centuries that explore how they became the objects of scientific inquiry, of popular interest, of status, and of household decoration and personal adornment.

The exhibition showcases the Museum's recent acquisition of the important six-volume *Ornithologie* written by Mathurin-Jacques Brisson and illustrated by François-Nicolas Martinet, published 1760. It also features paintings, prints, and decorative arts from TMA's collection, as well as select loans of significant prints and illustrated books from the Yale Center for British Art, the University of Michigan Museums Library and Special Collections, and the Bowling Green State University Libraries Center for Archival Collections. ■

Rare and Wondrous: Birds in Art and Culture 1620-1820 is sponsored by 2021 Exhibition Program sponsors Taylor Cadillac and ProMedica, with support from the McLoughlin Family Foundation and the Ohio Arts Council.



"Thank you for displaying this gorgeous work of art [Jerry, by Paul Cadmus]. It's heartening to see the museum celebrate lgbt artists."

 Matt Wiederhold



Meet Kate Komuniecki

"I see a lot of [change] happening in the museum. I see a lot of people pushing forward for that diversity, and a lot of listening... and communities being included, and that is the energy that super interests me and that I want to align with."

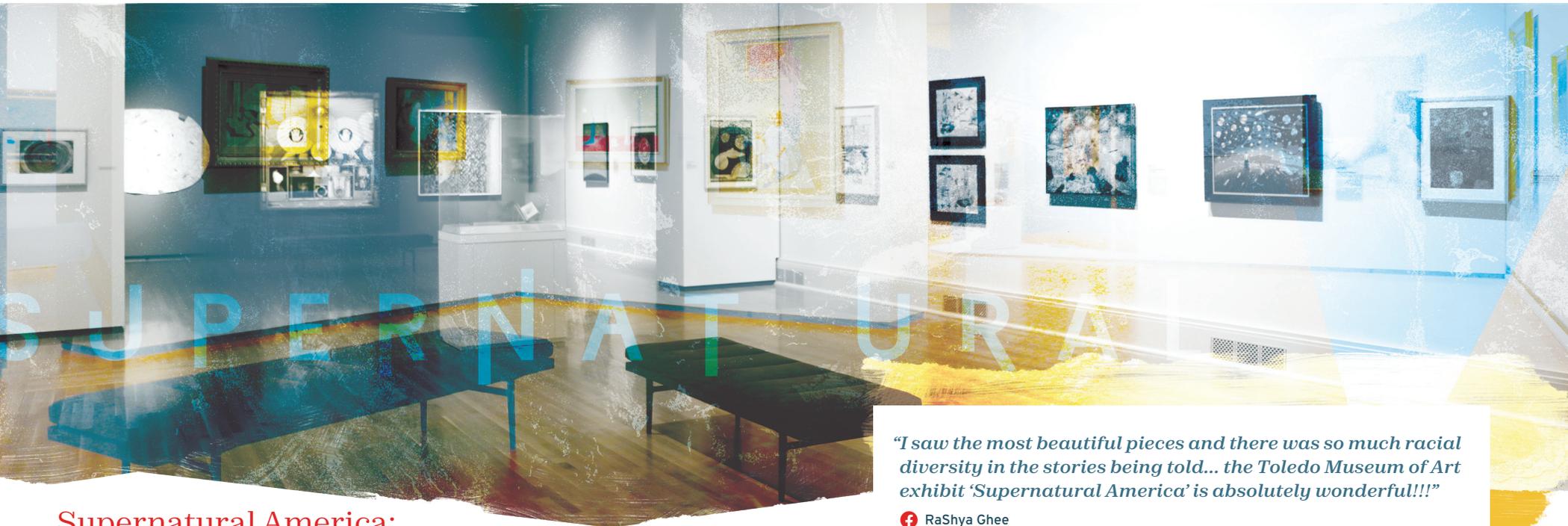
In her role at The Museum Store and the Collector's Corner, Kate is a bridge between local artists and TMA visitors. Helping local artists feel a sense of belonging at TMA is an important goal for Kate. A musical performer and artist herself, she's motivated to help local artists make a connection with a potential audience through the store. ■

Watch the Video
annualreport21.toledomuseum.org

"When I feel like I belong I can relax because I feel like things are taken care of. When I feel that sense of belonging and when there is a community that's thriving, it just feels really good."

KATE KOMUNIECKI





Supernatural America: The Paranormal in American Art

JUNE 12 - SEPTEMBER 5, 2021 | LEVIS GALLERY

Supernatural America: The Paranormal in American Art is the first museum exhibition to broadly examine the relationship between American artists and the supernatural. Organized by the Minneapolis Institute of Arts, featuring well-known artists together with many who have been overlooked, the exhibition is interdisciplinary, multicultural, and multimedia.

It includes many generations of artists active in the United States from diverse faith traditions working with a wide range of topics and approaches. From the Salem Witch Trials to the Legend of Ichabod Crane; the 1848 spirit rappings famously reported by Kate and Maggie Fox to William Mumler's

spirit photographs; the scientific pursuit of parapsychology to innumerable personal and official government reports of U.F.O.s (unidentified flying objects), American culture is filled with tales of the supernatural and accounts of paranormal experiences.

The "supernatural" and "paranormal" refer to experiences and phenomena beyond scientific explanation that suggest an order of existence beyond the visible and observable universe and that appear to transcend the laws of nature. The source might be an invisible or uncanny agent (e.g. a ghost or extraterrestrial intelligence) and affects those experiencing the phenomena emotionally and physically. The experience

"I saw the most beautiful pieces and there was so much racial diversity in the stories being told... the Toledo Museum of Art exhibit 'Supernatural America' is absolutely wonderful!!!"

 RaShya Ghee

may confuse the witness about whether their body or something outside of it is the source of mysterious phenomena; they might also feel their body is a portal through which to channel another entity, as in possession or mediumship. This complex and multifaceted subject has beguiled American artists for centuries, and it remains compelling today.

A broad range of artists have engaged this subject matter, which often grew out of their personal experience, religious practices, and scientific pursuits. Spanning a chronology of the early 19th century through the present, *Supernatural America* includes approximately 160 objects.

It emphasizes painting at its core, but also includes drawings, sketchbooks and journals, prints, photographs, furniture, clothing and textiles, video, and other objects (scientific instruments and mediumistic/occult paraphernalia, including Ouija boards and planchettes). ■

Supernatural America: The Paranormal in American Art is organized by the Minneapolis Institute of Art. The exhibition has been made possible in part by the National Endowment for the Humanities, the National Endowment for the Arts and the Terra Foundation for American Art. The exhibition is sponsored locally by 2021 Exhibition Program Sponsors Taylor Cadillac and ProMedica, presenting sponsors Susan and Tom Palmer, and with additional support from the Ohio Arts Council.

VOICES OF BELONGING



Bisa Butler (American, born 1973), *The Storm, the Whirlwind, and the Earthquake*. Cotton, silk, wool, and velvet quilted and applique, 2020. Purchased with funds from the Florence Scott Libbey Bequest in Memory of her Father, Maurice A. Scott, 2020.35.

Pablo Picasso (Spanish, 1881-1973), *Still Life with Glass Under the Lamp*. Four-color linocut in yellow, red, green, and black, on Arches paper, 1962. Gift of the Georgia Welles Apollo Society, 2020.36.

Giovanni Battista Camuccini (Italian, 1819-1904), *Ariccia, The Porta Napoletana with the Palazzo Chigi*. Oil on canvas, about 1840. Purchased with funds given by Dr. and Mrs. James G. Ravin, 2020.37.

Jacopo Ligozzi (Italian, 1547-1627), *Saint Francis Adoring the Cross*. Oil on canvas, 1596. Gift of The Barbara Piasecka Johnson Foundation, 2020.38.

Edouard Vuillard (French, 1868-1940), *Interior with Pink Wallpaper II* from the album, *Landscapes and Interiors*. Lithograph in five colors on China paper, 1899. Purchased with funds given by Robyn Voss Barrie and David S. Barrie family, and friends in memory of Jean Voss, 2020.39.

Olga de Amaral (Colombian, born 1932), *Riscos y oro, 2 [Crag and gold, 2]*. Horsehair, fiber, paint, gold leaf, 1985. Purchased with funds from the Libbey Endowment, Gift of Edward Drummond Libbey, 2020.40.

Nicole Chesney (American, born 1971), *Luceo*. Oil painting on acid etched and mirrored glass, 2019. Gift of Joseph A. Chazan, MD in honor of Victoria Veh, 2020.41.

Claire Falkenstein (American, 1908-1997), *Concerto in 'D', Proud*. Copper wire, slumped and fused glass, about 1960. Gift of Didier and Martine Haspeslagh, 2020.42.





Joseph Kosuth (American, born 1945), *One and Three Blackboards*. Portable blackboard, mounted photograph of blackboard, enlargement of the dictionary definition of "blackboard", 1965. Gift of the artist, 2021.1A-C.

Possibly Venetian or Ottoman, *Celsing Court Tazza and Leather Case*. Glass, cut and engraved, with gold and enamel mounts; gilt and tooled leather case, about 1630. Purchased with funds from the Florence Scott Libbey Bequest in Memory of her Father, Maurice A. Scott, 2021.2A-B.

Xiaoze Xie (Chinese, born 1966), April-May 2000, Shanghai No. 1. Oil on canvas, 2001. Given in honor of Andria Derstine, Director of the Allen Memorial Art Museum, Oberlin College, 2021.3.

Julie Macdonald (American, 1926-1982), Head of Charlie Parker. Pasadena sandstone, about 1955. Purchased with funds from the Florence Scott Libbey Bequest in Memory of her Father, Maurice A. Scott, 2021.4.

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“Very grateful for The Toledo Museum of Art and their willingness to support local artists!”

 Meghan Yarnell Ceramics

While the nature of an Annual Report is to review the past, it's safe to say that we are truly reporting on the beginnings of a new era at The Toledo Museum of Art.

We are actively taking leadership in our field in order to better define what the museum of the 21st Century looks like. This is no small task. We build upon TMA's remarkable foundation built by generations of museum leaders, donors, and patrons. Going forward, our collective invitation is to broaden our vision so both the past and the future are seen in more vivid detail. This more inclusive, more complex story aims to be a truer representation of the very best of human artistry across time.

A more diverse collection invites a more diverse community at TMA. As we do so, the voices of belonging, which we start to capture here, will gain in number and strengthen us for many years to come.

In closing, we once again share our deepest gratitude for your continued support and belief in The Toledo Museum of Art. ■



Explore the expanded Annual Report online, including video features, financial highlights and donor support.

[ANNUALREPORT21.TOLEDOMUSEUM.ORG](https://annualreport21.toledomuseum.org)



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