Phoenix Art Museum Advance Exhibition Schedule
CURRENT AND UPCOMING EXHIBITIONS AS OF JULY 14, 2016

PHOENIX (July 14, 2016) – Phoenix Art Museum presents a wide variety of exhibitions throughout the year in its multiple galleries. This release represents the most up-to-date information available regarding current and upcoming exhibitions. Please note: Exhibition titles and dates may be subject to change.

Defining Moments: Fifty Years of Fashion at Phoenix Art Museum
THROUGH AUGUST 7, 2016 | ELLMAN FASHION DESIGN GALLERY AND ORME LEWIS GALLERY
Featuring works drawn from across the history of fashion, this exhibition highlights masterworks and milestones of the internationally-respected fashion design collection. It features a roster of world-class designers including Alexander McQueen, Yves Saint Laurent, Balenciaga and Chanel alongside many stunning historical works.

Edward Burtynsky: WATER
THROUGH SEPTEMBER 18, 2016 | STEELE GALLERY*
WATER features Canadian artist Edward Burtynsky’s exploration of humanity’s increasingly stressed relationship with the world’s most vital natural resource. In enormous photographic prints, Burtynsky’s aerial images trace the various roles water plays in modern life: a source of healthy ecosystems and energy, a key element in cultural and religious rituals, and a rapidly depleting resource.

Here and Abroad: Photographs by David Taylor
THROUGH OCTOBER 16, 2016 | NORTON PHOTOGRAPHY GALLERY
In 2007, Arizona-based artist David Taylor began photographing the monuments that delineate the border between Mexico and the United States, documenting each of the 276 obelisks installed by the International Boundary Commission following the Mexican/American War. This exhibition includes all 276 monument photographs, along with a dozen more recent works of the border region.

Ducks, Eggs and Fish: Works by Martin Fan Cheng
THROUGH NOVEMBER 6, 2016 | ART OF ASIA GALLERY
Throughout his career, contemporary Chinese-American artist Martin Fan Cheng has persisted in his quest “to paint the real world as we see it.” Cheng’s work is influenced by fishing, one of his beloved hobbies, through which he became intrigued by the glistening presence of fish, which he recreates in these startling, delicate watercolors.

Kehinde Wiley: A New Republic
OCTOBER 7, 2016 TO JANUARY 8, 2017 | MARLEY GALLERY*
The works of Kehinde Wiley, the internationally-acclaimed, contemporary artist based in New York, raise questions about race, gender, and the politics of representation by portraying contemporary African-American men and women against the conventions of classic European portraiture. The exhibition includes an overview of the artist’s prolific career spanning more than a decade and features more than 50 paintings and sculptures.

MEDIA CONTACT:
Margaree Bigler, Marketing and Communications Manager
602.257.2105 | Margaree.Bigler@phxart.org

Nikki DeLeon, Director of Marketing and Communications
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Phoenix Art Museum
Horacio Zabala: Mapping the Monochrome  
OCTOBER 19, 2016 TO MARCH 12, 2017 | HARNETT GALLERY

Horacio Zabala is one of the most important conceptual artists to emerge in Argentina during the 20th century. Featuring maps, monochromes, and sculptures, this exhibition illustrates Zabala’s innovative explorations of ways to engage viewers with everyday objects that are immediately accessible, through a cross section of historical and contemporary works that reflect deeper socio-political undercurrents.

INFOCUS Photobid Auction and Exhibition  
OCTOBER 26 TO NOVEMBER 16, 2016 | NORTON PHOTOGRAPHY GALLERY

Now in its seventh year, INFOCUS, the Photography Support Organization of Phoenix Art Museum, invites fellow art lovers and collectors to its annual fundraiser. From seasoned collectors to those beginning their interest in collecting, all are welcome to enjoy PhotoBid’s fun, welcoming event where guests can mingle with artists and others who share a passion for photography and bring home an original work of art. The photographic works presented in the PhotoBid exhibition and auction are selected by internationally recognized curator, Rebecca Senf, Ph.D., the Norton Family Curator of Photography at Phoenix Art Museum. All proceeds benefit educational and exhibition programming at the Museum.

Emphatics: Avant Garde Fashion 1963-2013  
NOVEMBER 6, 2016 TO JANUARY 16, 2017 | STEELE GALLERY*

For more than 50 years, James and Karin Legato built and curated Emphatics, one of the nation’s premier design retailers located in Pittsburgh. Now their astounding collection of more than 400 iconic fashions and accessories comes to the Museum. On view for the first time, Emphatics features works by renowned designers Alexander McQueen, Issey Miyake, Thierry Mugler, John Galliano, Christian Lacroix, Jean Paul Gaultier and many more.

Second Triennial INFOCUS Juried Exhibition of Self-Published Photobooks  
DECEMBER 2, 2016 TO APRIL 9, 2017 | NORTON PHOTOGRAPHY GALLERY

INFOCUS invites photographers from around the world to submit a self-published photography book for a juried exhibition to be presented at Phoenix Art Museum. Self-published photo books of any subject, including retrospective, project-based, souvenir albums, fictional narrative, exhibition catalogues, poetic, biographical, children’s, collaborative and collective books will be solicited, juried, and presented for guests to review hands on, one of the few times that visitors will be encouraged to touch the art. The call for submissions will go out September 2016 at phxart.org.

The Propeller Group  
FEBRUARY 15 TO MAY 14, 2017 | MARSHALL AND HENDLER GALLERIES*

Blurring the boundaries between fine art and media production, The Propeller Group, an innovative artist team based in Ho Chi Minh City, Vietnam, will showcase their collaborative, conceptual art practices that merge with the forms and methods of popular media today. Partially steeped in the politically inflected artwork of the 1990’s, their ambitious and irreverent projects are frequently anchored in both Vietnam’s history and its current dynamics, while extending to address global phenomena such as international commerce, the tools of war, or shared traditions across cultures. Organized by the Museum of Contemporary Art, Chicago, the Blaffer Gallery, University of Houston, and Phoenix Art Museum, this exhibition will present a number of the group’s multi-part projects from the past five years, comprised of videos and related objects.

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Phoenix Art Museum
Samurai: Armor from the Ann and Gabriel Barbier-Mueller Collection
MARCH 1 TO JULY 16, 2017 | STEELE GALLERY*
Embark on a journey back in time to discover the life, culture, and pageantry of the revered and feared Japanese samurai warriors through remarkable objects from one of the best and largest collections in the world. Featuring more than 140 objects of warrior regalia, with full suits of armor, helmets and face guards, weapons, horse trappings, and other battle gear, this exhibition traces the evolution of the distinctive appearance and equipment of the samurai through the centuries, examining the warriors’ history through works of consummate craftsmanship and exquisite design.

Longer Ways to Go: Photographs of the American Road
APRIL 15 TO OCTOBER 15, 2017 | NORTON PHOTOGRAPHY GALLERY
Photography of America’s roads, including the emblematic Route 66, has long influenced and been influenced by the construction of an American identity. Photography also had a substantial role in elevating the American highway to mythic status bound up with the ideals of small-town life, the natural landscape, exercise of personal freedom, to name a few. Featuring photographic greats like Dorothea Lange, Ansel Adams, Ed Ruscha, Richard Avedon and more, this exhibition presents photographs depicting car culture, vacation culture, and counterculture, describing the ways in which the road has shaped American identity for over a century.

About the Exhibitions:
All exhibitions are free for Museum Members during open hours. For more information about Membership, visit phxart.org/membership. Exhibitions shown in Steele Gallery and other demarcated galleries (*) may have special exhibition fees during free-access times, such as #freeafterthree Wednesdays, when the Museum offers free general admission from 3 PM – 9 PM every Wednesday night, or on the First Fridays of every month, when general admission is free from 6 PM – 10 PM. Visit phxart.org/exhibition for detailed admission information. Information will be posted as it becomes available. For information on general admission, visit phxart.org/visit/hours_admission_location or call 602.257.1222.

About Phoenix Art Museum:
Phoenix Art Museum has provided access to visual arts and educational programs in Arizona for more than 50 years and is the largest art museum in the Southwestern United States. In addition to an annual calendar of special exhibitions, Phoenix Art Museum's permanent collection galleries are drawn from more than 18,000 objects of modern and contemporary art, fashion design, and photography, as well as American, Asian, Latin American, and European art. Each month, the Museum hosts a wide variety of public programs, including lectures, performances, tours, workshops, and film screenings designed for audiences of all ages to enjoy. To learn more about Phoenix Art Museum, visit PhxArt.org, or call the 24-hour recorded information line at 602.257.1222.

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Phoenix Art Museum
FACT SHEET.

Phoenix Art Museum at a Glance 2016

LOCATION
1625 North Central Avenue, Phoenix, AZ 85004-1685

YEAR OPENED
1959

SQUARE FOOTAGE
285,000 square feet

HOURS
Open on Wednesday, 10 AM – 9 PM
Thursday – Saturday, 10 AM – 5 PM
Sunday 12 PM – 5 PM
First Fridays 10 AM – 10 PM
The Museum is closed Mondays, Tuesdays, and major holidays.

ADMISSION
$18 adults, $15 senior citizens (65+), $12 full-time students with ID, and $10 children aged 6 – 17. Children under the age of 6 are admitted at no charge.

Museum Members receive free admission.

The Museum offers free general admission for all visitors on Wednesday evenings, from 3 PM – 9 PM, First Fridays from 6 PM – 10 PM; and on the second Sunday of each month from noon to 5 PM.

Some special engagement exhibitions may have special admission fees.

VISITORS AND MEMBERSHIP
In 2015, the Museum had 264,502 visitors, with an additional 55,185 served through the Museum’s community outreach programs. An average of 12,000 Member households enjoy Museum privileges, including free admission, special previews, and discounts in The Museum Store and Palette, the Museum’s full service on-site restaurant.

THE COLLECTION
Phoenix Art Museum’s extensive collection includes more than 18,000 works of modern and contemporary, American, Asian, European, Latin American, and Western American art, and fashion design. Since 2006, the Museum has enjoyed a highly innovative and collaborative partnership with the Center for Creative Photography in Tucson, enabling the Museum to exhibit some of the world’s finest photography. Also on display are the Thorne Miniature Rooms of historic interiors, as well as a collection of works by renowned Arizona artist and Phoenix Art Museum founder, Philip C. Curtis.

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COMMUNITY RESOURCES AND EDUCATION PROGRAMS
In addition to presenting national and international exhibitions of artwork in all of the collection areas, the Museum serves as a valuable community resource and a center for enrichment for the state of Arizona, providing arts education for all ages. Education programs include Museum tours with trained docents, lectures, festivals, an extensive and award-winning film program, cultural performances, programs for young people, school tours, and outreach programs at both schools and senior centers. The Museum is also home to the Lemon Art Research Library, with more than 75,000 titles and extensive resources for research projects or personal interest. The Lemon Art Research Library is open to the public during normal Museum hours.

On the second Sunday of each month, the Museum presents Discount Tire Free Family Sunday. In addition to free admission for all visitors, the Museum offers a wide range of activities and hands-on education programming featuring local artists.

SPECIAL FEATURES
Encircled by the Museum and encompassing more than one acre, Dorrance Sculpture Garden is a spectacular urban oasis in the heart of Central Phoenix, complete with 120 trees, and manicured lawns. It also features Curves for E.S., a stainless-steel and glass art installation by Dan Graham (American, b. 1942).

AMENITIES
Located inside of the Museum and overlooking the Dorrance Sculpture Garden, Palette features casual fare made from local organic produce. The Museum Store, named one of the best places to purchase a gift by the Phoenix New Times, features books, cards, gifts and jewelry. The Museum also offers rental of its facilities and meeting spaces for private events.

SUPPORT ORGANIZATIONS
As of 2015, a total of 10 organizations support the Museum through fundraising and volunteer efforts. Those organizations include: Arizona Costume Institute, Asian Arts Council, Contemporary Forum, Friends of European Art, InFocus: Photography, Men’s Arts Council, Phoenix Art Museum Docents, Phoenix Art Museum League, Western Art Associates, and Women’s Metropolitan Arts Council. The support organizations contribute an average of 65,000 volunteer hours each year, and raise an average of 4% of the Museum’s operating budget, in addition to funding for art acquisitions.

VOLUNTEERISM
Nearly 3,000 volunteers, the largest of any art museum in the nation, support the Museum annually. Each year, the Museum’s volunteers collectively contribute more than 110,000 hours to the Museum in a wide variety of roles.

FINANCIAL STABILITY
The Museum’s operating budget was approximately $10 million for the 2015-2016 fiscal year. Contributed revenue in the form of memberships, individual gifts and corporate, government and foundation support accounts for approximately 46% of the Museum’s revenue. Earned revenue income, which includes admissions and funds generated by The Museum Store, festivals, and facility rentals, accounts for the remainder.

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Amada Cruz has been The Sybil Harrington Director of Phoenix Art Museum since February 2015. Born in Havana, Cuba, Cruz studied art history and political science at New York University. Her first museum position was as a curatorial intern at the Solomon R. Guggenheim Museum in New York, where she subsequently worked as a Curatorial Assistant.

Throughout her career in arts and museum, Amada has served as the associate curator, Hirshhorn Museum and Sculpture Garden at the Smithsonian Institution; acting chief curator and Manilow Curator of Exhibitions at the Museum of Contemporary Art in Chicago; director of the Center for Curatorial Studies Museum at Bard College; and as the executive director at Artpace in San Antonio, an artist residency program and exhibition space.

Cruz has also worked as a grantmaker and was the founding program director for United States Artists in Los Angeles, where she was responsible for all programming activities of a Ford and Rockefeller Foundations initiative. She also has served as the executive director of Artadia: The Fund for Art and Dialogue in New York City, which awarded grants to visual artists in San Francisco, Houston and Chicago.
1915-16  The population of Phoenix stood at 25,000 when the Phoenix Women’s Club was formed. The Club’s Art Exhibition Committee worked to improve the quality of art offerings in the Arizona State Fair and to purchase one picture each year forming the nucleus of the Phoenix Municipal Collection.

1925  The Phoenix Fine Arts Association was formed to foster and promote community art interest, to acquire works of art, and to establish and maintain an art gallery. The Association was composed of The Collectors Club, The Camera Club, The Fine Arts School, and the State Fair Exhibition Committee.

1926-30  Annual Exhibitions were hung at the Arizona Museum.

1931-35  A building at 237 North Central was used for exhibitions.

1936  President Roosevelt’s Works Progress Administration (WPA) program to employ artists, give them an outlet, and begin art galleries around the country brought Philip C. Curtis to Arizona to be the Director of Phoenix Art Center. Artist Lew E. Davis was in charge of art classes and became Assistant Director.

1937  After inactivity brought on by the Depression, the Phoenix Fine Arts Association was reorganized bringing in The Arizona Artists Guild, The Charcoal Club, The Pictorialists, and the Junior League as associate members. Meetings were held in an upstairs room of The Heard Museum.

1937  In September, the WPA ended but Philip C. Curtis, Lew Davis, Jay Datus, and Reg Manning encouraged the local fine art movement.

1940  Heirs of the late Adolphus Clay Bartlett gave 6.5 acres of land at the northeast corner of the intersection of Central Avenue and McDowell Road for a Civic Center comprised of a museum, library and theatre. Three residential lots remained on Coronado Road in the block east of Central Avenue. The Civic Center Association was formed to raise funds for the complex and formulate building plans. Phoenix’s population at that time was 65,414.

1942  World War II postponed indefinitely any building plans. The Civic Center Association continued to meet and, with the Arizona Artists Guild, collected paintings for nearby military installations. Storage space for additional pieces was found in the garage basement of The Heard Museum.

1945  Two rooms at The Heard Museum were used as exhibition space.

1946  A fund drive raised money to purchase the three lots on Coronado Road, to employ an architect and to meet other needs.
1948 The brick house at 45 East Coronado Road was opened as the Civic Center House. Later known as the Art Center, it was used for cultural activities, exhibitions and art classes.

1949 The Phoenix Fine Arts Association was incorporated and achieved tax-exempt status.

1951 After reorganization, the Board of Trustees became a men's board of 12 members. A women's board, antecedent of the present Art Museum League, was to administer day-by-day tasks. The Art Center named its first professional director, Dorothy Bergamo, held 12 exhibitions, and had 140 art students.

1953-54 The Art Center drew large crowds for two exhibitions of western paintings and Frank Lloyd Wright's architectural work. A weekly television program, begun in January 1953, involved numerous local artists as guests continued until November 1955. Services offered by the Art Center included tours, lectures, information, and advice on art-related subjects.

1954-55 The Phoenix Fine Arts Association presented two-week exhibitions by local artists at the 19 East Coronado Gallery after assuming responsibility for its administration. The Fine Arts School expanded services and had 326 students enrolled.

1955 The Civic Center Association dissolved and the Phoenix Fine Arts Association took on planning and fund raising responsibilities and enlarged the permanent collection of paintings, prints, and books.

1955-56 The Phoenix Public Library Auditorium exhibited art providing a larger offering in the Civic Center buildings. Phoenix, with a population of 250,000, needed an art museum to provide the benefits of fine art.

1957 Under the guidance of Dr. Forest Melick Hinkhouse, first Director of the Phoenix Arts Association, the permanent collection was enlarged, and exhibitions, gallery talks, and public relations activities were arranged. After adoption of new Association Bylaws, the newly enlarged and reorganized Administration Board became known as the Art Museum League. In September, with the 32nd anniversary of the Phoenix Fine Arts Association combined with much enthusiasm, devotion, promotion and hard work, a $1 million fund drive was begun under the direction of the Board of Trustees. The 19 East Coronado building was raised to make space for construction. George C. Bright, President of the Board of Trustees said in the 1957-58 Annual Report, “...as we look forward to the dedication of our new Museum, it is altogether fitting that we rededicate ourselves personally to those high standards of human achievement which it is building...remembering that a city's greatness will always be measured by the hearts and the minds of its people.”

1959 In January, the construction contract was awarded and construction began on a three-story building designed by Michigan architect, Alden B. Dow, a student of Frank Lloyd Wright. In April, ground-breaking ceremonies were held beginning construction of the Art Museum. The Phoenix Art Museum League was organized by the Administrative Board and grew to over 230 members who attended monthly social functions with art-related programs. The Docent Committee of the Art Museum League was established. Lectures by Dr. Hinkhouse prepared the volunteers to serve as lecturers, museum guides, and receptionists. Many generous donations of impressive works of art were given by distinguished art patrons. Great strides were made in all facets of the Phoenix Fine Arts Association during a year of transition and development. In November, the brand new $4 million Phoenix Art Museum opened with exhibitions covering periods from the late 14th century to contemporary art which had been accumulated primarily through donations. The Museum established an annual exhibition for Arizona artists.
1960-61

*One Hundred Years of French Painting, 1860-1960* and *Discovery of the West* were ambitious exhibitions for the young, eager Museum.

1961-62

Construction plans were announced for the Museum’s east wing, designed by Alden B. Dow, which would provide space for exhibition areas, classrooms and offices. $1.5 million in general obligation bonds approved for expansion of Phoenix Art Museum and Phoenix Little Theatre plus $592,000 in bond funds and $300,000 in private donations financed construction of the east wing.

1962

In January, The Friends of Art joined the ranks of the Museum family with goals to augment the permanent collection through endowment and to increase public interest in the Museum. During the year, traveling exhibitions expanded the Museum’s participation in the national art scene. Many impressive gifts enlarged the permanent collection.

1962-63

The education role of the Museum advanced greatly as student and adult tour numbers increased. The Peter Hurd, Max Ernest, and Philip C. Curtis one-man shows were notable exhibitions.

1963-64

The Art Center at 45 East Coronado was demolished and construction of the new east wing was well underway. Its projected opening was scheduled for November 1965. The Friends of Art made possible the purchase of pieces of Oriental art and American painting and facilitated the donation of many valuable works from national donors. The population of Phoenix had grown to 513,000 and the Museum welcomed 170,000 visitors during that year. Growth in scope and attendance of the art school program was significant and involved prominent artists and teachers in classes for adults and children. The Docent Committee distinguished itself, exceeding support groups of other museums in number, involvement and contributions. The Junior League of Phoenix, Inc., sponsors of the Junior Museum, presented the exhibition *Image of Buddhist Asia*.

1964-65

With building use curtailed owing to construction projects, the Museum reached out to the entire state, sending lecturers on art and traveling exhibitions throughout Arizona. Important additions to the permanent collection were made: the Mr. and Mrs. Donald D. Harrington Collection of French Impressionist and Post-Impressionist works, including Monet’s *Les Archeaux Fleuris – Giverny*, was given, and a gift allowed the purchase of *Mme. Adelaide of France* by Adelaide Labill-Guiard. International attention was attracted by the Museum’s show *Contemporary Mexican Artists*, which traveled to various museums in the U.S. and Mexico.

1965

On November 18, 1965, the Museum celebrated the opening of its new east wing with gala ceremonies that attracted museum directors, art patrons, collectors, and writers from across the U.S., Europe, and Latin America. The Museum’s size tripled to 75,000 square feet. Among the additions were the Western and Mexico galleries, the Sculpture Courtyard, the Louis XVI and Spanish Colonial rooms, and the Singer Auditorium. In addition, the existing building was remodeled. This improvements attracted considerable national and international press coverage, and “…established the Museum on a nationally recognized basis.” Throughout the year, 180,000 people visited the Museum. The Dedicatory Exhibition featured the Museum’s permanent collection, which could finally be exhibited more fully. The collection was catalogued during this year in a handsome volume, *Painting, Drawings and Sculpture in the Phoenix Museum Collection*, sponsored by The Friends of Art.

1966-67

Several important changes made possible by the building expansion were completed: The Helen Wells Decorative Arts Gallery and the Gift Shop were opened. The Singer Auditorium, already in almost daily use, was used on Sunday afternoons for a Special Events series. The Men’s Arts Council, a Museum support organization, was formed and sponsored the Museum’s opening on Wednesday evenings. Director Hinkhouse, having served the Museum through many years of tremendous growth, tendered his resignation. R. Donne Puckle became Acting Director.

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**Phoenix Art Museum**
1967-68  Hugh T. Broadley was named Director, and the Museum was able to offer courses and seminars in art history in cooperation with Arizona State University. “Attendance, exhibitions, special events and community activities... burgeoned.” A new Phoenix Art Museum support organization was established, Western Art Associates.

1968-69  Many outstanding exhibitions and major acquisitions caused much excitement. Relocation of the library in the basement next to Singer auditorium allowed the Museum Shop to double its size. In November 1968, Western Art Associates was organized to promote and improve the Roy Wayland Gallery and to assist in acquisitions. Arizona Costume Institute, actually created in 1966, became a reality and began collecting historically significant garments. The Phoenix Art Museum League, with a membership of 1,300, was very successful in fund-raising activities and their hospitality, service, and public relations roles. With a membership near 100, the Men's Arts Council staffed the Museum on Sunday afternoons and Wednesday nights, hosted Museum-related activities, and gave much appreciated manpower to Combined Metropolitan Phoenix Arts and Science Organization (COMPAS I).

1969-70  The Museum celebrated its 10th anniversary under a new Director, Goldthwaite Higginson Dorr, III. An exciting part of the celebration was a color film of Museum activities and behind-the-scenes life, “A Thousand Worlds to Discover,” which was shown by local television station KTAR. The ancillary groups again were of major importance: the Art Museum League sponsored a novel and very successful fund-raiser in the Designers’ Show House, and the Docents donated 17,496 hours of service, the equivalent of eight salaried staff positions.

1971  The Museum’s annual exhibition for Arizona artists became the Phoenix Biennial, a juried invitational featuring artists from Colorado, New Mexico and Utah, in addition to Arizona.

1972-73  Volunteer organizations continued to play a central role. The Art Museum League undertook the support and planning of the Junior Museum. The Docents, now numbering 270, expanded their training program to two years, helped to guide the Prescott Docent organization in its first year, and with the Phoenix YWCA, inaugurated the Art All Around Us program of outreach to the Phoenix Senior Citizens Centers. The Door and the Window, the Francisco Zuniga relief installed by the Museum entry, was donated by the Friends of Mexican Art.

1973-74  Robert H. Frankel served as the Museum’s Acting Director. As it sought to expand its role as a leading museum of the Southwest, the Museum hosted its first annual Cowboy Artists of America show. Ronald Hickman was appointed Museum Director in 1974.

1974-75  New attendance records were set as the Museum expanded its role in the community. Seminars on printmaking, collection, and conservation were presented, and a five-week course on antiques was given. Plans were made, and a National Endowment for the Arts grant received, for a Museum satellite facility in Sun City. Many important exhibitions were mounted, including five sponsored by the Western Art Associates, and one, the art of Jose Luis Cuevas, was sent on national tour.

1975-76  The Museum’s growth in the community accelerated as the Docents’ Art All Around Us program expanded to more Senior Centers, and the Sun City Branch opened its first exhibition.

1976-77  Innovation brought the Museum national publicity. “ArtBreaks,” a series of noontime tours and concerts, proved popular. In subsequent years, ArtBreaks became regular weekly half-hour gallery talks. The Arizona Costume Institute was greatly expanded, gaining new storage and office space as well as receiving the core of a research library. Several Phoenix Art Museum organized exhibitions traveled throughout the United States.

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1977-78  Hoping to increase funding for all the arts in Arizona, the Museum developed and hosted a statewide conference concerning business and corporate support for the arts.

1978-79  The 20th Anniversary, exciting exhibitions, and a major public awareness campaign brought a huge increase in attendance. The exhibition *Beyond the Endless River*, with its award-winning catalogue, brought national acclaim for the Museum and the show’s curator, James K. Ballinger. *Calder's Universe* set all-time attendance records, while the annual Cowboy Artists of America show broke all CAA sales records.

1979-80  The Museum continued its innovative approach to community support by inaugurating “Corporate Sundays.” Louise Nevelson, who was present at the opening of the exhibition, *Louise Nevelson: The Fourth Dimension*, remarked that the installation was the finest she had ever seen.

1980-81  The year’s remarkable exhibitions included *A Century of French Masters: Corot to Braque* from the Boston Museum of Fine Arts, the loan of 15 masterworks from the Norton Simon Foundations, and *Visitors to Arizona*, organized by Phoenix Art Museum. The Annual Report noted that the Museum probably had “…more ancillary groups supporting it and more volunteers actively engaged in projects for the benefit of the Museum than any other institution in the country.” After several successful years, the Sun City Branch was closed in anticipation of the foundation of an independent Sun City Art Museum.

1981-82  In 1982, a new addition to the Museum’s support groups, Contemporary Forum, was founded to sponsor exhibitions and seminars on contemporary art and to aid the Museum in its acquisitions of contemporary art. Among the exhibitions were *Tonalism: An American Experience* and *Caesars and Citizens: Roman Portrait Sculpture from the J. Paul Getty Museum*, which attracted great attention for its high quality and superb installation. The Philip C. Curtis Collection was installed in the Museum entrance, and the *Phoenix Project*, an exhibition by artist Dale Eldred that involved several monumental outdoor pieces, was installed in the Museum and throughout the City with the cooperation of many local businesses and individuals. In February 1982, James K. Ballinger was appointed Director.

1982-83  The Museum embarked on its first membership drive, “The Dynamic Phoenix Art Museum,” and its membership roles numbered 4,700. The year was marked by several important exhibitions, including *Edward Hopper: Development of an American Artist, Renaissance of Islam: Art of the Mamlucks, and Americans in Brittany and Normandy: 1860-1910*, an important traveling exhibition organized by the Museum. New curatorial positions were added in 20th Century Art and in Education, and the Clague Collection of Chinese Cloisonné was acquired.

1983-84  The Museum hosted a flurry of exciting exhibitions. *The Nuclear Age: Tradition and Transition*, included varied and important modern works. *Twentieth Century Masters: The Thyssen-Bornemisza Collection*, organized by the Metropolitan Museum of Art in New York, brought the best of early modern art to Phoenix. Other shows focused on Jim Dine, Peter Hurd, and Russian Stage Design. Various lectures, seminars and film series complemented the fine art display. The Harrington Collection was highlighted as 29 of the Collection’s 45 pieces of Impressionist and Post-Impressionist art were exhibited. The Museum entrance and Singer Auditorium were remodeled. The volunteer support groups were instrumental once more, and the Phoenix Art Museum League’s fundraising activities were particularly successful.
The Museum’s Board of Trustees commissioned a Feasibility and Design Program Study for expansion/renovation of the facility. In April 1985, the Phoenix Art Museum League hosted the Triennial Conference for Volunteer Committees of Art Museums of Canada and the United States. In 1985, a new Museum support organization was established, Asian Arts Council.

Based on the recommendations of the Feasibility and Design Program Study commissioned in 1984–85, a Bond Project Proposal was written and submitted to the City of Phoenix. A $400,000 Endowment Challenge Grant was awarded by the National Endowment for the Arts, with the Museum successfully meeting the three to one challenge. Positive publicity about the Museum’s achievements helped spur a successful City of Phoenix Bond Election in April 1988, resulting in $20 million for the expansion. The Museum’s Phoenix Biennial – 1987 Phoenix Biennial: Regionalism, Nationalism, Internationalism – reorganizes to feature contemporary artists from Arizona, New Mexico, Southern California and Texas, and, while still a juried show, it was the first to be curated rather than organized as an invitational.

Annual attendance reaches more than 210,000, with an additional 40,000 served through outreach programs.

The Museum engaged in a $40 million Endowment and Building Campaign: $25 million for expanding and renovating the facility and $15 million for endowment. In 1993, the Museum’s Phoenix Triennial became the Phoenix Triennial, which will be organized every three years.

In May, construction began on the expansion and renovation of the Museum, designed by Tod Williams Billie Tsien & Associates, New York. The Museum remains open to the public through construction, although its offices temporarily are relocated to Park Central Mall.

Population of the Phoenix metro area reached 2.7 million.

In September, the Museum celebrated the grand opening of the expanded and renovated building. The new Museum is 160,000 sq. ft., more than double the former size, and includes new galleries for the 13,000-object collection and international traveling exhibitions, as well as additional art storage space, a 300-seat public theater, new research library, studio classroom facilities, the interactive ArtWorks Gallery for children, Art Museum Café, and orientation theater and other visitor amenities. The Museum was featured in prominent national and international architectural publications.

Phoenix Art Museum anticipates over 220,000 visitors with exhibitions like: It’s Only Rock and Roll: Rock and Roll Currents in Contemporary Art, organized by the Museum’s Curator of 20th Century Art, David Rubin, and Converging Cultures. The Museum celebrates renowned artist Fritz Scholder’s 60th birthday with the exhibition Vampires and Fallen Angels: The Secret World of Fritz Scholder. The Museum courtyard was renovated, adding a new water feature, trees, and improved seating areas. The Museum hosted Royal visits by both HRH Princess Anne and HRH Princess Alexandra during their visits to Arizona as part of the UK/AZ Festival. A new Phoenix Art Museum support organization was established, Friends of European Art.

This year saw the promise of the new Museum fulfilled. Phoenix Art Museum presented its first blockbuster exhibition, Splendors of Ancient Egypt, and presented Copper as Canvas: Two Centuries of Masterpiece Paintings on Copper, 1575-1775, organized by Phoenix Art Museum and the first major exhibition of its kind in the world. The Museum launched its new Web site through a grant from US West, at www.phxart.org, in time to feature these two extraordinary exhibitions. The Phoenix Art Museum League presented the first annual Phoenix Antiques & Art Show, a three-day fundraising effort at Phoenix Art Museum featuring 40 antiques and art dealers from around the country. The Museum introduced its new random access CD audio guide to the collection.

MEDIA CONTACT:
Margaree Bigler, Marketing and Communications Manager
602.257.2105 | Margaree.Bigler@phxart.org

Nikki DeLeon, Director of Marketing and Communications
602.257.2112 | Nikki.DeLeon@phxart.org
1999

Splendors of Ancient Egypt closed on March 28 and drew record crowds of over 300,000. The Museum also acquired an additional 14,000 members, bringing total membership to over 19,000. Copper as Canvas, a critical and popular success, closed on February 28 and drew 110,000 visitors. In August, the Museum received a $1 million endowment from the Marshall Fund of Arizona, a non-profit charitable foundation, to enable the Museum to organize exhibitions each year of work by under-recognized living American artists. These exhibitions will be on view in the newly finished Jonathan and Maxine Marshall Gallery of Contemporary Art on the second floor of the Museum’s South wing. The Museum dedicated the gallery and opened its first exhibition, John Salvest: Time on His Hands, on October 12. In September, the Museum celebrated its 40th Anniversary in conjunction with the opening of the Museum’s second blockbuster, Monet at Giverny: Masterpieces from the Musée Marmottan. A new Museum support organization was established, Latin American Art Alliance, also known as La Alianza. Attendance for the calendar year reached an all-time high of 567,763.

2000

Monet at Giverny: Masterpieces from the Musée Marmottan, which closed on January 30 after a 28-day extended run, drew nearly 300,000 visitors. Membership saw an all-time high of 27,000 households. Chief among the year’s acquisitions was a stunning group of Vietnamese blue and white porcelain pieces from the Hoi An Hoard added to the Museum’s Asian collection. The 15th-16th century pieces had been recovered from a sunken ship which had rested off the Vietnamese coast for 500 years. The Museum’s Friends of European Art joined the League as co-presenters of the annual Phoenix Antiques & Art Show. The CAA Exhibition and Sale celebrated its 35th anniversary and its 28th year at Phoenix Art Museum.

2001

The first major comprehensive exhibition of the work of Norman Rockwell, Norman Rockwell: Pictures for the American People, opened at Phoenix Art Museum on January 27 and continued to draw sell out crowds. On March 13, a city of Phoenix Bond Election saw the overwhelming passage of all 12 bond issues on the ballot. Proposition 6, the bond issue which included funds for Phoenix Art Museum and many other cultural and educational institutions, passed with over 70% of the vote. As a result, Phoenix Art Museum will receive $18.2 million to finish those items on the master plan begun as result of the prior bond election in 1988. Ullman Center – The Art of Philip Curtis, a new gallery in the Museum made possible by a generous gift by Virginia Ullman, opened to the public on April 24. Frida Kahlo, Diego Rivera and Twentieth-Century Mexican Art: The Jacques and Natasha Gelman Collection, widely regarded as the world’s most significant private holding of 20th century Mexican art, drew enthusiastic crowds and reviews, March 31 – June 24. During the run of the exhibition, Phoenix Art Museum was chosen by the United States Postal Service as the location for the launch ceremonies for a new Frida Kahlo postage stamp. For the first time, Phoenix Triennial 2001, July 28 – September 23, featured works from Mexico, as well as Arizona, California, New Mexico and Texas. The inner and most secret world of China’s Imperial Palace – or Forbidden City, as it became known – was revealed through the Museum’s blockbuster exhibition which opened on November 10, Secret World of the Forbidden City: Splendors from China’s Imperial Palace, organized by The Bowers Museum of Cultural Art, Santa Ana, California, in association with The Palace Museum, Beijing, China. Phoenix Art Museum’s Curator of Asian Art, Dr. Janet Baker, had a primary role in organizing the exhibition while at The Bowers Museum, prior to coming to Phoenix. The Spanish-language version of the audio guide’s family stops were introduced in 2001.

2002

Secret World of the Forbidden City closed on April 7, having drawn over 120,000 visitors. The stunning exhibition of glass Dale Chihuly: Installations, March 30 – June 23, drew approximately 78,000 visitors. The Museum’s collection continued to expand, with over 17,000 objects. For example, a large installation work by the internationally-recognized artist Cornelia Parker, Mass (Colder Darker Matter), was added Phoenix Art Museum’s contemporary collection. A major featured exhibition of the Museum’s fashion design collection, Garden of Eden, was presented.

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Margaree Bigler, Marketing and Communications Manager
602.257.2105 | Margaree.Bigler@phxart.org

Nikki DeLeon, Director of Marketing and Communications
602.257.2112 | Nikki.DeLeon@phxart.org
in the Steele Gallery, July 20 – September 22, the first since 1985 and organized by the Museum’s Curator of Fashion Design, Dennita Sewell. A stunning catalogue of the Museum’s collection, *Phoenix Art Museum: Collection Highlights*, was published by Harry N. Abrams, Inc. in association with the Museum, covering all areas of the collection – American, Asian, European, Latin American, modern and contemporary, and Western American art, and fashion design. The Museum will provide a copy of the book to every high school library in Arizona. The complete Spanish language version of the collection audio guide was introduced.

**2003**

The blockbuster exhibition *Masterworks from El Greco to Picasso in The Phillips Collection*, featuring 32 of the world’s most well-known and beloved artists, such as Van Gogh, Renoir, Cezanne, Degas and more, opened on January 27 and remained on view through May 4, drawing 205,000 visitors. The Museum organized and presented the landmark exhibition of rarely seen Sri Lankan art, *Guardian of the Flame: Art of Sri Lanka*, in the Orme Lewis Gallery, February 8 – May 11. A monthly docent tour in Spanish was added to the Museum’s offerings. Plans for upcoming building expansion, again designed by Tod Williams Billie Tsien & Associates, are underway as a result of the 2001 Phoenix Bond Election. The beginning of construction is anticipated in Spring of 2004.

**2004**

Phoenix Art Museum was the first American venue to present the exhibition *American Beauty: Painting and Sculpture from The Detroit Institute of Arts 1770-1920* before it returned to Detroit after a successful European tour to: National Gallery of Ireland, Dublin; Van Gogh Museum, Amsterdam; and American Museum at Giverny, France. The Museum’s showing of this visually stunning array of American painting and sculpture from the mid-18th to the first quarter of the 20th century, was extended from original closing date of March 14 to April 4, and carried a special admission fee. This year also saw the presentation of the exhibition *Degas in Bronze* and the very popular *Great Masters of Mexican Folk Art* from the collection of Fomento Cultural Banamex in Mexico City. The Museum worked with a community advisory group for this exhibition and presented unique programming and events, such as the very successful Festival Familia, featuring music, demonstrations, hands-on activities for kids, and more. *Shaping the Future through Art*, the Museum’s $15 million capital and endowment campaign to supplement the $18.2 million in voter approved bond funds, was well underway. The Museum received a large gift from the Dorrance Family Foundation for the creation of an outdoor sculpture courtyard, not originally on the expansion plan. Groundbreaking was delayed to the beginning of 2005.

**2005**

The capital and endowment campaign fundraising goal was increased to $23 million, making the total project goal to $41.2 million, which includes $10 million for the Museum’s endowment. The Museum also was awarded the prestigious Kreege Foundation challenge grant for $900,000. Museum broke ground on the expansion in January, with anticipated completion scheduled for the spring of 2006 and grand opening celebrations planned for the fall of 2006. The project includes a dramatic new entrance, entry plaza and dedicated arrival drive with increased visibility on Central Avenue and improved visitor parking; a spectacular 12,500 square foot indoor/outdoor main lobby with a canopy and convenient drop-off area, enhanced amenities and a gathering space for special events; a new four-level gallery wing with more than 25,000 square feet of gallery space to house a growing collection of contemporary art, as well as flexible exhibition space; an expanded Museum Store; and an approximate 40,000 square feet outdoor sculpture courtyard that will be an urban oasis for the visitor. The new gallery wing and lobby were designed by Tod Williams/ Billie Tsien & Associates, New York; the sculpture courtyard was designed by the landscape architecture firm Reed Hilderbrand Associates of Watertown, Massachusetts; and the new entry plaza’s natural spaces was designed by the firm of local landscape architect, Christine Ten Eyck. The builder was Kitchell Contractors. The highlights of the Museum’s exhibition season were *In Monet’s Light: Theodore Robinson at Giverny* and the critically acclaimed *Surrealism USA*, for which Phoenix Art Museum was the only other venue in addition to the exhibition’s organizing institution in New York, the National Academy Museum, due
to Phoenix Art Museum's strong Surrealist holdings in its collection. The New York Times hailed the exhibition as “informative, high-spirited and humbling...a vigorously illuminating show.” The year also brought: the retirement of the Museum’s Deputy Director of Administration, Sherwood “Woody” Spivey, after 30 years of service; the debut of a new annual event, Arts & Flowers, presented by Phoenix Art Museum League; and the formation of the Museum’s eleventh support organization – Women’s Metropolitan Arts Council.

2006

The Museum celebrated the completion and grand opening of a $41.2 million expansion that included the Ellen & Howard C. Katz Wing for Modern Art, Greenbaum Lobby, Dorrance Sculpture Garden and Wilde Family Entry Plaza among other improvements.

2007

Rembrandt and the Golden Age of Dutch Art: Treasures from the Rijksmuseum, Amsterdam was the first blockbuster exhibition in the new wing. Other notable exhibitions included Curves of Steel: Streamlined Automobile Design. Acquisition highlights included Anish Kapoor's monumental sculpture Upside Down.

2008


2009

The Museum celebrated its 50th anniversary.

2015

James K. Ballinger retires. Amada Cruz is named The Sybil Harrington Director.

2015

The Museum receives a $2.5 million gift from Suzanne and Bud Selig to be used to endow the position of Selig Family Chief Curator, the first such role at the Museum in more than ten years.

2015

Through the generosity of Diane and Bruce Halle, the Discount Tire Company generously provided funding for the Museum's Discount Tire Free Family Sunday, which provides a day of educational programming and free admission for every visitor on the second Sunday of each month.

2015

The Museum serves as the exclusive U.S. venue for The White Shirt According to Me. Gianfranco Ferré, a study of the creative genius of the Milanese designer.

2016

The Museum receives a $2 million gift from Jacquie Dorrance, in honor of Arizona Costume Institute's 50th year, to be used to endow the position of the Jacquie Dorrance Curator of Fashion Design.

2016

The Museum hosts Michelangelo: Sacred and Profane, Masterpiece Drawings from the Casa Buonarroti, the first time works by the Renaissance master have ever been on view in Arizona’s century-long history. The Museum also features Phoenix Rising: The Valley Collects, which features some of the most important works contained in Arizona collections, which includes works by Degas, Monet, and Picasso, spanning 2000 years of art history.