

Opposite: A girl draws on a chalkboard at the Flimp Festival (2021).

**Sustainability**

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We at the Montgomery Museum of Fine Arts are happy to share that, even as the pandemic and its related ripples have hindered our service in some ways, there have been moments when it, along with other plate-tectonics of the moment, have also helped move us forward as an institution. We will focus on the highlights and happenings of deep significance from the past year in these opening words and throughout this report. Take notice of how each story’s writer seems to reflect on the work of the moment but also the work to come as we look toward our centennial year in 2030.

In its 91st year—Angie’s third as Director and Cathy’s first as Board President—the Museum continued to realize the strategic plan’s priorities of deepened engagement and sustainability. Cathy’s focus on diversity, equity, access, and inclusion (DEAI) and on local artists allowed us to further articulate and accelerate our activities in these areas. In this report, you will read about significant advances in the Board’s and staff’s work to become a more inclusive institution. In June, just as Juneteenth became an officially-observed national holiday, the Museum offered its first Juneteenth programming: Shout Hallelujah, a celebration of African American culture, creativity, and community. Then, in August, the MMFA was awarded a substantial Museums Empowered grant from the Institute for Museum and Library Services—offering federal funds that will fuel three years of Board and staff development activities to help us better reflect the diversity and needs of today’s Montgomery and River Region. You will also read about the ways we are honoring the Museum’s origins as a place founded by and for artists—from the reSTOREation of the Museum Shop and reCREATION of the café, to programs...
featuring local artists’ perspectives and initiatives to help our area’s creatives and the creative economy.

You will also read about 2020–2021’s acquisitions, installations, and exhibitions. The delights of BLOW UP II: Inflatable Contemporary Art and the gravitas of Bethany Collins: My destiny is in your hands in the galleries, the addition of works by Chakaia Booker and Jaume Plensa in the Sculpture Garden, the two Art Walks on the Blount Cultural Park grounds, and the gifts and purchases of art by Amy Sherald and Henry Farny, among many others, made for an especially good year for seeing—and being seen—in the art on view. While our gallery attendance continues to track with the ups and downs of the pandemic, as with other museums in our region, we are slowly and steadily seeing visitors return to the Museum. In talking with those visitors and with our colleagues in neighboring institutions, we’ve all come to realize that our annual attendance number does not truly capture the service we have provided to the public in the past year. We may never know the depth of relief and restoration time spent in our galleries, on the grounds, and in programs brought to those who sought calm and community here.

And, while there have been many gains this past year, there have also been some sobering losses. In 2020–2021, we lost architect Jim Barganier, Director Emeritus Mark M. Johnson, artist and advocate Mary Lynne Levy, and docent Pam Moulton. Remembering the gifts each of these individuals brought to the MMFA, we are reminded that—behind the art, the exhibitions, the acquisitions, the programs—there are the people who make us, well, us. The people who created this place, shaped it, shouted from the rooftops about all things MMFA; the people who come, the people who Zoom and Facebook and Insta with us; those who work here and those who volunteer here. Our beloved community, for whom we are so very grateful.

This annual report serves not just as a review of what has been and preview of what might be, but also as a celebration of our community and your generous contributions. On the following pages, we have reprinted a December 2021 post from Medium, a digital platform known for its insightful and dynamic thinking. In this case, the thinker is writer and Giving Pledge signator MacKenzie Scott, and her focus is on philanthropy. In the post, Scott paints a beautifully-inclusive picture of philanthropic giving, one that reaches beyond financial support to recognize other valuable gifts, including the sharing of life experience, creativity, talent, knowledge, compassion, love, trust, patience, attention, time, action, and voice. We share Scott’s broad view of philanthropy and we thank every one of you for bringing so much of who you are and what you have to our Museum and community, year after year.

With much appreciation,

Angie Dodson
Director

Cathy Martin
Board President

Article: Reproduced from Medium.com. © 2022 MacKenzie Scott
Sometimes what’s going on in the world or in my work brings a line of poetry repeatedly to mind, but just as often it’s a single word. Lately the one I keep turning over is “philanthropy.”

It’s not a word I have ever loved or identified with. A lifetime of cultural references associated it with financially wealthy people who believed they knew best how to solve other people’s problems. Since I did not believe myself to be such a person, I had always felt more kinship with people who offered a couch when someone said they needed a couch.

So I was surprised to discover that dictionary definitions of philanthropy are so inclusive and beautiful: “love of humankind”; “the desire to promote the welfare of others”; “generous donation of money to good causes”; “work of practical beneficence.” What had happened? Somewhere along the line, this big, lovely word had shriveled to describing the humanitarian impulses of less than 1% of the world’s population. When did the rich become the only people with a “desire to promote the welfare of others”? Which is a more “generous donation of money to good causes”—100 dollars from someone who earns 50,000 a year, or 100,000 from someone with 50 million in the bank? How did the only “work of practical beneficence” worth acknowledging become writing checks?

Language experts call this kind of change in the meaning of a word semantic narrowing. Apparently once upon a time “girl” meant any young person, “deer” meant any animal, and “art” meant any skill. But none of these narrowed words disappoint me. They didn’t come to signify something diminished, just something more specific, and specificity is often more beautiful. The problem is that half the beauty of the original meaning of “philanthropy” was in its breadth. It’s as if we had taken the word “love” and reduced it to mean only familial love, or only romantic love, cutting out the love we feel for friends, or food, or sunsets, or strangers.

Even by the traditional yardstick—money—contributions to the welfare of others by financially wealthy people don’t merit disproportionate attention. To use the United States as an example, the total donated to U.S. charities in 2020 was 471 billion. Of this, nearly a third was given in increments under 5,000 dollars. In addition to these gifts few people picture when they think of philanthropy, there was 68 billion in financial support to family members in other countries (hard to track and likely way underreported), tens of billions in crowdfunding, nearly 200 billion in volunteer labor at non-profits, and 670 billion in wages for the paid employees who deliver those non-profit services. That’s over a trillion dollars in “donation of money to good causes” and “work of practical beneficence.” That trillion far exceeds contributions by the tiny segment of the population still being acknowledged and colloquially called “philanthropists.”

And that trillion is only a fraction of the value pumped into the generosity economy by the other 99%.

What’s getting left out?

The biggest omission is probably informal person-to-person giving. In a 2020 survey about generous behavior, over 70% of Americans reported giving both labor and money to people they know, and half reported doing the same for strangers. This represents billions of dollars no one seems to be counting.

What else? Voice. Millions of people participated in racial justice demonstrations following the murder of George Floyd last year. Millions more use their voices spontaneously in moments of discrimination in an office or at school. To my knowledge, no one is quantifying the value of organized and informal humanitarian speech and demonstration either.
The multiplier effect on the social and economic value of both of these forms of giving is gigantic. Generosity engages the same pleasure centers in the brain as sex, food, and receiving gifts, and it improves our health and long-term happiness as well. Just as spending in a store triggers a long chain of spending outside the store (gas for customers, lunch at the mall, supplies for the food court), the kindness in one unexpected hour of free snow-shoveling for a sick neighbor may trigger a domino effect of gratitude- and gratification-inspired kindesses that could go on for years. Seeing someone speak up on your behalf is just as likely to inspire you to act on behalf of others, especially if that speech helps secure rights that enable you to do it.

I have seen economists focus on the costs of change-making efforts (reduction in property values or decreased business activity from protests, for example), but the immediate and knock-on benefits of humanitarian speech and compassionate action rarely get mentioned. While many of the returns—confidence, insight, and empathy, for example—are difficult to measure, many others—such as improved health outcomes—are not. Maybe someday someone will shine a quantitative spotlight on some of these, or find new ways of capturing their impact. In the 1970’s an economist named Marilyn Waring traveled around the world studying a form of labor that economists weren’t even acknowledging as an omission in their calculations, and concluded that if you hired workers at the market rate to do all the unpaid work women do, it would be the biggest sector of the global economy.

The historical omission of so many forms of generous action from our economic calculations of philanthropic value may be understandable. But their exclusion from a durable cultural concept of collective humanitarian contribution is baffling to me. I suspect our very compulsion to count and categorize and rate things is part of the problem. We tend to give more focus to things we can tally, and to rank everything else. Why does one form of compassionate action, one group of beneficiaries, one group of givers have to be more important than the others? Financially valuable versus socially valuable. Generosity to strangers versus generosity to friends and family. An employee at a non-profit takes leave from that care work to care for a dying parent. A traveler cut off from her usual volunteer work on a month overseas helps an isolated elderly neighbor get a cell phone she can use to talk to her kids. A volunteer isolated by the pandemic makes sandwiches and drives them to a road newly lined with tents and RVs in his town.

This is all philanthropy.

And so is the effort of every team member—staff or consultant, professional advisor or grassroots field worker, formally contracted or informally polled, paid or unpaid, long-term or short-term, full-time or part-time or one-time—in the big, non-traditional network of people generously helping me with my giving.

And so is the effort of all the employees and volunteers at every one of the non-profits we give to.

And so is donating your old furniture to a local shelter, or speaking up for a bullied classmate, or shoveling your sick neighbor’s driveway, or staying after the school dance to help stack chairs.

How much or how little money changes hands doesn’t make it philanthropy. Intention and effort make it philanthropy. If we acknowledge what it all has in common, there will be more of it. That’s why I keep referring to what I’m doing as “giving,” a word still being used to describe what humans have been doing with their time, focus, food, cash, and trust to lift each other up for thousands of years. It’s also why I’m not including here any amounts of money I’ve donated since my prior posts. I want to let each of these incredible teams speak for themselves first if they choose to, with the hope that when they do, media focuses on their contributions instead of mine.

In the meantime, I hope any attention from this writing falls on what I have in common with every person who ever acted on an impulse to help someone. Two years ago I wrote a letter about the safe full of resources we all have to draw from, including the beliefs and experiences that shape how each of us chooses to give. I wanted to give away more money, at a faster rate, to serve a wider diversity of under-supported causes and people, with greater effectiveness than I have the perspective and capacity to give alone. For me, this meant trusting the effort and perspective of a diverse team of staff and advisors, who in turn trust the effort and perspective of field experts, funders, and non-profit practitioners drawing on decades of experiences of their own. Together
we trust the track records of impact and on-the-ground insights of hundreds of carefully selected teams working from within communities, offering them all the money up front and then stepping out of their way, encouraging them to spend it however they choose. I understand that this approach, and probably any approach, will mean having given to organizations that might make choices I wouldn’t make myself, but that’s the point. I believe the gifts will do more good if others are free from my ideas about what they should do. And this trust—another resource it’s difficult to measure—is the aspect of gifts that many have said they value most.

This approach to philanthropy is not the only way. It’s just the one my resources and opportunities inspired in me.

If you think you know how much impact might flow from acting on any of your own impulses to give, you are almost certainly wrong. Whose generosity did I think of when I made every one of the hundreds of gifts I’ve given so far? It was the local dentist who offered me free dental work when he saw me securing a broken tooth with denture glue in college. It was the college roommate who found me crying, and acted on her urge to loan me a thousand dollars to keep me from having to drop out sophomore year. And after she saw the difference she made in my life, what was she inspired to do, twenty years later? Start a company that offers loans to low-income students without a co-signer. And how quickly did I jump at the opportunity to support her dream of supporting students like she once supported me? And to whom will each of the thousands of students thriving on those gratitude-powered student loans go on to give? None of us has any idea.

In the wake of the nationwide civil unrest that was triggered by the murder of George Floyd in early summer 2020, the MMFA grappled with its role as a civic institution. Located in Montgomery, Alabama, a city that bills itself as the Cradle of the Confederacy and the Birthplace of the Civil Rights Movement, we at the Museum felt compelled to address the longstanding and complex issues surrounding race and justice within our own practice. Through internal conversations and reflections on practices within the broader museum culture, we realized that in order to bring about a more just and inclusive community, we must first take ownership of our biases and address the way we serve our community.

CURRENT WORK

Efforts to make the MMFA an institution that is “of the people, by the people, and for the people” have been underway for the past three years. One of our goals has been to answer this question: how do we balance our collections and installations of art to portray the larger story of life in Alabama and Montgomery? These efforts, discussed more deeply on page 10, were honed and focused with the release of our strategic plan in 2018 as part of the MMFA’s reaccreditation process. The Museum’s programs strive to feature more diverse voices. Our Local Artists Live program, broadcast on Instagram, has included more than 35 artists since it launched last year; of those who participated, 60% have been either artists of color or from other traditionally-underrepresented groups. Additionally, we developed a program honoring Juneteenth—a new federal holiday that celebrates the emancipation of the last enslaved people in the Confederacy—in collaboration with the city of Montgomery and community members. The event was filled with local musicians, dancers, fashion connoisseurs, and poets, all recognizing and celebrating the vibrancy of the Black experience. While we know we are headed in the right direction towards becoming a more welcoming institution, there is still work to be done.

THE GRANT

Committed to this effort, the Museum sought funding that would help us bring in objective, knowledgeable experts to lead us on our journey. The Institute of Museum and Library Services (IMLS) is the primary source of federal support for the nation’s libraries and museums. It believes in the transformative power of America’s museums in the lives of individuals and communities, and it empowers organizations through grantmaking, research, and policy development. In November 2020, the Museum submitted a grant application to the IMLS for support of a comprehensive three-year diversity, equity, accessibility, and inclusivity (DEAI) initiative; in August 2021 we were awarded nearly $163,000 to undertake this effort. This funding, a special initiative of the Museums for the America Grant Program, is designed to support projects that use professional development and training to generate systemic change within museums. This grant not only supports this mission; it also restores the Museum’s relationship...
with national and federal grantors, allowing us the opportunity to seek future support on a national level.

**OUR PARTNERS**

We could not accomplish these tasks without help from external facilitators. Over the next several months, we will host a series of trainings on DEAI and LGBTQ+ allyship for staff and Board members that provide participants with insight into racial equity and how to prioritize diversity and inclusion into their work. In addition, our strategic plan, internal policies, and curatorial practices will undergo a review in order to determine additional opportunities for equity and inclusivity. Finally, training on neurodiversity (brain function and behavioral differences) will enable staff to better welcome and engage with those on the spectrum. This entire process will undergo a series of formative and summative evaluations to guide us along this journey and keep us on track. All of these partners, listed below, will ensure that we take every opportunity to make transformative changes to our practice.

- Dina Bailey, CEO, Mountain Top Vision
- Christal Cherry, President, Board Pro
- Renee Rubin Ross, Founder, The Ross Collective
- Bernadette Smith, CEO, Equality Institute
- Maigen Sullivan, Co-Founder, Invisible Histories Project
- Joshua Buford, Co-Founder, Invisible Histories Project
- Uma Srivastava, Executive Director, KultureCity
- Kate Livingston, Founder, Expose Your Museum

**THE WORK AHEAD**

Looking ahead, the MMFA will use the funds from the IMLS grant to create the Towards Inclusivity and Diversity Initiative, a three-year institutional development program with the goals of:

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

While we know the road before us is difficult, we embrace the idea that change is the enemy of stagnation and the champion of progress.

*Top Left:* Amon Robinson performs on the saxophone from the Wilson Auditorium’s stage at the Museum’s event, Shout Hallelujah: Juneteenth at the MMFA. *Top Right:* Afro-centric dance led by SQAD.

*Opposite:* Second Line-style procession led by Avant Garde through the Museum’s Young Galleries. All photographs by Mickey Welsh for the Montgomery Advertiser.
In the next decade, the MMFA will celebrate its centennial, and, like any institution with that major milestone looming in the not-so-distant future, we are doing a lot of introspective work to understand the journey that brought us from our founding in 1930 to a very different “now.”

The list of acquisitions that follows on page 23 shows that the Museum’s staff and Collections Committee’s choices for additions to our collection are following what we believe to be the best professional practice for a 21st-century museum collection. These choices set a precedent for expanding the collection to better reflect our community’s historical development and Montgomery’s important role in the history of the 20th century. Moving from the “Cradle of the Confederacy” in the 19th century to the birthplace of the movement for Civil Rights and social justice in the 20th means that the Museum stands at the crossroads of a place where history’s events tell a monumental story of seismic cultural shift and change.

Without great fanfare, the perspective of the Museum’s staff and its Board of Trustees began to shift significantly in the latter 20th century with the acquisition of works of art that created a foundation for increasing the representation of minorities, both locally and nationally. The Black Arts and Desta festivals of the 1970s, spearheaded by faculty and staff of Alabama State University, brought programs to the Museum that attracted new visitors to see shows, such as 1981’s Forever Free: Art by African-American Women from 1862–1980, an exhibition of works by a broad swath of female Black American artists. A watershed acquisition that incorporated work by an important Black artist from Montgomery into the collection occurred slightly later, in 1982, with the gift of 30 paintings by Montgomery-native Bill Traylor from Charles and Eugenia Shannon. The context for this gift was the landmark 1981 exhibition Black Folk Art in the South, which was held at the Corcoran Museum of Art in Washington, D.C. The national recognition given to Bill Traylor and his work, which has only increased over the years, elevated both the Nation’s and the Museum’s interest in the works of self-taught artists, particularly those who lived and worked in Alabama. Our collection is now one of the most inclusive of works by these artists in the U.S.

Along with other museums around the United States and overseas, the Museum increasingly began to see its collection through the lens of representation: whose stories are well-represented in museum collections? Whose are not? And how do we balance our collections and our installations of art to portray the larger story of life in Alabama and Montgomery?

In the past three years, the Museum has made about 30 acquisitions of works of art, and of those, 40% have content intended to present a more inclusive story. Important examples include:

- Dread Scott, A Man Was Lynched by Police Yesterday, 2017, 2020.3
- Paul Scott, Selma, 2019, 2020.4 (opposite)

• Amy Sherald, *Handsome*, 2020, 2021.2

• Minnie Sue Coleman, *Pig in a Pen Medallion*, about 1970, 2021.4.1

• Thornton Dial, Sr., *Lost Americans*, 2008, 2021.4.2

• Emma Mae Hall Pettway, *Bars/Strips*, about 1975, 2021.4.3

• Joanna Pettway, *Housetop Variation*, about 1950, 2021.4.4

• Yvonne Wells, *Amistad*, 1998, 2021.6 (right)

The Museum's current practice includes an annual staff presentation of the collections development document to the Board’s Collections Committee. This document identifies areas of potential growth for the collection in the upcoming fiscal year and takes into consideration best practices for 21st century art collection, limited space for storage of art not on view, and prioritizes types of art that have not received ongoing attention in the past, such as works by women and people of color.

We are committed to addressing the challenges noted above. In the past several years, the Museum has removed from the collection, known as deaccessioning, works that were no longer used in the exhibition program—whether due to poor condition or lack of context—in order to allot storage space for new acquisitions. Staff and Committee members alike continue to utilize the funds for acquisitions not limited by our restricted endowment funds. Taking into consideration the priorities identified in the development plan, the Committee works with staff to ensure that the Museum’s collection is growing judiciously. In doing so, we can be certain that, over time, the Museum’s holdings will be enriched with works that tell the fullest story of art and life in Montgomery, Alabama, and the United States in the 21st century.

This is not just our mission; it is our responsibility and duty as a staff and Board to build an art collection for all Montgomery and its distinct, vibrant communities.


*Bottom:* Paul Scott (English, born 1953), *Selma*, 2019, from the series, Scott’s Cumbrian Blue(s), New American Scenery, in-glaze screen print (decal) on salvaged Syracuse China with pearlware glaze, Montgomery Museum of Fine Arts Association Purchase, 2020.4
THE LOCAL ARTISTS COMMITTEE
RECONNECTING WITH OUR ARTS COMMUNITY

Founded in 1930 by local artists—namely John Kelly Fitzpatrick and the Morning View Painters—the Montgomery Museum of Fine Arts sees the engagement with and success of the local arts community as essential. With the Museum’s centennial celebration less than ten years away, we strive to elevate this founding principle through specific strategic goals that emphasize the importance of not only connecting with local artists but also keeping them at the forefront of our Museum culture.

With this in mind, the MMFA formed an advisory board, the Local Artists Committee (LAC), to restore and extend our relationship with the River Region artist community through new engagement, development, and access opportunities. The committee is comprised of artists and arts enthusiasts who have a passion for the betterment of the region and a shared belief that art can play an important role in community growth. It is led by artists and activists Bill Ford and Kevin King and the MMFA’s Community Arts and Engagement Coordinator, Laura Bocquin.

ENGAGEMENT

The LAC is integral to engaging with the arts community—keeping the community’s voice at the forefront of all of the MMFA’s efforts, specifically through new audio components and the curation and interpretation of works from the Museum’s permanent collection. The COVID quarantine provided a chance for something new: a hybrid series of exhibitions built on perspectives from local partners, using permanent collection reproductions and complementing audio outside of the traditional gallery setting. The inaugural exhibition, Voices of Change, featured responses from MMFA community members to photographs of Civil Rights icons by Yousuf Karsh—such as Muhammad Ali, Elie Wiesel, and Joan Baez—with personal reflections offered on each, recorded by Bill Ford. The second installation arose from a partnership with the Alabama Shakespeare Festival (ASF), where professional actors brought to life scenes from Shakespeare’s plays. A Stroll With Shakespeare: The Boydells and the Bard featured 18 reproductions of John Boydell’s prints of scenes from such masterpieces as Romeo and Juliet, The Merry Wives of Windsor, Hamlet, and more, accompanied by insightful written commentary from ASF’s resident dramaturg, Susan Willis. Over the next several years, members of the LAC will develop these biannual outdoor exhibitions by connecting with community members and groups to offer new perspectives of the MMFA’s collection. These projects will first be on view around Newell Lake and later installed in different parks around Montgomery.

DEVELOPMENT AND ACCESS

The MMFA sees the growth of the local arts community as paramount to the region’s long-term success. The path to success is twofold: 1) create opportunities for advancement, and 2) provide access to equipment and knowledge, resulting in a community where arts and artists thrive.

The Museum’s store, one of the MMFA’s earliest opportunities for artist advancement, was recently
revitalized with the help of the LAC. The Shop now displays a curated collection of items by only 20 artists per quarter selected by a blind jury consisting of members from the LAC. This focused selection, complete with new artist cards, which feature a short biography and resources to follow and engage with the artist online, allows Museumgoers to make more meaningful connections with the arts community they support. Additionally, “shopping local” will continue to be augmented by virtual and in-person programming, like Local Artists Live and Shop opening receptions, that bring creatives to the forefront.

Fall 2021 saw the launch of a refreshed quarterly professional development series, Signature, which provides workshops and networking opportunities for artists, teaching real-world skills such as branding and marketing their art. This leads to the development of our Artist in Residence program—the origins of which were influenced by last year’s Community Togetherness Project, where local artists paired together to submit proposals for works of art that responded to COVID. Expected to roll out in 2022, one component of this multifaceted and evolving program will provide commissions to local artists to conceive, create, and install unique, site-specific works at the Museum and in the region. In addition, the LAC recognized that artists need space and equipment to thrive; to this end, they initiated opening up the Museum’s underutilized studio spaces for collaboration and camaraderie among artists.

Undertaking these new initiatives, the MMFA sees a prosperous future for local artists and the arts, forging a more vibrant, creative economy.

**LAC INAUGURAL MEMBERS**

- Bill Ford (co-chair)  
  Visual artist
- Kevin King (co-chair)  
  Visual artist and founder/executive director of The King’s Canvas
- Nathaniel Allen  
  Visual artist and Chair of the Visual Arts Department at ASU
- Shannon Anderson  
  Graphic designer and social activist
- Josh Carpes  
  Musician and filmmaker
- Margaret Cornwell  
  Visual artist and owner of Montgomery’s Abrakadoodle
- Kirk Curnutt  
  Author and Chair of the English Department at Troy University
- Kelli Gavin  
  Community arts enthusiast
- Kalonji Gilchrist  
  Founder of 21 Dreams
- Elana Hagler  
  Visual artist and professor
- Alisa Koch  
  Visual artist
- Sunny Paulk  
  Graphic designer and painter
- Sondra Rhoades-Johnson  
  Arts enthusiast and community advocate
- Sarah Thornton  
  Theatre maker and Artistic Director of the Cloverdale Playhouse

Below: A man, exercising in Blount Cultural Park, walks past a panel from the 2021 installation of A Stroll with Shakespeare: The Boydells and the Bard.

Opposite: Local creatives Nystasha Kelly and Chris Hardy prepare for their WSFA interview about their mural, Untitled (2021). The mural was created for the 2021 Community Togetherness Project.
In 1984, Montgomery native Jim Bargainer began a long and fruitful relationship with the MMFA when he was selected by the Board of Trustees and the mayor of Montgomery to serve as the designer of the new Museum facility, to be constructed in the Blount Cultural Park. Jim remained our “Museum architect” from that day until his untimely death in 2020, designing expansions of the facility in 1993, 2006, and, most recently, the Caddell Sculpture Garden in 2018.

Jim once wrote that buildings “should be appropriate to their function in both design and the intangible aspect of ‘feeling’.” When reflecting back on his work for the Museum and the Caddell Sculpture Garden, specifically he mused, “The opportunity to design the Sculpture Garden gave me the opportunity to further realize that idea—to enhance the impression that this is a special place where, through art, they (visitors) can visually be transported to other times and places.”

Working with the staff and Board of Trustees over the years, Jim was a steady partner who came to know the workings of the Museum from the inside in order to create spaces that were well considered and necessary to exhibiting and caring for art, relishing the challenges of making the Museum both beautiful and functional. For this and for so, so many other things, we thank our long-time friend and colleague for sharing his gift with all who spend time in the spaces he envisioned and realized.

Top: Museum and Caddell Sculpture Garden architect Jim Barganier poses for a photo by the reflecting pool at the Sculpture Garden opening celebration on September 25, 2018. Photograph by Windham Graves.

Bottom: Jim Barganier poses on the recently-completed Museum’s terrace in 1988.
Mary Lynne Levy was a “daughter” of Montgomery. Over her lifetime, she embraced various roles—wife, mother, professional counselor—but she asserted that her role as an artist was as central to her identity as any of the rest. Montgomery—the fabric of the town and its surroundings—were the primary subjects of her art. and they are preserved in her beautiful paintings made over some 60 years. She painted the city, the pasture lands, the gardens, and the architecture that documented the lives of her community, people that she knew and loved.

Subsequent to her passing, the artist’s family generously gifted the Museum’s collection a precious family heirloom—an acrylic on paper painting in the artist’s characteristic style titled *Fishing with Grandmother and Mrs. Craig (Hattie and ‘Dele)*, painted around 1990. This work (detail seen above) embodies the essence of Mary Lynne’s achievements as an artist, as a recorder of the Montgomery she knew and its people, whom she loved. The work depicts her grandmother and her friend/housekeeper, ‘Dele, fishing on the pond that was at the family’s property in south Montgomery County. This painting is fragmented and dream-like—as is the nature of memory—with details merely suggested to place emphasis upon “remembrance” rather than the concreteness of the image itself.

Many artists preserve their life’s experiences, their spiritual values, and intellectual philosophies by distilling them into the imagery depicted in their art. Mary Lynne’s love of her home, her family, her friends, her community helped her capture this life force through her art, and was given tangible form in the paintings she made.

Through her art and our many fond memories spent with her at the Museum, both as an artist and a member of the leadership of the Museum’s Board of Trustees, we will remember Mary Lynne—her zest for life, her commitment to her community and, fortunately for us, her abiding passion for art and Montgomery’s art museum.
An esteemed scholar and museum director, Mark Johnson led the MMFA from 1994 until his retirement in 2017 when, as the longest-serving chief executive of the institution, he was named the Museum’s first Director Emeritus. Over the course of his tenure, Johnson shaped the institution in many ways. With regard to acquisitions, he added more than 1,700 works of art to the collection, including paintings by a number of America’s greatest artists, with Mary Cassatt, Edmonia Lewis, William Sidney Mount, and Thomas Hart Benton among them. Ever the art historian and curator, Johnson also organized a number of exhibitions and publications for the Museum, including ARTNow, a series of eight exhibitions between 1996 and 2001 focused on contemporary artists; Hans Grohs: An Ecstatic Vision in 1996; Ginny Ruffner: The Flowering Tornado in 2003; and on the occasion of its 75th anniversary, the Museum published the first major catalogue of its collection, American Paintings from the Montgomery Museum of Fine Arts.

In addition to his guidance of acquisitions, exhibitions, and publications, Johnson’s imprint on the Museum also includes two significant expansions: the additions of the Education Wing and Sculpture Garden. In 2006, after ten years of planning and fundraising under Johnson’s leadership, the Museum completed its most ambitious expansion project to date, opening its 23,000 square foot Education Wing, which included a doubling of the size of the Museum’s interactive gallery, ArtWorks; two art studios; the Margaret Lowder, Jean Weil, and Wynona Wilson Galleries; as well as additional staff offices and mechanical rooms. It was Johnson’s vision for the creation of an outdoor gallery for art, though, that will perhaps be appreciated as his greatest legacy at the Museum. After years of design and development work, in 2018, Johnson returned to the Museum for a gala celebration marking the completion of the John and Joyce Caddell Sculpture Garden, a two-acre setting for the display of art in the ever-changing natural landscape.

Mark’s personal passions included Old Master European prints, an interest he shared with one of the institution’s major donors, Adolph Weil, Jr. They worked together to build the Museum’s collection into one of the most important public collections in the Southeastern U.S., mounting major exhibitions—accompanied by published scholarship by area specialists—of prints by Rembrandt van Rijn, Albrecht Dürer, and James McNeill Whistler, all now a part of the Museum’s collection. A second passion was American Studio Art Glass, a collection he founded and nurtured over his tenure that now includes more than 60 examples by prominent artists, such as Harvey Littleton, Dale Chihuly, and William Morris. As a part of the expansion of the Museum completed in 2006, Mark worked with artist Cappy Thompson to commission and install the major window in the Lowder Gallery, Stars Falling on Alabama: We Are Enraptured by the Celestial Fireworks of the Muses.

Johnson received his BA in art history from the
University of Wisconsin-Whitewater in 1974 and an MA in art history and a Certificate in art museum studies from the University of Illinois at Urbana-Champaign in 1976. That same year, he was awarded an NEA internship in the education department of the Art Institute of Chicago. From 1977 to 1981, Johnson served as a curator and lecturer in the education department of the Cleveland Museum of Art. And, from 1981 to 1985, he served as assistant director and curator of European paintings at the Krannert Art Museum at his alma mater, the University of Illinois at Urbana-Champaign. While there, in 1980, he authored the publication, *Idea to Image: Preparatory Studies from the Renaissance to Impressionism*.


In addition to his contributions to the institutions where he worked, Johnson served as an adjunct lecturer in art history and museum studies at the University of Illinois at Urbana-Champaign, the College of William and Mary, and Auburn University at Montgomery. Johnson also participated in more than a dozen American Association of Museums (now the American Alliance of Museums) museum accreditation studies and was a longtime member of the Association of Art Museum Directors.

Today’s Board and staff appreciate many of Mark’s imprints on this organization, but none more so than the Caddell Sculpture Garden. Since its opening three years ago, the Sculpture Garden’s welcoming gates have drawn more of the community’s residents and visitors into the Museum. To have these art-filled ‘galleries’ set in nature has been a godsend, especially during this past two years’ pandemic when our outdoor spaces allowed us to welcome visitors back to the Museum over a year ago and continue to enable us to offer outdoor programming in these months as we navigate the pandemic’s enduring hold.

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Top Left: Yousuf Karsh (Canadian, born Armenia, 1908–2002), Mark M. Johnson, 1992, gelatin silver print on paper, Photograph courtesy of the Estate of Yousuf Karsh, © 2021 Yousuf Karsh; Top Right: Left to right: Director Mark Johnson, artist Cappy Thompson, and MMFA Board President Laurie Jean Wel, 2006; Bottom Right: Director Mark Johnson (left) at the 2014 groundbreaking for the future John and Joyce Caddell Sculpture Garden.

EXHIBITIONS + SPONSORS

CHANGING EXHIBITIONS

**BLOW UP II: INFLATABLE CONTEMPORARY ART**
October 31, 2020 through January 31, 2021
Organized by the Bedford Gallery, Lesher Center for the Arts, Walnut Creek, California.

This exhibition was sponsored locally by River Region Parents; Laurie J. Weil, DVM, and Dr. Tommy Wool; and Carol and Alfred J. Newman, Jr., with additional support provided by co-sponsors Peggy and Maurice Mussafer, Camille Elebash-Hill and Inge Hill, and Harmon Dennis Bradshaw, Inc.

**BETHANY COLLINS: MY DESTINY IS IN YOUR HANDS**
February 13 through May 9, 2021
Support for this exhibition was provided by Alabama Power Foundation and a grant from the Alabama Humanities Foundation, a state partner with the National Endowment for the Humanities. This exhibition was accompanied by a brochure.

**ANDERSON SCOTT: PHOTOGRAPHS**
February 13 through May 9, 2021
This exhibition was made possible in part by a grant from the Alabama State Council of the Arts.

**44TH ANNUAL MONTGOMERY ART GUILD MUSEUM EXHIBITION**
May 22 through August 1, 2021
Support for this exhibition was provided by sponsors AlaCOMP, Elizabeth Crump, and Laura and Barrie Harmon, with additional support from co-sponsors Dan Harris, Montgomery County Commission; Ann Hubbert; Lucy and Hans Luquire; Renasant Bank; and Paula and Nelson Smith.

**MARGUERITE EDWARDS: PUBLIC FACES AND PRIVATE SPACES**
May 22 through August 1, 2021
Support for this exhibition was provided by co-sponsors Dan Harris, Montgomery County Commission; Camille Elebash-Hill and W. Inge Hill, Jr.; and River Bank and Trust. This exhibition was accompanied by a brochure.

**ART CONNECTS: WORKS FROM THE VAULT CURATED BY THE COMMUNITY**
August 7 through September 19, 2021
Support for this exhibition was provided by sponsors Laura and Barrie Harmon, PowerSouth, and Winifred and Charles Stakely with additional support from co-sponsors The Honorable and Mrs. Truman M. Hobbs, Jr., Nancy and Marty Lee, and Mrs. Mary Lil Owens and Mr. Bill Little.

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


Bottom Left: Photograph of the 2021 installation of the exhibition 44th Montgomery Art Guild Museum Exhibition at the Montgomery Museum of Fine Arts. Featured work: Ryan Akers, PENTACOST, 2020, Lent by the artist. Akers was the winner of the 44th MAG Director’s Award.

PERMANENT COLLECTION EXHIBITIONS

FACT OR FICTION
December 19, 2020 through February 21, 2021

REVOLUTION AND REVIVAL: 19TH CENTURY FRENCH PRINTMAKING
February 27 through May 2, 2021

CHARACTER STUDIES
May 8 through July 25, 2021

TEMPORARY GARDEN INSTALLATIONS

SQUARE PEG
Chakaia Booker (American, born 1953), Square Peg, 2003, rubber tires and wood, Lent by the artist
October 15, 2020 through October 2022

WILSIS’S DREAM
Jaume Plensa (Spanish, born 1955), Wilsis’s Dream, 2018, bronze, Lent by GRAY, Chicago
October 15, 2020 through June 24, 2021

FROM THE VAULT: AFRICAN MASKS
June 19 through October 31, 2021

SERIAL (IMAGERY): HELPING HANDS IN HARD TIMES
July 31 through October 10, 2021

FROM THE VAULT: PHOTOGRAPHY BLACK + WHITE
September 11 through October 31, 2021

ART WALK INSTALLATIONS

VOICES OF CHANGE
November 2020 through February 2021

A STROLL WITH SHAKESPEARE: THE BOYDELLS AND THE BARD
Spring through Fall 2021

Art Bridges
Generous support for this exhibition provided by Art Bridges.
COMMUNITY TOGETHERNESS PROJECT

MEASURED SPACE
Marguerite Gilbertson (American, born 1993) and Tony Veronese (American, born 1983), Measured Space, 2021, plexiglass, Lent by the artists
April 2021 through July 2022

UNTITLED
Chris Hardy (American, born 1990) and Nystasha Kelly (American, born 1994), Untitled, 2021, vinyl on PVC, Lent by the artists
April 2021 through July 2022

ARTWORKS GALLERY EXHIBITIONS

GALLERY ART CLASS EXHIBITION
October 31 through January 24, 2021

THE LANGUAGE OF FLOWERS
January 27 through March 29, 2021
Inspired by the exhibition Bethany Collins: My destiny is in your hands.

COMMUNITY TOGETHERNESS PROJECT: STUDENT RESPONSE TO THE GLOBAL PANDEMIC
April 2 through July 24, 2021
Inspired by the Community Togetherness Project.

PEACE AMID CHAOS
July 31 through September 5, 2021

MIXED MEDIA
September 11 through October 24, 2021

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

Top: Artists Tony Veronese and Marguerite Gilbertson with the 2021 installation of their work, Measured Space, at the Montgomery Museum of Fine Arts, Montgomery, Alabama.

Bottom: Jake Duggar (Grade 7, Trinity Presbyterian School), Untitled. Sarah Bell McClinton (Grade 8, Trinity Presbyterian School), Dahlia Design. Emily Jones (Grade 12, Elmore County High School), Random Flowers. Valenkina Sulbaran (Grade 9, Booker T. Washington Magnet High School), Healing.

Opposite: Gola Peoples (African, Liberia), Helmet Mask with Raffia Costume (Gbetu), 20th century, wood and raffia, Collection of Dileep and Martha Mehta.
ACQUISITIONS

Crawford Gillis
(American, 1914–2000)
Untitled (Four Men and Two Watermelons), 1941
Oil on canvas
Gift of James L. and Carol Fields Loeb, 2020.6

Donald Lokuta
(American, born 1946)
Casting Miles Forst for “The Red Scaffold”, 1990
Gelatin silver print on paper
Gift of Melissa Tomich, 2020.7.1
Room 9 with the “Graffiti Wall” and “Chance Meeting” II, 2000
Gelatin silver print on paper
Gift of Melissa Tomich, 2020.7.2

Frank Fleming
(American, 1940–2018)
The Deer Man, about 2000
Unglazed porcelain
Gift of Fran Bull, 2020.8.1-.2

Zedekiah Belknap
(American, 1781–1858)
Portrait of Amy Woods
Oil on canvas
Gift of Mr. and Mrs. James Lucien Loeb, 2020.9

Purvis Young
(American, 1943–2010)
Celebration, about 1992
Acrylic on fiberboard
Montgomery Museum of Fine Arts Association Purchase, 2020.10

Cheonae Kim
(American, born Korea, 1952)
Barb Bondy, 2018
Acrylic on wood panel
Gift of the artist, 2020.11.1
Deone Jackman, 2018
Acrylic on wood panel
Gift of the artist, 2020.11.2
Mom, 2018
Acrylic on wood panel
Gift of the artist, 2020.11.3

Anderson Butler Scott
(American, 1961–2020)
Deer Heads over Meat Display, GA, 2015
Digital inkjet print on paper
Gift of James M. Scott, 2021.1.1
Round Propane Tank, CT, about 1989
Digital inkjet print on paper
Gift of James M. Scott, 2021.1.2

Amy Sherald
(American, born 1973)
Handsome, 2020
Screen print on paper
Montgomery Museum of Fine Arts Association Purchase, 2021.2

Henry François Farny
Indian Encampment, 1911
Oil on canvas
Gift of the Ida Belle Young Art Acquisition Fund, 2021.3

Minnie Sue Coleman
(American, 1926–2012)
Pig in a Pen Medallion, about 1970
Polyester
Montgomery Museum of Fine Arts Association Purchase and Gift of the Souls Grown Deep Foundation from the William S. Arnett Collection, 2021.4.1

Thornton Dial, Sr.
(American, 1928–2016)
Lost Americans, 2008
Mixed media on wood
Montgomery Museum of Fine Arts Association Purchase and Gift of the Souls Grown Deep Foundation from the William S. Arnett Collection, 2021.4.2

Emma Mae Hall Pettway
(American, 1932–2021)
Bars/Strips, about 1975
Cotton corduroy
Montgomery Museum of Fine Arts Association Purchase and Gift of the Souls Grown Deep Foundation from the William S. Arnett Collection, 2021.4.3

Joanna Pettway
(American, 1924–1993)
Housetop Variation, about 1950
Cotton, cotton corduroy, wool, and linen
Montgomery Museum of Fine Arts Association Purchase and Gift of the Souls Grown Deep Foundation from the William S. Arnett Collection, 2021.4.4

Jimmy Lee Sudduth
(American, 1910–2007)
Ferris Wheel at the Fairground, 1988
House paint and earth pigments on plywood

Madison Ke Francis
(American, born 1945)
Babylon—Babble On/Tower, 2012
Color Gravoply II hand engraving on paper
Gift of the artist, 2021.5.1

Yvonne Wells
(American, born 1939)
Amistad, 1998
Cotton, cotton/polyester blend, cotton corduroy, polyester and plastic buttons
Montgomery Museum of Fine Arts Association Purchase, 2021.6

Organized by accession number.
## BY THE NUMBERS

### VISITORS

<table>
<thead>
<tr>
<th>Description</th>
<th>Attendance</th>
</tr>
</thead>
<tbody>
<tr>
<td>Total visitor attendance</td>
<td>32,389</td>
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<tr>
<td>Visitors to ArtWorks¹</td>
<td>0</td>
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<tr>
<td>Annual events attendance</td>
<td>3,697</td>
</tr>
<tr>
<td>Highest daily attendance: Tuesday, November 3, 2020 (Election Day)</td>
<td>2,284</td>
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<tr>
<td>Highest non-event attendance: Sunday, April 25, 2021</td>
<td>297</td>
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### PERSONNEL

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<tr>
<th>Position</th>
<th>Number</th>
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<tbody>
<tr>
<td>City of Montgomery staff</td>
<td>34</td>
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<tr>
<td>MMFA Association staff</td>
<td>6</td>
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<tr>
<td>Docents</td>
<td>38</td>
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<tr>
<td>Returning docents</td>
<td>36</td>
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<tr>
<td>New docents</td>
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<tr>
<td>Volunteers</td>
<td>33</td>
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<td>Interns</td>
<td>15</td>
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<td>Volunteer and docent hours</td>
<td>2,148</td>
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<td>Conference attendance by staff</td>
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<tr>
<td>Conference presentations by staff</td>
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### COMMUNICATIONS

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<th>Number</th>
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</thead>
<tbody>
<tr>
<td>Total online sessions</td>
<td>68,482</td>
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<tr>
<td>Unique online visitors</td>
<td>54,098</td>
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<tr>
<td>Social media network followers²</td>
<td>12,857</td>
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<tr>
<td>Total email subscriber base</td>
<td>2,651</td>
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### CURATORIAL

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<tbody>
<tr>
<td>Works in the collection</td>
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<tr>
<td>Works conserved</td>
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<tr>
<td>Works part of outgoing loans/exhibitions</td>
<td>1</td>
</tr>
<tr>
<td>Works part of in-house exhibitions</td>
<td>91</td>
</tr>
<tr>
<td>Changing exhibitions</td>
<td>6</td>
</tr>
<tr>
<td>Collection based exhibitions</td>
<td>6</td>
</tr>
<tr>
<td>ArtWorks Gallery exhibitions</td>
<td>5</td>
</tr>
<tr>
<td>New acquisitions from funds</td>
<td>9</td>
</tr>
<tr>
<td>New acquisitions from bequests/donations</td>
<td>15</td>
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<td>Total collections website sessions</td>
<td>8,172</td>
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<td>Total collections website users</td>
<td>6,329</td>
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¹ Due to the COVID-19 pandemic, ArtWorks has been closed indefinitely to the public.
² Includes Facebook, Twitter, and Instagram

### DEVELOPMENT

#### Membership

<table>
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<th>Description</th>
<th>Number</th>
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<tbody>
<tr>
<td>Members</td>
<td>516</td>
</tr>
<tr>
<td>New members</td>
<td>44</td>
</tr>
</tbody>
</table>

#### Facility Rentals

- Private events held indoors: 10
- Private events held in the Caddell Sculpture Garden: 8
- Wilson Auditorium performances: 6

### EDUCATION

#### ArtWorks Gallery

- Student works exhibited: 256
- Schools represented: 12

#### Programming

- Youth and family program attendance: 2,952
- Teen program attendance: 51
- Muses teen council members: 7
- Adult program attendance: 604
- Adult virtual attendance: 1,756
- Offsite attendance³: 41

#### Tours

- Montgomery Public School (MPS) students⁴: 590
- Other Montgomery students⁵: 11
- Non-local students: 37
- Adult group participants: 257

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³ Film series at the Capri Theatre
⁴ In fiscal year 2021, all tours were provided virtually due to the ongoing COVID-19 pandemic. MMFA provides tours to all MPS kindergarten and 5th grade students system-wide. This number also includes tours for all other MPS students.
⁵ Includes homeschool and private school students.
FINANCIAL INFORMATION

FY 2021 OPERATING REVENUE + SUPPORT

(For the fiscal year beginning October 1, 2020 through September 30, 2021)

FY 2021 Revenue + Support

- City/County of Montgomery: $3,133,051
- Other Earned Income: $431,589
- Donations: $462,315
- Membership Dues: $231,460
- Federal, State, and Local Grants: $415,845
- Museum Store: $30,880

Total Operating Revenue: $4,705,140

FY 2021 Expenses

- Salaries and Benefits: $2,646,479
- Programs: $137,040
- Building Maintenance and Utilities: $600,699
- Materials, Equipment, and Supplies: $216,726
- Museum Store: $21,382
- Development, Marketing, and Facility Rentals: $119,274
- Administration: $413,924

Total Operating Expenses: $4,155,524
FY 2021 OPERATING EXPENSES

Thank You

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

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

Note

Numbers are rounded to the nearest dollar or percentage point.

A final audited report of the year’s financial statistics may be obtained upon request from the Museum’s Accounting Department.
GOVERNANCE

BOARD OF TRUSTEES

OFFICERS
Cathy R. Martin
President
Pete Knight
Immediate Past President
Barbara Larson
Vice President
Derek Johnson
Treasurer
Barbara Thompson
Secretary

TRUSTEES
Barrett Austin
Sheila Austin
William Ford
Yvette Gilkey-Shuford
Jason Goodson
Myrtle Goore
Mike Hart
Rhon Jones
Allison Muhlendorf
Sheron Rose
Robert Runkle
Dee Russell
Steve Russell
Kathy Sawyer
Adam Schloss
Mark Snead
Griffith Waller
Janet Waller
Kelli Wise

ASSOCIATION APPOINTED TRUSTEES
Holly McCorkle
Gage LeQuire
Kevin King

MONTGOMERY CITY COUNCIL APPOINTED TRUSTEES
Vacant
District 1
Chintia Kirana
District 2
Karen J. Campbell
District 3
Vacant
District 4
Jennifer Shaw
District 5
Kelli Gavin
District 6
Lucy Martin Jackson
District 7
Vacant
District 8
Susan Yvette Price
District 9

Top Left: Cathy R. Martin, 2020-2022 MMFA Board President, with Samuel P. Martin, at the Art Auction kick-off event. Top Right: Dr. Melanie Halvorson and Mr. Carl Barker with the Honorable Todd and Linda Strange at the Art Auction kick-off event. Bottom Right: David and Leslie Sanders, 2016-2018 MMFA Board President, with Sheron Rose at the Art Auction kick-off event.
STAFF

ADMINISTRATION
Angie Dodson
  Director
CURATORIAL
Margaret Lynne Ausfeld
  Senior Curator
Jennifer Jankauskas, Ph.D.
  Curator
Pam Bransford
  Registrar
Sarah Elizabeth Kelly
  Associate Registrar
Sarah Graves, Ph.D.
  Collections Information Specialist
Brad Echols
  Preparator/Designer
Christen Napp
  Assistant Preparator

EDUCATION
Alice Novak
  Curator of Education
Kaci Norman
  Assistant Curator of Education, Youth and Family Programs
Elisabeth Palmer
  Assistant Curator of Education, Docent and Adult Programs
Laura Bocquin
  Community Arts and Engagement Coordinator
Jill Byrd
  Tour Coordinator
Brandy Morrison
  Education Assistant

COMMUNICATIONS
Stephen Hayes
  Director of Communications
Meg Hall
  Volunteer Coordinator

DEVELOPMENT
Tisha Rhodes
  Director of Development
Kecia Kelso
  Development Officer
Cassandra Cavness
  DEAI and Grants Manager
Aaron Ganey
  Special Events Coordinator

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Aaron Ganey
  Special Events Coordinator

MAINTENANCE
Percy Bowman
  Building Maintenance Supervisor
Jeff Dutton
  Sculpture Garden Superintendent

SERVICE MAINTENANCE STAFF
Douglas Beachem
Walter Johnson
Dion Williams

*Partial fiscal year

Above: Brad Echols works with Seth Meriwether of Bonum Photography to create a 3D scan of the Museum’s Studio Glass Collection.
MEMBERSHIP

DIRECTOR’S CIRCLE

$25,000 +
SUSTAINING GUARANTOR
Mr. and Mrs. Barrie H. Harmon III

$10,000 +
GUARANTOR
Ms. Caroline Crook
Miss Elizabeth B. Crump
Mrs. Kent Jenkins
Mr. and Mrs. James K. Lowder
Judge Gene Reese and Mrs. Winston Wilson Reese

$9,999 – $5,000
DISTINGUISHED BENEFACTOR
Ms. Margaret Lynne Ausfeld
Dr. Melanie Halvorson and Mr. Carl Barker
Mr. John A. Caddell
Mr. and Mrs. C. Lee Ellis
Mr. and Mrs. Edward T. Hails, Jr.
Mr. and Mrs. Ray Ingram
Dr. and Mrs. Mark H. LeQuire
Mrs. Mary Lynne Levy
The S. Adam Schloss Foundation
Mr. and Mrs. Charles A. Stakely
The Honorable and Mrs. Todd Strange
Mr. Will Hill Tankersley and Dr. Kristin Tankersley
Mr. and Mrs. Peter Till
Mr. and Mrs. Adolph Weil III
Laurie J. Weil, D.V.M. and Dr. Tommy Wool

$4,999 – $2,500
MAJOR BENEFACTOR
Dr. and Mrs. Robert A. Avery
Mrs. Jane Barganier
Dr. and Mrs. Sanders M. Benkwith
Ms. Cathy Caddell and Mr. Charlie Warnke
Mr. Glenn Cain and Mr. Bruce Freitas
Mr. and Mrs. Brooks L. Darby
Dr. and Mrs. Stephen L. Davidson
Mr. and Mrs. Robert B. Geddie, Jr.
Ms. Camille Elebash-Hill and Mr. W. Inge Hill, Jr.
The Honorable and Mrs. Truman M. Hobbs, Jr.
Mrs. Ann Hubbert
Mr. and Mrs. Rhon Jones
Mr. and Mrs. Hans Luquiere
Mr. and Mrs. Maurice Mussafer
Dr. and Mrs. Alfred J. Newman, Jr.
Ms. Mary L. Owens and Mr. William D. Little
Mr. and Mrs. Bruce S. Reid
Mr. and Mrs. Robert Runkle
Mr. and Mrs. David Sanders
Mr. and Mrs. Nelson F. Smith, Jr.
Micki Beth and Laura Stiller
Mr. and Mrs. Vernon Taylor
Mrs. Helen Till
Dr. and Mrs. Forrest E. Waters III

$2,499 – $1,250
BENEFACTOR
Mr. and Mrs. Sam Adams
Judge and Mrs. W. Harold Albritton III
Mr. and Mrs. Gregory B. Alford
Dr. and Mrs. Winston M. Ashurst
Ms. Sheila M. Austin
Mr. and Mrs. Barrett Austin
Mr. and Mrs. K.C. Belt
Mr. and Mrs. Frederick M. Blackmon
Mr. and Mrs. Young J. Boozer III
Mr. and Mrs. Richard Bradford
Mr. and Mrs. Cedric Bradford
Dr. and Mrs. William M. Bridger
Dr. and Mrs. Arthur Britton
Mrs. Dorothy Cameron
Mr. and Mrs. Marvin H. Campbell II
Dr. and Mrs. Robert M. Combs
Dr. and Mrs. Ben Cumbus
Ms. Angie Dodson
Mr. and Mrs. Johnny F. Dunn
Mr. Jeff Dutton
Dr. Michael Fitzsimmons
Dr. and Mrs. Lewis R. Gayden, Jr.
Mr. and Mrs. Richard H. Gill
Mr. and Mrs. Jack A. Hanchrow
Mr. and Mrs. Don Hardegree
Mr. and Mrs. Alex L. Holtsford, Jr.
Mr. and Mrs. James W. Jackson, Jr.
Dr. and Mrs. Henry Johnson
Mr. and Mrs. Frank M. Johnston
Mr. Thomas H. Keene
Mr. and Mrs. James E. Klingler
Mr. and Mrs. Pete R. Knight, Jr.
Ms. Barbara Larson
Mr. and Mrs. James L. Loeb, Jr.
Mrs. Cathy R. and Mr. Samuel P. Martin
The Honorable and Mrs. Reese McKinney
Ms. Janet McQueen
Dr. and Mrs. John Moorehouse
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Members of the Montgomery Chorale sing 100 versions of “My Country ‘Tis of Thee” during a four-hour-long performance inside the 2021 installation of the exhibition Bethany Collins: My destiny is in your hands.

Opposite, clockwise from top left: Community members The Honorable J.C. Love III; Laurie Jean Weil, D.V.M.; and Sarah Thorton share insights into their selections for the 2021 installation of the exhibition Art Connects: Works from the Vault Curated by the Community.

Regional musician Calliope Pettis (left) performs while a young visitor (right) enjoys tactile experiences at the annual Flimp Festival.
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Above: Chalk artist Jennifer Richardson at the 2021 Filmp Festival.

Opposite: Visitors in the 2021 installation of the exhibition Bethany Collins: My destiny is in your hands at the Montgomery Museum of Fine Arts.
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