

A large, highly reflective chrome sculpture of four hands holding a large ring, set against a brick wall background. The hands are positioned at the corners of the frame, with their fingers interlaced to hold a large, circular ring. The sculpture is highly polished, reflecting the surrounding environment and the brick wall. The background is a warm-toned brick wall. The overall composition is centered and symmetrical.

UNIVERSITY OF ARIZONA MUSEUM OF ART

IMPACT REPORT

2024–2025



THE UNIVERSITY OF ARIZONA

MUSEUM OF ART



The sculpture *Liberty* by Hank Willis Thomas installed in the Arts District courtyard as part of the UAMA exhibition *LOVERULES*.

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Mission

The University of Arizona Museum of Art advances the academic and research mission of the university, inspires critical dialogue among campus and community audiences, and celebrates art as essential to our lives through the stewardship and interpretation of its expanding collection of art and archives.

Strategic Planning

Over the past several years, UAMA staff, led by the Strategic Planning Committee, formulated a new strategic plan to span from Fall 2024–2027. The plan is informed by the museum’s mission and vision, setting actionable goals for the years ahead. Particular areas of focus are learning and engagement, collection stewardship, visitor experience and access, and sustained success.

CORE PLANNING COMMITTEE

Olivia Miller
Willa Ahlschwede
Violet Arma
Chelsea Farrar
Kristen Schmidt
Sara Swayden

With special assistance from Myriam Sandoval, Chris Weir and other UAMA staff.



CLICK TO EXPLORE THE PLAN!



/ A Word from the Director

DEAR FRIENDS OF UAMA,

The museum had another wonderful year, marked by substantial milestones. Throughout this report, you will see the many ways that UAMA manifests its mission to support the academic mission of the university, care for our world-class collection of art and archives, and celebrate art as essential to our lives.

We celebrated ten years of our Mapping Q program, a century of Surrealism, the seventh and largest iteration of our annual *High School Artists* exhibition, and a survey of the internationally-renowned Department of State Medal of Arts recipient, Hank Willis Thomas. A series of dynamic programs accompanied these exhibitions along with many course collaborations.

The Arts District courtyard renovation and repaving of Olive Road have vastly improved the ambiance and approach to the museum. Inside the museum, we have been busy with our full HVAC system upgrade. This substantial university investment will ensure the climate conditions necessary to preserve our collections.

We are also making improvements to our collection objects through crucial conservation treatments. Two key works of campus public art — Lyman Kipp’s *Hudson Bay* and Athena Tacha’s *Curving Arcades (Homage to Bernini)* — received fresh paint jobs, and we are officially in the initial stages of conserving the *Altarpiece of Ciudad Rodrigo*.

As we close out this year we are eager for the year ahead, which includes a survey exhibition of the acclaimed artist and School of Art emerita professor Bailey Doogan, exciting loans of artworks from Crystal Bridges Museum of American Art, and much more!

As always, we couldn’t do it without your continued advocacy and support.

With gratitude,

Olivia Miller
Director, Chief Curator



PEOPLE

At the heart of UAMA is a talented and dedicated staff of eleven who each help to fulfill the museum’s mission through their essential roles. The UAMA is further supported by its Leadership Council, volunteer docents and student interns.

Staff

- Olivia Miller, Director, Chief Curator
- Will a Ahlschwede, Assistant Curator, Education & Public Programs
- Violet Rose Arma, Curatorial Assistant & Administrative Support
- Todd Caron, Security Officer
- Albert Chamillard, Exhibition Specialist
- Louis Estrella, Lead Security Officer
- Chelsea Farrar, Curator of Community Engagement
- Myriam Sandoval, Visitor & Member Services Lead
- Kristen Schmidt, Collection Manager/Registrar
- Sara Swayden, Archivist
- Christine Rose Weir, Senior Marketing Specialist

Leadership Council

- Charles Geoffrion
- Moir a Geoffrion
- Liz Hernandez
- Rob Leff
- Lauren Rabb
- Cita Scott



Docents & Student Gallery Educators

UAMA docents and gallery educators create meaningful art experiences with learners of all ages, from K12 school classes to university courses and community groups. These passionate volunteers and students bring art to life through interactive tours in the museum’s galleries, guiding visitors to look closely and make connections with art, ideas and each other. Led by Will a Ahlschwede, Assistant Curator of Education & Public Programs, and Chelsea Farrar, Curator of Community Engagement, docents and gallery educators work with UAMA staff to complete training, ongoing education, and research as well as to support events and special projects.

Gerry Bates	Elaine Greenwood	Linda Lee	Rand Tapscott
Elana Bloom	Leah Griffin	Emily Mann	Mary Vandeveire
Sarah Bodney	Thomas Holaday	Gilbert Rataeyzk	Ed Warner
ami dalal	Isabelle Holden	Sirilak Rottler	Joël Williams
Jenna Green	Karen Indeck	Lexie Shaw	Diana Wolff

Interns

- Jason Carrick, BA student in Classics, Anthropology and Art History | Collections Intern
- Margaret Collopy, BA student in Art History | Curatorial Intern
- Elvis Godwin-Snyder, BA student in Psychology | Education & Outreach Intern
- Jocelyn James, BFA student in Art & Visual Culture Education | Education Intern
- Megan Klockenga, BA student in Fashion Industry’s Technology & Science and Italian | Curatorial Intern
- Rylie Mizer, BA student in Art History | Archival Intern
- Lyrissa Nicole Tuyin, BFA student in 3D and Extended Media | Education & Outreach Intern
- Grace Waldrip, BA student in Art History, Creative Writing | Kornhaber Scholar & Collections Intern
- Mari Rose White, BA student in Art History, ASL | Collections Intern



SPECIAL
EXHIBITION

Hank Willis Thomas: LOVERULES

JANUARY 18 – JUNE 21, 2025

Hank Willis Thomas is a Brooklyn-based conceptual artist and activist focused on themes relating to commodity, identity, media and popular culture. Through the mining and reframing of iconic imagery and texts, Thomas connects historical moments of resistance to our lives today. With incisive clarity, he asks us to see and challenge systems of inequality while affirming our shared humanity to shape a better future.

In January 2025, the UAMA opened *Hank Willis Thomas: LOVERULES, From the Collections of Jordan D. Schnitzer and His Family Foundation*. The exhibition featured some of the most iconic artworks by Thomas — a Department of State Medal of Arts winner and among the most prominent contemporary artists of our time — and served as the largest retrospective of his work in the Southwest.

The 90 works on view spanned roughly 20 years of Thomas’ career and appeared in a variety of mediums — including photography, sculptures and textiles. The exhibition highlighted several important series, including *Branded and Unbranded: Reflections in Black by Corporate America*, as well as *A Century of White Women*. It also featured three large-scale outdoor sculptures — including a neon sign, the exhibition’s namesake — which were installed in the Arts District courtyard.

Critical awareness, civic engagement, collaboration and empathy are among the core invitations of Thomas’ work. *LOVERULES* prompted visitors to consider urgent questions like, “What is the role of art in civic life?” and “How do advertising and visual culture create narratives that shape our notion of value in society?”

LOVERULES was organized by Shamim M. Momin, Director of Curatorial Affairs at the Henry Art Gallery, Seattle. The presentation of the exhibition at UAMA was curated by Curatorial Assistant Violet Rose Arma and Director Olivia Miller. Lead sponsorship was provided by the Jordan Schnitzer Family Foundation with generous support from Dr. Peggy Jones and Alan Willenbrock. Special thanks to our Community Advisory Committee and to our media sponsors, Tucson Media Partners and Tucson Lifestyle.



Hank Willis Thomas: LOVERULES occupied three UAMA galleries, as well as space in the Arts District courtyard.

HANK WILLIS THOMAS COMES TO TOWN

LOVERULES VIP Exhibition Reception FEBRUARY 14, 2025



Event captured by Chris Richards, Dal Perry and Wolff Creative Co.

A special honor, renowned contemporary artist Hank Willis Thomas joined collector Jordan Schnitzer in Tucson to celebrate UAMA’s installment of LOVERULES, a survey of Thomas’ work.

Thomas and Schnitzer kicked off a weekend of festivities by co-hosting tours of the exhibition for press, members of the *LOVERULES* Community Advisory Committee, UAMA docents and University of Arizona deans.

Following the tours was a VIP reception attended by 300 guests. The lively atmosphere included refreshments, musical entertainment by a student jazz ensemble and an opportunity to be photographed with the iconic neon sign that served as the *LOVERULES* exhibition’s namesake. During his remarks, Thomas shared poignant observations centering on the shared theme of the date (Valentine’s Day) and the exhibition — love.

The following day, after the public “The Artist & The Collector” event, Thomas visited the Arizona Arts Racial Justice Studio to record an episode of the Race/Remix podcast. Before concluding his visit to Tucson, he spent time with members of the Sienna Collective student club, giving them a tour of the exhibition and joining them in their studios for a critique of their work.

The Artist & The Collector: A Conversation Between Thomas and Schnitzer FEBRUARY 15, 2025

West Coast businessman and philanthropist Jordan Schnitzer is recognized among the top 200 art collectors in the world. Since meeting Hank Willis Thomas in 2019, not only is Schnitzer the biggest collector of Thomas’ work, but the two men have become close friends. While in Tucson, Thomas and Schnitzer hosted an intimate public conversation in the Center for Creative Photography auditorium where they covered a range of topics, like the evolution of Thomas’ art practice over the last 20 years and the various themes he explores, as well as Schnitzer’s passion for collecting and what drew him to Thomas’ work in particular.



CLICK TO WATCH!



HWT ON THE RACE/REMIX PODCAST

Is art political? In Episode 11 of the Race/Remix podcast, Hank Willis Thomas dives into this provocative question through the lens of the powerful exhibition *LOVERULES*. Join cohosts Sama Alshaibi and Jennifer Saracino as they explore how Thomas uses collaboration, creativity, and the radical power of love to challenge injustice and spark civic dialogue.



CLICK TO LISTEN!



MORE LOVERULES PROGRAMMING

Projects/Space Virtual Artists Panel

MARCH 6, 2025

In a world increasingly marked by division, injustice, inequities and pain, the question arises: how do we embrace the beloved?

The Spring 2025 exhibition *(be)loved* — shown at The Projects/Space, a Black- and woman-owned gallery in Tucson’s Historic Arts District — served as both an exploration and a meditation on this question, centered on the lived experiences of artists of African heritage.

This virtual panel, offered in conjunction with UAMA’s *LOVERULES* exhibition, served as a chance to learn about the practices and perspectives of contemporary Black artists in the Southwest. It featured the five artists highlighted in *(be)loved*: Alanna Airitam, Granville Carroll, Lizz Denneau, Amber Doe and bianca goyette.



CLICK TO WATCH!



LOVERULES COMMUNITY ADVISORY COMMITTEE

A committed group of campus and community members met four times over the 2024–25 academic year, providing feedback to UAMA curatorial and education staff as they planned public programs related to the LOVERULES exhibition. The group included local artists, U of A faculty and staff, and leaders from the Sienna Collective — a School of Art student club. The committee also assisted UAMA in identifying and connecting with key stakeholders in the community.

- | | |
|---|---|
| Alanna Airitam , Artist | Thomas Harris , Arizona Athletics Director for Belonging and Engagement, Chair of Inclusive Excellence Council |
| Natasha Allen , U of A Foundation | Dylan Hawkinson , U of A Graduate Student, Sienna Collective Member |
| Lehman Benson , Black Advancement and Engagement in Dean’s Office | Alex Macias , School of Art Faculty, Sienna Collective Advisor |
| Elizabeth Burden , Artist | Laura Pendleton-Miller , Director, BLAC Gallery |
| Cooper Colescott , The Robert H. Colescott Trust and Estate | Olivia Richardson , Artist, School of Art Alum |
| Dr. Jamaica DelMar , U of A African American Student Affairs | Chloe Riley , School of Art Student, Sienna Collective Member |
| Elizabeth Denneau , Artist, Art Teacher at Tucson Magnet High School | Dr. Jennifer Saracino , School of Art Faculty, Sienna Collective Advisor |
| Amber Doe , Artist | |
| Beverly Elliot , Founder/Director, African American Museum of Southern Arizona | |



MORE EXHIBITIONS

Max Ernst, *Arizona Nightingale*, ca. 1946, Oil on canvas, Bequest of Kay Sage Tanguy. Featured in the UAMA exhibition *A Century of Surrealism*.



The Vault Show: New Acquisitions

MAY 25 – DECEMBER 7, 2024

The UAMA collection is composed of approximately 7,000 works of art spanning multiple centuries and cultures. *The Vault Show* creates an opportunity for artworks to come out of storage and into the galleries, showcasing our permanent collection in new and invigorating ways.

The 2024 iteration featured 31 new acquisitions purchased by or generously gifted to the museum within the past five years, creating an aesthetically and thematically-diverse exhibition. A wide range of media, periods, cultures and artistic styles were presented, woven together by their connection to UAMA.

This exhibition was curated by Curatorial Assistant Violet Rose Arma and supported by the Jack and Vivian Hanson Endowment.



Clockwise from top: sheri crider, *Cibola Detention Center*, *Five Years = \$150*, *Silence still equals death*, 2018, Gouche and enamel on paper; Frank C. Penfold, *Title Unknown (Brittany Scene)*, 1883, Oil on canvas; Josse Impens, *Stable Interior*, 19th Century, Oil on panel; Hugh O'Donnell, *Study for Miramillo*, 1983, Collage

Artist Talk: Phung Huynh

SEPTEMBER 12, 2024

Phung Huynh is a Los Angeles-based artist and educator whose work explores how cultural ideas are “imported, disassembled, and then reconstructed” within the American landscape. Working within a variety of mediums — including drawing, painting and public art — she calls particular attention to the “(mis)interpretations and (re)appropriations” of Asian culture.

In Fall 2024, Huynh visited UAMA and gave a gallery talk in tandem with the exhibition *Vault Show: New Acquisitions*, which featured two examples from her *Donut Box Series* as well as a painting within a painting titled *Resistance Matriarch*.

During the talk, Huynh discussed how her artworks investigate cultural identity from a “kaleidoscopic perspective,” challenging beauty standards and exploring the complexities of assimilation. She shared her own experience as an Asian immigrant and recontextualized Asian iconography within the fabric of American popular culture.



This is My Story: Zine Workshop with Artist Phung Huynh

SEPTEMBER 13, 2024

Everyone has a story. What's yours?

This prompt set the intention for an event held at Asian Pacific American Student Affairs (APASA). Participants joined Huynh to learn how her work unpacks complicated experiences as a Southeast Asian refugee that influence how she constructs her personal narrative through art. Huynh then facilitated a guided workshop where participants created small zines capturing their own stories.



Paul Valadez

Selections from the Great Mexican-American Songbook *Selecciones del gran cancionero mexicano-estadounidense*

When a stack of vintage sheet music led him to wonder who or what could define an “American Songbook,” artist Paul Valadez was inspired to cut and paste to create something different. Manipulating the songbooks by adding, subtracting, and mixing Spanish and English text with found images, he created works that play with memory and meaning to reflect a more complex cultural canon.

“Yes, I wanted to include the presence of Latinos, Mexicans in American history,” says Valadez. “...I grew up in a bicultural family, Anglo/white on my mother’s side and Mexican on my father’s side and I felt that I never fit in...Language to me is the fact that Spanish [was] the language of secrets; Spanish was spoken in front of me to keep me from knowing something.”

Cuando una pila de partituras antiguas lo llevó a preguntarse quién o qué podría definir un “Cancionero estadounidense”, el artista Paul Valadez se inspiró para cortar y pegar para crear algo diferente. Manipulando los cancioneros vía sumando, restando y mezclando texto en español e inglés con imágenes encontradas, creó obras que juegan con la memoria y el significado para reflejar un canon cultural más complejo.

“Sí, quería incluir la presencia de latinos, mexicanos, en la historia estadounidense”, dice Valadez. “...Crecí en una familia bicultural, anglo/blanca por parte de mi madre y mexicana por parte de mi padre y sentí que nunca encajé... El idioma para mí es el hecho de que los secretos: Se hablaba



Paul Valadez: Selections from the Great Mexican-American Songbook

JUNE 22 – DECEMBER 14, 2024

In his collage series *The Great Mexican-American Songbook*, artist Paul Valadez plays with language and images in ways that reflect memories and multiply meanings.

When a stack of vintage sheet music led him to wonder who or what could define an “American Songbook,” he was inspired to cut and paste to create something different. Adding, subtracting, and mixing Spanish and English text with found images, he created works that surprise, confound and reflect a more complex cultural canon.

The *Songbook* collages also recall the parallel worlds of English and Spanish magazines that fascinated him as a child when visiting the homes of family members.

“Yes, I wanted to include the presence of Latinos, Mexicans in American history,” says Valadez. “...I grew up in a bicultural family, Anglo/white on my mother’s side and Mexican on my father’s side and I felt that I never fit in...Language to me is the fact that Spanish [was] the language of secrets; Spanish was spoken in front of me to keep me from knowing something.”

The 40 collages displayed in this UAMA exhibition were a gift of the artist to the museum in 2016 and are just a portion of the larger series, which Valadez distributed to museums around the country.

This exhibition was curated by Willa Ahlschwede, Assistant Curator of Education & Public Programs, with support from students Jade Vidal, Linda Garcia Escobar and Sara Salek.



Mezcal and Ternura de corazón, examples from the Songbook series.

A Century of Surrealism

AUGUST 24, 2024 – MAY 8, 2025

In October 1924, French poet André Breton published the first Surrealist Manifesto and marked the birth of a movement. Breton — considered a founder of Surrealism — defined it as “pure psychic automatism,” transcending reason to delve into the unconscious mind. In the context of visual art, it is associated with impossible images and juxtapositions, revealing personal thoughts, dreams and intricacies of the artist’s subconscious.

Galleries and museums around the world celebrated the centennial with special exhibitions, and UAMA was among them. *A Century of Surrealism* drew from the museum’s permanent collection, showcasing influences on or participants in the movement from the mid 1920s to 1980 — artists like Salvador Dalí, Leonora Carrington, Max Ernst and Dorothea Tanning — and emphasizing the diffusion of Surrealist ideas and techniques in the American consciousness.

This exhibition was curated by Violet Rose Arma, Curatorial Assistant, and supported by the Jack and Vivian Hanson Endowment



Surrealism in Arizona Talk

OCTOBER 3, 2024

In 1946, Surrealist artists Dorothea Tanning and Max Ernst moved from New York City to the then-obscure town of Sedona, Arizona. There the pair produced works later shown in museums around the world, and initiated Sedona’s rise as an artistic center.

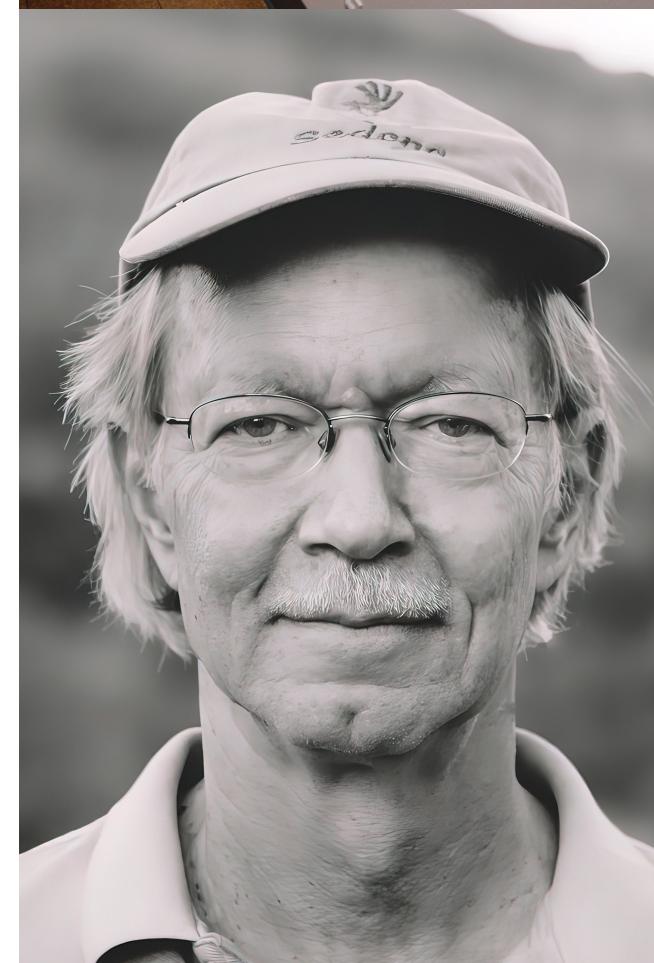
In celebration of the centennial of Surrealism, and in conjunction with the exhibition *A Century of Surrealism*, the UAMA presented a special virtual conversation with art historian Mark Rownd.

Rownd is owner of “Capricorn Hill” — the home Ernst and Tanning shared in Sedona. He is extremely knowledgeable on the subject of Surrealism, and has organized several exhibitions on the history of Ernst and Tanning in Sedona.

The event began with Rownd’s video essay “Dorothea Tanning: Early Influences in Sedona,” and was followed by a conversation and Q+A session with the audience.



CLICK TO WATCH!



COMMUNITY EXHIBITIONS



Mapping Q 2024: *still queer after all these years* JULY 12 – DECEMBER 21, 2024

This special anniversary exhibition marked 10 years of Mapping Q, the impactful arts-based community program at UAMA.

Every year since 2014, the museum has proudly showcased the remarkable work generated by participants of Mapping Q workshops. *Mapping Q 2024: still queer after all these years* featured the work of today’s Mapping Q artists while welcoming back past program participants and teaching artists. With 17 artists and 32 works of art, it was the largest iteration in the exhibition’s history. To document this meaningful milestone, the museum produced a limited-edition exhibition catalog that was given to each artist, community partner and teaching artist along with postcards of their artwork.

By bringing together artists from different generations, this exhibition served as a testament to the enduring impact of creative expression in fostering community, self-love and understanding. Artists reflected upon their identities, shared their intersectional experiences as disabled or neurodivergent individuals, and expressed their solidarity with other marginalized people.

This exhibition and related programming was organized by Chelsea Farrar, Curator of Community Engagement, and was made possible through generous support from the LGBTQ+ Alliance Fund held at the Community Foundation for Southern Arizona.

Image: Katie Bug DLO (she/her), *Brain* [detail], 2024, Oil pastels on paper



MAPPING Q COMMUNITY COLLABS

An exciting addition to the *still queer after all these years* exhibition was an original mural by LONE HEART, which explored the local artist’s dual identities as both a queer person and a person with a disability. Near the mural was a poem by Tucson’s very own Poet Laureate, TC Tolbert, who is among the teaching artists who have led a Mapping Q workshop over the past decade. The exhibition also hosted a mini library with books on loan from the LGBTQ+ Student Resource Center.

Mapping Q Art Fair OCTOBER 5, 2024

In conjunction with the 10-year anniversary celebration and opening of the *still queer after all these years* exhibition, UAMA hosted its first Mapping Q Art Fair. Local youth artists had the opportunity to sell their work, which included patches, prints, zines and more. Community organizations like El Rio, Valid USA and Eon tabled the event, sharing resources with museum visitors. The museum itself offered pay-what-you-wish admission, with all proceeds supporting the Mapping Q program.



Mapping Q Reception: Celebrating 10 Years! NOVEMBER 21, 2024

Special guests, friends, supporters and partners of the Mapping Q program gathered to celebrate its 10-year anniversary and the corresponding exhibition. The evening reception included 17 artists featured in the exhibition, current and past participants, teaching artists, and many of the community partners who have directly supported or helped shape the program over the years. Festivities included light refreshments, live music by DJ Dante (FLUXX Productions) and hands-on art activities with The Art Cart by Handcrafted by Care, as well as remarks from Paul Valdez, Vice Chair of the LGBTQ+ Alliance Fund, and Curator of Community Engagement Chelsea Farrar.

Our Stories: High School Artists

FEBRUARY 15 – MAY 17, 2025

This annual exhibition showcases the creativity and artistic achievement of high school artists across Tucson and Pima County. Artworks are chosen for the exhibition by local high school teachers, and submissions continue to increase each year. In 2025, UAMA invited artworks connecting to themes in the *Hank Willis Thomas: LOVERULES* exhibition, like love of self, others, community, the world; media and pop culture; language, text, symbols; and transformation.

High School Artists Closing Reception

MAY 17, 2025

UAMA joined families, friends and classmates in celebrating the talented youth featured in this year’s *High School Artists* exhibition. Outstanding Emerging Artist winners and Honorable Mentions received awards, and all participants who were present were recognized with a certificate.



Five participating artists were chosen to receive the Outstanding Emerging High School Artist award, selected by a jury of UAMA staff and faculty from the University of Arizona School of Art. In partnership with the School of Art, UAMA offered \$1,000 tuition awards to any Outstanding Emerging High School Artist awardee who enrolls as a BA or BFA major at the School of Art in the next two years. Jurors judged artworks based on craft, originality, overall composition, and development of the idea or concept.

OUTSTANDING EMERGING ARTIST AWARD WINNERS

- Eric Andres Alvarez**, *Without Them*, Cholla High
Teacher: William Wiggins
- Valeria Federico Madrigal**, *Octohibiscus*, Salpointe Catholic High
Teacher: Olivia Tuller
- Sofia Lauver**, *Stepping with Our Ancestors*, Sabino High
Teacher: Leva Daly
- Izzi Rosario**, *A Love of Knowledge*, Ironwood Ridge High
Teacher: Jill Menaugh
- Makena Thompson**, *The Long Goodbye*, Catalina Foothills High
Teacher: Zoe Reinhardt

HONORABLE MENTIONS

- Gigi Drachman**, *Watch Top*, Sabino High
Teacher: Michael Speir
- Ellen Kim**, *Echoes of Tomorrow – The Sound of a Prayer*, Catalina Foothills High
Teacher: Zoe Reinhardt
- Yemi Weatherford**, *Humans and Nature*, Tucson High Magnet
Teacher: Mallory Shibe
- Chloe Zhang**, *My Bouquet of Gratitude*, Salpointe Catholic High
Teacher: Betina Fink



THANK YOU TO THE JURORS:

- Colin Blakely** | Director, School of Art
- Alejandro Macias** | Associate Professor, 2D, School of Art
- lydia see** | Gallery Director, Joseph F. Gross Endowed Curator, School of Art
- Lisa Angeles Watanabe** | Assistant Professor of Practice, School of Art
- Chris Weir** | Sr. Marketing Specialist, UAMA





U of A Museum Day

MARCH 29, 2025

UAMA and its Archive of Visual Arts (AVA) participated in the university's second-annual Museum Day along with other cultural institutions and collecting units on campus, which offered free or reduced admission to mark the occasion.

UAMA

At the museum, close to 400 guests explored the galleries and enjoyed engagements like tours with students in Dr. Carissa DiCindio's "Museum Education" course, *LOVERULES*-inspired collage making with educator ami dalal, postcard printing on the School of Art Letterpress Lab's mobile letterpress, and a pop-up market by Student Made Arizona that offered unique art, wearables, gifts and more.

AVA

At the archive, the day began with a private tour for UAMA members and select artists led by Archivist Sara Swayden. After noon, the AVA opened its doors to the community, inviting visitors to tour the repository and explore pop-up exhibits about significant archives in the collection like those of Maurice K. Grossman and Barbara Rogers.



"Art on Wheels" LOVERULES Pop-Up FEBRUARY 7, 2025

On the Friday before Valentine's Day, a pop-up art-making station appeared in the UAMA lobby from 1:00-3:00 p.m. In the spirit of the *LOVERULES* exhibition, visitors were invited to create valentines and friendship bracelets out of the provided supplies and materials.



Art After Dark: Halloween Party!

OCTOBER 31, 2024

This past Halloween, UAMA "crept it real" with an Art After Dark party inspired by the Spooky Season.

The museum welcomed nearly 200 students and community members, who enjoyed Dia de Los Muertos-themed art activities, spook-tacular tunes played by a live harp ensemble, an art-inspired costume contest and much more!

In the School of Art atrium, participants decorated their own calaveras and added panels to a community Papel Picado banner. Our campus neighbors were onsite with crafts as well: the U of A RISO Club had a printmaking station, and the Center for Creative Photography had a stained glass-inspired bookmark activity.

Guests dressed as their favorite artist, artwork or artistic vision from their own imagination for a chance to win a fa-boo-lus prize basket. The coveted top prize was a print by beloved Tucson muralist Danny Martin.

The HarpFusion ensemble performed everything from "Danse Macabre" to "Hocus Pocus," and ensured that a harpy Halloween was had by all!



Scenes from UAMA's Art After Dark: Halloween Party!



Art History Graduate Student Association Symposium

APRIL 4, 2025

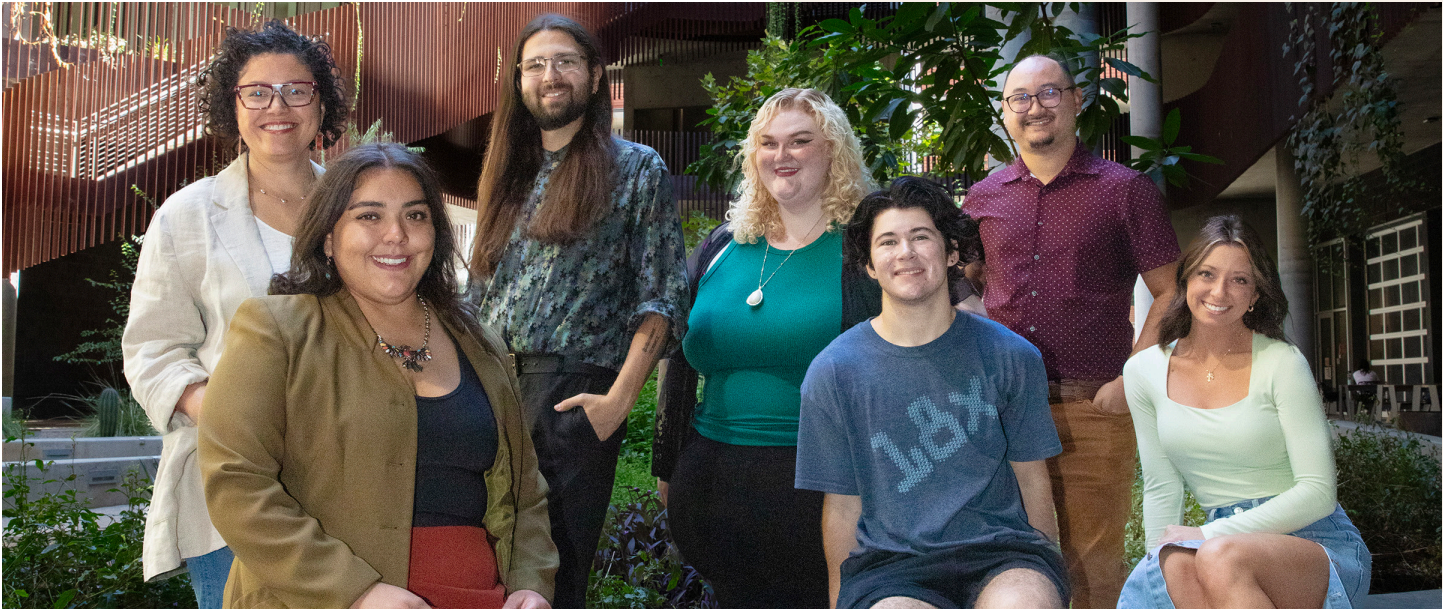
The UAMA once again hosted the annual Art History Symposium. Organized by the School of Art’s Art History Graduate Student Association (AHGSA), the 34th iteration of the event — titled “Imbue and Inhabit: The Interconnectedness of Space, Place and Identity” — sought to address the spiritual and emotional ties to spaces and places that form identities.

The symposium featured graduate and advanced undergraduate scholars from Art History, Art, Anthropology, Archaeology, History, Museum Studies, Environmental Studies, Philosophy and related fields. Dr. Chelsea Haines — historian of global modern and contemporary art as well as an assistant professor of Art History and Museum Studies at Arizona State University — was the keynote speaker. She presented her talk, “Drylands: Desert as Material, Metaphor and Political Landscape.”

Other speakers included Terri Reilly, Webster University; Elizabeth Akant, City University of New York; Analisa Soverns-Reed, Lindenwood University; Mariko Azuma, Duke University; Sedona Heidinger, University of Arizona; Roland Swedlund, University of Arizona; Phoebe Charpentier, University of Arizona; and Faye Dowling, University of Arizona.



Dr. Chelsea Haines giving her keynote presentation.



2025 JustArts Fellowship Presentations

MARCH 24, 2025

In the spring, UAMA hosted presentations by the 2024-25 JustArts cohort and the subsequent celebration. The JustArts Fellowship for Student Leaders in the Arts invites university students to design, develop and complete projects that enhance access to meaningful arts experiences. Fellows identify challenges, propose creative solutions, and collaborate with peers and Arizona Arts mentors to bring their visions to life. Nicolette “Niko” Gomez, Ruben Reynoso, Mackenzie Roberts, Taryn Williamson and Chris Zatarain showcased their interdisciplinary projects — from a digital Tucson zine archive to inclusive improvised jam sessions — in the UAMA galleries.

Maktoub/Katuv: An Exploration of Arabic, Hebrew and Persian Calligraphy

MARCH 25, 2025

During this event, presented at UAMA by the Arizona Center for Judaic Studies, participants looked at art through historical, spiritual and linguistic lenses. Ruben Shimonov — educator, community builder and artist — took visitors on an exploratory journey of his multilingual calligraphy, sharing how he uses art to build Muslim-Jewish interfaith bridges and to celebrate the cultural diversity of the Greater Sephardi world. Participants learned about the parallels between Arabic, Hebrew and Persian calligraphy before engaging with these languages through a hands-on workshop.

Examples of calligraphy artwork by Ruben Shimonov.



SIGNATURE SERIES



Art Sprouts!

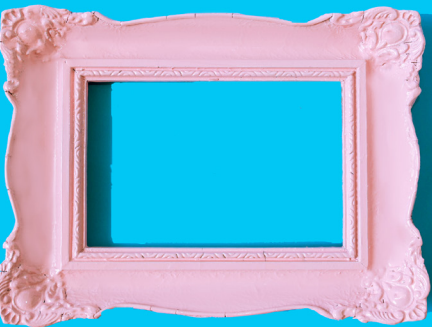
UAMA's Art Sprouts is an art-making and play program for kids ages 3-5 years and their families.

In Fall 2024, Assistant Curator Willa Ahlschwede collaborated with Gabriela Ocádiz — assistant professor in the School of Music — and students from her music education graduate seminar to develop activities for the program.

Inspired by the exhibition *Paul Valadez: Selections from the Great Mexican-American Songbook*, the students designed and led music-based activities at two Saturday sessions in November. The activities sought to build skills like composing, collaging, listening, dancing and playing musical instruments.

Participants also had the opportunity to make their own instruments at an activity led by educators from the Tucson Symphony Orchestra, who joined for the first Art Sprouts session. Using beans, paper plates and pipe cleaners, kids created and decorated their very own tambourines.

(Top) Art Sprouts participants and their families in the UAMA galleries enjoying music-based activities led by graduate students and faculty from the School of Music. (Left) Participants making tambourines in an activity hosted by educators from the Tucson Symphony Orchestra.



Art Trivia Happy Hour!

The 2024-25 season of our wildly-popular Virtual Art Trivia series covered themes ranging from Impressionism to the Renaissance, and from the American West to Wonders of the World. There was an Advertising-themed round in honor of the *LOVERULES* exhibition, and a Weddings-themed round that marked the five-year anniversary of the series.



Members Mornings

Members Mornings is a series where the UAMA opens one hour early to Museum Members on the first Saturday of every month. Members enjoy exclusive programming and mingling with one another over coffee, pastries and eight centuries of art.

2024	2025
August “Degenerate Art,” presented by UAMA Docent Gerry Bates	February “An Ode to the Moon” Collection Viewing
September “Mexico: Revolutionary Dreams” Collection Viewing	March “Secret Superstars of the 50s: The Female Engines of Abstract Expressionism,” presented by UAMA Docent Linda Lee
October “Intrigue, Conjecture and Fabulation: Arts Appeal to the Imagination,” presented by UAMA Docent Sarah Bodney	April Tour of the TMC Healing Art Program with Co-Curators Lauren Rabb and Jenna Green
November “Indigenous Heritage Month” Collection Viewing	May “Botanicals” Collection Viewing
December Fall Exhibitions Tour with UAMA Curators Willa Ahlschwede and Violet Rose Arma	June “Coastlines” Collection Viewing

More Members Engagements

UAMA Members enjoyed other exclusive programming throughout the year, including guided tours with the curators of *A Century of Surrealism* and *LOVERULES* before those exhibitions opened to the public, the VIP reception for *LOVERULES* held on Valentine’s Day, and an event co-presented by the Center of Creative Photography titled “*LOVERULES* through a Photographic Lens” led by CCP Chief Curator Becky Senf.





COMMUNITY CONNECTIONS

Professional Development with TUSD

AMPLIFYING BLACK ARTISTRY WORKSHOP

In October, UAMA’s Chelsea Farrar and Willa Ahlschwede spoke about *Hank Willis Thomas: LOVERULES* at a professional development workshop for Tucson Unified School District employees titled “Amplifying Black Artistry.” During the three-hour session, 25 staff members and K12 teachers had the opportunity to learn about contemporary Black artists, as well as to meet local artists working with similar themes and materials. Along with an introduction to *LOVERULES*, participants received free passes and an invitation to view the exhibition in person. The workshop was led by Elizabeth Denneau, who also served on the *LOVERULES* Community Advisory Committee.

OPENING MINDS THROUGH THE ARTS

In January, K12 art teachers and arts integration specialists from Tucson Unified School District’s Opening Minds through the Arts (TUSD-OMA) program visited UAMA for a professional development workshop centered on *LOVERULES*. Assistant Curator Willa Ahlschwede facilitated the session with Hillary Douglas, a TUSD-OMA arts integration specialist and PhD in U of A’s Art & Visual Culture Education program exploring themes and interdisciplinary curricular connections for K12 learners. At least four teachers from the session returned on field trips with their students later in the semester.



Mobile Guide Tour by Tucson Magnet High School

Available through the UAMA Connects mobile guide, the “Student Voices: *LOVERULES*” tour incorporated perspectives from a diverse group of eleven Advanced Placement Studio Art students at Tucson Magnet High School. The tour featured nine labels written by the students, offering personal connections, reflections and artistic responses to selected artworks on view in the exhibition. It received nearly 500 page views and provided visitors with new ways to engage with or understand works of art. This project was made possible thanks to Elizabeth Denneau, art teacher at Tucson Magnet High School.



CLICK TO VIEW!

A Duet with Dance

Alexandra Demetriades, a student in the Stevie Eller School of Dance, recorded her progress project “Sodality & Wonder” in the Main Gallery of the *LOVERULES* exhibition. Alexandra choreographed the piece, which was performed in front of Hank Willis Thomas’ *An All Colored Cast* by dancers Delaney Batterson, Faith Bossard, Sophie Connell, Rylee Eberhart, Madison Greene, Tommy Long and Natalie Scherer.



CLICK TO WATCH!



Playlist by U of A Poetry Center

The Poetry Center curated a special playlist of poetry readings for VOCA — the Audiovisual Library it has hosted and developed over the past 15 years — in honor of the *LOVERULES* exhibition. Inspired by the works and themes of artist Hank Willis Thomas, the playlist’s curators selected recordings from the center’s long-running Reading Series. (The center, in collaboration with Community Advisory Committee Member Olivia Richardson, also helped UAMA to curate a pop-up library for the exhibition.)



CLICK TO LISTEN!



Staff in the Community

WELCOMING THE WESTERN MUSEUMS ASSOCIATION TO TUCSON

The WMA's annual conference took place in Tucson from September 25-28, 2024. Represented by Visitor & Member Services Lead Myriam Sandoval, who helped to organize programming and events, UAMA was part of the conference's host committee. Among the art experiences offered to attendees was a presentation at UAMA by Director Olivia Miller on the incredible journey of Willem de Kooning's *Woman-Ochre*, a famed painting brazenly stolen from the museum, recovered after 32 years and recently restored.

Many UAMA staff members attended the conference, with several presenting as well. Olivia Miller was on the panel "Opportunities and Challenges: Contemporary Executive Recruiting"; Curator of Community Engagement Chelsea Farrar presented "Finding Belonging and Balance Through Art Museum Visits" alongside Art & Visual Culture Education faculty member Dr. Carissa DiCindio and students Jenna S. Green and Linda Garcia Escobar; and Curatorial Assistant & Administrative Support Violet Rose Arma presented "Exhibition Design for All: Techniques for Accessibility in the Museum" during the poster session.



Olivia Miller sharing *Woman-Ochre*'s story with WMA attendees.

JURYING COMMUNITY EXHIBITIONS

Chelsea Farrar juried the 2025 Annual Exhibition at Pima Community College, which showcased the creativity and talent of Pima Community College students, alumni and educators.

Olivia Miller juried *Food for Thought* at the Circle Gallery, owned and operated by the Maryland Federation of Art. The exhibition showed how food has the capacity to shape someone's story through art, and how it sustains our bodies just as art sustains our souls.

Violet Rose Arma joined representatives from other museums in Tucson in jurying the District 5 Youth Art Contest, which invited participants to illustrate why they love our community.



Violet Rose Arma poses with Pima County's District 5 Supervisor Adelita S. Grijalva and her fellow Youth Art Contest judges after reviewing submissions and selecting winners.

...AND MORE!

Violet Rose Arma wrote a review for *Exhibition* magazine on the book "Welcoming Museum Visitors with Unapparent Disabilities" by Beth Redmond-Jones.

Chelsea Farrar was invited to participate in Urgent Care, a project made possible with a Night Bloom grant from MOCA Tucson and the Andy Warhol Foundation that seeks to exhibit emerging artists in unconventional spaces. Chelsea was also honored for her exceptional support of LGBTQ+ students, winning the "Staff Member of the Year" Award at the 18th Annual LGBTQ+2S & Allied Grad Celebration.

After a redesign managed by Chris Weir, the new UAMA website won gold at the Davey Awards, an international competition hosted by the Academy of Interactive and Visual Arts that recognizes creative work from small agencies. UAMA worked with Cleveland's FORM Group on the redesign project.

Personal & Professional Development

Violet Rose Arma attended and volunteered at the American Alliance of Museums Conference in Los Angeles, CA from May 7-9, 2025.

Albert Chamillard and Kristen Schmidt traveled to the conservation studio at the Metropolitan Museum of Art in New York to learn how to create microclimates within frames for the UAMA's *Altarpiece from Ciudad Rodrigo* panels, a long-term conservation project.

Willa Ahlschwede attended "Dialogue in Difficult Times," a six-hour virtual training by the International Coalition of Sites of Conscience designed to give workers at historical and cultural institutions tools to build conversations around painful histories with visitors from all walks of life.

Willa Ahlschwede and Chelsea Farrar attended the 2025 "Creative Aging Convening" — a statewide session bringing together Arizona's vast creative aging sector, including teaching artists, arts organizations, and the health and aging field.

Sara Swayden attended the Northeast Document & Conservation Center's "Digital Archiving" webinar, as well as the U of A Research, Innovation & Impact training "Tribal Consultation and U of A Research/Engagement with Native Communities."

Louis Estrella was re-certified with the Campus Security Authority, as well as attended the "Fire Safety and Preparedness" and "Safety and Security" trainings for performing arts venues.

UAMA staff were invited to attend a Personal Safety Training with Mike Torres, a Supervisory Special Agent and commander for the counter narcotics task force under the Department of Homeland Security. Torres taught staff members important self defense skills to help ensure safety and readiness on and off campus.

Staff also attended an accessibility training hosted by representatives from the Disability Resource and Disability Cultural Centers. During the session, staff learned about important terminology, points of museum inaccessibility and ways to increase access. Staff also began an action plan for greater museum accessibility.

EDUCATION, INTERPRETATION & RESEARCH

UAMA Collection Manager/Registrar Kristen Schmidt describes her work in the museum's vault to students in Dr. Irene Romano's "Critical Issues for Museums" course.

Guided and Self-Guided Group Visits

Ranging from preschoolers to retirees, over **4,000 students and community members** explored UAMA this year as part of a group visit or field trip. UAMA educators — including staff, student gallery educators and volunteer docents — facilitated meaningful learning experiences and moments of connection through and with art that could not happen anywhere else.

Over **900 K12 students** exercised their imaginations — as well as the ability to look closely, think critically and share ideas — while exploring centuries of artworks from around the world. About **2,600 members of the campus community** visited UAMA as part of a guided course or group tour. These students and faculty represented at least **112 different university courses or co-curricular programs**, spanning 35 academic units from astronomy to creative writing. Around **300 students from regional community colleges** also visited with their classes.

Group Visit Highlights

LOVERULES TOUR FOR STUDENT ATHLETES

In collaboration with Arizona Athletics, UAMA educators Chelsea and Willa provided a private, after-hours tour of *LOVERULES* for a group of student athletes of color and allies focused on community, mentorship, education and empowerment. Students enjoyed an introduction from Director Olivia Miller as well as a post-tour discussion.

CALDER UP CLOSE

As students in Professor Trent Pechon's ART 287 sculpture course prepared to build mobiles of their own, UAMA staff gave them a rare, up-close look at a work by the originator of the artform — Alexander Calder. Exhibition Specialist Albert Chamillard and Collection Manager/Registrar Kristen Schmidt carefully removed the mobile from its base, allowing students to better study its construction and mechanics. Titled *Blue Moon over the Steeple*, the work was created by Calder in 1965 and combines elements of both his "mobiles" and "stabiles."



COURSE COLLABORATIONS

Every year UAMA works with university faculty to embed art and museum experiences into courses, whether they are one-time visits or semester-long collaborations. The museum becomes a learning lab for students through customized activities, presentations by museum staff, and experiential projects in research, curation and teaching practice.

LOVERULES Honors Showcase

On May 7, 2025, students in two W.A. Franke Honors College courses showcased for the public how they had engaged with the *Hank Willis Thomas: LOVERULES* exhibition. These thought-provoking projects demonstrated how art fosters critical thinking, collaboration and interdisciplinary learning.

Dr. Kate Alexander’s “**Art, Borders and Boundaries**” students curated an exhibition of works from UAMA’s permanent collection in response to themes found in *LOVERULES*. Each semester, students in this course visit the museum, meeting with staff multiple times as they prepare their collective pop-up. They then work in teams to select works and write descriptive labels after extensive research. Their selections and interpretive content aim to help visitors explore and define how our shared experiences of being human align and diverge. (Fall semester students exhibited on December 11, and then again on February 15 in honor of Hank Willis Thomas’ visit to campus.)

Students in Professor Patrick Baliani’s seminar “**Legends in the Landscape**” presented seven original fairy tales written after visiting the *LOVERULES* exhibition. Students recited their stories in front of the artworks that inspired them.



Machiavelli and His Legacies

While reading Niccolò Machiavelli’s famous 1532 political treatise “*Il Principe*” (“The Prince”) in its original Renaissance Italian, students in Dr. Aileen A. Feng’s seminar course “Machiavelli and His Legacies” worked in groups to research and interpret Renaissance prints from the UAMA permanent collection.

Students looked for connections between “*Il Principe*” and artworks made in Italy during the same time period, as well as how these literary and visual works reinforce or contradict one another in terms of common cultural themes and figures.

Dr. Feng and her class ultimately selected five prints from the collection, dating from roughly 1480 to 1650, which appeared in a pop-up exhibition alongside interpretive labels written by the students.

Art & Culture in Renaissance Europe

Students in Dr. Jennifer Saracino’s “Art & Culture in Renaissance Europe” class explored key themes from their course syllabus through the curation of prints and paintings from the UAMA permanent collection. After a semester of research and multiple visits with museum staff, students selected 12 works dating from approximately 1496 to 1665 for a one-day pop-up exhibition open to the public. Titled “Mortality and Morality: Early Modern Prints & Paintings,” it invited visitors to explore concepts like death, conflict, temptation, sin and redemption.

(Left) A student in Patrick Baliani’s “Legends in the Landscape” course reads his original fairy tale in front of the Hank Willis Thomas artwork that inspired it. (Right) Students in Jennifer Saracino’s “Art & Culture in Renaissance Europe” course present their research to classmates and museum patrons.



Graphic Design Collab

After receiving a gift from supporters Alan Willenbrock and Dr. Peggy Jones to wrap the museum’s golf cart, UAMA enlisted the help of School of Art Professor Kelly Leslie’s graphic design class. Director Olivia Miller and Marketing Specialist Chris Weir met with the class several times, introducing the project and providing feedback on design concepts. Clay Birchfield of Busy Bee Signs, who ultimately installed the wrap, guided students on template design and file prep. The winning proposal, by senior Mariana Corella (pictured at left), was inspired by Georgia O’Keeffe’s *Red Canna* — a favorite work in the UAMA permanent collection.



Special Collection Viewings

Expanding access to artworks beyond current exhibitions, UAMA staff work with courses from a variety of disciplines, as well as researchers and community groups, to pull artworks from the vault for close study in the museum classroom. Viewings for courses are often developed around themes or artistic phenomena, and UAMA staff collaborate with instructors to both curate lists of relevant works and facilitate conversations about them. Examples include:

- Collage and Constructions | Professor Cerese Vaden, School of Art
- Screenprinting | Instructor Jandey Shackelford, School of Art
- Intaglio Printmaking Processes | Instructor Jandey Shackelford, School of Art
- Art Crime: Fakes, Forgeries and Theft | Instructor Christian Wilson, Criminal Justice
- Humanities Seminar: Narratives in American Art | Hosted by docent Rand Tapscott
- Lithography | Instructor Jandey Shackelford, School of Art
- Humanities Seminar: Art and Authenticity | Hosted by Olivia Miller
- Drawing | Instructor Jandey Shackelford, School of Art
- Scientific Illustration | Instructor Porter Macdonald, School of Art
- Sociology of Work | Professor Jeffery Sallaz, Sociology
- Fakes, Forgeries and Art Theft | Instructor Sami Raynes-Houseknecht, Forensic Accounting
- Innovation and You | Professor Matthew Mars, Dorrance Scholars Program

Ongoing Collaborations

MEDICAL HUMANITIES

Since Fall 2022, Assistant Curator Willa Ahlschwede has collaborated with Dr. Amy Hu, Director of Medical Humanities and Clinical Assistant Professor in Psychiatry at the U of A College of Medicine, to guide all first-year medical students in practicing and reflecting on their skills of observation, interpretation, communication and empathy. Instead of applying these skills with patients in a clinical setting, students approach artworks in the museum, moving outside their comfort zones and uncovering shared meaning through open-ended discussion.

MUSEUM EDUCATION

Since 2018, Dr. Carissa DiCindio, Assistant Professor of Art & Visual Culture Education, and students in her undergraduate- and graduate-level courses have brought museum education theory and practice to life in UAMA's galleries. This spring, they met weekly at the museum, exploring approaches to teaching and learning in cultural institutions, and reflecting on their practice as educators-in-training. Students also led tours for a university general education course as well as for community members.

ACADEMIC CURATORIAL PROGRAM

Education and curatorial staff at UAMA provide long-term engagement and learning opportunities for a select number of courses each year. Through this program, classes visit the museum and meet with professional staff to better understand the curatorial and interpretive process. Students conduct in-depth research about an artwork related to the course topic, then craft label text with feedback from curators and faculty. The semester culminates in a pop-up exhibition where faculty and students showcase their scholarly experience alongside artworks from the UAMA collection.

HUMANITIES SEMINAR PROGRAM

UAMA expanded its partnership with the Humanities Seminar Program, which offers not-for-credit classes for community members through the College of Humanities led by distinguished U of A faculty and staff. This year marked Director Olivia Miller's third HSP course — this time on the topic of Art and Authenticity, for which she won the Ted and Shirley Taubeneck Superior Teaching Award. The museum also hosted students from five other HSP courses for special tours and collection viewings, most facilitated by docent Rand Tapscott.

Intern Project Highlights

Curatorial interns **Megan Klockenga** and **Margaret Collopy** co-curated a selection of Modern artworks to be displayed in UAMA's Pfeiffer Gallery in Spring 2026.

Over the 2024-25 academic year, archival interns completed 50% of the AVA's backlogged donations. Fall intern **Matthew Clemens** processed the Edward J. Gallagher Jr., Lester and Amelia Bruhn, and Moira M. Geoffrion Collections. Spring intern **Rylie Mizer** processed the Gerry Peirce and Maurice K. Grossman Collections. Processing collections entails not only arranging and re-housing materials, but also composing descriptions and finding guides for them in order to increase their accessibility. The collection finding guides authored by Clemens and Mizer have been cataloged on the ArchivesSpace content management system and published online.

Supported by the Susan Kornhaber Scholarship and the School of Art's Art History department, senior **Grace Waldrip** used the UAMA permanent collection to curate a pop-up exhibition of portraits from 1589 to 2001 relating to wifehood. Seeking to explore how portraiture has worked alongside social and cultural messaging around wives and wifehood throughout art history, Waldrip researched the portraits, the artists behind them, and sitters and subjects of the works. She also designed the layout for the pop-up and wrote the interpretive texts.

Education intern **Jocelyn James**, a senior in Art & Visual Culture Education, took inspiration from the museum's **LOVERULES** exhibition and developed an interpretive game. The game prompted visitors to mix and match phrases from 20th-century advertisements, inviting them to create new meanings while considering the biased messages often embedded in ads. James also participated in ongoing education for museum docents, supported the installation of the 2025 *High School Artists* exhibition, and researched *Sanctuary Burden* by Tom Nakashima — a work in the UAMA permanent collection — as well as connected with the artist through a virtual studio visit.

UAMA outreach interns **Elvis Godwin-Snyder** and **Lyrissa Tuyin** helped facilitate an expanded series of workshops celebrating the Mapping Q program's 10-year anniversary. These "On the Road" workshops were a mix of drop-in and stand-alone arts and crafts activities at sites including the U of A LGBTQ+ Resource Center, Woods Memorial Public Library, School of Art Book Arts and Letterpress Lab, EON Youth Lounge and Groundworks Tucson.

(Top Right) Kornhaber Scholar Grace Waldrip introduces her pop-up exhibition *Wives Through Portraits*. (Bottom Right) Archival intern Riley Mizer poses with a rack of freshly-processed archival materials.



COLLECTION



Four Seasons of Public Art

A cherry on top of the Arts District courtyard renovation project, two sculptures from the UAMA collection returned to the outdoor space just as the 2024-25 year began: *Lesson of a Disaster* by Jacques Lipchitz and *Standing Woman with Hands on Her Face* by Francisco Zúñiga. The sculptures had been in storage since the renovation started and were reinstalled via crane by the talented team at Art Solutions.

In winter Lyman Kipp's *Hudson Bay*, another sculptural staple of the Arts District, got a fresh coat of paint. The work was done by a team from RLA Conservation, who performed a thorough condition assessment of the sculpture before beginning treatment. Soon after, early in the spring semester, three large-scale works by Brooklyn-based artist Hank Willis Thomas were installed: the chrome sculptures *Liberty* and *Community*, as well as the neon sign *LOVERULES*. The works were on loan from the collections of Jordan D. Schnitzer and his family foundation for the *LOVERULES* exhibition.

By summer the restoration of Athena Tacha's *Curving Arcades*, an iconic sculpture on the U of A mall, had begun. It was repainted in three shades of red and three shades of blue, according to the artist's notes, and was completed in time for the new academic year.



Hartigan Highlight

Grace Hartigan: The Gift of Attention opened at the North Carolina Museum of Art in April 2025 and featured *Black Still Life*, a painting by Hartigan on loan to the NCMA from UAMA. The exhibition explored the creative exchange between Hartigan and the bold New York poets who inspired her, sharing a fresh perspective on a pioneering American artist.

Loans from the Collection

Kerry James Marshall, *Century Twenty One*, 1992

Multiplicity: Collage in Contemporary America Exhibition

FRIST ART MUSEUM | NASHVILLE, TN (ORGANIZER)
15 September to 31 December, 2023

MUSEUM OF FINE ARTS | HOUSTON, TX
18 February to 12 May, 2024

THE PHILLIPS COLLECTION | WASHINGTON, D.C.
6 July to 22 September, 2024

Rozeal, *divine selektah...big up*, 2006

The Culture: Hip Hop and Contemporary Art in the 21st Century Exhibition

BALTIMORE MUSEUM OF ART | MD (CO-ORGANIZER)
26 March to 9 July, 2023

ST. LOUIS ART MUSEUM | MO (CO-ORGANIZER)
25 August, 2023 to 1 January, 2024

SCHIRN KUNSTHALLE FRANKFURT | GERMANY
22 February to 26 May, 2024

CINCINNATI ART MUSEUM | OH
28 June to 29 September, 2024

ART GALLERY OF ONTARIO | TORONTO, CANADA
23 November, 2024 to 23 March, 2025

Grace Hartigan, *Black Still Life*, 1953

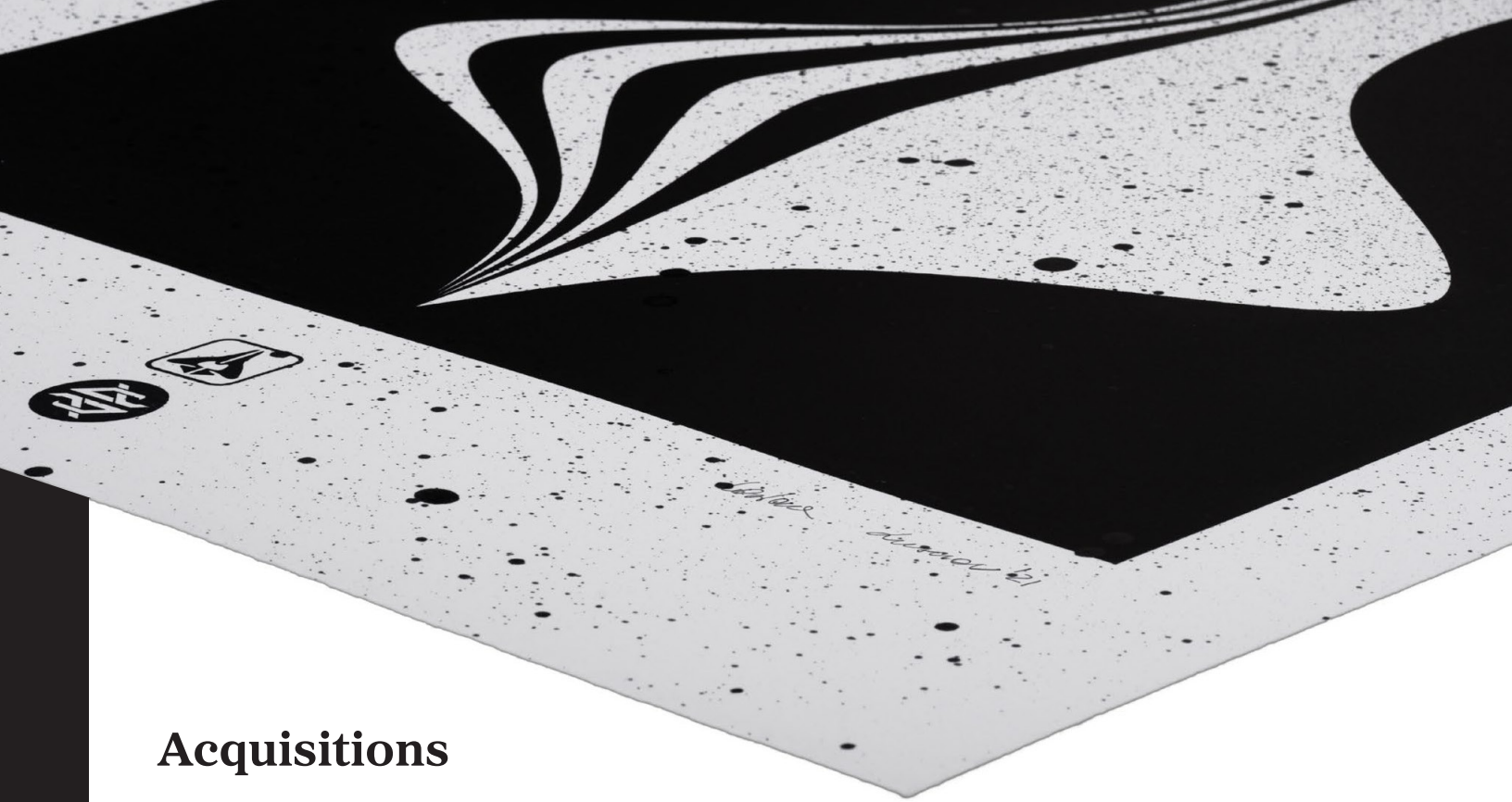
Grace Hartigan: The Gift of Attention Exhibition

NORTH CAROLINA MUSEUM OF ART | RALEIGH, NC (ORGANIZER)
12 April to 10 August, 2025

PORTLAND MUSEUM OF ART | ME
10 October, 2025 to 11 January, 2026

SHELDON MUSEUM OF ART, UNIVERSITY OF NEBRASKA | LINCOLN, NE
1 August to 31 December, 2026 (est.)





Acquisitions

The UAMA acquired a number of exciting objects for its permanent collection from July 1, 2024 through June 30, 2025. The majority were generously donated by patrons and friends of the museum.

1. **Sol LeWitt, *Lines & Color. Straight, Not-Straight & Broken Lines Using All Combinations of Black, White, Yellow, Red, and Blue for Lines and Intervals*, 1977, Screenprint**
Gift of Jim Waid

Jiro Okura, *Sticks*, 1991, Ink on handmade mulberry paper
Gift of David and Julia Andres

Tom Philabaum, *Power to the People*, Blown, cut & polished glass
Gift of the Philabaum Family



2. **Roman Luscirov & Silvia Cascione, *GW210521B*, 2021, Screenprint**
Gift of the artists

André Masson, *La jeune fille avec papillon*, Lithograph, 35/50
Gift of Ann Lane Hedlund in memory of Gloria F. Ross

André Masson, *Untitled*, Lithograph, 13/50
Gift of Ann Lane Hedlund in memory of Gloria F. Ross

Michio Takayama, *Butterflies*, Ink, acrylic & oil
Gift of Ann Lane Hedlund in memory of Gloria F. Ross

Frederick J. Brown, *Girl at the Opening*, 1984, Oil on paper
Anonymous Gift



(CONT.)

Chris Rush, *Glyph*, ca. 1990, Gouache
Gift of Paul Gold and Greer Warren

Chris Rush, *Untitled (Boot and Apple)*, ca. 1994, Gouache
Gift of Paul Gold and Greer Warren

3. **Justina Fuentes, *La vendedora*, Etching & aquatint**
Gift of Nancy Gwen Hagood



4. **Eva Schwartz, *Untitled (Horns and Bow)*, 1941, Oil on board**
Museum purchase with funds provided by the Edward J. Gallagher, Jr. Memorial Fund

5. **Malia Jensen, *Butterscape*, 2008, Plaster of Paris & enamel**
Gift of the artist

Rembrandt van Rijn, *Untitled*, Restrike print
Gift of Cynthia Lang

Amber Doe and Alanna Airtam, *Tactile Cosmologies: daddy issues*, 2024, Photography & mixed media, 8 pieces
Gift of Albert Chamillard

Rights & Reproductions Highlight

In 2024-25, scholars, students, and museums requested images for art history research papers, presentations and class lessons, textbooks, and monographs. Requests came from across the globe, including New York, Texas, London, Germany, China and Poland.

Museum work is full of surprises. While processing a request from the Polish Masters of Art project for a high-quality image of our Edward Okuń painting, UAMA Collection Manager/Registrar Kristen noticed a discrepancy in the title. Instead of *Vivitur Ingenio Caetera Mortis Erunt* — the title ascribed to the work here at the museum, which references the Latin inscription on its frame — the requester referred to it as *Four Strings of the Violin*.

Naturally, Kristen's curiosity was piqued, so she asked about the origin of this alternate title. The requester explained that Okuń tended to express inner experiences through musical allegory and personification. In this instance — a funeral scene — the only material possession of the deceased is a violin, and the sole figures in the funeral procession represent its four strings. No one else mourns or remembers him.

Edward Okuń, *Vivitur Ingenio Caetera Mortis Erunt* (or, *Four Strings of the Violin*), 1914, Oil, Museum purchase with funds provided by the Edward J. Gallagher, Jr. Memorial Fund





IN THE NEWS

Another chapter in art-heist saga ends happily

Eight years after Willem de Kooning’s *Woman-Ochre* was recovered and returned to UAMA, two artworks stolen from the Harwood Museum of Art in Taos, NM are also back in their rightful home.

Joseph Henry Sharp’s *Oklahoma Cheyenne* and Victor Higgins’ *Aspens* were taken from the Harwood Museum on March 20, 1985, when it was a public library with an extensive art collection. In November that same year, *Woman-Ochre* was cut from its frame at UAMA under similar circumstances. There were few leads in either instance, and both cases went cold.

We now know that all three paintings wound up in the same rural New Mexican home, owned by Jerry and Rita Alter. While *Woman-Ochre* was purchased at an estate sale after the couple passed and quickly identified as stolen, the Sharp and Higgins were donated to the local garden club and later sold at a Scottsdale art auction.

Thanks to the film “The Thief Collector” — which documents the incredible journey of *Woman-Ochre* — and the keen eye of a journalist who watched it, those paintings were traced by the FBI and recently returned home. The happy update was covered by media around the globe.



CLICK THE LATEST IN THE
NEW YORK TIMES!



News Highlights

from around 50 media hits:

August 26, 2024 | *KGUN 9*

“Exhibiting change: LGBTQ+ art program celebrates a decade of displays at U of A Art Museum”

November 19, 2024 | *Southwest Contemporary*

“A Hundred Years On, Surrealism’s Desert Dreamworlds Continue to Inspire”

January 14, 2025 | *The Copper Courier*

“Explore Hank Willis Thomas’ largest Southwest exhibition at U of A”

February 12, 2025 | *Arizona Sonoran News*

“Beyond the canvas: High school artists shine amid arts funding challenges”

Winter 2025 Issue | *Arizona Alumni Magazine*

“The University of Arizona Museum of Art ships a prized piece of Renaissance art out for restoration”

June 10, 2025 | *Smithsonian Magazine*

“Stolen Paintings Linked to Retired Couple Who Supposedly Moonlighted as Art Thieves Returned to New Mexico Museum After 40 Years”

(Above) Harwood Museum staff unbox Victor Higgins’ *Aspens*, a stolen artwork recovered through developments in UAMA’s *Woman-Ochre* story. (Right) Empty frames at the Harwood Museum tell the story of the art heist there, perpetrated by the same thieves as UAMA’s.

NUMBERS OF NOTE

16,383 *Total Visitors*

Campus Community Visitors 4,725

500+ *Hours volunteered by UAMA docents*

UAMA Membership Impact:

Memberships Donated to Charity 14 (\$1,050 value)

New Members in 2024-25 49

Total Members 255

145K *Website Views*

YouTube Views 519 / *7,349 Social Media Visits*

893 *Virtual Program Attendees*



In Memoriam



Jaune Quick-to-See Smith, *Spam*, 1995, Acrylic/Mixed Media, Museum purchase with funds provided by the Edward J. Gallagher, Jr. Memorial Fund

Jaune Quick-to-See Smith
JANUARY 15, 1940 — JANUARY 24, 2025

In its obituary, the *New York Times* described Jaune Quick-to-See Smith as a “fearless artist and indefatigable supporter of her peers who brought the full complexity of contemporary Indigenous experience into unmistakable view.” Her work engaged with contemporary modes of making — from her idiosyncratic adoption of abstraction to her reflections on American Pop Art and Neo-Expressionism.



Chuck Connelly, *Ship of Fools* [Detail], 1987, Oil, Gift of Mr. and Mrs. William A. Small, Jr.

Chuck Connelly
JANUARY 7, 1955 — APRIL 13, 2025

Chuck Connelly is remembered as a prolific Neo-Expressionist alongside artists like Julian Schnabel and Jean-Michel Basquiat. His paintings characteristically displayed the large scale and thick, gestural brushstrokes of American Mid-Century Modernism combined with the epic and often tragic themes of romantic painting. His uncompromising personality inspired a character played by Nick Nolte in the Martin Scorsese film *New York Stories*.



Larry Nathan Deutsch
APRIL 12, 1941 — JUNE 28, 2025

A true champion of the arts, Larry was a treasured supporter of UAMA. Not only was he a member of the museum’s Leadership Council for multiple years, he also established the Sam and Belle S. Deutsch Endowment in support of key museum initiatives. He served on the University of Arizona’s Art Advisory and Fine Arts boards, and received the U of A “Alumni Service Award” as well as “Alumnus of the Year” recognition from the College of Fine Arts. Larry — who is survived by his husband Bill Parker — will be fondly remembered for his creativity, leadership and generosity.

Larry, pictured second from the right, at the *Art of Food* exhibition reception held at UAMA in Fall 2021.



GIVING HIGHLIGHTS

Golf Cart Glow-Up

Thanks to a generous gift from UAMA supporters Alan Willenbrock and Dr. Peggy Jones, the museum upgraded its golf cart with a fresh floral look inspired by Georgia O’Keeffe’s *Red Canna*, just in time for spring. At the right, graphic design student Mariana Corella and Clay Birchfield of Busy Bee Signs pose by the newly-wrapped golf cart (more on p. 35).

EnChroma Glasses

Isabelle Holden kindly donated a pair of EnChroma glasses that can be used by UAMA visitors. EnChroma glasses improve color vision for those with red-green color blindness and can expand the range of visible colors.



Mapping Q Grant

UAMA was named among eight nonprofit recipients of a sum totaling \$80,000 to provide innovative programs that benefit the LGBTQ+ community in Southern Arizona. The Community Foundation for Southern Arizona’s LGBTQ+ Alliance Fund awarded \$10,000 to UAMA in support of the Mapping Q program as it marked its 10th anniversary.

Southwestern Foundation Grant Award

UAMA’s Sara Swayden and Olivia Miller applied for a small preservation grant with the Southwestern Foundation for Educational & Historical Preservation and were awarded \$15,000 to purchase painting racks for the AVA’s Robert McCall Collection. The painting racks (pictured at left) were installed on the east wall of the AVA repository in June 2025.

A photograph of a group of people in a gallery setting. In the foreground, a man with a beard and a woman are looking at a large, colorful, grid-like artwork. The man is holding a flashlight, and the woman is pointing at the artwork. In the background, other people are visible, and there are more artworks on the walls.

*Thank you
for your support*

**July 1, 2024 through June 30, 2025*

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The University of Arizona Museum of Art

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Arizona Arts

1031 N. OLIVE ROAD
TUCSON, AZ 85719

PH: (520) 621-7567
EM: ARTMUSEUM@ARIZONA.EDU

artmuseum.arizona.edu