

PRESS KIT 2025-2026

RELEASED OCTOBER 2025



PHXART.ORG

CENTRAL + MCDOWELL

@PHXART

Phoenix Art Museum

ABOUT PHOENIX ART MUSEUM



Since 1959, Phoenix Art Museum (PhxArt) has engaged millions of visitors with the art of our region and world. Located in Phoenix's Central Corridor, PhxArt creates spaces of exchange and belonging for all audiences through dynamic exhibitions, collections, and experiences with art. Each year, 250,000 guests on average engage with critically acclaimed national and international exhibitions and the Museum's collection of more than 21,000 works of American, Western America, Viceregal Latin American, European, modern, contemporary art and fashion, along with vibrant photography exhibitions made possible through the Museum's landmark partnership with the Center for Creative Photography at the University of Arizona in Tucson. PhxArt also presents live performances, outstanding examples of global cinema, arts-education programs and workshops, a monthly live-music series, and more for the community.



FACT SHEET

Phoenix Art Museum at a Glance

LOCATION

1625 North Central Avenue
Phoenix, AZ 85004-1685

YEAR OPENED

1959

SQUARE FOOTAGE

285,000 square feet

HOURS

Monday | Closed
Tuesday | Closed
Wednesday – Friday | 10 AM – 8 PM
Saturday – Sunday | 10 AM – 5 PM
For holiday hours, visit phxart.org.

ADMISSION

Museum Members	Free
Adults	\$18 – \$28
Seniors (Ages 65 and older)	\$15 – \$25
Students (with ID)	\$13 – \$23
Military + Veterans	\$13 – \$23
Children (Ages 6–17)	\$5
Children (Ages 5 and younger)	Free

Pricing flexes based on gallery closures and special exhibitions on view. All exhibitions and installations are included with general admission. The Museum offers voluntary-donation admission for all visitors on Wednesday evenings from 3 – 8 pm* and First Fridays from 5 – 8 pm.** Some specially ticketed exhibitions may incur additional admission fees. See phxart.org/visit/tickets/ for current pricing.

* Pay-What-You-Wish Wednesdays are made possible by SRP and City of Phoenix.

** First Fridays are made possible by APS and Lexus, with additional support from Arizona Community Foundation.

SPECIAL FEATURES

Encompassing more than one acre, the Museum's Dorrance Sculpture Garden is a spectacular urban oasis in the heart of Central Phoenix, complete with manicured lawns and 120 trees. It also features *Curves for E.S.* (2005), a stainless-steel and glass art installation by Dan Graham, among other outdoor sculptures.

AMENITIES

Located inside of Phoenix Art Museum and overlooking the Dorrance Sculpture Garden, Alden @ PhxArt, the Museum's full-service, on-site restaurant, features new American cuisine with global influences inspired by communities across the Valley of the Sun. The Museum Store, named one of the best places to purchase a gift by *Phoenix New Times*, features books, cards, gifts, and jewelry. The Museum also offers facility rentals and meeting spaces for private events.

SUPPORT AND AFFILIATE GROUPS

Two support and affiliate groups support the Museum through fundraising and volunteer efforts: Arizona Costume Institute and Men's Arts Council. In FY25, the Museum's support groups raised approximately 5% of the Museum's operating budget.

FINANCIAL STABILITY

The Museum's operating budget was approximately \$16 million for the FY25. Contributed revenue, in the form of individual gifts, fundraising events, and corporate, government, and foundation support, accounts for approximately 48% of the Museum's revenue. Income received from the Museum's endowment comprises 19% of the annual budget. Earned revenue, which includes Museum admissions, Membership programs, as well as funds generated by The Museum Store and facility rentals, accounts for the remaining 33%.

ABOUT THE CEO



Jeremy Mikolajczak

THE SYBIL HARRINGTON DIRECTOR AND CEO
PHOENIX ART MUSEUM

Jeremy Mikolajczak is the Sybil Harrington Director and CEO of Phoenix Art Museum. Since joining the Museum in April 2022, Mikolajczak has amplified the Museum's role and impact as a vital cultural and community resource and the largest visual arts institution in the Southwest. Mikolajczak has fostered an intentional, community-centric approach to engaging audiences by investing in regional artists in addition to showcasing the work of globally relevant artists. He has also forged new partnerships and connections through exhibitions and educational and public programming designed to respond to and anticipate the needs and interests of the Greater Phoenix community.

During his tenure, Mikolajczak has significantly invested in and considerably expanded the Museum's permanent collection and core educational programming. He has spearheaded the formation of numerous dedicated funds to support acquisitions, education programs and engagement, contemporary art exhibitions, and scholarship, all of which have transformed the Museum's endowment as a resource for generations to come. He has also initiated curatorial and grantmaking initiatives that support and elevate Arizona-based artists and invested resources to support the city's over 40% Latinx population. This includes hiring the Museum's first full-time Spanish-language interpreter and the first curatorial position dedicated to community engagement. Mikolajczak also oversaw the Museum's entry into the ASU-LACMA fellowship program, which allows staff at participating museums to enroll in the master's degree program in Art History at Arizona State University.

Under his leadership, the Museum has completed several major gallery and campus renovations, including the expansion and naming of the Kelly Ellman Fashion Galleries; the reinstallation and reimagining of the Katz Wing for Modern Art and Cummings Great Hall; the opening of the Museum's new on-site restaurant, Alden; and the naming and renovation of the James K. Ballinger Wing, which now features historical and contemporary works of art of the American West, American art, European art, Viceregal Latin American art. To attract new audiences to the Museum, the institution's Education and Engagement departments have expanded youth, film, and live music programming with monthly events such as SOUNDCHECK and Kids Day and quarterly film festival offerings like the Manhattan Shorts Film Festival and the Sundance Institute Indigenous Film Tour.

Prior to joining PhxArt, Mikolajczak served as the Jon and Linda Ender Director and CEO of the Tucson Museum of Art and Historic Block and the executive director and chief curator at the Miami Dade College's Museum and Galleries of Art + Design. Mikolajczak has also served as a scholar and educator at the University of Florida (Gainesville) and the University of Central Missouri. He earned a Bachelor of Fine Arts from West Virginia University and a Master of Fine Arts from the University of Florida (Gainesville), where he was a University Fellow.



COMMUNITY ENGAGEMENT

Attendance and Programs



On average, Phoenix Art Museum welcomes more than 250,000 visitors per year, with more than 8,000 Member households, a base of support composed of those individuals who contribute a minimum of \$80–\$1,000 annually and receive a wide range of benefits. The Museum’s Circles of Support program consists of more than 170 member households, with donors who contribute \$1,500–\$50,000 annually and enjoy a wider range of elevated benefits and programs. Additionally, the Museum’s fashion support group, Arizona Costume Institute, welcomes more than 175 member households.

Along with presenting world-class exhibitions highlighting various collection areas, the Museum serves as a valuable community resource and a center for enrichment and arts education for the state of Arizona. Education programs include Docent-led tours for visitors of all ages, lectures, live-music events, an extensive and award-winning film program, cultural performances, programs for teens, school tours, and outreach programs at both schools and senior centers.

The Museum is additionally home to the Lemon Art Research Library, with more than 40,000 titles and extensive resources for research projects or personal interest. For the most up-to-date hours for the Lemon Art Research Library, visit phxart.org/visit/library. PhxArt also presents various free-access events and programs to the community to reduce barriers to the arts, welcoming more than 58,000 visitors annually during free times. Free-access periods include:

FIRST FRIDAYS (AVERAGE ATTENDANCE: 1,200 – 1,500)

Every First Friday of the month, PhxArt opens with free general admission from 5 – 8 pm. The Museum is activated by art-making, performances, specialty food and drink experiences, and other entertainment. Special-exhibition tickets to our Steele Gallery exhibitions are just \$10 for adults and \$5 for youth.. First Fridays are made possible by APS and Lexus, with additional support from Arizona Community Foundation.

PAY-WHAT-YOU-WISH WEDNESDAYS (AVERAGE ATTENDANCE: 800 – 1,200)

Every Wednesday from 3 – 8 pm, PhxArt opens with pay-what-you-wish general admission and discounted tickets to Steele Gallery exhibitions.. Pay-What-You-Wish Wednesdays are the longest-running community-access program at Phoenix Art Museum and have welcomed more than 1 million visitors in its 20-year history. Pay-What-You-Wish Wednesdays are made possible by SRP and City of Phoenix.

PHXART FAMILY FUNDAYS (AVERAGE ATTENDANCE: 2,500-3,500)

Two times a year, Phoenix Art Museum hosts PhxArt Family Fundays, an all-ages, free-access day with complimentary general admission and arts-engagement programming suitable for visitors of all ages, interests, and abilities. Visitors also enjoy discounted tickets to Steele Gallery exhibitions. PhxArt Family Fundays are made possible through the generosity of Applied Materials Foundation and Desert Diamond Casino.

BLUE STAR MUSEUMS PROGRAM

From U.S. Armed Forces Day through Labor Day, active-duty military personnel, including the National Guard and Reserves, and their families can enjoy free admission to Phoenix Art Museum through the Blue Star Museums program (active ID required). Blue Star Museums at Phoenix Art Museum is made possible by Blue Cross Blue Shield of Arizona and Shamrock Foods Foundation.



EXHIBITIONS + COLLECTIONS

The extensive collection of Phoenix Art Museum includes more than 21,000 works of American, Asian, Western American, European, Viceregal Latin American, modern, and contemporary art and fashion. Each year, the Museum acquires new works of art through the generosity of our donors and support groups, while presenting more than 10 exhibitions to the public. The exhibition schedule features a blend of original exhibitions and traveling shows from other museum partners. Since 2006, the Museum has enjoyed a highly innovative and collaborative partnership with the Center for Creative Photography at the University of Arizona in Tucson, enabling the Museum to exhibit some of the world's finest photography. Also on display are the Thorne Miniature Rooms, as well as a collection of works by renowned Arizona artist Philip C. Curtis (1907–2000), who served as director of Phoenix Federal Art Center, the earliest iteration of Phoenix Art Museum.

2025-2026 Exhibition Schedule

Florentine Baroque: The Haukohl Collection

Organized by Phoenix Art Museum and the Haukohl Family Collection

AUGUST 28, 2025 – JULY 26, 2026

Radical Clay: Contemporary Women Artists from Japan

Organized by the Art Institute of Chicago and The Carol and Jeffrey Horvitz Collection

SEPTEMBER 24, 2025 – SEPTEMBER 13, 2026

Flowers of the Punjab

Organized by Phoenix Art Museum

SEPTEMBER 24, 2025 – SEPTEMBER 13, 2026

Scrollathon

Organized by Phoenix Art Museum with Steven and William Ladd

ONGOING

Eric Fischl: Stories Told

Organized by Phoenix Art Museum

NOVEMBER 7, 2025 – JUNE 14, 2026

Art of the Americas + Europe Galleries // Collection Gallery Refresh

Organized by Phoenix Art Museum

OPENING NOVEMBER 28, 2025

Muscle Memory: Lens on the Body

Organized by Phoenix Art Museum and the Center for Creative Photography

JANUARY 24, 2026 – JUNE 28, 2026

Cara Romero: Panûpünüwügai (Living Light)

Organized by the Hood Museum of Art

FEBRUARY 27, 2026 – JUNE 28, 2026

Greatest Fits Vol 2: Tiny Wonders, Hidden Treasures

Organized by Phoenix Art Museum

APRIL 15, 2026 – AUGUST 20, 2027

Phoenix Rising

Organized by Phoenix Art Museum

MAY 13, 2026 – MAY 2, 2027



The Phoenix Art Museum Collection

ASIAN ART

The Museum's oldest artworks can be found in the Asian art collection, which includes works from many eras and countries such as India, Pakistan, Iran, Nepal, Tibet, China, Korea, Japan, Vietnam, Thailand, Burma, and Java. The Museum's Chinese art holdings are one of the strongest aspects of the Asian art collection, featuring archaeological objects and burial artifacts, works that trace the evolution of Chinese ceramics, jade carvings from the Neolithic era to the 19th century, bronze objects and cloisonné enamel, and paintings from the 14th to the 20th centuries.

From Japan, the collection features prints, screens, and paintings, along with several sets of Japanese samurai armor and accessories. Contemporary works by Japanese ceramicists augment the more historical works.

The collection also features religious works of art from the Hindu and Buddhist traditions of several countries, including India, Thailand, Burma, and Java. Examples include gilded bronze sculptures, two complete shrines, and Sino-Tibetan Buddhist bronzes. Significant holdings of Sri Lankan Buddhist art distinguish the Museum's collection internationally.



AMERICAN AND WESTERN AMERICAN ART

The American art collection features works from the late 18th century to the mid-20th century. Notable collection strengths are works of American modernism, art of the American West, and prints.

Through the collection, the development of American artistic traditions can be traced, from portraiture of the late 18th century, to the rise in prominence of landscape painting in the 19th century, to the popularity of genre scenes, the academic figurative traditions, and large-scale society paintings. Artists represented include Winslow Homer, Sanford Robinson Gifford, Gilbert Stuart, John Singleton Copley, Fitz Henry Lane, George Inness, Eastman Johnson, William Merritt Chase, Robert Henri, Mary Cassatt, and others.

The collection also features American art of the Southwest, including works representative of the Taos School from the first quarter of the 20th century, works of early Western modernism from New Mexico, and depictions of the present-day "New West." A newly defined collection area emphasizes the cultural history of Arizona and the greater Southwest. Represented artists include Albert Bierstadt, Thomas Moran, Frederic Remington, Eanger Irving Couse, Walter Ufer, Ernest Martin Hennings, Maynard Dixon, Georgia O'Keeffe, Mary-Russell Ferrell Colton, Lew Davis, Philip Latimer Dike, Ed Mell, Paul Pletka, Howard Post, Fritz Scholder, and Louisa McElwain.



FASHION

Founded in 1966, the fashion collection features more than 8,000 objects that represent five centuries of fashionable dress and accessories for women, men, and children. Notable for its range and comprehensiveness, the collection features significant works from the late 17th century to the present by iconic fashion designers such as Alexander McQueen, Chanel, Christian Dior, Claire McCardell, Fortuny, Giorgio di Sant' Angelo, Halston, Ralph Rucci, Iris van Herpen, Yohji Yamamoto, and Schiaparelli, among many others. Collection highlights include a collection of mid-century haute couture designs by Charles James, Balenciaga, Givenchy, and Madame Grès (collected by Ann Bonfoey Taylor). An archive of works by avant-garde designers such as Azzedine Alaïa, Jean Paul Gaultier, Claude Montana, Thierry Mugler, and Issey Miyake, among many others, also enhances the collection. The Museum is also one of the nation's leading institutions with holdings of designs by Geoffrey Beene. Phoenix Art Museum established its Geoffrey Beene Archive in 2020 following a significant gift of more than 300 custom-made Beene ensembles and accessories from Patsy Tarr, president of the 2wice Arts Foundation and the founder and publisher of 2wice magazines and books.

Both historical and contemporary works are considered for acquisition into the collection. Each work is judged on its merit as a work of art, including its design, its condition, how it enhances the view of defining moments in the history of fashion, and how it complements current holdings.

The Astaire Library within the Museum's Lemon Art Research Library houses a collection of books and magazines relating to fashion, including extensive holdings of *Vogue*, *Harper's Bazaar*, and *Godey's Lady's Book*.



LATIN AMERICAN ART

The Latin American art collection features more than 1,000 works from the mid-17th century to the present and spanning a considerable geographic range, from Mexico and the Caribbean to Central America and South America. Spanish Colonial artworks created in the territories of the Viceroyalties of New Spain and Peru, of which the earliest dates to 1665, include religious paintings, portraits, silverwork, furniture, and decorative arts. These historical objects are enriched by remarkable works by early- and mid-20th-century Mexican painters and printmakers, such as Frida Kahlo, Diego Rivera, José Guadalupe Posada, Alfredo Ramos Martínez, José Chávez Morado, Arnold Belkin, Carlos Orozco Romero, and Rufino Tamayo. The collection also includes works by artists of our time, such as Jesús Rafael Soto, Ana Mendieta, Roberto Matta, José Bedia, Toirac, Jac Leirner, Rivane Neuenschwander, Liliana Porter, Miguel Angel Ríos, Nahum B. Zenil, Teresa Margolles, and Waltercio Caldas, all of whom provide a more contemporary perspective from diverse Latin American regions.



MODERN ART

The modern art collection includes works from the turn of the 20th century to the mid-century and reflects the progressive art trends that began in Europe and quickly spread around the world. With approximately 2,400 paintings, sculptures, and works on paper, the collection features images by many of the modernist pioneers of both Europe and North America, illustrating the developments of Post Impressionism, Surrealism, Geometric Abstraction, Regionalism and the American Scene, and the early stages of Abstract Expressionism. Artists represented in the collection include Pablo Picasso, Jean Cocteau, Milton Avery, Stuart Davis, Hugo Robus, Florine Stettheimer, Marsden Hartley, Joseph Stella, Arthur Dove, Raymond Jonson, Oscar Bluemner, Georgia O'Keeffe, and more.



CONTEMPORARY ART

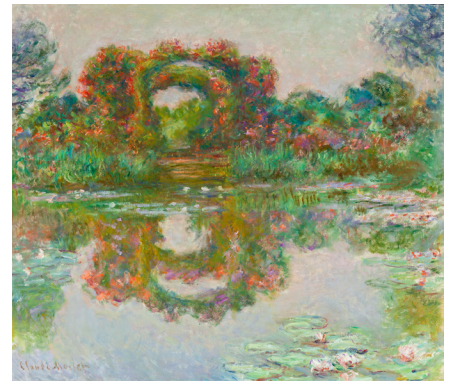
The contemporary art collection, representing art created after 1960, includes paintings, sculptures, videos, and digital and new media artworks by some of the most iconic artists of our time, including Olafur Eliasson, Anish Kapoor, Yayoi Kusama, Sol LeWitt, Maya Lin, Glenn Ligon, Josiah McElheny, Julian Opie, Cornelia Parker, and Kehinde Wiley, among many others. The contemporary art collection strives to acquire important works that enhance both the depth and breadth of the Museum's collection while continuing to represent cultural and geographic diversity.

Since 2016, the Museum has prioritized adding works to the contemporary art collection by artists with more diverse backgrounds, including women artists, artists of color, Black artists, and LGBTQI+ artists. In 2017, the Museum established the Dawn and David Lenhardt Contemporary Art Initiative, which is made possible through the generosity of the Arizona-based Lenhardt family and was expanded in 2021. The initiative includes the Lenhardt Lectures, which engage Valley audiences with some of the most acclaimed contemporary artists in the world; the Lenhardt Contemporary Art Acquisition Fund, which enables Phoenix Art Museum to collect works by contemporary artists; and the Dawn and David Lenhardt Gallery, designated for the presentation of contemporary art, including works acquired with funds from the Lenhardt Contemporary Art Initiative, loans from national and local collectors, and a rotating series of artworks from the Lenhardts' own collection. Since 2017, the Museum has acquired artworks by Shara Hughes, Arcmanoro Niles, Derek Fordjour, and Rashid Johnson with funds from the Lenhardt Contemporary Art Initiative.



EUROPEAN ART

The European art collection includes more than 1,200 paintings, drawings, and sculptures, depicting all manner of subjects from religious iconography to scenes of pastoral life. The collection spans the 14th to the 19th centuries, exploring the characteristics of major styles from the Early Renaissance to Impressionism, as well as connections among artworks from diverse parts of the globe. Artists represented in the collection include Marco Palmezzano, Astorga Master, Giovanni Francesco Barbieri (Il Guercino), Abraham Janssens, François Boucher, George Romney, Jean-Baptiste Greuze and Jean-Antoine Houdon, Jean-Léon Gérôme, Auguste Rodin, Baron Antoine-Jean Gros, Ferdinand-Victor-Eugene Delacroix, Gustave Courbet, and Claude Monet.

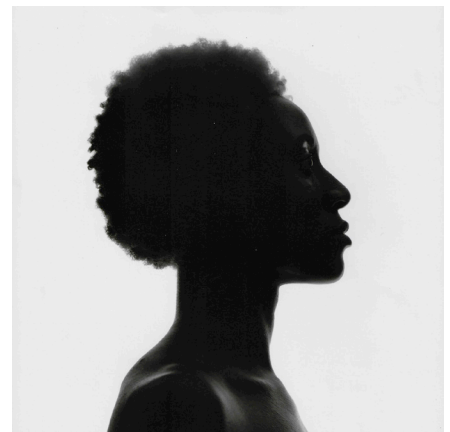


PHOTOGRAPHY

In 2006, Phoenix Art Museum and the Center for Creative Photography (CCP) at the University of Arizona in Tucson inaugurated a highly innovative and unprecedented collaboration to bring vibrant photography exhibitions drawn from CCP's world-renowned collections to new and larger audiences.

The Center, which was established in 1975 following a meeting between then-University President John Schaefer and Ansel Adams, houses 270 archival collections, including those of Adams, Wynn Bullock, Harry Callahan, Aaron Siskind, Frederick Sommer, W. Eugene Smith, Lola Alvarez Bravo, Edward Weston, and Garry Winogrand. Altogether, there are more than eight million archival objects in CCP's collection, including negatives, work prints, contact sheets, albums, scrapbooks, correspondence, writings, audiovisual materials, and memorabilia. Additionally, the Center actively acquires individual photographs by modern and contemporary photographers, with more than 90,000 works by over 2,200 photographers. A library of books, journals, and exhibition and auction catalogues, including many rare publications and an extensive oral history collection, complements the archival and fine print collections.

Each year, the Museum presents at least two exhibitions in its Doris and John Norton Gallery for the Center for Creative Photography featuring works drawn from CCP's collection and curated by the Norton Family Assistant Curator of Photography. This partnership enables Museum visitors to experience unparalleled excellence in the field of photography.





THORNE MINIATURE ROOMS

The Thorne Miniature Rooms represent a fascinating world in miniature, created at an exacting scale of one inch to one foot and either replicating actual rooms found in the United States and Europe or drawing inspiration from the architecture and interior design of their respective periods and countries.

The miniscule works were conceived, designed, and in large part crafted by the Indiana-born heiress Narcissa Niblack Thorne, who began collecting miniature furniture and household accessories during her travels to England and Asia shortly after the turn of the 20th century. She commissioned interior scenes to contain her growing collection of miniature objects and even had tiny period-style rugs woven specifically for each space.

Thorne and the craftspeople with whom she worked completed nearly 100 rooms. The original 30 Thorne Miniature Rooms were displayed at the 1933 Chicago Century of Progress Exposition and gained national attention when featured in a 1940 LIFE Magazine article. In 1962, Thorne donated 16 of the original 30 rooms to Phoenix Art Museum, then celebrating its third anniversary, and in the 1970s, she donated an additional four. These works have been on view ever since. Other examples of the Thorne Rooms can be seen at the Art Institute of Chicago (68) and the Knoxville Museum of Art (9).



THE ART OF PHILIP C. CURTIS

In 1937, artist, cultural administrator, and arts advocate Philip C. Curtis was sent by the Works Progress Administration's Federal Art Project, created as part of President Franklin D. Roosevelt's New Deal, to establish Arizona's first art center—the Phoenix Federal Art Center—which in 1959 would become Phoenix Art Museum. As an artist, Curtis drew inspiration from the Arizona desert and through the lens of magic realism, he created landscapes and figural compositions that often included Victorian-style subjects to complete his surrealist fantasies about human life and relationships. Rotating works by Curtis are on permanent display in the Museum's Ullman Center for the Art of Philip C. Curtis.





HISTORY

-
- 1915–16** Just three years after Arizona achieves statehood, early civic leaders form the Phoenix Women’s Club. The group’s art exhibition committee seeks to improve the quality of art offerings in the Arizona State Fair and pledges to purchase one work of art each year, the genesis of the Phoenix Municipal Collection that will one day serve as the foundation of the collection of Phoenix Art Museum.
-
- 1925** Community leaders who value the impact of the arts on their burgeoning, young community establish the Phoenix Fine Arts Association, composed of the Collectors Club, the Camera Club, the Fine Arts School, and the State Fair Exhibition Committee.
-
- 1926–30** The Phoenix Fine Arts Association begins to present annual exhibitions at the Arizona Museum.
-
- 1931–35** The Phoenix Fine Arts Association and the Phoenix Women’s Club present exhibitions in a building located at 237 North Central.
-
- 1936** In response to the severe economic hardships caused by the Great Depression, President Roosevelt establishes the Works Progress Administration (WPA), including a program for the employment of artists, with funding for public art and the establishment of museums and galleries. Roosevelt appoints artist Philip C. Curtis director of Phoenix Federal Art Center. Artist Lew E. Davis serves as assistant director and teaches art classes.
-
- 1937** After a period of inactivity during the Depression, the Phoenix Fine Arts Association is reorganized as the Arizona Artists Guild, the Charcoal Club, and the Pictorialists, along with the Junior League as associate members. The groups meets at the Heard Museum.
- In September, the WPA project in Arizona concludes. Those who spearheaded the program, namely Philip C. Curtis, Lew E. Davis, Jay Datus, and Reg Manning, continue to encourage the local fine art movement.
-
- 1940** The population of Phoenix is 65,400. The heirs of the late Adolphus Clay Bartlett donate 6.5 acres of land for the purpose of constructing a civic center at the northeast corner of Central Avenue and McDowell Road. The planned civic center will include an art museum, library, and theatre. The Civic Center Association is formed to raise funds for the complex and formulate building plans.
-
- 1942** With the United States’ involvement in World War II, the Civic Center Association abandons building plans for the foreseeable future, as it partners with Arizona Artists Guild to collect paintings for nearby military installations, some of which are stored in the basement of the Heard Museum.
-
- 1945** Two rooms at the Heard Museum are used as exhibition space.
-
- 1946** Following the conclusion of the war, community leaders organize a fundraising drive to purchase the three remaining residential lots on Coronado Road, east of Central Avenue, and employ an architect for the resumed building project
-

1948	A brick house at 45 East Coronado Road opens as the Civic Center House. Later known as the Art Center, it is utilized for cultural activities, exhibitions, and classes.
1949	The Phoenix Fine Arts Association is incorporated and achieves tax-exempt status.
1951	<p>The Board of Trustees of the Phoenix Fine Arts Association is reorganized into a 12-member men's board. A women's board, the antecedent of the Phoenix Art Museum League, is formed to administer day-to-day operations.</p> <p>The Art Center names Dorothy Bergamo as its first professional director, hosts 12 exhibitions, and enrolls 140 art students.</p>
1953	The Art Center hosts a weekly television program featuring interviews with local artists, which continues for nearly three years.
1953–54	The Art Center draws record crowds for two exhibitions of western paintings and the work of architect Frank Lloyd Wright.
1954	The Art Center expands its programs to include tours, lectures, and art advisement for collectors.
1954–55	<p>The Phoenix Fine Arts Association assumes responsibility for the administration of the 19 East Coronado Gallery and presents two-week exhibitions featuring local artists.</p> <p>The Fine Arts School expands services and enrolls 326 students.</p>
1955	The Civic Center Association dissolves as the Phoenix Fine Arts Association assumes all planning and fundraising responsibilities for the planned Civic Center. The Association grows the permanent collection of paintings, prints, and books.
1955–56	As the post-war population swells to a staggering 250,000, civic leaders determine that Phoenix needs a comprehensive art museum to provide greater access to fine art for its community.
1957	Under the guidance of Forest Melick Hinkhouse, PhD, the first director of the Phoenix Arts Association, the collection increases, and Association activities expand to include exhibitions and gallery talks. The newly enlarged and reorganized women's administration board becomes known as the Phoenix Art Museum League. In honor of the 32nd anniversary of the Phoenix Fine Arts Association, supporters begin a \$1 million campaign under the direction of the Board of Trustees. The 19 East Coronado building is razed to make space for construction of the future museum.
1959	<p>In January, construction begins on a three-story building designed by Michigan architect Alden B. Dow, a student of Frank Lloyd Wright.</p> <p>The Docent Committee of the Art Museum League is established. Hinkhouse, the newly appointed museum director, prepares volunteers to serve as lecturers, museum guides, and front-desk support.</p> <p>On November 18, 1959, Phoenix Art Museum opens with a range of exhibitions featuring late-14th century to contemporary artworks.</p>

1961–62	Phoenix Art Museum announces construction plans for its east wing, designed by Alden B. Dow, which will provide additional space for exhibitions, classrooms, and offices. The expansion is financed through \$1.5 million in general obligation bonds approved for the expansion of Phoenix Art Museum and Phoenix Little Theatre; \$592,000 in bond funds; and \$300,000 in private donations.
1962	The Friends of Art support group is established to grow and augment the collection, build an endowment, and increase public interest in the Museum.
1962–63	As the city's population grows to more than 513,000, the Art Center at 45 East Coronado is razed to make way for the new east wing, with a planned completion date of November 1965. More than 170,000 guests visit the Museum.
1964	The Friends of Art provide funds for significant purchases of Asian and American art and facilitate a campaign for works of art by many national donors.
1964–65	<p>The Museum expands its collection with many significant works. Mr. and Mrs. Donald D. Harrington donate many important French Impressionist and Post-Impressionist works, including Claude Monet's <i>Les Arceaux Fleuris, Giverny</i> (1913). Resources are provided for the purchase of Adélaïde Labille-Guiard's <i>Madame Adelaide</i> (c. 1787).</p> <p>The Museum expands its presentation of Latin American art with the original exhibition <i>Contemporary Mexican Artists</i>, which travels to museums across the United States and Mexico.</p>
1965	On November 18, 1965, the Museum opens its new east wing with gala ceremonies attended by museum directors, art patrons, collectors, and writers from across the United States, Europe, and Latin America. Along with remodel work to the existing building, the expansion triples the Museum's size to 75,000 square feet and includes the Western and Mexico galleries, the Sculpture Courtyard, the Louis XVI and Spanish Colonial galleries, and the Singer Auditorium. More than 180,000 guests visit the Museum.
1966	<p>Arizona Costume Institute, a Museum support group, is established to raise funds in support of the Museum's burgeoning fashion program and the collection of historically significant objects.</p> <p>Men's Arts Council, a Museum support group, is established to raise funds for exhibitions and educational programs. Its initial support enables the Museum to begin to open on Wednesday evenings.</p>
1966–67	<p>The Museum opens the Helen Wells Decorative Arts Gallery and a Museum gift shop.</p> <p>After guiding the Museum through nearly a decade of expansive growth, Hinkhouse retires as director of Phoenix Art Museum. R. Donne Puckle is appointed acting director.</p>
1967–68	<p>Hugh T. Broadley is appointed as director of Phoenix Art Museum.</p> <p>The Museum begins to offer courses and seminars in art history in partnership with Arizona State University.</p>
1968	Western Art Associates, a Museum support group, is established to raise funds and grow the collection of Western American art.

1969	<p>The Museum relocates its library to a basement location near Singer Auditorium, enabling the Museum Store to double its size.</p> <p>The Museum celebrates its 10th anniversary under the leadership of new museum director Goldthwaite Higginson Dorr III.</p> <p>A new, full-color film showcasing Phoenix Art Museum and entitled <i>A Thousand Worlds to Discover</i> is created and shown on local television station KTAR.</p>
1970	<p>Museum Docents donate 17,496 hours of service, the equivalent of eight full-time staff positions.</p>
1971	<p>The Museum establishes the <i>Phoenix Biennial</i>, a juried, invitational exhibition featuring artists from Colorado, New Mexico, Utah, and Arizona.</p>
1972	<p>The Museum, with the support of its Docents, establishes the Art All Around Us program, providing educational, art historical outreach to senior citizen centers across the city.</p>
1973	<p>The Museum partners with Cowboy Artists of America to present the first of many annual exhibitions and sales of contemporary Western American art.</p>
1973–74	<p>Robert H. Frankel serves as the Museum’s acting director.</p>
1974	<p>Ronald Hickman is appointed Museum director.</p>
1974–75	<p>The Museum receives a grant from the National Endowment for the Arts to establish a satellite campus in Sun City.</p>
1977–78	<p>With the goal of increasing funding for arts and culture in Arizona, the Museum develops and hosts a statewide conference concerning business and corporate support for the arts.</p>
1979	<p>The Museum celebrates its 20th anniversary with an exponential increase in Museum attendance, as well as the publication of an award-winning catalogue, <i>Beyond the Endless River</i>, authored by curator James K. Ballinger.</p> <p>The Museum establishes Corporate Sundays, with free admission for employees of corporate organizations who have provided financial support for the Museum.</p>
1980–81	<p>After several successful years of service to the far northwest senior community, the Sun City branch of Phoenix Art Museum closes in anticipation of the formation of an independent Sun City Art Museum.</p>
1982	<p>Contemporary Forum, a Museum support group, is established to sponsor exhibitions and seminars on modern and contemporary art and help the Museum with its contemporary art acquisitions.</p> <p><i>Phoenix Project</i>, an exhibition by artist Dale Eldred that involves several monumental outdoor pieces, is installed in the Museum and throughout Phoenix with the cooperation of many local businesses and individuals.</p> <p>James K. Ballinger is appointed Museum director.</p>

1982–83	<p>The Museum embarks on its first membership drive, “The Dynamic Phoenix Art Museum,” and its membership households number 4,700.</p> <p>The Museum adds new curatorial positions, including curator of 20th-century art and curator of education.</p>
1983–84	<p>The Museum remodels its entrance on Central Avenue, as well as Singer Auditorium.</p>
1984–85	<p>The Board of Trustees commissions a feasibility and design-program study for the expansion and renovation of the facility.</p>
1985	<p>Asian Arts Council, a Museum support group, is established to support the growth of the Asian art collection, exhibitions, and related educational programs.</p> <p>The Phoenix Art Museum League hosts the Triennial Conference for Volunteer Committees of Art Museums of Canada and the United States.</p>
1986	<p>Organized by Phoenix Art Museum, <i>The Elegant Brush: Chinese Painting Under the Qianlong Emperor, 1735-1795</i> travels to the Metropolitan Museum of Art in New York City.</p>
1987–88	<p>Based on the recommendations of the feasibility and design-program study, the Museum submits a bond project proposal to the City of Phoenix. The Museum is awarded a \$400,000 endowment challenge grant by the National Endowment for the Arts, with the Museum successfully meeting the three-to-one challenge. Positive publicity about the Museum’s achievements help spur a successful City of Phoenix bond election in 1988, resulting in \$20 million for the expansion.</p>
1990	<p>Annual museum attendance reaches more than 210,000, with an additional 40,000 served through offsite outreach.</p>
1993–96	<p>As the population of the metro area reaches 2.5 million, the Museum embarks on the Endowment and Building campaign, including \$25 million for expansion and \$15 million for the Museum’s endowment.</p>
1994	<p>Construction begins on the expansion and renovation of the Museum, spearheaded by architects Tod Williams / Billie Tsien & Associates, based in New York. The Museum remains open during the expansion, although its offices are temporarily relocated to Park Central Mall.</p>
1996	<p>In September, the Museum celebrates the grand opening of the expanded and renovated building, which has doubled in size to more than 160,000 square feet and includes new galleries for the 13,000-object collection and international traveling exhibitions; additional art storage space; Whiteman Hall, a 300-seat public theater; the new Lemon Art Research Library; studio classroom facilities; the interactive ArtWorks Gallery for children; Art Museum Café; Singer Orientation Theater; and other visitor amenities. The new facilities are featured in numerous national and international architectural publications.</p>
1997	<p>More than 220,000 guests visit the Museum. The Museum entry plaza is renovated, adding a new water feature, trees, and enhanced seating areas.</p> <p>The Museum hosts royal visits by both HRH Princess Anne and HRH Princess Alexandra during their visits to Arizona as part of the UK/AZ Festival.</p>

1998	The Museum launches its new website, <i>phxart.org</i> , and introduces a new CD audio guide to its collection.
1998–99	Phoenix Art Museum presents its single most visited exhibition in its history, <i>Splendors of Ancient Egypt</i> , which draws crowds of more than 300,000 and expands the Museum’s membership households to 14,000. The Museum also presents its original exhibition, <i>Copper as Canvas: Two Centuries of Masterpiece Paintings on Copper, 1575–1775</i> , the first major exhibition of its kind in the world.
1999	<p>In August, the Museum receives a \$1 million endowment from the Marshall Fund of Arizona, a non-profit charitable foundation, which will enable the Museum to organize and present exhibitions each year featuring work by under-recognized living American artists in the Jonathan and Maxine Marshall Gallery of Contemporary Art.</p> <p>The Museum celebrates its 40th anniversary with the opening of its second blockbuster exhibition in its history, <i>Monet at Giverny: Masterpieces from the Musée Marmottan</i>, which draws more than 300,000 visitors and expands Museum membership households to 27,000.</p> <p>Latin American Art Alliance, a Museum support group, is established to build awareness of Latin American art and raise funds in support of related exhibitions and acquisitions.</p>
2000	The Museum acquires a selection of Vietnamese blue and white porcelain pieces from the <i>Hoi An Hoard</i> . The 15th–16th century works had been recovered from a sunken ship that had rested off the Vietnamese coast for 500 years.
2001	<p>In March, the City of Phoenix bond election sees the overwhelming passage of all 12 bond issues on the ballot. Proposition 6, the bond issue which includes funds for Phoenix Art Museum and many other cultural and educational institutions, passes with more than 70% of the vote. As a result, Phoenix Art Museum receives \$18.2 million to complete its master plan, which began as a result of the prior bond election in 1988.</p> <p>The Ullman Gallery, featuring the art of Philip C. Curtis and made possible through a generous gift from Virginia Ullman, opens to the public on April 24.</p> <p>During the run of the exhibition <i>Frida Kahlo, Diego Rivera and Twentieth-Century Mexican Art: The Jacques and Natasha Gelman Collection</i>, Phoenix Art Museum is chosen by the United States Postal Service as the location for the launch ceremonies for a new Frida Kahlo postage stamp.</p> <p>For the first time, <i>Phoenix Triennial 2001</i>, July 28–September 23, features works from Mexico, as well as Arizona, California, New Mexico, and Texas.</p> <p>For the first time in its history, the Museum creates Spanish-language audio tours to increase audience accessibility for family programs.</p>
2002	The Museum’s collection expands to a record 17,000 objects.
2004	The Museum embarks on Shaping the Future through Art, a \$15 million capital and endowment campaign designed to supplement the \$18.2 million voter-approved bond funds. The Museum receives a generous pacesetter gift from the Dorrance Family Foundation for the creation of the Dorrance Sculpture Garden, an outdoor sculpture courtyard not previously included in the master plan. The capital and endowment campaign fundraising goal is increased to \$23 million, bringing the total project goal to \$41.2 million, which includes \$10 million for the Museum’s endowment.
2005	<p>The Museum is awarded the prestigious Kresge Foundation challenge grant for \$900,000.</p> <p>The highlights of the Museum’s exhibition season are <i>In Monet’s Light: Theodore Robinson at Giverny</i> and the critically acclaimed <i>Surrealism USA</i>, for which Phoenix Art Museum is the only other venue, in addition to the exhibition’s organizing institution in New York, the National Academy Museum.</p> <p>The Museum begins construction on a building expansion as a result of the 2001 Phoenix bond election.</p>

- hr/>
- 2006**
- The Museum celebrates the completion and grand opening of its \$41.2 million expansion, which includes a dramatic new entrance featuring an entry plaza; dedicated arrival drive with increased visibility on Central Avenue; improved visitor parking; the 12,500-square-foot indoor/outdoor Greenbaum Lobby with a canopy and convenient drop-off area; enhanced amenities and a gathering space for special events; a new four-level gallery wing known as the Ellen and Howard C. Katz Wing for Modern Art, with more than 25,000 square feet of gallery space to house a growing collection of contemporary art and flexible exhibition space; an expanded Museum Store; and an approximately 40,000-square-foot Dorrance Sculpture Garden that serves as an urban oasis for visitors. The new gallery wing and lobby are designed by Tod Williams / Billie Tsien & Associates, New York; the sculpture courtyard is designed by the landscape architecture firm Reed Hilderbrand Associates of Watertown, Massachusetts; and the new entry plaza's natural spaces are designed by the firm of local landscape architect Christine Ten Eyck. The builder is Kitchell Contractors.
- Phoenix Art Museum and the Center for Creative Photography, located at the University of Arizona in Tucson, establish a partnership to provide access to the Center's comprehensive collections for Phoenix residents. The partnership includes three annual exhibitions of photographic works and a curatorial role, the Norton Family Assistant Curator of Photography, shared between the two institutions.
-
- 2009**
- The Museum celebrates its 50th anniversary with a campaign for art known as 50 Works for 50 Years.
-
- 2010**
- The Museum and the Center for Creative Photography present *Ansel Adams: Discoveries*, an expansive exhibition of works by the eponymous artist, whose collected works are held in the Center's collections. The exhibition features more than 120 works and archival documents from the artist's life.
- The Museum presents *Cézanne and American Modernism*, the largest presentation of works by the French Post-Impressionist in Arizona history. The exhibition is among the first to examine Cézanne's influence on American artists and is enriched by works by Marsden Hartley, Alfred Stieglitz, and Man Ray.
-
- 2011**
- Fashion Design Curator Dennita Sewell curates *Giorgio Di Sant' Angelo*, the first major museum retrospective of the American designer. Featuring more than 40 ensembles, the exhibition illuminates the late designer's career from the 1960s until his death in 1989.
-
- 2013**
- Phoenix Art Museum presents the internationally acclaimed collection of Diane and Bruce Halle in *Order, Chaos, and the Space Between*, which includes the first installation at the Museum of Carlos Amorales' immersive installation *Black Cloud*, featuring more than 30,000 black paper moths.
- Phoenix Art Museum is selected by artist Kehinde Wiley as the world-premiering institution for his *Memling* series. The works are a departure from the large-scale paintings that are the hallmarks of the artist's aesthetic. The new series features small, intimate portraits inspired by 15th-century Flemish master Hans Memling.
-
- 2014**
- The Museum is selected as the only West Coast venue for *Hollywood Costume*, an exhibition of some of the most iconic costumes in film history, organized by the V&A in London in collaboration with legendary costume designer Deborah Landis (*Raiders of the Lost Ark*, *Coming to America*).
-
- 2015**
- After more than 40 years of service to the Museum, James K. Ballinger retires. Amada Cruz is named the Sybil Harrington Director and CEO of the Museum.
- The Museum receives a \$2.5 million gift from Suzanne and Bud Selig to endow the position of Selig Family Chief Curator. Gilbert Vicario is appointed to the role.
-
- 2015–19**
- Through the generosity of Diane and Bruce Halle, the Discount Tire Company generously provides funding for the Museum's Discount Tire Free Family Sundays, which provides a day of education programming and free admission for every visitor on the second Sunday of each month.



2016

The Museum receives a \$2 million gift from the Dorrance Family Foundation, in honor of Arizona Costume Institute's 50th year, to endow the position of the Jacquie Dorrance Curator of Fashion Design, a position held by Dennita Sewell.

The Museum hosts *Michelangelo: Sacred and Profane, Masterpiece Drawings from the Casa Buonarroti*, the first time works by the Renaissance master have ever been on view in Arizona's century-long history. The Museum also features the first of a new triennial exhibition, *Phoenix Rising: The Valley Collects*, which features some of the most important works in Arizona collections, including those by Degas, Monet, and Picasso, spanning 2,000 years of art history.

The Museum presents *Kehinde Wiley: A New Republic*, a mid-career retrospective of the internationally acclaimed New York-based artist. The exhibition's opening night to the public, held on First Friday in October, draws more than 7,000 visitors in a single night, the largest First Friday attendance in the Museum's history.

The Museum establishes the Military Access Program at Phoenix Art Museum, colloquially known as MAP@PAM, which provides free admission to all U.S. veterans and active-duty military service members and their families. The program is established through a generous gift from PetSmart and continued in 2018 by Arizona Public Services (APS).

2017

Through a generous gift from Dr. Parvinderjit Singh Khanuja, the Museum names of a new gallery, formally known as the Dr. Darshan Singh and Ajit Kaur Khanuja and Mr. Jaswant Singh and Mohinder Kaur Sikh Art Gallery. The gallery is only the second exhibition space in the United States to focus exclusively on displaying Sikh art.

Phoenix Art Museum receives grants totaling more than \$1 million from the Virginia C. Piper Charitable Trust and the Steele Foundation to support a comprehensive digital strategy development, including a new website to be launched in 2019 and other technology upgrades.

The Museum announces the establishment of the Dawn and David Lenhardt Contemporary Art Initiative, which seeks to elevate the Museum's commitment to contemporary art through multiple programs, namely the annual Lenhardt Lecture, the Lenhardt Emerging Artist Acquisition Fund, and a named gallery space, which will feature a rotating series of loans from the Lenhardt family's private collection. The Lenhardt Contemporary Art Initiative is the first of its kind in the Museum's nearly 60-year history and represents a significant commitment to the elevation of Phoenix as a promising cultural player on a national scale.

The Museum is named one of 20 museums throughout the United States to receive funding from the Diversifying Art Museum Leadership Initiative (DAMLI), a partnership between the Walton Family Foundation and the Ford Foundation to support efforts to diversify leadership staff in art museums. The funds awarded to Phoenix Art Museum will support the Museum's Teen Art Council initiative, paid internships for undergraduate and graduate students, and a curatorial fellowship focused on Latina/o art.

The Museum receives a major gift of more than 100 contemporary Latin American artworks from Nicholas Pardon, co-founder of the renowned SPACE Collection, the largest collection of post-1990s Latin American abstract art in the United States. The gift significantly increases the Museum's contemporary Latin American art holdings.

Samurai: Armor from the Ann and Gabriel Barbier Mueller Collection, with 140 objects from the world's largest collection of Samurai armor outside of Japan, draws approximately 50,000 visitors.

2018

The Museum announces a landmark gift from the Papp Family Foundation, including the naming of the Marilyn and L. Roy Papp Family Gallery, funding for the Museum's collection, and significant examples of Chinese ink painting on scrolls and fans.

The Museum welcomes living-legend Hank Aaron, joined by Commissioner Emeritus of Major League Baseball Bud Selig, and ESPN's Mike Wilbon, to the 2018 Luncheon of Legends, benefiting art and education at the Museum.

Phoenix Art Museum presents renowned artist Jim Hodges as the inaugural speaker for the annual Lenhardt Lecture, a key component of the Dawn and David Lenhardt Contemporary Art Initiative.

In October, the Museum dedicates the Dawn and David Lenhardt Gallery in the Ellen and Howard C. Katz Wing for Modern Art.

The Military Access Program at Phoenix Art Museum, known as MAP@PAM, is renewed through a generous gift of

\$50,000 from Arizona Public Service (APS).

Phoenix Art Museum presents *In the Company of Women: Women Artists from the Collection*, the Museum's first exhibition of works created solely by women from the Museum's holdings. With nearly 50 20th- and 21st-century artworks, the exhibition inspires conversations about women artists, gender inequality, and revisionist art histories and draws more than 20,000 visitors in just eight weeks.

The Museum announces the renewal of a generous gift from Discount Tire Company to provide free general admission for all guests on the second Sunday of each month during Discount Tire Free Family Sundays.

Phoenix Art Museum and The Steele Foundation partner to present the PhxArt Open for Kids program, offering free admission for all youth 18 and younger from July 1 through September 30, 2018.

The Museum presents *Teotihuacan: City of Water, City of Fire*, the first major U.S. exhibition on Teotihuacan in more than 20 years. The exhibition features more than 200 artifacts and artworks from the UNESCO World Heritage site, many of which are on view in the United States for the first time, and draws more than 72,000 visitors. *Teotihuacan: City of Water, City of Fire* was organized by the de Young Museum, part of the Fine Arts Museums of San Francisco (FAMSF), and the Los Angeles County Museum of Art (LACMA) in collaboration with the Secretaría de Cultura through the Instituto Nacional de Antropología e Historia de México.

The Museum also presents its first virtual-reality exhibition, *Moonage Virtual Reality*, featuring works by video artist Travis Hutchison and immersing visitors in the art and fashion of Andy Warhol, David Bowie, and Kenny Scharf.

Shara Hughes is the inaugural speaker at the Museum's first annual Lenhardt Emerging Artist Lecture.

On November 3, the Museum begins a year-long celebration of its 60th anniversary with The pARTy in the Garden gala and The afterpARTy, its late-night Museum-gala experience.

The Museum receives a \$100,000 grant from the prestigious Henry Luce Foundation for ongoing reinstallations of its American art collection, gallery enhancements, education and programming materials, and improved signage for the Museum's North Wing.

Phoenix Art Museum presents *Wondrous Worlds: Art and Islam through Time and Place*, organized by the Newark Museum. The exhibition of more than 100 artworks is the first exhibition on art and Islam at Phoenix Art Museum in more than two decades.

2019

The Museum receives a \$300,000 grant from the Ford Foundation to support the first traveling exhibition of works by contemporary artist and 2005 MacArthur Foundation Fellow Teresita Fernández. The exhibition will be co-organized with Pérez Art Museum Miami.

Phoenix Art Museum receives a \$50,000 grant from Thunderbirds Charities to expand programming for the Museum's Teen Art Council. The gift matches a portion of the 2017 Diversifying Art Museum Leadership Initiative grant funded by the Walton Family Foundation and the Ford Foundation.

Phoenix Art Museum presents renowned artist and fashion illustrator Cathy Graham at the ninth-annual Independent Woman Luncheon.

The Museum presents Daniel Joseph Martinez as the speaker for the second annual Lenhardt Lecture.

Phoenix Art Museum premieres *Agnes Pelton: Desert Transcendentalist*. The exhibition subsequently travels to The Whitney Museum of American Art in New York City, Palms Springs Art Museum, and New Mexico Museum of Art.

Phoenix Art Museum receives a \$100,000 grant from the Freeport-McMoRan Foundation to support the 2021 exhibition *Landscapes of Extraction: The Art of Mining in the American West*.

Amada Cruz concludes her service as the Museum's Sybil Harrington Director and CEO of Phoenix Art Museum to accept the position of the Illsley Ball Nordstrom Director and CEO of Seattle Art Museum. Mark Koenig, the Museum's Chief Financial Officer, is named interim director of Phoenix Art Museum.

The Board of Trustees appoints a committee to lead a national search for the Museum's next Sybil Harrington Director and CEO. The committee is led by Don Opatrny and Meredith von Arentschildt, joined by members of the Board of Trustees and community leaders.

Discount Tire renews its support of the Museum's Discount Tire Free Family Sunday program through December 2019. The program permanently sunsets in January 2020.

After nearly 20 years, Dennita Sewell concludes her service as the Museum's Jacquie Dorrance Curator of Fashion Design to oversee the development of a Bachelor of Arts program in fashion at the School of Art at the Herberger Institute for Design and the Arts at Arizona State University.

The Museum's Shawn and Joe Lampe Curator of Latin American Art, Vanessa Davidson, PhD, departs Phoenix Art Museum to assume the role of Curator of Latin American Art at the Blanton Museum of Art at The University of Texas at Austin.

Phoenix Art Museum and the Center for Creative Photography name Audrey Sands, PhD, as the new jointly appointed Norton Family Assistant Curator of Photography.

Phoenix Art Museum appoints Helen Jean as interim Curator of Fashion.

Gilbert Vicario, the Selig Family Chief Curator, is appointed Deputy Director for Curatorial Affairs.

In celebration of its 60th anniversary, the Museum presents *PhxArt60: The Past Decade*, featuring artworks acquired by the Museum since its 50th anniversary. The exhibition demonstrates the Museum's firm commitment to diversity and features works from the departments of modern and contemporary art, Latin American art, American art, Asian art, and fashion.

Phoenix Art Museum names Ellen Katz an honorary Trustee of its governing Board of Trustees in recognition of her longtime service to and support of the Museum. Along with a substantial gift in 2006 that resulted in the construction of the Museum's Ellen and Howard C. Katz Wing for Modern Art, Katz created and executed two of the most successful fundraisers in the Museum's history: The pARTy, the institution's annual fall gala, and the Independent Woman Luncheon, hosted each spring.

Ann Morton is named the 2019 Arlene and Morton Scult Artist Award recipient. Christina Gednalske, Danielle Hacche, Lena Klett, Nazafarin Lotfi, and Kimberly Lyle are named the recipients of the 2019 Friends of Contemporary Art Artists' Grants.

The Museum honors Ellen and Howard Katz, celebrates its 60th anniversary, and premieres *Legends of Speed*, its first exhibition exploring the artistry and design of race cars, at The pARTy in the Garden, the annual fall gala. *Legends of Speed* features more than 20 iconic race cars by Maserati, Mercedes-Benz, Alfa Romeo, Ford, and more driven by some of the greatest drivers in the history of racing, including A.J. Foyt, Dan Gurney, Hellé Nice, and Stirling Moss. Due to popular demand, the Museum extends the run of the landmark exhibition. The COVID-19 pandemic, however, necessitates the early closure of *Legends of Speed*, which draws more than 84,000 visitors over its five-month run, making it the Museum's most successful exhibition in a decade.

Renowned British artist Martin Creed performs his one-person show *Getting Changed* at Phoenix Art Museum.

Phoenix Art Museum presents contemporary artist Arcmanoro Niles as the speaker for the second annual Lenhardt Emerging Artist Lecture.

2020

Phoenix Art Museum launches Creative Saturdays: Free Under 18, featuring free admission for youth 17 and younger and intergenerational arts education programming on the last Saturday of each month.

The Museum launches new monthly Membership subscriptions to provide a flexible, affordable Membership option for its visitors and community.

The Museum accepts a significant gift of Geoffrey Beene fashion designs from Patsy Tarr, becoming one of the nation's leading institutions with holdings of Beene's designs and establishing the Geoffrey Beene Archive at Phoenix Art Museum.

Phoenix Art Museum appoints Helen Jean as the new Jacquie Dorrance Curator of Fashion. The Museum premieres *India: Fashion's Muse*, the first exhibition curated by Jean.

The Museum hosts the 10th-annual Independent Woman Luncheon. The event presents internationally acclaimed interior designer Martyn Lawrence Bullard and honors Ellen Katz, who founded the event in 2011.

Phoenix Art Museum relaunches its website, *phxart.org*, and becomes the first major U.S. art museum with a fully bilingual website in both English and Spanish. The redesign and launch of the Museum's website are made possible through the profound generosity of Virginia G. Piper Charitable Trust, with additional funding provided by The Steele Foundation.

On March 16, Phoenix Art Museum closes to the public in response to the COVID-19 pandemic, marking the

institution's first closure in its 60-year history. The Museum shifts its focus to virtual resources and experiences to continue bringing art to its community as Arizona shelters in place. Events such as Senior Coffee Social, First Fridays, and The Whole Story are also migrated to a virtual space.

In April, after an extensive national search, Phoenix Art Museum appoints Timothy R. Rodgers, PhD, as the new Sybil Harrington Director and CEO. Rodgers takes the helm of the Museum on July 1, 2020, in the midst of the COVID-19 pandemic.

In response to national dialogue concerning systemic racism, diversity, equity, accessibility, and inclusion, Phoenix Art Museum reaffirms its commitment to ensuring its collections, exhibitions, and administration reflect the diversity of the Valley community. The Board of Trustees establishes a Diversity, Equity, Accessibility, and Inclusion (DEAI) Committee to undertake a comprehensive study of the Museum's collections, exhibitions, hiring practices, and administrative structures to identify ways in which the institution can improve its DEAI efforts.

After an extended closure necessitated by the COVID-19 pandemic, Phoenix Art Museum re-opens in October 2020 with new and extended exhibitions.

In honor of the institution's 60-year history, Phoenix Art Museum premieres three short films, made possible through funding provided by The Steele Foundation as part of a Museum initiative to innovate new digital-engagement efforts and developed by the Museum in collaboration with Arizona-based filmmakers, including local writers, directors, actors, editors, and crew.

The Museum launches Reframed, an initiative that invites artists and scholars from communities historically excluded from museum spaces to contribute their perspectives and knowledge on works in the Museum's collection.

In response to the impact of the COVID-19 pandemic on Arizona families, Phoenix Art Museum, in partnership with local donors and community partners, launches the PhxArt Field Trip for Kids program, which reduces admission by 60% for all visitors younger than 18 from \$14 to the institution's field-trip rate of \$5 per youth.

The Museum presents Teresita Fernández and Amalia Mesa-Bains as speakers for the third annual Lenhardt Lecture.

Phoenix Art Museum and Arizona Costume Institute virtually unveil the Museum's new Geoffrey Beene Archive.

2021

Phoenix Art Museum announces the expansion of the Lenhardt Contemporary Art Initiative to support the diversification of its contemporary art collection through the acquisition of works by artists contributing to discourses on race, gender, and other social concerns, including those by Black, Indigenous, Latinx, and women artists, among others. The first artwork acquired through the expanded initiative is *The Futility of Achievement* (2020) by Derek Fordjour.

Phoenix Art Museum presents *Fearless Fashion: Rudi Gernreich*, an exhibition organized by the Skirball Cultural Center, Los Angeles, that focuses on the significant social and cultural impact of the acclaimed designer best known for innovative designs such as the "monokini" topless swimsuit, the thong, unisex clothing, and pantsuits for women.

The Museum announces the establishment of the Sally and Richard Lehmann Emerging Artist Awards (Lehmann Emerging Artist Awards), an annual grants program that supports emerging Arizona-based artists.

After completing one year as the Sybil Harrington Director and CEO, Timothy R. Rodgers, PhD, concludes his service with the Museum upon accepting the position of the Nanette L. Laitman Director with the Museum of Arts and Design (MAD) in New York City. The Museum's Board of Trustees appoints CFOO Mark Koenig as the Interim Sybil Harrington Director and CEO and begins a national director search.

On September 13, Phoenix Art Museums receive a transformative \$4 million grant from Virginia C. Piper Charitable Trust, which represents the largest grant the Museum has ever received from the Trust and one of the largest single grants the Museum has received in its 60-year history from any philanthropic organization or grantmaking body.

In October, the Museum receives a \$240,746 grant from the National Endowment for the Humanities (NEH), the first in the institution's recent history since 2012. The award provides vital support for the special-engagement exhibition *Landscapes of Extraction: The Art of Mining in the American West* and its accompanying publication.

Phoenix Art Museum presents *Oscar Muñoz: Invisibilia*, the first retrospective of work by the renowned Colombian artist in the United States.

The Museum presents Derek Fordjour as the Fall 2021 Lenhardt Lecture speaker.

The Museum reopens The Ullman Center for the Art of Philip C. Curtis, located on the first floor of the Museum's North Wing, following gallery enhancements.

Phoenix Art Museum presents *Landscapes of Extraction: The Art of Mining in the American West*, featuring more than 65 works created from the 1910s through today that depict regional landscapes of enterprise and examines how mining has altered the natural environment on a spectacular scale.

Phoenix Art Museum names Sama Alshaibi as the recipient of the 2021 Arlene and Morton Scult Artist Award and Gloria Martinez-Granados, Chris Vena, and Sam Frésquez and Merryn Omotayo Alaka as the recipients of the inaugural Sally and Richard Lehmann Emerging Artist Awards.

Phoenix Art Museum presents *Legacy of Ceylon: Art and Photography of Sri Lanka*, featuring a selection of rare and outstanding Sri Lankan artworks that span 1,000 years.

Phoenix Art Museum presents *Generation Paper: Fast Fashion of the 1960s*, showcasing more than 80 rare garments and accessories made from paper, plastic, laminate, and other nonwoven textiles.

2022

Phoenix Art Museum presents *Farewell Photography: The Hitachi Collection of Postwar Japanese Photographs, 1961-1989*, a major exhibition of postwar Japanese avant-garde photography that is organized by the Museum and the Center for Creative Photography.

After an extensive national search, Phoenix Art Museum appoints Jeremy Mikolajczak as the next Sybil Harrington Director and CEO. Mikolajczak takes the helm of the Museum in April 2022. The Museum also appoints Nikki DeLeon Martin, Chief External Affairs Officer, to a new role as the institution's Deputy Director in June 2022.

After an unprecedented hiatus due to the COVID-19 pandemic, Phoenix Art Museum reinstates its annual gala. The pARTy: The Show Must Go On! honors the enduring legacy of Philip C. Curtis.

Phoenix Art Museum presents the special-engagement exhibition *Desert Rider*, with works exploring the relationships between transportation, landscape, and identity in our desert region. The exhibition highlights a diverse display of large-scale installations, prints, sculptures, and more by Latinx and Indigenous artists.

Phoenix Art Museum presents *And Let It Remain So: Women of the African Diaspora*. The major photography exhibition, organized by the Museum and the Center for Creative Photography and curated by Aaron Turner, showcases the work of five photographers who explore ideas of identity, place, and belonging.

Phoenix Art Museum appoints Nikki DeLeon Martin as Deputy Director and Chief Operations Officer. Her portfolio of responsibility includes oversight of marketing, creative services, communications, bilingual initiatives, DEAI initiatives, Membership, retail sales, restaurant and bar services, security, visitor services, and human resources.

Phoenix Art Museum names Allan Alvarado as Chief Financial Officer, with a portfolio of responsibility that includes oversight of the Museum's finance, IT, facilities and maintenance, and event rentals departments.

After seven years of service, Gilbert Vicario concludes his time at Phoenix Art Museum and assumes the role of Chief Curator at Pérez Art Museum Miami. PhxArt begins a national search for a new Selig Family Chief Curator.

Phoenix Art Museum presents *Sama Alshaibi: Generation After Generation* and *The 2021 Lehmann Emerging Artist Awards Exhibition*. The two exhibitions showcase works by the 2021 Arlene and Morton Scult Artist Award recipient, Sama Alshaibi, and the 2021 Lehmann Emerging Artist Awards recipients: Gloria Martinez-Granados, Chris Vena, and Merryn Omotayo Alaka and Sam Frésquez.

After an extensive national search, Phoenix Art Museum appoints Paul A. Rogers, PhD, as the Gerry Grout Director of Education and Engagement. Rogers will lead the Museum's educational and programming efforts to provide a wide array of inclusive arts-engagement opportunities for the Greater Phoenix Metropolitan Area and audiences throughout the Southwest.

Phoenix Art Museum premieres *Mr.: You Can Hear the Song of This Town*, the first U.S. solo exhibition in more than eight years to exclusively showcase the work of contemporary Japanese artist Mr. The exhibition is organized by Phoenix Art Museum and curated by Gilbert Vicario and welcomes nearly 67,000 visitors over its four-month run.

Phoenix Art Museum receives a transformative \$1 million grant from Men's Arts Council (MAC). The unprecedented gift is the largest single gift in MAC's 55+ year history and directly benefits the Museum's education efforts, funding the new MAC Curator of Engagement position and new access programs for the community, including free quarterly PhxArt Family Fundays and free admission for Maricopa Community College District students.

Phoenix Art Museum appoints Christian Ramírez as the institution's inaugural assistant curator of contemporary and community art initiatives. Ramírez is tasked with driving initiatives to advance local and regional art.

Phoenix Art Museum presents Rashid Johnson as the Fall 2022 Lenhardt Lecture speaker.

Phoenix Art Museum concludes its monthly First Friday offerings and launches new free-access events (PhxArt AfterHours and PhxArt Family Fundays) offered at quarterly intervals throughout the year.

Phoenix Art Museum and the Baltimore Museum of Art (BMA) partner to develop and implement a new edition of the acclaimed *Guarding the Art* exhibition in Phoenix, which is scheduled to premiere in February 2024. Through an open application process, Phoenix Art Museum selects 15 staff members from the Museum's security, visitor services, event-rentals, and Museum Store teams to curate an exhibition of works drawn from the permanent collection. This first national iteration of the initiative is sponsored by PNC Bank and the Pearlstone Family Fund. Susana Torruella Leval is named the mentoring curator for PhxArt guest curators.

Arizona Costume Institute celebrates in annual Holiday Luncheon in support of the fashion collection at Phoenix Art Museum, with designer Rubin Singer as the keynote speaker.

2023

Phoenix Art Museum premieres *MOVE: The Modern Cut of Geoffrey Beene*, a major fashion exhibition celebrating the dynamic fashions of the late designer renowned for revolutionizing American sportswear and his trailblazing runway ballets. Organized by Phoenix Art Museum with the support of Authentic Brands Group and featuring garments drawn from the institution's Geoffrey Beene Archive, the exhibition features a wide array of jumpsuits, jackets, and dresses from the Museum's Geoffrey Beene Archive, along with materials and ephemera from Beene's personal archive, on display to the public for the first time.

Phoenix Art Museum unveils the newly restored digital artwork *Julian and Suzanne Walking* (2006) by British artist Julian Opie.

Phoenix Art Museum appoints Giovana Aviles as the Museum's inaugural Men's Arts Council (MAC) Curator of Engagement. Aviles is tasked with leading dynamic and non-traditional projects and programs designed to engage wider Valley audiences.

The Museum welcomes Otis Kwame Kye Quaicoe in conversation with Larry Ossei-Mensah as the Spring 2023 Lenhardt Lecture speakers.

Phoenix Art Museum hosts the 2023 Eric Fischl Series in partnership with contemporary painter, sculptor, author, and Phoenix College alumnus Eric Fischl. The event includes a conversation between Fischl and guest artist Scott Avett.

Phoenix Art Museum premieres *Mission and Legacy*, an exhibition that celebrates the enduring impact of Friends of Mexican Art (FOMA), a Valley-based non-profit organization dedicated to building appreciation for Mexican art and strengthening cultural ties between the Greater Phoenix Metro community and Mexico. Featured works are by José Clemente Orozco, Enrique Chagoya, Carlos Mérida, Rufino Tamayo, Francisco Zúñiga, Alfredo Ramos Martínez, and others.

Phoenix Art Museum presents *Fashioning Self: The Photography of Everyday Expression*, co-organized with the Center for Creative Photography (CCP) in Tucson. Spanning the 1910s through the present, the exhibition explores the long-intertwined relationship between self-expression, fashion, and the photographic medium, with more than 50 works by Dennis Feldman, Laura Volkerding, Louis Carlos Bernal, Tseng Kwong Chi, David Hume Kennerly, Helen Levitt, Teenie Harris, and others. Fine-art photographs are displayed alongside a social-media feed of community photos and selfies to spark reflection on the dynamic between photographer and subject, particularly as new technologies, self-styling, and the photographic medium continue to shape visual culture and personal and collective identities.

Phoenix Art Museum presents *Juan Francisco Elso: Por América*, the first retrospective in an art museum since 1992 to explore the career of the late Cuban artist Juan Francisco Elso. The exhibition is organized by El Museo del Barrio and guest curated by Olga Viso, curator-at-large at PhxArt and senior advisor at Arizona State University's Herberger Institute for Design and the Arts, in collaboration with Susanna V. Temkin, curator at El Museo del Barrio. The survey offers a rare opportunity for U.S. audiences to experience Elso's fragile extant works, including sculptures and installations that demonstrate the artist's rigorous study of Afro-Cuban rituals and ancient Indigenous cultures as he attempted to understand and articulate an authentic Cuban national identity while expounding upon a broader trans-American citizenship. Artworks are placed in conversation with prints, sculptures, and more by an intergenerational group of artists active since the 1970s—among them José Bedia,

Tania Bruguera, Luis Camnitzer, Melvin Edwards, Karlo Andrei Ibarra, Glenn Ligon, Ana Mendieta, Tiona Nekkia McClodden, Reynier Leyva Novo, Lorraine O'Grady, and others.

Phoenix Art Museum and Arizona State University Art Museum co-present *Lo que es, es lo que ha sido/What it is, is what has been: Selections from the ASU Art Museum's Cuban Art Collection*, the first major curatorial collaboration between the two institutions in more than a decade. The collaboration explores artistic expression during times of humanitarian crises and social upheaval while presenting a record of human experiences that will resonate across audiences of varying identities. The new exhibition provides deeper context to PhxArt's simultaneous presentation of special-engagement exhibition *Juan Francisco Elso: Por América*.

Phoenix Art Museum presents *Methuselah* (2022) by Cuban artist Reynier Leyva Novo, a digital artwork commissioned by El Museo del Barrio through the generous support of VIA Art Fund that follows a butterfly avatar along its journey from southern Canada, across the United States, into Mexico, and back again as part of the species' annual reproductive cycle. The mixed-reality installation can be viewed on-site, through a free app, or on a dedicated website and is presented in conjunction with *Juan Francisco Elso: Por América*.

Migration Stories: Arizona Collects Cuban Art premieres at Phoenix Art Museum to complement *Juan Francisco Elso: Por América*. The exhibition draws from the collection of Phoenix Art Museum and other regional collections to shine a spotlight on the complex histories of Cuban migration marked by periodic waves of departure since the 1959 Revolution.

Phoenix Art Museum acquires Cannupa Hanska Luger's *Incendiary* (2023). The painted and shaped canvas is a significant addition to the Museum's contemporary art collection and furthers the Museum's efforts to collect and display art that reflects a diversity of voices from the Southwest region and Arizona. The work is acquired by the Museum with funds from the Men's Arts Council.

Phoenix Art Museum (PhxArt) names Fronterizx Collective the recipient of the 2023 Arlene and Morton Scult Artist Award (Sculpt Artist Award) and Yaritza Flores Bustos and Alejandro Macias as the recipients of the Sally and Richard Lehmann Emerging Artist Awards (Lehmann Emerging Artist Awards). The Museum doubles the Scult Artist Award prize from \$5,000 to \$10,000 and more than triples the Lehmann Emerging Artist Awards prize from \$1,500 to \$5,000. Additionally, recipients are hereafter awarded free Lifetime Memberships to Phoenix Art Museum. The Museum also grants Lifetime Memberships to all former Scult Artist Award and Lehmann Emerging Artist Awards recipients in recognition of their creative contributions to Arizona's visual arts community.

After more than a decade of partnership, Phoenix Art Museum announces that Palette Restaurant will close permanently to the public.

Phoenix Art Museum announces it will join museums nationwide in the Blue Star Museums initiative, a program that provides free admission to currently serving U.S. military personnel and their families.

Phoenix Art Museum and the University of Arizona's Center for Creative Photography announce Emilia Mickevicius, PhD, as the newly appointed Norton Family Assistant Curator of Photography. Mickevicius will divide her time between the two institutions, working with CCP's world-renowned collections to curate exhibitions that will be presented in Phoenix Art Museum's Doris and John Norton Gallery for the Center for Creative Photography.

Phoenix Art Museum appoints Olga Viso as the Selig Family Chief Curator and Director of Curatorial Affairs, overseeing the curatorial division. Allan Alvarado is promoted to Chief Financial and Operations Officer and Nikki DeLeon Martin is promoted to Chief Advancement Officer.

Phoenix Art Museum announces the temporary closure of infinity mirror room *You Who are Getting Obliterated in the Dancing Swarm of Fireflies* (2005) by Yayoi Kusama after more than a decade on view. The immersive installation undergoes vital restoration work and is relocated to a more accessible location on the first floor next to the Art of Asia galleries.

Phoenix Art Museum presents *William Herbert "Buck" Dunton: A Mainer Goes West*, co-organized by Phoenix Art Museum and the Harwood Museum of Art in Taos, New Mexico, and guest curated by Michael K. Komanecky, Independent Curator and Art Historian, and Betsy Fahlman, Adjunct Curator of American Art, Phoenix Art Museum, with additional curation by Nicole Dial-Kay, Harwood Curator of Exhibitions and Collections. The exhibition features some of the most significant works by William Herbert "Buck" Dunton, a founder of the Taos Society of Artists. It is accompanied by an installation of artworks from the Museum's permanent collection created by many of Dunton's peers.

Phoenix Art Museum launches a new Arts Advocate Membership that provides a discounted rate on annual Member benefits for Arizona educators and for Arizona artists registered with Artlink Inc., a Phoenix-based non-profit that supports Arizona artists and connective events, programs, and initiatives.

The Museum welcomes Leonardo Drew as the Fall 2023 Lenhardt Lecture speaker.

Phoenix Art Museum and Conceptually Social partner to create a new on-site restaurant concept, slated to open in 2024. A temporary café experiences opens in the Museum to provide food and beverage service to guests in the interim.

The Museum announces the retirement of Janet Baker, PhD, who has served as Asian art curator for more than two decades. Baker is named Curator Emerita, and the Museum plans for a national search for a new Asian art curator.

The Museum re-opens *You Who are Getting Obliterated in the Dancing Swarm of Fireflies* (2005) by Yayoi Kusama following vital restoration work. The immersive installation is now on view on the first floor next to the Art of Asia galleries.

Phoenix Art Museum premieres *Laura Aguilar: Nudes in Nature*, the first exhibition to bring together series of self-portraits by the late artist created in Southwest landscapes. The exhibition is co-organized by the Center for Creative Photography and curated by Sybil Venegas and Christopher Velasco, trustees of the Laura Aguilar Estate.

Phoenix Art Museum announces the establishment of the Phoenix Art Museum Exhibition Excellence Fund, made possible through a founding gift of \$1 million from The Opatrny Family Foundation. The fund is the institution's first fund dedicated exclusively to exhibition development and curatorial scholarship.

The Museum announces the creation of the Phoenix Art Museum Education and Endowment Fund, made possible through a founding grant from The Cohn Fund for Arts & Culture, a component fund of the Arizona Community Foundation. The fund enables the Museum to double its annual Arizona Artist Award prizes, among other initiatives.

David and Dawn Lenhardt give \$250,000 to renew the Dawn and David Lenhardt Contemporary Art Initiative, bringing their overall support of the initiative since its founding in 2017 to \$1 million.

PhxArt Amplified, the Museum's all-day art+music festival, returns after a hiatus following the COVID-19 pandemic. More than 1,700 visitors experience live musical and dance performances across Museum galleries and community spaces.

2024

Phoenix Art Museum launches its first digital guide on Bloomberg Connects, the free arts and culture app created by Bloomberg Philanthropies. The digital guide offers a new way to experience PhxArt either from home or while exploring the galleries.

The Museum presents *Guarding the Art: A Frontline Perspective*, the first exhibition of its kind at PhxArt to feature works from the Phoenix Art Museum Collection selected by guest curators from the institution's frontline customer-service teams. The exhibition is the first national iteration of *Guarding the Art*, an exhibition model developed by the Baltimore Museum of Art (BMA) in 2022, with generous support from the Pearlstone Family Fund. Its PhxArt premiere is made possible through the generosity of PNC Bank.

The Museum presents *Barbie®: A Cultural Icon Exhibition*, along with original exhibition *The Power of Pink*. The pairing of exhibitions highlights the evolution and impact of Barbie from child's toy to global phenomenon and the color pink, engaging more than 100,000 visitors over nearly six months. *Barbie®: A Cultural Icon Exhibition* is organized by Illusion Projects and curated by costume historian Karan Feder, in collaboration with Mattel.

Phoenix Art Museum presents Lily Stockman as the Spring 2024 Lenhardt Lecture speaker.

The Museum presents *Multiple Realities: Experimental Art in the Eastern Bloc, 1960s–1980s*, the largest U.S. survey of Central-Eastern European art. The exhibition is organized by the Walker Art Center.

The Museum premieres original exhibition *Larry Bell: Improvisations*, showcasing the legacy of the experimental artist known for exploring light, space, and optical sensations. The exhibition travels to San Antonio Museum of Art after its run at PhxArt.

Phoenix Art Museum kicks off its 65th anniversary year with a sapphire-themed pARTy in the Garden gala and a pink-themed afterpARTy inspired by *Barbie®: A Cultural Icon Exhibition*.

The Museum receives a major gift from longtime Museum supporters and former Board Trustees Kelly and Steve Ellman that enables the Museum to expand the footprint of its fashion galleries to more than 6,000 sq. ft. The Kelly Ellman Fashion Galleries open with the first exhibition (*Greatest Fits, Vol. 1: The Art of Archiving Fashion*) in a three-part series that explores the depths of the Museum's fashion holdings.

The Museum names the recipients of its 2024 Arizona Artist Awards. Safwat Saleem is the Scult Family Artist

Award recipient, and Elizabeth Z. Pineda and Omar Soto are the Lehmann Emerging Artist Award recipients.

The Museum expands its late-night hours on Wednesdays, Thursdays, and Fridays from 5 pm to 8 pm to increase access to its galleries for the community.

Eamon Ore-Giron is named the Fall 2024 Lenhardt Lecture speaker. The Museum commissions a work by the artist that is installed in its main entrance, Greenbaum Lobby.

The Museum presents two exhibitions featuring the work of Charles Gaines. *Charles Gaines: 1992-2023* is organized by the ICA Miami and features a selection of works from series that Gaines has worked on since 1992 to demonstrate the evolution of his approach to transforming images, texts, and diverse materials into a distinct visual language. *Charles Gaines: Numbers and Trees (Arizona Series)* is organized by Phoenix Art Museum and debuts the complete series of the artist's most recent body of work, *Numbers and Trees: Arizona Trees 1*, 2023.

The Museum opens *Richard Avedon: Among Creatives*, which highlights the work of one of the most influential photographers of the 20th century, renowned for capturing the vulnerability of celebrity subjects and creative icons. The exhibition is organized by the Museum and the Center for Creative Photography.

The Museum presents *The Collection: Keith Haring* to celebrate the impactful relationship between the Pop artist and Phoenix Art Museum in the 1980s.

The Museum opens *The Collection: Dutch Art Expanded*, highlighting the PhxArt European art collection alongside contemporary works by Arizona-based artists to create conversations across cultures and time periods.

Arizona Costume Institute hosts a record-breaking Holiday Luncheon at the Arizona Biltmore Resort and welcomes renowned designer Christian Siriano.

Phoenix Art Museum presents *Widening the Lens: Photography, Ecology, and the Contemporary Landscape* from the Carnegie Museum of Art. The exhibition examines environmental history and degradation, particularly in the American landscape.

Phoenix Art Museum opens its annual call for submission for the Sally and Richard Lehmann Emerging Artist Awards (Lehmann Emerging Artist Awards). It is the first year that applicants who are not chosen for the Lehmann Emerging Artist Awards become automatically eligible for and entered into the running for the Sette/Cohn Artist Award, a new \$5,000 prize awarded to an emerging Arizona artist.

2025

The Museum welcomes Charles Gaines in conversation with Thelma Golden as the Spring 2025 Lenhardt Lecture speakers.

The Museum hosts a record-breaking pARTy in the Garden gala and afterpARTy, featuring and inspired by the premiere of major fashion exhibition *The World of Anna Sui*, organized by the Fashion and Textile Museum, London.

Adjunct Curator of American art Betsy Fahlman, PhD, retires after nearly a decade of service at PhxArt and more than three decades of service at Arizona State University.

Phoenix Art Museum, Desert Southwest Conference, and Phoenix Theatre Company announce a historic partnership for a campus expansion at Central Avenue and McDowell Road to expand access to arts and culture.

The Museum presents *Funny Business: Photography and Humor*, an exhibition that explores the role of comedy throughout photography's history. It is organized by the Museum and the Center for Creative Photography.

The Museum appoints Colin Pearson as its new curator of Asian Art and Dr. JoAnna Reyes as its new Adjunct Curator for Art of the Americas. Reyes' role is a collaborative appointment with Arizona State University.

The Museum premieres exhibitions featuring the work of the 2024 Arizona Artist Awards cohort. Safwat Saleem, the Scult Family Artist Award recipient, presents work in *Safwat Saleem: The Unrequited Love Institute (T.U.L.I.)*, and Elizabeth Z. Pineda and Omar Soto, the Lehmann Emerging Artist Award recipients, present work in a group display.

The Museum welcomes Adam Pendleton in conversation with Dr. Adrienne Edwards as the Fall 2025 Lenhardt Lecture speakers.

IMAGE CREDITS:

(p.1) Photo: Leon Huynh (@ok.leon); (p.2) Photo: Charles Darr; (p. 3) Photos: Photo: Leon Huynh (@ok.leon); (p. 6) Unknown, *Champion vase (Jarrón de campeón)*, Qing dynasty, first half 18th century. Cloisonné enamel. Museum purchase and gift of Mr. Robert H. Clague; Thomas Moran, *Zoroaster Temple at Sunset*, 1916. Oil on canvas. Gift of Mr. and Mrs. John W. Kieckhefer; (p. 7) Coco Chanel, *Dress*, 1925. Silk satin, crystal beads, lace and silk ribbon. Gift of Mrs. Wesson Seyburn; Unknown, *Arcángel con un símbolo de la Inmaculada (Archangel with a Symbol of the Immaculate Conception)*, 1720. Oil on canvas. Gift of Mrs. Denison Kitchel on behalf of the Walter Douglas Family; Joseph Stella, *Flowers, Italy*, 1931. Oil on canvas. Gift of Mr. and Mrs. Jonathan Marshall; (p. 8) Arcmanoro Niles, *Does a Broken Home Become a Broken Family*, 2019. Oil, acrylic and glitter on canvas. Purchased with funds provided by the Dawn and David Lenhardt Emerging Artist Acquisition Fund; Claude Monet, *Les arceaux fleuris, Giverny (Flowering Arches, Giverny)*, 1913. Oil on canvas. Gift of Mr. and Mrs. Donald D. Harrington; Erica Deeman, *Untitled 18*, 2013. Digital chromogenic print. Purchased with funds provided by Contemporary Forum; (p. 9) Narcissa Niblack Thorne, *French Louis XVI Dining Room, 1774-1793, 1932-1937*. Mixed media. Gift of Niblack Thorne; Philip C. Curtis, *Mountain Village*, 1955. Oil on board. Bequest of Iris S. Darlington; (p. 10) Photo: Airi Katsuta.



PHXART.ORG

CENTRAL + MCDOWELL

@PHXART

Phoenix Art Museum