

IMPACT REPORT 2024-2025



As We Are exhibition. Photography by iBec Creative.

PORTLAND MUSEUM *of* ART



Dear Friends,

2024 was a remarkable year for the Portland Museum of Art. With every exhibition opening, every free evening filled with energy, and every conversation sparked in our galleries, we've been reminded why museums matter—and why your support is so vital.

Highlights tell the story. *Jeremy Frey: Woven* brought record attendance and national recognition to Wabanaki basketry, amplifying Indigenous art traditions that continue to thrive today. Our Third Thursdays initiative tripled free hours of access, welcoming more people and more perspectives into our spaces. These aren't just milestones in attendance; they're affirmations of our mission to connect art and life in meaningful, inclusive ways.

We also took bold steps toward the future. The unveiling of our final campus expansion design reflects a vision for a museum that is welcoming, people-centered, and deeply connected to Portland. Initiatives like the Mass Timber Maine Conference demonstrate how the PMA can bridge creativity with sustainability and the industries shaping Maine's future.

Behind it all are people: artists who inspire, educators who spark curiosity, staff and volunteers who greet and guide, and you, our community of supporters. Together, we're strengthening a vital cultural heartbeat of Portland and ensuring this museum belongs to all.

Thank you for walking alongside us in this work. We're proud to share this year's impact with you, and even more excited about what's ahead.

With gratitude,
Mark Bessire
Judy and Leonard Lauder Executive Director

HIGHLIGHTS OF THE YEAR



This exhibition is part of *Art for All*.

Art for All supports the PMA's dedication to being an open, accessible, inclusive, and welcoming museum for all, through exhibitions and programs that reflect our community and create experiences with art that strengthen our bonds and bring us together.

Major support for the exhibition has been provided by **Bank of America**

Generously Supported by:
Isabelle and Scott Black
Adam and Diana Lee
Peter and Paula Lunder
Roger and Margot Milliken
Sara and Jim TenBroek
Carol and Joe Wishcamper

This project is supported in part by the **National Endowment for the Arts**.

Cascade Foundation
Terra Foundation
The Crewe Foundation
The Bear Bookshop, Marlboro, VT
Center for Craft
McCandless LLC

Exhibition catalog support provided by **Karma Gallery, Furthermore, Thoma Foundation, and the Carl & Marilyn Thoma Foundation**

Media Sponsor: **News Center Maine**

JEREMY FREY EXHIBITION

Jeremy Frey: Woven marked the second-most attended exhibition recorded in PMA history, with almost 55,000 attendees during the exhibition. The public response to this exhibition was extraordinary, with every related program at or beyond capacity and nearly all exhibition merchandise (including the catalogue) sold out well before the exhibition closed. Through thoughtful and intentional partnerships, the exhibition was able to honor the legacy of Wabanaki basketry as well as established a model that authentically represented Indigenous art for museums to follow nationwide, significantly expanding the national profile of and appreciation for Wabanaki art through Jeremy Frey's astonishing advancement of the art form.

The exhibition is critically acclaimed on a national and global scale, with *Woven* prominently featured in outlets such as *The New York Times*, *Vogue*, *PBS News Hour*, *Maine Calling*, *Apollo Magazine*, *Downeast*, and *Boston Magazine*. The exhibition was reviewed by writers for *The Boston Globe* and *First American Art Magazine*. *Hyperallergic* included the exhibition in their "Top 50 Exhibitions Around the World in 2024." And the exhibition is continuing its success with a national tour, traveling to the Art Institute of Chicago and The Bruce through the spring of 2026.



Planning Committee:
Andy Lilienthal, PMA Trustee, Committee Chair
Tae Chong, PMA Trustee
Tom S. Chung, Principal, Leers Weinzapfel Associates
Russell Edgar
Thomas Robinson, Founding Principal, LEVER Architecture
Joe Short, Vice President, Northern Forest Center
Jen Shakun, Bioeconomy Initiative Director, New England Forestry Foundation

Lead Sponsor:
New England Forestry Service

Field Trip Sponsors:
Consigli Construction Co.
Thornton Tomasetti

Timber Talk Sponsors:
Maine Technology Institute
KeyBank
GBI Green Globes
Cross Insurance

Reception Sponsors:
Leers Weinzapfel Associates
LEVER Architecture
New England Foundation
Urban Projects Collaborative
Softwood Lumber Board

Refreshment Break Sponsor:
WoodWorks

Women in Timber Breakfast:
Whole Trees
Key4 Women
Perkins Eastman

Additional Support Provided by:
Maine TREE

MASS TIMBER CONFERENCE

In November 2024, the PMA hosted the Mass Timber Maine Conference at the University of Southern Maine. Attended by over 200 professionals, representing over 100 organizations across industries, the conference was a three-day event featuring "Timber Talks," Keynote lectures, and break out discussion about Maine's position and future within the mass-timber industry.

"I kept thinking 'this is what happens when artists put on a building conference!' It was such a different and welcome approach to have performance, art, and culture. It also felt more like a climate conference focused on a building material instead of a building conference with a focus on climate. Nice work. I would consider an exhibitor space in the future where companies could pay for space, increasing revenue, but also give participants the chance to interact with materials focused on mass timber, e.g. CLT products, fastening systems, rigging systems, weather and air control products."

FIRST FULL YEAR OF ACCESS FOR ALL

Meaningful community partnerships played a vital role in the success of *Access for All* on Third Thursdays. Collaborations with organizations like Coastal Maine Botanical Gardens, Classical Uprising, local artists, and vendors enabled us to expand our reach and build stronger relationships with new and existing communities throughout the greater Portland region. These partnerships underscored our commitment to inclusivity and strengthened the museum's role as a cultural hub that brings people together.

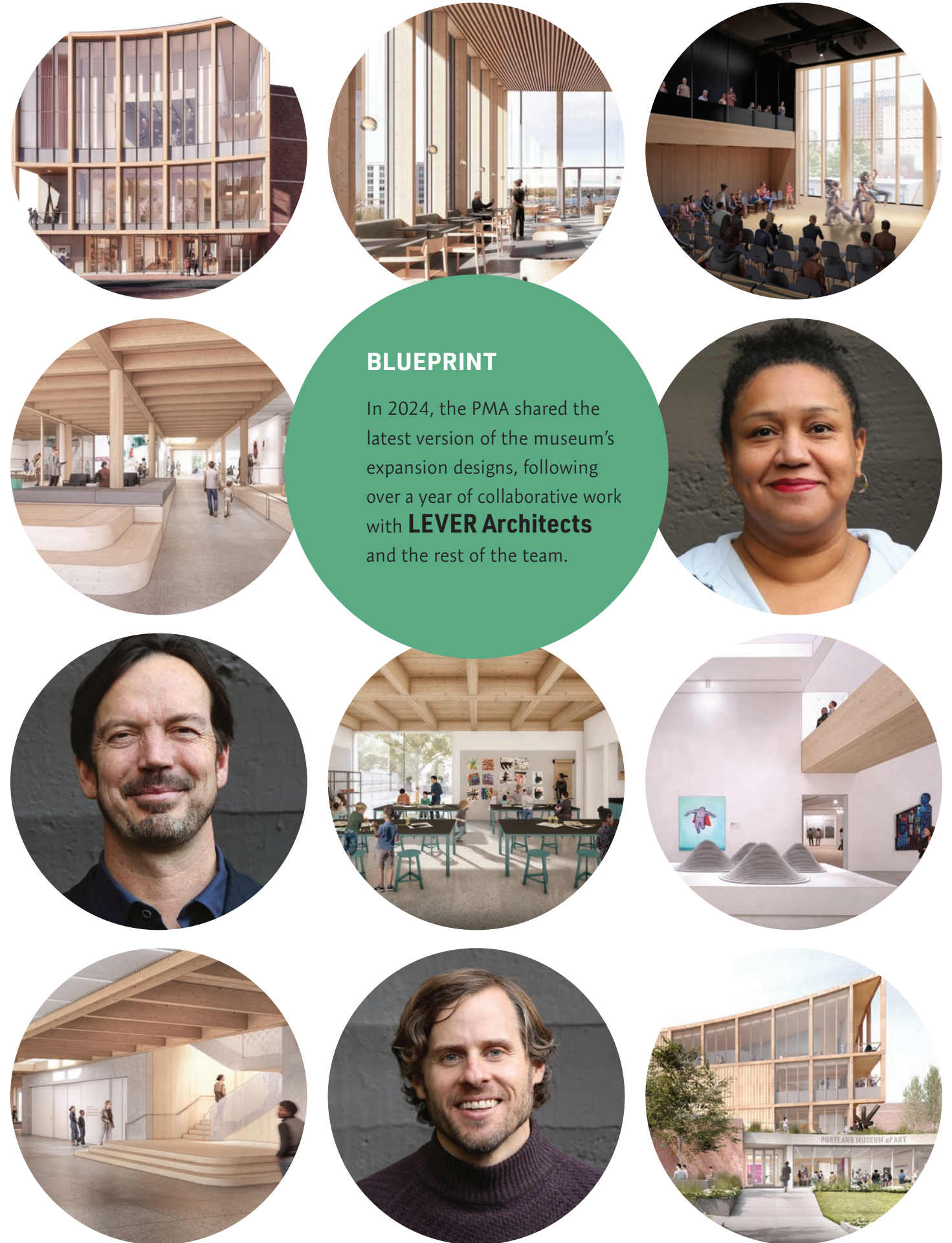
The launch of *Access for All* on Third Thursday has also tripled the number of free hours the PMA is open and contributed to the museum's average monthly rate of free attendance, increasing from **44%** to **46%**. This program effectively removes financial barriers, welcoming a more diverse audience to the museum.



Generous support provided by Art Bridges Foundation's *Access for All* program

Art Bridges

Support for Third Thursday provided by:
 Evergreen Credit Union
 GoNetSpeed
 Portland Old Port
 MaineHealth



BLUEPRINT

In 2024, the PMA shared the latest version of the museum's expansion designs, following over a year of collaborative work with **LEVER Architects** and the rest of the team.



ARTISTIC VISION

EXHIBITION SCHEDULE

+collection

February 2–April 28, 2024

Jeremy Frey: Woven

May 24–September 15, 2024

As We Are

October 11, 2024–April 27, 2025

Alex Katz: Wedding Dress

June 30, 2023–June 2, 2024

Peggy Bacon:

Biting never Bitter

June 14, 2024–February 2, 2025

Youth Art Month 2024

March 2024

The Tidal Shift Award

Exhibition 2024

Summer 2024

COLLECTION

Major Rotations and Changes

Braiding the Land, 2022–2024,
Meagan Musseau

FRIENDS OF THE COLLECTION

In 2024, in addition to supporting our collection conservation work, the Friends of the Collection supported the PMA's purchase of four photographs aimed at expanding our photography holdings and narratives of American art. The four selected photographs are *TV Indians* (2017), *Spirits of Siwavaats* (2019), and *Winka & The Windmills* (2019) by Cara Romero (Chemehuevi, born 1977), and *Hinushi 9* (2023) by Sarah Sense (Chitimacha/Choctaw, born 1980).



TOP: Cara Romero (Chemehuevi, born 1977), *Spirits of Siwavaats*, 2019, archival pigment print, 23 3/16 x 36 inches. Portland Museum of Art, Maine. Museum purchase with support from Friends of the Collection, 2025.2.3. © Cara Romero. Courtesy of the artist. All rights reserved. Image courtesy the artist. BOTTOM: Cara Romero (Chemehuevi, born 1977), *TV Indians*, 2017, archival pigment print, 38 7/8 x 59 5/8 inches. Portland Museum of Art, Maine. Museum purchase with support from Friends of the Collection, 2025.2.1. © Cara Romero. Courtesy of the artist. All rights reserved. Image courtesy the artist



CAMPUS UNIFICATION

RESTORATION PROJECTS ON EXISTING BUILDINGS

The PMA is making significant investments and progress in multiple, multi-year restoration projects of the museum's historically significant buildings.

McLellan-Sweat Mansion

(National Register of Historic Places, 1970 with national significance): window and fence restoration

Winslow Homer Studio

(National Register of Historic Places, 1966 with national significance): exterior restoration

Charles Shipman Payson Building:

masonry restoration

BIZOT IMPLEMENTATION

The Campus Sustainability Team has invested three years into the restoration and modernization of our facilities plant. Thus far work has been undertaken to restore system performance to original design intentions, the addition of a preventative maintenance program to improve reliability and resiliency, and the investment in offsite solar to support an anticipated reduction in energy demand. Having already achieved benchmarks years ahead of schedule, this past year was spent migrating to BIZOT guidelines in a clear and transparent manner. Now our focus is shifting to needs identified through a facility condition assessment and a holistic review of our largest energy consumers to include the hydronic circulation pumps supporting our HVAC.



EXPERIENCE

Art in Bloom 2024 featuring over **7,000** attendees (the most at the time)

Tidal Shift 2024 with **862** applications – a **72%** increase since last year

Signature Lectures

“From Forest to Frame: The Journey of Mass Timber”

The Bernard Osher Lecture, featuring a panel discussion from mass timber industry leaders.

“Modernism and Marsden Hartley”

The Barnet Scholars Lecture, featuring a panel of experts discussing the artist Marsden Hartley.

“Jeremy Frey and the Art of Ash Basketry”

The Nelson Social Justice Lecture, a conversation with artist Jeremy Frey about his process.

“Live in the Light: Cig Harvey in Conversation with Anjuli Lebowitz”

The Judy Glickman Lauder Photography Lecture, a conversation with artist Cig Harvey about her artwork.

Recurring

Free Friday Programs: **28,000** attendees

Thirds Thursday: **7,500** attendees

Gallery Talks: a dozen gallery talks and tours, featuring PMA staff, collaborators, and ASL-centered

Major Events

Winter Bash 2024, Glitz
Summer Party 2024
Director’s Circle Travel Program to Paris

COLLABORATORS

262 program partners

In-Kind Supporters

Events/Programs: **4**

Media: **6**

Operations: **2**

ATTENDANCE DETAILS

136,000 total attendees for the year

Almost **4,500** students through free school tours

Almost **11,000** attended PMA Film screenings

Almost **50%** of people attended the museum through free and accessible admission and programs



PEOPLE

INTERNS + FELLOWS

Eva Northway 2024 Lunder Homer Fellow

Over the course of her 2024 summer fellowship at the PMA, Eva gained meaningful and wide-ranging experience in museum practice, working closely with Curatorial and Collections staff on research and initiatives pertaining to the Winslow Homer. Eva's primary responsibility involved providing research to the forthcoming exhibition Winslow Homer: Painter, Etcher, scheduled to open at the PMA in July 2026.

Eva was instrumental in compiling bibliographic sources, gathering image assets, building object files, identifying gaps in the existing literature on this topic and brainstorming salient questions for further research.

Eva also helped digitize the PMA's exhibition records from 1911 to the present day with Director of Collections Erin Damon, drafted label texts for a series of gallery rotations with Chief Curator and Curator of European Art Shalini Le Gall, and investigated several inquiries related to provenance, condition, and exhibition history for the Wolf Kahn Foundation's catalogue raisonné with Associate Registrar Julie Warchol.

MUSEUM EDUCATORS

In September 2024, we hired ten Museum Educators to facilitate guided school experiences in the galleries. The group of part-time employees consists of classroom teachers, art educators, practicing artists, and former PMA docents. Museum Educators are trained by PMA Education staff in the areas of: art content, facilitation techniques, meeting students' needs, social-emotional learning, connections to local school curricula, and more.

VOLUNTEER HOURS (BOARD, COMMITTEE, MUSEUM VOLUNTEERS)

5 people, avg. 10 hours per week for the year: **2,600** Board Officer Hours

30 people, avg. 3 hours per week for the year: **4,680** regular Trustee hours

34 people, avg. 30 min per week for the year: **884** non-trustee committee members hours

TOTAL HOURS : 8,164



CLOCKWISE FROM TOP LEFT: Camille Pissarro (France (born Saint Thomas/ West Indies), 1830–1903), *Le Pré et la maison d'Éragny (The Meadow and the House at Éragny)*, 1901, oil on canvas, 26 x 32 1/4 inches. Portland Museum of Art, Maine. Gift of the Patricia Davis Klingenstein family, 2024.4.2. Image courtesy Petegorsky/Gipe Photo. David C. Driskell (United States, 1931–2020), *Self-Portrait*, 1953, oil on board, 15 3/4 x 11 inches. Portland Museum of Art, Maine. Gift of the Thelma Driskell Trust, 2024.28. © Estate of David C. Driskell. Courtesy DC Moore Gallery, New York. Image courtesy Petegorsky/Gipe Photo. Lawrence Calcagno (United States, 1913–1993), *Blue Mesa*, 1971, acrylic and oil on canvas, 12 1/8 x 20 inches. Portland Museum of Art, Maine. Gift of Amar Singh, 2024.20.1. Image courtesy Petegorsky/Gipe Photo. Spencer Finch (United States, born 1962), *Maine Landscape (Atlantic Ocean from Isle au Haut), low tide afternoon effect*, 2017, watercolor and pencil on paper, 29 1/2 x 41 1/2 inches. Portland Museum of Art, Maine. Gift of Tina Petra, 2024.43. Image courtesy Petegorsky/Gipe Photo. Henry Taylor (United States, born 1958), *Untitled (Santan Dave's mom)*, 2022, acrylic on canvas, 40 x 40 1/8 inches. Portland Museum of Art, Maine. Gift of the Alex Katz Foundation, 2024.9.2. Courtesy Hauser & Wirth. Photo by Jeff McLane

FROM TOP: Bhasha Chakrabarti (United States, born 1991), *Self-Portrait as Mumtaz Mahal on a Carpet from the Shah Jahan Period at the Frick (Smelling a Flower)*, 2023, oil on jute/hemp, with silk and synthetic thread on raw silk, 92 3/4 x 75 1/2 inches. Portland Museum of Art, Maine. Gift of Rahul M. Sabhnani, 2024.13. © Courtesy Bhasha Chakrabarti. Image courtesy Arielle Gray. Romare Bearden (United States, 1911–1988), *Urban Street Scene*, 1974, collage of cut-and-pasted printed paper and aluminum foil, with pencil, on masonite, 10 3/4 x 12 5/8 inches. Portland Museum of Art, Maine. David C. and Thelma G. Driskell Collection, Museum purchase with exchange funds from the bequest of Mrs. Thomas B. Reed, 2024.33.2. © 2025 Romare Bearden Foundation / Licensed by VAGA at Artists Rights Society (ARS), NY

PHILANTHROPY

MEMBER DETAILS AT 01/31/2025

General-level memberships : **5,413**
 Contemporaries; Mid-Tier;
 Library membership : **884**
 Leadership Circle Memberships : **301**
 Business Partners : **59**
 Nearly **900** Joins
 Over **1,000** Rejoins
 Over **250** Upgrades

COLLECTION GROWTH

New Acquisitions

Lyle Ashton Harris 2024.44
 Spencer Finch 2024.43
 Winslow Homer 2024.39
 Romare Bearden 2024.33.2
 Dahlov Ipcar 2024.41.1
 David C. Driskell 2024.28
 Pierre Bonnard 2024.36.1
 Nicole Wittenberg 2024.22.1
 Elizabeth Carlett 2024.8.3
 Roy Lichtenstein 2024.10
 Ernst Ludwig Kirchner 2024.6.8
 Alex Katz 2024.15.2

COLLECTION GIFTS

The PMA received **110** gifts for the collection, including works by **Camille Pissarro, Henry Taylor, David C. Driskell, Bhasha Chakrabarti, Katz, Lawrence Calcagno, Peggy Bacon, Suzanne Valadon, and Spencer Finch.**

MAJOR GRANTS AND SUPPORT

For a full annual report, visit our website.

FINANCIAL STATEMENT

BALANCE SHEETS, JANUARY 31, 2024 AND 2023

	2024	2023
ASSETS		
Cash and Cash Equivalents	13,424,815	11,356,897
Accounts Receivable	27,884	22,081
Inventory, at cost	218,892	131,405
Prepaid Expense	170,575	236,661
Contributions Receivable, net	4,558,755	7,805,966
Art Collection	1	1
Land, buildings, and equipment, net	14,025,525	14,484,398
Campus Unification in Progress	7,527,143	6,245,108
Land held for future use	3,016,815	3,016,815
Investments	53,114,402	49,798,142
	<u>96,084,807</u>	<u>93,097,474</u>
LIABILITIES AND NET ASSETS		
Liabilities		
Accounts payable and accrued expenses	2,086,641	2,349,784
	<u>2,086,641</u>	<u>2,349,784</u>
Net assets:		
Unrestricted	29,703,266	28,465,794
Temporarily restricted	19,378,024	17,427,498
Permanently restricted	44,916,876	44,854,398
	<u>93,998,166</u>	<u>90,747,690</u>
	<u>96,084,807</u>	<u>93,097,474</u>

STATEMENT OF ACTIVITIES, YEARS ENDED JANUARY 31, 2025 AND 2024

	2024	2023
PUBLIC SUPPORT AND REVENUES		
Contributions and grants		
Without donor restrictions	3,169,479	3,010,621
With donor restrictions	4,520,391	6,379,453
Memberships	443,959	690,808
Admissions and program revenues	1,096,652	870,907
PMA Store revenues	384,034	336,185
Relief legislation funding	-	-
Return on investments	5,773,781	3,974,372
	<u>15,388,296</u>	<u>15,262,346</u>
EXPENSES		
Exhibits and collections	6,084,926	5,694,604
Education	1,748,991	2,374,211
Collection items purchased	591,920	261,559
PMA Store	562,087	585,269
Management and general	458,388	541,743
Development and membership	2,691,508	2,461,425
	<u>12,137,820</u>	<u>11,918,811</u>
Change in net assets	3,250,476	3,343,535
Net assets, beginning of year	90,747,690	87,404,155
	<u>93,998,166</u>	<u>90,747,690</u>

Audited financial statements are available at PortlandMuseum.org/AnnualReport or upon request from the Business Office.

