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BOARD OF TRUSTEES

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REPORT FROM THE PRESIDENT

Let me first thank our volunteers, staff, donors, patrons, and my fellow trustees for all you have done for SJMA in the past year and for your continued commitment as we enter the next. This is a wonderful community of art lovers to be part of and to be privileged to lead for a time.

This was a very good year for the San Jose Museum of Art. *Todd Schorr: American Surreal* drew a large and diverse audience that was intrigued by the artist's virtuoso style and use of pop culture. By contrast, *Chuck Close Prints: Process and Collaboration* gave our audiences an intimate look at the creative practice of a familiar, leading figure in contemporary American art. *Wayne Thiebaud: 70 Years of Painting* reacquainted us with a Bay Area favorite and included several works that the artist had never before shared with the public. Thiebaud's lecture at the Museum was one of the most exciting and best-attended programs of the year.

Two exhibitions foreshadow what is to come: *Alexander Calder: Color in Motion* kicked off the series "Bay Area Collects," and helped our audiences connect contemporary art with important historical precedents; and *Plastic Life* launched the series "New Stories from the Edge of Asia," which emphasizes the global connectedness of our community and brings important contemporary art from other parts of the world to the South Bay.

SJMA's permanent collection continues to grow through the generosity of many donors and artists. New acquisitions include works by Chester Arnold, Ruth Asawa, Robert Brady, Carlee Fernandez, Dennis Gallagher, Sam Gilliam, Salomon Huerta, Chris Jordan, Lynn Hershman Leeson, Frank Lobdell, Hassell Smith, Catherine Opie, Lordy Rodriguez, Katherine Westerhout, and Gail Wight. These works contribute to the quality and depth of the collection and broaden SJMA's representation of artists from a variety of backgrounds. Because our collection has grown so well in recent years, we have been able to mount strong exhibitions such as *Real and HyperReal*, featuring works exclusively from the permanent collection. The ability of our curators to draw on SJMA's archives opens a range of new opportunities for exhibitions that both showcase the collection and engage audiences.

We also had some great parties and took some great trips. The 40th Anniversary Gala was a night to remember. Under the leadership of Carol and Gerry Parker and their hard-working committee, this event was definitely not "your father's" black-tie dinner. The Council of 100 traveled to Seattle for an art-filled weekend. Thanks are due to Mary Mocas and Marv Tseu for growing the C100 over the past several years and for imbuing the group with their sense of fun and warmth. We are grateful to Carol Parker and Barbara Oshman for co-chairing the Director's Council, which visited the Big Apple during the Armory Show this spring. It was a fun trip and our group's purchases undoubtedly were a stimulus program for the art world.

We should all be proud that—in a difficult economy in which so many arts groups are struggling—SJMA finished the fiscal year with a modest surplus. I have to thank both our generous donors and patrons and our staff, who worked hard and creatively to stretch every dollar and to deliver high-quality programs to the community.

Finally, I extend the board's admiration and appreciation to Susan Krane for extraordinary vision and determination in her first full year at the helm of the museum. The successes of the last year

have been no accident: they are the result of talented, resolute leadership and an unswerving dedication to harnessing—and strategically unleashing—the collaborative potential of the artists, volunteers, supporters, visitors, and staff who comprise our remarkable community.

In the year ahead and for several to come, we will work to meet the aspirations laid out in a strategic plan completed and unanimously adopted by the Board of Trustees this year. The plan articulates an audacious vision:

The San Jose Museum of Art will be the preeminent modern and contemporary art museum in Silicon Valley. SJMA will enrich its communities through inviting, innovative programs and creative, interactive experiences. It will provide dynamic learning opportunities for adults as well as vital educational services for youths and families, to encourage inquiry and visual thinking. As a consequence, SJMA will be recognized internationally for high-quality programs, fresh collaborative endeavors, a distinctive permanent collection, and adventurous approaches. The Museum will connect art and life; work across cultural boundaries; and promote deeper awareness, enjoyment, and knowledge of modern and contemporary art, architecture, and design. SJMA will be a cultural hub for the residents of the region, a space for personal reflection, a gathering place for creative thinkers, and a source of vibrancy for the city center.

I look forward to working with you to achieve these bold goals over the coming years.

Mike Nevens
President, Board of Trustees

LETTER FROM THE DIRECTOR

SJMA started this fiscal year with a 40th birthday party and ended it with a plan to stay perpetually young.

The Museum celebrated its big anniversary in October 2009 and, throughout the year, showcased both old favorites and important new acquisitions in the permanent collection, which is truly coming of age as an invaluable community resource. The special exhibitions we presented for this 40th-anniversary season underscored two of SJMA's core, longstanding commitments: to support the work of California artists and to bring the work of pivotal international artists to South Bay audiences as well. It was a year that made us proud of the Museum's cumulative accomplishments and deeply grateful for the generous donors and sustained community support that have enabled SJMA to grow over four momentous decades.

As we proudly highlighted the Museum's history this year, behind the scenes we also were crafting SJMA's new mission and vision for the future. Institutions, too, go through life cycles: they are constantly challenged to remain vigorous and relevant. The strategic planning process gave us a chance to look beyond the hurdles that SJMA, like all non-profits, faces during the current recession and to define the Museum's future with a fresh charge of optimism and ambition.

I thank all of our members, visitors, volunteers, docents, colleagues, trustees, and staff for your participation and input throughout the ten busy months of this strategic planning process—which was the first such extensive effort in nearly a decade. Through web surveys, focus groups, workshops, retreats, and more meetings than we care to count, you made it possible for us to evaluate the Museum's many successes over the past 40 years; to define its core strengths and weaknesses; to assess community needs; and to pinpoint prime opportunities.

The Museum's 2010 strategic plan provides a clear roadmap for expanding its public programs and services. The plan revolves around several core factors: the special entrepreneurial character and rich cultural diversity of our region; the global perspective that defines Silicon Valley; the exciting potential for collaborations that reach across disciplines; and the importance—the real urgency—of creative thinking today. For SJMA, art and ideas prove to be a wellspring of institutional youthfulness.

SJMA's new mission statement conveys this momentum:

The San Jose Museum of Art reflects the diverse cultures and innovative spirit of Silicon Valley. Through its exhibitions, educational programs, scholarship, and collections, SJMA connects the present and the past and the art of the West Coast and the world. The Museum fosters awareness of artists' broad contributions to society: it engages audiences with the art of our time and the vitality of the creative process.

Many pilot programs are already in place to further these goals, such as an array of programs and workshops with visiting artists; the exhibition series "New Stories from the Edge of Asia;" and a series of sketching sessions in the galleries, "Drawn to Art." I hope you will join us as we continue to roll out a menu of activities that offer audiences many ways to connect with art, artists, and the exhilarating contagion of a creative mindset.

My gratitude goes to the staff for navigating today's challenging economic landscape with such tenacity and ingenuity. The staff's dedication is the backbone of the Museum—and the behind-the-scenes reason that we are able to sustain the quality and the scope of our programs. I am particularly lucky to work alongside our very skilled senior staff team to craft an expanded vision for the Museum.

SJMA's many successes this year include:

- 34 art acquisitions
- a revamped and improved web site
- three extraordinarily well attended free community days, including the first in conjunction with Lunar New Year
- receipt of highly competitive grant awards from the MetLife Foundation and the Andy Warhol Foundation for the Visual Arts
- the first commissioning of artworks for the permanent collection
- the launch of "New Stories from the Edge of Asia"
- increased attendance
- a 25% increase in school tours
- the 40th-Anniversary Gala, not at all a typical black-tie benefit
- the new, interactive Koret Family Gallery
- expansion of our wonderful team of Museum and Let's Look at Art docents
- recognition of Jeff Bordona, manager of youth and family services, by the City of San Jose as a 2010 Champion of the Arts;
- the Museum Store Guild's successful Annual Spring Benefit;
- SJMA's first poetry invitational, and
- a sold-out lecture by the beloved Bay Area master Wayne Thiebaud

Artists give art museums a reason for being: their creativity, powers of observation, wild experimentation, and poignant expressions in turn inspire viewers and bring visual delight. Looking at art is, at heart, a process of creative thinking as well. I am most grateful to the many artists who have worked side by side with the staff on various projects this year and for the sense of purpose they give to SJMA.

The Museum is fortunate to have an army of avid volunteers who help with virtually every aspect of operations, from school programs to tours to the Museum Store to curatorial research to data-base updates. The contributions of our 170+ generous and skilled friends are immeasurable. Without them, the Museum could simply not function. They exemplify the heartfelt community participation and personal investment that have fueled and nurtured SJMA since its founding.

At the very top of the SJMA pyramid are our trustees, who give their time, resources, and incredible cumulative expertise to govern the Museum and to steer its course wisely and responsively. I am grateful for the extraordinary commitment of our Board this fiscal year and for our trustees' stalwart participation in the demanding, yet pivotal process of long-range planning. My special thanks go to Mike Nevens, president of the Board, for his steady counsel, belief in results, and encouraging reminders to set our sights high, always. He has given selflessly of his time and diplomacy this year, regardless of many competing demands. Barbara Oshman, vice-president, brings her passion for art and her grace to every aspect of her Board service and work with the Director's Council. On behalf

of the entire staff, I thank all of our Board members for the pleasure of working with you and for your many-faceted engagement with the Museum's constituencies.

SJMA's visitors continue to cheer us on. In the words of one fan, **"This is one of [my] very favorite art museums anywhere! I love your selections: some familiar and some challenging. This place will always be a destination for me, whenever I am in town. Thank you so much."** And to all SJMA's friends, thank YOU!

Susan Krane
Oshman Executive Director

EXHIBITIONS



Women's Work: Contemporary Women Printmakers from the Collections of Jordan D. Schnitzer and His Family Foundation

April 4 – August 23, 2009

Organized by the Schnitzer Family Foundation

This exhibition included a broad range of prints from the past 35 years by some of the foremost contemporary women printmakers, including Louise Bourgeois, Barbara Kruger, and Kara Walker. Collectively, the 56 prints in the exhibition testified to the innovative breadth and variety of printmaking approaches taken by women since the early 1970s. *Women's Work* addressed overlapping issues of gender, the body, and personal fantasies of desire, as well as artists' more recent concerns with identity, politics, and the environment. Artists in the exhibition also included Anni Albers, Squeak Carnwath, Helen Frankenthaler, MK Guth, Hung Liu, Agnes Martin, and Kiki Smith, among others.



Variations on a Theme

May 23, 2009 – January 31, 2010

Curated by JoAnne Northrup

Variations on a Theme was an expansive presentation of over 30 works from the permanent collection by contemporary artists, presented in two rotations. The installations were organized in thematic groupings: the environment and sustainability; and the urban landscape. *Variations on a Theme* showcased pivotal works from the collection, some of which had never before been on view, and highlighted the Museum's core mission of supporting the work of California artists. Included were newly commissioned works by Bari Kumar and Tam Van Tran, as well as collection works by Judy Baca, Enrique Chagoya, F. Scott Hess, Mildred Howard, Walter Robinson, and Jennifer Steinkamp, among others.



Todd Schorr: American Surreal

Curated by Susan Landauer

June 20 – September 16, 2009

Catalogue, *American Surreal: The Art of Todd Schorr*, co-published by SJMA and Last Gasp Publishing

Todd Schorr: American Surreal was the first mid-career retrospective of this Los Angeles-based artist, a leader of Southern California's edgy cartoon-based movement known as "Pop Surrealism." Schorr's astonishing highly polished realism, (inspired by Bosch, Brueghel and Dali), sets him apart from his peers Camille Rose Garcia, Gary Baseman, and Mark Ryden. Schorr's virtuosic realism is coupled with his astonishing pop culture imagery bank, including but not limited to, vintage and underground cartoons, classic animation, Golden-era Hollywood film, 1950s and '60s television, retro advertising, pulp novel covers, Grimm Brothers fairytales, fin-de-siècle Orientalism, and carnival and freak show imagery.



Alexander Calder: Color in Motion

Curated by Kristen Evangelista

August 1 - December 13, 2009

Trained as an engineer, Calder challenged the long-held notion that sculpture was static and monumental. His inventive, colorful, animated mobiles epitomized the innovative, optimistic spirit of early 20th-century modernism. This exhibition featured mobiles, jewelry, and works on paper drawn from Bay Area collections, including those of several of the Museum's founders and longtime supporters. It was the first in a series of projects that highlight private collections in the area.



Ansel Adams: Early Works

Organized by art2art Circulating Exhibitions

August 29, 2009 - February 28, 2010

Ansel Adams—photographer, musician, naturalist, explorer, critic and teacher—was a giant in the field of landscape photography and a native Californian. This exhibition focused on his masterful small prints from the 1920s into the 1950s. As a naturalist, teacher, critic, and artist, Adams explored the power of nature and succeeded in establishing landscape photography as a legitimate form of modern art. His venerable legacy and far-reaching influence are evident in the work of many contemporary photographers, historians, and critics, as well as environmental activists and groups. The sublime beauty captured in Adams's photographs generates awe in viewers as it is

revealed, not only in sweeping, majestic views, but equally in nature's most intimate details. *Ansel Adams: Early Works* provided a unique occasion to examine a seminal period of work by one of America's most important and well-known photographers.



Chuck Close Prints: Process and Collaboration

Organized by the Blaffer Gallery, University of Houston
October 6, 2009 - January 10, 2010

Close made his first print as a professional artist in 1972, and his innovation in printmaking is now legend. In addition to including finished prints, this exhibition featured full suites of Close's preliminary proofs and various states of editions. The exhibition also included woodblocks and etching plates for several of Close's more complex images. *Chuck Close Prints* premiered at the Metropolitan Museum of Art in New York; the San Jose Museum of Art was its only northern California venue.



Juicy Paint

Curated by Jodi Throckmorton

December 22, 2009 - May 30, 2010

Painters have long been inspired by the rich, visceral qualities of paint—its texture, its color, its sumptuousness. From their buttery brushstrokes to massive, sculptural buildups of paint on canvas, these artists let paint tell the story. Drawn from the Museum’s own holdings, *Juicy Paint* explored the many ways in which artists have exploited the sheer physicality and dimensional effects of paint since the 1950s. Highlights included works by Elmer Bischoff, Joan Brown, Sam Gilliam, Karl Kasten, Jeffrey Keith, Manuel Neri, Nathan Oliveira, Phe Ruiz, and Sam Tchakalian.



Real and HyperReal

Curated by Susan Krane

January 30, 2010 - August 1, 2010

For centuries, people have admired artists’ magical ability to depict reality—the virtuoso dab of paint that becomes a pearl in a Vermeer painting, for example. What is realism in the 21st century, when our world has taken on a virtual as well as physical dimension? *Real and HyperReal* contrasted traditional realism rooted in careful observation of our immediate, visible world with new riffs on realism that mirror the expansive realities of the information age. The “real” illusionism of painters such as Sandow Birk, Llyn Foulkes, Tino Rodriguez, and Paul Wonner was juxtaposed with two “hyper-real,” monumental installations by new-media artists Mark Hansen and Ben Rubin (who use live, streaming text pulled from Internet chat rooms in *The Listening Post*, just back from an extended European tour) and Catherine Wagner (who explores magnetic resonance imaging in *Pomegranate Wall*). This exhibition asked visitors to question the ambiguous line between fact and fiction, between illusion and reality today. Adjacent to the exhibition was conceptual artist Tom Marioni's *Cocktail (Retire from Art and Take up Painting)*, 2009. Marioni is a renowned artist who brings a wry, down-to-earth sense of humor to the practice of Conceptual art. *Cocktail* is a kind of blended concoction that pays tribute to important twentieth-century artists, from Henri Matisse to John Cage to Wayne Thiebaud. Marioni made the tongue-and-cheek paintings after prints by these artistic legends (including two of his own works), elevating an editioned work on paper to the elite stature of a one-of-a-kind painting and often enlarging its scale as well.



Wayne Thiebaud: Seventy Years of Painting

Organized by the Palm Springs Art Museum

February 16, 2010 - July 4, 2010

Wayne Thiebaud's lushly painted glimpses of everyday life—from a slice of pie to a steep San Francisco streetscape—are icons of American Pop Art. This exhibition spanned the course of his prolific career, from the early paintings he made as a young student to the vibrant beach scenes on which Thiebaud, now 89, has been working most recently. The exhibition featured many of Thiebaud's most popular images and included favorites from his personal holdings. Nearly a third of the works date from the last decade. *Wayne Thiebaud* was a tribute to this Bay Area master and the inspiring momentum of his life as a painter.



“New Stories from the Edge of Asia”*: *Plastic Life

Curated by JoAnne Northrup

March 13, 2010 - September 19, 2010

This exhibition was the first in a new series that features recent work by artists from Pacific Rim

countries and cultures who explore new narrative territory using animation, digital techniques, video, and film. *Plastic Life* looked at the ways artists weave the past and the present; the local and the universal; the ancient and the futuristic. Included were works by Japanese-American artist Bruce Yonemoto, Korean-New Zealander Hye Rim Lee, Taiwanese-American Charlene Shih, and emerging Taiwanese artists Chung-Lun Chiang, Kuang-Pei Ma, Hui-Yu Su, and Mei-Yu Tao.

LOANS FROM THE PERMANENT COLLECTION

Clayton Bailey

Boybot, 2000

Aluminum and mixed media

56 x 28 x 14 inches

Gift of Clayton and Betty Bailey with additional support from the Museum's Collection Committee, in honor of the San Jose Museum of Art's 35th Anniversary

2003.25.02

To Robots: Evolution of a Cultural Icon

Ulrich Museum of Art, Wichita State University, Kansas

September 20 – December 21, 2009

Boise Art Museum, Idaho

February 6 – May 16, 2010

Clayton Bailey

Beautybot, 2000

Aluminum and mixed media

54 x 24 x 24 inches

Gift of Clayton and Betty Bailey with additional support from the Museum's Collection Committee, in honor of the San Jose Museum of Art's 35th Anniversary

2003.25.03

To Robots: Evolution of a Cultural Icon

Ulrich Museum of Art, Wichita State University, Wichita, KS

September 20 – December 21, 2009

Boise Art Museum, Boise, ID

February 6 – May 16, 2010

Clayton Bailey

Robot Pet, 1990

Aluminum and mixed media

24 x 12 x 10 inches

Gift of Clayton and Betty Bailey with additional support from the Museum's Collection Committee, in honor of the San Jose Museum of Art's 35th Anniversary

2003.25.01

To Robots: Evolution of a Cultural Icon

Ulrich Museum of Art, Wichita State University, Wichita, KS

September 20 – December 21, 2009

Boise Art Museum, Boise, ID

February 6 – May 16, 2010

Clayton Bailey

Robot Teapot, 1996

Glazed porcelain

8-1/2 x 12 x 5 inches

Gift of Robin Leibes

2008.17.03

To Robots: Evolution of a Cultural Icon
Ulrich Museum of Art, Wichita State University, Kansas
September 20 – December 21, 2009
Boise Art Museum, Idaho
February 6 – May 16, 2010

Viola Frey

Fire Suit, 1983

Ceramic and glaze with steel base

98 x 32 x 23 inches

Museum purchase with funds contributed by the Council of 100, partial gift of Byron Cohen, and additional funds contributed by the Museum's Collection Committee, in honor of the San Jose Museum of Art's 35th anniversary. 2003.16

To *Bigger, Better, More: The Art of Viola Frey*

Gardiner Museum, Toronto

September 10, 2009 – January 10, 2010

Museum of Arts and Design, New York

January 26 – May 2, 2010

Andy Warhol

Brillo 3¢ Off, 1970

Vintage poster; serigraph, ink on paper

29-78 x 25-7/8 inches

Anonymous

1982.73

To *Andy Warhol*

Hearst Art Gallery, Saint Mary's College of California, Moraga, California

April 11 – June 13, 2010

ACQUISITIONS



Ken Aptekar

Herald, 1988

Oil on copper

30 x 60 inches

Gift of The Anorcase Foundation

Chester Arnold

Preliminary study for Tailings, 1996

Ink on paper

11 1/8 x 7 3/4 inches

Gift of the artist in memory of his father, Chester Wheeler Arnold

Chester Arnold

Sketchbook, September 1999 – March 2000

Ink, graphite, and watercolor on paper; spiral-bound with cardboard and metal

6 1/2 x 9 3/4 x 1/4 inches

Gift of the artist



Ruth Asawa

Pine Tree, 1962

Inks on rice paper, mounted on board

45 1/2 x 33 3/4 inches

Gift of the Lipman Family Foundation



Robert Brady

Passage, 2007

Wood and clay

84 x 47 x 23 inches

Gift of the artist

Robbie Conal

Dreaming (MLK), 2002

Oil on canvas

72 X 54 inches

Gift of James Otis

Robbie Conal

Waiting (Dali Lama), 2002

Oil on canvas

72 X 54 inches

Gift of James Otis

Robbie Conal

Watching (Gandhi), 2001

Oil on canvas

72 X 54 inches

Gift of James Otis



Carlee Fernandez

Self-Portrait: Portrait of My Father, Manuel Fernandez, 2006

Chromogenic prints

Dptych, each 18 x 12 inches

Gift of the Lipman Family Foundation

Dennis Gallagher

Entryway Columns, 1993

Ceramic

104 x 17 x 17 inches and 103 x 17 x 17 inches

Gift of the Dennis Gallagher Estate in Honor of Peter Lipman



Dennis Gallagher

Untitled, 1992/93

Charcoal on paper

29 ¾ x 22 inches

Gift of the Dennis Gallagher Estate in Honor of Peter Lipman

Dennis Gallagher

Untitled, 1992/93

Charcoal on paper

41 ½ x 29 ½ inches

Gift of the Dennis Gallagher Estate in Honor of Peter Lipman

Dennis Gallagher

Untitled, 1993

Charcoal on paper

41 ½ x 29 ½ inches

Gift of the Dennis Gallagher Estate in Honor of Peter Lipman



Dennis Gallagher

Untitled, 1993

Charcoal on paper

41 ½ x 29 ½ inches

Gift of the Dennis Gallagher Estate in Honor of Peter Lipman



Benicia Gantner

Sun Stream + Bloom, 2007

Vinyl on acrylic panel

48 x 48 inches

Gift of William and Barbara Hyland



Sam Gilliam

Deep Pool, Deep Blue Reflections, 1987

Acrylic on canvas and enamel on aluminum

60 ³/₄ x 78 x 15 inches

Gift of Toby and Jerry Levine in honor of Bob Noyce, scientist, philanthropist, and Silicon Valley pioneer



Salomón Huerta

Untitled (Head), 2007

Oil on canvas mounted on panel

11 ³/₄ x 12 inches

Gift of Yvonne and Mike Nevens

Chris Jordan

13 photographs from the series “Midway: Message from the Gyre,” 2009

Inkjet prints

16 ³/₄ x 20 ³/₄ inches each

Gift of the Lipman Family Foundation



Bari Kumar

Blind Faith, 2009

Cotton, cardboard, and Plexiglas

88 x 60 x 2 inches

Created in part with funds provided by the James Irvine Foundation; commissioned by the Collections Committee, in honor of Deborah D. D. Norberg and her many years of dedicated service to the San Jose Museum of Art



Lynn Hershman Leeson

Lip and Bite Cup, 1976

Glazed ceramic

5 1/8 x 3 7/8 x 3 7/8 inches

Gift of Jerry Lutovich, M.D.

Lynn Hershman Leeson

Lip and Bite Plate, 1976

Glazed ceramic

1 7/8 x 11 1/4 x 11 1/4 inches

Gift of Jerry Lutovich, M.D.

Lynn Hershman Leeson

Sleeping Lady Plate, 1976

Glazed ceramic

1 3/4 x 10 1/4 x 10 1/4 inches

Gift of Jerry Lutovich, M.D.

Lynn Hershman Leeson

Small Eye Plate, 1976

Glazed ceramic, taxidermy eyes

1 ½ x 7 x 7 inches

Gift of Jerry Lutovich, M.D.

Lynn Hershman Leeson

Stop!, 1971-72

Wax, gauze, wire, mounted on masonite

15 ¼ x 12 ¾ x 1 ½ inches

Gift of Jerry Lutovich, M.D.

Frank Lobdell

2.22.93-4.8.93 Bleeker, 1993

Oil on canvas

84 x 120 inches

Gift of Morgan and Betty Flagg – The Morgan Flagg Administrative Trust



Frank Lobdell

February 1963, 1963

Oil on canvas

62 ½ x 69 7/8 inches

Gift of Michael Hackett



Catherine Opie

Melissa and Lake, Durham, North Carolina, 1998

Chromogenic print

40 x 50 inches

Gift of the Lipman Family Foundation





Lordy Rodriguez

Internet 2.0, 2007

Ink on paper

48 x 40 inches

Museum purchase with funds contributed by the
Museum's Council of 100

Hassel Smith

Untitled, 1981

Graphite, paint and ink on cardboard

8 ¾ x 8 ¾ inches (18 x 18 inches framed)

Gift of Gallery Paule Anglim



Kirsten Stolle

Orbis Erythromite, 2009

Oil, acrylic, graphite, wax and paper on board

30 x 22 inches

Gift of William and Barbara Hyland

Amy Trachtenberg

Feelings Are Facts, 2009

Oil, pigments, polymer emulsion, and aluminum
paint on canvas

60 x 90 inches

Gift of William and Barbara Hyland



Tam Van Tran

Most Secret Butterfly, 2009

Acrylic, staples, and colored pencil on paper and canvas

90 x 85 x 35 inches

Created in part with funds provided by the James Irvine Foundation; commissioned by the Council of 100



Katherine Westerhout

Aquarium, Belle Isle, I, 2007

Archival inkjet print

54 x 72 inches

Gift of the artist and Electric Works



Gail Wight

Center of Gravity, 2008

Digital pigment prints on kozo washi; Plexiglas; lights; motion sensors; audio

15 components, each 96 x 5 x 5 inches

Gift of the Lipman Family Foundation and Ron Casentini

Lucia Zegada

Chess Players, 2001 from the series "Hungary in a Snapshot"

Archival inkjet print

13 x 19 inches

Gift of Gyöngy Laky/Thomas Layton



Lucia Zegada

Grand Hotel Phones, 2004 from the series "New York and Ballroom"

Archival inkjet print

13 x 19 inches

Gift of Julina Togonon, San Francisco

MUSEUM EXPERIENCE AND EDUCATION PROGRAMS

The San Jose Museum of Art is known for its commitment to innovative approaches to arts education and for the wide variety of programs it offers the community. SJMA's multigenerational programs—lectures and gallery talks, hands-on art making workshops, community collaborations, online activities, offerings in the schools, and activity stations in the galleries—reached more than 41,700 people in 2009-2010. The Museum believes that art education includes experiences that stretch in many dimensions and beyond the walls of the Museum. Visitors have access to original online content via SJMA's YouTube offerings and often have opportunities in the galleries to explore hands-on activities inspired by the exhibitions on view. SJMA believes that you learn about the art by engaging your imagination, your mind, and your creativity.

Highlights of the year include:

- A new, robust roster of 21 public programs, (ranging from artists' talks and curator-led gallery tours to DIY [do-it-yourself] hands-on programs), attended by 6,200 visitors
- A 25% increase in the number of students who participated in school field trips, totaling 6,680 students
- A 26% increase in the number of students who participated in Two-Part Art, (a one-hour tour coupled with a one-hour art class), totaling 2,233 students and 89 school groups
- High demand for Let's Look at Art docents, who visited 1,115 classrooms and served 24,900 students
- Free Community Days on November 1, 2009, February 14, 2010 and May 9, 2010 to celebrate El Dia de los Muertos, Lunar New Year and Mother's Day, which served 4,900 visitors
- Recognition of Jeff Bordona, manager of youth and family services, as a Champion of Arts Education by the City of San Jose's Office of Cultural Affairs

I. School Programs

SJMA's school programs provide multiple points of contact for students, in the classroom and on-site at the Museum. Activities are sequenced to build visual and critical thinking skills, as well as knowledge about the formal elements of art. The Museum Experience and Education (MEE) Department's programs (linked to state curricular standards) provide critical, early exposure to the visual arts and foster familiarity with the Museum among an ever-growing community of youths.



Let's Look at Art

Let's Look at Art is a volunteer docent program that offers lessons in art history and in visual thinking in the classroom at no cost. This longstanding program introduces children to the importance as well as the excitement of learning about the visual arts, with the goal of stimulating curiosity and cultivating visual cognition, comprehension, and self-expression. Each student receives a bookmark valid for free Museum admission for their family. During the 2009-2010 academic year, Let's Look at Art volunteers drove 16,500 miles to visit 1,115 classrooms and serve 24,900 students.

This year, SJMA conducted a six-week training program and graduated seven new Let's Look at Art docents. Topics included the elements of art, principles of design, visual literacy, inquiry-based classroom presentations, and classroom engagement and management.

School Tours: guided and self-guided visits

During students' guided visits to the Museum, SJMA's gallery teachers engage classes in active discussions about artworks, using specific strategies to develop the students' visual thinking skills. These highly participatory gallery programs may also include gallery games, storytelling, writing exercises, and short hands-on activities. Gallery programs are tailored for various grade levels and based on the California Visual Arts Framework and the California State Board of Education's Content Standards, to thus provide connections between the skills students are learning in school and their experiences at the Museum. During the 2009-2010 academic year, 4,457 students participated in SJMA's school tours.

Just wanted to let you know that several of my students are planning to revisit the museum in the next two weeks. They were very inspired by the work and wanted to spend some more time with it. Thank you again for opening up the museum to them.

— Kimberly Bartel, Independence High School

I just wanted to thank you and your wonderful staff at the museum for giving us such an excellent gallery tour yesterday. Cristina was wonderful with the boys, they were entertained and very interested in what she had to say. It was a very educational experience for the boys!

— Brenda Percival, St. Francis Cabrini Pack 334,
Den 8 Boy Scouts of America

The Gallery Teacher was excellent! Very engaging and moved the kids through while teaching them so much!

— Patee Maradpour, Van Meter Elementary School

Two-Part Art

The Museum's Two-Part Art program is designed to introduce school children of all ages to contemporary art and, in turn, to build bridges to the Museum. Two-Part Art encourages children to experience art as both viewers and makers. After a guided Museum visit, students exercise their imaginations and creativity in a 60-minute, hands-on art workshop. This program continues to grow and served 26% more students than last year. In 2009-2010, 2,223 students participated in Two-Part Art.

Truly terrific experience. I am bringing my own children back to view this high interest exhibit.

— Kim Nero, Covington Elementary School

Many students have never been to the museum, so this is a new experience for them. They always love the hands-on art activity.

— Lorianne Lee, Matsumoto Elementary School

Thank you for reviewing the elements of art. The interest level was high, very good questioning.

—Mary Cassidy, Meadows Elementary School

Multi-Part Art

The Multi-Part Art program offers six, eight and ten-week artist's residencies in Santa Clara County schools. Conducted by SJMA's expert Studio Arts Educators, the program includes a series of stimulating 60-90 minute art-making experiences in the classroom followed by a visit to the Museum. During the 2009-2010 academic year, 107 teachers and 2,850 students received 16,100 unique art experiences through Multi-Part Art.

The program definitely met expectations. The colorful artwork has been an asset to the classroom.

— Mrs. Garland, Van Meter Elementary School

I was expecting great art lessons and that's just what we got. Thanks!

— Ms. Opyd, West Valley Elementary School

The students are exposed to all manner of visual art and expression, which they enjoyed.

— Ms. Freiberg, West Valley Elementary School

Teacher Workshops

SJMA offers teacher in-service sessions, linked to school curriculum, at the Museum and in the schools, to help teachers build content and teaching techniques. During the 2009-2010 academic year, SJMA partnered with Resource Area for Teaching (RAFT) to provide professional development workshops.

American Association of Museum Director's Mapping Project

This year, SJMA participated in a "mapping" project spearheaded by the American Association of Museum Directors. Designed to illustrate a museum's impact on its communities, the project creates a visual map for each museum that plots the locations of the museum's outreach programs. SJMA's map (below) reveals the depth of the Museum's engagement with the community.

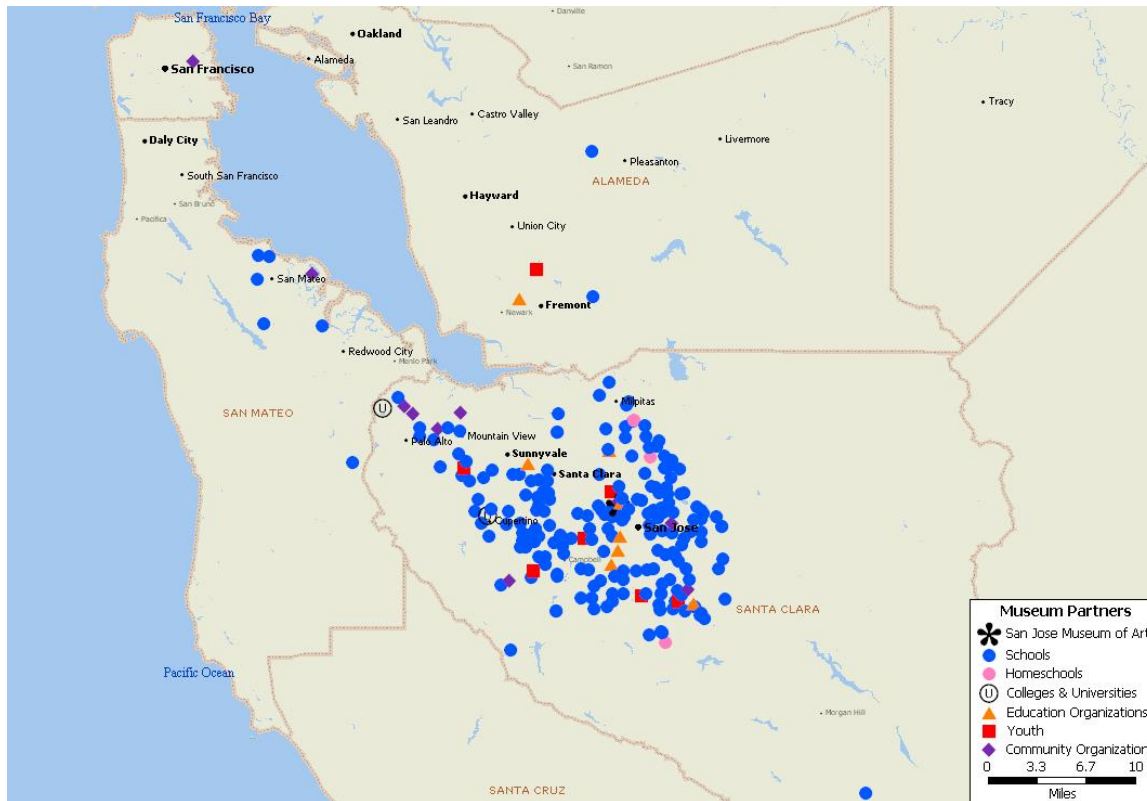


Image courtesy Association of Art Museum Directors: Mapping Project

II. Community Programs

The San Jose Museum of Art strives to bring art education to people of all ages throughout the communities of San Jose, the South Bay, and the Peninsula. The Museum delivers a wide range of interactive, experiential programs that highlight and celebrate the diversity and the rich cultural heritage of the region.



Docent-led Public Tours

SJMA's docents go far beyond relaying information about a particular exhibition. As they walk visitors through the galleries, docents prompt lively, participatory discussions about selected works and foster an open exchange of opinions and ideas. SJMA's docents engage the public's imagination and encourage new ways of seeing and thinking about art. Annually, SJMA's docents interact with approximately 7,500 visitors.

This year, SJMA conducted an eight-month docent training program and graduated seventeen new docents. Topics included the elements of art, art history, improvisation skills, public-speaking tips, and touring strategies.

Touch Tours

The San Jose Museum of Art offers Touch Tours for blind and visually impaired visitors and their companions. Specially trained docents guide participants through the galleries, using appropriate language to describe works of art and encouraging visitors to touch selected pieces.

Community Days

SJMA's free community days include in-gallery and hands-on art activities, taught by professional Studio Arts Educators, as well as live performances by dance troupes, storytellers, musicians, and eclectic performers. Programs are geared for children and family audiences, with a focus on multicultural celebrations and multigenerational activities. These dynamic family days further the Museum's commitment to reach a broad cross-section of the region's population. Free Community Days on November 1, 2009, February 14, 2010 and May 9, 2010 respectively celebrated El Dia de los Muertos, the Lunar New Year, and Mother's Day and served 4,900 visitors.

Kids' Summer Art Camp

Kids' Summer Art Camp offers a safe, fun, and enriching summertime adventure for children ages six to eleven. Kids participate in a week of art activities that balance visual inquiry and practical arts instruction and encourage self-expression. Students grow creatively and strengthen their artistic capabilities while developing social and intellectual skills. Held at the Museum, camp culminates in a one-day public exhibition of the campers' artwork. By nurturing creativity, this fun and educational camp experience is a lively alternative to a summer of video games and television watching. Kids' Summer Art Camp could be the spark that ignites a child's lifelong interest in the arts and learning.

Thanks again for a great week at the Museum! Sophie and Willem loved it and brought home great stuff. In fact, I'm running out of wall space after four years at camp!!!

—Korina (parent)

My girls love the Art Museum, even though they're young (five and seven). But [I] enrolled my seven year old in [SJMA's] one-week long summer art camp and I HIGHLY recommend it to other parents.... such a wonderful experience for her. She is looking forward to it again this summer.

—Anonymous parent

Two-Part Art for Adults

Developed in response to popular demand, Two-Part Art adult workshops are specifically designed for private and corporate groups, to foster interaction, team-building, and creative thinking. These sessions include both looking and doing—the best of both worlds. The program starts with an engaging visit to the galleries, where a docent leads an interactive discussion. Participants then move into a 90-minute art-making workshop facilitated by a professional artist. In 2009-2010, 40 adults participated in Two-Part Art programs.

III. Public Programs



Adult Programs: Creative Minds

SJMA is dedicated to building new audiences by launching wide-ranging and cross-disciplinary public programs for adult constituencies, including university professors and students, young professionals, and lifelong learners. Programs give audiences the opportunity to meet artists and gain insights on the artistic process. Recent adult programs include conversations with artists Wayne Thiebaud, Tino Rodriguez, Bruce Yonemoto, and Tam Van Tran; a talk on the science of perception with Stanford University professor and research scientist Robert Dougherty in relation to the work of Chuck Close; and a conversation with collectors in conjunction with *Alexander Calder: Color in Motion*.

Hands-on Programs: DIY Art

Hands-on programming for adult audiences is proving to be wildly popular. A new series titled DIY Art takes place in the galleries as an artist leads an art activity inspired by the work on display. Art materials, drawing boards, and drawing horses are provided. For example, in conjunction with *Juicy Paint*, visitors layered oil pastels and used wooden carving tools to scratch into the material to reveal colors underneath. For *Wayne Thiebaud: Seventy Years of Painting*, visitors sketched cakes, pies, candy apples, and donuts using watercolor pencils, then slowly blended and mixed the colors using special water brushes. DIY Art includes approximately ten programs a year.

Curator-led Gallery Talks

To personalize the museum experience and connect the public to our behind-the-scenes team, SJMA offers curator-led gallery talks for every exhibition. Curators discuss the major themes of an exhibition, share interesting anecdotes about the artworks and artists, and answer visitors' questions.

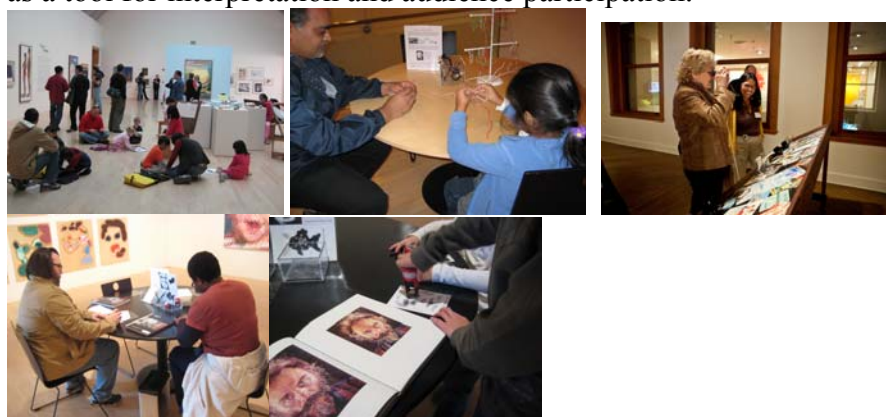
Community Collaborations

SJMA seeks out meaningful collaborations with area arts and cultural organizations in an effort to showcase the many connections between art and other disciplines. Recent community collaborations include a poetry invitational in collaboration with Santa Clara County's first poet laureate Nils Peterson and the Arts Council of Silicon Valley; the opening night preview for the San Francisco

International Asian American Film Festival, in conjunction with the Center for Asian American Media; a lecture by artist Leo Villareal co-presented with The Art, Technology, and Culture Colloquium of the Berkeley Center for New Media, University of California, Berkeley; and the on-site creation of a sand mandala by monks from the Tibetan Children's Education Fund. Also launched this year is the new South Asian Art Collective, a joint programming effort of the Asian Art Museum Chong-Moon Lee Center for Asian Art and Culture, San Francisco, San Jose Museum of Art, Center for South Asia Studies, University of California at Berkeley, and the Worth Ryder Gallery in the Department of Art Practice, University of California at Berkeley.

IV. In-Gallery Interpretation Stations

In order to enhance visitors' experience at the Museum and to foster participatory learning, SJMA's educators and curators work together to present innovative interpretive areas in the galleries for most major exhibitions. Linked in concept or technique to the works on view, these interpretation stations encourage visitors to spend time in the galleries and to consider the ideas at hand. Often, visitors can create something to take home with them. In-gallery interpretation also often involves SJMA's community partners. The Museum has become known nationally for its innovative use of technology as a tool for interpretation and audience participation.



Variations on a Theme

One of SJMA's goals is to give our visitors the opportunity to "meet" the artist whenever possible by providing virtual access to interviews and studio visits, both on-site and online. In lieu of traditional audio museum mechanisms, iPod Touches are often available next to specific artworks in the galleries, so that SJMA's original video content is available free of charge and on demand for visitors. Recent examples include two videos about one of SJMA's most popular artworks, *Sanctuary for the Familia(r)* (1994) by Mildred Howard, a small house made of thousands of blue glass bottles that takes a crew of about five skilled art handlers approximately one week to install. SJMA documented the installation of this work and produced a two-minute time-lapse video of the process, along with a discussion with Mildred Howard about this work. All videos are available on SJMA's YouTube channel at youtube.com/sanjosemuseumofart. The Museum thus strives to connect viewers with the artist and the creative process.

Alexander Calder: Color in Motion

Museum visitors were invited to explore Alexander Calder's then-radical practice of "drawing" in space (rather than in two dimensions) by creating small wire sculptures. Using vibrantly colored (yellow, green, red) lengths of wire, visitors were invited to portray a subject of their choosing using

a continuous line of wire that they creatively manipulated to construct a three-dimensional form. Participants could either leave these wire sculptures for future visitors or taken them home as mementos.

Chuck Close Prints: Process and Collaboration

Chuck Close enlists many sorts of mark-making in his incredible portraits of acquaintances, friends, and family—including his fingerprint, which he learned to wield with great skill. The interpretive station in the exhibition gave visitors the chance to explore the very flexible tonal range possible with a fingerprint by experimenting with a custom, self-inking fingerprint stamp and a postcard that was gridded (as are Close's images). Visitors could take their completed postcard portraits home, to mail or save.

In order to demonstrate Chuck Close's acute understanding of color and his virtuoso layering of colors to build up an image, visitors were invited to shuffle color separations on a light table in the galleries. An image was broken down into the four separate single-color transparencies: cyan, magenta, yellow, and black—the colors typically used in commercial printing (and known as CMYK). Visitors were able to stack and recombine these color separations to understand how Close so carefully sees color and dissects an image into component hues.

Ansel Adams: Early Works

Visitor activities for this exhibition focused on exploring the iconic—and often commercialized—American landscape. Visitors were able to examine nostalgic tourist images of national parks and natural wonders (such as Carlsbad Caverns, the Grand Canyon, and Yosemite) on View-Master viewers and reels from the 1940s and 1950s (the period from which many of Adams's photographs in the exhibition date). Audiences were invited to share their personal landscape photographs through a special SJMA Flickr group (www.flickr.com/groups/ansel) via computer kiosk in the gallery and were able to see over 100 images submitted by visitors.

Real and HyperReal

SJMA often uses technology to allow visitors access to materials that would otherwise be off limits. Included in *Real and HyperReal* was Chester Arnold's painting *Ghosts* (2000) and the related small sketchbook that the artist recently gifted to the Museum. The sketchbook includes many wonderful preparatory, thumbnail drawings for the painting, yet is delicate and must be displayed in a plexiglass case. The Museum photographed pages of the sketchbook, however, and thus enabled visitors to "flip" through the sketchbook's pages by using an iPod Touch installed next to the case. The screen size of the iPod Touch closely matches the size of the artist's sketches, conveying the intimacy of the originals.

Wayne Thiebaud: Seventy Years of Painting

Wayne Thiebaud is best known for his paintings of bakery confections and food displays, which he says are really his way of exploring the basic elements of art—line, geometry, color, light, and texture. The triangular wedges of his cakes and pies; the spherical structure of his candy apples and donuts; the creamy textures of his icings; and the myriad colors required to depict shadows present him with ever-new formal challenges. Audiences encountered a large still-life of suitably fake cakes and confections in the middle of the gallery, surrounded by drawing benches stocked with paper and pencils. Visitors of all ages took this opportunity to try their hand at the still-life tradition—and to observe the world as closely and carefully as Thiebaud.

Art Packs: filled with fun for everyone

Art Packs (designed for use in the galleries and not tied to any particular exhibition), are currently available for families and visitors free of charge. Art Packs include props and instructions for three activities that enlist visitors' opinions and inspire creativity. Many family visitors use these packs on a regular basis: they are particularly popular with intergenerational groups and even groups of teenagers!



We loved [the Art Pack] so much that we wanted to buy one to take to other less well equipped art museums. We will recommend the Art Pack to everyone!

—Carol

LOVED the token game. Got everyone (even 3 ½ year old) involved in looking and talking about art. And helped keep younger ones in each gallery longer so parents could examine the art.

—Abby

This has greatly impacted our impression of the museum. You're not only kid-friendly but you're thinking of creative ways to inspire and teach them. Thank you.

—Lisa

V. Awards

Jeff Bordona, manager of youth and family services (third from left, below), was honored by the City of San Jose as a 2010 Champion of Arts Education. This award is presented by the Mayor's Office, the Office of Cultural Affairs, and the Arts Commission and honors exemplary, longstanding leaders in arts education in San Jose. The commendation ceremony took place at City Hall on May 18, 2010 and included luminaries Mayor Chuck Reed, Council Member Sam Liccardo, and Director of the Office of Cultural Affairs Kerry Adams-Hapner.



From left: Mayor Chuck Reed; Honorees David Franklin, principal, Joseph George Middle School; Jeff Bordona, SJMA; Aimee Ipson Pflederer, Visual and Performing Arts Coordinator, Santa Clara County Office of Education; Mitsue Kumagai, youth and Arts Program Manager, Arts Council Silicon Valley, Council Member Sam Liccardo; and Kerry Adams-Hapner, Director, Office of Cultural Affairs.

DEVELOPMENT REPORT

Corporate, Foundation, and Government Funders

The San Jose Museum of Art is grateful for its close partnerships with generous corporations, foundations, and government agencies large and small. Their investment in the Museum—and their commitment to the cultural life of this community—enables SJMA to present exciting exhibitions, to present guest speakers who inspire creative minds, and to offer a roster of stimulating educational activities that attract loyal audiences. We offer our special thanks to the **David and Lucile Packard Foundation, James Irvine Foundation, The Andy Warhol Foundation for the Visual Arts, City of San José, Bank of America** and the *Museum and Community Connections* program at **MetLife Foundation** for providing generous, fundamental support for core programs and general operations.

Funding from distinguished donors helps ensure the excellence and expansiveness of the Museum's public programs, as well as the care and management of its collection. SJMA's primary institutional donors during fiscal year 2009-2010 include:

Corporate Support

Adaptec Inc.
Adobe Systems Incorporated
Agilent Technologies, Inc.
Air Systems Foundation Inc.
Anthony Meier Fine Arts
Applied Materials
BAE Systems
Bank of America
Comerica Bank
Conner Contemporary Art
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Taipei Cultural Center
The Andy Warhol Foundation for the Arts
David and Lucile Packard Foundation
The Hans and Elizabeth Wolf Foundation
The Margaret A. Cargill Foundation
Walter and Karla Goldschmidt Foundation

Government Support

City of San José
City Manager's Office, City of San José
Office of Cultural Affairs, City of San
José,
Recovery Act, National Endowment for
the Arts

Membership

As the largest single group of Museum advocates, members are an invaluable source of support, dedication, and goodwill. We offer SJMA's sincerest appreciation for those of you who join as members and help sustain the Museum's vital public services. More than 580 members have maintained their memberships continuously for over ten years!

Members enjoyed two special exhibition receptions: one in conjunction with *Chuck Close Prints: Process and Collaboration* and the launch of the fall season; and a second reception for *Wayne Thiebaud: Seventy Years of Painting* and the spring exhibitions. SJMA's special exhibitions were complemented by increased opportunities for members to participate in well attended public programs: an evening with Todd Schorr; Wayne Thiebaud in conversation with SJMA executive director Susan Krane; artists' talks by Bruce Yonemoto and Tino Rodríguez; a lecture by Stanford professor Robert Dougherty on "Chuck Close: The Science of Perception;" a conversation with Calder collectors in conjunction with *Alexander Calder: Color in Motion*; and the members' preview for the Museum Store Guild's seventh annual Spring Benefit. These and other programs were promoted through the year in a new series of expanded calendar/ invitations, part of our continuing progress towards more environmentally-friendly e-communications.

Director's Council and Council of 100

The Museum is grateful to the members of the Director's Council and Council of 100, whose generous support makes possible SJMA's quality exhibitions, arts-education initiatives, and public programs. These premier support groups also enable SJMA to continue to add important artworks to the permanent collection. These distinguished patron groups enjoy a number of special programs and annual events, as well as extraordinary access to curators, artists, and private collections.

Director's Council members enjoyed visits to stellar private collections in Atherton, Saratoga, San Francisco, and Los Gatos this year. In March, the Director's Council members traveled to New York to visit the Armory Show and related art-fair events and to be treated to studio visits with artists Eric Fischl (whose work is the subject of a collaborative exhibition between SJMA and the Brooklyn Museum in 2012) and Leo Villareal (whose first museum retrospective opened at SJMA in August 2010). Also on the schedule was a private tour of the Calder Foundation (rarely opened to the public), and visits to the stellar private collections of Beth Rudin de Woody, Anne and Joel S. Erhenkranz, James R. Hedges IV, and Henry Buhl, among other highlights. (Members of the Director's Council are also included in all Council of 100 activities.)

The Council of 100 started off the year with a salon with artist Tam Van Tran, the Los Angeles-based artist selected for a commission at the Council's 2009 Art Pick. This was followed by a sold-out art trip to Seattle, where the group enjoyed private tours of the Seattle Art Museum and Bellevue Art Museum; visits to the studios of Dale Chihuly, Trimpin, and Catherine Eaton Skinner; and visits to the private collections of Bill and Ruth True and Jon and Mary Shirley, known for having one of the world's top collections of contemporary art. Jon Shirley also led the group on a tour of the Olympic Sculpture Park in downtown Seattle, made possible by the Shirleys.

In January, the Council of 100 took a day trip to San Francisco to visit the studios of Gay Outlaw and Catherine Wagner, enjoy print-making demonstration at Crown Point Press, and tour Lenore Pereira and Richard Niles' collection of work by women artists. In anticipation of his coming exhibition at the Museum, Leo Villareal came in from New York to speak at the Council of 100's annual dinner in March. In April, Council members enjoyed a salon with video artist Bruce Yonemoto (whose work is featured in the exhibition *Plastic Life*) at the home of Anne Sconberg and Mark Henderson. The season ended with the ever-popular annual Art Pick and an exciting first-ever tie vote for two of the four artworks presented to the Council for acquisitions. Happily, thanks to the generous donations from a Museum trustee, SJMA was able to acquire both works: Carlee Fernandez's *Self-Portrait: Portrait of My Father* (2006) and Lordy Rodriguez's *Internet 2.0* (2007). Subsequently, Yvonne and Mike Nevens stepped forward to enable the purchase of Salomón Huerta's *Untitled (Head)* (2007) making it possible for the Museum to add three works by pivotal Latino artists to the collection.

Founders' Society

SJMA's Founders' Society recognizes those generous donors who will help ensure that the Museum serves generations to come by including SJMA in their estate plans. This society is named for the many individuals who led the community-based effort to found the Museum in 1969.

The San Jose Museum of Art gratefully acknowledges the following members of the Founders' Society:

Doris and Alan Burgess
Caroline Crummey*
Faith C. Davies and Paul L. Davies*
Zelda Glaze*
Ruth Mirassou*
Yvonne and Mike Nevens
Ena Weisskopf Passarini*
Ann Ratcliffe
Jan N. Thompson
Larene Wambsganss
Elizabeth and Bobby Yount
William Zoller*

*Estate gift received by SJMA

40th -ANNIVERSARY CELEBRATION

The San Jose Museum of Art was incorporated on October 15, 1969 when a small group of San José citizens gathered to transform the beautiful old historic library (threatened with demolition) into an art gallery. Over the decades, this historic structure has become an incubator for new art, new ideas, and new ventures—a communal place with grassroots origins. Almost 40 years to the date of its incorporation, the Museum celebrated its anniversary year with a festive benefit dinner on October 17, 2009, at the Fairmont San José, attended by 400 guests. It was the first benefit dinner for the Museum in five years and enjoyed wide community support from government, business and community leaders.

Carol and Gerry Parker were the extraordinary co-chairs of this event. They rallied a skilled group of volunteers and staff to stage an evening that fêted the Museum's growth through the decades. With multiple courses of entertainment produced by Steven Ra\$pa, the evening started with dance performances in the galleries during the cocktail reception at the Museum. Guests then proceeded to the Regency Ballroom at the Fairmont San José next door, accompanied by the rousing drumming of San Jose Taiko on the plaza. Throughout an elegant three-course meal, the surprising entertainments continued: live music; an aria sung by a guest soprano from Opera San Jose; a thrilling performance by an aerialist hanging from fabric *tissue*; and a rowdy finale by the Extra Action Marching Band.

We offer our special appreciation to the sponsors who helped make the 40th-Anniversary Celebration a night to remember:

\$25,000 Founders

Yvonne and Mike Nevens
The Oshman Family Foundation

\$10,000 Artists

Peter and Melanie Cross
Ann Marie Mix
Carol and Gerry Parker
Pillsbury Winthrop Shaw Pittman
Sarah Ratchye and Ed Frank
Xilinx Community Fund

\$5,000 Benefactors

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Lockheed Martin Space Systems
McManis Faulkner

Anthony & Celeste Meier, Jr.
Lorna Meyer and Dennis Calas
Mary Mocas and Marv Tseu
Preferred Community Management
Ann and Kanwal Rekhi
Edis and Martin Robinson
College of Business and Lucas Graduate School of Business,
San Jose State University
Hildy Shandell
Technology Credit Union
Wells Fargo Private Bank
Marsha and Jon Witkin
Susan and Bruce Worster

MUSEUM STORE GUILD'S ANNUAL SPRING BENEFIT

The Museum Store Guild once again organized its annual spring fundraiser, which this year featured a silent auction of works created by area artists, craftspeople, jewelers, and artisans; gift baskets; and gift certificates donated by local businesses. The 2010 Spring Benefit was a one-day event, organized and managed by over fifty volunteers from all of SJMA's volunteer groups. Chris Mengarelli chaired this year's event, which raised over \$16,000. The Guild has directed these funds to sponsor the exhibition *Robert Mapplethorpe: Portraits* in 2011.



ATTENDANCE AND BENCHMARKS

Attendance	FY 10	FY 09	FY08
General Admission	50,498	44,439*	55,834
Education programs	30,182	30,893	33,672
Events and activities	12,449	13,987	16,474
Total	93,129	89,319	105,980

Web visits

sanjosemuseumofart.org

page views	750,144	672,000
unique visitors	194,738	150,000

You Tube
192 Subscribers
87,005 views

Twitter
322 followers

Facebook
791 Fans

Flickr
87 contacts
234 group members

*Restated and corrected from FY09 Annual Report

Benchmarks

During fiscal year 2009 - 2010, based on SJMA's audited financials,

- 72% of functional expenses were devoted to programs and services
- 15% of functional expenses were spent on management and administrations costs, slightly lower than peer benchmarks.
- 13 cents were spent for each dollar raised.

VOLUNTEERS

BOARD AND COMMUNITY COMMITTEES

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T. Michael Nevens, chair
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Bill Faulkner
Peter Lipman
Mary Mocas
Barbara Oshman
Carol Parker
Sarah Ratchye
Hildy Shandell
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Karen Lantz
Evelyn Neely
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Gerry Parker
Bobby Yount

40th-Anniversary Celebration Committee

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Penny Barcellos
Mary Ann Barr
Lee Bonds
Melinda Dobbs
Jacquie Faulkner, co-chair, invitations
Muni Fry, co-chair, entertainment
Mary Gates, co-chair, invitations
Karen Lantz
Evelyn Neely, co-chair, volunteers
T. Michael Nevens, co-chair, sponsorship
Yvonne Nevens
Stephanie Oshman, co-chair, entertainment
Byron Ryono
Hildy Shandell, co-chair, sponsorship
Ricki Steele
Sheila Tripp, co-chair, communications
Celeste Welch
Marsha Witkin, co-chair, decor
Elizabeth Yount, chair, auction

VOLUNTEER GROUPS

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Doris Burgess
Betty Faultner
Linda Foster
Marilyn Katz
Karen Lantz
Chris Mengarelli
Evelyn Neely
Joan Sharrock
Georgette Tanenbaum
Gloria Turk
Ruth Winkler
Elizabeth Yount

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Lynne Brown
Lyndy Mercer Bullock
Ida Carbullido
Candace Danielson
Linda Darnall
Lois Gil
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Gail Kefauver
Michele Kelly
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Nancy Ross
Sara Selbo-Bruns
Lynore Slaten
Liz Tinor
Sheila Tripp
Mitsu Wasano
Nancy Wylde

Consuelo Yepiz

Museum Store Volunteers

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Tony Fuentes

Madelyn Lee

Teri Kane

Diane Kirk

Jeff Ramirez

Ross Sempek

Let's Look At Art: active docents

Naomi Alpert

Marilyn August

Kathleen Callan

Raymond Chesman

Jeannette Carmody

Opal Chen

Arlene Demoss

Connie Dimmitt

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Ann Gralnek

Lonnie Gummow

Linda Hignite

Penny Hitchcock

Lorraine Hoff

Gail Kefauver

Isabel Kennedy

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Karen Lantz

Pamela Lougheed

Beverly Lundstedt

Loyce Mandella

Janet Mannina

Rosemarie Mirkin

Jane Pomeroy

Amy Rapport

Linda Robles

Judy Rosenthal

Carrie Ross
Elizabeth Seiden
Joan Sharrock
Liz Summerhayes
Diane Taylor
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Mary Ann Barr
Virginia Bates
Joan Berquist
Sue Bisceglia
Barbara Bogomilsky
Hope Brownlee
Noemi Buelna
Kathy Carter
Lu Certo
Michelle Cohen
Susan Crow
Kathy Downing
Lorraine Fitch
Linda Gallo
Rosemary Goodman
Carole Harris
Julie Holding
Ruth Winkler
Diane Stoiber
Florence Roat
Gerri Pappas
Ellen Mcinnis
Loretta Lopez
Nancy Wylde

Let's Look At Art: honorary member

Florence Abshire

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Ursula M. Anderson
Michael G. Arellano
Debbie Ballentine
Evelyn Bookwalter

Marie Louise Bosin
Sharon Bosley
Lauren Buchholz
Doris Burgess
Kathi Cambiano
Emme Carl
Janet Carmona
Gloria Chacon
Sandra Churchill
Alice Cligny
Susan Crow
Lisa Daidone
Jan Edgerton
Dolores Fajardo
Betty Faultner
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Cathleen Fortune
Linda Foster
Kathy Gibson
Jeanette Guthart
Barbara Hansen
Tricia Hill
Aphri Jacobsen
Bob Katz
Marilyn Katz
Irene Kolm
Jeanne Langridge
Lenore Loewenstein
John Long
Ted Lorraine
Suzette Mahr
Michele McInaney
Ellen McInnis
Shauna Mika
Ann Marie Mix
Brian Moore
Evelyn Neely
Shirley Negrin
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Susanne Offensend
Joyce Oyama
Ralph Pickett
Sheila Pickett

Alka Pradhan
Carol Roosen
Cynthia Rotwein
George Rowbottom
Elizabeth Ryono
Elizabeth Seiden
Sara Shook
Ursula Shultz
Kathryn Smith
Susan Spadafore
Arthur Stein
Bob Strain
Sally Sumida
Alan Tanenbaum
Georgette Tanenbaum
Nancy Toledo
Jeanne Torre
Hal Turk
Ann Walton
Thelma Wilber
Eli Yasek
Alayne Yellum

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docents**

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Penelope Chaconas
Annick de Monts
Peter Fargo
Leticia Figueroa
Martina Glenn
Carole Gonsalves
Haley Goodlett
Kim Harris
Ruth Koffman
Sharlyn Heron
Karen Huitric
Diana Loew
Peggy Morrow
Maria Paredes
Linda Toenisketter
Richard Volle
Martine Yingling
Jonnie-Sue Linscott-Cortez

Librarian

Gloria Turk

Interns: Development

Shayna Berger

Theresa Juran

Taylor Kamsler

Tricia Hill

Samantha Johnson

Lynne Brown

Robin Rodricks

Interns: Curatorial

Katherine Koh

Patrick Chapman

Chelsea Sellin

Lauren Dunkin-Hubby

Camilia Beacham

Interns: Museum Experience and Education

Carrie Kirkpatrick

Seair Smith

STAFF

Susan Krane	Oshman Executive Director
Ellen Mastros	Executive Assistant, Director's Office
Deborah Norberg	Deputy Director, Operations
John Renzel	Facilities Manager
Brian Spang	Director of Finance
Hannah Cahalan	Head Bookkeeper
Donna Lara	Bookkeeper
Susan Landauer	Chief Curator and subsequently Adjunct Scholar
JoAnne Northrup	Senior Curator and subsequently Chief Curator
Kristen Evangelista	Associate Curator
Jodi Throckmorton	Curatorial Assistant
Patricia McLeod	Deputy Director, Development
Lauren Adams	Interim Director of Development
Carol Pizzo	Director of Corporate, Government and Foundation Relations
Raj-Ann Rekhi	Director of Individual Giving
Bridget Dolfi	Development Associate
Christine Lanoie	Adjunct Grant Writer
Julia Wagner	Museum Events Manager
Andrew Alvarez	Membership Associate
Anamarie Alongi	Registrar
Richard Karson	Chief of Design and Installation
Brandon Murphy	Exhibition Graphic Coordinator
Leigh Dickerson	Exhibition Project Coordinator
Nicole McBeth	Director of Marketing
Sherrill Ingalls	Interim Director of Marketing
Lucy Larson	Manager of Interpretation
Paulina Vu	Manager of Museum of Experience
Jeff Bordona	Manager of Youth and Family Services
Shelley Black	Education Coordinator
Jo Anne Yada	Education Coordinator
Chris Alexander	Manager of Interactive Technology
Pat Downward	Director of the Museum Store
Judie Casanova	Museum Store Floor Supervisor
Lynée Sanute	Sales Associate

Museum Experience Representatives

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Alice Wong
Andrew Agutos
Aquiles De la Torre
Herlinda Lozano
Jessica Antonio
Jillian Eittreim
Julie Cardenas
Kim Pocek

Michael Macatangay
Nicole D. Vazquez
Nigel T. Gully
Raúl De La Torre
Trevor Koch

Gallery Teachers

Sara Beckton
Nigel Gully
Rojana Ibarra
Jessica Inwood
Nora Schwaller
Courtney Thiesen
Cristina Velazquez
Jo Anne Yada

Studio Art Educators

Marilyn Duvivier
Stuart Mahoney
Cristina Velazquez
Jeff Bordona

Docent-training Educator

Rachelle Doorley

Installation Crew

Adam Bontrager
Trevor Koch
Randy Bricco
Melody Kennedy
Mark Fox-Morgan