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FORWARD IN 2020

UNPRECEDENTED

Fiscal year 2020 was unprecedented in so many ways. We fulfilled our vision to see the work of pioneering 20th- and 21st-century Black artists amplified throughout the BMA with the summer and fall 2019 openings of Every Day: Selections from the Collection; Generations: A History of Black Abstract Art; and the inaugural Robert E. Meyerhoff and Rheda Becker Commission, Mickalene Thomas: A Moment’s Pleasure. We connected more deeply with the community through BMA Lexington Market programs that attracted more than 2,900 participants, and we were thrilled by the extraordinary gifts to endow the Ruth R. Marder Center for Matisse Studies and The Anne and Ben Cone Memorial Director position for the new center, further securing the Museum’s role as a leader in scholarship on the French artist.

Then the great fanfare of the launch of the BMA’s 2020 Vision initiative to highlight female-identifying artists was too soon interrupted by the coronavirus pandemic. The Museum was fortunate to have just opened an exhibition with artist Candice Breitz, as we were able to collaborate with her to make her incredibly topical videos accessible online through a new microsite. We also created gallery tour videos for all of the other exhibitions so that those artists would still achieve some of the recognition they deserved. Our commitment to exclusively purchase works by female-identifying artists during the calendar year was realized by the addition of major works by Barbara Chase-Riboud, Oletha DeVane, Janiva Ellis, Suzanne Jackson, Mary Lovelace O’Neal, Laura Ortman, Martine Syms, and Wendy Red Star, among others, elevating the stature of women artists in the BMA’s collection.

Finding our way through a socially distanced world still plagued by centuries of racial discrimination heightened our determination to fulfill the Museum’s mission to achieve artistic excellence and social equity with ever more clarity and conviction. Acknowledging this new reality, the BMA shifted its approach from discussion and presentation to more direct collaboration by reinventing The Necessity of Tomorrow(s) speaker series. With this new iteration of the program, the Museum helped strengthen Baltimore’s arts ecology by providing direct financial support and visibility for artists and arts organizations, as well as art-making kits for distribution at the Greenmount West Community Center.

All of these initiatives were built on ideas core to us as an institution—from connecting audiences with exciting, thought-provoking works of art to championing artistic experimentation and positioning creative production as central to social change. I am extremely proud that the BMA has been able to keep the entire staff employed during this difficult time and I am profoundly grateful for the generous support that helped sustain us. We look forward to the moment ahead when we can fully reopen and welcome back everyone in person.

CHRISTOPHER BEDFORD, DOROTHY WAGNER WALLIS DIRECTOR
MISSION & VISION

BMA MISSION
The Baltimore Museum of Art connects art to Baltimore and Baltimore to the world, embodying a commitment to artistic excellence and social equity in every decision from art presentation, interpretation, and collecting, to the composition of our Board of Trustees, staff, and volunteers—creating a Museum welcoming to all.

BMA VISION
Over 100 years ago, The Baltimore Museum of Art was founded on the belief that access to art and ideas is integral to a vibrant and healthy civic life. This belief is at the heart of the BMA and remains our core value.

The BMA has long focused on acquiring the art of the present moment, while maintaining and deepening a historic collection made relevant through vigorous development and reinterpretation in all collecting areas. Through the courageous and risk-taking vision of previous Museum leaders, the BMA assembled and presented one of the most important collections of 18th-, 19th-, and 20th-century art in the United States. These visionary actions established the fundamental character of this Museum.

Building on this legacy of excellence, the BMA will form an equally compelling collection for the 21st century. Socially relevant, cutting-edge acquisitions, exhibitions, and programs will lead the way both locally and globally—and historical accuracy, merit, and equity will become the basis for a new canon across our Museum. Through collecting, researching, presenting, and interpreting the Museum’s rich and varied collection, and by listening to the needs of our audience, the BMA will embody its commitment to excellence, fairness, relevance, and social justice. Every Museum policy and practice, strategic decision, as well as the composition of the Board of Trustees, staff, and volunteers will be driven by these responsibilities. Bold, brave, and essential, it is the unwavering vision of The Baltimore Museum of Art to be the most relevant publicly engaged museum in the United States and a dynamic model for all others.
The Board of Trustees offers leadership that fosters ongoing support for the Museum’s ambitious mission and vision. This group comprises a diverse group of regional and national leaders in art, philanthropy, and business who are extraordinarily engaged and deeply committed to ensuring the long-term strength of the BMA. Board of Trustees, July 1, 2019, through June 30, 2020.

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EXHIBITIONS

During this extraordinary year, the BMA reinforced its commitment to presenting the achievements of artists who have for too long been underrepresented in our artistic and cultural dialogues. Every Day: Selections from the Collection captured the aesthetic and conceptual interplay between artists who have traditionally been celebrated for their work and those that deserve much greater acclaim and examination. This was followed by Generations: A History of Black Abstract Art, a special exhibition from the collection of Pamela Joyner and Alfred Giuffrida that explored in depth the contributions of Black artists to the development of abstract art, and Melvin Edwards: Crossroads, which demonstrated the sculptor’s vision of art and life as well as his engagement with the history of race and themes of the African Diaspora.

The inaugural Robert E. Meyerhoff and Rheda Becker Biennial Commission that debuted in fall 2019 was a resounding success in its aim to make the Museum more welcoming to a broader range of visitors through exceptional art. Mickalene Thomas’ ambitious reinstallation of the East Lobby and Zamoiski East Entrance gave us a new and exciting aesthetic experience that offered the community a dynamic new space in which to connect with each other, the work, and the Museum. By Their Creative Force and Free Form: 20th-Century Studio Craft presented surveys of women artists from a variety of geographic regions and socioeconomic backgrounds to tell a more inclusive story of American modernism.

Adorned: African Women & the Art of Identity demonstrated the critical role of women in shaping social identity across 20th-century Africa.

The BMA also presented 15 exhibitions that celebrated the achievements of female-identifying artists. Candice Breitz: Too Long, Didn’t Read closed a few days after its opening in March then reappeared online through a new microsite that made publicly accessible nearly all of the videos from TLDR (2017) and Love Story (2016), which framed critical questions about systems of privilege and the ways in which the 24-hour news cycle, social media, and celebrity culture shape our understanding of the world and who we believe and trust. Solo exhibitions and installations of contemporary works by Zackary Drucker, Katharina Grosse, Ellen Lesperance, Valerie Maynard, Ana Mendieta, Elissa Blount Moorhead and Bradford Young, Howardena Pindell, Jo Smail, Shinique Smith, and SHAN Wallace amplified both global and local voices and emphasized the incredible range of contributions made by women artists to our understanding and experience of art today.
July 14, 2019–January 5, 2020
Every Day: Selections from the Collection

July 14, 2019–January 5, 2020
Isaac Julien: Baltimore

September 29, 2019–January 19, 2020
Generations: A History of Black Abstract Art

September 29, 2019–January 12, 2020
Melvin Edwards: Crossroads

October 6, 2019–July 5, 2020
By Their Creative Force: American Women Modernists

November 24, 2019–May 2022
Mickalene Thomas: A Moment’s Pleasure

December 11, 2019–June 28, 2020
Adored: African Women & the Art of Identity

December 18, 2019–June 7, 2020
Free Form: 20th-Century Studio Craft

January 26–June 28, 2020
Ellen Lesperance: Velvet Fist

March 1, 2020–January 3, 2021
Zackary Drucker: Icons

Valerie Maynard: Lost and Found
Ana Mendieta: Blood Inside Outside
Elissa Blount Moorhead and Bradford Young: Back and Song
Howardena Pindell: Free, White and 21
Jo Small: Flying with Remnant Wings
SHAN Wallace: 410

March 15, 2020–January 10, 2021
Candice Breitz: Too Long, Didn’t Read

March 15–January 3, 2021
Shinique Smith: Grace Stands Beside
The BMA’s education department has made a lasting impact on hundreds of thousands of lives in Baltimore and beyond. This year, the department served more than 44,000 Members, visitors, students, and teachers through physical and virtual programs. Nearly 7,500 students participated in tours—including Close Encounters and Developing Language Through the Arts programs designed to support their schools’ curricula. Families enjoyed the ever-popular Free Family Sundays programs on site and online, as well as the Community Days and Art Break Live events. Adults attended artist talks and panel discussions, Art After Hours, Open Hours, tours, and jazz concerts, and also participated in the new Violet Hour virtual events. The Necessity of Tomorrow(s) speaker series was reinvented as a digital platform to provide some immediate financial support and greater visibility for artists and arts organizations, and also provided art-making kits for families.

Community outreach grew exponentially with the successful opening of BMA Lexington Market, which attracted 8,000 curious visitors and more than 2,900 program participants.
COMMUNITY PROGRAMS

BMA LEXINGTON MARKET
BMA Lexington Market furthers the Museum’s goal of becoming an indispensable element of community life in the city of Baltimore. The branch encourages reflection on our histories, inspiration, joy, and connection to a place and to each other.

- **42** PROGRAMS
- **2,929** PROGRAM PARTICIPANTS
- **8,056** TOTAL PARTICIPANTS

OPEN HOURS
BMA Open Hours is a place for audiences to become more deeply engaged with the Museum, by proposing and facilitating public programs on a variety of topics.

- **8** PROGRAMS
- **528** PARTICIPANTS

CELEBRATIONS
The BMA’s free community days in celebration of new exhibitions provide activities for all ages, from hands-on workshops to performances, demonstrations, artist talks, and more, including opportunities to register to vote.

- **784** EVERYDAY: SELECTIONS FROM THE COLLECTION OPENING CELEBRATION VISITORS
- **1,005** GENERATIONS: A HISTORY OF BLACK ABSTRACT ART CELEBRATION VISITORS
- **605** MICKALENE THOMAS: A MOMENT’S PLEASURE VISITORS

THE NECESSITY OF TOMORROW(S)
The Necessity of Tomorrow(s) is a conversation series on art, race, and social justice. It takes its title from a Samuel Delany essay that argues for the role of creative speculation in making a more just future. By bringing visionary artists and thinkers to Baltimore to consider key ideas about society and visual culture, the BMA is providing a platform for participants and audiences to think differently about questions that affect us all.

- **385** A CONVERSATION WITH PAMELA JOYNER AND NIKOLE HANNAH-JONES (WITH MODERATOR ZOE CHARLTON) PARTICIPANTS

FAMILY PACKS
The BMA’s costume packs, family guides, and family audio tours inspire close looking, imaginative play, and deeper connections to the BMA’s world-class art collection.

- **14** FAMILY FUN PACKS DISTRIBUTED

FREE FAMILY SUNDAYS
This free drop-in program serves a highly diverse group of families each Sunday at the Museum. Participants come from across the city, county, and region, including Virginia and Pennsylvania, as well as other countries, and has expanded its reach even further with online projects for families at home.

- **4,065** FREE FAMILY WORKSHOPS
- **36** FREE FAMILY SUNDAYS
- **12** FREE FAMILY SUNDAYS AT HOME PROJECTS

THE ARC BALTIMORE
The Arc Baltimore supports people with developmental disabilities to lead fulfilling lives with a sense of belonging, purpose, and meaningful relationships.

- **89** PARTICIPANTS
SCHOOL & TEACHER PROGRAMS

CLOSE ENCOUNTERS
Close Encounters is a multiple-visit program for fourth-grade students in partnership with Baltimore City Public Schools. Launched in 1982 with four local schools, the program has since worked with students from 117 elementary schools from across Baltimore City.

- **750** PARTICIPATING STUDENTS
- **38** YEARS RUNNING THE PROGRAM
- **13** PARTICIPATING SCHOOLS IN FISCAL YEAR 2020

SCHOOL TOURS
The BMA offers a range of tour experiences for Pre-K through university-level students, including guided and self-guided tours. Topics are tailored to the needs of each individual group and engage students with activities that inspire creativity, sharpen observation, foster critical thinking, and explore the human stories behind art.

- **6,860** STUDENTS ON TOUR IN FISCAL YEAR 2020
- **252** SCHEDULED STUDENT TOURS
- **536** DOCENT GROUPS

LITERACY THROUGH ART
Literacy through Art is an early learning program that fosters interdisciplinary learning among Pre-K and kindergarten students by encouraging creative conversations about art.

- **377** STUDENT PARTICIPANTS

DOCENT PROGRAM
Working from a strong knowledge of teaching and art history, the BMA’s docents provide a range of interactive tours for students in grades Pre-K through 12 that inspire creativity, foster critical thinking, and explore the human stories of art. In 2019–2020, 58 docents received 80 to 100 hours of training on the BMA collection, exhibitions, teaching strategies, learning theory, and art history.

- **5,864** DOCENT SERVICE HOURS

TEACHER WORKSHOPS AND RESOURCES
Teacher workshops are designed to support teacher understanding of the BMA’s collections and exhibitions, teaching with art, and how to use the BMA as a learning resource. Teachers receive extensive background information and participate in creative activities that spark new thinking about ways to integrate art into their classroom curriculum and develop the creative capacities of their students.

- **4,203** TEACHERS SERVED
ADULT PROGRAMS & RESOURCES

GO MOBILE
Video and audio interviews with artists, curators, and local figures in the arts community expand visitors’ experiences of the American, Contemporary, African, and Asian art galleries, as well as outdoor installations.

1,751 GO MOBILE USES

AUDIO GUIDE
Available on complimentary BMA devices or visitors’ smartphones, audio guides offer fresh perspectives on a variety of subjects.

409 ADULT AUDIO GUIDE USES

ADULT TOURS
Join a BMA educator for tours focusing on our Exhibitions and Collection. Some of these tours include BMA Highlight Tours and Sunday Shorts Tours.

1,517 ADULTS ON TOUR

LECTURES & ADULT PROGRAMS
Baltimore’s leading artists and makers guide adult learners through hands-on opportunities in the BMA’s adult workshops.

608 PARTICIPANTS

JAZZ
The BMA’s popular outdoor concert series brings local and regional talent to the Museum’s idyllic Wurtzburger Sculpture Garden where concertgoers enjoy masterworks of modern sculpture among lush greenery and relaxed seating.

676 CONCERTGOERS

ART AFTER HOURS
During these lively evening events, guests mingle throughout the Museum, enjoying the galleries, informal conversations with artists, collaborative art projects and workshops, music, food, and cocktails.

926 ART AFTER HOURS ATTENDEES
VIRTUAL PROGRAMS

FREE FAMILY SUNDAYS AT HOME
Free Family Sundays at Home was developed to engage BMA families during the COVID-19 Closure. Every week email subscribers receive a step-by-step artmaking project delivered to their inboxes. Projects include exhibition related and mindfulness activities that families can do at home with basic materials and art supplies found at home. Free Family Sundays at Home projects are also distributed through Necessity of Tomorrow(s) BMA Studios program as art kits. The kits are delivered directly to families by Greenmount West Community Center.

- **285** FAMILIES RECEIVING THE FREE FAMILY SUNDAY EMAIL WEEKLY
- **12** FREE FAMILY SUNDAY PROJECTS (MARCH – JUNE 12)
- **494** FREE FAMILY SUNDAYS AT HOME DOWNLOADS

BMA VIOLET HOUR
This new bi-weekly virtual program gives visitors an opportunity to relax and connect with artists, makers, and the community through artist talks, special presentations, performances, and interactive experiences.

- **1,000** BMA VIOLET HOUR VIEWS

A CLOSER LOOK
This new series of video interviews focused on artists whose works were on view in the Generations: A History of Black Abstract Art and Every Day: Selections from the Collection exhibitions.

- **5,853** A CLOSER LOOK VIEWS

ART BREAK LIVE
This new bi-weekly series of virtual family tours featured pre-recorded content followed by a live discussion with a BMA educator and/or a creative response activity for families at home.

- **3,429** VIEWERS

TOP: PHOTO BY MALAIKA CLEMENTS; BOTTOM: MAREN HASSINGER FOR A CLOSER LOOK
BMA TOMORROW(S)

This series expanded beyond the Museum walls this year with a new digital platform that showcased works for sale from a variety of galleries and artist collectives and presented videos by local artists. Everyone was paid for their participation and kept the proceeds from their sales. Art-making kits were distributed by Greenmount West Community Center staff to the Maryland Food Bank, World Central Kitchen, and families in the neighborhood.

SALON
In BMA Salon, we invited several Baltimore-based galleries and collectives to curate digital exhibitions. Explore the virtual galleries on this site, and if you’re able, be sure to support them! All transactions will be conducted by the individual galleries, who will keep all proceeds from sales.

TOTAL GALLERY VIEWS
2,441
PARTICIPANTS
11

SCREENING ROOM
BMA Screening Room is a video platform broadcasting the work of local video artists. Watch short films and videos created by Baltimore-based artists and discover the work of local visionaries.

VIDEO VIEWS
1,342
FILM PARTICIPANTS
50

STUDIO
BMA Studio is a new initiative in response to the needs of Baltimore families during the COVID-19 pandemic. The BMA is partnering with the Greenmount West Community Center to distribute art care packages throughout the summer.

ART KITS DISTRIBUTED
450
OUR DONORS

“Thanks to the generosity of the following donors and members, the BMA ended fiscal year 2020 with extraordinary financial support and a balanced budget. We are very appreciative of everyone’s continued generosity and unwavering commitment to the Museum. The contributions and gifts of those closest to us is an affirmation of our mission and vision.”

CLAIR ZAMOISKI SEGAL, CHAIR, BOARD OF TRUSTEES
ANNUAL PROGRAM SUPPORT


GOVERNMENT SUPPORT

$1,000,000+
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Part of Maryland Department of Commerce

$500,000–$999,999
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$100,000–$499,999
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$10,000–$99,999
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THE BALTIMORE MUSEUM OF ART ACKNOWLEDGES WITH GRATITUDE THOSE WHO MADE GIFTS TO EXHIBITIONS, SPECIAL PROJECTS, AND CAPITAL PROJECTS BETWEEN JULY 1, 2019, AND JUNE 30, 2020.

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ART ACCESSIONS

AFRICAN

Gift of Maria I. Bush, Bethesda, Maryland
Artist Unidentified
Chad
Culture: Sara-Nar
Bowl
1960s
Gourd, pigment
BMA 2019.190

Gift of David and Gayle Ackley, Baltimore
Artist Unidentified
Awka-Nri, Nigeria
Culture: Igbo
Maternity Figure
Early 20th century
Wood, encrustation
BMA 2019.201

ACCESSIONED BY PURCHASE
Purchased as the gift of the Friends of the Arts of Africa, the Pacific and the Americas
Artist Unidentified
South Africa
Culture: Nguni
Zoomorphic Snuff Container (Iquaka)
Mid-19th century
Animal skin, clay
BMA 2019.190

ACCESSIONED BY GIFT
Gift of Asif Shaikh, Charlotte, North Carolina
Artist Unidentified
Democratib Republic of the Congo
Culture: Pere (Democratic Republic of the Congo)
Mask
Early 20th century
Wood, pigment, paint
BMA 2019.191

ASIAN ART

ACCESSIONED BY PURCHASE
Julius Levy Memorial Fund, with additional funds from E. Rhodes and Leona B. Carpenter Foundation
Artist Unidentified
Korea
Eight-Panel Screen: Ten Symbols of Long Life
Mid-late 19th century
Ink and color on paper, wood
BMA 2019.202
**ACCESSIONED BY GIFT**

*Gift of Stephen W. Fisher, Baltimore*

- Artist Unidentified
- Hizen Province, Japan
  - Hirado Ware Dish Decorated with Fish Jumping the Dragon Falls
  - Late 17th century–early 18th century
  - Porcelain with underglaze cobalt decoration
  - BMA 2019.209

- Artist Unidentified
- Hizen Province, Japan
  - Nabeshima Ware Dish Decorated with Peony Blossom
  - Late 18th century–mid-19th century
  - Porcelain with underglaze cobalt decoration
  - BMA 2019.210

- Artist Unidentified
- Hizen Province, Japan
  - Nabeshima Ware Plate Decorated with Waving Plant Motif
  - 19th century
  - Porcelain with underglaze cobalt decoration
  - BMA 2019.211

- Artist Unidentified
- Ishikawa Prefecture, Japan
  - Pair of Kutani Ware Quails
  - Late 19th–early 20th century
  - Porcelain with overglaze enamel and gold decoration
  - BMA 2019.212

- Yamamoto Shuko (Japanese, dates unknown)
- Toyooka, Hyogo Prefecture, Japan
  - Klin: Izushi kilns
  - Barrel-shaped Vase with High-Relief Fish Design
  - 1920
  - Porcelain with enamel glazes
  - BMA 2019.213

- Artist Unidentified
- Japan
  - Covered Writing Box
  - Early 20th century
  - Black lacquer with gold and gold-speckled decoration; metal alloy
  - BMA 2019.214

- Artist Unidentified
- Japan
  - Standard with Daoist Motif
  - Late 19th century
  - Burl wood, metal alloy, silk cord
  - BMA 2019.215

### AMERICAN PAINTING & SCULPTURE

**ACCESSIONED BY GIFT**

*Gift of the Tarbell Family*

- Edmund Charles Tarbell (American, 1862–1938)
  - Study for Mary and New Castle Poppy
  - c. 1926
  - Oil on canvas
  - BMA 2020.7

- Fred Eversley (American, born 1941)
  - Untitled (Black Light)
  - 1974
  - Cast polyester resin
  - BMA 2019.170

- Mary Lovelace O’Neal (American, born 1942)
  - Forbidden Fruit
  - From the *Lost in the Medina* series
  - c. 1990
  - Acrylic paint, oil paint, commercial metallic paint, charcoal, and masking tape on canvas
  - BMA 2020.18

- Janiva Ellis (American, born 1987)
  - Shudder Home Refuge
  - 2019
  - Oil on linen
  - BMA 2020.40

### CONTEMPORARY PAINTING & SCULPTURE

**ACCESSIONED BY PURCHASE**

*Purchase with exchange funds from the Pearlstone Family Fund and partial gift of The Andy Warhol Foundation for the Visual Arts, Inc.; and additional funds from Larry Eisenstein and Robin Zimelman*

- Oletha DeVane (American, born 1950)
  - Saint for My City
  - 2007–2010
  - Wood, plastic, glass, encaustic, plastic, metal, fabric, fiber, acrylic paint, hot glue, mirror, cowrie shells, bullet casings, peacock feathers
  - BMA 2020.22

- Suzanne Jackson (American, born 1944)
  - Night Birds - Singing Nest
  - 2019
  - Clear acrylic medium, acrylic paint, plastic netting, twisted twine, plastic strapping, peanuts and peanut shells, paper, PVC tube, glitter, sawdust, tar, and soil
  - BMA 2020.39

- Barbara Chase-Riboud (American, born 1939)
  - Malcolm X #15
  - 2017
  - Bronze, steel, silk, wool, cotton, and synthetic fibers
  - BMA 2020.41
ACCESSIONED BY GIFT AND PURCHASE
Gift of the Souls Grown Deep Foundation; and purchase with exchange funds from the Pearlstone Family Fund and partial gift of The Andy Warhol Foundation for the Visual Arts, Inc.

Mary T. Smith (American, 1905–1995)
Here I am 12345
1985
Paint and chrome on tin
BMA 2020.36

Mary T. Smith (American, 1905–1995)
Untitled
1987
Paint and fiber-tipped pen on wood
BMA 2020.37

Bessie Harvey (American, 1929–1994)
Seven Faces of Eve
1987
Found wood, jewelry, cowrie shells, paint, and spray paint
BMA 2020.38

ACCESSIONED BY GIFT
The Joyner / Giuffrida Collection

Radcliffe Bailey (American, born 1968)
Untitled
1999
Mixed media wood sculpture
BMA 2019.181

Zander Blom (South African, born 1982)
Untitled (1.686)
2014
Oil on linen
BMA 2019.182

Meleko Mokgosi (Motswana, born 1981)
Pax Afrikaner: Good Boy (Panel 2)
2011
Oil on canvas
BMA 2019.184

Angel Otero (Puerto Rican, born 1981)
Blanket Weaver
2015
Silicone and cadmium pigment on canvas
BMA 2019.185

Purvis Young (American, 1943–2010)
Angel of the Inner City
1970–1975
Painting on found wood
BMA 2019.188

Purvis Young (American, 1943–2010)
Freedom Horses
n.d.
Oil on wood
BMA 2019.189

Gift of Michael and Ilene Salcman, Baltimore
Deborah Kass (American, born 1952)
Gold Barbra (The Jewish Jackie Series)
From the series The Warhol Project: The Jewish Jackies
1992
Silkscreen ink and acrylic on canvas
2020.24

Gift of Louis B. Thalheimer
Nancy Stevenson Graves (American, 1940–1995)
Footscray (Australia Series)
1985
Oil, acrylic, and glitter on canvas with painted aluminum sculptural elements
BMA 2020.23

Kenneth Noland (American, 1924–2010)
White, Red and Green
1963
Acrylic on canvas
BMA 2020.25

CONTEMPORARY TIME-BASED MEDIA

ACCESSIONED BY PURCHASE
Purchase with exchange funds from the Pearlstone Family Fund and partial gift of The Andy Warhol Foundation for the Visual Arts, Inc.

Kota Ezawa (German, born 1969)
National Anthem
2018
Single-channel high-definition video projection (color, sound)
Edition: 5/9
BMA 2019.161

Nathalie Djurberg (Swedish, born 1978) and Hans Berg (Swedish, born 1978)
One Need Not be a House, The Brain Has Corridors
2018
Stop motion animation (color, sound)
Edition: 1/5, 2APs
BMA 2020.16

Laura Ortman (American, born 1973)
My Soul Remainer
2017
Single-channel high-definition video (color, sound)
Unique
BMA 2020.17

Martine Syms (American, born 1988)
Notes on Gesture
2015
Single-channel video (color, sound)
Edition: 4/5 + 1AP
BMA 2020.27

ACCESSIONED BY GIFT
Gift of Garth Greenan
Howardena Pindell (American, born 1943)
Producer: Howardena Pindell (American, born 1943)
Cinematographer: Maria Lino
Editor: Maryann De Leo
Free, White and 21
1980
Single-channel video (color, sound)
BMA 2019.180

CONTEMPORARY PRINTS, DRAWINGS, PHOTOGRAPHS

ACCESSIONED BY PURCHASE
The Abell Foundation Photograph Acquisitions Endowment

Allen Frame (American, born 1951)
Swimmer, Mississippi
1997
Gelatin silver print
Edition of 9
BMA 2019.166
Allen Frame (American, born 1951)
*Tina and Jonas, Berlin*
1999
Gelatin silver print
Edition 3 of 9
BMA 2019.167

Allen Frame (American, born 1951)
*John and Paul Reaching Toward Each Other, Atlanta*
1995
Gelatin silver print
Edition 7 of 9
BMA 2019.168

Samuel Fosso (Cameroonian, born 1962)
*Autoportrait*
From the series *70's Lifestyle*
1975–1978
Gelatin silver print
Edition 11 of 12
BMA 2019.205

**The William G. Baker, Jr. Memorial Fund**

Darrel Ellis (American, 1958–1992)
*Untitled (Grandfather Thomas and Cousin Irving)*
c. 1990
Gelatin silver print
BMA 2019.160

Sanlé Sory (Burkinabe, born 1943)
*Je vais décoller*
From the series *Volta Photo*
1977–1978
Gelatin silver print
Edition: AP 1, Edition of 10 + 3 AP, printed later
BMA 2019.203

**Ellen Lesperance (American, born 1971)**
*As If The Earth Itself Was Ours By New Covenant*
2018
Gouache and graphite on tea-stained paper
BMA 2019.155

Joe Overstreet (American, 1933–2019)
*Untitled*
1973
Acrylic paint over graphite on assembled (sewn) paper support
BMA 2019.158

Samuel Fosso (Cameroonian, born 1962)
*La femme américaine libérée des années 70*
From the series *Tati*
1997
Chromogenic print
AP 4 of 4
BMA 2019.206

**Nate Lewis (American, born 1985)**
*Signal of XVIII*
From the series *Signaling*
2019
Hand sculpted paper, inkjet print, ink, graphite, frottage
BMA 2019.207

Wendy Red Star (Apsáalooke (Crow), born 1981)
*1880 Crow Peace Delegation*
2014
10 pigment-based inkjet prints
Edition: 15/15
BMA 2020.28.1–10
Shinique Smith (American, born 1971)
**Drawing for Generations II**
2019
Brush and black ink and watercolor on paper
BMA 2020.29

**Women's Committee Acquisitions Endowment for Contemporary Prints and Photographs**
Vivian Browne (American, 1929–1993)
Obeji
1973
Etching and aquatint with lift ground and open bite
Edition: 19/35
BMA 2020.21

**ACCESSIONED BY GIFT AND PURCHASE**
Gift of the Souls Grown Deep Foundation; and purchase with exchange funds from the Pearlstone Family Fund and partial gift of The Andy Warhol Foundation for the Visual Arts, Inc.

Nellie Mae Rowe (American, 1900–1982)
**Woman Flying a Butterfly Kite**
1981
Fiber-tipped pen, wax crayon, pastel, ballpoint pen, and graphite on paper
BMA 2020.30

Howardena Pindell (American, born 1943)
**Removal 3/8**
1973
Acrylic paint and wax crayon on paper
BMA 2019.177

Howardena Pindell (American, born 1943)
**Video Drawings: Tennis**
1975
Chromogenic print
BMA 2019.178

Howardena Pindell (American, born 1943)
**Video Drawings: Science Fiction (Metropolis)**
1975
Chromogenic print
BMA 2019.179

Gift of Michael Sherman and Carrie Tivador, Los Angeles
Doreen Garner (American, born 1986)
**Medical Study #5**
2013
Graphite and watercolor on paper
BMA 2019.175

PROMISED GIFT
Promised gift of Steven Scott, Baltimore, in Honor of Jay McKean Fisher, BMA Emeritus Senior Curator for Prints, Drawings, and Photographs
Red Grooms (American, born 1937)
**Matisse**
1976
Lithograph
Edition of 75 plus 10 APs

**DECORATIVE ARTS**

Adam Pendleton (American, born 1984)
**Untitled**
2013
Silkscreen on mylar
BMA 2019.187

Howardena Pindell (American, born 1943)
**Video Drawings: Science Fiction (Metropolis)**
1975
Chromogenic print
BMA 2019.179

Gift of Michael Sherman and Carrie Tivador, Los Angeles
Doreen Garner (American, born 1986)
**Medical Study #3**
2013
Ballpoint pen and watercolor on paper
BMA 2019.173

Doreen Garner (American, born 1986)
**Medical Study #4**
2013
Graphite, colored pencil, and watercolor on paper
BMA 2019.174

**ACCESSIONED BY PURCHASE**
Albert H. Cousins Memorial Fund
Manufacturer: Ralph O. Smith Company (American, active c. 1949–1954)
**Three-armed Table Lamp**
1948–1949
Brass, spun aluminum
BMA 2020.10
Decorative Arts Acquisitions Endowment
established by the Friends of the American Wing
Artist Unidentified
Attributed to Potosí, Bolivia
Tray
c. 1725–1750
Silver
BMA 2020.9

ACCESSIONED BY GIFT
Gift of Susan B. Katzenberg, Baltimore
William B. Meyers (American, 1887–1958) and Unknown Artists
Miniature silver pieces and cupboard
c. 1902–1947
Sterling silver, wood
BMA 2019.105.1-30

PRE-1960 EUROPEAN PAINTING & SCULPTURE

ACCESSIONED BY GIFT
Gift of Anthony Ray Katz, Grandson of A. Ray Katz and Great-Grandson of Jacob Epstein
Sir William Orpen (Irish, 1878–1931)
Portrait of A. Ray Katz (1877–1938)
c. 1929
Oil on canvas
BMA 2019.217

Gift of Louis B. Thalheimer, Elizabeth T. Wachs and Marjorie T. Coleman
Georges Rouault (French, 1871–1958)
The Lawyer
1911
Oil on paper mounted on canvas
BMA 2020.8

PRE-1960 GRAPHIC ARTS

ACCESSIONED BY PURCHASE
Blanche Adler Memorial Fund
Publisher: Dominicus Custos (Netherlandish, active in Germany, c. 1550–1612)
Portrait of Helena Antonia Galeckha, 18 Years Old
c. 1568
Engraving
BMA 2019.109

Roger M. Dalsheimer Photograph Acquisitions Endowment
Cecil Beaton (English, 1904–1980)
Colette, April 26, 1929
1929
Gelatin silver print
BMA 2019.108

The John Dorsey and Robert W. Armacost Acquisitions Endowment
Barbara Regina Dietzsch (German, 1706–1783)
Blue Morning Glory
c. 1760
Opaque and transparent watercolor with gold border on vellum
BMA 2020.3

Barbara Regina Dietzsch (German, 1706–1783)
Narcissus
c. 1760
Opaque and transparent watercolor with gold border on vellum
BMA 2020.4

Gift of Jay McKean Fisher, Baltimore, in Honor of Rena Hoisington
Charles André Malardot (French, 1817–1879)
Scene in the Vosges (Vue des Vosges)
1850
Etching on chine collé
BMA 2019.151

Gift in Memory of Jane Pumphrey Nes
Paul Klee (Swiss, 1879–1940)
The King Charges On
1913
Pen and black ink on paper
BMA 2020.6

Gift of Leonard Topper, Bethesda, Maryland
William Henry Hunt (English, 1790–1864)
Still Life with Apples, Grapes, and Chestnuts
c. 1835–1860
Watercolor on paper
BMA 2019.110

Kamil Kubik (Czech, 1930–2011)
Opéra National de Paris
20th century
Pastel on paper
BMA 2019.111

John Taylor Arms (American, 1887–1953)
Segovia
1924
Etching
BMA 2019.112

John Taylor Arms (American, 1887–1953)
Basilica of the Madeleine, Vézelay
1929
Etching on blue-green paper
BMA 2019.113

Gift of Jay McKeen Fisher, Baltimore
Charles André Malardot (French, 1817–1879)
Scene in the Vosges (Vue des Vosges)
1850
Etching on chine collé
BMA 2019.151

Gift in Memory of Jane Pumphrey Nes
Paul Klee (Swiss, 1879–1940)
The King Charges On
1913
Pen and black ink on paper
BMA 2020.6

Gift of Leonard Topper, Bethesda, Maryland
William Henry Hunt (English, 1790–1864)
Still Life with Apples, Grapes, and Chestnuts
c. 1835–1860
Watercolor on paper
BMA 2019.110

Kamil Kubik (Czech, 1930–2011)
Opéra National de Paris
20th century
Pastel on paper
BMA 2019.111

John Taylor Arms (American, 1887–1953)
Segovia
1924
Etching
BMA 2019.112

John Taylor Arms (American, 1887–1953)
Basilica of the Madeleine, Vézelay
1929
Etching on blue-green paper
BMA 2019.113
John T. Taylor Arms (American, 1887–1953)

*The Piazza, Venzone*

1931

Etching

BMA 2019.114

John T. Taylor Arms (American, 1887–1953)

*Stockholm*

1940

Etching and aquatint on blue-green paper

BMA 2019.115

John T. Taylor Arms (American, 1887–1953)

*Cavendish Church*

1944

Etching

BMA 2019.116

Gifford Beal (American, 1879–1956)

*Path by the River, New York*

1930

Drypoint

BMA 2019.117

Gifford Beal (American, 1879–1956)

*Central Park in Winter*

c. 1930

Drypoint

BMA 2019.118

George Wesley Bellows (American, 1882–1925)

*Philosopher on the Rock*

1916

Lithograph

BMA 2019.119

Asa Cheffetz (American, 1896–1965)

*Landscape, Vermont*

1946

Wood engraving

BMA 2019.120

Sir Francis Seymour Haden (English, 1818–1910)

*Thames Fisherman, No. 1*

1859

Drypoint and etching

BMA 2019.121

Samuel Halpert (American, 1884–1930)

*Still Life by a Window*

c. 1925

Lithograph

BMA 2019.122

George Overbury (Pop) Hart (American, born Egypt, 1868–1933)

*Native Baptism, Trinidad*

1924

Aquatint and drypoint

BMA 2019.123

Henri-Gabriel Ibels (French, 1867–1936)

*Street Pavers (Les Paveurs)*

From the series *L'Estampe originale*

1894

Etching

BMA 2019.124

Henri-Gabriel Ibels (French, 1867–1936)

*The Duty (Le Devoir)*

From the series *Le Théâtre Libre*

1893

Color lithograph

BMA 2019.125

Henri-Gabriel Ibels (French, 1867–1936)

*Circus (Au cirque)*

From the series *L'Estampe originale*

1893

Color lithograph

BMA 2019.126

Henri-Gabriel Ibels (French, 1867–1936)

*Lovers in a Field (Les amoureux dans le champ)*

c. 1890

Color lithograph

BMA 2019.128

Henri-Gabriel Ibels (French, 1867–1936)

*Les petits vernis*

c. 1890

Lithograph

BMA 2019.129

Henri-Gabriel Ibels (French, 1867–1936)

*The Honest Woman (La femme honnète)*

c. 1890

Lithograph with watercolor (hand coloring)

BMA 2019.130

Henri-Gabriel Ibels (French, 1867–1936)

*Rehearsal at the Folies Bergère: Emilienne d'Aleçon (Une répétition générale au Folies Bergère: Emilienne d'Aleçon)*

1893

Lithograph

BMA 2019.131

Henri-Gabriel Ibels (French, 1867–1936)

*Couple in the Street (Couple dans la rue)*

c. 1890

Lithograph

BMA 2019.132

Henri-Gabriel Ibels (French, 1867–1936)

*Pierrot and Harlequin*

c. 1890

Lithograph

BMA 2019.133

Henri-Gabriel Ibels (French, 1867–1936)

*The Wave (La Vague)*

From the series *L'Estampes originale*

1894

Lithograph

BMA 2019.134

Martin Lewis (American, born Australia, 1881–1962)

*Shadows on the Ramp*

1927

Drypoint and sandpaper ground

BMA 2019.135

Charles Wheeler Locke (American, 1899–1983)

*Two Men at a Lunch Counter*

c. 1935

Lithograph on chine appliqué

BMA 2019.136

Charles Wheeler Locke (American, 1899–1983)

*Two Men Talking*

c. 1935

Lithograph

BMA 2019.137

Louis Lozowick (American, born Ukraine, 1892–1973)

*Self-Portrait (Portrait Study)*

1930

Lithograph

BMA 2019.138


*Tumblers*

1934

Lithograph

BMA 2019.139

Manuel Robbe (French, 1872–1936)

*The New Piece of Music (Le nouveau morceau de musique)*

1903

Color aquatint and etching

BMA 2019.140

Leroy D. Sauer (American, 1894–1959)

*Small Town*

1941

Linoleum cut

BMA 2019.141
John Sloan (American, 1871–1951)
*Man Monkey* 
1905  
Etching  
BMA 2019.142

Félix Vallotton (French, born Switzerland, 1865–1925)  
*The Execution (L’Exécution)*  
1894  
Woodcut  
BMA 2019.143

Max Weber (American, born Russia, 1881–1961)  
*Standing Nude*  
1919–1920  
Woodcut  
BMA 2019.144

Max Weber (American, born Russia, 1881–1961)  
*Figure*  
1919–1920  
Woodcut  
BMA 2019.145

Max Weber (American, born Russia, 1881–1961)  
*Two Figures*  
1919–1920  
Woodcut  
BMA 2019.146

Max Weber (American, born Russia, 1881–1961)  
*Seated Figure*  
1919–1920  
Woodcut  
BMA 2019.147

Max Weber (American, born Russia, 1881–1961)  
*Head of a Man*  
1919–1920  
Woodcut  
BMA 2019.148

Max Weber (American, born Russia, 1881–1961)  
*Head and Shoulders of Figure*  
1919–1920  
Woodcut  
BMA 2019.149

Max Weber (American, born Russia, 1881–1961)  
*Reclining Nude*  
1924–1930  
Woodcut  
BMA 2019.150

Max Weber (American, born Russia, 1881–1961)  
*Sojourner Truth*  
2006  
Cotton fabric, cotton thread  
BMA 2019.171

Ramsess (American, born 1956)  
*H. Rap Brown*  
2008  
Cotton fabric, cotton thread  
BMA 2019.172

Ramsess (American, born 1956)  
*Unraveling*  
2015  
Cotton, wood, metal  
Edition: 5/10  
BMA 2019.106

Sonya Clark (American, born 1967)  
*Elements*  
c. 1953  
Screen-printed linen  
BMA 2020.11

Sonya Clark (American, born 1967)  
*Top Brass*  
1964  
Screen-printed cotton  
BMA 2020.14

TEXTILES

**ACCESSIONED BY PURCHASE**

**Purchase with exchange funds from the Pearlstone Family Fund and partial gift of The Andy Warhol Foundation for the Visual Arts, Inc.**  
Sonya Clark (American, born 1967)  
*Unraveling*  
2015  
Cotton, wood, metal  
Edition: 5/10  
BMA 2019.106

**Textile Acquisition Fund**

Designer: Virginia Olga Lee (American, 1924–2014)  
Manufacturer: L. Anton Maix Fabrics  
*Elements*  
c. 1953  
Screen-printed linen  
BMA 2020.12

Designer: Nathalie Du Pasquier (French, born 1957)  
Manufacturer: Rainbow  
*Gabon*  
1982  
Printed cotton  
BMA 2020.15

**ACCESSIONED BY GIFT AND PURCHASE**

Gift of the Souls Grown Deep Foundation; and purchase with exchange funds from the Pearlstone Family Fund and partial gift of The Andy Warhol Foundation for the Visual Arts, Inc.  
Lucy Mingo (American, born 1931)  
*Chestnut Bud*  
1960s  
Cotton, cotton/polyester blend  
BMA 2020.31
Loretta Pettway (American, born 1942)
*Four-Block Strip*
C. 1960
Cotton, synthetic
BMA 2020.32

Lucy T. Pettway (American, 1921–2004)
*Housetop*
C. 1970
Cotton
BMA 2020.33

Pearlie Irby Pettway (American, c. 1893–1955)
*Diamond in Square*
C. 1950
Cotton, wool, synthetic
BMA 2020.34

Nell Hall Williams (American, born 1933)
*Blocks and Strips*
1971
Cotton, synthetic
BMA 2020.35

**ACCESSIONED BY GIFT**

*Gift of Asbury Methodist Village, Gaithersburg, Maryland*

Maker: Unknown Artist
*John Wesley Baltimore Album Quilt*
C. 1849–1850
Cotton, silk, velvet, corduroy, ink, beads; cotton, silk and wool embroidery thread
BMA 2019.107

*Gift of Alexander Baer, Baltimore*

Maker: Unknown Artist (American or English)
*Rebecca at the Well*
C. 1800
Silk ground, wool or wool and silk embroidery threads
BMA 2020.1

Maker: Unknown Artist (American or English)
after print published by John Raphael Smith
(English, 1751–1812)
*The Industrious Cottager*
c. 1800
Silk ground, wool embroidery threads
BMA 2020.2

**PROMISED GIFTS**

*Collection of Anne L. Stone, Baltimore: Promised Gift to The Baltimore Museum of Art*

Judith Larzelere (American, born 1944)
*Untitled*
c. 1990
Cotton

M. Joan Lintault (American, born 1938)
*The Flower Thieves*
1992
Dyed, screen-printed, painted cotton, appliqué, quilted, sewing machine lace
FINANCIAL REPORT

STRONG FISCAL MANAGEMENT
The BMA ended fiscal year 2020 with a balanced budget thanks to our generous donors and Members, the dedicated leadership of the Board of Trustees, and the resourceful Museum staff. Through their support, the Museum was able to realize many outstanding artistic and educational programs and sustain free admission despite the challenges of the pandemic. This sound fiscal management reflects the continued commitment to excellence in all areas of operation so that the citizens of Baltimore and the State of Maryland, as well as cultural tourists from around the world, can continue to enjoy and benefit from this wonderful institution. We are very grateful for everyone’s generous support of the BMA and their dedication to its vibrant future.
OPERATING ACTIVITY

TOTAL OPERATING REVENUE

<table>
<thead>
<tr>
<th>Source</th>
<th>Amount</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>Contributed Income</td>
<td>$5,773,140</td>
<td>34.90%</td>
</tr>
<tr>
<td>Endowment</td>
<td>$4,515,775</td>
<td>27.20%</td>
</tr>
<tr>
<td>Baltimore City</td>
<td>$2,524,406</td>
<td>15.20%</td>
</tr>
<tr>
<td>Earned Income</td>
<td>$1,606,257</td>
<td>9.70%</td>
</tr>
<tr>
<td>Maryland State Arts Council</td>
<td>$1,108,356</td>
<td>6.70%</td>
</tr>
<tr>
<td>Other Grants</td>
<td>$1,045,357</td>
<td>6.30%</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>$16,573,291</strong></td>
<td><strong>100%</strong></td>
</tr>
</tbody>
</table>

TOTAL OPERATING EXPENSES

<table>
<thead>
<tr>
<th>Category</th>
<th>Amount</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>Curatorial, Collections, and Exhibitions</td>
<td>$11,446,207</td>
<td>69.10%</td>
</tr>
<tr>
<td>Education</td>
<td>$1,325,590</td>
<td>8%</td>
</tr>
<tr>
<td>General Administration</td>
<td>$2,030,761</td>
<td>12.25%</td>
</tr>
<tr>
<td>Development &amp; Membership</td>
<td>$963,149</td>
<td>5.80%</td>
</tr>
<tr>
<td>Retail</td>
<td>$804,260</td>
<td>4.85%</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>$16,569,967</strong></td>
<td><strong>100%</strong></td>
</tr>
</tbody>
</table>
## STATEMENT OF FINANCIAL POSITION

### ASSETS

<table>
<thead>
<tr>
<th>CURRENT ASSETS</th>
<th>FY 2020 6/30/20</th>
<th>FY 2019 6/30/19</th>
</tr>
</thead>
<tbody>
<tr>
<td>Cash and Cash Equivalents</td>
<td>$2,580,499</td>
<td>$1,511,349</td>
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<tr>
<td>Investments</td>
<td>$8,453,413</td>
<td>$8,609,359</td>
</tr>
<tr>
<td>Contributions and Grants Receivable</td>
<td>$6,813,769</td>
<td>$3,210,042</td>
</tr>
<tr>
<td>Accounts Receivable</td>
<td>$98,468</td>
<td>$529,780</td>
</tr>
<tr>
<td>Inventories</td>
<td>$396,053</td>
<td>$343,894</td>
</tr>
<tr>
<td>Other Current Assets</td>
<td>$2,088,833</td>
<td>$1,586,311</td>
</tr>
<tr>
<td><strong>Total Current Assets</strong></td>
<td><strong>$20,431,035</strong></td>
<td><strong>$15,790,735</strong></td>
</tr>
<tr>
<td>Investments</td>
<td>$137,818,925</td>
<td>$131,197,423</td>
</tr>
<tr>
<td>Contributions Receivable, net</td>
<td>$5,431,276</td>
<td>$7,061,750</td>
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<tr>
<td>Property and Equipment, net</td>
<td>$5,599,741</td>
<td>$4,725,277</td>
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<tr>
<td>Interest Rate Swap</td>
<td>$3,050</td>
<td>$978</td>
</tr>
<tr>
<td><strong>Total Assets</strong></td>
<td><strong>$169,284,027</strong></td>
<td><strong>$158,776,163</strong></td>
</tr>
</tbody>
</table>

### LIABILITIES AND NET ASSETS

<table>
<thead>
<tr>
<th>CURRENT LIABILITIES</th>
<th>FY 2020</th>
<th>FY 2019</th>
</tr>
</thead>
<tbody>
<tr>
<td>Accounts Payable &amp; Accrued Expenses</td>
<td>$1,501,336</td>
<td>$1,221,528</td>
</tr>
<tr>
<td>Payables Under Split Interest Agreements</td>
<td>$160,587</td>
<td>$160,577</td>
</tr>
<tr>
<td>Deferred Revenue</td>
<td>$722,724</td>
<td>$892,071</td>
</tr>
<tr>
<td>Bonds Payable, Current Portion</td>
<td>$255,293</td>
<td>$248,121</td>
</tr>
<tr>
<td>Paycheck Protection Program Promissory Note</td>
<td>$1,288,000</td>
<td></td>
</tr>
<tr>
<td><strong>Total Current Liabilities</strong></td>
<td><strong>$3,927,940</strong></td>
<td><strong>$2,522,297</strong></td>
</tr>
</tbody>
</table>

### NET ASSETS

<table>
<thead>
<tr>
<th>TOTAL LIABILITIES</th>
<th>FY 2020</th>
<th>FY 2019</th>
</tr>
</thead>
<tbody>
<tr>
<td>Bonds Payable, Long Term</td>
<td>$2,909,359</td>
<td>$3,115,271</td>
</tr>
<tr>
<td>Payables Under Split Interest Agreements</td>
<td>$836,362</td>
<td>$892,339</td>
</tr>
<tr>
<td><strong>Total Liabilities</strong></td>
<td><strong>$7,673,661</strong></td>
<td><strong>$6,529,907</strong></td>
</tr>
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</table>

<table>
<thead>
<tr>
<th>WITHOUT DONOR RESTRICTIONS</th>
<th>FY 2020</th>
<th>FY 2019</th>
</tr>
</thead>
<tbody>
<tr>
<td>Without Donor Restrictions</td>
<td>$21,322,817</td>
<td>$22,654,052</td>
</tr>
<tr>
<td>With Donor Restrictions</td>
<td>$140,287,549</td>
<td>$129,592,204</td>
</tr>
<tr>
<td><strong>Total Net Assets</strong></td>
<td><strong>$161,610,366</strong></td>
<td><strong>$152,246,256</strong></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>WITH DONOR RESTRICTIONS</th>
<th>FY 2020</th>
<th>FY 2019</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Total Liabilities and Net Assets</strong></td>
<td><strong>$169,284,027</strong></td>
<td><strong>$158,776,163</strong></td>
</tr>
</tbody>
</table>