SEPTEMBER 1, 2011 - AUGUST 31, 2012
WORCESTER ART MUSEUM
opening doors to a vibrant future

55 Salisbury Street / Worcester, MA 01609 / worcesterart.org
To the WAM Community

The past year was marked by a once in a generation change in leadership. Finding a successor for Jim Welu, at the helm of the Worcester Art Museum for more than a quarter century, was a complex task. We sought a candidate who could understand and honor the successes of the past, but also brought fresh ideas to the table. Our charge was not a simple one: bring WAM to the forefront of professional credentials: besides extensive experiences in Massachusetts and beyond.

After a careful search we were very fortunate to be able to attract Matthias Waschek. Matthias brings the highest professional credentials: besides extensive experiences at the Louvre Museum in Paris and the Pulitzer Foundation for the Arts in St. Louis, MO, he has an impressive bibliography, a deep passion for art, and a proven track record of engaging new audiences. In addition he speaks four languages, has a doctoral degree in the Fine Arts, and has extensive teaching experiences in higher education.

From the beginning, his enthusiasm, strategic vision and fearless leadership continues to impress, as evidenced by the local, regional, national and international attention that WAM has received in the press and on the web since his arrival. The positive impact of his stewardship is evident in the pages of this report, and I look forward to his continued success. It has been an honor working with him these past 12 months, and an even greater honor to call him a friend.

In this my last year as President of this amazing institution, I would also like to extend my thanks to the team at WAM: the staff, the Corporators and my fellow board members. I would also like to add a personal thanks to Jim Welu, whose open door and amazing spirit brought me into this wonderful museum community as a volunteer. Our first conversation about the Museum’s collection left me no doubt that this was a museum I could call home. I remain humbled by your faith, grateful for this opportunity, and, as always, excited about the future at WAM.

Can you believe it? One year has gone by since I was nominated the 13th director of the Worcester Art Museum. Plenty has happened over this year, and I am pleased to have this opportunity to share some of the significant growth and positive change that has occurred since my appointment in November 2011. First and foremost I would like to extend my heartfelt thanks to our board of trustees and board president, Cliff Schorer, for their ongoing support of and commitment to this institution.

Over the past year I have been struck by the quality and investment of the Museum staff, a group of exceptional people whom I value tremendously. Not only are they dependable and inspirational, but also open to change. The most important development this year was the inevitable move from a four- to a five-workday week, affecting many WAM staff members, without any changes to the annual budget. The rewards for this move will show, as we grow even more productive and efficient.

This past year is firmly rooted in the principles of strategic focus. The seeds of financial sustainability, relevance and access were planted with the implementation of significant changes to the way the Museum operates. The most emotional change was the reopening of the Salisbury Street doors, showing the community that we are open for business. The most visible change was evident in the quantity and quality of press attention the Museum received with leading articles, exhibition reviews and interviews in The Boston Globe, The New York Times, WGBH Greater Boston, and many professional and art journals. The most substantial change was when we took a calculated risk and opened the Museum for free over two months this past summer, resulting in triple the foot traffic in 2012 compared to the same period in 2011. The most promising change was jumpstarting our long-term collaborations with local institutions, notably the Colleges of the Worcester Consortium and the Worcester Juvenile Court System. The most discreet change was the initial process of reorganizing our staff to better meet future challenges. The most ambitious change was when our leadership team forged a vision and laid a foundation with which to map our 10-year goals and establish benchmarks on how to measure our progress and create accountability among our colleagues.

Rest assured this institution has incredibly healthy bones. It not just houses an outstanding collection, resides in phenomenal real estate, but also owns a relatively healthy endowment and employs a great staff. The most important factor in this equation of success is YOU, the community that champions us, stimulates us and challenges us. It is your right to ask for transparency and a vision that you can help sustain. This is your museum. Without you, we cannot exist. If this museum ignites your enthusiasm, if you believe in what we can do and be, if we have gained your trust via transparency and vision, you owe it to yourself and your passion to fully support us so that we can uphold our core mission of “art for the benefit of all.”

I look forward to sharing our continued growth with you.

Clifford J. Schorer, Board President

Matthias Waschek, Director
Deputy Director + Chief Operating Officer
Tracy Caforio

Director of Development
Jere Shea

Interim Chief Curator + Curator of Contemporary Art
Susan L. Stoops

Director of Audience Engagement
Adam Reed Rozan

Trustees are volunteers elected by the Corporators to manage the business of the Corporation. Individual trustees demonstrate their commitment to the Museum and its mission by providing leadership and strategic direction, by participating in programs and events, and by raising and contributing funds. Trustees understand the Museum’s value within the community as well as in the lives of the people it serves.

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* 3-term limit in November 2012
✝ Deceased

2020 Vision

In 2020, the Worcester Art Museum is a top cultural destination in New England. We attract over 200,000 visitors annually to our exhibition spaces, and play a pivotal role in the cultural and economic vitality of the city of Worcester. Building on past successes, we expand our role as a focal institution in the region, providing cohesion to an ever-changing social fabric. As a highly motivated team, we further connect with our communities and build on the synergy with our partner institutions, including the eleven colleges and universities in Worcester.

Capitalizing on our medium size, our encyclopedic collection and a robust exhibition schedule, we emphasize our unique narrative – a narrative of connections: connecting art with individual experiences, joy and discovery, as well as connecting people, cultures, and histories with the here and now of a globalizing world. This narrative is supported by our visitor-focused culture, a highly welcoming environment and an all-pervading openness to experimentation and creative thinking.

I implore you—go to Worcester. See works by all of the greats you’ve never seen before. Revel in your discoveries… you will be bowled over. I promise.
—Jared Bowen, WGBH, Greater Boston, July 20, 2012

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WAM announces the Frank Channing Smith, Jr. Collection

Ten panel paintings of the early Renaissance, purchased during the 1920s and 1930s by Frank Channing Smith, Jr., a prominent Worcester attorney, Museum Trustee, and for a short period, president of the Museum, have been donated to the Museum’s permanent collection. When Smith died in 1952, these extraordinary works were divided between his nieces, Amy Bess Williams Miller and Margery Anne Williams Adams, who were sisters. In 2003, the Museum received the following five paintings from the estate of Ms. Miller (former president of Hancock Shaker Village) of Pittsfield, Massachusetts:
- Taddeo di Bartolo, Christ Carrying the Cross
  - Alvaro Pirez, Scene from the Lives of Cosmos and Damian (Stoning)
  - Alvaro Pirez, Scene from the Lives of Cosmos and Damian (Beheading)
- Master of San Miniato, Death of St. Catherine of Siena
- Master of the Madonna with a Parrot, Madonna and Child with St. Joseph (accessioned 2006)

In 2007, Ms. Adams of Charlotte, North Carolina, appreciating the value of keeping the family’s collection together, put on long-term loan as promised gifts to the Museum the five paintings she had inherited from her uncle. In June of this year, Ms. Adams formally donated these works to the Museum:
- Bernardo Daddi, Madonna and Child
- Bernardo Daddi, Crucifixion
- Giovanni del Biondo, Communion of the Sick
- Giovanni del Biondo, Extreme Unction
- Master of the Accademia Annunciation, Pietà

Two of the ten masterworks will be on view in the Museum galleries in July 2013.
Exhibitions

Wall at WAM: Charline von Heyl
November 19, 2010 – February 24, 2013
Supported by the Don and Mary Melville Contemporary Art Fund. Additional generous support provided by David and Marlene Persky, an anonymous donor, and Worcester Magazine.

The Strange Life of Objects: The Art of Annette Lemieux
April 9 – October 9, 2011

More than Face Value: Non-Traditional Subjects in American Miniature Painting
May 4 – December 4, 2011

Leisure, Pleasure, and the Debut of the Modern French Woman
May 14 – September 11, 2011

Exquisite Flowers from a Mysterious Garden: Prints by Itō Jakuchū (1716-1800)
July 20, 2011 – February 5, 2012

Flowers and Jewels: Chinese Fascination with the Mughal Style
August 31, 2011 – February 26, 2012

Rest Elsewhere: Netherlandish Mannerist Prints
October 8 – December 4, 2011

Art Since the mid-20th Century
Ongoing

Ladies of the House: Portrait Miniatures of Women from the Permanent Collection
December 7, 2011 – June 3, 2012

In Search of Julien Hudson: Free Artist of Color in Pre-Civil War New Orleans
December 9, 2011 – May 27, 2012
In Search of Julien Hudson: Free Artist of Color in Pre-Civil War New Orleans is organized by the Worcester Art Museum and The Historic New Orleans Collection. The exhibition is supported in part by an award from the National Endowment for the Arts. Related programming is made possible in part by the National Endowment for the Arts as part of American Masterpieces: Three Centuries of Artistic Genius.

Julien Hudson, Portrait Of A Man, Called A Self-portrait, detail, 1839, oil on canvas, Collections of Louisiana State Museum, 07526 b

Hymn to the Earth: Photographs by Ron Rosenstock
Exhibition and catalogue generously sponsored by Cutler Capital Management and Cutler Associates.

Carrie Moyer: Interstellar
February 11 – August 19, 2012
This exhibition is supported by the Don and Mary Melville Contemporary Art Fund.

Eight Views of the Ryūkyū Islands
February 15 – July 15, 2012

Small Porcelain Luxuries from China
February 29 – September 2, 2012

Pilgrimage to Hokusai’s Waterfalls
May 17 – November 11, 2012
The redesigned Japanese Gallery was made possible by generous funding from Margaret Harker in memory of Mimi d. Bloch and the E. Rhodes and Leona B. Carpenter Foundation.

Recent Acquisitions: American Portrait Miniatures from the Bequest of Lewis Hoyer Rabbage
June 6 – December 13, 2012

Spotlight on Maki Haku (1924-2000)

20th Century American Drawings
August 18 – December 2, 2012
Ongoing

Recovering: After Hours / Third Thursday of every month (Sponsored by the Members’ Council)

Recovering: Free First Saturdays (Sponsored by TJX Foundation)

Wall at WAM (Sponsored by the Don and Mary Melville Contemporary Art Fund with additional generous support provided by David and Marlene Parsley and an anonymous donor)

September

Curators of Annette Lemieux Gallery Talk
Lella Amalfitano and Judith Hoos-Fox discuss, The Stranger Life of Objects:

October

Chamber Music Series—Worcester Chamber Music Society (Sponsored by Nydia and Charles Moser)

24-hour Comic Challenge Panel Discussion: Chapter House Tableaux Vivants: A Benefit honoring James A. Wells (Sponsored by Interests Specialty Products, Inc. and College of the Holy Cross)

November

Prof’s Night
Family Day: Characters Welcome Engraving a Line Over the Alps: Lectures with Curator David Acton

December

Julien Hudson: Opening Party (Sponsored by Fallon Community Health Plan and Unum)

Symposium: Understanding Julien Hudson: Free Artist of Color in Context (Sponsored by Mass Humanities)

Julien Hudson: In Context Audio Tour

Ron Rosenstock: Hymns to the Earth (Exhibition and catalog sponsored by Cutter Capital Management and Cutter Associates)

Holidays at WAM (Sponsored by People’s United Bank)

December Workshops
First Night Worcester

January

In Search of your Treasures Appraisal Day

Flora in Winter 2012 (Sponsored by Unum, Fallon Community Health Plan and People’s United Bank)

Artist Talk: Ron Rosenstock

February

Black History Month Celebration (Sponsored by Mass Humanities)

February Fun Vacation Week Workshops

Lecture: Oppressed Everywhere in this Slavery-Cursed Land: Free People of Color Before the Civil War (Sponsored by Mass Humanities)

Career Night: The Ghost of Pure Antoine: Afro-Creole Traditions and the Making of New Orleans Catholicism (Sponsored by College of the Holy Cross)

Traveler’s Trunk: A Partnership with the Old Sturbridge Village (Sponsored by Mass Humanities)

Interstellar: Carrie Moyer (Exhibition and catalog supported by the Don and Mary Melville Contemporary Art Fund and CANADA, New York)

Salisbury Society Lecture Series: Meet Matthias Waschek, WAM’s New Director

March

Julien Hudson Closing Party: La Fête Nouvelle Orleans (Sponsored by Fallon Community Health Plan and Unum)

Anthony Amore Lecture Youth Art Month Reception (Sponsored by Massachusetts Art Education Association)

Chamber Music Series—duo from Borromeo String Quartet (Sponsored by Nydia and Charles Moser)

Family Day: Myths and Muses (Sponsored by Unum)

April

April Art Break Vacation Week Workshops

Artist Talk: Carrie Moyer

Salisbury Society Lecture Series: Hymns to the Earth with Ron Rosenstock

May

Chamber Music Series—Michèle Graveline and Stephen Hammer (Sponsored by Nydia and Charles Moser)

The Macartys: A Biennial Family in New Orleans (Sponsored by Mass Humanities)

Hokusai: Exhibition Opening Celebration

Corporator Mid-Year Event: Three Perspectives on Procaccini’s Betrayal of Christ

June

25th Anniversary Art All-State (Art All-State 2012 was made possible by the David Jay Freelander Education Fund and the Massachusetts Art Education Association)

Salisbury Society Lecture Series: Carrie Moyer

Salisbury Society Lecture Series: Meet Matthias Waschek, WAM’s New Director

July

Art of Annette Lemieux

WAM 101 (Buses sponsored by the Libraries of the College of the Holy Cross)

Fall Adult Classes Open House

Conference Room Opening Party (Sponsored by Massachusetts Cultural Council / Massachusetts Development and Myles J. and Joan D’Acron)

Fall/Winter Workshops

First Night Worcester

Library Triennial Book Sale FREE Family Day

Summer Family Open House

Salisbury Society Gala

Salisbury Award presented to Warner and Mary Fletcher

August

FREE Summer admission

September

Salisbury Society Lecture Series: Interstellar with Carrie Moyer

Strategic focus

Free Summer

After a successful grass-roots campaign to re-open the Museum’s Salisbury Street doors in the spring, jumpstarted by a lead gift from Barry Morgan, WAM announced on June 20, 2012 that the Museum would be free for all during the months of July and August. To celebrate the announcement, WAM held a free open house with activities for families on Saturday, June 23.

One of our biggest priorities is to make the Worcester Art Museum more accessible to the community and the world. The re-opening of the Salisbury doors is a symbolic gesture of full accessibility and the free admission provides literal access to all. Through the combination of these acts, combined with others in the future, we hope to deliver the message to the community that we welcome and encourage everyone to experience what this tremendous institution has to offer. We’re so appreciative of the encouragement and support we’ve received from our community in helping to make the Worcester Art Museum free for all to enjoy over the next couple of months... Without their commitment, it would have been extremely difficult to make this dream a reality. —Matthew Salisbury, WAM Director

Several community leaders and elected officials attended a press conference to support the museum’s announcement, including: Senator Harriette Chandler; Malcolm Rogers — Director, Museum of Fine Arts Boston; Anita Walker — Executive Director, Massachusetts Cultural Coalition; Lisa Simmons — Director of PR, MA Office of Travel and Tourism; Councillor Konnie Lukes, and Erin Williams, Cultural Development Officer, City of Worcester.

The Museum knows how to pay it back with free admission... other museums: there’s a lesson here.

—Judith H. Dobrzynski, Real Clear Arts, artjournal.com, June 26, 2012

[Image]
Behind the Scenes

Worcester Art Museum Team Conserves Chapter House

Chapter House, 1150-90
from the Priory of Saint John Le Bas-Nueil, Poitou-Charentes, France.
Limestone

From 2010 to 2012 the Worcester Art Museum conservation laboratory evaluated, treated, and conserved the Chapter House, using the most advanced scientific methods. Conservators carefully studied the entire structure and diagnosed its problems, using such analytical techniques as x-ray fluorescence, scanning electron microscopy, and petrography. With detailed knowledge of the building’s condition they devised a methodical treatment plan.

Decades of Museum visitors had touched the stone surfaces leaving oil and dirt from their skin. Conservators used a scientifically-formulated gel to dissolve the dirt and oil on the stone surfaces, and then removed both with moist cotton pads. With a laser they cleaned the lower walls where over the years floor coatings and waxes had gotten onto the stone. Orange iron stains, caused by a water leak, were removed with a special cleaning solution.

Old plaster repairs covered some areas of the building’s surface. Conservators removed these using a chisel and mallet, and also filled-in graffiti scratched into the walls. They found that some stones had become decayed and weakened from high salt deposits in their structure. Using water-soaked poultices they were able to draw out these damaging salts. Conservators also stabilized brittle and deteriorating stone blocks by applying dilute adhesive with a brush, or injecting it into the stone with a syringe.

In 2010, funding for this project was generously provided by an anonymous donor through the Greater Kansas City Community Foundation. In 2011, the Museum was awarded an Andrew W. Mellon Foundation Officer’s Grant in support of Conservation Fellow Susan Costello, who carried out the conservation research and treatment.

Learn more about the Chapter House and its journey from France to WAM and view images of the conservation process at worcesterart.org
Learning @ WAM

Youth

Igniting the connection between seeing and creating is the springboard for WAM’s kid-centric Classes. All of our young visitors begin their WAM experience with a trip through the galleries, which provided inspiration for hands-on art-making. Classes are offered for ages 3 to 17, in the fall, winter, spring, and summer sessions. Feb Fun and April Art vacation week workshops provide another opportunity for kids to encounter the Museum in a relevant, creative and encouraging environment.

Teens

2012 launched DigWAM: a video game design program that teaches the essential art fundamentals required to successfully master the basics of video game design and execution.

Adults

WAM Studio Classes, Lectures, and Workshops attracted a strong audience with a variety of learning opportunities in both the studio and galleries. Thought-provoking programs, such as Understanding Julien Hudson: Free Artist of Color in Context, provided rich insight for our visitors.

Families

During July and August, WAM offered a host of free family drop-in workshops on Sunday afternoons. These fun and accessible programs included activities such as drawing a comic or writing a Haiku poem. The Museum also hosted two popular collection-based Family Days: Characters Welcome in the fall and Myths and Muse in the spring.

Worcester Public Schools

Each year, every 4th grader in the WPS district visits the Museum to participate in The Artist’s Intent and Descriptive Landscapes. This interdisciplinary program of study is aligned with the Commonwealth of Massachusetts Department of Elementary and Secondary Education Curriculum Frameworks.

Community

2012 marked the 26th anniversary of WAM’s partnership with our neighbor, Elm Park Community School. All students in grades 1 through 6 visited the Museum for gallery and studio experiences. The program culminates with the 6th grade class celebrating their graduation from elementary school at the Museum. Students are given a life-time Membership to the Museum.

Higgins Education Wing Exhibitions

24-hour Comic Challenge: Results!

Monkey Boy to Lunch Lady: 10 Years of Jarrett J. Krowoczka

Black History Month Celebration

Youth Art Month

Exploring China Past and Present

Art All-State Alumni

Art All-State

The Museum offered its 25th Art All-State on Friday and Saturday, June 1-2. Working collaboratively with teachers and administrators around the state, 226 students were nominated and 148 were accepted, representing 112 schools and 148 communities. Sixteen artist mentors worked with these students in the galleries and studios over the two-day event. Art All-State began in 1988 under the sponsorship of the Worcester Art Museum and a generous grant from the then-Massachusetts Council on the Arts and Humanities. Cosponsors were and still are the Massachusetts Art Education Association (MAEA) and the MA Directors of Art Education with funding from the David J. Freelander Education Fund. Over 100 volunteers assisted in the planning and implementation of this annual program. Art All-State’s purpose is to encourage and motivate artistically talented juniors in high school, to advocate for quality art education, to give students an understanding of art related careers and direct knowledge of contemporary art forms. Art All-State alumni now number over 3,600.

Art All-State 2012 was made possible by the David J. Freelander Education Fund, and its co-sponsor the Massachusetts Art Education Association. Further support was received from the Ostrowski Family in memory of Christopher Ostrowski AA’96 and from Fallon Community Health Plan. Additional assistance in the form of in-kind donations was received from AA Transportation, Artist & Craftsmen, Blick Art Materials, Cocoon Graphics, Corner Grill, Curry Printing & Copy Center, Davis Publishing, Educational Sketchbook Program, Extras for Creative Learning, Fallon Community Health Plan, Golden Paints, Institute of Contemporary Art, Makers Paper & Food Network, Papa Gino’s, Polar Beverages, Price Chopper, Royal Brush, Sargent Art, School Specialty, Sysco Corp., and Utrecht Art Supply.
Growing foot traffic

FY 2011
admissions: 31,435
on premises: 78,012

FY 2012
admissions: 45,589
on premises: 92,292

FY 2011-2012
admissions: +45%
on premises: +18%

Growing web traffic

FY 2011
visits: 158,144
unique visitors: 87,860
pageviews: 508,647

FY 2012
visits: 331,834
unique visitors: 218,083
pageviews: 1,037,574

FY 2011-2012
visits: +109%
unique visitors: +149%
page views: +104%
Financial Picture

Statement of Financial Position as of August 31, 2012

Current Assets:
- Cash & Cash Equivalents: $332,606
- Grant and Other Receivables: $683,828
- Pledges Receivable, Net: $662,808
- Investments: $445,577
- Inventories: $76,382
- Prepaid Expenses: $89,702

Total Current Assets: $1,690,903

Property Plant & Equipment: $10,389,502
Pledges Receivable, Net: $874,533
Investments: $86,986,383

Total Assets: $99,941,321

Liabilities & Net Assets

Current Liabilities:
- Accounts Payable, Trade: $306,095
- Accrued and Other Liabilities: $392,705
- Deferred Revenue: $156,869

Total Current Liabilities: $855,669

Long-Term Debt: $3,150,000

Net Assets:
- Unrestricted: $25,608,310
- Temporarily Restricted: $32,193,067
- Permanently Restricted: $38,134,275

Total Net Assets: $95,935,652

Total Liabilities & Net Assets: $99,941,321

Operating Support & Revenue
As of August 31st, 2012

- Education: $603,214, 7%
- Membership: $269,445, 3%
- Admissions: $142,375, 2%
- Shop, Food Services, Rental: $658,110, 7%
- Auxiliary Activities: $158,890, 2%
- Gifts & Grants: $2,113,162, 14%
- Endowment & Other income: $5,620,964, 65%

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Operating Expenses
As of August 31st, 2012

- Building, Grounds & Security: $1,963,655, 23%
- Administration: $1,610,936, 19%
- Fundraising & Marketing: $1,426,581, 16%
- Curatorial & Conservation: $1,506,665, 12%
- Library: $153,835, 2%
- Education: $1,056,865, 12%
- Administration: $1,827,366, 21%
- Building, Grounds & Security: $1,963,655, 23%
- Library: $153,835, 2%

Bernardo Strozzi, The Calling of Saint Matthew, about 1620, oil on canvas, Museum purchase, 1941.1
Corporators, as stewards of the public trust, ensure the continuation of the Worcester Art Museum’s mission to collect, preserve, and exhibit art. Corporators are committed to the Museum’s history, the founders’ vision for its future and what it has become today. I feel privileged to be a part of it.

I became involved with the Worcester Art Museum when my husband was on the Members’ Council in the early 80’s. My first visit to the Museum was to see art but I learned that there was much more resources to help broaden my knowledge. After learning the Museum’s history, the founders’ vision for its future and what it has become today, I feel privileged to be a part of it.

To have a fine institution like the Worcester Art Museum in our city is an asset to and me, it is a gem in my right back yard. — Ann Brown

SALISBURY SOCIETY

The Salisbury Society was founded in 1992 to recognize the commitment of patrons who take a leadership role in supporting the Museum. Society members contribute to the Salisbury Society annual fund.

Chairman’s Circle ($25,000+)

Elaine C. Bernot Robert and Sandra Bishop Randolph and Edna-Ann Bloom Beller Motors, LLP Carl L. Bril Friedrich Brose and Janey Seymour Ann Brown and Dominick Napollega Mr. and Mrs. V. Paul Budding III Dawn and John Budd Douglas R. Butler

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Salisbury Society: The Salisbury Society was founded in 1992 to recognize the commitment of patrons who take a leadership role in supporting the Museum. Society members contribute to the philanthropic tradition begun by Stephen Salisbury III, the Museum’s founder.

Corresponding Council

Corresponding Council

Corporators

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Worcester Art Museum Annual report: 2012
photo: Mark Doyle
In Memoriam

In 2012 we were saddened to lose a number of friends who left their mark on the Worcester Art Museum and the community through their philanthropy and commitment.

Giving back to her community was always a high priority for Elaine Ciborowski, who, like her husband Henry, a Museum Trustee, did so through generous financial support and volunteer service. Elaine and Henry contributed to many of the community’s social, cultural and educational organizations. Their commitment to the Worcester Art Museum has resulted in numerous gifts over the years, setting a wonderful example for future generations.

Elaine Ciborowski

A patron devoted to education, Jeanne Curtis was a long-standing docent at the Worcester Art Museum where she witnessed firsthand the impact of the Museum’s extensive education program. She enjoyed the opportunity both to learn about the Museum’s world-renowned collection and to share it with others, especially youngsters from throughout the community. Over the years Jeanne supported many Museum initiatives including the effort to establish an active program of contemporary art.

Jeanne Curtis

Myles McDonough shared his business success with the communities in which he lived and worked. Like many of the area’s major industrialists, Myles’s personal achievements enabled him to contribute significantly to the Museum’s success.

Myles McDonough

He and his wife, Jean, became associated with the Worcester Art Museum in the 1960s. Myles served on the Members’ Council while Jean became a docent and eventually one of the Museum’s board members. In 1987 the McDonoughs endowed the Mayan Court, which was named in their honor. More recently they were the major donors behind the new Conference Room. In 1995 Myles and Jean were given the Museum’s highest honor, the Salisbury Award. The Museum is fortunate that the McDonough’s involvement with the Museum has been a family affair, continuing into the next generation.

Richard Prouty

The Museum’s oldest Trustee Emeritus, Richard Prouty, passed away at age 99. Dick and his wife, Ann, were long-time supporters of the Worcester Art Museum and many other non-profit organizations. A trustee for 22 years, Dick served on several board committees, including many years on the Facilities and Technology Committee. He and his wife gave regularly and generously to the Museum’s annual fund and contributed to the success of several capital campaigns. In 1989, Dick donated three family portrait miniatures to the Museum, including one of his mother, the noted author and poet Olive Higgins Prouty.

We are grateful to these very thoughtful and generous individuals whose altruistic spirit helped chart the course of the Worcester Art Museum. Their legacy will live on, and impact generations to come.

Orantes are ancient terracotta statues of women that were discovered in underground tombs in Canosa, the capital of an ancient Greek province in modern-day southeastern Italy. Dating to the 3rd century BCE these half-life-sized statues were found in groups along with rich grave goods. With their arms raised—a gesture of praying or mourning—they surrounded the deceased laid to rest in these multi-chambered tombs. The Museum has in its collection two of these statues, which have a fascinating history. When they first came as a pair to Worcester in 1927, one was severely damaged in transit. The intact figure was sold while the fragmentary one was forgotten in storage. The rediscovery of the damaged statue nearly seven decades later by Curator of Ancient Art Christine Kondoleon, and its subsequent conservation by The Andrew W. Mellon Fellow in Objects Conservation Suzan Costello, coincided with a serendipitous opportunity to purchase its long-lost mate, which had by then traveled halfway around the world. After more than 80 years the Museum’s two reunited Orantes and a third one on loan from a private collection will be displayed to the public for the first time in the Museum’s new Jeppson Idea Lab. This exhibition, which will open in June 2013, is organized by Conservator Paula Artal-Ibsbrand in consultation with Christine Kondoleon, now George D. and Margo Behrakis Senior Curator of Greek and Roman Art at the Museum of Fine Arts, Boston.

Orante Figure, South Italian, 4th–3rd century BCE, Terracotta with white slip, Stoddard Acquisition Fund, 2008.50
Benefactors Members

Benefactor Members are an important group of supporters whose unrestricted gifts strengthen virtually every area of the Museum – from collections and special exhibitions to education programs and outreach initiatives.

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Annamyra H. Dr. Dian and Sisa Apelian
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Steve and Joan Loring
J. William Meas
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Dr. Frankfurter and Anna Wurster
Gayle and Charles Weiss
In memory of Dr. John Peter
Mr. and Mrs. Richard W. Whitman

This gift is to support your wonderful museum. We have visited, and taken classes, over the past 11 years, and feel that it is one of the best museums anywhere.

—Theodore and Joanne Bayliss

Gifts to the Annual Fund

$1,000
Debbie and Vicke Astin

$2,000
Dr. and Mrs. Richard D. Butler

$3,000
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Mr. and Mrs. A. Stephen Beales

$500,000
Mr. and Mrs. A. Stephen Beales

$1,000,000
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$2,500,000
Mr. and Mrs. A. Stephen Beales

$5,000,000
Mr. and Mrs. A. Stephen Beales

$10,000,000
Mr. and Mrs. A. Stephen Beales

Your art museum, especially its classical collection, meant a great deal to me as a three-decker kid growing up in Worcester.

—Robert Covey

Carrie Moyer, Interactiva installation view in the Contemporary Gallery.
Membership at the Business Partner level is something I value both personally and professionally. The free month of admission for our employees, invitations to events and contests are great. Add to that the value we get in front of thousands of people, and you can see why membership fits into our budget every year. How do I know? I’ve been a member since 1987, and the firm has been since 1999.

—Warren Fletcher / Fletcher Tilton P.C.
The Salisbury Doors campaign ran during the spring of 2012 with a goal to raise the funds needed to experience through technology, in honor of Susan Mctighe Berkeley.

In memory of Eric Rowlett.

In memory of Honee Hess.

In memory of John McDonough.

In memory of Katrina Stacy.

In memory of Katrina Stacy.

In memory of John Howard.

In memory of Polly Cowan.

In memory of Constance S. Salter, and her husband, Wilbur H. Salter.

In memory of Gloria L. Grenier.

In memory of Gloria L. Grenier.

In memory of Paul S. Daniel.

In memory of John Dhinsy.

In memory of Francine W. Hall.

In memory of Marianne Gibson.

In memory of Irene Tuggle.

In memory of Agnes E. Kull.

In memory of John Howard.

In memory of Nancy 0. Crichton.

In memory of Dr. John Peter.

In memory of Evan L. Baldini.

In memory of Paul S. Daniel.

In memory of William H. Hall.

In memory of Arlene Weiss.

In memory of Rich and Arlene Weiss.

In memory of John Green.

In memory of John Green.

In memory of Polly Cowan.

In memory of Honee Hess.
In many cities — large and small — there is an invisible boundary that separates art from city life. Worcester Art Museum’s programming is unique to Worcester: naturally and seamlessly integrating the two.

Whether enjoying the Museum’s permanent collection with out-of-town guests and family, taking classes with friends, or meeting new people at the exhibit openings and After Hours, the Museum is unquestionably an integral part of the Worcester fabric. Just as the city is growing at an exciting rate, the Worcester Art Museum is keeping pace, if not exceeding, its role in both art and city life.

—Luke M. Wallacscott, Chair of Third Thursday/After Hours Program Committee

That this area enjoys both a rich contemporary art scene and a world-class art museum is not coincidental. Great museums inspire people to become artists, and the holdings educate and challenge them throughout their careers. It’s hands-on, too: emerging artists often take courses at the Museum, and when they are ready, submit their work for an exhibit at ArtsWorcester for their first public showing or their first solo exhibit. The Museum also inspires collectors in the area, who provide the necessary market for contemporary art. From these broad connections to the Museum’s support for the ArtsWorcester Biennial, the presence and accessibility of WAM means that living artists flourish here, as well.

—Juliet Feibel, Executive Director, ArtsWorcester

Worcester Art Museum and its innovative Director Matthias Woscheck have literally opened new doors for our students and the greater community, our students and faculty continue to grow their engagement with the Museum in many ways — across our curriculum in departments as diverse as Psychology, Computer Science, Visual and Performing Arts, and Communication Science and Disorders.”

—Barry M. Maloney, Worcester State University President

Can you imagine a world without art? The Worcester Art Museum is a repository of beautiful, provocative, masterful and confounding works that give us the opportunity to see, think and feel in new ways. WAM embraces and lifts up our community by sharing some of the world’s finest expressions of art. By opening the doors and inviting the community to call the Museum our own, WAM weaves a new thread of cultural connections, inspiring creativity and demonstrating that the arts brings our world to life in wondrous ways.

—Erin I. Williams, Cultural Development Officer, City of Worcester
City’s museum a masterpiece
—Albert Southwick, headline in Telegram & Gazette, September 20, 2012

Capacity Building
Towards improved efficiency

The annual report of every institution, although a recap of the past, is also a stepping stone towards the future. Henceforth, WAM’s annual reports will refer in one way or another to the realization of our Vision Statement, namely to welcome 200,000 visitors annually to our gallery spaces.

Currently, the Museum does not have the necessary curatorial staff depth to develop a sustained exhibition program, which is essential for attracting more visitors through our doors. Other departments in the Museum are also understaffed. We need to increase access to our building, expand parking availability and make necessary facility upgrades. As we move forward, our focus will have to be strategic in order to accomplish all of these vital initiatives.

Thanks to a generous grant from The Andrew W. Mellon Foundation, we will now be able to fill the vacant position of Curator of American Art. Other initiatives will follow to further fortify our curatorial team. An important announcement, which will be made in the next couple of months, will tell you how we will further strengthen our Museum’s capacity to tell our story better – stay tuned.

I would also like to announce that we have begun the process of creating a master plan with Kulapat Yantrasast, Principal, WHY Architecture (www.why-architecture.com). Yantrasast has numerous prominent projects under his belt, including the design of the Grand Rapids Art Museum and the master plan for the Speed Museum in Louisville, KY. Yantrasast recommends a novel approach—“architectural acupuncture” where limited, but strategically applied means allow institutions to activate existing architecture, rather than overstretching an institutions’ financial capacity with expensive new structures. The image you see on this page reflects his idea of transforming our Lancaster Street lobby into a more welcoming and functional space to visitors and increasing access to the building through a ramp on the outside of the building—stay tuned.

The next chapter of WAM’s history will be most exciting – a string of press releases is in preparation, reflecting a string of amazing opportunities and of strategic decisions that will unfold in the months to come!

Stay tuned...