



Roxana Velásquez | Executive Director & CEO

February 16, 2021



SDMA Founding Collectors & Board Members



Amy Putman



Josephine Everett



Edward Binney 3rd

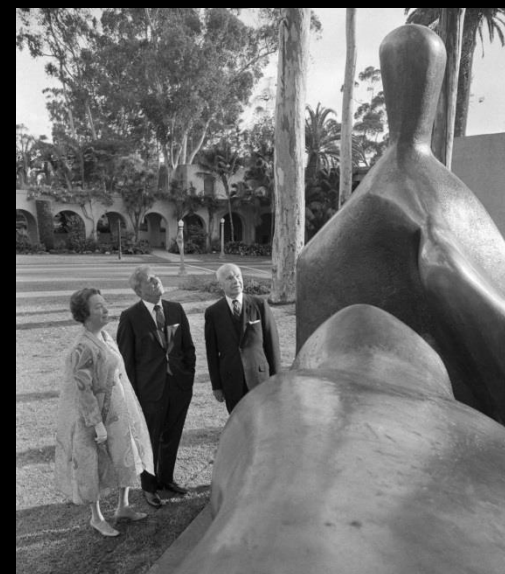


Earl Grant



Barbara Walbridge

Gildred and Barbara & Norton
Walbridge



Cora Timken-Burnett

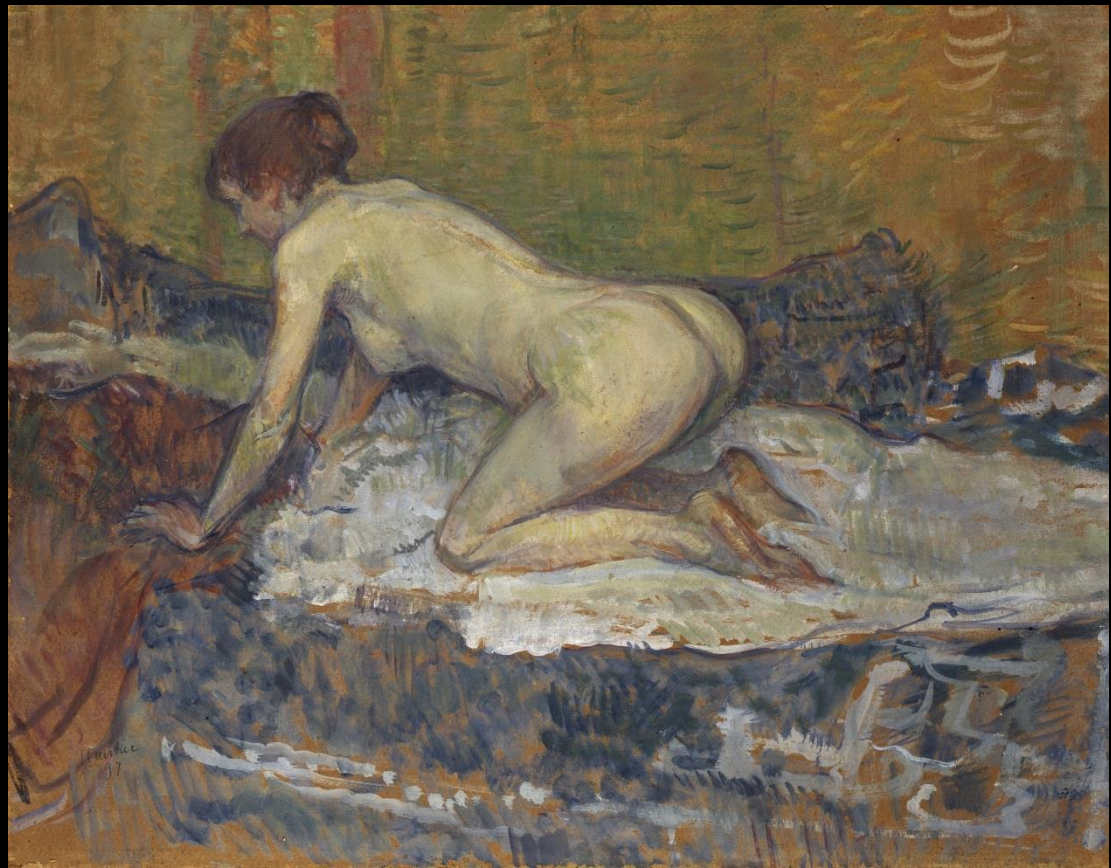


Amida Buddha
Wood, 17th c.
Edo Period, Japan



The Baldwins

Henri Toulouse-Lautrec
Red-Headed Nude Crouching
Oil on board, 1897



Permanent Collections & Exhibitions

**GERMAN
EXPRESSIONISM**

German Expressionism was a movement in German art and literature that emerged in the early 20th century. It was characterized by a focus on emotional experience and subjective perception, often using bold, distorted forms and a limited color palette. The movement was rooted in a desire to express inner feelings and social critiques, reflecting the turmoil and uncertainty of the time. Key figures included the Die Brücke and Die Blaue Reiter groups, as well as individual artists like Ernst Ludwig Kirchner, Wassily Kandinsky, and Paul Klee. The movement's influence extended beyond visual arts into literature and theater, shaping the cultural landscape of Weimar Germany.



EUROPEAN ART
GENRE & MYTH
1500 - 1850

This section of the exhibition explores the relationship between art and myth in European painting. It features a selection of works from the 16th to the 19th century, including a large painting by Peter Paul Rubens, 'Prometheus Bound', and a smaller work by J.M.W. Turner, 'Rain, Steam, and Great Bridge'.

ARTS EUROPEES
GENÈRE ET MYTHES
1500 - 1850

Cette section de l'exposition explore la relation entre l'art et le mythe dans la peinture européenne. Elle présente une sélection d'œuvres du 16e au 19e siècle, incluant une grande œuvre de Pierre Paul Rubens, 'Prométhée enchaîné', et une œuvre plus petite de J.M.W. Turner, 'Pluie, vapeur et grand pont'.





Two camels, one of which is carrying a load, are displayed in a glass case. The camels are decorated with colorful patterns and have saddles. They are displayed on a white platform.



절
묘
집

Tongji, Tomb of Hwang
Tongji, Tomb of Hwang
Tongji, Tomb of Hwang









MODERN MASTERS FROM LATIN AMERICA THE PÉREZ SIMÓN COLLECTION

Maestros del arte moderno latinoamericano: La Colección Pérez Simón

The Americas are commonly divided into two spheres, tied respectively to a history of conquest. While the territories of North America were claimed by the British and French, Latin America was colonized by Spain and Portugal. The search for a common Latin American artistic identity coincided with an era of consolidation of cultural, linguistic and political identities. In the twentieth century, the continent's political and social evolution, its historical context in the prevailing culture of the West and Paris as a center of twentieth-century avant-garde expression, influenced Latin American artists, and was the product of a complex dialogue between Latin America, Europe, and the United States.

This selection of highlights from the Latin American holdings of Juan Antonio Pérez Simón includes work from Argentina, Brazil, Chile, Colombia, Cuba, Ecuador, Mexico, Nicaragua, Peru, Uruguay and Venezuela, and spans well over a century of painting. Many of the artists included in this exhibition created widely diverging landscapes, from the bustling, busy streets of the major cultural capitals of the world, to the remote, preserving a direct presence. This installation is divided into three sections. We begin with a panorama of Latin American painting, a journey with the avant-garde, and conclude with the dynamics and complexities of the postmodern present.

El continente americano suele dividirse en dos esferas, ligadas por la historia de la conquista. Mientras que los territorios de América del Norte fueron reclamados por España y Portugal, América del Sur fue colonizada por España y Portugal. La búsqueda de una identidad artística latinoamericana coincidió con una época de consolidación de la cultura, el idioma y la política. En el siglo XX, el contexto histórico y social del continente, su posición en la cultura predominante del Occidente y París como epicentro de la vanguardia del siglo XX, el movimiento de la vanguardia y la compleja interacción entre América Latina, Europa y los Estados Unidos.

Esta selección de obras destacadas de la colección de arte latinoamericano de Juan Antonio Pérez Simón incluye pinturas de Argentina, Brasil, Chile, Colombia, Cuba, Ecuador, México, Nicaragua, Perú, Uruguay y Venezuela, cuya producción abarca más de un siglo. Muchos de los artistas que formaron parte de esta exposición viajaron extensamente y no solo se inspiraron en las metrópolis culturales sino que también eligieron su tema de estudio. En lugar de presentar una perspectiva única, la exposición se divide en tres secciones: comenzamos dando un panorama de la pintura latinoamericana, luego nos enfocamos en su viaje por la vanguardia, y concluimos con el dinamismo y la complejidad del presente postmoderno.

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SDMA 

PUBLIC PROGRAMS









Informational label for the painting on the left.



Informational label for the painting on the right.



Informational label for the painting on the right.



CURRENT & UPCOMING EXHIBITIONS

Masters of Photography: The Garner Collection



Ana de Alvear: *Everything You See Could be a Lie*





Elisabeth-Louise Vigée-Le Brun,
Portrait of the comtesse Kagenek
(1779-1842) as Flore

Lucas Cranach The Elder

From Cranach to Canaletto: The Bemberg Collection



THE BOARD

Roles & Responsibilities

- **FIDUCIARY** responsibility to steer an organization towards a sustainable future
- Ensure adequate resources in order to advance the mission
- **GOVERNANCE** - Adopt ethical legal and management policies
- **ADVOCACY** – Ambassadorial role for the institution
- Provide foresight, oversight, and insight to the organization
- Committee work

Current Challenges & Opportunities

- Scrutiny – Source of funding
- Code of Ethics – Conflict of Interest
- Inclusion, Diversity, Equity, and Access
- Deaccessioning

The New York Times

Warren Kanders Quits Whitney Board After Tear Gas Protests

Days after eight artists left the Whitney Biennial, the vice chairman stepped down amid criticism of how his company's law enforcement supplies are used.

f 276



THE WALL STREET JOURNAL.

The Met Stops Taking Gifts From Purdue Pharma's Sacklers

New York museum is latest institution that won't accept donations from family that owns opioid maker



THE ART NEWSPAPER

'Toxic philanthropy' versus 'egalitarian principles': artists, art workers and activists call for Leon Black's removal as MoMA board chairman

Signers allude to his payments to sex offender Jeffrey Epstein and other financial ties

NANCY KENNEY
5th February 2021 18:20 GMT

f t e more



The Boston Globe

Trustees of cultural institutions tend to be overwhelmingly white. Is that changing?

Local museums, music and dance organizations look to diversify their boards

By [Malcolm Gay](#) Globe Staff, Updated November 28, 2020, 2:59 p.m.

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Edward E. Greene has been named president of the MFA's board of trustees. BRAD FOWLER, SONG OF MYSELF PHOTOGRAPHY

The Washington Post

A Baltimore museum tried to raise money by selling three pricey artworks. It backfired stupendously.



A Comparison of Boards

Museums

- Average **28.5** board members
 - Ranges from **9 to 98** total board members
 - Women = **45%**
-

Corporate



11.4
Board Members



10.7
Board Members



26%

Retaining and Expanding a Board

- Provide **training, tools, and knowledge** to add real value to the organization and enhance their experience as board members
- Ignite **passion for the mission**
- Demonstrate that their commitment, time, and efforts have a **real impact** within our communities
- **“Behind the scenes” experiences**, locally, nationally, and internationally
- Direct **access** to the leadership of the institution
- Observe your community – make sure it is **reflected within the board**

MISSION: To inspire, educate, and cultivate curiosity through great works of art





ACCESS



The Golden Age of Spain, Museo de Historia Mexicana, Monterrey, Nuevo León, Mexico

El Universo, only stained
glass work of art by
Rufino Tamayo at
Grupo Alfa, Mexico





Visit to private collection in Granada, Spain



Board Members visiting Saint Petersburg's art collections and monuments, Russia



Moscow, Russia

ARTISTS









EPIC TALES FROM ANCIENT INDIA

Paintings from The San Diego Museum of Art

Prior to the twentieth century, the most prestigious occupation for Indian painters was the illustration of religious texts and classical literature. Produced from the late sixteenth to the mid-nineteenth century, the exquisite miniatures in this exhibition were commissioned for use with manuscripts, joining text and image in a symbiotic relationship that helped the reader to understand and interpret the content of the narrative. However, as the manuscripts moved onto the art market, they were often disassembled and sold as individual holes of painting and calligraphy, destroying the original context for the images.

This exhibition reunites paintings with the stories they illustrate, drawn from the great Indian literary treasures—the *Ramayana*, *Ramayana*, and *Ramayana*—as well as Persian texts that became especially beloved in India. Each of these tales, whether it recounts the exploits of gods and kings or the travels of star-crossed lovers, is deeply rooted in the ancient cultural practices and religious teachings of India.

Relatos épicos de la Antigua India: Con anterioridad al siglo XX, la tarea más prestigiosa que los pintores indios podían emprender era la ilustración de textos religiosos y obras literarias clásicas. Producidas desde finales del siglo XVI a mediados del XIX, las bellísimas miniaturas que conforman esta exposición fueron encargadas justamente para fines semejantes, donde imagen y texto se unían en una relación simbólica para ayudar al lector en la comprensión e interpretación del contenido narrativo. Sin embargo, a medida que los manuscritos pasaron a comercializarse en el mercado del arte, fueron desmontados y vendidos como páginas sueltas de pintura y caligrafía, con lo que se destruyó el contexto original de las imágenes.

Esta exposición reúne las pinturas con las historias que ilustran, extraídas de los grandes tesoros literarios de la India —el *Ramayana*, el *Ramayana* y el *Ramayana*—, así como de textos persas que fueron especialmente apreciados allí. Cada uno de estos relatos, ya sea que narre las hazañas de dioses y reyes o los amores de amantes desafortunados, se encuentra arraigado con profundidad en las prácticas culturales y las enseñanzas religiosas de la antigua India.

Art and Empire: The Golden Age of Spain

For almost three centuries, during the 16th and 17th centuries, Spain was a world power. It was a time when Spain's influence was felt in every corner of the globe. The Spanish Empire was the largest empire in the world at the time, and it was a time when Spain's art and architecture were at their peak. This exhibition explores the art and architecture of the Golden Age of Spain, from the 16th to the 17th century. It features a selection of the most important works of Spanish art and architecture, including the works of the great masters of the period, such as El Greco, Velázquez, and Goya. The exhibition also includes a selection of the most important works of Spanish architecture, including the works of the great masters of the period, such as Bramante, Michelangelo, and Bernini.

Arte e Imperio: El Siglo de Oro Español

A partir de 1500, España se convirtió en una potencia mundial. Su influencia se extendió por todo el mundo. El Imperio Español fue el mayor imperio del mundo en su momento. Fue una época en la que el arte y la arquitectura de España alcanzaron su máxima expresión. Esta exposición explora el arte y la arquitectura del Siglo de Oro español, desde el siglo XVI hasta el XVII. Incluye una selección de las obras más importantes de la época, tanto de arte como de arquitectura. Entre los artistas más destacados figuran El Greco, Velázquez y Goya. También se muestran algunas de las obras más importantes de la arquitectura española, como las de Bramante, Michelangelo y Bernini.



ART & EMPIRE

— The GOLDEN AGE of SPAIN —





IMPLEMENTATION








Growth in past 5 Years (FY19 vs FY14)

Attendance



90%

Attendance Revenue

2X

Increase in SDMA Board Members

38 Total Board Members

FY20 = 11 New Board members

FY21 = 7 New Board Members



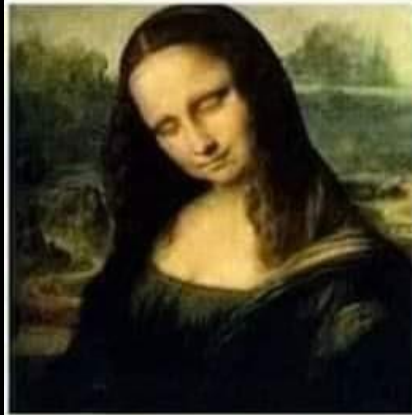
Attrition

- Retirement
- Family
- Roll-off Requirement (vote passed to remove from bylaws in FY19)

THE COVID ERA



Stages of Quarantine





Ignacio Iturria, Uruguay, 1949 -



Resilience of Effective Board Participation

- Exceeded Revenue Goal for SDMA's Biggest Annual Fundraiser, Art Alive, in April 2020 while the Museum was Shut Down
- Bylaws Updated and Strengthened
- PPP secured
- Feasibility study completed
- Attracted new board members
- Immersion into the digital arena
- The future



THE
SAN DIEGO
MUSEUM
OF ART

THE
SAN DIEGO
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OF ART



SAN DIEGO MUSEUM OF ART

1450