

ASU ART MUSEUM HISTORY

1950s—How can an art at ASU enrich the lives of all Arizonans?

Established in 1950 with a donation of 16 paintings by the prominent Phoenix attorney Oliver Burr James (1896-1955), ASU installs one of the first public art collections in Arizona. Born in New York City, James studied law at Columbia University and served in the US Navy in both World War I and II. He opened a law practice in Phoenix in 1946 and served on the boards of the Phoenix Symphony Association and the Phoenix Fine Arts Association.

James's purpose, drawn from a 1952 brochure, was to build a collection that brought, "Art within the reach of all people regardless of social or intellectual status...to realize art as a part of modern living, to enrich the lives of students at Arizona State, of the people of the Salt River Valley, of the people of the State of Arizona."

Between 1950-55, James acquires and donates close to 150 additional works to ASU created by 19th and 20th century artists based in the US and Mexico, among them American painters such as Edward Hopper, Yasuo Kuniyoshi, Georgia O'Keeffe, John Sloan, and Charles Sheeler and Mexican painters associated with muralist traditions in Mexico, most notably Diego Rivera and David Alfaro Siqueiros. James worked with Paula Kloster, director of the art department at ASU and soon-to-be-curator of the collection.

From the beginning, the collection and mission of the ASU Art Museum was to present the contributions of Latin American and Latinx artists as part of a larger American story. For this first decade, the Oliver B. James Collection of the Art of the Americas is presented in the lobby, hallways, and offices of Matthews Library on the ASU campus where students and the public can have access to original works of art.



Collection Curator Paula Kloster discusses Edward Hopper painting with school group.

1960s—Why does the ASU Art Museum support underappreciated artists and art forms?

The new Hayden Library opens in 1966 and the James art collection remains on view in Matthews Center on Cady Mall.

In 1967, Rudy Turk (1927-2007) is appointed the founding director of the ASU Art Museum. Turk comes to ASU from the Richmond Art Center in Richmond, California and the Fine Arts Gallery in San Diego (now the San Diego Museum of Art), where he served as director.

Turk begins organizing exhibitions, grows the Museum's collection, and focuses his collecting priorities in ceramics, prints, and Latin American Art. He teaches several courses in art history and the humanities at ASU.



ASU Art Museum Director Rudy Turk with Robert Arneson, *Flatface*

The Museum's commitment to contemporary studio ceramics makes it one of the few fine art museums to concentrate on this material, particularly at a time when craft-based media is relegated to decorative or minor art form. From its inception, the collection is displayed in a visible, open storage display, affording year-round access.

The ASU Art Museum's collection of Latin American art is similarly recognized as one of the first of its kind in Arizona and one of the earliest university art museums in the country to have a dedicated Latin American art gallery. Acquisitions by Mexican artists, in particular, were supported by the Friends of Mexican Art, at the time the largest independent organization supporting Mexican art and artists in the US.

1970s—What stories can be told from a museum's collection when the government and individuals contribute to its growth?

The Museum's collection grows and Turk organizes exhibitions focused on prints, craft and Mexican art, including: the metal work of June Schwarz (1970-71), Francisco de Goya's "Disasters of War" etchings (1971), Mexican retablos from the collection of Gloria Fraser Giffords, who was a Tucson-based scholar on Spanish Colonial art (1976), and an exhibition of work by seminal Los Angeles based printmaker June Wayne (1979). Prints by important Mexican artist and satirist, José Guadalupe Posada, are presented in 1974, including several of his works from the growing print collection.

In 1977, the ceramics collection increases dramatically with the award of a National Endowment for the Arts matching grant for the purchase of contemporary American ceramics beginning with a monumental stack pot by Peter Voulkos. Ongoing gifts by collectors and supporters, including multiple works by Maria Martinez and Gertrude and Otto Natzler, lay the foundation for the museum to become one of the largest 20th-century and contemporary ceramic collections in the United States.

By 1978, the Museum occupies the entire second floor of the Matthews Center with 10,000 square feet of exhibition space featuring permanent collections and temporary exhibitions. Storage and workshop are on other floors of the building.

1980s—How does the ASU Art Museum honor its place and communities?

Turk expands his curatorial team to include Lucinda Gedeon, chief curator. The exhibitions they organize and present continue to spotlight crafts, ceramics, prints and Latin American art drawn from the museum's growing collections.

Gedeon curates a solo exhibition by Pueblo painter Felice Lucero-Giaccardo, and brings landmark retrospective exhibitions of artists Faith Ringgold and Judith Baca to the museum through the early 1990s. In 1987 she presents an exhibition focused on two artists working across the US and Mexico border, the sculptural works of Elizabeth Catlett and the watercolor paintings of her husband, Francisco Mora, an artist affiliated with the *Taller Grafica Popular* in the 1940s.



Nelson Fine Arts Center, ASU Art Museum entryway, 1989

In April 1989, the ASU Art Museum moves into a new 48,000 square-foot facility on western edge of campus. The facility is part of the larger Nelson Fine Arts Center housing the Galvin Playhouse, theater and dance studios and classrooms. The complex is designed by Antoine Predock, the award-winning architect based in Albuquerque. Predock is known for architecture that emerges from nature and is grounded in the Southwest desert. Speaking about his practice, Predock acknowledges how in his practice he strives to “understand place on a deeper level than just the physical and environmental aspects. It includes cultural and intellectual forces, too. It’s an inclusive approach that brings in many disciplines and sees place as a dynamic thing.”

The new ASU Art Museum includes five expansive galleries and three sculpture courts, collections management facilities and storage, a conservation workspace, museum store, workshop, and administrative offices. The new design includes a print study room to house a growing collection of prints, making the museum’s only encyclopedic collection accessible for faculty and student research and classroom study.

The ASU Art Museum is recognized as the jewel of Nelson Fine Arts Center. It becomes known as the “magic mountain” or the “oasis,” as the design learns from the vernacular desert architecture to respond to the site’s environment and climate.

With the new building, the museum adds Jean Makin, curator of prints to the curatorial staff. Makin begins to grow the museum’s print and works on paper collection from 1,500 works in 1989, to over 6,600 by the time of her retirement in 2016. The collection has particular strengths in American social realism and WPA era prints of the 1930s and 40s, Leopoldo Méndez and artists of the Taller de Gráfica Popular, social justice approaches by contemporary printmakers, and Japanese woodblock prints.

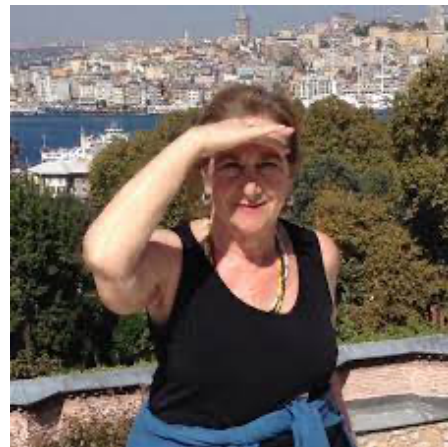
1990s—How does the ASU Art Museum shape and participate in national and international art dialogue?

The staff continues to grow with the hire of Heather Sealy Lineberry in 1990, who will become a leading curatorial voice over the next three decades. In 1997, she curates *Art on the Edge of Fashion* focused on eight contemporary artists, primarily women, who use the highly readable, malleable and deceptive visual language of clothing and fashion to explore issues of identity. On opening night, co-organized by John Spiak, local artists and ASU art graduate students perform pieces along the themes of the exhibition in the interior and exterior spaces of the museum for a record-breaking crowd of more than 2,000.

The museum hosts the National Council on Education in the Ceramic Arts annual conference in 1991, bringing thousands of international ceramic artists, educators, scholars and collectors to Tempe. The museum will co-host the conference again in Phoenix in 2009.

In 1992, Rudy Turk retires after 25 years and is named Director Emeritus.

Marilyn A. Zeitlin is appointed Director and Chief Curator. Recognized as a curator of contemporary art, Zeitlin brings a new commitment to supporting Latino and Latin American artists and experimental art forms, including video art, installation, and new media. She will lead the ASU Art Museum for the next 15 years.



Marilyn Zeitlin, Director & Chief Curator

In 1994, Zeitlin hires John Spiak, who focuses his curatorial work on contemporary art and society, with an emphasis on works in video and new media by emerging artists. He manages the Experimental Gallery, one of the remaining museum spaces in Matthews Center, which allows local and national artists to explore new ideas and art forms.

ASU Art Museum attracts national and international attention through several high-profile exhibitions, including “Too Late for Goya: Works by Francesco Torres” (1993); The South Bronx Hall of Fame: Sculpture by John Ahearn and Rigoberto Torres (1994); “Fritz Scholder: Dreaming with Open Eyes” (1994); and “Art Under Duress: El Salvador 1980-Present” (1996).

“Bill Viola: Buried Secrets” (1995), curated by Zeitlin, is the official US representation at the 46th Venice Biennale. The Biennale, one of the most respected international biennials of contemporary art, celebrates its 100th anniversary that year. After the exhibition opens in Venice, it tours to Germany, the ASU Art Museum, and to Boston.

Zeitlin begins to build upon the collection's founding focus in contemporary art, prints, ceramics, and the art of the Americas. Stephane Janssen gives a succession of gifts, including one of the museum's signature art works, Nam June Paik's *Alexander Graham Bell* from 1989. Zeitlin secures the donation of the contemporary artist Sue Coe's print archive, which to date numbers 185 works. The archive surveys the contemporary artist's practice of using prints to examine international social justice causes. In 1996, it

was featured in the exhibition “Heel of the Boot: Prints by Sue Coe” co-curated by Marilyn Zeitlin and Jean Makin. Zeitlin wrote, “The content of Coe's work in prints reflects her commitment to bring into our field of vision -- sometimes in an in-your-face way -- the tragedy of those who are vulnerable to the inhumane use of power. Sue Coe's work -- all of it -- is about power: the misuse of it, the legitimation of its use against the vulnerable.”

The Elaine Horwitch Memorial Lecture on Contemporary Art and Visual Culture begins as an annual program bringing prominent international critics and artists to Phoenix. Sponsored by the Horwitch family and the Elaine Horwitch Cultural Fund in memory of the Scottsdale art gallery owner and collector, the lecture series continues for close to 20 years and includes a workshop following the lecture for ASU students. Speakers over the years include Okwui Enwezor, Robert Storr, Eleanor Heartney, Janine Antoni, Shirin Neshat and Mel Chin.

The “Borderline Glass” exhibition in 1997 features sculptures in glass by Einar and Jamex de la Torres, whose works reflect Chicana and border issues.

The popular ASU Art Museum Short Film and Video Festival debuts in 1997 and will continue annually until 2011. Organized and juried by John Spiak and filmmaker Bob Pece, the festival draws international entrants and includes early films by artists like Brent Green. The free festival takes place outside on the plaza, projecting onto the Nelson Fine Arts Center. Audience members bring their own lawn chairs, blankets and picnic baskets.

In 1998, Zeitlin launches the ASU Art Museum’s distinctive collection of contemporary art from Cuba, which focuses on makers from the late 1980s to the mid 2000s. That year, the groundbreaking exhibition, “Contemporary Art from Cuba: Irony and Survival on the Utopian Island” opens and tours to eight museums across the US. This endeavor fuels a collection-building campaign that is supported by individual donors and national grant funds. Today the collection numbers over 250 works in all media.

The Museum’s collection of more than 30 prints by one of Mexico’s most important graphic artists, Leopoldo Mendez, is the subject of the exhibition “Codex Méndez: Prints by Leopoldo Mendez (1902-1969)” in 1999. The exhibition is co-curated by Jean Makin and Jules Heller, a colleague and friend of the artist, and features the first English language catalog on the artist. The Mendez survey reflects museum goals to exhibit and collect work of political and social relevance from the Americas.

2000s—How does art reflect the contemporary issues of its time?

The museum launches the popular Summer Family Day in 2000. When Phoenix's climate makes it difficult to be outside, activities are set up throughout the galleries for children and families. Art making projects and performances revolve around current exhibitions and most are led by exhibiting or local artists. The annual program continues through 2018, when the museum begins Creative Saturdays, seasonal family days and opens the permanent workshop space to provide participatory experiences on an ongoing basis for visitors.



Family Day printmaking workshop with ASU Art Museum Ambassador and the ASU School of Art Print students, photo credit Ash Ponders

Beginning in 2000, Lineberry begins an evolving series of exhibitions and projects on artists who explore issues of sustainability and the interconnected natural, built, social and political environments. "Sites Around the City: Art and Environment" (2000) includes more than thirty cultural organizations in the Phoenix area presenting art that is sited in or concerned with the natural environment. *Defining Sustainability* (2009) is a series of exhibitions and projects in a variety of media and practices that came together to define sustainability.

In 2001, the ASU Art Museum is named, "the single most impressive venue for contemporary art in Arizona" by art critic Raphael Rubinstein in *Art in America* magazine, with particular reference to its innovative exhibition program.

The Print Study Room is officially named The Jules Heller Print Study Room in 2002. Heller was a pioneering American artist, scholar, author, and educator who advocated for printmaking and wrote one of the most important handbooks in the field. He was the Dean of the College of Fine Arts at ASU from 1976-1985.

Also in 2002, the museum receives the gift of 43 prints published by Self-Help Graphics, a silkscreen print collective in Los Angeles, and by the Phoenix artists' cooperative, Movimiento Artístico del Rio Salado (M.A.R.S., 1975-2000). These screenprints, lithographs and monoprints convey the cultural identity, pride and artistic achievement of contemporary Chicanx artists. Featured artists are from Phoenix and beyond: José Antonio Aguirre, David (Rivas) Botello, Paul Botello, Rudy M. Fernández, Jr., Carmen Lomas Garza, Pat Gómez, Luis A. Jiménez, Jr., Leo Limón, Gilbert "Magú" Luján,

César Augusto Martínez, Tony Ortega, Arturo Urista, John M. Valdez, Larry Yáñez, and Frank Ybarra. Jean Makin organizes an exhibition of the gift in 2004.



ASU Art Museum Ceramics Research Center

The museum opens the Ceramics Research Center in 2002, today recognized as one of the most important centers for the research and study of 20th century and contemporary ceramics. Zeitlin is instrumental in securing a major gift of British and American ceramics from Anne and Sam Davis, numbering 315 works by Beatrice Wood, Bernard Leach, Lucie Rie, Hans Coper, Ruth Duckworth, Akio

Takamori, Adrian Saxe, Ralph Bacerra and Rudy Autio, among others. This gift, as well as gifts and support from Stéphane Janssen, Sara and David Lieberman, and Joanne and James Rapp, launches the Center. Susan Harnly Peterson (1925-2009), a world-renowned ceramic artist, writer and professor initiates the Center's archive with the gift of her papers and research materials for, among others, her books on Shoji Hamada and Maria Martinez.

Peter Held is hired in 2003 as the first curator dedicated to ceramics. Held spearheads a series of mid-career exhibitions which broaden and enhance the field of contemporary ceramics, such as "Between Clouds of Memory: Akio Takamori, A Mid-Career Survey" (2005), "Eden Revisited: The Ceramic Art of Kurt Weiser" (2009), "Wanxin Zhang: A Ten Year Survey" (2010), and "A Chosen Path: The Ceramic Art of Karen Karnes" (2011). Under Held's leadership, the museum's ceramics collection increases by more than 1,000 objects and transforms from being largely vessel-oriented to representing the spectrum of the work being done in the contemporary ceramics field. In March 2014, he is awarded two of the highest accolades in the field of ceramic education: the Smithsonian's James Renwick Alliance Distinguished Educator Award and the National Council for Education on the Ceramic Arts Honorary Member Award.

In 2005 and continuing today, The Windgate Foundation, which has long supported contemporary craft exhibitions and collections at the Museum, begins funding paid curatorial internships throughout the Museum. Graduate and undergraduate students in the ASU School of Art are integrated into departments across the museum and mentored by the museum's staff. Many go on to work at international art museums, including the Los Angeles County Museum of Art and the Guggenheim Bilbao.



Dr. Michael Crow, President of Arizona State University

Dr. Michael Crow becomes the 16th president of Arizona State University in 2002. He begins to articulate an ambitious vision for ASU as a New American University, a comprehensive knowledge enterprise dedicated to the simultaneous pursuit of excellence, broad access to quality education and meaningful societal impact. Inspired by Dr. Crow's innovative new model, Lineberry and Spiak curate *New American City: Artists Look Forward* in 2006. The exhibition presents twenty-

three local artists whose work demonstrates a marked level of experimentation and investigation. Their work reflects and contributes to the dynamic environment of Phoenix, distinguished from other US cities by its youth, demographics, astronomical growth, desert environment, active arts community and innovative university.

Other highlights include solo exhibitions of Shirin Neshat, William Kentridge, Hung Liu, Andreas Gursky, and Alison Saar (all in 2001), Tran Trong Vu (2004), Dennis Oppenheim (2004-2005), Stella Lai (2005), Sean Duffy (2007), Oscar Oiwa (2007), and Paulo Nenflidio and Jun Nguyen-Hatsushiba (both in 2009).

In 2007, the Museum launches "Social Studies," a series of projects led by curator John Spiak and centered around artist residencies and social practice, of which the museum becomes a national leader. Artists blur the lines between object making, performance, political activism, community organizing, environmentalism and investigative journalism, creating a deeply participatory art form that often extends beyond the gallery and museum.

For the next five years, curators at the museum focus on engaging artists who consider social interaction a crucial part of their creative processes. Invited artists include Jarbas Lopes, Anila Rubiku, Jillian MacDonald, Gregory Sale, Jennifer Nelson and Julianne Swartz, among others. The artists work with museum staff, volunteers, community members, faculty and students, and other artists. These engagements lead organically to installations, performances, a series of actions in the gallery, or combinations thereof. The results of these interactions take the work and the artist beyond ASU Art Museum's traditional exhibition structure and facilities. Today, the ASU Art Museum continues its focus on working with socially-engaged artists through an ongoing artist residency program and active commissioning process.

In 2007, Marilyn Zeitlin retires. Senior Curator Heather Lineberry is appointed Interim Director.



Gordon Knox (far right) with artists from Superflex at the ASU Art Museum residency in downtown Phoenix, 2013, photo credit Heather Lineberry

In 2009, Gordon Knox becomes the third director of the Museum. He brings an expertise in collaborating with artists and scholars and running artist residency programs. Under his leadership, the ASU Art Museum continues to focus on organizing groundbreaking and experimental projects that support artistic research and propose innovative participatory models. Knox focuses on extending the Museum's reach and footprint beyond the Tempe campus.

2010s—What if innovation and inclusion become the foundational goals of the ASU Art Museum?

In 2011, Knox establishes a physical residency and project space in downtown Phoenix in the Roosevelt Row arts district and managed by Greg Esser. It is a creative laboratory for local and international artists to develop new work in partnership with the intellectual resources of ASU and the diverse communities within Arizona. Artists develop work in collaboration with scholars, scientists, technologists, social agencies and community organizations that investigate the pressing issues of our time.

Feast on the Street, 2013, brings 9,000 people together around a half-mile long dining table in downtown Phoenix, transforming First Street into a pedestrian promenade and community space in celebration of food and art in the desert. This free public event is initiated by the ASU Art Museum, Roosevelt Row CDC and the artists Clare Patey and Matthew Moore. The urban harvest festival includes diverse activities such as roving musicians and street performers, floats, mobile gardens, story-tellers and food trucks, food demonstrations and tasting stations, many presented by ASU sustainability and public programs students.

The Windgate Foundation, a longtime supporter of the Museum, endows the International Artist in Residence program in 2014. Until 2018 when the space closes due to unsustainable rent increases, more than 30 artists develop memorable projects. Pablo Helguera's "Librería Donceles," (2014) took the form of a real, Spanish-speaking

secondhand bookstore, the only one in Phoenix at the time. “SUPERFLEX: Superfake/The Parley” (2016) offers an experimental laboratory and studio where the Danish artist collective explore a painting of questionable provenance from the museum’s founding art collection attributed to American Western painter Frederic Remington. They use the work as a starting point to examine issues of authenticity, reproduction, and value systems. In “Space in Between” (2017), Margarita Cabrera collaborates with recent immigrants and Latinx youth to create soft sculptures from Border Patrol uniforms embroidered with narratives related to community, craft, immigration, cultural identity, labor practices and sustainability. The final works are exhibited at the Desert Botanical Garden. Artists supported by the museum’s residency go on to exhibit their work at Documenta, Venice Biennale, Whitney Biennial, Pacific Standard Time Los Angeles and Desert X, among others.

Knox and the Museum play a major role in stewarding the commission of James Turrell’s “Air Apparent,” a large skyspace on ASU’s scientific research campus, made possible by Diane and Bruce Halle that opens to the public in 2012.

In 2012, Knox hires curator Julio César Morales, the founder of an independent artist-led space in San Francisco. Morales brings a strong focus on supporting the production of new art and connecting artists with faculty across the university and the cities of Phoenix and Tempe. Over the next ten years, 80% percent of the exhibitions at the ASU Art Museum will include new commissions with artists supported by the museum.

The Diane and Bruce Halle Foundation support the Museum’s efforts to present and collect the art of contemporary Latin American and Latinx artists. They support exhibitions, including a survey of the late Chilean artist Juan Downey (2011) and contemporary art from the JUMEX Collection in Mexico City (2013). They donate several multimedia art works from their collection by Arturo Cuenca (US, b. Cuba), Los Carpinteros (Cuba), Jorge Macchi (Argentina), Jorge Pardo (US, b. Cuba), and Miguel Angel Rios (Mexico).

The Museum transitions from a traditional art museum docent program to the Museum Ambassadors, a dynamic program to hire students from across campus and disciplines to engage with visitors in the galleries. The goal is to intentionally create a work corps that brings new interpretations, varied life experiences and knowledge from different academic programs to exhibitions and events. Ambassadors meet with curators and visiting artists on exhibitions and share their own generation’s perspective, unique worldview, cultural lens and second language skills.

Morales experiments with the presentation of the Museum's eclectic collections, seeking to disrupt traditional museum narratives about the American Southwest which have excluded people of color. He organizes the exhibition "This is Not America: Protest, Resistance, Poetics," which looks at the intersection of art and social change through the lens of the museum's archive. Works from the collection are paired with works by emerging and established artists to create a dialogue around current issues related to protest and poetic gestures within the aesthetics of resistance.

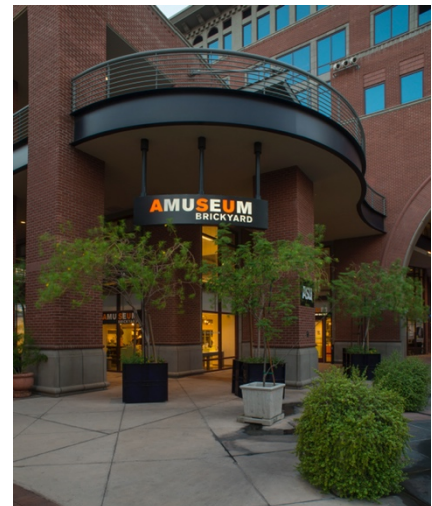
Also in 2013, Lineberry and Held work with Windgate Curatorial Fellow Elizabeth Kozlowski for the landmark exhibition "Crafting a Continuum: Rethinking Contemporary Craft." The exhibition and its accompanying catalog, lauded by the American Craft Council as one of the most important of the year, provides an international perspective on modern and contemporary crafts, the Museum's history in the field, and the current level of innovation and experimentation in material studies.

In 2014, the ASU Art Museum Ceramics Research Center relocates to Tempe's Mill Avenue District, with a gallery for rotating exhibitions, the archive, and its collection of more than 3,000 objects accessible in open storage

Dana Mossman Tepper joins the museum in 2014 as Chief Conservator, the museum's first full time conservator. Tepper, who is a works on paper specialist, designs and builds a new conservation lab in the museum's lobby which is visible to students and the public. Previously, Tepper worked with the Solomon R. Guggenheim Museum, the Metropolitan Museum of Art and the Princeton University Art Museum on special exhibitions and collections.

ASU President Michael Crow leads the adoption of the University's charter (2014) which radically states that "ASU measures success not by whom we exclude, but rather by whom we include and how they succeed." The charter becomes a rallying cry for faculty across ASU campuses and for museum leadership who are committed to inclusion and social impact.

In 2016, Knox steps down as director of the ASU Art Museum. Under his leadership, the Museum's collection grows to include more than 12,000 objects. Additional notable exhibitions during his six-year tenure include: "it's not just black and white: Gregory Sale," "Juan Downey Invisible Architect," and "Postcommodity: Repellent Fence". Many of these projects emerge from artist residencies hosted by the ASU Art Museum.



ASU Art Museum Ceramics Research Center, Brickyard

In early 2016, Casandra Hernandez joins ASU Art Museum's staff as well as being the Executive Director of CALA Alliance, and a strategic partnership between the two organizations commences. CALA Alliance is a Latinx arts organization based in Phoenix which collaborates with artists and arts organizations to nurture artistic talent, focusing on artists from the Latin American diaspora. CALA Alliance and the museum work in partnership to achieve their common mission of incubating and accelerating the presence of Latinx art in the United States. Joint projects include GDL>PHX, an initiative to nurture the relationship between the art scenes in Guadalajara, Jalisco and Phoenix, Arizona through exhibitions and residencies; and the ongoing Crossfade LAB, a thought-provoking blend of conversations, art experiences, live musical performances and unexpected collaborations with internationally renowned Indigenous, Latinx and Latin American artists.

Among the most memorable exhibitions that year is "Energy Charge: Connecting to Ana Mendieta," (2016) a project lauded by students, faculty, and museum-goers for its intergenerational and intersectional feminist approach. Co-curated by Lineberry and Morales, the exhibition brings the work of the late Cuban-born artist in dialogue with artists working today, among them Ana Teresa Fernández, Kate Gilmore, Simone Leigh, Gina Osterloh and Antonia Wright, in ways that trace back to Mendieta's innovations.



Miki Garcia, Director of ASU Art Museum

In 2017, Miki Garcia is appointed director of the ASU Art Museum. Garcia was previously the Executive Director and Chief Curator of the Museum of Contemporary Art Santa Barbara and held curatorial positions at New York's Public Art Fund, the Museum of Contemporary Art San Diego, and the Blanton Museum of Art at the University of Texas at Austin.

Garcia begins to build a vision for the future of the Museum with ASU's charter of innovation and inclusion as its cornerstone. She refines the Museum's mission to center art and artists in the service of community well-being and social good, emphasizing the power of the visual arts to promote democratic values, social justice and empathy.

Under Garcia's leadership, the Museum continues to expand its role in Phoenix and beyond as the premier university arts institution dedicated to collecting, exhibiting,

commissioning, documenting, and caring for important works of art. Its roster features solo and group exhibitions of artists of diverse media, ethnicity, geography, and gender, with accompanying scholarly publications serving as critical contributions to the field of art. Exhibition highlights include solo projects and site-specific commissions with contemporary artists Ivan Argote, Tania Candiani, Claudia Peña Salinas, and Leo Villareal. "BODY/MAGIC: Liz Cohen" offers a ten-year survey culmination in a newly commissioned work by the renowned Phoenix based photographer. "José Clemente Orozco: The Final Cut" provided an unprecedented look at the Mexican muralist's late works on paper. Group exhibitions include "Saber Acomodar," which featured art from the Mexican state of Jalisco; "Restless Balance: boredomresearch," a collaboration with the Biodesign Institute at ASU; and "Total Collapse: Clay in the Contemporary Past" guest curated by Andres Payan-Estrada.

Brittany Corrales joins the museum in 2016 as assistant curator and in 2020 organizes the exhibition, "Change Agent: June Wayne and the Tamarind Workshop", examining Wayne's legacy as an artist, printmaker, educator and activist. Corrales oversees the print collection as well as works on exhibitions. She came to the museum from the Skystone Foundation and was a Windgate Curatorial Intern while in graduate school at ASU.



Mexican Independence Day celebration, 2019, photo credit Tim Trumble

In 2018, the Museum launches a new program, "Mexican Independence Day," as part of a larger effort to recognize and celebrate the cultural heritage traditions of the peoples of Arizona. The event takes place in mid-September, which challenges the popularized celebration in the US of "Cinco de Mayo/May 5," and recognizes the correct date marking Mexico's independence from colonial Spanish rule. The event becomes an annual tradition.

Also in 2018, the museum is invited to participate in the Virginia G. Piper Charitable Trust program, AGILE: Reinforcing Resiliency in Arts and Culture. The two year process is designed to strengthen a selected set of mid-sized to large arts organizations through capacity building and strategic capital investments.

2020s How is an art museum in the service of community wellbeing and social good?

In 2020, a year defined by the outbreak of the global COVID-19 pandemic, temporary public closures and quarantine, as well as world-wide protests following the unjust murder of George Floyd at the hands of Minneapolis police, the ASU Art Museum is able to present 12 exhibitions and 64 public programs. Of these programs, 61% featured women and 46% featured Black, Indigenous, and People of Color. Solo projects by artists of color comprised one-quarter of the exhibition schedule. Of the Museum's collaborators for public programs, 31% were women and 80% were Black, Indigenous and people of color.

With the support of the Ford and Andrew W. Mellon foundations, the Museum launches "Readying the Museum," a think-tank to combat racial and social injustice in the cultural sector. The cohort of artists, curators, and museum directors from across the US work to provide new forms of museum accountability. The museum also forms strategic partnerships with Los Angeles County Museum of Art, ASU Center for Imagination in the Borderlands, ASU Center for Race and Democracy, and CALA Arts Alliance.

Mary-Beth Buesgen is appointed curator. She is the longtime manager of the Ceramics Research Center archives, and has a deep knowledge of the CRC collection and exhibition history.

In January of 2020, the Museum hosts a convening of artists, scholars and activists from across the US to envision "Undoing Time: Art and Histories of Incarceration," a landmark research project and exhibition supported by the Art for Justice Fund, a sponsored project of Rockefeller Philanthropy Advisors. Voted the best exhibition of 2022 by the *Phoenix New Times*, "Undoing Time" traces history's images that contribute to the entrenched cultural beliefs associated with today's carceral system. The exhibition commissions new works by 12 contemporary artists drawing upon the analysis of art historical images of incarceration to consider how artistic expression reveals the underlying beliefs of criminality and correction. Accompanied by a major publication, the exhibition tours to the Berkeley Art Museum in 2022 and the New Orleans Center for Contemporary Art in 2023.

Supported by the Windgate Charitable Foundation, the museum launches a multi-year fellowship program for two successive 18-month positions for assistant curators of contemporary craft and design. The program addresses both the field's shortage of well-qualified contemporary craft specialists ready to move into senior curatorial positions, and the Museum's need for fresh perspectives and approaches to its collections. Sarah Kelly joins the museum in October, 2020, and opens the exhibition, "Luster & Light", in November, 2021. Drawn primarily from the Museum's collections, the exhibition creates space to reflect on the value of craft and craft-adjacent works in art museum settings. The second Windgate Assistant Curator of Contemporary Craft and Design Ninabah Winton is hired in April of 2022.

In 2021, the ASU Art Museum sets forth an ambitious 10-year plan in which it proclaims its commitment to redesigning a new kind of institution that is more inclusive and just, disrupts the status quo of traditional museum practices, and pilots new forms of representation. Exhibitions begin to play a central role in delivering a mission that places the arts in greater service to our communities. Museum staff begin to ask critical questions about how art is interpreted in museum settings, how research is defined and performed, and what kinds of knowledge and creativity are considered valuable.

The museum's collection continues to expand with the addition of works in all media by an array of international artists featured in the museum's exhibition program, among them Iván Argote (Colombia), Tania Candiani (Mexico), Bruce Conner (US), Graciela Iturbide (Mexico), Linda Lopez (US), Cannupa Hanska Luger (US based Mandan, Hidatsa, Arikara, Lokata), Shirin Neshat (US based, b. Iran), Gabriel Rico (Mexico), Lucie Rie (England, b. Austria), Eduardo Sarabia (US), Superflex (Denmark), Kumie Tsuda (Japan), Patti Warashina (US), and June Wayne (US). It is also developing an acquisition fund to support the works of contemporary indigenous artists.

Heather Sealy Lineberry, Senior Curator and Associate Director, announces her retirement in 2020, marking over thirty years as a leading curatorial voice and senior leader of the ASU Art Museum. In early 2022, Lineberry organizes "New Earthworks," a collaboration with artist Mark Dion, that presents work by eight contemporary artists who explore our interconnectedness with the Earth. The artists explore issues of biodiversity and environmental equity, reassert Indigenous knowledge and envision new systems to address climate change.

For the first time in its history, the ASU Art Museum is accredited by the American Alliance of Museums. With its mix of self-assessment, peer review, and public recognition, AAM Accreditation helps to ensure the integrity and accessibility of museum collections, reinforce the education and public service roles of museums, and promote good governance practices and ethical behavior.

Brittany Corrales curates the exhibition, *A Country is not a House*, spring 2022, featuring architectural designs by Ronald Rael and Virginia San Fratello that address the consequences of the United States–Mexico border wall, offering new, proposed structures. The Museum commissions a new, life size, multi-disciplinary work, *House Divided*, that illustrates Mexico's "zero setback," a zoning policy which allows houses to come up directly to the border wall.

"Lucha Libre: Beyond the Arenas" opens on Oct. 29, 2022. It is co-curated by the museum's Senior Curator Julio César Morales and guest curators Fernanda Ramos,

Assistant Curator at the Museum of Modern Art, Mexico City, and consulting curator Sharon Gesund. The groundbreaking exhibition features painting, photography and mixed media artworks by internationally recognized Mexican and Chicana contemporary artists along with memorabilia from some of the sport's most famous wrestlers. This first exhibition of its kind, "Lucha Libre," goes beyond its popularity in contemporary culture to reveal the sports' ancient roots, explore its influence on socio political movements and link its relationships to the visual culture of Mexico and beyond.

Senior Curator Julio César Morales leaves the museum in December, 2022, to become the new executive director and co-chief curator at the Museum of Contemporary Art Tucson.

ASU is named a Hispanic-Serving Institution by the U.S. Department of Education, defined as a higher education institution with an enrollment of full-time undergraduate students that is at least 25% Hispanic. This major milestone reflects the university's efforts to more holistically serve its community through a range of financial and academic support programs for current ASU students, K–12 outreach programs that strengthen the pipeline to college, and resources for the broader community. ASU's increased Hispanic enrollment reflects state and national population trends. According to Pew Research Center, Hispanics have accounted for more than half of total U.S. population growth since 2010. The median age of Hispanics living in Arizona is 28, and nearly half of the K–12 population identifies as Latino, making it even more crucial to support and prepare the state's Latino population for college and career.

The exhibition "A pattern, a trace, a portrait: Four Artists from CALA Alliance's Residency Program" opens on January 14, 2023, showcasing new and existing work by artists Carolina Aranibar-Fernández, Diana Calderón, Estrella Esquilín and Sam Frésquez. Organized by Alana Hernandez, executive director and curator of CALA Alliance, the exhibition highlights CALA's ongoing residency program supporting regional Latinx artists.