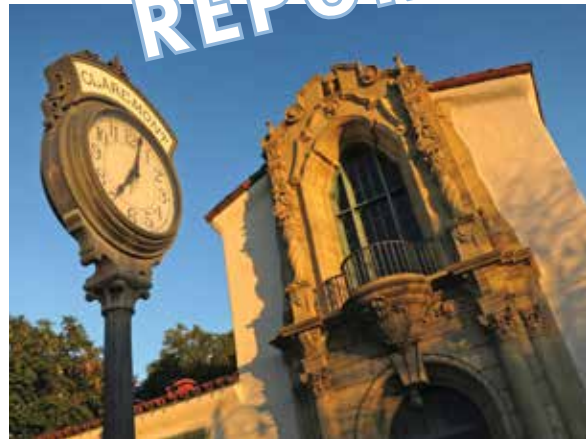


ANNUAL  
REPORT



An Exciting  
Array of  
Exhibitions in  
2024



CLMA CALENDAR 2024



Mark your calendar for these upcoming events

**Art Night Out: "This is a small chair."**

Thursday, March 21, 6-9 pm

**"Malooft Off the Roof"**

Saturday, April 6, 6-7 pm

**Jack Rogers Hopkins Film Night**

Thursday, April 11, 6-7:30 pm

**Great Perfection Opening Reception**

Saturday, May 4, 6-9 pm

**StART It Up! Exhibition**

May 24-26, 12-4 pm

**Phil Dike Opening Reception**

Saturday, September 7, 6-9 pm

**Fall Gala**

Saturday, September 21, 5:30 pm

**Padua Hills Art Fiesta**

Sunday, November 3, 11 am- 4 pm



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**E**xecutive Director Martin Betz and Associate Director of Exhibitions Seth Pringle have planned a diverse series of exhibitions for 2024. Topics range from philosophic pursuits to a Chicanex art collection. We look back at the California scenes of Phil Dike and celebrate the present with a pop-up show of local artists.

(continued on page 2)



CLOCKWISE FROM  
UPPER LEFT:  
Sarah Watlington,  
*Heron Chair*, 2019, Claro  
Walnut. Photo credit:  
Todd Sorenson

Charles Long,  
*Mismaloya*, 2023,  
nickel silver and  
stainless steel in  
gypsum, dichromatic  
glass.

Wayne Healy, *Bolero  
Familiar*, 2002,  
Limited edition print.  
Collection of Frank  
and Cathy Garcia

Phil Dike, *Untitled*,  
c.1964, Oil on board.  
Claremont Lewis Museum  
of Art Collection, Gift of  
David and Ahlene Welsh

Khang Bao Nguyen,  
*Dialectic of  
Transcendence and  
Immanence*, 2022, oil,  
wax pastel on canvas.



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Executive Director

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The Claremont Lewis Museum of Art is a non-profit, tax exempt 501(c)(3) charitable organization. Our exhibitions and programs are supported by public and private organizations as well as many individual donors, members, and volunteers.

## Exhibitions in 2024 *(continued from page 1)*

### This is not a chair.

Through April 21, 2024

The exhibition *This is not a chair*, curated by Seth Pringle, presents a broad range of artists and approaches to the icon of human creative production that is the chair exploring the gray area between object and concept, language and meaning.

### The Great Perfection: Charles Long & Khang Bao Nguyen

May 3 – August 18, 2024

*The Great Perfection* will explore two artists' diverse approaches to the aesthetic expression of nondual consciousness. In a world that seems more fractured and disconnected than ever, cast sculptures by Charles Long juxtaposed with abstract paintings by Khang Bao Nguyen lead the viewer to consider the underlying oneness of all beings.

### Free4All

August 24, 2024

Artists from Claremont and beyond are invited to exhibit in a one-day pop-up show. There will be no fees to exhibit. With hundreds of artists expected to

participate, *Free for All* is a commitment to unfiltered community building and celebration.

### Phil Dike: A Bird's Eye View

September 6 – November 24, 2024

*Phil Dike: A Bird's Eye View* will present the Museum's first major exhibition of this influential and innovative artist. Highly regarded for his California Style watercolor paintings of coastal scenes, some of Dike's most captivating paintings assume the perspective of a bird's eye view. These imagined views of real scenes involve an interpretation of landscape that goes beyond simple representation.

### The Garcia Collection of Chicax Art

December 6, 2024 – March 23, 2025

The Museum is honored to present the rich Chicax art collection of Cathy and Frank Garcia. Cathy, a mosaic artist, and Frank, a curator and organizer, were involved in the annual exhibition *Return to Aztlan* at the dA Center for the Arts for many years. Their home and collection are an integral part of the local and regional Chicax art community.

Support the museum and arts in our community. Scan the code and donate today!



The Claremont Lewis Museum of Art is supported by the LA County Department of Arts and Culture as part of Creative Recovery LA, an initiative funded by the American Rescue Plan.

## 2023 HIGHLIGHTS

### MUSEUM DEVELOPMENT

- 467 Members
- 221 Donors
- 10 Grants awarded
- 1 Executive director hired
- 300% Increase in staff hours
- 1,900 Volunteer hours
- 35 Artworks added to collection



### EXHIBITIONS & PROGRAMS

- 6 Exhibitions
- 8,154 Museum visitors
- 1,107 Art Fiesta attendees
- 26,100 YouTube Video views
- 5,089 Social media followers
- 19,050 Website visitors

### PROJECT ARTstART

- 103 High school participants
- 1,535 Elementary participants
- 26 Training sessions
- 19 Museum visits
- 38 Classroom visits
- 56 AfterARTs sessions
- 4,758 Total attendance



### DIRECTOR'S MESSAGE

## Leading the Way Forward in our Culturally Rich Town

As I approach my one-year anniversary with the museum, I feel incredibly fortunate to be working alongside such a dedicated and enthusiastic group of individuals. From the Board of Directors to the staff and community volunteers, everyone has shown unwavering support and deep commitment toward our collective mission of celebrating our community's rich artistic heritage and promoting cultural vitality in the region.

Over the past year, we have accomplished a great deal, starting with our first pair of exhibitions, *Vince Skelly: A Conversation with Trees* and *Andrée M. Mahoney: Spirit Voyager*, followed by *Ferne Jacobs: A Personal World, Face to Face: Ken Gonzalez Day*, and continuing with our latest exhibition, *This is not a chair*. We received overwhelmingly positive feedback for the *Face to Face* exhibition, which was listed among the top ten exhibitions by *Hyperallergic Magazine* and mentioned in the national publication *Art News*. The launch of *This is not a chair*.

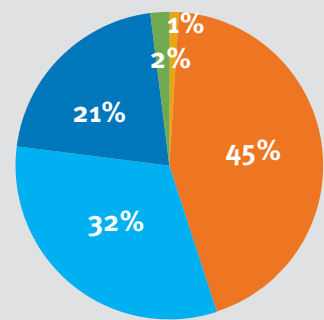
drawed a crowd of nearly 400 art enthusiasts who enjoyed surf music and marveled at the incredible works of art on display. If you missed the opening, don't worry, the exhibition will be available at the museum until April 21, 2024.

Thanks to the generosity of the Calaycay family, we were pleased to name Gallery 3 in honor of Ligorio A. Calaycay, Jr., MD, a distinguished plastic and reconstructive surgeon. Additionally, we hosted our biggest and most fruitful Gala event yet, and I would like to extend our gratitude to the Gala Sponsors.

As someone who grew up in Claremont, I am a product of this unique and culturally rich town. The opportunities to appreciate art, experience music, travel, and listen to poetry have shaped my life as an artist and arts administrator. I believe that the museum's role is to lead the way in passing on this cultural experience to the next generation. The community and the region must continue to support us in this endeavor. – Martin Betz, Executive Director

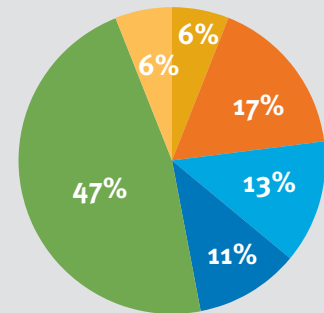
## Strong Member Support Enables Staff Expansion

Revenue for 2023 was \$579,000 of which 60% was from the continued generous support of the Museum's members and donors. This support when coupled with the returns from the museum's investment accounts, allowed the museum to expand its professional staff mid-year and plan for expanded programming in 2024. 2023 expenses were \$522,000 and net income was \$57,000. Net assets increased to \$1,600,000 – *Rae Rottman, Treasurer*



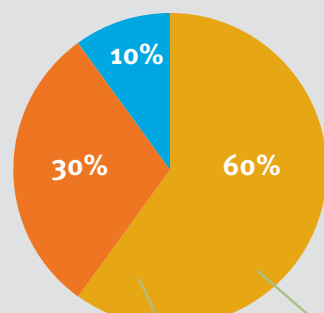
### 2023 NET ASSETS

- CASH with Donor Restrictions 1%
- CASH without Donor Restrictions 45%
- INVESTMENTS with Donor Restrictions 32%
- LEASEHOLD IMPROVEMENTS (NET) 21%
- OTHER CURRENT ASSETS 2%



### 2023 TOTAL REVENUE

- MEMBERSHIPS 6%
- GRANTS 17%
- INVESTMENT INCOME 13%
- ADMISSIONS/SALES 11%
- DONATIONS 47%
- ENDOWMENT 6%



### 2023 EXPENSES

- PROGRAMS 60%
- GENERAL & ADMINISTRATIVE 30%
- FUNDRAISING 10%

#### 2023 Program Expense Breakdown

- Padua Hills Fiesta 2%
- Art Education 22%
- Collections Management 9%
- Museum Operations & Exhibitions 67%

## Many Ways to Include the Museum in Your Estate Plan

The legacy we leave after our death should reflect what is most important to us. This may include family, friends, and the causes that we supported during our lifetime. Including the Claremont Lewis Museum of Art in your estate plan is a great way to ensure that the arts and arts education remain a vibrant part of the Claremont community for generations to come.

There are many ways to include the Museum as part of your estate plan or planned giving. The most straightforward way is to include a bequest to CLMA in your will or trust. You can choose to give a specific dollar amount or a portion of your estate. If you would like to make a specific bequest of artwork to be considered for the Museum's permanent collection, please let us know, so that we can help you with that process.

There are many benefits for including the Claremont Lewis Museum of Art in your estate plan. If you have a taxable estate, the estate tax charitable deduction may offset or eliminate estate taxes. Please reach out to Executive Director Martin Betz or your estate planning attorney with any questions you have about the process.

## Become a Business Partner

Create connections, foster civic engagement, and promote the well-being of your employees, your clients and beyond — all through the power of the arts. The Claremont Lewis Museum of Art provides exhibitions and programs integral to the vitality of the community, with the ability to attract new business and draw in tourism. Align your business and brand with CLMA, and champion creativity, preservation, and education in the region while experiencing all the benefits of membership. A partnership with the Claremont Lewis Museum of Art is a partnership with the community.

Find more information about Business Partnerships at [clmoa.org](http://clmoa.org), pick up a brochure at the museum or request it by mail. Interested in more ways to support CLMA? Contact us about sponsorship of exhibitions, events, and free museum days.



L-R: CLMA Archivist Thea Whitaker takes a photo of Pat Samuelson and Cheryl Nespor on Liz Nurenberg's Courting Chair. Jennifer Stark and others decorate their photo frame. Artist Lauren Verdugo (below) will offer a small chair woodworking workshop on March 21.

## Join in the Fun at CLMA's Monthly "Art Night Out"

"Save You a Seat" event kicked off our new monthly program "Art Night Out." Guests posed for photos in the *Courting Chair* and had fun decorating a frame while sipping and snacking on sweets from Bert & Rocky's Cream Co.

Join us Thursday, March 21, 6-9 pm for "This is a small chair." a workshop led by artist Lauren Verdugo. Learn about woodworking, customize

your miniature chair, explore the galleries, and enjoy snacks after. Lauren is a queer, non-binary, Latine artist, furniture maker and instructor based in Southern California, and one of many artists in the current exhibition *This is not a chair*. Buy tickets on Eventbrite at <https://clmoa-smallchairs.eventbrite.com>



## Chair Exhibition Opening Draws a Big Crowd

Four hundred visitors came out on a chilly night for the opening of *This is not a chair* on February 3. Many of the artists were in attendance as well as lead sponsors Tom and Toni Bostick. Surf tunes from Powerflex 5 livened up the evening.

The exhibition, curated by CLMA's Associate Director of Exhibitions and Collections Seth Pringle, includes a wide range of interpretations, from the 1960s to the present, of what it means to be a chair. *This is not a chair.*, on view through April 21, seeks to position the chair in an expansive dialogue between art, form, and function.

L-R: Exhibition sponsors Toni and Tom Bostick visit with curator Seth Pringle. Aaron Wise lifts his son Arri for a peek into Michael O'Mally's installation *Concrescence #2*. Steve "Salba" Alba of "Powerflex 5" performs on the Depot Plaza.



## Museum Collection Grows in Depth and Breadth

Thirty-five works of art were generously donated to the Claremont Lewis Museum of Art for inclusion in the permanent collection in 2023. Claremont has so many rich stories to tell through these cultural treasures. One of the Museum's most vital duties is to ensure that these objects and stories are not lost to history. We will offer not only preservation but also interpretation so that our most poignant moments of creative production may be understood and appreciated now and into the future.

Our 2023 acquisitions included a broad range of media and styles. Some acquisitions rounded out artist portfolios already well established in the collection, like the rare Jean Ames oil painting donated by Diane Bonilla. Other pieces came from artists new to the collection, like Peter Shelton's *Slump* sculpture, a promised gift from Sarelyn Wager. A delightful drawing by Michael Woodcock, entitled *Towards a Portrait of James Fuller*, depicts his friend and beloved Claremont artist Jim Fuller. Thanks to Michael's widow Julie Starrett for stewarding this gift from the artist, which was clearly created with great affection. We were thrilled to receive from Ann and Bill Harmsen an important early sculpture by John Frame which he created fresh out of Claremont Graduate School's MFA program in the early eighties.

A significant number of works were donated from the estate of Suzanne Christian, including works by Aldo Casanova, Eric Darrow, Phil Dike, Betty Davenport Ford, John Svenson,



PHIL DIKE, *Jade Beach*, 1962, Oil on canvas. Estate of Suzanne Christian



HILDA MOHLE, *Spring Freshed*, n.d., Oil on canvas board. Denise and Hank Mohle Trust

Robert E. Wood, and Milford Zornes. We are honored to be the caretakers of such an important collection of local legends!

Underrecognized artist Hilda Mohle was added to the collection thanks to the Denise and Hank Mohle Trust. An impressive large painting by Paul Darrow, representing a critical stylistic transition in his early career, has been bestowed upon the Museum by the artist's family. And our collection of Harrison McIntosh ceramics is now one of the best thanks to Jay T. and Deborah R. Last.

Even amid the sadness of her passing last year, Sandra Baldonado continues to be a champion for the Museum. Thanks to her collector's eye and commitment to supporting local artists, CLMA received striking contemporary paintings by Steve

Comba and Georgette Unis.

We are excited to announce that our collection is going digital! Collection Database Archivist Thea Whitaker has been working diligently to input our collection data into Catalog It, a web-based collection database tool. A selection of these works will soon be available online for public viewing so that we can share our collection with the world. If you have works of art that you think might be a good fit for our collection, please contact me at [springle@clmoa.org](mailto:springle@clmoa.org). — Seth Pringle, Associate Director of Exhibitions and Collections



GEORGETTE UNIS, *Tree Series #M110*, 2010, Acrylic on canvas. Estate of Sandra Baldonado



JOHN FRAME, *Living in Lightning*, 1983, Wood, gold leaf, lead, pigment, concrete. Gift of Ann & William Harmsen



PETER SHELTON, *Slump*, 1989-91, Bronze. Promised gift of Sarelyn Wager



PAUL DARROW, *Landscape*, 1957, Oil on canvas. Darrow Family Trust

Top left:  
HARRISON  
MCINTOSH  
*Lidded Jar #8042*, 1980,  
Stoneware. Gift of  
Jay T. & Deborah R. Last

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The Board of Directors of the Claremont Lewis Museum of Art sincerely thanks all our current members, marked with an asterisk (\*), and donors who so generously supported the Museum during our year of celebration and expansion. Please note our growing list of donors who give in honor or memory of their friends and loved ones. In-kind donations of art and services are also greatly appreciated.

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