Upon entering the museum via Howard Street, visitors are greeted by Richard Serra’s monumental sculpture, *Sequence* (2006).

Photo: © Henrik Kam
Welcome

This spring, the newly expanded San Francisco Museum of Modern Art opened its doors once again to local visitors as well as a broad and diverse global community of art lovers, artists, families, students, and first-time guests. Looking back on the past two years, this accomplishment is tremendous, as is our feeling of gratitude.

Thank you for your contributions—from attending On the Go programs and spreading the word about our opening exhibitions, to visiting with friends and family and supporting our expansion—all of which have resulted in a new museum that has exceeded expectations.

This biennial review shares highlights from July 1, 2014, through June 30, 2016. We look forward to the future with great excitement—many new exhibitions and programs are in development, which will continue to deepen the connection between the museum and the public. We have only just begun this new phase of SFMOMA’s history. On behalf of the Board of Trustees, we hope you will join us.
Reflecting on the Past, Celebrating the Future

by Neal Benezra
Helen and Charles Schwab Director

Ten tons of biodegradable red confetti—it was a grand gesture to mark the end of one chapter in the history of SFMOMA, and the start of a new one. On May 14, 2016, we celebrated the opening of a newly expanded museum and formally welcomed the public to rediscover our extraordinary collection, groundbreaking exhibitions, and innovative programming.
The festivities for SFMOMA’s opening day included free admission for all, remarks by Mayor Ed Lee and Rep. Nancy Pelosi, and entertainment provided by performers from SFJAZZ, the San Francisco Conservatory of Music, the Chinese American International School, and Circus Center.

Photo: © Drew Altizer Photography
During our closure, SFMOMA was anything but idle. Our On the Go programming kept our members and the public engaged with our collection (and our mission to make the art for our time a vital and meaningful part of public life) at sites around the Bay Area and beyond. For three years, an amazing group of partner organizations collaborated with us to realize off-site, community-based programs and exhibitions. Following the success of On the Go’s first year, we were thrilled to offer the public a slate of exciting collaborations in fiscal years 2015 and 2016: from Gorgeous at the Asian Art Museum, to Fertile Ground: Art and Community in California at the Oakland Museum of California; from Portraits and Other Likenesses at the Museum of the African Diaspora, to Janet Cardiff’s immersive sound installation The Forty Part Motet at Fort Mason Center for Arts & Culture. All told, nearly two million people experienced SFMOMA while we were On the Go.

Concurrently, our Art Express program continued to bring art education to K–6th grade classrooms around San Francisco, while we also engaged a number of local high schools in new programming. We invited the public to #playartfully with us, encouraging them to become active participants in the visual culture that surrounds us every day—and over 1,000 people posted photographs of artful moments on social media.

On the Go provided wonderful opportunities for us to “think outside the building” and connect with our community, but there truly is nothing like coming home again. And what an extraordinary home it is. The generosity of our Board of Trustees, our community of over 1,500 Expansion Campaign donors, myriad project partners, and dedicated staff helped make our expansion a reality. The new museum showcases works drawn from our distinguished permanent collection, alongside selections from the Doris and Donald Fisher Collection as well as more than 3,000 new gifts and promised gifts from the Campaign for Art.

Beginning in 2011, renowned architecture firm Snøhetta embarked on designing a
remarkable building in a dense urban setting that feels open, inviting, accessible, and filled with natural light. We could not have asked for a better environment in which to welcome visitors to the new SFMOMA, and to celebrate the art for our time.

The reopening of the museum unfolded over three weeks in the spring, when a succession of events activated our new spaces for the first time. The joy of our Member Preview Days, the thrill of Art Bash and the Modern Ball, and the excitement of our Educators Day all contributed to a shared spirit of celebration. May 14, opening day, was the perfect culmination of years of ambitious dreams, generosity, and dedication.

Inside the museum, visitors now encounter triple the gallery space from their visits prior to the expansion. Soaring public spaces such as the Evelyn and Walter Haas, Jr. Atrium, Helen and Charles Schwab Hall, and the Roberts Family Gallery feature outstanding artworks and site-specific installations, which are accessible without museum admission.

Outdoor sculpture gardens and terraces allow visitors moments of quiet contemplation, with views of the city that serve as a stunning backdrop to our collection. A renovated Phyllis Wattis Theater and the new Gina and Stuart Peterson White Box will come to life through new film and performance series. Entrances on all sides of the building integrate the museum more deeply and seamlessly into the surrounding neighborhood.

Our nineteen opening exhibitions included shows highlighting the various strengths of our collection, alongside selections from the Fisher Collection’s holdings in American Abstract art, sculpture, Pop art, and contemporary German art. Photography exhibitions, which showcased California photography and the history of the medium, were on display on Floor 3, which houses the new Pritzker Center for Photography, made possible by the Lisa and John Pritzker Family Fund.

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Construction of the new Gina and Stuart Peterson White Box (above) resulted in an exciting and flexible performance venue that now hosts a variety of programs and events, including Rashaad Newsome’s Five (at right). Photo above: © Henrik Kam; photo right: © Drew Altizer Photography.
[SFMOMA’s expansion] bumps this widely respected institution into a new league, possibly one of its own . . . it is poised—with concerted diversifying—to do for the late 20th and 21st centuries what its East Coast cousin did for the art of the late 19th and early 20th.

Roberta Smith, New York Times
Windows flood the City Galleries and their accompanying staircases with light, and offer views of San Francisco and the museum’s vibrant new living wall, designed by David Brenner, Habitat Horticulture. Photo above: © Henrik Kam; photo right: © Iwan Baan

. . . this is more than an art repository. It’s a beautifully designed experience, a template for other museums—a mix of flamboyance and subtlety, reverence and playfulness, right down to the perfectly seamless tour guide app.

Rene Chun, *WIRED*
The first visitors to the newly expanded museum enjoyed nineteen inaugural exhibitions, including *California and the West: Photography from the Campaign for Art* (above), as well as participatory performances such as *A Paradise Choir* by artist Chris Kallmyer (right). Photo left: Joe Fletcher; photo right: Charles Villyard
I am extremely proud of what we have accomplished and am pleased to share upcoming exhibitions, programs, and new initiatives that will be launched in the coming year. We are thrilled to present four major exhibitions in 2016–17, all of which are accompanied by stellar catalogues and are not to be missed. Anthony Hernandez is the first retrospective of the Los Angeles–based street photographer’s incredibly wide-ranging 45-year career documenting the streets and hidden corners of his hometown’s urban landscape. Bruce Conner: It’s All True is a major retrospective of one of the most influential and eclectic artists—working across film, assemblage, painting, and photography—to come out of the Bay Area’s cultural foment of the last century. The early work of celebrated photographer Diane Arbus will be featured in an exhibition in January. And, in March, Matisse/Diebenkorn explores the profound inspiration that hometown hero Richard Diebenkorn discovered in the work of one of the greatest French modernists, Henri Matisse.

Looking beyond the spring, upcoming major exhibitions include retrospectives of Edvard Munch and Larry Sultan, and a breathtaking new commission by Julie Mehretu, to be installed in the Haas, Jr. Atrium.

Our ongoing commitment to living artists is reflected in our past and present Artist Trustee members of our Board, including Vincent Fecteau, Ed Ruscha, and Jeff Wall; the ongoing Artist Initiative, funded by the Andrew W. Mellon Foundation; the return of the SECA Art Award, dedicated to nurturing a new generation of Bay Area artists and which honored Zarouhie Abdalian, Josh Faught, Jonn Herschend, and David Wilson in 2012; and the Contemporary Vision Award, hosted by the museum’s Modern Art Council, which this year honored artist Christian Marclay. Along with the Dallas Museum of Art, this year we co-acquired a rod series and suite of drawings by Walter De Maria, thanks to the Phyllis C. Wattis Fund for Major Acquisitions—an example of collaboration with other institutions to allow even more people to enjoy and access major works.

As a complement to our expansion, we have bolstered our efforts to collect, present, and engage audiences with the work of international artists, and we are especially looking forward to deepening our relationships with collectors and art enthusiasts from outside the Bay Area through a new initiative called SFMOMA Global. Curatorial and programmatic initiatives are also underway to present the work of artists from around the world, connecting the museum and our local audiences with international perspectives and encouraging us all to access multiple lenses through which to interpret the world around us.

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One feels conscious of a concerted effort not only to show the art to the best effect, but to draw in viewers. . . overwhelmingly, the innovations in this new incarnation of SFMOMA struck me as smart, serious, and farsighted. They all seemed pegged to three simple premises: Show as much great art as possible. Help people relate to it. Invite them back.

Sebastian Smee, *Boston Globe*
Left: The octagonal Agnes Martin gallery offers visitors a space for quiet contemplation; photo: Katherine Du Tiel. Above: Art Bash celebrated the work of artists such as (from left to right) Brice Marden, Chuck Close, and Charles Ray, seen in front of Sol LeWitt’s Wall Drawing 280 (1976); photo: © Drew Altizer Photography.
Underpinning these and other efforts is our desire to find new ways to contribute to the global conversation about how to ensure that the art for our time remains relevant to all people’s lives.

Our team has also worked diligently to develop a dynamic new roster of programs to engage audiences in new ways. *Modern Cinema*, presented in partnership with the San Francisco Film Society, is a series celebrating film as a visual medium in our state-of-the-art Wattis Theater, unfolding over three seasons per year. The inaugural season showcased the Criterion Collection’s canon of international cinema and the ethereal work of Thai filmmaker Apichatpong Weerasethakul. *Performance in Progress* provides mini-residencies for participating artists and gives the public a glimpse into the creative process; this year the program welcomes Desirée Holman, Naomi Rincón Gallardo, and Jacolby Satterwhite.

*Performance All Ages* provides visitors with immersive art experiences throughout the museum as well as participatory workshops, with the goal of involving a truly intergenerational audience, encouraging them to actively take part in the final product.

Engaging the public with the art for our time is at the heart of what we do—from the sold-out first-day crowds to the thousands of visitors who enter every day. International tourists are greeted by a Visitor Experience team that is fluent in fourteen languages. Our family of members stands at over 60,000 and counting. This year we will welcome 55,000 schoolchildren, three times more than our annual student visitation before closure. And with free admission for visitors 18 and under, Free Family Days, and multiple free public spaces, the museum is more welcoming than ever to our community.

In addition to enjoying expanded access to our exhibitions and programs, learners
of all ages can find a home at the new museum, whether they seek an informal learning experience or a more structured environment. New classes for adults include the SFMOMA 101 lecture series on topics such as photography and Bay Area art, and, for those ready to roll up their sleeves, hands-on Studio Workshops in a newly expanded Koret Education Center. To extend the reach of our exhibitions and programs, we also continue to engage local educators. Starting this year, we are offering Bay Area high school arts and humanities teachers the chance to gather new ideas and approaches to their work via the new Teaching with Photography initiative, made possible by a grant from the Stupski Foundation.

Inside the galleries, our museum guides are as busy as ever, engaging visitors in lively dialogue through our daily Spotlight Tours of individual works in the collection. The groundbreaking, free SFMOMA app (currently available on iOS), made possible by Bloomberg Philanthropies, gives visitors the chance to experience art in an entirely new way and at their own pace (WIRED magazine says that it “will forever change the way you enjoy museums”). The app even allows multiple visitors to sync what they hear, creating a shared experience as they explore the exhibitions on view.

We have emerged from our closure a committed partner to our local community as well as a newly invigorated participant on the global stage. Our time On the Go showed us the potential of being a force for inspiring dialogue beyond our walls. We aspire to make art mean more to more people—and so we will continue to dedicate ourselves to the principles of globalism and diversity. In our increasingly connected world, no institution operates in a vacuum, and SFMOMA is no exception. 

(continued on page 17)
In many ways, SFMOMA’s story embodies the West Coast optimism and entrepreneurship . . . qualities that have made it what it is today: a world-class museum at the hub of the city’s downtown regeneration.

Louise Nicholson, Apollo
Reflecting on this time of monumental transition, there is a sense that we have only just begun to explore the promise of the new SFMOMA. We have an exciting future ahead of us, thanks to you—our members, visitors, supporters, educators, artists, families, students, and neighbors. To those of you who donated to the Campaign for Art or to our Expansion Campaign, we extend our deepest gratitude. We owe these accomplishments to each and every person who has contributed time and energy to the grand endeavor that is the new SFMOMA. I invite you to be a part of the history we will continue to make together. □
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Above: The Jean and James Douglas Family Sculpture Garden, adjacent to the museum’s Cafe 5, offers works such as Ellsworth Kelly’s Stele I (1973); photo: Winni Wintermeyer.
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Mrs. Ronald M. George
I come here to find myself, to meet people, to encounter work worthy of a museum such as this, and to find peace in the spaciousness, and in sharing art with the whole community.

Cynthia Pacini, educator
The openness of the interior, the clean lines everywhere—it all serves as a perfect canvas for the art within.

Nicholas Esquera, lifelong museum-goer and visitor.
The new museum honors its past. It feels very familiar, but there’s a sense of discovery that greets you as you come up the stairs in the Atrium and the building opens up.

Paul Baird (right), Corporate member, pictured with Shari Cleland
It’s enormously calming to wander through the museum. It’s a way of de-stressing and keeping up to date on the world of modern art.

Jude Sharp, member since 2002
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Thomas Weisel Family Curator of Painting and Sculpture

I’m a member as well as a gallery guide for school visits, and I think the increased openness and space is really great for our students. They can spread out yet still be immersed in the artwork.

Kathy Hovland, gallery guide and member since 2001
The entire museum is amazing—the new building, the new space. The breadth and depth of it is incredible, from the lighting to the architecture. And the artwork itself—the sheer diversity of it—is beyond comprehension. It’s a visual feast.

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The scope of the new museum sparks exploration and curiosity. Visiting SFMOMA feels like going on a journey. It’s an escape from the city.

David Bai, member since 2016

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The SFMOMA app is fantastic. You can focus on a single piece of art, take a full tour, or pick and choose—the descriptions of works and history of artists are a lot of fun.

Ted Sanford (right), with Karen Yoshioka; members since 1985
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Alisa Shadix (left), member since 1998, pictured with Camille Semeniuk, art history instructor and member since 2016
Art Interest Groups

Collectors’ Forum Executive Committee
Collectors’ Forum is dedicated to enhancing members’ understanding and enjoyment of collecting modern and contemporary art through educational, social, and travel opportunities. Members experience panel discussions led by the museum’s most senior curators, events with thought leaders in the art world, and unique visits to view private collections and artists’ studios.

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Contemporaries Committee**
Contemporaries, SFMOMA's newest group, provides a deeper knowledge of the contemporary art world with innovative programs that foster conversation, learning, and connecting. Members experience salons with diverse guests and topics, tour art fairs with museum curators, meet emerging artists, and get insider perspective on how to build or expand a collection of their own.

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Since 1934, the Modern Art Council has raised critical funds to support SFMOMA’s mission as a leading institution of modern and contemporary art. In addition to this generous support, the Modern Art Council promotes arts education and inspires new museum connections within the broader Bay Area community.

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The Museum Guide Committee supports and implements the activities of SFMOMA’s museum guide corps in conjunction with the Education department staff. The museum’s 170 volunteer guides receive intensive, specialized training and lead tours of SFMOMA’s collections and special exhibitions for schoolchildren, families, and adults throughout the year.

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SECA Council
Founded in 1961, SECA (Society for the Encouragement of Contemporary Art) brings together art enthusiasts, artists, collectors, and arts professionals through programs that link SFMOMA to the local arts community. Since 1967, SECA members have had a special connection to the biennial SECA Art Award and exhibition, from nominating local artists to touring nominees’ studios.

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The collection is amazing. I would travel from far away just to be here.

Minni Sandhu, member since 2016

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SFMOMA would like to acknowledge and thank the 500 current and former staff members who contributed their skills, knowledge, and passion to the formidable endeavor of opening the newly expanded museum. Their unflagging dedication to fostering deeper connections between art and people’s lives helped make the transformation of SFMOMA a reality.
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SFMOMA was closed for construction and art installation during FY15 and nearly all of FY16. The new museum opened to the public on May 14, 2016, and is now twice its previous size, both physically and with respect to its budget.

Over the past two years, SFMOMA incurred substantial transition and ramp-up expenses leading to opening, and in the coming years will support expanded and enhanced programmatic offerings and related resources. During the museum’s closure, these activities were partly funded from Capital Campaign funds.

**FY15**

**Operating Revenue + Support**

- Contributions and Special Events: $13.15M
- Museum Store Gross Profit: $2.14M
- Admissions: $--
- Membership: $1.42M
- Endowment Support: $10.82M
- Campaign Support for Operations: $6.26M
- Other: $2.42M
- Total Operating Revenue + Support: $36.22M

**Operating Expenses**

- Program Services: $21.39M
- Supporting Services: $10.44M
- Enterprise Activities: $4.42M
- Total Expenses: $36.25M

*Endowment Support includes draws from externally controlled Capital Campaign funds.

**Enterprise Activities include the Museum Store, facility rentals, and Artists Gallery.

*Audited financial statements are available upon request.
FY16

Operating Revenue + Support

- Contributions and Special Events: $25.36M
- Museum Store Gross Profit: $2.87M
- Admissions: $2.63M
- Membership: $5.95M
- Endowment Support*: $16.43M
- Campaign Support for Operations: $15.30M
- Other: $2.44M

Total Operating Revenue + Support: $70.99M

Operating Expenses

- Program Services: $44.74M
- Supporting Services: $20.55M
- Enterprise Activities**: $5.60M

Total Expenses: $70.89M
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