LEARN ABOUT IT

This artwork, outside on the south-facing wall of the Museum, was commissioned by the Museum for the community in 2015. This means that Tim Frentice, the artist who created the artwork, was asked to make a work of art for exactly this place – the outside of the Museum. We call this “public art” because it is art in public spaces that anyone can enjoy. This is one way that the Museum becomes a part of the community of Greensburg.
The Westmoreland Museum of American Art

The nationally recognized collections of The Westmoreland bring together over 4,000 objects of fine and decorative American art from the mid-18th century through the present, including a unique focus on the art of Southwestern Pennsylvania. The collections relate directly to the historical and cultural heritage of the region by presenting the fine and decorative arts of Southwestern Pennsylvania within the context of the broader American art scene. Through the collections, visitors learn about art as an expression of history and culture of the region.

2020-2021 at The Westmoreland

The Westmoreland began the 2020–2021 fiscal year (July 1, 2020–June 30, 2021) with preparations for the Museum’s public reopening after being closed since mid-March due to the COVID-19 pandemic. New protocols and procedures were established, including advanced registration for admission with timed ticketing. The Center for Creative Connections interactive space was transformed into studios for the new Artist-in-Residency Program in partnership with BOOM Concepts, an organization dedicated to the development of artist and creative entrepreneurs representing marginalized voices. While the Museum was reopened to the public for visiting the permanent collection galleries and experiencing our temporary exhibitions in early August, public programs continued to be offered online with audiences participating virtually.

In addition to quickly pivoting our exhibition schedule and translating our programs to a digital format, The Westmoreland successfully received reaccreditation from the American Alliance of Museums. This review takes place every ten years and is a rigorous process that includes a lengthy self-study and peer review measuring our impact to the community and best practices. Even though our reaccreditation took place virtually, the strength of the team was no less noticeable by the reviewers, who in their conclusions wrote: “The Westmoreland Museum of American Art is an impressive museum that has a deeper and broader impact on its community than one would expect for a museum of its size. It accomplishes a great deal with a very lean staff and modest budget, and it adheres to excellent standards of governance, staff leadership, community service, strategic planning, and sustainable business practices.”

At the beginning of the fiscal year, The Westmoreland was awarded a competitive federal grant from the Institute of Museum and Library Services Museums Empowered program. This award supported consulting services to develop a series of professional development training sessions for the Museum staff, which will result in the implementation of a visitor-centered and culturally responsive interpretive planning process. The interpretive planning process will strengthening staff resources to serve a more diverse audience and will culminate in the eventual reinterpretation of several permanent collection galleries as well as work to guide the interpretative planning for a diverse slate of future temporary exhibitions.

Additionally, the Museum partnered with the Westmoreland Diversity Coalition on the Diversity Billboard Art Project. As part of this project, the roadways of Westmoreland County were brightened in the Fall of 2020 by billboards featuring new works of art created by ten local artists and virtual programs were presented providing the public an opportunity to learn about these artists and the inspiration behind their work.

The following pages of this Annual Report contain an overview of the exhibitions presented in the 2020–2021 year, a listing of artwork acquisitions, gifts and loans, the Museum’s financial statement of activities, and recognition of the generous supporters who make all that we do at The Westmoreland possible.
Art Exhibitions

2020-2021 Cantilever Gallery Featured Exhibitions

**African American Art in the 20th Century**
February 16, 2020–January 17, 2021
This traveling exhibition presents 45 artworks by 34 African American artists from the Smithsonian American Art Museum’s collection. The artists featured came to prominence during the period bracketed by the Harlem Renaissance and the Civil Rights movement. The means of these artists varied—from representational to modern abstraction to stained color to the postmodern assemblage of found objects—and their subjects are diverse. These works were created at a significant social and political moments in America.

**Pattern Makers**
February 7, 2021–May 9, 2021
Patterns are all around us. Designs made with stripes, spots and other repetitive motifs often catch the eye, while other patterns are less obvious. To make this exhibition, students from the Department of History of Art and Architecture at the University of Pittsburgh mined the Museum’s collection storage to discover new relationships between objects, revealing patterns that connect diverse works of different styles and periods. This exhibition tracks the presence and meanings of patterns across a selection of works from The Westmoreland’s collection that are not often on view.

**Border Cantos | Sonic Border**
May 30, 2021–September 5, 2021
Border Cantos | Sonic Border is a unique collaboration between American photographer Richard Misrach and Mexican American sculptor/composer Guillermo Galindo. Photographer Richard Misrach and composer/artist Guillermo Galindo began collaborating in 2011, after both artists had created bodies of work inspired by the Mexican-American border region and its human impact.
Art Acquisitions

Stephen Towns (b. 1980)
The Pioneer, 2020
Oil, acrylic, fabric, buttons Bristol paper, mica flakes, 40 x 30 inches
Gift of the William W. Jamison II and the Thomas Lynch Art Acquisition Fund, 2020.16

Doris Emrick Lee (1904–1983)
Afternoon Train, 1945
Lithograph on paper
9 1/4 x 13 3/4 inches
Museum purchase, 2020.24

Sharif Bey (b. 1974)
Bird Skull: Fire #2, 2020
Vitreous china and mixed media
38 x 38 inches
Gift of the William W. Jamison II and the Thomas Lynch Art Acquisition Fund, 2020.25

Tadasuke Kuwayama (b. 1935)
E-140A, 1971
Acrylic on canvas, 46 x 46 inches
Gift of the William W. Jamison II and the Thomas Lynch Art Acquisition Endowment Funds, 2021.10

William M. Hoffman (b. 1934)
Latrobe Steel (ALCO; Standard Steel), 1963
Oil on linen, 25 x 30 inches
Gift from the artist, 2020.4

Samuel Rosenberg (1896–1972)
Near Herron Hill, 1934
Oil on canvas, 32 x 38 inches
Gift of Debra Light in memory of her parents Harvey and Lenore Light, 2020.5

Artist Unknown
Soap Hollow Six Drawer Chest, 1859
Painted and stenciled, Sandwich Glass pulls, inlaid escutcheons on Pine, Tulip, and Poplar wood
Bequest of Charles R. Muller, 2020.8

Nicholas Petkovich (1893–1952)
Legend of the Races (Races of Humanity Listen to the Genius of Wisdom Explaining the Legends of all Peoples), n.d.
Oil on canvas
64 1/2 x 79 3/8 inches
Gift of Dr. Michael L. and Lilli Nieland, 2020.17

Annual Report 2020–2021 / 05
Gifts to the Permanent Collection (cont.)

Richard A. Stoner (b. 1952)  
Photograph (Silver Gelatin) on Bergger Warmtone Paper, 8 x 10 inches  
Gift of Richard A. Stoner, 2021.11.C

Anonymous Gift (1900–1967)  
No. 7-60, n.d.  
Oil on panel, 19 3/4 x 23 1/2 inches  
Gift of the Estate of Betty Jane Hansen, 2021.12

Sue Abramson (b. 1956)  
Root 1, 2014  
Archival Inkjet Print on paper, 24 x 20 inches  
Gift of the Estate of Betty Jane Hansen, 2021.13.A

Sue Abramson (b. 1956)  
Root 1, 2015  
Archival Inkjet Print on paper, 24 x 20 inches  

Sue Abramson (b. 1956)  
Root 2, 2014  
Archival Inkjet Print on paper, 24 x 20 inches  
Gift of the Estate of Betty Jane Hansen, 2021.13.C

Sue Abramson (b. 1956)  
Root 2, 2015  
Archival Inkjet Print on paper, 24 x 20 inches  
Gift of the Estate of Betty Jane Hansen, 2021.13.D

Loans from the Permanent Collection

REQUESTED BY:  
*Community Arts Center*  
Wallingford, PA  
Roger Anliker Retrospective  
September 12, 2020–October 9, 2020

Roger Anliker (1924–2013)  
*In a Serpent's Eye*, 1962–63  
Gouache on paper, 22 x 29 1/2 inches,  
Gift of Mr. and Mrs. James H. Beal, 1979.116

Loans to  
The Westmoreland

Gerrit Albertus Beneker (1882–1934)  
*Men Are Square*, 1919  
Oil on canvas, 30 x 19 inches  
T.062209.2

ON LOAN FROM:  
The LaRoche-Knight Family,  
c/o Louanne LaRoche

William Gropper (1897–1977)  
*Men Are Square*, 1919  
Oil on canvas, 30 x 19 inches  
T.062209.2

ON LOAN FROM:  
Collection: University Art Gallery,  
University of Pittsburgh
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Seth Savage
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Janey Wensel
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Rachel Whyte
Mona Wiley
Audrey Wright
Suzanne Wright

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Aimee Hogg
Kitty Hricenak
Michaelene Lacoutas
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Christian Winter
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Every effort has been made to ensure the accuracy of this list, which recognizes donors who cumulatively gave $250+ between July 1, 2020 and June 30, 2021. We apologize for any errors and ask that you please contact Ginnie Leiner at gleiner@thewestmoreland.org or 724-837-1500 x127 with any corrections.
Statement of Activities
For the fiscal year ending June 30, 2021

<table>
<thead>
<tr>
<th>Revenues, Gains and Other Support</th>
<th>WITHOUT DONOR RESTRICTION</th>
<th>WITH DONOR RESTRICTION</th>
<th>TOTAL</th>
</tr>
</thead>
<tbody>
<tr>
<td>Gifts and Grants</td>
<td>3,161,877</td>
<td>834,555</td>
<td>3,996,432</td>
</tr>
<tr>
<td>Investment Income, net</td>
<td>3,580</td>
<td>83,383</td>
<td>86,963</td>
</tr>
<tr>
<td>Special Events</td>
<td>3,249</td>
<td>1,850</td>
<td>5,099</td>
</tr>
<tr>
<td>Membership Dues</td>
<td>85,649</td>
<td>29,296</td>
<td>114,945</td>
</tr>
<tr>
<td>Rental</td>
<td>54,977</td>
<td>—</td>
<td>54,977</td>
</tr>
<tr>
<td>Museum Shop</td>
<td>54,119</td>
<td>—</td>
<td>54,119</td>
</tr>
<tr>
<td>Miscellaneous</td>
<td>3,874</td>
<td>—</td>
<td>3,874</td>
</tr>
<tr>
<td>Education</td>
<td>7,863</td>
<td>—</td>
<td>7,863</td>
</tr>
<tr>
<td>Net Unrealized and Realized (Loss) Gain on Investments</td>
<td>25,211</td>
<td>2,302,640</td>
<td>2,327,851</td>
</tr>
</tbody>
</table>

Net Assets Released from Restrictions:
- For Operations                  | 982,764                   | (982,764)              | —     |
- For Exhibition-Related Restricted Activities | 58,054                  | (58,054)               | —     |
- For Investment Income Spending   | 367,182                   | (367,182)              | —     |

**Total Revenues, Gains, and Other Support**

<table>
<thead>
<tr>
<th>Expenses</th>
<th>1,786,075</th>
<th>—</th>
<th>1,786,075</th>
</tr>
</thead>
<tbody>
<tr>
<td>Compensation and Benefits</td>
<td>151,859</td>
<td>—</td>
<td>151,859</td>
</tr>
<tr>
<td>Utilities</td>
<td>139,102</td>
<td>—</td>
<td>139,102</td>
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<tr>
<td>Maintenance and Repairs</td>
<td>79,132</td>
<td>—</td>
<td>79,132</td>
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<tr>
<td>Insurance</td>
<td>152,735</td>
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<td>152,735</td>
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<tr>
<td>General Printing and Promotion</td>
<td>100,307</td>
<td>—</td>
<td>100,307</td>
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<tr>
<td>Professional Services</td>
<td>45,811</td>
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<td>45,811</td>
</tr>
<tr>
<td>Office and Supplies Expense</td>
<td>63,623</td>
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<td>63,623</td>
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<tr>
<td>Museum Shop</td>
<td>26,779</td>
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<td>26,779</td>
</tr>
<tr>
<td>Public Receptions/Events</td>
<td>37,263</td>
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<td>37,263</td>
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<tr>
<td>Depreciation/Amortization</td>
<td>698,904</td>
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<td>698,904</td>
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<td>Education Programming</td>
<td>205,697</td>
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<td>205,697</td>
</tr>
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<td>Professional Travel and Entertainment</td>
<td>12,339</td>
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<td>12,339</td>
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<tr>
<td>Fundraising</td>
<td>54,928</td>
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<td>54,928</td>
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<tr>
<td>Write-off Born of Fire</td>
<td>10,408</td>
<td>—</td>
<td>10,408</td>
</tr>
<tr>
<td>Other</td>
<td>129,883</td>
<td>—</td>
<td>129,883</td>
</tr>
</tbody>
</table>

**Total Expenses**

<table>
<thead>
<tr>
<th>Changes in Net Assets Before Changes Related to Collections Items Not Capitalized</th>
<th>1,113,554</th>
<th>1,843,724</th>
<th>2,957,278</th>
</tr>
</thead>
<tbody>
<tr>
<td>Proceeds From Sale Of Collection Items</td>
<td>1,190</td>
<td>—</td>
<td>1,190</td>
</tr>
<tr>
<td>Collection Items Purchased But Not Capitalized</td>
<td>(115,450)</td>
<td>—</td>
<td>(115,450)</td>
</tr>
</tbody>
</table>

| (114,260) | — | (114,260) |

**Changes In Net Assets**

<table>
<thead>
<tr>
<th>Net Assets at Beginning of Year</th>
<th>21,308,954</th>
<th>10,745,775</th>
<th>32,054,729</th>
</tr>
</thead>
<tbody>
<tr>
<td>Net Assets at End of Year</td>
<td>$22,308,248</td>
<td>$12,589,499</td>
<td>$34,897,747</td>
</tr>
</tbody>
</table>

This statement is an excerpt of the Museum’s financial statements, which include additional financial statements and notes to the financial statements.

Please note that total revenue includes the following: multi-year pledges for which payments has not been received and temporarily restricted gifts (gifts restricted by the donor for a specific purpose or time period).

The notes are an integral part of the Museum’s financial statements that for space puposes cannot be printed here.

Foundations and organizations requiring a full copy of the Museum’s 2020-2021 audited financial statements may contact the Museum at 724.837.1500 x 127.
Through the generous support of our community, The Westmoreland is able to bring enriching art experiences into the lives of more people—locally, nationally and even internationally. This includes thousands of school age children who are introduced to the art and history of their own region and nation each year.

Take the lead to ensure that your Museum will continue to grow and thrive, allowing current and future generations to experience American art.

Make a difference. Give today!

Ways to Give.
Online: thewestmoreland.org/donate
Call: 724.837.1500 x127
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Greensburg, PA 15601