



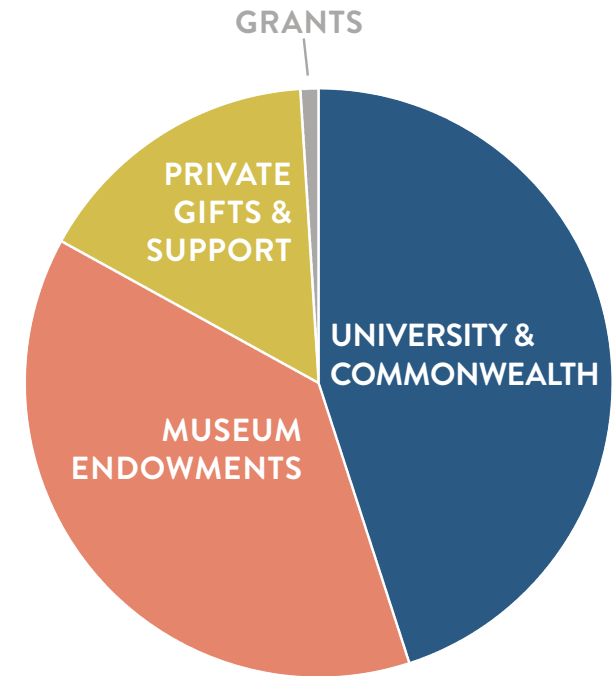
THE FRALIN MUSEUM OF ART
AT THE UNIVERSITY OF VIRGINIA

ANNUAL REPORT | FY2022

BUDGET | FY2022

REVENUES

University & Commonwealth	45%	\$1,254,000
Museum Endowments	38%	\$1,046,000
Private Gifts & Support	16%	\$460,000
Grants	1%	\$20,000
Fees & Other	0%	\$8,000
TOTAL		\$2,788,000



EXPENSES

Exhibitions & Programs	49%	\$1,365,000
Operations	34%	\$953,000
Special Events & Fundraising	9%	\$243,000
Marketing	4%	\$115,000
Museum Utilities & Facilities Management	4%	\$112,000
TOTAL		\$2,788,000





EXHIBITIONS ON VIEW

Skyscraper Gothic

AUGUST 28 – DECEMBER 31, 2021

The Fralin Museum of Art premieres the first exhibition to investigate how European Gothic architecture was used to create a new language of skyscrapers in the United States in the first three decades of the 20th century. Architects and the general public embraced medieval Gothic as an effective expression of the skyscraper's height and the dynamism of the modern age. However, prominent buildings such as the Woolworth Building in New York and the Chicago Tribune Building were often dismissed by some critics for their Gothic elements. *Skyscraper Gothic* charts the evolution and influence of this critical, but overlooked, phase in the stylistic development of the tall office building in the United States. Through prints, drawings, photographs, paintings, sculptures, furniture, textiles, toys, models, illustrations and decorative arts, the exhibition will demonstrate how skyscraper Gothic design permeated material culture in the early 20th century and became an emblem of modern American life.

Delicate Trades: British Porcelain, Global Connections

AUGUST 28 – DECEMBER 31, 2021

This exhibition situates objects from the Worcester Porcelain Factory within the context of exchange in order to demonstrate their global influences. Invented in China by the sixth century, porcelain became popular in many countries including Korea, Japan, Britain, France, and Germany, where local artisans worked to discover the secrets of its manufacture. These wares might seem simple, but they are the product of a complicated mixture of events and histories with connections to many corners of the globe. Included in this exhibition are Asian and European ceramics joined with European artworks and American silver from The Fralin's permanent collection and a private lender.

Focus On: Sally Mann & Pamela Pecchio

AUGUST 28 – DECEMBER 31, 2021

The inaugural *Focus On* exhibition highlights landscape photography by contemporary artists Sally Mann and Pamela Pecchio. Pecchio's photographs from her series *On Longing, Distance, and Heavy Metal*, were made during her weekly commute between Virginia and North Carolina at a time in her life when her personal and professional lives existed in two different places. Mann's artworks come from her 1996 series *Mother Land* and her 2001 series *Battlefields*. Both series explore how white supremacy simultaneously obscures and emphasizes the violent history of the land currently known as the United States, specifically the American South. Pecchio's closely cropped views of brush and other plant life, and Mann's collodion wet-plate process create almost abstracted landscapes that highlight the tensions between our diverse relationships with place. Created using large format cameras, these works are densely layered, emotionally charged, and ask us to examine our reactions and connections to the landscapes depicted.

EXHIBITIONS ON VIEW

Solitude

AUGUST 28 – NOVEMBER 14, 2021

Planned remotely during the COVID-19 pandemic, *Solitude* seeks to acknowledge various themes and experiences associated with the term. Including works from The Fralin's permanent collection, this exhibition interprets solitude as a fluid state of being that oscillates between isolation and connectivity. Whether someone is on their own or in a group, solitude can cause a multitude of physical, mental, emotional, or spiritual reactions. This exhibition aims to capture the feelings that isolation produces. Solitude presents an opportunity to reexamine how one interprets the act of being alone and how people have endured a new normal during the COVID-19 pandemic. Society went through this pandemic together, but each individual has had a different experience.

Everyone a Curator: The Langhorne Collection of 18th-Century Prints

AUGUST 28 – NOVEMBER 28, 2021

Long before the invention of photography, images were disseminated for public consumption through the print medium. British painters and sculptors worked with printmakers and print publishers to distribute images of their artworks in the form of engravings, etchings, and mezzotints, which in turn helped make those works popular. A mezzotint's high tonal contrast imitated similar lighting effects in Joseph Wright of Derby's paintings while engraving's intricate linework rendered onto paper the narrative drama of Benjamin West's canvases. Printmakers like Richard Earlom, who specialized in making such reproductive works, possessed a high level of artistic skill and technical ability to successfully translate the original image into the print medium.

Nostalgia U.S.A.

NOVEMBER 17, 2021 – MARCH 30, 2022

Nostalgia is an intense longing for the familiar, for home, for things or places of the past. However, it is also an act; to be nostalgic for something is to create a story or construct a myth. Nostalgia is a lens that clouds the past and can be felt by an individual, a community, or an entire nation. This exhibition brings together a selection of photographs from The Fralin's collection that interrogates nostalgia in the United States through an exploration of imagination, identity, and mythmaking.





EXHIBITIONS ON VIEW

Open Window: Emilio Sanchez on Paper

DECEMBER 4, 2021 – JUNE 19, 2022

Although born in Cuba, Sanchez spent most of his life in the United States. Part of a prominent and wealthy Cuban family, Sanchez attended various U.S. boarding schools from a young age. He then spent two years at the University of Virginia before enrolling at the Art Students League of New York in 1944. For the rest of his life, Sanchez made New York City his home while continuing to travel worldwide. Sanchez's depictions of place were informed by his multifaceted identities as a gay Cuban man in New York, as well as his fascination with buildings and their architectural details. He delighted in the natural patterns and shadows cast by bright sunlight on facades, doors, windows, and shutters, making artworks often described as dreamlike.

Focus On: Laura Aguilar

FEBRUARY 6 – JUNE 19, 2022

After years of photographing her Los Angeles community, contemporary artist Laura Aguilar (1959–2018), she/her, turned the camera on herself. Initially inspired by and made as a tribute to her friend and mentor, artist Judy Dater, Aguilar created a prolific number of nude self-portraits set in nature. Aguilar's introduction of her body into the landscapes of Southern California and Texas forces us, as writer and author Macarena Gómez-Barris notes, "to consider the specific histories of violence of American colonization, often captured by the technologies of modernity that took static images of captive indigenous peoples."

Beyond Pictorialism: Early 20th-Century Photography and the Fine Arts

FEBRUARY 6 – JULY 24, 2022

Pictorial photography comprised a variety of styles and photographic techniques which often referenced other artistic media, such as painting, drawing, printmaking, architecture, and sculpture. Rather than showing photography's dependence on the other arts, photographers created new ways of seeing traditional media and demonstrated its ability to extend beyond the visual arts. Though the growing Pictorialist movement ultimately produced diverging definitions of art photography, the medium remained essential in transforming artistic conventions and subject matter over the course of the 20th century.

Gandharan Sculpture from the Alan D. and Ann K. Wolfe Collection

FEBRUARY 6 – DECEMBER 31, 2022

The ancient region of Gandhara was situated in what is today northwest Pakistan and neighboring regions of Afghanistan. A spur of the great Silk Road—the network of trade and pilgrimage routes that stretched from northeast Asia to the Mediterranean Sea—passed through the region and was a source of considerable wealth. Many temples and monasteries dotted the land, and the cultural influence of Gandhara was felt far beyond its boundaries. As the westernmost part of the Indian subcontinent, the area was historically a meeting place of eastern and western cultures. Though it was always considered a part of ancient India, in the 6th century BCE it was for a time part of the Persian Empire, and in the 4th century BCE, it was conquered by Alexander the Great's forces.

Image: Gandharan Artist, *Standing Buddha*, 3rd century CE. Schist. Gift of Ann K. Wolfe, from the Collection of Alan D. and Ann K. Wolfe, 2017.9.

EXHIBITIONS ON VIEW

Alternative Futures

FEBRUARY 6 – JULY 24, 2022

Alternative Futures will present a series of video works by contemporary artists, Alicia Grullon, she/her; Cauleen Smith, she/her; Cassils, they/them, in collaboration with Fanaa, she/her, Keijaun Thomas, she/her, and Rafael Esparza, he/him; and Macon Reed, they/she. Employing literal plans for equity, as well as more abstracted approaches, the works presented in this series will highlight the myriad ways artists visualize a more equitable world through explorations of the divine, the possibilities of imagination, and the power of the collective. By amplifying voices that continue to face marginalization and violence at the hands of white supremacy and the legacy of colonialism, *Alternative Futures* asks us to recognize and revere historically and presently excluded folks and prompts us to envision radically new futures.

Carrying On

MARCH 3 – JULY 24, 2022

When we begin a journey of healing, we often begin looking within ourselves. Eventually, as we gain strength, we begin to seek the external world again and explore the possible relationships and connections we can make with others. We must keep in mind that the process of healing is ongoing and does not have a definitive end point. The thirteen works in this exhibition explore different forms of coping and acts of comfort. Solitary acts, familial connections, time with animals, spirituality and faith, and experiences with nature can serve us throughout the healing process. Take your own journey through the gallery as an opportunity to confirm, challenge, and explore your understanding of healing. We hope that the experience of art facilitates another mode of coping.

Joseph Cornell: Enclosing Infinity

JUNE 26, 2022 – FEBRUARY 12, 2023

In commemoration of the 50th anniversary of the passing of Joseph Cornell (1903-1972), one of America's most important and enigmatic artists, The Fralin Museum of Art at the University of Virginia has organized an exhibition of his work, *Joseph Cornell: Enclosing Infinity*. Cornell worked in collage and film, though he is best known for his signature shadow box constructions—small worlds unto themselves made of the bric-a-brac he collected as he wandered through New York City's dime stores, used book merchants and purveyors of back copies of newspapers and magazines. The Fralin is home to several important Cornell box constructions. While frequently linked to Surrealism, Cornell did not create his constructions through automatic or stream-of-consciousness practices. Instead, he employed meticulous planning. This deliberate process led to major groupings of some of his works, including the *Soap Bubble*, *Sand Tray*, *Games* and *Juan Gris* series, all represented in The Fralin's collection.



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The Fralin Museum of Art gratefully acknowledges all contributions received July 1, 2021 through June 30, 2022. Philanthropic support, such as membership, gifts to The Fralin Fund, memorial and honorary gifts, as well as endowment gifts and those earmarked for special purposes, fuels our exhibitions, arts education programs, lectures, learning endeavors, and engagement opportunities for all ages.

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The museum recognizes and thanks the following donors for their gifts of unrestricted support to The Fralin Fund, which is the museum's annual operating fund. Your generosity paves the way for our work with audiences on Grounds and throughout the region. We thank you for your partnership!

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