OUR MISSION

THE GIBBES MUSEUM ENHANCES LIVES THROUGH ART BY ENGAGING PEOPLE OF EVERY BACKGROUND AND EXPERIENCE WITH ART AND ARTISTS OF ENDURING QUALITY, BY COLLECTING AND PRESERVING ART THAT TOUCHES CHARLESTON, AND BY PROVIDING OPPORTUNITIES TO LEARN, DISCOVER, ENJOY, AND BE INSPIRED BY THE CREATIVE PROCESS.
As we entered our second year of health concerns since the start of the pandemic, we continued our efforts to provide engaging and thought-provoking exhibitions and programs for our community that incorporated both remote and in-person opportunities. We held steadfast to our mission by engaging people of every background and experience and providing opportunities to learn, discover and enjoy the creative process. Looking back at the past year, our Gibbes Board, staff, auxiliary organizations, and community of artists came together to advance the visual arts at the Gibbes while broadening its scope to include goals set forth in the Gibbes Diversity, Equity, Accessibility Plan adopted in March 2021.

Emphasizing justice, community, and diversity through exhibitions, such as Romare Bearden: Abstraction and Fighters for Freedom: William H. Johnson Picturing Justice, the Gibbes highlighted the significant and largely unseen work of these pivotal American artists from our region. These exhibitions celebrated the struggles and accomplishments of important African Americans while exploring the notion that the pursuit of freedom and creativity is ongoing.

Gibbes Distinguished Lecture speaker and contemporary artist Steve Locke continued to offer discourse on the exploration of freedom through cultural symbols and challenged the community to reconsider traditional social and historical narratives. The Gibbes invited its artist community and partner institutions to participate in these conversations. It is through these partnerships that we were able to offer many “firsts” at the Gibbes such as our sold out Hip Hop concert inspired by the Romare Bearden exhibition.

Our experimentation also included the launch of the visual arts festival Art Charleston where we continued the conversation about art and creative freedom. A five-day festival to enhance the cultural landscape and increase tourism allowed us to explore art and creativity through presentations and collaborations while also raising over $500,000 to support the mission of the Gibbes.

We ended the FY 2022 season with the return of internationally acclaimed artist and MacArthur Genius Fred Wilson for the unveiling of Omniscience, a major sculpture commission inspired by the story of Omar Ibn Said, an Islamic scholar enslaved in the Carolinas from 1807 until his death. Wilson explores Said’s powerful story through this monumental metalwork created in the tradition of decorative wrought ironwork common in Charleston’s historic built environment. The hand forged iron is juxtaposed with a bound exact replica of Said’s memoir in iron gate ink on handwoven paper. The sculpture is the artist’s first-ever venture in ironwork and illustrates his process in which he reframes cultural symbols to encourage viewers to reconsider social and historical narratives.

We are truly indebted to our community and visitors who imagine with us, who question, and who explore. Art is powerful. Art challenges our perspective and the way we view the world around us. Through transformational programming enhanced by a strong community of support, the Gibbes serves as a place where Charleston’s strong and diverse human stories are shared through the visual arts.

Thank you for your continued dedication, belief, and support in the power of art.
THE GIBBES MANIFESTO

The Gibbes Museum of Art is home to the foremost collection of American art that incorporates the story of Charleston. The Museum connects the city and region’s artistic past to a vibrant contemporary art scene. This is what we believe.

Art is the reason.

A bustling seaport in the 1700s, Charleston was a melting pot of cultures, religions, and traditions. Powered by the labor of enslaved peoples in the rice and indigo trades, it was the 4th largest city in America in 1790—and the wealthiest. Like Philadelphia, Boston and New York, what distinguished Charleston then—was art.

While we were home to some of America’s earliest artists, collectors, and artists, who made the City both muse and subject—and took our turn as one of the nation’s richest cities—in money and culture—so were we also home to America’s original sin, slavery—and a war that divided our nation.

In 1888, when Charleston was financially and culturally on its knees, benefactor James Gibbes left a bequest to the City to build an art museum.

When the Gibbes Museum opened in 1905, the nation celebrated what Charleston has always understood: Art is the reason.

That is art’s gift.

broken, nourish our souls, and release all that holds us back.

Through our complicated history, through light and shadow, we have persevered—humanity intact.

Art is the reason Charleston will endure.

In Charleston, we believe art is the difference between merely existing and being truly alive.

That’s why we immerse ourselves in every part of it—from fine art to craft—from nurturing its creation and celebrating its multicultural presentation—to inviting its interpretation and ensuring its preservation.

Because when we open ourselves to art, we open ourselves to the world—to people and ideas, to beauty, craft, process and detail, to different cultures, to pain and pleasure, to questions, expression and emotion, to truth and transcendence.

In the presence of art, we have the opportunity to see inside the artist’s heart, mind, and soul and feel what the artist felt. That understanding and compassion make us more understanding, compassionate people, who, in turn, create a more compassionate, understanding world.

That is art’s gift.
The past year has had many defining moments, but without a doubt, welcoming home native son, and American artist William H. Johnson (1901–1970) was chief among them. The exhibition Fighters for Freedom: William H. Johnson Picturing Justice set the tone for a year focused on forging a more perfect institution—one that is more inclusive, and more reflective of our broader community.

Ahead of William H. Johnson’s arrival, the institution was pleased to host Light Effects: The French Impressionists (September 3, 2021 – February 20, 2022), and Romare Bearden: Abstraction (October 15, 2021 – January 9, 2022). Romare Bearden: Abstraction, organized by the American Federation of Arts offered an unprecedented look at the iconic American artist’s largely unseen oeuvre of abstract work. The Gibbes Museum had the privilege of initiating the multi-city tour, and hosting an opening celebration that glittered with leaders from across the art world, including AFA’s executive director Pauline Redden, and Pace Gallery representatives Douglas Baxter and Alexander Brown, who were instrumental in helping us to work through the complicated details of this commission. We are also grateful for the incredible work ethic and workmanship of the leaders, professors and students of the American College of Building Arts—beginning with Chair of the Board Pierre Manigault, Executive Director Colby Broadwater, Professor of Ironwork Matt Garten, and his two amazing students Alex Irwin and Paul Reilly. These individuals worked tirelessly over many months to make Fred Wilson’s vision a reality.

We ended the season with our annual Fellows celebration where we also unveiled Omniscience by internationally acclaimed artist and MacArthur Genius award recipient Fred Wilson. Renowned for his work that challenges assumptions of history, culture, race and conventions of display, Wilson’s interdisciplinary practice reframes objects and cultural symbols to encourage viewers to reconsider traditional social and historical narratives.

This major new work is inspired by the story of Omar ibn Said, an Islamic scholar enslaved in the Carolinas from 1807 until his death. Said is believed to have written the only known Arabic-language autobiography penned by an enslaved African in the United States. Wilson explores Said’s powerful story through this monumental metalwork created in the tradition of decorative wrought ironwork common in Charleston’s historic built environment. The hand forged iron is juxtaposed with a bound exact replica of Said’s memoir using the exact specifications provided by the Library of Congress where the original is housed.

Numerous talented and generous individuals and organizations were responsible for helping to make Omniscience the Gibbes’ first commission for the permanent collection. They include Nigel Redden, and Pace Gallery representatives Douglas Baxter and Alexander Brown, who were instrumental in helping us to work through the complicated details of this commission. We are also grateful for the incredible work ethic and workmanship of the leaders, professors and students of the American College of Building Arts—beginning with Chair of the Board Pierre Manigault, Executive Director Colby Broadwater, Professor of Ironwork Matt Garten, and his two amazing students Alex Irwin and Paul Reilly. These individuals worked tirelessly over many months to make Fred Wilson’s vision a reality. A special thanks to the book conservator at the Charleston Library Society, James Davis, for creating the replica of Omar’s memoir using the exact specifications provided by the Library of Congress where the original is housed.
An ever-present part of our work and mission is to activate our permanent collection and special exhibitions for our community and the public. And a driving force behind those efforts is building and deepening our relationships with local partners and institutions as well as connecting with thought leaders across the country. This past year was no different and included many highlights.

Inspired by the exhibition Romare Bearden: Abstraction and the improvisational traditions of the abstract art movement, along with the music of that movement, jazz, the Gibbes staged the first-ever Hip Hop concert at the Museum. Of those attendees at this sold-out event, 48% of respondents to a survey indicated this was their first time attending an event at the Gibbes. In addition to reaching new audiences, it was our goal to employ artists of color on the performance and production sides of the event. We met this goal employing a total of 6 talented artists of color to headline the show, a Black-owned sound and production crew, Natural Sounds, a Black-owned bar service Hello Bar Service, local radio personality Kris Kaylyn as event host and producer, and local conceptual artist CONCEPT RXCH to design original poster art for the event.

The power of this kind of experimentation afforded the Gibbes through the generous support of Bank of America is ever-more apparent given new Gibbes staff member Associate Curator of Contemporary Initiatives and Visiting Artists, Jordan Sprueill. Her first time at the Museum was attending this event, which inspired her to apply for the position she now holds.

On the national front, the Gibbes in partnership with the American Federation of Arts, hosted the virtual program “The Negro Artist’s Dilemma,” also inspired by Romare Bearden: Abstraction, which featured internationally-acclaimed artists Lorraine O’Grady, Suzanne Jackson, and Shinique Smith.

Gibbes Film in Focus, our ongoing film program, also attracted national partners through a collaboration with Netflix to host an exclusive screening of the film Passing, which included a special recorded message from the film’s director Rebecca Hall.

2021 culminated with a Distinguished Lecture Series program delivered by internationally renowned contemporary artist Steve Locke who brought his knowledge and experience developing groundbreaking concepts for public art and monuments to a community still reeling from the debate around confederate statues and the removal of the Calhoun statue in Marion Square.

And programs inspired by the William H. Johnson exhibition found the Gibbes exploring the power of the written word and oratory in the fight for social justice with local pastor Byron Benton and local writer Cinelle Barnes, as well as highlighting the contributions of Black women organizers and educators with the latest installment in our ongoing For Which it Stands town hall series. Designed to spark dialogue and explore what community means right now, this iteration of the series was inspired by the Johnson painting Women Builders, which celebrates Black women who enrich their communities.

We were thrilled to continue our commitment to deepening partnerships with local institutions by partnering with the Avery Research Center for African American History and Culture, and to welcome local leaders including International African American Museum (IAAM) director Dr. Tonya Matthews.
Among the past year’s achievements was the daring and bold launch of the inaugural visual arts festival Art Charleston. The only festival of its kind in Charleston with a specific focus on celebrating the visual arts, Art Charleston brought together several of our signature events to create a week full of arts programming, dining, dancing, and fundraising all in the name of art!

Truly a community festival, Art Charleston raised over $500K through its fundraisers and ticket sales for educational programming to support the Gibbes. In turn, the Gibbes provided more than $250K in economic support to local vendors and businesses in its very first year! Similar to other festivals such as Spoleto Festival USA and the Charleston Wine and Food Festival, Art Charleston enhances the cultural landscape through a concentration of art related, unique programs and events that brings visitors to Charleston and further supports the tourism economy through hotel stays, visits to restaurants, and support of retail and galleries related to the arts. Additionally, we welcomed our local community who participated in the signature events ranging from artist lectures, gallery walks, exhibition tours with experts, to an art auction.

Highlights from our first year included special floral pop ups throughout the city inspired by Art of Design Luncheon and Lecture speaker Lewis Miller, a New York floral designer and author of Flower Flash and Styling Nature: A Masterful Approach to Floral Arrangements. These beautiful floral pop ups overseen by devoted Gibbes board member and floral design aficionado Gretchen Cuddy culminated in a cascading floral design adorning the pink figgy, a vintage pink convertible installed in front of the Museum to announce Art Charleston’s arrival. And the party continued with the announcement of the winner of the Society 1858 Prize for Contemporary Southern Art. Recognizing the achievements of regionally and nationally renowned artists, the 2021 prize went to Stephanie J. Woods, a multimedia artist from Charlotte, NC.

On what compelled her to apply she said, “I saw that artists Sonya Clark, Stacy Lynn Waddell, Joyce Scott and Ebony G. Patterson were either winners or finalists of this award. Seeing the recognition of other Black women artists like myself excited me! 2021 was my fourth year applying, and it means so much to be recognized by the place where you come from. I was born in Seneca, S.C. and raised in Charlotte, N.C.”

Art Charleston also marked the triumphant return of the Gibbes on the Street party, filling the streets again with the aromas, sights, and sounds of some of Charleston’s extraordinary chefs. And an ongoing art auction led by Society 1858 featuring works donated by renowned collectors reminded us all of the power of art.

Through immersion in this five-day visual arts festival, we continue to explore art and creativity with presentations and collaborations that inspire. In partnership with our visitors and community, we imagine, we stretch the limits, and we continually recognize that Art is the Reason.
A cornerstone of our work from 2021–2022 included enacting in January 2022 DEAI skill development for Gibbes’ leadership, staff, and volunteers. This important step toward creating a more inclusive museum environment was precipitated by the formation of the DEAI Committee in March of 2021. Comprised of Board members, staff, volunteers, and community representatives, the mission of the committee is to increase Diversity, Equity, Accessibility, and Inclusion in the culture of the Gibbes Museum of Art.

This work has included having tough and frank conversations about how we promote a sense of belonging throughout the museum experience regardless of race, ethnicity, nationality, religion, sexual orientation, gender identity, age, physical/mental ability, or socioeconomic status. It has required humility and learning how to listen. It has also required learning about and acknowledging our history, the native lands of the Cusabo people upon which the institution sits, for example, and the ties to American slavery that the Gibbes Museum’s namesake and his fortune sustained.

For too long museums have been elite institutions not everyone felt welcomed to visit and enjoy. We aim to shift that paradigm. We are committed to acknowledging and celebrating differences while ensuring all members of our community feel seen and valued.
The Gibbes is grateful to the numerous donors and collectors who make it possible for the museum to acquire and exhibit the highest quality art.

2021–2022 GIBBES AT A GLANCE

The Gibbes strives to present exhibitions that touch Charleston while connecting the Gibbes to the wider world of artists and museums. The Gibbes opened 6 special exhibitions in FY2022.

EXHIBITIONS FY22

LIGHT EFFECTS: THE FRENCH IMPRESSIONISTS
SEPTEMBER 3, 2021 – FEBRUARY 20, 2022
Organized by the Gibbes as part of the Charleston Collects series with assistance from The Fine Art Group.

ROMARE BEARDEN: ABSTRACTION
OCTOBER 15, 2021 – JANUARY 9, 2022
Organized by the American Federation of the Arts in collaboration with The Neuberger Museum of Art, Purchase College, SUNY.

FIGHTERS FOR FREEDOM: WILLIAM H. JOHNSON PICTURING JUSTICE
JANUARY 21 – AUGUST 7, 2022
Organized by the Smithsonian American Art Museum with support from Art Bridges.

A NEW DEAL: ARTISTS AT WORK
JANUARY 21 – AUGUST 7, 2022
Organized by the Gibbes from the permanent collection.

WILLIAM EGGLESTON: PHOTOGRAPHS FROM THE LAURA AND JAY CROUSE COLLECTION
FEBRUARY 25 – OCTOBER 9, 2022
Organized by the Gibbes as part of the Charleston Collects series.

OMNISCIENCE, 2022
MAY 27 – JUNE 15, 2022
Organized by the Gibbes in conjunction with a commission from the artist.

Acquisitions FY22

Storage Jar, 1855
By David (Dave) Drake
(American, 1801 – ca. 1870)

Orcosla Costume #15, 2019
By Jonathan Green
(American, B. 1955)
Acrylic on mat board. Gift of the Lowcountry Rice Culture Project. This gift is made in honor of Congressman James Clyburn for his fervent and dedicated work on behalf of the Gullah/Geechee Cultural Heritage Corridor.

Psary and Bees Costume #34, 2016
By Jonathan Green
(American, B. 1955)
Watercolor on copy paper. Gift of the Lowcountry Rice Culture Project and Jonathan Green. This gift is made in honor of Congressman James Clyburn for his fervent and dedicated work on behalf of the Gullah/Geechee Cultural Heritage Corridor.

Psary and Bees Costume – Fraser I, 2014
By Jonathan Green
(American, B. 1955)
Watercolor on copy paper. Gift of the Lowcountry Rice Culture Project and Jonathan Green. This gift is made in honor of Congressman James Clyburn for his fervent and dedicated work on behalf of the Gullah/Geechee Cultural Heritage Corridor.

Orcosla Costume #16, 2019
By Jonathan Green
(American, B. 1955)
Acrylic on mat board. Gift of the Lowcountry Rice Culture Project. This gift is made in honor of Congressman James Clyburn for his fervent and dedicated work on behalf of the Gullah/Geechee Cultural Heritage Corridor.

Over the Course of the Year, the Gibbes Added 7 New Works to the Permanent Collection—5 Works by Gift, and 2 Purchases.

All New Acquisitions Represent the Work of Artists of Color.
**Exhibitions**
Special exhibitions on view during 2021–2022
3 of 6 exhibitions featuring Black or African American Artists

**Acquisitions**
Artist works in the permanent collection acquired during 2021–2022
7 of 7 works (all new acquisitions) were by artists that identify as Black or African American

**Race/Ethnicity**
Museum Visitors
154 White/Caucasian; 13 Black/African American; 3 Asian/Asian American; 3 Hispanic/Latinx; 5 Multiracial/Other race; and 1 Prefer not to say of 176 Visitors (self-reported survey)

**Gender**
Museum Visitors
33 male; 142 female; 1 Non-binary; and 1 Prefer not to say of 177 Visitors (self-reported survey)

**Location**
Museum Visitors residing in or outside of the tri-county Charleston area
4,412 Local and 6,031 Non-Local of 10,490 Visitors (based on zip codes from purchased tickets)
The James Shoolbred Gibbes Philanthropy Award honors its namesake for his generous donation of $100,000 made to the City of Charleston in 1885 for the purpose of creating an art museum. Gibbes was a great lover of art, and this philanthropy award recognizes individuals who embody these same principles.

Each year during the annual year-end Fellows celebration we recognize an individual, group, or business with this prestigious award for his/her outstanding leadership and support of the Gibbes. This year we were honored to bestow the James Shoolbred Gibbes Philanthropy Award to Gibbes’ Emeriti Board Member and Community Philanthropist Andrea L. Volpe.

Andrea Volpe “Andi,” truly epitomizes the meaning of philanthropy and a generous spirit. For the past 30 years, Andi has been a member and supporter of the Gibbes. In 2013, Andi joined the Gibbes Board and through her leadership and support, she helped the Gibbes navigate a major 17M renovation while she also named a space within the museum. The Gibbes beautiful space that exists today is because of Andi’s commitment and dedication. Additionally, she also believes in the future of the institution and has made estate plans through her art collection that will one day benefit the Museum.

Andi’s overall elegance, petite stature, and calm demeanor quietly mask her inner strength and conviction. An avid swimmer and the matriarch to her family, Andi continues to actively serves her community. Andi is a current board member on the Heart and Vascular Board at the Medical University of South Carolina; The College of Charleston School of Education, Health, and Human Performance; and an Emeriti member of the Gibbes Board. She has also served on The Governor School of the Arts and the Charleston Concert Association.

A much-quoted statement describes truly generous people as those who give silently without hope of praise or reward. This certainly describes Andi. She goes about her civic responsibilities without need for praise but, instead, for the service it provides. We recognize this but we also want to thank Andi sincerely for her outstanding service to the Gibbes. We are profoundly grateful for Andi’s leadership as it has made a lasting difference to the Gibbes. We are thrilled to welcome her to our illustrious group of James Shoolbred Gibbes award recipients.
### Annual Giving
#### July 2021 – June 2022

#### Operating Revenue & Expenses

**July 2021 – June 2022**

<table>
<thead>
<tr>
<th>Category</th>
<th>Revenue/Expenses</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Operating Revenues</strong></td>
<td></td>
</tr>
<tr>
<td>Membership</td>
<td>13%</td>
</tr>
<tr>
<td>Administration</td>
<td>12%</td>
</tr>
<tr>
<td>Facilities/Operations</td>
<td>22%</td>
</tr>
<tr>
<td>Advancement</td>
<td>19%</td>
</tr>
<tr>
<td>Earned Revenue/Special Events</td>
<td>42%</td>
</tr>
<tr>
<td>Administration</td>
<td>21%</td>
</tr>
<tr>
<td>Membership</td>
<td>13%</td>
</tr>
<tr>
<td>Curatorial/Education/Programs</td>
<td>34%</td>
</tr>
<tr>
<td>Admissions/Store/Rentals</td>
<td>13%</td>
</tr>
<tr>
<td><strong>Operating Expenses</strong></td>
<td></td>
</tr>
<tr>
<td>Administration</td>
<td>12%</td>
</tr>
<tr>
<td>Curatorial/Education/Programs</td>
<td>34%</td>
</tr>
<tr>
<td>Advancement</td>
<td>19%</td>
</tr>
<tr>
<td>Earned Revenue/Special Events</td>
<td>42%</td>
</tr>
<tr>
<td>Government Support</td>
<td>21%</td>
</tr>
<tr>
<td>Membership</td>
<td>13%</td>
</tr>
<tr>
<td><strong>Total Operating Revenues</strong></td>
<td>$3,921,000</td>
</tr>
<tr>
<td><strong>Total Operating Expenses</strong></td>
<td>$3,279,000</td>
</tr>
<tr>
<td><strong>Private Contributions</strong></td>
<td>20%</td>
</tr>
<tr>
<td><strong>Endowment/Other Funds</strong></td>
<td>4%</td>
</tr>
<tr>
<td><strong>Endowed Revenue/Special Events</strong></td>
<td>4%</td>
</tr>
</tbody>
</table>

**Annual Giving**

- **$500,000 & Above**
  - State of South Carolina
  - City of Charleston

- **$200,000 – $499,999**
  - Art Bridges, Inc.
  - Mr. and Mrs. Wayne Jones
  - The Wayne and Carolyn Jones Charitable Foundation

- **$100,000 – $199,999**
  - Admissions
  - Administration

- **$50,000 – $99,999**
  - Administration
  - Admissions

- **$20,000 – $49,999**
  - Admissions
  - Administration

- **$10,000 – $19,999**
  - Administration
  - Admissions

- **$5,000 – $9,999**
  - Administration
  - Admissions

**Private Contributions**

- **$500,000 & Above**
  - State of South Carolina
  - City of Charleston

- **$200,000 – $499,999**
  - Admissions
  - Administration

- **$100,000 – $199,999**
  - Administration
  - Admissions

- **$50,000 – $99,999**
  - Administration
  - Admissions

- **$20,000 – $49,999**
  - Administration
  - Admissions

- **$10,000 – $19,999**
  - Administration
  - Admissions

- **$5,000 – $9,999**
  - Administration
  - Admissions

**Earned Revenue/Special Events**

- **$500,000 & Above**
  - State of South Carolina
  - City of Charleston

- **$200,000 – $499,999**
  - Administration
  - Admissions

- **$100,000 – $199,999**
  - Administration
  - Admissions

- **$50,000 – $99,999**
  - Administration
  - Admissions

- **$20,000 – $49,999**
  - Administration
  - Admissions

- **$10,000 – $19,999**
  - Administration
  - Admissions

- **$5,000 – $9,999**
  - Administration
  - Admissions

**Government Support**

- **$500,000 & Above**
  - State of South Carolina
  - City of Charleston

- **$200,000 – $499,999**
  - Administration
  - Admissions

- **$100,000 – $199,999**
  - Administration
  - Admissions

- **$50,000 – $99,999**
  - Administration
  - Admissions

- **$20,000 – $49,999**
  - Administration
  - Admissions

- **$10,000 – $19,999**
  - Administration
  - Admissions

- **$5,000 – $9,999**
  - Administration
  - Admissions
Mr. and Mrs. Theodore Soderlund
Mr. and Mrs. W. S. Smith
Dr. Stephanie S. Smith-Phillips and Dr. James Phillips,
Mr. and Mrs. Albert W. Simons, III
Mr. and Mrs. Michael S. Seekings
Mrs. Marilyn Schultz
Mr. and Mrs. Amir Dan Rubin
Mr. W. S. Rose,
Mr. and Mrs. Claron A. Robertson, III
Mr. and Mrs. Lee W. Richards
Mr. and Mrs. S. Ross
The Hobbs Foundation
Mr. and Mrs. Ari Ziv Braun
Mrs. Marilyn Schultz
Mr. and Mrs. Michael L. Seawright
Mr. and Mrs. Albert W. Simon, III
Dr. Stephanie S. Smith-Phillips and Dr. James Phillips, Phillips
Foundation
Mr. and Mrs. N. W. Smith
Mr. and Mrs. Theodore Scudder
The Luster
Mr. and Mrs. Ronald L. Thompson
Mrs. Susan Powell Thompson
Ms. Susanne Tzerg and Mr. David G. Hayfield
Traylor Construction
Mr. and Mrs. Wayne Byrd
Mr. Phil Truluck
Ms. Ann Wrobleski and Mr. Phil Truluck
Trident Construction
Mrs. Susan Parsell Thompson
Mr. and Mrs. Ronald L. Thompson
Mr. and Mrs. Ronald L. Thompson
Mr. and Mrs. Ronald L. Thompson
Mr. and Mrs. Ronald L. Thompson
Mr. and Mrs. Ronald L. Thompson
Mr. and Mrs. Ronald L. Thompson
Mr. and Mrs. Ronald L. Thompson
Mr. and Mrs. Ronald L. Thompson
Mr. and Mrs. Ronald L. Thompson
Mr. and Mrs. Ronald L. Thompson
Mr. and Mrs. Ronald L. Thompson
Mr. and Mrs. Ronald L. Thompson
Mr. and Mrs. Ronald L. Thompson
Mr. and Mrs. Ronald L. Thompson
Mr. and Mrs. Ronald L. Thompson
Mr. and Mrs. Ronald L. Thompson
Mr. and Mrs. Ronald L. Thompson
Mr. and Mrs. Ronald L. Thompson
Mr. and Mrs. Ronald L. Thompson
Mr. and Mrs. Ronald L. Thompson
Mr. and Mrs. Ronald L. Thompson
Mr. and Mrs. Ronald L. Thompson
Mr. and Mrs. Ronald L. Thompson
Mr. and Mrs. Ronald L. Thompson
Mr. and Mrs. Ronald L. Thompson
Mr. and Mrs. Ronald L. Thompson
Mr. and Mrs. Ronald L. Thompson
Mr. and Mrs. Ronald L. Thompson
Mr. and Mrs. Ronald L. Thompson
Mr. and Mrs. Ronald L. Thompson
Mr. and Mrs. Ronald L. Thompson
Mr. and Mrs. Ronald L. Thompson
Mr. and Mrs. Ronald L. Thompson
Mr. and Mrs. Ronald L. Thompson
Mr. and Mrs. Ronald L. Thompson
Mr. and Mrs. Ronald L. Thompson
Mr. and Mrs. Ronald L. Thompson
Mr. and Mrs. Ronald L. Thompson
Mr. and Mrs. Ronald L. Thompson
Mr. and Mrs. Ronald L. Thompson
Mr. and Mrs. Ronald L. Thompson
Mr. and Mrs. Ronald L. Thompson
Mr. and Mrs. Ronald L. Thompson
Mr. and Mrs. Ronald L. Thompson
Mr. and Mrs. Ronald L. Thompson
Mr. and Mrs. Ronald L. Thompson
Mr. and Mrs. Ronald L. Thompson
Mr. and Mrs. Ronald L. Thompson
Mr. and Mrs. Ronald L. Thompson
Mr. and Mrs. Ronald L. Thompson
Mr. and Mrs. Ronald L. Thompson
Mr. and Mrs. Ronald L. Thompson
Mr. and Mrs. Ronald L. Thompson
Mr. and Mrs. Ronald L. Thompson
Mr. and Mrs. Ronald L. Thompson
Mr. and Mrs. Ronald L. Thompson
Mr. and Mrs. Ronald L. Thompson
Mr. and Mrs. Ronald L. Thompson
Mr. and Mrs. Ronald L. Thompson
Mr. and Mrs. Ronald L. Thompson
Mr. and Mrs. Ronald L. Thompson
Mr. and Mrs. Ronald L. Thompson
Mr. and Mrs. Ronald L. Thompson
Mr. and Mrs. Ronald L. Thompson
Mr. and Mrs. Ronald L. Thompson
Mr. and Mrs. Ronald L. Thompson
Mr. and Mrs. Ronald L. Thompson
Mr. and Mrs. Ronald L. Thompson
Mr. and Mrs. Ronald L. Thompson
Mr. and Mrs. Ronald L. Thompson
Mr. and Mrs. Ronald L. Thompson
Mr. and Mrs. Ronald L. Thompson
Mr. and Mrs. Ronald L. Thompson
Mr. and Mrs. Ronald L. Thompson
Mr. and Mrs. Ronald L. Thompson
Mr. and Mrs. Ronald L. Thompson
Mr. and Mrs. Ronald L. Thompson
Mr. and Mrs. Ronald L. Thompson
Mr. and Mrs. Ronald L. Thompson
Mr. and Mrs. Ronald L. Thompson
Mr. and Mrs. Ronald L. Thompson
Mr. and Mrs. Ronald L. Thompson
Mr. and Mrs. Ronald L. Thompson
Mr. and Mrs. Ronald L. Thompson
Mr. and Mrs. Ronald L. Thompson
Mr. and Mrs. Ronald L. Thompson
Mr. and Mrs. Ronald L. Thompson
Mr. and Mrs. Ronald L. Thompson
Mr. and Mrs. Ronald L. Thompson
Mr. and Mrs. Ronald L. Thompson
Mr. and Mrs. Ronald L. Thompson
Mr. and Mrs. Ronald L. Thompson
Mr. and Mrs. Ronald L. Thompson
Mr. and Mrs. Ronald L. Thompson
Mr. and Mrs. Ronald L. Thompson
Mr. and Mrs. Ronald L. Thompson
Mr. and Mrs. Ronald L. Thompson
Mr. and Mrs. Ronald L. Thompson
Mr. and Mrs. Ronald L. Thompson
Mr. and Mrs. Ronald L. Thompson
Mr. and Mrs. Ronald L. Thompson
Mr. and Mrs. Ronald L. Thompson
Mr. and Mrs. Ronald L. Thompson
Mr. and Mrs. Ronald L. Thompson
Mr. and Mrs. Ronald L. Thompson
Mr. and Mrs. Ronald L. Thompson
Mr. and Mrs. Ronald L. Thompson
Mr. and Mrs. Ronald L. Thompson
<table>
<thead>
<tr>
<th>Amount</th>
<th>Contribution Details</th>
</tr>
</thead>
<tbody>
<tr>
<td>$500 – $999</td>
<td>Ms. and Mr. Charles L. Wyrick, Jr.  &lt;br&gt;Mr. and Mrs. William G. Worley  &lt;br&gt;Mr. and Mrs. Carl M. Worsham  &lt;br&gt;Ms. Carol A. Worsham  &lt;br&gt;Mr. and Mrs. Robert J. Worsham  &lt;br&gt;Ms. Alana Worsham  &lt;br&gt;Mr. and Mrs. James B. Worsham  &lt;br&gt;Ms. and Mr. S. W. Worthy  &lt;br&gt;Mr. and Mrs. Barbara Wright  &lt;br&gt;Mr. and Mrs. John Wright  &lt;br&gt;Ms. and Mr. Peter Wright  &lt;br&gt;Mr. and Mrs. Thomas R. Wright  &lt;br&gt;Ms. and Mr. Ross Wright</td>
</tr>
<tr>
<td>$250 – $499</td>
<td>Ms. and Mr. Stephen Zaleski  &lt;br&gt;Mr. and Mrs. Thomas C. Wright  &lt;br&gt;Mr. and Mrs. Trenholm Walker  &lt;br&gt;Mrs. Martha A. Waggoner  &lt;br&gt;Dr. William Turner, Jr.  &lt;br&gt;Ms. and Mr. Anthony Turner  &lt;br&gt;Mr. and Mrs. John Turner  &lt;br&gt;Ms. and Mr. Collin Turner  &lt;br&gt;Mr. and Mrs. Robert Turner  &lt;br&gt;Mr. and Mrs. Tyler Turner</td>
</tr>
<tr>
<td>$500 – $999</td>
<td>Ms. and Mr. Charles L. Wyrick, Jr.  &lt;br&gt;Mr. and Mrs. William G. Worley  &lt;br&gt;Mr. and Mrs. Carl M. Worsham  &lt;br&gt;Ms. Carol A. Worsham  &lt;br&gt;Mr. and Mrs. Robert J. Worsham  &lt;br&gt;Ms. Alana Worsham  &lt;br&gt;Mr. and Mrs. James B. Worsham  &lt;br&gt;Ms. and Mr. S. W. Worthy  &lt;br&gt;Mr. and Mrs. Barbara Wright  &lt;br&gt;Mr. and Mrs. John Wright  &lt;br&gt;Ms. and Mr. Peter Wright  &lt;br&gt;Mr. and Mrs. Thomas R. Wright  &lt;br&gt;Ms. and Mr. Ross Wright</td>
</tr>
<tr>
<td>$250 – $499</td>
<td>Ms. and Mr. Stephen Zaleski  &lt;br&gt;Mr. and Mrs. Thomas C. Wright  &lt;br&gt;Mr. and Mrs. Trenholm Walker  &lt;br&gt;Mrs. Martha A. Waggoner  &lt;br&gt;Dr. William Turner, Jr.  &lt;br&gt;Ms. and Mr. Anthony Turner  &lt;br&gt;Mr. and Mrs. John Turner  &lt;br&gt;Ms. and Mr. Collin Turner  &lt;br&gt;Mr. and Mrs. Robert Turner  &lt;br&gt;Mr. and Mrs. Tyler Turner</td>
</tr>
<tr>
<td>$500 – $999</td>
<td>Ms. and Mr. Charles L. Wyrick, Jr.  &lt;br&gt;Mr. and Mrs. William G. Worley  &lt;br&gt;Mr. and Mrs. Carl M. Worsham  &lt;br&gt;Ms. Carol A. Worsham  &lt;br&gt;Mr. and Mrs. Robert J. Worsham  &lt;br&gt;Ms. Alana Worsham  &lt;br&gt;Mr. and Mrs. James B. Worsham  &lt;br&gt;Ms. and Mr. S. W. Worthy  &lt;br&gt;Mr. and Mrs. Barbara Wright  &lt;br&gt;Mr. and Mrs. John Wright  &lt;br&gt;Ms. and Mr. Peter Wright  &lt;br&gt;Mr. and Mrs. Thomas R. Wright  &lt;br&gt;Ms. and Mr. Ross Wright</td>
</tr>
<tr>
<td>$250 – $499</td>
<td>Ms. and Mr. Stephen Zaleski  &lt;br&gt;Mr. and Mrs. Thomas C. Wright  &lt;br&gt;Mr. and Mrs. Trenholm Walker  &lt;br&gt;Mrs. Martha A. Waggoner  &lt;br&gt;Dr. William Turner, Jr.  &lt;br&gt;Ms. and Mr. Anthony Turner  &lt;br&gt;Mr. and Mrs. John Turner  &lt;br&gt;Ms. and Mr. Collin Turner  &lt;br&gt;Mr. and Mrs. Robert Turner  &lt;br&gt;Mr. and Mrs. Tyler Turner</td>
</tr>
</tbody>
</table>
Honor / Memorials
In honor of Mr. and Mrs. Carl Allen
Dr. Gordon D. Coleman
In memory of Tater Beak
from your Barat College Pals
In memory of Sharon Bennett & Jane Brown
Martha and Kenneth Severens
In memory of Dylan Chorneau
Ms. Janine Belanger
In memory of Mr. and Mrs. William Chisolm Coleman
Dr. Gordon D. Coleman
In memory of Amy P. Coy
Ms. Elaine George
In memory of Robert Cuthbert
Ms. Sara Arnold
In honor of Lou Hammond
Mr. and Mrs. James M. Myers
In honor of Stephen Marc
Angela and Ben Mack
In honor of Beatty Martin’s birthday
Mrs. Louise Allen
In memory of Anne Jennings Maxwell
Mr. and Mrs. James L. Chitwood
Mrs. Katie Rigo
Mrs. Angelina Zervas
In memory of Mary Elizabeth Gadsden
Mr. Shane Richardson
In honor of Chris Peeler
Mr. Benjamin Mack
In memory of Alex Mylick
Mr. John Andrew
Mrs. Susan Arnold
Coupland’s Jewelers
Dr. and Mrs. Joseph Jannette
Mr. Charles Bowen
Dr. and Mrs. William Turner, Jr.
In honor of my children
Mrs. Donna Louise Yang
In memory of Katy Hughes
Suece and Steve Helfalt
Martha and Kenneth Severens

Matching Gifts
AETI Foundation
Bank of America
Bennedy Community Impact Fund
Citizens Charitable Foundation
Ingham Financial Services

Gifts In-Kind
Ms. Susan Allen
Andrew Woodfield
Anna Yegian
Augada Coe Weddings & Events
Art Connections
Barbara and Walker Baird
Bilbo Creative
Bland and Bow
Blair Inc.
Bonnie Colahan
Captain Margaret
Carileon’s Cakes
Charleston Grill
The Charleston Place
Choi Nuri
Critical Fashions
Corey’s 198
Laura and Jay Crouse
Curated Selections
CuratedWire Group, LLC
de Toledano
Dr. Julian Davis
The Department Store
Edmund’s Oast
Emily’s Oast Brewing Co.
Emerson Jones
Estella
FG
The Fine Art Group
Francisco Mora-Holt
Girl Nextdoor
Gregory Bade Events
Gerdine Guida Floral Designs
Hank’s Oyster Bar
Hill’s
Jace Kolster
Mr. and Mrs. John James
Janine Walker
Kent One Events
Kowal Partners
La Paloma
Mr. and Mrs. Benjamin F. Lenhardt Jr.
Mr. and Mrs. Larry Olier
Mr. and Mrs. Michael and Lisa Oster
Miszoghi
MEG Photography
Jennielle Menonchino
A Rhodes Interior Design
Mr.
One Bookshop
Octavio Sanches
Renowned Books
Sedith’s: The House of Books
Sellar Events
Simple Events
Skeley Consultation
Mimi Striplin, The Tiny Tassel
SYG Designs
Tanqueray
Technical Event Company
The Drifter
The Grocery
The Pink Figgy
Wild Olive

Society 1858
Art Auction Donors
Anonymous
Mr. and Mrs. Benjamin F. Lenhardt Jr.
Mr. and Mrs. Stuart Porter
Kate Long Stevenson
Society 1858
The Estate of George W. Williams
Kaye and Johnny Wallace
The Estate of George W. Williams

“Many thanks to our Student, Individual, Dual and Family members. We appreciate your steadfast support of the Gibbes Museum and the Charleston arts community.”

“Every effort has been made to accurately reflect the contributions made from July 1, 2021 through June 30, 2022. Please contact the development office if we have made an error or omission. Thank you.”

IN MEMORIAM
PETE WYRICK was a beloved Gibbes Board member, philanthropist, educator, museum director, photographer, artist, musician, sportsman, historic preservationist, writer, editor, and publisher. Pete served in arts administration at the Virginia Museum of Fine Arts as Director of the Delaware Art Museum and the Gibbes Museum of Art. He was an intrepid writer, art and architecture critic, and award-winning poet, as well as founder of Wyrick & Company, a Charleston-based book publishing enterprise that specialized in Southern authors, artists and food cultures. Pete was loved by many and will be greatly missed.

KATY HUGER dedicated her time and intellect to supporting the Curatorial Department at the Gibbes as a researcher, editor, and member of the Collections & Exhibitions Committee for over thirty-five years. Her curiosity and love for the Japanese Print Collection led to many new discoveries, a traveling exhibition, and the first major catalogue of the collection entitled Lasting Impressions: Japanese Prints from the Read-Simms Collection published in 2021 and dedicated to her. She will be greatly missed by all of us at the Gibbes.

Many thanks to our Student, Individual, Dual and Family members. We appreciate your steadfast support of the Gibbes Museum and the Charleston arts community.”

“Every effort has been made to accurately reflect the contributions made from July 1, 2021 through June 30, 2022. Please contact the development office if we have made an error or omission. Thank you.”
“IT [ART] CREATES AN ENERGY; IT REMINDS US THAT WE ARE A CITY OF CULTURE, A CITY OF HISTORY, BRINGING IN SOME OF THE GREATEST AMERICAN ART THIS COUNTRY HAS TO OFFER.”

— MICKEY BAKST, FORMER GENERAL MANAGER OF THE CHARLESTON GRILL