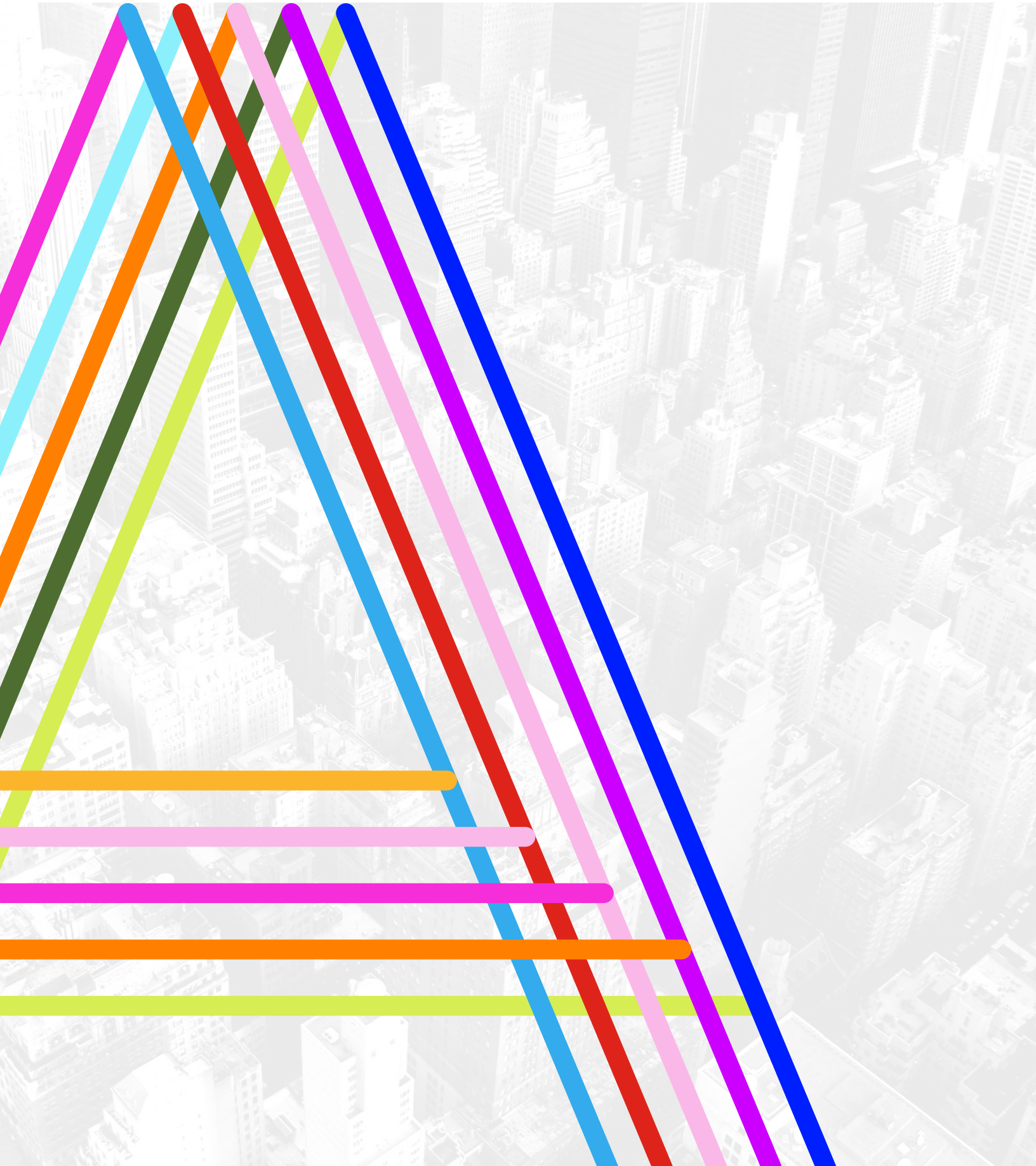
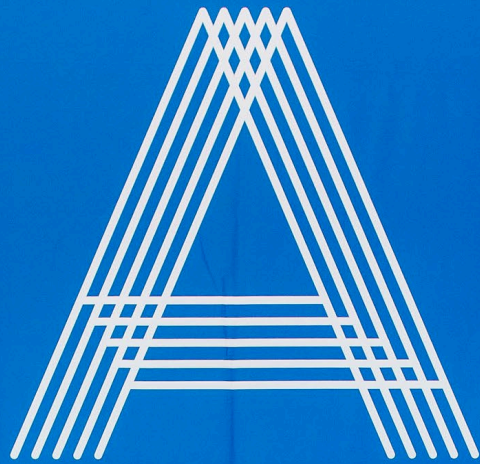


2019

ANNUAL REPORT
CENTER FOR LATTER-DAY SAINT ARTS





CENTER FOR LATTER-DAY SAINT ARTS



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TABLE OF CONTENTS

04	Executive Directors' letter
05	Managing Director's letter
06	Boards and Committees
07	Donors
08	Programs and Projects
10	Communications
11	Arts Festival
14	Come, Follow Me (Art Companion)
15	Fundraising and Donor Relations
16	Encyclopedia
17	Art at Home
18	College and University Courses on Latter-day Saint Arts
19	Publications
20	Retrospective
22	Treasurer's Report
23	Historian's Report
24	Five-Year Plan
25	On the Horizon

EXECUTIVE DIRECTORS' LETTER

We are pleased to present a review of the Center for Latter-day Saint Arts' programs for 2019. It has been a year of sometime dizzying growth and development as new opportunities have presented themselves. Happily, our donors have generously agreed to seize these opportunities along with us, allowing the Center to enlarge its scope and widen its influence.

We began essentially as producers of festivals where Latter-day Saint art was on display. The festival remains a central event when artists, patrons, scholars, and fans mingle, but now we are branching out in a variety of new directions: an encyclopedia, an "Art Companion" for "Come, Follow Me," podcasts, publications, art education, college syllabi on Latter-day Saint arts, a satellite festival in Dallas, and a massive retrospective of our visual art from the beginning to today.

Our deft and wise Board of Directors has overseen and approved these new ventures. They head an organization chart that now includes sixteen boxes representing the committees producing these many events.

The support we have received confirms our belief that the moment for Latter-day Saint arts has come. People sense, almost instinctively, that we need to tell our story through our arts. Artists represent our culture and beliefs in new and refreshing ways, and we want their voices to be heard.

For the scores of people who have worked on the festival in New York and around the country and for people who have contributed funds, we are deeply grateful. The community of art lovers that has formed around the Center and its mission is our greatest achievement. Thank you all.

RICHARD BUSHMAN
GLEN NELSON



FROM LEFT
Glen Nelson and Richard Bushman

The Center's mission, conceived by two men, has blossomed into an operation of over fifty volunteers. The Board of Directors and Advisory Board are comprised of celebrated Latter-day Saint scholars, artists and art patrons who lead the vision to advocate and explore the arts of our Latter-day Saint culture.

The Center is organized and supported by talented men and women who help plan and administer the following committees: communications, festival, publications, finance, retrospective, fundraising, Come, Follow Me (Art Companion), encyclopedia, Art at Home, syllabi, and satellite conferences. We boast that we

are a small army of volunteers who are united in our passion of moving the arts forward in the Church.

We recognize the many initiatives of the Center would not be possible without our generous donors. As the Center's Managing Director, I wholeheartedly offer my attestation to all the Center is accomplishing. I witness daily the consecrated efforts of so many good-hearted people.

ALLYSON CHARD



ABOVE
Allyson Chard

BOARDS AND COMMITTEES

BOARD OF DIRECTORS

Governance of fiscal, compliance, and organizational issues pertaining to the Center

Richard Bushman, chair; Jason Bond, Claudia Bushman, Allyson Chard, Alan Johnson, Glen Nelson, Brad Pelo, Diane P. Stewart

DIRECTORS COUNCIL

Provide vision for the Center's activities and programs; supervise the operations of the Center

Richard Bushman and Glen Nelson, Co-executive Directors; Allyson Chard, Managing Director

ADVISORY BOARD

Provide a pool of resources for advisory purposes for the Center

William P. and Barbara L. Benac, Daniel R. Chard, Kristin Christensen, Caitlin Connolly, Brian Crofts, Kathie Debenham, James E. Faulconer, James Goldberg, Stanley Hainsworth, Emily and J.P. Hanson, Margaret Olsen Hemming, Laura Allred Hurtado, Craig Jessop, Brian Kershnik, Lance Larsen, Lansing McLoskey, Ryan Morley, Linda Nearon, Jeff Parkin, Steven L. Peck, Benjamin Taylor, Ruth Todd, Colleen Wiest, Jennifer Wilcox, Warren S. Winegar

EXECUTIVE COMMITTEE

Oversee day-to-day operations of the Center

Claudia Bushman, Richard Bushman, Allyson Chard, Emily Doxford, Marilee Jacobson Moe, Glen Nelson, Deanna Pilling

COMMUNICATIONS COMMITTEE

Responsible for any messaging that goes out from the Center including social media, website, marketing, and public relations

Emily Doxford, chair; Aly Keller, Danielle Adams, committee members

FINANCE COMMITTEE

Management of budgets, contracts, taxes, and all other financial matters

Jason Bond, chair

FESTIVAL COMMITTEE

Strategize, plan, and execute the annual festival

Allyson Chard, chair; Braden Burgon, Claudia Bushman, Richard Bushman, Kristin Christensen, Emily Doxford, Alyssa Gustafsson, Brent Meacham, Marilee Jacobson Moe, Glen Nelson, Rachel Rueckert, Mykal Urbina, Austin Walters, committee members

PUBLICATIONS COMMITTEE

Responsible for all publications that go out from the Center

Glen Nelson, chair

FUNDRAISING AND DONOR RELATIONS COMMITTEE

All issues relating to fundraising and donor relations

Ryan Morley, chair; Richard Bushman, Allyson Chard, Rob Lamb, Glen Nelson, Warren Winegar, committee members; Jason Bond, Brittani McWhorter, Ron Schneider, support

COME, FOLLOW ME (ART COMPANION) COMMITTEE

Weekly lessons to accompany gospel study curriculum

Glen Nelson and Jennifer Wilcox, co-chairs

ENCYCLOPEDIA COMMITTEE

Archive of Latter-day Saint arts

Brian Crofts, chair; Braden Burgon, Richard Bushman, Sharon Harris, Edje Jeter, Glen Nelson, committee members

COLLEGE AND UNIVERSITY COURSES ON LATTER-DAY SAINT ARTS COMMITTEE

Syllabi to aid teachers contemplating a course on Latter-day Saint art

Kathie Debenham, chair

ART AT HOME COMMITTEE

Online art education program for children, teens, and adults

Glen Nelson, chair

SATELLITE DALLAS FESTIVAL COMMITTEE

Bill Benac, Cris Baird, Janae Baird, chairs

RETROSPECTIVE COMMITTEE

Richard Bushman, chair

The Center for Latter-day Saint Arts is a 501(c)(3) organization incorporated in New York State. We gratefully acknowledge donors who have generously contributed to the Center. Donations received during the twelve months ended September 30, 2019.

FOUNDING DONORS

\$25,000 +

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Emily and J.P. Hanson
David and Linda Nearon
Sorenson Legacy Foundation
Joel and Colleen Wiest

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Tom and Maureen Sederberg
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Hillary and JB Taylor
Jennifer Wilcox

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June Lauper

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Kem and Pat Nixon
Matthew Olson
The Poon Family
Noah and Allison Riley
Casey Jex Smith
Mikayla Orton Thatcher
and Nathan Thatcher
Laurel Thatcher Ulrich and Gael Ulrich
Chase Westfall

PROGRAMS AND PROJECTS

The Center for Latter-day Saint Arts is engaged in several annual and multi-year programs to bring about our three-fold mission: to display and perform art by Latter-day Saints in New York City and elsewhere; to publish scholarship and criticism about our art to reach a wider public; and to establish a comprehensive archive of Latter-day Saint arts, 1830 to the present.

CENTER FOR LATTER-DAY SAINT ARTS 2019 FESTIVAL

The Center's third annual festival was held June 28-29, 2019 with the title, *New Voices: In Film, Art, Literature, Dance, Theater, and Music*, at the Italian Academy for Advanced Studies on the campus of Columbia University.

CALL FOR SUBMISSIONS

The Center issued a call for future collaborations for festival events, presentations, exhibitions, performances, programs, and books. A total of 104 artists submitted proposals in the artistic disciplines of film (6 submissions), scholarship (5), music (12), literature (10), theater (6), dance (3) and art (25). These projects for 2019 and 2020 came from Argentina, Japan, Canada, the Democratic Republic of the Congo, England, Australia, and throughout the United States. Twenty proposals were selected for development after deliberation with the Advisory Board.

ART & VISION

Dance proposal submissions - An open call to dancers and choreographers was issued by a team of dancers collaborating with the Center, which resulted in 66 submissions. The accepted works will be part of the 2020 Center Festival at Symphony Space in New York City.

CENTER'S STUDIO PODCAST

The series of interviews with Latter-day Saint artists continues in its second year. Host Glen Nelson interviewed guests for the following episodes: "Brontë Hebdon and the Church's Visual Culture," "Lance Larsen's New Poems: What the Body Knows," "The Writ and Vision of Brad Kramer: Gallerist and Community Builder," "Tade Biesinger on Broadway, the West End, and on a Mission," "Laura Allred Hurtado: Her years at the Church History Museum," "Ethan Wickman's Oratorio, To a Village Called Emmaus," "Two Journeys: Angie Denison's Documentaries of Amish Latter-day Saints and a Kidnapped Boy from India," "Audacious Play: Sculptures by Page Turner," "Brian Kershnik Is Looking for Something," "The Come, Follow Me (Art Companion) With Jennifer Wilcox," and "Jeremy Grimshaw: Gamelan, Bali, and BYU."

DONOR GIFT

To honor contributions of \$10,000 and above, the Center began a program of commissioning an artist to produce an original work each year specifically for Center donors. The 2019 Donor Gifts were photographs by Daniel George from his series, *God to Go West*. For the 2020 Donor Gift, Advisory Board members nominated artists for consideration, and a committee of 10 specialists voted on the commission for the following year, to be presented June 2020.

YOUTUBE CHANNEL

YouTube is the repository of digital video content generated by the Center for promotional purposes, to capture festival events such as presentations, exhibition, panel discussions, and concerts, and to serve as a repository for Center-commissioned works.

DATABASES

The Encyclopedia project includes a database of 1,600 composers from around the world who are Latter-day Saints. In 2019, the Center began a multi-year project of identifying visual artists of the Church in every medium, from 1830 to the present, worldwide.

RETROSPECTIVE

A multi-year project is underway. We will create museum exhibitions of visual art and objects from 1830 to the present.

COLLEGE AND UNIVERSITY COURSES ON LATTER-DAY SAINT ARTS

To facilitate the creation and teaching of academic courses at colleges and universities on Latter-day Saint arts topics, the Center commissioned syllabi and course outlines from scholars and professors. The first of these appeared in 2019: “Religion, Media & Culture: An Introductory Survey” (April Makgoeng); “Devotional Poetry” (Kimberly Johnson); Saints & Cinema: Mormons, Modernity, and Moving Images” (Mason Allred); “Issues and Themes in the Visual Arts of the Church of Jesus Christ of Latter-day Saints” (Eowyn Wilcox McComb); “Contemporary Religious and LDS Poetry” (Lance Larsen); “Music as Cultural Practice in the Church of Jesus Christ of Latter-day Saints” (Jeremy Grimshaw)

SATELLITE FESTIVAL

Our first festival outside of New York City will be held February 7-8, 2020 in Dallas, Texas. It will highlight the work of women, titled: The Better Part: Women, Art, Faith.

“Art moved by faith—from the poetry of ancient Hebrews to the architecture of medieval mosques, from the painting of Renaissance masters to the statuary of modern Buddhists—has incomparably enriched our world. It expresses both the yearning of the eternal soul and the realities of embodied lives, pointing us to heaven and connecting us with each other. In this wonderful world of religious expression, Latter-day Saint artists have a distinctive contribution to make. The time has come for us to support these gifted Saints. Our artists can be our most eloquent representatives of the things we stand for and the things we hope for. The Center for Latter-day Saint Arts understands this, perhaps more fully than any other institution of our generation. Its timely mission to provide material support and an encouraging community to our most creative sisters and brothers offers the prospect of a new artistic flourishing. I am tempted to say that the Center represents a signal step in the unfolding of the Restoration; at the very least, it promises a deepening of our discipleship as it promotes evocative expressions of faith and helps talented women and men explore new ways to convey our most cherished truths.”

DAVID F. HOLLAND, HARVARD DIVINITY SCHOOL

COMMUNICATIONS

This fall, the Center took a more strategic approach to its messaging and communications. First, we deputized a small but passionate communications committee to determine our objectives, measured by key results. We questioned a variety of stakeholders on the mission, vision and values of the Center; and evaluated how aligned we are in meeting our broader vision plan.

Most agree the Center's vision is widely expansive: broad in its definitions of art and in what it means to be a "Latter-day Saint." Distinct thinking of the Center as a global and cultural force and an inclusive "home" for our artists and patrons involves localized execution. And so we're working to streamline our technology and better understand our audiences through useful data. This is a work-in-progress but an essential one. So is the centralization of our internal communications. By clearly communicating the Center's many initiatives and goals to our volunteers and stakeholders, we're also aiming to be equipped in distilling the one major priority to our social and online audiences on an ongoing basis.

In Q4, we plan to launch a digital fundraiser. Our goal is to obtain 500 new friends and donors. The Center's financial goal is to meet or exceed \$20,200. Our fundraiser theme aligns with next year's Center programming and messaging: "Be Visionary: 2020."

EMILY DOXFORD, COMMUNICATIONS COMMITTEE CHAIR



"As an artist, community matters. Those with whom I surround myself are my audience, supporters, critics, mentors, friends, and extended family. The Center for Latter-day Saint Arts functions in these regards. It creates a platform from which I am able to share my creative practice, and connects me with others who are doing the same. It is an advocate for artists, and most important to me personally, an extension of my community."

DANIEL GEORGE, ARTIST

The Center's Festival was held in June, 2019 at the Italian Academy on the Campus of Columbia University. The festival was a culmination of a Call for Submissions inviting curators, scholars, artists, performers and others desiring to engage in the mission of the Center to submit proposals. The theme, "New Voices: In Film, Art, Literature, Theater, and Music," captured the essence of the submissions that came from all over the world. The festival began with a keynote address by David Holland (Harvard Divinity School) followed by rich artistic thoughts and expression including Argentinian tangos, a digital interactive story, a movie from the Congo and more. The festival concluded with Center Stage, a live performance held at The Kaye Playhouse at Hunter College featuring a collection of Latter-day Saint pop artists.

ALLYSON CHARD, FESTIVAL COMMITTEE CHAIR



"The Center matters to me because it offers me the opportunity to engage in meaningful critical and creative exchange with other Latter-day Saint artists of all disciplines as well as with attendees who support the arts as a vital part of spiritual, intellectual and feelingful living."

KATHIE DEBENHAM, CHOREOGRAPHER

ARTS FESTIVAL



“The Center has brought together the three main sources of energy for me—the LDS Church, art and music, and community—under one roof where they can fuse together. I have waited all of my life for something like this.”

DAVID FLETCHER, COMPOSER

“Whenever I am presented with excellent art, it inspires me to work harder at my own art, to write more, to try to be better. The Center for Latter-day Saint Arts, its annual conference, its website, and its publications have all opened horizons to me about the possibilities of great art from my own faith and culture. I am thrilled to learn of fine artists at work throughout the world creating that art, and to feel the strength and enrichment a community of Latter-day Saint artists can provide for each other. I am awed by the vision of the founders and directors and the work they have done and continue to do to bring that vision to life. From now on, count me as not just a supporter but a promoter!”

SUSAN HOWE, POET



“Having a physical gathering of artists and lovers of the arts is soul-filling. The diversity of work and perspectives is a reminder of the goodness of God.”

MARGARET OLSEN HEMMING

COME, FOLLOW ME (ART COMPANION)

Each week, the Center prepares visual art materials to aid gospel study. The Come, Follow Me (Art Companion) brings art works and objects from around the world created by members of the Church to individuals and families. Artists provide quotations about their work, and the Center creates texts and questions to support the Come, Follow Me curriculum. One of the Center's most popular programs, the Art Companion is sent to thousands of subscribers and made available on our website with a new lesson appearing each Sunday.

GLEN NELSON AND JENNIFER WILCOX, ART COMPANION COMMITTEE CO-CHAIRS



“What a wonderful thing you are doing to help us look more closely at art and to add it to our gospel principles understanding. I especially love the loaves and fishes painting. I always thought of the story of Christ doing miracles showing us His power and feeding us with His gospel message. But now I think of me being able through Him to feed others with my whole being whether it be my family or friends and neighbors. It is a wonderful resource. Thank you for doing it.”

JUDY LAUPER

ABOVE

Caitlin Connolly (American, born 1986)
Loaves and Fishes (2019)

The Center is gratefully indebted to the stalwart donors who continue to support it and its mission. They include individuals, families, foundations, and corporate employee matches. Last year, we developed a five-year plan and goals for the Center, and this has highlighted new opportunities for donors and supporters to see how they can be part of an exciting future. The end of 2019 will see our first digital fundraising campaign. Its goal is to add 500 new donors to our ranks and to expand our supporter base. Finally, as the Center expands its programming to include a satellite festival in Dallas in February, we are meeting many new friends and adding to our donors. We thank you all very much for your support. You are making all of this possible.

RYAN MORLEY, FUNDRAISING COMMITTEE CHAIR



“The Center for Latter-day Saint Arts matters to me, as it brings together so many wonderful artists, scholars, patrons and art lovers. It creates connections, expands the conversations, and supports and honors talented and brilliant LDS artists. It’s a gathering for the meaningful appreciation for all things beautiful and worthy!”

**DIANE P. STEWART,
PHILANTHROPIST, GALLERIST**

ENCYCLOPEDIA

One of the Center's most ambitious goals is to document as fully as possible the arts of our culture. We began with music and have created a database of 1,600 composers from nearly three dozen countries. Our website's encyclopedia tab has a wiki-like interface with narratives about the composers as well as a catalog of their complete works, nearly 50,000 of them. It is a work in progress. Ultimately, it will be possible for anyone, anywhere to search for arts by members of the Church and interact with them, study them, and connect with them. The encyclopedia is an important first step.

GLEN NELSON



“One reason I believe the work being performed by the Center to comprehensively archive Latter-day Saint art, to display and perform it, and to publish scholarship and criticism about it, is that this work is vitally important. And they are doing it well! This year’s festival at Columbia University highlighted art and artists with which I was almost completely unfamiliar. And in every case, the art exhibited and performed was as good as any, anywhere. But the Center matters to me not only because of these remarkable contributions to both the arts in general and our LDS artistic heritage; it matters because their work has enriched my life. And for that I am most appreciative.”

TRAVIS ANDERSON, ASSOCIATE PROFESSOR, PHILOSOPHY, BYU

ABOVE

A sample of 90 Latter-day Saint composers

Art at Home is an online art education project for children, teens, and adults due to launch June 2020. In all, 40 lessons (20 for children and 20 for teens/adults) will explore the full range of art through the lens of Art Making, Art History, Art Criticism, and Aesthetics with videos, photographs, diagrams, and texts to engage individuals and families. With art education largely diminished from our school system, few of us continue drawing past childhood and just as few are comfortable looking at an art work or object and talking about it. Art at Home aims to provide the tools for anyone of any age to interact with art. It uses Latter-day Saint artists' works from around the world as examples of art principles. We are grateful to the Sorenson Legacy Foundation for underwriting the creation of Art at Home.

GLEN NELSON, ART AT HOME COMMITTEE CHAIR



“As a teacher of history and American studies, I have witnessed the power of the arts to expand learning in almost every topic. I applaud the imagination and the generosity of the many volunteers at the Manhattan-based Center for Latter-day Saint Arts who are not only putting ‘the arts’ on the map for Latter-day Saints but doing so in a remarkably open, diverse, and welcoming way. I am confident that this new initiative will enrich the church and the worlds that it touches in ways both creative and practical.”

**LAUREL THATCHER ULRICH, 300TH ANNIVERSARY UNIVERSITY
PROFESSOR EMERITA, HARVARD UNIVERSITY**

COLLEGE AND UNIVERSITY COURSES ON LATTER-DAY SAINT ARTS

In January 2018, the Center co-sponsored (with the Tanner Humanities Center at the University of Utah) a conference on teaching Latter-day arts in colleges and universities. About a hundred people gathered for a day to confer on how to introduce more about our arts into the offerings. It seems only right that members of the Church should be taught about their art the way students in Western Civilization learn about the painting, music, and literature of the Atlantic West. Following the conference, a committee was formed under the direction of Kathie Debenham to explore the next steps. Eventually, we decided to assemble syllabi for courses on Latter-day Saint poetry, film-making, music, literature, and all the other arts, to post on our website as models for others working in the field. In less than a year, we have collected six thoughtful syllabi. We hope that these collections of reading lists, seminal issues, paper assignments, and exam questions will spark interest in others and that courses on Latter-day Saint arts will multiply in college and university offerings.

RICHARD BUSHMAN



**COLLEGE AND
UNIVERSITY
COURSES
ON LATTER-DAY
SAINT ARTS**



CENTER FOR
LATTER-DAY SAINT
ARTS

“In a world that makes a fetish out of specialization, the Center invites us out of our various siloes to break bread and ask the old questions anew in a communal setting. I’m astonished at the remarkable artists I’ve met and how accomplished their work is.”

LANCE LARSEN, POET

The Center for Latter-day Saint Arts is committed to publishing original works and scholarship as a way to expand what we know about the art of our people and to share it with the world. In 2019, the Center published two art exhibition catalogs (Karalee Kuchar's *A Long Mournful Cry* and Daniel George's *God to Go West*) in conjunction with the New York festival, a commissioned Donor Gift for our larger donors, a festival magazine, three exhibition brochures, and a festival poster. Six previous publications remain available for sale to the public. The essay, "Out of Angola" about the art work of Hildebrando de Melo from our exhibition catalog *Nzambi (God)*, was reprinted and used for the cover story of *Dialogue: A Journal of Mormon Thought* (Fall 2018 issue). In their April awards ceremony, the Association for Mormon Letters bestowed upon our book, *Mormon Cinema: Origins to 1952* (by Randy Astle) their annual award for best work of criticism.

GLEN NELSON, PUBLICATIONS COMMITTEE CHAIR

"Randy Astle's *Mormon Cinema: Origins to 1952* is the culmination of decades of research, scholarly papers and published articles, now brought together and amplified in a single volume that captures the vast array of the LDS men and women who contributed to all facets of the creation of cinema, its early development as both an entertainment and art form, and its maturation into modern cinema."

AWARD CITIATION FOR THE CENTER'S 2018 PUBLICATION, *MORMON CINEMA: ORIGINS TO 1952*, ASSOCIATION FOR MORMON LETTERS



A LONG MOURNFUL CRY
KARALEE KUCHAR

RETROSPECTIVE

“Retrospective” is the name we are giving to our biggest venture ever—a comprehensive exhibition of Latter-day Saint visual art from the beginning to the present. We are looking back to the roots of our artistic tradition and following developments up to the present day. The show will open in New York in 2025 in a beautiful mansion on Fifth Avenue, just down the block from the Metropolitan Museum of Art. Then it will travel to the Church History Museum in Salt Lake City and the Utah Museum of Contemporary Art. We are already hard at work on a large, lavishly illustrated volume telling the story of our art. The show and the book will be a strain on our resources, but it must be done.

RICHARD BUSHMAN, RETROSPECTIVE COMMITTEE CHAIR



“Turning points are easy to recognize in hindsight. But when you’re in the thick of things, it’s hard to tell if something new is really taking root or if this is just another false start. Am I really in love this time or am I still just playing at fidelity? Time will tell.”

“I don’t know if this first Mormon Arts Center Festival marks a turning point in the story of Mormon Arts. Time will tell. But it feels to me like it will have been. Or, at least, it feels to me like it will have been if, hand in hand, we dare to decide that it was. For my part, I’ll risk that wager: something new just happened in the Riverside Chapel—I was there, I spoke and looked and listened—and the story of Mormon Arts will never be the same.”

ADAM S. MILLER, AUTHOR



"I've been following the Center since its inception in 2017 and am in awe of the work they are doing. I know it must feel like an uphill battle for the organizers at times but the work at establishing a place in the cultural and artistic center of the western world that is New York City is no small feat. I believe there are great things happening artistically and culturally within the Church and that the fruits of these labors will pay off in the decades to come. I'm so grateful for the outlet and opportunity that the Center provides for artists who associate with the Church and I have been so honored to be a part of that. I hope to be an aid in continuing to further the mission of the Center: to both expand the canon of LDS art within the Church and establish ties to the wider art world outside of the Church, to be an ambassador of both contemporary religious art and the Gospel. I truly cannot thank the Center enough."

MEGAN GEILMAN, ARTIST

TREASURER'S REPORT

The Center was able to offer the programs included in this annual report because of the generous donations from friends of the Center and grants from supporting foundations. Donations for the year ended September 30, 2019 totaled over \$225,000, and the Center received \$25,000 in grants from the Sorenson Legacy Foundation and the Beverly Taylor Sorenson Foundation.

Throughout the year, the Center's expenditures helped fulfill its three-fold mission: to display and perform art by Latter-day Saints in New York City and elsewhere; to publish scholarship and criticism about our art to reach a wider public; and to establish a comprehensive archive of Latter-day Saint arts, 1830 to the present. The primary program expenses for the Center for the year ended September 30, 2019 included the following:

Annual festival	\$152,000
College and University Course Development	\$12,000
Podcasts and Come, Follow Me (Art Companion)	\$15,000
Cataloguing and Documenting Latter-day Saint Art	\$4,000

The Center is managed entirely by volunteers who dedicate their time to fulfill its mission. In the course of managing the Center's operations, administrative expenses are incurred to support those efforts. Administrative expenses for the year ended September 30, 2019 totaled approximately \$20,000. These expenses included website hosting, marketing and communication tools and expenses, travel costs, fees for professional services, and other administrative expenses.

As noted in this annual report, the Center continues to grow and will continue to need donations to fund these exciting developments. As of September 30, 2019, the Center held \$148,000 in the bank.

The annual budget for the Center is approved each year and monitored throughout the year by the Board of Directors. The full financial report for the year ended September 30, 2019 and IRS Form 990 for 2018 were reviewed by the Board. Copies of our full financial report and IRS Form 990 are available upon request.

JASON BOND, TREASURER

As the self-appointed historian of the Center for Latter-day Saint Arts, I keep the record. I collect dated documents that show the Center's progress toward more and greater programs. I aim to illustrate the way they start as inspirations and small ideas and then grow through the cultivation of the Center workers. We are always aware that our whole enterprise began from nothing and has steadily grown through revelation, contributions, and the labors of the people. To make something from nothing is for me the great creation of man through revelation and labor. I want to show that progression.

I don't collect everything. The papers that I have and that I have been contributing to the Church History Library for three years consist primarily of the minutes I have written from the meetings I have attended. I try to document the decisions made to direct us into the future. But I also try to give a sense of the thinking that relates to the decisions, the discussion that shows the interaction of those present, their preferences and prejudices. To me the human story is always the intriguing and important one. Who has the best program ideas? Whose opinion prevails? How did individuals develop this idea? Because of my prejudice in this direction, I organize the papers by date rather than topic. I want them to represent the general ongoing story, the development and growth.

After the minutes, I get most of my material off the internet. Official documents—agendas, proposals, drafts of official letters, proposed meeting times and other items are copied to all of us. These represent the structure of the organization and its accomplishments. I also try to capture a significant number of the online discussions, disagreements, requests for funding, and suggestions that fly around. I love the ones that demonstrate strong feeling and that display character. I often think as I copy some of these and file them away that some historian, sometime will be thrilled to discover this trove of documents showing the interaction of talented and devoted people trying to further a big idea.

Our operation generates a huge amount of material. There are the official documents we publish: books, catalogues, programs, reports, etc. There are the many versions of proposals to be circulated and eventually sent to official people as requested. There are lists of proposals for our statements of intent and meaning, our mission statement. We have been in deep operation for more than three years but are still searching for the magical, tight-worded, inspired and inspiring statement that will electrify our workers and our audience, that will codify our devotion toward our goals.

The papers I collect illustrate the ever-widening circle represented by our workers, donors, and participants. People volunteer to join in. They are recommended by others. They are solicited, encouraged to be part of this new community. We all know and love people that we were totally unaware of five years ago. We have complaints as well as praise. I love these chronicles of influence.

I love the ones that demonstrate strong feeling and that display character. I often think as I copy some of these and file them away that some historian, sometime will be thrilled to discover this trove of documents showing the interaction of talented and devoted people trying to further a big idea.

Of course, I do not begin to have all documents of interest. Allyson, Richard, Glen and others develop countless documents that I never see. Eventually all or many of those may also make their way into the collection I work on. In the meantime, it is a great satisfaction to me to know that this important movement is being documented. A record is being kept.

CLAUDIA L. BUSHMAN, HISTORIAN

FIVE-YEAR PLAN

At the beginning of the year, the Board of Directors conducted an exercise to identify potential projects and trajectories of growth. The following are the results of this strategic session with estimated costs:

Art of the Latter-day Saints

In Process

Retrospective exhibition done to museum-quality standards of the full story of our culture's visual history

\$100,000/YR;

\$3,000,000 ONE-TIME EXPENSE

Center Prize

Envisioned

An annual prize that can grow in stature like the Pulitzer Prize or MacArthur Fellowship "Genius" grants, recognizing extraordinary contributions to our arts

\$20,000/YR

Artist Residency Program

Envisioned

An annual program to bring artists to New York City to work on specific projects and gain broader exposure

\$25,000/YR

Headline Events

Envisioned

Larger-venue events showcasing performing artists with a diverse audience who might not otherwise be exposed to artists of the Church

\$100,000/YR

Online Encyclopedia

In Process

Comprehensive archive of all art in the Church's history

\$25,000/YR

Satellite Festivals

In Process

The first satellite festival will be in Dallas, February 2020

\$50,000/YR

Education

In Process

College and University course syllabi commissioned from professors

\$10,000/YR

Marketing

In Process

Expanded efforts to broaden audience base and distribution of materials of the Center

\$20,000/YR

"I applaud this event as a seminal moment in Mormonism's coming of age, artistically."

TERRYL GIVENS, AUTHOR

We are planning ahead. The first couple of festivals were put together in five or six months. Now we are planning farther into the future. With the 2020 festival still ahead of us, we are already thinking of 2021 and 2022. We hope that putting a festival together will be easier as the years go by, and we will have the ability to pursue other projects.

Our largest undertaking in the coming years is the Retrospective, tentatively titled “Art of the Latter-day Saints,” covering art from the beginning to the present. An exhibition of this magnitude takes years to assemble, beginning with the catalog which must be available when the show opens in 2025. We are assembling a team of authors and curators to do the job and setting our fundraisers to work on raising the large sums it will take to fund the show. Fortunately, many professionals who know what it takes to mount such an ambitious project are volunteering their efforts.

We dream of many possibilities: New York residencies for Latter-day Saint artists, prizes for outstanding work in the arts, satellite shows around the world. These seem beyond our reach for the moment, but considering all that has been achieved in the past four years and the widespread support that flows in from all sides, I have little doubt that our dreams will be realized.

RICHARD BUSHMAN, CO-EXECUTIVE DIRECTOR



