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Cover: Enoc Pérez, Museo de Ponce, Ponce, P.R., 2010, oil on canvas, 30 1/2 x 42 in. Museo de Arte de Ponce. The Luis A. Ferré Foundation, Inc. Acquired thanks to a generous gift by Antonio Luis Ferré Rangel and the contributions of Yoly and José Alegria, José Enrique Fernández Bjerg, and The Marie and Paul Napoli Foundation.

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All works featured in the annual report are in the collection of the Museo de Arte de Ponce, The Luis A. Ferré Foundation, Inc., unless otherwise indicated.
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As the Museo de Arte de Ponce envisions the future, our paramount goal glistens on the horizon: the reopening of the Edward Durell Stone building. This architectural marvel, a symbol of our rich cultural heritage, is poised to welcome once again, local communities and visitors from around the world. The reconstruction and repair efforts underway are not merely about rebuilding walls, but also about reinforcing the spirit of discovery and a sensibility for the arts.

The Museum will continue to share its acclaimed collection with local and global audiences through exhibitions and partnerships, thus maintaining its preeminent stature on the international stage. Dynamic programming and the pursuit of innovation will serve as the Museum’s compass, charting a course towards a vibrant future. By weaving the threads of sustainability and growth, with creativity and impact, the Museo de Arte de Ponce aims to galvanize a growing family of supporters, united by human connections through art that extends beyond the confines of geography.
Moving Forward Together

A Vision Emboldened by Partnerships: Moving Forward Together

Message from the President of the Board of Trustees
Dear Friends and Supporters,

Reflecting on a year of perseverance and partnerships, Museo de Arte de Ponce’s dedication to enriching lives through art has never been more vital or vivid.

Even as the Museum’s principal galleries remain closed for repairs, our mission continues undiminished. The collection is travelling and reaching diverse audiences through collaborations with institutions like Museo de Arte de Puerto Rico in San Juan, the National Museum of Puerto Rican Arts & Culture in Chicago, Museum of Fine Arts, Boston, and The Metropolitan Museum of Art in New York City. These efforts honor the vision of my grandfather, Luis A. Ferré, whose dream of a world-class cultural institution in Ponce was born out of his own transformative encounters with art.

This year marked a milestone in safeguarding the Museum’s future. Rigorous studies of our 1965, award-winning Edward Durell Stone building, conducted by renowned firms, have paved the way for a more resilient structure, ensuring our readiness to face tomorrow’s challenges. These endeavors are a bridge to a future where the Museo de Arte de Ponce will stand as a beacon of creativity and learning for generations to come.

To each of you—trustees, donors, members, and advocates—your unwavering support is the cornerstone of our success. Your belief in our mission, to provide access to art-based experiences, empowers us to propel the Museo de Arte de Ponce forward, ensuring it remains an integral part of our collective history and a dynamic force for our shared future.

We forge ahead, bound by the conviction that art is a unifying force—a catalyst for growth, understanding, and human connection. Together, we are crafting a legacy that will resonate for decades to come.

With heartfelt gratitude,

María Luisa Ferré Rangel
President, Luis A. Ferré Foundation, Inc.
Forging Ahead: Reflections on a Year of Strategic Triumphs and Community Connections
With heartfelt pride, I present Museo de Arte de Ponce’s (MAP) accomplishments this year, which are in sync with our strategic plan. Despite the temporary closure of the main galleries from the seismic events of 2020, our annex building and gardens have thrived as vibrant hubs for exhibitions, educational programs, and community engagement.

The paramount objective for the year was facilitating the reopening of the iconic Edward Durell Stone building. The Luis A. Ferré Foundation (LAFF) president and board of trustees have been instrumental in commissioning comprehensive structural assessments and seismic retrofit strategies. In a concerted effort, MAP staff gathered critical data, reports, and original architectural plans which streamlined the process to bolster the structure’s integrity and architectural restoration. Deputy Director Rubí Rodríguez-Bustillo and Director of Operations and Sustainability Marcos Montero meticulously navigated FEMA funding and other financial avenues to ensure optimal resource allocation.

A core endeavor this year involved sharing the collection through traveling exhibitions, scholarly publications, online resources like Google Arts & Culture, lectures, and art workshops. MAP’s reach extended to unprecedented breadth in Ponce and Puerto Rico. We partnered with the Centro Cultural de Ponce Carmen Solá de Pereira, Casa Museo de los Santos Reyes in Juana Díaz, Museo de Arte y Diseño de Miramar, and the Museo de Arte de Puerto Rico in San Juan on exhibitions that featured Museo de Arte de Ponce’s European, Latin American, Caribbean, and Puerto Rican art collections.

MAP organized the traveling exhibition Nostalgia for My Island: Puerto Rican Painting from the Museo de Arte de Ponce (1786-1962) curated by Iraida Rodríguez-Negrón. The exhibition opened at the National Museum of Puerto Rican Arts & Culture in Chicago, and we extend our gratitude to its President and Chief Executive Officer, Billy Ocasio.

Community engagement has seen remarkable progress as well, marked by educational initiatives and cultural programs across Ponce and Puerto Rico. The establishment of a community advisory group and the launch of Sábados en el museo sponsored by the Fundación Ángel Ramos and the American Rescue Plan, have been particularly fruitful in fostering cultural connectivity.

The dedication of the LAFF board of trustees, MAP staff, and community stakeholders to the Museo’s mission and vision culminated in Museo de Arte de Ponce’s reaccreditation by the American Alliance of Museums. This national recognition signifies our commitment to excellence, accountability, high professional standards, and continued institutional advancement.

Cheryl Hartup
Director
Curatorial Highlights

The curatorial department is a public advocate for the museum’s collections. It is responsible for the development, care, research, publication, and presentation of nearly five thousand works which span twenty-one centuries. The department’s initiatives are multifaceted, ranging from organizing exhibitions that offer fresh insights into art to engaging local artists in dialogues that reflect on and respond to the museum’s holdings. The department had a very busy year organizing exhibitions in the museum’s annex building in Ponce, and at art museums in Puerto Rico and the United States.
Consonances invites viewers to see the Museo de Arte de Ponce's permanent collection from a new vantage point, drawing unexpected connections across artworks from diverse historical and geographical contexts. This exhibition juxtaposes European, Puerto Rican, and North American paintings and sculptures, from the sixteenth to the twentieth century, to foster visual and thematic dialogues that reveal harmonies regardless of time or place of origin.

Curated by Iraida Rodríguez-Negrón, Curator, Museo de Arte de Ponce.
For the Vis-à-vis project, three artists from Ponce were invited to select and study a work from Museo de Arte de Ponce’s collection face-to-face during a special visit to the museum. This encounter inspired them to create new works which were presented alongside the chosen paintings from the collection. The artists, Robin Alicea, Nel Figueroa, and Jaime Rosa, are intimately familiar with the museum’s collection, and hold memories of impactful artworks from their early visits and even serendipitous meetings with the museum’s founder, Luis A. Ferré. They affirm the museum has been a continuous source of inspiration for their artistic practice. A series of videos, published in the museum’s channel on YouTube, were produced.

Curated by Iraida Rodríguez-Negrón, Curator, Museo de Arte de Ponce.
Under the guidance of professor and visual artist Damary Burgos, three emerging artists pursuing their master’s degrees in painting and drawing in the fine arts department at the Pontifical Catholic University of Puerto Rico (PUCPR), Ponce Campus—Diana Collazo Hernández, Briana Rivera Madera, and Laraixa Sáez Montalvo—presented four works aimed at stirring the collective conscience. The artists offered citizens, still reeling from a series of catastrophic events that have struck the island over the past five years, a pictorial proposition that not only incites reflection but also calls for communal effort and action. The artists invited the public to participate in the conversation by sharing their thoughts on an expression board in the gallery.

Over the years, countless collaborations between the Museum and the PUCPR have contributed to the academic development of the student community, and reaffirmed a mutual commitment to the well-being of youth in Puerto Rico.

Curated by Iraida Rodríguez-Negrón, Curator, Museo de Arte de Ponce.
Since 1959, when the Museum opened, its commitment to Puerto Rican artists through art acquisitions, exhibitions, grants, and programs, has remained steadfast. The museum’s Puerto Rican collection has been enriched not only through acquisitions made by Luis A. Ferré and subsequent administrations, but also through generous donations of art. Puerto Rican art represents nearly thirty-five percent of the collection, and it is growing rapidly. This exhibition celebrates important works by artists from Puerto Rico donated to Museo de Arte de Ponce in 2022, by the Michael Netsky Collection, the Roderic Steinkamp Collection, and the Reyes Veray Collection.

Curated by Iraida Rodríguez-Negrón, Curator, Museo de Arte de Ponce.
This exhibition featured paintings and sculptures in Museo de Arte de Ponce’s collection from Spain’s artistic Golden Age (1492-1659) under the reign of the Habsburg monarchy and during the Catholic Counter-Reformation. Masterpieces of the era’s religious art by Domenikos Theotokopoulos “El Greco,” Bartolomé Esteban Murillo, and Francisco de Zurbarán, as well as portraits and genre scenes, demonstrate the extraordinary development of the arts that took place in Spain during the Renaissance and Baroque periods.

Curated by Iraida Rodríguez-Negrón, Curator, Museo de Arte de Ponce.
Transformations was conceived out of a desire to present to a new audience the excellence and richness of one of Museo de Arte de Ponce’s least-known areas of collecting and research: works by artists active in Latin America. The selection features thirty-six paintings and sculptures mainly created during the 1960s, a decade in which paradigm shifts were the norm and vanguard artists in the region explored many different styles and cultural transformations. These transformations led to the emergence of their own visual vernaculars, which integrated their ancient indigenous pasts and post-colonial histories with the trends that had been assimilated from European art movements. Artists of the 1960s felt a commitment to their realities and societies.

As such, art was not only transformed aesthetically, but for many it became political, a way to shine a light on inequalities and celebrate national identities separate from their colonized past. Curated by Marilú Purcell Villafañe, Chief Curator, MADMi.

Collaboration with the Museo de Arte y Diseño de Miramar (MADMi)

October 15, 2022 to June 24, 2023
Emblems of Faith

This exhibition featured paintings from the Viceroyalty of Peru, notably the eighteenth-century Cuzco School in Museo de Arte de Ponce’s collection. Regional art schools in the Americas, like the Cuzco School, blended European and local styles, resulting in a unique iconography characterized by vivid colors, gold leaf, and endemic flora and fauna motifs. Indigenous and mestizo artists were pivotal in this stylistic evolution. Starting with an initial acquisition in 1963, the Museum’s viceregal art collection expanded with Rosario Ferré Ramírez de Arellano’s donations, continuing the legacy of her father, museum founder Luis A. Ferré.

Curated by Iraida Rodríguez-Negrón, Curator, Museo de Arte de Ponce.

Opposite the paintings was a display of Puerto Rican carved wooden saints or santos. The Museum’s collection, featuring more than eighty santos, has been developed over the years thanks to significant donations from Dr. Richard E. Nicholson in 1979, the Anheuser-Busch company in 1998, and the artist Luis Raúl Nieves Román in 2006. Recognizing the importance of preserving this significant cultural tradition, the Museum has developed various projects that celebrate santos, including exhibitions, publications, and Museo de Arte de Ponce’s renowned Biennial of Contemporary Santos.

Curated by Nicole Vázquez Ruiz, Curatorial Assistant, Museo de Arte de Ponce.

Viceregal Painting from the Museo de Arte de Ponce

Partnership with Casa Museo de los Santos Reyes in Juana Díaz

December 9, 2022 to July 30, 2023
The Visions of Proteus

Ferré and Martorell at Calle Cristina

February 17 to May 14, 2023

Partnership with Centro Cultural de Ponce Carmen Solá de Pereira

This exhibition commemorated Luis A. Ferré’s patronage of the arts and artists, and his relationship with artist Antonio Martorell. The two met at Museo de Arte de Ponce’s original location on Cristina Street, which is now the Centro Cultural de Ponce. Martorell’s monumental portrait/installation of Ferré, The Visions of Proteus from 1992, his preliminary sketches of the sitter, and a video of the artist’s memories of Ferré were presented.

Curated by Iraida Rodríguez-Negrón, Curator, Museo de Arte de Ponce.
Between Lights and Shadows

Baroque Painting in Northern Europe

Alliance with Museo de Arte de Puerto Rico in San Juan

February 25 to July 16, 2023

Through a selection of sixteen masterpieces from the superb collection of Northern Baroque Art of the Museum, this exhibition examined the divergent artistic paths of the Catholic Spanish Netherlands and the Dutch Protestant Republic post-Spanish rule, united by a shared mastery in the representation of light in paintings during the baroque period. Of utmost importance in the development of Ponce’s collection was the advice Luis A. Ferré received for more than forty years from renowned art historian Julius S. Held, a specialist in the work of the Flemish master Peter Paul Rubens.

Curated by Iraida Rodríguez-Negrón, Curator, Museo de Arte de Ponce.
Traveling Exhibition

Nostalgia for My Island: Puerto Rican Painting from the Museo de Arte de Ponce (1786-1962)

Collaboration with the National Museum of Puerto Rican Arts & Culture in Chicago  Sep. 20, 2022 to June 9, 2023

This is the first exhibition featuring exclusively Puerto Rican works from the collection of the Museo de Arte de Ponce to tour the United States. Nostalgia for My Island showcases twenty-one paintings by prominent artists from the eighteenth to the mid-twentieth century, including José Campeche, Francisco Oller, Miguel Pou, and Myrna Báez. The exhibition is themed around three recurring concepts in the period’s art: my island, my people, and my home. These themes resonate with the Puerto Rican diaspora and have been instrumental in shaping the identity of new generations of Puerto Ricans born abroad. The exhibition is accompanied by a catalogue.

Curated by Iraida Rodríguez-Negrón, Curator, Museo de Arte de Ponce.
Waldemar Morales, *Landscape, View of San Germán*, 1957, oil on canvas, 251/16 × 32 in.
A Year of Public Programs

Related to the Collection
Virtual Conferences for The Golden Age of Spanish Art

October 8, 2022  El Greco: Ambition and Defiance by Rebecca Long, Patrick G. and Shirley W. Ryan Curator, Painting and Sculpture of Europe, The Art Institute of Chicago.

November 15, 2022  Revisiting the Spanish Collection at the Museo de Arte de Ponce: Acquisitions, Discoveries, and Attributions by Iraida Rodríguez-Negrón, Curator, Museo de Arte de Ponce, as part of the Further Afield lecture series presented by the Meadows Museum, Dallas, Texas.

January 13, 2023  –El arte de pintar escultura policromada en la España del siglo XVII by Dr. Ilenia Colón Mendoza, Professor of Art History, University of Central Florida.

Additional Public Lectures, Talks, and Conversations

November 16, 2022  Del sueño, el amor y la muerte by Dr. Luis Sazatornil Ruiz, Professor of Art History, University of Cantabria in Spain.

March 29, 2023  Tradición e innovación en las artes del Renacimiento a través de la donación de la fundación Kress by Dr. Borja Franco Llopis, Professor, Department of Art History, National Distance Education University, Spain.

May 4, 2023  Notas Puertorriqueñas: Donaciones recientes a la colección, a conversation between Otto Reyes and Vionette Veray de Reyes and Curator Iraida Rodríguez-Negrón.

May 2023  Las cosas tienen vida – episodio: Un Flaming June (Puerto Rico, siglos XIX y XX), a podcast with Curator Iraida Rodríguez-Negrón.

Virtual Conferences for Between Lights and Shadows: Baroque Painting in Northern Europe

April 20, 2023  El marqués de Leganés, Pedro Pablo Rubens y el Museo del Prado by Dr. José Juan Pérez Preciado, Curator of Flemish Painting and Northern Schools up to 1700, Museo Nacional del Prado, Madrid.

ANNUAL REPORT (2022-2023)

Visitors to exhibitions featuring Museo de Arte de Ponce's collection in 2022-2023

- Museo de Arte de Ponce: 7,324 visitors
- Centro Cultural de Ponce: 1,785 visitors
- Museo de Arte de Puerto Rico, Baroque Painting in Northern Europe: 13,070 visitors
- Museo de Arte de Puerto Rico, Spanish Art: 9,384 visitors
- National Museum of Puerto Rican Arts & Culture, Chicago: 34,900 visitors
- Casa Museo de los Santos Reyes: 1,721 visitors
- Museo de Arte y Diseño de Miramar: 10,879 visitors

Total: 79,063 visitors
LA EDAD DORO DEL ARTE ESPAÑOL
The collections department (registrar) of the Museo de Arte de Ponce plays a pivotal role in managing, storing, documenting, cataloging, handling, and transporting the museum’s cultural patrimony. In 2022-2023, the department facilitated multiple local and international loans and initiated a digitization project supported by the Institute of Museum and Library Services (IMLS).
Local Loans: 18 objects to 6 institutions

6. Museo de Arte de Puerto Rico, San Juan
   La Fortaleza, San Juan
   Museo de Historia, Antropología y Arte, Universidad de Puerto Rico,
   Río Piedras, San Juan
7. Museo Castillo Serrallés, Ponce
   Museo y Centro Ceremonial Tibes, Ponce
8. Museo y Senado Académico, Universidad de Puerto Rico, Mayagüez

12 exhibitions, 11 organized by the Museo de Arte de Ponce, featuring 202 works from the collection, were at 5 institutions

6. Museo de Arte de Puerto Rico, San Juan (3 exhibitions)
   Museo de Arte y Diseño de Miramar, San Juan
7. Centro Cultural de Ponce Carmen Solá de Pereira, Ponce
   Museo de Arte de Ponce, Ponce (5 exhibitions)
9. Casa Museo de los Santos Reyes, Juana Díaz

International Loans: 12 paintings to 4 art museums

1. Museum of Fine Arts, Ghent, Belgium
3. The Metropolitan Museum of Art, New York City
4. Museum of Fine Arts, Boston
This period marked a leap forward in the registrar department’s mission to safeguard and share the Museum’s treasures, both physically and digitally, with a focus on strategic preservation and accessibility.

- The National Endowment for the Humanities (NEH) and the Foundation for Advancement in Conservation invited the Museo de Arte de Ponce to be part of a Communities of Practice to develop environmentally sustainable preventive care strategies to reduce energy consumption and strengthen institutional resilience in the face of a changing climate.
- An NEH grant allowed MAP to acquire data loggers and fifteen are monitoring temperature and relative humidity conditions in art storage areas and gallery spaces.
- A Frankenthaler Climate Initiative grant is supporting technical studies for energy efficiency and sustainability.
- An IMLS Museums for America grant propelled the registrar department to embark on digitizing 381 paintings and 366 three-dimensional objects. This project improved database information and facilitated remote collection management through new software and tablets.
- A significant milestone this year was acquiring the copyright clearance for 395 works, setting the stage for increased digital visibility via eMuseum, a powerful online collections software.
- 4,781 works were inventoried.

**232 works in Museo de Arte de Ponce’s collection were on view in 2022-2023. This pie chart shows the breakdown by specific collections.**

- 52% Puerto Rican art collection
- 12% Latin American art collection
- 2% North American art collection
- 34% European art collection
Donations of Works of Art to the Collection

Gift of Michael Joseph Netsky

Gift of Collection Reyes Veray
José R. Alicea, *Después de CORCO #4*, 2017, woodcut, embossing, and collage on paper, 1/5 ed., 78 ¼ × 53 ⅜ in.


Cristina Córdova, *Vigilante*, 2007, polychromed ceramic, 30 ⅝ × 11 ⅝ × 8 in.

Lorenzo Homar and Rafael Tufiño, *The Plenas Portfolio* (13 works including the portfolio), 1954–1955, linocut on paper, 8 ⅞ × 13 ⅛ in. each sheet.

Luis A. Maisonet Ramos, *Carnaval negro*, 1999, oil on canvas, 56 ⅜ × 52 ⅝ in.


Gift of Roderic Steinkamp
Fernando Díaz Mackenna, *Paisaje (Washing Women)*, 1918, oil on canvas, 18 × 27 in.


Félix Rodríguez Báez, *Que grite el que quiera*, 1957, acrylic on canvas, 42 ⅝ × 40 ⅜ in.

Acquisition
Thanks to a generous gift by Antonio Luis Ferré Rangel and the contributions of Yoly and José Alegría, José Enrique Fernández-Bjerg, and The Marie and Paul Napoli Foundation.

Enoc Pérez, *Museo de Ponce, Ponce, P.R.*, 2010, oil on canvas, 30 ⅝ × 42 in.

Cristina Córdova, *Vigilante*, 2007, polychromed ceramic, 30 ⅝ × 11 ⅝ × 8 in.
Maria de Mater O’Neill, *Patio*, 2001, oil on canvas, $81\frac{3}{4} \times 111\frac{3}{4}$ in.
Conservation

Stewardship and Revival: The Conservation Center’s Achievements of 2022-2023

At the Museo de Arte de Ponce, the Anton J. Konrad Conservation Center stands as the cornerstone of the preservation efforts, dedicated to examining, maintaining, and treating the museum’s diverse and valuable collection. It is the largest conservation center in Puerto Rico, specializing in painting, paper, and three-dimensional objects. This year, the department’s wide-ranging responsibilities were carried out by Chief Conservator and Painting Conservator Lidia V. Aravena, who has led MAP’s conservation center for over forty years, Paper Conservator Manon Sauvage, who served five years and moved back to France in December 2022, and Conservation Assistant Irving Plaza who was hired in May 2022. The Museum’s communications department produced short videos of members of the conservation team performing preservation projects and shared them through social media.

Fifty-seven paintings were treated before going on view in Ponce’s annex building, and before traveling as local loans, and loans to institutions in the United States. These paintings, from the sixteenth century to the twenty-first century, ranged in size from small-scale works to large-format paintings measuring twelve feet by sixteen feet.
Seventy-nine three-dimensional objects received a superficial cleaning and consolidation of loose media including four sculptures, three polychromed wood saints, one glazed ceramic sculpture, a mosaic, a Plexiglas object with a metal mobile, twenty-three Ponce Carnival masks, thirty-nine glass works (primarily by Émile Gallé and Thomas Webb), and seven frames.
In July 2022, the Mellon Foundation awarded the Museum a $500,000 grant to enhance art conservation and support curatorial research, as well as a publication on the Puerto Rican art collection. This marks the fourth Mellon Foundation grant received by Museo de Arte de Ponce since 2011.
From July to December 2022, Paper Conservator Manon Sauvage performed a critical review of around six hundred condition reports for works on paper, which included works identified with Temporary Receipt Numbers (TR#) and Study Collection Numbers (SC#). Sauvage created new rehousings for 214 photographs, and she verified eighty-eight housings prepared in 2016, which resulted in the creation of fifty-two custom folders, twenty-three standard folders, and thirteen acid-free boxes. She also reviewed and updated the descriptions of 129 prints donated by the Pan American Graphic Arts (AGPA is its Spanish acronym). Sauvage conducted microscopic studies of one hundred works on paper to determine their techniques, and she completed the restoration of ten artworks requiring complex processes such as the removal of auxiliary supports, tear repairs, preparation of patches, and flattening.

By the end of 2022, Sauvage successfully concluded the final phase of the Museum’s seven-year Mellon Foundation grant project. She updated the condition information on 1,021 works on paper in Museo de Arte de Ponce’s collection, treated 146 prints and drawings, and shared all relevant information with the registrar department for inclusion in the Museum’s object database.
At the Museo de Arte de Ponce, we are dedicated to making art-based experiences accessible to a broad spectrum of Puerto Ricans. This department focuses particularly on relationships with vulnerable groups, those at social risk, or living in extreme poverty. Our team listens to requests from disadvantaged sectors and crafts meaningful art experiences that facilitate learning and enjoyment for all ages. The department regularly convenes a nine-member community advisory group to help the Museum effectively serve its varied audiences and practice the principles of diversity, equity, inclusion, belonging and accessibility.

Educational Programs and Community Empowerment
Summer Art Classes at the Museum
196 adults, teens, and children took art classes the month of July. They explored their creativity in painting, printing, wood carving, and Japanese comic drawing.

Educational Programming
Museo de Arte de Ponce served 5,208 students at the Museum with tours and art activities led by local artists, and 3,011 students outside the Museum with artist-led workshops.

Other Workshops
333 mundillo (bobbin lace) students honed their skills. This is the seventh consecutive year mundillo classes have been offered at the Museo.

Tours of the collection
1,920 visitors enjoyed guided tours of exhibitions in English and Spanish in the Museum’s annex building.
Hurricane Fiona
Community Participation and Empowerment in a Post-disaster Environment

257 individuals found refuge, a temporary work space, and assistance at the Museo de Arte de Ponce in the aftermath of Hurricane Fiona. Volunteers with Academia Claridad Financiera helped the public fill out FEMA aid forms. The educational programming and community empowerment department organized art workshops out in the community in partnership with the Centros Sor Isolina Ferré.
Museum Programs in Partnership with Communities and Organizations

Art at La Playa de Ponce
1,696 students participated in two hundred art workshops at two schools. To complement the art classes, the Museum published an educational guide featuring works from its collection to teach subjects in the K-8 curriculum.

Puerto Rico Mío
626 students at the Escuela La Carmen in Maricao received art classes and tutorial support which has enhanced their academic performance and emotional well-being. Fundación Banco Popular has sponsored this critical program for a decade.
Sábados en el Museo (Saturdays at the Museum)

After being closed for two years, the Museum opened for free family days. 1,294 visitors enjoyed a tapestry of art, music, and dance workshops, storytelling, performance, and book presentations. This program, which occurs one Saturday a month, is supported by the Fundación Ángel Ramos, the American Rescue Plan (ARPA) and the Puerto Rico Fiscal Agency and Financial Advisory Authority (AAFAF).
Arte en el Albergue Cristo Pobre (Art at the Poor Christ Shelters)
168 adults took part in artist-led workshops hosted at two shelter locations in Ponce. This initiative was supported by the Fundación Fonalledas and Plaza del Caribe Mano Amiga program.

Campechada
580 participants, including students and the general public, enjoyed a weekend of art workshops funded by the Instituto de Cultura Puertorriqueña and the National Endowment for the Arts.

Ice Cream & Art
369 participants enjoyed free painting workshops for families, ice cream, and balloons in collaboration with Plaza del Caribe and Soft & Creamy.

Blue Star Program
We invite military personnel and their families to visit the museum free of charge from International Museum Day in May to Labor Day in September, in partnership with the National Endowment for the Arts.
Fiesta de Reyes (Three Kings Day Festival)

712 children and adults enjoyed storytelling, art workshops, traditional music, and a visit from the Three Kings of Juana Díaz. This longstanding Museum tradition was supported by Fundación Angel Ramos and additional sponsors, and in collaboration with Plaza del Caribe.
Collection Development
456 new resources were added to the library’s access records and approximately twenty-five thousand volumes through donations, exchanges, and subscriptions.

PHRYNÉ Bibliographic Catalog
The library’s webpage and catalog records received 37,066 visits, offering a wealth of resources to our patrons.

Storytelling
355 children enjoyed story sessions at various Museum events, local schools, and festivals throughout the year.

Museum Publications Digitization Project
We’ve digitized one hundred Museum catalogues for full-text web access, funded by Humanidades Puerto Rico and the National Endowment for the Humanities.

Google Arts & Culture
109,680 people have accessed seven digital exhibitions and 322 high-resolution digital images of works in the Museum’s collection.

LEO-LE-LO LAI Project
730 students across twenty-two schools benefited from this creative initiative aimed at boosting reading skills. The performative and interactive readings by artists and educators were supported by funds from the Library Services and Technology Act and the Institute of Museum and Library Services, through the Puerto Rico Department of Education.

Piano Practice
Luis A. Ferré was an accomplished pianist and two of his pianos are part of the Luis A. Ferré Historical Archive. One, a C. Bechstein piano, is stored temporarily in the library. Students from La Corporación de Las Artes Musicales in Utuado, Puerto Rico, practiced on this piano in preparation for the 2022 national competition of young pianists at the Conservatorio de Música de Puerto Rico in San Juan.
Information and document digitization services were provided to researchers from a variety of institutions and organizations including:
- Universidad de Puerto Rico, Río Piedras, Mayagüez, Aguadilla, and Utuado campuses
- Texas A&M University
- Universidad Interamericana de Puerto Rico
- El Nuevo Día
- Niezla Sztuka Foundation
- Play Media Group
- Story Corps
- Instituto de Cultura Puertorriqueña
- Centro de Estudios Avanzados de Puerto Rico y el Caribe

**Founder’s Birthday Anniversary**
The archive collaborated with the curatorial department to provide historic images of Museo de Arte de Ponce for the exhibition *The Visions of Proteus: Ferré and Martorell at Calle Cristina*. The exhibition opened on the anniversary of the birth of the Museum’s founder, Luis A. Ferré, at the Centro Cultural de Ponce Carmen Solá de Pereira, which occupies the historic home where the Museum first opened. The archive also collaborated with the curatorial department on a selection of Luis A. Ferré’s favorite artworks installed on the first floor of the annex building for the public’s enjoyment.

**Funding**
The Museo de Arte de Ponce secured funds under the Ex-Governors’ Relics Act for conservation materials, shelving, equipment, and licenses.

**Audiovisual Material Digitization Project**
Seventy-four VHS tapes featuring the Museum and conversations with Luis A. Ferré were digitized for preservation.

**Public Display of Historic Materials in the Annex Building**
A video and objects related to the Edward Durell Stone building were presented on the first floor of the Museum’s annex building. The display provided historical information on the award-winning 1965 building while it is temporarily closed for reconstruction and seismic reinforcement.

**Collaboration with the Sor Isolina Ferré Historical Archive**
Through a formal agreement, Luis A. Ferré Historical Archive staff actively engaged in several year-long projects for the Sor Isolina Ferré Historical Archive.
Advancing the Vision

The Deputy Director and Department of Operations and Sustainability play a pivotal role in building a strong foundation for the Museum’s growth. This department spearheads fundraising initiatives, develops donor engagement, manages grants and membership programs, and fosters investment in the Museum’s mission. They oversee development, communications, human resources, information technology, the MAP Store, and admissions. They work closely with the finance department, the Luis A. Ferré Foundation Board of Trustees, and everyone involved in the Edward Durell Stone building reconstruction project. The Deputy Director and Director of Operations and Sustainability provide strategic operational leadership and manage resources effectively to achieve the Museum’s strategic objectives.
Raíces Gala at NMPRAC: In September 2022, Museum staff and Catalina Meduña Ferré, representing the President of the Board of Trustees, participated in the Ninth Annual Raíces Gala at the National Museum of Puerto Rican Arts & Culture (NMPRAC) in Chicago. The event celebrated the opening of MAP’s Nostalgia for My Island exhibition and NMPRAC presented its prestigious Ceiba Award to Museo de Arte de Ponce for its contributions to Puerto Rican arts and culture.
New York City Art Weekend:
In November 2022, the Museum hosted a special weekend in New York City featuring a talk with curators from The Metropolitan Museum of Art and MAP followed by a cocktail reception at The Met. The weekend included unique art, architecture, and culinary experiences and raised $213,000.
“Luna y Aurora” Dinner and Petit Gala:
In December 2022, the Museum’s dinner and petit gala “Luna y Aurora: A Night for Museo de Arte de Ponce,” was held at the Antiguo Casino de Puerto Rico in San Juan. The intersection of Luna and Aurora streets in Ponce was where the famous Puerto Rican painter Miguel Pou y Becerra lived, worked, and offered art classes, and where a young Luis A. Ferré became inspired by art and the history of art. The event included a dinner by the critically acclaimed Chef José Santaella and raised $284,550.
Happy Art Events: Celebrating popular themes like Y2K and the constellations, the Happy Art events drew 1,114 young people to enjoy music, friendship, and art in the Museum’s annex building and under the stars in the Jardin Puerto Rico.
Member Events: A full calendar of exhibition openings, lectures, and conversations increased Museum memberships to nearly pre-pandemic levels. More than half of Museum members actively attend exhibition previews, scholarly talks, and book presentations.
Museo de Arte de Ponce hosts and plans special events, programs, lectures, trips and symposia. These diverse initiatives not only strengthen the Museum’s financial foundation, but also deepen its engagement with the community and its supporters, both locally and internationally.
State Funds
- Autoridad de Asesoría Financiera y Agencia Fiscal de Puerto Rico $405,103.83
- Comisión Especial Conjunta de Fondos Legislativos para Impacto Comunitario $38,000
- Compañía de Turismo de Puerto Rico $50,000
- Departamento de Educación de Puerto Rico y Programa LSTA $10,350
- Estado Libre Asociado de Puerto Rico $866,000
- Instituto de Cultura Puertorriqueña $72,244.71

Federal Funds
- Departamento del Tesoro de Estados Unidos e iniciativas “American Rescue Plan” and “State and Local Recovery Funds” $1,200,000
- Federal Communications Commission and Programa E-Rate $22,259.70
- Institute of Museum and Library Services $224,894

Foundations and Philanthropic Organizations ($2,500-$500,000)
- Association of Art Museum Directors
- Bloomberg Philanthropies
- Fundación Ángel Ramos
- Fundación Banco Popular
- Fundación Flamboyán
- Helen Frankenthaler Foundation
- Humanidades Puerto Rico
- Para la Naturaleza
- Programa Mano Amiga de Fundación Fonalledas / Fundación Plaza del Caribe
- The DeVos Institute of Arts Management at the University of Maryland
- The Marie and Paul Napoli Foundation
- The Mellon Foundation
- The Mimi Fishman Foundation
- The National Museum of Puerto Rican Arts & Culture
- The Wiggins Foundation

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- Linda Plym

Exhibition Sponsors ($10,000)
- Kevane Grant Thornton

New York City Art Weekend Corporate Sponsors ($500-$32,000)
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- BasePoint Capital
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Luna y Aurora Dinner and Gala Sponsors Main Patron ($50,000)
- Banco Popular de Puerto Rico

Platinum Co-Patron ($175,000-$30,000)
- Basepoint Acquisition
- Estancias Twelve Trust
- Kingbird Properties Management
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- RIMCO
- Sistema Universitario Ana G. Méndez
- The National Museum of Puerto Rican Arts & Culture
- Walgreens of PR

Other Contributions ($200-$1,250)
- Lcda. Carmen Rita Vélez Borrás
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- Lcdo. Rafael Cox Alomar

Fiesta de Reyes Sponsors
- Full Power Generator Corp.
- Hera Printing Corp.
- Industria Lechera de Puerto Rico, Inc. (Indulac)
- LZ General Contractor
- Perfect Killer Exterminating
- TRANE
Fiesta de Reyes In-kind Donations
• Church’s Chicken
• Plaza del Caribe
• Rovira Biscuits Corp.
• Soft & Creamy

Happy Art In-kind Donations
• Boyants
• Cervecería de Puerto Rico / Magna
• V. Suárez and Co. / Tito’s Vodka

Artworks Acquisition Fund
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The Museo de Arte de Ponce deeply appreciates the generosity of the individuals, foundations, corporations, and agencies that have made contributions during this fiscal year, July 1, 2022, through June 30, 2023. These gifts and grants provide vital general operating funds, as well as support for a range of projects including exhibitions, education programs, and equipment, materials, and publications to serve the public.
Enhancing the Museum’s Global Presence and Community Engagement
The communications department at Museo de Arte de Ponce plays a critical role in crafting and disseminating the Museum’s message and story clearly, consistently, and cohesively. The team focuses on promoting the Museum’s mission-driven programs and services. It effectively uses available resources to bring visibility to MAP’s operations and vision.

During the fiscal year 2023, a comprehensive projection plan was implemented, encompassing local and international press articles, social media, and in-kind advertising. This strategy emphasized the Museum’s collaborations with prestigious art institutions in Puerto Rico and abroad. The department highlighted Museum community initiatives like Sábados en el Museo and Happy Art, as well as rotating exhibitions in the annex building. These efforts increased visits to the Museum’s available spaces while the main building underwent repairs.
Programmatically, the department continued implementing best practices from the work plan, which included:

A robust and balanced digital content calendar across different Museum departments, responsive to participation metrics and real-time, user-generated content. This strategy led to significant growth in social media followers, reaching about fifty-eight thousand on Facebook and twenty-five thousand on Instagram. The email database saw a 30% increase.

Museo de Arte de Ponce launched a digital newsletter which is sent to members and stakeholders every three months.

A comprehensive editorial calendar maintained healthy press exposure throughout the year, sustaining the message of “We are open” and fulfilling the Museum’s mission. International media opportunities tied to collaborations, such as those with the National Museum of Puerto Rican Arts & Culture in Chicago, The Metropolitan Museum of Art in New York, and the Museum of Fine Arts in Boston, yielded significant coverage in renowned publications. The estimated value of this unpaid news coverage was $2.5 million.

An “in-kind” advertising plan supported various Museum initiatives, especially exhibitions, positively impacting visitor metrics for collaborative exhibitions with other institutions.

Ongoing updates to the Museum’s website and the Annual Fund campaign webpage “Trazando el futuro,” helped ensure user-friendliness and relevance.

Adhering to the established work plan, the communications department strengthened MAP’s image by focusing on a sense of communal belonging and the Museum’s role in Puerto Rico’s artistic and cultural heritage.
Visits to Museo de Arte de Ponce’s website: 37,066

Key media outlets that featured Museo de Arte de Ponce:
ABC Puerto Rico
AirMail
Art Daily
Chicago Sun-Times
Chicago Tribune
Forbes
El Nuevo Día
Telemundo
The Art Newspaper
The Wall Street Journal

SOCIAL MEDIA METRICS

Instagram: Published content reached an average of 7,000 accounts per month.

Facebook: Published content reached +1.5 million with an increase in followers of 2,518. The content that contributed the most to this growth was related to the loan of the Museum’s paintings, including the famous Flaming June by Frederic Leighton, to The Metropolitan Museum of Art in New York. Likewise, all the content of the “Trazando el futuro” campaign, which was supported with digital guidelines, as well as the information and programming of Sábados en el Museo and the content to inform the availability of ATH Móvil to donate, were the best performers in terms of impressions and interactions.
Enhanced Infrastructure and Technological Integration: A Year in Review

Facilities
This past year, the facilities department has been at the forefront of managing the Museo de Arte de Ponce’s buildings, grounds, and security and maintenance services. Significant strides were made in the post-earthquake facility investigation phase. Key structural assessments, including concrete and rebar strength, subsurface analysis, foundation and pile investigations and asbestos evaluations, have laid the groundwork for the design phase, marking a milestone in our 2022-2023 recovery efforts. Operational maintenance saw several enhancements, encapsulating both preventative and corrective measures:

• Replacement of the main power generator’s radiator and upgrades to its exhaust system for improved efficiency.
• Restoration of the Museum’s front walkway and marble finishes, upholding our commitment to safety and visual appeal.
• Comprehensive maintenance of chillers, including refrigerant recharge and replacement of fan motors and control panel board, fortifying the climate control essential to preserving the collections.
In unison with our counterparts, the facilities team contributed significantly to the cultural vibrancy of the museum through logistical support for events, programming, and exhibitions, reinforcing our role as custodians of culture and community.

Hurricane Fiona on September 18, 2022, caused extended power outages, water filtration, downed trees and branches and damages to equipment. The Museum finalized its claim to FEMA and was reimbursed for expenses caused by this emergency disaster.

The Luis A. Ferré Foundation purchased a house next to the Museum’s employee and visitor parking areas which will provide much needed space for storage, programs, and services in the future.

Information Technology
Information technology has continued to ensure the Museum’s safe and secure digital connectivity, focusing on data integrity and systems optimization for an agile work environment. This year’s technological leaps included:

- The deployment of new servers, switches, and Wi-Fi antennas to fortify our digital backbone.
- Regular updates and evaluations of our software and applications to maintain operational excellence.
- Initiatives to overhaul our telephone system aligned with future-focused communication strategies.

These technological enhancements are more than just upgrades; they are integral to our strategic vision, ensuring that the Museo de Arte de Ponce remains a beacon of art and culture in the digital age.
The human resources department is building Museo de Arte de Ponce’s capacity to perform the institution’s mission and vision and achieve its objectives.

A prime achievement of the department this year has been hiring talent for various significant roles. These key positions are critical to supporting the institution’s revamped organizational structure and the upcoming reopening of the main building. The strategic hires are in line with the Museum’s three-year recruitment plan and are aimed at driving the organization’s growth and efficiency.
Notable staff announcements include:

- **Tanya Nieves Santiago** as the Sustainability Officer, building the organization’s infrastructure for fundraising activities;
- **Carmen S. Rivera Morales** as Membership and Development Assistant, strengthening the organization’s member relations and development initiatives;
- **Jasmine Rivera Figueroa**, Education Programs and Community Empowerment Assistant, demonstrating a focus on educational outreach and community engagement;
- **Nicole Vázquez Ruiz** as Curatorial Assistant, enhancing the curatorial department’s capacity;
- **Madeline Carrillo Reyes**, who joins as the Chief Financial Officer of the Luis A. Ferré Foundation, indicating a strategic emphasis on financial leadership and oversight.

This effective recruitment and onboarding process highlights the department’s dedication to identifying and nurturing talent that is aligned with MAP’s culture and goals. The human resources department’s efforts this fiscal year have been instrumental in shaping a dynamic and capable workforce ready to contribute to the institution’s success.
The MAP Store and admissions at Museo de Arte de Ponce are instrumental in enhancing visitor experience and generating revenue. The store serves as a cultural retail hub, offering an array of merchandise that reflects the Museum’s collections and exhibitions. The MAP Store exceeded its sales target, generating over $20,000, indicating strong market appeal and effective sales strategies. Ten consignment suppliers brought a diverse range of jewelry, crafts, books, and souvenirs to the store, enhancing the visitor shopping experience without significant inventory expenditure.

The MAP Store facilitated the production of special merchandise for exhibitions of the Museum’s collection at the Museo de Arte de Puerto Rico in San Juan, the National Museum of Puerto Rican Arts & Culture in Chicago, and the Museo de Arte y Diseño de Miramar. For the Visions of Proteus exhibition at the Centro Cultural de Ponce Carmen Solá de Pereira, the Museum’s curatorial department and store worked with artist Antonio Martorell to produce a limited-edition print for sale. The Museum’s online store on Shopify is set to launch in early 2024.

Admissions manages ticket sales for Museum entry and events through Boyants, an online ticket sales platform. The Museum is partially open to the public on Fridays for guided tours of exhibitions in the annex building in English and Spanish. One Friday a month, the Anton J. Konrad Conservation Center offers tours to the public, and one Saturday a month the Museo de Arte de Ponce is open for Sábados en el museo, a free family day of art and cultural activities.
7,324 visitors from twenty-eight countries participated in guided tours of art exhibitions in the annex building, artist-led workshops, and visits to the Anton J. Konrad Conservation Center.
Special guests

Beverly Adams  
The Estrellita Brodsky Curator of Latin American Art  
The Museum of Modern Art, New York City

José Alicea and family  
Artist

Dr. Armando Antista  
Dra. Emanuela Garofalo  
University of Palermo, Italy

Dr. Miles Chappell  
Chancellor Professor of Art & Art History Emeritus  
Department of Art & Art History  
The College of William & Mary, Williamsburg, Virginia

José Alicea and family  
Artist

Dr. Roberto Cobianchi  
University of Messina, Italy

Deborah Cullen-Morales  
Program Officer  
Alexis Ortiz  
Senior Program Associate  
Mellon Foundation

Dra. Anna Bisceglia  
Curator of Sixteenth-Century Painting  
Uffizi Galleries, Florence, Italy

Dr. Stephen Campbell  
Professor, History of Art  
John Hopkins University, Baltimore, Maryland

Dra. Anna Bisceglia  
Curator of Sixteenth-Century Painting  
Uffizi Galleries, Florence, Italy

Graham C. Boettcher, Ph.D.  
The R. Hugh Daniel Director  
Birmingham Museum of Art, Alabama

Dra. Francesca Cappelletti  
Director of Galleria Borghese  
Rome, Italy

Dr. Andrew Hopkins  
University of L’Aquila, Italy

Heriberto Nieves  
Artist in Residence and Professor  
Universidad de Puerto Rico, Carolina

Alfredo Soto Morales  
Artist

Sara Hermann  
Chief Curator  
Laura Bisnó Smith  
Curator  
Centro Leon, Santiago, Dominican Republic

Dra. Bianca de Divitiis,  
University of Naples Federico II, Italy

Oliver Meslay  
Felda and Dena Hardymon Director  
Museum staff and supporters  
Clark Art Institute, Williamstown, Massachusetts

Heriberto Nieves  
Artist in Residence and Professor  
Universidad de Puerto Rico, Carolina

Dra. María Feliciano  
Art Historian

Dr. Felipe Pereda  
Director of Graduate Studies  
Professor, History of Art and Architecture  
Harvard University, Cambridge, Massachusetts

Puerto Rico Museums Alliance  
President Marianne Ramírez Aponte, board of directors, and members

Miranda Saylor  
Assistant Curator ad interim  
Center for Spain in America Curatorial Fellow  
Meadows Museum, Dallas, Texas

David Pullins  
Associate Curator, European Paintings  
The Metropolitan Museum of Art, New York City

Mariel Quiñones Vélez  
Curator  
Dr. Pio López Art Museum  
Universidad de Puerto Rico, Cayey

Siddhartha V. Shah  
John Wieland 1958 Director  
Mead Art Museum, Amherst College, Massachusetts

Heriberto Nieves  
Artist in Residence and Professor  
Universidad de Puerto Rico, Carolina

Dr. Lorenzo Pericolo  
Professor and Department Chair, Art History  
Florida State University, Tallahassee

Representatives from:  
Institute of Museum and Library Services  
Instituto de Cultura Puertorriqueña  
National Endowment for the Arts  
National Endowment for the Humanities
The results for the fiscal year ended June 30, 2023, show a positive growth in revenues, showcasing a significant increase of 39% compared to the previous fiscal period. This favorable outcome is attributed to diverse contributions received from the government, corporate entities, individual donors, and fundraising initiatives throughout the year.

By the conclusion of the fiscal year 2022-2023, the Museum experienced substantial support from two primary sources:

1. LOCAL GOVERNMENT GRANTS:
The Museum secured a total of $2.1 million in government funds, mainly driven by the annual legislative contribution of $866,000 from the general budget of the Government of Puerto Rico and channeled through the Instituto de Cultura Puertorriqueña. A $1 million grant from the Federal Department of Treasury under the American Rescue Plan Act funds was channeled through the Instituto de Cultura Puertorriqueña as well. Through the Puerto Rico Fiscal Agency and Financial Advisory Authority, the Luis A. Ferré Foundation received $200,000 from an additional grant under the American Rescue Plan Act. These funds were earmarked to cover operational expenses.

2. CONTRIBUTIONS:
Contributions played a pivotal role, amounting to $1.9 million, primarily sourced from grants, membership fees, private donor contributions, and successful fundraising events. During fiscal year 2022-2023, the Museum received a contribution of $405,103.83 under Act 290 from September 1, 2000, known as "Ley para Establecer el Depositorio de Archivos y Reliquias de Ex-Gobernadores y Ex-Primeras Damas de Puerto Rico."

This robust financial performance underscores our commitment to fiscal responsibility and the ongoing support from various stakeholders. We extend our gratitude to the government, corporations, individuals, and our dedicated community for contributing to the sustained growth and success of the Museum.

On the expenditure side, our financial strategy has been characterized by prudence, with a particular emphasis on cost containment while preserving the excellence of our offerings. Rigorous oversight has been applied to operating expenses with special focus on exhibitions, conservation and fundraising activities.

The financial results for the current year reflect a balanced and strategic approach to managing the museum’s resources. The positive upswing in revenues, coupled with disciplined expense control, positions us favorably for sustained success in our mission to provide an enriching cultural experience for our community.

Looking ahead, our commitment to financial stewardship remains unwavering, especially as we embark on the reconstruction process for the Edward Durell Stone building. The Museum’s financial planning and governance processes will serve as pillars guiding us through these significant upcoming endeavors, ensuring continued success for the benefit of our visitors and stakeholders.
Fiscal Year 2023

Sources of Income and Support

- Contributions: $783,198 (12.9%)
- Local Government Grants: $166,583 (1.9%)
- Other Income: $116,525 (1.8%)
- In-Kind Services: $11,525 (0.8%)
- Net Museum Store Sales and Net Rental Income: $1,755,428 (29.0%)
- Curatorial and Conservation: $272,688 (4.5%)
- General and Administrative: $1,046,660 (17.3%)
- Fundraising: $1,977,478 (32.6%)
- Depreciation: $123,237 (2.8%)
- Education: $145,889 (3.4%)
- Luis A. Ferré Historical Archive: $2,145,618 (49.6%)
- Interests: $36,084 (0.8%)

Operating Expenses

- Curatorial and Conservation: $1,874,143 (43.3%)
- General and Administrative: $123,237 (2.8%)
- Fundraising: $145,889 (3.4%)
- Depreciation: $36,084 (0.8%)
- Education: $111,525 (2.5%)
- Luis A. Ferré Historical Archive: $116,583 (1.8%)
- Interests: $1,977,478 (32.6%)
The external auditors, Kevane Grant Thornton, conducted the audit in accordance with auditing standards generally accepted in the United States of America. A clean opinion was issued, as the financial statements present fairly, in all material respects, the financial position of the Luis A. Ferre Foundation, Inc. as of June 30, 2023 and 2022, and the results of its operations, changes in net assets and its cashflows for the years then ended.
What an absolutely stunning and moving collection. I am very grateful to have experienced this as I will cherish it dearly.

Thank you for sharing a beautiful moment of art. Spectacular!

So lovely to see some of these paintings again. I hope the museo in Ponce will be open again soon! So beautiful! LA, CA.

Qué orgullo tenemos estar aquí

Mi sueño hecho realidad

I felt transported through history

Gracias por la experiencia. Pinturas únicas de su clase!

From the Netherlands, Beautiful collection. Thank you.

It was beautiful, absolutely flawless, Milwaukee, WI.

Beauty, elegance, simplicity are three words that come to mind. Artwork that can speak to you without actual words; stories that come to life with a stroke of a paintbrush. Thank you for gifting this art and being a source of inspiration.

Well preserved and very finely displayed art historical works.

Vi a Flaming June a mis 13 años en Ponce. Me encontraba allí de visita con mi hermana mayor. Hoy a los 66 la vuelva a ver a June. He llorado porque la primera vez no vi el mar a sus espaldas. Ese paisaje mediterraneo que ahora veo la completo. Santurce.

Written comments by visitors to the exhibitions of Museo de Arte de Ponce’s collection in the Church’s Gallery at Museo de Arte de Puerto Rico in San Juan.
The Pontifical Catholic University of Puerto Rico’s Teatro Rodante under the directorship of Dr. Francis Ortiz, performed “El amor como inconsciente colectivo (Love as Collective Unconscious).”

The theatrical performance was inspired by Museo de Arte de Ponce’s painting The Judgement of Paris, ca. 1781, oil on canvas, 31½ × 39½ in., by Angelica Kauffman.
Our Mission
Through access to art-based experiences, the Museo de Arte de Ponce pursues to promote discovery, stimulate curiosity, and foster dialogue to enhance the life of its communities.

Our Vision
To be an internationally recognized cultural institution, essential for the educational and economic development of Puerto Rico.