# ANNUAL REPORT

for the OKCMOA Fiscal Year July 1, 2008, through June 30, 2009



# OKLAHOMA CITY MUSEUM OF ART

Annual Report for the Fiscal Year July 1, 2008, through June 30, 2009

Presented to the Board of Trustees of the Oklahoma City Museum of Art on October 28, 2009.

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2008-2009

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Kirk Hammons

Judy M. Love

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## **President & CEO's Summary**

On behalf of the Board of Trustees of the Oklahoma City Museum of Art, staff members, volunteers, and friends, I am pleased to report to you on the accomplishments and activities of fiscal year 2008–2009.

Major exhibitions provided the framework for the year starting with Roman Art from the Louvre, which brought highlights from one of the world's great museum collections of antiquities to Oklahoma City. Following Roman Art was American Impressionism: Paintings from The Phillips Collection, Harlem Renaissance, Passport to Paris: Nineteenth-Century French Prints from the Georgia Museum of Art, Julius Shulman: Oklahoma Modernism Rediscovered, and Turner to Cézanne: Masterpieces from the Davies Collection, National Museum Wales. The crowds that filled our galleries and who attended our education programs during the run of these exhibitions found many surprising treasures to enjoy. It was an exciting year despite the uncertain economic climate. Details about all of our programs are outlined further in this year's report.

The Museum welcomed many visitors to a broad range of educational opportunities, from docent-led tours and studio art classes, art and film camps, to the fantastic Yellow Bus Brigade program, which again brought thousands of schoolchildren to the Museum for amazing experiences with art. Further, we made many new friends in the community through the Harlem Renaissance exhibition, which reached people across Oklahoma City that had not previously experienced the Museum. Loans to Harlem Renaissance from major institutions across the nation were presented for the first time in Oklahoma City, and everyone who visited the Museum and experienced the show was delighted.

Permanent collection exhibitions also were mounted concurrently with the loaned exhibitions and dozens of interpretative and educational programs, special events, gallery talks, and lectures were produced. The film program covered everything from cutting-edge documentaries and independent films to special previews of forthcoming feature films to classics from the early days of cinema. In addition, the cataloguing, condition reporting, and documenting of nearly 600 films in the film collection commenced; we hope to have that project completed next year.

While exhibitions and programs captured the imagination of the public, the task of maintaining and developing the collection continued behind the scenes with the support of our board members and our many sponsors. We added more than 60 works of art and 43 films to the Museum's permanent collection this year. Foremost among these acquisitions were 50 works of contemporary art from the Dorothy and Herbert Vogel Collection; a suite of six large-scale lithographs by Luis Jimenez; an assemblage, grouping of prints, watercolors, and collages by Alfonso Ossorio; and two seventeenth-century Italian scene paintings by Ippolito Caffi, which were acquired in honor of Carolyn Hill, the Museum's eleventh and longest-serving director, who retired at the end of 2008, after fourteen years of service.

Presenting great art and creating great experiences around art is central to our mission, and we continue to develop opportunities for learning and entertainment in our programs. We are planning to further integrate technology in ways that visitors to the Museum can access information and contribute to an open-platform dialogue that allows for enhanced viewer participation in experiencing the Museum and the art presented each day. Part of this initiative is to embrace the art of our time as a key focal point of this interaction in the coming years.

The operating budget for the past fiscal year—\$6.2 million—was larger than that of the previous year—\$4.3 million—and that of the next fiscal year budget, which will be \$4.3 million. On a sobering note, the value of our combined endowments declined by 26%, as the stock markets declined. It is clear that we are experiencing one of the most challenging economic environments in decades and that reality has placed a significant strain on the Museum as it has on many nonprofit organizations, corporations, foundations, and individuals. Through careful review and cost reductions, we have been able to navigate these turbulent economic waters and prudently plan to maintain program excellence across the Museum.

The wonderful service and support provided by the Museum's board leadership, our members, staff, and hundreds of volunteers made a substantial difference. Thank you for your unflagging commitment to the Oklahoma City Museum of Art.

I look forward to seeing you again soon.

Sincerely,

Glen Gentele President

#### ART ACCESSIONS

During the fiscal year 2008–2009, one-hundred ten objects were accessioned, with an approximate value of \$969,000.

#### **GIFTS**

Robert Barry (American, b. 1930). *Untitled*, 1980. Red paint and transfer type on paper,  $7 \times 7 \ 1/8$  in. (17.78 x 18.09 cm). THE DOROTHY AND HERBERT VOGEL COLLECTION: FIFTY WORKS FOR FIFTY STATES, a joint initiative of the Trustees of the Dorothy and Herbert Vogel Collection and the National Gallery of Art, with generous support of the National Endowment for the Arts and the Institute of Museum and Library Sciences, 2008.050

Robert Barry (American, b. 1930). *Untitled*, 1981. Yellow acrylic and red pencil on paper, mounted on metal sheet, 12 3/8 x 12 ¾ in. (31.43 x 32.29 cm). THE DOROTHY AND HERBERT VOGEL COLLECTION: FIFTY WORKS FOR FIFTY STATES, a joint initiative of the Trustees of the Dorothy and Herbert Vogel Collection and the National Gallery of Art, with generous support of the National Endowment for the Arts and the Institute of Museum and Library Sciences, 2008.051

Lynda Benglis (American b. 1941). *Untitled*, 1990-92. Egg tempera on paper, 12 x 9 in. (30.48 x 22.86 cm). THE DOROTHY AND HERBERT VOGEL COLLECTION: FIFTY WORKS FOR FIFTY STATES, a joint initiative of the Trustees of the Dorothy and Herbert Vogel Collection and the National Gallery of Art, with generous support of the National Endowment for the Arts and the Institute of Museum and Library Sciences, 2008.052

Michael Vinson Clark (American b. 1946). *Untitled*, 1985. Paint (including metallic) on wove paper, 8 x 4 in. (20.32 x 10.16 cm). THE DOROTHY AND HERBERT VOGEL COLLECTION: FIFTY WORKS FOR FIFTY STATES, a joint initiative of the Trustees of the Dorothy and Herbert Vogel Collection and the National Gallery of Art, with generous support of the National Endowment for the Arts and the Institute of Museum and Library Sciences, 2008.053

Michael Vinson Clark (American b. 1946). *Untitled*, 1986. Gouache on wove paper (with envelope), 7 5/16 x 4 1/8 in. (18.57 x 10.48 cm). THE DOROTHY AND HERBERT VOGEL COLLECTION: FIFTY WORKS FOR FIFTY STATES, a joint initiative of the Trustees of the Dorothy and Herbert Vogel Collection and the National Gallery of Art, with generous support of the National Endowment for the Arts and the Institute of Museum and Library Sciences, 2008.054

Charles Clough (American b. 1951). *Top Part*, 1988. Enamel on canvas, 33 x 13 ¾ in. (83.82 x 34.93 cm). THE DOROTHY AND HERBERT VOGEL COLLECTION: FIFTY WORKS FOR FIFTY STATES, a joint initiative of the Trustees of the Dorothy and Herbert Vogel Collection and the National Gallery of Art, with generous support of the National Endowment for the Arts and the Institute of Museum and Library Sciences, 2008.055

Charles Clough (American b. 1951). 4 Untitled Drawings, undated. Gouache on inkjet paper, 8 ½ x 11 in. (21.59 x 27.97 cm). THE DOROTHY AND HERBERT VOGEL COLLECTION: FIFTY WORKS FOR FIFTY STATES, a joint initiative of the Trustees of the Dorothy and Herbert Vogel Collection and the National Gallery of Art, with generous support of the National Endowment for the Arts and the Institute of Museum and Library Sciences, 2008.056

Charles Clough (American b. 1951). 03071705, 2003. Watercolor and gouache on paper, 8  $\frac{1}{2}$  x 11 in. (21.59 x 27.94 cm). THE DOROTHY AND HERBERT VOGEL COLLECTION: FIFTY WORKS FOR FIFTY STATES, a joint initiative of the Trustees of the Dorothy and Herbert Vogel Collection and the National Gallery of Art, with generous support of the National Endowment for the Arts and the Institute of Museum and Library Sciences, 2008.057

Richard Francisco (American b. 1942). *Trophy*, 1973. Paint, wood, cloth, and string on canvas, 16 x 11 x 3 in. (40.64 x 27.94 x 7.62 cm). THE DOROTHY AND HERBERT VOGEL COLLECTION: FIFTY WORKS FOR FIFTY STATES, a joint initiative of the Trustees of the Dorothy and Herbert Vogel Collection and the National Gallery of Art, with generous support of the National Endowment for the Arts and the Institute of Museum and Library Sciences, 2008.058

Don Hazlitt (American b. 1948). *Untitled*, undated. Mixed media, 9 x 12 in. (22.86 x 30.48 cm). THE DOROTHY AND HERBERT VOGEL COLLECTION: FIFTY WORKS FOR FIFTY STATES, a joint initiative of the Trustees of the Dorothy and Herbert Vogel Collection and the National Gallery of Art, with generous support of the National Endowment for the Arts and the Institute of Museum and Library Sciences, 2008.059

Don Hazlitt (American b. 1948). *Untitled*, undated. Mixed media, 12 x 9 in. (30.48 x 22.86 cm). THE DOROTHY AND HERBERT VOGEL COLLECTION: FIFTY WORKS FOR FIFTY STATES, a joint initiative of the Trustees of the Dorothy and Herbert Vogel Collection and the National Gallery of Art, with generous support of the National Endowment for the Arts and the Institute of Museum and Library Sciences, 2008.060

Jene Highstein (American b. 1942). *Stairway to Heaven*, 1998. Bone black pigment and graphite on rag paper, 15 ¼ x 20 ¼ in. (38.74 x 51.44 cm). THE DOROTHY AND HERBERT VOGEL COLLECTION: FIFTY WORKS FOR FIFTY STATES, a joint initiative of the Trustees of the Dorothy and Herbert Vogel Collection and the National Gallery of Art, with generous support of the National Endowment for the Arts and the Institute of Museum and Library Sciences, 2008.061

Ralph Humphrey (American, 1932-1990). *Untitled*, 1971. Graphite, pastel, acrylic, and collage on paper, 30 x 22 in. (76.2 x 55.88 cm). THE DOROTHY AND HERBERT VOGEL COLLECTION: FIFTY WORKS FOR FIFTY STATES, a joint initiative of the Trustees of the Dorothy and Herbert Vogel Collection and the National Gallery of Art, with generous support of the National Endowment for the Arts and the Institute of Museum and Library Sciences, 2008.062

Martin Johnson (American b. 1951). *Exerptunis*, 1981. Metal armature, resin, textile, paint, wood and plastic, 49 x 33 x 10 in. (124.46 x 83.82 x 25.4 cm). THE DOROTHY AND HERBERT VOGEL COLLECTION: FIFTY WORKS FOR FIFTY STATES, a joint initiative of the Trustees of the Dorothy and Herbert Vogel Collection and the National Gallery of Art, with generous support of the National Endowment for the Arts and the Institute of Museum and Library Sciences, 2008.063

Martin Johnson (American b. 1951). *Cutting Board*, 1984. Paint on wood,  $12 \times 10 \times \frac{34}{4}$  in. (30.48 x 25.4 x 1.91 cm). THE DOROTHY AND HERBERT VOGEL COLLECTION: FIFTY WORKS FOR FIFTY STATES, a joint initiative of the Trustees of the Dorothy and Herbert Vogel Collection and the National Gallery of Art, with generous support of the National Endowment for the Arts and the Institute of Museum and Library Sciences, 2008.064

Steve Keister (American b. 1949). *Untitled*, 1988. Graphite, white crayon/ink on Designer Grid 22 paper, 22 ½ x 17 in. (57.15 x 43.18 cm). THE DOROTHY AND HERBERT VOGEL COLLECTION: FIFTY WORKS FOR FIFTY STATES, a joint initiative of the Trustees of the Dorothy and Herbert Vogel Collection and the National Gallery of Art, with generous support of the National Endowment for the Arts and the Institute of Museum and Library Sciences, 2008.065

Steve Keister (American b. 1949). *Untitled*, 1990. Charcoal and mixed media on paper, 14 x 17 in. (35.56 x 43.18 cm). THE DOROTHY AND HERBERT VOGEL COLLECTION: FIFTY WORKS FOR FIFTY STATES, a joint initiative of the Trustees of the Dorothy and Herbert Vogel Collection and the National Gallery of Art, with generous support of the National Endowment for the Arts and the Institute of Museum and Library Sciences, 2008.066

Alain Kirili (French b. 1946). *Untitled*, 1983-1984. Charcoal on bond paper, 12 x 9 in. (30.48 x 22.86 cm). THE DOROTHY AND HERBERT VOGEL COLLECTION: FIFTY WORKS FOR FIFTY STATES, a joint initiative of the Trustees of the Dorothy and Herbert Vogel Collection and the National Gallery of Art, with generous support of the National Endowment for the Arts and the Institute of Museum and Library Sciences, 2008.067

Mark Kostabi (American b. 1960). Mark Up, n.d. Ink on paper,  $12 \times 9$  in. (30.48 x 22.86 cm). THE DOROTHY AND HERBERT VOGEL COLLECTION: FIFTY WORKS FOR FIFTY STATES, a joint initiative of the Trustees of the Dorothy and Herbert Vogel Collection and the National Gallery of Art, with generous support of the National Endowment for the Arts and the Institute of Museum and Library Sciences, 2008.068

Mark Kostabi (American b. 1960). *Stocks and Bonds*, 1985. Ink on paper, 12 x 9 in. (30.48 x 22.86 cm). THE DOROTHY AND HERBERT VOGEL COLLECTION: FIFTY WORKS FOR FIFTY STATES, a joint initiative of the Trustees of the Dorothy and Herbert Vogel Collection and the National Gallery of Art, with generous support of the National Endowment for the Arts and the Institute of Museum and Library Sciences, 2008.069

Mark Kostabi (American b. 1960). *The Seat of Learning*, n.d. Ink on paper, 12 x 9 in. (30.48 x 22.86 cm). THE DOROTHY AND HERBERT VOGEL COLLECTION: FIFTY WORKS FOR FIFTY STATES, a joint initiative of the Trustees of the Dorothy and Herbert Vogel Collection and the National Gallery of Art, with generous support of the National Endowment for the Arts and the Institute of Museum and Library Sciences, 2008.070

Jill Levine (American b. 1953). *Untitled*, 1990. Watercolor and gouache on paper,  $10 \frac{1}{4} \times 7 \frac{1}{16}$  in. (26.04 x 17.94 cm). THE DOROTHY AND HERBERT VOGEL COLLECTION: FIFTY WORKS FOR FIFTY STATES, a joint initiative of the Trustees of the Dorothy and Herbert Vogel Collection and the National Gallery of Art, with generous support of the National Endowment for the Arts and the Institute of Museum and Library Sciences, 2008.071

Michael Lucero (American b. 1953). *Untitled (Figure with Airplanes)*, 1981. Colored crayon on paper, 31 ½ x 22 ½ in. (79.38 x 57.15 cm). THE DOROTHY AND HERBERT VOGEL COLLECTION: FIFTY WORKS FOR FIFTY STATES, a joint initiative of the Trustees of the Dorothy and Herbert Vogel Collection and the National Gallery of Art, with generous support of the National Endowment for the Arts and the Institute of Museum and Library Sciences, 2008.072

Joseph Nechvatal (American b. 1951). *Tactical Breakout Defensive Delay* (dyptich), 1980. Graphite on paper, 11 x 13 7/8 in. each (27.94 x 35.24 cm each). THE DOROTHY AND HERBERT VOGEL COLLECTION: FIFTY WORKS FOR FIFTY STATES, a joint initiative of the Trustees of the Dorothy and Herbert Vogel Collection and the National Gallery of Art, with generous support of the National Endowment for the Arts and the Institute of Museum and Library Sciences, 2008.073

Henry C. Pearson (American, 1914-2006). *The Aspects of the Case*, 1969. Ink and watercolor on orange paper, 12 x 24 7/8 in. (30.48 x 63.18 cm). THE DOROTHY AND HERBERT VOGEL COLLECTION: FIFTY WORKS FOR FIFTY STATES, a joint initiative of the Trustees of the Dorothy and Herbert Vogel Collection and the National Gallery of Art, with generous support of the National Endowment for the Arts and the Institute of Museum and Library Sciences, 2008.074

Lucio Pozzi (American b. 1935). *1 January*, 1973. Graphite and crayon on paper,  $22 \frac{1}{2} \times 30$  in. (57.15 x 76.2 cm). THE DOROTHY AND HERBERT VOGEL COLLECTION: FIFTY WORKS FOR FIFTY STATES, a joint initiative of the Trustees of the Dorothy and Herbert Vogel Collection and the National Gallery of Art, with generous support of the National Endowment for the Arts and the Institute of Museum and Library Sciences, 2008.075

Lucio Pozzi (American b. 1935). *1 January*, 1973. Colored pencil and graphite on paper,  $22 \frac{1}{2} \times 30$  in. (57.15 x 76.2 cm). THE DOROTHY AND HERBERT VOGEL COLLECTION: FIFTY WORKS FOR FIFTY STATES, a joint initiative of the Trustees of the Dorothy and Herbert Vogel Collection and the National Gallery of Art, with generous support of the National Endowment for the Arts and the Institute of Museum and Library Sciences, 2008.076

Lucio Pozzi (American b. 1935). A, n.d. Pencil and colored pen on paper,  $2 \times 11~3/4$  in. ( $5.08 \times 29.85$  cm). THE DOROTHY AND HERBERT VOGEL COLLECTION: FIFTY WORKS FOR FIFTY STATES, a joint initiative of the Trustees of the Dorothy and Herbert Vogel Collection and the National Gallery of Art, with generous support of the National Endowment for the Arts and the Institute of Museum and Library Sciences, 2008.077

Lucio Pozzi (American b. 1935). *B*, n.d. Pencil and colored pen on paper, 2 ½ x 11 ¾ in. (5.72 x 29.85 cm). THE DOROTHY AND HERBERT VOGEL COLLECTION: FIFTY WORKS FOR FIFTY STATES, a joint initiative of the Trustees of the Dorothy and Herbert Vogel Collection and the National Gallery of Art, with generous support of the National Endowment for the Arts and the Institute of Museum and Library Sciences, 2008.078

Lucio Pozzi (American b. 1935). C, n.d. Pencil and colored pen on paper, 1 x 11  $^{3}4$  in. (2.54 x 29.85 cm). THE DOROTHY AND HERBERT VOGEL COLLECTION: FIFTY WORKS FOR FIFTY STATES, a joint initiative of the Trustees of the Dorothy and Herbert Vogel Collection and the National Gallery of Art, with generous support of the National Endowment for the Arts and the Institute of Museum and Library Sciences, 2008.079

Edda Renouf (American b. 1943). Spring Song–Rebirth, 1985. Incised oil pastel (black) on Arches paper, 20 7/8 x 23 in. (53.02 x 58.42 cm). THE DOROTHY AND HERBERT VOGEL COLLECTION: FIFTY WORKS FOR FIFTY STATES, a joint initiative of the Trustees of the Dorothy and Herbert Vogel Collection and the National Gallery of Art, with generous support of the National Endowment for the Arts and the Institute of Museum and Library Sciences, 2008.080

Edda Renouf (American b. 1943). *Memory Song*–6, 1985. Ink and oil pastel with incised lines on Arches paper, 10 ½ x 9 ¾ in. (26.67 x 24.77 cm). THE DOROTHY AND HERBERT VOGEL COLLECTION: FIFTY WORKS FOR FIFTY STATES, a joint initiative of the Trustees of the Dorothy and Herbert Vogel Collection and the National Gallery of Art, with generous support of the National Endowment for the Arts and the Institute of Museum and Library Sciences, 2008.081

Edda Renouf (American b. 1943). *The Winding Path of Time*, 2002. Oil pastel with incised marks on Arches paper, 19 ¼ x 15 in. (48.89 x 38.1 cm). THE DOROTHY AND HERBERT VOGEL COLLECTION: FIFTY WORKS FOR FIFTY STATES, a joint initiative of the Trustees of the Dorothy and Herbert Vogel Collection and the National Gallery of Art, with generous support of the National Endowment for the Arts and the Institute of Museum and Library Sciences, 2008.082

Edda Renouf (American b. 1943). *Early Morning Sound*, 1999. Oil pastel over pastel chalk with scraped lines on paper, 19 x 15 in. (48.26 x 38.1 cm). THE DOROTHY AND HERBERT VOGEL COLLECTION: FIFTY WORKS FOR FIFTY STATES, a joint initiative of the Trustees of the Dorothy and Herbert Vogel Collection and the National Gallery of Art, with generous support of the National Endowment for the Arts and the Institute of Museum and Library Sciences, 2008.083

Judy Rifka (American b. 1945). *Untitled*, 1987. Felt-tip pen on paper, 26 x 20 in. ( $66.04 \times 50.4 \text{ cm}$ ). THE DOROTHY AND HERBERT VOGEL COLLECTION: FIFTY WORKS FOR FIFTY STATES, a joint initiative of the Trustees of the Dorothy and Herbert Vogel Collection and the National Gallery of Art, with generous support of the National Endowment for the Arts and the Institute of Museum and Library Sciences, 2008.084

Judy Rifka (American b. 1945). *Asparagus*, 1994. Watercolor on paper, 6  $\frac{1}{2} \times 4 \%$  in. (16.51 x 12.07 cm). THE DOROTHY AND HERBERT VOGEL COLLECTION: FIFTY WORKS FOR FIFTY STATES, a joint initiative of the Trustees of the Dorothy and Herbert Vogel Collection and the National Gallery of Art, with generous support of the National Endowment for the Arts and the Institute of Museum and Library Sciences, 2008.085

Judith Shea (American b. 1948). *Untitled*, 1991. Ink wash, watercolor, graphite, and copper ink on paper, 26 1/8 x 18 7/8 in. (66.36 x 47.94 cm). THE DOROTHY AND HERBERT VOGEL COLLECTION: FIFTY WORKS FOR FIFTY STATES, a joint initiative of the Trustees of the Dorothy and Herbert Vogel Collection and the National Gallery of Art, with generous support of the National Endowment for the Arts and the Institute of Museum and Library Sciences, 2008.086

Judith Shea (American b. 1948). *Double Image* (recto/verso), 1992. Graphite, ink, and gouache, 19 x 26 in. (48.26 x 66.04 cm). THE DOROTHY AND HERBERT VOGEL COLLECTION: FIFTY WORKS FOR FIFTY STATES, a joint initiative of the Trustees of the Dorothy and Herbert Vogel Collection and the National Gallery of Art, with generous support of the National Endowment for the Arts and the Institute of Museum and Library Sciences, 2008.087

Lori Taschler (American b. 1959). *Untitled*, 1987. Charcoal on paper, 12 ½ x 9 ½ in. (31.75 x 24.13 cm). THE DOROTHY AND HERBERT VOGEL COLLECTION: FIFTY WORKS FOR FIFTY STATES, a joint initiative of the Trustees of the Dorothy and Herbert Vogel Collection and the National Gallery of Art, with generous support of the National Endowment for the Arts and the Institute of Museum and Library Sciences, 2008.088

Daryl Trivieri (American b. 1957). *Untitled*, 1990. Oil on aluminum,  $12 \times 12$  in. (30.48 x 30.48 cm). THE DOROTHY AND HERBERT VOGEL COLLECTION: FIFTY WORKS FOR FIFTY STATES, a joint initiative of the Trustees of the Dorothy and Herbert Vogel Collection and the National Gallery of Art, with generous support of the National Endowment for the Arts and the Institute of Museum and Library Sciences, 2008.089

Daryl Trivieri (American b. 1957). *Untitled*, 1990. Oil on aluminum, 11  $1/8 \times 18 \ 1/8$  in. (28.26 x 46.04 cm). THE DOROTHY AND HERBERT VOGEL COLLECTION: FIFTY WORKS FOR FIFTY STATES, a joint initiative of the Trustees of the Dorothy and Herbert Vogel Collection and the National Gallery of Art, with generous support of the National Endowment for the Arts and the Institute of Museum and Library Sciences, 2008.090

Richard Tuttle (American b. 1941). *Untitled*, 1994. Watercolor, 12 x 9 in. (30.48 x 22.86 cm). THE DOROTHY AND HERBERT VOGEL COLLECTION: FIFTY WORKS FOR FIFTY STATES, a joint initiative of the Trustees of the Dorothy and Herbert Vogel Collection and the National Gallery of Art, with generous support of the National Endowment for the Arts and the Institute of Museum and Library Sciences, 2008.091

Richard Tuttle (American b. 1941). *Untitled*, 1994. Watercolor,  $12 \times 9$  in. (30.48 x 22.86 cm). THE DOROTHY AND HERBERT VOGEL COLLECTION: FIFTY WORKS FOR FIFTY STATES, a joint initiative of the Trustees of the Dorothy and Herbert Vogel Collection and the National Gallery of Art, with generous support of the National Endowment for the Arts and the Institute of Museum and Library Sciences, 2008.092

Richard Tuttle (American b. 1941). *Loose Leaf Notebook Drawings–Box 8, Group 1*, 1980-82. Watercolor on notebook paper, 3 sheets, 10 ½ x 8 in. (26.67 x 20.32 cm). THE DOROTHY AND HERBERT VOGEL COLLECTION: FIFTY WORKS FOR FIFTY STATES, a joint initiative of the Trustees of the Dorothy and Herbert Vogel Collection and the National Gallery of Art, with generous support of the National Endowment for the Arts and the Institute of Museum and Library Sciences, 2008.093

Richard Tuttle (American b. 1941). *Loose Leaf Notebook Drawings–Box* 8, *Group* 2, 1980-82. Watercolor on notebook paper, 4 sheets, 10 ½ x 8 in. (26.67 x 20.32 cm). THE DOROTHY AND HERBERT VOGEL COLLECTION: FIFTY WORKS FOR FIFTY STATES, a joint initiative of the Trustees of the Dorothy and Herbert Vogel Collection and the National Gallery of Art, with generous support of the National Endowment for the Arts and the Institute of Museum and Library Sciences, 2008.094

Richard Tuttle (American b. 1941). Loose Leaf Notebook Drawings—Box 13, Group 4, 1980-82. Watercolor on notebook paper, 8 sheets, 10 ½ x 8 in. (26.67 x 20.32 cm). THE DOROTHY AND HERBERT VOGEL COLLECTION: FIFTY WORKS FOR FIFTY STATES, a joint initiative of the Trustees of the Dorothy and Herbert Vogel Collection and the National Gallery of Art, with generous support of the National Endowment for the Arts and the Institute of Museum and Library Sciences, 2008.095

Richard Tuttle (American b. 1941). *Loose Leaf Notebook Drawings–Box* 13, Group 5, 1980-82. Watercolor on notebook paper, 11 sheets, 10 ½ x 8 in. (26.67 x 20.32 cm). THE DOROTHY AND HERBERT VOGEL COLLECTION: FIFTY WORKS FOR FIFTY STATES, a joint initiative of the Trustees of the Dorothy and Herbert Vogel Collection and the National Gallery of Art, with generous support of the National Endowment for the Arts and the Institute of Museum and Library Sciences, 2008.096

Richard Tuttle (American b. 1941). *Loose Leaf Notebook Drawings–Box* 13, Group 6, 1980-82. Watercolor on notebook paper, 2 sheets, 10 ½ x 8 in. (26.67 x 20.32 cm). THE DOROTHY AND HERBERT VOGEL COLLECTION: FIFTY WORKS FOR FIFTY STATES, a joint initiative of the Trustees of the Dorothy and Herbert Vogel Collection and the National Gallery of Art, with generous support of the National Endowment for the Arts and the Institute of Museum and Library Sciences, 2008.097

Thornton Willis (American b. 1936). *Little Tough Guy*, 1980. Oil stick on paper, 4 ¼ x 7 3/16 in. (10.79 x 18.26 cm). THE DOROTHY AND HERBERT VOGEL COLLECTION: FIFTY WORKS FOR FIFTY STATES, a joint initiative of the Trustees of the Dorothy and Herbert Vogel Collection and the National Gallery of Art, with generous support of the National Endowment for the Arts and the Institute of Museum and Library Sciences, 2008.098

Tod Wizon (American b. 1952). *Untitled*, 1980. Pencil on paper, 3 ½ x 5 in. (8.89 x 12.7 cm). THE DOROTHY AND HERBERT VOGEL COLLECTION: FIFTY WORKS FOR FIFTY STATES, a joint initiative of the Trustees of the Dorothy and Herbert Vogel Collection and the National Gallery of Art, with generous support of the National Endowment for the Arts and the Institute of Museum and Library Sciences 2008.099

Alfonso Ossorio (American, 1916-1990). *Amordie*, 1984. Etching,  $10 \, 34 \times 7$  in. (27.31 x 17.78 cm). Gift of The Ossorio Foundation, 2008.119

Alfonso Ossorio (American, 1916-1990). *Untitled*, 1949. Ink, wax, watercolor,  $25 \times 20 \frac{1}{2}$  in. (63.5 x 52.07 cm). Gift of The Ossorio Foundation, 2008.120

Alfonso Ossorio (American, 1916-1990). *Ritual Feast*, 1950. Wax and watercolor on paper,  $22 \frac{1}{2} \times 30 \frac{1}{2}$  in. (57.15 x 77.47 cm). Gift of The Ossorio Foundation, 2008.121

Alfonso Ossorio (American, 1916-1990). *Untitled*, 1950. Ink, wax, watercolor, 22 ½ x 29 in. (57.15 x 73.66 cm). Gift of The Ossorio Foundation, 2008.122

Alfonso Ossorio (American, 1916-1990). *Untitled,* 1952. Ink, wax, watercolor, 29  $\frac{1}{2}$  x 39  $\frac{1}{2}$  in. (74.93 x 100.33 cm). Gift of The Ossorio Foundation, 2008.123

Alfonso Ossorio (American, 1916-1990). *Untitled*, 1950. Wax, watercolor on paper, 20  $\frac{1}{4}$  x 26  $\frac{1}{2}$  in. (51.44 x 67.31 cm). Gift of The Ossorio Foundation, 2008.124

Alfonso Ossorio (American, 1916-1990). *Aperiatur*, 1967. Collage/drawing,  $31 \times 22 \frac{1}{2}$  in. (78.74 x 57.15 cm). Gift of The Ossorio Foundation, 2008.125

Alfonso Ossorio (American, 1916-1990). *Untitled*, 1979. Ink, wax, watercolor,  $19\frac{1}{4} \times 15\frac{1}{4}$  in. (48.89 x 38.74 cm). Gift of The Ossorio Foundation, 2008.126

Alfonso Ossorio (American, 1916-1990). DT Echo/Ecco, 1982. Ink, wax, watercolor,  $42 \times 27$  in. (106.68 x 68.58 cm). Gift of The Ossorio Foundation, 2008.127

Alfonso Ossorio (American, 1916-1990). Give and Take Bioscape, 1984. Ink, watercolor,  $24 \times 35 \frac{1}{2}$  in. (60.96 x 90.17 cm). Gift of The Ossorio Foundation, 2008.128

Alfonso Ossorio (American, 1916-1990). *INXIT*, 1968. Plastic and various materials on wooden door and frame: door and frame that opens with glass door knob, broken mirror, mountain goat horns, deer antlers, bison horns, animal bones and jaw with teeth, human skull, hat blocks, glass eyes, cork, shells, marbles, nails, metal and plastic rings, painted metal eagles, poured plastic shapes, plastic disk, dominoes, petrified rock, sawfish nose, metal relief stamps, piano string bridge, lobster claw, wooden letters and Plexiglas, 96 x 76 ½ x 22 in. (243.84 x 194.31 x 55.88 cm). Gift of The Ossorio Foundation, 2008.129

Etienne Delaune (French, 1519-1583). Labor of the Months–January, ca. 1550s. Engraving, 6  $7/8 \times 9 3/8$  in. (17.46 x 23.81 cm). Gift of Charles Tilghman, 2009.001

Etienne Delaune (French, 1519-1583). Labor of the Months–February, ca. 1550s. Engraving, 6 7/8 x 9 3/8 in. (17.46 x 23.81 cm). Gift of Charles Tilghman, 2009.002

Etienne Delaune (French, 1519-1583). Labor of the Months–March, ca. 1550s. Engraving,  $6\,7/8\times9\,3/8$  in.  $(17.46\times23.81$  cm). Gift of Charles Tilghman, 2009.003

Etienne Delaune (French, 1519-1583). *Labor of the Months–April*, ca. 1550s. Engraving, 6 7/8 x 9 3/8 in. (17.46 x 23.81 cm). Gift of Charles Tilghman, 2009.004

Etienne Delaune (French, 1519-1583). *Labor of the Months–May*, ca. 1550s. Engraving, 6 7/8 x 9 3/8 in. (17.46 x 23.81 cm). Gift of Charles Tilghman, 2009.005

Etienne Delaune (French, 1519-1583). Labor of the Months–June, ca. 1550s. Engraving,  $6\,7/8 \times 9\,3/8$  in.  $(17.46 \times 23.81$  cm). Gift of Charles Tilghman, 2009.006

Etienne Delaune (French, 1519-1583). Labor of the Months–July, ca. 1550s. Engraving,  $6\,7/8\times9\,3/8$  in.  $(17.46\times23.81$  cm). Gift of Charles Tilghman, 2009.007

Etienne Delaune (French, 1519-1583). *Labor of the Months–August*, ca. 1550s. Engraving, 6 7/8 x 9 3/8 in. (17.46 x 23.81 cm). Gift of Charles Tilghman, 2009.008

Etienne Delaune (French, 1519-1583). *Labor of the Months–September*, ca. 1550s. Engraving, 6 7/8 x 9 3/8 in. (17.46 x 23.81 cm). Gift of Charles Tilghman, 2009.009

Etienne Delaune (French, 1519-1583). *Labor of the Months-October*, ca. 1550s. Engraving, 6 7/8 x 9 3/8 in. (17.46 x 23.81 cm). Gift of Charles Tilghman, 2009.010

Etienne Delaune (French, 1519-1583). *Labor of the Months–November*, ca. 1550s. Engraving, 6 7/8 x 9 3/8 in. (17.46 x 23.81 cm). Gift of Charles Tilghman, 2009.011

Etienne Delaune (French, 1519-1583). *Labor of the Months–December*, ca. 1550s. Engraving, 6 7/8 x 9 3/8 in. (17.46 x 23.81 cm). Gift of Charles Tilghman, 2009.012

Theodore Gericault (French, 1791-1824). Mail Courier Receiving a Drink at a Way Station, ca. 1820-1824. Lithograph, 16  $\frac{1}{4}$  x 12  $\frac{3}{4}$  in. (41.28 x 32.39 cm). Gift of Charles Tilghman, 2009.013

Theodore Gericault (French, 1791-1824). Three Horses in a Stable with an Attendant, ca. 1820-1824. Lithograph, 12 3/4 x 16 1/8 in. (32.39 x 40.96 cm). Gift of Charles Tilghman, 2009.014

Theodore Gericault (French, 1791-1824). Shoeing a Horse, ca. 1820-1824. Lithograph,  $11 \times 14 \frac{1}{2}$  in. (27.94 x 36.83 cm). Gift of Charles Tilghman, 2009.015

Theodore Gericault (French, 1791-1824). Shoeing a Horse, ca. 1820-1824. Lithograph,  $10\,3/4$  x  $14\,1/4$  in. (27.31 x 36.19 cm). Gift of Charles Tilghman, 2009.016

Theodore Gericault (French, 1791-1824). Boy Feeding a Horse, ca. 1820-1824. Lithograph,  $16\frac{1}{2} \times 13\frac{1}{4}$  in. (41.91 x 33.65). Gift of Charles Tilghman, 2009.017

Theodore Gericault (French, 1791-1824). *Rider Feeding His Horse in a Stable*, ca. 1820-1824. Lithograph,  $13 \frac{1}{2} \times 17 \frac{1}{4}$  in. (34.29 x 43.82 cm). Gift of Charles Tilghman, 2009.018

Theodore Gericault (French, 1791-1824). Rider Accompanied by a Second Horse, ca. 1820-1824. Lithograph,  $13 \times 15 \frac{1}{4}$  in.  $(33.02 \times 38.74 \text{ cm})$ . Gift of Charles Tilghman, 2009.019

Theodore Gericault (French, 1791-1824). Blacksmith Shoeing a Draft Horse, ca. 1820-1824. Lithograph, 9  $5/8 \times 12^{3/4}$  in. (24.45 x 32.39 cm). Gift of Charles Tilghman, 2009.020

Joe Goode (American b. 1937). Rains of '78, 1981. Lithograph, 17  $^{3}\!\!/4$  x 14  $^{1}\!\!/2$  in. (45.09 x 36.83 cm). Gift of AT&T Inc., 2009.023

Joe Goode (American b. 1937). *Rains of '78*, 1981. Lithograph, 17 ¾ x 14 ½ in. (45.09 x 36.83 cm). Gift of AT&T Inc., 2009.024

Joe Goode (American b. 1937). *Rains of '78*, 1981. Lithograph, 17 ¾ x 14 ½ in. (45.09 x 36.83 cm). Gift of AT&T Inc., 2009.025

Joe Goode (American b. 1937). Rains of 78, 1981. Lithograph, 17  $^{3}\!4$  x 14  $^{1}\!4$ 2 in. (45.09 x 36.83 cm). Gift of AT&T Inc., 2009.026

Joe Goode (American b. 1937). *Rains of '78*, 1981. Lithograph, 17 ¾ x 14 ½ in. (45.09 x 36.83 cm). Gift of AT&T Inc., 2009.027

Joe Goode (American b. 1937). *Rains of '78*, 1981. Lithograph, 17 ¾ x 14 ½ in. (45.09 x 36.83 cm). Gift of AT&T Inc., 2009.028

Joe Goode (American b. 1937). *Untitled*, 1977. Lithograph, 17 ½ x 14 in. (44.45 x 35.56 cm). Gift of AT&T Inc., 2009.029

Joe Goode (American b. 1937). *Untitled* (X-Ray Series), 1976. Charcoal on paper,  $26 \times 80$  in.  $(66.04 \times 203.2$  cm). Gift of AT&T Inc., 2009.030 Purchases

John Steuart Curry (American, 1897-1946). Sunset, 1934. Oil on masonite, 20 x 26 in. (50.8 x 66.04 cm). Purchase with funds provided by the James C. and Virginia W. Meade Collections Endowment, Mr. and Mrs. Sam P. Shelburne, and Beaux Arts Trust, 2008.100

Luis Jimenez (American, 1940-2006). Assyrian Lion, 2004. Lithograph, 29 x 40  $^{3}$ 4 in. (73.66 x 103.5 cm). Purchase with Pauline Morrison Ledbetter Collections Endowment earnings, supplemented by Museum Acquisition Trust funds, 2008.101

Luis Jimenez (American, 1940-2006). *El Borracho I, II*, 1992. Lithograph,  $37 \times 25 \frac{1}{2}$  in. (93.98 x 64.77 cm). Purchase with Pauline Morrison Ledbetter Collections Endowment earnings, supplemented by Museum Acquisition Trust funds, 2008.102

Luis Jimenez (American, 1940-2006). *Reflejo del Chuco*, 2001. Lithograph,  $23~\% \times 29~\%$  in. (60.33 x 74.29 cm). Purchase with Pauline Morrison Ledbetter Collections Endowment earnings, supplemented by Museum Acquisition Trust funds, 2008.103

Luis Jimenez (American, 1940-2006). *Study of a Classical Horse and a Modern Horse*, 1994. Lithograph, 41 ¾ x 29 ½ in. (106.01 x 74.93). Purchase with Pauline Morrison Ledbetter Collections Endowment earnings, supplemented by Museum Acquisition Trust funds, 2008.104

Luis Jimenez (American, 1940-2006). *Tan Lejos de Dios: Tan Cercas de los Estados Unidos*, 2001. Lithograph, 30 x 56 ½ in. (81.28 x 143.51 cm). Purchase with Pauline Morrison Ledbetter Collections Endowment earnings, supplemented by Museum Acquisition Trust funds, 2008.105

Luis Jimenez (American, 1940-2006). War Horse, 2001. Lithograph, 30  $\frac{1}{4}$  x 42 in. (81.92 x 106.68 cm). Purchase with Pauline Morrison Ledbetter Collections Endowment earnings, supplemented by Museum Acquisition Trust funds, 2008.106

Mark Ruwedel (American b. 1954). *Camas Prairie #19*, 2006. Gelatin Silver Print,  $7\frac{1}{2} \times 9\frac{1}{2}$  in.  $(19.05 \times 24.13 \text{ cm})$ . Purchase with funds from the Museum Acquisition Trust, 2008.107

Mark Ruwedel (American b. 1954). *Spokane Portland and Seattle #5*, 1996. Gelatin Silver Print, 7 ½ x 9 ½ in. (19.05 x 24.13 cm). Purchase with funds from the Museum Acquisition Trust, 2008.107

Mark Ruwedel (American b. 1954). Sevier Railway #2, 1999. Gelatin Silver Print,  $7 \frac{1}{2} \times 9 \frac{1}{2}$  in. (19.05 x 24.13 cm). Purchase with funds from the Museum Acquisition Trust, 2008.109

Mark Ruwedel (American b. 1954). *Virginia and Truckee #10*, 1996. Gelatin Silver Print, 7 ½ x 9 ½ in. (19.05 x 24.13 cm). Purchase with funds from the Museum Acquisition Trust, 2008.110

Mark Ruwedel (American b. 1954). *Kettle Valley #44*, 2002. Gelatin Silver Print, 7 ½ x 9 ½ in. (19.05 x 24.13 cm). Purchase with funds from the Museum Acquisition Trust, 2008.111

Mark Ruwedel (American b. 1954). *Oregon-Washington Railroad and Navigation #13*, 2004. Gelatin Silver Print,  $7 \frac{1}{2} \times 9 \frac{1}{2}$  in. (19.05 x 24.13 cm). Purchase with funds from the Museum Acquisition Trust, 2008.112

Mark Ruwedel (American b. 1954). *Camas Prairie #18*, 2006. Gelatin Silver Print, 7 ½ x 9 ½ in. (19.05 x 24.13 cm). Purchase with funds from the Museum Acquisition Trust, 2008.113

Mark Ruwedel (American b. 1954). *Kettle Valley #81*, 2004. Gelatin Silver Print,  $7 \frac{1}{2} \times 9 \frac{1}{2}$  in. (19.05 x 24.13 cm). Purchase with funds from the Museum Acquisition Trust, 2008.114

Mark Ruwedel (American b. 1954). *Kettle Valley #49*, 2001. Gelatin Silver Print,  $7 \frac{1}{2} \times 9 \frac{1}{2}$  in. (19.05 x 24.13 cm). Purchase with funds from the Museum Acquisition Trust, 2008.115

Mark Ruwedel (American b. 1954). Florence and Cripple Creek #2, 1996. Gelatin Silver Print,  $7 \frac{1}{2} \times 9 \frac{1}{2}$  in. (19.05 x 24.13 cm). Purchase with funds from the Museum Acquisition Trust, 2008.116

Mark Ruwedel (American b. 1954). Everett and Monte Cristo #15, 1996. Gelatin Silver Print, 7  $\frac{1}{2}$  x 9  $\frac{1}{2}$  in. (19.05 x 24.13 cm). Purchase with funds from the Museum Acquisition Trust, 2008.117

Mark Ruwedel (American b. 1954). Columbia and Western #21, 2000. Gelatin Silver Print, 7  $\frac{1}{2}$  x 9  $\frac{1}{2}$  in. (19.05 x 24.13 cm). Purchase with funds from the Museum Acquisition Trust, 2008.118

Ippolito Caffi (Italian, 1809-1866). *View of Santa Maria della Salute from the Ponte dell' Accademia, Venice*, ca. 1845. Oil on canvas, 15 x 18 ½ in. (38.1 x 46.99 cm). Purchase with funds provided by an Inasmuch Foundation grant in honor of Carolyn Hill, 2009.021

Ippolito Caffi (Italian, 1809-1866). View of the Basin of San Marco, Venice, ca. 1845. Oil on canvas, 15 x 18 ½ in. (38.1 x 46.99 cm). Purchase with funds provided by an Inasmuch Foundation grant in honor of Carolyn Hill, 2009.022

#### **ART LOANS**

Six objects were approved for loans during 2008–2009.

Rene Magritte (Belgian, 1898-1967). *L'Introuvable*, 1964. Gouache on paper, 14 x 17 ½ in. (35.56 x 44.45 cm). Gift of Mr. and Mrs. Jack E. Titelman, 1991.088. Loan to the Museo del Palacio de Bellas Artes in Mexico City for the exhibition *Rene Magritte*, March–June 2010.

Doel Reed (American, 1894-1985). *The Canyon*, 1958. Oil on board, 24 x 40 in. (60.96 x 101.6 cm). Gift from the Oklahoma Art League, 1966.115. Loan to the Gaylord Pickens Museum for the exhibition *Doel Reed*, January 6–June 30, 2009.

Doel Reed (American, 1894-1985). *Canon Comanche*, 1970. Ink and chalk on paper, 19 ¾ x 25 ¾ in. (50.16 x 65.41 cm). Purchase, Twelfth Annual National Print and Drawing Exhibition, 1970.016. Loan to the Gaylord Pickens Museum for the exhibition *Doel Reed*, January 6–June 30, 2009.

Alice Neel (American, 1900-1984). *Carmen and Judy*, 1972. Oil on canvas, 40 x 30 in. (101.6 x 76.2 cm). Westheimer Family Collection, 2005.008. Loan to the Museum of Fine Arts, Houston (March 21–June 13, 2010) and traveling as part of exhibit to Whitechapel Gallery in London (July 9–September 19, 2010) and Moderna Museet, Malmo, Sweden (October 10, 2010–January 2, 2011).

Nan Sheets (American, 1887-1976). Street Scene with Bert Phillips' Studio, Taos, New Mexico, ca. 1950. Oil on canvas, 18 x 20 in. (45.72 x 50.8 cm). Gift of Dr. W. Robert Brazelton, 1995.001. Loan to the Fred Jones Jr. Museum of Art for the exhibition Sooners in the Land of Enchantment, October 10, 2009–January 3, 2010.

Nan Sheets (American, 1887-1976). *Early Evening, Taos*, 1966. Oil on canvas, 24 x 30 in. (60.96 x 76.2 cm). Museum purchase, 1986.013. Loan to the Fred Jones Jr. Museum of Art for the exhibition *Sooners in the Land of Enchantment*, October 10, 2009–January 3, 2010.

#### ART DEACCESSIONS

Proceeds from the sale of previous deaccessioned works increased the Museum's acquisition trust by \$28,600.

Louis Valtat (French, 1869-1952). *Etudes de femme assise*, n.d. Watercolor over pencil on paper,  $10 \frac{1}{2} \times 8 \frac{1}{4}$  in. (26.67 x 20.95 cm). Gift of Mark Landis, 2008.001. This work was deemed a forgery.

#### FILM ACCESSIONS

During fiscal year 2008–2009, an additional 43 16mm feature films were accessioned, bringing the Museum's film collection to nearly 600 titles.

NSU CHARLES ROGERS FILM COLLECTION

The African Queen 1951 United Artists

Al Jennings of Oklahoma 1951 Columbia Pictures

Arthur

1981 Orion Pictures Corporation

Avenging Waters
1936 Columbia Pictures

The Betsy 1978 Allied Artists Pictures

Blaze of Noon 1947 Paramount Pictures

A Blueprint for Murder 1953 Twentieth Century-Fox Film Corporation

Bright Victory
1951 Universal Pictures

A Candidate for a Killing 1969 Gadabout Gaddis Productions

Captain Fury 1939 United Artists

*The Caribbean Mystery* 1945 Twentieth Century-Fox Film Corporation

Cheyenne: "The Long Rope" 1960 American Broadcasting Company

City After Midnight 1957 RKO Radio Pictures

*The Comic* 1969 Columbia Pictures

*The Crowd Roars* 1938 Metro-Goldwyn-Mayer

Dangerous Crossing 1953 Twentieth Century-Fox Film Corporation

Dangerously Yours 1937 Twentieth Century-Fox Film Corporation

Death of a Scoundrel 1956 RKO Radio Pictures Double Bunk
1961 Showcorporation

Dr. Crippen 1962 Warner Bros. Pictures

Grand Prix
1966 Paramount Pictures

Here Comes Kelly 1943 Monogram Pictures Corporation

Holiday Inn 1942 Paramount Pictures

Hopalong Cassidy Enters 1935 Paramount Pictures

Hour of Decision 1957 Astor Pictures Corporation

*Hudson's Bay* 1941 Twentieth Century-Fox Film Corporation

*It Happened One Night* 1934 Columbia Pictures

The List of Adrian Messenger 1963 Universal Pictures

Never Look Back 1952 Hammer Film Productions

Partners of the Plains
1938 Paramount Pictures

The Threat 1949 RKO Radio Pictures

Two Tickets to London 1943 Universal Pictures

Value for Money 1955 Rank Film Distributors of America

Viva Max 1969 Commonwealth United Entertainment

Wagon Wheels 1934 Paramount Pictures

The Walls Came Tumbling Down 1946 Columbia Pictures

Web of Evidence 1959 Allied Artists Pictures

Western Gold 1937 Twentieth Century-Fox Film Corporation

Western Union 1941 Twentieth Century-Fox Film Corporation

Yankee Fakir 1947 Republic Pictures

Yesterday's Heroes 1940 Twentieth Century-Fox Film Corporation

Young Mr. Lincoln 1939 Twentieth Century-Fox Film Corporation

The Young Philadelphians 1959 Warner Bros. Pictures

### **Exhibitions & Installations**

#### **EXHIBITIONS**

Roman Art from the Louvre. June 19-October 12, 2008. Special Exhibition Gallery. Organized by the American Federation of Arts and the Musée du Louvre and supported by an indemnity from the Federal Council on the Arts and Humanities. Works selected by Daniel Roger and Cécile Giroire, curators in the Greek, Etruscan, and Roman Antiquities Department at the Louvre. The presentation in Oklahoma City made possible by Presenting Season Sponsor Inasmuch Foundation and Season Sponsors Allied Arts Foundation, Chesapeake Energy Corporation, Devon Energy Corporation, Kirkpatrick Foundation, Oklahoma Arts Council, SandRidge Energy, Inc., MidFirst Bank, OGE Corporation, Quest Resource Corp., Cox Oklahoma, The Oklahoman, the Thatcher Hoffman Smith Film Endowment, and Education Sponsors Sarkeys Foundation and Sonic, America's Drive-In Arts Education Endowments. Additional support provided by Presenting Exhibition Sponsors The City of Oklahoma City and Crawley Petroleum as well as Exhibition Sponsors McCasland Foundation, Samuel Roberts Noble Foundation, Oklahoma City Convention & Visitors Bureau, AT&T, Bank of Oklahoma, H.A. & Mary K. Chapman Charitable Trust, Meinders Foundation, Merrick Foundation, Oklahoma City Community Foundation, The Oklahoman Foundation, Ad Astra Foundation, American Fidelity Foundation, Meade Investments, B.R. Polk, Inc., James H. & Madalynne Norick Foundation, Oklahoma Humanities Council, Oklahoma City Clinic, Phillip Boyle Charitable Foundation, Clements Foods Foundation, Love's Travel Stop, Jean I. Everest Foundation, and Macklanburg-Hulsey Foundation.

American Impressionism: Paintings from The Phillips Collection. November 6, 2008–January 18, 2009. Special Exhibition Gallery. Organized by The Phillips Collection, Washington, D.C. with exhibition and tour supported by the National Endowment for the Arts as part of the American Masterpieces program. Curated by Dr. Susan Behrends Frank, assistant curator, The Phillips Collection. Made possible by Presenting Season Sponsor Inasmuch Foundation and Season Sponsors Allied Arts Foundation, Chesapeake Energy Corporation, Devon Energy Corporation, Kirkpatrick Foundation, Oklahoma Arts Council, SandRidge Energy, Inc., MidFirst Bank, OGE Corporation, Quest Resource Corp., Cox Oklahoma, The Oklahoman, the Thatcher Hoffman Smith Film Endowment, and Education Sponsors Sarkeys Foundation and Sonic, America's Drive-In Arts Education Endowments.

Tour de Quartz. November 19, 2008-January 4, 2009. Third Floor.

Harlem Renaissance. February 5–April 19, 2009. Special Exhibition Gallery. Organized by the Oklahoma City Museum of Art. Curated by Associate Curator Alison Amick. Made possible by Presenting Season Sponsor Inasmuch Foundation and Season Sponsors Allied Arts Foundation, Chesapeake Energy Corporation, Devon Energy Corporation, Kirkpatrick Foundation, Oklahoma Arts Council, SandRidge Energy, Inc., MidFirst Bank, OGE Corporation, Quest Resource Corp., Cox Oklahoma, The Oklahoman, and the Thatcher Hoffman Smith Film Endowment. Additional support provided by Exhibition Sponsors the National Endowment for the Arts, MetLife Foundation Museum and Community Connections, Oklahoma Humanities Council, GlobalHealth, Capitol Chamber of Commerce, and Willa D. Johnson. Further support provided by Education Sponsors Sarkeys Foundation and Sonic, America's Drive-In Arts Education Endowments.

Passport to Paris: Nineteenth-Century French Prints from the Georgia Museum of Art. April 30–June 7, 2009. Organized by the Georgia Museum of Art, University of Georgia, Athens, this exhibition was supported in part by the Georgia Council for the Arts, which is a Partner Agency of the National Endowment for the Arts, through the appropriations of the Georgia General Assembly. Made possible by Presenting Season Sponsor Inasmuch Foundation and Season Sponsors Allied Arts Foundation, Chesapeake Energy Corporation, Devon Energy Corporation, Kirkpatrick Foundation, Oklahoma Arts Council, Great Plains Coca-Cola Bottling Company, MidFirst Bank, OGE Corporation, SandRidge Energy, Inc., Quest Resource Corp., Cox Oklahoma, The Oklahoman, and the Thatcher Hoffman Smith Film Endowment. Further support provided by Education Sponsors Sarkeys Foundation and Sonic, America's Drive-In Arts Education Endowments.

Julius Shulman: Oklahoma Modernism Rediscovered. April 30–June 7, 2009. Organized by the Oklahoma City Museum of Art. Curated by Film Curator Brian Hearn. Made possible by Presenting Season Sponsor Inasmuch Foundation and Season Sponsors Allied Arts Foundation, Chesapeake Energy Corporation, Devon Energy Corporation, Kirkpatrick Foundation, Oklahoma Arts Council, Great Plains Coca-Cola Bottling Company, MidFirst Bank, OGE Corporation, SandRidge Energy, Inc., Quest Resource Corp., Cox Oklahoma, The Oklahoman, and the Thatcher Hoffman Smith Film Endowment. Further support provided by Education Sponsors Sarkeys Foundation and Sonic, America's Drive-In Arts Education Endowments.

Turner to Cézanne: Masterpieces from the Davies Collection, National Museum Wales. June 25-September 20, 2009. Organized by the American Federation of Arts and National Museum Wales. This exhibition was supported by an indemnity from the Federal Council on the Arts and the Humanities. Curated by Oliver Fairclough, Keeper of Art at National Museum Wales. The presentation in Oklahoma City made possible by Presenting Season Sponsor Inasmuch Foundation and Season Sponsors Allied Arts Foundation, Chesapeake Energy Corporation, Devon Energy Corporation, Kirkpatrick Foundation, Oklahoma Arts Council, Great Plains Coca-Cola Bottling Company, MidFirst Bank, OGE Corporation, SandRidge Energy, Inc., Quest Resource Corp., Cox Oklahoma, The Oklahoman, the Thatcher Hoffman Smith Film Endowment, and Education Sponsors Sarkeys Foundation and Sonic, America's Drive-In Arts Education Endowments. Additional support provided by Exhibition Sponsors Ad Astra Foundation, Clements Foods Foundation, Jean I. Everest Foundation, James & Virginia Meade, Meinders Foundation, and the Oklahoma City Convention & Visitors Bureau.

#### **TOURING EXHIBITION**

Brett Weston: Out of the Shadow. Venues: The Phillips Collection, Washington, D.C. (June 21–September 7, 2008); Santa Barbara Museum of Art, Santa Barbara, CA (May 2–August 3, 2009); Currier Museum of Art, Manchester, NH (October 10, 2009–January 3, 2010)

### **Exhibitions & Installations**

#### **NEW INSTALLATIONS**

Portraiture in European and American Art gallery. Second Floor. Official public opening November 11, 2008.

European Painting Before 1900 gallery. Second Floor. Official public opening November 11, 2008.

British Art from the Eighteenth and Nineteenth Centuries gallery. Second Floor. Official public opening November 11, 2008.

French Painting from the Nineteenth and Twentieth Centuries gallery. Second Floor. Official public opening November 11, 2008.

American Art of the Late Nineteenth and Early Twentieth Century gallery. Second Floor. Official public opening November 11, 2008.

American Scene Painting gallery. Second Floor. Official public opening November 11, 2008.

Figurative Sculpture from the Late-Nineteenth and Twentieth Centuries gallery. Second Floor. Official public opening November 11, 2008.

New Developments in American Art gallery. Second Floor. Official public opening November 11, 2008.

Popular Culture: The 1960s and Beyond gallery. Second Floor. Official public opening November 11, 2008.

Geometrics gallery. Third Floor. Official public opening June 2, 2009.

Painterly Abstraction gallery. Third Floor. Official public opening June 2, 2009.

### Film

#### **EXHIBITION**

The film program again presented more than 300 screenings of independent, foreign language, and classic films to more than 15,000 film lovers in 2008–2009. The top grossing new releases of the fiscal year were Gonzo: The Life and Work of Dr. Hunter S. Thompson, Happy-Go-Lucky, Let the Right One In, The Reader, Tell No One, and Milk. Other popular new releases were Vicky Cristina Barcelona, Elegy, The Who: Live at Kilburn 1977, Frozen River, Man on Wire, A Christmas Tale, Beautiful Losers, Two Lovers, and Everlasting Moments. Traveling film festivals brought rarely seen short films to the Noble Theater in programs like the 2008 Sundance Short Films, Manhattan Short Film Festival, and Doxita: short documentary films.

Thematic film programming related to the *Roman Art from the Louvre* exhibition included six weeks of Sunday matinees in the Swords and Sandals Film Series, highlighting the most epic films depicting ancient Rome in cinema. Thanks in part to a strong year for Oklahoma produced feature films, the film program presented Bumper Crop!, a weekend showcase of Oklahoma's finest filmmaking talent. Titles included *The Stanton Family Grave Robbery, Rainbow around the Sun*, and *Okie Noodling 2*. In September, the Museum collaborated with the Consul General of Italy in Houston to present Nuovo Cinema Italiano, four recent Italian films that had never been released in the United States. The Oscar Tune-Up\* consisted of eight nominated films this year as well as the ever popular animated and live action short films. The annual New Jewish Cinema program moved to April this year with two new films copresented with the Jewish Federation of Oklahoma City.

The High Definition Opera series continued this year with world class productions from Milan's La Scala and Europe's leading opera venues, such as Salzburg, Venice, and Parma. Titles from the repertoire included *Maria Stuarda*, *Aida*, *The Barber of Seville*, *Don Giovanni*, *Romeo et Juliette*, *Don Carlo*, *Rigoletto*, and *Il Viaggio a Reims*.

The 9th deadCENTER Film Festival returned in June to the Oklahoma City Museum of Art for its headquarters and anchor venue. The opening night reception and film was a standing-room-only screening of *Pearl*, a biopic produced by the Chickasaw Nation about the renowned aviatrix Pearl Carter Scott. The Museum also hosted several panel discussions, a screenplay table read, and the filmmaker lounge.

#### **EVENTS**

In collaboration with the Oklahoma Visual Arts Coalition, the Museum film program hosted a screening and discussion of a new documentary called *Art 365*, which followed six Oklahoma artists as they each created a body of work over the course of a year, giving much insight into the artistic process. The renewed interest in the sport of roller derby took center stage with a screening of *Hell On Wheels*, which documented the tumultuous rebirth of the sport in Austin, Texas. Austin-based filmmaker Bob Ray attended and led a Q&A session following the film.

The Devil Music Ensemble, based in Boston, MA, performed a live musical score to a rare, Chinese, silent, kung-fu film titled *Red Heroine*. As part of the Museum's ongoing participation in the Sundance Institute Art House Project, the film program hosted the award winning documentary *The Order of Myths*, with a personal appearance by film director Margaret Brown. The film chronicles the complex history of the oldest Mardi Gras event in the United States, celebrated in Mobile, Alabama, since 1703.

With support from the Oklahoma Film & Music Office, British director Toby Wilkins appeared for the Oklahoma premiere of *Splinter*. This low budget horror film was filmed in central Oklahoma and released theatrically around the United States.

The Museum's 6th Film Preservation Festival coincided with American Indian Heritage Month and consisted of four recently restored films depicting diverse images of Native Americans. The festival kicked-off with a live musical accompaniment by the five-piece Mont Alto Motion Picture Orchestra to the silent film *Redskin*, a 35mm film print from the Library of Congress. Following the final Sunday screening, American Indian author and legal scholar Rennard Strickland led a panel discussion on "Native American Images in Film." The Film Preservation Festival was copresented by the University of Central Oklahoma Film Studies Collection and the American Indian Cultural Center & Museum. Later that month, Native American hip-hop dance crew HaStylez performed before a screening of the documentary *Planet B-Boy*.

Harvard Beats Yale 29-29, a documentary about the historic 1968 football game, featured a personal appearance by Dean Imel, Yale graduate and eyewitness to the game. The Museum partnered with Oklahoma Citybased, non-profit World Neighbors to present the film Flow: For Love of Water. World Neighbors staff member Sundra Flansburg led a post-screening discussion about global water issues. The TNT cable television series Saving Grace, set in Oklahoma City and starring Holly Hunter, held a sneak preview of the season premiere in February. The series producer Nancy Miller, an Oklahoma City native, brought cast member Leon Rippy to answer questions and sign autographs. Oklahoma City Thunder player Earl Watson personally sponsored a sold-out screening of the documentary Crips and Bloods: Made in America for at-risk youths in the metro area. Following the film, Earl Watson spoke to the youths about his own experience of having lost his brother to gang violence growing up in Kansas City.

As part of the Harlem Renaissance exhibition, the film program presented Been Rich All My Life, a film about five former showgirls who danced in Harlem's top nightclubs and continued dancing as the "Silver Belles" into their nineties. Film director Heather Lyn McDonald made a personal appearance with special guest Jo Rowan from Oklahoma City University, who previously honored the Silver Belles for their contributions to American dance. KOSU, the State's Public Radio, 91.7FM co-hosted a reception and screening of the film Garrison Keillor: The Man in the Red Shoes. In conjunction with the opening weekend of the exhibition Julius Shulman: Oklahoma Modernism Rediscovered, the Museum hosted filmmaker Eric Bricker, who presented his film Visual Acoustics: The Modernism of Julius Shulman. The first ever Young Filmmakers Screening was presented in May, curated by Geoffrey Smith, who teaches the Museum School's video production camps. The screening featured the best youth productions from the last several years of camps.

### **Education & Public Programs**

During the fiscal year 2008–2009, the Oklahoma City Museum of Art organized and presented 1481 educational activities and events. These programs–presented both at the Museum and in schools, community/senior living centers, libraries, and other locations throughout the Oklahoma City metro area–involved 25,175 participants.

#### MUSEUM SCHOOL

Museum School, which offers formal instruction to adults and children, served more than 1,700 students in over 190 classes, workshops, and camps. Museum School camp scholarships were provided in part by *The Journal Record*.

#### **HIGHLIGHTS**

- Developed courses for credit in collaboration with Oklahoma City Community College and the Downtown College Consortium
- Continued popularity of parent/child workshops and home school art classes, among others
- Maintained successful partnership with Blue Sage Studios in offering glassblowing workshops and classes for adults

#### **FAMILY PROGRAMS**

The Museum's family programs reached close to 2,800 children and adults with exhibition-themed Family Day events, informal Drop-in Art activities, and Discovery Packs activity backpacks.

#### **HIGHLIGHTS**

- 3 Family Days: 1,868 people
- 52 Drop-in Art sessions: 1,462 people
- 590 Discovery Packs checked out

#### OUTREACH

The Museum provided several outreach programs both on-site and off-site, including teacher workshops, internship opportunities, and presentations/ tours to various community and college groups by museum educators. Thanks to a grant from GlobalHealth, the Museum was able to pilot a senior outreach program during which docents and/or a museum educator visited different senior centers throughout the metro, giving a presentation on *Roman Art from the Louvre*. Seniors who could travel visited the Museum for free tours of the exhibit, in conjunction with free health screenings provided by GlobalHealth and the Oklahoma City Clinic. Additionally, in conjunction with the Oklahoma Art Education Association, the Museum sponsored its second Portfolio Day, January 16, 2009, which was open to all Oklahoma junior and senior students.

Efforts were enhanced for the *Harlem Renaissance* exhibition. In partnership with the Metropolitan Library System and Ronald J. Norick Downtown Library, the Museum held a book discussion group on the works of Langston Hughes and Nella Larsen, led by Dr. Rita Keresztesi, professor of Harlem literature at the University of Oklahoma. Additionally, the Downtown Library presented a performance by Jerome Braggs and Combo that featured the music and vocal performers of the Jazz era. Activities offered through the Downtown, Southern Oaks, Midwest City, Ralph Ellison, and Warr Acres branch libraries presented hands-on art activities for adults and children, as well.

#### **HIGHLIGHTS**

- Portfolio Day: approximately 50 people
- Outreach to 8 branch libraries, schools, and a senior living center: 172 people
- 2 book discussions at the Downtown Library: 15 people
- Jerome Braggs and Combo performed at Downtown Library: 70 people

#### SCHOOL AND ADULT TOURS

Thirty-nine volunteer docents donated approximately 700 hours in training and tours. Eight new docents were recruited and trained. The Museum's Yellow Bus Brigade scholarship program, funded in part by a challenge grant from the Inasmuch Foundation, provided free admission and busing to 5,733 students from across the state.

#### **HIGHLIGHTS**

227 Adult Tours: 2,600 people985 Student Tours: 13,500 people

#### ADULT PROGRAMS

Just over 3,000 adults benefited from the Museum's travel tour program, docent-led museum tours, and lectures this past season. Newly introduced "Last Call" events provided an opportunity for casual enjoyment of exhibitions, combining live music with guided tours, interactive art, and other fun activities, such as occasional wine and coffee tastings.

#### **HIGHLIGHTS**

- 4 Travel Tours: 127 people
  - September 10, 2008 Master Paintings from the Art Institute of Chicago, Ft. Worth, Kimbell Art Museum
  - December 3, 2008 Paintings from the Reign of Victoria: The Royal Holloway Collection, London, Tulsa, Philbrook Museum of Art
  - March 4, 2009 and March 10, 2009 Tutankhamun and the Golden Age of the Pharaohs, Dallas, Dallas Museum of Art
- 3 Friends' Lectures: 304 people
  - November 19, 2008 "Alexandria: The Ancient City Rediscovered" by Jean-Daniel Stanley, Ph.D., Smithsonian Institute
  - February 18, 2009 "Andrew Wyeth's World" by Anne Classon Knutson, Co-curator, *Andrew Wyeth: Memory and Magic*
  - May 13, 2009 "Edward Hopper: 'A Master Whose Poetry is Realism" by Carol Troyen, Ph.D., Museum of Fine Arts, Boston
- 5 Special Exhibition Lectures and 4 Last Call Events: 2,717 people
  - August 13, 2008 "Make Mine Roman Wine: Family and Festival in Ancient Rome," Tyler Jo Smith, Ph.D., University of Virginia
  - September 17, 2008 "The Lessons of the Roman Empire for America Today," J. Rufus Fears, Ph.D., University of Oklahoma
  - October 9, 2008 Roman Art from the Louvre Last Call
  - November 5, 2008 "A Personal Vision: Collecting American Impressionism, 1915-1925," Susan Behrends Frank, Ph.D., The Phillips Collection
  - January 16, 2009 American Impressionism Last Call
  - March 25, 2009 "The Transatlantic Connection: New Negro Artists in Paris Between the Wars," Theresa Leininger-Miller, Ph.D., University of Cincinnati
  - April 17, 2009 Harlem Renaissance Last Call
  - June 5, 2009 Julius Shulman: Oklahoma Modernism Rediscovered and Passport to Paris: Nineteenth-Century French Prints from the Georgia Museum of Art Last Call
  - June 25, 2009 "Becoming Modern: Art from *Turner to Cézanne* and Two Pioneer Collectors," Michael Tooby, National Museum Wales

### **Volunteers**

#### 2008 Renaissance Ball Committee

Jerriann Altshuler Gene Barth Tina Beal Annie Bohanon Katy Boren Sharon Bozalis Sody Clements Terri Cooper Karen Delaney Nancy Ellis Virginia Meade Fox Joan Gilmore Kav Goebel Iulie Hall Kirk Hammons Aimee Harlow Suzette & Kim Hatfield Seyan & John Hefner Millie Hightower Bette Jo Hill

Leslie & Clifford Hudson Laurie Hyde Judy & Tom Love

Lu Hoenig

Ann Hoover

Steve & Beth Kerr John & Penny McCaleb

Dana McLain Anita Milam Leslie Milsten Polly Nichols Ashley Parrish Alice & Phil Pippin Linda Rodgers Marianne Rooney Amalia & Paul Silverstein

Sylvia Slater Stacey Stiglets Denise & Ron Suttles Genea Vallion Jim Vallion

#### 2009 Omelette Party "Eggies"

Kay & John Adams Charlie Amis Teri & Tony Beals Allen Brown

Betsy & Dub Brunsteter

Chris Carney Becki Collins Karen Cuellar

Robin & Paul Cunningham Debbie Naifeh Engel Caroline & Les Farris

Jim Fox

Virginia Meade Fox Frank Gartin Joan Gilmore Diane Glenn Sally Holmes Kathy Johnston Leslie Kearns Erin Kozakiewicz Cathy Lawrence Jacque Lippel John Mackechnie

Huda Mussa Adrienne Nobles Alyce & Ron Page Lynne Parrish Susan Phillips Sharon Rippetoe Margaret Schnitz Marjie & Ralph Shadid Tracey & Joe Shannonhouse

Donna Alexander Spring Stacey Stiglets Suzanne Thomas Ieri Wensel

Vicki & Fletcher Williams

Jordan Young

In loving memory of Randy Riddell and Carol Barnes, longtime Eggies

#### 2008-2009 Docents

Betty Abowitz Jane Alexander Margaret Biggs Leslie Bilbrey Gale Bollinger Peter Bradford Stephanie Burdine Corina Daniel Karen Delaney Donna Edwards Pat Edwards Susan Foster Sue Francis Norma Gallagher Judith Goodno Arlene Halley Phyllis Harris Bette Jo Hill Ianet Hudson Jeanne Jackson Jann Jeffrey Dena Keele Joyce Logan Anita May Anne Michalski Pat Palmer Donita Phillips Caroline Reynolds Wilma Richardson Deborah Robertson Richard Rouillard Janet Shockley Silvia Small Bobbi Stas Gail Stricklin Nancy Van Horn Cheri Weintraub Jo Wheeler Rhonda White

Lillian Yoeckel

#### 2008 Beaux Arts Committee

Terri Benear Connell Branan Kathryn Crabb Mindy Cunningham Libby Denner Shirley Everest Tricia Everest Mary Fitzsimons Elain Frogge Karen Hanstein Caroline Hendee Anne Henderson Ciane Hogan Linda James Laura Kirkpatrick Tricia Law Bebe MacKellar Susan McPherson Lisa Pierce Dana Price Leslie Russell Karen Samis Lauren Sullivan Helen Wallace

### **Fundraisers & Benefits**

#### **RENAISSANCE BALL**

The 33rd annual Renaissance Ball, "When in Rome," was held Friday, September 5, 2008, at the Oklahoma City Golf & Country Club. Inspired by the Museum's blockbuster exhibition, *Roman Art from the Louvre*, the traditional black-tie event raised \$328,218 for Museum operations. More than 450 guests dined amid the festive atmosphere of Ancient Rome and danced to the lively music of ZERO-260. Chaired by Leslie & Clifford Hudson, the ball honored Honorary Chairs Mary & John Nichols, longtime Museum patrons. Sponsorship chairs were Suzette & Kim Hatfield and Alice & Phil Pippin. The pre-ball Patron Party was hosted in the home of Julia & Kirkland Hall.

#### **ARTonTAP**

The Museum's fifth annual ARTonTAP beer tasting event featured more than 80 domestic and imported beverages as well as hors d'oeuvres from area restaurants: Adobe Grill Gourmet Mexicano, Café Nova, Cabot Cheese, Old Germany Restaurant, Rococo Restaurant & Wine Bar, Paseo Grill, James E. McNellie's Public House, Museum Cafe, and the Melting Pot. In addition to the main and theater lobbies, the sold-out event offered seating and live music on the roof terrace at the Bud Light Lime Rooftop Beer Garden, sponsored by Premium Beers of Oklahoma. More than 600 guests not only sampled an array of unique brews but also enjoyed live music in the lobby by Who's Joe Fazzio? and visited the special exhibition, *Roman Art from the Louvre*. The event was held on Friday, October 3, 2008, and raised \$39,450 for Museum exhibitions.

#### **OMELETTE PARTY**

The 25th annual Omelette Party, "Harlem EGGaissance," was held Saturday, February 7, 2009, at the Coca-Cola Bricktown Events Center. Chaired by Robin Cunningham with cochairs Betsy & Dub Brunsteter, the party featured an art raffle of more than 40 works by local artists, dancing to the music of Banana Seat, and omelettes prepared by chefs from local restaurants: Adobe Grill Gourmet Mexicano, Bellini's Ristorante & Grill, Bin 73, Bolero Tapas Bar & Spanish Grill, Café do Brasil & Bossa Nova Bar, Chef Ken Bradford, de la Famille Catering, Deep Fork Grill, Ford Center-Savour, Frank Newcomb, Iguana Mexican Grill, Le Cep Bistro, Museum Cafe, Chef Ryan Parrott, Paseo Grill, Rococo Restaurant & Wine Bar, Ruth's Sweete Justice Bakery, Chef Chip Sears, Seasons Catering, Tom & Jerry's Steak & Seafood Grille, The Catering Company, VZD's Restaurant & Club, and The Red River Tea Company. The party hosted 1,000 guests and proceeds totaling \$93,290 benefitted Museum exhibitions.

#### **BEAUX ARTS BALL**

The 63rd annual Beaux Arts Ball was held Saturday, November 29, 2008, at the Oklahoma City Golf & Country Club. A debutante presentation of the Beaux Arts Society, the ball benefits the Oklahoma City Museum of Art's Beaux Arts Acquisition Fund. This year, the Beaux Arts Committee donated \$40,000 to the fund, which is responsible for the acquisition of 25 works from 22 artists. The first work purchased in the Beaux Arts Collection was Rembrandt's 1643 etching *Raising of Lazarus*.

The Museum would like to thank its members for another outstanding year of support and confidence! Membership households increased 6% from last year and remain a vital means of support. To our 4,552 members as of June 30, the Museum offered free admission; a bimonthly publication, The View; exhibition previews; discounts on store merchandise; and programs and activities for all ages.

Mr. Lance J. Anderson

#### **Annual Members**

	2007-2008	2008-200
Individual (\$50)	925	870
Family/Dual (\$75)	1,901	2,193
Fellow (\$100)	1,205	1,280
Friend/Friends (\$300)	152	109
Sustainers (\$1,000)	98	100
TOTAL Households	4,281	4,552
Mr. and Mrs. Henry Aaron	Mr. William C. A	
Ms. Patricia J. Aaron	Derrick Pan	
Dr. and Mrs. Craig L. Abbott	Ms. Ina Marie Albertson	
Ms. Sharon Abbott	Mrs. Jennifer Alb	
Mr. and Mrs. William C. Abney	Mr. and Mrs. Bol	
Mr. David F. Aboud	Ms. Amy L. Alde	
Mr. and Mrs. Murray E. Abowitz	Mr. and Mrs. Mark Aldridge	
Mr. and Mrs. Michael Abraham	Ms. Joanna L. Ale	
Ms. Jane Abraham	Mr. James Logan	
Dr. Fatima Abrantes-Pais	Ms. Jane Alexand Mr. and Mrs. Pat	
Mr. Ernest A. Abrogar		rick B. Alexand
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Mr. and Mrs. Ray Ackerman	Dr. Karen E. Allb Ms. Conni Allen	~
Ms. Lori Ackman		
Ms. Delia Acosta	Marilyn Kel	ıy
Ms. Kerry Adams Mr. and Mrs. Harold E. Adams	Ms. Cindy Allen Dr. Russell F. Alle	
Mr. and Mrs. John Adams	Mr. Robert D. Al	
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Mary Kathryn and Lowell Adams Mr. and Mrs. Cary Adams	Mr. Gene A. Alle	n
Mr. Ian D. Adams	Ms. Carol Allen	11
Mr. and Mrs. Harry Adams	Ms. Sukie Allison	
Mrs. Beth Adams		
Mr. Randy Adams	Mr. and Mrs. Gary Allison	
Mrs. Susan D. Adams-Johnson	Mr. Tim D. Allred	
Ms. Ginette Adamson	Ms. Lucy Almitra Ms. Ann Simmons Alspaugh	
Mrs. Michelle M. Adkins	Mr. and Mrs. Joh	
Ms. Christina Adkins	Mr. and Mrs. Jero	
Mrs. Tiffany Adkisson	Mrs. Geoffrey P. A	
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Mr. John B. Ahooei	Mr. and Mrs. Ric	
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Ms. Angela Ailles Bahm	Mr. and Mrs. Ch	
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Mr. and Mrs. James P. Akey	Mr. and Mrs. Mu	rray Anderson
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Paul and Leigh Ann Albers	Mr. and Mrs. R E. Anderson	
Dr. and Mrs. Donald D. Albers	Marian and Duane Andersson	
Mr. and Mrs. David Albert	Dr. and Mrs. Mike D. Anderson	
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B. Alexander	Mr.
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K. Altshuler	Mr.
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Mrs. Toni Baker
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Ms. Marla S. Balentine
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Mart Barclay
Mr. and Mrs. David W. Bardwell, Jr.
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Mr. Cary L. Barger
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Mr. and Mr. Larry Baxter

Ms. Kristi R. Bayless

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Mr. and Mrs. Charles F. Blackwood

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Through the generosity of members and donors, the Oklahoma City Museum of Art is able to fulfill its mission to enrich lives through the visual arts. The Museum has a special role in public education, centered on its capacity as an interactive place to better understand culture and the art of our time. Every donation given helps ensure the Museum continues to thrive as one of the most dynamic institutions in Oklahoma.

### **Season Sponsors**

The Oklahoma City Museum of Art is a privately supported, cultural institution. As such, the Museum's Season Sponsorship Program is a critical component of its annual funding. Season Sponsors support programming for the entire season, July 1 through June 30, each year. Through annual corporate and foundation support, the Museum is able to provide the community with quality exhibitions and programs for all ages.

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#### **EDUCATION SPONSORS**

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#### **Endowments**

Beaux Arts Acquisition Fund

The Oklahoma City Museum of Art receives major support through earnings from established endowments, which ensure operations and programs are sustained in perpetuity. Endowments and funds as of June 30, 2009 are, as follows:

Carolyn Hill Collections Endowment
Donald W. Reynolds Visual Arts Center Building Maintenance Endowment
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James C. and Virginia W. Meade Collections Endowment
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The Museum received major funding designated for acquisitions, exhibitions, and programs during the 2008–2009 fiscal year. Our deepest gratitude is extended to:

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# Acquisition and Program Sponsorships, cont.

The Museum's film program continued to serve thousands of moviegoers with sustained support from:

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# **Honorary Gifts**

More than \$300,000 in gifts, grants, and pledges helped establish the Carolyn Hill Collections Endowment, in recognition and appreciation of longtime museum director Carolyn Hill, who stepped down January 1, 2009.

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As an Allied Arts member agency, the Museum received \$356,488 from the Allied Arts Campaign for operations. The Allied Arts Fund Drive is an annual effort to secure vital operating support for twenty arts agencies in central Oklahoma. The campaign raised nearly \$2.6 million during the 2008–2009 year.

#### **Annual Fund**

The Annual Fund supports the Museum in its areas of greatest need. With contributions of more than \$425,000, this campaign saw a significant increase in support during this year. This support is used to fund a host of activities and programs, including special film events, lectures, school bus tours, Museum School classes and camps, as well special exhibitions. Additionally, these funds assisted with crucial, general operating costs, which range from lighting the galleries and ensuring ample security to maintaining visitor services and amenities.

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As a privately funded nonprofit institution, the Oklahoma City Museum of Art must rely on the generosity of its friends and supporters to meet the enormous cost of providing programs and services, year-round, to thousands of local, national, and international visitors. There are many ways for you to contribute and many benefits in store when you choose to do so. We welcome your involvement through memberships, program and fundraiser sponsorships, annual fund giving, and through our planned giving program. Our deepest appreciation to the many 2008–2009 donors whose generous support has been invaluable.

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# **Publications**

### RESOURCE DEVELOPMENT DEPARTMENT

### Museum Newsletter

The View. Edited by Nicole Emmons. 16 pp. (four-color process). July/August 2008.

*The View.* Edited by Nicole Emmons. 16 pp. (four-color process). September/October 2008.

*The View.* Edited by Nicole Emmons. 16 pp. (four-color process). November/December 2008.

*The View.* Edited by Nicole Emmons. 16 pp. (four-color process). January/February 2009.

*The View.* Edited by Nicole Emmons. 16 pp. (four-color process). March/April 2009.

The View. Edited by Nicole Emmons. 16 pp. (four-color process). May/June 2009

# Complimentary Publications

Visitor Guide (2008/2009). Print/Online

Annual Report 2007-2008 (2008). Edited by Nicole Emmons. 25 p. Online

#### Web site

American Impressionism: Paintings from The Phillips Collection Micro site (2008). Online

Harlem Renaissance Micro site (2009). Online

#### Video

Oklahoma City Museum of Art 2008-2009 Annual Fund Campaign (6:44 minutes; color; 2008).

Harlem Renaissance Commercial. (:30 seconds; color; 2009).

Turner to Cézanne: Masterpieces from the Davies Collection, National Museum Wales Commercial. (:30 seconds; color; 2009).

# **CURATORIAL DEPARTMENT**

## Exhibition Catalogues

Harlem Renaissance (2009). Edited by Alison B. Amick with Acknowledgments by Carolyn Hill, introduction by Alison B. Amick, and contributions by Mary Ann Calo, Theresa Leininger-Miller, and Deborah Willis. 154 pp. 92 illus. (79 in color). Softcover: \$30.

# **CURATORIAL DEPARTMENT, cont.**

#### Audio Tours

American Impressionism: Paintings from The Phillips Collection 22-stop Audio Tour (2008). Print/Audio

Harlem Renaissance 24-stop Audio Tour (2009). Print/Audio

# Complimentary Publications

American Impressionism: Paintings from The Phillips Collection Exhibition Brochure (2008). Print

Harlem Renaissance Exhibition Brochure (2009). Print

### Video

2009 Sundance Video Diary. Brian Hearn (28:45 minutes; color; 2009).

### **EDUCATION AND PUBLIC PROGRAMS DEPARTMENT**

#### Museum School

Museum School Class Schedule, Fall 2008. Chandra Boyd. 16 pp. Print/

Museum School Class Schedule, Winter/Spring 2009. Chandra Boyd. 16 pp. Print/Online

Museum School Class Schedule, Summer 2009. Chandra Boyd. 16 pp. Print/Online

### Education Publications

Education Newsletter 2008-2009 (2008). Amy Young. 4 pp. (four-color process).

American Impressionism: Paintings from The Phillips Collection Educators' Resource Guide (2008). Amy Young. 29 pp. Print/Online.

Harlem Renaissance Educators' Resource Guide (2009). Amy Young. 40 pp. Print/Online.

# Retail

#### **Museum Store**

The Museum Store had an extremely profitable fiscal year, with \$387,000 in sales. Store income increased by more than \$20,000 over previous figures due in part to the highly successful *Roman Art from the Louvre* exhibition. Popular items, such as art books, jewelry, and unique home and office gifts, as well as the *Chihuly Oklahoma City* book on the Museum's Chihuly collection continued to lead Store sales. The Store remained open six days a week with extended hours on Thursdays and continued to offer gift cards, personal shopping, special orders, and complimentary gift wrapping.

#### Museum Cafe

During 2008–2009, the Museum Cafe achieved over \$1.4 million in total sales, an increase of approximately \$600,000 from last year. Sunday's brunch and lunch menus continued to attract repeat customers, many of whom enjoyed touring the Museum before and after dining. Monday luncheon services, Tuesday through Saturday luncheon and dinner services, as well as special dinners, wine tastings, holiday carry-out orders, and catering services served over 65,000 people. Inside catering services nearly doubled from previous year figures with an increase in rehearsal dinners, anniversary parties, private parties, and large seated dinners. The Museum Cafe also experienced a huge spike in restaurant services for tour groups, providing many luncheons and boxed lunches for visiting groups.

Cocktails on the Skyline continued to be a huge success with the introduction of a \$5 After 5 admission fee, which drew record crowds to the Museum's roof terrace on Thursday evenings. The Museum Cafe also saw the popularity of its High Tea service increase with private high teas, birthday parties, and special "dress-up" occasions for young girls, who enjoyed donning their hats and gloves for an afternoon at the Museum. Dinner and a Movie packages and catering for many Museum events continued the strong partnership of Museum and Cafe.

# **Audience Development & Special Events**

July 3, 2008 Art 365 Film screening and Q

Film screening and Q&A with directors Melissa Scaramucci and Cacky Poarch. Copresented by Oklahoma Visual Arts Coalition

July 5, 2008

Hell on Wheels

Film screening with personal appearance by director Bob Ray.

Copresented by the Oklahoma

Victory Dolls

July 8, 2008 Senior Outreach: Lennie Toliver PowerPoint presentation of *Roman* Art from the Louvre

July 11, 2008 Senior Outreach: Metro Better Living Center PowerPoint presentation of *Roman* Art from the Louvre

July 12, 2008 *Movie Trailers: Trash or Treasure*? Brian Hearn, film curator, was invited to present this program at two public screenings at the Houston Museum of Fine Arts.

July 14, 2008 Senior Outreach: Clarebridge Living Center PowerPoint presentation of *Roman* Art from the Louvre

July 21, 2008 Senior Outreach: Sterling House, North PowerPoint presentation of *Roman* Art from the Louvre

July 28, 2008 Senior Outreach: Epworth Villa PowerPoint presentation of *Roman* Art from the Louvre

August 4, 2008 Senior Outreach: Bradford Village Retirement Community PowerPoint presentation of *Roman* Art from the Louvre

August 11, 2008 Senior Outreach: Quail Ridge Assisted Living Center PowerPoint presentation of *Roman* Art from the Louvre August 13, 2008 Lecture: "Make Mine Roman Wine: Family and Festival in Ancient Rome" by Tyler Jo Smith, Ph.D.

August 18, 2008 Senior Outreach: Fountains at Canterbury Assisted Living Center PowerPoint presentation of *Roman* Art from the Louvre

August 21–25, 2008 Bumper Crop: Oklahoma Feature Film Showcase Directors present: Lance McDaniel, Mark Potts, Kevin Ely & Beau Leland, Melissa Scaramucci, Cacky Poarch, Fritz Kiersch. Copresented by Oklahoma Film & Music Office, deadCENTER Film, and the Oklahoma Film Critics Circle

August 25, 2009 Senior Outreach: The Mansion at Waterford PowerPoint presentation of *Roman* Art from the Louvre

August 28–30, 2008 2008 Sundance Short Films Film screenings in partnership with the Sundance Institute Art House Project

September 5, 2008 33rd annual Renaissance Ball

September 7, 2008 Family Day: *Roman Art from the Louvre* 

September 8, 2008 Senior Outreach: Brighton Gardens Assisted Living PowerPoint presentation of *Roman* Art from the Louvre

September 15, 2008
"Oklahoma City Museum of Art"
presentation to Art Renaissance
Club by Carolyn Hill

September 15, 2008 Senior Outreach: Emerald Square PowerPoint presentation of *Roman* Art from the Louvre September 16, 2008

The Blood of Yingzhou District

Film screening and discussion at

University of Central Oklahoma led
by Brian Hearn, film curator.

September 17, 2008 Lecture: "Lessons of the Roman Empire for America Today" by J. Rufus Fears, Ph.D.

September 18, 2008 Senior Outreach: St. Ann Retirement Center PowerPoint presentation of *Roman* Art from the Louvre

September 18–21, 2008 Nuovo Cinema Italiano Film screenings in collaboration with Consulate of Italy, Houston, Texas.

September 22, 2008 Museum staff presentation to Victor Youritzin's Museum Studies Class

September 25, 2008 Educators' Evening

September 29, 2008 Senior Outreach: Windsor Manor PowerPoint presentation of *Roman* Art from the Louvre

October 1, 2008

Red Heroine

Film screening with live musical accompaniment by Devil Music Ensemble.

October 3, 2008 Fifth annual ARTonTAP, a beer tasting event

October 3 & 4, 2008 OCU Priddy Fellow Workshop on Roman Art from the Louvre

October 6, 2008 Senior Outreach: Arbor House, Midwest City PowerPoint presentation of *Roman* Art from the Louvre

October 10, 2008 Last Call Friday: *Roman Art from* the Louvre October 13, 2008 Senior Outreach: Sterling House, West PowerPoint presentation of *Roman* Art from the Louvre

October 20, 2008 Senior Outreach: Sterling House, South PowerPoint presentation of *Roman* Art from the Louvre

October 23, 2008 Forth annual Members' Open House and Behind-the-Scenes Tour

October 23, 2008

Order of Myths

Film screening with personal appearance by director Margaret Brown in partnership with the Sundance Institute Art House Project

October 27, 2008 Senior Outreach: Concordia Senior Living Community PowerPoint presentation of *Roman* Art from the Louvre

October 30, 2008

Splinter

Film screening with personal appearance by director Toby

Wilkins. Copresented by Oklahoma

Film & Music Office.

November 3, 2008 Senior Outreach: Manchester House PowerPoint presentation of *Roman* Art from the Louvre

November 5, 2008 Member' Preview: American Impressionism & Exhibit Lecture: "A Personal Vision: Collecting American Impressionism, 1915– 1925" by Susan Behrends Frank, Ph.D.

November 6, 2008 Exhibition Opening: American Impressionism: Paintings from The Phillips Collection

# **Audience Development & Special Events**

November 6, 2008 Redskin Film screening of with live musical accompaniment by Mont Alto Motion Picture Orchestra. In cooperation with the Library of

Congress.

November 9, 2008 Native American Images in Film Panel discussion moderated by Rennard Strickland. Panelists: Timothy Petete, Michelle Lee Svenson, Leslie Gee, Sunrise Tippeconnie. Copresented by the University of Central Oklahoma Film Studies Collection and the American Indian Cultural Center & Museum.

November 10, 2008 Senior Outreach: Wellington Parke Assisted Living PowerPoint presentation of Roman Art from the Louvre

November 12, 2008 "Oklahoma City Museum of Art" presentation to Waco Chamber by Carolyn Hill

November 13, 2008 Teacher Workshop: American Impressionism

November 17, 2008 Senior Outreach: Forest Glade PowerPoint presentation of Roman Art from the Louvre

November 19, 2008 Friends' Lecture: "Alexandria: The Ancient City Rediscovered" by Jean-Daniel Stanley, Ph.D.

November 21, 2008 Planet B-Boy Film screening and performance by HaStylez dance crew. Copresented by deadCENTER Film.

November 24, 2008 Senior Outreach: Timberwood Assisted Living PowerPoint presentation of Roman Art from the Louvre

December 1, 2008 Senior Outreach: Sterling House, PowerPoint presentation of Roman Art from the Louvre

December 8, 2008 Senior Outreach: Hearthstone Assisted Living PowerPoint presentation of Roman Art from the Louvre

December 14, 2008 Family Day: American Impressionism

January 3, 2009 Harvard Beats Yale 29-29 Film screening with personal appearance by Dean Imel, Yale graduate and eyewitness to the

January 9, 2009 OKCMOA hosts Urban Area Superintendents

January 11, 2009 Flow: For Love of Water Film screening and discussion led by Sundra Flansburg, World Neighbors. Copresented by deadCENTER Film and World Neighbors.

January 16, 2009 Last Call Friday: American Impressionism

January 22-24, 2009 Beautiful Losers Film screenings copresented with Uptown United.

January 25, 2009 OKC Philharmonic's Discovery Family Concert Series: Hold the Cannons! The Story and Glory of Tchaikovsky and The 1812 Overture Pre-concert Activities Civic Center Music Hall

January 27, 2009 Carolyn Hill introduces Glen Gentele to Downtown OKC Rotary

February 4, 2009 Members' Preview: Harlem Renaissance

February 5, 2009 Exhibition Opening: Harlem Renaissance

February 7, 2009 Omelette Party

February 7, 2009 Outreach: The Art of the Harlem Renaissance Southern Oaks Library

February 9, 2009 Glen Gentele presents at Downtown OKC Rotary

February 12, 2009 Teacher Workshop: Harlem Renaissance

February 17, 2009 OKCMOA hosts OCU Law School on Museum tour

February 18, 2009 Friends' Lecture: "Andrew Wyeth's World" by Anne Classon Knutson

February 21, 2009 Family Day: Harlem Renaissance

February 23, 2009 Outreach: The Art of the Harlem Renaissance Northeast High School

February 24, 2009 Outreach: The Art of the Harlem Renaissance Douglass High School

February 26, 2009 Outreach: The Art of the Harlem Renaissance Grace Living Center

February 26, 2009 Saving Grace Season premiere screening with producer Nancy Miller and actor Leon Rippy.

February 29, 2009 Performance: Jerome Braggs and Combo, Museum collaboration with the Downtown Library

March 6, 2009 OCU Priddy Fellow Workshop on Harlem Renaissance

March 7, 2009 Book Discussion: Langston Hughes' Not Without Laughter with Rita Keresztesi, Ph.D. at Downtown Library

March 8, 2009 OKC Philharmonic's Discovery Family Concert Series: Space Rocks! Pre-concert Activities Civic Center Music Hall

March 12, 2009 OKCMOA hosts Leadership Oklahoma on Museum tour

March 14-15, 2009 Been Rich All My Life Film screenings with personal appearances by director Heather Lyn MacDonald and dance specialist Jo Rowan.

March 19, 2009 Crips and Bloods: Made in America Film screening with personal appearance by OKC Thunder player Earl Watson. Copresented by deadCENTER Film and OKC Thunder.

March 20, 2009 Outreach: The Art of the Harlem Renaissance Midwest City Library

March 25, 2009 Lecture: "The Transatlantic Connection: New Negro Artists in Paris, 1922-1934" by Theresa Leininger-Miller

March 28, 2009 Outreach: The Art of the Harlem Renaissance Warr Acres Library

March 28, 2009 Outreach: The Art of the Harlem Renaissance Downtown Library

March 28, 2009 Book Discussion: Edward Christopher Williams' When Washington was in Vogue: A Love Story with Rita Keresztesi, Ph.D. at Downtown Library

April 2, 2009 Downtown Oklahoma City welcome reception for Glen Gentele

April 9-12, 2009 Garrison Keillor: The Man on the Radio in the Red Shoes Copresented by KOSU, 91.7FM

# **Audience Development & Special Events**

April 13, 2009 "Oklahoma City Museum of Art" presentation to Oklahoma Art League by Glen Gentele

April 13, 2009 OKCMOA hosts Webb Group Consultants on Museum tour

April 17, 2009 Last Call Friday: *Harlem Renaissance* 

April 21, 2009 Short Film Screening for Westminster 5th Grade Classes

April 28, 2009 Annual Donor Reception on roof terrace

April 29, 2009 Members' Preview: *Passport to Paris* & *Julius Shulman* 

April 30, 2009 Exhibition Opening: Passport to Paris: Nineteenth-Century French Prints from the Georgia Museum of Art & Julius Shulman: Oklahoma Modernism Rediscovered

April 30, 2009 Visual Acoustics: The Modernism of Julius Shulman Film screening with personal appearance by director Eric Bricker

May 2, 2009 Guided Architectural Tour related to *Julius Shulman: Oklahoma Modernism Rediscovered* 

May 9, 2009 Young Filmmakers Screening Film screening and Q&A with student filmmakers and instructor Geoffrey L. Smith.

May 13, 2009 Friends' Lecture: "Edward Hopper: 'A Master Whose Poetry is Realism'" by Carol Troyen, Ph.D.

May 18, 2009 Docent Luncheon

June 5, 2009 Last Call Friday: *Passport to Paris & Julius Shulman*  June 10–13, 2009
9th deadCENTER Film Festival
Guest directors: King Hollis &
David Rennke, Paul Osbourne &
Scott Storm, James Payne & Al
Novey, Blayne Weaver, Rogelio
Almeida & Nora Contreras
Hosted opening night reception
and screening, festival headquarters,
panel discussions, screenplay table
read, filmmaker lounge.

June 24, 2009
Members' Preview: *Turner to Cézanne* & Exhibit Lecture:
"Becoming Modern: Art from *Turner to Cézanne a*nd Two Pioneer
Collectors" by Michael Tooby

June 25, 2009
Exhibition Opening: Turner to
Cézanne: Masterpieces from the
Davies Collection, National Museum
Wales

June 25, 2009 Beaux Arts Luncheon at OKCMOA

# Staff

Executive

Glen Gentele

President and Chief Executive Officer

Carolyn Hill

President and Chief Executive Officer (retired Jan.1)

Susie Bauer

Executive Assistant

Administration & Finance

Rodney Lee

Finance Director

Garrett Cullum

IT/Network Administrator

Diane Glenn

Finance Assistant

Janna Shaffer

Receptionist/Administrative Assistant

Marcee Smith

Payroll/Human Resources

Curatorial

Hardy George, Ph.D.

Chief Curator

Alison Amick

Associate Curator

Brian Hearn

Film Curator

Jennifer Klos

Assistant Curator

Sarah Lytle

Curatorial Assistant

**EDUCATION & PUBLIC PROGRAMS** 

Chandra Boyd

Senior Associate Curator of Education

Amy Young

Associate Curator of Education

Brittany Kelly

Education Administrative Assistant

Sarah Schmidt

Summer Camp Assistant/Americorps Member, 2008

Bryon Chambers

Summer Camp Assistant/Americorps Member, 2009

FACILITY OPERATIONS

Jack Madden

Facility Operations Manager

Merle Pinkston

Assistant Facility Operations Manager

Adam Edwards

Chief of Safety and Security

Victor Sanders

Assistant Chief of Safety and Security

Webster Polk

Projectionist & Film Assistant

Brian Parker

Facility Support/Technical Associate

Darrell Beatty

Facility Support Associate

Bennie "Joe" Sims

Facility Support Associate

Franklin Simmons

Facility Support Associate

Museum Cafe

Ahmad Farnia

Museum Cafe Manager

Lauren Cates

Museum Cafe Assistant Manager

Museum Store

Christen Conger

Museum Store Manager

Amy Abbott

Museum Store Associate

Nicole Bednarz

Museum Store Associate

REGISTRATION

Matthew Leininger

Registrar/Administrative Head,

Curatorial Division

Jim Meeks

Chief Preparator & Photographer

Ernesto Sánchez Villarreal

Exhibit Designer & Associate Preparator

Christina Hicks

Associate Preparator

RESOURCE DEVELOPMENT

Kenneth H. Lindquist

Development Director

Jim Eastep

Membership Officer & Senior Development Associate

Leslie Spears

Communications Manager

Nicole Emmons

Editor & Publications Coordinator

Whitney Cross

Event & Tour Coordinator

VISITOR SERVICES

Sidney Moore

Visitor Services Associate

Marsha Jones

Visitor Services Associate

VISITOR SERVICES/GALLERY ATTENDANTS

Mark Ashurst

David Benton

Jay Bramhall

Manual Brown

Trina Brown

Harvey Cain

Briann Carr

Hollie Coen

N Kesisha Davis

Ann Eggers

Donald Goodman

Eli Heath

Justin Hogan

Randy King

Rochelle Lewis

. . . .

Kelvin Logan

Christina Luper

John "Dudley" Marshall

Arzelia Matlock

Kimberly Muller

Michele Mustin

Scott Nixon

Michael Radkte

Alice Robinson Emma Sitton

Terrence Sloan

Jerry Spivey

Nealy Stephney

David Turner

Donata Walker

Stan Williams

Candace Wright

Nikita Young

# CONSOLIDATED FINANCIAL STATEMENTS AND SUPPLEMENTAL INFORMATION

JUNE 30, 2009 and 2008

WITH

INDEPENDENT AUDITORS' REPORT



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#### INDEPENDENT AUDITORS' REPORT

The Board of Trustees Oklahoma City Museum of Art, Inc.

We have audited the accompanying consolidated statements of financial position of the Oklahoma City Museum of Art, Inc. and Subsidiaries (OKCMOA) as of June 30, 2009 and 2008, and the related consolidated statements of activities and changes in net assets and cash flows for the years then ended. These financial statements are the responsibility of OKCMOA's management. Our responsibility is to express an opinion on these financial statements based on our audits. The summarized comparative information for the year ended June 30, 2008, has been derived from the OKCMOA's 2008 financial statements and, in our report dated September 30, 2008, we expressed an unqualified opinion on those financial statements. The summarized comparative information for the year ended June 30, 2007, has been derived from the OKCMOA's 2007 financial statements and, in our report dated September 13, 2007, we expressed an unqualified opinion on those financial statements. Hogan & Slovacek P.C. audited the financial statements of OKCMOA for the year ended June 30, 2008, and merged with Tullius Taylor Sartain & Sartain LLP to form HoganTaylor LLP effective January 1, 2009.

We conducted our audits in accordance with auditing standards generally accepted in the United States of America. Those standards require that we plan and perform the audits to obtain reasonable assurance about whether the financial statements are free of material misstatement. An audit includes consideration of internal control over financial reporting as a basis for designing audit procedures that are appropriate in the circumstances, but not for the purpose of expressing an opinion on the effectiveness of OKCMOA's internal control over financial reporting. Accordingly, we express no such opinion. An audit also includes examining, on a test basis, evidence supporting the amounts and disclosures in the financial statements, assessing the accounting principles used and significant estimates made by management, and evaluating the overall financial statement presentation. We believe that our audits provide a reasonable basis for our opinion.

In our opinion, the financial statements referred to above present fairly, in all material respects, the consolidated financial position of OKCMOA as of June 30, 2009 and 2008, and the consolidated results of its activities and cash flows for the years then ended in conformity with accounting principles generally accepted in the United States of America.

Our audit was conducted for the purpose of forming an opinion on the basic consolidated financial statements taken as a whole. The accompanying supplemental information detailing the consolidating statement of financial position as of June 30, 2009, and the consolidating statement of activities and changes in net assets for the year then ended are presented for purposes of additional analysis and are not a required part of the basic consolidated financial statements. This additional information is the responsibility of OKCMOA's management. Such information has been subjected to the auditing procedures applied in the audit of the basic consolidated financial statements and, in our opinion, is fairly stated in all material respects to the basic consolidated financial statements taken as a whole.

October 29, 2009

Hogan/aylon LLP

# CONSOLIDATED STATEMENTS OF FINANCIAL POSITION

# June 30, 2009 and 2008

	2009	2008
Assets		
Cash	\$ 1,856,011	\$ 531,930
Grants and accounts receivable, net	44,374	76,198
Inventory	309,604	348,111
Prepaid expenses and other assets	597,262	1,898,277
Other restricted cash	710,287	1,460,761
Grants and accounts receivable with restrictions	306,613	165,633
Investments	367,097	1,841,934
Investments with restrictions	9,975,278	10,028,176
Beneficial interest in assets held by OCCF	2,659,450	2,967,296
Property, plant and equipment, net	17,993,762	18,542,637
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Total assets	\$ 34,819,738	\$ 37,860,953
Liabilities and Net Assets		
Liabilities:		
Accounts payable	\$ 77,512	\$ 102,917
Accrued liabilities	153,695	193,066
Total liabilities	231,207	295,983
Net assets:		
Unrestricted	20,735,833	22,943,104
Temporarily restricted	5,140,529	6,398,007
Permanently restricted	8,712,169	8,223,859
1 ormanentry restricted	0,712,109	0,223,039
Total net assets	34,588,531	37,564,970
Total liabilities and net assets	\$ 34,819,738	\$ 37,860,953

# CONSOLIDATED STATEMENTS OF ACTIVITIES AND CHANGES IN NET ASSETS

# Year ended June 30, 2009

(and Summarized Totals for 2008)

	Unrestricted	Temporarily Restricted	Permanently Restricted	2009 Total	Summarized Totals for 2008
Revenues, Gains and Other Support					
Contributed income:					
Individuals	\$ 1,235,124	\$ 40,000	\$ 217,440	\$ 1,492,564	\$ 1,083,571
Corporate and other	428,460	190,000	15,500	633,960	595,245
Allied Arts	356,488	-	-	356,488	263,319
Grants and foundations	589,800	648,500	10,250	1,248,550	2,114,050
	2,609,872	878,500	243,190	3,731,562	4,056,185
Fundraising events	333,687	_	-	333,687	506,950
Memberships	437,425	_	_	437,425	436,725
Admissions	782,032	-	_	782,032	395,486
Museum store sales	386,322	_	_	386,322	362,798
Museum of Art Café sales	1,233,080	-	_	1,233,080	1,123,318
Museum of Art Café catering sales	248,968	-	_	248,968	268,259
In-kind donations	62,257	-	_	62,257	133,113
Miscellaneous	167,989	-	_	167,989	166,003
Investment income	483,000	163,533	_	646,533	857,677
Net unrealized losses on investments	(1,270,833)	(770,557)	_	(2,041,390)	(1,095,216)
Funds released from restrictions	1,283,834	(1,528,954)	245,120	-	
Total revenues, gains and other support	6,757,633	(1,257,478)	488,310	5,988,465	7,211,298
Expenses					
Programming	3,269,745	_	_	3,269,745	1,686,430
Museum store	378,788	_	_	378,788	328,711
Museum of Art Café	1,352,389	_	_	1,352,389	1,264,589
Management and general	983,473	_	_	983,473	852,763
Fundraising and development	709,395	-	-	709,395	740,591
Security, building and grounds	903,196	-	-	903,196	898,976
Art accessioned	588,373	-	-	588,373	746,409
Depreciation	779,545	-	-	779,545	813,900
Total expenses	8,964,904			8,964,904	7,332,369
Changes in net assets	(2,207,271)	(1,257,478)	488,310	(2,976,439)	(121,071)
Net assets, beginning of year	22,943,104	6,398,007	8,223,859	37,564,970	37,686,041
Net assets, end of year	\$ 20,735,833	\$ 5,140,529	\$ 8,712,169	\$ 34,588,531	\$ 37,564,970

# CONSOLIDATED STATEMENTS OF ACTIVITIES AND CHANGES IN NET ASSETS

# Year ended June 30, 2008

(and Summarized Totals for 2007)

	Unrestricted	Temporarily Restricted	Permanently Restricted	2008 Total	Summarized Totals for 2007
<b>Revenues, Gains and Other Support</b>					
Contributed income:					
Individuals	\$ 1,037,726	\$ 39,301	\$ 6,544	\$ 1,083,571	\$ 1,671,472
Corporate and other	563,445	30,000	1,800	595,245	219,835
Allied Arts	263,319	-	-	263,319	236,735
Grants and foundations	1,995,300	118,750	_	2,114,050	1,240,413
	3,859,790	188,051	8,344	4,056,185	3,368,455
Fundraising events	506,950	-	-	506,950	322,507
Memberships	436,725	-	-	436,725	390,521
Admissions	395,486	-	-	395,486	483,255
Museum store sales	362,798	-	_	362,798	402,889
Museum of Art Café sales	1,123,318	-	-	1,123,318	1,213,227
Museum of Art Café catering sales	268,259	-	_	268,259	219,998
In-kind donations	133,113	-	-	133,113	138,734
Miscellaneous	166,003	-	-	166,003	127,340
Investment income	723,152	134,525	-	857,677	731,795
Net unrealized gains (losses)					
on investments	(497,082)	(598,134)	-	(1,095,216)	940,644
Funds released from restrictions	327,120	(333,663)	6,543	-	
Total revenues, gains and other support	7,805,632	(609,221)	14,887	7,211,298	8,339,365
Expenses					
Programming	1,686,430	-	_	1,686,430	2,009,822
Museum store	328,711	-	_	328,711	366,937
Museum of Art Café	1,264,589	-	_	1,264,589	1,305,932
Management and general	852,763	-	_	852,763	790,270
Fundraising and development	740,591	-	_	740,591	628,036
Security, building and grounds	898,976	-	_	898,976	863,124
Art accessioned	813,900	-	_	813,900	753,725
Depreciation	746,409	-	-	746,409	78,000
Total expenses	7,332,369	-	-	7,332,369	6,795,846
Changes in net assets	473,263	(609,221)	14,887	(121,071)	1,543,519
Net assets, beginning of year	22,469,841	7,007,228	8,208,972	37,686,041	36,142,522
Net assets, end of year	\$ 22,943,104	\$ 6,398,007	\$ 8,223,859	\$ 37,564,970	\$ 37,686,041

# CONSOLIDATED STATEMENTS OF CASH FLOWS

# Years ended June 30, 2009 and 2008

	2009	2008
Cash Flows from Operating Activities		
Change in net assets	\$ (2,976,439)	\$ (121,071)
Adjustments to reconcile the change in net assets to net cash	, , , , , , , , , , , , , , , , , , ,	, ,
provided by operating activities:		
Depreciation	779,545	746,409
Net unrealized loss on investments	2,041,390	1,095,216
Changes in operating assets and liabilities:		
Grants and accounts receivable	31,824	16,368
Inventory	38,507	4,224
Prepaid expenses and other assets	1,301,015	(859,146)
Grants and accounts receivable with restrictions	(140,980)	631,036
Accounts payable and accrued liabilities	(64,776)	95,208
Net cash provided by operating activities	1,010,086	1,608,244
Cash Flows from Investing Activities		
Purchases of property, plant and equipment	(231,868)	(64,315)
Purchases of investments	(212,974)	(890,525)
Purchases of investments with restrictions	(1,084,758)	(867,486)
Proceeds from sale of investments	756,718	1,390,942
Proceeds from sale of investments with restrictions	336,403	256,697
Decrease (increase) in restricted cash	750,474	(1,106,635)
		_
Net cash provided by (used in) investing activities	313,995	(1,281,322)
Net increase in cash	1,324,081	326,922
Cash, beginning of year	531,930	205,008
, 5 5 5 5		,
Cash, end of year	\$ 1,856,011	\$ 531,930

#### NOTES TO CONSOLIDATED FINANCIAL STATEMENTS

#### June 30, 2009 and 2008

### **Note 1 – Organization**

The Oklahoma City Museum of Art, Inc. (the Museum) is a privately-funded museum located at the Donald W. Reynolds Visual Arts Center. The three-story, 110,000 square-foot Visual Arts Center features 15 galleries showcasing the Museum's collections and world-class traveling exhibitions. It offers the only comprehensive film program in the region. The Museum is accredited by the American Association of Museums and is an Allied Arts Member Agency. The Museum's mission is to enhance lives through the visual arts.

The Donald W. Reynolds Visual Arts Center, funded in part by a \$14.5 million capital grant from the Donald W. Reynolds Foundation, Las Vegas, Nevada, is part of the Museum's completed \$40 million project to fund the new Visual Arts Center expansion and endowment. The project was completed through private funding and was not a part of the Oklahoma City MAPS sales tax program. The Museum received significant funds from the general public and from private foundations.

The Museum is the sole owner of the Museum of Art Cafe, Inc. (the Café), which was formed on January 28, 2003. The Café is located in the Donald W. Reynolds Visual Arts Center and provides full-service lunch and dinner in a casually elegant dining atmosphere.

The Museum is the sole owner of Museum Parking, LLC, which was formed on January 28, 2009, in anticipation of acquiring a parcel of land functioning as a parking lot in the vicinity of the Museum (see Note 16).

### **Note 2 – Summary of Significant Accounting Policies**

#### Consolidated financial statements

The consolidated financial statements of the Oklahoma City Museum of Art, Inc. and Subsidiaries include the accounts of the Museum, the Café, and Museum Parking, LLC (collectively OKCMOA). All material intercompany transactions have been eliminated.

#### Basis of accounting and reporting

The consolidated financial statements of OKCMOA are prepared on the accrual basis of accounting. Separate funds are utilized to account for the Museum's various activities. The assets, liabilities and net assets of OKCMOA are reported as follows:

• Unrestricted net assets represent the portion of expendable funds that are available for support of OKCMOA operations. At June 30, 2009 and 2008, unrestricted net assets of \$2,395,307 and \$1,619,738, respectively, were designated for specific purposes by the Museum's Board of Trustees.

- Temporarily restricted net assets represent funds with donor-designated restrictions for acquisitions, capital campaign funds, maintenance of art objects or specific programs.
- Permanently restricted net assets represent funds that are subject to donor-designated restrictions requiring the principal to be invested in perpetuity and only the income be available for use.

### Cash and restrictions

Cash consists of cash on hand and deposits in banks. OKCMOA maintains its cash balances in high credit quality financial institutions. At times, OKCMOA's cash may exceed federally insured limits, but OKCMOA believes any possible credit risk is minimal.

At June 30, 2009 and 2008, cash includes \$710,287 and \$1,460,761, respectively, of contributions restricted by the donor for specific purposes.

The Westheimer Family Endowment represents funds designated for use in the Museum's programs and operations by the Museum's Board of Directors. At June 30, 2009, the balance of the Westheimer Family Endowment was \$1,000,000 which is included in unrestricted cash in the consolidated statements of financial position. Subsequent to June 30, 2009, the Museum invested these funds in accordance with the Museum's investment policy.

# Receivables

The Museum has receivables, reflected as grants and accounts receivable, grants and accounts receivable with restrictions, and campaign pledges receivable in the accompanying consolidated statements of financial position, which represent promises to give that have been made by donors, but have not yet been received by the Museum. The Museum provides an allowance for doubtful accounts based upon a review of the current status of its receivables. At June 30, 2009 and 2008, respectively, no allowance for doubtful accounts was deemed necessary by the Museum.

Due to the nature of these pledges, significant increases and decreases in net assets may occur. These significant fluctuations can arise as contributions and are recognized as support in the period in which they are pledged, but the expenses incurred with such contributions may occur in a different period.

# **Inventories**

Inventories, which include products for sale in the Museum store, food and beverage items in the Café, and miscellaneous supplies, are stated at the lower of cost or market determined by the first-in, first-out method.

#### Investments

Investments, which include money market instruments, equity securities, U.S. government securities, and corporate bonds and debentures, are stated at estimated fair value (based on quoted market prices) with unrealized gains and losses reported in the consolidated statement of activities for the year. Donated investment instruments are initially recorded at estimated fair value at the date of donation.

### Property, plant and equipment

Property, plant and equipment is recorded at historical cost or estimated value at date of donation. Depreciation of these assets is provided on the straight-line basis over the estimated useful lives of the respective assets, which range from 2 to 40 years. Maintenance and repair costs are expensed as incurred, while renewals and betterments are capitalized and depreciated over their estimated useful lives. Upon disposition, the cost and related accumulated depreciation are removed from the accounts and the resulting gain or loss is reflected in the consolidated statement of activities for the period.

#### Art and library collections

The Museum's art and library collections, which were acquired through purchases and contributions since the Museum's inception, are not capitalized and recognized as assets on the consolidated statement of financial position. Purchases of collection items are recorded as decreases in unrestricted net assets in the year in which the items are acquired or as temporarily or permanently restricted net assets if the assets used to purchase the items are restricted by donors. Contributions of collection items are not recognized in the statement of activities. Proceeds from deaccessions or insurance recoveries are reflected as increases in the appropriate net assets classification.

### Contributions to the Museum

The Museum reports gifts of cash and other assets as restricted support if they are received with donor stipulations that limit the use of the donated assets. When a donor restriction expires, (that is, when a stipulated time restriction ends or purpose restriction is accomplished) temporarily restricted net assets are reclassified to unrestricted net assets and are reported in the consolidated statement of activities as net assets released from restrictions. Net assets with restrictions, which are met in the same reporting period as their receipt, are presented as part of unrestricted net assets.

The Museum reports gifts of land, buildings, and equipment as unrestricted support unless explicit donor stipulations specify how the donated assets must be used. Gifts of long-lived assets with explicit restrictions that specify how the assets are to be used and gifts of cash or other assets that must be used to acquire long-lived assets are reported as restricted support. Absent explicit donor stipulations about how long-lived assets must be maintained, the Museum reports expirations of donor restrictions when the donated or acquired long-lived assets are placed in service.

The Museum reports bequests as temporarily restricted support in contributed income when notice has been received and becomes legally enforceable. Once funds are received, bequests are considered available for general use, unless restricted for a specific use or for an endowment fund by the donor.

The Museum records contributions made by donors on their behalf to a not-for-profit organization or charitable trust as an asset, unless the donor has explicitly granted the recipient organization variance power. However, the Museum records contributions made to a not-for-profit organization or charitable trust as an asset regardless if variance power exists, if the Museum has designated itself as beneficiary. Variance power is defined as the unilateral power to redirect the use of the assets to another beneficiary.

### Income tax status

The Museum is exempt from income tax under Section 501(c)(3) of the Internal Revenue Code. Café income taxes are accounted for under the asset and liability method.

As long as the Museum complies with applicable regulations, it is not subject to income taxes. However, events or interpretations of such regulations could result in contingent income tax obligations in accordance with accounting standards issued by the Financial Accounting Standards Board.

### Use of estimates

The preparation of financial statements in conformity with accounting principles generally accepted in the United States of America requires OKCMOA to make estimates and assumptions that affect certain reported amounts and disclosures. Accordingly, actual results could differ from those estimates.

### Concentration of credit risk

Financial instruments, which potentially subject OKCMOA to credit risk, consist of grants and accounts receivable, grants and accounts receivable with restrictions, campaign pledges receivable and investments. Credit risk for all of OKCMOA's receivables is concentrated because the majority of the balances are receivable from individuals located within the same geographic region.

The Museum's investments consist of various stocks, bonds and U.S. Treasury notes. Investment securities are exposed to various risks, such as interest rate, market, and credit risk. Due to the level of risk associated with certain investment securities, it is at least reasonably possible that changes in the values of investment securities will occur in the near term and that such change could materially affect the investment account balances and the amounts reported in the consolidated statements of financial position and the consolidated statements of activities.

## Advertising expense

All advertising costs are expensed as incurred. Advertising expenses were approximately \$359,000 and \$219,000 for the years ended June 30, 2009 and 2008, respectively.

# Nature of comparative totals for 2007

The financial statements include certain prior-year summarized comparative information in total but not by net asset class. Alone, such information does not include sufficient detail to constitute a presentation in conformity with accounting principles generally accepted in the United States of America. Accordingly, such information should be read in conjunction with the Museum's financial statements for the year ended June 30, 2007, from which the summarized information was derived. Hogan & Slovacek P.C. issued an unqualified opinion on those financial statements, dated September 13, 2007.

## **Note 3 – Donated Services**

OKCMOA has an affiliated volunteer group known as the Beaux Arts Committee which hosts an annual fundraiser benefiting the Museum's Beaux Arts Acquisitions Trust. The Museum recorded contributions from this group of \$40,000 and \$35,000 for the fiscal years 2009 and 2008, respectively, which are included in grants and foundations contributed income in the consolidated statements of activities.

A substantial number of volunteers have made significant contributions of their time to develop the Museum's programs, of which no value was assigned.

# Note 4 – Related Party Receivables

The Museum has receivables from various members of its Board of Trustees. As of June 30, 2009 and 2008, these receivables from related parties totaled \$4,250 and \$44,983, respectively. For 2009, these receivables included \$250 in grants and accounts receivable with restrictions and \$4,000 restricted for employee retirement benefits. For 2008, these receivables were restricted for employee retirement benefits.

### Note 5 – Grants and Accounts Receivable with Restrictions

Grants and accounts receivable with restrictions are available for the following purposes at June 30:

	2009	2008
Temporary restrictions:		_
Exhibit furnishings	\$ 248,260	\$ 107,037
Personnel benefits	4,000	44,983
Other	29,353	13,613
Permanent restrictions:		
Acquisitions	25,000	
	\$ 306,613	\$ 165,633

### Note 6 – Investments

In order to ensure observance of limitations and restrictions placed on the uses of the resources available to the Museum, investments are maintained in various funds which are segregated as follows at June 30:

	2009	2008
Investments: Young Endowment <sup>(1)</sup>	\$ 895,307	\$ 1,619,738
Museum Legacy Endowment	(528,210)	222,196
Mascam Legacy Endowment	(320,210)	222,170
	367,097	1,841,934
Investments with restrictions:		
Museum Acquisitions Trust	50,048	96,740
Beaux Arts Acquisitions Trust	139,595	99,730
Thatcher Hoffman Smith Film Endowment	585,910	676,050
Sarkeys Foundation Arts Education Endowment	429,833	487,074
Sonic America's Drive-In Arts Education Endowment	219,132	247,832
Museum Legacy Endowment	5,085,977	4,585,977
Donald W. Reynolds Visual Arts Center		
Building Maintenance Endowment	2,979,467	3,541,263
Records Family Endowment	258,382	293,510
Retirement fund	226,934	-
	9,975,278	10,028,176
	\$ 10,342,375	\$ 11,870,110

(1) In May 2009, the Board of Directors approved an inter-fund borrowing from the Raymond A. and Verna N. Young Endowment fund to operating cash in the amount of \$500,000. The purpose of the inter-fund borrowing was to address budget shortfalls and cash flow needs. Principal payments are to be repaid through budget surpluses over a term of five years. Interest expense on the borrowing is to be paid through operations. The remaining deficit shown above is a result of decreases in the investment's fair value due to market fluctuations (see Note 11).

Investments are maintained in funds as shown for the following purposes:

- The interest and unrealized investment gains generated from the Museum Endowment are unrestricted and available for use in general Museum operations.
- The Raymond A. and Verna N. Young Endowment represents the funds originally designated for the construction of the Museum building. Since the construction has been completed, the funds became unrestricted for use in general operations of the Museum.

Investments with restrictions are maintained in funds as shown for the following purposes:

- The Museum Acquisitions Trust and Beaux Arts Acquisitions Trust are temporarily restricted funds maintained for the purchase and maintenance of art objects for the Museum.
- The Thatcher Hoffman Smith Film Endowment includes funds maintained for the purpose of supporting the Museum's comprehensive film program. This is a permanent endowment, with the principal required to be maintained in perpetuity and the interest being expendable for the stated purpose of the fund.
- The Sarkeys Foundation Arts Education Endowment is maintained for education programming. Like the Thatcher Hoffman Smith Film Endowment, this is also a permanent endowment, with the principal required to be maintained in perpetuity and the interest being expendable for the stated purpose of the endowment.
- The Sonic America's Drive-In Arts Education Endowment is permanently restricted for education programming.
- The Museum Legacy Endowment includes funds solicited from donors to provide for a permanent endowment for the Museum. The principal amount of these funds will not be expended. Interest and unrealized gains generated by the endowment principal may be used for general Museum operations.
- The Donald W. Reynolds Visual Arts Center Building Maintenance Endowment represents funds temporarily restricted for maintenance of the Museum in the Donald W. Reynolds Visual Arts Center facility. It is the Museum's intention to use only the income generated from the endowment principal for the maintenance and upkeep of the building as directed by the grant agreement.
- The Records Family Endowment was established as a permanent endowment to support Museum operations. The principal amount of these funds will not be expended. Distributions of interest and unrealized gains generated by the endowment principal may be used for general Museum operations.

• The retirement fund includes funds solicited from donors to provide deferred compensation primarily for a select group of management and highly compensated employees. The retirement fund is temporarily restricted for this purpose.

Investment income is reported net of related investment expenses. Investment expense was \$29,614 and \$30,115 for the years ended June 30, 2009 and 2008, respectively.

# Note 7 – Contributions to the Oklahoma City Community Foundation

A separate fund, the Oklahoma City Museum of Art Affiliated Fund (the Affiliated Fund), is established at the Oklahoma City Community Foundation (OCCF). Contributions received subsequent to July 1, 1991, by OCCF, which are designated to be invested to benefit the Museum, are placed in the Affiliated Fund. Investment decisions for the Affiliated Fund are made by a five-member panel that includes three representatives appointed by OCCF and two representatives appointed by the Museum's Board of Trustees. Income earned on the donated funds is paid to the Museum on a basis determined by the five-member panel. The principal amount of the Affiliated Fund cannot be distributed without the unanimous approval of the OCCF Board of Directors. As a result, OCCF has variance power and the Museum has not recorded these funds as an asset in its statement of position.

Funds held by OCCF on behalf of the Museum are as follows at June 30 at market value:

	2009	2008
Recognized in the Museum's financial statements as beneficial interest in assets held by OCCF:		
Oklahoma City Museum of Art Affiliated Fund	\$ 115,230	\$ 111,293
Fee Milligan Operating Endowment	1,496,397	1,866,856
The James C. and Virginia W. Meade Collections Endowment	845,416	989,147
Carolyn A. Hill Collections Endowment	202,407	-
	2,659,450	2,967,296
Assets held by OCCF with variance power retained by OCCF:		
Oklahoma City Museum of Art Affiliated Fund	3,226,907	3,879,997
Oklahoma City Museum of Art Acquisitions Fund	66,103	78,074
Pauline Morrison Ledbetter Fund	207,913	245,566
	3,500,923	4,203,637
Total funds held by OCCF on behalf or for the benefit of the		
Museum	\$ 6,160,373	\$ 7,170,933
Investment income distributed to the Museum by OCCF	\$ 298,411	\$ 289,619

The Fee-Milligan Operating Endowment (the Endowment) within the Affiliated Fund includes funds transferred by the Museum to OCCF, with the Museum designating itself as beneficiary of the fund. The Museum's Board of Trustees has authorized OCCF to manage the Endowment in the same manner as the Affiliated Fund assets, which effectively grants variance power to OCCF. However, as the Museum designated itself as beneficiary for the Endowment, the Museum recognizes a beneficial interest in the Endowment assets held by OCCF in its statements of financial position.

The market value of the entire Affiliated Fund, which includes the beneficial interest Endowment funds, was \$5,886,357 and \$6,847,293, at June 30, 2009 and 2008, respectively. As a result of OCCF's variance power over the funds contributed by unrelated donors, the Museum has not recorded the remaining value of the Affiliated Fund of \$3,226,907 and \$3,879,997 at June 30, 2009 and 2008, respectively, as an asset in the accompanying consolidated statements of financial position. Investment income distributed to the Museum from OCCF is classified as unrestricted support in the consolidated statements of activities.

In addition, OCCF maintains an account for funds designated for Museum acquisitions of art (the Designated Fund). Earnings are not distributed but, rather, are retained in the Designated Fund under the control of OCCF until requested by the Museum for an acquisition of art. By approval of OCCF, the expendable balance in the Designated Fund was \$16,582 and \$13,614 at June 30, 2009 and 2008, respectively, and is recorded in grants and accounts receivable in the consolidated statements of financial position.

In August 2006, the Museum entered into an endowment agreement with James C. and Virginia W. Meade (the Meades) to establish a permanent endowment named "The James C. and Virginia W. Meade Collections Endowment" for the purpose of supporting acquisitions for the Museum's collections and furtherance of the Museum's mission. Under the terms of this agreement (and a related agreement between the Meades, the Museum and the OCCF), the Meades pledged \$1,000,000 to the Museum to be contributed over a three year period and invested in the Affiliated Fund at the OCCF. The annual distribution from the fund will generally be 5% of the average market value based upon certain restrictions intended to protect and preserve the original corpus of the endowment.

In May 2007, the OCCF received a direct gift of \$250,000 to establish the Pauline Morrison Ledbetter Fund to benefit OKCMOA. At the direction of the donor, this gift established an acquisitions endowment fund whereby two-thirds of the earnings of the funds are available for the purchase of art and sculpture for the Museum and the remaining one-third of earnings reinvested in the endowment. Because OCCF retains variance power over these funds and the gift was made directly to OCCF, the endowment is not recorded in the statement of financial position of OKCMOA. By approval of OCCF, the expendable balance in the Pauline Morrison Ledbetter Fund was \$12,771 at June 30, 2009, and is recorded in grants and accounts receivable in the consolidated statements of financial position. There was no balance expendable in the Pauline Morrison Ledbetter Fund at June 30, 2008.

In December 2008, the Museum established an endowment agreement with the OCCF to establish a permanent endowment named "Carolyn A. Hill Collections Endowment" for the purpose of supporting acquisitions for the Museum's collections. Under the terms of this agreement, the annual distribution from the fund will generally be 5% of the average market value based upon certain restrictions intended to protect and preserve the original corpus of the endowment.

## **Note 8 – Fair Value Measurements**

During 2009, the Museum adopted the framework for measuring fair value in accordance with accounting standards that establishes a fair value hierarchy based on the observability of inputs used to measure fair value.

These inputs are summarized in the three broad levels listed below:

- Level 1 quoted prices in active markets for identical securities.
- Level 2 other significant observable inputs (including quoted prices for similar securities).
- Level 3 significant unobservable inputs (including the Museum's own assumptions in determining the value of investments).

The inputs or methodology used for valuing securities are not necessarily an indication of the risk associated with investing in those securities.

The following table sets forth by level, within the fair value hierarchy, the Museum's assets at fair value as of June 30, 2009:

	Level 1	Level 2	Level 3	Total
Cash and equivalents Equity investments	\$ 995,453 5,226,532	\$ -	\$ -	\$ 995,453 5,226,532
Fixed income securities	-	4,120,390	-	4,120,390
Beneficial interest in assets held at OCCF <sup>(2)</sup>		2,659,450	-	2,659,450
Total assets at fair value	\$ 6,221,985	\$6,779,840	\$ -	\$13,001,825

The following table sets forth by level, within the fair value hierarchy, the Plan's assets at fair value as of June 30, 2008:

Level 1	Level 2	Le	vel 3	Total
\$ 1,281,692 6,211,776	4,376,642	\$		\$ 1,281,692 6,211,776 4,376,642 2,967,296
\$ 7,493,468	\$7,343,938	\$		\$ 14,837,406
	\$ 1,281,692 6,211,776	\$ 1,281,692 \$ - 6,211,776 - 4,376,642 - 2,967,296	\$ 1,281,692 \$ - \$ 6,211,776 - 4,376,642 - 2,967,296	\$ 1,281,692 \$ - \$ - 6,211,776 - 4,376,642 - - 2,967,296 -

<sup>(2)</sup> See Note 7 for description of these assets measured at fair value.

### Market volatility

The global credit and liquidity crisis that began in 2008 had a significant adverse impact on the reported fair values of the Museum's investments at June 30, 2009. The worldwide crisis continues and financial markets continue to be uncertain and volatile. The timing of an economic recovery fueling a recovery in world financial markets is not predictable. As a result, it is at least reasonably possible that the fair values of the Museum's investments will be materially affected in the near term.

# Note 9 – Property, Plant and Equipment

Property, plant and equipment consists of the following at June 30 at cost:

	2009	2008
Land Building and improvements Furniture and fixtures	\$ 61,586 20,627,806 1,391,472	\$ 61,586 20,627,806 1,310,695
Equipment	1,179,382	1,029,488
Accumulated depreciation	23,260,246 (5,266,484) \$ 17,993,762	23,029,575 (4,486,938) \$ 18,542,637

# Note 10 – Temporarily and Permanently Restricted Net Assets

Temporarily restricted net assets are available for the following purposes at June 30:

	2009	2008
Film endowment Programming Art education	\$ - 248,260	\$ 61,309 107,037 234,905
Art acquisition	70,240	194,216
General Museum endowment	1,611,627	1,978,149
Employee retirement	230,934	295,457
Building maintenance endowment	2,979,468	3,541,263
Other	-	(14,329)
	\$ 5,140,529	\$ 6,398,007

Permanently restricted net assets are designated for the following purposes at June 30:

	2009	2008
Film endowment	\$ 636,136	\$ 614,741
Art education endowment	750,350	500,000
Capital campaign-Museum endowment	5,796,264	5,796,264
Museum operations	307,840	307,840
Art acquisition	1,221,579	1,005,014
	\$ 8,712,169	\$ 8,223,859

As described in Note 6, the investment income on the Thatcher Hoffman Smith Film Endowment and the Sarkeys Foundation Arts Education Endowment can be expended for the stated purposes of each endowment. The investment income and unrealized gains on the Museum Endowment can be expended for general Museum operations. For the year ended June 30, 2009, there was no interest income earned on permanently restricted endowments. For the year ended June 30, 2008, interest income net, of related investment expenses of \$41,047, was earned on permanently restricted endowments.

# Note 11 – Donor Restricted and Board Designated Endowments

# **Board** interpretation

The Board of Trustees has interpreted state law as requiring the preservation of the fair value of the gifts of the donor-restricted endowment funds unless explicit donor stipulations specify otherwise. To meet that objective, the Museum's endowment investment, management and distribution policies require that the corpus, meaning the fair value of the original and subsequent gifts as of the gift date, be maintained in perpetuity, with the earnings available to support the Museum's ongoing operations and programs.

State law allows the Board to appropriate or accumulate so much of an endowment fund as the Museum determines is prudent for the uses, benefits, purposes, and duration for which the endowment is established. The law requires the Board to prudently consider, if relevant, the general economic conditions, possible effect of inflation or deflation, expected total return, other resources of the institution, and the institution's investment policy.

# Return objectives, risk parameters, strategies and spending policy

The principal goal of the Museum's investment program is to administer and invest funds received from donors in a prudent manner. The financial objective for the Museum's endowment funds is governed by guidelines specific to each separate investment portfolio. The overall financial objective is to maximize the risk-adjusted investment return while maintaining adequate levels of liquidity. The Museum relies on a total return strategy in which investment returns are achieved through both capital appreciation (realized and unrealized) and current yield (interest and dividends). Risk of large losses is minimized by a diversified asset allocation. The current investment allocation of 55% equities and 45% fixed income, with quarterly performance reviews, is expected to achieve the long-term return objectives within prudent risk constraints.

Under the Investment Policy, the total return on investments is expected to exceed a benchmark consisting of the appropriate percent of the Standard & Poor's 500 Index and the Shearson Lehman Government Bond Index that matches the equity and fixed income diversification of the portfolio over an average period of five consecutive years. The total return, after fees, from all unrestricted equity securities should equal or exceed the total return on the Standard & Poor's 500 Index over a period of five consecutive fiscal years.

Under the Museum's endowment distribution policy, the amount available for appropriation each year is 5% of the average market value of the endowment at the end of each of the last 12 calendar quarters, provided that the appropriation would not cause the remaining market value of the endowment fund to be less than the corpus. This policy is expected to allow for real growth in addition to building the endowments through new gifts and return on investment.

Endowment net asset composition by type of fund as of June 30, 2009:

	Unrestricted	Temporarily Restricted	Permanently Restricted	Total
Donor-restricted endowment funds Board-designated endowment funds	\$ (729,280) 2,395,307	\$ 3,206,401	\$ 7,515,590	\$ 9,992,711 2,395,307
Total funds	\$ 1,666,027	\$ 3,206,401	\$ 7,515,590	\$12,388,018

Changes in endowment fund net assets for the year ended June 30, 2009, consist of the following:

	Unrestricted	Temporarily Restricted	Permanently Restricted	Total
Endowment fund net assets, beginning	ф. 1. 01 <b>2. 7</b> 00	Φ 2 052 572	Ф. <b>7. 2</b> 10 045	Ф 12 002 026
of year	\$ 1,812,509	\$ 3,852,572	\$ 7,218,845	\$ 12,883,926
Adjusted endowment fund net assets investment return:				
Investment income	187,774	192,473	-	380,247
Net depreciation	(1,077,538)	(598,912)	-	(1,676,450)
•	<u> </u>			<u> </u>
	922,745	3,446,133	7,218,845	11,587,723
Contributions	-	-	46,745	46,745
Appropriation of endowment assets for expenditure	(496,923)	-	-	(496,923)
Transfers to operating funds	240,205	(240,205)	-	-
Transfers to create board-designated				
endowment funds	1,000,000	-	-	1,000,000
Transfers to create investment fund	-	250,473	-	250,473
Transfers to permanent fund <sup>(3)</sup>		(250,000)	250,000	
Endowment fund net assets, end of				
year	\$ 1,666,027	\$ 3,206,401	\$ 7,515,590	\$ 12,388,018

<sup>(3)</sup> Historically, this fund has been classified as a temporarily restricted fund, however, in 2009 the Museum received further direction from the donor, resulting in this fund being reclassified as a permanently restricted fund as of June 30, 2009.

Endowment net asset composition by type of fund as of June 30, 2008:

	Unrestricted	Temporarily Restricted	Permanently Restricted	Total
Donor-restricted endowment funds Board-designated endowment funds	\$ 192,771 1,619,738	\$ 3,852,572	\$ 7,218,845	\$ 11,264,188 1,619,738
Total funds	\$ 1,812,509	\$ 3,852,572	\$ 7,218,845	\$ 12,883,926

Changes in endowment fund net assets for the year ended June 30, 2008, consist of the following:

		Temporarily	Permanently	
	Unrestricted	Restricted	Restricted	Total
Endowment fund net assets, beginning of year Adjusted endowment fund net assets	\$1,748,170	\$ 4,331,174	\$ 7,210,445	\$13,289,789
investment return:				
Investment income	198,612	165,478	-	364,090
Net depreciation	(524,186)	(405,154)	-	(929,340)
	1,422,596	4,091,498	7,210,445	12,724,539
Contributions Appropriation of endowment assets for	691,913	-	8,400	700,313
expenditure	(540,926)	-	-	(540,926)
Transfers to operating funds	238,926	(238,926)	-	
Endowment fund net assets, end of year	\$1,812,509	\$ 3,852,572	\$ 7,218,845	\$ 12,883,926
Jour	\$1,01 <b>2</b> ,507	\$ 5,05 <b>2</b> ,57 <b>2</b>	\$ 7,210,015	\$ 12,003,720

From time to time, the fair value of assets associated with individual donor restricted endowment funds may fall below the level that the donor or state law requires the Museum to retain as a fund of perpetual duration. In accordance with accounting principles, deficiencies of this nature that are reported in unrestricted net assets were \$729,280 and \$29,425 as of June 30, 2009 and 2008, respectively. These deficiencies resulted from unfavorable market fluctuations that occurred shortly after the investment of new permanently restricted contributions and continued appropriation for certain programs that was deemed prudent by the Board of Directors.

#### **Note 12 – Allocation of Expenses**

OKCMOA allocates salaries and wages based on actual staff position. Administrative expenses are allocated to each area based on an estimate of usage. All remaining expenses are allocated based on actual expenditures for the function.

# **Note 13 – Employee Benefits**

The Museum maintains a 403(b) Employee Salary Reduction Plan (the 403(b) Plan) which allows employees to make savings contributions with pre-tax dollars. All full-time OKCMOA employees over age 18 are eligible to participate. Under the 403(b) Plan, the Museum does not make any contributions on behalf of participants. In addition, it is the intent of the parties that the 403(b) Plan will not constitute an employer pension benefit plan as defined in the Employee Retirement Income Security Act of 1974.

In 2006, the Museum solicited contributions to enhance retirement benefits for its employees. During 2009 and 2008, the Museum did not receive any pledges in support of this program. At June 30, 2009 and 2008, \$4,000 and \$44,983, respectively, of these pledges are included in grants and contributions receivable with restrictions (see Note 5).

Effective January 1, 2006, the Museum established the Oklahoma City Museum of Art 457(b) Deferred Compensation Plan (the 457(b) Plan), which is intended to provide deferred compensation primarily for a select group of management and highly compensated employees covered by the 457(b) Plan. Eligible participants may make elective deferrals and the Museum, upon approval of the Board of Trustees, may make employer contributions. During the years ended June 30, 2009 and 2008, the Museum approved elective deferrals of \$66,876 and \$65,030, respectively, to the 457(b) Plan.

Effective January 1, 2007, the Museum established the Oklahoma City Museum of Art 401(k) Retirement Plan (the 401(k) Plan), which is offered to all employees of the Museum and the Café. Employees who have completed one year of credited service (as defined) and are at least 21 years of age are eligible to participate in the 401(k) Plan. In addition to employee elective deferrals into the 401(k) Plan, the Museum may make a matching contribution at the discretion of the Board of Trustees. Matching and other contributions by the Museum vest gradually over a six-year period. All reasonable expenses incurred in administering the 401(k) Plan are paid out of the principal or interest of the 401(k) Plan assets. The Museum may pay any such expenses of the 401(k) Plan at its discretion. During the years ended June 30, 2009, and 2008, the Museum approved matching or other retirement contributions of \$73,036 and \$63,284, respectively, to the 401(k) Plan.

#### Note 14 – Museum of Art Café

Under the Café's operating statement, all costs and expenses of the Café's operations are the responsibility of the Café. However, if the Café incurs operating costs in excess of revenues from its operations (measured on a cash basis), the Museum may advance funds to the Café. In 2009 and 2008, operating costs did not exceed revenues; therefore, it was not necessary for the Museum to advance the Café funds.

## Note 15 – Commitments

During the years ended June 30, 2009 and 2008, the Museum entered into contractual agreements with certain art exhibit leasing organizations for future exhibits. Exhibit lease commitments for the years ending June 30, 2010 and 2011, are \$37,500 and \$28,800, respectively. The Museum is soliciting contributions and other sources of support to fund these commitments.

# **Note 16 – Subsequent Event**

In August 2009, Museum Parking, LLC, a wholly-owned subsidiary of the Museum, entered into an agreement to purchase a tract of land in the vicinity of the Museum's building currently functioning as a parking facility. The purchase price of the property was \$835,000 plus a \$50,000 season sponsorship to the seller. The Museum has obtained financing through a local bank. The promissory note for \$835,000 matures October 1, 2012, with interest payable monthly at the 30 day LIBOR rate plus 2.5%.

In addition, Management has evaluated all subsequent events occurring since June 30, 2009 through October 29, 2009, the date of the independent auditors' report. There have been no subsequent events that would require changes to the accompanying financial statements or disclosures therein.



# CONSOLIDATING SCHEDULE – STATEMENT OF FINANCIAL POSITION INFORMATION

June 30, 2009

	Museum	Café	Eliminating Entries	Total
Assets				
Cash	\$ 1,719,613	\$ 136,398	\$ -	\$ 1,856,011
Grants and accounts receivable	34,855	25,818	(16,299)	44,374
Inventory	255,541	54,063	_	309,604
Prepaid expenses and other assets	581,102	16,160	-	597,262
Other restricted cash	710,287	_	_	710,287
Grants and accounts receivable with restrictions	306,613	-	-	306,613
Investments	526,529	-	(159,432)	367,097
Investments with restrictions	9,975,278	-	-	9,975,278
Beneficial interest in assets held by OCCF	2,659,450	-	-	2,659,450
Property, plant and equipment, net	17,962,488	31,274	_	17,993,762
Total assets	\$ 34,731,756	\$ 263,713	\$ (175,731)	\$ 34,819,738
Liabilities and Net Assets				
Liabilities:				
Accounts payable	\$ 54,145	\$ 39,666	\$ (16,299)	\$ 77,512
Accrued liabilities	 131,237	22,458	_	153,695
Total liabilities	185,382	62,124	(16,299)	231,207
Net assets:				
Unrestricted	20,693,676	201,589	(159,432)	20,735,833
Temporarily restricted	5,140,529	-	(10), (02)	5,140,529
Permanently restricted	8,712,169	_	-	8,712,169
Total net assets	34,546,374	201,589	(159,432)	34,588,531
Total net assets	 54,540,574	201,307	(139,432)	J <del>1</del> ,300,331
Total liabilities and net assets	\$ 34,731,756	\$ 263,713	\$ (175,731)	\$ 34,819,738

# CONSOLIDATING SCHEDULE – STATEMENT OF ACTIVITIES AND CHANGES IN NET ASSETS INFORMATION

# Year ended June 30, 2009

	Managemen	C-C	Eliminating	T-4-1
D	Museum	Café	Entries	Total
Revenues, Gains and Other Support				
Contributed income:	¢ 1.402.564	¢.	¢	¢ 1.402.564
Individuals	\$ 1,492,564	\$ -	\$ -	\$ 1,492,564
Corporate and other	633,960	-	-	633,960
Allied Arts	356,488	-	-	356,488
Grants and foundations	1,248,550	-	-	1,248,550
	3,731,562	-	-	3,731,562
Fundraising events	333,687	-	-	333,687
Memberships	437,425	-	-	437,425
Admissions	782,032	-	-	782,032
Museum store sales	386,322	-	-	386,322
Museum of Art Café sales	-	1,233,080	-	1,233,080
Museum of Art Café catering sales	-	248,968	-	248,968
In-kind donations	62,257	-	-	62,257
Miscellaneous	252,052	1,962	(86,025)	167,989
Investment income	646,533	-	-	646,533
Net realized losses on investments	(2,041,390)	-	-	(2,041,390)
Total revenues, gains and other support	4,590,480	1,484,010	(86,025)	5,988,465
Expenses				
Programming	3,269,745	-	-	3,269,745
Museum store	378,788	-	-	378,788
Museum of Art Café	· -	1,438,414	(86,025)	1,352,389
Management and general	983,473	-	-	983,473
Fundraising and development	709,395	-	-	709,395
Security, building and grounds	903,196	-	-	903,196
Art accessioned	588,373	-	-	588,373
Depreciation	751,816	27,729	-	779,545
Total expenses	7,584,786	1,466,143	(86,025)	8,964,904
Change in net assets	(2,994,306)	17,867	-	(2,976,439)
Net assets, beginning of year	37,540,680	183,722	(159,432)	37,564,970
Net assets, end of year	\$ 34,546,374	\$ 201,589	\$ (159,432)	\$ 34,588,531