Our mission is to enrich lives through the visual arts.
The Oklahoma City Museum of Art is a reflection of our community. In Oklahoma City, our strong civic values create public institutions that resonate with energy and ambition. This Museum continues to grow through the vision and generosity of a community committed to creating an extraordinary legacy for future generations. This year has been an exceptional one for us. In this report, you’ll see how our community has demonstrated its deep dedication to building the permanent collection and its support of our programs and planning for the future.

Exhibitions are our primary means of interacting with our community and the response was enthusiastic. *Matisse in His Time* attracted tens of thousands of visitors from throughout the country and all over the world. With the ambitious goal of presenting an encyclopedic offering of art history, our special exhibitions included: *Sacred Words: The Saint John’s Bible and the Art of Illumination*, *The Modernist Spectrum*, *The Unsettled Lens*, and *After the Floating World: The Enduring Legacy of Japanese Woodblock Prints*. Significantly, a majority of special exhibitions are now presented from our permanent collection or organized in collaboration with other institutions.

The many dedicated financial supporters are listed in the last section of this report. Their resources ensure that the Oklahoma City Museum of Art will continue to serve our community now and in the future. We thank you for your support and look forward to seeing you often in the coming year.
“The Museum’s exhibitions and programming have been integral to this new energy. It is a great time to be part of the Oklahoma City Museum of Art.”

J. Edward Barth
Accessions to the Permanent Collection


Gift of the Christian Keesee Collection, 2016

Canadian photographer and filmmaker Stan Douglas relies on the vocabulary of documentary photography to question the accuracy of historical narratives. While researching his film, Pursuit, Fear, Catastrophe: Ruskin, B.C., 1993, Douglas created a series of ten Kodacolor location photographs that depict the hydroelectric dam in Ruskin, British Columbia, and its surroundings. The text included in the portfolio provides an introduction to the role of musical accompaniments in film, as well as a history of the District of Ruskin.

The uninhabited landscapes from Douglas's portfolio act as visual reminders of the controversial events that led to the mysterious, 1929 disappearance of a Japanese-Canadian worker. The stillness of the images carry the tension of the town’s controversial xenophobic past, while the places themselves serve as silent witnesses. Douglas's photographs establish a sense of uncertainty and suspense—not unlike the work of playwright Samuel Beckett, who is a great source of inspiration for the artist.
Renowned artist Paul Reed co-founded the Washington Color School, a late fifties/early sixties Washington, DC-based movement that emphasized the use of pure color in forming shapes and creating depth and movement in a painting. Throughout his prolific career, Reed often worked repeatedly on a single sample image or format, as a means to systematically explore issues of transparency and the interplay of surface and light. Reed devoted himself to the shaped canvas—the painting as an object inhabiting space—with more consistency than his Washington Color peers. *Step* combines the capacity of color to generate depth with the ability of the shaped canvas to carve a presence into its surrounding space. The optical illusion created explores the concept of modular repetition introduced by minimalist sculptor Donald Judd, which Reed investigated both on canvas and steel sculpture.

Gift of the Kirkpatrick Center Affiliated Fund of the Oklahoma City Community Foundation, 2017

Ueda Hiroshi was born in 1876 in Fukoka Prefecture, Japan. In keeping with the widespread Japanese custom of adult adoption, he was integrated into his teacher’s family and given the new name of Yoshida Hiroshi. He went on to become a well-established landscape painter in the Western art tradition inspired by the English painters J.M.W. Turner and John Constable, and the French Impressionists.

Hiroshi was deeply appreciative of the ukiyo-e tradition and keenly aware of its influence upon European and American artists. In his mid-forties, he turned his attention from painting to the medium of the woodblock. He fastidiously oversaw all the complicated steps to creating a finished print—sometimes even carving the woodblocks himself. Hiroshi pioneered technical innovations that allowed him mastery over fine details and created tonal palettes that captured mood, the time of day, and rendered a three-dimensional effect.

Hiroshi’s depictions of water and its reflective properties are among his most evocative and beautiful works. Among shin hanga landscape artists, Yoshida Hiroshi is in a class unto himself. His prints were very popular and were regularly exhibited in the West. These and other exhibitions financed his many trips abroad and gave him the opportunity to choose exotic foreign locales as subject matter. Approach to Agra No. 3 is one such work, presenting the lustrous Taj Mahal and the surrounding palace fortifications, behind a line of travelers crossing the desert on camelback.
Accessions to the Permanent Collection
7/1/2016 – 6/30/2017

EUROPEAN ART GIFTS

GIFTS OF THE FAMILY OF GENE AND BETTE BINNING:

William Gawin Herdman, British, 1805–1882
The Market Place, Minchinhampton, n.d.
Oil on canvas
2016.065

Benno Friedrich Tormer, German, 1804–1859
The Laurel Tribute, n.d.
Oil on canvas
2016.066

MODERN AND CONTEMPORARY ART GIFTS

GIFTS OF THE CHRISTIAN KEESEE COLLECTION:

Lucy Hogg, Canadian, b. 1957
Study for Gilles #1, 1994
Study for Gilles #2, 1994
Study for Gilles #3, 1994
Study for Gilles #4, 1994
Oil on linen
2016.007–2016.010

William Perehudoff, Canadian, 1918–2013
AC-99-30, 1999
Oil on canvas
2016.011

Greg Edmonson, Canadian, b. 1960
Vestiage XII, 2000
Glazed oil on canvas
2016.013

Ian Wallace, Canadian, b. 1943
Avenue of Trees, Westkapelle, 1990
Photolaminate, acrylic and oil on canvas
2016.015

Renée Van Halm, Canadian, b. 1949
Bedroom Scene | Sister, 1999
Bedroom Scene | Mrs. Robinson, 2000
Bedroom Scene | Ben, 1999
Bedroom Scene | Lily, 1999
Bedroom Scene | Eileen II, 1999
From the series Closed Set Acrylic and gouache on paper 2016.016–2016.020

Judith Berry, Canadian, b. 1961
Woman Digging and Rabbits, 2000
Rabbit Jumping Hay Bale, 2000
Oil on canvas
2016.021, 2016.022

David Craven, Canadian, 1946–2016
Red Banquette, 2001
Mixed media on canvas
Door Jamb, 2001
Acrylic on canvas
2016.023, 2016.024

Douglas Walker, Canadian, b. 1958
Untitled #400, 2002
Oil on paper
2016.046

Barbara Astman, Canadian, b. 1950
Present Tense, 2005–6
Mixed media installation comprised of 18 suspended toy flashlights and digital transparencies
2016.058

GIFTS OF THE PAUL AND ESTHER REED TRUST:

Paul Reed, American, 1919–2015
Satellite Painting No. 26, 1963
No. 17A, 1965
No. 18H, 1965
Upstart XXXXIII, 1965
Inside Out VIII, 1966
Coherence VII, 1966
Emertop A, 1967
Tapeka, 1967
Marmara III, 1968
Step, 1968
Gilport D XI, 1971
Alpha XII, 1995
Rho X, 1995
Phi IX, 1995
Korane, 1998
Acrylic on canvas
2017.045–2017.056;
2017.066–2017.069

PURCHASES

PURCHASES WITH FUNDS FROM THE BEAUX ARTS SOCIETY FUND FOR ACQUISITIONS AND THE PAULINE MORRISON LEDBETTER COLLECTIONS ENDOWMENT:

Mon Levinson, American, 1926–2014
FIFO (Fade In Fade Out), 1966
Lateral Flow, 1966
Oil on canvas
2016.059, 2016.060

Reginald Neal, American, 1909–1992
Eight of a Maze – Blue and White, 1965
Hexagon Group (Red and Black), 1965
Intersection, 1966
Lithograph and Plexiglas constructions
2016.061–2016.063

Tadasky (Tadasuke Kuwayama), American, born Japan 1935
C-182, 1965
Acrylic on canvas
2016.064

PHOTOGRAPHY GIFTS

GIFTS OF THE CHRISTIAN KEESEE COLLECTION:

Morley Baer, American, 1916–1995
Linda Conner, American, b. 1944
Goodwin Harding, American, b. 1947
Tom Millea, American, 1944–2015
John Sexton, American, b. 1953
Don Worth, American, 1924–2009
Published by Portfolio Editions, Oklahoma City
California Landscapes, 1984
Portfolio of 12 gelatin silver prints
2016.002

Published by Canadian Photographic Portfolio Society, Vancouver
Accompaniment to a Cinematographic Scene: Ruskin B.C., 1992
Portfolio of 10 chromogenic prints
2016.003

Angela Grauerholz, German, b. 1953, active in Canada
Published by Canadian Photographic Portfolio Society, Vancouver
 Là tout n’est qu’ordre et Beauté (There, everything is but order and beauty), 1998
Portfolio of 10 gelatin silver prints
2016.004
Pilár de la Fuente, Mexican, b. 1972
Camila, 2002
Color photograph 2016.047
Roy Arden, Canadian, b. 1957
Self Portrait with Camera, 1981–5
Cibachrome print 2016.048
Stan Denniston, Canadian, b. 1953
from as far away as hope (still), 2003
hope (still), 2003
Chromogenic prints on Crystal Archive paper 2016.049, 2016.050
Lori Newdick, Canadian, b. 1968
Lady Lipstick, 2001
Bully, 2001
Floatin’ Foxee, 2001
The Swedish Pimple, 2001
Classic No. 7, 2001
Super Suspending Rogue, 2001
From the series Lure
Chromogenic prints, face-mounted on Plexiglas 2016.052–2016.057

PRINTS AND DRAWINGS

GIFTS OF THE CHRISTIAN KEESEE COLLECTION:

Cathy Daley, Canadian, b. 1955
Untitled, 1997
Pastel on vellum 2016.012
Evon Macdonald, Canadian, 1905–1972
Untitled 25 (Soft Plane), n.d.
Ink on paper 2016.014
Michael Snow, Canadian, b. 1929
Five after Three, 1955
A Frieze of Dancing Figures, 1955
Ink on paper
Insect Shadow Drawing
Photograph, 1993

Mixed media 2016.025, 2016.026; 2016.045
Perry Franck, Canadian
The Insistence of Breathing, 1999
Laser output and screenprint 2016.051

GIFTS OF THE KIRKPATRICK CENTER AFFILIATED FUND OF THE OKLAHOMA CITY
COMMUNITY FOUNDATION:

Yoshida Hiroshi, Japanese, 1876–1950
Niagara Falls, 1925
Jungfrau, 1925
Kitadake and Manotake, 1928
Hakubayari, 1929
Fujyama – First Light of the Sun, 1926
In the Botanical Garden, 1926
Hirakawa Bridge, 1929
Kiso River, 1927
Chikugo River, 1927
Unsendake, 1927
Snow in Kashiwabara, 1927
Sleigh, 1927
Deer in Kasuga, 1928
At the Mirror, 1927
Portrait of a Boy, 1927
Noon Day's Rest – Numazaki, 1927
Hollyhock, 1927
Kumoi Cherry Trees, 1926
Hodakayama after Rain, 1927
Numazaki Pasture, 1928
Sea of Cloud, 1928
Rapid, 1928
Evening in Venice, 1928
Moon Light in Acropolis, 1928
Kajiyashiki, 1929
Autumn in Hakkodasen, 1929
Itoigawa in the Morning, 1929
Itoigawa in the Evening, 1929
Fuji from Gotemba, 1929
Konoshima, 1930
Harbor of Tomonoura, 1930
Morning at Abuto, 1930
Calm Wind, 1937
Kinoe, 1930
Approach to Agra No. 3, 1932
Wisteria Garden, 1935
Shakuji Temple, 1937
Way to the Kasuga Shrine, 1938

Woodblock prints 2017.001–2017.038
Kawase Hasui, Japanese, 1883–1957
The Yama Temple, Yamagata, 1941
Mountain Lily, 1947
The Yama Temple, Yamagata, 1941
Itō Shinsui, Japanese, 1899–1948
Morning after Snow, 1939
Woodblock print 2017.041
Kobayakawa Kiyoshi, Japanese, 1899–1948
Lipstick, 1931
Expression of Eyes, 1931
Woodblock prints 2017.042, 2017.043

GIFTS OF THE PAUL AND ESTHER REED TRUST:

Paul Reed, American, 1919–2015
231763, 1976
Ink and pastel on paper 42486, 1986
Gouache on paper 121286, 1986
Gouache and photograph collage on paper 52886, 1986
Gouache and photograph collage on paper 731881, 1988
Gouache on paper 91488, 1988
Gouache on paper 618891, 1989
Gouache on paper 72894, 1989
Gouache on paper 1031895, 1989
Gouache on paper 2017.057–2017.065
Our Mission

THE OKLAHOMA CITY MUSEUM OF ART ENRICHES LIVES THROUGH THE VISUAL ARTS.

OUR VALUES

Offering experiences with the visual arts that are deeply engaging and of the highest quality.

Assuring that creativity and innovation are cultivated, demonstrated, and rewarded.

Placing a priority on accessibility and inclusiveness so that everyone feels welcome.

Working diligently to maintain the trust that donors and the community place in the Museum.

Modeling integrity throughout our programs and experiences.
THE MUSEUM’S SIX STRATEGIC INITIATIVES

Increasing dramatically the level and breadth of community participation in the Museum by focusing closely on the visitor experience.

Enhancing the scope and quality of the permanent collection, exhibitions, and film program.

Extending and deepening learning and engagement through the Museum.

Engaging new donors and investors in the Museum.

Initiating a major campaign, tied to the 75th anniversary of the Museum (2020) to achieve significant gains in the endowment and core investments.

Investing in institutional capacity to sustain a talented, committed team, provide the tools and infrastructure for productivity, and assure a more resilient and robust business model.

The Museum’s 2015-2018 strategic plan was made possible by a generous grant from the Inasmuch Foundation.
# By the Numbers

**By the Numbers**

**JULY 1, 2016-JUNE 30, 2017**

<table>
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<tr>
<th>Category</th>
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<td>Short Programs Screened</td>
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<tr>
<td>Film Screenings</td>
<td>395</td>
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<tr>
<td>Outreach Programs Offered</td>
<td>115</td>
</tr>
<tr>
<td>Outreach Visitors Served</td>
<td>1,852</td>
</tr>
</tbody>
</table>
Matisse Impact

VISITORS TO Matisse IN HIS TIME

50 STATES, DISTRICT OF COLUMBIA, PUERTO RICO

13 FOREIGN COUNTRIES
Australia, Brazil, Canada, Denmark, France, Germany, India, Italy, Japan, Mexico, Netherlands, Sweden, UK

62,175*
TOTAL ATTENDANCE
*includes galleries, programs, tours, special events, film

749
AVERAGE DAILY VISITORS

$240,702
MERCHANDISE SALES

$5,588,235
TOTAL ECONOMIC IMPACT

112
SCHOOL GROUP TOURS

2,005
CHILDREN

408
ADULT + SENIOR TOURS

4
SOLD OUT PUBLIC TOURS

158
ATTENDEES

“Matisse’s Windows”
PUBLIC LECTURE BY
MICHAEL J. ANDERSON, PHD

90
ATTENDEES

25,000
ACTIVITY SHEETS TAKEN BY
VISITORS TO HOMES, SCHOOLS, AND COMMUNITY CENTERS

1,054
NEW MEMBERS DURING
Matisse IN HIS TIME

Oklahoma City, Edmond, Moore, Yukon, Midwest City, Ada, Norman, Bartlesville, Chickasha, Stillwater, Piedmont, Tulsa, as well as Kansas, Texas, and Florida
2016-2017
A CLOSER LOOK
A MEMBER’S STORY: CHARLOTTE ROSE
FILM SOCIETY: CHARTER MEMBERSHIP
INASMUCH FOUNDATION SPOTLIGHT
I want to be an artist.
Creating an acrylic painting or clay pot for the first time can be a big milestone in a child’s life.

The Oklahoma City Museum of Art understands the importance of art making in a child’s development and strives to create inspiring and enriching opportunities for OKCMOA members and the community. We’re always thrilled to receive encouraging feedback from students, parents, and caregivers when we’ve met that goal.

Four-year-old Charlotte Rose has been a faithful participant in OKCMOA’s family workshops since she was old enough to hold a paintbrush. Her grandmother, Linda Collado, is a Museum member who enjoys bringing Charlotte to the Museum for art classes, meals at the Museum Cafe, Drop-in Art, and exploring the galleries.

“She loves coming for the classes and for the galleries,” says Linda. “She is the only child I know of who recognizes the works of Fabergé and Chihuly and can say their names!”

Charlotte’s bond with teaching artist Natasha Millard, who taught at OKCMOA for eight years, reminds us that gentle guidance in any educational setting is just as important as the subject matter.

Charlotte, who is home schooled through Epic Charter School, was asked to draw what she wanted to be when she grew up. She drew a picture of her teacher, Ms. Natasha.

Linda says Ms. Natasha and the entire staff have made Charlotte “feel like a welcome part of the Museum family.”

Through OKCMOA’s spring and summer camps, family workshops, youth classes, and new Babies at the Museum program – all of which are more accessible through membership – children and families are enriching their lives through the visual arts.

Experiences like these can only be made possible through the generosity of our members and donors.

“My heartfelt thanks goes to all of you at OKCMOA for providing classes for children as young as my granddaughter,” says Linda. “She is my little museum buddy, and all of you are an integral part of making that happen.”
ALLAN AND BILLIE ATTENDING A FILM SOCIETY FUNCTION.

FILM SOCIETY MEMBERS AT EVENTS.
Billie Lee Nees and Allan Montgomery are both Film Society Charter Members and Sustainers. Thanks to members such as Billie Lee and Allan, OKCMOA’s Film Society was able to thrive during the first year of this exciting new opportunity to engage members with Oklahoma City’s premier art house cinema.

WHY DID YOU DECIDE TO BECOME A FILM SOCIETY CHARTER MEMBER?

Billie Lee: We initially became Charter Members of the Film Society to support the Museum and for us to have the opportunity to meet film enthusiasts. A benefit of our membership is that we look at the film schedule more frequently, watch more trailers, and see more movies at the Museum.

WHAT HAS BEEN YOUR FAVORITE FILM SOCIETY EVENT?

Allan: Our favorite Film Society event so far has been the screening of “Lady Bird” with an Oscar conversation with Michael Anderson and his friend Matt Singer.

HOW OFTEN DO YOU ATTEND FILM SCREENINGS AT THE MUSEUM?

Billie Lee: In addition to the Film Society events, we will probably see at least twelve more movies this year.

WHY ARE YOU PROUD TO SUPPORT OKCMOA?

Billie Lee: We are proud to support the Museum because of its history of continued growth in Oklahoma City. We feel that the Museum is looking to the future by providing opportunities for everyone, from young children to seniors, so they may have hands-on experiences with art.

WHICH MEMBER BENEFITS DO YOU ENJOY MOST?

Allan: We really enjoy the Friends’ and Sustainers’ receptions and lectures where we have the opportunity to meet other people who share our passion for art. Some become more than just acquaintances; they become our museum friends. The lectures add so much to viewing the works in the exhibits.

WHY WOULD YOU RECOMMEND THE MUSEUM?

Billie Lee: The Museum has a rich history and a renowned collection that needs to be maintained and appreciated. That requires funding through membership and exposure. We recommend the Museum by taking as our guests, people who have never visited the Museum; and in conversation, sharing our experiences with friends in hopes that they will want to become members with us.

IF YOU COULD TELL A FRIEND JUST ONE THING ABOUT OKCMOA, WHAT WOULD IT BE?

Billie Lee: One thing that we tell friends is that the Museum is an amazing visual learning experience that changes with every visit and that we always leave happy and more informed.
Inasmuch Foundation Spotlight

MATISSE IN HIS TIME

OKCMOA is forever grateful for the community support for the 2016 exhibition, Matisse in His Time: Masterworks of Modernism from the Centre Pompidou, Paris. The exhibition was made possible by a grant from Inasmuch Foundation in honor of its founder Edith Kinney Gaylord’s 100th birthday. Bob Ross, President and CEO of Inasmuch Foundation, reflected on one of OKCMOA’s most highly attended exhibitions and the importance of supporting the arts in Oklahoma.

HOW DOES THE WORK OF INASMUCH FOUNDATION SUPPORT ORGANIZATIONS SUCH AS THE MUSEUM IN THE COMMUNITY?

Bob Ross: Inasmuch Foundation funds broadly in the areas of community enhancement, education, and health and human services. It is our mission to lessen suffering and enhance and improve communities around Oklahoma through our grant-making.

WHY DOES INASMUCH SUPPORT THE MUSEUM WITH AN ANNUAL GIFT?

BR: Inasmuch Foundation prioritizes giving annually to the Oklahoma City Museum of Art as we feel the Museum is critical to the fabric of our community. Whether it is exposure to the arts, entertainment or children’s programming, visitors to Oklahoma City and families who live here all enjoy interacting with the various exhibits and experiences at the Museum.

CAN YOU TELL US ABOUT A SPECIFIC MUSEUM EXHIBITION OR PROGRAM THAT IS PARTICULARLY MEMORABLE OR IMPORTANT TO INASMUCH FOUNDATION?

BR: The Matisse exhibition at the Oklahoma City Museum of Art will always be especially memorable to the Board of Directors, Advisory Committee, and staff of Inasmuch Foundation as it commemorated our founder, Edith Kinney Gaylord’s 100th birthday.

ONE OF THE PROGRAMS THAT IS FUNDED THROUGH THE INASMUCH FOUNDATION’S ANNUAL GIFT IS THE YELLOW BUS BRIGADE, WHICH PROVIDES FREE ADMISSION FOR ALL OKLAHOMA K-12TH GRADE STUDENTS AND THEIR CHAPERONES, AS WELL AS TRAVEL AND SUBSTITUTE TEACHER FEE REIMBURSEMENT. HOW DOES THE MISSION OF THE INASMUCH FOUNDATION CONNECT WITH YOUR INVESTMENT OF THIS PROGRAM?

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BR: Several times each year, we receive thank you letters from students around the state who have visited the Oklahoma City Museum of Art funded by the Yellow Bus Brigade on a school field trip. Many of them express appreciation for the Museum visit but also amazement at visiting Oklahoma City and a downtown with real skyscrapers for the first time. At Inasmuch Foundation, we believe in serving vulnerable families and making life better for all Oklahomans. Providing a student’s first glimpse of and experiences in Oklahoma City through a field trip to the Museum is an effective and special way for Inasmuch Foundation to reach rural Oklahoma.

THE MUSEUM CELEBRATES NOT ONLY YOUR PHILANTHROPIC SUPPORT, BUT ALSO YOUR LEADERSHIP ON OKCMOA’S BOARD OF TRUSTEES. WHY DO YOU INVEST YOUR TIME IN THE MUSEUM AS A BOARD MEMBER? HOW DOES BEING ON OUR BOARD HELP FULFILL YOUR PHILANTHROPIC AND COMMUNITY INTEREST?

BR: Inasmuch Foundation invests approximately $20 million into Oklahoma’s nonprofit community annually. It is exciting to me personally to partner with community leaders and treasured institutions like the Oklahoma City Museum of Art to leverage that investment. Serving as a Board Member, I have done everything from fundraising for the Museum to enjoying the Museum Cafe on a regular basis. As a Board Member, linking the Oklahoma City Museum of Art with critical nonprofit and for-profit partners in Oklahoma and around the world is incredibly rewarding.

HOW IS THE MUSEUM IMPORTANT TO THE VITALITY OF ARTS AND CULTURE IN OKLAHOMA CITY?

BR: Americans for the Arts tells us “US cultural destinations help grow the US economy by attracting foreign visitor spending. In 2015, 29 percent of overseas visitors went to an art gallery or museum, while 16 percent attended a concert, play, or musical during their visit, per the International Trade Commission in the Department of Commerce. Arts destinations help grow the economy by attracting foreign visitor spending—effectively making the arts an export industry.” The Matisse exhibition brought record-breaking numbers into the Oklahoma City Museum of Art regionally, nationally, and internationally proving locally that the arts are not only for our appreciation and education, but also a large economic engine for our City.
Financial Statements
FISCAL YEAR 2016/17

WITH REGARD TO THIS REPORT

The growth in revenue reported for this fiscal year is a result of outstanding exhibitions and programming. We are pleased to report this trend will continue in parallel to these efforts.

The operation of the Museum is an act of stewardship taken with great reverence and responsibility to manage everything that is entrusted to our care.

Our commitment to increase efficiencies in operation and transparency in reporting will ensure this storied institution and its resources are available and accessible for present and future generations.
Operating Balance Sheet

**ASSETS**

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<td>Cash</td>
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<tr>
<td>Other Current Assets</td>
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<td>Investments</td>
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<td>Property and Equipment, net</td>
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**Total Assets** 40,535,924

**LIABILITIES AND NET ASSETS**

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**Total Liabilities** 995,583

**Net Assets**

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<td>Temporarily Restricted</td>
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<td>Permanently Restricted</td>
<td>9,368,838</td>
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**Total Net Assets** 39,540,341

**Total Liabilities and net assets** 40,535,924

Operating Income Statement

**OPERATING REVENUE**

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**Total Operating Revenue** 9,610,793

**EXPENSES**

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</tbody>
</table>

**Total Operating Expense** 9,316,591

**Net Operating Surplus** 294,202

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Richard H. Clements
Melinda and Paul Cox
John and Jane Crain
Carl and Susan Edwards
## Omelette Party

**VIVA LAS V-EGG-AS: THE 33RD ANNUAL OMELETTE PARTY FEATURED THE STARS BAND, DJ BRIAN SMITH OF CHAMELEON ENTERTAINMENT, GOURMET OMELETTES AND EGG-INSPIRED DISHES BY LOCAL RESTAURANTS AND CHEFS, PLUS AN ART RAFFLE SHOWCASING WORKS FROM LOCAL ARTISTS.**

---

### FRIDAY, MARCH 3, 2017

**7 PM-MIDNIGHT**

**CHEVY BRICKTOWN EVENTS CENTER**

**CHAIRS: CINDY FRIEDEMANN AND MATT THOMAS**

**CO-CHAIR: RACHEL MANN**

**MONEY RAISED**

**$149,000**

**NUMBER IN ATTENDANCE**

**965**

### HIGH ROLLER

Devon Energy Corporation
Leslie and Clifford Hudson
Inasmuch Foundation
OGE Energy Corporation
The Oklahoman Media Company
Nancy and George Records

### ALL IN

The Ann Lacy Foundation
Bank of America/Merrill Lynch
Beck Design
Michael and Martha Coffman
Comtech Design Print and Mail
Cory’s AV
Crawley Petroleum Corporation
Express Employment Professionals
Jason Hammonds and Steven Kuder
Vicki and David Hunt
Mr. and Mrs. Duke R. Ligon
Metro Technology Centers
Nemecek Interior Construction
OKC Friday
Dr. Rick and Lezel Safi
Richard Sias
SONIC, America’s Drive-In
VI Marketing and Branding
W Facial Aesthetics

### DOUBLE OR NOTHING

21c Museum Hotel
Accel Financial Staffing/ Meg Salyer
ADG, Inc.
American Fidelity Corporation
J. Edward Barth
Tina and Elby Beal
Dr. Shawnaree Lee Beeson
Therese Booth
Allen Brown
Betsy and Dub Brunsteter
Tracy and Tamara Carter
Ryan and Brooke Coe
Comtec Electronic Systems, Inc.
Janet and William R. Cook, II
Teresa Lee Cooper
Bill and Carol Davidson
Porter and Terri Davis
Fran and Gary Derrick
Downtown OKC, Inc.
Evolve Research
Merideth and David Ferris
Flintco, LLC
Diane Glenn and Jerry Stickel
The Honorable Jerome A. Holmes
Dr. Steve and Vanessa Hunholz
Becky and Warren Johnson
Lauren and Rich Johnson
Aaron and Jennifer Ketter
Jack Litherland
Kyle and Brooke Massie
Penny and John A. McCaleb
Cristina and George McQuistion
Virginia A. Meade
Virginia W. and James C. Meade

**Omelette Party**

**38**
Taylor and Lindsey Miles  
Michael and Lea Morgan  
Mark and Debbie Naifeh-Engel  
National Radio Rentals & Sales/  
Vicki and Fletcher Williams  
Michael and Lee Ann Nordin  
OESCO  
Catherine and Andrew Oster  
Page Concepts, Inc.  
Gus and Emily Pekara  
Bill and Niki Puffinbarger  
Tori and John Raines  
Matt and Cherish Ralls  
RK Hayes Management LLC  
Karma and Brett Robinson  
Judy and Greg Sellmyer  
Ralph and Marjie Shadid  
Drs. Paul and Amalia Silverstein  
Marty and Hoffie Smith  
Smith & Pickel Construction  
Curt Stamp  
Marnie and Clayton Taylor  
Mr. Matt Thomas and Mr. Brent Hart  
Anna and Jimmy Turnini  
Leo and Shannan Wideman  
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ADDITIONAL SUPPORT
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HEALING ARTS PRESENTING PARTNER

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Gifts Made 7/1/2016 – 6/30/2017

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110 events
405 Magazine
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Allied Arts
Charles S. Amis
Anthem Brewing
Aria/Sheraton Downtown
Randall Barnes
Jennifer Allen Barron
Belle Isle Brewing Co.
Bin 73
Rick Bewley
Tracey Bewley
Andrew Boatman
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American Tavern
Empire Slice House
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Tuttle Culinary Arts
Chef Bill Leib/Francis Tuttle
Culinary Arts
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Celia Saied Haddad
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Angela Jessup
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Keas Stainless Steel
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Jim Keffer
KOSU The Spy
Lake Hefner Golf Club Diner,
Chef Tom Lienke
La Oaxaqueña Bakery
Brent Learned
Marvin Lee
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Harolyn S. Long
Emily Madden
Marshall Brewing Company
Mary Eddy's Kitchen X Lounge
Cindy Mason
Rory McAllister
James E. McNellie's Public
House
Michelle Metcalfe
Ric Miller
Stacey D. Miller
Nicole Moan
Regina Murphy
Museum Cafe
Don Narcomey
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Broadcasting Company
Picasso Café
The Prairie Gypsies
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Company
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Remembering Ann Eggers
1935-2017

Ann Eggers joined the Museum staff in 2005 and quickly became an integral part of our team. She began by selling film tickets in the Samuel Roberts Noble Theater box office, then moved to the admissions desk where she was a familiar face for over a decade. Her leadership skills were impeccable; her efficiency unfaltering.
Ann led by example and when examples weren’t enough, she had notes. Her enthusiasm for documentation led her to compile training materials for all front-of-house positions. Many of these training guides are still in use today. Ann diligently followed all the rules, and often could be heard humorously informing visitors, “If you make jokes, we charge double.” The OKCMOA Team frequently sought out her “Ann-swers,” as she was never short on opinions and advice.

Ann was a great judge of character. Receiving Ann’s nod of approval became one of the highest compliments one could receive within the OKCMOA Visitor Services team. She encouraged her co-workers and “Museum Kids” to not only put their best foot forward, but to keep moving forward. Ann’s sign-off on all emails and phone calls has since become a Museum-wide mantra: “Onward!”

She had a deep passion for the arts. She was so moved by Lisa Hoke’s exhibition, *Come on Down,* she wrote to the artist to ask, “Can I learn, just a bit, to see art and beauty around me in everything I see?”

If you asked Ann, she would have told you the Museum is full of shining stars, but we know that it was her star that shined the brightest.

In the words of our dear friend and colleague, “Onward!”
Thank you

WE WISH TO EXPRESS OUR APPRECIATION TO THE MANY DONORS WHOSE SUPPORT ALLOWED THE MUSEUM TO ACHIEVE NEW HEIGHTS OF SUCCESS. FOR MORE INFORMATION ABOUT CHARITABLE GIVING OR MEMBERSHIP, PLEASE VISIT OKCMOA.COM OR SPEAK WITH SOMEONE IN OUR DEVELOPMENT DEPARTMENT.

As a privately-funded nonprofit institution, the Oklahoma City Museum of Art relies on the generosity of its friends and supporters to help support the cost of providing programs and services year-round to visitors from all fifty states and thirty foreign countries. We welcome your involvement through membership, program and fundraiser sponsorships, annual fund giving, and volunteerism.

Donors can make charitable contributions to the Oklahoma City Museum of Art in a variety of ways.

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