

Annual Report

2016-2017







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Cover – Stan Douglas (Canadian, b. 1960). *Western Edge of the Dam below Hayward Lake* from *Accompaniment to a Cinematographic Scene: Ruskin B.C.*, 1992. Chromogenic print. Oklahoma City Museum of Art. Gift of the Christian Keesee Collection, 2016.003

Our mission is to enrich
lives through the visual arts.



From our President and Board Chair

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.

J. Edward Barth
J. Edward Barth
Chair, Board of Trustees

E. Michael Whittington
E. Michael Whittington
President and CEO

A photograph of a gallery space with several people viewing a collection of colorful, abstract art. The art consists of numerous small, framed pieces featuring bold, stylized patterns and colors like pink, blue, yellow, and black. In the foreground, a woman with dark hair and a grey cardigan stands with her arms crossed, looking at the art. Next to her, a man with glasses and a plaid shirt also looks at the art. In the center, a woman in a black top and a yellow skirt with a large floral pattern is smiling and talking to a man in a white shirt and khaki shorts. Another woman is partially visible behind him. The floor is light-colored wood, and the walls are white.

“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

OKCMOA IS HONORED TO HAVE RECEIVED MAJOR GIFTS FROM THE CHRISTIAN KEESEE COLLECTION, PAUL AND ESTHER REED TRUST, AND KIRKPATRICK CENTER AFFILIATED FUND OF THE OKLAHOMA CITY COMMUNITY FOUNDATION. THESE WORKS ADD TO THE BREADTH OF OKCMOA'S DIVERSE COLLECTION, HELPING TO MAINTAIN THE MUSEUM AS ONE OF THE PREMIER COLLECTING INSTITUTIONS IN CENTRAL OKLAHOMA. HERE WE LOOK BACK AT SOME OF THE MOST IMPORTANT ACQUISITIONS OF 2016-2017.

Stan Douglas Canadian, b. 1960. *Western Edge of the Dam below Hayward Lake* from the portfolio *Accompaniment to a Cinematographic Scene: Ruskin, B.C.*, 1992. Chromogenic print.

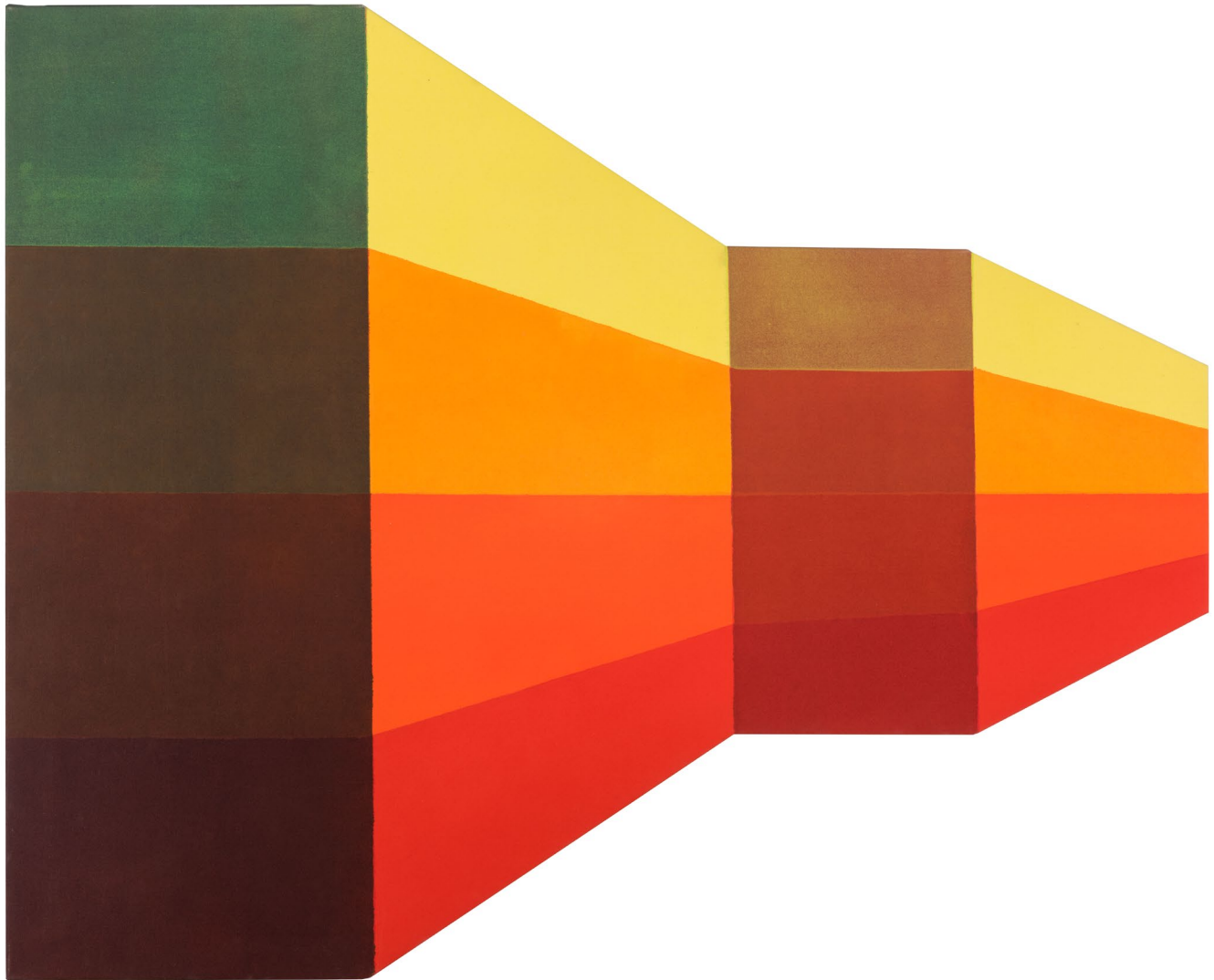
Gift of the Christian Keesee Collection, 2016

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 Kodachrome 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.





Paul Reed, American, 1919–2015. *Step*, 1968. Acrylic on canvas

Gift of the Paul and Esther Reed Trust, 2017

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.

Yoshida Hiroshi, Japanese, 1876-1950. *Approach to Agra No. 3*, 1932. Woodblock print.

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

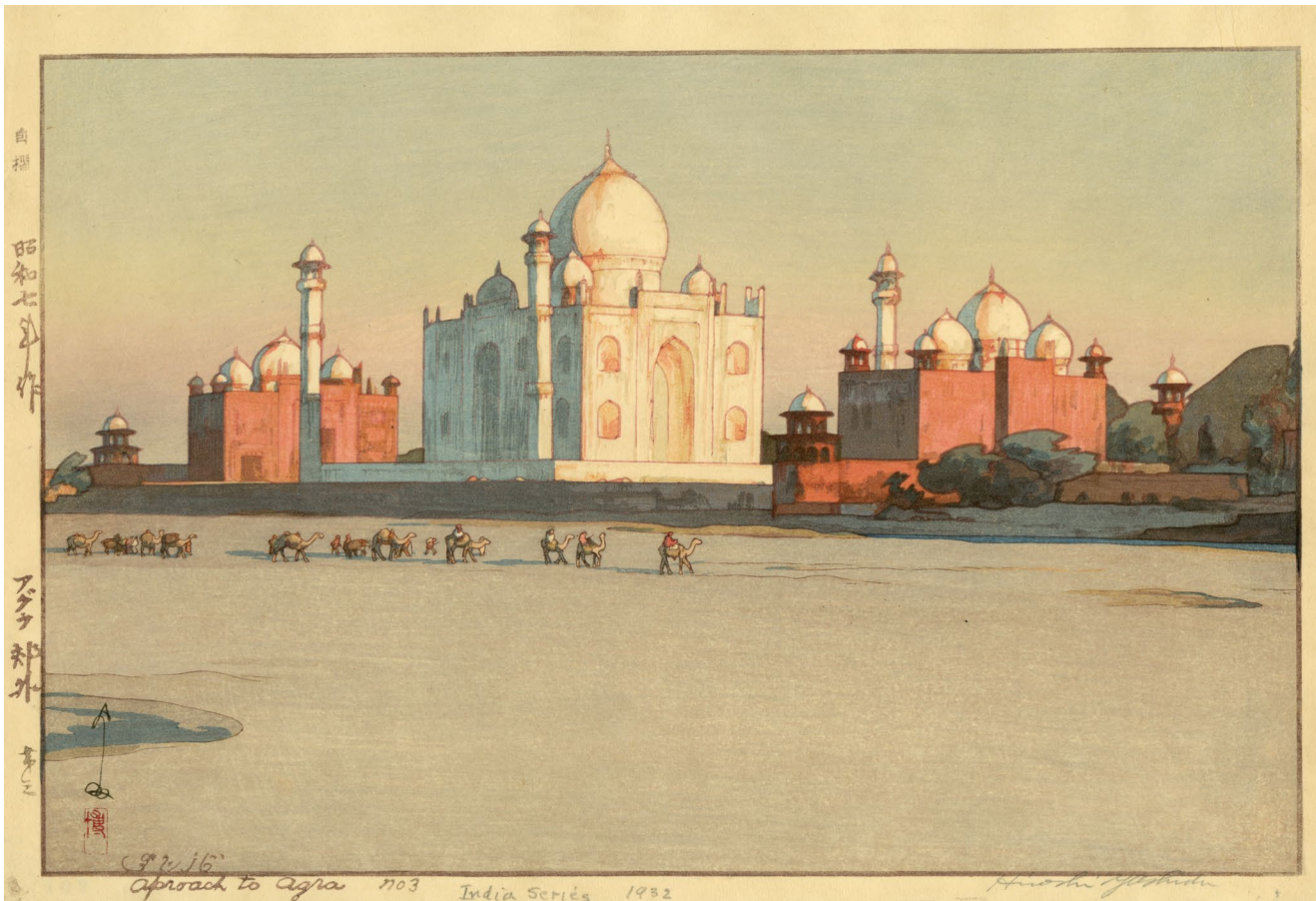
Ueda Hiroshi was born in 1876 in Fukoka Prefecture, Japan. In keeping with the widespread Japanese custom of adult adoption, he was integrated into his teacher's family and given the new name of Yoshida Hiroshi. He went on to become a well-established landscape painter in the Western art tradition inspired 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 Pehudoff, 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 | Lilly, 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
Interchange VII, 1966
Inside Out VIII, 1966
Coherence VIII, 1966
Emertop A, 1967
Topeka, 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
Plexiglas constructions
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

Stan Douglas, Canadian, b. 1960
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
Printed by Tim Clark, Canadian, b. 1945
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

Geoffrey James, Canadian, b. 1942
Published by Canadian Photographic Portfolio Society, Vancouver
La Campagna Romana (The Roman Campagna), 1991
Portfolio of 10 gelatin silver prints
2016.005

Ian Wallace, Canadian, b. 1943
Published by Canadian Photographic Portfolio Society, Vancouver
My Heroes in the Streets - Studies for Pictures on Canvas, 1986
Portfolio of 10 Ektacolor photographs mounted on lithographic paper
2016.006

Ambra Polidori, Mexican, b. 1954
Zapatista, 2000
Boy with Mattress, 2000
Digital prints, face-mounted on Plexiglas
2016.027, 2016.028

Angela Grauerholz, German, b. 1953, active in Canada
From the series Privation, 2001
6 chromogenic prints
2016.029–2016.034

Paul Lacroix, Canadian, 1929–2014
Self Portrait, n.d.
Chromogenic print
2016.035

William Eakin, Canadian, b. 1952
Cherry, 2001
Lucky, 2001
Ice Bear, 2001
Love, 2001
Lemon, 2001
Bear, 2001
Snow White, 2001
Drewrys, 2001
KIK, 2001
From the series *Bottle Cap*
Pigment jet prints
2016.036–2016.044

Pilar 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

GIFTS OF THE CHRISTIAN KEESEE COLLECTION:

Cathy Daley, Canadian, b. 1955
Untitled, 1997
Pastel on vellum
2016.012
Evan 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
Fujiyama – 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 Hakkodasan, 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

Woodblock prints
2017.039, 2017.040, 2017.044
Itō Shinsui, Japanese, 1898–1972
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
6188910, 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

JULY 1, 2016-JUNE 30, 2017

122,688
VISITOR ATTENDANCE

66
CLASSES, CAMPS, WORKSHOPS
OFFERED

465
CLASS/CAMP/WORKSHOP
ATTENDANCE

260
SCHOOL TOURS

9,040
SERVED ON SCHOOL TOURS
7,486 students and
1,554 chaperones/teachers

49
DOCENTS

2,928
VOLUNTEER HOURS
SERVED BY DOCENTS

18,504
TOTAL FILM ATTENDANCE

125
UNIQUE FILMS SCREENED

4
SHORT PROGRAMS SCREENED

395
FILM SCREENINGS

115
OUTREACH PROGRAMS OFFERED

1,852
OUTREACH VISITORS SERVED
OUTREACH PARTICIPANTS



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

72
ADULT + SENIOR TOURS

408
ADULTS + SENIORS

Oklahoma City, Edmond, Moore, Yukon,
Midwest City, Ada, Norman, Bartlesville,
Chickasha, Stillwater, Piedmont, Tulsa, as
well as Kansas, Texas, and Florida

4
SOLD OUT PUBLIC TOURS

90
ATTENDEES

"MATISSE'S WINDOWS"
PUBLIC LECTURE BY
MICHAEL J. ANDERSON, PHD

158
ATTENDEES

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

1,054
NEW MEMBERS DURING
MATISSE IN HIS TIME

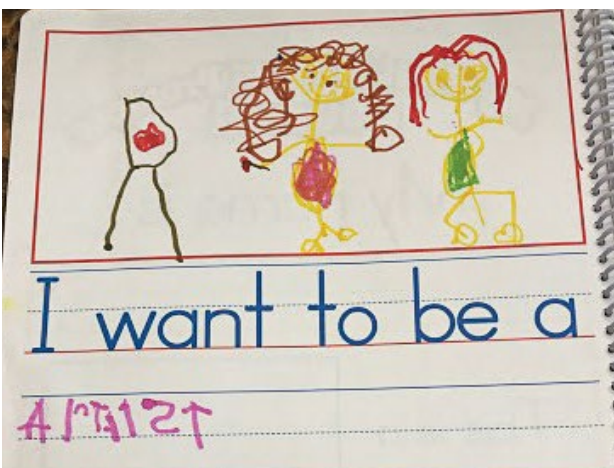




2016-2017

A CLOSER LOOK

A MEMBER'S STORY: CHARLOTTE ROSE
FILM SOCIETY: CHARTER MEMBERSHIP
INASMUCH FOUNDATION SPOTLIGHT





A Member's Story

CHARLOTTE ROSE

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.

Film Society

CHARTER MEMBERSHIP

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?





Matisse in His Time Exhibition Sponsors

PRESENTING PARTNER

Inasmuch Foundation,
in celebration of Edith
Kinney Gaylord

THE PICASSO CIRCLE

Anonymous
Nancy and George Records

THE DERAIN CIRCLE

Mrs. Jeaneen Naifeh, in
memory of Robert Z. Naifeh
Oklahoma City Convention &
Visitors Bureau

THE MODIGLIANI CIRCLE

Bank of Oklahoma
J. Edward Barth
J.P. Morgan Private Bank
Virginia W. and James C.
Meade
The Meinders Foundation
Oklahoma Humanities Council
Jennifer and James Weinland

THE LÉGER CIRCLE

Sharon and John R. Bozalis, MD
Clements Foods Foundation
The Honorable Jerome A.
Holmes
Penny and John A. McCaleb
Charles L. Oppenheim
Transit Advertising, Inc.

THE GRIS CIRCLE

Karen and Robert F. Browne
Comtech Design Print and Mail
Cox Communications
Ann Felton Gilliland,
in honor of Jeaneen Naifeh
Christian K. Keese
Virginia A. Meade
Caroline and Guy Patton
Roshan Pujari
Manda and Mark Ruffin

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.

OKLAHOMA 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.



45% Contributed
36% Earned
7% Fundraising Events
11% Endowment Distributions
1% Other Income



30% Programming
70% Other Operating Expense

Operating Balance Sheet

ASSETS		2016/17
Cash		3,367,168
Other Current Assets		762,019
Investments		22,155,323*
Property and Equipment, net		14,251,414
Total Assets		40,535,924
LIABILITIES AND NET ASSETS		2016/17
Current Liabilities		362,158
Long-term Debt		633,425
Total Liabilities		995,583
Net Assets		
Unrestricted		21,517,454
Temporarily Restricted		8,654,049
Permanently Restricted		9,368,838
Total Net Assets		39,540,341
Total Liabilities and net assets		40,535,924

Operating Income Statement

OPERATING REVENUE		2016/17
Contributed Income		4,348,294
Earned Income		3,462,112
Fundraising Events		709,259
Endowment Distributions		1,061,084
Other Income		30,044
Total Operating Revenue		9,610,793
EXPENSES		2016/17
Programming		2,827,165
Other Operating Expense		6,489,426
Total Operating Expense		9,316,591
Net Operating Surplus		294,202

*FROM FILE RE : ENDOWMENTS

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THE OKLAHOMA CITY MUSEUM OF ART IS THE PREMIER
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GIFTS MADE 7/1/2016 – 6/30/2017

Season Sponsorships support a broad spectrum of Museum activities – from exhibitions to events and programming.

Our Season Sponsors are critical to the success of the Museum.

For more information on Season Sponsorship, please contact our Director of Development, Kimberley Worrell, at (405) 278-8227.

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To make a gift to the OKCMOA Annual Fund, please visit okcmoa.com/donate or return your gift in the enclosed reply envelope.

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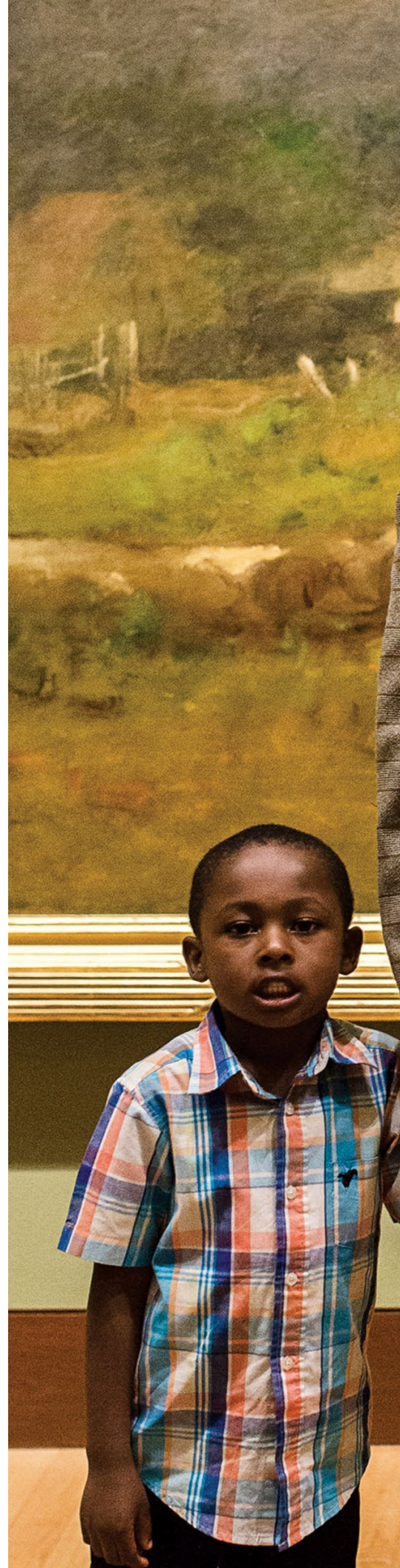
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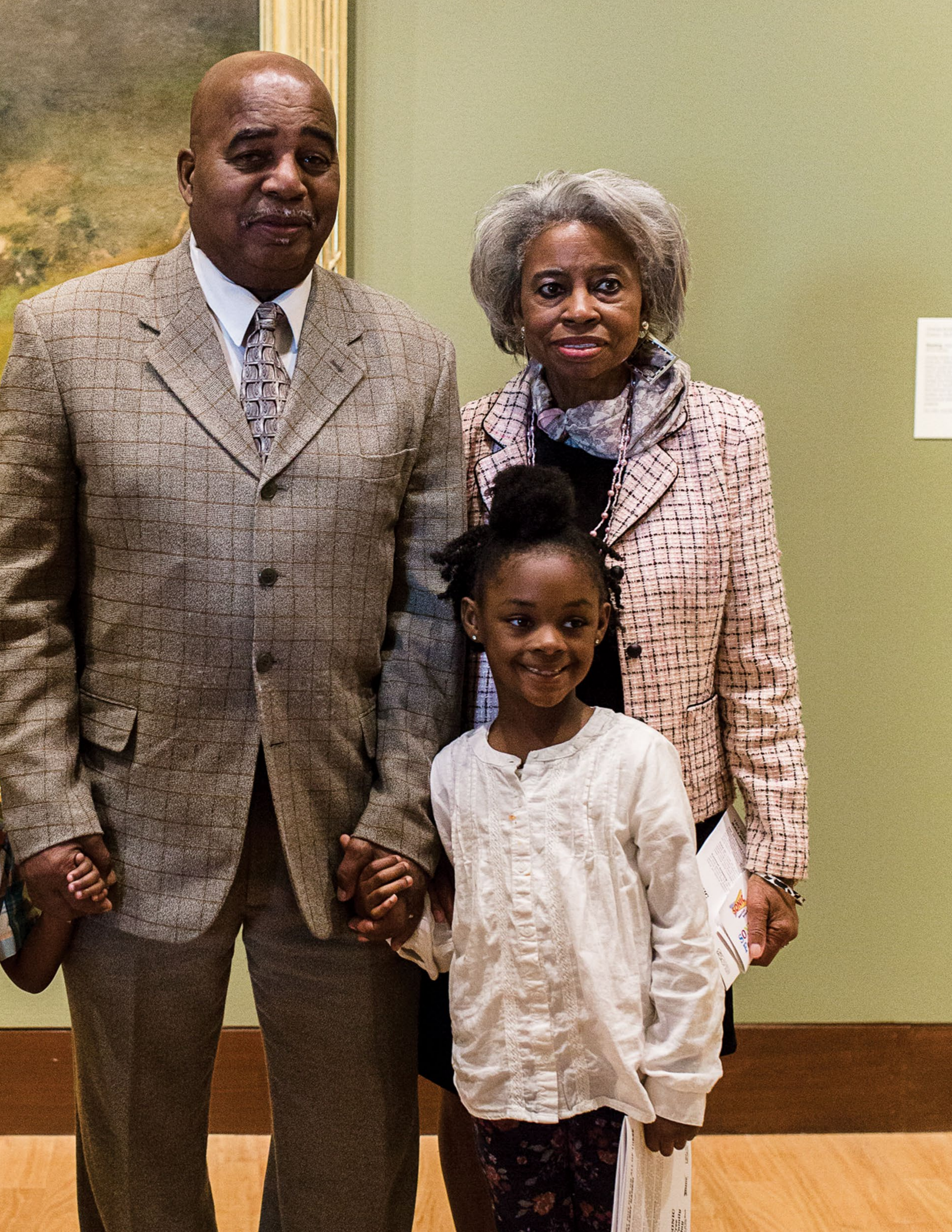
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ARTonTAP

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FRIDAY, SEPTEMBER 23, 2016

7-10 PM

OKLAHOMA CITY MUSEUM OF ART

PRESENTED BY



FEATURING HEINEKEN USA ROOF TERRACE BEER GARDEN

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\$69,000

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THE MUSEUM CELEBRATED THE SPIRIT OF CREATIVE RENEWAL AT ITS 41ST ANNUAL GALA.

FRIDAY, SEPTEMBER 9, 2016

7 PM-MIDNIGHT

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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

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MONEY RAISED

\$149,000

NUMBER IN ATTENDANCE

965

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VI Marketing and Branding
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UP THE ANTE

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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-swears," 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.

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