Our mission is to enrich lives through the visual arts.
From our President and Board Chair

Every year, the Oklahoma City Museum of Art is grateful to our donors, members, sponsors, and visitors for their continued support. It was an exciting year for the Museum with several historic gifts and acquisitions that will inspire visitors for years to come. We are proud to build on the legacy of our groundbreaking Matisse in His Time exhibition with a major new acquisition of 125 works by Paul Reed. This transformative gift from the Paul and Esther Reed Trust expands our strong collection of Post-War Abstraction and establishes this Museum as the definitive collection of Paul Reed’s legacy.

The Museum was privileged to showcase the work of Kehinde Wiley in Kehinde Wiley: A New Republic during the summer of 2017. We were energized by Mr. Wiley’s presence and his powerful presentation to our Season Sponsors and Sustainer members. Additionally, through unique programming and opportunities for free admission, we were able to serve almost 5,000 children including over 1,800 on school tours throughout the summer.

We were thrilled to host the immersive exhibition Apichatpong Weerasethakul: The Serenity of Madness in the spring of 2018. In keeping with our tradition of bringing the highest quality, most exciting contemporary artists to Oklahoma City, we were proud to be the only US location outside of Chicago and to share this exhibition with institutions in Hong Kong, Thailand, and the Philippines. As a result of this exhibition we were able to acquire Fireworks (Archives), a significant addition to our growing collection of art of the moving image.

Thank you again for your generous support this year. We look forward to welcoming you at the Museum soon.

With best wishes,

J. Edward Barth
Chair, Board of Trustees

E. Michael Whittington
President and CEO

“We were able to serve almost 5,000 children including over 1,800 on school tours throughout the summer.”

J. Edward Barth
Accessions to the Permanent Collection

OKCMOA is honored to have received major gifts from the Paul and Esther Reed Trust and D. Wigmore Fine Art. These works, and two significant museum purchases, 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 2017-2018.


Apichatpong Weerasethakul, Thai, b. 1970, Fireworks (Archives), 2014, Single-channel video (color, sound), two glass holofilm projection screens

Moving into the Moving Image

During the past year, the Oklahoma City Museum of Art has acquired its first two moving image works for exhibition in the Museum’s permanent collection galleries: Andy Goldsworthy’s Hedge crawl, dawn, frost, cold hands, Sinderby, England, 4 March 2014 (2014) and Apichatpong Weerasethakul’s Fireworks (Archives)(2014). Together they represent the extraordinary possibilities the comparatively new medium of the moving image presents for the visual arts.

The first, Hedge crawl... presents a painstaking, eight-minute performance by one of the greatest practitioners of environmental or land art, British artist Andy Goldsworthy. He is best known for his temporary landscape installations, created from leaves, twigs, ice, or whatever else is available in the natural world. Goldsworthy’s art, at times, lasts for only a moment or two, and for many is known only through photographs of the installations or the two films that have documented his unique process.

Goldsworthy’s Hedge crawl... which the artist’s daughter and collaborator filmed, records the middle-aged artist’s laborious climb, suspended in mid-air, through a long row of brambly hedges in late winter. The artist’s “performance” or artistic act would be lost to the world without this video documentation, and it is precisely the unedited depiction of time that gives this video meaning—along with the incredible physical effort required to complete the act. Something as simple as climbing from one side of the screen to the other becomes a matter of suspense and narrative, even as we empathize with the pain that we imagine Goldsworthy experiences.

The Museum’s second moving image acquisition, Apichatpong Weerasethakul’s Fireworks (Archives) explores a different, though no less essential, dimension of the young art form. In this work, a highlight from the Museum’s acclaimed 2018 special exhibition, Apichatpong Weerasethakul: The Serenity of Madness, we watch as two Thai actors explore a Buddhist monastery filled with animal folk statues. Shot at night by the world-famous filmmaker and artist, Fireworks (Archives) relies on the flickering light source of the title to illuminate what is otherwise hidden under the cover of night.

Weerasethakul is giving us many of the most fundamental aspects of moving image art, in their most distilled forms: light, space, sound, and of course, movement. Hedge crawl... gives the viewer a primitive, but powerful, form of story in Goldsworthy’s act. Fireworks (Archives) shows us what moving image can look like without even the smallest degree of story, narrated through a walk rather than a climb.

Hedge crawl... was purchased in October 2017, and Fireworks (Archives) June 2018. Both will be on view in 2019’s From the Golden Age to the Moving Image: The Changing Face of the Permanent Collection.
A Second Transformative Acquisition of Modern Art from Washington

In 1968, the Oklahoma City Museum of Art’s predecessor, the Oklahoma Art Center, made a purchase that forever changed the course of this Museum. Following the closure of Washington, D.C.’s first collecting institution dedicated to contemporary art, the Washington Gallery of Modern Art (WGMA), leaders of the Art Center purchased the entire collection of that institution for $110,000. Today, many of this city’s finest examples of Modern art come from that collection and were the focus of 2018’s celebratory exhibition, The New Art: A Milestone Collection Fifty Years Later.

One of the highlights of both the WGMA collection and The New Art exhibition, Paul Reed’s Number 17 (1964) was featured previously in the Museum’s exhibition, Matisse in His Time: Masterworks of Modernism from the Centre Pompidou, Paris in 2016. Following that exhibition, the Museum began a relationship with the Paul and Esther Reed Trust, which culminated in the gift of 125 works by Paul Reed to the Oklahoma City Museum of Art.

Paul Reed was one of the leading Washington Color painters, one of the first significant Modern art movements in the United States that was centered outside New York City. The WGMA collected No. 17 during the 1960s and featured it in their groundbreaking The Washington Color Painters exhibition in 1965.

Reed was a close friend to many others in the movement, especially OKCMOA artist Gene Davis, who was also recently featured in The New Art. To this day, the work of the Washington Color painters remains one of the most art-historically significant areas of the permanent collection.

This major new acquisition includes nearly fifty works from the 1960s, the period upon which the artist’s reputation continues to rest, and other examples from every period of the artist’s amazing career. Thanks to this truly transformative gift by the Paul and Esther Reed Trust, the Oklahoma City Museum of Art now possesses the definitive collection of Reed’s extraordinary art. The legacy of the WGMA acquisition lives on in this latest 125-work milestone collection.
Accessions to the Permanent Collection

JULY 1, 2017–JUNE 30, 2018

EUROPEAN ART
GIFTS
GIFT OF D. WIGMORE FINE ART:
Gardner Hale, American, 1894–1931, The Triumph of Washington, 1931, Oil on canvas
2017.070

MODERN AND CONTEMPORARY ART
GIFTS
GIFTS OF THE PAUL AND ESTHER REED TRUST:
Paul Reed, American, 1919–2015
328764, 1976
328765, 1976
415763, 1976
103784, 1978
830841, 1984
830842A, 1984
103865, 1985
51386, 1986
526864, 1986
103866, 1986
102186, 1986
723897, 1988
723897, 1988
616986, 1989
724892, 1989
82892, 1989
910891, 1989
823881, 1989
1038699, 1989
8491, 1991
Gouache on paper
Pastel on paper
2018.059–2018.071

PURCHASES
PURCHASE WITH FUNDS FROM THE PAULINE MORRISON LEDBETTER COLLECTIONS ENDOWMENT:
2017.071

PRINTS AND DRAWINGS
GIFTS
GIFT OF THE PAUL AND ESTHER REED TRUST:
Paul Reed, American, 1919–2015
328764, 1976
328765, 1976
415763, 1976
103784, 1978
830841, 1984
830842A, 1984
103865, 1985
51386, 1986
526864, 1986
103866, 1986
102186, 1986
723897, 1988
723897, 1988
616986, 1989
724892, 1989
82892, 1989
910891, 1989
823881, 1989
1038699, 1989
8491, 1991
Gouache on paper
Pastel on paper
2018.059–2018.071

PURCHASE WITH FUNDS FROM THE CAROLYN A. HILL COLLECTIONS ENDOWMENT AND THE MUSEUM ACQUISITION FUND:
Apichatpong Weerasethakul, Thai, b. 1970, Fireworks (Archives), 2014, Single-channel video (color, sound), two glass holofilm projection screens
2018.101


2018.001–2018.006
2018.092–2018.100

2018.059–2018.071
By the Numbers

JULY 1, 2017-JUNE 30, 2018

VISITORS TO KEHINDE WILEY: A NEW REPUBLIC
JUNE 17, 2017 - SEPTEMBER 10, 2017

48 STATES, DISTRICT OF COLUMBIA, PUERTO RICO
13 FOREIGN COUNTRIES
Australia, Austria, Brazil, Canada, Denmark, France, Germany, India, Israel, Italy, Netherlands, Switzerland, UK
29,857* TOTAL ATTENDANCE
*includes galleries, programs, tours, special events, film
409 AVERAGE DAILY VISITORS
$86,350.26 MERCHANDISE SALES
$2,867,997 TOTAL ECONOMIC IMPACT

64 SCHOOL GROUP TOURS serving
1,852 CHILDREN
298 CHAPERONES/TEACHERS

27 ADULT + SENIOR TOURS serving
426 ADULTS + SENIORS

26 UNIVERSITY TOURS serving
433 STUDENTS
57 FACULTY AND STAFF

5 GALLERY + STUDIO TOURS serving
24 STUDENTS
74 ADULTS

6 PUBLIC TOURS serving
115 ATTENDEES

ONE WORK MANY VOICES
3 PROGRAMS serving
112 ATTENDEES

251 NEW MEMBERS

92,044* VISITOR ATTENDANCE
68 CLASSES, CAMPS, AND WORKSHOPS OFFERED
605 CLASS, CAMP, AND WORKSHOP ATTENDANCE
206 SCHOOL TOURS
7,039 SERVED ON SCHOOL TOURS
5,986 students and 1,143 chaperones/teachers
45 DOCENTS

2,763 VOLUNTEER HOURS SERVED BY DOCENTS
19,435 TOTAL FILM ATTENDANCE
132 UNIQUE FILMS SCREENED
6 SHORT PROGRAMS SCREENED
383 FILM SCREENINGS
113 OUTREACH PROGRAMS OFFERED
2,619 OUTREACH VISITORS SERVED

*Does not include visitors for special events, or to the Museum Store or Museum Cafe.
2017-2018
A CLOSER LOOK
MEMBERS’ TESTIMONIALS: PHI NGUYEN,
REX AND ELIZABETH RICHARD (& BABY VERNETTE),
AND VICKI VANSTAVERN AND DON NARCOMEY
WHAT MADE YOU DECIDE TO BECOME A MEMBER OF THE OKLAHOMA CITY MUSEUM OF ART?

I have been a supporter of OKCMOA since I began working downtown in 2011. My office was a block away, and I enjoyed escaping to the Museum for lunch and wandering through the galleries. When the young patrons’ group, the Moderns, was founded in 2014, I immediately joined.

Since becoming involved with the Moderns, my appreciation and support for OKCMOA has continued to grow. Now, in addition to being a Sustainer member, I serve as Secretary/Treasurer and chair-elect on the Moderns Board as well as chair of the Chef Committee for one of the Museum’s longest-running fundraising events, Omelette Party. Supporting the Museum is one of my passions, and I’ve had the privilege of being involved in many ways.

WHAT MEMBER BENEFIT DO YOU APPRECIATE THE MOST, AND WHY?

As a Sustainer member, I find great value in the exclusive opportunities offered such as exhibition preview events and behind-the-scenes tours. I also use my member discount frequently at the Museum Store and Museum Cafe.

HOW FREQUENTLY DO YOU VISIT THE MUSEUM?

I make it a goal to visit at least once a month. However, when a new exhibition opens, I am often found there almost every day of opening week! The excitement and energy at the Museum and from the Museum staff during the openings is electric, and I can’t help but want to be a part of it.

DO YOU HAVE A STORY OR MEMORY TO SHARE ABOUT THE MUSEUM?

I love to bring my 80-year-old grandmother to the Museum. We usually begin with a light bite in the Museum Cafe, and then I guide her through the newest exhibitions. We have seen it so many times now, but I will never forget the first time my grandmother experienced the Chihuly exhibition. Her eyes were as big as saucers, and she exclaimed, “Wow!” at least a dozen times.

The Museum’s permanent Dale Chihuly: Magic & Light exhibition is a true treasure, and I am so proud to know Oklahoma City is home to one of the largest collections of Chihuly glass in the world. I get a thrill every time I have the privilege of sharing the exhibition with someone for the first time. The awe and wonder you feel walking among Chihuly’s work never goes away.

WHY DO YOU FEEL THE OKLAHOMA CITY MUSEUM OF ART IS IMPORTANT – TO YOU, YOUR FAMILY, OUR COMMUNITY?

OKCMOA is important to me on many levels. I believe a sign of every city’s greatness is its art museum. Oklahoma City and our community are so fortunate to have a high-caliber museum located in the urban core. OKCMOA contributes greatly to the vibrancy and cultural richness of downtown Oklahoma City and beyond.

Art transcends socioeconomic boundaries and limitations. OKCMOA understands the very real barriers to accessibility, and I am proud to support a museum that actively strives to make itself available and welcoming to our entire community. These efforts can be seen in action through SONIC Free Family Days, Babies at the Museum and Museum Playdate programs geared toward parents and their babies, and partnerships with NewView Oklahoma to provide arts programs to the blind and visually impaired.

WHAT’S THE OKLAHOMA CITY MUSEUM OF ART’S BEST-KEPT SECRET?

The Museum Store. Let’s be honest: Everybody loves a good gift shop. However, the Museum Store is so much more. Richard Bruner, the store manager, does a stellar job of curating the merchandise, providing Museum visitors with an eclectic, interesting, and diverse range of products. I especially adore Trevor Wayne’s lines of pop art originals, prints, mugs, and lapel pins. For me, the Museum Store is a one-stop shop for any gift — whether it’s OKCMOA-branded candles, Isabelle de Borchgrave paper jewelry, or Joe Stack’s mini steel-and-bronze sculptures.
WHAT MADE YOU DECIDE TO BECOME A MEMBER OF THE OKLAHOMA CITY MUSEUM OF ART?

We recently had our first child, and we wanted to take advantage of some of the great children’s programs the Museum offers, like Babies at the Museum. We figured we would be enjoying the Museum as a family often enough that the member discounts just made good economic sense.

WHAT MEMBER BENEFIT DO YOU APPRECIATE THE MOST, AND WHY?

Free regular admission is our favorite benefit. Because we aren’t paying admission each time we come to the Museum, visiting feels more casual and less like an event. We don’t pressure ourselves to stay for hours in order to “get our money’s worth.” Many times, we come in for 20 or 30 minutes just to get a quick fix. This is especially great for us as new parents, because if our daughter gets cranky, it’s no big deal to our pocketbooks to just leave and come back another day.

HOW WOULD YOU DESCRIBE YOUR IDEAL VISIT TO THE MUSEUM?

We like to come for a structured activity like Babies at the Museum or Third Thursday, and then stay to explore the exhibitions on our own.

HOW HAS THE OKLAHOMA CITY MUSEUM OF ART IMPACTED YOU?

Babies at the Museum has provided engaging activities and socializing opportunities for our daughter, as well as a warm atmosphere for us to meet other like-minded parents. We’ve also enjoyed the tours we’ve taken, which have given us a much greater depth of appreciation for the works at OKCMOA.

DO YOU HAVE A STORY OR MEMORY TO SHARE ABOUT THE OKLAHOMA CITY MUSEUM OF ART?

Rex: Elizabeth is from Richmond, Virginia, and we have noticed that many of the traveling exhibitions come from the Virginia Museum of Fine Arts in Richmond. This has often made visiting OKCMOA feel like a glimpse at home.
WHAT MADE YOU DECIDE TO BECOME MEMBERS OF THE OKLAHOMA CITY MUSEUM OF ART?

Vicki: I was honored to be chosen as the interior designer for the Museum’s current downtown building back in the early 2000s, so I naturally have a personal investment in its success. I had been attending exhibits and events at the fairgrounds and always enjoyed them. Getting to know the Museum staff and understanding their passion for making this Museum an important part of Oklahoma City life inspired me to be an active member.

Don: As an artist, I want to stay current in all the art happenings in Oklahoma City, and the Museum is a major player in that scene.

WHAT MEMBER BENEFIT DO YOU APPRECIATE THE MOST, AND WHY?

We truly love the James C. Meade Friends’ Lecture Series and the insights we gain for current exhibitions and art knowledge in general. It helps put things in perspective and gives added meaning to the exhibitions.

We always attend the special exhibitions and lectures, and we frequently enjoy dining in the Museum Cafe. When we have guests from out of town, the Museum is always a must-see.

HOW WOULD YOU DESCRIBE YOUR IDEAL VISIT TO THE OKLAHOMA CITY MUSEUM OF ART?

Listening to a lecture, touring the Museum galleries, visiting with friends, and then enjoying dinner at the Museum Cafe afterwards.

HOW HAS THE OKLAHOMA CITY MUSEUM OF ART IMPACTED YOU?

The Museum is a hub in Oklahoma City for meeting and getting to know like-minded people. Our closest friends are either artists or art-lovers, and we have met many people and developed friendships through Museum activities.

DO YOU HAVE A STORY OR MEMORY TO SHARE ABOUT THE OKLAHOMA CITY MUSEUM OF ART?

Vicki: Near the completion of construction, I was present the night the lights were first turned on the Eleanor Blake Kirkpatrick (Chihuly) tower in the lobby. It was so dramatic, it stopped traffic on I-40 where it could be seen from the distance!

ARE THERE PARTICULAR WORKS OF ART IN THE COLLECTION OR CURRENT/PAST EXHIBITIONS THAT ARE SPECIAL TO YOU? WHICH ONES, AND WHY?

The Chihuly exhibit is special to the Museum as a whole and to the community. It’s one of the Museum’s treasures and a draw for people visiting Oklahoma City.

WHY DO YOU FEEL THE OKLAHOMA CITY MUSEUM OF ART IS IMPORTANT – TO YOU, YOUR FAMILY, OUR COMMUNITY?

Don: In the 1980s, my mother lived at Sycamore Square just west of where the Museum is now. I did a painting of the view from her balcony depicting the Oklahoma City skyline, which included the current Museum site – at that time nothing more than the old Center Theatre. The current Museum is a major architectural contributor in what is now known as the Arts District.
The following are excerpts from audited financial statements.

### Consolidated Income Statement

**REVENUE**

| 2017/18 |  
|---------|---
| Contributed Income | 2,867,208 |
| Earned Income | 2,850,040 |
| Fundraising Events | 583,994 |
| Investment Income | 2,182,096 |
| Other Income | 58,849 |
| **Total Revenue** | **8,542,187** |

**EXPENSES**

| 2017/18 |  
|---------|---
| Programming | 5,188,377 |
| Other Expense | 3,209,982 |
| **Total Expense** | **8,398,359** |

**Net Surplus**

| 2017/18 |  
|---------|---
| **143,828** |

### Balance Sheet

**ASSETS**

| 2017/18 |  
|---------|---
| Cash | 1,715,744 |
| Other Current Assets | 1,211,879 |
| Investments | 23,986,158 |
| Property and Equipment, net | 13,719,641 |
| **Total Assets** | **40,633,422** |

**LIABILITIES AND NET ASSETS**

| 2017/18 |  
|---------|---
| Current Liabilities | 359,805 |
| Long-term Debt | 589,451 |
| **Total Liabilities** | **949,256** |
| Unrestricted | 20,117,842 |
| Temporarily Restricted | 10,197,486 |
| Permanently Restricted | 9,368,838 |
| **Total Net Assets** | **39,684,166** |
| **Total Liabilities and net assets** | **40,633,422** |

**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.
Donor Recognition

THE OKLAHOMA CITY MUSEUM OF ART IS THE PREMIER COLLECTING INSTITUTION IN CENTRAL OKLAHOMA THANKS TO THE GENEROSITY OF OUR DONORS, SPONSORS, AND PATRONS.

Season Sponsors

GIFTS MADE 7/1/2017 – 6/30/2018

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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ARTonTAP

DELECTABLES FROM LOCAL RESTAURANTS AND AN ARRAY OF OVER EIGHTY BEERS ARE FEATURED AT THIS FAVORITE FALL FUNDRAISER.

FRIDAY, OCTOBER 6, 2017
7-10 PM
OKLAHOMA CITY MUSEUM OF ART
PRESENTED BY OKLAHOMA BEER IMPORTS Featuring Heineken USA Roof Terrace Beer Garden

MONEY RAISED $58,000
NUMBER IN ATTENDANCE 738

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7 PM-MIDNIGHT
OKLAHOMA CITY GOLF & COUNTRY CLUB
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HONORARY CHAIRS: DRS. AMALIA MIRANDA AND PAUL SILVERSTEIN
LATE NIGHT CHAIRS: CARLY AND TIM SOWECKE
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$402,700
NUMBER IN ATTENDANCE
447

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“EGGSACPE TO PARADISE: THE 34TH 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 OVER 50 LOCAL ARTISTS.

FRIDAY, MARCH 2, 2018
7 PM-MIDNIGHT
CHEVY BRICKTOWN EVENTS CENTER
CHAIR: RACHEL MANN
MONEY RAISED
$121,600
NUMBER IN ATTENDANCE
865

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