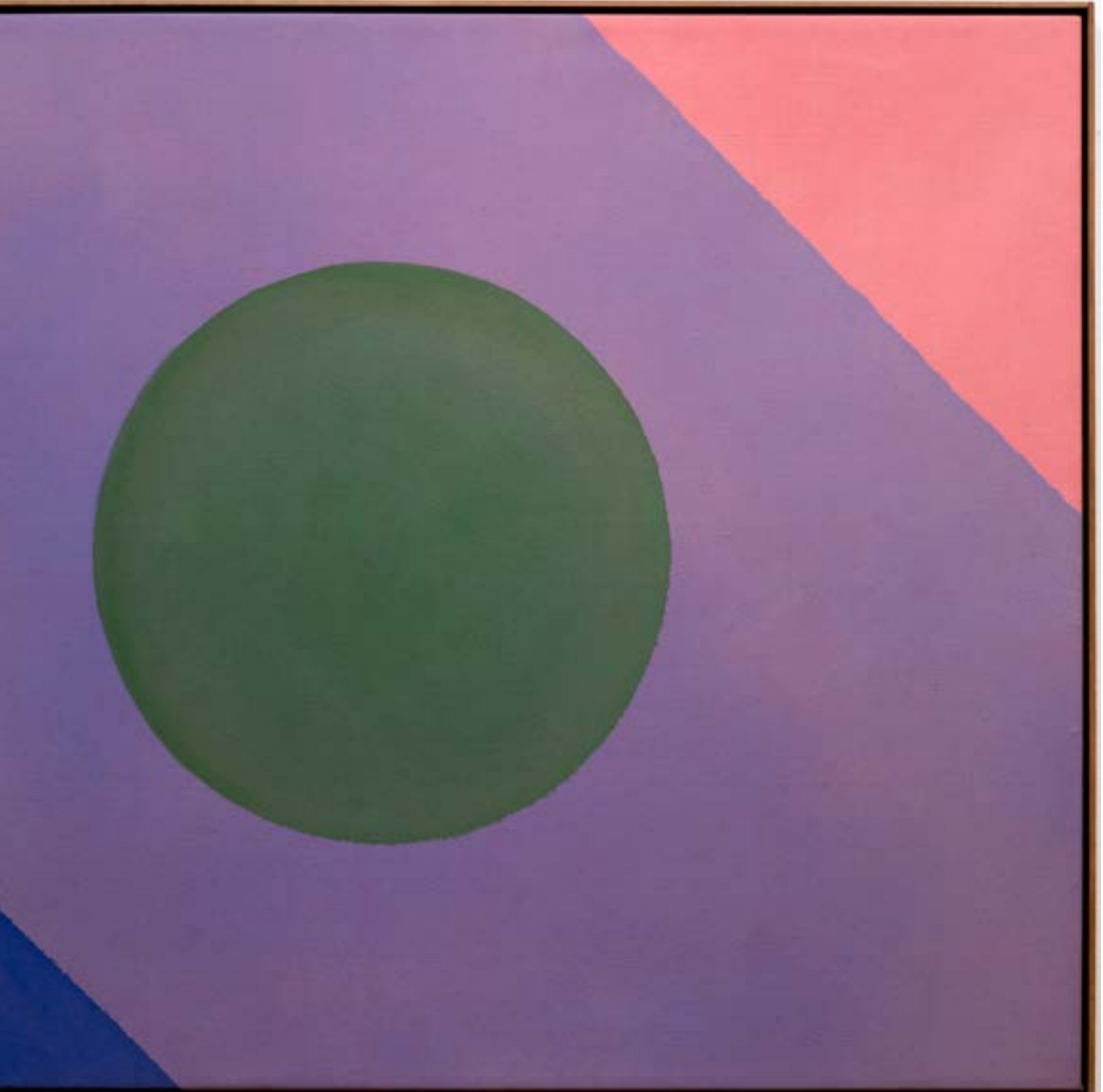


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# Annual Report

# 2017-2018





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Cover – Paul Reed (American, 1919–2015). *No. 27*, 1964. Acrylic on canvas.  
Oklahoma City Museum of Art. Gift of the Paul and Esther Reed Trust, 2018.014.  
© Paul and Esther Reed Trust. Photo: Joseph Mills

**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.

Andy Goldsworthy, British, b. 1956, *Hedge Crawl, Dawn, Frost, Cold Hands, Sinderby, England, 4 March 2014*, 2014, digital video (color, sound)

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.

If *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

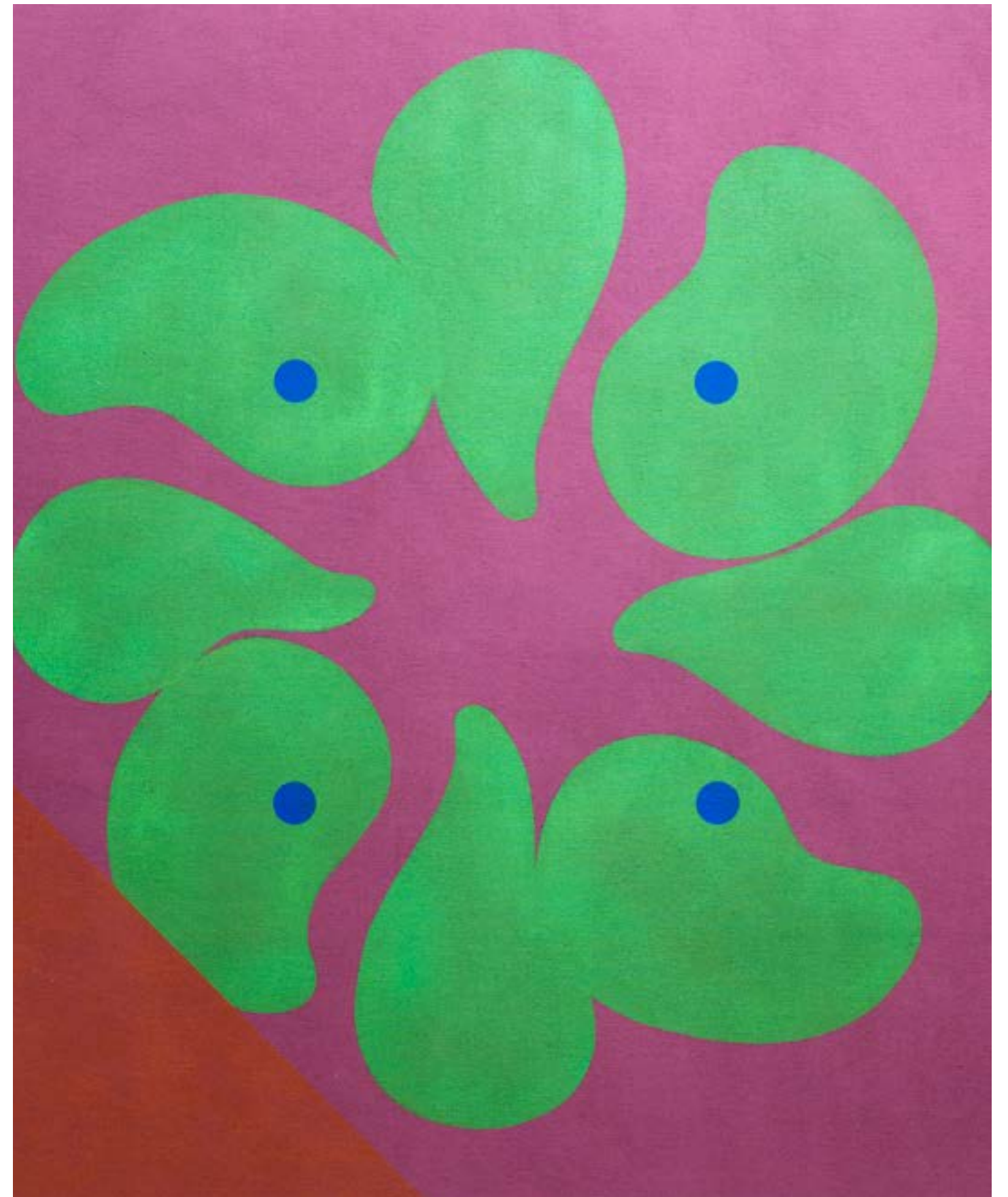
groundbreaking *The Washington Color Painters* exhibition in 1965.

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.

Paul Reed (American, 1919–2015). *No. 34* (detail), 1965. Acrylic on canvas. Oklahoma City Museum of Art. Gift of the Paul and Esther Reed Trust, 2018.019. © Paul and Esther Reed Trust. Photo: Joseph Mills

Paul Reed (American, 1919–2015). *No. 27* (detail), 1964. Acrylic on canvas. Oklahoma City Museum of Art. Gift of the Paul and Esther Reed Trust, 2018.014. © Paul and Esther Reed Trust. Photo: Joseph Mills



# 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  
*Untitled*, 1956  
*Untitled*, 1956  
*Untitled*, 1950s  
*Untitled*, 1957  
*Untitled*, 1957  
*Beta*, 1958  
 Oil on Masonite  
 2018.001–2018.006

*No. 15*, 1962  
*No. 26*, 1962  
*No. 19*, 1962  
*No. 29*, 1962  
*No. 20J*, 1963  
*No. 16J*, 1963  
*Fragment to No. 6*, 1963  
*No. 21*, 1964  
*No. 26C*, 1964  
*No. 28A*, 1964  
*No. 19G*, 1965  
*Thalene*, 1965  
*No. 3A*, 1965  
*No. 23B*, 1965  
*No. 30A*, 1965  
*No. 18I*, 1965

*No. 18P*, 1965  
*Barcelona No. 4*, 1965  
*Upstart XXXIII*, 1966  
*Upstart V*, 1966  
*Upstart XIX*, 1966  
*Interchange XIB*, 1966  
*Interchange No. 3*, 1966  
*Inside Out XI*, 1966  
*Inside Out VI*, 1966  
*Intersection XI*, 1966  
*Intersection X*, 1966  
*Intersection IX*, 1966  
*Coherence XX*, 1966  
*Coherence A*, 1966  
*Emerging IX*, 1967  
*Emerging VI*, 1967  
*Topeka XVI*, 1967  
*Topeka*, 1967  
*Hackensack*, 1967  
*Hackensack*, 1967  
*Safid VI*, 1968  
*Barcelona I*, 1968  
*Marmara IX*, 1969–71  
*Gilport CC III*, 1972  
*Gilport G II*, 1972  
*Gilport DL III*, 1972  
*Gilport DLV*, 1972  
*G-Alpha*, 1972  
*Gilport H I*, 1972  
*Gilport F XIII*, 1972  
*MU V*, 1995  
*TAU IV*, 1995  
*LAMBDA XII*, 1995  
*TAU XII*, 1995  
*GAMMA VIIIA*, 1995  
*BETA IX*, 1995  
*Alycone II*, 1996  
*Deneb Kaitos II*, 1996  
*Denebola III*, 1996  
*Caspian*, 1996  
*Scottish*, 1998  
*Ho*, 1998  
*Kentish*, 1999  
 Acrylic on canvas

2018.007–2018.024; 2018.030–2018.057; 2018.079–2018.091

*GPS*, 2006  
*GUD*, 2007  
*HDI*, 2008  
*HLE*, 2010  
*HLI*, 2010  
*HMT*, 2011  
*HNJ*, 2011  
*HNI*, 2011  
*HRL*, 2012  
 Acrylic on muslin  
 2018.092–2018.100

*Untitled*, no date  
*Untitled*, no date  
*Untitled [puzzle]*, no date  
*Untitled [puzzle]*, no date  
*Untitled*, no date  
*Untitled*, 1973  
 Steel  
 2018.025–2018.029; 2018.058

## PURCHASES

**PURCHASE WITH FUNDS FROM THE PAULINE MORRISON LEDBETTER COLLECTIONS ENDOWMENT:**  
 Andy Goldsworthy, British, b. 1956, *Hedge crawl, dawn, frost, cold hands, Sinderby, England, 4 March 2014*, 2014, Digital video (color, sound)  
 2017.071

**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 hologram projection screens  
 2018.101

## PRINTS AND DRAWINGS 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  
*11085*, 1985  
*51386*, 1986  
*526864*, 1986  
*103868*, 1986  
*102186*, 1986  
*723889*, 1988  
*123188*, 1988  
*618898*, 1989  
*724892*, 1989  
*82892*, 1989  
*911891*, 1989  
*920891*, 1989  
*1130899*, 1989  
*8491*, 1991  
 Gouache on paper  
 Pastel on paper  
 2018.059–2018.071





# By the Numbers

JULY 1, 2017-JUNE 30, 2018

**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.



**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



# 2017-2018

## A CLOSER LOOK

MEMBERS' TESTIMONIALS: PHI NGUYEN,  
REX AND ELIZABETH RICHARD (& BABY VERNETTE),  
AND VICKI VANSTAVERN AND DON NARCOMEY





DANIELLE DODSON, PHI NGUYEN, AND TERRI COOPER AT A SUSTAINERS' EXHIBITION PREVIEW EVENT.



PHI NGUYEN AND FELLOW MODERNS BOARD MEMBERS ENJOYING RENAISSANCE BALL LATE NIGHT.

## Phi Nguyen

SUSTAINER + MODERNS MEMBER  
MODERNS BOARD SECRETARY,  
TREASURER, AND CHAIR-ELECT  
OMELETTE PARTY CHEF COMMITTEE CHAIR

### 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 Slack's mini steel-and-bronze sculptures.



THE RICHARD FAMILY VISITING *THE NEW ART* AND DALE CHIHULY.



# Rex and Elizabeth Richard & Baby Vernette

FELLOW MEMBERS

## 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 of home.

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

We first brought our daughter to the Museum when she was 8 weeks old, and we walked straight into *The New Art* exhibition. At that age, her eyes were drawn to patterns, shapes, and light, which was exactly what the works in *The New Art* were all about! It was amazing to see her engage with the art in her own way. Her favorite, and ours, was *Cool Staccato* by Gene Davis. We snapped one of our most treasured pictures of Elizabeth and Vernette in front of this painting. We went back on the last day of the exhibit in November when she was 10 months old to say goodbye.

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

The Museum is a place we can come to see beautiful things, and to appreciate the fruits of hard work, artistry, passion, and dedication. It feels like a respite from the busy world around us.

## WHAT IS THE MUSEUM'S BEST-KEPT SECRET?

The theater. The Museum brings in films you can't see anywhere else in Oklahoma City.



VICKI VANSTAVERN AND DON NARCOMEY AT A FRIENDS' LECTURE SERIES RECEPTION.



RON AND ALYCE PAGE, DON NARCOMEY, AND VICKI VANSTAVERN SUPPORTING OMELETTE PARTY: EGG-SCAPE TO PARADISE.

# Vicki VanStavern & Don Narcomey

SUSTAINER MEMBERS

## 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.

# Financial Statements

FISCAL YEAR 2017/18



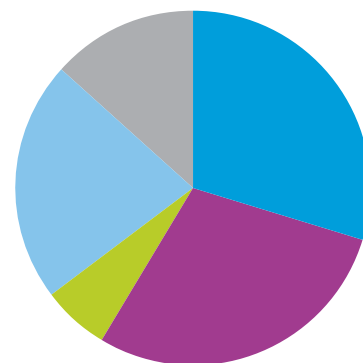
## WITH REGARD TO THIS REPORT

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.

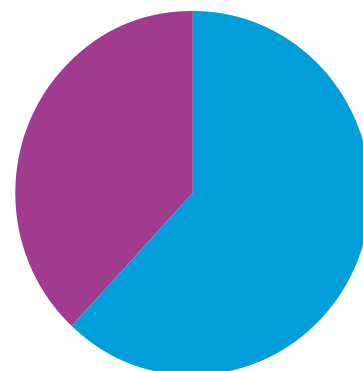
Our commitment to increase efficiencies in operation and transparency in reporting will ensure this storied institution and its resources are available and accessible for present and future generations.

### 2017/18 INCOME



**34%** Contributed  
**33%** Earned  
**7%** Fundraising Events  
**25%** Investment Income  
**1%** Other Income

### 2017/18 EXPENSE



**62%** Programming  
**38%** Other Expense

The following are excerpts from audited financial statements.

## 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
<b>Total Assets</b>	<b>40,633,422</b>

LIABILITIES AND NET ASSETS	2017/18
Current Liabilities	359,805
Long-term Debt	589,451
<b>Total Liabilities</b>	<b>949,256</b>

Net Assets	
Unrestricted	20,117,842
Temporarily Restricted	10,197,486
Permanently Restricted	9,368,838
<b>Total Net Assets</b>	<b>39,684,166</b>
<b>Total Liabilities and net assets</b>	<b>40,633,422</b>

## 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
<b>Total Revenue</b>	<b>8,542,187</b>

EXPENSES	2017/18
Programming	5,188,377
Other Expense	3,209,982
<b>Total Expense</b>	<b>8,398,359</b>
<b>Net Surplus</b>	<b>143,828</b>



# 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.

### FOUNDER

Allied Arts  
Inasmuch Foundation  
Nancy and George Records

### PRESENTER

Denise and Howard K. Berry, Jr.  
Leslie and Clifford Hudson

### LEADER

Anonymous  
Devon Energy Corporation  
OGE Energy Corporation  
The Oklahoma Publishing Company

### SUPPORTER

Anonymous  
Beaux Arts Society  
Crawley Petroleum Corporation  
E.L. and Thelma Gaylord Foundation  
Kirkpatrick Foundation, Inc.  
Love's Travel Stops & Country Stores  
Oklahoma Arts Council  
SONIC, America's Drive-In  
Casey and Rainey Williams

### CONTRIBUTOR

The Ann Lacy Foundation  
Anonymous  
The Oklahoma Publishing Company  
Kim and Jon Shirley

### CHAIRMAN

Ad Astra Foundation  
Allford Hall Monaghan Morris  
American Fidelity Foundation/Mrs. C.B. Cameron  
Bank of Oklahoma  
Beck Design  
Howard K. Berry, III  
Nicole and Justin Christofferson

Cory's Audio Visual Services  
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**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**  
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**FRIDAY, SEPTEMBER 8, 2017**

**7 PM-MIDNIGHT**

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**FRIDAY, MARCH 2, 2018**

**7 PM-MIDNIGHT**

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