

## **Annual Report**

## 2018-2019





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Kehinde Wiley (American, b. 1977). *Jacob de Graeff,* (detail) 2018. Oil on linen. Oklahoma City Museum of Art. Museum purchase with funds from the Carolyn A. Hill Collections Endowment and the Pauline Morrison Ledbetter Collections Endowment, 2018.103. Courtesy of the artist and Roberts Projects, Los Angeles California. Photo: Jean-Paul Torno, courtesy of Saint Louis Art Museum © Kehinde Wiley.

Enriching lives through the visual arts.

## **Letter from Our Board Chair**

The Oklahoma City Museum of Art is grateful to our donors, volunteers, members, and visitors for their support. I have the honor to address you in my first year as Chair of the Board of Trustees and want to provide my personal words of appreciation.

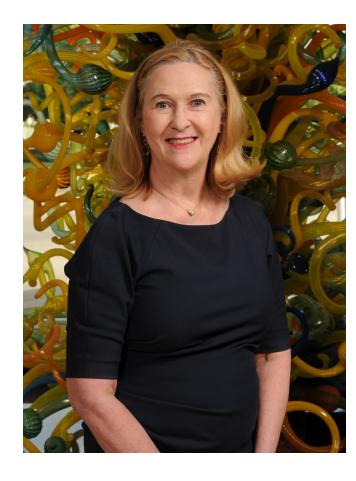
During our 2018-2019 year, we presented major exhibitions such as *Isabelle de Borchgrave: Fashioning Art from Paper*, featuring work by a contemporary artist who creates extraordinary original copies of historical gowns made entirely of paper and paint. It was a whimsical but serious collection that brought 46,891 visitors, with a \$4.5 million impact for our city.

We were also treated to the exhibition *Victorian Radicals:*From the Pre-Raphaelites to the Arts and Crafts Movement. Dr.

Tim Barringer from Yale University traveled to Oklahoma City
to present his original research on the Birmingham Museums
Trust's amazing collection, and the effect that the Industrial
Revolution had on the visual and decorative arts.

A smaller exhibition of Ansel Adams photographs rounded out our year. We finished the year with attendance from all 50 states and 13 foreign countries. During that same year, we welcomed over 1,200 new members to the Museum.

Then, for the start of our 2019-2020 fiscal year, OKCMOA presented a blockbuster exhibition of Impressionist and Post-Impressionist art with works from Van Gogh, Monet,



Degas, and many others. We were thrilled to welcome over 60,000 people to this show, which was one of our most popular exhibitions ever!

In November of 2019, we opened *Renewing the American Spirit: The Art of the Great Depression*, which features the Museum's collection of WPA art and includes a recently acquired mural by Gardner Hale that had not been exhibited since the George Washington Bicentennial Exhibition in 1932.

Recently, there have been positive changes at the Museum, and I am enthused about the prospect for the future of the Oklahoma City Museum of Art. As our vibrant downtown cultural center expands, we welcome the opening of the Oklahoma Contemporary Arts Center and look forward to a strong partnership with all of our fellow arts institutions here in Oklahoma City.

The Annual Report provided with this letter recognizes our many financial supporters who allow us to continue to fulfill our mission to enrich the lives of our community and its visitors through the visual arts. We thank you for your generous support and look forward to seeing you at the Museum again very soon!

Cynda Ottaway, Chair



# Accessions to the Permanent Collection

OKCMOA is honored to have received gifts from Mrs. Edmund Gordon Ferguson and Ross M. Coe, Ward I. Coe, and Charles R. Coe, Jr. Additionally, two significant Museum purchases were acquired with funds from the Carolyn A. Hill Collections Endowment, the Pauline Morrison Ledbetter Collections Endowment, the James C. and Virginia W. Meade Collections Endowment, and the Beaux Arts Collection Endowment. These new works add to the breadth of OKCMOA's diverse collection, helping to ensure that the Museum remains one of the premier collecting institutions in the region. Here we look back at some of the most important acquisitions of 2018-2019.

#### The Changing Face of the Permanent Collection

n fall 2018, OKCMOA acquired two significant works of art that are different, yet complementary. Together, *Jacob de Graeff* by Kehinde Wiley (2018) and *Still Life with Fruits, Flowers, Game and Fish* by Jan van Kessel the Elder (mid-17th century) represent the diversity of the Museum's permanent collection.

Jan van Kessel the Elder was a Flemish painter born in Antwerp in 1626. Belonging to an illustrious family of Flemish artists that included his grandfather and greatgrandfather, Jan Brueghel the Elder and Pieter Brueghel the Elder, Jan van Kessel the Elder was an accomplished painter who specialized in still lifes, garland painting, and paradise landscapes, as well as depictions of insects, animals, and shells. Today, van Kessel's work is included in many of the most prestigious museum collections in the world, including the Metropolitan Museum of Art, the National Gallery, the Prado, and the Hermitage, to name a few.

Still Life with Fruits, Flowers, Game and Fish is representative of his meticulous style and preference

for working on a copper surface. As a work with a great variety of small details, van Kessel's *Still Life* invites active and close looking. The still life features a vase of flowers, various animals, both dead and alive, and an abundance of fruit and vegetables that have spilled over onto the floor—where a cat and monkey are claiming fish and fruit for themselves.

Jan van Kessel I (Flemish, 1626–1679). Still Life with Fruits, Flowers, Game, and Fish, mid-17th century. Oil on copper. Oklahoma City Museum of Art. Gift of Ross M. Coe, Ward I. Coe, and Charles R. Coe, Jr., 2018:102. Photo: David Whatton



est known to Oklahoma City audiences for his monumental solo exhibition, Kehinde Wiley: A New Republic, and for his selection as the official portrait painter of President Barack Obama, Kehinde Wiley (American, b. 1977) has transformed the look and feel of art museum galleries across the United States with his naturalistic portraits of African American men in heroic poses. Born in Los Angeles, he earned his BFA from the San Francisco Art Institute and his MFA from the Yale University School of Art. Wiley's early work consists of Photorealistic paintings of men, whom he had met on the streets of Harlem, set against a floral background. Wiley is also known for his large-scale work, whether it is his large equestrian portrait of Michael Jackson, initiated just before the musician's death, or his *Down* series, with oil paintings that scale up to thirty feet in length. In all of his work, Wiley combines a wide range of references from classical painting and pop culture.

Jacob de Graeff is one of eleven works produced for the artist's latest series, Saint Louis, and is modeled on seventeenth-century Dutch artist Gerard ter Borch (1617-1681)'s ca. 1674 portrait of Jacob de Graeff, a member of a prominent Amsterdam Golden Age family. The source painting is part of the Saint Louis Art Museum's permanent collection. For his appropriation of this old master source, Wiley street-casted Brincel Kape'li Wiggins, Jr., a native of Jennings, Missouri. Riffing on the portrait of de Graeff, Wiley's depiction of Wiggins suggests a shift in power within the institution—from the wealthy, titled, and white, to the economically and institutionally marginalized, African American subject. The work itself shows extraordinary detail and craft, from the dirt under the sitter's un-manicured fingernails to the intricately patterned floral backdrop that comprises one of the artist's signatures.

Kehinde Wiley (American, b. 1977). *Jacob de Graeff* (detail), 2018. Oil on linen. Oklahoma City Museum of Art. Museum purchase with funds from the Carolyn A. Hill Collections Endowment and the Pauline Morrison Ledbetter Collections Endowment, 2018.103. Courtesy of the artist and Roberts Projects, Los Angeles California. Photo: Jean-Paul Torno, courtesy of Saint Louis Art Museum © Kehinde Wiley.





n spring 2019, OKCMOA purchased *An Italian Autumn* by renowned American artist Thomas Cole. This major work by an American master adds to the Museum's strong collection of American art prior to 1945 and allows for new research and scholarship on Cole and nineteenth-century American art. Cole is considered the founder of the Hudson River School, the first major homegrown artistic movement to emerge in the United States. Born in Britain in 1801, Cole moved with his family to America in 1818. He enjoyed great success by the end of the 1820s through his work painting landscapes in the Catskills region of New York. He went on to pursue a grand tour of Europe, traveling extensively throughout Italy. It was during this trip that Cole found inspiration for *An Italian Autumn*.

An Italian Autumn presents a romantic Italian landscape featuring numerous poetic and narrative details. In this largescale oil painting, measuring 32 by 48 inches, we are shown a theatrical scene in shadow in the foreground while an exquisite sun-soaked landscape remains mostly out of view behind. Similar to Cole's work Voyage of Life, An Italian Autumn exists in two versions, both by the hand of the artist. The other version is

part of the Museum of Fine Arts, Boston's prestigious M. and M. Karolik Collection of American Paintings, 1815-1865.

Cole died in 1848 at age 47, leaving behind one of the greatest legacies in American art. His work has been featured in major publications and exhibitions at the Smithsonian, the Tate Britain, the Louvre, and the Metropolitan Museum of Art.

Thomas Cole (American, 1801–1848). *An Italian Autumn* (detail), ca. 1844–47. Oil on canvas. Oklahoma City Museum of Art. Museum purchase with funds from the James C. and Virginia W. Meade Collections Endowment, the Meade Acquisition Fund, and the Beaux Arts Society Fund for Acquisitions, 2019.001. Photo: Joseph Mills

All three works are on view in From the Golden Age to the Moving Image: The Changing Face of the Permanent Collection.

#### **Accessions to** the Permanent Collection

JULY 1, 2018-JUNE 30, 2019

#### **AMERICAN ART PURCHASES**

**PURCHASE WITH FUNDS** FROM THE JAMES C. AND VIRGINIA W. MEADE COLLECTIONS ENDOWMENT, THE MEADE ACQUISITION FUND, AND THE BEAUX ARTS SOCIETY FUND FOR **ACQUISITIONS:** 

Thomas Cole, American, 1801–1848, An Italian Autumn, ca. 1844-47, Oil on canvas 2019.001

#### **EUROPEAN ART GIFTS**

GIFT OF ROSS M. COE, WARD I. COE, AND CHARLES R. COE, JR:

Jan van Kessel I, Flemish, 1626-1679. Still Life with Fruits. Flowers, Game and Fish, mid-17th century, Oil on copper, 2018.102

#### **MODERN AND CONTEMPORARY ART GIFTS**

ANONYMOUS GIFT IN HONOR OF J.R. AND FRAN WITT:

Eugene A. Bavinger, American, 1919-1997 Stratus #2, 1973 Acrylic on canvas 2019.00

#### GIFT OF MRS. EDMUND **GORDON FERGUSON:**

Joe Downing, American, 1925-2007, A Small Song for Autumn #2. ca. 1963 Oil on canvas, 2019.004

#### **PURCHASES**

**PURCHASE WITH FUNDS** FROM THE CAROLYN A. HILL **COLLECTIONS ENDOWMENT** AND THE PAULINE MORRISON LEDBETTER COLLECTIONS **ENDOWMENT:** 

Kehinde Wiley, American, b. 1977, Jacob de Graeff, 2018 Oil on linen, 2018.103

#### **PRINTS AND DRAWINGS GIFTS**

GIFTS OF OF MRS. EDMUND **GORDON FERGUSON:** 

Doel Reed, American, 1894-1985, Aphrodite, 1935, Aquatint, 2019.003









## By the 96,520\* VISITOR ATTENDANCE Numbers

JULY 1, 2018-JUNE 30, 2019

17 CLASSES, CAMPS, AND **WORKSHOPS OFFERED** 

153 CLASS, CAMP, AND **WORKSHOP ATTENDEES** 

205 SCHOOL TOURS

6,778 **SERVED ON SCHOOL TOURS** 

5.510 students and 1,268 chaperones/teachers

43 DOCENTS

2,200 VOLUNTEER HOURS **SERVED BY DOCENTS** 

15,623 **TOTAL FILM ATTENDANCE** 

139 UNIQUE FILMS SCREENED

5 SHORT PROGRAMS SCREENED

383 FILM SCREENINGS

34

**OUTREACH PROGRAMS OFFERED** 

989 **OUTREACH VISITORS SERVED** 

\*Does not include visitors for special events, or to the Museum Store or Museum Cafe.







#### VISITORS TO ISABELLE DE BORCHGRAVE: FASHIONING ART FROM PAPER

JUNE 16, 2018-SEPTEMBER 9, 2018

**47** STATES, DISTRICT OF COLUMBIA

#### 13 FOREIGN COUNTRIES

Australia, Brazil, Canada, France, Germany, Hong Kong, Italy, Japan, Mexico, New Zealand, Spain, Taiwan, UK

#### 46,891\*

TOTAL ATTENDANCE

\*includes galleries, programs, tours, special events, film

642 AVERAGE DAILY VISITORS

\$76,887
MERCHANDISE SALES

\$4,500,000 TOTAL ECONOMIC IMPACT

35 SCHOOL GROUP TOURS
serving

1,098 CHILDREN

194 CHAPERONES/TEACHERS

25 ADULT + SENIOR TOURS serving

634 ADULTS + SENIORS

5 UNIVERSITY TOURS serving

300 STUDENTS

6 FACULTY AND STAFF

6 PUBLIC TOURS
serving

143 ATTENDEES

**MEMBERSHIP** 

253 NEW MEMBERS

#### SOCIÉTÉ DE ISABELLE DE BORCHGRAVE

#### **AN EVENING WITH ISABELLE**

Nancy and George Records

#### **SPLENDOR OF THE MEDICI**

The Ann Lacy Foundation

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Love's Travel Stops & Country Stores

The Payne Family

Joan Payne

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#### **SPECIAL THANKS TO**

Joan Frates, Société de Isabelle de Borchgrave Chair









SONIC FREE FAMILY DAY
YELLOW BUS BRIGADE
HEALING ARTS OUTREACH









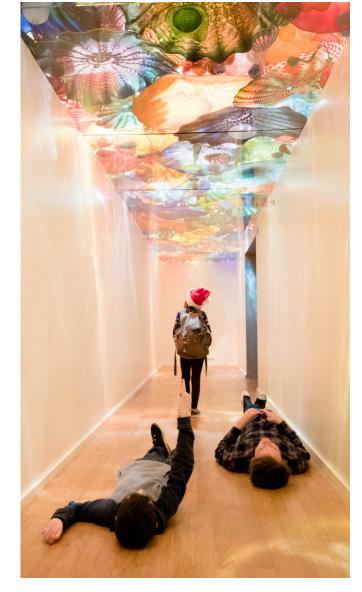


The Museum seeks to enrich lives through the visual arts for every member of our community. However, the Museum's admission prices can be an economic barrier for some families. For the past seven years, SONIC has served as a season sponsor to the Museum through the presentation of SONIC Free Family Day.

SONIC Free Family Day is offered several times per year on Sundays from noon to 5 pm. This event provides the opportunity for visitors to take part in art-making activities while enjoying the Museum's wide variety of exhibitions on view. Free admission and all activities for the day are made possible by SONIC Drive-In.

"We are excited to open the Museum to our community yet again," said Christi Woodworth, Vice President of Public Relations for SONIC. "One of the core values we have at SONIC is the 'importance of relationships as a way of life.' We know this is a great opportunity for our neighbors to build long-lasting memories with those around them, and I hope everyone will take advantage of it."

Since 2012, OKCMOA has served 34,832 visitors at 19 Free Family Days through this important, mission-driven program.







## Yellow Bus Brigade

**ELGIN HIGH SCHOOL** 

OKCMOA's Yellow Bus Brigade provides free admission and transportation reimbursement for schools K-12 across Oklahoma to experience the Museum's first-class exhibitions.

Elgin High School's Ruth Crittendon has been bringing her students to the Oklahoma City Museum of Art for 17 years. "Elgin has a pretty high percentage of low-income students that would never get to visit the Museum if it weren't for the programs available to schools that pay for transportation and admission," she said. "To expose [students] to different forms of art and watch their excitement when something grabs their attention – for an educator, that's the payoff!"

Just north of Lawton, Elgin is a small town of roughly 2,500 people. "The diversity of the students makes our school unique," said Crittendon. "We have kids who have never left Oklahoma and kids from military families who have been all over the world; it makes for an interesting student population. Some of these kids may



eventually have the opportunity to see world-class art in New York, Europe or someplace else; but realistically, most of our students will not have that chance."

"Seeing actual works of art that are not just pictures in a book is a remarkable gift," she said.

Yellow Bus Brigade is made possible through the support of the





## Light the World

HEALING ARTS OUTREACH

OKCMOA's Healing Arts outreach program provides art education, enrichment in the visual arts, and a creative outlet to children who may not otherwise be able to experience the Museum due to hospitalization. Through our mission, we take art outside the Museum walls to provide hands-on art-making activities to patients to enhance their quality of life and provide cultural engagement.

Art enrichment is a missing element at many health care facilities. The Healing Arts outreach program provides support for arts education where none existed before. Therapists at SSM Behavioral Health report that 100 percent of projects provide enhanced visual art skills, mood improvement, and patient well-being.

OKCMOA first brought the Healing Arts outreach program to SSM Behavioral Health (formerly St. Anthony Behavioral Medicine) in 2012 and has continued to develop the program to best suit the needs and abilities of patients. Each month, Amanda Harmer, Manager of Outreach and Early Learning at OKCMOA, travels to SSM Behavioral Health to lead nearly 100 children and teens in a hands-on art-making project.

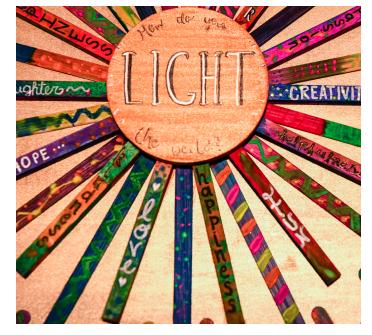
"Amanda brings supplies to do projects that we wouldn't be able to do ... the kids get to work with clay, paper, paints – all types of different textures," said Julie Costilla, Therapeutic Recreation Specialist at SSM Behavioral Health. "She's great with the kids. Over the past seven years, she's built relationships ... these kids might not want to do something we (staff) ask them to do, but if they hear that Amanda is coming – they are all in. She means something to them."

Art-making experiences provide an outlet for expression, dialogue, and creativity. They boost confidence and increase patients' ability to relax. Museum staff offer tours to patients who are well enough to travel to the Museum, and our off-site programming is available at no cost to the participants or hospital.

"These kids are trying to overcome so many barriers. They have been traumatized and deprived of so much in their lives," said Costilla. "Art opens doors and provides opportunities that they have never had ... it gives them something to feel good about, and that's important because most of them haven't had a lot to feel good about in their short lives. Art gives them success and brings a sense of pride. Art is healing."

The Healing Arts outreach program is made possible through support from Crawley Petroleum Corporation and the Oklahoma Art League.





#### **Story Behind the Art:**

Every child and teen that OKCMOA works with at SSM
Behavioral Health painted a paper or wood piece and was
asked the question, "How do you light the world?" Their
answers were written on each piece of wood/paper and
assembled to create the "Light" starburst.

314,747

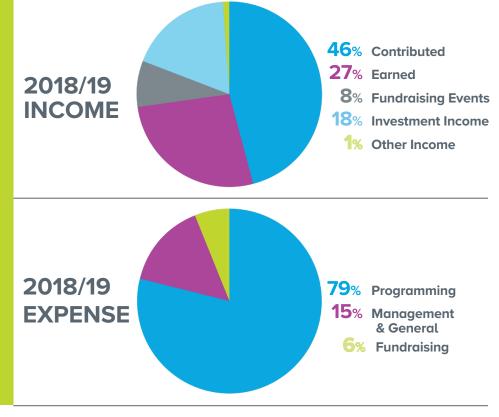
344,354



## FISCALLY SOUND-POISED FOR THE FUTURE

This fiscal year has been a time of renewed commitment to improving efficiencies at all levels of operations, while at the same time looking at new ways to reach our increasingly diverse audience. These efforts have resulted in 79% of every dollar received invested in programming and directly achieving our mission.

Acknowledging the great responsibility of stewardship, the Museum maintains a strong liquidity position to be responsive to changing economic climates. With sustainability always at the forefront, we continually monitor our business plan to ensure the Museum is available and accessible for both present and future generations.



Operating Balance Sheet	2018/19
ASSETS	
Cash	2,083,484
Other Current Assets	2,328,125
Investments	23,032,359
Property and Equipment, net	13,175,445
Total Assets	40,619,413
LIABILITIES AND NET ASSETS	
LIABILITIES AND NET ASSETS	
Current Liabilities	2,174,230
Long-term Debt	540,209
Total Liabilities	2,714,439
Net Assets	
Without Donor Restrictions	19,714,911
With Donor Restrictions	18,190,063
Total Net Assets	37,904,974
Total Liabilities and net assets	40,619,413

#### **Operating Income Statement**

Fundraising

**Net Surplus** 

REVENUE	
Contributed Income	2,510,738
Earned Income	1,431,56
Fundraising Events	429,312
Investment Income	971,86
Other Income	69,26
Total Revenue	5,412,749
EXPENSES	
Programming	3,990,85
Management and General	762,79.



## Donor Recognition

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

#### **Season Sponsors**

GIFTS MADE 7/1/2018-6/30/2019

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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**GIFTS MADE** 7/1/2018-6/30/2019

our 100% tax-deductible gift to the OKCMOA Annual Fund provides critical support to Museum programs and operations. Donations may be made in tribute or memory of a friend or loved one. Gifts to the OKCMOA Annual Fund provide us with the broadest possible support which enables us to provide unique and wide-ranging arts education, the very best independent and foreign films, and exceptional exhibitions from many of the world's leading art museums.

To make a gift to the OKCMOA Annual Fund, please visit okcmoa.com/donate

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

#### FRIDAY, OCTOBER 19, 2018

#### 7-10 PM

#### OKLAHOMA CITY MUSEUM OF ART

#### **PRESENTED BY GOOGLE**

Featuring Capital Distributing Roof Terrace Beer Garden

#### **MONEY RAISED**

\$57,250

#### **NUMBER IN ATTENDANCE**

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FRIDAY,	SEP	<b>TEMBER</b>	7,	2018
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**7 PM-MIDNIGHT** 

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**LATE NIGHT CHAIRS: JORDAN AND WESLEY BURT** 

**MONEY RAISED** 

\$408,450

#### **NUMBER IN ATTENDANCE**

506

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**7 PM-MIDNIGHT** 

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**MONEY RAISED** \$115,415

#### **NUMBER IN ATTENDANCE**

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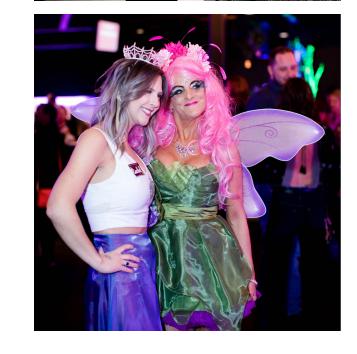
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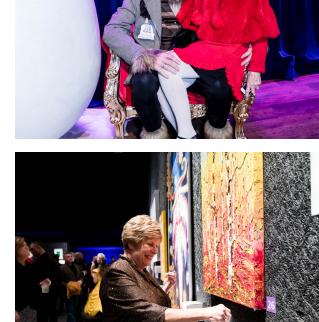
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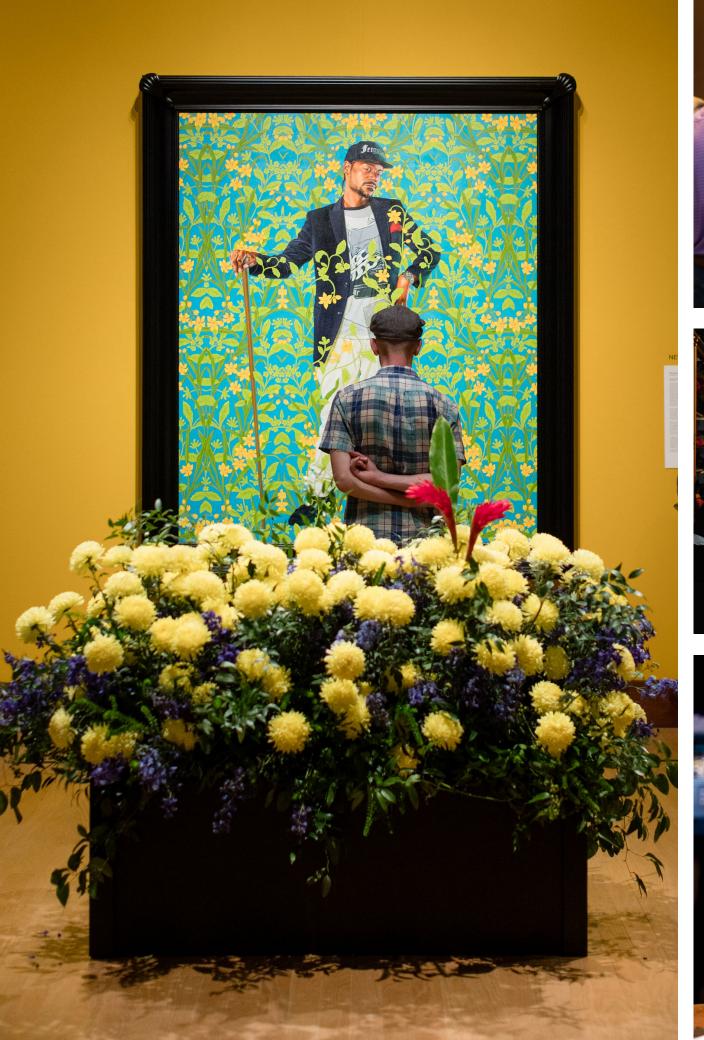


















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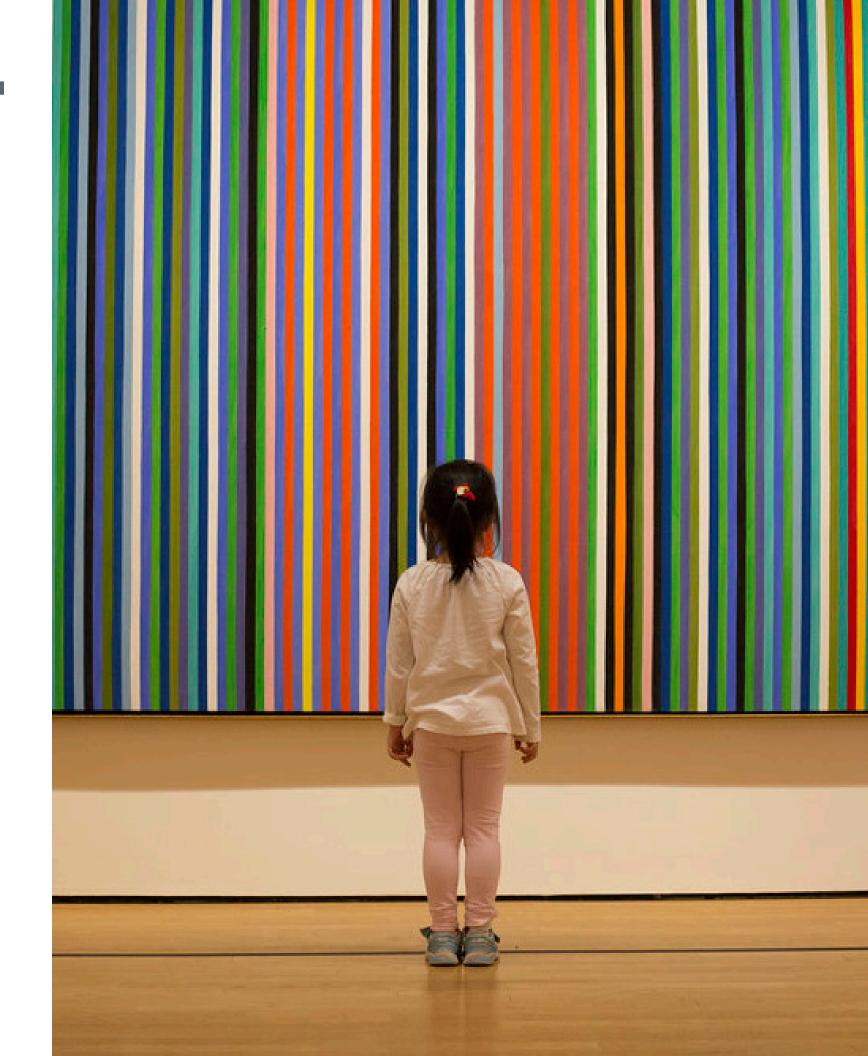
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