

edazo de la Plaza llamada del Bolador, con los trages y



Canbyga.

Mestiza.

Torntras.

**2016
ANNUAL
REPORT**

JANUARY
through
DECEMBER



THE ESSENCE OF THINGS

DESIGN AND THE ART OF REDUCTION

AN EXHIBITION OF THE VITRA DESIGN MUSEUM

This exhibition celebrates simplicity in design.

In designing a new stacking chair, the latest smartphone, or a kitchen gadget, many designers look to simplicity as a way to achieve an elegant look, aid in fabrication, or to reveal "the essential" human object. Everyday objects that balance attractiveness, sturdiness, and economical production can become design icons.

The Essence of Things illustrates the many ways that simplicity can be at the core of the function, aesthetics, theoretical context, or manufacturing logistics of an object. Through approximately 150 chairs, light fixtures, and tools covering more than 100 years of design history, this exhibition shows that reduction in design is a key component of 20th-century modernism that has guided the field of industrial fabrication for over a century.

Facets of minimalist design are shown in this exhibition through four main sections: simplicity in an object's function and manufacture (Prologue, Development, Unity, Inspiration, and Logistics), adaptation to modern materials and societies (Lightness and Compactness), simplicity in the way an object looks (Geometry, Abstraction, and Dissolution), and finally understanding the context and symbolism of simplicity (Sign, Transparency, and Model). Projections in each section show comparative ideas from the fields of technology, art, fashion, food, landscape, theater, and architecture.

The Essence of Things, the first exhibition dedicated to modern and contemporary design in NOMA's history, is presented through a partnership with the internationally-renowned Vitra Design Museum in Weil am Rhein, Germany.

The Essence of Things: Design and the Art of Reduction is presented at NOMA in memory of H. Mortimer Pavrot, Jr. and supported in part by the Pavrot Architecture and Design Endowment and AOS Interior Environments.

UNITY

INSPIR



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FRONT COVER:

Unidentified, *La Plaza del Volador*, Detail, c. 1795, Detail, Oil on canvas, Museum Purchase, 2016.15

BACK COVER:

Mario Finocchiaro, *View from a Balcony*, c. 1960, Detail, Gelatin silver print on paper, Gift of Michael Mattis and Judith Hochburg, 2016.89, © Mario Finocchiaro

LEFT:

The Essence of Things: Design and the Art of Reduction Exhibition



In a year that was heavily defined by political division and discord, the role of museums took on a heightened importance in 2016. Over the course of more than a century, NOMA has served multiple roles as a civic institution—as a welcoming space for citizens from all walks of life, a nexus of intellectual stimulation, and an aesthetic escape from a world of commercial bombardment and digital overstimulation. Our staff, docents, and board brought extra focus toward not merely the act of community engagement, but community *building* at a time when the ideals that unify all of us are increasingly important.

Our exhibitions reflected the full gamut of the human experience, from the unbridled expression of self-taught artists in the collection of the American Folk Art Museum to the streamlined utility of functional objects from Germany's Vitra Design Museum. Paul Cézanne, Gustav Klimt, Claude Monet, and Georgia O'Keeffe were among the illustrious names represented in an exhibition of land- and seascapes from the collection of Paul G. Allen, and Nobel laureate/Rock and Roll Hall of Famer Bob Dylan shared his love of New Orleans and a talent on canvas rather than the concert stage. Louisiana's own were also given their rightful recognition, including a retrospective of George Dunbar, a display of works by John Scott in the Great Hall, and a NOMA-organized traveling exhibition of paintings by Clementine Hunter.

NOMA built new alliances throughout 2016 and strengthened its ongoing partnerships with other cultural organizations. In what has now become an annual tradition, NOMA honored our city's French heritage with a first-ever Bastille Day Fête in July with the Alliance Française of New

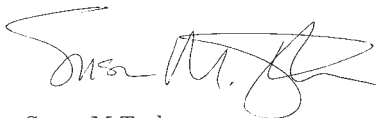
Orleans, the Consulate General of France in Louisiana, the French-American Chamber of Commerce-Gulf Coast Chapter, and the New Orleans Tourism Marketing Corporation. Japan Fest, organized by NOMA in collaboration with the Consulate General of Japan in Nashville and the Japan Club in New Orleans, brings together more than thirty community groups and presenters every October to celebrate Japanese art, food, music, and culture. Tulane University's Middle American Research Institute hosted its annual Maya Symposium keynote address at the museum, drawing both professional archaeologists and visitors with a curiosity about ancient treasures unearthed in Mexico and Central America. The Besthoff Sculpture Garden, repeatedly ranked as one of the best in the world by art and travel publications, was transformed into Spain's La Mancha for a rousing production of Cervantes' *Don Quixote*, marking the eleventh theatrical collaboration between NOMA and The NOLA Project theater ensemble.

The museum's outreach to youth audiences was enhanced by generous support from outside funders. We launched a Creative Careers Internship program for teens with support from the Walton Family Foundation and in partnership with the Crystal Bridges Museum of American Art. Six outstanding students from KIPP Renaissance High School were immersed in the daily operation of NOMA and numerous other cultural nonprofits across the city. The interns' enthusiasm spurred the creation of a Teen Squad, a new advisory group charged with proposing programs that appeal to their peers. The museum also hosted its first Teen Summit, a gathering that convened multiple organizations serving New Orleans' adolescents. The Helis Foundation continued to underwrite

free admission to the museum for all Louisiana residents on Wednesdays, as well as the Teen Pass that allows visitors ages 13-19 free entry year-round.

A grant from the Mellon Foundation allowed for the hiring of two postdoctoral curatorial fellows, and the Lupin Foundation's support laid the foundation for the multiphase reinstallation of NOMA's decorative arts galleries. The first phase of a new vision for the presentation of our Indian art galleries was made possible with support from the E. Rhodes and Leona B. Carpenter Foundation, allowing for a substantial showcase of secular and religious objects. The Institute of Museum and Library Services provided funding for the photo-documentation of our renowned African art collection. NOMA was also among select museums to partner with the Google Cultural Institute in presenting our collection online to a global audience.

The annual Odyssey Ball marked a milestone of 50 years, an unparalleled social event that awed an impressive number of attendees. The Great Hall was fittingly decorated in balloons evoking champagne bubbles. Records were also broken at the general admission desk. By year's end, visitation at NOMA spiked by seven percent over 2015, a testament to the dedication of all of NOMA's stakeholders and evidence of the mutual appreciation of an uncommon city and the keeper of some of its greatest treasures.



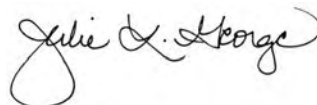
Susan M. Taylor
The Montine McDaniel Freeman Director



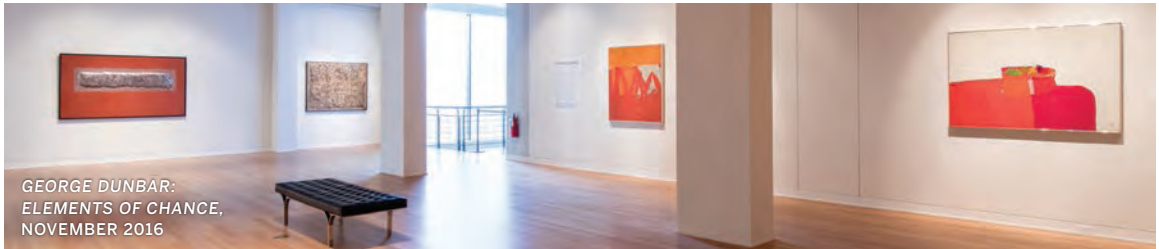
It has been my privilege to serve as President of the Board of Trustees for the past two years, an honor enhanced by a period of expanded outreach, phenomenal exhibitions, and exciting new initiatives at the New Orleans Museum of Art. The museum has long graced the upper base of Esplanade Avenue, surrounded by the tranquil lagoons,

moss-draped oaks and lush landscaping of City Park—a Beaux Arts landmark in a graceful setting that is a work of art unto itself. Within these walls, over the past 105 years, curators, with the generous support of donors and foundations, have amassed a collection that rivals any found the world over. In concert with the Board, in recent years NOMA has proactively pursued efforts to draw larger and more diverse audiences to view and interact with these riches. While the display and conservation of art remains the primary purpose of the museum, we are thrilled to provide programs that inspire the appreciation of art to visitors of all ages and backgrounds. NOMA has shed the stereotype of the art museum as a stuffy, impersonal institution to become a source of enlightenment, escapism, and sheer fun in a city known for its penchant for *les bon temps*. Children from toddlers through high school can engage in educational hands-on activities and specialized tours. Teenagers now comprise an advisory council. Adults will find art classes, in-depth tours and lectures, movies, live music of all genres, cooking demonstrations, theater, literary discussions, and ethnic festivals in a year-round calendar that has much to please everyone. NOMA's exhibitions are truly world-class, from the display of antiquities and the exquisite works of Old Masters to the elegant craftsmanship of the decorative arts and the cutting-edge vision of contemporary artists.

The board congratulates our Director, staff and volunteers for their commitment to serving our community, and we look forward to the years ahead in a city that looms large in the global imagination.



Julie Livaudais George
2016 President of the Board of Trustees



PHOTOS BY ROMAN ALOKHIN

EXHIBITIONS AND COLLECTIONS

The New Orleans Museum of Art presented eighteen special exhibitions during 2016, and continued its robust traveling exhibition and loan programs. NOMA began the year with a showcase of self-taught artists in *Self-Taught Genius: Treasures from the American Folk Art Museum*. The exhibition encouraged viewers to consider the shifting implications of a self-taught ideology in the United States—from a widely endorsed and deeply entrenched movement of self-education to its current usage to describe artists creating outside traditional frames of reference and canonical art history.

In conjunction with *Self-Taught Genius*, NOMA presented *Unfiltered Visions: Self-Taught Art from the Permanent Collection*, which brought together highlights from our substantive holdings. NOMA has long been at the forefront of collecting the works of self-taught artists from the South, dating back to 1955 when NOMA organized the first solo exhibition of work by Clementine Hunter.

A number of important exhibitions opened in the spring. *Auspicious Imagery in Edo-period Japanese Paintings* explored the multitude of ways in which 17th–19th century Japanese artists employed auspicious imagery in their work. The generous bequest of the Francoise Billion Richardson Trust of over seventy-six works

of African art became the focus of a new installation on the museum's second floor, celebrating the addition of these important objects, as well as paying tribute to an extraordinary supporter and donor. The museum celebrated the first weekend of Jazz Fest by opening an installation of paintings by the legendary musician and Nobel prizewinner Bob Dylan. *Bob Dylan: The New Orleans Series* presented a distinctive vision of the city for which the artist-musician has a well-known affection. A sense of theatricality was evident in both the compositions and in Dylan's choice of figure subjects—ministers, singers, barbers, and performers—with both the viewer and viewed carefully defined.

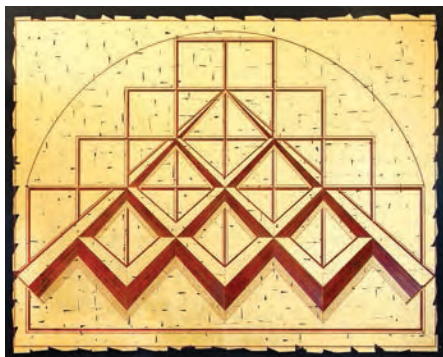
NOMA's extraordinary collection of photographs was the inspiration for three innovative and significant exhibitions during this same period. The *Negative Image, Nineteenth-Century Paper Negatives* and *Vera Lutter: Inverted Worlds* explored the role of the paper negative in historic works and contemporary art.

The summer months saw NOMA's first exhibition devoted to design. Spanning nearly 100 years of design history, an exhibition from Germany's Vitra Design Museum, *The Essence of Things: Design and the Art of Reduction*, graced NOMA with such works as Wagenfeld's *Kubus*

Stacking Containers (1938), Gerrit Rietveld's *Zig-Zag Chair* (1934), *Table for E-1027* (1927) by Eileen Gray, *the S-shaped Panton Chair* (1959/60), experimental chairs by Charles and Ray Eames, and a scale model of the Eames' *1945-49 Case Study House*. Celebrating the simplicity of modern design, the exhibition chronicled how furniture, appliances, lighting, graphic design, and architecture have been influenced by the art and the practice of minimalism.

To usher in the fall season, NOMA debuted two concurrent photography exhibitions: *Something in the Way: A Brief History of Photography and Obstruction* and *Kenneth Josephson: Photography Is*. Drawn from NOMA's extensive permanent collection of photography, *Something in the Way* examined obstructions in photographic images—whether accidental or intentional. *Photography Is* presented a survey of the work of Kenneth Josephson, one of the most inventive photographers of the second half of the 20th century. Throughout his career, Josephson has explored photography's central relationships between light and shadow, flatness and depth, the real world and its representation, and the image and the object.

NOMA illuminated the development of landscape painting, from a small window on the world



George Dunbar, *Pyramid*, 1992. Gold and silver leaf on panel, 72 x 90 inches. New Orleans Museum of Art. Gift of Donna Perret Rosen, 93.136

to interpretations of artists' personal experiences with their surroundings on land and sea, in *Seeing Nature: Landscape Masterworks from the Paul G. Allen Family Collection*. The

exhibition included masterpieces spanning five centuries by such artists as Paul Cézanne, David Hockney, Edward Hopper, Gustav Klimt, Claude Monet, Thomas Moran, Georgia O'Keeffe, Gerhard Richter, and J.M.W. Turner.

Closing out the year, NOMA presented the first comprehensive retrospective for the New Orleans artist George Dunbar, who played a pivotal role in introducing abstract art to the South. *George Dunbar: Elements of Chance* spanned the evolution of Dunbar's art from his early action paintings in the 1940s and '50s to his most recent work in clay relief. Dunbar's richly textured works explore abstract art's connection to landscape and place. His unique vision for abstraction highlights Louisiana's pivotal—if widely underestimated—role in the broader story of 20th-century American art.

Four exhibitions organized by NOMA traveled across the nation during 2016, including the exhibition *Edward Burtynsky: Water* presented at two venues: the Chrysler Museum of Art in Norfolk, Virginia and the Phoenix Art Museum in Phoenix, Arizona. The exhibition featured more than fifty large-scale color photographs that form a global portrait of humanity's relationship to water. Additionally, NOMA continued its partnership with regional

institutions, namely the Isidore Newman School, the Slidell Cultural Center, and the St. Tammany Art Association, each of which hosted special exhibitions drawn from NOMA's permanent collection.

NOMA's permanent collection expanded through a series of important gifts and museum purchases in 2016. In nearly all areas, NOMA reinforced its commitment to broadening the chronological and geographic scope of works within its holdings, and emphasized acquisitions that brought traditionally underrepresented artists and voices into the collection.

Sydney and Walda Besthoff continued their remarkable support of NOMA through the donation of sixty-six works across a range of media. Among these is Bernar Venet's *11 Acute Unequal Angles*. John McCracken's *Three Color Plank* and Michelangelo Pistoletto's *The Drape Suite*, among other notable gifts, were featured in *New at NOMA*, an exciting installation of new acquisitions that opened in March 2017.

Also presented in that exhibition were a large-scale sculptural work by Leonardo Drew, *Number 59S*, McArthur Binion's *DNA*, *Black Painting V*, and several "wood paintings" by Mildred Thompson, acquisitions made possible by the Leah Chase Purchase Fund, established in 2012 to honor the New Orleans chef and civil-rights activist. In anticipation of his gallery's fortieth anniversary, and as part of a multi-year donation, New Orleans gallerist Arthur Roger gifted four works in a variety of media.

The systematic review of NOMA's collection of early Latin American art led to the acquisition of a major work from a region previously underrepresented in the collection. *The Plaza Volador* created in New Spain (now Mexico), illuminates

the rich cultural life in Mexico City's central marketplace during the late colonial era. The work will be a highlight of our planned galleries for early Latin American art.

NOMA's esteemed collection of African art was enhanced by a number of donations by NOMA's Director Emeritus E. John Bullard, and the purchase of an extraordinary carved *Fertility Staff*. Now on view in the galleries, the *Staff* was acquired on the eve of the retirement of NOMA's longtime steward of the collection, Bill Fagaly.

Planning for the reinstallation of the decorative arts and design galleries occasioned the acquisition of works significant to the history of modern and contemporary design, including Ron Arad's *The Big Easy, Volume 2* chair and NOMA's first commissioned work of decorative art, Geoffrey Mann's *The Second Line* cocktail set that combines 3D printing with traditional glassmaking techniques. Peter Voukos' *Big Ed*, given by E. John Bullard, is one of a notable group of American Studio ceramics presented in anticipation of a 2017 exhibition of his collection.

Augmenting NOMA's significant holdings in the field of photography were a number of important gifts, including Diane Arbus' *Female Impersonator* from Jeffrey Fraenkel and Frisch Brandt, and a work by Suzeto Otono from George and Millie Denege. LaToya Ruby Frazier's *Campaign for Braddock Hospital*, Vera Lutter's *Clock Tower, Brooklyn XI*, and Bernard Voita's *Melencolia* were also among a number of significant purchases for this collection 2016.

EXHIBITIONS

Unfiltered Visions: Self-Taught Art From The Permanent Collection
February 12, 2016 – October 9, 2016
The Helis Foundation Gallery

Self-Taught Genius: Treasures From The American Folk Art Museum
February 26 – May 22, 2016
Ella West Freeman Galleries

African Art: The Bequest of The Françoise Billion Richardson Charitable Trust
March 11, 2016 – Present
Stafford/Focus Gallery

Auspicious Imagery in Edo-period Japanese Painting
April 1, 2016 – March 19, 2017
Japanese Galleries

Negative Image
April 15 – July 17, 2016
Contemporary Gallery

Nineteenth-Century Paper Negatives
April 15 – July 17, 2016
The A. Charlotte Mann and Joshua Mann Paillet Gallery

Vera Lutter: Inverted Worlds
April 15 – July 17, 2016
Templeman Galleries

Bob Dylan: The New Orleans Series
April 22 – July 31, 2016
Great Hall

The Essence Of Things: Design And The Art Of Reduction
June 24 – September 11, 2016
Ella West Freeman Galleries
Organized by the Vitra Design Museum

John Scott: Urban Renewal
August 12 – October 24, 2016
Great Hall

Kenneth Josephson: Photography Is
September 9, 2016 – January 1, 2017

Something In The Way: Photography And Obstruction
September 9, 2016 – February 19, 2017
Templeman Galleries

Seeing Nature: Landscape Masterworks From The Paul G. Allen Family Collection
October 14, 2016 – January 15, 2017
Ella West Freeman Gallery

George Dunbar: Elements Of Chance
November 4, 2016 – February 19, 2017
Frederick R. Weisman Galleries,
The Helis Foundation Gallery
November 4, 2016 – May 14, 2017
Great Hall

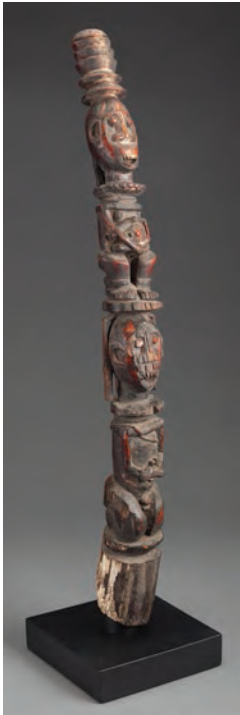
TRAVELING EXHIBITIONS ORGANIZED BY NOMA

Architecture: A NOMA/Newman Collaboration
January 28 – March 4, 2016
Isidore Newman School, New Orleans

Clementine Hunter, 1887–1988: From the Vaults of the New Orleans Museum of Art
April 1 – May 30, 2016
Slidell Cultural Center,
Slidell, Louisiana

Reginald Pollack & The Dance of Death
October 8 – November 26, 2016
St. Tammany Art Association,
Covington, Louisiana

Edward Burtynsky: Water
February 11 – May 15, 2016
Chrysler Museum of Art,
Norfolk, Virginia
June 16 – September 18, 2016
Phoenix Art Museum,
Phoenix, Arizona



ABOVE

Unidentified, *Fertility Staff*, c. 17th – 18th century, Ivory, pigment traces, Museum Purchase: Robert Gordy Fund, Françoise Billion Richardson African Art Fund, and African Art Deaccession Fund, 2016.9

ABOVE RIGHT

Ron Arad (Israeli, active London, b. 1951), *Big Easy Volume 2* [Edition #11 of 20], 1988. Polished stainless steel, 38.5 x 53.5 x 34 inches. New Orleans Museum of Art, Purchase, William McDonald Boles and Eva Carol Boles Fund, 2016.54. © Ron Arad



AFRICAN ART

Bamana Peoples, *Bamana Oil Lamp* n.d., Iron, Museum Purchase 2016.111

Unidentified, Mali Artist, *Djenne Metal Cutout Figures*, n.d., Various metals, Museum Purchase, 2016.110

Unidentified, *Fertility Staff*, c. 17th-18th century, Ivory, pigment traces, Museum Purchase: Robert Gordy Fund, Françoise Billion Richardson African Art Fund, and African Art Deaccession Fund, 2016.9

Unidentified, Nigeria Artist, *Benin Ram's Head Early period*, c. 14th - 16th century A.D., Bronze, Museum Purchase 2016.109

Various Artists, *Collection of twenty-three (23) objects*, various dates and materials, Gift of E. John Bullard in memory of Françoise Billion Richardson 2016.5.1-.23

Unidentified, Guinea, *Snake Figure early 20th century*, Wood, Gift of Kent and Charlie Davis in honor of William Fagaly, 2016.62

ASIAN ART

Nakabayashi Chikuto, *Landscape*, n.d., Hanging scroll; ink on paper, Gift of Dr. Gerald Cohen in memory of his wife Judith C. Cohen, 2016.43

Yamada Mumon, *Longevity like Southern Mountains*, 20th century, Hanging scroll, ink on paper, Gift of Dr. Stephen Addiss in honor of Dr. Kurt A. Gitter & Alice Rae Yelen 2016.67

Nakahara Nantembo, *Zen Staff*, 1923, Hanging scroll, Sumi on paper, Gift of E. John Bullard in memory of Judith C. Cohen, 2016.47

Okamoto Shuki, *Bird and Flowers of the Season, Spring and Summer*, 19th century, Hanging scrolls; ink, color on paper, Gift of Dr. Gerald Cohen in memory of his wife Judith C. Cohen 2016.42.1-2

Murase Taiitsu, *Landscape*, 19th century, Hanging scroll, ink on paper, Gift of Dr. Gerald Cohen in memory of his wife Judith C. Cohen, 2016.45

Kikuchi Yosai, *Untitled (Cherry Branch)*, 19th century, Hanging scroll; ink, color on paper, Gift of Dr. Gerald Cohen in memory of his wife Judith C. Cohen, 2016.44.1

Kikuchi Yosai, *Untitled (Puppies)*, 19th century, Hanging scroll; ink, color on paper, Gift of Dr. Gerald Cohen in memory of his wife Judith C. Cohen, 2016.44.2

Kikuchi Yosai, *Untitled (Wisteria)*, 19th century, Hanging scroll, ink, color on paper, Gift of Dr. Gerald Cohen in memory of his wife Judith C. Cohen, 2016.44.3

Unidentified Maker, *Buddha Shakyamuni Pala period*, 11th century, Copper alloy, Gift of Dr. Dr. Siddharth K. Bhansali, 2016.114

Unidentified, Japan, *Bulb Bowl*, Meiji period (1868-1912), Bronze, Gift of Ronald LeVert, 2016.7

Unidentified, *Cap Mask*, n.d., Cloth, metallic paper, embroidery, Gift of William A. Fagaly, 2016.26

Unidentified Maker, Chinese, *Plate with Tower Family Arms* c. 1728 (Yongzheng Emperor, 1723-1735) Enamel, gilding on porcelain, Museum Purchase, Buddy Taub Foundation, Dennis A. Roach and Jill Roach, Directors, 2016.76

Unidentified, Chinese, *Nine (9) Untitled Works*, late 19th century, Watercolor on pulp paper, Gift of Anne S. Bradburn, 2016.99-.103

Unidentified Maker, *Hindu God Vishnu with Lakshmi and Sarasvati Pala period*, 11th century, Copper alloy, Gift of Dr. Siddharth K. Bhansali, 2016.113

Unidentified, Japan, *Faceted Vase*, Meiji period (1868-1912), Bronze, Gift of Ronald LeVert, 2016.8

Unidentified, Japan, *Standing Samurai*, Meiji period (1868-1912) Bronze Gift of Ronald LeVert 2016.6

Unidentified, *Kantha*, n.d., Embroidery and ink on fabric, Gift of Dr. Siddharth K. Bhansali, 2016.115

Unidentified, *Mask of Female Figure with Cobra Hood*, n.d., Brass, Gift of Dr. Siddharth K. Bhansali, 2016.112



DECORATIVE ARTS

Ron Arad, *Big Easy Volume 2*, 1988, Polished stainless steel, edition 11/20, Museum Purchase, William McDonald Boles and Eva Carol Boles Fund, 2016.54

Adrian Arleo, *"Mother and Child"* Teapot, 1995, Ceramic, Museum Purchase with funds donated by E. John Bullard in memory of Robert H. Cousins, 2016.61.a..b

Ralph Bacerra, *Blue Platter*, 1989, Whiteware, Gift of Sydney and Walda Besthoff, 2016.150

Lynda Benglis, *Untitled (Brooch)*, c. 1980-1990, Cast aluminum, Gift of Jean Taylor in honor of E. John Bullard, 2016.72

Everette Busbee, *Turtle Teapot*, 1989, Earthenware, Gift of Sydney and Walda Besthoff, 2016.182

Chelsea Porcelain Manufactory, *"Gotzkowsky-type" Bowls*, c. 1755, Soft-paste porcelain, molded with enamel ornament, Gift of Melanie Redler from the collection of her parents, Irving and Bettie Redler, 2016.48.3-4

Chelsea Porcelain Manufactory, *"Gotzkowsky-type" Plates*, c. 1755, Soft-paste porcelain, molded with enamel ornament, Gift of Melanie Redler from the collection of her parents, Irving and Bettie Redler, 2016.48.1-2

Rick Dillingham, *Untitled Vase*, 1981, Ceramic, Museum Purchase with funds donated by E. John Bullard in memory of Robert H. Cousins, 2016.56

Gorham Manufacturing Company, *Covered Tea Caddy*, 1879, Sterling silver, silver-gilt, gold, copper, Gift of Mr. and Mrs. Stewart J. Gilchrist, 2016.37.a..b

Silas Kopf, *Rostrum/Lectern*, 1991, Wood, including holly, Padauk, nara, bubinga, and marquetry, Gift of Sydney and Walda Besthoff, 2016.163

Geoffrey Mann and Jochen Holz, *"The Second Line" Cocktail Set* [6 cocktail glasses, 1 (3 parts) cocktail shaker, digital animation video], 2017, Glasses: Borosilicate glass, late and flame-work; Cocktail Shaker: Borosilicate glass, lathe and flame-worked, with 3D-printed gold-plated nylon, digital animation, edition 1/1, Museum Purchase, William McDonald Boles and Eva Carol Boles Fund, 2016.23.a.-h, © Geoffrey Mann

Albert Paley, *Lectern or Guest Register*, 1984, Steel, brass, and copper, Gift of the Sydney and Walda Besthoff Foundation, 2016.135

Don Reitz, *Untitled, from the "Sara Series,"* c. 1985, Ceramic, Museum Purchase with funds donated by E. John Bullard in memory of Robert H. Cousins, 2016.57

Richard Shaw, *Maxwell House Man*, 2005, Porcelain, mixed media, Museum Purchase with funds donated by E. John Bullard in memory of Robert H. Cousins, 2016.60, © Richard Shaw

Anna Silver, *Teapot*, 1989, Whiteware, Gift of Sydney and Walda Besthoff, 2016.177.a.-b

John F. Simon, *aLife*, 2003, Software, Apple G4, Titanium powerbook, acrylic and plastic, Gift of Sydney and Walda Besthoff, 2016.178

Toshiko Takaezu, *Two (2) Untitled (Enclosed Form)* c. 2005, Ceramic, Gift of Dr. James and Mrs. Cheryle Pierce, 2016.65-.66

Akio Takamori, *Envelope Vessel, Spring*, 1998, Porcelain, Museum Purchase with funds donated by E. John Bullard in memory of Robert H. Cousins, 2016.58, © Akio Takamori

Trenton Potteries Company, *Five (5) Circlet Vases*, c. 1935-1942, Cast porcelain, Gift of Dr. Robert E. Barron, III in memory of John Kroth Chittim, 2016.21.1-5

Unidentified, European, *"Rusticated" Framed Mirror*, c. 1875, Painted and parcel gilt carved wood with some composite materials, mirrored glass, Museum Purchase, William McDonald Boles and Eva Boles Fund, 2016.53

Peter Voulkos, *Big Ed*, 1994, Stoneware, Museum Purchase with funds donated by E. John Bullard in memory of Robert H. Cousins, 2016.59, © Voulkos Family Trust

MEDIA ARTS

Bill Viola, *Study for the Path*, 2002, Color DVD video triptych on three LCD flat panel screens, Gift of the Sydney and Walda Besthoff Foundation, 2016.133.a.-c

ABOVE, LEFT TO RIGHT

Peter Voulkos, *Big Ed*, 1994, Stoneware, Museum Purchase with funds donated by E. John Bullard in memory of Robert H. Cousins, 2016.59, © Voulkos Family Trust

Akio Takamori, *Envelope Vessel, Spring*, 1998, Porcelain, Museum Purchase with funds donated by E. John Bullard in memory of Robert H. Cousins, 2016.58, © Akio Takamori

Geoffrey Mann and Jochen Holz, *"The Second Line" Cocktail Set*, Still from digital animation, [6 cocktail glasses, 1 (3 parts) cocktail shaker, digital animation video], 2017, Glasses: Borosilicate glass, late and flame-work; Cocktail Shaker: Borosilicate glass, lathe and flame-worked, with 3D-printed gold-plated nylon, digital animation, edition 1/1, Museum Purchase, William McDonald Boles and Eva Carol Boles Fund, 2016.23.a.-h, © Geoffrey Mann

ACQUISITIONS



ABOVE

Douglas Bourgeois, *Tick Tock (Diptych)*, 2010, Oil on panel with vintage frame, 23 ¾ x 24 ¾ inches each (framed) Partial Gift of Arthur Roger, 2016.132.8.a-b
© Douglas Bourgeois

NATIVE AMERICAN ART

Unidentified, *Basket Hat (Rain Hat)*, c.1950s, Twined spruce root, cedar bark and dye, Gift of the Adatto family in memory of Dr. and Mrs. Carl Adatto, 2016.108.1

Unidentified, *Basket Tray with Handles (possibly a gaming tray)*, c.1950s, Coiled and imbricated, cedar slates, cedar root, and cherry bark, Gift of the Adatto family in memory of Dr. and Mrs. Carl Adatto, 2016.108.2

Unidentified, *Sewing Basket with Attached Lid*, c.1970, Coiled brown and beige pine needles and raffia, Gift of the Adatto family in memory of Dr. and Mrs. Carl Adatto, 2016.108.3

PAINTING

Scott Andresen, *Quantum II*, 2016, Sandpaper, copper leaf, silver leaf, resin, and adhesive on panel, Gift of Charles L. Whited, Jr., 2016.70

Richard Anuszkiewicz, *Dark Gray Cool Center: A Diptych*, 1972, Acrylic on canvas, Gift of the Sydney and Walda Besthoff Foundation, 2016.134.a

Richard Anuszkiewicz, *Dark Gray Warm Center: A Diptych*, 1972, Acrylic on canvas, Gift of the Sydney and Walda Besthoff Foundation, 2016.134.b

Thomas Bacher, *Mid-Town Manhattan*, 1984, Phosphorescent acrylic on canvas, Gift of Sydney and Walda Besthoff, 2016.172

David Bates, *Saints (triptych)*, 2006-2007, Oil on panel, Gift of Jan Lee and David Bates in commemoration of Arthur Roger, 2016.3.a-c

William Beckman, *Self Portrait in Grey Pants*, 1993, Oil on prepared panel, Gift of the Sydney and Walda Besthoff Foundation, 2016.142

McArthur Binion, *DNA: Black Painting: V*, 2015, Oil paint stick, graphite, and paper on board, Museum Purchase, Leah Chase Fund, 2016.20

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John Willis, *Vern Sitting Bear and his Niece's Pet Wolf,* 2004, Gelatin silver print on paper, Gift of Richard S. Press and Jeanne Press, 2016.30

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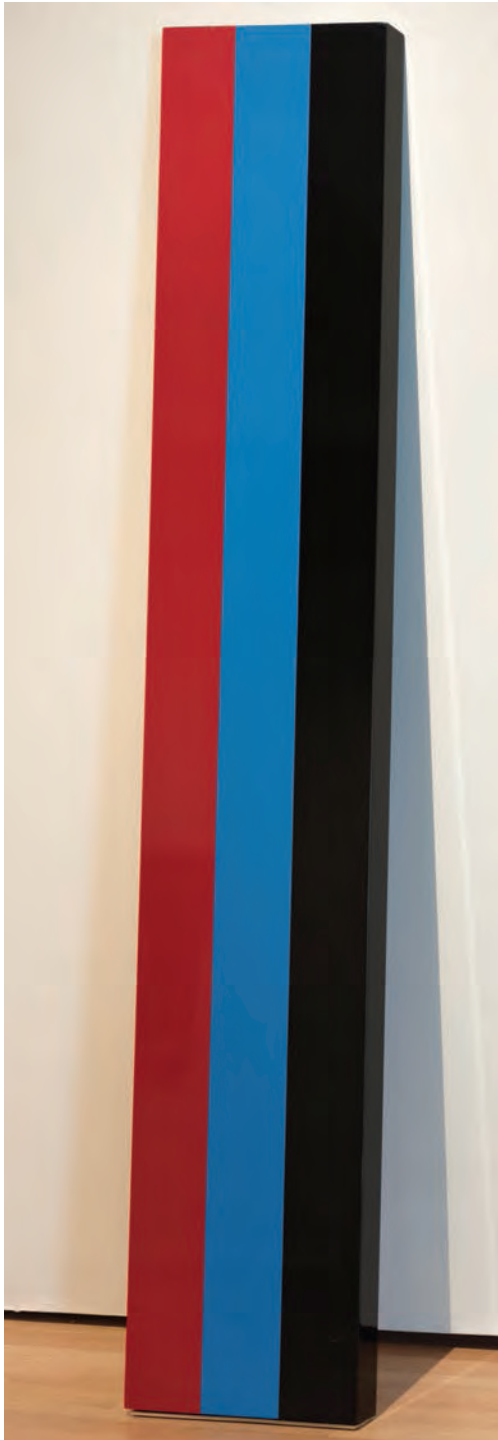
Thomas P. Kausel, *Untitled (Orange 71), Untitled (Blue 16), Untitled (Red 122),* 2013, Screenprint on paper, ed. 37/45, Gift of Erna Mayr, 2016.68.1-3

James Lamantia, *Untitled Collage from "Piano Antico",* c. 2005, Print and collage on paper, Gift of William R. Cullison III, 2016.117.1-6

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Attributed to B.F. Upton (Benjamin Franklin); Printed by E.A. Bromley, *St. Anthony Falls and the Mill District,* 1869, printed c. 1890, Silver bromide print on paper, Museum purchase, Tina Freeman Fund, 2016.19

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Andy Warhol, *The Art of Ancient and Modern Latin America*, n.d., Bound book, Gift of William A. Fagaly, 2016.25

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John McCracken, *Three Color Plank (Red Black Blue)*, 1980, Poured resin over plywood, Gift of Sydney and Walda Besthoff, 2016.165

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John Okulick, *Sorcerer*, 1986, Painted wood, Gift of Sydney and Walda Besthoff, 2016.169

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Hugo Robus, *The General*, 1922, Bronze with nickel finish, Gift of Sydney and Walda Besthoff, 2016.176

Niki de Saint-Phalle, *Sun Bird*, 1982, Painted polyester, Gift of the Sydney and Walda Besthoff Foundation, 2016.138

Nicholas Schoffer, *Chronos 8*, 1967, Stainless steel and motorized, Gift of the Sydney and Walda Besthoff Foundation, 2016.139

Arthur Silverman, *Interlocking Boxes, Opened*, 1978, Aluminum, Gift of the Sydney and Walda Besthoff Foundation, 2016.140

Bob Snead, *Family Dollar General Tree*, 2015, Mixed media, Gift of the Arthur Roger Collection, 2016.132.53

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Mildred Thompson, *Untitled (Wood Picture)*, c. 1972, Found wood and acrylic, Museum Purchase, Leah Chase Fund, 2016.51

Bernar Venet, *11 Acute Unequal Angles*, 2016, Cor-ten steel, Museum Purchase with funds provided by Sydney and Walda Besthoff, 2016.132

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Baltimore Museum of Art, Baltimore, MD

Matisse/Diebenkorn

October 23, 2016 – January 29, 2017

Richard Diebenkorn, *Woman on a Porch, 1958*, Oil on canvas, Museum purchase through the National Endowment for the Arts Matching Grant, 77.64

Centre Pompidou, Paris, France

The Treachery of Images (La trahison des images)

September 21, 2016 – January 23, 2017

René Magritte, *L'Art de la Conversation, 1950*, Oil on canvas, Gift of William H. Alexander, 56.61

Chrysler Museum, Norfolk, VA; Phoenix Museum of Art, Phoenix, AZ

Edward Burtynsky: Water

February 12 – May 15, 2016
July 1 – September 28, 2016

Edward Burtynsky, *Oil Spill #10, Oil Slick, Gulf of Mexico, USA, 2010*, Digital chromogenic print on paper, Courtesy of the artist, 2016.46.1

Edward Burtynsky, *Markarfljót River #2, Iceland, 2012*, Digital chromogenic print on paper, Courtesy of the artist, 2016.46.10

Edward Burtynsky, *Glacial Runoff, Skeidararsandur, Iceland, 2012*, Digital chromogenic print on paper, Courtesy of the artist, 2016.46.11

Edward Burtynsky, *Colorado River Delta #7, Abandoned Shrimp Farms, Sonora, Mexico, 2012*, Digital chromogenic print on paper, Courtesy of the artist, 2016.46.12

Edward Burtynsky, *Georgian Bay #2, Eastern Shore, Ontario, Canada, 2009*, Digital chromogenic print on paper, Courtesy of the artist, 2016.46.13

Edward Burtynsky, *Oil Spill #2, Discoverer Enterprise, Gulf of Mexico, USA, 2010*, Digital chromogenic print on paper, Courtesy of the artist, 2016.46.14

Edward Burtynsky, *Oil Spill #5, Q4000 Drilling Platform, Gulf of Mexico, USA, 2010*, Digital chromogenic print on paper, Courtesy of the artist, 2016.46.15

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Edward Burtynsky, *Salton Sea #1, Eastern Shore, California, USA, 2009*, Digital chromogenic print on paper, Courtesy of the artist, 2016.46.17

Edward Burtynsky, *Alberta Oil Sands #14, Fort McMurray, Alberta, Canada, 2007*, Digital chromogenic print on paper, Courtesy of the artist, 2016.46.18

Edward Burtynsky, *Colorado River Delta #2, Near San Felipe, Baja, Mexico, 2011*, Digital chromogenic print on paper, Courtesy of the artist, 2016.46.19

Edward Burtynsky, *Colorado River Delta #8, Salinas, Baja, Mexico, 2012*, Digital chromogenic print on paper, Courtesy of the artist, 2016.46.2

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Edward Burtynsky, *Cerro Prieto Geothermal Power Station, Baja, Mexico, 2012*, Digital chromogenic print on paper, Courtesy of the artist, 2016.46.22

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- Edward Burtynsky, *Flood Control Levee, Maasulakte, Rotterdam, The Netherlands*, 2011, Digital chromogenic print on paper, Courtesy of the artist, 2016.46.24
- Edward Burtynsky, *Greenhouses, Almira Peninsula, Spain*, 2010, Digital chromogenic print on paper, Courtesy of the artist, 2016.46.25
- Edward Burtynsky, *Step-well #1, Nahargarh Cistern, Jaipur, India*, 2010, Digital chromogenic print on paper, Courtesy of the artist, 2016.46.26
- Edward Burtynsky, *Step-well #2, Panna Meena, Amber, Rajasthan, India*, 2010, Digital chromogenic print on paper, Courtesy of the artist, 2016.46.27
- Edward Burtynsky, *Xiluodu Dam #2, Yangtze River, Yunnan Province, China*, 2011, Digital chromogenic print on paper, Courtesy of the artist, 2016.46.28
- Edward Burtynsky, *Xiluodu Dam #1, Yangtze River, Yunnan Province, China*, 2012, Digital chromogenic print on paper, Courtesy of the artist, 2016.46.29
- Edward Burtynsky, *Salt River Pima-Maricopa Indian Reservation/Scottsdale, Arizona, USA*, 2011, Digital chromogenic print on paper, Courtesy of the artist, 2016.46.3
- Edward Burtynsky, *Xiaolangdi Dam #1, Yellow River, Henan Province, China*, 2011, Digital chromogenic print on paper, Courtesy of the artist, 2016.46.30
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- Edward Burtynsky, *Pivot Irrigation #31, Feedlot, Hale County, Texas, USA*, 2011, Digital chromogenic print on paper, Courtesy of the artist, 2016.46.37
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- Edward Burtynsky, *Row-Irrigation, Imperial Valley, Southern California, USA*, 2009, Digital chromogenic print on paper, Courtesy of the artist, 2016.46.4
- Edward Burtynsky, *Dryland Farming #21, Monegros County, Aragon, Spain*, 2010, Digital chromogenic print on paper, Courtesy of the artist, 2016.46.40
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- Edward Burtynsky, *Verona Walk, Naples, Florida, USA*, 2012, Digital chromogenic print on paper, Courtesy of the artist, 2016.46.47
- Edward Burtynsky, *Benidorm #1, Spain*, 2010, Digital chromogenic print on paper, Courtesy of the artist, 2016.46.48
- Edward Burtynsky, *Benidorm #2, Spain*, 2010, Digital chromogenic print on paper, Courtesy of the artist, 2016.46.49
- Edward Burtynsky, *Step-well #4, Sagar Kund Baori, Bundi, Rajasthan, India*, 2010, Digital chromogenic print on paper, Courtesy of the artist, 2016.46.5
- Edward Burtynsky, *Kumbh Mela #2, Allahabad, India*, 2013, Digital chromogenic print on paper, Courtesy of the artist, 2016.46.50
- Edward Burtynsky, *Manikarnika Ghat, Varanasi, India*, 2013, Digital chromogenic print on paper, Courtesy of the artist, 2016.46.51
- Edward Burtynsky, *Kumbh Mela #1, Haridwar, India*, 2010, Digital chromogenic print on paper, Courtesy of the artist, 2016.46.52
- Edward Burtynsky, *Polders, Grootshermer, The Netherlands*, 2011, Digital chromogenic print on paper, Courtesy of the artist, 2016.46.53
- Edward Burtynsky, *Mount Edziza Provincial Park #1, Northern British Columbia, Canada*, 2012, Digital chromogenic print on paper, Courtesy of the artist, 2016.46.54
- Edward Burtynsky, *Glacier Catchment, Scud River, Northern British Columbia, Canada*, 2012, Digital chromogenic print on paper, Courtesy of the artist, 2016.46.55
- Edward Burtynsky, *Markarfjót River #1, Erosion Control, Iceland*, 2012, Digital chromogenic print on paper, Courtesy of the artist, 2016.46.56
- Edward Burtynsky, *Ólfusá River #1, Iceland*, 2012, Digital chromogenic print on paper, Courtesy of the artist, 2016.46.57
- Edward Burtynsky, *Bay of Cádiz, Spain*, 2013, Digital chromogenic print on paper, Courtesy of the artist, 2016.46.58
- Edward Burtynsky, *Dyrhlaekir River on Myrdalssandur, Iceland*, 2012, Digital chromogenic print on paper, Courtesy of the artist, 2016.46.59
- Edward Burtynsky, *Dryland Farming #2, Monegros County, Aragon, Spain*, 2010, Digital chromogenic print on paper, Courtesy of the artist, 2016.46.6
- Edward Burtynsky, *Flood Control, High Plains, Texas Panhandle, USA*, 2012, Digital chromogenic print on paper, Courtesy of the artist, 2016.46.60
- Edward Burtynsky, *Rice Terraces #2, Western Yunnan Province, China*, Digital chromogenic print on paper, Courtesy of the artist, 2016.46.7
- Edward Burtynsky, *Salinas #2, Cádiz, Spain*, 2013, Digital chromogenic print on paper, Courtesy of the artist, 2016.46.8
- Edward Burtynsky, *Mount Edziza Provincial Park #4, Northern British Columbia, Canada*, 2012, Digital chromogenic print on paper, Courtesy of the artist, 2016.46.9

LOANS FROM THE COLLECTION



Jean Boucher, *One Foot Street Walkers*, c. 1950, Gelatin silver print on paper, Gift of Clarence John Laughlin, 83.59.26, © Jean Boucher

Columbia Museum of Art, Columbia, SC

REMIX: Themes & Variations in African-American Art

February 5 – May 3, 2016

Robert Colescott, *Between Two Worlds*, 1992, Acrylic on canvas, Museum purchase, Carmen Donaldson Fund, 2000.4

Chakaia Booker, *Urban Townie*, 2001, Rubber tire, metal, and wood, Museum purchase, Joseph Jones Family Foundation Fund, 2002.4

Grounds for Sculpture, Hamilton, NJ

Elyn Zimmerman; Elements of Light and Space

August 27, 2016 – January 7, 2018

Elyn Zimmerman, *Portal Lethe*, 1992, Granite, Gift of Donna Perret Rosen and Benjamin M. Rosen, 2016.14

Herbert F. Johnson Museum of Art, Cornell University, Ithaca, NY

Japan-America: Points of Contact, 1876-1970

August 27 – December 18, 2016

Robert Henri, *The Blue Kimono*, 1909, Oil on canvas, Museum purchase, Ella West Freeman Foundation Matching Fund, 71.16

The Historic New Orleans Collection, New Orleans, LA

A Picture and a Thousand Words: Letter and Print Exchanges with Clarence John Laughlin

November 15, 2016 – March 25, 2017

Wynn Bullock, *Old Typewriter*, 1951, Gelatin silver print on paper, Gift of Clarence John Laughlin, 82.281.11

Wynn Bullock, *Child in the Forest*, 1951, Gelatin silver print on paper, Gift of Clarence John Laughlin, 82.281.14

Carlotta M. Corpron, *Light Follows Form*, 1948, Gelatin silver print on paper, Gift of Clarence John Laughlin, 82.281.17

Carlotta M. Corpron, *Abstraction of Plastic*, c. 1947, Gelatin silver print on paper, Gift of Clarence John Laughlin, 82.281.22

Berenice Abbott, *The Wheelock House, 661 West 158th Street, Manhattan, built in 1860* (from the series, *Changing New York*), 1937, Gelatin silver print on paper, Gift of Clarence John Laughlin, 82.281.56

Helmut Gernsheim, *The River Irwell, Manchester*, n.d., Gelatin silver print on paper, Gift of Clarence John Laughlin, 82.281.61

Helmut Gernsheim, *Spiral Staircase, St. Paul's Cathedral*, n.d., Gelatin silver print on paper, Gift of Clarence John Laughlin, 82.281.63

Harold Allen, *Pyramid Door Handle, Graceland Cemetery, Chicago*, n.d., Gelatin silver print on paper, Gift of Clarence John Laughlin, 82.281.80

Imogen Cunningham, *Rubber Plant*, 1929, Gelatin silver print on paper, Gift of Clarence John Laughlin, 82.281.86

Imogen Cunningham, *Negative of a Snake*, 1929, Gelatin silver print on paper, Gift of Clarence John Laughlin, 82.281.87

Ruth Bernhard, *Palmetto Shadow on Wood Siding*, c. 1950, Gelatin silver print on paper, Gift of Clarence John Laughlin, 82.281.88

Henry Holmes Smith, *Meeting, Part of Portfolio II*, Gelatin silver print on paper, Gift of Clarence John Laughlin, 82.281.89.10

Edith Gerin, *La Lumiere Victorieuse de Tenebres*, n.d., Gelatin silver print on paper, Gift of Clarence John Laughlin, 83.59.107

Edward Weston, *San Carlos Lake, Arizona*, 1938, Gelatin silver print on paper, Gift of Clarence John Laughlin, 83.59.113

Ruth Bernhard, *[Untitled] (Nude and Waves)*, n.d., Gelatin silver print on paper, Gift of Clarence John Laughlin, 83.59.17

Jean Boucher, *One Foot Street Walkers*, c. 1950, Gelatin silver print on paper, Gift of Clarence John Laughlin, 83.59.26

Jean Boucher, *La Maison de L'Original*, n.d., Gelatin silver print on paper, Gift of Clarence John Laughlin, 83.59.28

Shelby Adams, *Self Portrait with Gramdma, Johnson's Fork, Kentucky*, 1974, Gelatin silver print on paper, Gift of Clarence John Laughlin, 83.59.4

Brassai, *[Untitled] (Palais Ideal)*, n.d., Gelatin silver print on paper, Gift of Clarence John Laughlin, 83.59.45

Shelby Adams, *[Untitled] (Two Men and Kitten)*, n.d., Gelatin silver print on paper, Gift of Clarence John Laughlin, 83.59.5

Joyce Tenneson Cohen, *[Untitled] (Lace Dress and Leaves)*, n.d., Gelatin silver print on paper, Gift of Clarence John Laughlin, 83.59.60

Larry Colwell, *[Untitled]* (*Nude in Interior of Abandoned House*), n.d., Gelatin silver print on paper, Gift of Clarence John Laughlin, 83.59.68

Larry Colwell, *Old Door*, Arizona, n.d., Gelatin silver print on paper, Gift of Clarence John Laughlin, 83.59.76

Aaron Siskind, *Chicago*, 1957, Gelatin silver print on paper, Gift of Clarence John Laughlin, 84.21.119

Cedric Wright, *[Untitled]* (*Three Large Rocks*), before 1955, Gelatin silver print on paper, Gift of Clarence John Laughlin, 84.21.145

Wynn Bullock, *[Untitled]* (*Moonlight on Lake with Two Trees*), 1955, Gelatin silver print on paper, Gift of Clarence John Laughlin, 84.21

Berenice Kolko, *[Untitled]* (*Abstracted Nude*), before 1955, Gelatin silver print on paper, Gift of Clarence John Laughlin, 84.21.53

Daniel Mascelet, *[Untitled]* (*Child Running at Street Corner*), before 1966, Gelatin silver print on paper, Gift of Clarence John Laughlin, 84.21.70

Bill Brandt, *Halifax*, 1937, Gelatin silver print on paper, Gift of Mrs. Elizabeth Laughlin to the Clarence John Laughlin Collection of Photography, 87.140

The Historic New Orleans Collection, New Orleans, LA

Goods of Every Description: Shopping in New Orleans, 1825-1925

September 23, 2016 – April 9, 2017

Unidentified, Paris; Mallard, Prudent, *Corbeille (Basket)*, c. 1850-1855, Hard-paste porcelain, polychrome glazed, and parcel-gilt, Gift of the friends of Leo and Muriel Haspel on the occasion of their 50th Wedding Anniversary, 86.6.a.,b

Unidentified, Paris; Mallard, Prudent, *Covered Pot-de-Creme (One of Pair)*, c. 1855-1860, Hard-paste porcelain, Vieux Paris type: cast, glazed, overglazed, and parcel-gilt, Gift of Mrs. Richard McCarthy, Jr., 96.214.1.a.,b

Unidentified, Paris; Mallard, Prudent, *Covered Pot-de-Creme (One of Pair)*, c. 1855-1860, Hard-paste porcelain, Vieux Paris type: cast, glazed, overglazed, and parcel-gilt, Gift of Mrs. Richard McCarthy, Jr., 96.214.2.a.,b

C. Flint & Jones (retailer), *Lambrequin curtains with cornices*, Silk brocade, silk, and wool passementerie, stamped and painted tin cornice, Museum Purchase, William McDonald Boles and Eva Carol Boles Fund and Partial gift of Mary Minor Butler Hebert, 2014.2.17.a.,b

Isidore Newman School, New Orleans, LA

Architecture: A NOMA / Newman Arts Collaboration

January 28 – March 9, 2016

John T. Scott, *Maquette for Spirit Gates*, 1992-1993, Aluminum, Gift of Premier Bank, 2004.295

Unidentified, *Scene from the Tale of Genji*, Late 18th century, Sumi and color on paper with gold leaf, Gift of E. John Bullard, 2008.233

Yoruba Peoples, *Door with Figures (Ilekun)*, n.d., Wood, Gift of Mrs. P. Roussel Norman, 81.426

Pat Trivigno, *Between the Idea and the Reality Falls the Shadow*, 1989, Oil and mixed media on canvas, Museum purchase, Kohlmeyer Funds and P. Roussel Norman Funds in memory of Janet Kohlmeyer, 98.74

Rolland Golden, *East-West Games*, 1992, Color lithograph-14 plates on D'Arches paper, Gift of the Artist, 91.22

Eddie Kendrick, *Fantastical Red Buildings with Angel Above*, c. 1992, Colored pencil, oil, and ballpoint pen on paper mounted on posterboard, On loan from Kurt A. Gitter, M.D. and Alice Rae Yelen, EL.1993.41

Louisiana State University Museum of Art, Baton Rouge, LA

Reinstallation of the Permanent Collection

François-André Vincent, *Portrait of a Mother and Child (Portrait d'une mere et son enfant)*, 1782, Oil on canvas, Museum purchase, General Acquisition Fund, 83.2

The Metropolitan Museum of Art, New York, NY; National Gallery of Canada, Ottawa, Ontario

Vigée Le Brun: Woman Artist in Revolutionary France

February 15 – May 15, 2016

Elizabeth Louise Vigée Le Brun (1755-1842)

June 10 – September 11, 2016

Alexis Joseph Pérignon, *Madame Élisabeth Vigée Le Brun Painting the Portrait of Queen Marie Antoinette*, 1859, Oil on canvas, Gift of Joseph Baillio, 2010.150

Morris Museum of Art, Augusta, GA

The World of Rolland Golden

August 6 – October 30, 2016

Rolland Golden, *Still Life with Chamber of Commerce Building*, 1974, Acrylic on canvas, Gift of Mr. and Mrs. James Derbes, 79.280

Rolland Golden, *Elysian Fields - The Land of Gods*, 2006, Acrylic on canvas, Museum purchase, Sydney and Walda Besthoff Fund; joint ownership with The Historic New Orleans Collection, 2007.113.5

Museo Thyssen-Bornemisza, Madrid, Spain

Renoir and Intimacy

October 8, 2016 – January 22, 2017

Pierre Auguste Renoir, *Seamstress at Window*, c. 1908-1910, Oil on canvas, Gift of Charles C. Henderson in memory of Margaret Henderson, 80.179

Museum of Fine Arts, Houston, Houston, TX

High Society: The Portraits of Franz X. Winterhalter

April 16 – August 14, 2016

Franz Xaver Winterhalter, *Young Woman in a Ball Gown*, 1850, Oil on canvas, Museum purchase through the Carrie Heiderich Fund and Gift of Mr. and Mrs. Harris Masterson by exchange, 87.32

Nasher Museum of Art, Duke University, Durham, NC

Southern Accents: Seeking the American South in Contemporary Art

September 1, 2016 – January 8, 2017

James Scott, (J.P.), *Shrimp Boat*, n.d., Wood and paint, Gift of Kurt A. Gitter, M.D. and Alice Rae Yelen, 92.464

Royal Academy of Arts, London, England

Abstract Expressionism

September 24, 2016 – January 2, 2017

Jackson Pollock, *Composition (White, Black, Blue and Red on White)*, 1948, Casein on paper, mounted on Masonite, Bequest of Victor K. Kiam, 77.300

St. Tammany Art Association, Covington, LA

Reginald Pollack and the Dance of Death: Selections from the New Orleans Museum of Art

October 8 – November 26, 2016

Reginald Pollack, *Revelations*, 1961, Oil on canvas, Gift of Maria Klette-Ketchum, 2003.100

Reginald Pollack, *Carnival*, 1963, Oil on canvas, Gift of Kerstin B. Pollack, 2003.101

Reginald Pollack, *Cat and Crayfish*, 1964, Oil on canvas, Gift of Kerstin B. Pollack, 2003.103

Reginald Pollack, *Charnal House*, 1965, Oil on canvas, Gift of Kerstin B. Pollack, 2003.104

Reginald Pollack, *Children's Game*, 1964, Oil on canvas, Gift of Kerstin B. Pollack, 2003.105

Reginald Pollack, *Dance*, 1963, Oil on canvas, Gift of Kerstin B. Pollack, 2003.106

Reginald Pollack, *Hanging Angels and Birds*, 1962, Oil on canvas, Gift of Kerstin B. Pollack, 2003.107

Reginald Pollack, *Monkey Tipping Birdcage*, 1964, Oil on canvas, Gift of Maria Klette-Ketchum, 2003.99

Reginald Pollack, *Renewal*, 1985, Monotype, ink on paper, Gift of the Artist, 87.253.1

Reginald Pollack, *New Born*, 1985, Monotype on paper, Gift of the Artist, 87.253.2

LOANS FROM THE COLLECTION

Reginald Pollack, *The Creation*, 1985, Monotype on paper, Gift of the Artist, 87.253.3

Reginald Pollack, *I Make My Own Music*, 1982, Monotype on formica, The Robert F. Gordy Collection, 88.107

Reginald Pollack, *The Creation*, n.d., Color monotype on paper, Gift of the Artist, 89.363

Reginald Pollack, *Celestial Event*, n.d., Color monotype on paper, Gift of the Artist, 89.364

Reginald Pollack, *Dance of Death*, 1963, Oil on canvas, Gift of Mr. and Mrs. Reginald Pollack, 98.39

[Sidell Cultural Center, Sidell, LA](#)

Clementine Hunter 1887-1988: From the Vaults of the New Orleans Museum of Art

April 2 – May 28, 2016

Clementine Hunter, *Melrose Plantation*, c. early 1960s-1988, Oil on Masonite, Gift of Dr. and Mrs. Robert F. Ryan, 73.205

Clementine Hunter, *Cotton Picking and the Church*, c. early 1960s-1988, Oil on Masonite, Gift of Dr. and Mrs. Robert F. Ryan, 73.206

Clementine Hunter, *Zinnias on Blue Background*, c. early 1960s-1988, Oil on Masonite, Gift of Dr. and Mrs. Robert F. Ryan in memory of Sally F. and William W. Arnoult, 74.331

Clementine Hunter, *Saturday Night*, c. early 1960s-1988, Oil on board, Gift of Dr. and Mrs. Robert F. Ryan in memory of Sally F. and William W. Arnoult, 74.332

Clementine Hunter, *Angels with Horns*, c. early 1960s-1988, Oil on board, Gift of Dr. and Mrs. Robert F. Ryan, 74.333

Clementine Hunter, *Plantation Scene*, c. early 1960s-1988, Oil on Masonite, Gift of Dr. and Mrs. Robert F. Ryan, 85.84

Clementine Hunter, *Plantation Wash Day*, c. late 1940s-c. late 1950s, Oil on canvas, Bequest of Carmen Donaldson, 99.109.3

Clementine Hunter, *Figures in Front of House*, c. late 1940s-c. late 1950s, Oil on canvas board, Bequest of Carmen Donaldson, 99.109.5

Clementine Hunter, *Angels*, c. early 1960s-1988, Oil on canvas board, Bequest of Yvonne Ryan, 99.110.3

Clementine Hunter, *Once We Had a Pumphouse for Getting Water*, c. 1944, Oil on paper, Bequest of Yvonne Ryan, 99.110.4

Clementine Hunter, *Zinnias with Three People*, c. early 1960s-1988, Oil on canvas board, Bequest of Yvonne Ryan, 99.110.5

Clementine Hunter, *Two People at a Table*, c. early 1960s-1988, Oil on canvas, Bequest of Yvonne Ryan, 99.110.7

Clementine Hunter, *Nurse at Bedside*, c. early 1960s-1988, Oil on canvas board, Bequest of Yvonne Ryan, 99.110.8

Clementine Hunter, *Four Red Lillies*, c. 1944, Oil on paper, Bequest of Yvonne Ryan, 99.110.9

Clementine Hunter, *Three Flowers*, c. early 1960s-1988, Oil on canvas, Bequest of Yvonne Ryan, 99.110.11

Clementine Hunter, *Vase of Yellow and Orange Flowers*, c. early 1960s-1988, Oil on canvas, Bequest of Yvonne Ryan, 99.110.12

Clementine Hunter, *Eight Orange Lillies*, 1944-1949, Oil on paper, Bequest of Yvonne Ryan, 99.110.13

Clementine Hunter, *Woman Carrying Baskets*, 1962, Oil on canvas, Bequest of Yvonne Ryan, 99.110.18

Clementine Hunter, *Man Hunting Birds*, c. early 1960s-1988, Oil on canvas, Bequest of Yvonne Ryan, 99.110.23

Clementine Hunter, *Man Drunk on a Mule*, c. early 1960s-1988, Oil on canvas, Bequest of Yvonne Ryan, 99.110.24

Clementine Hunter, *One Time I Had the Biggest Flowers on Cane River*, c. 1944, Oil on paper, Bequest of Yvonne Ryan, 99.110.25

Clementine Hunter, *Cane River Ducks Are the Smartest Ducks*, c. 1944, Oil on paper, Bequest of Yvonne Ryan, 99.110.28

Clementine Hunter, *Vase of Flowers*, 1962, Oil on canvas board, Bequest of Yvonne Ryan, 99.110.32

Clementine Hunter, *Vase of Zinnias*, c. early 1960s-1988, Oil on canvas, Bequest of Yvonne Ryan, 99.110.33

Clementine Hunter, *Men with Bales of Cotton*, c. early 1960s-1988, Oil on canvas board, Bequest of Yvonne Ryan, 99.110.34

Clementine Hunter, *Women Having a Barbeque*, c. early 1960s-1988, Oil on canvas board, Bequest of Yvonne Ryan, 99.110.35

Clementine Hunter, *Five Women Picking Cotton*, c. early 1960s-1988, Oil on canvas board, Bequest of Yvonne Ryan, 99.110.36

[Stiftung Museum, Kunstpalast, Dusseldorf, Germany](#)

Behind the Veil: Revelation and Concealment since the Renaissance

October 1, 2016 – January 22, 2017

François Boucher, *The Surprise (Woman with a Cat)*, 1730-1732, Oil on canvas, Museum purchase, Women's Volunteer Committee Fund, 84.58

[Tate Gallery, London, England; Bank Austria Kunstforum, Vienna, Austria; Art Gallery of Ontario, Toronto, Canada](#)

Georgia O'Keeffe: Retrospective

July 6 – October 30, 2016

December 7, 2016 – March 26, 2017
April 22 – July 30, 2017

Georgia O'Keeffe, *My Backyard*, 1937, Oil on canvas, Museum purchase, City of New Orleans Capital Funds, 73.8

[Vancouver Art Gallery, Vancouver, BC, Canada; North Carolina Museum of Art, Raleigh, NC](#)

Picasso: The Artist and his Muses

June 11 – October 2, 2016

October 29, 2016 – January 29, 2017

Pablo Picasso, *Woman in an Armchair (Jacqueline Roque Picasso)*, 1960, Oil on canvas, Bequest of Victor K. Kiam, 77.299

[Yokohama Museum of Art, Yokohama, Japan; The National Museum of Modern Art, Kyoto, Japan](#)

Mary Cassatt Retrospective

June 25 – September 11, 2016

September 27 – December 4, 2016

Mary Cassatt, *Mother and Child in the Conservatory*, 1906, Oil on canvas, Museum purchase with funds contributed by Gift of Mr. and Mrs. Harold Forgetston, 82.124



François Boucher, *The Surprise (Woman with a Cat)*, 1730-1732, Oil on canvas, Museum purchase, Women's Volunteer Committee Fund, 84.58

EDUCATION INITIATIVES

NOMA is a dynamic community and cultural meeting place for visitors of all ages. The Interpretation and Audience Engagement department provides programs and outreach designed to engage diverse audiences. NOMA launched innovative initiatives in programming for teens, early childhood education, digital interpretation, and the performing arts.



Increasing Access

With funding from the Walton Family Foundation, and in partnership with Crystal Bridges Museum of American Art, NOMA developed the new **Creative Careers Internship** for teens. In 2016, its pilot year, the program served five rising seniors from KIPP Renaissance High School. This innovative job-training initiative is designed to expose students to the museum field as a career option. Working alongside NOMA staff, interns acquired an understanding of how museums function, ranging from curatorial and visitor services to human resources, public relations/marketing, the gift shop, and security operations. Additionally, local professionals provided mentoring sessions focusing on topics such as resumé building, interview skills, meeting manners, and leadership. Interns also visited local universities, museums and cultural organizations such as the Audubon Aquarium of the Americas, the Contemporary Arts Center, the National World War II Museum, the McKenna Museum of African American Art, and more.

NOMA's **Teen Pass**, sponsored by The Helis Foundation, provides free admission to the museum visitors ages 13 – 19. In 2016, NOMA launched the

new **Teen Squad**, an advisory group of young people meeting monthly throughout the academic year. Activities included Teen Hangouts, career-training sessions, programs in the galleries, and planning teen-related special events.

Early Childhood Education

Mini Masters, NOMA's early childhood learning program, provided pre-kindergarten students with high-quality, developmentally appropriate visual art experiences in the classroom and at the museum. Mini Masters began its fifth year in 2016. The program introduces teachers to NOMA's permanent collection as a foundation for arts-integrated teaching and provides service learning experiences and professional development opportunities for educators. Students visit NOMA multiple times throughout the year, and exhibit their projects at the museum in a culminating display of student works. Partner schools included Educare New Orleans, Kingsley House, ReNEW Cultural Arts Academy, and ReNEW McDonogh City Park Academy #28.

Community Perspectives

NOMA turns up the volume every Friday night for **Friday Nights at NOMA**, an evening of entertainment for all ages. This vibrant program series is free with museum admission and



STUDIO KIDS



2016 CREATIVE CAREERS INTERNS



BABY ARTSPLAY!

features a wide variety of activities, including live music, theater, art workshops, cooking demonstrations, film screenings, outdoor movies, lectures, gallery talks, artist perspectives, jewelry designers, improvisational comedy, and more. Festivals, including Japan Fest and Bastille Day Fête, explore cultural connections to NOMA's collection and feature family activities and community partnership.

Additionally, NOMA is one of only a few art museums to include the performing arts. NOMA is an ideal setting for dramatic performances and has established successful partnerships with local theater companies such as The NOLA Project. One of the most compelling aspects of the partnership has been the development of productions inspired by the museum and Besthoff Sculpture Garden. In 2016, the group performed an original adaptation of Cervantes' classic *Don Quixote*. Actors openly engaged with the audience and works of art in the garden, including them as part of the story lines and connecting them with their surroundings.

Youth & Family

At NOMA there are many opportunities for families to explore the museum. **Family Guides** help visitors dig a little deeper when exploring the galleries. NOMA offers a Family Mobile Guide smartphone tour, as well as the *Look + Talk + Play* guide. **StoryQuest** sparks imagination, creativity, and a love of reading. Professional authors, actors and artists bring the world of children's literature to NOMA in this family series. StoryQuest begins with interactive readings then continues with a quest through NOMA's galleries. **Baby Artsplay!** instills a love of art at a young age through a guided, hands-on gallery experience at NOMA, presented in partnership with Young Audiences of New Orleans. Teaching artists present a series of interactive sessions for caregivers and children 1 – 2 years old.

In Saturday and holiday-break **Studio KIDS!** classes, students explore art made by diverse cultures as inspiration for hands-on art projects. From sculpting to painting, each class features different media and techniques.

INTERPRETATION AND AUDIENCE ENGAGEMENT



ART AFTER SCHOOL



ART ON THE SPOT AT FRIDAY NIGHTS AT NOMA

BY THE NUMBERS

23,038	Public Program Attendance
10,029	Friday Nights at NOMA participants
10,102	School Tour participants
4,490	Adult Tour participants
4,037	Festival participants
2,582	Theater participants
1,245	Family program participants
417	Studio Kids! Art Classes and Camps
405	Educator Events participants
203	Mini Masters students
72	NOMA docents
46	Noontime Talks

Summer Art Camp

provides sixteen sessions for students ages 5–10 from June through early August. Weekly camps emphasize imagination and creativity through the development of artistic skills in visual and performing arts. Campers explore works of art in the museum galleries and express their own talents in the studio or on the stage. **Art on the Spot** is a drop-in art activity during Friday Nights at NOMA that allows visitors to create

their own masterpieces. Led by teaching artists, this activity is fun for all ages.

Literary Connections

Each month the NOMA Book Club gathers to discuss preselected art-related fiction and nonfiction, with the added benefit of curatorial programs and field trips. Books are themed to correspond with NOMA's

current exhibitions or permanent collections. In 2016, the NOMA Book Club discussed *The Birth of Venus: A Novel* by Sarah Dunant, *Mark Rothko: Towards the Light in the Chapel* by Annie Cohen-Solal, *Charles and Ray Eames: Designers of the Twentieth Century* by Pat Kirkham, and *Standing in the Sun: A Life of J.M.W. Turner* by Anthony Bailey, among others.

NOMA offers a robust selection of programs for schools and educators. The museum fosters connections between the visual and literary arts through the ongoing **Language & Arts School Partnership**, underwritten by the Patrick F. Taylor Foundation. These programs are designed to inspire a love of art, while increasing academic skills in communication, language arts, and critical thinking. Educators have access to curriculum materials and other resources integrating language arts through objects in the museum's permanent collection. Student visits increased to more than 10,000 participants in 2016.



THE NOLA PROJECT PRESENTATION OF *DON QUIXOTE*



BASTILLE DAY FÊTE

In 2016, NOMA offered four professional development workshops for educators, including *Art & Ecology*, *Renaissance Painting*, *Landscapes & Waterways*, and *Modern Louisiana*. Additionally, NOMA partnered with The Historic New Orleans Collection and Tulane University's Middle American Research Institute to offer two other opportunities for educator professional development.

Poets for Art provides students in grades 9–12 with a master poetry class by professional poets. In 2016, students worked with poets Anne Marie Rooney and Andy Young. Students select works of art from NOMA's permanent collection, write an original poem inspired by the piece, and present their poem at the museum.

2016 PROGRAM HIGHLIGHTS

THE NOLA PROJECT PRODUCTION

MAY: *Don Quixote*

MOVIES IN THE GARDEN

MARCH 18: *Close Encounters of the Third Kind*

APRIL 15: *Indiana Jones and the Temple of Doom*

MAY 6: *Jaws*

NOVEMBER 11: *The Never Ending Story*

SUMMER DESIGN FILM FESTIVAL

AUGUST 12: *Helvetica*

AUGUST 26: *Objectified*

SEPTEMBER 9: *Urbanized*

POETS FOR ART

APRIL 17: Full day workshop for students in grades 6–12, led by teaching artists Andy Young and Anne Marie Rooney.

PUBLIC PROGRAMS

JANUARY 15: Artist Perspective by Regina Scully on *Visions of US*

JANUARY 22: Artist Perspective with Skylar Fein on *Visions of US: "Larry Rivers' Eulogy for Frank O'Hara."*

FEBRUARY 12: Genealogy Night with LA Creole and New Orleans Public Library

MARCH 4: 13th Annual Maya Symposium with Tulane University's Middle American Research Institute

APRIL 15: Artist Perspective with Gina Phillips on *Self-Taught Genius*

MAY 13: Jason Edward Deeds with Richard Goodman

JUNE 17: Author Richard Campanella with photographer Del Hall

JULY 8: Paul Fisch and Ian Fisch, founders of Fish Factory Media, a New Orleans-based video game development studio, discussed video game design.

JULY 15: Bastille Day Fête

SEPTEMBER 30: Professor William Brumfield, Tulane University, *Architecture At the End of the Earth: Photographing the Russian North*

OCTOBER 8: Japan Fest

OCTOBER 14: Janice Staggs, Director of Curatorial Affairs at the Neue Gallerie, *Vacation Work: The Landscapes by Gustav Klimt*

DECEMBER 9: Scott Anderson on *George Dunbar: Elements of Chance*

DECEMBER 16: Rachel DeLue, Associate Professor, Princeton University, *Landscape in Europe & America*

DEVELOPMENT AND EXTERNAL AFFAIRS



2016 LOVE ARTIST HONOREES: SKYLAR FEIN, JOSEPHINE SACABO, ELENORA RUKIYA BROWN, GENE KOSS, ASHLEY LONGSHORE, ALEXA PULTZER



PAM LUPIN, LOUIS AND NAIRNE LUPIN AT THE 2016 FELLOWS DINNER

A pivotal year for NOMA, 2016 brought transition and change to the Development and External Affairs department, positioning the museum to actively pursue its top strategic initiatives. NOMA's executive leadership, in partnership with the board, built plans around a number of efforts, including capital projects, expansion of education initiatives and community outreach, and an ambitious program for both the museum's permanent collection and special exhibitions—all of which support NOMA's commitment to serve as a 21st-century cultural convener for the arts in New Orleans.

The human capital in an organization is arguably its most precious resource. While we regrettably bid farewell to a number of DEA staff members who made lasting contributions to the organization, we were fortunate to bring on board Anne Baños, a seasoned executive in NOMA's newly-created deputy director position. In our restructuring of the department, a number of experienced professionals with a variety of complementary skills were recruited. The staff who served in the DEA department in 2016 deserve kudos for a fine year.

Fundraising for capital projects progressed favorably in a silent phase, with announcements of gifts and anticipated projects targeted for fall 2017.

We had notable funding successes with the museum's efforts to engage and inspire the teen population. NOMA launched the Creative Careers Internship, a program designed to introduce teen interns to the many career paths available in the museum field. With generous support from the Walton Family Foundation and designed in partnership with Crystal Bridges Museum of Art in Bentonville, Arkansas, students from New Orleans KIPP schools participated as paid interns in a six-week program in which they learned professional practices.

The Helis Foundation, in addition to its ongoing support of offering free admission to NOMA for Louisiana residents on Wednesdays, continued to support the Teen Pass program which provides free entry for teenagers year-round.



PAUL ALLEN SPEAKING AT THE PATRON PREVIEW OF SEEING NATURE: LANDSCAPE MASTERWORKS FROM THE PAUL G. ALLEN FAMILY COLLECTION

For the first time ever, the Mellon Foundation has supported NOMA with a \$400,000 grant to fund two postdoctoral curatorial fellows: one in modern and contemporary art, and one in photography, who will support the work of the curatorial staff. Mellon's generous support for the fellowships is a two-year commitment with the option of a third-year renewal, and represents an affirmation of NOMA's view of curatorial work extending beyond the museum's walls to engage with the community.

The Lupin Foundation provided funding for the reinstallation of the decorative arts galleries, long-awaited by our audiences and which will open in phases beginning in March 2017. The E. Rhodes & Leona B. Carpenter Foundation supported the renovations of the third floor, which allowed us to open new gallery space for NOMA's Indian art collection in September 2016.

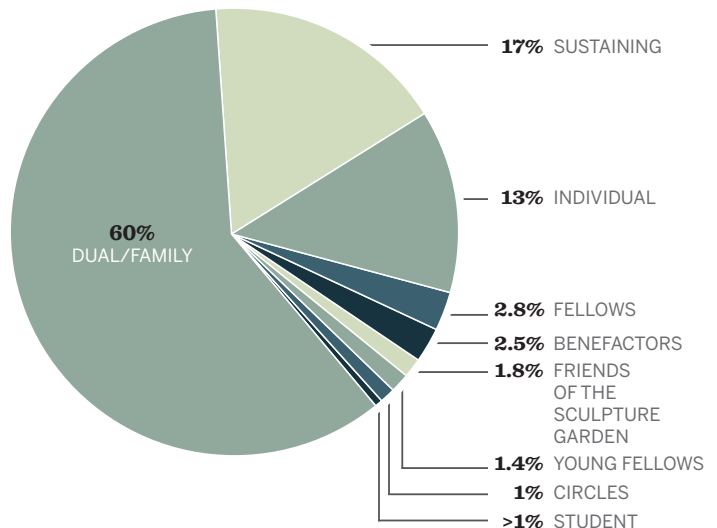
The Institute of Museum and Library Services (IMLS) awarded NOMA a \$150,000 grant for the digitization of the African art collection. This is a significant step forward in NOMA's digitization efforts, focusing on a significant element of the permanent collection.

2016 FUNDRAISING EVENTS

Event	Tickets	Gross Income
Art in Bloom	1,261	\$274,700
NOMA Egg Hunt	1,362	\$34,316
LOVE in the Garden	1,562	\$212,584
Odyssey	886	\$700,802
Total	5,071	\$1,222,402

MEMBERSHIP *as of December 2016*

Level	Households
Dual/Family	3232
Sustaining	931
Individual	691
Fellows and Fellows Circles	152
Benefactors	138
Friends of the Sculpture Garden	78
Young Fellows	77
Circles	57
Student	18



DEVELOPMENT AND EXTERNAL AFFAIRS



THE 50TH ODYSSEY BALL



CHAIRS SUSU AND ANDREW STALL

Community outreach and engagement continued with the third year of Museum Month, a NOMA-led initiative that allows reciprocal admission throughout the month of August to members of partnering cultural institutions. In conjunction with *Seeing Nature: Landscape Masterworks from the Paul G. Allen Family Collection*, NOMA offered a special “free Tuesday” to NFL fans who wore a New Orleans Saints or Seattle Seahawks jersey to the museum (Allen is owner of the Seattle football franchise). A new donor support group, Friends of the Sculpture Garden, was also created with more than 100 households supporting our treasured Sydney and Walda Besthoff Sculpture Garden.

Finally, 2016 was a banner year for NOMA’s fundraisers. Art in Bloom, jointly sponsored by the Garden Club of New Orleans, presented the theme “Artful Entertaining” and included a sponsor/patron reception at the home of Pixie and Jimmy Reiss. Rain could not deter the enthusiasm for the annual springtime Egg Hunt, which was held inside the museum due to inclement weather. More than 1,000 children and their families went on

the “hunt” for more than 17,000 eggs spread throughout the three floors of the museum. LOVE in the Garden was the highlight of September with a record number of 1,400 guests in attendance. The outdoor celebration, sponsored by Whitney Bank, featured a SKYY Vodka Cocktail Challenge. Five local artists were honored: Elenora Rukiya Brown, Skylar Fein, Gene Koss, Ashley Longshore, Alexa Pulitzer, and Josephine Sacabo.

These events, which provide critical financial support to all of the museum’s operations and exhibitions, culminated with the 50th-anniversary Odyssey Ball, chaired by Susu and Andrew Stall and sponsored by Iberia Bank. One of the most successful Odyssey galas in its history, the museum was transformed by softly lit “champagne bubbles” descending from the ceiling of the Great Hall. Timothee Lovelock provided musical entertainment with an innovative and beautiful violin performance. An Odyssey Patron Party was held in advance of the black-tie event in November at the home of Rupa and T.J. Jolly, where guests enjoyed their beautiful home and striking pool and gardens.



2016 LOVE IN THE GARDEN



2016 EGG HUNT AND FAMILY FESTIVAL



2016 ART IN BLOOM

SELECTED MEDIA COVERAGE

"Exhibition at the New Orleans Museum of Art celebrates simplicity in design," *ArtDaily*, January 19, 2016

"Folk Traditions," (Review of *Self-Taught Genius: Treasures from the American Folk Art Museum*), Marwan Naaman, *Selections*, March 31, 2016

"Local color, global appeal," Chris Waddington, *Antiques: The Magazine*, June 14, 2016

"Bob Dylan's New Orleans, in Oil on Canvas," David Alm, *Forbes*, July 1, 2016

"The New Season: Museums," (George Dunbar preview), *CBS Sunday Morning*, September 18, 2016

"Paul G. Allen's Private Art Collection Is on View," Alison Levasseur, *Architectural Digest*, October 9, 2015

"NOMA unveils 400 years of landscape masterworks in 'Seeing Nature' touring exhibiton," *ArtDaily*, October 16, 2016

"New Orleans Museum of Art opens first comprehensive museum retrospective for Louisiana native George Dunbar," *ArtDaily*, November 14, 2016

SOCIAL MEDIA FOLLOWERS

AS OF DECEMBER 31

	2015	2016
Twitter	24,561	32,585
Facebook	20,141	21,666
Instagram	5,852	13,501
Pinterest	1,300	1,399

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Whitney Bank

LOVE in the Garden**\$20,000 and above**

Whitney Bank

\$5,000 and above

J. Edgar Monroe Foundation
Kabacoff Family Foundation
Lexus of New Orleans
Sheila and Britton Sanderford
SKYY Vodka
Jane and Rodney Steiner

\$2,500 - \$4,999

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Jennifer and Fred Heebe
Adee Heebe and Dominick Russo
Ray Lagasse
New Orleans Convention Center
and Visitors Bureau
River Birch
Schonekas, Evans and McGoey, LLC

\$1,000 - \$2,499

Virginia Boulet and Alvin R. Albe, Jr.
Ellen and Mac Ball
Cathy and Morris Bart
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Adrienne and Archie Casbarian
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Chevron
Bernice and Don Daigle
Sally Duplantier Family
Eclectic Home
Joanna Giorlando
Anne and Bill Grace
Green Team Landscape, LLC
Owen M. Grossman MD and Vivian Fonseca
Juli Miller Hart
Sharon Jacobs, Leonard Davis and Family
Jefferson Door Company
Anne S. Kock
Leslie and Bill Kramer
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and Schaumburg APLC

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Kay McArdle and Joe Handlin
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Aimée and Mike Siegel
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Pamela and Rob Steeg
Preston Tedesco
Kristen van Meerveld
Janis van Meerveld and Charlie Cerise

Odyssey**\$50,000 and above**

Eugenie and Joseph Jones Family Foundation
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\$20,000 - \$49,999

Gayle and Tom Benson Charitable Foundation
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\$10,000 - \$19,999

Feil Family Foundation
The Grand Bevy
Russ and Sandra Herman
John Burton Harter Charitable Trust
JPMorgan Chase & Co.
The Lupin Foundation
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\$5,000 - \$9,999

Anonymous
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Stephanie and Joseph Bruno
Robin Burgess and Terence Blanchard
Mr. and Mrs. Joseph C. Canizaro
Michele Reynoir and Kevin Clifford
Dathel and Tommy Coleman
Penny Saer and James George Coulter
Crescent Capital Consulting, LLC
Margo DuBos and Juli Miller Hart
Deborah Augustine Elam and Cary Grant
Entergy

First Bank and Trust
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Julie and Ted George
Melissa and John D. Gray
Susan and Jimmy Gundlach
Dana and Steve Hansel
Jones Walker LLP
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Elly and Merritt Lane
Elizabeth and Willy Monaghan
Stephen Perry - New Orleans CVB
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Reily Foods Company
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Raymond M. Rathle, Jr.
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Paulette and Frank Stewart
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\$2,500 - \$4,999
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Mary Lucy and David Lane
Lynne and Rick McMillan
Gregory Morey and Scott James
Mrs. Joy and Howard Osofsky
Judith Oudt
Perch
Debbie and Rick Rees
Carol and Thomas Reese

Pixie and Jimmie Reiss
Josephine Sacabo
Bertie Deming Smith
Suzanne and William St. Paul
Pamela and Rob Steeg
The Usdin-Weil Foundation
Sarah and Patrick Vance
Dawn Adams Wheelahan

\$1,000 - \$2,499

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Barbara Beckman
Valerie Besthoff
Dr. Siddharth K. Bhansali
Elizabeth A. Boh
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Penny and Jack Bryant
E. John Bullard
Basie and Michael Carbine
Poe and Guy Carpenter
Linda H. Christovich
Gerald Cohen
Mrs. Isidore Cohn, Jr.

Sheila and Hugh Collins
Bernice and Don Daigle
Judy and Tom David
Marie Louise de la Vergne and John Bose
Hallie Griggs Dietsch
Wayne Ducote
Carmen and Kelly Duncan
Shaun and Foster Duncan
Eskew + Dumez + Ripple
Katherine and Tony Gelderman
Dessa and David Giffin
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Brian Sands
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Jolie and Robert Shelton
Margaret and Bruce Soltis
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Nancy Stern
Mrs. John N. Weinstock
Mercedes Whitecloud



English, for Chinese Market, *Automaton Musical Clock*, c. 1790. In the manner of James Cox, Ormolu (gilt bronze), Guilloché enamel, paste jewels, and metal movements; 28 1/2 in. high, New Orleans Museum of Art: Bequest of Mr. and Mrs. Robert C. Hills, 2001.253.369

CONSOLIDATED STATEMENT OF FINANCIAL POSITION

As of December 31, 2016

ASSETS

CURRENT ASSETS

Cash and cash equivalents	\$ 1,038,145
Investments, short-term	1,372,223
Receivables	
Promises to give	1,459,552
Other	734,632
Inventories	180,044
Prepaid expenses	255,109

TOTAL CURRENT ASSETS **5,039,705**

Promises to give, long-term	2,433,333
Investments, long-term and real property	48,521,726
Building, improvements and equipment, net	11,859,839

TOTAL ASSETS **\$ 67,854,603**

LIABILITIES AND NET ASSETS

CURRENT LIABILITIES

Accounts payables and other liabilities	\$ 167,132
Accrued salaries and payroll benefits	321,531

TOTAL CURRENT LIABILITIES **488,663**

NET ASSETS

UNRESTRICTED

Unrestricted, operating	589,844
Board designated, investment in building	11,859,839
Board designated, functioning as operating endowments	12,130,932

TOTAL UNRESTRICTED NET ASSETS **24,580,615**

Temporarily restricted*	16,747,992
Permanently restricted*	26,037,333

TOTAL NET ASSETS **67,365,940**

TOTAL LIABILITIES AND NET ASSETS **\$ 67,854,603**

*Restricted funds may only be used for the purposes designated by donors.

The Consolidated Statement of Financial Position and the Consolidated Statement of Operations are derived from the financial statements of the New Orleans Museum of Art as of December 31, 2016, which have been audited by Postlewaite & Netterville. The Condensed Statement of Financial Position does not include the value of the Museum's collection. A complete set of the New Orleans Museum of Art's audited financial statements for 2016 and prior years is available at www.noma.org

CONSOLIDATED STATEMENT OF ACTIVITIES AND CHANGES IN NET ASSETS

For the year ended December 31, 2016

	UNRESTRICTED	TEMPORARILY RESTRICTED	PERMANENTLY RESTRICTED	TOTAL
SUPPORT AND REVENUE				
SUPPORT				
Contributions	\$ 301,880	978,669	—	1,280,549
City, state, and federal grants	188,422	—	—	188,422
Affiliate memberships	424,859	—	—	424,859
Odyssey ball (net of direct costs)	499,694	—	—	499,694
Special benefits (net of direct costs)	274,786	—	—	274,786
Legacies and bequests	249,951	—	—	249,951
Foundations	620,654	6,351,649	300,000	7,272,303
TOTAL SUPPORT	\$ 2,560,246	7,330,318	300,000	10,190,564
REVENUE				
Memberships	\$ 424,686	—	—	424,686
Admissions	545,295	—	—	545,295
Program revenue	502,254	23,826	—	526,080
Interest and dividends	196,847	185,250	—	382,097
Net appreciation in investments	2,188,109	2,138,730	—	4,326,839
Miscellaneous	517,380	4,081	—	521,461
Deaccessions	—	90,738	—	90,738
Museum shop	351,126	—	—	351,126
TOTAL REVENUE	\$ 4,725,697	2,442,625	—	7,168,322
Total support and revenue before net assets released	7,285,943	9,772,943	300,000	17,358,886
Net assets released from restrictions	1,946,507	(1,946,507)	—	—
Endowment draw	1,585,553	(1,585,553)	—	—
TOTAL NET ASSETS RELEASED/TRANSFERS	3,532,060	(3,532,060)	—	—
TOTAL SUPPORT AND REVENUE	\$ 10,818,003	6,240,883	300,000	17,358,886
EXPENSES				
Art division:				
Exhibitions and collections	\$ 2,079,085	—	—	2,079,085
Art accessions not capitalized	2,441,803	—	—	2,441,803
Education programs	607,400	—	—	607,400
Member activities	152,172	—	—	152,172
Administration and general	1,310,528	—	—	1,310,528
Building/Security	2,350,041	—	—	2,350,041
Retail Operations	295,000	—	—	295,000
External affairs and development	904,183	—	—	904,183
TOTAL EXPENSES	\$ 10,140,212	—	—	10,140,212
CHANGE IN NET ASSETS	677,791	6,240,883	300,000	7,218,674
NET ASSETS AT BEGINNING OF YEAR	23,902,824	10,507,109	25,737,333	60,147,266
NET ASSETS AT END OF YEAR	\$ 24,580,615	16,747,992	26,037,333	67,365,940

SCHEDULE OF ENDOWMENT FUNDS

ACQUISITIONS ENDOWMENT FUNDS

William McDonald and Eva Carol Boles Endowment Fund	\$ 3,729,489
George Frierson Art Purchase Fund	1,357,238
Robert Gordy Art Purchase Fund	976,929
Carmen Donaldson Art Purchase Fund	747,271
Carrie Heiderich Acquisition Fund	574,008
Elise Mayer Bestoff Endowment Fund	546,660
Mervin G. Morais Endowment for Decorative Arts	361,626
Tina Freeman Photography Art Purchase Fund	328,622
P.R. and Sunny Norman Art Purchase Fund	284,892
Joel Weinstock Art Purchase Fund	264,189
Francoise Billion Richardson African Art Acquisition Fund	233,188
Alvin and Carol Merlin Acquisition Fund	61,544
Augusta M. Jourdan Art Purchase Fund	17,376
Benjamin J. Harrod Art Purchase Fund	16,942
TOTAL ACQUISITIONS ENDOWMENT FUNDS	<u>9,499,973</u>

EXHIBITION AND PROGRAM ENDOWMENT FUNDS

Favrot Architecture and Design Endowment Fund	376,198
Azby Endowment Fund	322,206
Charlotte Mann & Joshua Mann Paillet Endowment Fund	269,297
Elise M. Besthoff Charitable Foundation Gallery	265,661
George F. Lapeyre Fund	199,495
Chapman H. Hyams 1951 Trust Fund	250,111
Chapman H. Hyams 1952 Trust Fund	21,926
TOTAL EXHIBITION AND PROGRAM ENDOWMENT FUND	<u>1,704,893</u>

POSITION ENDOWMENT FUNDS

RosaMary Foundation Curator of Decorative Arts and Design	1,545,391
Zemurray Foundation Curatorial Fellow for Spanish Colonial Art	1,544,860
Ella West Freeman Foundation Director's Fund	1,494,685
Freeman Family Curator of Photography	1,272,821
Francoise B. Richardson Curator of African Art Endowment Fund	535,707
TOTAL POSITION ENDOWMENT FUNDS	<u>6,393,464</u>

EDUCATION ENDOWMENT FUNDS

Taylor Education Endowment Fund	615,724
Patrick F. Taylor Scholar Fund	392,093
MD Van Horn Education Fund	186,918
Janice Parmelee & Bill Hammack Early Education Fund	152,676
TOTAL EDUCATION ENDOWMENT FUNDS	<u>1,347,411</u>

OPERATING ENDOWMENT FUNDS

General Operating Endowment Fund	23,970,944
Besthoff Operating Endowment Fund	1,343,095
Helis Operating Endowment Fund	844,637
Collins C. Diboll Foundation Endowment Fund	733,675
TOTAL OPERATING ENDOWMENT FUNDS	<u>26,932,351</u>
TOTAL ENDOWMENT FUNDS	<u>\$ 45,878,093</u>





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Brenda Moffitt
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Kitty Duncan Sherrill
Lynes R. (Poco) Sloss
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Harry C. Stahel
Mrs. Harold H. Stream
Mrs. James L. Taylor
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*Deceased

2016

NOMA

New Orleans Museum of Art

BY THE



21
EXHIBITIONS OPENED



23,038
PUBLIC PROGRAM ATTENDANCE



6,315
MEMBER HOUSEHOLDS



177 OUTGOING LOANS



4,037
FESTIVAL ATTENDEES



4,294 TEEN VISITORS



1,245
FAMILY PROGRAM PARTICIPANTS

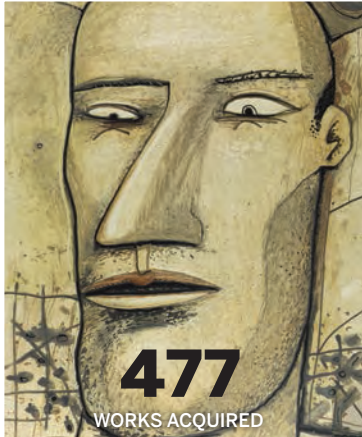


10,102
SCHOOL TOUR PARTICIPANTS



5,071
GUESTS AT FUNDRAISING EVENTS

NUMBERS



477

WORKS ACQUIRED



NOMA
New Orleans Museum of Art

ABOUT - VISIT - COLLECTION - EXHIBITIONS - EVENTS - LEARN -

UNIQUE WEBSITE VISITS

362,117

A Life of Seduction: Venice in the 1700s



\$608,000

ADMISSION REVENUE



74
COUNTRIES
REPRESENTED
BY VISITORS



203

MINI MASTERS—
PRE-K STUDENTS



336

GLASS JEWELS ATOP THE
RESTORED AUTOMATON CLOCK



5

WORKS OF ART PURCHASED
FROM THE LEAH CHASE
ACQUISITION FUND



\$1.8

MILLION DOLLARS
RECEIVED FROM PUBLIC
AND PRIVATE GRANTS



67,752

SOCIAL MEDIA FOLLOWERS



259,291

TOTAL MUSEUM AND
SCULPTURE GARDEN ATTENDANCE

