



**2017
ANNUAL
REPORT**

JANUARY
through
DECEMBER



Vietnamese Manufacture
Royal Bowl with Lid
18th century
19th century
19th century
19th century





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FRONT COVER:

Fred Wilson, *The Mete of the Muse*, 2006, Museum Purchase with funds provided by Sydney and Walda Besthoff, 2017.191.a.,b, © Fred Wilson, courtesy Pace Gallery

BACK COVER:

Julia Margaret Cameron, *Portrait of a Girl* from "Mrs. Cameron's Photographs from the Life," n.d., Albumen print, Gift of Tina Freeman and Philip Woollam, 2017.204.8.37

LEFT:

A Life of Seduction: Venice in the 1700s Exhibition



From its inception more than a century ago, the New Orleans Museum of Art has served as the premiere center in the city for the exhibition, interpretation, and care of an ever-expanding, encyclopedic collection. In 2017, as our public programs expanded, we more thoroughly examined how we can better reach the various audiences we serve and recommitted ourselves to our mission as defined by two simple words: *Creating Community*. By that, we are not just building community but creating a constellation of partners that help us become the museum to which we aspire.

Community is at the very core of how New Orleans defines itself—a city of tightly knit and varied neighborhoods centered upon commercial and municipal enterprises within walkable distances. In such a densely populated space, cultural practices have overlapped, and the city inevitably developed diverse creative expressions—from cooking and costuming, to music and festivals—now celebrated as our most renowned attributes. With this legacy in mind, we have sought new ways of ensuring that our doors are open and our spaces are welcoming to all.

Our deliberate approach begins with the manifold exhibitions we present over the course of a year. At the start of 2017, we welcomed our visitors to experience the beauty and mystery of eighteenth-century Venice, a city that shares many traits with New Orleans, from its Carnival pageantry to its struggle against the natural elements, in particular water. Later we celebrated one of the most significant gifts ever made to the collection which was featured in a visually dynamic exhibition of contemporary works collected by longtime New Orleans gallerist Arthur Roger. Aptly titled *Pride of Place*, the exhibition featured works by established and emerging artists,

many based in Louisiana and reflecting the experiences of African Americans, Latinos, and members of the LGBTQ community, along with a strong contingent of women. As the year ended, NOMA focused on the nineteenth century and the emergence of a new artistic medium in an exhibition jointly produced with the National Gallery of Art in Washington. *East of the Mississippi: Nineteenth-Century American Landscape Photography* touched on themes of technological innovation, environmentalism, shifting demographics and settlement patterns, the impact of war on our own soil, and a nation that is continually redefining itself.

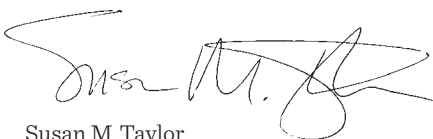
Our collections were enhanced with a donation of works by African American artists of the South courtesy of the Souls Grown Deep Foundation, and we commissioned Leonardo Drew to create one of his signature sculptures from natural materials which debuted at the exhibition *NEW at NOMA: Recent Acquisitions in Modern and Contemporary Art*. This exhibition also featured a number of works acquired in honor of Leah Chase, legendary chef, civil rights activist, and philanthropist. We were thrilled to send one of NOMA's new acquisitions, *DNA Black Painting V*, by McArthur Binion, also featured in the exhibition, to the prestigious Venice Biennale, a first for our institution and the respected African American artist. Our approach to collecting has become more strategically aligned by building upon our strengths while adding to genres that are underrepresented and filling needs for future exhibitions.

With the goal of diversifying the future workforce in museums, NOMA welcomed its inaugural class of students from local historically black colleges and universities to serve in a new paid internship program.

Professional Pathways, funded by the Ford and Walton Family Foundations, aims to diversify museum professionals in the decades to come. Together with Creative Careers, an internship program for high school students, NOMA is at the forefront of efforts allowing museums to better reflect the communities they serve.

Our partnerships with multiple associations across the metro area continued to reap new audiences. We joined forces with the Indian Art Circle to present a springtime India Fest, replete with the vibrant colors, flavors, sounds, and philosophies of the Asian subcontinent. In mid-July, NOMA became the site of a lively colorful Bastille Day Fête, sponsored by Alliance Française of New Orleans, Consulate General of France in Louisiana, French-American Chamber of Commerce-Gulf Coast Chapter, and New Orleans Tourism Marketing Corporation, in celebration of the nation that has shaped New Orleans from its very founding. The annual Japan Fest is always a harbinger of fall. The Consulate General of Japan in Nashville and the Japan Club in New Orleans, allow us to annually present the largest celebration of Japanese culture in the Gulf South.

Meanwhile, as if our pace was not already breathless, exciting expansions, new hires, a reimagining of our public programs and educational outreach, and an enhanced social media presence laid the groundwork for the year ahead as we prepared to join New Orleans in commemorating three-hundredth anniversary of its founding.



Susan M. Taylor
The Montine McDaniel Freeman Director



Among the many roles performed by NOMA's board members is that of being ambassadors for this outstanding museum and sharing with our peers, friends, and families the many roles that the institution serves within our community. As you will see in the pages ahead, we have much to brag about in this summary of 2017.

One expects an art museum to showcase the great talents from across the globe and millennia, and NOMA continued to awe with an expanding permanent collection and special exhibitions that brought the world's rare treasures to the citizens of New Orleans and our innumerable guests. From the decadent splendor of Venice in the 1700s to a photographic time capsule of the eastern half of America in the nineteenth century, NOMA's staff made it possible for thousands of curiosity seekers from near and far to engage with art that traveled thousands of miles to reach our city, as well as works by our regional creative visionaries. These world-class exhibitions were made possible by generous corporate underwriting and individual financial backers. Through diligent work by both the board and NOMA's development staff, we are witnessing an upsurge in fundraising and memberships that parallels an increased number of museumgoers.

NOMA's staff deserves accolades for producing a broad range of lectures, tours, festivals, film series, workshops, and children's activities to complement these exhibitions. The museum's intellectual capital and community outreach was greatly enhanced with new Mellon Foundation Curatorial Fellows, the debut of a Curator of Programming position, and paid interns in a new program that specifically recruits from historically black colleges and universities.

Meanwhile, behind the scenes, plans were drawn and monies raised for an expansion of the beloved Sydney and Walda Besthoff Sculpture Garden, and construction was underway for an exciting new mobile museum. As 2017 gave way to 2018, NOMA was well prepared to serve as a source of celebration and reflection for New Orleans' much anticipated Tricentennial year.



Michael J. Siegel
2017 President of the Board of Trustees



PRIDE OF PLACE:
THE MAKING OF
CONTEMPORARY ART
IN NEW ORLEANS
JUNE 2017



A LIFE OF SEDUCTION:
VENICE IN THE 1700S
FEBRUARY 2017



EAST OF THE MISSISSIPPI:
NINETEENTH-CENTURY AMERICAN
LANDSCAPE PHOTOGRAPHY
OCTOBER 2017



REGINA SCULLY
JAPANESE LANDSCAPE: INNER JOURNEYS
APRIL 2017



JIM STEG: NEW WORK
APRIL 2017



NEW FORMS, NEW VOICES:
JAPANESE CERAMICS FROM
THE GITTER-YELEN COLLECTION
NOVEMBER 2017

PHOTOS BY ROMAN ALOKHIN

EXHIBITIONS AND COLLECTIONS

The multifaceted curatorial program at NOMA consisted of a broad range of interrelated initiatives in 2017. These included the presentation of fifteen temporary exhibitions, the creation of a new permanent collection gallery for the arts of India, the touring of four exhibitions, the facilitating of numerous loans from the collection, and the addition of nearly 600 works of art to the permanent collection. Each of these activities contributes to our commitment to present numerous and diverse opportunities for our visitors to engage with extraordinary works of art.

The special exhibitions were notable for their scope and ambition and are tangible manifestations of the talent and expertise of our curatorial staff, who conceived the majority of these projects. The year began with *A Life of Seduction: Venice in the 1700s*, organized by NOMA in cooperation with Contemporanea Progetti in Florence, Italy. The exhibition celebrated the theater and spectacle of Venice—in public and private life—in paintings, costumes, furnishings, glass, and ceremonial regalia. *New at NOMA: Recent Acquisitions in Modern and Contemporary Art* opened soon thereafter, and highlighted the museum's commitment to championing the work of emerging and underrepresented artists, especially from the American

South. The installation featured a number of new acquisitions, made possible by the Leah Chase Art Purchase Fund, created to honor the New Orleans chef and civil-rights activist. Later in the spring, two exhibitions focused on the work of individual New Orleans artists and the remarkable range of their work. *Jim Steg: New Work* focused on the work of one of the most influential printmakers to be based in the city, highlighting his innovations as a printmaker and artist at the forefront of several major twentieth-century movements. *Regina Scully|Japanese Landscape: Inner Journeys* explored the connections between this contemporary New Orleans artist and the eighteenth- and nineteenth-century Edo-period Japanese paintings in NOMA's collection that Scully had studied and selected for the installation.

NOMA opened its summer season with *Pride of Place: The Making of Contemporary Art in New Orleans*, an exhibition that celebrated art collector and gallery owner Arthur Roger's transformational gift of his entire personal art collection to NOMA. Bringing together works of art Roger collected from the 1970s through today, *Pride of Place* unfolded as an evolving narrative about place, identity, and belonging in New Orleans's contemporary art scene over the course of the last four decades.

East of the Mississippi: Nineteenth-Century American Landscape Photography, co-organized with the National Gallery of Art in Washington, D.C. completed its two-venue tour at NOMA, opening in the early fall. This landmark exhibition was the first to exclusively explore a vivid chapter of America's photographic history. NOMA's presentation of the exhibition highlighted an important group of nineteenth-century photographs of New Orleans, many recent additions to our noted collection. In November, NOMA served as a venue for seven artists participating in the Prospect.4 (P4) triennial: Njideka Akunyili Crosby, Barkley Hendricks, Dawit L. Petros, Xaviera Simmons, Guari Gill, Rajesh Vangad, and Alexis Esquivel.

Twentieth-century ceramics served as the focus of two very different exhibitions: *New Forms, New Voices: Japanese Ceramics from the Gitter-Yelen Collection* was presented in the Japanese galleries, and featured works by forty Japanese ceramic masters from this extraordinary local collection. *Personalities in Clay: American Studio Ceramics from the E. John Bullard Collection*, on view in the Lupin Center for the Decorative Arts and The Elise M. Besthoff Foundation Gallery, displayed works by many of the most influential studio potters in the United States. From the



BROR ANDERS
WIKSTROM:
BRINGING FANTASY
TO CARNIVAL
DECEMBER 2017

collection of NOMA's Director Emeritus, John Bullard, the over eighty works on view are promised gifts to NOMA.

At the close of the year NOMA celebrated the achievements of a Swedish-American artist who, in the late nineteenth and early twentieth centuries, created fantastical designs for parade floats and costumes for New Orleans's Mardi Gras krewes. Watercolor sketches of these extravagant creations were featured in *Bror Anders Wikstrom: Bringing Fantasy to Carnival*.

Gordon Parks: The Making of An Argument, which premiered at NOMA in 2013, completed its highly successful national tour with its presentation at the Berkeley Art Museum and Pacific Film Archive in California. NOMA also created three traveling exhibitions for city and regional partners, bringing

works of art from the collection to schools and civic cultural centers. The loan of individual works to internationally significant exhibitions continued in 2017, with objects from the museum's collections on view at major U.S., European, and Asian venues.

Among the most notable achievements in 2017 was the formal opening of a gallery for the arts of India, the first time in its history that NOMA has dedicated space to works of art from the subcontinent. The continued generosity of Dr. Siddharth Bhansali as both a donor and contributor allowed for works of art from Hindu, Buddhist, and Jain traditions to be featured, as well as objects of village and tribal art. Support for the renovation of the gallery also came from the E. Rhodes and Leona B. Carpenter Foundation.



NOMA has been working to secure an off-site storage facility for over a decade, to address the needs of our growing collection and the damage inflicted upon our infrastructure during Hurricane Katrina. In April, 2017, the museum completed the relocation of its collection to a new, state-of-the-art building that provides appropriate storage for our diverse holdings.

The long-anticipated expansion of NOMA's Besthoff Sculpture Garden came closer to reality in 2017, as the museum broke ground on the 6½ acre site. Through the extraordinary generosity of Sydney and Walda Besthoff, NOMA received sculptures by some of the most acclaimed artists of the twenty-first century, including Frank Stella, Sean Scully, Fred Wilson, and Olafur Eliasson.

NOMA's rich array of programmatic initiatives served as the catalyst for many additions to the permanent collection, enhancing and diversifying the museum's holdings. Of particular note were the donations of Arthur Roger featured in the exhibition *Pride of Place*. In honor of Arthur and the donation of his personal collection to NOMA, the Gordon Parks Foundation gifted *Mr. and Mrs. Albert Thornton, Mobile, Alabama*. Frances Swigart-Steg's gift of thirty-nine works by her late husband, Jim Steg (1922–2001), formed the core of *Jim Steg: New Work*.

New at NOMA featured work by underrepresented and emerging artists, including acquisitions made possible by the Leah Chase Art Purchase Fund such as Toyin Ojih Odutola's *The Garden Party*. NOMA also commissioned Leonardo Drew to create *Number 59S*, a wall-mounted sculpture displaying the artist's signature style of using found objects that he subjects to processes of weathering, burning, and decay. Also on view in this exhibition were generous 2017 donations from Donna Perret and Benjamin M. Rosen, Lisa Qualls and Matt Scheiner, Jamie Lunder, and the Estate of Ersy Schwartz.

Major works by Julia Margaret Cameron, Andre Kertesz, Alfred Stieglitz, and Josef Sudek were among an extraordinary group of photographs given to NOMA by Tina Freeman and Philip Woollam. Additional gifts from John Abajian and Scott Simmons, Abry Brothers Inc., Anne Bradburn,

A Life of Seduction: Venice in the 1700s

February 17 – May 21, 2017
Ella West Freeman Galleries

Pride of Place: The Making of Contemporary Art in New Orleans

June 23 – September 3, 2017
Ella West Freeman Gallery

Jim Steg: New Work

April 7 – October 8, 2017
Templeman Galleries

NEW at NOMA: Recent Acquisitions in Modern and Contemporary Art

March 10 – October 8, 2017
Frederick R. Weisman Galleries,
The Helis Foundation Gallery

Regina Scully | Japanese Landscape: Inner Journeys

April 7 – October 15, 2017
Japanese Galleries

East of the Mississippi: Nineteenth-Century American Landscape Photography

October 6, 2017 – January 7, 2018
Ella West Freeman Gallery

Prospect.4: The Lotus in Spite of the Swamp

November 18, 2017 –
February 25, 2018

Bror Anders Wikstrom: Bringing Fantasy to Carnival

December 14, 2017 – April 1, 2018
Stafford/Focus Gallery

New Forms, New Voices: Japanese Ceramics from the Gitter-Yelen Collection

November 4, 2017 – May 13, 2018
Japanese Galleries

Personalities in Clay: American Studio Ceramics from the E. John Bullard Collection

November 4, 2017 – July 8, 2018
Lupin Galleries

CURATORIAL AFFAIRS

John Bullard, Debbie Fleming Caffrey, Janice Parmalee and Bill Hammack, Julia J. Norell, Carl and Shirley Schwartz, Michael Valentino, Charles Whited, and Dathel and Thomas Coleman augmented and strengthened the museum's holdings in photography. Furthering the scope of the collection were gifts from Joel Levinson, Peter Cohen, and significantly, John Crawford, who gifted forty works by his father Ralston Crawford, further enhancing our collection of this important American artist with significant ties to New Orleans.

John Bullard, Steve Alpert, and Michael and Carolyn Christovich all contributed works that significantly enhance our holdings of decorative art. The English-made tea caddies, crafted from a striking variety of materials, were previewed in the 2016 exhibition *Automaton Clock: A Mechanical Marvel*, which closed in the spring of 2017.

Diego Cortez, former NOMA curator of photographs, continued his support of NOMA with a diverse selection of photographs and works of African art and Japanese painting. Stephen Addiss, John Abajian, and Scott Simmons contributed works of painting and ceramics, respectively, to the Japanese collection and Abishek and Siddharth Bhansali continued their support of the arts of the Indian subcontinent with donations in the realm of classical and village Indian art.

Nearly every collection area at the museum benefitted from donations in 2017. The arts of Oceania were enhanced by donations from Abba Kastin. The departments of modern and contemporary art were enhanced by gifts from David Bates, Tim Francis, Nia Terezakis, the Paul Gardere Studio, Joseph Canizaro, the Estate of Rene Hymel, Bosco Sodi, and the generosity of the Souls Grown Deep Foundation.





PERSONALITIES IN CLAY:
AMERICAN STUDIO CERAMICS FROM
THE E. JOHN BULLARD COLLECTION
NOVEMBER 2017

ACQUISITIONS

RIGHT

Miyake Goseki, *Mice and Giant White Turnip*, 20th century, Ink and light color on paper, Gift of Dr. Stephen Addiss in honor of E. John Bullard, 2017.64

BELOW RIGHT

Unidentified Artist, Rajasthan, *Seated Mahavira*, 13th century, Bronze, Gift of Dr. Siddharth K. Bhansali, 2017.235



AFRICAN ART

Unidentified Artist, *Beaded Mask*, n.d., Wood, beads, fabric, human hair, and yarn, Gift of Diego Cortez, 2017.144

Unidentified Artist, *Bull Mask*, n.d., Wood, glass beads, wooden beads, cowrie shells, Gift of Diego Cortez, 2017.146

Unidentified Artist, *Crow Headdress and Costume*, late 19th century, Woven raffia, bird beak, bird skull, wood, shells, horns, human hair, pine cones, feathers, rope, Gift of Diego Cortez, 2017.96.1-2

Unidentified Artist, *Feather Cape*, n.d., Feathers, woven raffia, Gift of Diego Cortez, 2017.165

Unidentified Artist, *Figure with Grass Skirt*, n.d., Wood, beads, grass, paint, Gift of Diego Cortez, 2017.141

Unidentified Artist, *Guitar*, n.d., Wood, metal wire, plastic, blue pigment, Gift of Diego Cortez, 2017.136

Unidentified Artist, *Hat with Chameleon*, n.d., Fabric, beads, raffia, Gift of Diego Cortez, 2017.145

Unidentified Artist, *Mask with Bells*, n.d., Wood, metal bells, paint, string, beads, Gift of Diego Cortez, 2017.153

Unidentified Artist, *Mask with Dreadlocks and Buttons*, n.d., Human hair, fabric, buttons, beads, shells, animal horn, thread, Gift of Diego Cortez, 2017.166

Unidentified Artist, *Mask with Dreadlocks and Cowrie Shells*, n.d., Fabric, human hair, cowrie shells, animal horns, thread, Gift of Diego Cortez, 2017.164

Unidentified Artist, *Monkey Costume and Mask*, n.d., Wood, fabric, raffia, gourd, nails, beads, shells, pigment, Gift of Diego Cortez, 2017.147

Unidentified Artist, *Tunic*, n.d., Fabric, human hair, thread, Gift of Diego Cortez, 2017.142

ASIAN ART

Miyake Goseki, *Mice and Giant White Turnip*, 20th century, Ink and light color on paper, Gift of Dr. Stephen Addiss in honor of E. John Bullard, 2017.64

Tsuyoshi Ozawa, *Daruma Scroll*, 2005, Soy sauce on paper, mounted, Gift of Diego Cortez, 2017.80

Tsuyoshi Ozawa, *Group of five (5) Untitled works from "One-Man Group Show: Okamoto Santaro-Soy Sauce Art"*, 2001, Soy sauce on paper, Gift of Diego Cortez, 2017.75-79

Tanaoue Shinya, *Coquille 16.1*, 2016, Ceramic, Gift from John C. Abajian and Scott R. Simmons in honor of Lisa Rotondo McCord, 2017.53

Unidentified Artist, Maharashtra, *Two (2) Shiva Linga Masks*, 19th century, Brass, Gift of Abhishek Bhansali, 2017.233-234

Unidentified Artist, Rajasthan, *Seated Mahavira*, 13th century, Bronze, Gift of Dr. Siddharth K. Bhansali, 2017.235





DECORATIVE ARTS

Michael Ashley, *Large Painted Platter*, 2017. Earthenware. Gift of Steve Alpert in honor of E. John Bullard, 2017.177

Daum Glass Studio, Edgar Brandt, *Chandelier with Grapes*, circa 1930. Patinated wrought iron, glass shades, Museum Purchase, William McDonald Boles and Eva Carol Boles Fund, 2017.197

Nathalie Du Pasquier, Memphis Group, *“Objects of the Electric Age” Fruit Bowl*, 1984. Enameled and polished metal, laminate, stone, Museum Purchase, William McDonald Boles and Eva Carol Boles Fund, 2017.198

Adolphe Himmel, Hyde & Goodrich, Retailers, *Kettle-on-Stand*, circa 1855, Silver, Museum Purchase, William McDonald Boles and Eva Carol Boles Fund, 2017.4.a., b

Staffordshire Potteries, *Greyhound Spill Vase*, circa 1840, Porcelain, Gift of E. John Bullard, 2017.54

Unidentified Artist, *Coat Rack*, circa 1930-1940, Patinated wrought iron, Museum Purchase, William McDonald Boles and Eva Carol Boles Fund, 2017.199

Unidentified Artist, *Group of seven (7) Religious Sculptures*, n.d., Wood, paint, Gift of Diego Cortez, 2017.157-.163

Various Makers, *Group of sixty-four (64) Tea Caddies*, 18th – 19th centuries, Various materials including: tortoiseshell, mother of pearl, and wood, Gift of Michael and Carolyn Christovich in honor of Mr. and Mrs. William K. Christovich, 2017.66.1-.64

Marcel Wanders, *Born, Raised, and Protected Chandelier*, 2017, Steel and nickel barbed wire, blown crystal glass, Museum Purchase, William McDonald Boles and Eva Carol Boles Fund, 2017.196

Russell Wright, *“Saturn” Punch Service*, circa 1935, Spun aluminum, lacquered wood handles, Museum Purchase, William McDonald Boles and Eva Carol Boles Fund, 2017.200.a.-o

INDIGENOUS SOUTH AMERICAN

Unidentified Artist, *Adorno Plumario da Cabeça (Straw Headdress)*, n.d., Straw, feathers and yarn, Gift of Diego Cortez, 2017.143

MEDIA ARTS

Lee Deigaard, *Steady Star*, 2011, DVD, AP, wood shavings, Gift of Arthur Roger, 2017.216

OCEANIC ART

Unidentified Artist, *Brides Price/Currency Belt*, n.d., Rolled fabric, beads, string, Gift of Abba J. Kastin, MD, 2017.241

Unidentified Artist, *Five (5) Daggers*, n.d., Cassowary bone, Gift of Abba J. Kastin, MD, 2017.245-.249

Unidentified Artist, *Frieze from a Ceremonial House*, n.d., Wood, pigment, Gift of Abba J. Kastin, MD, 2017.255

Unidentified Artist, *Necklace*, n.d., Tusks, glass bottle, wood, thread, bell, seedpods, cord, Gift of Abba J. Kastin, MD, 2017.254

Unidentified Artist, *Official’s Hat*, n.d., Carving, human hair, feathers, twine, bamboo bead, bone, Gift of Abba J. Kastin, MD, 2017.253

Unidentified Artist, *Painted Human Skull*, n.d., Human skull, pigment, Gift of Abba J. Kastin, MD, 2017.252

Unidentified Artist, *Sepik River Ladder*, n.d., Wood, Gift of Abba J. Kastin, MD, 2017.250

Unidentified Artist, *Three (3) Nose Pieces*, n.d., Bone, seeds, vegetable paste, string beads, Gift of Abba J. Kastin, MD, 2017.242-.244

Unidentified Artist, *Whale Bone Necklace*, n.d., Whale teeth, fiber, Gift of Abba J. Kastin, MD, 2017.251

ABOVE, LEFT TO RIGHT

Mary Lee Bendolph, *“Work-Clothes” Quilt*, 2002, Denim, cotton, Museum Purchase, and gift of the Souls Grown Deep Foundation from the William S. Amett Collection, 2017.171

Deborah Kass, *Camouflage Self Portrait*, 1994, Silkscreen ink and acrylic on canvas, Gift of Arthur Roger, 2017.218

ACQUISITIONS



ABOVE, LEFT

Edward Burtynsky, *Oil Bunkering #1, Niger Delta, Nigeria*, 2016, Chromogenic print mounted on dibond, edition 2/6, Museum Purchase, Carrie Heidrich Fund, 2017.190

ABOVE, RIGHT

Ralston Crawford, "Nets, black wall, Croix-de-Vie," 1957, Gelatin silver print on paper, Gift of John Crawford, 2017.257.2.2

PAINTING

Peggy Nampiginpa Brown, Uni Nampiginpa Martin, *Warlukurlangu Jukurrpa (Fire Country Dreaming)*, 1989, Acrylic on canvas, Gift of Joseph C. Canizaro, 2017.178

Paul Gardère, *The Captive*, 2000, Mixed media on wood with found window, Gift of the Paul Gardère Studio, 2017.180

Gunther Gerzso, *Untitled*, 1958, Oil on panel, Gift of Nia Terezakis, 2017.232

Federico Guzman, *Two (2) Untitled Works*, 1987, Oil on rubber, Gift of Diego Cortez, 2017.122; 156

Federico Guzman, *Untitled*, 1987, Oil on rubber, Gift of Diego Cortez, 2017.122

John Hartman, *New Orleans at Dusk*, 2012, Oil on linen, Gift of Arthur Roger, 2017.217

Deborah Kass, *Camouflage Self Portrait*, 1994, Silkscreen ink and acrylic on canvas, Gift of Arthur Roger, 2017.218

Paddy Jupurrula Nelson, *Yarla Jukurrpa (Bush Potato Dreaming)*, 1989, Acrylic on canvas, Gift of Joseph C. Canizaro, 2017.179

James Hamilton Shegogue, *The Zouave Que Vive*, 1860, Oil on canvas, Museum Purchase, Brace Endowment Fund, 2017.5

John Isiah Walton, *Hot Sausage*, 2014, Oil on canvas, Gift of Diego Cortez, 2017.137

PHOTOGRAPHY

Eugène Atget, *Saint-Cloud (1209)*, circa 1923, Albumen print, Gift of Tina Freeman and Philip Woollam, 2017.204.1

Édouard Baldus, *Cathédrale d'Amien, No. 36*, n.d., Albumen print, Gift of Tina Freeman and Philip Woollam, 2017.204.2

Vanessa Beecroft, *Untitled (Beijing)*, 1994, Photograph on silk, Gift of Diego Cortez, 2017.104

Elisheva Biernoff, *Guide*, 2017, Acrylic on 1/32 plywood, painted on both sides; handmade poplar stand, Museum Purchase, Frierson Fund, 2017.189

Ilse Bing, *Two (2) Photographs*, 1931-1932, Photographs on paper, Gift of Tina Freeman and Philip Woollam, 2017.204.3-4

Auguste-Rosalie Bisson and Louis-Auguste Bisson, *Hotel Lasbourdes*, circa 1858, Photograph on paper, Gift of Tina Freeman and Philip Woollam, 2017.204.5

Felix Bonfils, *The Fountain of Purification, Mosque of Sultan Hassan, Cairo*, 1876-1885, Albumen print, Gift of Diego Cortez, 2017.94

Tony Boussenoit, *Les Fleurs, No. 40*, circa 1860, Albumen print, Gift of Diego Cortez, 2017.98

Donald Bradburn, *Group of three (3) Photographs*, 1959-1969, Gelatin silver prints on paper, Gift of Anne S. Bradburn, 2017.58-60

Anton Bruehl, *Woman Sitting on Stairs*, 1924, Platinum print, edition 101, Gift of Tina Freeman and Philip Woollam, 2017.204.6.a.,b

Francis Joseph Bruguière, *PHOTOGRAPHY #16*, circa 1927, Photograph on paper, Gift of Tina Freeman and Philip Woollam, 2017.204.7

Edward Burtynsky, *Oil Bunkering #1, Niger Delta, Nigeria*, 2016, Chromogenic print mounted on dibond, edition 2/6, Museum Purchase, Carrie Heidrich Fund, 2017.190

Debbie Fleming Caffery, *Group of four (4) Photographs*, circa 1971, Gelatin silver prints mounted to cardstock, Gift of the Artist, 2017.259-262

Julia Margaret Cameron, *Miniature Edition of "Mrs. Cameron's Photographs from the Life"* (45 images in Album), 1870s, Albumen prints mounted to pages and bound in embossed leather, Gift of Tina Freeman and Philip Woollam, 2017.204.8.1-45

Tammy Rae Carland, *Five (5) Untitled Photographs from "Photoback"*, 20th century, Chromogenic prints on paper, Gift of Diego Cortez, 2017.131-134; 155

Tammy Rae Carland, *Untitled (There was a moment, one without flaw and detail...)*, 1997, Photograph, black frame, ink on plexiglas, Gift of Diego Cortez, 2017.130

Henry Chalfant, *Two (2) Photographs*, 1980, Vintage C-prints on paper, Gift of Diego Cortez, 2017.67-68



William Christenberry, *5 Cents-Demopolis, ALA.*, 20th century, Dye transfer print on paper, edition 9/17, Gift of Tina Freeman and Philip Woollam, 2017.204.9

Judy Cooper, *Group of three (3) Photographs*, circa 2005, Archival inkjet prints on paper, Gift of Janice Parmelee and Bill Hammack, 2017.205-.206; .209

Judy Cooper, *Set of two (2) Photographs*, 1995-2000, Gelatin silver prints, hand-colored, Gift of Janice Parmelee and Bill Hammack, 2017.207-.208

Ralston Crawford, *Group of sixteen (16) photographs of New Orleans, Croix de Vie, France, Maine and Portugal*, 1950-1974, Gelatin silver prints on paper, Gift of John Crawford, 2017.257.2.1-.16

Ralston Crawford, *Group of twenty-four (24) photographs of New Orleans Cemeteries*, 1950-1975, Gelatin silver prints on paper, Gift of John Crawford, 2017.257.1.1-.24

Erica Deeman, *Untitled 24*, from the series "Silhouettes", 2014, Digital chromogenic print on paper, edition 1/5, Gift of Jamie Lunder, 2017.65

Rudolph Eickemeyer, *The Sweet Potato Field*, 1898, Velox gas light print, Gift of Tina Freeman and Philip Woollam, 2017.204.10

Enlightenment (Hiro Sugiyama), *Kybele*, 2007, C-Print on aluminum, Gift of Carl and Shirley Schwartz, 2017.182

Giuseppe Enrie, *Shroud of Turin*, 1931 (March 24), Gelatin silver print mounted to board, Gift of John C. Abajian and Scott R. Simmons, 2017.62

Wendy Ewald, *Group of six (6) Photographs from "Durham"*, 1990; printed 1994, Vintage gelatin silver print on paper, edition 1/15, Gift of Diego Cortez, 2017.114.1-6

Roger Fenton, *The Guard's Redoubt, Inkermann*, 1856, Calotype, Gift of Tina Freeman and Philip Woollam, 2017.204.11

Robert Frank, *Speaking of Pictures, Paris*, 1949, Gelatin silver print on paper, Gift of Tina Freeman and Philip Woollam, 2017.204.12

Phyllis Galembo, *Group of five (5) Photographs*, 20th-21st century, Color print on paper, Gift of Diego Cortez, 2017.123-.126; .154

George W. Godfrey, *Portrait of John Wilkes Booth*, 1865 (March 7), Tintype, Museum Purchase with funds provided by Michael Valentino, 2017.188

Edmond Goldschmidt and Louis Amédée Mante, *Une des Seules Nature*, circa 1895-1900, printed 1980, Photograph on paper, Gift of Tina Freeman and Philip Woollam, 2017.204.13

Del Hall, *Group of forty-four (44) Photographs*, 20th century, Archival inkjet prints on paper, Gift of the Artist, 2017.6-.49

Philippe Halsman, *Jean Cocteau with Models*, 1949, Photograph on paper, Gift of Tina Freeman and Philip Woollam, 2017.204.14

David Octavius Hill and Robert Adamson, *Newhaven Fisherwoman*, circa 1845, Calotype/ Salt print on paper, Gift of Tina Freeman and Philip Woollam, 2017.204.15

Takashi Homma, *Group of five (5) Photographs*, 1998-2001, Vintage C-prints on paper, Gift of Diego Cortez, 2017.69-.73

William Henry Jackson, *Pike's Peak from the Garden of the Gods*, circa 1880, Albumen print from wet collodion negative, Museum Purchase with funds provided by E. John Bullard in honor of Russell Lord, 2017.2

Charles Job, *Pier*, 1912, Photograph on paper, Gift of Tina Freeman and Philip Woollam, 2017.204.16

Gertrude Kasebier, *Study in Brown*, 1904, Photograph on paper, Gift of Tina Freeman and Philip Woollam, 2017.204.17

André Kertész, *Untitled (Barrels)*, n.d., Photograph on paper, Gift of Tina Freeman and Philip Woollam, 2017.204.18

Harry Kipper, *Untitled*, 2009, Photographic print on vellum, Gift of Diego Cortez, 2017.120

Kevin Kline, *Althea*, 2014, Tintype, Gift of Charles L. Whited, Jr., 2017.187

ABOVE, LEFT

Kevin Kline, *Althea*, 2014, Tintype, Gift of Charles L. Whited, Jr., 2017.187

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Erica Deeman, *Untitled 24*, from the series "Silhouettes", 2014, Digital chromogenic print on paper, edition 1/5, Gift of Jamie Lunder, 2017.65

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Gordon Parks, *Mr. and Mrs. Albert Thornton*, Mobile, Alabama, 1956; printed 2013, Archival pigment print on paper, Gift of the Gordon Parks Foundation in Honor of Arthur Roger, 2017.181

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Hank Willis Thomas, *It's the Real Thing!*, 1978; printed 2006, Lambda print, Gift of Carl and Shirley Schwartz, 2017.185



Kristina Kripe, *Whitney's 26th Birthday*, 2014, Archival inkjet print on paper, edition 1/5, Gift of Dathel and Thomas B. Coleman, 2017.61

Kesang Lamdark, *Group of three (3) Photographs*, 20th century, Color prints on paper, Gift of Diego Cortez, 2017.127-129

Clarence John Laughlin, *Suspension #2*, 1946 (May), Gelatin silver print mounted on board, Gift of Abry Brothers, Inc., 2017.195

Joel Levinson, *Group of twenty-four (24) Photographs*, 20th century, Vintage silver prints on Portruga Rapid III Matt Paper, selenium toned, Gift of Joel Levinson, 2017.256.1-.24

David Levinthal, *Group of thirty-one (31) Photographs from "Baseball", "Passion", "Space", "Desire", "Space 2007"; "Wild West"*, n.d., Dye diffusion transfer color print (Polaroid), Gift of an Anonymous Donor, 2017.231.1-.31

John Miller, *Tina Freeman*, 1981, Gelatin silver print on paper, Gift of Tina Freeman and Philip Woollam, 2017.204.19

John Moran, *Tropical Scenery: View of Darien Harbor- Looking South. Darien Expedition*, n.d., Albumen print, Gift of Tina Freeman and Philip Woollam, 2017.204.20

Zwelethu Mthethwa, *Untitled, from Interiors Series*, 1991, Chromogenic print mounted to plexiglas and aluminum; edition 1/1 with 1 AP, Gift of Carl and Shirley Schwartz, 2017.183

Timothy H. O'Sullivan, *Cereus Giganteus, Arizona. No. 12*, n.d., Albumen print, Gift of Tina Freeman and Philip Woollam, 2017.204.21

Gordon Parks, *Mr. and Mrs. Albert Thornton, Mobile, Alabama*, 1956; printed 2013, Archival pigment print on paper, Gift of the Gordon Parks Foundation in Honor of Arthur Roger, 2017.181

Erik Ravelo, *Los Intocables (The Untouchables)*, 2012, Chromogenic print on paper, Gift of Diego Cortez, 2017.110

Terry Richardson, *Keiichi Nitta*, 2004, Chromogenic print on paper, Gift of Diego Cortez, 2017.109

Herb Ritts, *Earvin "Magic" Johnson, Hollywood*, 1992, Gelatin silver print on paper, Gift of Arthur Roger, 2017.222

Rong Rong and Wu Hung, *Rong Rong's East Village*, 1993-1998, Photographs on paper, linen-bound portfolio, Gift of Diego Cortez, 2017.115

Auguste Salzmann, *Enceinte du Temple. Vue Generale de la Face Sud*, 2, 1853/1856, Calotype/ Salt print, Gift of Tina Freeman and Philip Woollam, 2017.204.22

Dean Sameshima, *Untitled (Paul Banks of Interpol)*, 2000, Photo collage on paper, Gift of Diego Cortez, 2017.74

Pascal Sebah, *Veiled Turkish Lady*, circa 1880, Albumen print, Gift of Diego Cortez, 2017.97

Katharina Sieverding, *Untitled (Auto-Portrait)*, circa 1978, Gelatin silver print on paper, Gift of Diego Cortez, 2017.106

Frederick Sommer, *Chicken Guts*, 1940, Gelatin silver print on paper, Gift of Tina Freeman and Philip Woollam, 2017.204.23

Alfred Stieglitz, *Rear View from 291 in Snow*, n.d., Photograph on paper, Gift of Tina Freeman and Philip Woollam, 2017.204.24

Josef Sudek, *Mysterious Doorway*, circa 1970s, Photograph on paper, Gift of Tina Freeman and Philip Woollam, 2017.204.25

Hank Willis Thomas, *It's the Real Thing!*, 1978; printed 2006, Lambda print, Gift of Carl and Shirley Schwartz, 2017.185

Hank Willis Thomas, *Jungle Fever*, 1991; printed 2007, Lightjet print, Gift of Carl and Shirley Schwartz, 2017.184

Hank Willis Thomas, *Why Wait Another Day to be Adorable? Tell Your Beautician "Relax Me"*, 1968; printed 2007, Inkjet print, Gift of Carl and Shirley Schwartz, 2017.186

Unidentified Artist, *Group of forty-four (44) Automatic Photo booth Portraits*, 1945-1960, Gelatin silver prints on paper, Gift of Peter Cohen, 2017.203.1-.44

Unidentified Artist, *Three (3) Untitled Photographs of Diego Rivera Murals*, n.d., Vintage gelatin silver prints on paper, Gift of Diego Cortez, 2017.99-.101



Unidentified Artist, *Two Men, North or East Africa*, late 19th century. Albumen print, Gift of Diego Cortez, 2017.95

Unidentified Artist, *View of Fowler & Wood, Boots, Shoes & Clothing*, circa 1860, Ambrotype, Gift of Julia J. Norrell, 2017.258

Unidentified Artist, Polish, *Untitled (Stairwell)*, circa 1930, Gelatin silver print on paper, Gift of Diego Cortez, 2017.152

Julian Vannerson, *Pi'-ta-ne-sha-a-du. Man & Chief. Head Chief of Pawnees, #8*, n.d., Salt print from glass negative, Gift of Tina Freeman and Philip Woollam, 2017.204.27

Julian Vannerson, *U-pi'-I-ya'-hde-ya, Tail Feather Joined. A Chief of the Wahpeton Sioux, #29*, n.d., Salt print from glass negative, Gift of Tina Freeman and Philip Woollam, 2017.204.26

William Wegman, *Set of two (2) Untitled Diptychs*, circa 1975, Vintage gelatin silver prints on paper, Gift of Diego Cortez, 2017.112.a-113b

Edward Weston, *Ruth Shaw*, 1922, Photograph on paper, Gift of Tina Freeman and Philip Woollam, 2017.204.28

Edward Weston, *Valentine*, 1935, Gelatin silver print on paper, Gift of Tina Freeman and Philip Woollam, 2017.204.29

Clarence White, *Spring*, 1899, Photogravure, Gift of Tina Freeman and Philip Woollam, 2017.204.30

Charles A. Zimmerman, *Minne-Ha-Ha, Winter, Ho for a Revel is the Frost King's Cry*, 1857-1858, Albumen print, Gift of Tina Freeman and Philip Woollam, 2017.204.31

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Ron Adams, *Blackburn*, 2002, Lithograph on paper, Gift of Lisa Qualls and Matt Scheiner, 2017.50

Ryoko Aoki, *Pendant Top (diptych)*, 2003, Ink on paper, Gift of Diego Cortez, 2017.140

David Bates, *Study for Grassy Lake*, n.d., Graphite on paper, Gift of the Artist, 2017.202

Ron Bechet, *For my Fathers*, 2016, Charcoal on paper, Gift of Donna Perret and Benjamin M. Rosen, 2017.56

Eugene Berman, *Group of four (4) Untitled Drawings*, circa 1969, Ink and color wash on paper, Gift of E. John Bullard, 2017.236-239

Jacqueline Bishop, *Far Away*, 2007, Ink and watercolor on collage, Gift of Arthur Roger, 2017.211

David Bradshaw and William S. Burroughs, *Propagation Hazard*, 1993, Folio of Etching, lithograph, welded aluminum case, Gift of Diego Cortez, 2017.93

David Bradshaw and Philip Taaffe, *Good Going Bradshaw!*, 1995, Mixed media on paper, Gift of Diego Cortez, 2017.92



Bianca Casady, *Untitled (Portrait of a Woman)*, 2012, Watercolor on paper, Gift of Diego Cortez, 2017.108

Michael Ray Charles, *Cut and Paste*, 20th century, Ink on paper bag, Gift of Diego Cortez, 2017.119

Francesco Clemente, *Map on Hand*, circa 1983, Softground etching on paper, edition 43/50, Gift of Diego Cortez, 2017.111

Bruce Davenport, *I'm a NOLA Art Beast*, 2013, Pen, marker on paper, Gift of Arthur Roger, 2017.214

Dawn Dedeaux, *Metallica Space Clown Behind Fence in Blue Field*, 2014, Digital drawing on polished acrylic, edition 1/3, Gift of Arthur Roger, 2017.215

Roy Ferdinand Jr., *Untitled*, n.d., Colored pencil, ink on board, Gift of Diego Cortez, 2017.55

Eric Fischl and Frederik Tuten, Vincent, *A Delirium (Portfolio)*, 1993, Color and black and white aquatints on paper, edition 49/75, Gift of Diego Cortez, 2017.107

Nobuya Hoki, *Group of seven (7) Untitled Drawings*, 2001-2003, Colored pencil on paper, Gift of Diego Cortez, 2017.83-.89

Eikoh Hosoe, Yukio Mishima and Tadinori Yokoo, *Barakei (Ordeal by Roses)*, 1971, Large oblong folio in elaborate chemise, original card box; black and white and color plates, Gift of Diego Cortez, 2017.90

Milan Kune, *Untitled (For Diego from Milan K.)*, 1985, Charcoal on paper, Gift of Diego Cortez, 2017.138

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Ron Bechet, *For my Fathers*, 2016, Charcoal on paper, Gift of Donna Perret and Benjamin M. Rosen, 2017.56

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Toyin Ojih Odutola, *The Garden Party*, 2016, Charcoal, pastel, pencil on paper, Museum Purchase, Leah Chase Fund, 2017.1

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Marcus Lupertz, *Two (2) Untitled Drawings*, circa 1982, Tempera on paper, Gift of Diego Cortez, 2017.116-.117

Aaron McNamee, *Complete Set: Junior League of America, Jan. 1998 - Dec. 1998*, 2011, Comic books, glue, Gift of Arthur Roger, 2017.219

Joan Miró, *Help Spain (Aidez L'Espagne)*, 1937, Pochoir on paper, Transfer from NOMA's Dreyfous Library, 2017.3

Toyin Ojih Odutola, *The Garden Party*, 2016, Charcoal, pastel, pencil on paper, Museum Purchase, Leah Chase Fund, 2017.1

Kenny Scharf, *Zena Chupa*, 1984, Acrylic, marker on paper, Gift of Diego Cortez, 2017.139

John T. Scott, *Perdido*, 2002, Hand-pressed woodcut print on paper, edition of 4, AP, Gift of Tim Francis, 2017.240

Keith Sonnier, *Gods #1*, 2000, Computer generated print on transparent paper using original photograph taken in India in 1971, Gift of Diego Cortez, 2017.121

James Louis Steg, *Group of thirty-nine (39) Works*, 1946-1976, Various processes, Gift of Frances Swigart-Steg, 2017.227.1-.39

Munetero Ujino, *Untitled (Ozone)*, 2003, Pen on paper, Gift of Diego Cortez, 2017.81

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Pierrot Barra, *Untitled*, 1991, Mixed media on wood, Gift of Diego Cortez, 2017.102

Clyde Connell, *Lady in a Box*, 1995, Mixed media, wood, Gift of Arthur Roger, 2017.212

Clyde Connell, *Lady in a Box No. 4*, 1995, Mixed media, wood, Gift of Arthur Roger, 2017.213

Tony Cragg, *Runner*, 2017, Stainless steel, Museum Purchase with funds provided by Sydney and Walda Besthoff, 2017.201

Thornton Dial, *Shack Town*, 2000, Wood, corrugated tin, clothing, rope, pocketbooks, wheelbarrow, fifty-five gallon drum, photograph, wire, nails, enamel, spray paint and Splash Zone compound, Museum Purchase, and gift of the Souls Grown Deep Foundation from the William S. Amett Collection, 2017.174

Thornton Dial, *Slave Ship*, 1987, Metal, wood, paint, wire, industrial sealing compound, Museum Purchase, and gift of the Souls Grown Deep Foundation from the William S. Amett Collection, 2017.175

Olafur Eliasson, *The Hinged View*, 2017, Steel, glass, paint, Museum Purchase with funds provided by Sydney and Walda Besthoff, 2017.230

Pepe Espaliú, *Santos VI*, 1988, Leather, edition 3/3, Gift of Diego Cortez, 2017.135

Georg Herold, *Liver of Love*, 2013, Lacquered bronze, Museum Purchase with funds provided by Sydney and Walda Besthoff, 2017.63

Thomas Houseago, *Striding Figure (Rome I)*, 2013, Bronze, edition 3/3 + 2 APs, Museum Purchase with funds provided by Sydney and Walda Besthoff, 2017.193

Takuro Kuwata, *Red-Slipped Gold Kairagi Shino Ball*, 2011, Porcelain, Gift of Diego Cortez, 2017.91

Ronald Lockett, *Drought*, 1994, Found tin, pencil, nails on wood, Museum Purchase, and gift of the Souls Grown Deep Foundation from the William S. Amett Collection, 2017.172

Robert Longo, *Speed of Grace, from "Cities of the Men"*, n.d., Bronze, Museum Purchase with funds provided by Sydney and Walda Besthoff, 2017.228

Ed McGowin, *Orange Pie*, circa 1997, Vacuum formed and painted styrene, Gift of Donna Perret and Benjamin M. Rosen, 2017.225

Joe Minter, *Slave Ship*, 1995, Found materials, Museum Purchase, and gift of the Souls Grown Deep Foundation from the William S. Amett Collection, 2017.173

Mr., *My Sound-Desu (fried noodle, loneliness Shiki)*, 2003, Plastic cup with lid, speaker, CD, cord, Gift of Diego Cortez, 2017.82

Stephanie Patton, *Meeting*, 2013, Vinyl, batting, muslin, Gift of Arthur Roger, 2017.220

David Philpot, *Untitled (Totem)*, 1995, Wood, paint, varnish, Gift of Diego Cortez, 2017.103

Alex Podesta, *Untitled*, n.d., Mixed media, Gift of Arthur Roger, 2017.221.a.b

Mary Proctor, *Freedom of Expression*, 1998, Costume jewelry, button, cowrie shells, paint on wood door, Museum Purchase, and gift of the Souls Grown Deep Foundation from the William S. Amett Collection, 2017.176

Pedro Reyes, *Epicurus (title TBC)*, 2017, Volcanic stone, Museum Purchase with funds provided by Sydney and Walda Besthoff, 2017.194

George Rickey, *Untitled (Ship Sculpture)*, 20th century, Metal, Bequest of Rene Hymel, 2017.52

Andrei Roiter, *Untitled*, 1992, Mixed media on box, Gift of Diego Cortez, 2017.105

Eugenie "Ersy" Schwartz, *Reliquary*, circa 2000-2015, Carved wood, cast bronze, Bequest of Ersy Schwartz, 2017.57.a-.d

Cynthia Scott, *Greed*, n.d., Plastic shopping bags, wire, Gift of Arthur Roger, 2017.223

Sean Scully, *Colored Stacked Frames*, 2017, Stainless steel with automotive paint, Museum Purchase with funds provided by Sydney and Walda Besthoff, 2017.192

Bosco Sodi, *Muro Timbers, Set of 25*, 2017, Fired clay, Gift courtesy of the Artist and Paul Kasmin Gallery, 2017.226.1-.25

Frank Stella, *Alu Tress Star*, 2016, Milled aluminum, Museum Purchase with funds provided by Sydney and Walda Besthoff, 2017.229

Unidentified Artist, *Untitled (Button Down Shirt); (Camisa De Trabajo Anestesiado)*, 1988 (October 16), White button down shirt, wooden box, stamped, Gift of Diego Cortez, 2017.148

John Waters, *Rush*, 2009, Polyurethane, oil, PVC, plastic, edition 1/5, Gift of Arthur Roger, 2017.224.a..b

Fred Wilson, *The Mete of the Muse*, 2006; cast 4 from an edition of 5 + 2 AP, Bronze with black patina and bronze with white paint, Museum Purchase with funds provided by Sydney and Walda Besthoff, 2017.191.a..b

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Radcliffe Bailey, *Covered*, 2008, Found fabric, Gift of Arthur Roger, 2017.210

Ella Bendolph, *"Strips" Quilt*, circa 1955, Corduroy, wool, nylon knot, cotton/polyester blend, Museum Purchase, and gift of the Souls Grown Deep Foundation from the William S. Amett Collection, 2017.168

Mary Lee Bendolph, *"Work-Clothes" Quilt*, 2002, Denim, cotton, Museum Purchase, and gift of the Souls Grown Deep Foundation from the William S. Amett Collection, 2017.171

Polly Bennett, *"Checkerboard-Four-Block Variation Divided by a Cross" Quilt*, circa 1955, Cotton, Museum Purchase, and gift of the Souls Grown Deep Foundation from the William S. Amett Collection, 2017.169

Quinnie Pettway, *"Bricklayer" Quilt*, 1975, Corduroy, Museum Purchase, and gift of the Souls Grown Deep Foundation from the William S. Amett Collection, 2017.170

Unidentified Artist, *Banner (Agoue)*, 20th century, Silk, beads, Gift of Diego Cortez, 2017.149

Unidentified Artist, *Choix #8 "S'Amiree des 3 Carrellas" Banner*, 20th century, Black satin, beads, Gift of Diego Cortez, 2017.150

Unidentified Artist, *Untitled (Haitian Voodoo Banner)*, n.d., Silk, beads, Gift of Diego Cortez, 2017.118

Unidentified Artist, Haitian, *Banner*, 20th century, Black satin, beads, Gift of Diego Cortez, 2017.151

Nettie Young, *"Stacked Bricks" Quilt*, 1928, Cotton, corduroy, Museum Purchase, and gift of the Souls Grown Deep Foundation from the William S. Amett Collection, 2017.167

Olafur Eliasson, *The hinged view*, 2017, Steel, glass, paint, Museum Purchase with funds provided by Sydney and Walda Besthoff, 2017.230, Courtesy of the artist and Tanya Bonakdar Gallery

LOANS FROM THE COLLECTION

The Medici's Painter: Carlo Dolci and 17th-Century Florence

February 10 – July 9, 2017

**The Davis Museum
at Wellesley College,
Wellesley, Massachusetts**

August 24, 2017 – January 14, 2018

**Nasher Museum of Art,
Duke University
Durham, North Carolina**

Carlo Dolci, Italian, 1616–1686, *The Vision of Saint Louis of Toulouse*, c. 1675–1676, Oil on panel, The Samuel H. Kress Collection, 61.84

America Collects: Eighteenth- Century French Painting

May 21 – August 20, 2017

**National Gallery of Art,
Washington, DC**

Jean-Baptiste Greuze, French, 1725–1805, *Portrait of Marie Angélique V é r a n n e s de Varennes, Mme. Georges Gougenot de Croissy*, 1757, Oil on canvas, Museum Purchase, Ella West Freeman Foundation Fund, Women's Volunteer Committee Fund and an anonymous gift to 1976 Acquisitions Fund Drive, 76.268

Marsden Hartley's Maine

March 15 – June 18, 2017

The Met Breuer, New York, NY

July 8 – November 12, 2017

**Colby College Museum of Art,
Waterville, Maine**

Marsden Hartley, American, 1877–1943, *The Ice Hole*, Maine, 1908, Oil on canvas, Museum Purchase through the Ella West Freeman Foundation Matching Fund, 73.2

Picturing Mississippi, 1817–2017: Land of Plenty, Pain, and Promise

December 9, 2017 – July 8, 2018

**Mississippi Museum of Art,
Jackson, Mississippi**

William Henry Buck, American, 1840–1888, *Fort Massachusetts, Biloxi, Mississippi*, 1880s, Oil on canvas, Museum purchase through special anonymous funds, 71.46
William Aiken Walker, American, 1839–1921, *Cotton Gin*, 1883, Oil on canvas, Gift of Paul J. Leaman, Jr., 94.267

Gauguin: Artist as Alchemist

June 25 – September 10, 2017

**Art Institute of Chicago,
Chicago, Illinois**

Paul Gauguin, French, 1848–1903, *Rupe Tahiti (Hurrah, Tahiti)*, 1893, Oil paint on reverse-painted glass, Museum purchase, Knoedler Benefit Fund and funds from two anonymous donors, 64.1

Pissarro à Éragny, Panarchie et la nature

March 16 – July 9, 2017

**Musée du Luxembourg,
Paris, France**

Camille Pissarro, French, 1830–1903, *Sun Setting at Éragny*, 1894, Oil on canvas, EL.1977.11

Outliers and American Vanguard Art

January 28–May 13, 2018

**National Gallery of Art,
Washington, DC**

Sister Gertrude Morgan, American, 1900–1980, *A Poem of My Calling*, 1970, Crayon, tempera, graphite and ballpoint ink on paper, Gift of Maria and Lee Friedlander, 2000.108

VIVA ARTE VIVA—57th International Art Exhibition

May 13–November 26, 2017

Venice Biennale, Venice, Italy

McArthur Binion, American, b. 1946, *DNA: Black Painting: V*, Oil paint stick, graphite, and paper on board, Museum purchase, Leah Chase Fund, 2016.20

Animalia: A NOMA/ Newman Collaboration

January 3 – February 23, 2017

**Isidore Newman School,
New Orleans, Louisiana**

Eadweard Muybridge, British, 1830–1904, *Animal Locomotion #658*, c. 1887, Collotype photomechanical print, Museum purchase, Women's Volunteer Committee Fund, 73.217

John James Audubon, American, 1785–1851, *Brown Pelican* from "The Birds of America Series," 1828–1838, Engraving and aquatint on paper, Gift of the Gheens Foundation, 87.60

Weiliang Zhao, Chinese/
American, b. 1944, *Crab*, Oil on canvas, Gift of the Frederick R. Weisman Art Foundation, 93.27

Hunt Slonem, American, b. 1951, *Laughing Jays*, 1988, Oil on canvas, Gift of Hunt Slonem, 94.172

Unidentified, date, *Japanese Imari Platter*, late 19th century, Porcelain, Gift of Freda and Ralph Lupin, in honor of their 50th Wedding Anniversary, 2001.149

George Rodrigue, American, 1944–2013, *Hot Green*, 2000, Acrylic on canvas, Gift of Mr. and Mrs. Don A. Sanders, 2005.114

Henry Hunt, Canadian, 1923–1985, *Transformation Mask*, circa 1968, wood: carved and polychromed, Gift of Adele Adatto in memory of her husband Dr. Carl Adatto, 2007.163.a.,b

Gordon Parks: The Making of an Argument

September 27 – December 17, 2017

**University of California Berkeley
Art Museum and Pacific Film
Archive, Berkeley, California**

Gordon Parks, American, 1812–2006, *Untitled*, 82 photographs, Gelatin silver prints on paper, Courtesy of The Gordon Parks Foundation, EL.2017.18.1.-82

Self/Reflection

October 21 – December 3, 2017

**St. Tammany Art Association,
Covington, Louisiana**

Imogen Cunningham, American, 1883–1976, *Self-Portrait on Geary Street*, 1958, Gelatin silver print on paper, Museum Purchase, Women's Volunteer Committee Fund and Dr. Ralph Fabacher, 73.117

Lee Friedlander, American, b. 1934, *New Orleans*, 1968, Gelatin silver print on paper, Museum Purchase through the National Endowment for the Arts Grant, 75.83

Werner Bischof, Swiss, 1916–1954, *Untitled (Rear of Rolls)*, 1953, Gelatin silver print on paper, Museum Purchase, Zemurray Foundation Fund, 76.271

Florence Henri, American, 1893–1982, *Selbstportrait* (one of "12 Photographs" Portfolio), 1928–1933, Gelatin silver print on paper, Museum Purchase through the National Endowment for the Arts and Museum Purchase Funds, 79.311

Jaroslav Rössler, Czech Republic, 1902–1990, *Self-Portrait, Paris*, 1931, Gelatin silver print on paper, Museum Purchase, 79.148

André Kertész, Hungarian, 1894–1985, *Etude*, 1970, Gelatin silver print on paper, Museum Purchase through the National Endowment for the Arts Matching Grant, 81.33

Ilse Bing, German, 1899–1998, New York, *The Elevated and Me*, 1936, Gelatin silver print on paper, Museum Purchase through the National Endowment for the Arts Matching Grant, 81.49

Edward J. Steichen, Luxembourgish American, 1879–1973, *[Untitled] (Hands and Glass Ball)*, 1920s, Gelatin silver print on paper, Bequest of Edward J. Steichen, 82.5.21

Wenzel Hablik, Czech Republic, 1881–1934, *Fabric and Skylight*, early 20th century, Gelatin silver print on paper, Museum Purchase, 1981 Morton's Deaccessioned Auction Funds, 82.24

Wenzel Hablik, Czech Republic, 1881–1934, *Composition with Head and Ball*, late 1920s–early 1930s, Gelatin silver print on paper, Museum Purchase, General Acquisitions Fund, 82.100

Charlotte Stam-Beese, German, 1903–1988, *Albert Braun with Mirror*, 1926–1929, Gelatin silver print on paper, Museum Purchase, General Acquisitions Fund, 82.102

Michael Baker, American, *Symbol in Search of Reality*, n.d., Gelatin silver print on paper, Gift of Clarence John Laughlin, 83.59.8

Brassaï, French, 1899–1984, *Maxim's (Decor Ancien)*, n.d, Gelatin silver print on paper, Gift of Clarence John Laughlin, 83.59.47



Carlo Dolci, Italian, 1616–1686, *The Vision of Saint Louis of Toulouse*, c. 1675–1676, Oil on panel, The Samuel H. Kress Collection, 61.84



Robert Henri, American, 1865-1929, *Spanish Gypsy Child*, circa 1909, Oil on canvas, Gift of the Art Association of New Orleans, 60.25

Tico Herrera, American, b. 1940, *[Untitled] (Portrait of Clarence Laughlin in Carousel Mirror)*, 1975, Gelatin silver print on paper, Gift of Clarence John Laughlin, 84.21.35

Clarence John Laughlin, American, 1905-1985, *Starlight in Steel*, 1937, Gelatin silver print on paper, Bequest of Clarence John Laughlin, 85.118.93

Clarence John Laughlin, American, 1905-1985, *The Mirror of Long Ago*, 20th century, Gelatin silver print on paper, Bequest of Clarence John Laughlin, 85.118.106

Clarence John Laughlin, American, 1905-1985, *Haveth Childers Everywhere*, 1952, Gelatin silver print on paper, Gift of Mrs. P. Roussel Norman, 86.319.13

Clarence John Laughlin, American, 1905-1985, *The Magic Mirror*, September, 1940, Gelatin silver print on paper, Collection of H. Russell Albright, M.D., EL.2001.102

Alma Lavenson, American, 1897-1989, *Self Portrait, Hands*, 1932; printed 1983, Gelatin silver print on paper, Museum Purchase, 85.146.1

James Hamilton Brown, American, b.1895, *Untitled (Sculpture Distortion)*, circa 1940, Gelatin silver print on paper, Museum Purchase, Clarence John Laughlin Photographic Society Fund, 92.510

Carrie Mae Weems, American, b.1953, *Untitled (Man and Mirror)*, 1990, Gelatin silver print on paper, Promised and partial gift of H. Russell Albright, M.D., 93.558

Nancy Moss, American, 1946–2017, *Falling Man and Clarence John Laughlin*, 1979, Gelatin silver print on paper, Gift of Mrs. P. Roussel Norman, 94.275

Danny Lyon, American, b. 1942, *Bike Riders: Cal, Elkhorn, WI*, 1966, Gelatin silver print on paper, Gift of Ron Beller, 2006.74.13

Danny Lyon, American, b. 1942, *Bike Riders: Dayton, Ohio*, 1966, Color photograph on paper, Gift of Ron Beller, 2006.74.17

Danny Lyon, American, b. 1942, *Bike Riders: Cal, Chicago*, 1966, Color photograph on paper, Gift of Ron Beller, 2006.74.19

Raymond Robinson, American, b. 1998, *In A Mirror*, March 2006, Ink jet print on paper, Gift of The New Orleans Kid Camera Project, 2007.166.159

Felix Moissenet, American, b. France c. 1814, *Portrait of a Man*, c. 1852, Daguerreotype, sixth plate, Museum Purchase, Maya and James Brace Fund, 2013.22

Tina Barney, American, b. 1945, *Tim, Phil & I*, 1989, Chromogenic color print on paper, Collection of H. Russell Albright, M.D., EL.2006.63

Future Shock

October 7, 2017 – June 10, 2018

SITE Santa Fe Santa Fe, NM

Alexis Rockman, American, b. 1962, *Battle Royale*, 2011, Oil on wood, Museum Purchase, The Diana Helis Henry Art Fund, the Helis Foundation, 2012.67

Magnetic Fields: Expanding American Abstraction, 1960s to Today

June 6 – September 27, 2018

Kemper Museum of Contemporary Art, Kansas City, MO

Mildred Thompson, American, 1936-2003, *Untitled (Wood Picture)*, circa 1972, Found wood and acrylic, Museum Purchase, Leah Chase Fund, 2016.51

California Mexicana: Missions to Murals, 1820-1930

October 15, 2017 – January 14, 2018

Laguna Art Museum, Laguna Beach, California

Tina Modotti, Italian, 1896-1942, *Portrait of Edward Weston with a Camera*, 1923-1924, Gelatin silver print on paper, Museum Purchase, Women's Volunteer Committee Fund, 74.31

Refining & Defining a Nation: From Impressionism to Regionalism

September 22 – January 20, 2018

Alexandria Museum of Art, Alexandria, LA

Leopold Gould Seyffert, American, 1887-1956, *The Spanish Shawl*, 1916, Oil on canvas, Gift of Hunt Henderson, 19.1

Robert Henri, American, 1865-1929, *Spanish Gypsy Child*, circa 1909, Oil on canvas, Gift of the Art Association of New Orleans, 60.25

Allen Tucker, American, 1866-1939, *Winter Landscape in City, Madison Square*, 1904, Oil on canvas, Gift of the Allen Tucker Memorial, 73.207

Charles W. Hawthorne, American, 1872 – 1930, *The Granddaughter*, circa 1914, Oil on panel, Gift of Mr. and Mrs. Prescott N. Dunbar, 79.328

Rene Magritte and Contemporary Art

October 13 – February 18, 2018

Royal Museums of Fine Arts of Belgium, Bruxelles, Belgium

René Magritte, Belgium, 1898-1967, *The Love Potion*, 1951, Oil on canvas, Gift of Muriel Bultman Francis, 76.99

Magnetic Fields: Expanding American Abstraction, 1960s to Today

October 13, 2017 – January 21, 2018

National Museum of Women in the Arts, Washington, DC

Mildred Thompson, American, 1936-2003, *Untitled (Wood Picture)*, circa 1966, Found wood and acrylic, Museum Purchase, Leah Chase Fund, 2016.49

Mildred Thompson, American, 1936-2003, *Untitled (Wood Picture)*, circa 1966, Found wood and acrylic, Museum Purchase, Leah Chase Fund, 2016.50

Lin Emery, Survey: 1957-2017

October 7, 2017 – January 27, 2018

Paul and Lulu Hilliard University Art Museum, Lafayette, LA

Lin Emery, American, b.1926, *Archangel Michael*, 1957, Magnesite and steel armature, Gift of Mrs. Mary Persia Davis, 78.199,

Lin Emery, American, b.1926, *Futile Cloak*, 1964, Bronze, Gift of Mr. and Mrs. John Clemmer, 94.204

Lin Emery, American, b.1926, *Calligraphy*, circa 1970, cast metal on wood base, Bequest of Carmen Donaldson, 99.109.30

Deceptive Space: Op Art from the New Orleans Museum of Art

March 18 – April 29, 2017

Slidell (LA) Cultural Center

Robert Gordy, American, b. 1931, *Color Form Study #1*, 1970, Acrylic on canvas, Gift of an Anonymous Donor, 71.22

Arnold Schmidt, American, 1930-1993, *Six Blue Circles with Red in the Middle*, 1965, Oil on canvas, Gift of Mrs. Arnold Schmidt, 93.170

John Clemmer, American, 1921-2014, *Topographia IV-Cosmos II*, 1971, Oil on canvas, Gift of Jonathon C. Clemmer, 97.823

Victor Vasarely, French, b. Hungary, 1906-1997, *Ten plates from "Reponses à Vasarely"*, 1972, published 1974, Heliogravures on paper, Edition 313/340, Gift of Dr. and Mrs. J. William Rosenthal, 98.46.2-12

Kendall Shaw, American, b. 1924, *Emma Lottie Marches for the Right to Vote*, 1979, Acrylic, glitter, buttons, jewels and mirrors on canvas with silver fringe and leatherette belting frame, Gift of James R. Lamantia, Jr., 2000.155

Bridget Riley, British, b. 1931, *Four works from "Nineteen Greys"*, 1968, Color screenprint on card, Edition of 75, Gift of George Roland, the Roland-Geist Collection in honor of Sue Young, London, 2008.203.1-4

Celentano, Francis M., American, 1928-2016, *Red Leaves*, 1966, Acrylic on canvas, Gift of Dr. Norman Leslie, 2008.244

EDUCATION INITIATIVES

NOMA is a dynamic cultural center for visitors of all ages. The Interpretation & Audience Engagement department provides a full complement of programs, partnerships, and outreach designed to engage diverse audiences. NOMA is a leader in new trends in museum education, including innovative initiatives in programming for early childhood education, teens, community connections, and the performing arts.



2017 MINIMASTERS SHOWCASE



MINIMASTERS CLASSES



Increasing Access

In 2017, the museum began planning a new mobile museum experience called NOMA+, launching in the spring of 2018. Conceived as an opportunity to reach every neighborhood in the metro area, **NOMA+** was designed to bring the museum experience into all of New Orleans' neighborhoods and the wider metro area. In 2017, the Tulane Small Center for Collaborative Design facilitated a series of conversations, inviting key stakeholders, community partners, creative sector leaders, and architecture students to participate in the planning of this bold project. The concept for NOMA+ emerged from these collaborative discussions. New Orleans is a city rich with artists, culture bearers, and generations of master craftsmen. With NOMA+, the museum will join in those creative conversations in the communities where they happen, outside the museum walls. NOMA+ will serve diverse communities by bringing the museum experience to community centers, libraries, **NORD** centers, marketplaces, churches, adult education centers, schools, festivals, fairs, events, and more. NOMA+ will engage a general audience including intergenerational families, adults, students, senior citizens, and festival/event attendees.

NOMA continued its successful and vibrant **Friday Nights at NOMA** series in 2017, presenting weekly arts-rich entertainment for all ages. Friday Nights at NOMA features a wide variety of activities, including live music, theater, art studios, cooking demonstrations, film screenings, outdoor movies, lectures, gallery talks, artist perspective talks, dance, performances, comedy, and much more. More than 12,000 visitors participated in Friday Nights at NOMA programming in 2017, participating in programs ranging from film retrospectives of works by John Waters and David Lynch, and a night of virtual reality demonstrations, to lectures by leading authorities on such topics as contemporary Japanese pottery, the artist-heavy "Ghost Army" of World War II, and Vivaldi's all-female orchestra in eighteenth-century Venice.

Building Diversity

Working in partnership with the Ford and Walton Family Foundations' **Diversifying the Museum Initiative**, NOMA developed the new **Professional Pathways Internship** for university students enrolled in Historically Black Colleges and Universities (HBCUs). The internship provides mentoring and stipends for 12-week internships working with NOMA's professional staff.

2017 HIGHLIGHTS



2017 POETS FOR ART WORKSHOP



2017 CREATIVE CAREERS INTERNS

Additionally, NOMA continued its innovative **Creative Careers Internship** for a second year, offering high school students the opportunity to learn about the many careers in the museum field. Underwritten by the Walton Family Foundation and developed in partnership with the Crystal Bridges Museum of American Art, each week, students received professional mentoring by NOMA staff along with visiting local museums, arts organizations, and university campuses. Students work together on a group project, and present their work to the entire museum staff.

Digital Interpretation

Developing digital interpretation in the galleries is a cornerstone of NOMA's strategic plan for technology throughout the museum. Together with technology partner Culture Connect, NOMA has completed ten interactive **ARTtab** kiosks, offering in-depth information on works of art in the permanent collection and enhancing the visitor experience. Additionally, the **NOMA Mobile Guide** provides visitors with a variety of smartphone tours.

Engaging Teens

Teens are a key audience for the museum's mission, and NOMA provides a rich array of opportunities for teen involvement. All teens ages 13-19 receive free admission to NOMA anytime with the **Teen Pass**, provided by The Helis Foundation. Additionally, the **Teen Squad** is a group of creative high school students from across the Greater New Orleans area who work closely with museum staff to develop and implement programs and projects designed to engage teens. Teen Squad is open to students in grades 9 – 12. Teens can also earn community service hours at NOMA through volunteer opportunities. Teens interested in literary connections may participate in **Poets for Art**, a master class for high school students led by the Louisiana Poet Laureate.

Early Childhood Education

Mini Masters, NOMA's early childhood learning program, provides Pre-kindergarten students with high quality, developmentally appropriate visual art experiences in the classroom and at the museum. Mini Masters began its sixth year in

THE NOLA PROJECT PRODUCTIONS

MARCH: *Oscar and the Countless Costume Changes*

MAY: *The Spider Queen*

VENICE FILM SERIES

MARCH 24: *Wings of the Dove*

APRIL 21: *Death in Venice*

MAY 19: *Don't Look Now*

JOHN WATERS FILM FEST

JULY 21: *Pink Flamingos*

JULY 28: *Polyester*

AUGUST 4: *Hairspray*

AUGUST 11: *Cry-Baby*

AUGUST 18: *Pecker*

ARTS IN PERIL FILM SERIES

SEPT. 2: *Mapplethorpe: Look at the Pictures*

SEPT. 8: *F for Fake*

SEPT. 9: *Rape of Europa*

SEPT. 15: *Through a Lens Darkly*

SEPT. 23: *Exit through the Gift Shop*

SEPT. 29: *Pussy Riot: A Punk Prayer*

DAVID LYNCH FILM RETROSPECTIVE

NOV. 11: *David Lynch: The Art Life*

NOV. 25: *Eraserhead*

DEC. 2: *Blue Velvet*

DEC. 9: *The Straight Story*

DEC. 16: *Mulholland Drive*

PUBLIC PROGRAMS

MARCH 5: *India Fest*

APRIL 7: *Author and Architect Hermes Mallea on Great Houses of Havana with the New Orleans Hispanic Heritage Foundation*

JUNE 23: *Artist Perspective with Simon Gunning on Pride of Place: The Making of Contemporary Art in New Orleans*

JULY 7: *Artist Perspective with Frances Swigart-Steg on Jim Steg: New Work*

AUGUST 25: *Architecture and Design Film Festival screening of Designing Life: the Modernist Legacy of Albert C. Ledner and talkback with Catherine and Albert Ledner*

OCT. 14: *Japan Fest*

OCT. 20: *NOMA-Tulane School of Professional Advancement Design Symposium, Technology and Storytelling: Animation, Special Effects, Virtual and Augmented Reality*

NOV. 2: *Garth Johnson, Curator of Ceramics, Arizona State University, Decoding Contemporary Clay*

DEC. 1: *Nick Spitzer, producer and host of NPR's American Routes, and Captain Clarke "Doc" Hawley, retired riverboat captain, Navigating Rivers and Music East of the Mississippi*

INTERPRETATION AND AUDIENCE ENGAGEMENT



CREATE LATE CALLIGRAPHY CLASS



THE MARIE ANTOINETTES AT FRIDAY NIGHT LATE NIGHT MASQUERADE

2017. 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 showcase of student works. In 2017, 197 students from four schools participated in Mini Masters. Partner schools included Educare New Orleans, Kingsley House, ReNew Cultural Arts Academy, and ReNew McDonough City Park.

Resources for Schools & Educators

The museum encourages the use of its most valuable resource—the permanent collection—as a rich, useful teaching tool. In 2017, 11,111 students participated in school tours. NOMA fosters connections between the visual and literary arts through the **Language & Arts School Partnership**,

underwritten by the Patrick F. Taylor Foundation. Educators have access to curriculum materials and other resources integrating language arts through objects in the museum's permanent collection. In 2017, NOMA offered four professional development workshops for Educators, including *Math Connections*, *Indian Art at NOMA*, *East of the Mississippi*, and *The Science of Clay*. Additionally, Teaching Guides to the collection help bring arts instruction to the classroom, and are available online free of charge. NOMA also has Teaching Posters available for classroom use, featuring selected works of art from NOMA's permanent collection. The reverse of each poster includes interpretive guides, vocabulary, comparisons, and suggestions for student writing. Educational activities at NOMA are developed in consultation with an Educator Advisory Board, comprised of teachers representing the wide array of schools in the New Orleans area.



CLASSICAL INDIAN DANCING AT INDIA FEST



JAPAN FEST

Youth & Family

NOMA offers a variety of opportunities for families and children to enjoy the museum. Family Days include kid-friendly activities such as musical performances, puppet shows, student performers, art activities, storytelling, scavenger hunts and more. Kids get creative in NOMA's **Studio KIDS!** art classes. Young artists are introduced to works of art in the museum and sculpture garden, then retreat to the studio to create art projects based on NOMA's collection, focusing on skill-building and technique development. NOMA also offers 16 summer art camps during June and July for children ages 5 - 10. Camps include puppetry, photography, painting, printmaking, and theater. In a collaboration with Young Audiences and the Wolf Trap Institute, NOMA offers **Baby**

Artsplay! Developed for babies and caregivers, the program integrates art, music, movement, and drama into everyday playtime.

Lifelong Learning

As an institution that aims to cultivate lifelong learning, NOMA seeks to engage community members of all ages, from early to advanced years of life. NOMA's **Artful Minds** program is an art observation program fostering communication and connections through visual art for people living with Alzheimer's and other dementias, along with their caregivers. Based on successful programs at the Metropolitan Museum of Art and the Studio Museum of Harlem in New York, *Artful Minds* addresses the need in New Orleans for programs for our aging population.

BY THE NUMBERS

12,112
Friday Nights at NOMA participants

11,111
School tour participants

7,904
Festival participants

4,929
Teen visitors (pass)

4,463
Adult tour participants

2,882
Wellness class participants

2,429
Theater attendees

851
Noontime Talk participants

815
Educator participants

365
Studio Kids! Art Classes and Summer Art Camps

334
Saturday film viewers

197
MiniMaster students

107
Adult workshop participants

90
NOMA docents

DEVELOPMENT AND EXTERNAL AFFAIRS



LEAH CHASE, MEMBERS OF THE ST. AUGUSTINE MARCHING 100 BAND AND ARTIST McARTHUR BINION CELEBRATED NEW AT NOMA.



FERRARIS AT THE CONCORSO D'ELEGANZA IN CONJUNCTION WITH A LIFE OF SEDUCTION: VENICE IN THE 1700S

Development and External Affairs celebrated many successes in 2017, from increases in fundraising and new marketing strategies to announcements of transformative capital projects.

In 2017, gifts to exhibitions increased 150 percent with donors contributing more than \$645,000 to support exhibitions. *Pride of Place: The Making of Contemporary Art in New Orleans* was the first exhibition in many years that was fully funded by private donations. Many donors also chose to celebrate the New Orleans Tricentennial early by making gifts to sponsor the 2018 exhibition *The Orléans Collection*. NOMA also secured grants from the Samuel H. Kress Foundation, the Robert Lehman Foundation, and The National Endowment for the Arts to support this exhibition.

Membership and unrestricted support increased four percent, and the museum increased donor retention from 62 percent (2015–2016) to 66 percent (2016–2017). Unrestricted support enabled the museum to allocate resources to top priorities, including groundbreaking exhibitions like *East of the Mississippi: Nineteenth-*

Century Landscape Photography, our early childhood arts education program Mini Masters, and training materials for a new class of docents.

After analyzing the success of our marketing efforts in 2016, NOMA made a focused shift toward social media marketing in 2017. For the first time, NOMA was able to create a social media advertising budget, using funds saved by eliminating partnerships from 2016 that didn't provide an impactful return. With the goal of raising awareness of the museum, our exhibitions, and our programming, social media advertising effectively reached 513,065 people and made 2,807,456 total impressions, resulting in an increase in awareness and visitors, and reinvigorated interest in NOMA's offerings. Additionally, through implementing a renewed approach, NOMA's Instagram following grew organically by 45 percent in 2017.

With the hire of a new editor, David Johnson, in early 2017, *Arts Quarterly* received a fresh outlook with the addition of new sections and the launch of supplemental web exclusives that complement the print product.



UPON HIS 90TH BIRTHDAY, SYDNEY J. BESTHOFF RECEIVED AN AWARD IN HIS HONOR FROM NOMA DIRECTOR SUSAN M. TAYLOR.

Interviews with donors, interns, employees, featured artists, and community partners gave voice to a wide range of those who fulfill unique roles at NOMA. For the first time, select merchandise from the Museum Shop was featured in every edition of the magazine, and the calendar section was tabbed to reflect special-interest sections, from movie series and children's programming to guest lectures, workshops, and tours of exhibitions and the permanent collection.

The website, noma.org, was also enhanced to reflect the visual vibrancy of each special exhibition, and the expanded array of programs. The press page, in particular, was overhauled to make media access more user friendly, allowing journalists a convenient means of downloading press releases and accessing images. The website surpassed more than one million hits by the end of the calendar year.

NOMA also explored creative partnerships in 2017 to bring new audiences to the museum. To complement the exhibition *A Life of Seduction: Venice in the 1700s*, the museum hosted New Orleans' first Concorso d'Eleganza, presented by Ferrari of Houston, in partnership with the Ferrari Club of America. The event attracted more than 1,800 visitors to view nearly 100 Ferraris on display, both vintage and new, lining Lelong Drive leading up to the museum's main entrance. NOMA

2017 FUNDRAISING CHAIRS

Art in Bloom

Quincy Crawford
Sarah Feirn

NOMA Egg Hunt and Family Festival

Genevieve Douglass
Lauren Flower

NVC Chair

Anne Redd

LOVE in the Garden

Olivia Carisella
Eleanor Davis
Glendy Forster
Joanna Giorlando
Kathleen Mix
Carol Short

Odyssey

Carmen and Kelly Duncan
Shaun and Foster Duncan
Sweet and Ben Dupuy
Kitty and Stephen Sherrill

IN 2017, MEMBERS AND DONORS SUPPORTED...

Training materials for more than 90 docents, who gave tours to more than 15,500 visitors

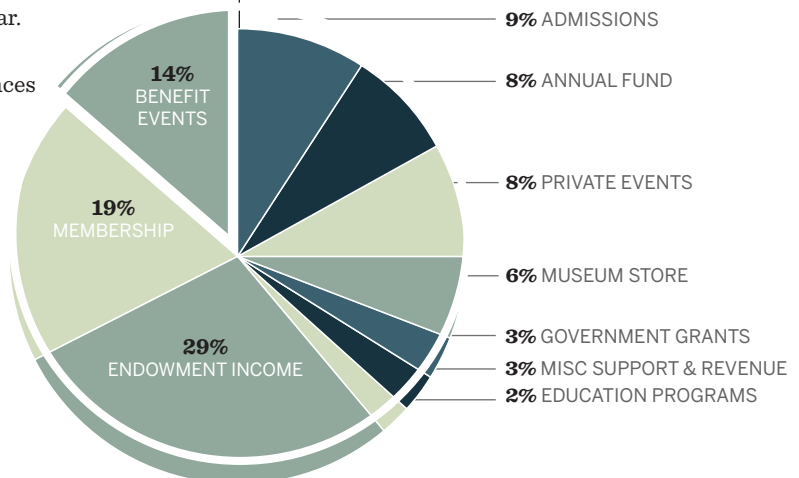
Art supplies for 197 Mini Masters students

The presentation of 15 temporary exhibitions at NOMA

75 bails of pine straw to keep the Besthoff Sculpture Garden looking beautiful

Performances by 166 musicians at Friday Nights at NOMA

SOURCES OF OPERATING SUPPORT





The anticipated completion of construction on the Sydney and Walda Besthoff Sculpture Garden Expansion in early 2019 signifies an important benchmark at the close of a year that marks New Orleans' Tricentennial.

was pleased to host the Rex Organization's annual media luncheon, at which the krewe announced the theme of their 136th annual Mardi Gras parade, Carnival Fêtes and Feasts. Krewe members and media representatives enjoyed a curator-led tour of *A Life of Seduction: Venice in the 1700s* that explored connections between New Orleans and Venice, appropriate given that one of the krewe floats depicted Carnival in Venice. Members of the Venetian Heritage Society visited the museum to enjoy the exhibition and celebrate fellow member and 2017 Isaac Delgado Award recipient Donna Perret Rosen. Rosen was honored at the Fellows Dinner on March 11 for her dedication to NOMA and the arts in New Orleans.

The museum also established a new award in 2017, the Sydney Besthoff Legacy Award. Given once every several years, "The Sydney" honors an individual who, throughout his or her lifetime, has shown an exceptional commitment to visual arts and provided significant impact to the New Orleans Museum of Art and the city of New Orleans. Susan Taylor presented the first award to its namesake, Sydney Besthoff, at a party in the Sydney and Walda Besthoff Sculpture Garden in honor of his ninetieth birthday. Designed by renowned artist Frank Stella, the inaugural award was a maquette of a sculpture that will ultimately be featured in the Besthoff Sculpture Garden expansion.



NEW YORK-BASED ARTIST LEONARDO DREW DESCRIBED HIS WORK NUMBER 59S TO LOCAL STUDENTS.

In December 2017, we were thrilled to publicly announce two transformational capital projects. The first, an expansion of the Sydney and Walda Besthoff Sculpture Garden, reinforces NOMA’s integral role in serving the diverse communities of New Orleans. Like the beloved existing sculpture garden that opened in 2003, the expanded sculpture garden and a new gallery will be free and open to the public seven days a week. Over thirty donors have already pledged their support for the project. NOMA is grateful to the project’s lead donors, Sydney and Walda Besthoff, Virginia Besthoff, The Collins C. Diboll Private Foundation, Donna and Benjamin M. Rosen, The Estate of Margaret B. Soniat, The Frank B. Stewart, Jr. Foundation, The Patrick F. Taylor Foundation, The Charitable Lead Annuity Trust Under the Will of Louis Feil, and The Ella West Freeman Foundation. Construction on the project began in late 2017, and the expanded garden is anticipated to open in April 2019.

The Zemurray Foundation also pledged a lead gift for a state-of-the-art renovation of the museum’s auditorium complex. Planning for the project will begin in 2018 with construction anticipated to begin in 2019.

SELECTED MEDIA COVERAGE

“11 Can’t-Miss Museum Exhibits This Winter,”
USA Today, January 2017

“Notable Museum Openings This Spring and Summer,”
New York Times, March 2017

“The Best Museum Exhibits in the U.S. This Spring,”
USA Today, April 2017

“16 gorgeous sculpture parks in the U.S.”
Curbed, April 2017

“New Orleans Museum of Art Acquires 10 Works from Souls Grown Deep Foundation,” *ArtNews*, July 2017

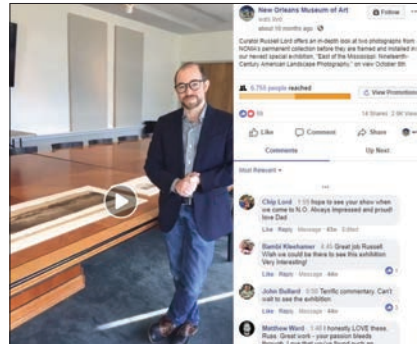
“Souls Grown Deep Keeps Giving, This Time to New Orleans Museum of Art,” *Burnaway*, July 2017

“He spent four decades collecting art, then gave it all away,”
Curbed, July 2017

“The World’s 10 Most Beautiful Sculpture Parks,”
Galerie Magazine, August 2017

“11 Must-See Fall Exhibits at U.S. Museums,”
USA Today, September 2017

SOCIAL MEDIA HIGHLIGHTS



NOMA introduced Facebook Live broadcasting in 2017. Here, Curator Russell Lord gives a behind-the-scenes look at *East of the Mississippi: Nineteenth-Century American Landscape Photography*.



Influencer marketing promotes an authentic NOMA experience with a broader audience. NOMA worked with Instagram influencers @probablythis to raise awareness of *Pride of Place: The Making of Contemporary Art in New Orleans* with their primarily LGBT following.

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CONDENSED STATEMENT OF FINANCIAL POSITION

As of December 31, 2017

ASSETS

CURRENT ASSETS

Cash and cash equivalents	\$ 2,024,930
Investments, short-term	193,232
Receivables, short-term	1,965,863
Inventories	347,090
Prepaid expenses	138,585

TOTAL CURRENT ASSETS **4,669,700**

Receivables, long-term	4,073,333
Investments, long-term and real property	58,771,028
Building, improvements and equipment, net	12,418,782

TOTAL ASSETS **\$ 79,932,843**

LIABILITIES AND NET ASSETS

CURRENT LIABILITIES

Accounts payable	265,327
Accrued payroll and related expenses	413,541

TOTAL CURRENT LIABILITIES **\$ 678,868**

NET ASSETS

UNRESTRICTED

Unrestricted, operating	176,750
Board designated, building improvements*	12,418,782
Board designated, functioning as operating endowments	16,110,054

TOTAL UNRESTRICTED NET ASSETS **28,705,586**

Temporarily restricted** 24,411,056

Permanently restricted** 26,137,333

TOTAL NET ASSETS **79,253,975**

TOTAL LIABILITIES AND NET ASSETS **\$ 79,932,843**

*Includes gallery renovations and Besthoff Sculpture Garden.

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

The Condensed 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, 2017, 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 2017 and prior years is available at www.noma.org



Robert Longo, *Speed of Grace*, from "Cities of the Men," n.d., Museum Purchase with funds provided by Sydney and Walda Besthoff, 2017.228

CONSOLIDATED STATEMENT OF ACTIVITIES AND CHANGES IN NET ASSETS

For the year ended December 31, 2017

	UNRESTRICTED	TEMPORARILY RESTRICTED	PERMANENTLY RESTRICTED	TOTAL
SUPPORT AND REVENUE				
SUPPORT				
Contributions	\$ 256,916	2,919,277	—	3,176,193
City, state, and federal grants	163,931	—	—	163,931
Affiliate memberships	417,496	—	—	417,496
Fundraising events (net of direct costs)	807,057	—	—	807,057
Legacies and bequests	4,527,661	—	—	4,527,661
Foundations	495,061	6,127,770	100,000	6,722,831
TOTAL SUPPORT	\$ 6,668,122	9,047,047	100,000	15,815,169
REVENUE				
Memberships	\$ 478,136	—	—	478,136
Admissions	534,150	—	—	534,150
Program revenue	526,306	6,787	—	533,093
Net appreciation in investments	2,958,863	4,305,475	—	7,264,338
Miscellaneous	41,577	50,671	—	92,248
Deaccessions	—	14,439	—	14,439
Retail operations	333,313	—	—	333,313
TOTAL REVENUE	\$ 4,872,345	4,377,372	—	9,249,717
Total support and revenue before net assets released	11,540,467	13,424,419	100,000	25,064,886
Net assets released from restrictions/transfers	5,761,358	(5,761,358)	-	-
TOTAL SUPPORT AND REVENUE	\$ 17,301,825	7,663,061	100,000	25,064,886
EXPENSES				
Art division:				
Exhibitions and collections	\$ 2,451,887	—	—	2,451,887
Collection objects purchased	4,257,259	—	—	4,257,259
Education programs	640,180	—	—	640,180
Administration and general	1,850,951	—	—	1,850,951
Building/Security	2,128,786	—	—	2,128,786
Retail Operations	284,332	—	—	284,332
External affairs and development	1,563,458	—	—	1,563,458
TOTAL EXPENSES	\$ 13,176,853	—	—	13,176,853
CHANGE IN NET ASSETS	4,124,972	7,663,061	100,000	11,888,033
NET ASSETS AT BEGINNING OF YEAR	24,580,614	16,747,992	26,037,333	67,365,939
NET ASSETS AT END OF YEAR	\$ 28,705,586	24,411,053	26,137,333	79,253,972

SCHEDULE OF ENDOWMENT FUNDS

ACQUISITIONS ENDOWMENT FUNDS

William McDonald and Eva Carol Boles Endowment Fund	\$4,307,533
George Frierson Art Purchase Fund	1,590,920
Robert Gordy Art Purchase Fund	1,115,734
Carmen Donaldson Art Purchase Fund	892,136
Carrie Heiderich Acquisition Fund	657,017
Elise Mayer Bestoff Endowment Fund	652,380
Mervin G. Morais Endowment for Decorative Arts	415,810
Tina Freeman Photography Art Purchase Fund	390,272
P.R. and Sunny Norman Art Purchase Fund	353,596
Joel Weinstock Art Purchase Fund	304,391
Francoise Billion Richardson African Art Acquisition Fund	270,810
Alvin and Carol Merlin Acquisition Fund	73,445
Augusta M. Jourdan Art Purchase Fund	20,737
Benjamin J. Harrod Art Purchase Fund	20,224
TOTAL ACQUISITIONS ENDOWMENT FUNDS	<u>11,065,005</u>

EXHIBITION AND PROGRAM ENDOWMENT FUNDS

Favrot Architecture and Design Endowment Fund	418,913
Azby Endowment Fund	342,560
Charlotte Mann & Joshua Mann Paillet Endowment Fund	287,404
Elise M. Besthoff Charitable Foundation Gallery	269,315
George F. Lapeyre Fund	238,078
Chapman H. Hyams 1951 Trust Fund	286,151
Chapman H. Hyams 1952 Trust Fund	25,059
TOTAL EXHIBITION AND PROGRAM ENDOWMENT FUNDS	<u>1,867,480</u>

POSITION ENDOWMENT FUNDS

RosaMary Foundation Curator of Decorative Arts and Design	1,771,904
Zemurray Foundation Curatorial Fellow for Spanish Colonial Art	2,048,448
Ella West Freeman Foundation Director's Fund	1,713,486
Freeman Family Curator of Photography	1,460,283
Francoise Billion Richardson Curator of African Art Endowment Fund	614,859
TOTAL POSITION ENDOWMENT FUNDS	<u>7,608,980</u>

EDUCATION ENDOWMENT FUNDS

Taylor Education Endowment Fund	704,171
Patrick F. Taylor Scholar Fund	433,807
MD Van Horn Education Fund	214,314
Janice Parmelee & Bill Hammack Early Education Fund	157,934
TOTAL EDUCATION ENDOWMENT FUNDS	<u>1,510,226</u>

OPERATING ENDOWMENT FUNDS

General Operating Endowment Fund	28,723,739
Besthoff Operating Endowment Fund	1,539,961
Helis Operating Endowment Fund	1,008,032
TOTAL OPERATING ENDOWMENT FUNDS	<u>31,271,732</u>
TOTAL ENDOWMENT FUNDS	<u>\$ 53,323,423</u>





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2017

NOMA

New Orleans Museum of Art

BY THE



EXHIBITIONS
OPENED **18**



TEEN VISITORS
4,929



MEMBER
HOUSEHOLDS

4,929



DOCENT-LED TOUR
PARTICIPANTS

4,463

ADMISSION
REVENUE
\$658,223



MUSICIANS
BOOKED

160



WEB PAGE VIEWS **1,050,605**



FESTIVAL
PARTICIPANTS

7,904



OUTGOING
LOANS **184**

GIFTS FOR
EXHIBITION
SUPPORT
\$645,000



100

FERRARIS AT CONCORSO D'ELEGANZA

NUMBERS

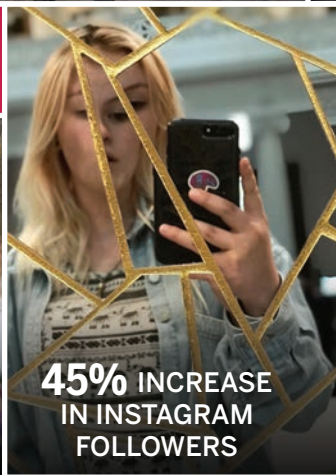


197
MINI MASTERS—
PRE-K STUDENTS



GUESTS AT
FUNDRAISING EVENTS **4,900**

TOTAL ATTENDANCE
291,545



45% INCREASE
IN INSTAGRAM
FOLLOWERS



1,581
FAMILY PROGRAM
PARTICIPANTS



SCHOOL TOUR
PARTICIPANTS
11,111



OVER **200**
HYBRIDS OF IRIS IN
SCULPTURE GARDEN



WORKS ACQUIRED
570



PUBLIC PROGRAM
ATTENDANCE
32,247

