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 smart gadget, many designers today grapple as a way to achieve an elegant look, and in fabrication, or to reveal "the essential". How does one treat every object that balances attractiveness, utility, and economical production can become the design issue.

The Essence of Things illustrates the many ways that simplicity can be at the core of function, design, theoretical context, or manufacturing logistics of an object. Through some 120 works, essays, and tools covering more than 100 years of design history, this exhibition explores the relationship between these components of 20th-century modernism that has guided the evolution of industrial design for over a decade.

Facets of minimalist design are shown in this exhibition through first hand witness—nineteenth-century industrial function and manufacture (Prologue: Development, Units, Innovation, and Logos), additions to indoor design and societies (Lightness and Compactness), simplicity in the way it is observed (Materials, Distillation, and Dissolution), and finally understanding the context and symbology of simplicity (Sign, Transparency and Modern Dissolution).

Projections in each section show comparative ideas from the fields of technology, art, fashion, food, industry, and architecture.

The Essence of Things: Design and the Art of Reduction 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 NMWA in memory of H. Neil MacFarlane and supported in part by the Pewtrust Architecture and Design Endowment and 400 major benefactors.
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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

FROM THE 2016 PRESIDENT OF THE BOARD OF TRUSTEES

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
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...
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 Voulkos’ 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.

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 Pallet 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
**AFRICAN ART**


Unidentified, *Djenné Metal Cutout Figures*, n.d., Various metals, Museum Purchase, 2016.110


Unidentified, *Benin Ram’s Head Early period*, c. 14th – 16th century A.D., Bronze, Museum Purchase 2016.109


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

**ASIAN ART**


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 on paper, Gift of Dr. Gerald Cohen in memory of his wife Judith C. Cohen, 2016.44.3

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 Maker, *Hindu God Vishnu with Lakshmi and Saraswati* 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, *Standing Samurai*, Meiji period (1868-1912), Bronze Gift of Ronald LeVert 2016.6


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

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


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


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 1/20, 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 Manufactury, “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


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


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


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


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


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

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, 2016.58, © Akio Takamori


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
**ACQUISITIONS**

**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


**PAINTING**

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


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


Alfred Boisseau, *Miss Mary Tanner (born 1833/1834), Waubin Plantation, Terrebonne Parish, Louisiana, 1849*, Oil on canvas. Museum Purchase, 2016.75


Rembrandt Peale, *Portrait of Sophia Andrade Cohen*, 1835, Oil on canvas, Museum purchase, Carrie Heiderich Fund, 2016.10


Regina Scully, *Cosmographia*, 2016, Acrylic on canvas. Gift of Tim L. Fields, Esq., 2016.64

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

William Aiken Walker, Cabin Scene, Late 19th century - early 20th century, Oil on board, Gift of Frank and Susan Wooten in honor and loving memory of Dr. and Mrs. S.F. Wooten Jr., Mr. and Mrs. W.B. Kelly Jr., Mr. and Mrs. L.F. Smart Jr., Mr. and Mrs. R.C. Wooten, Mr. and Mrs. S.F. Wooten III, and Mr. and Mrs. David Rountree Jr. and families, 2016.124

William Aiken Walker, The Cotton Gin, Late 19th century - early 20th century, Oil on board, Gift of Frank and Susan Wooten in honor and loving memory of Mr. and Mrs. J. Fogg, Mr. and Mrs. W. Connolly, Dr. and Mrs. C. Artzibushev, Mr. and Mrs. J. Sherman, Mr. and Mrs. R. Hall, Mrs. M. Judd, and Mr. R. Bourgeault and families, 2016.123

William Aiken Walker, Cotton Pickers, Late 19th century - early 20th century, Oil on board, Gift of Frank McMillin Wooten in honor and loving memory of his wife Susan Anne Wooten, 2016.122

John Wilde, May 1985 with a Churchian Landscape, 1990, Oil on panel, Gift of Sydney and Walda Besthoff, 2016.179

Ray Yoshida, Unaccountable Structures I, 1976, Acrylic on canvas, Gift of E. John Bullard, 2016.4

Tim Youd, Louisiana I, from the series Louisiana I-6, 2015 (Series of 6), 2015, Typewriter ribbon ink on canvas, Gift of the Artist, 2016.1

**PHOTOGRAPHY**


Édouard Baldus, Milon de Crotone par Pierre Puget (1622-1694), c. 1855, Vintage salted paper print on paper, Gift of Michael Mattis and Judith Hochburg, 2016.83


Thomas F. Barrow, Films, 1977, Photolithograph on paper, 26/30, Gift of Michael Mattis and Judith Hochburg, 2016.85

Thomas F. Barrow, Revisions, 1976, Photolithograph on paper, 4/15, Gift of Michael Mattis and Judith Hochburg, 2016.81

Thomas F. Barrow, Spread, 1979, Photolithograph on paper, 17/25, Gift of Michael Mattis and Judith Hochburg, 2016.91

Thomas F. Barrow, Task Mask, 1991, Photolithograph on paper, 17/22, Gift of Michael Mattis and Judith Hochburg, 2016.84

Edward Burtynsky, 60 photographs from the series Water, 2016.46.1 – 60


Henri Cartier-Bresson, Woman Taking Pictures During the Sacrament, Lourdes, 1958, Gelatin silver print on paper, Gift of Michael Mattis and Judith Hochburg, 2016.88

Henri Cartier-Bresson, Woman Walking by Canal, Venice, c. 1960, Vintage ferrotyped gelatin silver print on paper, Gift of Michael Mattis and Judith Hochburg, 2016.77

Gordon Coster, Man Performing Puppet Show, c. 1930, Gelatin silver print on paper, Gift of Michael Mattis and Judith Hochburg, 2016.86

Gordon Coster, Seated Woman Reading Newspaper Headline Proclaiming “Germany Quits!”, 1944, Gelatin silver print on paper, Gift of Michael Mattis and Judith Hochburg, 2016.87

Mike Disfarmer, Standing Soldier and Girlfriend, c. 1940, Vintage gelatin silver contact print on paper, Gift of Michael Mattis and Judith Hochburg, 2016.96

Tim Duffy, Portrait of Diego Cortez, 2016, Tintype on paper, Gift of the Artist, 2016.125

Tim Duffy, Portrait of Diego Cortez and Lonnie Holley, 2016, Tintype on paper, Gift of the Artist, 2016.126

Tim Duffy, Portrait of Lonnie Holley and Matt Arnett, 2016, Tintype on paper, Gift of the Artist, 2016.127

Mario Finocchiaro, Profile of Man Eating on the Street, c. 1960, Vintage ferrotyped gelatin silver print on paper, Gift of Michael Mattis and Judith Hochburg, 2016.90

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

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

Richard Fishman, Untitled (Statue of Virgin Mary and Child through a protective iron grill at the old Ursuline Convent, New Orleans), 1964, Gelatin silver print on paper, Gift of William R. Cullison III, 2016.16

LaToya Ruby Frazier, Campaign for Braddock Hospital (Save our Community Hospital), Portfolio of 12 Prints, 2011, Photolithograph and silkscreen prints, framed, Museum Purchase, Joel Weinstock Fund, 2016.55.1-13

Mario Giacomelli, Workers Carrying Burlap Sacks, c. 1960, Vintage gelatin silver print on paper, Gift of Michael Mattis and Judith Hochburg, 2016.93

Giuseppe Goffis, Bolero de Ravel, Italy, c. 1950, Vintage ferrotyped gelatin silver print on paper, Gift of Michael Mattis and Judith Hochburg, 2016.95

Sally Heller, Calamitrees Series #7, 2007, C print on Plexiglas, Gift of Sydney and Walda Besthoff, 2016.159

Fritz Henle, Manhattan from RCA Building, c. 1950, Vintage gelatin silver print on paper, Gift of Michael Mattis and Judith Hochburg, 2016.80

Kenneth Josephson, Chicago, 1959, printed c. 1960, Gelatin silver print on paper, Museum Purchase, 2016.128


Vera Lutter, Clock Tower, Brooklyn, XI: June 1, 2009, 2009, Unique gelatin silver print on paper, Museum Purchase, Carmen Donaldson Fund 2016.24

Joe Maloney, Portfolio of 10 Photographs, 1977-1980, Dye transfer print on paper, Gift of Susan and Peter MacGill, 2016.22.110

Charles Marville, Le Depart: bas relief de l’Arc de Triomphe de l’Etoile, par Monsieur Rude, c. 1851, Vintage large-format salt print from a paper negative on paper, Gift of Michael Mattis and Judith Hochburg 2016.82

Herbert Matter, Atelier d’Alexandre Calder, 1936, Vintage gelatin silver print, Museum purchase, Tina Freeman Fund, 2016.16

Charles Nègre, Avignon, Palace of Popes, 1852, Waxed paper negative, Gift of Andrew Smith and Claire Lozier, 2016.41

Charles Nègre, Portrait of Three People on a Balcony, 1853-1855, Salt print on paper, Gift of Andrew Smith and Claire Lozier, 2016.40

Sutezo Otono, Untitled, c. 1930, Gelatin silver print on paper, Museum Purchase with funds provided by George and Milly Denegre, 2016.52

Bernard Perry, Beijing Underground, c. 2010, Color photograph on paper, Gift of Martin Karlin, 2016.27

James Pomerantz, Three (3) Photographs from “Caspian Dreams,” 2007, Giclee print on paper, Gift of Michael Mattis and Judith Hochburg, 2016.97

James Pomerantz, Young Boy, Xinaliq, Azerbaijan, from “Caspian Dreams,” 2007, Color print on paper, AP ½, Gift of Michael Mattis and Judith Hochburg, 2016.98


Karl Struss, Nude with Fan from “The Female Figure,” 1917, Vintage gelatin silver print on Japanese tissue and tipped to mount, Gift of Michael Mattis and Judith Hochburg, 2016.92
Unidentified, *96 Untitled Photographs by Various Artists, 20th century, Gelatin silver print on paper, Gift of Peter J. Cohen, 2016.104.1-96*

*Unidentified, American Untitled, from “Family Photo Album,” 1915, Photograph mounted to cardboard in album, Gift of William R. Cullison III, 2016.118.1-15*

*Unidentified, House in the Garden District “New Orleans,” 1890s, Salt print from glass negative on paper, Museum purchase, Tina Freeman Fund, 2016.17*

*Unidentified, Rock Formation, c. 1855, Waxed calotype paper negative, Gift of Andrew Smith and Claire Lozier, 2016.39*

*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*

*Bernard Voirta, Melencolia IX (Stromae), 2014, Inkjet on paper, ed. of 5 (+2AP), Museum Purchase, Carmen Donaldson Fund, 2016.38*

*John Willis, American Horse Road, Pine Ridge Reservation, South Dakota from the Series “House/Home, A Work in Progress,” 2014, Gelatin silver print on paper, Gift of Richard S. Press and Jeanne Press, 2016.33*


*Rodolphe Bresdin, La Comédie de la Mort, 1854, Lithograph on paper, Museum Purchase, Joel Weinstock Fund, 2016.34*

*Marcellin-Gilbert Desboutin, Portrait of Degas (Degas in a Hat), 1876, Drypoint printed in black ink with plate tone on off-white laid paper with crowned shield watermark, Museum purchase, Joel Weinstock Fund, 2016.35*

*Juan Carlos Vazquez Diaz, Casas, 21st century, Color collograph print on paper, Gift of William R. Cullison III, 2016.120*

*Juan Carlos Vazquez Diaz, Mini-Amontonados, 21st century, Color collograph print on paper, Gift of William R. Cullison III, 2016.119*

*Nancy Graves, Untitled (NGRA 0001), 1992, Embossed vegetation on paper, Gift of Arthur Roger, 2016.124a*

*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*

ACQUISITIONS


Michelangelo Pistoletto, *The Drape Suite: La Rosa (The Rose), La Cucitrice (The Seamstress) and Panni (Cloths)*, 1982, Screenprints in color on mirror-polished stainless steel, Gift of Sydney and Walda Besthoff, 2016.171.a-c

Jaune Quick-To-See Smith, *Dance*, c. 2000, Graphite, ink, and pigment on wove paper, Gift of Charles and Norah Lovell in honor of Bill Fagaly’s service to NOMA, 2016.74


Tim Youd, *John Kennedy Toole’s A Confederacy of Dunces*, 2015, October, 394 pages typed on an Olivetti Studio 44, Museum Purchase, 2016.11

**SCULPTURE**

Ralph Bacerra, *Untitled (Lidded Vessel)*, 2002, Whiteware, Gift of Sydney and Walda Besthoff, 2016.161.a,b


Pedro Friedeberg, *Three Hand and Foot Benches: A Pair*, 1987, Bronze, Gift of the Sydney and Walda Besthoff Foundation, 2016.146.a,b

Charles Ginnever, *The Bird (For Charlie Parker)*, 1979, Cor-ten steel and painted, Gift of the Sydney and Walda Besthoff Foundation, 2016.147

Fritz Koenig, *Crass II*, 1966, Bronze, brown patina, Gift of Sydney and Walda Besthoff, 2016.162


Michael Malpass, *Class of 76*, 1980, Steel, Gift of Sydney and Walda Besthoff, 2016.166

© The Estate of John McCracken

John McCracken, *Three Color Plank (Red Black Blue)*, 1980, Poured resin over plywood, Gift of Sydney and Walda Besthoff, 2016.165
Michael Malpass, *Untitled Sphere*, 1984, Bronze, Gift of Sydney and Walda Besthoff, 2016.167


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


Lala Rascic, *Frozen Data*, 2016, 4 color silkscreens on 1/4 inch thick glass, Gift of Charles L. Whited, Jr., 2016.71.1-.4


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


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


Mildred Thompson, *Untitled (Wood Picture)*, c. 1966, Found wood and acrylic, Museum Purchase, Leah Chase Fund, 2016.49

Mildred Thompson, *Untitled (Wood Picture)*, c. 1966, Found wood and acrylic, Museum Purchase, Leah Chase Fund, 2016.50

Mildred Thompson, *Untitled (Wood Picture)*, c. 1972, Found wood and acrylic, Museum Purchase with funds provided by Sydney and Walda Besthoff, 2016.132


**TEXTILES**

Gina Phillips, *Sabine*, 2015, Fabric, thread, and paint, Gift of Dathel and Thomas B. Coleman with funds provided by the Benjamin Harrod Fund, 2016.36

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

Edward Burtynsky, Colorado River Delta #4, Sonora, Mexico, 2011, Digital chromogenic print on paper, Courtesy of the artist, 2016.46.20

Edward Burtynsky, Phosphor Tailings Pond #2, Polk County, Florida, USA, 2012, Digital chromogenic print on paper, Courtesy of the artist, 2016.46.21

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

Edward Burtynsky, Salton City, California, USA, 2009, Digital chromogenic print on paper, Courtesy of the artist, 2016.46.23

Edward Burtynsky, Pivot Irrigation #4, High Plains, Texas Panhandle, USA, 2011, Digital chromogenic print on paper, Courtesy of the artist, 2016.46.34, © Edward Burtynsky
Columbia Museum of Art, Columbia, SC

**REMIX: Themes & Variations in African-American Art**
February 5 – May 3, 2016


**Grounds for Sculpture, Hamilton, NJ**

**Elyn Zimmerman; Elements of Light and Space**
August 27, 2016 – January 7, 2018


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, Eila 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


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


Edith Gerin, *La Lumiere Victorieuse de Tenebres*, n.d., Gelatin silver print on paper, Gift of Clarence John Laughlin, 83.59.113


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


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, 84.21.21
Berenice Kolko, [Untitled] (Abstracted Nude), before 1955, Gelatin silver print on paper, Gift of Clarence John Laughlin, 84.21.53
Daniel Masclet, [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, Covered Pot-de-Creme (One of Pair), c. 1855-1860, 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. Flitt & Jones (retailer), Lamberquein 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
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, Kohnlemy Funds and P. Roussel Norman Funds in memory of Janet Kohnlemy, 98.74
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
Francois-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

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 Elisabeth 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

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, 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, Cat and Crayfish, 1964, Oil on canvas, Gift of Kerstin B. Pollack, 2003.103
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
Reginald Pollack, The Creation, 1985, Monotype on paper, Gift of the Artist, 87.253.3
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

Slidell Cultural Center, Slidell, 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 Lilies, 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 Lilies, 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, 99.110.30
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, Kunstmuseum Düsseldorf, 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

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 Muse
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 Forgotston, 82.124

New Orleans Museum of Art
François Boucher, *The Surprise (Woman with a Cat)*, 1730-1732, Oil on canvas, Museum purchase, Women’s Volunteer Committee Fund, 84.58
INTERPRETATION AND AUDIENCE ENGAGEMENT

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 résumé 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
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.
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.
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.
- **JUNE 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
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.
2016 FUNDRAISING EVENTS

<table>
<thead>
<tr>
<th>Event</th>
<th>Tickets</th>
<th>Gross Income</th>
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</thead>
<tbody>
<tr>
<td>Art in Bloom</td>
<td>1,261</td>
<td>$274,700</td>
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<tr>
<td>NOMA Egg Hunt</td>
<td>1,362</td>
<td>$34,316</td>
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<tr>
<td>LOVE in the Garden</td>
<td>1,562</td>
<td>$212,584</td>
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<tr>
<td>Odyssey</td>
<td>886</td>
<td>$700,802</td>
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<tr>
<td>Total</td>
<td>5,071</td>
<td>$1,222,402</td>
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MEMBERSHIP as of December 2016

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<tr>
<th>Level</th>
<th>Households</th>
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<tr>
<td>Dual/Family</td>
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<td>Sustaining</td>
<td>931</td>
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<tr>
<td>Individual</td>
<td>691</td>
</tr>
<tr>
<td>Fellows and Fellows Circles</td>
<td>152</td>
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<tr>
<td>Benefactors</td>
<td>138</td>
</tr>
<tr>
<td>Friends of the Sculpture Garden</td>
<td>78</td>
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<tr>
<td>Young Fellows</td>
<td>77</td>
</tr>
<tr>
<td>Circles</td>
<td>57</td>
</tr>
<tr>
<td>Student</td>
<td>18</td>
</tr>
</tbody>
</table>

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.
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.
SELECTED MEDIA COVERAGE


“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


SOCIAL MEDIA FOLLOWERS

<table>
<thead>
<tr>
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<th>2015</th>
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<td>Twitter</td>
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<td>Facebook</td>
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<tr>
<td>Pinterest</td>
<td>1,300</td>
<td>1,399</td>
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</tbody>
</table>
The New Orleans Museum of Art gratefully acknowledges our 2016 donors. Although we cannot list everyone in this annual report, we appreciate your continued support of NOMA and its mission.

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Ms. Marybeth Corazzini
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Ms. Laura Glazer
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Mr. Marshall Hevron
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Ms. Anne S. Kock
Ms. Julie Koontz
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Ms. Laura Manning
Mr. William Marshall
Mrs. Sophia Martinez
Ms. Rachel Masters
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Ms. Eugenie McLellan
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Ms. Taylor Morgan
Ms. Taylor Murrow
Mr. Gamil Nassar
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Ms. Fari Nzina
Ms. Susan Oakes
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Ms. Lauren Rouatt
Mr. Leo Sayer
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Dr. Jayc Sedlmayr
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Ms. Zivi Sokolic
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Mr. Melvin Triay, IV
Ms. Patrice Tyson
Ms. Katherine Westerhold
Ms. Brittany Whitesell
Mr. Patrick Willis
Mrs. Amanda Winstead and Dr. Nathaniel Winstead
The New Orleans Museum of Art gratefully acknowledges our 2016 donors. Although we cannot list everyone in this annual report, we appreciate your continued support of NOMA and its mission.

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#### $250,000 - $499,999
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- Charitable Lead Annuity Trust Under the Will of Louis Feil
- Paulette and Frank Stewart
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- Estate of H. Mortimer Favrot, Jr.
- Lois and Lloyd Hawkins, Jr. Foundation
- Donna and Benjamin M. Rosen
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- Neal Auction Company
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- Greater New Orleans Foundation
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- Charlie and Kent Davis
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  - Kathleen and John Stassi
  - Paulette and Frank Stewart
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Kabacoff Family Foundation
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SKYY Vodka
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**LOVE in the Garden**

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$5,000 and above
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Kabacoff Family Foundation
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Sheila and Britton Sanderford
SKYY Vodka
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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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Sally E. Richards
Tia and Jimmy Roddy
Mr. and Mrs. Benjamin M. Rosen
Kitty and Stephen Sherrill
Aïmée and Mike Siegel
Liz and Poco Sloss
Frances and Rodney Smith
E. Alexandra Stafford and Raymond M. Rathle, Jr.
Susu and Andrew Stall
Stall L’Hoste Investments
Jane and Rodney Steiner
Paulette and Frank Stewart
Melanie and Steve Usdin

$2,500 - $4,999
Bob and Katherine Boh
Chevron
Jeanie and Peter Coleman
Sara and Paul Costello
Robin and Bruce Crutcher
Mr. and Mrs. Prescott N. Dunbar
Mr. and Mrs. David F. Edwards
First NBC Bank
Trudy Fountain and James Darrell
Janet and James Frischhhertz
Jeffrey and Walton Goldring
Susan Talley and Jay Gulotta
Adrea D. Heebe and Dominick A. Russo, Jr.
Lorre Lei Jackson
Judith Kinnard and Kenneth Schwartz
Drs. Rupa and Tarun (T.J.) Jolly
Lee and Jim Klebba
Kim Kouri and Tom Garbee
Mary Lucy and David Lane
Lynne and Rick McMillan
Gregory Morey and Scott James
Drs. Joy and Howard Ososky
Judith Oudt
Perch
Debbie and Rick Rees
Carol and Thomas Reese
The New Orleans Museum of Art gratefully acknowledges our 2016 donors. Although we cannot list everyone in this annual report, we appreciate your continued support of NOMA and its mission.
**CONSORTIUM 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 Consolidated 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.

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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 ACTIVITIES AND CHANGES IN NET ASSETS

*For the year ended December 31, 2016*

## SUPPORT AND REVENUE

### SUPPORT

<table>
<thead>
<tr>
<th>Description</th>
<th>UNRESTRICTED</th>
<th>TEMPORARILY RESTRICTED</th>
<th>PERMANENTLY RESTRICTED</th>
<th>TOTAL</th>
</tr>
</thead>
<tbody>
<tr>
<td>Contributions</td>
<td>$301,880</td>
<td>978,669</td>
<td>—</td>
<td>1,280,549</td>
</tr>
<tr>
<td>City, state, and federal grants</td>
<td>$188,422</td>
<td>—</td>
<td>—</td>
<td>188,422</td>
</tr>
<tr>
<td>Affiliate memberships</td>
<td>$424,859</td>
<td>—</td>
<td>—</td>
<td>424,859</td>
</tr>
<tr>
<td>Odyssey ball (net of direct costs)</td>
<td>$499,694</td>
<td>—</td>
<td>—</td>
<td>499,694</td>
</tr>
<tr>
<td>Special benefits (net of direct costs)</td>
<td>$274,786</td>
<td>—</td>
<td>—</td>
<td>274,786</td>
</tr>
<tr>
<td>Legacies and bequests</td>
<td>$249,951</td>
<td>—</td>
<td>—</td>
<td>249,951</td>
</tr>
<tr>
<td>Foundations</td>
<td>$620,654</td>
<td>6,351,649</td>
<td>300,000</td>
<td>7,272,303</td>
</tr>
<tr>
<td><strong>TOTAL SUPPORT</strong></td>
<td><strong>$2,560,246</strong></td>
<td><strong>7,330,318</strong></td>
<td><strong>300,000</strong></td>
<td><strong>10,190,564</strong></td>
</tr>
</tbody>
</table>

### REVENUE

<table>
<thead>
<tr>
<th>Description</th>
<th>UNRESTRICTED</th>
<th>TEMPORARILY RESTRICTED</th>
<th>PERMANENTLY RESTRICTED</th>
<th>TOTAL</th>
</tr>
</thead>
<tbody>
<tr>
<td>Memberships</td>
<td>$424,686</td>
<td>—</td>
<td>—</td>
<td>424,686</td>
</tr>
<tr>
<td>Admissions</td>
<td>$545,295</td>
<td>—</td>
<td>—</td>
<td>545,295</td>
</tr>
<tr>
<td>Program revenue</td>
<td>$502,254</td>
<td>23,826</td>
<td>—</td>
<td>526,080</td>
</tr>
<tr>
<td>Interest and dividends</td>
<td>$196,847</td>
<td>185,250</td>
<td>—</td>
<td>382,097</td>
</tr>
<tr>
<td>Net appreciation in investments</td>
<td>$2,188,109</td>
<td>2,138,730</td>
<td>—</td>
<td>4,326,839</td>
</tr>
<tr>
<td>Miscellaneous</td>
<td>$517,380</td>
<td>4,081</td>
<td>—</td>
<td>521,461</td>
</tr>
<tr>
<td>Deaccessions</td>
<td>—</td>
<td>90,738</td>
<td>—</td>
<td>90,738</td>
</tr>
<tr>
<td>Museum shop</td>
<td>$351,126</td>
<td>—</td>
<td>—</td>
<td>351,126</td>
</tr>
<tr>
<td><strong>TOTAL REVENUE</strong></td>
<td><strong>$4,725,697</strong></td>
<td><strong>2,442,625</strong></td>
<td>—</td>
<td><strong>7,168,322</strong></td>
</tr>
</tbody>
</table>

Total support and revenue before net assets released: $7,285,943

Net assets released from restrictions: $1,946,507

Endowment draw: $1,585,553

**TOTAL NET ASSETS RELEASED/TRANSFERS** $3,532,060

**TOTAL SUPPORT AND REVENUE** $10,818,003

## EXPENSES

### Art division:

<table>
<thead>
<tr>
<th>Description</th>
<th>UNRESTRICTED</th>
<th>TEMPORARILY RESTRICTED</th>
<th>PERMANENTLY RESTRICTED</th>
<th>TOTAL</th>
</tr>
</thead>
<tbody>
<tr>
<td>Exhibitions and collections</td>
<td>$2,079,085</td>
<td>—</td>
<td>—</td>
<td>2,079,085</td>
</tr>
<tr>
<td>Art accessions not capitalized</td>
<td>$2,441,803</td>
<td>—</td>
<td>—</td>
<td>2,441,803</td>
</tr>
<tr>
<td>Education programs</td>
<td>$607,400</td>
<td>—</td>
<td>—</td>
<td>607,400</td>
</tr>
<tr>
<td>Member activities</td>
<td>$152,172</td>
<td>—</td>
<td>—</td>
<td>152,172</td>
</tr>
<tr>
<td>Administration and general</td>
<td>$1,310,528</td>
<td>—</td>
<td>—</td>
<td>1,310,528</td>
</tr>
<tr>
<td>Building/Security</td>
<td>$2,350,041</td>
<td>—</td>
<td>—</td>
<td>2,350,041</td>
</tr>
<tr>
<td>Retail Operations</td>
<td>$295,000</td>
<td>—</td>
<td>—</td>
<td>295,000</td>
</tr>
<tr>
<td>External affairs and development</td>
<td>$904,183</td>
<td>—</td>
<td>—</td>
<td>904,183</td>
</tr>
<tr>
<td><strong>TOTAL EXPENSES</strong></td>
<td><strong>$10,140,212</strong></td>
<td>—</td>
<td>—</td>
<td><strong>10,140,212</strong></td>
</tr>
</tbody>
</table>

**CHANGE IN NET ASSETS** $677,791

**NET ASSETS AT BEGINNING OF YEAR** $23,902,824

**NET ASSETS AT END OF YEAR** $24,580,615

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*Annual Report 2016*
### SCHEDULE OF ENDOWMENT FUNDS

#### ACQUISITIONS ENDOWMENT FUNDS

<table>
<thead>
<tr>
<th>Fund Name</th>
<th>Amount</th>
</tr>
</thead>
<tbody>
<tr>
<td>William McDonald and Eva Carol Boles Endowment Fund</td>
<td>$3,729,489</td>
</tr>
<tr>
<td>George Frierson Art Purchase Fund</td>
<td>1,357,238</td>
</tr>
<tr>
<td>Robert Gordy Art Purchase Fund</td>
<td>976,929</td>
</tr>
<tr>
<td>Carmen Donaldson Art Purchase Fund</td>
<td>747,271</td>
</tr>
<tr>
<td>Carrie Heiderich Acquisition Fund</td>
<td>574,008</td>
</tr>
<tr>
<td>Elise Mayer Bestoff Endowment Fund</td>
<td>546,660</td>
</tr>
<tr>
<td>Mervin G. Morais Endowment for Decorative Arts</td>
<td>361,626</td>
</tr>
<tr>
<td>Tina Freeman Photography Art Purchase Fund</td>
<td>328,622</td>
</tr>
<tr>
<td>P.R. and Sunny Norman Art Purchase Fund</td>
<td>284,892</td>
</tr>
<tr>
<td>Joel Weinstock Art Purchase Fund</td>
<td>264,189</td>
</tr>
<tr>
<td>Francoise Billion Richardson African Art Acquisition Fund</td>
<td>323,188</td>
</tr>
<tr>
<td>Alvin and Carol Merlin Acquisition Fund</td>
<td>61,544</td>
</tr>
<tr>
<td>Augusta M. Jourdan Art Purchase Fund</td>
<td>17,376</td>
</tr>
<tr>
<td>Benjamin J. Harrod Art Purchase Fund</td>
<td>16,942</td>
</tr>
<tr>
<td><strong>TOTAL ACQUISITIONS ENDOWMENT FUNDS</strong></td>
<td><strong>9,499,973</strong></td>
</tr>
</tbody>
</table>

#### EXHIBITION AND PROGRAM ENDOWMENT FUNDS

<table>
<thead>
<tr>
<th>Fund Name</th>
<th>Amount</th>
</tr>
</thead>
<tbody>
<tr>
<td>Favrot Architecture and Design Endowment Fund</td>
<td>376,198</td>
</tr>
<tr>
<td>Azby Endowment Fund</td>
<td>322,206</td>
</tr>
<tr>
<td>Charlotte Mann &amp; Joshua Mann Pailet Endowment Fund</td>
<td>269,297</td>
</tr>
<tr>
<td>Elise M. Besthoff Charitable Foundation Gallery</td>
<td>265,661</td>
</tr>
<tr>
<td>George F. Lapeyre Fund</td>
<td>199,495</td>
</tr>
<tr>
<td>Chapman H. Hyams 1951 Trust Fund</td>
<td>250,111</td>
</tr>
<tr>
<td>Chapman H. Hyams 1952 Trust Fund</td>
<td>21,926</td>
</tr>
<tr>
<td><strong>TOTAL EXHIBITION AND PROGRAM ENDOWMENT FUNDS</strong></td>
<td><strong>1,704,893</strong></td>
</tr>
</tbody>
</table>

#### POSITION ENDOWMENT FUNDS

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

#### EDUCATION ENDOWMENT FUNDS

<table>
<thead>
<tr>
<th>Fund Name</th>
<th>Amount</th>
</tr>
</thead>
<tbody>
<tr>
<td>Taylor Education Endowment Fund</td>
<td>615,724</td>
</tr>
<tr>
<td>Patrick F. Taylor Scholar Fund</td>
<td>392,093</td>
</tr>
<tr>
<td>MD Van Horn Education Fund</td>
<td>186,918</td>
</tr>
<tr>
<td>Janice Parmelee &amp; Bill Hammack Early Education Fund</td>
<td>152,676</td>
</tr>
<tr>
<td><strong>TOTAL EDUCATION ENDOWMENT FUNDS</strong></td>
<td><strong>1,347,411</strong></td>
</tr>
</tbody>
</table>

#### OPERATING ENDOWMENT FUNDS

<table>
<thead>
<tr>
<th>Fund Name</th>
<th>Amount</th>
</tr>
</thead>
<tbody>
<tr>
<td>General Operating Endowment Fund</td>
<td>23,970,944</td>
</tr>
<tr>
<td>Besthoff Operating Endowment Fund</td>
<td>1,343,095</td>
</tr>
<tr>
<td>Helis Operating Endowment Fund</td>
<td>844,637</td>
</tr>
<tr>
<td>Collins C. Diboll Foundation Endowment Fund</td>
<td>733,675</td>
</tr>
<tr>
<td><strong>TOTAL OPERATING ENDOWMENT FUNDS</strong></td>
<td><strong>26,932,351</strong></td>
</tr>
<tr>
<td><strong>TOTAL ENDOWMENT FUNDS</strong></td>
<td><strong>$45,878,093</strong></td>
</tr>
</tbody>
</table>
2016 BOARD OF TRUSTEES

**Officers and Executive Committee**

Julie Livaudais George, *President*
Mike Siegel, *First Vice President*
Sydney J. Besthoff III, *Vice President*
Suzanne Thomas, *Vice President*
Herschel L. Abbott Jr., *Secretary*
Janice Parmelee, *Treasurer*
Donna Perret Rosen, *At-Large*
Tommy Coleman, *At-Large*
David F. Edwards, *Immediate Past President*

**Members**

Justin T. Augustine III
Gail Bertuzzi
Siddharth (Sid) Bhansali
Eric Blue
Elizabeth Boone
Robin Burgess
Daryl Byrd
Scott Cowen
Margo DuBos
Stephanie Feoli
Penny Francis
Adrea D. Heebe
Russ Herman
Robert Hinckley
Dennis Lauscha
Louis J. Lupin
Cammie Mayer
Juli Miller Hart
Brenda Moffitt
Elizabeth Monaghan
J. Stephen Perry
Thomas F. Reese
Britton Sanderford
Jolie Shelton
Kitty Duncan Sherrill
Lynes R. (Poco) Sloss
Michael Smith
Susu Stall
Robert M. Steeg
Frank Stewart
Melanee Gaudin Usdin
The Honorable Mayor Mitch J. Landrieu
Susan G. Guidry, New Orleans City Council Member
Dana Hansel, NVC Chairman

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Mrs. Mason (Kim) Granger
Jerry Heymann
Herbert Kaufman, M.D.
Mrs. James (Cherye) Pierce
Debra B. Shriver
Mrs. Billie Milam Weisman

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Mrs. Jack R. Aron*
Mrs. Edgar L. (Leah) Chase, Jr.
Isidore Cohn Jr., MD
Prescott N. Dunbar
S. Stewart Farnet
Sandra Draughn Freeman
Kurt A. Gitter, MD
Mrs. Erik (Barbara) Johnsen
Richard W. Levy, MD
Mr. J. Thomas Lewis
Mrs. Paula L. Maher
Mrs. J. Frederick Muller
Mrs. Robert Nims
Mrs. Charles S. Reily Jr.
R. Randolph Richmond, Jr.
Mrs. Frederick M. Stafford
Harry C. Stahel
Mrs. Harold H. Stream
Mrs. James L. Taylor
Mrs. John N. Weinstock

*Deceased*
2016 NOMA New Orleans Museum of Art

BY THE NUMBERS

MEMBER HOUSEHOLDS
6,315

EXHIBITIONS OPENED
21

PUBLIC PROGRAM ATTENDANCE
23,038

OUTGOING LOANS
177

FESTIVAL ATTENDEES
4,037

TEEN VISITORS
4,294

FAMILY PROGRAM PARTICIPANTS
1,245

SCHOOL TOUR PARTICIPANTS
10,102

GUESTS AT FUNDRAISING EVENTS
5,071
NUMBERS

477 WORKS ACQUIRED

203 MINI MASTERS—PRE-K STUDENTS

362,117 UNIQUE WEBSITE VISITS

336 WORKS OF ART PURCHASED FROM THE LEAH CHASE ACQUISITION FUND

5 COUNTRIES REPRESENTED BY VISITORS

$1.8 MILLION DOLLARS RECEIVED FROM PUBLIC AND PRIVATE GRANTS

67,752 SOCIAL MEDIA FOLLOWERS

259,291 TOTAL MUSEUM AND SCULPTURE GARDEN ATTENDANCE

$608,000 ADMISSION REVENUE