



Fiscal Year 2021 In Review

(July 2020 – June 30, 2021)

MMA's Year In Numbers

(July 2020 – June 30, 2021)

35,000

ATTENDANCE

370

SCHOOL GROUPS

1,342

VIRTUAL PROGRAM
ATTENDANCE

\$378,109.59

SPENT ON EDUCATIONAL
PROGRAMMING

1,268

IN-PERSON PROGRAM
ATTENDANCE

29,881

FACEBOOK FANS

150

TEACHERS ATTENDED
CONFERENCES AT MMA

13,639

INSTAGRAM FOLLOWERS

1,200

MEMBERS

2,263

APP USERS

44

BOARD OF TRUSTEES

564

TEACHER RESOURCE
USAGE OF THE APP

22

FULL-TIME EMPLOYEES

Exhibitions



Van Gogh, Monet, Degas & Their Times **(July 6, 2020 – January 10, 2021)**

Offering 74 works by 19th- and 20th-century masters, *Van Gogh, Monet, Degas, and Their Times: The Mellon Collection of French Art from the Virginia Museum of Fine Arts* showcases French Impressionist paintings, along with masterpieces from every important school of French art—from Romanticism to the School of Paris. Taken together, these works exemplify the Mellons' personal vision and highly original collecting strategies, which provide a context for understanding this unique collection of French art. The exhibition includes works by Pierre Bonnard, Paul Cézanne, Edgar Degas, Paul Gauguin, Édouard Manet, Claude Monet, Henri Rousseau, and Vincent van Gogh.



Edgar Degas (1834–1917), *Little Dancer Aged Fourteen*, model executed ca. 1880 (cast in 1922). bronze, cloth skirt with tutu and satin hair ribbon, 38.5 x 14.5 x 14.25 in. Virginia Museum of Fine Arts, Richmond, State Operating Fund and the Art Lovers' Society, 45.22.1. Image © Virginia Museum of Fine Arts.

***Spectacles of Modern Life* (July 6, 2020 – January 10, 2021)** This selection of works of art from the Museum's permanent collection reveals how modern life was interpreted by this new wave of artists, among them Édouard Manet, Edgar Degas, and Mary Cassatt. This moment in art history marked a steady movement toward abstraction as artists established new theories and new ways of seeing, while taking their subject matter from the rapidly advancing world they lived in.

***Leonardo Drew: City in the Grass* (September 26, 2020 – February 21, 2021)** This exhibition is a participatory, public art sculpture that invites viewers to engage directly with the work, the space it occupies, and one another while maintaining a social distance. Drew incorporates tactile materials like wood, metal, and canvas he distresses by hand. Over 100 feet long and 30 feet wide, *City in the Grass* is made of aluminum panels with vividly colored sand to evoke a Persian carpet in motion. The artist intends for viewers to imagine being giants like Gulliver, the hero of Jonathan Swift's 1726 satire, in fictional Lilliput, as they wander through his bird's eye view of the city.



Leonardo Drew (b. 1961), *City in the Grass*, 2019. Aluminum, sand, wood, cotton and mastic, 102 x 32 feet.

2021 Scholastic Art Awards (February 11 – March 21, 2021) Since 1923, the Scholastic Art & Writing Awards have recognized the vision, ingenuity, and talent of our nation's youth, and provided opportunities for creative teens to be celebrated. For this year's competition, jurors selected 81 Gold Keys, 128 Silver Keys, 253 Honorable Mentions, plus five American Visions nominees.



***Piercing the Inner Wall: The Art of Dusti Bongé* (February 26 – July 11, 2021)**

This timely exhibition follows the publication *Dusti Bongé, Art and Life: Biloxi, New Orleans & New York*, the first major book devoted to the art and life of the artist. With this publication, J. Richard Gruber, Ph.D., Director Emeritus of the Ogden Museum of Southern Art, examines Bongé's art and career from a regional and national perspective, situating her in the larger context of 20th century American Art. *Piercing the Inner Wall: The Art of Dusti Bongé* is curated by Bradley Sumrall, Curator of the Collection, Ogden Museum of Southern Art, and organized by Ogden Museum of Southern Art.

Dusti Bongé (1903–1993), *Void #4* (detail), 1982, Oil on canvas, Collection of the Dusti Bongé Art Foundation

***Betye Saar: Call and Response* (April 10 – July 11, 2021)**

This exhibition, conceived in close consultation with the artist, looks at the relationship between Saar's finished works and the preliminary annotated sketches she has made in small notebooks throughout her career. In addition, the show will include close to a dozen of Saar's travel sketchbooks with more finished drawings and collages—often relating to leitmotifs seen across her oeuvre—which she has made over a lifetime of journeys worldwide. Selections will cover the span of her career, from the late 1960s up through a sculptural installation made specifically for this exhibition. Organized by the Los Angeles County Museum of Art.



Betye Saar (b. 1926), *Sanctuary Awaits*, 1996. 61 x 36 x 22 in. Wood, glass bottles, metal wire, palm fronds, compass, sheet tin, screws, and nails
Courtesy of the artist and Roberts Projects, Los Angeles, CA

Percentage of traveling exhibitions featuring women, artists of color, or LGBTQ+ artists = 100%



6 total exhibitions

Permanent Exhibitions

THE MISSISSIPPI STORY

(June 2007 - 2017)

NEW SYMPHONY OF TIME

(December 2019 - current)

compared to

NUMBER OF WORKS ON VIEW

MISSISSIPPI STORY

201

NEW SYMPHONY OF TIME

144

MALE ARTISTS FEMALE ARTISTS:

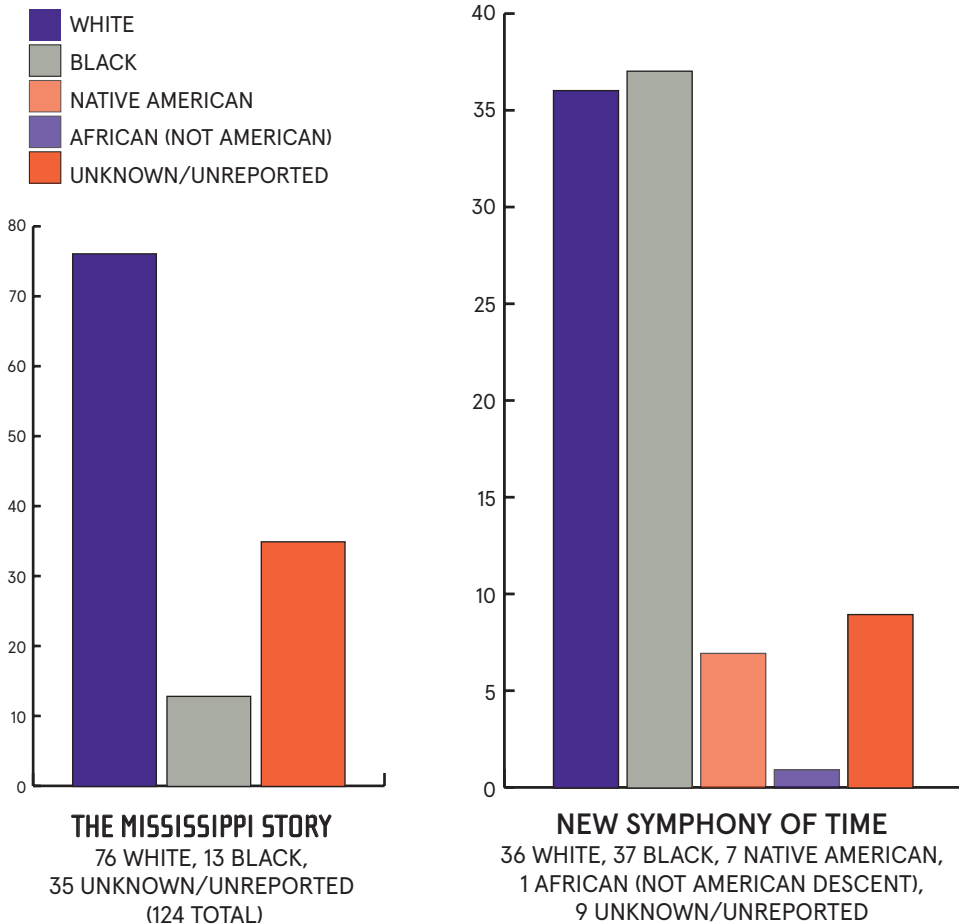
THE MISSISSIPPI STORY

79 MALE, 44 FEMALE, 1 UNREPORTED/
UNKNOWN (124 TOTAL)



67 MALE, 31 FEMALE, 2 UNREPORTED/
UNKNOWN (100 TOTAL)

ETHNICITY OF ARTISTS





Visitors: In Their Own Words

Museum visitors speak about their experience on social media, surveys, and comment cards.

"I think it is important for museums to encourage understanding, empathy, and compassion. I think if they do not, then I do not understand the point of museums and sharing art."

"...As I stood in front of Renoir's 'Pensive,' ... I had to pinch myself that I was in my own backyard not NYC, not Paris, not Vienna, but Jackson Mississippi... Thank you for bringing the world to us."



"It felt like coming from a dark, lonely place into the light... visiting Van Gogh, Monet, Degas, and Their Times is refreshing, freeing, and restorative. It feeds my soul... Thank you for this exhibit and all your efforts in providing joy, beauty, and restoration to me and many others"

"I left Memphis at 7 this morning in order to see Van Gogh. I had to take the opportunity to see this show. I haven't been able to see French Impressionist art in over fifteen years. Since when I lived in Dallas."

"What a fabulous exhibit! I spent the early afternoon today soaking it in. MMA always knocks it out of the park! Every piece was beautifully highlighted. Congratulations and best wishes for a successful exhibit. We are so proud of our MMA!"

"I have to have art to survive...Art is such a part of my life."

"I am not even a little surprised at how quickly people turned to the arts as a way to get through this time. I think we've just proven that music, theatre, visual art are by no means luxuries. They are necessities."

"When I go and see an exhibition, I enjoy the whole process and everything involved, leaving the house, seeing the architecture of the building, the lights and atmosphere created for the exhibition, seeing or meeting people, going with friends and talking afterwards about our experience."



"Right now, with everything going on, I would like the museum to be a respite."

"Art immediately and constantly opens up my narrowed perspective to another individual, who they are and their perspectives, stories, and points of view."

Art credit: Pierre-Auguste Renoir (1841–1919), *Pensive (La Songeuse)*, 1875. Oil on paper on canvas, 18 1/8 x 15 in. Virginia Museum of Fine Arts, Richmond, Collection of Mr. and Mrs. Paul Mellon, 83.47. Image © Virginia Museum of Fine Arts.; Scholastics participant Abrielle Carnathan

Center For Art And Public Exchange

The Center for Art and Public Exchange (CAPE) was established in 2018 as a new initiative of the Museum founded on the values of equity, transparency, and truth to form what we call a “brave space” where we, along with our visitors, can confront our past, using art to guide us.

CAPE’s Artist-in-Residence programs (started in 2018) allow national and in-state artists the ability to engage with communities across the state. These residences explore legacies and issues that resonate both locally and nationally, and use art as a lens to inspire dialogue, empower personal experiences, and connect the city across geographic boundaries.



2021 CAPE Artist-in-Residence Shani Peters (far right) engages with attendants at her installation opening in the Historic Farish Street District of Downtown Jackson.

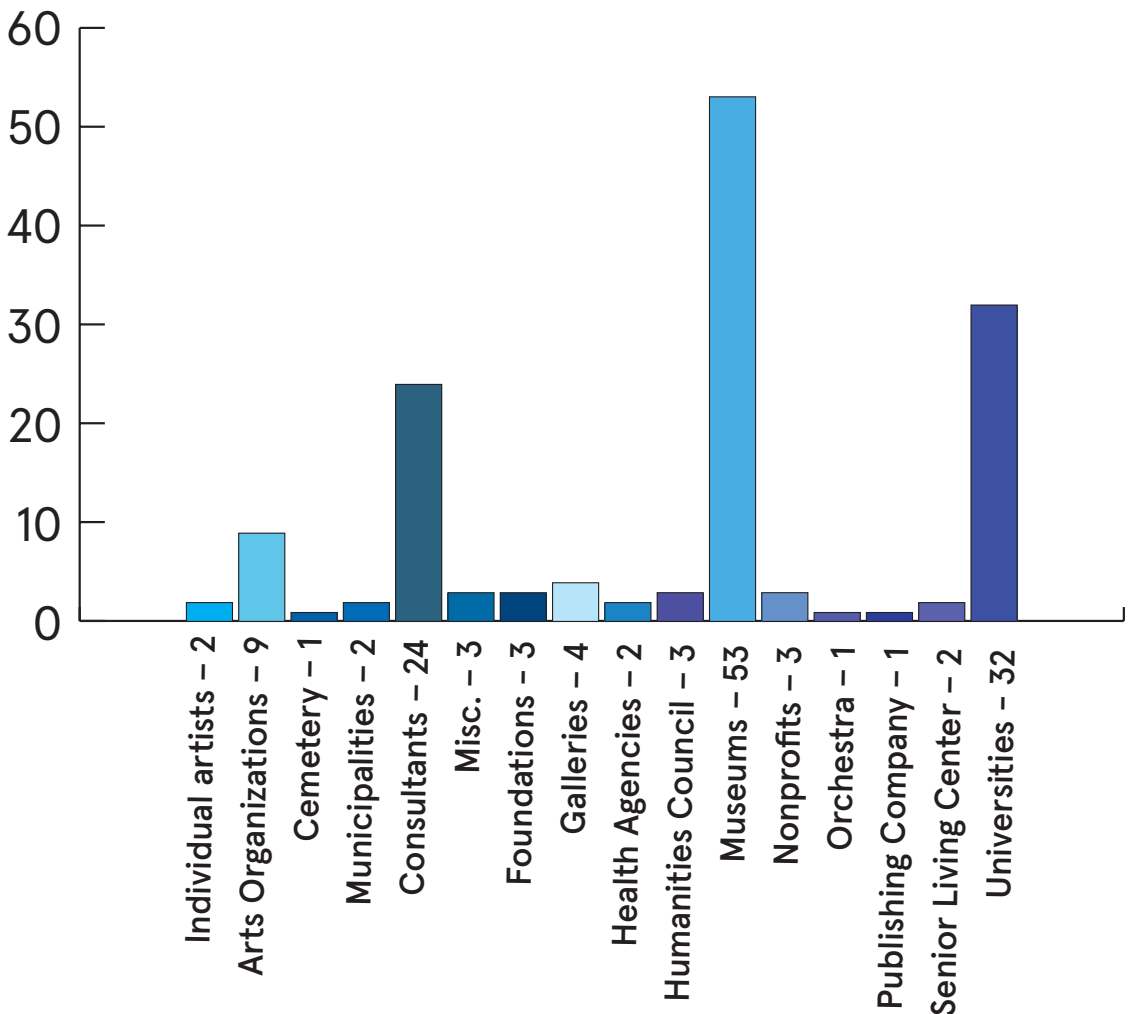


PERCENTAGE OF ARTIST-IN-RESIDENCE OF COLOR, WOMEN, OR LGBTQ+ = 100% - 7 PEOPLE

\$265,000
PROVIDED TO
THESE ARTISTS

In 2021, CAPE published a book and toolkit to help inspire other museums and institutions across the globe.

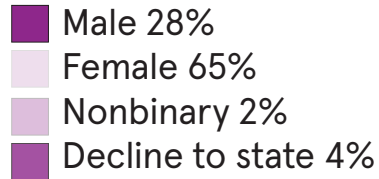
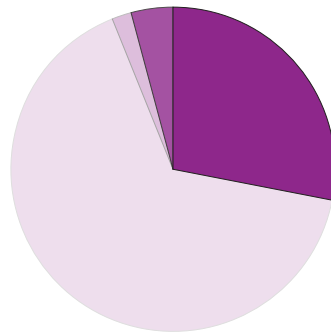
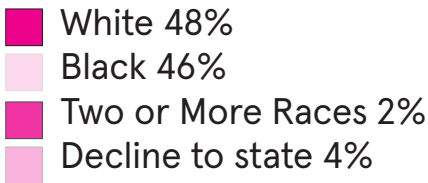
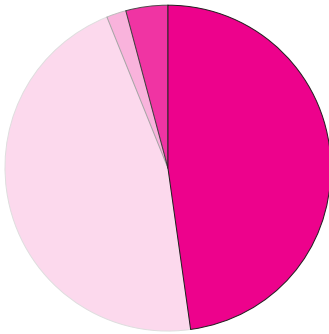
TOTAL NUMBER OF DOWNLOADS – 115



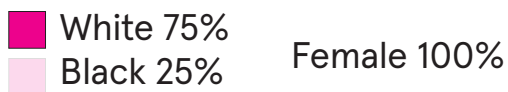
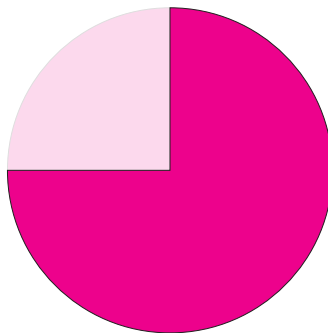
Staff, Board, & Volunteers

(July 2020 – June 30, 2021)

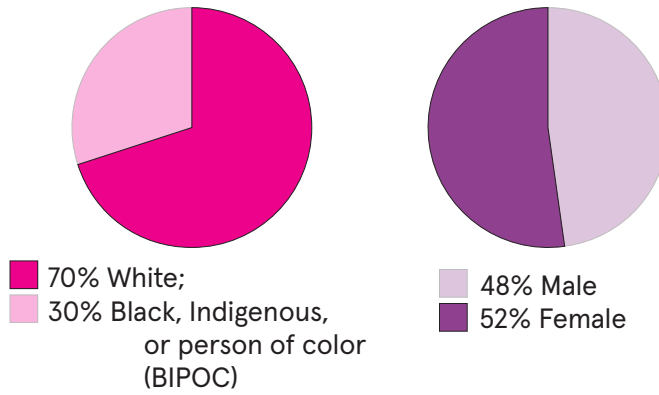
Diversity of Staff



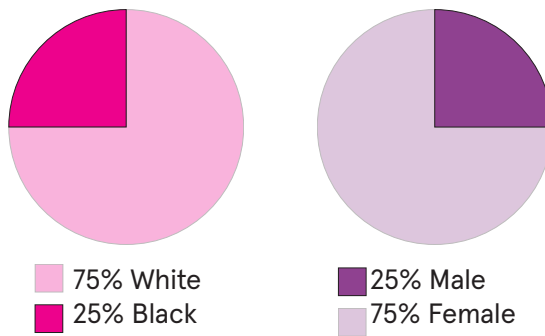
Diversity in Leadership Team



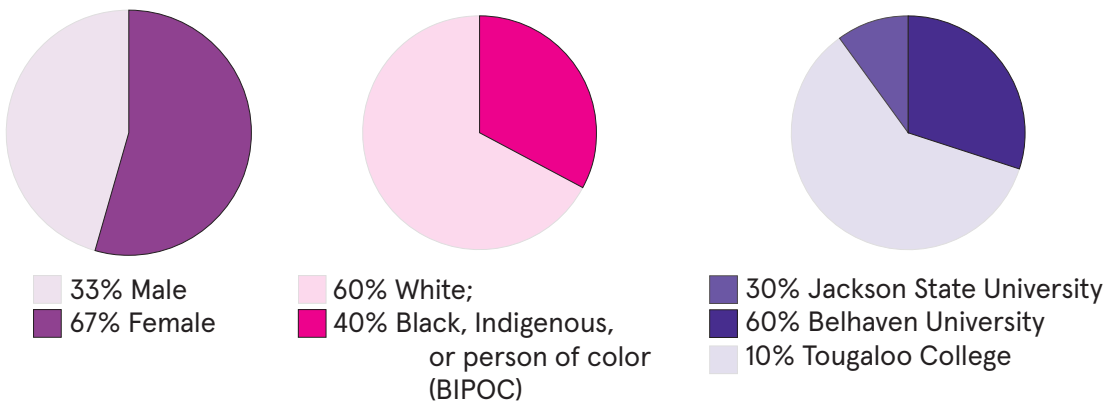
Diversity in Board of Trustees



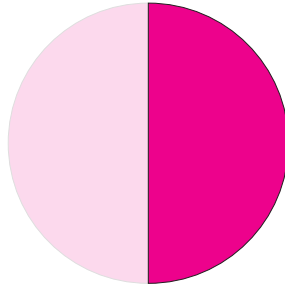
Diversity of Gallery Hosts



Diversity in Academic Affairs Interns

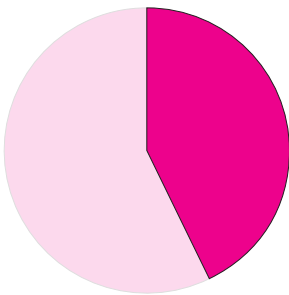


Diversity in Baccalaureate Fellows



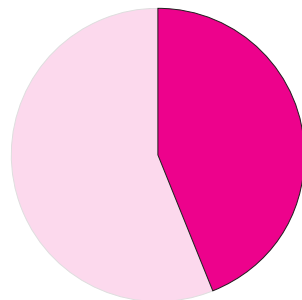
50% White
50% BIPOC
100% Female

Diversity in Teaching Fellows



43% White
57% BIPOC

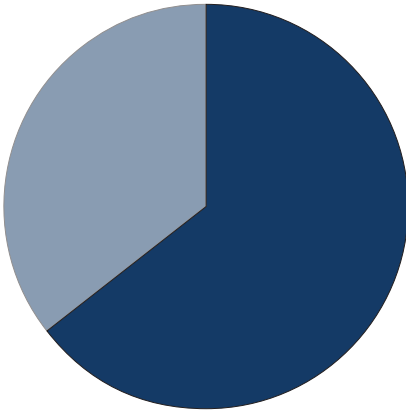
Diversity in Teen Council



44% White
56% BIPOC

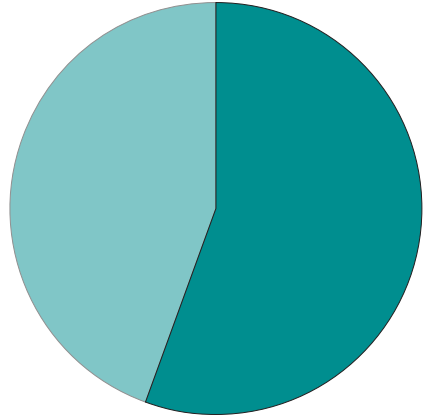
Giving & Support

Foundation Support



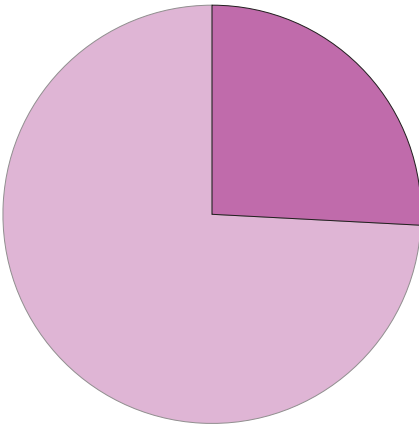
■ National Foundations 64.7%
■ Local Foundations 35.3%

Funders

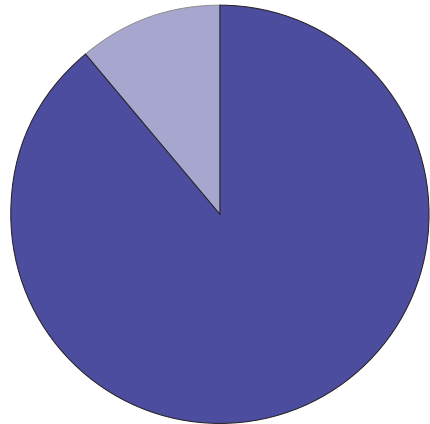


■ Private Funders 55.6%
■ Public Funders (state or federal entities) 44.4%

Sponsor Support



■ National Sponsors (headquartered outside of MS) 26%
■ Local Sponsors (headquartered in MS) 74%

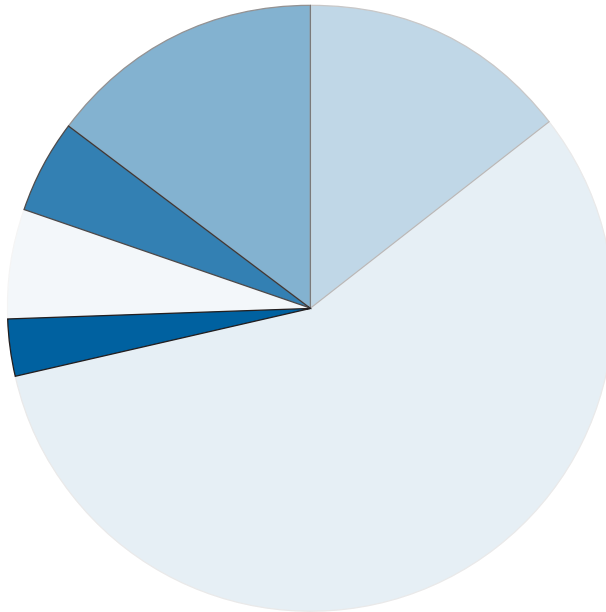


■ Private Sponsors 89%
■ Public Sponsors (state or federal entities) 11%

Financials

Audited Financial Statements

EXPENSES:



ASSETS		
CURRENT ASSETS	2021	2020
Cash and Cash Equivalents	\$2,379,176	\$1,834,344
Receiveables	4,150	6,016
Unconditional Promises to Give, Current Portion	-	62,500
Inventories	54,724	74,258
Prepaid Expenses	20,650	6,396
TOTAL CURRENT ASSETS	2,458,700	1,983,514
Property and Equipment, net	1,054,433	1,010,241
Investments	6,247,367	4,931,957
TOTAL ASSETS	9,760,500	7,925,712

LIABILITIES AND NET ASSETS		
	2021	2020
CURRENT LIABILITIES		
Accounts Payables and Accrued Expenses	\$151,925	\$382,940
PPP Loan, Current Portion	448,594	183,421
Notes Payable, Current Portion	72,215	-
Deferred Revenue	37,822	655,972
Contract Liability- Membership Dues	133,587	86,385
TOTAL CURRENT LIABILITIES	844,143	1,308,718
LONG-TERM LIABILITIES		
Lines of Credit	-	868,684
PPP Loan, Net of Current Portion	-	185,909
Notes Payable, Net of Current Portion	917,583	-
Total Long-Term Liabilities	917,583	1,054,593
Total Liabilities	1,761,726	2,363,311
NET ASSETS		
NET ASSETS WITHOUT DONOR RESTRICTIONS		
Board Designated - Operating Endowment	2,500,775	2,187,375
Board Designated - Building Reserve	1,117,878	876,055
Undesignated	(222,431)	(677,001)
TOTAL NET ASSETS WITHOUT DONOR RESTRICTIONS	3,396,222	2,386,429
Net Assets With Donor Restrictions	4,602,552	3,175,972
TOTAL NET ASSETS	7,998,774	5,562,401
TOTAL LIABILITIES AND NET ASSETS	9,760,500	7,925,712

For Year Ending June 30, 2020

	Restated Without Donor Restrictions	With Donor Restrictions	Restated Total
Support and Revenue:			
Public Support - Contributions	\$1,781,823	\$1,370,000	\$3,151,823
Governmental Appropriations	373,250	-	373,250
Membership Dues	235,810	-	235,810
Membership Fees	6,722	-	6,722
Revenue from Auxiliary Activities	207,267	-	207,267
Other Income	54,824	-	54,824
Return on Long-Term Investments	95,691	62,932	158,623
TOTAL REVENUE	2,755,387	1,432,932	
Net Assets Released From Restrictions	1,867,992	(1,867,992)	4,188,319
TOTAL SUPPORT AND REVENUE	4,623,379	(435,060)	4,188,319
Expenses:			
Program:			
Education	905,747	-	905,747
Exhibitions	3,487,219	-	3,487,219
Auxiliary Enterprises	161,994	-	161,994
Membership Development	334,086	-	334,086
Fundraising	351,890	-	351,890
Management and General	500,661	-	500,661
TOTAL EXPENSES	5,741,597	-	5,741,597
Change In Net Assets Before Changes Related To Collection	(1,118,218)	(435,060)	(1,553,278)
Change In Net Assets For Collection Items Purchased But Not Capitalized	1,600	-	1,600
CHANGES IN NET ASSETS	(1,119,818)	(435,060)	(1,554,878)
NET ASSETS, BEGINNING	3,506,247	3,611,032	7,117,279
NET ASSETS, ENDING	2,386,429	3,175,972	5,562,401

For Year Ending June 30, 2021

	Without Donor Restrictions	With Donor Restrictions	Total
Support and Revenue:			
Public Support - Contributions	\$1,612,671	\$2,776,700	\$4,389,371
Governmental Appropriations	642,872	-	642,872
Membership Dues	240,861	-	240,861
Membership Fees	7,746	-	7,746
Revenue from Auxiliary Activities	222,734	-	222,734
Payroll Retention Credit Income	215,192	-	215,192
PPP Loan Forgiveness - First Draw	369,330	-	369,330
Other Income	13,751	-	13,751
Return on Long-Term Investments	808,414	653,316	1,461,730
TOTAL REVENUE	4,133,571	3,430,016	7,563,587
Net Assets Released From Restrictions	2,003,436	(2,003,436)	
TOTAL SUPPORT AND REVENUE	6,137,007	1,426,580	7,563,587
Expenses:			
Program:			
Education	737,149	-	737,149
Exhibitions	2,953,884	-	2,953,884
Auxiliary Enterprises	176,754	-	176,754
Membership/Development	282,862	-	282,862
Fundraising	234,093	-	234,093
Management and General	667,822	-	667,822
Total Expenses	5,052,564	-	5,052,564
Change In Net Assets Before Changes Related To Collection	1,084,443	1,426,580	2,511,023
Change In Net Assets For Collection Items Purchased But Not Capitalized	(74,650)	-	(74,650)
CHANGES IN NET ASSETS	1,009,793	1,426,580	2,436,373
NET ASSETS, BEGINNING	2,386,429	3,175,972	5,562,401
NET ASSETS, ENDING	3,396,222	4,602,552	7,998,774

Collecting



UNITED STATES
DEPARTMENT OF THE INTERIOR
BUREAU OF INDIAN AFFAIRS
WASHINGTON, D.C.

Certificate of Degree of Indian Ethnol

This is to certify that _____
MARGARET ANN COLQUHOUN
born 2-27-10 to J.A.S. degree Indian Ethnol
of the _____
9/28/10 _____
Date _____
Learning Officer _____



During FY21, MMA was able to acquire the following works for our permanent collection.

Ashleigh Coleman (b. 1983), *Through the Waters*, 2016. archival print. Gift of Elizabeth Abston. 2020.027.

◀ Kristen Dorsey (b. 1985), *Blood Bling*, 2009. bronze, sterling silver, cubic zirconia on found chain. Museum Purchase, with W.K. Kellogg Foundation funds for the Center for Art & Public Exchange. 2020.031. (shown left)

Sam Gore (1927–2019), *Untitled* (O.C. McDavid), not dated. cast polymer resin. Gift of the artist. 2020.028.

William Hollingsworth (1910–1944), *Untitled* (wood printing block like Sudden Shower), c. 1940. wood. Gift of Richard and Nicole Stowe. 2020.035.

William Hollingsworth (1910–1944), *Untitled* (wood printing block, "Ex Libris"), c. 1940. wood. Gift of Richard and Nicole Stowe. 2020.036.

William Hollingsworth (1910–1944), *Untitled* (printing plate of packages in rain), c. 1940. metal. Gift of Richard and Nicole Stowe. 2020.037.

William Lynn Long (1941–2014), *Landscape*, c. 1988. oil on board. Gift of Kathryn Gray and Alexander L. Nyerges. 2021.004.

Deborah Kass (b. 1952), *Being Nature*, 1984. oil on canvas. Gift of Jeffrey J. Lockman and Mark H. Townsend. 2020.034.

Eyd Kazery (b. 1953), *Untitled* (boats), c. 1990. gelatin silver print. Gift of Kathryn Gray and Alexander L. Nyerges. 2021.003.

Patrick Kelly (1954–1990), *Untitled* (dress), 1980–1989. wool. Gift of Claudia DeMonte. 2020.032.

Sally Mann (b. 1951), *Deep South, Untitled* (Emmett Till River Bank), 1998. Tea-toned gelatin silver print. Museum Purchase. 2020.001.

Ed McGowin (b. 1938), *Three Domes*, c. 1961. vacuum-formed and painted plastic. Gift of the artist. 2020.006.a-c.

Ed McGowin (b. 1938), *Ice Cream*, 1969–1970. photographic print. Gift of the artist. 2020.007.a-h.

Ed McGowin (b. 1938), *Woman with Five Lovers*, 1993. cast bronze. Gift of the artist. 2020.008.ab.

Ed McGowin (b. 1938), *Proposal for Inscape*, 1981. mixed media on paper. Gift of the artist. 2020.009.

Ed McGowin (b. 1938), *Men Fighting*, 1986–1987. oil on canvas; vacuum-formed relief and wood frame. Gift of the artist. 2020.010.

Ed McGowin (b. 1938), *Workers Waving Goodbye*, 1994. pastel on linen in carved wood frame. Gift of the artist. 2020.011.

Ed McGowin (b. 1938), *Working Women*, 2014. pastel on linen in carved wood frame. Gift of the artist. 2020.012.

Ed McGowin (b. 1938), *Civilized Adults Attacking Nature*, 2014. oil on linen in painted carved wood frame. Gift of the artist. 2020.013.

Ed McGowin (b. 1938), *Caged Mawking Bird*, 2016. mixed media on paper. Gift of the artist. 2020.014.

Ed McGowin (b. 1938), *Dr. King*, 1997–1998. mixed media, fabric over foam rubber and wood. Gift of the artist. 2020.015.

Ed McGowin (b. 1938), *Medgar*, 1997–1998. acrylic on canvas. Gift of the artist. 2020.016.

Ed McGowin (b. 1938), *Till*, 1998–1999. acrylic on canvas. Gift of the artist. 2020.017.

Ed McGowin (b. 1938), *Gift*, 2014. cast bronze. Gift of the artist. 2020.018.ab.

Ed McGowin (b. 1938), *Pen*, 2014. cast bronze. Gift of the artist. 2020.019.ab.

Ed McGowin (b. 1938), *Smile*, 2014. cast bronze. Gift of the artist. 2020.020.ab.

Ed McGowin (b. 1938), *Leap*, 2014. cast bronze. Gift of the artist. 2020.021.ab.

Ed McGowin (b. 1938), *Chick*, 1984. mixed media in plastic frame. Gift of the artist. 2020.022.

Ed McGowin (b. 1938), *Dog and Mirror*, 1977. airbrush acrylic on canvas. Gift of the artist. 2020.023.

Ed McGowin (b. 1938), *Wine Man*, 1984. acrylic ink on ran board, cast acrylic, and wood frame. Gift of the artist. 2020.024.

Ed McGowin (b. 1938), *Lexan*, 1961. vacuum-formed and painted lexan. Gift of the artist. 2020.025.

Ed McGowin (b. 1938), *Mist*, 2017. vacuum-formed and painted plastic. Gift of the artist. 2020.026.

Sam "The Dot Man" McMillan (1926–2018), *Untitled*, not dated. paint on wood. Gift of Ed McGowin and Claudia DeMonte. 2020.003.

Ruth Miller (b. 1949), *The Evocation and Capture of Aphrodite*, 2014. hand-embroidered wool on linen. Museum Purchase, with W.K. Kellogg Foundation funds for the Center for Art & Public Exchange. 2021.001.

James Patterson (1959–2018), *Untitled* (City Hall), 1991. gelatin silver print (colored). Gift of Kathryn Gray and Alexander L. Nyerges. 2021.002.

Floyd Shaman (1935–2015), *Sariphem*, not dated. wood. Museum Purchase, with funds from the McCravey Fund. 2020.029.

Floyd Shaman (1935–2015), *Goldie and Horace*, not dated. wood and particle board. Museum Purchase, with funds from the McCravey Fund. 2020.030.

Vollis Simpson (1919–2013), *Untitled* (small whirligig), late 20th–early 21st Century. metal. Gift of Ed McGowin and Claudia DeMonte. 2020.005.

Felandus Thames (b. 1974), *"Then I went and I stood up on a high, high old lonesome hill,"* 2018. hair beads on coated wire and aluminum rod. Museum Purchase, with a gift from Janet and John Clark, in memory of their son Ethan Clark. 2020.002.

Unknown, *Untitled*, not dated. steel. Gift of Ed McGowin and Claudia DeMonte. 2020.004.

Karl Wolfe (1903–1985), *Portrait of Myra Green*, 1940–1049. oil on canvas. Gift of Sam Carlisle. 2020.033.



**MISSISSIPPI
MUSEUM OF
ART**

**380 SOUTH LAMAR ST
JACKSON, MS 39201**

