



North Carolina
Museum of Art

Impact Report

The North Carolina Museum of Art 2022 Impact Report, covering the period from July 2021 through June 2022, highlights programming, exhibitions, and initiatives and details the impact the NCMA has on its community and beyond.

Collection Growth and Care

In the last year, the Museum added 65 works of art by North Carolina, American, and international artists. Sculpture acquisitions included *Mirror Labyrinth NY*, an interactive artwork in the Museum Park by Danish artist Jeppe Hein. Contemporary acquisitions included paintings by North Carolina artists Damian Stamer and Clarence Heyward and new media works by North Carolina artists Sherrill Roland and Hồng-Ân Trương.

The African art collection expanded significantly with the acquisition of a painting by contemporary artist Lina Iris Viktor and several gifts of late 19th- and early 20th-century textiles, metalwork, and jewelry. An important marble sculpture by the 19th-century American artist Edmonia Lewis was acquired for the American collection along with a landscape painting (circa 1900) by Frank Duveneck. The European painting collection expanded with a rare work by 19th-century Swiss artist Lucie Attinger and the gift of several 19th-century paintings, including works by William-Adolphe Bouguereau, Jean-Baptiste-Camille Corot, and Gustave Courbet.

The Museum also continued to build its nationally recognized Judaic collection with a 19th-century *Esther Scroll and Case*. The conservation team worked diligently to maintain the art installed across the campus, including East and West buildings and the Museum Park.

GROWING THE PEOPLE'S COLLECTION



Jeppe Hein, *Mirror Labyrinth NY*, 2016, high-polished stainless steel and aluminum, H. 106 ¼ x W. 277 ½ x D. 288 ¼ in., Gift of Pat and Tom Gipson



Damian Stamer, *Horry County 16*, 2019, oil on panel, H. 72 x W. 95 x D. 4 in., Gift of Kristin and John Replogle



Hồng-Ân Trương, *A Measure of Remorse*, 2009, single-channel HD video with color, 9 min., Purchased with funds from the William R. Roberson Jr. and Frances M. Roberson Endowed Fund for North Carolina Art



Clarence Heyward, *Everything Is Everything*, 2022, acrylic and variegation leaf on canvas, 48 x 30 in., Purchased with funds from the William R. Roberson Jr. and Frances M. Roberson Endowed Fund for North Carolina Art



Frank Duveneck, *Tuscan Hills*, circa 1900, oil on canvas, 22 ¾ x 31 ½ in., Gift of Jim and Betty Becher in honor of Joseph M. Bryan, Jr.



Sherrill Roland, *With Heart, Letter #010814*, 2022, acrylic, glass, lightbox (wood, LED lights, aluminum), H. 33 ½ x W. 48 x D. 4 ½ in., Purchased with funds from the William R. Roberson Jr. and Frances M. Roberson Endowed Fund for North Carolina Art



Lina Iris Viktor, *Constellations IX SE*, 2021, pure 24-karat gold, acrylic, copolymer resin on cotton rag paper, 56 x 40 in., Purchased with funds from the North Carolina State Art Society (Robert F. Phifer Bequest)



Edmonia Lewis, *The Old Indian Arrow Maker and His Daughter*, modeled 1866, carved 1867, marble, H. 21 ¼ x W. 14 x D. 13 ½ in., Gift of Marilyn Jacobs Preyer



William-Adolphe Bouguereau, *A Young Girl in Profile*, 1881, oil on canvas, 15 ¾ x 12 ¾ in., Bequest of Joan Huntley



Jean-Baptiste-Camille Corot, *Rural Woman on a Path with a View of a Village*, circa 1850-60, oil on canvas, 9 ¾ x 13 in., Bequest of Joan Huntley



Ottoman, probably Anatolia (present-day Turkey), *Esther Scroll and Case*, late 19th century, case: cast filigree silver; scroll: ink on parchment, H. 10 ¾ x W. 1 ¾ x D. 1 ¾ in., Purchased with funds from the Friends of the Judaic Art Gallery



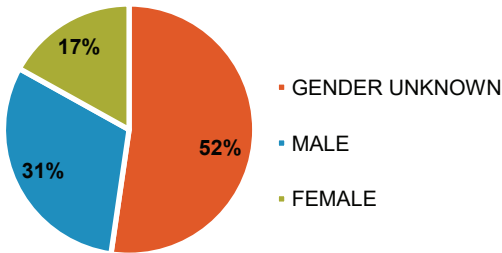
Lucie Attinger, *Mon Atelier (My Studio)*, 1889, oil on canvas, 15 x 17 ⅞ in., Purchased with funds from the Ron and Jeanette Doggett Endowed Fund for European Art and with additional funds from various donors, by exchange



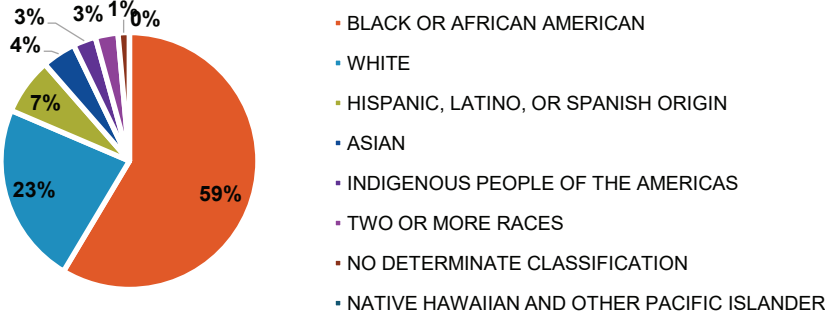
Gustave Courbet, *Landscape in the Jura with a Waterfall*, 1856, oil on canvas, 32 x 25 ½ in., Bequest of Joan Huntley

With these additions and more, the People's Collection at the NCMA grew to 4,329 objects. Of these new artworks, Black or African American artists created 59 percent of the objects, and women created 17 percent. Acquisitions from Black or African American artists increased from 2.9 percent in FY21 to 3.8 percent in FY22. Artwork created by women artists moved by one-tenth of a percent from 11.5 percent in FY21 to 11.6 percent in FY22.

FY2022 ACQUISITIONS BY ARTIST GENDER



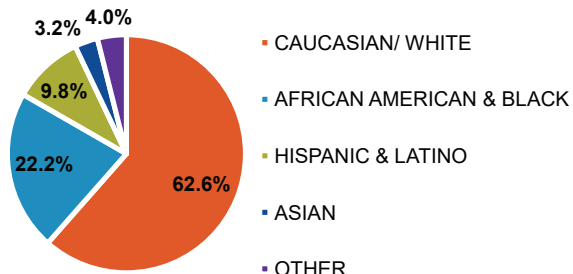
FY2022 ACQUISITIONS BY ARTIST RACE/ETHNICITY



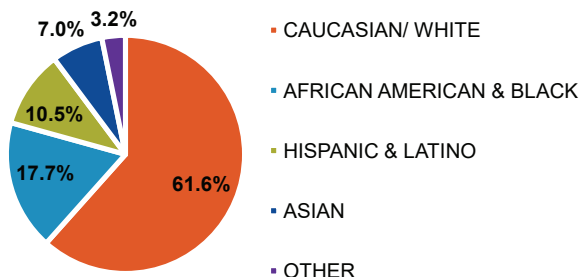
Campus Visitors

For the second year in a row, the NCMA welcomed over one million visitors to its Raleigh campus. Audience research efforts show that the visitor population in FY22 more closely reflected the state population than the visitor population in FY21 did. In particular, the number of people of color (Hispanic and Latino, African American and Black) who visited the NCMA increased from 23.6 percent in FY21 to 28.2 percent in FY22. Additionally, based on feedback from over 29,000 visitors, most people feel welcome in the Museum, feel represented in the art they see, enjoy their experience, and would recommend the NCMA to others.

STATE OF NORTH CAROLINA POPULATION
BY RACE/ETHNICITY



NCMA VISITORS
BY RACE/ETHNICITY



89%

of visitors rate the NCMA as an
excellent or superior museum

92%

percent of visitors **feel welcome**

74%

percent of visitors would
recommend the NCMA to others

No words could've prepared me for the Museum and its beautiful scenery. Every employee I encountered was so sweet and helpful, which was lovely being new to the Museum. I've been to many museums all over, but I will be talking about this one for a while and can't wait to return!

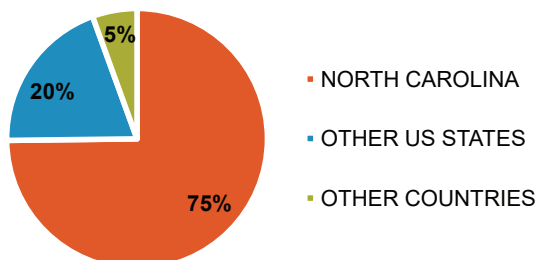
My goodness. The art I saw, specifically in the wing featuring African art, has left me feeling incredibly seen. I had no idea that the Museum had curated such stunning pieces. Today was my first time seeing Kehinde [Wiley] in person, and it did not disappoint. I'm sure you're already aware, but seeing your likeness is affirming in a way that's hard to articulate. I walked in feeling a bit sad, wondering about many things, but at this moment I'm just really happy.

We absolutely love coming to the Museum. We live in Asheville and look forward to visiting the exhibitions, the grounds, and the outdoor sculptures as often as we can. The staff are very welcoming and responsive, and the restaurants provide very good meals. We love that we can make a whole day of our experience.

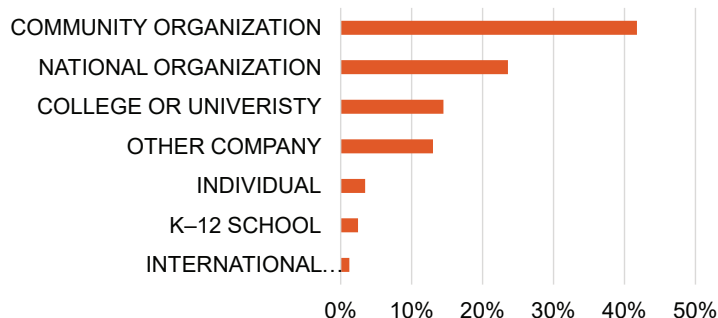
Community Partners

In FY22 the NCMA collaborated with 416 partners, with 174 ongoing partnerships and 240 new partnerships. Of these partnerships 75 percent are located in the state of North Carolina, including community organizations, college and universities, K-12 schools, and individual artists. These partnerships were essential to the production of the exhibitions and programmatic offerings that reached over one million visitors across the state and beyond.

NCMA PARTNERS BY LOCATION



NCMA PARTNERS BY TYPE



Statewide Engagement and Beyond

We are proud that the NCMA serves as a significant resource for families, educators, and students at all academic levels across the state. In FY22 840 programs, including tours, school programs, family and adult programs, teacher professional development, statewide outreach, and digital resources served over 156,000 people across all 100 North Carolina counties.

1,181 educators received professional development through the NCMA's Education Department

298 on-site tours engaged **6,593** visitors

6,047 students attended **222** virtual field trips

6,600 bilingual activity kits were distributed across the state

72 family programs engaged more than **8,700** families with children

16 community outreach programs reached **1,861** youth in rural areas of the state

62 Park programs engaged **1,196** visitors

28 performances in the Joseph M. Bryan, Jr., Theater in the Museum Park and across campus engaged over **18,000** visitors

33 film offerings served over **8,700** visitors (virtual and on campus)

14 exhibitions captivated visitors, with over **71,000** tickets sold

It is a great way to get kids and their parents, guardians, or grandparents introduced [to] and involved in our wonderful museum. It makes them feel like a place they can belong [to] and be a part of!

It was lovely to participate in a family yoga class in a beautiful and peaceful part of the Museum.

We love-love-love the art packs. We don't have advanced art skills, and you make things so easy and clear. It's a great supplementary lesson in our little homeschool. THANK YOU.

As a music educator turned arts administrator, I learned a lot about approaches to visual art that I had never seen before. I also got to experience artworks that are outside of the typical "famous masters" that everyone knows.