



VIRGINIA
MUSEUM
OF
CONTEMPORARY
ART

ANNUAL REPORT

Fiscal Year 2021–2022



OUR MISSION

Virginia MOCA presents ever-changing exhibitions where neighbors, strangers, students, families, communities, and cultures are invited to explore our shared humanity, through locally relevant and nationally resonant, contemporary art that's exceptional—in all of its timeliness, restlessness, and beauty.

OUR BELIEFS

Virginia MOCA is home to the vibrant art of today as well as welcome to what art can be. We're rooted in community and we work hard to do right by it—with our eyes on a more expansive art world and compassionate culture. Here, art can be mysterious, but never exclusive. Here, art makes way for us to connect.

As a contemporary, non-collecting museum, we are what we curate. We seek out the most soulful, rigorous art and artists, adapting and reinventing our space with each exhibition, because we believe in a shared space between different perspectives. As an accredited member of the American Alliance of Museums, we will continue to work tirelessly to share what we know, what we're learning, and how best to navigate the art world. We are here to add meaning to the very idea of what a museum is. This is where art works its magic.

THIS IS VIRGINIA MOCA AND ART LIVES HERE.

Cover: Maya Lin, *Dew Point 42* (detail), 2016. Blown glass. Courtesy of the artist and Pace Gallery. Photo by Echard Wheeler

Opposite: Sandra Ramos, *The Urban Zoo*, 2015. Digital print on acrylic mirror. Courtesy of the artist, Gallery on Greene, Key West, FL, and Accola Griefen Fine Art. Photo by Lindsay Collette

LETTER FROM THE DIRECTOR

July 2022

Dear friends and supporters of Virginia MOCA,

The last 12 months have seen tremendous growth and dynamic change at Virginia MOCA. Looking back at this past fiscal year, I see a spate of landmark achievements and successes that, though marbled with the residual challenges of the pandemic, serve as testament to the Museum's ambitious new vision and skyward trajectory.

The year commenced with the launch of a new visual identity and updated mission statement, which reflected our renewed commitment to excellence and cemented our position as a nexus for art, place, and community. In lockstep with our brand refresh, we ushered in a suite of exhibitions, together titled the *Summer of Women*, that championed women-identifying artists by exploring their rich and diverse histories, ideas, and cultures. Twelve months and over 10 exhibitions later, we continue to provide a generative platform for contemporary women artists, presenting a monumental solo exhibition of the internationally acclaimed artist Maya Lin and preparing to bring the powerful and provocative work of leading artist Kara Walker to our corner of Virginia.

The many successes and highlights that marked the year—the broken attendance records and sold-out studio classes, the enormous crowds drawn by the 65th Annual Boardwalk Art Show, the countless conversations sparked among artists, educators, students, and visitors around the artwork exhibited within our galleries—would not have been possible without our tenacious staff, passionate board, and dedicated community of supporters. Free admission, generously underwritten by the Goode Family Foundation, opened our doors to broader audiences and deepened our connection to the community, while the addition of Thursday evening hours and bilingual audio tours demonstrated our commitment to expanding access. Our burgeoning membership and fundraising programs—which have increased by 40 percent and over 180 percent, respectively—testify to the outsize value placed upon our exhibitions and programs by a robust and growing audience. The 26th annual juried exhibition



Made in VA, formerly *New Waves*, offered fertile ground for exploring the rich artistic communities found across the Commonwealth, while the nearly 60 public programs offered from FY20 to FY21 provided much-needed opportunities for connection and collaborative artmaking, both at the Museum and at home.

We emerge from the past fiscal year energized and invigorated, our stature as a cultural hub for the Hampton Roads region ratified and upheld with each exhibition mounted in our ever-changing galleries. As *Maya Lin: A Study of Water* draws to a close, we reflect on the personal and global perspectives shared through the lens of Lin's sculptures, attesting to the ways in which art makes a difference in the world, making us feel more connected to humanity and generating conversations that extend far beyond our walls.

Thank you to everyone who has made this year of transformative growth possible. To our donors, members, sponsors, artists, educators, visitors, families, and neighbors—we are ever grateful for your unwavering support of Virginia MOCA and all it has to share, both now and in the exciting future ahead of us.

A handwritten signature in black ink, which appears to read "Gary Ryan".

Gary Ryan
Virginia MOCA Director & CEO

LETTER FROM THE CHAIR

July 2022

My first year as Chair of the Virginia MOCA Board of Trustees saw a series of remarkable advancements in the Museum's mission and vision for the future. Through a combination of virtual and in-person programming, we broadened our reach and engaged new audiences while deepening connections with longstanding patrons and supporters. With an updated mission statement and renewed clarity about our purpose and institutional goals, we are more committed than ever to cultivating connections through art and welcoming our community into a shared space for all perspectives. Closing the year with a period of record-breaking attendance and inspiring programming, we feel confident in the Museum's status as a vital node within our region's cultural network and a creative, collaborative home for the vibrant art of today.

The past year had many defining moments, chief among them the presentation of *Maya Lin: A Study of Water*. The most significant exhibition of the work of an internationally acclaimed living artist that the Museum has mounted to date, *A Study of Water* called attention to the crucial importance of our local waterways and complexities of our global climate crisis, asking viewers to consider their role in the midst of it all. Welcoming Maya Lin into our space and inviting her to share her pivotal work in sculpture, architecture, memorials, and environmental activism, we saw firsthand how art can illuminate our shared humanity and propel us to work together to minimize our ecological footprint.

Turning our attention to the year ahead, we look forward to the many illuminating exhibitions, community conversations, and creative opportunities to come, each one celebrating the artistic talent found within our community, throughout the Commonwealth, and across the country. With *Kara Walker: Cut to the Quick* on the horizon, we reassert our commitment to presenting contemporary art that is both locally relevant and nationally resonant, that challenges our perspectives, and promotes new ways of seeing the world around us. I am thankful to the remarkable Virginia MOCA staff for



Photo by Joe Mishkofski

their tireless efforts and unparalleled dedication, without which none of this would be possible, and proud to serve among a group of inspiring and supportive Trustees who believe, as I do, in the power and importance of art. Thank you to the Goode Family Foundation for underwriting admission to our exhibitions, ensuring that community members and visitors from far and wide could experience the art in our galleries free of charge.

And to our members, donors, sponsors, and community partners, thank you for helping to make incredible things possible this year, and for inspiring us to continue this significant work together.

Nicole Naidyhorski

Chair, Virginia MOCA Board of Trustees

FINANCIALS

ASSETS

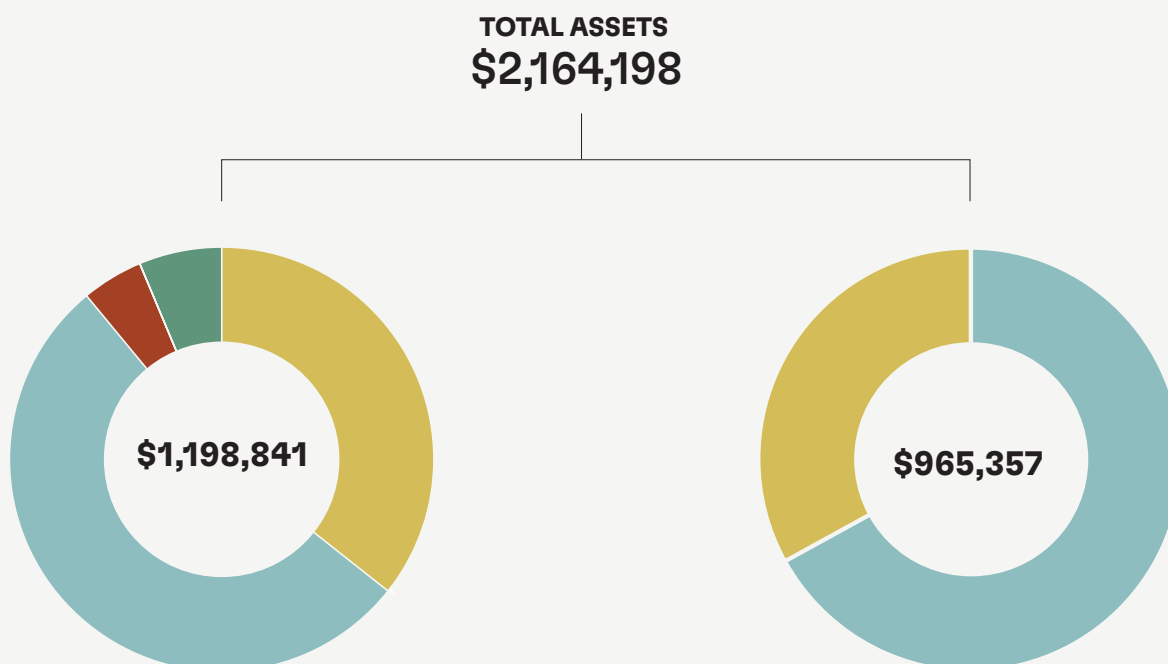
CURRENT ASSETS

● Cash and cash equivalents	\$426,246
● Investments	\$640,520
● Contributions receivable	\$56,688
● Prepaid expense	\$75,387
Total Current Assets	\$1,198,841

PROPERTY AND EQUIPMENT

Leasehold Improvements	\$2,235,116
Equipment	\$589,497
	\$2,824,613
● Less accumulated depreciation	\$1,859,256
● Net Property and Equipment	\$965,357

TOTAL ASSETS	\$2,164,198
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FINANCIALS

LIABILITIES AND NET ASSETS

CURRENT LIABILITIES

● Accounts payable	\$62,469
● Accrued expenses	\$136,679
● Deferred income, advance payments	\$183,233
Total Current Liabilities	\$382,381

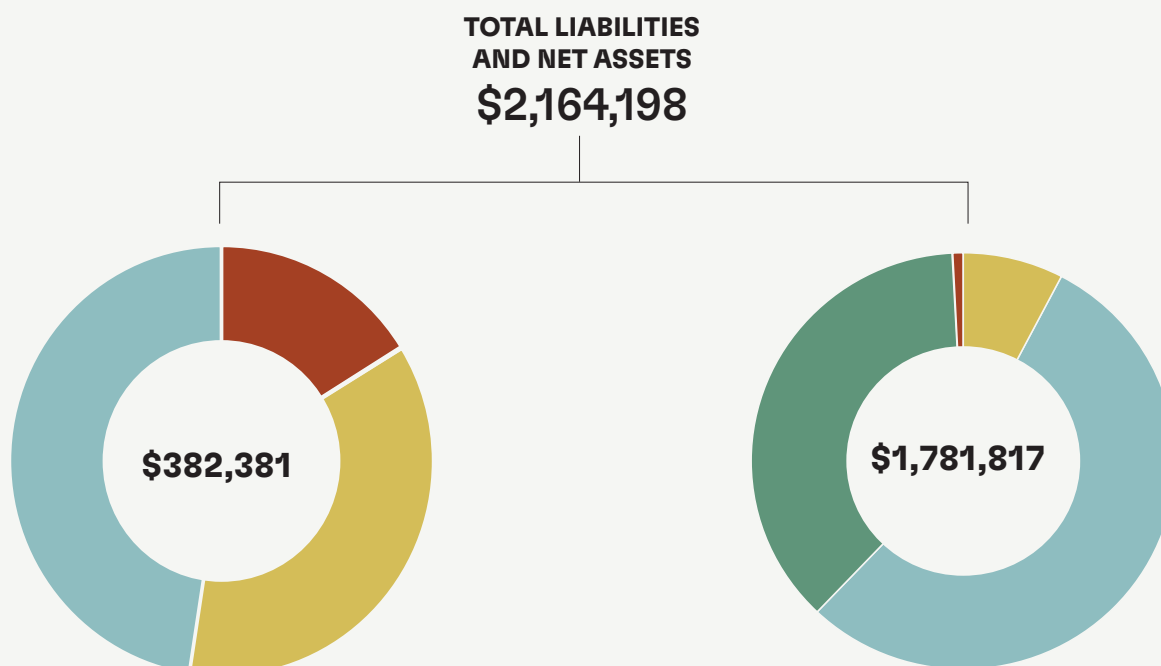
NET ASSETS

Without donor restrictions

● Undesignated	\$139,877
● Invested in property and equipment	\$965,355
● Board designated operating reserve	\$663,228
	\$1,768,460

● With donor restrictions	\$13,357
Total Net Assets	\$1,781,817

TOTAL LIABILITIES AND NET ASSETS	\$2,164,198
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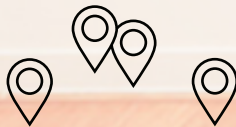


THE YEAR IN NUMBERS



16,788

Museum Visitors



1,766

Unique Zip Codes



4,477

New to File Households



48 of 52

States & Territories

THE YEAR IN NUMBERS



EDUCATION SPOTLIGHT



Maladaptive Puppeteer, 2022. Steel, rebar, aluminum flashing, burlap, silicone, mulch, and enameled pennies. Maury High School, Norfolk Public Schools. Photo by Echard Wheeler

If we can't see the problem, how do we understand or change it?

This prompt was presented to high school students from Virginia Beach, Norfolk, Chesapeake, and Portsmouth public schools in fall 2021 as an initiative to bring locally relevant ecological issues to the forefront through art.

Taking inspiration from artist Maya Lin, students were challenged to educate Museum visitors about these issues in a visual way. "Being that Maya Lin's work aims to ignite a sense of action and responsibility for the environmental issues that surround us, we felt this project would be an inspiring way to spark that sentiment in the next generation," said Katherine Custer, manager of school and educator programs.

What resulted was a collaborative, student-led sculpture project

titled *Sites Unseen*, in which four site-responsive, environmentally conscious, public art installations were constructed throughout the Museum grounds. "It put our Museum's commitment to education quite literally at the forefront of our institution," said Custer. "Our Museum isn't just about showing contemporary art; we're about encouraging critical thinking and influencing change."

For one installation, cut slabs of clay representing earth are destroyed and repaired in the style of Kintsugi (Japanese art of fixing broken pottery with gold) to symbolize how we try to "fix" destroyed land with beautiful parks.

Another group used locally sourced shells and native plants to demonstrate the connection between water and earth and the importance of awareness needed to keep our planet clean and protected.

A third group created polluted structures towering above guests to mirror pollution in the Chesapeake Bay and to invite visitors to be more aware of the life cycle of their trash.

A final sculpture uses pennies to suggest the influence of money and prioritizing of profit over harmful environmental repercussions. The use of puppet strings in the installation illustrates human manipulation of nature, where the need for convenience and the power of misguided capitalism dictates the destiny of a doomed future.

"What was most surprising and rewarding was seeing how they chose to interpret those issues," Custer said. "The final artworks were so conceptually well thought out and thought provoking."

Viewers were equally astounded to see that such professional works of art could be designed and fabricated by a bunch of teenagers. "When people see young folks doing the right thing, it sort of restores our hope in humanity," Custer said. "Hope is powerful, and we would like to think it encouraged our visitors to join the students in paying attention and taking action."

As for the students who participated, the experience led some to pursue totally new mediums of artmaking. They also enhanced their creative problem-solving skills by utilizing the Design Thinking model to research, design, and create the installations. "Those skills are so universal and transferable," Custer said. "They will be applicable in many future career fields and projects over the course of their lifetime."

DONOR SPOTLIGHT: THE GOODE FAMILY



Photo by Glenn Bashaw

July 1, 2021 marked a significant milestone in Virginia MOCA's history, one that advanced and strengthened the Museum's commitment to eliminating barriers to participation in the arts. On that day, a significant gift from the Goode Family Foundation made the galleries available to all visitors at no charge, beginning a multi-year sponsorship of free admission and opening Virginia MOCA's doors to broader populations through the summer of 2023. Over the year that followed, visitation rose dramatically among first-timers and frequent museum-goers alike, demonstrating an expansion in the Museum's reach and an increased focus on social inclusion. The Goode family's gift has played a pivotal role in furthering Virginia MOCA's mission of connecting individuals and communities through the presentation of locally relevant, nationally resonant contemporary art.

David R. and Susan S. Goode and their daughters, Christina and Martha, have been ardent supporters of Virginia MOCA for over a decade. Their commitment to the Museum extends back to 2010, when David and Susan first began investing in the Museum, its mission, and its creative community. In the intervening years, the Goodes have established an active presence in the Museum's committees and fundraising campaigns, their steadfast support of Virginia MOCA's exhibitions and programming initiatives extending through the generations. Christina and Martha now carry on their parents' longstanding service to the arts under the auspices of the Goode Family Foundation.

The Goodes' philanthropic involvement in the arts traces back to their student days at Duke University when Susan, a choral singer studying history in the liberal arts college, introduced David to the arts—sparking a passionate love affair with fine and performing arts that has sustained their six decades of married life. Recipients of the Virginia Governor's Arts Award and the Americans for the Arts Legacy Award, among other accolades, Susan and David are widely recognized for their tireless dedication and advocacy to the visual arts, performance, theater, conservation, and historic preservation. In addition, the Goodes have loaned many types of art from their personal collection to several exhibitions at Virginia MOCA.

The Goodes' sponsorship of free admission at Virginia MOCA is but one facet of the family's abiding devotion to the arts, but its effects are wide-reaching. Thanks to the generosity of the Goodes and their philanthropic arm, the Goode Family Foundation, visitors from the local community and all corners of the country can experience Virginia MOCA's constantly changing exhibition spaces free of charge.

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*in loving memory

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Veer Magazine
Virginia Media
WAVY-TV
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WPL Site Design



Maya Lin, *Imaginary Iceberg*, 2009. Plaster. Courtesy of the artist and Pace Gallery. Photo by Lindsay Collette

A STUDY OF WATER SPOTLIGHT



Gallery and Exhibitions Manager Dave Culpepper installs Maya Lin's *Where the Water Flows North*. Photo by Echard Wheeler

Over the summer of 2021, record-breaking numbers of visitors flooded Virginia MOCA, curving and weaving around the sculptural forms comprising *Maya Lin: A Study of Water*, flowing into the exhibition in unprecedented waves. As patrons and artworks alike cascaded across the open expanse of the gallery, art's ability to spark crucial dialogue and inspire new ways of thinking materialized on and within the Museum's walls.

In what Virginia MOCA Director and CEO Gary Ryan calls “the most important exhibition organized by the Museum in its over 60-year history,” a series of original site-responsive works, large-scale sculptures, wall reliefs, and drawings by the internationally renowned artist Maya Lin made palpable the urgency of our current climate crisis and state of environmental degradation. Widely celebrated for her contributions to art, architecture, and environmental activism, Lin has spent three decades deep-diving into ecological research about water, its precious nature and topographical nuances, and how human intervention has shaped and altered its flow. Channeling such investigations into deeply poetic and formally evocative artworks cast from man-made materials, Lin invites us to consider all that is at stake with the continued destruction of our ecological landscape and waterways.

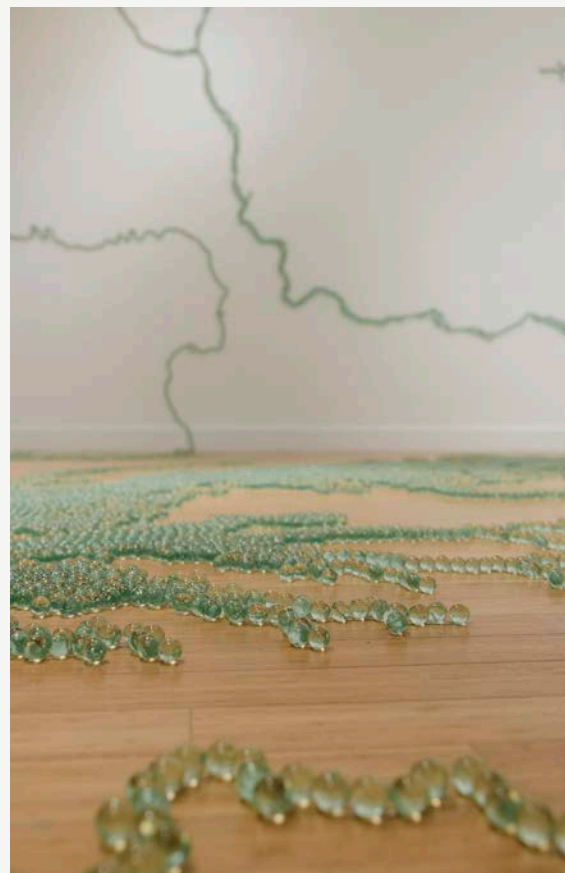
“Maya Lin heeded our call to present her work in Virginia Beach, a nexus of climate change located at the mouth of the Chesapeake Bay and the shore of the Atlantic Ocean,” said Ryan, expressing gratitude to the artist for “sharing her passion for the environment with our community and her optimism that opportunity still exists for each of us to make a difference.”

A Study of Water's local relevance was amplified by the exhibition's related programming and public engagement initiatives, which brought the voices of community experts, scientists, environmentalists, and students into the gallery—quite literally, in the form of audio tours. A concurrent exhibition highlighting work by Hampton Roads artists, *Open (C)all 2022: What is Missing?* conversed with Lin's aesthetic investigations into biodiversity and habitat loss, while collaborations with the Chesapeake Bay Foundation, WHRO Public Media, and Virginia Beach City Public Schools illuminated the important work of regional organizations dedicated to environmentalism, inspiring those involved to renew their commitment to our planet and to each other.

Curated by Melissa Messina in collaboration with Maya Lin Studio, *A Study of Water* was made possible by the invaluable support of presenting sponsor Dominion Energy, with additional support from the City of Virginia Beach, the Batten Foundation, Sentara Healthcare, McKenzie Construction Corporation, the Brock Foundation, Suzanne and Vince Mastracco, and the Cohen Family, among the many enthusiastic and deeply generous benefactors who brought this timely exhibition to life.

The questions and concerns raised by climate change and sea-level rise come into sharp focus as Lin's multivalent works illustrate the fragility of life and delicate balance of our ecosystems. Abstract yet freighted with meaning, her sculptural pieces elicit emotive and embodied experiences on the part of the viewer, providing influential reminders of our inextricable entwinement with the landscape around us. Indelibly marking the Museum and our collective memory, Lin's works demonstrated the interconnectedness of human beings, as water—in the form of recycled silver, glass marbles, and stainless-steel pins—coursed fluidly through the gallery and through everyone in it.

WHAT IS MISSING?



Maya Lin, *What is Missing? Share A Memory*, 2022. Mixed media interactive installation. Courtesy of the artist and Pace Gallery. Photo by Fresh Look Photography

Maya Lin, *Marble Chesapeake & Delaware Bay* (detail), 2022. Glass marbles and adhesive. Courtesy of the artist and Pace Gallery. Photo by Echard Wheeler



ART

LIVES

HERE

VIRGINIA MUSEUM OF CONTEMPORARY ART

2200 Parks Avenue

Virginia Beach, VA 23451

virginiamoca.org