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FRONT COVER | Jacob Hashimoto, *Here in Sleep, a World, Muted to a Whisper* (detail), installed in fall, 2010 in anticipation of the Museum's 80th Anniversary and in recognition of the volunteer in Art (VIA).

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DIRECTOR'S REPORT

Increased programmatic activity, the remarkable growth of the Museum's **Center for Art + Environment**, and a dynamic range of exhibitions mixing the provocative with the proven all contributed to an outstanding 2010 for the Nevada Museum of Art. Community interest and support reached an all time high, and nationally the Museum secured new and significant funding — and kudos — for our innovative work as a “Museum of Ideas.”

Recognizing the need to strengthen our financial platform, a quiet effort was launched to raise considerable funds in support of the goals identified in the Museum's five-year Strategic Plan. Funds were successfully raised for the purposes of securing key staff positions, building the permanent collections, supporting academic publications, and upgrading facilities — priorities outlined in the handsome 2010-2015 Strategic Plan entitled NVISION. One outstanding achievement in 2010 was the endowing of the Museum's Charles N. Mathewson Curator of Education position. Mr. Mathewson, a longtime friend of the Museum, has encouraged and nurtured our education programs, and this legacy gift recognizes the effective and far-reaching results of these efforts. Additionally, the Nell J. Redfield

David B. Walker
Executive Director | CEO

A young guest takes notes
while viewing *The Baroque
World of Fernando Botero*.

Foundation stepped forward to provide long-term funding for the Museum's School Services and Outreach Manager position. These special gifts mean increased stability, sustainability, and growth for the Museum's educational mission. Clearly, the Museum has performed well as a lifelong learning resource.

Our unique Art + Environment programs have garnered international attention and were supported to the tune of \$1 million from new funders outside of Nevada. Generating new scholarship continues to be a high priority of this institution, and this is exemplified clearly through the progress of our Center for Art + Environment and related exhibitions, public programs, publications, research grants, and the acquisition of strategic archives. On the exhibitions front, **CHESTER ARNOLD: ON EARTH AS IT IS IN HEAVEN**, originated by the Nevada Museum of Art, presented over three decades of large-scale paintings by Arnold that cleverly confront a variety of challenging subjects, ranging from land use issues to the global impacts of human and industrial consumption.

Nevada has many unique cultural organizations, and we proudly partnered with one of them -- the Western Folklife Center in Elko, Nevada, which produces the annual National Cowboy Poetry Gathering. A key component of a collaborative exhibition was the short film *Between Grass and Sky* which received the top prize in 2010 from the American Association of Museums. The AAM judges proclaimed: "An absolutely beautiful video, the Nevada Museum of Art has created a moving piece which effectively transports the viewer right into the West. This was the only entry where the



entire room of jurors sat silent from beginning to end." Needless to say, we were extremely pleased to have been specially recognized among a large group of American museum peers.

The Woman with the Veil drew visitors from throughout the region.

Another partner in 2010 was the E. L. Wiegand Foundation's *arte italia*, an organization that promotes Italian culture in Nevada. Two important projects made possible by *arte italia* were the presentation of Raphael's masterpiece *The Woman with the Veil (La Velata)* and *The Beffi Triptych: Preserving Abruzzos' Cultural Heritage*, a fifteenth-century altarpiece that depicts a lively Christian narrative with expressive figures and vibrant color. The Nevada Museum of Art and *arte italia* will continue to work together

to bring classic art from Italy to Reno and its significant Italian community. We are particularly grateful to the E. L. Wiegand Foundation for their continued partnership and support.

The Museum's commitment to regional talent was also a hallmark of the year. Thanks to Phil and Jennifer Satre, the Museum launched its *Nevada Emerging Artist Series* and featured **BRYAN CHRISTIANSEN: TROPHY HUNTER**



John James Audubon, *Plate # 281, Great White Heron*, 1832/2006
Digital print with archival ink on watercolor paper, edition 44/200,
25 3/4 x 38 3/8 inches
Purchased with funds in memory of Dana Rose Richardson

as the inaugural exhibition. Using discarded household furniture found in neglected urban areas, Christiansen crafts assemblages that represent the trophies, antler mounts and pelts prized by hunters. Christiansen is a recent graduate from the University of Nevada, Reno, and the Museum was honored to introduce his work to a larger audience.

Other regional standouts included **BEN HOFFMAN'S THE CARTESIAN MEDIUM**, which visually demonstrated how mathematics, art and nature are intimately linked. Hoffman, another emerging artist, uses sophisticated mathematical formulas to produce amazingly beautiful visual images of nature. His work excited a completely new conversation about art in our area schools, and the Museum thanks the Elke Hoppe Youth Advancement Trust for underwriting this impactful exhibition. Elaine Parks covered her gallery walls and floor with more than 1,000 Mormon crickets made from clay to recreate the annual invasion of this natural species in the Nevada town of Tuscarora. **THE WRONG SIDE OF RENO: THREE DECADES OF PUNK AND HARDCORE MUSIC IN THE BIGGEST LITTLE CITY** presented a comprehensive anthology of vinyl records and artwork created in Reno during the city's long and intimate history with underground music. And, in keeping with the Museum's strategic priorities, *Selections from the Edgar F. and Ella C. Kleiner Collection* featured important pieces of American landscape painting. The Kleiners, longtime Reno residents, have generously made their personal collection a bequest to the Nevada Museum of Art. These works will join the Museum's Great Basin | Sierra Nevada permanent collection. Finally, adding further to our permanent collection, *Explorer, Naturalist, Artist: John James Audubon and the Birds of America* featured 50 works drawn from our new Dana Rose Richardson Memorial Collection of Audubon Prints.

Happily, we continue our fruitful partnership with the Black Rock Design Institute and presented a series of outstanding lectures by renowned architects

Scott Johnson of Johnson Fain; Ron Radziner of Marmol Radziner Architecture; and Eric Strain of assemblage Studio, Inc.

Public access to museums, particularly in recessionary times, is critical. Adding to our free hands/ON! Sunday Family program and Free High School Admission program for all Washoe and Douglas County students, a new community-wide access program, Second Saturdays are Free Thanks to the Nightingale Family Foundation enjoyed an extraordinary response in 2010. The Foundation has pledged to continue to work with the Museum to ensure that the second Saturday of each month is an open door for all visitors. The Museum also participated in the Bank of America's "Museum on Us" program which provides free access to the Museum on the first weekend of the month to visitors with a B of A card.

As always, the Museum's strongest asset continues to be the depth and reliability of our membership support, and the contributions of our donors and corporate sponsors. The Museum is deeply grateful to the many, many people and organizations who worked in partnership with us in 2010 to deliver the highest quality programming to our regional and international audiences. I am honored to be associated with this dynamic institution and, on behalf of the dedicated staff, volunteers and Board of Trustees, thank you for being part of the Museum family.

I look forward to seeing you in our galleries soon. ■



View from A Taste for Art, 2010



EXHIBITIONS AND COLLECTIONS

In 2010, the Museum enjoyed a diverse range of exhibitions that attracted both national and international acclaim. Significant acquisitions to the permanent collection helped to further define the Museum's collecting strategy with a focus on the art + environment theme. Throughout the year, the Curatorial Department maintained its commitment to originating exhibitions in the Art + Environment exhibition series, which unites scholars and artists with the community to explore the interaction between people and the natural, built, and virtual environments. The 2010 series featured artists who were already widely recognized around the world, alongside those who were just emerging on the international stage.

The most significant undertaking was a mid-career survey of California-based artist Chester Arnold, whose paintings ask viewers to consider the implications of unchecked economic development and industrialized growth on the natural environment. The exhibition was

Chester Arnold speaks to Museum docents before the opening of *On Earth as It Is in Heaven*.

accompanied by a book of essays by Museum Curators Ann M. Wolfe and Colin M. Robertson which, produced in-house, was honored with a coveted Judge's Choice Award at the Addys. San Francisco Chronicle Art Critic Kenneth Baker joined Arnold for a sold-out opening talk which generated considerable media coverage and interest.

Five exhibitions with a focus on photography and video revealed the contemporary range of responses employed by artists when responding to changing environments around the world. **LEWIS BALTZ: IN THE DESERT** featured photographs by Baltz, an internationally-renowned icon of contemporary photography associated with the New Topographics movement. A traveling version of this exhibition was supported by a major national grant from the Western States Art Foundation. *Natural Conflict: Video and Photography from Israel* showcased work by seven established Israeli artists who examine issues related to military presence, real estate development, and trends that have impacted the Israeli landscape. Other key exhibitions within this focus area were **VIEWS FROM CHINA: YANG YONGLIANG AND THE MODERN METROPOLIS** that looked specifically at China's rapidly expanding metropolitan cities, and **BINH DANH: ANCESTRAL ALTARS**, featuring innovative nature-based photo works memorializing victims of the Khmer Rouge in Vietnam. Finally, in the exhibition **NO \$\$ DOWN**, Penelope Gottlieb offered an artistic response to the complex and evolving narrative of real estate in America.

As the state's only accredited art museum, the Nevada Museum of Art continues to serve the

diverse and wide-ranging interests of its state and regional audiences. A broad range of major name-draw exhibitions with international significance helped to achieve this goal. Among the most ambitious exhibition was the presentation of Raphael's Italian Renaissance masterpiece painting *The Woman with the Veil*, on loan from the Palazzo Pitti in Florence, Italy. A special exhibition of *The Beffi Triptych: Preserving Abruzzo's Cultural Heritage* highlighted a fifteenth-century altarpiece rescued from the rubble of the earthquake-ravaged village of Abruzzo, Italy. Both exhibitions were presented and exclusively sponsored by the E. L. Wiegand Foundation's *arte italia*. Founded in Reno, Nevada and operated by the E. L. Wiegand Foundation, *arte italia* promotes the exploration and conservation of Italian culture, including innovative exhibitions of classic Italian art.

The well-received feature exhibition, **A SURVEY OF GEE'S BEND QUILTS**, honored the textile legacy and unique contributions to art history of a group of African-American women from the Alabama town of Gee's Bend. **THE BAROQUE WORLD OF FERNANDO BOTERO**, a second major feature exhibition, surveyed this Colombian artist's lifetime body of work with paintings and sculptures exploring the religion, traditions, and culture of Latin America. **THE HUMAN TOUCH**, drawn from the RBC Wealth Management Collection, featured 40 artworks devoted to the creative interpretations of the human figure by such contemporary artists as Roy Lichtenstein, Viola Frey and Jim Dine. Three single-painting exhibitions helped to round out the stellar lineup of internationally-relevant exhibitions: **PABLO PICASSO: MUSICAL INSTRUMENTS**,

**JEAN-MICHEL BASQUIAT: FLASH IN NAPLES, AND
ROY LICHTENSTEIN: EXPRESSIONIST HEAD.**

In 2010, the Nevada Museum of Art also launched the **Nevada Emerging Artist Series**, a program featuring the work of individuals who are just beginning careers as professional artists. Bryan Christiansen, a recent graduate of the University of Nevada, Reno, was the inaugural artist in this series. His exhibition, **BRYAN CHRISTIANSEN: TROPHY HUNTER**, challenged conventional notions about rural life, home, the rituals of the hunting tradition, and the innocence of childhood. Later in the year, Ben Hoffman's works that mathematically visualize everyday subjects were featured in the exhibition **THE CARTESIAN MEDIUM: BEN HOFFMAN**. In anticipation of the Museum's 80th Anniversary in 2011, contemporary New York-based artist Jacob Hashimoto was commissioned to create a large-scale, site-specific artwork to hang in the Donald W. Reynolds Grand Hall. Comprised of thousands of small "kites," this cascading sculpture is dedicated to the Volunteers in Art (VIA), in recognition of the many individuals who donate countless hours to advance the institution's mission.

The Museum's Permanent Collection was identified as a key area for growth in the Museum's Strategic Plan that was rolled out in early 2010. Significant acquisitions followed, adding breadth and depth to a collection with a focus on artworks that engage with natural, built, and virtual environments. Among the most significant acquisitions were made through purchase and gift for the Museum's *Altered Landscape: Carol Franc Buck Collection*. In preparation for the 2011 publication of a major

288-page book, *The Altered Landscape: Photographs of a Changing Environment*, published by Skira Rizzoli, curatorial staff added 30 photographs to this signature collection. With an emphasis on filling important gaps and expanding the



scale and diversity of artists in the collection, photographs were added by: Subhankar Banerjee, Olivo Barbieri, Edward Burtynsky, Mitch Epstein, Lee Friedlander, Karin Apollonia Muller, Otobong Nkanga, Catherine Opie, Victoria Sambunaris, Kim Stringfellow, Michael Wolf, Yang Yongliang, and numerous others listed in the index of this book.

Bryan Christiansen discusses
Trophy Hunter during an Art Bite.

Two major acquisitions in 2010 involved entire series of artworks by the artists John James Audubon and Joan Myers. The Audubon acquisition included fifty of Audubon's most dramatic and life-sized

watercolor depictions from the first-edition printing of The New York Historical Society Edition's Birds of America series. The works in this exhibition were purchased by family and friends in memory of Dana Rose Richardson. The prints will now comprise The Dana Rose Richardson Memorial Collection of Audubon Prints at the Nevada Museum of Art. The prints debuted in a feature exhibition titled **EXPLORER, NATURALIST, ARTIST: JOHN JAMES AUDUBON AND THE BIRDS OF AMERICA**. The Myers acquisition was a generous gift of the artist that included over 50 color and black-and-white digitally printed photographs from the *Wondrous Cold* series juxtaposing large panoramas of Antarctica's beauty and desolation with scenes of wildlife and people on the ice.

Having completed the first round of the deaccessioning process initiated by the collections committee in 2009, curatorial staff took steps to sell deaccessioned artworks through public auction in the San Francisco Bay Area. Funds earned from the sale of these artworks must be reinvested into the permanent collection. Deaccessioning is an ongoing procedure that occurs in all art museums accredited by the American Association of Museums (AAM). The Collections Committee, guided by curatorial staff, undertook this process with an aim to strategically narrow the Collection's focus on the intersections of art and environment. ■

2010 COLLECTION PURCHASES

John James Audubon

Plate #1, Wild Turkey, male
1825/2006
Digital print with archival ink on rag Hahnemuhle paper, edition 44/200
39 ¼ x 26 ¼ inches
Purchased with funds in memory of Dana Rose Richardson

John James Audubon

Plate # 6, Wild Turkey, female
1820/2006
Digital print with archival ink on watercolor paper, edition 44/200
25 ½ x 38 ¾ inches
Purchased with funds in memory of Dana Rose Richardson

John James Audubon

Plate #12, Baltimore Oriole
1825/2006
Digital print with archival ink on watercolor paper, edition 44/200
25 ¾ x 18 5/8 inches
Purchased with funds in memory of Dana Rose Richardson

John James Audubon

Plate #17, Carolina Turtle Dove
circa 1825/2006
Digital print with archival ink on watercolor paper, edition 44/200
26 5/8 x 19 inches
Purchased with funds in memory of Dana Rose Richardson

John James Audubon

Plate # 21, Mocking Bird
circa 1825/2006
Digital print with archival ink on watercolor paper, edition 44/200
29 ¾ x 20 7/8 inches
Purchased with funds in memory of Dana Rose Richardson

John James Audubon

Plate # 26, Carolina Parrot
1825/2006
Digital print with archival ink on watercolor paper, edition 44/200
29 ¾ x 21 ¼ inches
Purchased with funds in memory of Dana Rose Richardson

John James Audubon

Plate #30, Great Egret
1821/2006
Digital print with archival ink on watercolor paper, edition 44/200
37 ½ x 25 ½ inches
Purchased with funds in memory of Dana Rose Richardson

John James Audubon

Plate # 31, White-headed Eagle
1820/2006
Digital print with archival ink on watercolor paper, edition 44/200
25 3/8 x 38 ¼ inches
Purchased with funds in memory of Dana Rose Richardson

John James Audubon

Plate # 32, Black-billed Cuckoo
1822/2006
Digital print with archival ink on watercolor paper, edition 44/200
19 3/8 x 24 1/8 inches
Purchased with funds in memory of Dana Rose Richardson

John James Audubon

Plate #34, Black Bellied Darter or Snake Bird (Anhinga)
1822/2006
Digital print with archival ink on watercolor paper, edition 44/200
28 ½ x 20 ¼ inches
Purchased with funds in memory of Dana Rose Richardson

John James Audubon

Plate # 36, American White Pelican
1831/2006
Digital print with archival ink on watercolor paper, edition 44/200
25 ¾ x 38 ½ inches
Purchased with funds in memory of Dana Rose Richardson

John James Audubon

Plate # 39, Little Blue Heron
2006
Digital print with archival ink on watercolor paper, edition 44/200
18 3/8 x 23 ¼ inches
Purchased with funds in memory of Dana Rose Richardson

John James Audubon

Plate # 41, Ruffed Grouse
1824/2006
Digital print with archival ink on watercolor paper, edition 44/200
25 ¾ x 38 1/8 inches
Purchased with funds in memory of Dana Rose Richardson

John James Audubon

Plate # 56, Red-shouldered Hawk
circa 1826/2006
Digital print with archival ink on watercolor paper, edition 44/200
35 1/8 x 25 1/8 inches
Purchased with funds in memory of Dana Rose Richardson

John James Audubon

Plate #61, Great Horned Owl
1821/2006
Digital print with archival ink on watercolor paper, edition 44/200
35 1/8 x 24 7/8 inches
Purchased with funds in memory of Dana Rose Richardson

John James Audubon

Plate # 62, Passenger Pigeon
1824/2006
Digital print with archival ink on watercolor paper, edition 44/200
26 ¼ x 18 ¼ inches
Purchased with funds in memory of Dana Rose Richardson

2010 COLLECTION PURCHASES

John James Audubon

Plate # 66, Ivory-billed Woodpecker
circa 1826/2006
Digital print with archival ink on watercolor paper, edition 44/200
38 x 25 inches
Purchased with funds in memory of Dana Rose Richardson

John James Audubon

Plate # 76, Virginia Partridge (Bob White Quail)
circa 1825/2006
Digital print with archival ink on watercolor paper, edition 44/200
25 ¾ x 39 ¼ inches
Purchased with funds in memory of Dana Rose Richardson

John James Audubon

Plate # 81, Fish Hawk or Osprey
1829/2006
Digital print with archival ink on watercolor paper, edition 44/200
37 ¾ x 25 1/8 inches
Purchased with funds in memory of Dana Rose Richardson

John James Audubon

Plate # 96, Columbia Jay
1829/2006
Digital print with archival ink on watercolor paper, edition 44/200
36 ¾ x 24 inches
Purchased with funds in memory of Dana Rose Richardson

John James Audubon

Plate # 101, Raven
1829/2006
Digital print with archival ink on watercolor paper, edition 44/200
35 ¾ x 25 3/8 inches
Purchased with funds in memory of Dana Rose Richardson

John James Audubon

Plate #111, Pileated Woodpecker
circa 1829/2006
Digital print with archival ink on watercolor paper, edition 44/200
37 ¾ x 25 ¼ inches
Purchased with funds in memory of Dana Rose Richardson

John James Audubon

Plate #121, Snowy Owl
1829/2006
Digital print with archival ink on watercolor paper, edition 44/200
37 7/8 x 25 5/8 inches
Purchased with funds in memory of Dana Rose Richardson

John James Audubon

Plate # 136, Meadow Lark
1829/2006
Digital print with archival ink on watercolor paper, edition 44/200
36 ½ x 26 inches
Purchased with funds in memory of Dana Rose Richardson

John James Audubon

Plate # 186, Pinnated Grouse
1824/2006
Digital print with archival ink on watercolor paper, edition 44/200
25 x 35 7/8 inches
Purchased with funds in memory of Dana Rose Richardson

John James Audubon

Plate # 201, Canada Goose
1821/2006
Digital print with archival ink on watercolor paper, edition 44/200
38 x 25 7/8 inches
Purchased with funds in memory of Dana Rose Richardson

John James Audubon

Plate # 206, Summer or Wood Duck
1825/2006
Digital print with archival ink on watercolor paper, edition 44/200
38 1/8 x 25 ¾ inches
Purchased with funds in memory of Dana Rose Richardson

John James Audubon

Plate # 211, Great Blue Heron
1821/2006
Digital print with archival ink on watercolor paper, edition 44/200
36 x 25 3/8 inches
Purchased with funds in memory of Dana Rose Richardson

John James Audubon

Plate # 216, Wood Ibis
1821/2006
Digital print with archival ink on watercolor paper, edition 44/200
38 x 25 ¾ inches
Purchased with funds in memory of Dana Rose Richardson

John James Audubon

Plate # 217, Louisiana Heron
1821/2006
Digital print with archival ink on watercolor paper, edition 44/200
21 ½ x 29 ½ inches
Purchased with funds in memory of Dana Rose Richardson

John James Audubon

Plate # 221, Mallard
1825/2006
Digital print with archival ink on watercolor paper, edition 44/200
25 5/8 x 38 ¼ inches
Purchased with funds in memory of Dana Rose Richardson

John James Audubon

Plate # 226, Whooping Crane
1822/2006
Digital print with archival ink on watercolor paper, edition 44/200
37 ¼ x 25 ¾ inches
Purchased with funds in memory of Dana Rose Richardson

2010 COLLECTION PURCHASES

John James Audubon

Plate # 231, Long-billed Curlew
1831/2006
Digital print with archival ink on watercolor paper, edition 44/200
25 x 37 5/8 inches
Purchased with funds in memory of Dana Rose Richardson

John James Audubon

Plate # 242, Snowy Heron or White Egret
1832/2006
Digital print with archival ink on watercolor paper, edition 44/200
29 1/4 x 21 1/4 inches
Purchased with funds in memory of Dana Rose Richardson

John James Audubon

Plate # 246, Eider Duck
1833/2006
Digital print with archival ink on watercolor paper, edition 44/200
25 3/8 x 38 3/8 inches
Purchased with funds in memory of Dana Rose Richardson

John James Audubon

Plate # 251, Brown Pelican, Adult
1832/2006
Digital print with archival ink on watercolor paper, edition 44/200
37 1/2 x 26 1/8 inches
Purchased with funds in memory of Dana Rose Richardson

John James Audubon

Plate # 256, Reddish Egret
1832/2006
Digital print with archival ink on watercolor paper, edition 44/200
25 1/2 x 37 7/8 inches
Purchased with funds in memory of Dana Rose Richardson

John James Audubon

Plate # 261, Hooping Crane
1832/2006
Digital print with archival ink on watercolor paper, edition 44/200
37 7/8 x 25 1/4 inches
Purchased with funds in memory of Dana Rose Richardson

John James Audubon

Plate # 281, Great White Heron
1832/2006
Digital print with archival ink on watercolor paper, edition 44/200
25 3/4 x 38 3/8 inches
Purchased with funds in memory of Dana Rose Richardson

John James Audubon

Plate # 301, Canvas-backed Duck
1834/2006
Digital print with archival ink on watercolor paper, edition 44/200
23 7/8 x 28 inches
Purchased with funds in memory of Dana Rose Richardson

John James Audubon

Plate # 306, Great Northern Diver or Loon
1833/2006
Digital print with archival ink on watercolor paper, edition 44/200
25 3/8 x 37 inches
Purchased with funds in memory of Dana Rose Richardson

John James Audubon

Plate # 307, Blue Crane or Heron
1832/2006
Digital print with archival ink on watercolor paper
20 3/8 x 28 7/8 inches
Purchased with funds in memory of Dana Rose Richardson

John James Audubon

Plate # 311, American White Pelican
1832/2006
Digital print with archival ink on watercolor paper
37 x 25 inches
Purchased with funds in memory of Dana Rose Richardson

John James Audubon

Plate # 321, Roseate Spoonbill
1832/2006
Digital print with archival ink on watercolor paper, edition 44/200
23 1/8 x 35 3/4 inches
Purchased with funds in memory of Dana Rose Richardson

John James Audubon

Plate # 336, Yellow-crowned Heron
1831/2006
Digital print with archival ink on watercolor paper, edition 44/200
35 7/8 x 25 3/8 inches
Purchased with funds in memory of Dana Rose Richardson

John James Audubon

Plate # 366, Iceland or Jer Falcon
1836/2006
Digital print with archival ink on watercolor paper, edition 44/200
38 1/2 x 25 5/8 inches
Purchased with funds in memory of Dana Rose Richardson

John James Audubon

Plate # 386, White Heron
1832/2006
Digital print with archival ink on watercolor paper, edition 44/200
24 1/4 x 35 1/2 inches
Purchased with funds in memory of Dana Rose Richardson

John James Audubon

Plate # 411, Common American Swan
1838/2006
Digital print with archival ink on watercolor paper, edition 44/200
24 1/4 x 37 3/4 inches
Purchased with funds in memory of Dana Rose Richardson

2010 COLLECTION PURCHASES

John James Audubon

Plate # 421, Brown Pelican, young
1821/2006
Digital print with archival ink on
watercolor paper, edition 44/200
23 ½ x 37 inches
Purchased with funds in memory
of Dana Rose Richardson

John James Audubon

Plate #431, American Flamingo
1838/2006
Digital print with archival ink on
watercolor paper, edition 44/200
33 ¼ x 24 1/8 inches
Purchased with funds in memory
of Dana Rose Richardson

Subhankar Banerjee

Known and Unknown Tracks
(Teshekpuk Lake Wetland,
Alaska) from the series Oil and
the Geese
2006/2010
Digital chromogenic print,
edition 4/5
68 x 86 inches
The Altered Landscape,
Carol Franc Buck Collection

Olivio Barbieri

site specific_NY 07 (1)
2007
Inkjet print
48 x 60 inches
The Altered Landscape,
Carol Franc Buck Collection

Olaf Otto Becker

Point 660
2008
Archival pigment print
46 x 54 inches
The Altered Landscape,
Carol Franc Buck Collection

Peter Bialobrzeski

Transition #20, from the series
Lost in Transition
2006
C-print
38 ½ x 49 ¼ inches
The Altered Landscape,
Carol Franc Buck Collection

Edward Burtynsky

Oxford Tire Pile #9a, Westley,
California, USA
1999
Chromogenic print, edition 2/9
39 x 49 inches
The Altered Landscape,
Carol Franc Buck Collection

Edward Burtynsky

Oxford Tire Pile #9b, Westley,
California, USA
1999
Chromogenic print, edition 2/9
39 x 49 inches
The Altered Landscape,
Carol Franc Buck Collection

Stéphane Couturier

Tijuana, Playas, Triptych no. 1
2002
Fujiflex print
27 ½ x 16 7/8 inches (each panel)
The Altered Landscape,
Carol Franc Buck Collection

John Divola

Isolated House
N34°11.115'W116°08.399'
1995-1998
Ultrachrome pigmented ink on
Museo Silver Rag
30 x 30 inches
The Altered Landscape, Gift of
Volunteers in Art (VIA)

Mitch Epstein

BP Carson Refinery, California,
from the series American Power
2007
C-print, edition 1/6
45 x 58 inches
The Altered Landscape,
Carol Franc Buck Collection

Lee Friedlander

Las Vegas, Nevada
2002/printed 2006
Gelatin silver print
14 ¾ x 14 7/8 inches
The Altered Landscape,
Carol Franc Buck Collection

Todd Hido

Untitled #2479-A
1999
Chromogenic print, edition 1/5
38 x 30 inches
The Altered Landscape,
Carol Franc Buck Collection

Eirik Johnson

Freshly Felled trees, Nemah,
Washington from the series
Sawdust Mountain
2007
Archival pigment print, edition
2/5
40 x 50 inches
The Altered Landscape,
Carol Franc Buck Collection

Shai Kremer

Skyhawk, Air Force Training
Target, Big Rivers Nature
Reserve, Israel
2007/2009
Chromogenic print
31 ½ x 42 ½ inches
The Altered Landscape,
Carol Franc Buck Collection

Karin Apollonia Muller

Border, San Diego, from the
series Angels in the Fall
1998
C-print
30 x 40 inches
The Altered Landscape,
Carol Franc Buck Collection

2010 COLLECTION PURCHASES

Dale Nichols

Trail Drive
1950
Oil on board
24 x 30 inches
Purchased with funds from the
E.L. Wiegand Foundation

Otobong Nkanga

*Alterscape Stories: Uprooting
the Past*
2006
C-print, triptych
40 x 240 inches
Altered Landscape Collection,
Gift of the Wilhelm Hoppe
Family Trust

Ann Noble

Piss Poles, Antarctica, Aurina #1,
from *Piss Poles, Antarctica*
2009
Digital photograph and pigment
on archival paper
31 ¼ x 39 ¾ inches
The Altered Landscape,
Carol Franc Buck Collection

Catherine Opie

*Untitled #16, from the Freeway
series*
1994
Platinum print, edition 5/5
2 ¼ x 6 ¾ inches
The Altered Landscape,
Carol Franc Buck Collection

Trevor Paglen

*Chemical and Biological
Weapons Proving Ground/
Dugaway UT / Distance approx.
42 miles / 11:17 am*
2006
C-print, edition 4/5
40 x 40 inches
The Altered Landscape,
Carol Franc Buck Collection

Lisa M. Robinson

Running Fence
2003/2010
Digital C-print, edition 7/15
28 x 36 inches
The Altered Landscape,
Carol Franc Buck Collection

Victoria Sambunaris

*Untitled (Alaskan Pipeline,
Atigun Pass, Brooks Range,
Alaska)*
2003
Chromogenic print
39 x 55 inches
The Altered Landscape,
Carol Franc Buck Collection

Kim Stringfellow

*Abandoned Trailer, Bombay
Beach, CA*
2000/printed 2009
Archival lightjet type-C print
30 ½ x 38 inches
The Altered Landscape,
Carol Franc Buck Collection

Michael Wolf

Architecture of Density #44
2005/2010
C-print, edition 2/9
40 x 50 inches
The Altered Landscape,
Carol Franc Buck Collection

Yongliang Yang

*Untitled #5, from the series
Heavenly City*
2008
Inkjet print
50 x 30 inches
*The Altered Landscape
Collection, Gift of the Elke
Hoppe Youth Advancement
Trust*

Amir Zaki

Untitled (OH-35-4)
2004
Epson archival pigment print
57 ¼ x 45 inches
The Altered Landscape,
Carol Franc Buck Collection

R.M. Zomorrodinia

*Frames (Talab Gavkhoni,
Isfahan, Iran)*
2008
Archival pigment print
20 x 30 inches
The Altered Landscape,
Carol Franc Buck Collection

2010 COLLECTION GIFTS

Kim Abeles

Enchanted Forest-Dodger Stadium
2010
Archival ultrachrome print, model trees, and wire
48 x 12 x 12 inches
Purchased by Paul and James Dugan in memory of Susan Dugan, WCSSD Educator

Lita Albuquerque

Ultramarine Sphere, from the Stellar Axis series
2006
Powder coated fiberglass
30 inches diameter
The Altered Landscape, Gift of Lita Albuquerque

Lita Albuquerque

Ultramarine Sphere, from the Stellar Axis series
2006
Powder coated fiberglass
24 inches diameter
The Altered Landscape, Gift of Lita Albuquerque

Lita Albuquerque

Ultramarine Sphere, from the Stellar Axis series
2006
Powder coated fiberglass
15 inches diameter
The Altered Landscape, Gift of Lita Albuquerque

Lita Albuquerque

Ultramarine Sphere, from the Stellar Axis series
2006
Powder coated fiberglass
10 inches diameter
The Altered Landscape, Gift of Lita Albuquerque

Bryan Christiansen

Stag (imitation antique sofa)
2010
Discarded sofa and cabinet
63 x 20 x 109 inches
Gift of the artist

Bryan Christiansen

Pelt (La-Z-Boy recliner)
2009
Discarded leather recliner
127 x 113 inches
Gift of the artist

Penelope Gottlieb

Better Than New!
2006
Pencil on paper
12 ¾ x 15 ¾ inches
Gift of the artist

Penelope Gottlieb

A Home to Hang Your Heart On
2008
Pencil on paper
10 ½ x 13 ½ inches
Gift of the artist

Penelope Gottlieb

One of a Kind
2009
Pencil on paper
18 ½ x 21 ½ inches
Gift of the artist

Penelope Gottlieb

Clean as a Whistle
2009
Pencil on paper
23 ½ x 35 ½ inches
Gift of the artist

Penelope Gottlieb

Darling Starter
2009
Pencil on paper
18 x 18 inches
Gift of the artist

Gottfried Helnwein

The Murmur of the Innocents 2
2009
Oil and acrylic on canvas
77 ½ x 116 ¾ inches
Gift of The Wilhelm Hoppe Family Trust

Hildegard S. Herz

Untitled
Not dated
Watercolor on paper
10 ½ x 14 ¾ inches
Gift of Penny Harriman

Todd Hido

Untitled #2611-A
2000
Chromogenic print
38 x 30 inches
Gift of Todd Hido in memory of Larry Sultan

Theodore Kytka

Untitled (Yosemite)
Not dated
Black and white photograph
16 ½ x 19 ½ inches
Gift of Loretta Terlizzi

Maslen & Mehra

American Buffalo - Roosevelt Island - New York
2007
Durst Lambda print
62 5/8 x 47 inches
The Altered Landscape, Gift of the artists

Richard Misrach

Swamp and Pipeline, Geismar, Louisiana
1988
Chromogenic print
18 ¼ x 23 inches
The Altered Landscape, Gift of Daniel Greenberg and Susan Steinhauer

Joan Myers

Gold Harbor, South Georgia
2001
Digital print with archival ink on rag Hahnemuhle paper
18 x 49 7/8 inches
Gift of the artist

2010 COLLECTION GIFTS

Joan Myers

Waste Barn, McMurdo Station
2002
Digital print with archival ink on
rag Hahnemuhle paper
14 5/8 x 22 inches
Gift of the artist

Joan Myers

Ice-core Sample of Million-year-old Ice, Beacon Valley
2003
Digital print with archival ink on
rag Hahnemuhle paper
14 5/8 x 22 inches
Gift of the artist

Joan Myers

Shackleton's Hut, Cape Royds
2002
Digital print with archival ink on
rag Hahnemuhle paper
14 1/2 x 22 inches
Gift of the artist

Joan Myers

Asgard Range from Mount Newell, Dry Valleys
2002
Digital print with archival ink on
rag Hahnemuhle paper
14 5/8 x 22 inches
Gift of the artist

Joan Myers

B15-A Iceberg from Cape Crozier
2003
Digital print with archival ink on
rag Hahnemuhle paper
14 5/8 x 22 inches
Gift of the artist

Joan Myers

Canada Glacier, Dry Valleys
2002
Digital print with archival ink on
rag Hahnemuhle paper
14 5/8 x 22 inches
Gift of the artist

Joan Myers

Crevasse, Ross Island
2003
Digital print with archival ink on
rag Hahnemuhle paper
20 x 30 inches
Gift of the artist

Joan Myers

Beacon Valley
2002
Digital print with archival ink on
rag Hahnemuhle paper
22 x 14 5/8 inches
Gift of the artist

Joan Myers

Fossils, Snow Hill Island
2004
Digital print with archival ink on
rag Hahnemuhle paper
9 5/8 x 14 1/2 inches
Gift of the artist

Joan Myers

Petrified Wood, Allan Hills
2002
Digital print with archival ink on
rag Hahnemuhle paper
9 5/8 x 14 1/2 inches
Gift of the artist

Joan Myers

Penguins: Adélie penguin with Research Antenna
2003
Digital print with archival ink on
rag Hahnemuhle paper
4 5/8 x 7 inches
Gift of the artist

Joan Myers

Penguins: Adélie Penguin Eating Fish
2003
Digital print with archival ink on
rag Hahnemuhle paper
4 5/8 x 7 inches
Gift of the artist

Joan Myers

Penguins: Emperor Penguin Chicks at Atka Bay
2004
Digital print with archival ink on
rag Hahnemuhle paper
4 5/8 x 7 inches
Gift of the artist

Joan Myers

Penguins: Emperor Penguin Feet
2004
Digital print with archival ink on
rag Hahnemuhle paper
4 5/8 x 7 inches
Gift of the artist

Joan Myers

Geographic South Pole
2002
Digital print with archival ink on
rag Hahnemuhle paper
22 x 15 inches
Gift of the artist

Joan Myers

Amundsen-Scott South Pole Station
2002
Digital print with archival ink on
rag Hahnemuhle paper
12 1/4 x 34 inches
Gift of the artist

Joan Myers

Neumayer Station
2004
Digital print with archival ink on
rag Hahnemuhle paper
12 x 34 inches
Gift of the artist

Joan Myers

Halley Station
2004
Digital print with archival ink on
rag Hahnemuhle paper
12 1/4 x 34 inches
Gift of the artist

2010 COLLECTION GIFTS

Joan Myers

Signpost, Neumayer Station
2004
Digital print with archival ink on
rag Hahnemuhle paper
22 x 15 inches
Gift of the artist

Joan Myers

*Destroyed Argentine base on
South Thule, South Sandwich
Islands*
2004
Digital print with archival ink on
rag Hahnemuhle paper
14 ½ x 22 inches
Gift of the artist

Joan Myers

Whale bones
2001
Digital print with archival ink on
rag Hahnemuhle paper
14 ½ x 22 inches
Gift of the artist

Joan Myers

Borchgrevink's hut, Cape Adare
2003
Digital print with archival ink on
rag Hahnemuhle paper
14 ¾ x 22 inches
Gift of the artist

Joan Myers

Whale Boat, Trinity Island
2001
Digital print with archival ink on
rag Hahnemuhle paper
12 ¾ x 34 inches
Gift of the artist

Joan Myers

Nordenskjöld Hut, Paulet Island
2001
Digital print with archival ink on
rag Hahnemuhle paper
12 x 34 inches
Gift of the artist

Joan Myers

Shackleton's Gravestone
2001
Digital print with archival ink on
rag Hahnemuhle paper
11 ½ x 7 ½ inches
Gift of the artist

Joan Myers

*Inside Shackleton's Hut, Cape
Royds*
2002
Digital print with archival ink on
rag Hahnemuhle paper
11 ½ x 7 ½ inches
Gift of the artist

Joan Myers

*Elephant Island, South Shetland
Islands*
2001
Digital print with archival ink on
rag Hahnemuhle paper
12 x 34 inches
Gift of the artist

Joan Myers

*Stromness Whaling Station,
South Georgia*
2001
Digital print with archival ink on
rag Hahnemuhle paper
12 ½ x 34 inches
Gift of the artist

Joan Myers

Discovery Hut interior
2003
Digital print with archival ink on
rag Hahnemuhle paper
22 x 14 5/8 inches
Gift of the artist

Joan Myers

*Dog Remains from Shackleton's
Ross Sea Party, Cape Evans*
2002
Digital print with archival ink on
rag Hahnemuhle paper
14 5/8 x 22 inches
Gift of the artist

Joan Myers

Pony Troughs, Cape Evans
2002
Digital print with archival ink on
rag Hahnemuhle paper
9 ½ x 14 ½ inches
Gift of the artist

Joan Myers

*Herbert Ponting's Darkroom,
Cape Evans*
2002
Digital print with archival ink on
rag Hahnemuhle paper
11 5/8 x 7 ¾ inches
Gift of the artist

Joan Myers

*Scott's Hut and Mt. Erebus, Cape
Evans*
2002
Digital print with archival ink on
rag Hahnemuhle paper
12 ¼ x 34 inches
Gift of the artist

Joan Myers

Chemistry Bench, Cape Evans
2002
Digital print with archival ink on
rag Hahnemuhle paper
12 ¾ x 34 inches
Gift of the artist

Joan Myers

McMurdo Station
2002
Digital print with archival ink on
rag Hahnemuhle paper
14 5/8 x 22 inches
Gift of the artist

Joan Myers

Black Island
2002
Digital print with archival ink on
rag Hahnemuhle paper
14 5/8 x 22 inches
Gift of the artist

2010 COLLECTION GIFTS

Joan Myers

McMurdo Helicopter

2003

Digital print with archival ink on rag Hahnemuhle paper
12 ¾ x 34 inches
Gift of the artist

Joan Myers

McMurdo Carpenter's Shop

2003

Digital print with archival ink on rag Hahnemuhle paper
9 ½ x 14 ½ inches
Gift of the artist

Joan Myers

McMurdo Kitchen Staff

2003

Digital print with archival ink on rag Hahnemuhle paper
9 ½ x 14 1/2 inches
Gift of the artist

Joan Myers

Working on the Ice: Painter (McMurdo)

2003

Digital print with archival ink on rag Hahnemuhle paper
4 5/8 x 7 inches
Gift of the artist

Joan Myers

Working on the Ice: Baker (McMurdo)

2003

Digital print with archival ink on rag Hahnemuhle paper
4 5/8 x 7 inches
Gift of the artist

Joan Myers

Working on the Ice: Storing "freshies" (South Pole)

2002

Digital print with archival ink on rag Hahnemuhle paper
4 5/8 x 7 inches
Gift of the artist

Joan Myers

Working on the Ice: Cutting pansies from greenhouse (South Pole)

2002

Digital print with archival ink on rag Hahnemuhle paper
4 5/8 x 7 inches
Gift of the artist

Joan Myers

Skiing on the Sea Ice, McMurdo Sound

2002

Digital print with archival ink on rag Hahnemuhle paper
14 5/8 x 22 inches
Gift of the artist

Joan Myers

Moltke Harbor, South Georgia

2001

Digital print with archival ink on rag Hahnemuhle paper
14 ¼ x 22 inches
Gift of the artist

Joan Myers

South Pole Station (Dome and New Station)

2002

Digital print with archival ink on rag Hahnemuhle paper
inches
Gift of the artist

Joan Myers

Exit, inside South Pole dome

2002

Digital print with archival ink on rag Hahnemuhle paper
14 5/8 x 22 inches
Gift of the artist

Joan Myers

Plumber, South Pole Station

2002

Digital print with archival ink on rag Hahnemuhle paper
14 ¾ x 22 inches
Gift of the artist

Joan Myers

Onset D

2003

Digital print with archival ink on rag Hahnemuhle paper
14 5/8 x 22 inches
Gift of the artist

Joan Myers

Creatures from McMurdo Sound: Brittle Star

2002

Digital print with archival ink on rag Hahnemuhle paper
4 5/8 x 7 inches
Gift of the artist

Joan Myers

Creatures from McMurdo Sound: Snailfish

2002

Digital print with archival ink on rag Hahnemuhle paper
4 5/8 x 7 inches
Gift of the artist

Joan Myers

Creatures from McMurdo Sound: Octopus

2002

Digital print with archival ink on rag Hahnemuhle paper
4 5/8 x 7 inches
Gift of the artist

Joan Myers

Creatures from McMurdo Sound: Sea Spider

2002

Digital print with archival ink on rag Hahnemuhle paper
4 5/8 x 7 inches
Gift of the artist

Joan Myers

Long-duration Balloon Launch

2003

Digital print with archival ink on rag Hahnemuhle paper
14 5/8 x 22 inches
Gift of the artist

2010 COLLECTION GIFTS

Joan Myers

Scientists at work: Examining a Neutrino Detector, South Pole
2002
Digital print with archival ink on rag Hahnemuhle paper
7 x 4 5/8 inches
Gift of the artist

Joan Myers

Scientists at Work: Studying Antarctic Cod (Dissostichus mossini)
2002
Digital print with archival ink on rag Hahnemuhle paper
7 x 4 5/8 inches
Gift of the artist

Joan Myers

Scientists at Work: Preparing to Study Sea Urchins
2002
Digital print with archival ink on rag Hahnemuhle paper
7 x 4 5/8 inches
Gift of the artist

Joan Myers

Scientists at Work: Researching Diatoms, Polar Sea
2003
Digital print with archival ink on rag Hahnemuhle paper
7 x 4 5/8 inches
Gift of the artist

Joan Myers

Emperor Penguins, Weddell Sea
2004
Digital print with archival ink on rag Hahnemuhle paper
14 1/8 x 21 inches
Gift of the artist

Joan Myers

Razorback Island Seal Camp
2002
Digital print with archival ink on rag Hahnemuhle paper
14 5/8 x 21 inches
Gift of the artist

Joan Myers

Mount Erebus
2002
Digital print with archival ink on rag Hahnemuhle paper
20 x 30 inches
Gift of the artist

Joan Myers

Yacht, Antarctic Peninsula
2001
Digital print with archival ink on rag Hahnemuhle paper
12 x 34 inches
Gift of the artist

Joan Myers

Weddell Seal and Pup
2002
Digital print with archival ink on rag Hahnemuhle paper
14 3/8 x 22 inches
Gift of the artist

Joan Myers

King Penguins, Gold Harbor, South Georgia
2001
Digital print with archival ink on rag Hahnemuhle paper
19 1/4 x 30 inches
Gift of the artist

Joan Myers

Iceberg, Crystal Sound
2001
Digital print with archival ink on rag Hahnemuhle paper
30 x 19 3/4 inches
Gift of the artist

Roland Peterson

Carnation Picnic
Oil on canvas
1980
54 x 90 inches
Gift of Benjamin Kaufman, M.D. and Veronica R. Kaufman

Tuan Phan

Route VII
2008
Ceramic and mixed media sculpture
21 x 16 x 12 inches
Gift of the artist and Koplin Del Rio Gallery

Minerva Lockwood Pierce

Untitled (Washoe Valley)
Not dated
Watercolor on paper
7 1/2 x 11 3/4 inches
Gift of Penny Harriman

Jean de Pomereu

Stellar Axis, Antarctica by Lita Albuquerque
2006
Pigment print
50 x 60 inches
The Altered Landscape, Gift of Lita Albuquerque

Lisa M. Robinson

Infinity
2005/2010
Digital C-print, edition 8/15
28 x 36 inches
Gift of the artist

J. Craig Sheppard

The Year of the Horse
2003
Portfolio of 8 lithographs on paper
11 1/4 x 15 1/4 inches
Gift of Sophie Shephard in memory of Dana Rose Richardson

Ev Thomas

I am the boat, the bait, and the water
Not dated
Oil on canvas
87 x 118 inches
Gift of Thomas and Jane Singer

CENTER FOR ART + ENVIRONMENT ARCHIVES

Lucy Raven: China Town

*Experimental film on copper
mining/industry in NV and
China*

2005-2009

Collection of Nevada Museum of
Art, Center for Art + Environment
Archives, Gift of the artist

Land Art/New Mexico

*Documentation of European,
Asian and American artists in
2009 Land Arts Festival*

Collection of Nevada Museum of
Art, Center for Art + Environment
Archives, Gift of the curator

Center for Land Use Interpretation: Wendover Residencies

*Archives of American and
European artists' residencies in
Wendover (NV/Utah)*

1997-2005

Collection of Nevada Museum of
Art, Center for Art + Environment
Archives,
Purchased with funds from
the John Ben Snow Memorial
Foundation

Lita Albuquerque: Stellar Axis, Antarctica

*Installation art, McMurdo
Station*

2006

Collection of Nevada Museum of
Art, Center for Art + Environment
Archives, Gift of the artist

Sand Helsel: X_Field

*Expanded architectural practice,
including ephemeral urban
architecture, Taipei, 1999-2001*

Collection of Nevada Museum of
Art, Center for Art + Environment
Archives, Gift of the architect

*John Reid: The Fishman Project
Australian performance
documentation, photographs,
1988-2003*

Collection of Nevada Museum of
Art, Center for Art + Environment
Archives, Gift of the artist



2010 ACQUISITIONS

Yongliang Yang, *Untitled #5*, from the series "Heavenly City," 2008. Epson archival pigment print, 57 ¼ x 45 inches. The Altered Landscape Collection, Gift of the Elke Hoppe Youth Advancement Trust.

Dale Nichols, *Trail Drive*, 1950. Oil on board. Collection of Nevada Museum of Art, Purchased with funds from the E. L. Wiegand Foundation.





2010 ACQUISITIONS

Edward Burtynsky, *Oxford Tire Pile*
#9a, Westley, California, USA, 1999
Chromogenic print, edition 2/9
39 x 49 inches
The Altered Landscape, Carol
Franc Buck Collection

2010 ACQUISITIONS

Olivo Barbieri, *site specific_NY 07 (1)*, 2007. Inkjet print, 48 x 60 inches. The Altered Landscape, Carol Franc Buck Collection.

John James Audubon, *Plate #431, American Flamingo*, 1838/2006. Digital print with archival ink on watercolor paper, edition 44/200, 33 1/4 x 24 1/8 inches. Purchased with funds in memory of Dana Rose Richardson





CENTER FOR ART + ENVIRONMENT

The mission of the Center for Art + Environment (CA+E) is “To be a global leader in supporting the practice, study, and awareness of creative interactions between people and their environments.” During its initial year of operation, 2009, three major program areas were established: the CA+E Archives, the CA+E Gallery, and the CA+E Research Library. In its first year, the Archive acquired five archives from two continents representing the works of more than 100 artists, architects, and arts writers. The Gallery hosted three exhibitions with related public programs, while the Library was reshaped from a small general art reference library to one focused on the international field of Art + Environment.

During 2010, the most significant factor allowing the CA+E to move forward in each of these three program areas was the hiring of an Archivist/Librarian. The most important archive acquisition was material from *Stellar Axis*, the first large-scale art installation work in the Antarctic created by contemporary artist Lita Albuquerque. The Museum plans to mount a large exhibition and publish a book in 2014 about this artist and her

Lita Albuquerque, *Preliminary Sketch*(detail), 2004, giclée print, edition of three. Collection of the artist.

work. Other significant archive acquisitions included the Wendover residency program of the Center for Land Use Interpretation and the Fishman project by Australian artist John Reid.

The CA+E Gallery features work from or related to the archives. **LUCY RAVEN: CHINA TOWN** presented materials from New York artist Lucy Raven's project tracing copper from a mine in eastern Nevada to smelters in China where the ore was converted into wire transmitting power from the Three Gorges Dam to Beijing. Bill Gilbert, one of the founders of the Land Arts of the American West program at the University of New Mexico, exhibited **PHYSIOCARTOGRAPHIES**, which included large maps based on walking performances through the American West. The final exhibition of 2010 presented the Fishman project archive by John Reid, a multi-year performance and media work created to assist conservation of ancient forests in Australia.

In 2010, the CA+E also undertook its first major commissioned project, **SIERRA NEVADA: AN ADAPTATION** by Helen and Newton Harrison,

artists credited as pioneers in the field of "eco-art." Working in partnership with the Desert Research Institute, the University of Nevada, the University of California, Santa Cruz, and the Ronald Feldman Gallery in New York City, the Harrisons began research for a series of large works and exhibitions to be held in New York City and Reno in 2011.

The Research Library has continued to refine its collections, while the existing Special Collections — previously devoted to titles acquired by Museum co-founder Charles Cutts — was expanded to include rare contemporary Art + Environment items, such as limited edition titles and printed ephemera by artists James Turrell, Christo and Jean Claude, Fritz Haeg, Ai Weiwei, Mark Klett, and the Harrisons. ■



EDUCATION PROGRAMS

Through a wide variety of programming, the Education Department creates opportunities and experiences that extend, deepen, and enhance the understanding and appreciation of the art and artists presented in the Museum's galleries.

To premiere the exhibition of Raphael's *The Woman with the Veil*, the Museum welcomed the renowned Italian Renaissance scholar David Alan Brown who addressed the significance of the painting in Raphael's oeuvre. Popular public programs interpreting the painting and its Renaissance context included a musical performance by REM: Reno Early Music, and Art Bite presentations by Jan Loverin, Keving Stevens, and Greg Drinkwine. Following on these successes, public educational programs surrounding **A SURVEY OF GEE'S BEND QUILTS** were sold out. The opening weekend programs were highlighted by the powerful presence of Gee's Bend quilters China Pettway and Louisiana Bendolph, and their even more powerful singing voices. Programming pertaining to **BRYAN CHRISTIANSEN: TROPHY HUNTER** provided key professional development experiences to support this emerging young artist. The public was offered an array of quality programs interpreting **THE BAROQUE WORLD OF FERNANDO BOTERO**, with the premiere lecture given by expert Dr. Edward

Gee's Bend quilters China Pettway and Louisiana Bendolph.

J. Sullivan. Presentation of **CHESTER ARNOLD: ON EARTH AS IT IS IN HEAVEN** was highlighted with a dialogue between the artist and the San Francisco Chronicle art critic Kenneth Baker.

Lasting partnerships were forged with community organizations such as The Nature Conservancy and The Audubon Society through educational programs in support of the presentation of **EXPLORER, NATURALIST, ARTIST: JOHN JAMES AUDUBON AND THE BIRDS OF AMERICA**. Key programs included the premiere talk given by Joel Oppenheimer; Art Bites by Michael P. Branch and Larry Neel; and numerous Lahontan Audubon Society-guided bird walks in and around Reno.

The E. L. Cord Museum School continued to offer diverse and wide-ranging art courses to the community. Very popular among the many offerings were such classes as Baby Painting, The Art of Meditation, and Life Drawing: Open Studio. Additional highlights of the Museum School's diverse offerings included the workshop Piecing with Gee's Bend Quilters led by Gee's Bend quilters China Pettway and Louisiana Bendolph; the Entertainment Design course; and Beginning Tempered Glass Mosaics. In 2010, the E. L. Cord Museum School served 895 students in 86 different courses.

Under the careful guidance of the Museum's Nell J. Redfield School Services and Outreach Manager, the Museum provided stimulating and engaging gallery-based educational experiences for more than 6,900 students in the School Tours Program. Important growth occurred this year in the number of students reached in the Douglas County School District due

to the generous support of the Fairweather and Monroe/Schuler Foundations. In-school educational sessions on a variety of art education-related subjects were offered in seven Washoe County Schools while a special Art Week, Career Fair, and Portfolio Review sessions were offered in Florence Drake and Alice Maxwell Elementary Schools and Truckee Meadows Community College High School, respectively.

With the support of the William G. McGowan Charitable Trust, the Education Department also offered numerous professional development opportunities for area teachers, including specific trainings for Jessie Beck and Bailey Charter Elementary Schools, and for chairpersons of Washoe County High School Art Departments. For the first time, the Museum offered exhibition premieres specifically for area teachers. Called Educator Evenings, these special educational programs for educators were also generously sponsored by the William G. McGowan Foundation.

For the eleventh consecutive year, US Bank again sponsored *The Scholastic Art Awards* at the Museum. From among the 1,100 submissions, and the month-long exhibition of regionally outstanding artwork, two students were selected for solo exhibitions in the Washoe County Library galleries programmed by the Sierra Arts Foundation. Highlighting the Scholastic exhibition season was the second annual Teen Art Night, attended by more than 200 area teens, and the second annual 3-Minute Film Competition co-hosted by The Holland Project.

The Nell J. Redfield Foundation enabled the Museum to introduce exhibition-specific family guides in 2010, beginning with an activity passport for **THE BAROQUE WORLD OF FERNANDO BOTERO**, and an interpretive family field guide for **EXPLORER, NATURALIST, ARTIST: JOHN JAMES AUDUBON AND THE BIRDS OF AMERICA**. These attractively designed interpretive pieces were so popular a second printing of the Audubon field guide was necessary. ■

Family and friends gather for the awards ceremony for *The Scholastic Art Awards*. Numerous middle and high school students were honored during the presentation.





Lewis Baltz microsite.

MARKETING AND PROMOTION

In 2010, the Museum continued to develop its online content, including social networking on Facebook and Twitter, targeted e-blast campaigns and online media pitching. Online interaction for the Museum grew steadily, resulting in more than 4,400 fans on Facebook, 650 followers on Twitter, numerous mentions on personal blogs and regular postings on online news sites, such as About.com and ArtSlant.com. The Museum's website also continued to evolve, receiving a Gold ADDY® Award for its design and consumer service. The site now features video postings and slideshows for a majority of exhibitions and the online Museum store.

The Museum expanded its use of multi-media resources to promote its activities. A microsite was developed for the Museum's originated exhibition **LEWIS BALTZ: IN THE DESERT** which featured the photographs in the Museum's collection, information on the artist and an interactive map of image locations. The microsite was designed to accompany the exhibition as it traveled to other museums and institutions across the country.

The year was highlighted by collaborations with various community organizations such as *arte italia* and the Nightingale Family Foundation. The exhibition of Raphael's *The Woman with the Veil* was accompanied by a highly successful advertising campaign, "Reno Gets the Girl," designed by R & R Partners in Reno. *The Woman with the Veil* attracted approximately 27,000 visitors in three months with record-breaking numbers of visitors attending the *arte italia* sponsored free day in February. The new access program, Second Saturdays Are Free Thanks to the Nightingale Family Foundation, was promoted with an award-winning radio campaign.

BRYAN CHRISTIANSEN: TROPHY HUNTER earned exceptional local, regional and national media attention, particularly given Christiansen's status as an emerging artist. Also receiving wide local attention was the "Ladies of the Museum" feature with *Reno Magazine*, a feature dedicated to the hardworking women staff, trustees and volunteers at the Museum. This editorial brought well-deserved attention to these women and highlighted the Museum's annual fundraiser, A Taste for Art.

For the spring feature exhibition, **A SURVEY OF GEE'S BEND QUILTS**, the Museum teamed with local public broadcasting station KNPB with a special broadcast of a documentary on the quilters of Gee's Bend. Exhibition promotion and the visit to the Museum by three of these prominent women quilters resulted in terrific media coverage by KUNR radio, AAA's *VIA magazine*, the *Reno Gazette Journal*, and the *Reno News and Review*.

In the summer, the Museum launched a bilingual marketing plan for **THE BAROQUE WORLD OF**



Advertising campaign, "Reno Gets the Girl," designed by R & R Partners in Reno.

FERNANDO BOTERO with local and regional print and radio advertising in English and Spanish. A concentrated effort at outreach to the Hispanic and Latino communities across the Reno/Sparks/Tahoe region was made on a grassroots level with numerous radio interviews given by Museum representatives. A special issue of the NOTE was produced in Spanish accompanied by various other collateral including a bilingual educational brochure and activity guide.

A number of items designed by the Museum were honored in 2010 at both the local and regional level ADDY® Awards including the Museum's NVISION 2010-2015 Strategic Plan, email marketing for the Museum Store, as well as the Taste for Art ad campaign designed by R & R Partners. ■



SUPPORT

Throughout 2010, the Museum continued a robust economic recovery and made impressive strides in growing and broadening its philanthropic support. The Museum received a total of 77 gifts and multi-year pledges from foundations, corporations and government entities, totaling \$3,899,634, and of these, 21 were from new or lapsed funding sources. Among these were several significant gifts which funded the key priorities identified in NVISION, the Museum's 2010-2015 Strategic Plan. Charles N. Mathewson pledged \$2 million to endow in perpetuity the Curator of Education position. This pledge represents the single largest gift received by the Museum since the 2003 capital campaign and is the Museum's first endowed chair. The Nell J. Redfield Foundation strengthened its commitment to the School Services and Outreach Manager position with a very significant pledge of long-term support.

Museum donors and special guests gather to honor Wayne Prim as an Honorary Life Trustee at a gala dinner celebrating The Baroque World of Fernando Botero.

Carol Franc Buck renewed her commitment to the Altered Landscape Collection with a generous gift of \$200,000 for further acquisitions, and support of the Museum's forthcoming book being published with Skira Rizzoli that documents the collection. Carol's continued devotion to this area is enabling the Museum to distinguish itself with a unique collection that is synergistic with the international program of the Museum's Center for Art + Environment.

The Museum was extremely proud to have attracted more than \$1 million of this funding from new sources outside of Nevada, demonstrating a growing national reputation among funders and peer institutions. The Museum received a very generous grant of \$500,000 from the Louise A. Tarble Foundation, a \$100,000 grant from the Institute of Museum and Library Services, two grants from the National Endowment for the Humanities, and grants from the Andy Warhol Foundation for the Visual Arts, the Robert Mapplethorpe Foundation, the Rappaport Family Foundation, and the Western States Art Foundation. Once again, much of this funding was directed to key priorities, particularly the Center for Art + Environment, as outlined in the NVISION strategic plan.

Exhibitions and educational programming that stimulate an appreciation and understanding of the visual arts is how the Museum works to fulfill its mission as a "Museum of Ideas." With the extraordinary support of the E. L. Wiegand Foundation and the Foundation's *arte italia*, the exhibition showcasing Raphael's masterpiece, *The Woman in the Veil*, was an unprecedented success. Jennifer and Phil Satre initiated funding

of the Nevada Emerging Artist Series with a generous gift to sponsor the inaugural exhibition, **BRYAN CHRISTIANSEN: TROPHY HUNTER.**

The E.L. Cord Foundation continued its generous sponsorship of the E. L. Cord Museum School which provides high-quality art classes to the residents of northern Nevada. The School Tours program and the Free High School Admission program welcomed over 8,000 students from grades 1 to 12. These programs were supported by the Bank of America Foundation, the Fairweather Foundation, the John Shaw Field Foundation, the Thelma B. and Thomas P. Hart Foundation, the Hawkins Foundation, the Elke Hoppe Youth Trust, the Roxie and Azad Joseph Foundation, the Arthur and Mae Orvis Foundation, the Monroe/Schuler Foundation, the Sato Foundation, and the Charles H. Stout Foundation. The Nightingale Family Foundation initiated its generous funding of the Second Saturdays are Free Program which has more than quadrupled attendance on the second Saturday of each month. The Museum's multigenerational art skills program for families, hands/ON!, also received broad funding with grants from the Mathewson CLAT #4, City of Reno, the Terry Lee Wells Foundation, and the DP Foundation.

Longtime Reno residents Edgar F. and Ella C. Kleiner promised their outstanding collection of landscape paintings of the Sierra Nevada and the Great Basin region to the Museum as an 80th anniversary gift. The 2010 exhibition of highlights from this important bequest was extremely well received by Museum membership and visitors.

Membership is another key aspect of the Museum's financial health. With the waning of the economic crisis, membership rebounded from 5,625 households in December 2009 to nearly 6,700 in December 2010, providing just over \$600,000 in revenue. The Museum's active volunteer corps continued to play an essential role in the Museum's day-to-day activities and financial health. In 2010, the Museum benefited from an amazing 10,140 volunteer hours. These services are valued at \$21.36 an hour – or approximately \$217,000. The Museum's 33 docents contributed the largest amount of hours at 22% with the next highest amount, 15%, being those volunteers involved with exhibition installation. Each year, Volunteers in Art (VIA) also produces the Arts and Flowers Luncheon fundraiser for the Museum. The 2010 event was held at the Atlantis Casino Resort Spa and raised over \$26,000.

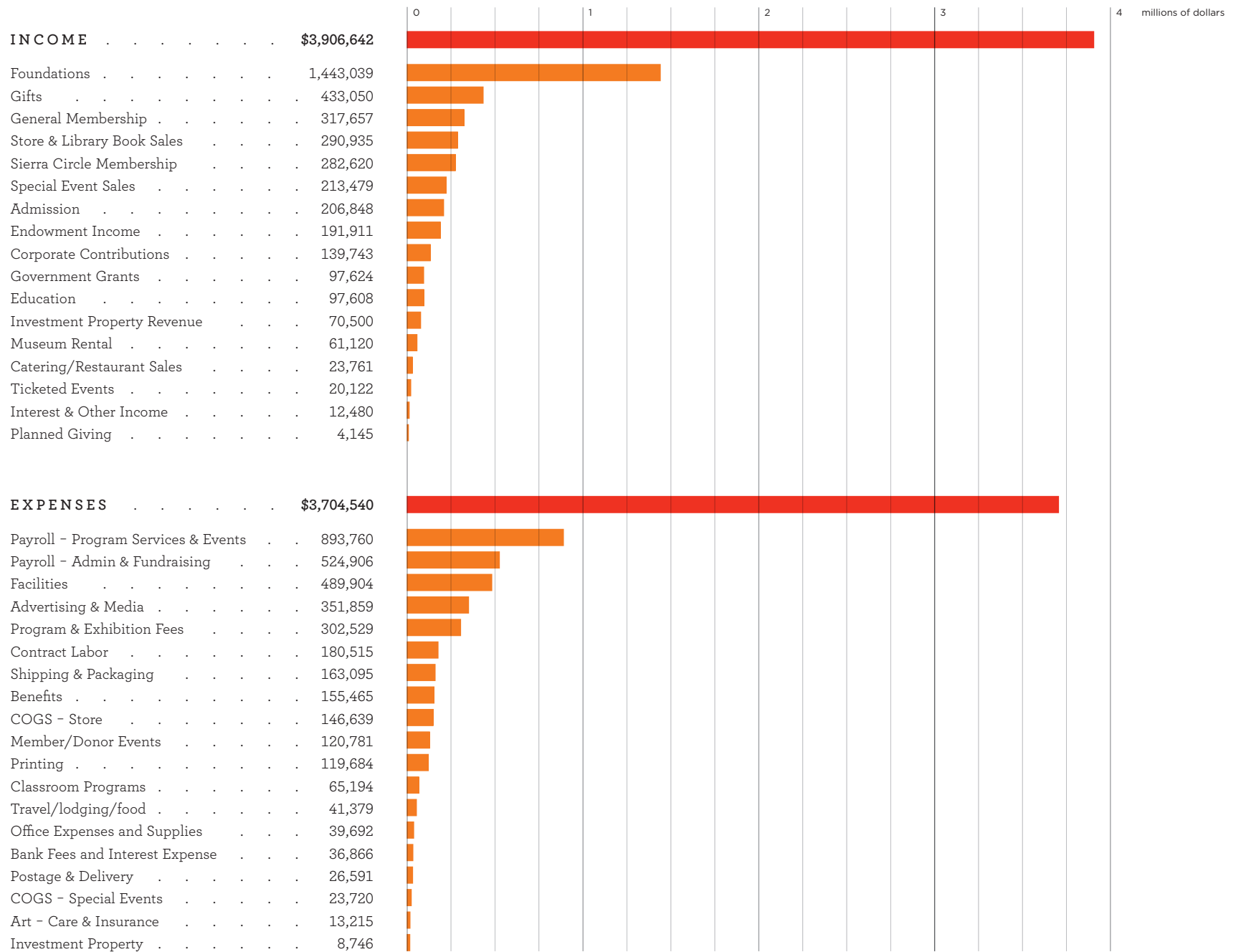
Throughout the year, the Museum presented many special events for its members, friends, trustees and donors. These events are important for friend- and

fund-raising and as key ways for the Museum to reach out to its community. The annual summer celebration, A Taste for Art, attracted over 600 guests with the participation of 22 restaurants and 26 wineries. With the support of the Nevada Mining Association, for every ticket sold, a tree was planted in Haiti to assist in the rebuilding of the country. Trustee Maureen Mullarkey and Steve Miller hosted the annual Winemakers Dinner, which featured special guest chef Charlie Palmer and local food celebrity Jennifer Bushman, and raised over \$35,000. In the fall of 2010, the Museum kicked-off preparations for the 2011 80th anniversary year with a Trustee Reunion. One of the event highlights was the unveiling of the Museum's new donor wall by City of Reno Mayor Robert Cashell. This new donor wall recognizes 180 Museum donors who have given over \$25,000 since 1979. ■

FINANCIALS

The Museum's financial statements are audited annually and Kohn Colodny LLP reported an unqualified opinion on the December 31, 2010 financial statements. Please contact the Advancement Department at 775.329.3333 for complete financial statements or for more detailed information.

See the following page for a summary chart. ■



DONORS

2010 Major Donors (\$1,000+)

Ben and Anita Akert	The Bretzlaff Foundation	John and Andrea Deane	Jack and Bonnie Grellman
Michael and Staci Alonso	Bromwell Charitable Fund	Mark and Maria Denzler	Charles and Marcia Growdon
Fred and Jill Altmann	Steven and Lois Brown	Rebecca Dickson and Nick Keenan	Paul Hackenberry, Jr. and
Ameriprise Financial Services, Inc.	Carol Franc Buck	Beverlee Dorn	Paula Lee Hobson
Enid A. Oliver	Caesars Entertainment	DP Foundation	David and Sherrie Hald
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Anonymous (3)	Bob and Nancy Cashell	Paul and James Dugan	Jan and David Hardie
Art 4 Moore	Thomas Castle and Pamela Howard	Lloyd and Joan Dyer	The Thelma B. and
Atlantis Casino Resort	Catharine Clark Gallery	Stuart and Susan Engs	Thomas P. Hart Foundation
Catherine and John Farahi	Madeleine Chiappero	Fairweather Foundation	Robert Z. Hawkins Foundation
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Brigid Barton and Rob Robinson	Western Nevada	William Fox	Elke Hoppe Youth
Michele Basta and Dan Tone	Confidence Foundation	Lillian and Steve Frank	Advancement Trust
Marybel Batjer	FC Conrath and Brooke Walker	Cultural Services of the French	The Wilhelm Hoppe Family Trust
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David and Margaret J. Brant	T. J. and Debbie Day	Susan Steinhauser	Dorothy J. Keyser Foundation

DONORS

2010 Major Donors (\$1,000+) CONTINUED

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	Deborah and Andy Rappaport		

DONORS

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arte italia	Elke Hoppe Youth
Atlantis Casino Resort Spa	Advancement Trust
Bank of America	The Wilhelm Hoppe Family Trust
Barrick Goldstrike Mines	Charles and Ruth Hopping
The Bretzlaff Foundation	Charitable Foundation
Kathie Bartlett	IGT
Carol Franc Buck	Roxie and Azad Joseph Foundation
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Great Basin Brewery	Nevada Endowment for the Arts
Daniel Greenberg and	Odyssey Foundation
Susan Steinhauser	Arthur and Mae Orvis
Charles and Marcia Growdon	Foundation, Inc.

2010 Major In-Kind Support (\$1,000+)

Wayne L. Prim Foundation	John Bardwell and
RBC Wealth Management	Kathleen Conaboy
Deborah and Andy Rappaport	Bistro 7
James and Marilyn Rappaport	Café Musée
Nell J. Redfield Foundation	Rick and Lesley Chapman
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Temple Sinai, Reno's Reform	John H. O. La Gatta
Jewish Congregation	La Mega 1400 am - ACD
U.S. Bancorp Foundation	Communications LLC
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Wild Women Artists	Tanglewood Productions
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	Vintage Wine Shop & Tasting Bar
	Wirtz Beverage Nevada
	The X, 100.1 FM