2014 ANNUAL REPORT



Donald W. Reynolds Center for the Visual Arts | E. L. Wiegand Gallery

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Cover: Late Harvest

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2014 Annual Report

Director's Message

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Art + Environment

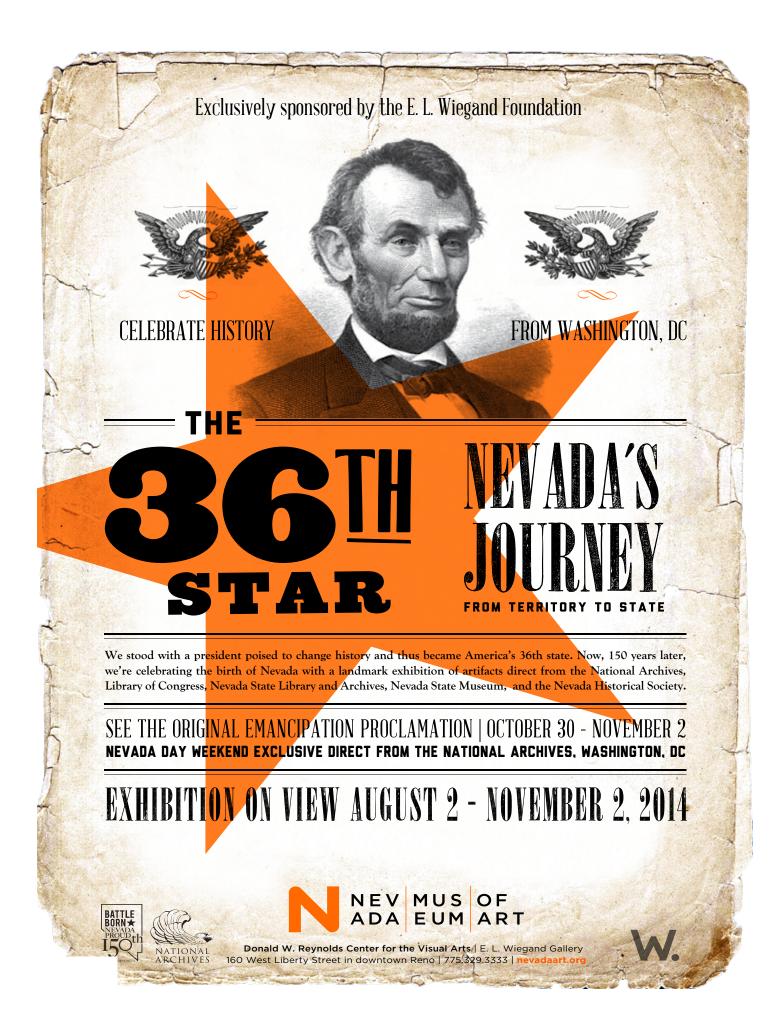
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DIRECTORS MESSAGE | DAVID B. WALKER EXECUTIVE DIRECTOR | CEO

2014 marked our Battle Born State's sesquicentennial celebration. This important milestone was recognized by a significant exhibition organized by the Nevada Museum of Art titled *The* 36th Star: Nevada's Journey from Territory to State. The exhibition and documentary film detailed the story of Nevada's journey to statehood within the context of the United States Civil War.

Senior Curator and Deputy Director, Ann M. Wolfe assembled key documents, historic treasures, and photographs from the National Archives, Library of Congress, Nevada Historical Society, and other regional museums that highlighted the important role Nevada played in helping President Abraham Lincoln secure re-election and achieve support for his human rights/anti-slavery executive order - the Emancipation Proclamation. The original Emancipation Proclamation signed by President Lincoln anchored this popular exhibition. We would like to thank Nevada Governor Brian Sandoval, and leadership at the National Archives and Library of Congress in Washington D.C. for their considerable assistance and enthusiastic support of this unique project. We also offer special thanks to the E. L. Wiegand Foundation for their exclusive sponsorship.

Every three years, the Museum organizes an extraordinary meeting of the minds we call the

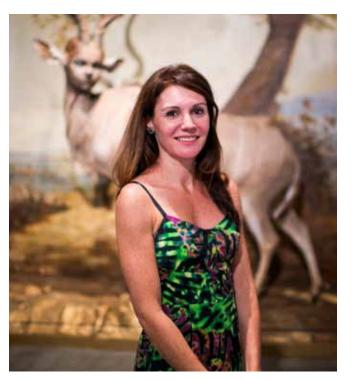


David B. Walker, Ann M. Wolfe, Governor Brian Sandoval. Kristen Aransino and Raymond Avansino Jr., E. L. Wiegand Foundation.





CLOCKWISE Michael Elmgreen, Kate Clark, and Andrew Zuckerman, artisits featured in *Late Harvest* RIGHT Installation image from *Late Harvest*



Art + Environment Conference. The Conference is the flagship program of our Center for Art + Environment, a unique research institute that continues to garner regional, national, and international support. For three days this past October, the Museum hosted nearly 400 artists, designers, scientists, writers, scholars, and educators from around the globe to

"...the Museum hosted nearly 400 artists, designers, scientists, writers, scholars, and educators from around the globe..."

share projects and ideas in connection with the three Conference themes: Posthumanism, Geoaesthetics and Fieldworks. Presenters included Maya Lin, Ugo Rondinone, Elmgreen & Dragset, Bruce Sterling, Helen and Newton Harrison, Lauren Bon, Kenneth Baker,



Petah Coyne, and many others. The Museum's galleries were also populated with exhibitions organized by our curatorial staff that included *Lita Albuquerque: Stellar Axis; Maya Lin: What is Missing?; Bloom* by Ken Goldberg, Sanjay Krishnan, Fernanda Viegas and Martin Wattenberg; Andrea Zittel: Wallsprawl; *The Paruku Project: Art and Science in Aboriginal Australia; Venue* by Geoff Manaugh and Nicola Twilley; *Terry Evans and Elizabeth Farnsworth: Fractured-North Dakota Oil Boom*; and the feature backdrop exhibition for the Conference: Late Harvest curated by JoAnne Northrup, the Museum's Director of Contemporary Art Initiatives. Late Harvest juxtaposed historically significant wildlife paintings with contemporary art that employs taxidermy. This provocative presentation allowed visitors to consider our complex relationships with animals. We are extremely grateful to the National Museum of Wildlife Art in Jackson, Wyoming – specifically, President and CEO James C. McNutt, and Petersen Curator of Art and Research Adam Duncan Harris – for their collaboration. The beautiful exhibition catalogue co-published with Munich, Germany-based Hirmer Verlag is available through our Museum store.

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During the past several years, the E.L. Cord Museum School has experienced considerable growth serving nearly 1,800 students annually. In order to meet increased demand for art and design courses offered through the School, we ran a quiet capital campaign and quickly funded an outstanding remodel and expansion. Designed by the building's original architect, Will Bruder, the five-month construction project was unveiled in December. We are grateful to the following donors who made this inspired project a reality: E.L. Cord Foundation, Nancy and

Martin Cohen, Bank of America, Clarence and Martha Jones Family Foundation, Switch, Wanda and Earl Casazza and Casazza SLV, LLC.

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 people and organizations that worked in partnership with us in 2014 to deliver the highest quality programming to our regional and international audiences.

I look forward to seeing you at the Museum.

David B. Walker Executive Director | CEO

COMPLETE LISTING OF 2014 EXHIBITIONS

Lauren Bon & The Optics: Division Team: Transforming Inert Landscape into Agency November 23, 2013 – June 1, 2014

Realm of the Commonplace: Paintings by Patricia Chidlaw January 18 – June 8, 2014

Phyllis Shafer: I only went out for a walk... February 8 - May 11, 2014

Judy Natal: Future Perfect 2040•2030•2020•2010 February 8 - June 3, 2014

Maurice Sendak: 50 Years, 50 Works March 1 – April 27, 2014

2014 Scholastic Art Awards March 7 – April 11, 2014

Davey Hawkins: Eagle Brand March 22 – July 6, 2014

Stephen Galloway: Place/No Place March 22 – July 6, 2014

Italian Baroque: Paintings from the Haukohl Family Collection March 29, 2014 – July 6, 2014

Chemigrams: Nolan Preece May 10 – August 10, 2014

Picturing Mexico: Alfredo Ramos Martínez May 10, 2014 - August 17, 2014

Doris Duke's Shangri La: Architecture, Landscape, and Islamic Art May 31 – August 31, 2014

Helga Griffiths: Brainscape June 14 – September 28, 2014

The 36th Star: Nevada's Journey from Territory to State August 2 - November 2, 2014

Hiroshi Sugimoto November 22, 2014 -February 15, 2015

Larry Mitchell: The 1°C Project November 22, 2014 - July 26, 2015

Explorer, Naturalist, Artist: John James Audubon and The Birds of America December 20, 2014 -February 15, 2015

Kevin Cooley: Primal Forces December 20, 2014 -March 29, 2015

Daniel McCormick & Mary O'Brien: Watershed Sculpture December 6, 2014 -April 5, 2015

ART + ENVIRONMENT SEASON

North Dakota Oil Boom: Elizabeth Farnsworth and Terry Evans June 21 – November 30, 2014

VENUE: Nicola Twilley and Geoff Manaugh June 21 – November 30, 2014

The Paruku Project: Art & Science in Aboriginal Australia June 21 – December 7, 2014

BLOOM: Ken Goldberg, Sanjay Krishnan, Fernanda Viégas & Martin Wattenberg October 4 – December 14, 2014

Lita Albuquerque: Stellar Axis August 30, 2014 – January 4, 2015

Maya Lin: What is Missing? July 19, 2014 – January 4, 2015

Late Harvest September 27, 2014 - January 18, 2015

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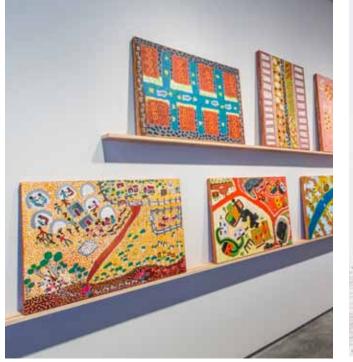


EXHIBITIONS AND COLLECTIONS | ANN M. WOLFE | SENIOR CURATOR AND DEPUTY DIRECTOR

2014 was an important year for the Museum's Curatorial Department, with special emphasis on developing original content through exhibitions and book publications. Throughout the year galleries were programmed with a broad range of exhibitions designed to appeal to regional audiences, while the latter part of the year brought the Art + Environment Conference and a series of nine exhibitions designed to complement the themes of that event. The Conference and season of related exhibitions featured original scholarship, encouraged interdisciplinary investigation, and contributed new knowledge in the visual arts.

The most significant undertaking of the Art + Environment season was *Late Harvest*, which juxtaposed contemporary art made with taxidermy with historically significant wildlife paintings, resulting in intriguing parallels and startling aesthetic contrasts. The exhibition sought to simultaneously confirm and subvert preconceptions of the place of animals in culture. Developed in partnership with the National Museum of Wildlife Art in Jackson, Wyoming, the exhibition was accompanied by a 192-page book designed by Brad Bartlett, published by Hirmer Verlag, and authored by JoAnne Northrup, the Museum's Director of Contemporary Art Initiatives.

Another significant Art + Environment exhibition was Lita Albuquerque: Stellar Axis. Originally funded by the National Science Foundation, Albuquerque's Stellar Axis was installed on the Ross Ice Shelf in December 2006. The first large-scale artwork created in Antarctica, Stellar *Axis* is considered a milestone of contemporary land art. The exhibition featured original objects and archive materials from the project that are now housed in the Center for Art + Environment Archive Collections. SKIRA Rizzoli, New York published a 224-page book designed by Brad Bartlett, with essays by Ann M. Wolfe, the Museum's Senior Curator and Deputy Director, and William L. Fox, Director of the Center for Art & Environment.





LEFT TO RIGHT

Installation images from The Paruku Project: Art and Science in Aboriginal Australia, Maya Lin: What is Missing and The 36th Star: Nevada's Journey from Terretory to State

Also developed for the Art + Environment lineup was Maya Lin: What is Missing? featuring sculptures charting major water systems alongside a video presentation about What is Missing?, Lin's virtual catalogue of species and habitats that are endangered or near extinction. The Paruku Project: Art & Science in Aboriginal Australia grew out of the work of scientists and artists who assessed environmental conditions and implemented cross-cultural responses to those conditions, many of which involved artmaking by Aboriginal and non-Aboriginal artists. Geoff Manaugh and Nicola Twilley, the artists behind VENUE, journeyed across America to document overlooked yet fascinating sites associated with innovation, trendsetting, entrepreneurship, and design. Photographer Terry Evans and journalist Elizabeth Farnsworth (of the PBS Newshour) developed the exhibition North Dakota Oil



Boom, which documented the effects of fracturing and the oil boom on the prairie and people of North Dakota.

Art + Environment themes also surfaced in the internet-based earthwork *Bloom* by artists Ken Goldberg, Sanjay Krishnan, Fernanda Viégas and Martin Wattenberg; Andrea Zittel's *Wall Sprawl*, an abstracted wallpaper design based on an aerial photograph of Nevada's Nellis Air Force Base that overtook the Museum's main admissions desk; and Lauren Bon & the Optics Division Team, whose work in California's Owens Dry Lake became the exhibition *Transforming Inert Landscape into Agency*.

To celebrate the 150th anniversary of Nevada's statehood, the Nevada Museum of Art organized a major exhibition, *The 36th Star: Nevada's Journey from Territory to State*, featuring historic treasures from our nation's capital, including a special presentation of the original Emancipation Proclamation signed by President Abraham Lincoln, on loan from the National Archives in Washington, D.C. Other items in the exhibition, including original Timothy O'Sullivan photographs and historical artifacts, were drawn from the Nevada State Museum, the Nevada State Library and Archives, the Nevada Historical Society, the Library of Congress, and the National Archives. The 36th Star was accompanied by a 15-minute video documenting Nevada's important contributions to the United States in the 1860s. The exhibition was curated by Ann M. Wolfe, the Museum's Senior Curator and Deputy Director.

Thanks to the Museum's ongoing partnership with the E. L. Wiegand Foundation's arte italia, northern Nevada was treated to a stunning



LEFT TO RIGHT

Installation images from Italian Baroque: Paintins from the Haukohl Family Collection. Young guests enjoy Maurice Sendak: 50 years, 50 works, during and evening program and sleep-over in the gallery.

selection of 17th-century Italian Baroque paintings in the exhibition *Italian Baroque: Paintings from the Haukohl Family Collection.* Made possible by Sir Mark Fehrs Haukohl of Houston, Texas, the exhibition was drawn from the largest private collection of Florentine Baroque art in the United States and featured 20 breathtaking paintings. An additional exhibition at arte italia completed the Baroque experience with educational and sculptural artworks. The Museum published a 48-page catalogue in conjunction with the exhibition.

The Museum also hosted the comprehensive traveling exhibition *Doris Duke's Shangri La: Architecture, Landscape, and Islamic Art* featuring objects from Duke's remarkable Hawaiian home, Shangri La. This exhibition



brought together furnishings, objects, contemporary works by eight of Shangri La's artists-in-residence, vintage photographs and films, documentation of the estate's construction, and architectural drawings.

In keeping with the Museum's mission to celebrate the contributions of Nevada artists, three solo exhibitions featured the work of Phyllis Shafer, Nolan Preece, and Davey Hawkins. Other solo exhibitions at the Museum included *Picturing Mexico: Alfredo Ramos Martínez, Realm of the Commonplace: Paintings by Patricia Chidlaw, Stephen Galloway: Place/ No Place, and Brainscape*, a video presentation by German artist Helga Griffiths.

Finally, the Museum's Curatorial and Education departments collaborated in presenting

Maurice Sendak: 50 Years, 50 Works – a comprehensive exhibition of 50 artworks by the late author, artist, and illustrator celebrating the 50th anniversary of the publication of *Where the Wild Things Are*. Geared towards children and families, the exhibition was accompanied by special family events for all ages, storytelling in the galleries, special classes, film screenings, and literacy and writing workshops.

ACQUISITIONS | 2014 ART COLLECTION PURCHASES





ТОР ТО ВОТТОМ Maya Lin, Pin River–Tahoe Watershed, 2014 Emilie Clark, Untitled EHR-64 (Everything that Flies: *Air*) from the series, Sweet Corruptions, 2013. Emilie Clark, Untitled EHR-64 (Everything that Flies: Air) from the series, Sweet Corruptions, 2013. Watercolor, ink and graphite on paper, 32 x 44 in.

Emilie Clark, Untitled EAHR-65 (Everything that Eats: Food) from the series, Sweet Corruptions, 2013. Watercolor, ink and graphite on paper, 32 x 44 in.

Emilie Clark, Untitled EHR-66 (Everything that Swims: Water) from the series, Sweet Corruptions, 2013. Watercolor, ink and graphite on paper, 32 x 44 in.

Stephen Galloway, Rock Void #4, 2014. Digital black and white photograph, 35 1/2 x 45 1/2 in. MUSEUM PURCHASE WITH FUNDS PROVIDED BY THE CONTEMPORARY ART ACQUISITION FUND

Maya Lin, Pin River–Tahoe Watershed, 2014. Straight pins, 114 x 21 x 1 in. MUSEUM PURCHASE WITH FUNDS PROVIDED BY MARION GRUDIN IN MEMORY OF SHIM GRUDIN

Jack Malotte, Taking the Spirit out of Mt. Tenabo, 2012. Ink on paper, 52 x 60 in. MUSEUM PURCHASE WITH FUNDS PROVIDED BY DEACCESSIONING

ACQUISITIONS | 2014 ART COLLECTION GIFTS

Jack Malotte, A Creation Story 2012. Ink on paper, 52 x 60 in. MUSEUM PURCHASE WITH FUNDS PROVIDED BY DEACCESSIONING

Andrew Melrose, Lake Tahoe, not dated. Oil on canvas, 23 x 42 in. MUSEUM PURCHASE WITH FUNDS

Nolan Preece, Ice Age, 2014. Digital archival pigment print. 43 x 53 1/2 in. MUSEUM PURCHASE WITH FUNDS PROVIDED BY DEACCESSIONING

Carlee Fernandez, Green Parakeets with Branches, 2003. Altered taxidermy, wood branches, 44 x 14 x 17 in GIFT OF DOROTHY GOLDEEN

Stephen Galloway, Untitled (Sticks), 2004. C-print, mounted on aluminum, 40 x 76 in. GIFT OF JOACHIM AND NANCY BECHTLE

Andy Diaz Hope and Jon Bernson, Beautification Machine, 2014. Sculpture: Glass, solder, antique speaker fabric, white oak, electrical, 6 benches with upholstery, 65 x 36 x 36 inches Audio: 10, 12 minute movements: 8 minute cycle of automated filters, followed by 4 minute compositions created from FOX news samples GIFT OF DEBORAH AND ANDY RAPPAPORT

Judy Natal, Future Perfect: Ocean Viewing, 2008-2012. 10 1/2 x 14 in. COLLECTION OF THE NEVADA MUSEUM OF ART, THE ALTERED LANDSCAPE CAROL FRANK BUCK COLLECTION, GIFT OF THE ARTIST

PROVIDED BY E.L. WIEGAND FOUNDATION Judy Natal, Future Perfect: Sun on *Earth,* 2008-2012. 11 x 14 in. COLLECTION OF THE NEVADA MUSEUM OF ART, THE ALTERED LANDSCAPE CAROL FRANK BUCK COLLECTION. GIFT OF THE ARTIST

> Judy Natal, Future Perfect: Fake Tree Trunk, 2008-2012.

9 3/8 x 14 in.

COLLECTION OF THE NEVADA MUSEUM OF ART. THE ALTERED LANDSCAPE CAROL FRANK BUCK COLLECTION,

Dennis Oppenheim, 10 aerial photographs from the Salutations to the Sky series: Adios, Always, Faithfully Yours, Apesto, Forever, Kisses, Love, Sincerely, Warm *Regards, Hasta Luego,* 2006. GIFT OF DENNIS OPPENHEIM ESTATE.



Judy Natal, Future Perfect: Sun on Earth, 2008-2012.

Dennis Oppenheim, *Study:* Engagement, 1977. Pencil, colored pencil, oil wash, oil pastel on paper, 50 x 38 in. GIFT OF DENNIS OPPENHEIM ESTATE.

Walter Robinson, St. Sebastian, 2006. Styrofoam, polyester resin, glass eyes, wood, lacquer, feathers, 96 x 62 x 48 in. GIFT OF THE ARTIST AND CATHARINE CLARK GALLERY, SAN FRANCISCO

ACQUISITIONS | 2014 ART COLLECTION GIFTS (CONTINUED)

75 SOUTHWESTERN POTS

L. Joe (Acoma), Polychrome, ca. 1990. 15 1/2 x 14 1/2 in. diameter

M.C. Antonio (Acoma), Polychrome, ca. 2000. 13 x 14 1/4 in. diameter

M.C. Antonio (Acoma), Polychrome, ca. 2005. 12 1/2 x 14 in. diameter

A. Vallo (Acoma), Polychrome, 1994. 11 1/2 x 11 in. diameter

Mary Ann Hampton (Acoma), Polychrome, not dated. 13 x 8 1/2 in. diameter

Unknown artist (Acoma), Vase, ca. 1915. 10 1/2 x 7 3/4 in. diameter

Mary Histia (Acoma), Olla, ca. 1920. Black on white Tularosa design, $9 \times 11 1/2$ in. diameter.

Joseph Cerno, Jr. (Acoma), Polychrome, 2010. 9 3/4 x 10 3/4 in. diameter

F. Aragon (Acoma), Olla, 1994. Polychrome, 9 1/2 x 10 1/2 in. diameter

T. Sal (Acoma), Jar, ca. 1998. Polychrome, 9 3/4 x 9 1/2 in. diameter

Unknown artist (Acoma), Vase, ca. 1930. Polychrome, 10 x 7 in. diameter

M.C. Antonio (Acoma), Jar, ca. 2004. Polychrome, $81/2 \times 8$ in. diameter

Sarah Garcia (Acoma), Olla, ca. 2000. Polychrome, 8 3/4 x 11 in. diameter

B. L. Cerno (Acoma), Jar, ca. 2004.Polychrome, 8 3/4 x 9 1/4" diameter

Unknown artist (Acoma), Olla, ca. 1935. Polychrome, 8 1/4 x 9 1/2 in. diameter

M.S. Juanico (Acoma), Olla, ca. 2010. Polychrome, 8 1/4 x 9 1/2 in. diameter

Unknown artist (Acoma), Vase, not dated. 9 1/4 x 7 1/4 in. diameter

C. Filo (Acoma), Four Color Olla, not dated. 7 $3/4 \times 11$ in. diameter

J. Lewis (Acoma), Wedding Vase, not dated, $8 \times 5 \frac{1}{4}$ in. diameter

Shutiua Histia (Acoma), Seed Jar, not dated. $7 \frac{1}{2} \times 9$ in. diameter

Unknown artist (Jemez), Olla, ca. 1994. Grey and white on orange Kiva step, cactus flowers and geometric design

Carla Nampeyo (Hopi), Seed Jar, not dated. Polychrome carved 16 x 8 1/2 in. diameter

Paqua Naha (Hopi), Wedding Vase, not dated. Brown on white with geometric design, $15 \times 9 \frac{1}{2}$ in. diameter

K. Collateta (Hopi), Wedding Vase, ca. 2008. Polychrome black on red and yellow on red, corn and geometric design, 13 x 7 1/2 in. diameter

Nevan Y. Nampeyo (Hopi), Jar, not dated. Polished cream sgraffito pueblo village, water and Kiva step border, Kokopelli figurine, 11 x 7 in. diameter

Unknown artist (Kewa/ Santo Domingo), Olla, ca. 1998. Polished black on black flower and circle band, 14 x 15 in. diameter

Robert Tenorio (Kewa/Santo Domingo), Olla, not dated Polychrome (red, black, white on cream), 10 x 11 in. diameter

Rafaelita Aguilar (Kewa/Santo Domingo), Olla, ca. 1975. Black on black flower design, 10 x 11 3/4 in. diameter

Unknown artist (Laguna), Olla, not dated. Polychrome (white, black and red on TC geometric design), $9 \frac{1}{2} \times 10$ in. diameter

Unknown artist (Laguna), Olla, not dated. Polychrome (red flower and rectangle design), $91/2 \times 10$ in. diameter

ACQUISITIONS | 2014 ART COLLECTION GIFTS (CONTINUED)

Sratyuwa (Gladys Paquin) (Laguna), Wedding Vase, ca. 1975. Polychrome (red and black on white, two birds and flower design), $9 \frac{1}{2} \times 10$ in. diameter

Chris Teller (Isleta), Wedding Vase, ca. 1998. Polished white satin finish and two turtle applique, blue polychrome corn design, 9 1/2 x 5 1/2 in. diameter

Joe Cajero Jr. (Jemez), Clown Figure Smoking Cigar, not dated. Four colors. 18 x 8 in.

Geraldine Sandia (Jemez), Vase, not dated. Grey and white on red polish. 15 3/4 x 11 3/4 in. diameter

Roberta Shendo (Jemez), Wedding Vase, not dated. Red and cream polished with multicolor matte design, 11 x 6 in. diameter

Elston Yepa (Jemez), Jar, not dated. Red on buff polished sgraffito feather and kiva design, 9 3/4 x 10 3/4 in. diameter

Scott Small (Jemez). Bear Storyteller with two Bear Cubs, not dated. 9 3/4 x 13 1/2 in. diameter

Cesar Sandoval (Mata Ortiz), Jar, ca. 2010. 13 1/2 x 14 in. diameter

Damien Quezada (Mata Ortiz), Vase, ca. 2004. 13 x 8 1/2 in. diameter

Jorge Quintana (Mata Ortiz), Jar, ca. 2004. 12 3/4 x 10 1/2 in. diameter

Jorge Quintana (Mata Ortiz), Jar, ca. 2008. 10 x 6 1/4 in. diameter

Nora Yazzie (Nanezban/Navajo), Corn Maiden Figure, 1998. Turquoise and red geometric design on orange mica, 26 1/4 x 6 1/4 in.

Aleta Bitsi (Navajo), Wedding Vase, ca. 1992. Orange with black streaking and eight Lizard applique. 21 x 10 in. diameter

Nora Yazzie (Nanezban), Corn *Maiden Figure*, ca. 2011. 18 x 6 in.

Elizabeth Abeyta (Nah-Glee-eh bah) (Navajo), Kachina Figure, not dated. Green and red on red mica. leather fringe, carved geometric detail, 16 x 4 1/4 in.

Mary Mitchell Trejo (Navajo), Woman Wrapped in Blanket, ca. 2013. Polychrome grey, yellow, orange and white on red turquoise stone ring, $12 \frac{1}{2} \times 4$ in.

Elizabeth Abeyta (Nah-Glee-eh bah) (Navajo), Mudhead Figure Wood Collector, ca. 1995.Brownred-blue with white feathers on head. 11 3/4 x 3 in.

Dione Olivas (Mata Ortiz), Vase, ca. 2004. 13 x 10 3/4 in. diameter

Lorraine Williams (Navajo), Vase, not dated. Four color natural slip with pine pitch varnish, Kiva step and diamond bands. 11 $1/2 \times 10$ in. diameter

Susan Crank (Navajo), Vase with two twisted handles, not dated. Polished red and black fire clouds, 11 x 9 in. diameter

K.M. (Navajo), Soup Pot with ladle, lid and six spoons with holder, not dated. Brown and orange streaking with corn applique. 11 x 9 in. diameter

Myra Tso Kaye (Navajo), Polished Yellow Ware Jar, ca. 2002. Yellow with grey fire clouds, corn applique and rope below rim, polished pinion pine varnish. $10 \times 6 \frac{1}{2}$ in. diameter

Alice Ching (Navajo), Jar, not dated. Polished brownware, carved Kiva step rim, $91/2 \ge 6$ in. diameter

Joseph and Nona La Toma (San Felipe/Zuni NM), Bowl, not dated. Polychrome black and red on white, floral and geometric design, plain red interior, 12 1/2 x 20 in. diameter

Candelaria (San Felipe), Jar, not dated. Polychrome carved chard collage design, 10 1/2 x 7 1/4 in. diameter

ACQUISITIONS | 2014 ART COLLECTION GIFTS (CONTINUED)

Ricardo and Victoria Ortiz (San Felipe), *Olla*, not dated. Tan and black on red Kiva, cloud and geometric design, polished red underbody and base, 8 1/2 x 14 in. diameter

Forest Narnajo (Santa Clara), Vase, not dated. Brownware with sgraffito horse design. 12 3/4 8 in. diameter

(attributed to) Margaret Tafoya (Santa Clara), *Jar*, ca. 1935. Three color natural slip, polished red water serpent, 11 1/2 x 8 1/2 in. diameter

Samantha Tafoya (Santa Clara), Wedding Vase, not dated. Brown on buff, sgraffito roses and butterfly, 11 $1/2 \times 7 1/2$ in. diameter

Phyllis and Martin Hemlock (Santa Clara), Wedding Vase, not dated. Red polished carved water serpent and buff.

Johnathan Narnajo (Santa Clara), Vase, ca. 2013. Black to red realistic deer in woods scene, sgraffito, 9 x 4 1/2 in. diameter

Unknown artist (Tesuque), *Corn Maiden*, not dated. Hollowed out corn husk black dots design on orange mica, 11 1/2 x 3 in. Unknown artist (Tesuque), Olla, ca. 1940's and 1950's. Poster paint on red feather, geometric design, polished underbody, 9 x 10 1/2 in. diameter

Unknown artist (Tesugue), *Kachina Drummer Figurine*, not dated. Polychrome black and white and red applique, leather, wood, string and yarn for clothing, 9 x 4 1/2 in.

Robert Vigil (Nambe), Storage Jar, ca. 2012. Orange, black fire clouds, carved bear paw, 12 x 11 in. diameter

Unknown artist (Picuris), *Cooking Pot*, ca. 1915. Blackened gold mica, 14 x 12 in. diameter

Dansnig Pollen Shorty (Taos), Contemporary Corn Maiden, not dated. Black, white, and brown wearing beaded necklace, 16 1/4 x 6 3/4 in.

Angie Yazzie (Taos), *Fluted Vase*, ca. 2000. Gold mica with black streaking, 12 1/2 x 11 in. diameter

Ralph Aragon (Zia), *Contemporary Vase*, ca. 1994.Five color on grey acrylic, Kokopelli plus immigration, swirl design stamp

Unknown artist (Zia), *Olla*, ca. 1895. Black and orange on white, roadrunner floral and geometric design. 10 x 11 1/4 in. diameter **Unknown artist (Zia),** *Jar with Turtle Lid*, ca. 1993. Black, red and peach on cream, polished accents, roadrunner, floral and geometric design, 10 x 9 in. diameter

Deldrick Cellicion (Zuni), *Vase*, ca. 2010. Black, white and red on peach with lizard applique, 13 x 11 in. diameter

Anderson and Avelin Peynesta (Zuni), *Olla*, ca. 1998. Red and black on peach, deer heartline and flower design, 10 1/2 x 12 in. diameter

Diedrick and Lornado Cellicion (Zuni), Wedding Vase, ca. 1996. Polychrome, black and red and white on peach, applique lizards and frogs, 10 1/2 x 14 1/2 in. diameter

Diedrick and Lornado Cellicion (Zuni), *Polychrome Double Jar*, ca. 1996.Black, white, red on tan, with two lizard applique and frog design on two jars connected by handle and stretchers, red slip sponge effect background, 14 1/2 x 10 1/2 in. diameter

BOOKS | PUBLISHED IN 2014



Phyllis Shafer: I only went out for a walk...

112 pages Publisher: Nevada Museum of Art Art Directed by Amanda Tennant Designed by Ashley Gustafson

Authors: David B. Walker Ann M. Wolfe

Lita Albuquerque: Stellar Axis

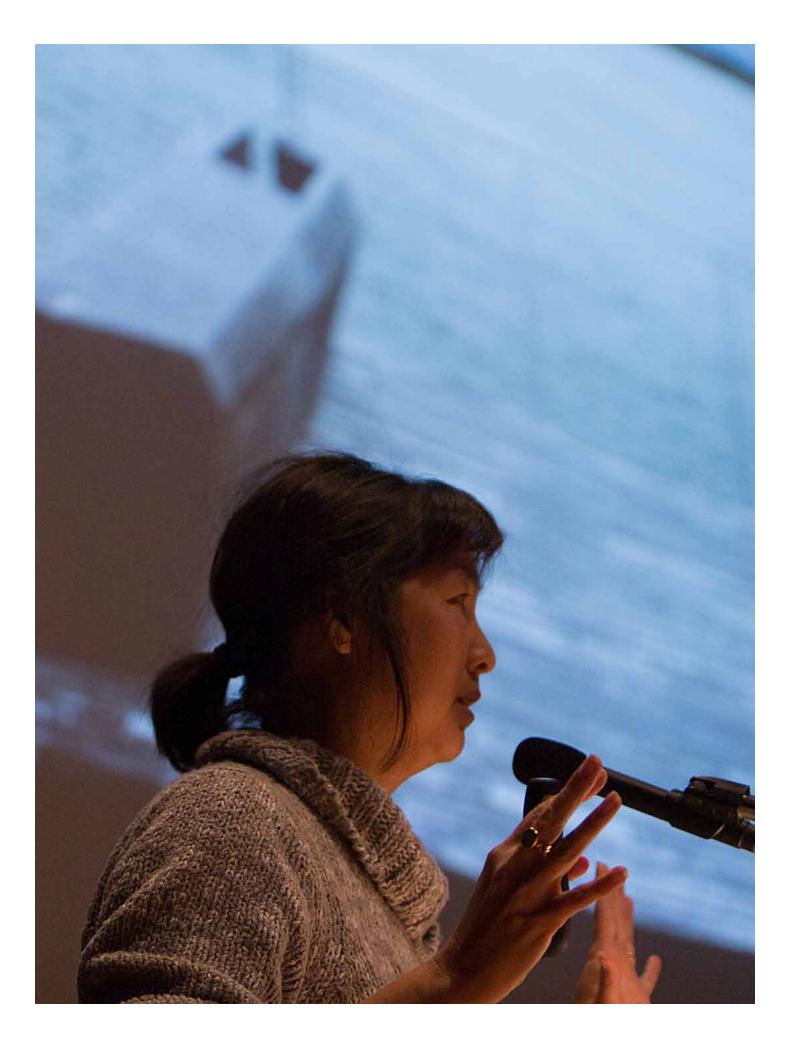
224 pages Publisher: SKIRA Rizzoli, New York and Nevada Museum of Art Designed by Brad Bartlett Design

Authors: Lita Alburquerque William L. Fox Ann M. Wolfe Selma Holo David B. Walker Roger F. Malina

Late Harvest

192 pages Publisher: Hirmer Vertag Designed by Brad Bartlett Deisgn

Authors: David B. Walker JoAnne Northrup Adam Duncan Harris Snæbjörnsdóttir/Wilson Claude D'Anthenaise Bruce Sterling William L. Fox



CENTER FOR ART + ENVIRONMENT | WILLIAM L. FOX | DIRECTOR, CENTER FOR ART & ENVIRONMENT

In 2014, the Center for Art + Environment (CA+E) organized the third triennial Art + Environment Conference, which drew more than 400 participants from Europe, Asia, Australia, New Zealand, and Canada. The twenty-eight presenters included Ugo Rondinone, Maya Lin, Petah Coyne, and Dennis Scholl.

CA+E also opened six exhibitions during the year: work by Chicago photographer Judy Natal; Geoff Manaugh and Nicola Twilley's *VENUE* project; Larry Mitchell's 1° C project; the North Dakota fracking investigation by Terry Evans and Elizabeth Farnsworth; the watershed restoration sculptures of Daniel McCormick and Mary O'Brien; and the art and science *Paruku Project* in Western Australia.

The CA+E accepted fifteen new archives, most notably a large accrual to Burning Man cofounder Michael Mikel's materials. Mikel's archive is the first of several related archives that will make the CA+E a global center for scholarly studies of Burning Man. An exhibition of these materials is tentatively scheduled for 2017.

Other notable archives acquired in 2014 were those associated with a longstanding project of Helen and Newton Harrison, *Sierra Nevada: An Adaptation*, and *VENUE*, which was a



LEFT TO RIGHT Maya Lin, Helen Mayer Harrison and Newton Harrison



Installation image of VENUE

national road-trip survey of unusual science, architecture, design, and art sites conducted by Geoff Manaugh and Nicola Twilley.

6,000 items were processed into the Archive Collections in 2014, bringing the Collections total to 20,000 items across 110 archives containing materials from more than 600 artists working on all seven continents. The Center's goal by 2020 is to have 100,000 items in the Archive Collections, which will allow researchers to conceive of the breadth of Art + Environment activities worldwide.

The CA+E Research Library purchased 300 new titles and rare items, but also accepted more than 700 titles donated by collector John Blom, which accompanied his donation to the Museum of Southwest Native American ceramics. The library, after culling half the collection, now holds 6,000 items, a thousand volumes more than when the CA+E was founded.

CA+E Director William Fox lectured in Norway, Australia, and the U.S. He published nine essays in Spain, England, Germany, and the U.S. about CA+E artists and archives, and authored a new entry in the Oxford Encyclopedia of Aesthetics on "geoaesthetics."

"6,000 items were processed into the Archive Collections in 2014, bringing the Collections total to 20,000 items across 110 archives containing materials from more than 600 artists working on all seven continents."



CENTER FOR ART + ENVIRONMENT ACQUISITIONS | 2014 PURCHASES AND GIFTS



Jane Ingram Allen: Cheng Long Wetlands International Environmental Art Project (CAE1401)

Catalogs and printed ephemera from annual project commissioning European, American, and Asian artists for site specific projects in Taiwan, 2010-2013. GIFT OF JANE INGRAM ALLEN

Katherine Bash: The Atlas for *Experimental Poesis* (CAE1402) Work prints, texts, research materials, printed ephemera, and Bash's PhD dissertation; particular emphasis on The Floating Island project done in Wendover under the auspices of CLUI. GIFT OF KATHERINE BASH AND WILLIAM L. FOX

Russell Crotty: Around the Vast Blue [Lake Tahoe] (CAE1403) Commissioned painting project for the Nevada Museum of Art. GIFT OF RUSSELL CROTTY

Larry Mitchell: The 1Cº Project (CAE1404)

Larry Mitchell: The 1C^o Project (CAE1404)

Painting studies and fieldwork on islands and lands undergoing the effects of global change in the Indian and Pacific oceans off Western Australia, and in the Antarctic Peninsula. GIFT OF LARRY MITCHELL

Geoff Manaugh and Nicola Twilley:

VENUE (CAE1405) Digital pop-up studio travels in U.S. and Canada. GIFT OF GEOFF MANAUGH AND NICOLA TWILLEY

All acquistions are part of the Nevada Museum of Art. Center for Art + Environment Archive Collections.

CENTER FOR ART + ENVIRONMENT ACQUISITIONS | 2014 PURCHASES AND GIFTS



Amy Franceschini &

Michael Taussig: This is Not a Trojan Horse (CAE1406) Social practice project about farming in Abruzzi region of Italy. GIFT OF AMY FRANCESCHINI AND MICHAEL TAUSSIG

Terry Evans & Elizabeth Farnsworth: North Dakota Oil *Boom* (CAE1407)

Photographic and writing project about the social and environmental impacts of the oil boom in North Dakota by CA+E research fellows. GIFT OF TERRY EVANS AND ELIZABETH FARNSWORTH

Michael Light: 100 Suns at Burning Man (CAE1408) Photographic prints from an exhibition on playa in 2002 GIFT OF MCHAEL LIGHT

manmade environments.

Terry Evans & Elizabeth Farnsworth: North Dakota Oil Boom (CAE1407)

Dana Fritz: Terraria Gigantica: The World Under Glass (CAE1409) Photographic project on large GIFT OF DANA FRITZ

Heidi Neilson:

S.P. Weather Station (CAE1410) Annual portfolios with monthly works-on-paper responses by artists to local weather conditions. PURCHASE

Helen & Newton Harrison:

Sierra Nevada: An Adaptation (CAE1411) Commissioned "future forests" project, 2010-ongoing at Sagehen Creek Research Station. GIFT OF THE HELEN MEYER HARRISON AND NEWTON HARRISON

Joseph Delappe:

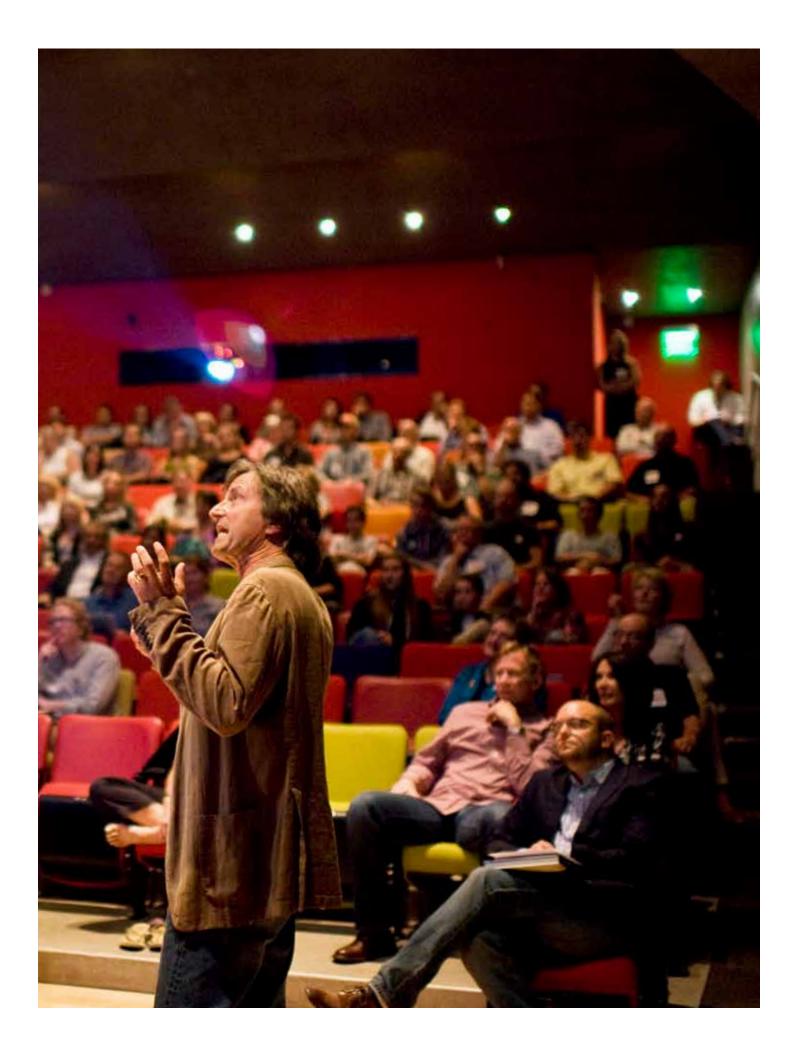
Project 929 (CAE1412) Tracing a line around the Nevada Test Site with a bicycle rig—jersey and gloves, chalk, ephemera. GIFT OF JOSEPH DELAPPE

Nolan Preece:

The Carson Sink (CAE1413) Aerial photographs and ephemera from over Nevada's Carson Sink. GIFT OF NOLAN PREECE

Jessica Rath: Projects (CAE1414) Art & agriculture project images, ceramics, and research ephemera GIFT OF JESSICA RATH

Connie Cahill: Burning Man Ephemera (CAE1415) Printed and physical ephemera from Burning Man. GIFT OF CONNIE CAHLIL



EDUCATION | COLIN M. ROBERTSON | CHARLES N. MATHEWSON CURATOR OF EDUCATION

By offering arts-oriented community engagement and diverse educational opportunities and experiences, the Nevada Museum of Art extended, deepened, and enhanced the understanding, knowledge, and appreciation of art and design among Museum audiences in 2014.

Popular public programs included distinctive exhibition lectures by artists, art and architecture historians, and curators. Lake Tahoe-based artist Phyllis Shafer's premiere talk was sold out to capacity, and the premiere lecture for Doris Duke's Shangri La by curators Donald Albrecht and Tom Mellins was well-received and entertaining. Special appearances by awardwinning architect Tom Kundig and artist Lisa Congdon deepened partnerships with the Black Rock Design Institute and AIGA (the professional organization for design). The perennially popular Art Bite program continued to engage, inspire, and teach new and returning audiences about art and design in Museum exhibitions. Art Bite presentations of particular note included those by Dr. Heba Mostafa on Islamic Architecture and Nevada State Archivist Jeff Kintop on the documents featured in the exhibition *The 36th* Star: Nevada's Journey from Territory to State. In addition, a remarkable array of independent, limited release films were presented throughout 2014.



LEFT TO RIGHT Speaker Tom Kundig at DICE. Student and Mentor concepting for The Stranger Show.



LEFT TO RIGHT Students sketching during a Museum School course, Activities during Teen Art Night.

The biggest event in the life of the E.L. Cord Museum School was the dramatic expansion of the facility between October and December of 2014. While continuing to offer diverse and wide-ranging art and design courses and experiences to the community, the school grew in terms of both courses available and student participation. Highlights of the Museum School's diverse offerings in 2014 included expansions of digital media classes, with popular classes such as Introduction to Digital SLR Photography gaining increased enrollment and sessions. In 2014, the E.L. Cord Museum School served 1533 students in 170 courses, especially in the area of teen portfolio classes in the Art High series. The Museum School continued to offer a blend of traditional media courses and design courses for students of all ages and skill levels.

The Museum continues to offer community and youth-based programming designed for visitors of all ages. In 2014 the Museum and the Holland



Project presented Teen Art Night, the 3-Minute Film Competition, and the 4x4x48 Music Video Challenge. The collaboration contunued with Hug High School to present "The Stranger Show," an artist-mentor program partnering local artists with students. This is a particularly important touchstone program of the Museum and Hug High.

In 2014, the Hands ON! Second Saturdays family-focused monthly program featured community collaborations, exhibition themed programming, and culturally based projects and performances. Over calendar year 2014, 9,335 individuals participated in the Hands ON! Second Saturday program. The Museum's School Tour Programs provided essential creative learning opportunities for nearly 7,600 children in nearly 90 schools. "Over calendar year 2014, 9,335 individuals participated in the Hands ON! Second Saturday program."

Alongside these programs, the Educator Evening program engaged 458 teachers in thinking about how to incorporate art and design learning in their Common Core-aligned curricula in northern Nevada. With key support from Reno Orthopaedic Clinic (ROC), the Museum has been able to provide discounted memberships to educators who engage with the Museum's teaching and learning initiatives. In 2014, the ROC Educator Membership program brought in 201 new members.

art Itd.

POST-HUMAN **JASON SALAVON ROLAND REISS** HOLLY ROBERTS **REBEKAH BOGARD PORTLAND PICKS**



MARKETING AND COMMUNICATIONS | AMANDA HORN | DIRECTOR OF COMMUNICATIONS

As the Nevada Museum of Art rolled out Phase 1 implementation of a five-year Community Awareness Initiative, the Museum's communications department launched a regional public relations and content campaign designed to enhance the Museum's voice as the art authority in the local community.

This strategy yielded substantial, continuous exposure for the Museum across multiple platforms. Placing meaningful, well-written owned content through earned channels not only raised the Museum's community profile, but also resulted in a number of marketing partnerships upon which the Museum will continue to build in coming years. Highlights of the campaign to date include monthly and quarterly columns in multiple publications penned by the Director of Communications, as well as a weekly television segment and radio show. In total the Museum secured more than 400 media stories in 2014.

MEDIA RELATIONS HIGHLIGHTS

- Cover story in November/December edition of Art. Ltd Magazine for Late Harvest exhibition
- Artforum International online for Maya Lin: What is Missing? and Art + Environment Conference
- 100+ stories placed during a 4-month period for The 36th Star: Nevada's Journey from Territory to State, including the LA Times travel section
- Multiple national placements and social media mentions, spanning several genres.



Governor Brian Sandoval greets the media at the Gala Premiere of The 36th Star

SOCIAL MEDIA

FACEBOOK

The biggest spike in likes occurred in late October/early November, due to *The 36th Star* exhibition. Other highlights include a single post which received 17,000 impressions.

Growth in NEW LIKES



INSTAGRAM

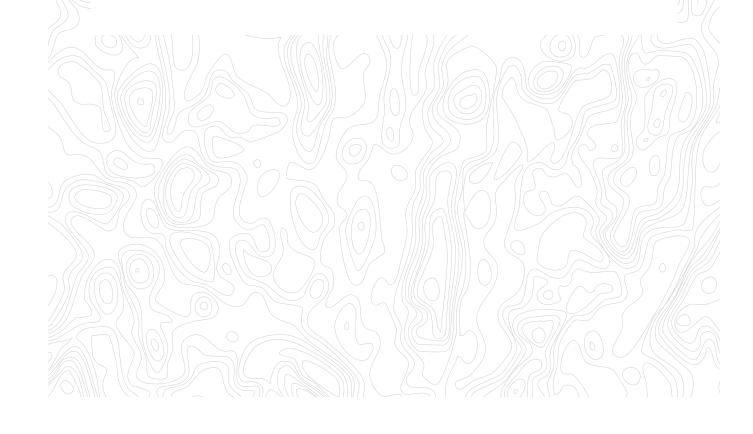
The Museum launched an Instagram account in 2014 to coincide with *Maurice Sendak: 50 Years, 50 Works*. By the end of the year, the Museum had almost 1,000 followers. Using the platform has been a successful strategy for engaging with a contemporary, creative, younger demographic.

TWITTER

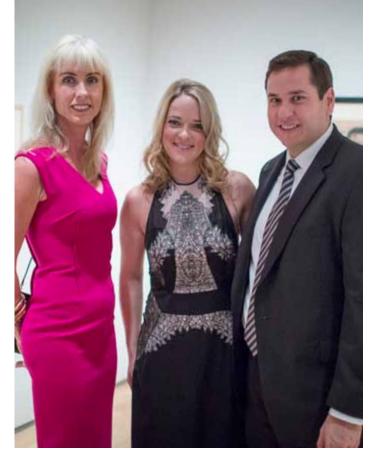
In 2014, the Museum aimed to increase both engagement and followers on Twitter, using the platform to strategically engage with a global population, particularly during the 2014 Art + Environment Conference. The Museum worked with UNR journalism students to live tweet during the Conference, resulting in #AEnv2014 trending during one of the Conference days. By the conclusion of the calendar year, Twitter followers had grown by almost 50%, from 2,100 to 3,200 at year end.



"By the conclusion of the calendar year, Twitter followers had grown by almost 50%, from 2,100 to 3,200 at year end."









ADVANCEMENT | CASEY BURCHBY | MANAGING DIRECTOR, MUSEUM ADVANCEMENT

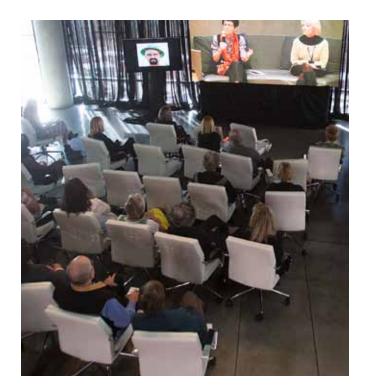
In 2014, the Nevada Museum of Art received exceptionally generous support from foundations, individuals, corporations, and government agencies over \$9.3 million. These meaningful contributions supported feature exhibitions and programs including:

- Maurice Sendak: 50 Years, 50 Works
 LEAD SPONSORSHIP: EDNA B. BENNA AND
 ROBERT Z. HAWKINS FOUNDATION
- Phyllis Shafer: I only went out for a walk...
 MAJOR SPONSORSHIP: THE PHIL AND JENNIFER SATRE FAMILY FUND OF THE COMMUNITY FOUNDATION
 OF WESTERN NEVADA
- Doris Duke's Shangri La: Architecture, Landscape, and Islamic Art LEAD SPONSORSHIP: NANCY AND MARTIN COHEN
- The 36th Star: Nevada's Journey
 from Territory to State
 EXCLUSIVE SPONSORSHIP: THE E. L. WIEGAND FOUNDATION
- Late Harvest MAJOR SPONSORSHIP: BARRICK GOLD, MAUREEN MULLARKEY AND STEVE MILLER, AND THE ANDY WARHOL FOUNDATION FOR THE VISUAL ARTS
- 2014 Art + Environment Conference
 LEAD SPONSORSHIP: ODYSSEY FOUNDATION,
 LOUISE A. TARBLE FOUNDATION,
 AND ARIA RESORT & CASINO

Michael Melarkey, David B. Walker, Blake Smith and Tim Cashman at *Savor*, an event annoucing a \$1 million gift to endow the Robert S. and Dorthy J Keyser Art of the Greater West Collection. Gigi and Lash Turville at the Premiere Dinner for *Dori Duke's Shangri La*. Pat Lundvall, Megan Dode, and Francis W. Aguilar at the Gala Premiere for *The 36th Star*.

Our donors enthusiastically supported the third Art + Environment Conference, which convened a variety of artists, writers, poets and science professionals over three days in October to discuss issues at the confluence of artists and their natural, built, and virtual environments. Presenters at this gathering of leading edge thinkers included artists Maya Lin, Ugo Rondinone, Helen Mayer Harrison and Newton Harrison, Lauren Bon, and Elmgreen & Dragset; poet John Giorno; art critic Kenneth Baker; and writer/futurist Bruce Sterling.

The Museum's ever-growing commitment to education was demonstrated in the form of a quiet capital campaign to raise over \$650K for the physical expansion of the E. L. Cord Museum School. As demand for classes in the School increased so did the Museum's commitment to providing meaningful art & design learning experiences to our visitors. The re-designed E. L. Cord Museum School has an additional classroom, flexible common space, dedicated staff offices, and a gallery space for student



LEFT TO RIGHT Attendees and educators at the Art + Environment Conference. Honoring educators during The Scholastic Art Awards. Scholastic Art Award recipients and parents enjoy recognition from the stage. work. Re-opened in December 2014, the Museum School exceeded revenue goals for the first quarter of 2015 by one third. Major support provided by the E. L. Cord Foundation, Nancy and Martin Cohen, Bank of America, the Clarence and Martha Jones Family Foundation, Switch, Wanda and Earl Casazza, and Casazza SLV, LLC.

The Museum benefits greatly from our deep relationships with funding partners who understand the importance of the Museum's role as a lifelong learning institution. During the summer, we announced the Robert S. and Dorothy J. Keyser Art of the Greater West Collection, an initiative made possible by a generous \$1 million gift from the Robert S. and Dorothy J. Keyser Foundation. While this evergrowing permanent collection is indeed rooted in the Museum's founding collection of historical landscape painting from the Great Basin and Sierra Nevada regions, it takes a wider view,



one that envisions a super region spanning from Alaska in the north, to Patagonia in the south; from the Rocky Mountains in the American West, across the Pacific Ocean and down to Australia. Thanks to the Keyser Foundation, the Museum looks forward to building new relationships across the globe that will strengthen our regional role as "a museum of ideas."

The Museum's many in-house education programs continued to attract broad community and donor support. Programs such as Educator Evenings, School Tours, Dose of Art, the Scholastic Art Awards, and many others garnered praise as educators, donors, and families singled out the Nevada Museum of Art as a leading proponent of STEAM education (Science, Technology, Engineering, Art, and Mathematics) in northern Nevada. Recognition of Museum's increasingly active role in providing visual art & design learning experiences for young people helped the Museum "...families singled out the Nevada Museum of Art as a leading proponent of STEAM education education (Science, Technology, Engineering, Art, and Mathematics) in northern Nevada."



Lita Alberquerque signs copies of *Stellar Axis* during the opening of the 2014 Art + Environment Conference.

attract new donors to these programs while sustaining fruitful relationships with longtime partners. Major support received from the Nell J. Redfield Foundation, the Arthur and Mae Orvis Foundation, the Nightingale Family Foundation, the Sato Foundation, the William G. McGowan Charitable Fund, the City of Reno Arts and Culture Commission, Nevada Humanities, the Nevada Arts Council, and US Bank.

From January 2014 to January 2015, the Museum's membership program saw a net increase of over 1,200 households. This was driven by robust exhibition and education programming, and in particular by the exhibition The 36th Star: Nevada's Journey from Territory to State, which included a four-day viewing of the original Emancipation Proclamation. The document drew over 7,000 visitors over its brief stay at the Museum.

The staff of the Nevada Museum of Art competes with itself to dream up ever-more incredible programs, exhibits and visitor offerings of all kinds. The presentation of these ideas and experiences is often just beyond our reach. The generosity of volunteer staff helps us fill the gaps. We depend on volunteer resources as part of our programs and know we could not offer all that we do without their daily contributions.

165 individual volunteers donated a total of approximately 8,700 hours in 2014. Independent Sector valued volunteer efforts in Nevada at \$19.81 per hour for last year, putting the in-kind value of those volunteer hours at \$172,347. This is in addition to the \$25,000 in cash donated by the VIA Council in 2014 toward the publication Lita Albuquerque: Stellar Axis.

2014 FINACIAL REPORT

ASSETS

\$7,260,346 \$13,825,267 \$12,512,408 \$5,447,136

\$39,045,157

\$1,383,317

\$1,420,803

\$32,219 \$2,836,339

LIABILITIES

Current Liabilities Long-Term Deferred Revenue Long-Term Debt

NET ASSETS

Unrestricted and Designated Temporarily Restricted Permanently Restricted

\$20,542,971 \$11,540,847 \$4,125,000 \$36,208,818 \$39,045,157

\$11,417,739

INCOME

Gifts, Grants and Sponsorships	\$9,385,559
Sierra Circle Membership	\$393,718
General Membership	\$382,019
Special Event Sales, net	\$256,579
Endowment Income	\$277,648
Museum Rental	\$164,829
Store & Library Book Sales, net	\$133,555
Admission	\$165,475
Education	\$204,855
Interest & Other Income	\$53,502
	\$11.417.739

EXPENSES

Program Services	
Museum Activities and Exhibits	\$3,830,321
Museum Events	\$781,805
Supporting Services	
General and Administrative	\$482,306
Development and Fundraising	\$580,929
	\$5,675,361
OTHER GAINS AND LOSSESS	65,735
Change in Net Assets	\$5,676,643
EXPENSES	
Personnel and Benefits	\$2,247,936
Facilities	\$645,570
Artists, Lecturers, and	
Contract Labor	\$514,460
Depreciation	\$443,760
Program & Exhibition Fees	\$466,211
Promotion & Media	\$425,075
Receptions and Exhibition Events	\$331,581
Excursions and Host Expenses	\$87,898
Office Expenses and Supplies	\$185,231
Printing, Postage & Delivery	\$272,544
Staff Travel and Development	\$55,095
	\$5,675,361

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