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FRONT COVER | Michael Sarich's large-scale *Prop Denomination* captivated guests of all ages.

BACK COVER | Pipo Nguyen-duy, *Lazy Boy*, 2006. Chromogenic print. *The Altered Landscape*, Carol Franc Buck Collection.



JEFF ROSS

DIRECTOR'S REPORT

What a year for the Nevada Museum of Art! “Dynamic, experimental, and interdisciplinary” are some of the words that come to mind to describe the breadth of programming and exhibitions that characterized 2008. Advocating for artists, originating content and scholarship, a stronger focus on community initiatives, strategic partnerships with key Northern Nevada organizations and engagement with the international art world, all contributed to a year we will remember as the beginning of a new era for our Museum.

David B. Walker
Executive Director | CEO

The visual arts employ a variety of disciplines, including fine art, design, architecture, poetry and the sciences and certainly this was evident throughout 2008. A key collaboration with Reno's Black Rock Design Institute produced the fascinating exhibition **UN-BUILT RENO: ALTERNATIVE ARCHITECTURAL LANDSCAPES**, which featured a selection of architectural projects that were designed for the greater Truckee Meadows area, but for various reasons, were never constructed. Paul Goldberger, the revered architecture critic for *The New Yorker* magazine, traveled to our Museum to deliver the provocative lecture *Reno and the*

Challenge of Making a City in the Twenty-first Century in our Wayne and Miriam Prim Theater. This sold-out engagement was followed by a special visit from Eric Lloyd Wright, grandson of Frank Lloyd Wright, who spoke to an equally enthusiastic crowd on *The Roots of Organic Architecture and Green Design*. Both of these talks complemented the Museum's elegant feature exhibition **FRANK LLOYD WRIGHT AND THE HOUSE BEAUTIFUL**.



UN-BUILT RENO: ALTERNATIVE ARCHITECTURAL LANDSCAPES

The Museum's commitment to regional talent was also a hallmark of 2008. A retrospective for Michael Sarich, accompanied by a beautiful full-color book, **LIKE, LOVE, LUST: MICHAEL SARICH**, launched the exhibition year. On the eve of this major survey the Museum learned that Sarich had received the prestigious Joan Mitchell Foundation

Award for his extraordinary career as a painter and sculptor. The award confirmed what we already knew — that Sarich deserved the kind of wide recognition that this retrospective provided. As serendipity would have it, during this same time the Museum presented **THE SCHOLASTIC ART AWARDS OF 2008** as part of the national program to recognize the impressive artwork created by Northern Nevada middle and high school students. Michael Sarich himself was a Scholastic Art Award recipient as a teen — what a role model!

Another star in our region's artistic landscape was featured during the summer. **STOP THE CAR, DAD!** consisted of selections from Erik Lauritzen's series of color photographs taken during his automobile journeys throughout the Great Basin of the American West. Lauritzen's photographs reminded us that even mundane places can be awe-inspiring and otherworldly.

The Museum was extremely pleased to organize and present **CHRIS DRURY: MUSHROOMS | CLOUDS**, the first major museum exhibition in the United States by British artist Chris Drury. The exhibition was the brainchild of our Curator, Ann Wolfe and involved collaborations with the FOR-SITE Foundation, Desert Research Institute, and the Pyramid Lake Museum/Visitors' Center in Nixon, Nevada. Drury said during the project, "The process is probably the most valuable thing ... the way that making a work with people changes you and the people probably has more importance than the actual objects left behind." Managed by Wolfe and the curatorial team, the exhibition included multiple new artworks commissioned by the Nevada Museum of Art and

involved many of the Museum's volunteers and staff members in the execution of these large-scale works. Happily, the Center for American Places at Columbia College and University of Chicago Press deemed the originality and scholarship of this effort to be worthy of a full-color publication which documents the entire process, presenting a scientific, cultural, environmental and political view of our State through the lens of this prolific conceptual artist.

The Chris Drury exhibition was part of our larger Art + Environment fall season of exhibitions that included **MARGARITA CABRERA: HUMMERS**; **TERRY FALKE: OBSERVATIONS IN AN OCCUPIED WILDERNESS**; **EDWIN DEAKIN: PAINTER OF THE PICTURESQUE**; **DAN GOODS: THE HIDDEN LIGHT**; **WALTER LAB: DESERTED LANDSCAPES**; **SOME DRY SPACE: MICHAEL LIGHT**; and **KATIE HOLTEN: ATLAS OF MEMORY**. These exhibitions served as the backdrop to the Museum's first-ever Art + Environment Conference hosted in October. Attracting attendees from throughout the country, and moderated by William L. Fox, the Conference convened artists, designers, architects, curators, scholars and scientists to examine the creative interactions between people and their natural, built and virtual environments. Within two weeks of the Conference, the event had generated mention on 3.1 million web pages and articles ran in 46 markets around the country, and also internationally. Reno made some noise in the art world!

The Museum also presented more opportunities for those interested in design and perhaps the most striking example of this effort was the exuberant presentation of **LONG MAY SHE WAVE: A GRAPHIC**

HISTORY OF THE AMERICAN FLAG. The exhibition assembled nearly 4,000 American flag-related objects and artifacts from the private collection of Kit Hinrichs, one of the world's leading graphic designers and a partner in the international design firm, Pentagram. Hinrichs personally designed the exhibition ensuring that visitors experienced a powerful visual journey through the many creative manifestations of our national banner.



The E. L. Cord Museum School expanded its course offerings to include design courses for teens and young adults interested in developing portfolios for application to top art and design colleges. Many of these are taught by practicing professionals in studios and offices in the Reno community.

You have probably noticed that our new identity features a unique and bold "N" and a seventeen

LONG MAY SHE WAVE: A GRAPHIC HISTORY OF THE AMERICAN FLAG



The Museum's new identity is inspired by geothermal mapping. Geothermal maps describe pockets of heat by analyzing magnetic fields below the surface. The pattern used on the new membership card translates the mapping of potential energy from northern Nevada's landscape into a graphic form. The use of metallic silver ink acknowledges Nevada's mining history and its heritage of being the "Silver State."

letterform word-mark. Organizations and corporations refresh their visual identity every few years as a matter of branding practice and the Museum was due for a bolder look. A visual identity is more than a logo, it is visual language and we hope you like the contemporary treatment and aspirational qualities of this new direction.

One of the year's proudest achievements was the launch of the Free Unlimited High School Admission program for all high school students enrolled in the Washoe County School District. This unique program was started with the help of the Leonette Foundation, Clark & Sullivan, Robert Z. Hawkins Foundation, and David and Dawn Ligon. We believe that programs such as this have the ability to change communities.

2008 also marked a year of change for the Museum staff. Edie Hofmeister joined the Museum as Senior Associate Director in charge of corporate relations and planned giving. Curator of Education Rachel Hartsough resigned her position to move to Davis, California. As a result, Colin Robertson was promoted to Curator of Education and has played a key role in the formation of the innovative Museum Experience Team, a blend of the education, marketing, and design departments. Russell Simonov also resigned his position as Director of Operations to move to California. The Museum was pleased to welcome the return of Vic Hopner as the new Director of Operations. Kaleb Temple was promoted to the position of Operations Supervisor. Megan Klein resigned her position as Public Relations Associate to move to Denver. The position's responsibilities were expanded and Alexia Bratiotis

was hired to become Director of Marketing and Communications. Thanks to funding from the Nell J. Redfield Foundation, the Museum created a new position, School Services and Outreach Manager, and hired Claire Muñoz. Designer Shelley Bohach relocated to Kansas City and Designer Michael Eric Scott moved to New York City. Erik Flippo was hired to implement the Museum's new visual identity, in addition to the myriad responsibilities associated with the Design Department.

For all cultural and arts organizations, 2008 was a precarious year. The ripples of the economic downturn reached a critical point in early fall. As a consequence, the Museum made significant operational adjustments to ensure the well-being and vitality of this – the only art museum in the State of Nevada. We are known for our conservative strength and careful planning, and although these have been truly challenging times, we are planning for the future to ensure that the Nevada Museum of Art remains a critical presence here in Reno, and in the larger art world.

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. We will continue to seek new and innovative ways to build on our strengths as we develop greater capacity to deliver effective programs for regional and international audiences. On behalf of the dedicated staff, volunteers and Board of Trustees, I thank you for being part of the Museum family and look forward to reporting on another successful year of accomplishments in 2009. ■



KATIE HOLTEN: ATLAS OF MEMORY



DEAN BURTON

EXHIBITIONS AND COLLECTIONS

In 2008, the Curatorial Department continued its dedication to presenting a balanced range of exhibitions appealing to the varied interests of the Museum's diverse audiences. As the largest arts institution in the state of Nevada, the Museum acknowledges its role as the region's *Kunsthalle* and mounts a number of temporary exhibitions with mainstream appeal throughout the year.

At the same time, the Museum distinguishes itself from other national and international art museums by nurturing an ongoing exhibition and publication program dedicated to art that engages natural, built, and virtual environments. Exhibitions originated for the Museum's art and environment exhibition series unite scholars and artists with the community to explore the interaction between people and their environments.

From exhibitions with a focus on the architecture of the built environment to artists whose works explore planetary science and global climate change, the art and environment exhibition series examined a range of issues of contemporary relevance. Early in the year, the Museum organized **UN-BUILT RENO: ALTERNATIVE ARCHITECTURAL LANDSCAPES,**

Chris Drury's *Cloud Pool Chamber* was commissioned by the Museum with generous support from the FOR-SITE Foundation. Originally created on-site at the FOR-SITE Foundation in Nevada City, the work was then re-installed in the Nightingale Rooftop Gallery for MUSHROOMS | CLOUDS.

MARGARET WHITING: LAWS OF THE LAND,
THE TREE: A VIDEO BY JONGSUK LEE, EARTH
WORK: MARK RUWEDEL, ELEMENTAL NATURE,
and PARADISE WAS HERE: DARLENE CAMPBELL.



Frank Lloyd
Wright,
*Carpet Design
for Taliesin
Line project,*
submitted to
Karastan,
1955, tempera
on illustration
board.
© The Frank
Lloyd Wright
Foundation,
Scottsdale, AZ.

Autumn ushered in a season of art and environment-themed exhibitions that served as the backdrop for the Museum’s first Art + Environment Conference. These exhibitions included: **CHRIS DRURY: MUSHROOMS | CLOUDS, SOME DRY SPACE:**

MICHAEL LIGHT, KATIE HOLTEN: ATLAS OF MEMORY, EDWIN DEAKIN: PAINTER OF THE PICTURESQUE, DAN GOODS: THE HIDDEN LIGHT. MARGARITA CABRERA: HUMMERS, TERRY FALKE: OBSERVATIONS IN AN OCCUPIED WILDERNESS, and WALTER LAB: DESERTED LANDSCAPES. Both CHRIS DRURY: MUSHROOMS | CLOUDS and SOME DRY SPACE: MICHAEL LIGHT were accompanied by publications that contribute significant scholarship to the art and environment field. The Museum’s exhibition **TERRY FALKE: OBSERVATIONS IN AN OCCUPIED WILDERNESS** travelled to interdisciplinary venues including the National Academy of Sciences in Washington D. C. and the Janelia Farm Research Campus at the Howard Hughes Medical Center in Ashburn, Virginia.

Exhibitions with a broad appeal included **FRANK LLOYD WRIGHT AND THE HOUSE BEAUTIFUL, LONG MAY SHE WAVE: A GRAPHIC HISTORY OF THE AMERICAN FLAG, and SUBTLE BEAUTY: MODERN JAPANESE CERAMICS FROM THE COLLECTION OF JOEL BARISH,** while exhibitions with a focus on regional artists included **LIKE, LOVE, LUST: MICHAEL SARICH, STOP THE CAR DAD! ERIK LAURITZEN, AT LEAST THE SKY: PAINTINGS BY NAOMI NICKERSON, and A/PART: CONSTRUCTIONS BY JEREMY MAYER.**

In 2008, the Museum made a number of significant artwork acquisitions. Important historical gaps

“My husband is in Reno to play in the Senior Softball tournament this week but I accompanied him for one day so that I could see the Frank Lloyd Wright exhibit. I’m flying back to San Francisco tonight!”

anonymous comment
from the 2008 Visitor Survey



2008 ACQUISITIONS

Frank Romero, *History of the Chicano Movement*, 2002. Digital pigment print. Purchased with funds from the Nevada Touring Initiative Partnership Grant; additional funds provided by the friends of Roger and Sara Frantz on the occasion of their marriage.



2008 ACQUISITIONS

Rondal Partridge, *Pave it and Paint it Green, Yosemite National Park*, Mid 1960's, printed later. Gelatin silverprint. *The Altered Landscape*, Carol Franc Buck Collection.



Katie Holten, *Reno*, 2008.
Ink on paper. Gift of the artist.

in the *Altered Landscape: The Carol Franc Buck Collection* were remedied by the addition of works by Bernd and Hilla Becher, Rondal Partridge, and Ed Ruscha, while contemporary photographs by Michael Light, Pipo Nguyen-duy, Amy Stein, and Mark Ruwedal, were also added. In the *Contemporary Collection*, new works by the following artists were acquired: Jamie Brunson, Chris Drury, Katie Holten, Jong-Suk Lee, Mario Reis, Frank Romero, Patssi Valdez, and Margaret Whiting. Thanks to the ongoing generosity of the E. L. Wiegand Foundation, artworks by Lorser Feitelson and Helen Lundeberg were added to the E. L. Wiegand Collection, which has a focus on the work ethic in American art. In addition, the Museum became the first U.S. art museum to purchase an artwork, *Guardian of Eden* by Kate Raudenbush, that was originally commissioned for the Burning Man festival held each year in northern Nevada's Black Rock Desert.

In an effort to strengthen the thematic focus of its permanent collection, the Museum initiated a deaccessioning process that will continue into 2009. Deaccessioning is an ongoing procedure that occurs in all art museums accredited by the American Association of Museums (AAM). The process is guided by the Museum's Curatorial staff, and overseen by the Museum's Collections Committee. The Committee is governed by a Collections Management Policy that is aligned with the overall mission of the Museum. When considering works for deaccessioning, special attention is given to the appropriateness of each artwork to the Museum's focus on art and environment, and whether the artwork fits within one of the Museum's five collecting sub-categories.

The sub-categories include: Altered Landscape, Sierra Nevada/Great Basin, Contemporary, Historical, and the E. L. Wiegand Collection. ■



Helen Lundeberg, *History of Transportation* (detail), 1940. Mixed media on illustration board. Purchased with funds provided by the E. L. Wiegand Foundation.

2008 ACQUISITIONS

Bernd and Hilla Becher

Ansichten eines Kalksilos in Duisburg-Ruhrort Suite
1974
Lithograph
The Altered Landscape,
Carol Franc Buck Collection

Jamie Brunson

Krishna Lila
2002
Oil and alkyd on gessoed panel
Purchase by friends and family
in honor of M. Elizabeth
"Betty" Schell

Chris Drury

Life in the Field of Death I
2008
Digital photograph
Gift of the artist

Life in the Field of Death II
2008
Soil from the Nevada Test Site
Gift of the artist

Maidu Clouds
2008
Digital video installation
Gift of the artist

Lorser Feitelson

Two Peasant Children
1927
Oil on canvas
Purchased with funds provided
by the E. L. Wiegand Foundation

Katie Holten

Reno
2008
Ink on paper
Gift of the artist

Jong-Suk Lee

Tree Rely-on
2006
Digital video projection
Gift of an anonymous donor

Michael Light

Barney's Canyon Gold Mine Looking South, Near Bingham Canyon, UT
2006
Archival pigment print on aluminum
The Altered Landscape,
Carol Franc Buck Collection

Tailings of Barney's Canyon Gold Mine Looking Southwest, Near Bingham Canyon, UT
2006
Archival pigment print on aluminum
The Altered Landscape,
Carol Franc Buck Collection

Cadiz Lake at 600', 0700 Hours, Twentynine Palms, CA, October 2000
October, 2000
Pigment print on aluminum
Gift of the artist

Helen Lundeberg

History of Transportation
1940
Mixed media on illustration board
Purchased with funds provided
by the E. L. Wiegand Foundation

Pipo Nguyen-duy

Lazy Boy
2006
Chromogenic print
The Altered Landscape,
Carol Franc Buck Collection

Rondal Partridge

Pave it and Paint it Green, Yosemite National Park
Mid 1960's, printed later
Gelatin silverprint
The Altered Landscape,
Carol Franc Buck Collection

Kate Raudenbush

Guardian of Eden
2007
Plasma-cut rolled steel and mixed media
A gift celebrating the life of K.C. Grellman (1987-2003); donated by Bonnie and Jack Grellman, joined by the Volunteers In Art (VIA) as a special tribute to K.C. Grellman.

Mario Reis

Red Mountain Creek, Scranton Colorado, USA
2000
Sediment on cotton with acetate
Gift of the artist and
Gallery Sonja Roesch

Lake Almanor, Chester, California, USA
2003
Sediment of cotton with acetate
Gift of the artist and
Gallery Sonja Roesch

East Verde River, Arizona, USA
2001
Sediment of cotton with acetate
Gift of the artist and
Gallery Sonja Roesch

Frank Romero

History of the Chicano Movement
2002
Digital pigment print
Purchased with funds from the Nevada Touring Initiative Partnership Grant; additional funds provided by the friends of Roger and Sara Frantz on the occasion of their marriage.

Edward Ruscha

Every Building on Sunset Strip
1996
Offset lithograph on paper
The Altered Landscape,
Carol Franc Buck Collection

2008 ACQUISITIONS

Mark Ruwedel

Robert Smithson; Spiral Jetty I, 1970
1994
Gelatin silverprint
Gift of the artist

Robert Smithson; Spiral Jetty II, 1970
1994
Gelatin silverprint
Gift of the artist

Michael Heizer; Effigy Tumuli (Catfish), 1985
1996
Gelatin silverprint
Gift of the artist

Michael Heizer; Double Negative, 1969-70 #1
1996
Gelatin silverprint
Gift of the artist

Michael Heizer; Double Negative, 1969-70 #2
1996
Gelatin silverprint
Gift of the artist

Robert Morris; Earthwork, 1979
1991
Gelatin silverprint
Gift of the artist

Tonopah and Tidewater #3
1995
Gelatin silverprint
Gift of the artist

Virginia and Truckee #1
1996
Gelatin silverprint
Gift of the artist

Bullfrog and Goldfield #4
1997
Gelatin silverprint
Gift of the artist

Spokane, Portland and Seattle #13
1997
Gelatin silverprint
Gift of the artist

Colorado Springs and Cripple Creek District #7
1996
Gelatin silverprint
Gift of the artist

Colorado Springs and Cripple Creek District #15
1996
Gelatin silverprint
Gift of the artist

Central Pacific #5
1995
Gelatin silverprint
Gift of the artist

Randsburg Railway Co. #1
1995
Gelatin silverprint
Gift of the artist

Amy Stein

Howl
2007
Chromogenic print
The Altered Landscape,
Carol Franc Buck Collection

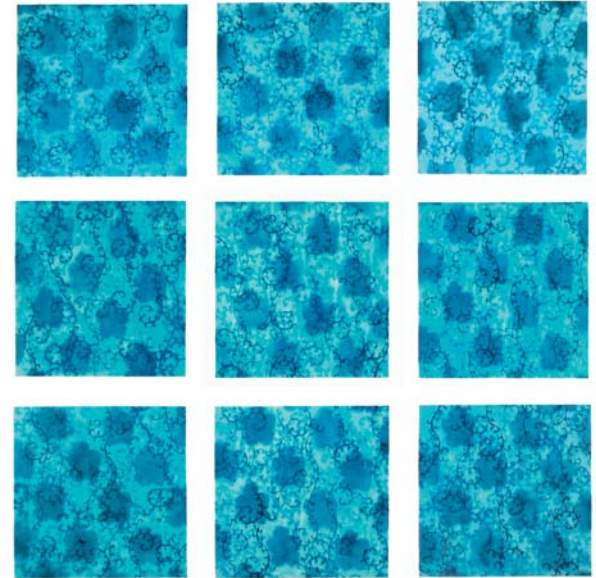
Patssi Valdez

Mom's Living Room
2003
Digital pigment print
Purchased with funds from the Nevada Touring Initiative Partnership Grant

Margaret Whiting

Pledges of Collateral
2003
Law book pages and sand dollars
Gift of the artist

There is Ground for Consideration
2006
Law books and objects from nature
Purchase by Charles and Marcia Cohn Growdon in memory of William and Janet Abernathy



Jamie Brunson, *Krishna Lila*, 2002. Oil and alkyd on gessoed panel. Purchase by friends and family in honor of M. Elizabeth "Betty" Schell.



DAN GOODS: THE HIDDEN LIGHT



ART + ENVIRONMENT

After three years of careful planning which included internal staff reviews and a global external assessment of opportunity for such an initiative, the Museum launched its Center for Art + Environment (CA+E) in January, 2009.

Early in 2008 it was determined that no other museum in the world had a research program on the topic, and that a unique opportunity well matched to the Museum's history existed. In October, the Museum hosted its first Art + Environment Conference, a two-day symposium created to survey art and environment with the public — a topic defined as the creative interactions between people and their natural, built, and virtual environments. The conference was moderated by the CA+E Lead Strategist, art scholar and writer William L. Fox, and hosted 17 speakers from North America and the United Kingdom. 160 attendees participated on site, and the conference was blogged live by Extreme Media Studios from the New School (New York), which added up to 400 more participants at any given time.

The external goal of the Art + Environment Conference was to create and assess attention in the larger art world for the Museum's unique initiative; the internal goal was to help the Museum

Fritz Haeg presented ideas on the redesign of conventional suburban and urban spaces as part of his presentation *Take Back the Lawn*.

staff and board develop a shared vision for moving forward with the Center. In the winter of 2008, the board voted to proceed with the initiative, and the Center opened in January 2009 with a half-time director, quarter-time manager, and 1,900 square feet of exhibition, library, and archive space within the existing Museum building. During the first month of operation two significant archives were acquired and the center was fielding inquiries from scholars and artists on three continents. Both the external and internal goals were exceeded. ■



L-R, TOP ROW | Michael Light, W. J. T. Mitchell, Fritz Haeg, Lita Albuquerque, Jeff Gordinier, Katie Holten and Chris Drury. BOTTOM ROW | Kianga K. Ford, William L. Fox and Jason Houston.

Art + Environment Conference Speakers

Vito Acconci

Lita Albuquerque

Will Bruder | Will Bruder + Partners, LTD

Matt Coolidge | Center for Land Use Interpretation

Lynn Fenstermaker, Ph.D. | Desert Research Institute

Chris Drury

Kianga K. Ford

Cheryl Haines | FOR-SITE Foundation

Bill Gilbert | Land Arts of the American West

Dan Goods | NASA Jet Propulsion Laboratory

Jeff Gordinier | author, *X Saves the World*

Fritz Haeg

Katie Holten

Jason Houston | *Orion Magazine*

Michael Light

Geoff Manaugh | Senior Editor, *Dwell Magazine*, and author, BLDGBLOG

W. J. T. Mitchell | University of Chicago

Joanne Northrup | San Jose Museum of Art

Crimson Rose | Burning Man



PROGRAMS

In its wide array of programming, the Education Department creates opportunities and experiences through which the museum's varied audiences are introduced to the art and artists presented in the Museum – extending, deepening, and enhancing the understanding, knowledge, and appreciation of art and visual culture already shared by our members and the public.

During **LIKE, LOVE LUST: MICHAEL SARICH**, visitors were invited to participate in the creation of artwork in the museum, joining contemporary artists Michael Sarich and Ahren Hertel in developing a large-scale, site-specific installation created in conjunction with the exhibition. Internationally renowned architecture critic Paul Goldberger spoke to the issues Reno faces as a small city in the twenty-first century. Iconic architect Frank Lloyd Wright's architectural and furniture designs were illuminated by talks and Art Bites related to the exhibition **FRANK LLOYD WRIGHT AND THE HOUSE BEAUTIFUL**, including a lecture by the architect's grandson, Eric Lloyd Wright, who spoke of green design. Kimberly Phipps-Nichol and Stacy Crowley, each addressing varying aspects of sustainable design, helped to create a renewed

Guests added their own drawings and marks to an in-gallery mural created in conjunction with **LIKE, LOVE, LUST: MICHAEL SARICH**.

sense of Frank Lloyd Wright's relevance to the design language of the twenty-first century.

The Museum moved further into collaboration with contemporary artists with **CHRIS DRURY: MUSHROOMS | CLOUDS**. Due to the support of the Nevada Commission on Tourism, and contributing support from the FOR-SITE Foundation, the Elizabeth Firestone Graham Foundation, and the Nevada Arts Council, visitors to this extraordinary exhibition were invited to participate in and observe Chris Drury's creative process. In addition to the works created in the Museum, the community was invited to use Global Positioning System devices to locate *Winnemucca Whirlwind*, a major outdoor desert drawing created on the surface of Winnemucca Dry Lake 60 miles northeast of Reno. Once there, visitors to the site were invited to leave their thoughts in a journal hidden in a canister near the site that could also be located with GPS devices.

The Museum also hosted the Emerging Cinemas Film Program, a unique year-long partnership with New York City based Emerging Cinemas. Each week, the Museum screened a variety of current art house, foreign and independent films seldom available for viewing in local theaters. Audiences had the opportunity to view box-office favorites such as *Paris Je T'Aime*, *The Jane Austin Book Club*, *Persepolis*, and *Jellyfish* as well as smaller releases such as *The Counterfeiters (Die Fälscher)*, *10 Questions for the Dalai Lama* and *Louise Bourgeois: The Spider, the Mistress, and the Tangerine*. Generously sponsored by the Kennedy Foundation and media partners KTHX Radio and *Reno News & Review*, the program established a

loyal audience of new fans and traditional film connoisseurs and completed its schedule in October.

Supported by the E. L. Cord Foundation, the Museum's E. L. Cord Museum School enrolled over 800 students in 89 studio classes taught by both nationally recognized and local artists, designers, and art educators. Its new design program gave students the unique opportunity to learn from working professionals, to study offsite at design studios, and to build a portfolio to apply to design schools, by offering courses in product and transportation design, graphic design, and photography.



Low-cost art history courses were provided to docents and E. L. Cord Museum School faculty received professional development opportunities throughout the year. Additionally, the Museum School offered special exhibition-

The E. L. Cord Museum School serves students of every age in classes such as Senior Studio and Toddler Art Adventure.

“My Dad said that I am creative when it comes to doing things with my hands, that’s why he keeps enrolling me in these classes... He says that it keeps my brain sharp and makes me more creative... It also keeps me busy so I don’t watch too much tv.”

Leslie Rodriguez
age 8

“I don’t think I can repay what the Nevada Museum of Art has contributed toward the education of my daughters. They really love going to the art classes. We have a wall where they place all their art work, and I can see the difference from when they started up to now – the wall looks much better! Once again, thank you .”

Martin Rodriguez
(father of Leslie Rodriguez)

related workshops with visiting artist Robert Beckmann, local artist Michael Sarich, and visiting designer and Pentagram partner, Kit Hinrichs.

Over the course of the year, the E. L. Cord Museum School Scholarship program awarded 38 scholarships to students in need, ranging in age from 2-½ to 42 and coming from as far away as Dayton and Silver Springs. Awardees included a student from Truckee Meadows Community College who is pursuing a career in painting and was given the opportunity to participate in the Artist’s Workshop with Robert Beckmann; a teen interested in graphic design whose family was under financial strain due to the impact of his mother’s treatment for a rare cancer; an honor student with spinal muscular atrophy who loves to bead; and a student unable to work due to a lifelong disability who is investigating a career in automotive décor.

The Museum’s popular hands/ON! Family Program continued to reach new audiences in 2008, yielding fun and unique programs for children and adults to experience together. The prospect of intergenerational family experiences in the galleries and studio spaces led 1,435 people to participate in this monthly program. Highlights included Ben Alleck and Ralph Burns from the Pyramid Lake Museum/Visitors’ Center sharing Paiute storytelling during **CHRIS DRURY: MUSHROOMS | CLOUDS** and the decoration of sugar skulls to celebrate the traditional holiday, Day of the Dead.

Supported by a generous grant from the Charles N. Mathewson Foundation with additional support from the Sato, Odyssey, Orvis, Wells Fargo, Safeway

and Raymond C. Rude foundations, the Museum welcomed nearly 5,075 students to its school tour programs. The Museum offers three distinct tour opportunities to schools — docent-guided, self-guided, and the Dose of Art tour and hands-on workshop program. The Dose of Art tour, our most popular by far, served 181 school groups in 2008, including underserved Washoe County schools such as Grace Warner and Smithridge Elementary Schools, and Hug High School. Due to the support of the above mentioned sponsors, each of the tour programs include free busing to and from the Museum to all Washoe County public schools.

The Museum also offered over 1,000 visitors free drop-in, docent-guided tours in both Spanish and English over the course of the year. The commitment of the Museum's corps of volunteer docents to the educational mission of the organization is only underscored by over 2,000 hours of volunteer time committed by this talented group of gallery teachers, without which our tour programs could not exist.

In coordination with the Washoe County School District's Teaching American History Project, the Museum provided continuing educational opportunities for teachers including a Summer Institute for high school teachers and quarterly teacher trainings on art, art history, and teaching strategies for utilizing art in the classroom.

For the ninth consecutive year, US Bank sponsored **THE SCHOLASTIC ART AWARDS OF 2008** exhibition and scholarship program. The Museum accepted 1,148 submissions in 17 categories of student artwork; eighty-six of those submissions

received high distinction at the regional level; of those, four received outstanding awards at the national level of the competition. Scholarships recognizing outstanding achievement at the regional level were awarded to Geoff Rahe, Kelsey Rosser, Maria Stinger, Tyson McNutt and Valerie Gillette. The Museum instituted its Teen Art Council program in August 2008, inviting youth from throughout the region to participate in bimonthly discussions to develop successful programming for teens by teens.

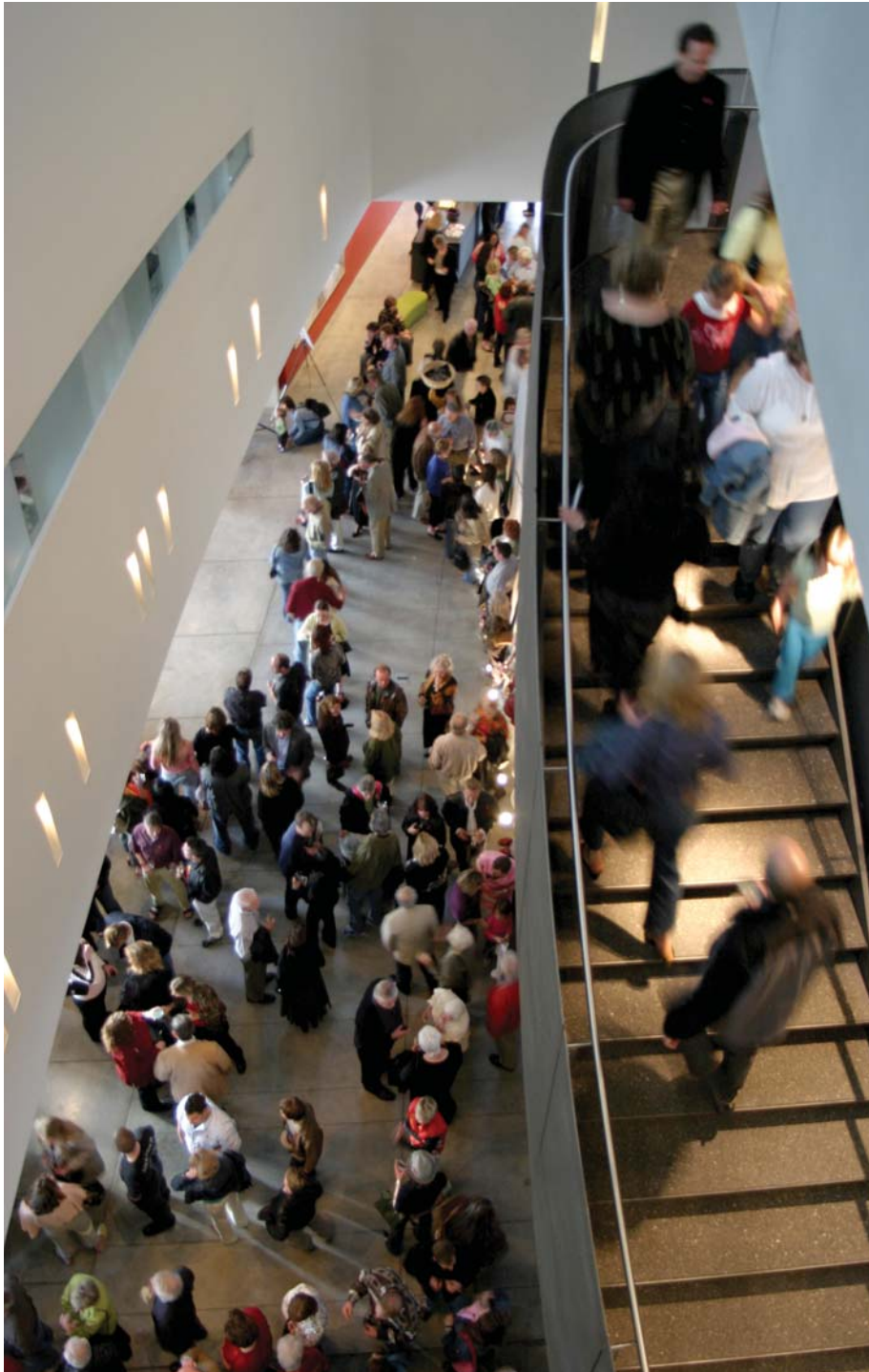


Embracing both tradition and innovation, the Museum moved fully into the realm of social media, using Web 2.0 tools to reach new audiences and interact in new ways with audiences already familiar with the Museum. Interested individuals can join our Art + Environment community at www.artenvironment.nevadaart.org, follow the Museum on Twitter and become a fan on Facebook. ■

THE SCHOLASTIC ART AWARDS OF 2008 Gold Portfolio Award winner Kelsey Rosser from the Regional Technical Institute.



More than 5,000 students visit the Museum each year as part of the school tour program.



MARKETING AND PROMOTION

The Museum partnered with the University of Nevada, Reno to promote **LIKE, LOVE, LUST: MICHAEL SARICH**, a collaboration designed to involve students from the art department as well as cultivate younger audiences into the Museum.

With T-shirts disbursed to Sarich's studio classes and posters wall-papered throughout the campus, the exhibit successfully welcomed the next generation of art patrons into its programs. The exhibit was covered by University publications such as *Arts 365* and *Silver & Blue* and was the cover story for the January 24-30, 2008 issue of the *Reno News & Review*. A critical review of the exhibition was also published in the May, 2008 issue of *Art Ltd.* To celebrate the opening of the exhibit, Museum members and students received temporary tattoos to wear as their "ticket" into the Members Premiere reception which ultimately welcomed over 700 guests.

In late April, the Museum opened Frank Lloyd Wright and the House Beautiful, an exhibition which garnered publicity both regionally and nationally. A feature article appeared in the May 2008 issue of *Nevada Home* with notable coverage in *Veranda* and *VIA AAA* magazines. The Museum partnered with Big Brothers Big Sisters to be the fourth location on the 2008 Designer Showcase

Home Tour, a collaboration which introduced the area's interior design community to furnishings designed by Wright. In recognition of Will Bruder being inspired by Nevada's environment when designing the Reynolds Center for the Visual Arts, the Associated Press article "Reno honors Frank Lloyd Wright's Legacy," began with the sentence "Will Bruder likes to think that Frank Lloyd Wright would feel at home in the Nevada Museum of Art."



Guests applied temporary tattoos to enter the Members' Premiere of LIKE, LOVE, LUST: MICHAEL SARICH

Keeping international audiences in mind, the Museum used new media initiatives to promote **CHRIS DRURY: MUSHROOMS | CLOUDS**. Photography and video that captured the on-site installation of Drury's *Winnemucca Whirlwind* and *Cloud Pool Chamber* were posted to YouTube and Flickr. The Museum also established a blog that invited visitor comments about the exhibition.

The Art + Environment Conference garnered significant media attention and generated mention on 3.1 million web pages. Writers from the *Chronicle of Higher Education* and *Artweek* attended the conference, features and critical review later ran in both publications. An Associated Press article was release on the wire, generating coverage in 46 markets around the country including Miami, Washington D.C., San Francisco, Philadelphia, Las Vegas, Los Angeles and New York.

Major news outlets including Yahoo News, Fox News, The Insider, ABC News and CBS News ran coverage in online editions. The conference also received international coverage in the *International Herald Tribune*, on AOL New Zealand and the *International Business Times* Web site. The museum launched its own social networking site to generate conversation about the Art + Environment initiative. In addition, the conference and the Museum were mentioned on Facebook, Rhizome, fritzhaeg.com, *Metropolis Magazine*, eco.art.blog and BLDG BLOG.

“‘Environment’ is, of course, everything everywhere, from Yosemite to Yucca Flat, Sea World, Mall of America, Route 66, and L.A. Smog, and ‘Art + Environment’ embraced that diversity.”

Randy Malamud
Chronicle of Higher Education

The dedication of the Museum's on-going media partnerships made 2008 another notable year. While Museum favorites such as First Thursday (sponsored annually by KTHX Radio and Great Basin Brewery) and KUNR Jazz Brunch attracted a combined average of 1,200 guests per month, these social programs helped the Museum to cultivate new visitors and members. ■



SUPPORT

Like most cultural organizations throughout the United States, the Museum experienced declines in its endowment, corporate and foundation giving, and in almost all areas of earned income. In a year of volatility and economic uncertainty, the Museum Board and Staff took proactive steps to reduce operating expenses and revise its short-term exhibition and program plans. Known for its conservative stewardship, the Museum's primary focus is to ensure that the organization remains a critical presence in Reno — and in the larger art world.

The Museum relies predominantly on the generosity of individuals, foundations, corporations, government grants, and most importantly, our loyal membership. A percentage of the annual operating budget is met through earned income sources including the Store, Café Musée, admissions, ticketed events and facility rentals. For 2008, revenue from earned income totaled \$801,579. In-kind gifts ranging from goods and services to media partnerships garnered an additional \$97,640 in support.

In 2008, the Museum received \$977,337 from corporate and foundation gifts as well as grants.

Hundreds of sagebrush bundles were made by volunteers in order to create *Destroying Angel* for CHRIS DRURY: MUSHROOMS | CLOUDS.

*“Thank you so much for all of your time and care you gave us. Thank you for the open door policy extended to the Veterans and their families. This helps us so much to stay in touch with the arts. The exhibit **LONG MAY SHE WAVE** was above and beyond what we had expected.”*

Shirley Sousa

Veterans of Foreign Wars, Silver State Auxiliary 3396, Sparks, NV

“I live in Lake Tahoe and I love the Museum, the exhibits, and the architecture of the building. It is my saving cultural grace in life! Thank you! I also take advantage of the late night Thursdays. It is great being a member and I tell everyone I can about the Museum!”

anonymous comment

from the 2008 Visitor Survey

This significant support was received from many sources, including Nevada Commission on Tourism, Wayne L. Prim Foundation, E. L. Cord Foundation, International Game Technology, E. L. Wiegand Foundation, Charles N. Mathewson Foundation, Employers Insurance, Carol Franc Buck Foundation, Phil and Jennifer Satre Charitable Fund at the Community Foundation of Western Nevada, NV Energy Foundation, and US Bank.

Additional support came from the Nell J. Redfield Foundation, which supported the Museum’s hiring of a School Services and Outreach Manager, and AT&T, whose gift of eight large-scale photographs by American photographer Richard Misrach were acquired to the *Altered Landscape: The Carol Franc Buck Collection*. Unique sponsorship support included American Family Insurance who underwrote free admission for retired and active military personnel and their families to **LONG MAY SHE WAVE: A GRAPHIC HISTORY OF THE AMERICAN FLAG**. Both American Family Insurance and the exhibition’s major sponsor, Employers Insurance, hosted free admission to **LONG MAY SHE WAVE** in celebration of Election Day. More than 600 visitors took advantage of this opportunity to celebrate Old Glory.

A new planned giving committee was formed consisting of estate planners and accountants who offer giving strategies and counsel to those interested in making charitable contributions to the Museum in their overall estate plan.

The Museum ended 2008 with 6,450 household members supporting the institution with \$304,270

in annual dues and 200 Sierra Circle members at the \$1,000+ giving level contributing an additional \$338,089 in support and individual gifts. The Museum's strong membership base remains a celebrated benchmark as it exceeds national museum standards relative to the size of the community it serves.

Equally significant was the continued role of the Museum's dedicated Volunteers in Art. The administration and programming of the Museum were sustained through the dedicated service of 203 active volunteers. Working hours contributed by volunteers in 2008 totaled 12,013 and the estimated value of this time, according to industry standards, was \$216,234. Highlights of volunteer activities included support for the exhibition **CHRIS DRURY: MUSHROOMS | CLOUDS**. Volunteers helped to create *Winnemucca Whirlwind* by etching Drury's

drawing onto the dry lake bed as well as harvesting and loading rocks from a site near Pyramid Lake. They also spent many hours tying bundles of sagebrush for the creation of *Destroying Angel*. Changes to the Fred and Sherry Sibayan Library in preparation for the launch of the Center for Art + Environment involved a crew of volunteers, including the newly established library task force, who looked into ways to enhance the library for our guests. Volunteers also helped to manage the Art + Environment Conference by staffing the registration desk, simulcast lounge and library.

The audited financial statements for the period ending December 31, 2008, prepared in compliance with generally accepted accounting principles, are available for review by contacting the Museum's Executive Director | CEO at 775-329-3333 x 229. ■



DEAN BURTON

Volunteers spent days etching Chris Drury's *Winnemucca Whirlwind* into the dry lake bed with rakes.

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